

his pedestal denies her humanity, both to her and to him. Denies them the possibility of an adult relationship. Brown sees in black & white, not gray, & certainly not pink.

1. Brown wants an easy road.
2. Faith can't live by those standards. "She does not because it is too late. Brown has lost his Faith in the dream that always anticipates something more than pink ribbons" (Keil 330).

Faith was Brown's "ticket." Like the passengers on the "Celestial Railroad" seeking easy salvation. H. suspicious of such schemes. Relied on Faith for an easy road to heaven. Once that's gone, he must work out his own salvation with fear and trembling. Can't rely on sanctity of another.

**ALLEGORY** Hawthorne

● Women especially evil. *Scarlet Letter* "Maypole" Flesh (Thickstun)—anti-allegorical Loving 227—is a New World problem (doesn't realize it's a PROTESTANT problem). **Contra the sexual idealism of H's era** ● Uxorious.

*Christiana*. Then said *Christiana*, Tho' the Highways have been unoccupied heretofore, and tho' the Travellers have been made in times past, to walk through by-Paths, it must not be so now I am risen, *Now I am Risen a Mother in Israel*. Judges 5:6,7. (Bunyan 219) **(Deborah had led—here Greatheart does the fighting)**

Endicott—that sex, which requireth the stricter discipline

the maiden has qualities "that may fit her to become a mother in our Israel, bringing up babes in better nurture than her own that been." 825

Thickstun 8.—Gal 4:4-5 shows Mary=flesh. Loving 227 virgin birth that happened the old way.

**BAD TO THINK SO WELL OF WOMEN. UXORIOUS**

This error is not limited to Goodman Brown, but is a hallmark of the era in which Hawthorne lived. (Keil.) 19<sup>th</sup> cen allegorizes women Loving 227)

Thus if we would understand his despair at the end of the tale, we must also understand his beliefs at the story's opening.

YOUNG Goodman Brown came forth, at sunset, into the street of Salem village, but put his head back, after crossing the threshold, to exchange a parting kiss with his young wife. And Faith, as the wife was aptly named, thrust her own pretty head into the street, letting the wind play with the pink ribbons of her cap, while she called to Goodman Brown (74).

James Keil argues that the opening scene between Brown and Faith, along with other clues that Brown gives later in the story,

**Women the scapegoat for male lust & self-loathing** (Thickstun 19)

Keil 34—YGB also the product of the 19<sup>th</sup> cen. & the angel of the hearth ideology. Brown places his spiritual hopes in his wife; his discovery of her humanity, of her sinful human heart, dashes his hopes for an easy salvation. If she stays inside, he'll be fine. Structural understanding—women inside, men outside.

3. Brown allegorizes Faith. Bad to Puritans
4. 19<sup>th</sup> cen gender constructions
5. Hearth & home & *nostos*

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Keil's theory—have women @ home, men abroad. Women good, men evil. Brown's father beckons him to communion, mom warns him back. Donne's "Valediction." She's the foot of the compass that makes it possible for him to wander & return. The sides bend toward each other the farther apart the points are.

In the Puritan world, the man was to rule the woman as the head ruled the body or as spirit governed flesh (Thickstun 4). In *Paradise Lost*, for example, Milton

Brown misapprehends his wife as pure angelic spirit rather than as sinful human flesh and places her in charge of his spiritual development. Even if his evening in the forest had gone as planned, he would have been in danger of becoming as uxorious as Milton's Adam.

Why should he have placed such reliance on his community? Colonial Puritans defined themselves socially, closely examining one another for signs of election or reprobation. Their desire to establish the Kingdom of God on earth necessitated the distinction. Yet this social necessity was a theological impossibility; there was no necessary correlation between the signs one exhibited and the reality of one's eternal destiny. The inability to tell the saints from the sinners not only created problems for Brown; it was at the heart of the witch hysteria that swept the colony in 1692 (Colacurcio, "Visible" 262-263).

YGB expects her to stay inside. She'll be safe then.

"Then God bless you!" said Faith, with the pink ribbons, "and may you find all v  
you come back."

She's warning that SHE won't be safe. Worried about what she'll do.

"Amen!" cried Goodman Brown. "Say thy prayers, dear Faith, and go to bed at  
harm will come to thee."

But he'll be safe too, if she stays inside. She'll be his Penelope, insuring his safe return. The parallel could be from influence of Homer on Hawthorne—he'd read Pope's translation of Homer (Kesselring 53). More likely the parallel problems the men face arise from parallel social structures.

(Coventry Patmore wrote *The Angel in the House* 1854-1856 as a "great poetic  
celebration of womanhood and domestic bliss." Springer 131)

Has 2 plans

1. Will go to devil tonight & follow her thereafter

"What a wretch am I, **to leave her** on such an errand! She talks of dreams, too. Metho she spoke, there was trouble in her face, as if a dream had warned her what work is t tonight. But, no, no! 'twould kill her to think it. Well; she's a blessed **angel** on earth; a one night, **I'll cling to her skirts and follow her to Heaven.**"

2. Will back out & return to her.

"Friend," said he, stubbornly, "my mind is made up. Not another step will I bud errand. **What if a wretched old woman do choose to go to the devil, when I thought she was going to Heaven! Is that any reason why I should quit my dear Faith, and go after her?**"

"You will think better of this **by-and-by**," said his acquaintance, composedly. "S and rest yourself awhile; and when you feel like moving again, there is my staff to he

Without more words, he threw his companion the maple stick, and was as spe sight as if he had vanished into the deepening gloom. The young man sat a few mom road-side, applauding himself greatly, and thinking with how clear a conscience he sh minister, in his morning-walk, nor shrink from the eye of good old Deacon Gookin. **A calm sleep would be his, that very night, which was to have been spent so wickedly, but purely and sweetly now, in the arms of Faith!**

Either way, he'll be ok as long as she remains strong. Keil—men leave home, women tend to it.

Men outside

Men dark

Brown

Young Goodman Pink

Women inside

Men light

Pink

Faith's brown ribbons

Allegories work on @ least 2 levels—

1. literal &
2. allegorical

Additionally, this story works in @ least 2 times—

1. 1692,
2. 1830s. On literal level, YGB has an 1830s attitude toward Faith at the outset. Allegorizes her as the angel of the hearth; idolizes her as his faith, his means of salvation. Works on the allegorical level, but not at all as a Puritan attitude. By the end, has the typical 1692 attitude toward women. Endicott in "Maypole": "We are not wont to show an idle courtesy to that sex, which requireth the stricter discipline."

Brown conflates faith with mom (cling to skirts), guardian angel, and his Christian faith (Keil 39, 40, 44). Imposes expectations she can't meet. Sees her allegorically, but can't see her as a human. Makes her place @ home paramount. Can't reintegrate at end of story. Once she's left,

he can't come back. After father's death, told stories ending, "And I'm never coming home again" (Miller 26).

She's his wife, not his faith. That's HIS. Is in the privacy of his heart. Every time he speaks to or of Faith, he conflates her with the allegorical level. At the end, when he can no longer do so, he no longer addresses her.

Turning the corner by the meeting-house, he spied the head of Faith, with the pink ribbons flying anxiously forth, and bursting into such joy at sight of him, that she skipped along the street, kissed her husband before the whole village. But Goodman Brown looked sternly and sadly upon her face, and passed on without a greeting.

Often, awaking suddenly at midnight, he shrank from the bosom of Faith, and at morning eventide, when the family knelt down at prayer, he scowled, and muttered to himself in a hoarse voice, and glared sternly at his wife, and turned away.

"With Heaven above and Faith below, I'll yet stand firm against the devil." Brown's version of *sola fide* lets him down. Such a focus on his wife's salvific goodness, while typical of the 19<sup>th</sup> cen., would have struck a genuine Puritan as idolatrous. Reliance on Faith on the allegorical level is one thing, relying on a real woman's angelic perfection is another. She can't bear the weight of his projections, nor can he. *His* Faith is gone forever—the woman in the woods is not his, for she has disobeyed him. Thereafter he lives with a stranger. He now has the suspicion of women more typical to Puritans. Hawthorne shows these suspicions in "Maypole of Merry Mount" and *The Scarlet Letter*. Women weaker morally as well as physically.

In "Fire-Worship," suspects he's brought something fiendish into the house to replace the fireplace. Dante's infernal woods (114). YGB has similar suspicions about Faith.

Two cultures are different in many ways, are parallel at the point of men leaving & relying on women to stay. Base argument on parallel, not source necessarily.

Penelope - Odysseus

Faith - Brown

Clytemnestra - Agamemnon

Faith is between Penelope & Clytemnestra. As a result, Brown is between Odysseus (successful re-integration) & Agamemnon (struck down)

H.'s "objectivity (James) extends to his own era.

- "Celestial RR" critiques American fascination w/ technology, speed, labor-saving, industrial revolution, transcendentalism. These replacing pilgrimage
- "Fire-worship" stove replaces the fireplace
- "Mosses intro." hobgoblins outside door.

1. Brown allegorizes wife—Protestants can't successfully allegorize women. (Not just a New World problem.) They are suspicious of allegory in general.
2. Culture allegorizes women—almost as much a critique of 19<sup>th</sup> cen cult of women as of

1692 witch trials.

Start w/ vignette of Brow out, Faith in. Vernant's Hestia/Hermes description. One implies & requires the other. Similar to 19<sup>th</sup> cen woman @ home ideology. No real woman can be a pure type. Failure @ center creates failure at the perimeter. Agamemnon and Odysseus. Is Faith faithful? Brow in incertissimus. He KNOWS he isn't, as do we, but it is the mere SUSPICION of Faith that drives him to despair. The structure of his system **requires** that she be fixed @ home. Her movement collapses his whole system. When he hears her cries & sees the ribbons, cries "My Faith is gone!" That is where his faith fails.

After woods, won't talk to Faith. Mutters to self, gazes @ Faith, doesn't address her. Only addresses her when he can think of her allegorically.

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Adams, Richard P. Connolly Festschrift

- 54 YGB one of H's best work & the foundation of his future best work.  
55 evil = sex fire=passion. Brotherhood of evil  
56 returns isolated. Loses his **faith. in state of moral uncertainty that's worse than the evil itself. Fails to grow up & positively leash passions.** Those feelings construct civilization as well as destroy it. Brown rejects both elements.  
58 psychoanalysis concerned with same things as H. Young man w/ potent woman, antagonism toward father figure, need for adult status. **Jung** one faces **Shadow, Anima, & Wise Old Man.**  
59 1830 Hawthorne's *Provincial Tales* the 1st American work in the romantic mov't.  
59f **Static** views of earlier times give way to **dynamic** view of death & rebirth. One moves on--reborn to something new, not same old thing.  
61 Ending where he begins leaves YGB **impoverished.** Should have become **Faust.** Stuck in static moral isolation.  
62 Romantic rebellion against fixed ideas of order.

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Batson, E. Beatrice. *John Bunyan*

- 33 Almost at the end of his journey, the pilgrim meets with Little-Faith, implying that although almost every conceivable conflict can be won, there is still the possibility of losing one's way.  
48 "Part Two lacks the dangers, and perhaps the adventures of Part One." [Almost the City of God being established. Utopian. Like American Pilgrims.]

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Bauer, Arndt, Gingrich, & Danker. 662-664.

1. That which causes trust and faith
    - a. faithfulness
    - b. solemn promise, oath, troth
    - c. proof, pledge
  2. trust, confidence, faith in the active sense = believing in religious usage
    - a. faith, trust, confidence in God
    - b. regarding Christ
      - α belief and trust in Jesus' help in physical & spiritual distress
      - β faith designated as faith in Christ by the addition by certain words
    - c. used w/ objective gen. = faith in . . .
    - d. usually used w/o an object.
      - α true piety, genuine religion
      - β the assurance of what we hope for, the confidence of things unseen (Heb 11. 1).  
We walk by faith, not by sight (2 Cor. 5: 7).
      - γ as a Xn virtue, often linked with hope & love.
      - δ recognition and acceptance of Christian teaching as such.
      - ε conviction. strong faith.
      - ζ a special gift beyond the faith all Xns possess. Faith to move mountains.
  3. That which is believed. The body of faith or belief, doctrine.
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Baym, Nina. "Portrayal of Women in American Literature, 1790-1870." *What Manner of Woman: Essays on English and American Life and Literature*. Ed. Marlene Springer. New York: New York U. Pr., 1977. 211-234.

- 211 Women's lives varied according to the time, class, & region. Some common experiences.
- 212 woman "naturally designed for the home and the private sphere" Laws passed to keep her there were for her own good as well as the social good. Women who left home were "pitiable and of no account." Kept in place by law & custom. No vote. Married women couldn't own property, had no rights over kids, her income, even own person. Denied education. Working women made little. Domestic work, piece-work, mills.
- 213 genteel single & widowed women relied on male relatives. Pregnancy dangerous. 1850s—the angel of the house had become a national ideology. "the home-loving woman, pleasing, conservative, and virtuous, a comfort and delight to her husband, an ideal to her children." Women not in this mold were invisible.
- 214 middle-class women began to rebel. Democratic individualism also an ideology. Education, suffrage, working women's rights, marriage, divorce, & property all targets for reform. 1825—successful professional authors began to emerge, women among them. *Uncle Tom's Cabin* the most influential work of its decade.
3. **Charles Brockden Brown. *Alcuin*. (1798).** Argued women as rational as men. Should have equality.
- 216 2. **Washington Irving** . Women stereotypical home-bodies.
- 217 3. **James Fenimore Cooper**. 3 types of women
- a. Passive, weak, feeble
  - b. Moody, intelligenet, sexual. Either dies or goes bad

- c. Strong, cheerful, independent, forthright but unladylike—the "American girl" prototype. The workable model.
- 218 4. **Emerson.** Against the sexual double-standard. Men should be faithful.
5. **Margaret Fuller. *Women in the 19<sup>th</sup> Century.*** (1845). A transcendental feminist book. Society needs a new attitude toward women. Very Emersonian. Self-trust, self-reliance, self-respect their message. Don't marry w/o respect.
- 219 Must get help from self & other women.
6. **Thoreau.** Wolden has quest format (Joseph Campbell). A masculine plot. (219f) Women end the wilderness—bring civilization.
- 220 Wilderness adventure is therefore for men. **Why is Faith in that howling wilderness?** Women authors prefer domesticated nature—do little with wilderness.
7. **Walt Whitman.** Writes for both men and women. Spends mor time
- 221 describing male sexuality. Also more specific about men. Sees women as moms. Men should be proud of themselves because they're men; women because they're men's moms.
8. **Poe.** Women = death. [doesn't man also?] Beautiful dead girl & *femme fatale*. Uses women when he wants to structure a set of
- 222 relationships.
9. **Melville.** Seldom writes about women. Best works are about men.
- 224
10. **Hawthorne.** Women a central focus of his writings. Had a firm social orientation. Typical hero is "a male protagonist who is isolated by some temperamental coldness, obsessional idea, or secret guilt." [YGB has all these]. Woman "offers human love and sympathy" & "escape" "from" "loneliness." Male sees this as a threat and rejects it. "jeopardized man and a saving but rejected woman." In his stories, women offer a healthy connection to society. Women a positive force.
- 225 not a formal feminist. Is interested in how strong women deal with a
- 226 patriarchal society.
11. **Emily Dickinson.** Wrote in 1860s. Published in 1890s. Writes about women's experiences. Critics often see her femininity as a handicap. Being a woman is like being a man, "simply one defining factor."
- 227 speaks in women's voices. Domestic routines, confinement to home, special relationship to pain & death, passive outlook, thimbles, butter churns. Depicts self as a child—a typical mask. We've selected a canon of literature that has few women authors or characters.
- 228 Have many novels by, about, & for women in 19<sup>th</sup> cen. 2 popular types of women:
- a. Diabolic
- b. Angelic
- c. Human
- 119 Angel is weak, dies young. Devil is sexual & sensual.

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Beeke, Joel R. "DOES ASSURANCE BELONG TO THE ESSENCE OF FAITH? CALVIN AND THE CALVINISTS" *TMSJ (The Master's Seminary Journal)* 5/1 (Spring 1994) 43-71

A syllogism is a conclusion drawn from an action. The basic form of the syllogism when it pertains to salvation is as follows: Major premise: Those only who do `x' are saved. Minor premise: But by the grace of God I do `x'. Conclusion: Therefore I am saved. Many post-Reformation

divines taught that two very closely related, yet distinct, syllogisms could be used to fortify assurance—the practical syllogism (*syllogismus practicus*) and the mystical syllogism (*syllogismus mysticus*).

The practical syllogism was based largely on the believer's sanctification and good works as evidenced in practical daily life. Hence, major premise: According to Scripture, only those who possess saving faith will receive the Spirit's testimony that their lives manifest fruits of sanctification and good works. Minor premise: I cannot deny that by God's grace I have received the Spirit's testimony that I manifest fruits of sanctification and good works. Conclusion: I may be assured that I possess saving faith.

The mystical syllogism was based largely on the believer's internal exercises and progress in the steps of grace. Major premise: According to Scripture, only those who possess saving faith will experience the Spirit's testimony confirming inward grace and godliness, such that self will decrease and Christ will increase. Minor premise: I cannot deny that by the grace of God I experience the Spirit's testimony confirming inward grace and godliness such that self decreases and Christ increases. Conclusion: I may be assured that I possess saving faith.

Budrick. *Engendering Romance*

16f preface to *Scarlet Letter* deals w/ Custom-House

17 H. raised by single mom—dad dead. Custom-House an inversion of patriarchy. H. the father to the old men. The patriarch's 20 kids mostly died—sterile scene. H's writer's block.

18 2<sup>nd</sup> story of custom-house has Hester's story—introduces uncertainty. **Pater semper incertus est. [That's what happens w/ Faith]**

19 2<sup>nd</sup> floor of Custom-House shows that a mother is necessary, not just dad. Usually hunts persecuting fathers. Here hunts persecuted mothers. Fathers are the official ancestors, but *incertus*. Son fears illegitimacy. **Pater semper incertus est. Mother certissima.** Drives *Scarlet Letter*.

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Bunyan. *Pilgrim's Progress*. **Wharley ed**

125 Little-Faith falls asleep @ Dead-mans Lane, which cuts through to Broad-way-gate. Faint-heart, Mistrust, and Guilt attack him.

126 trust stole his silver [his assurance--Wharley], Guilt laid him low. Had barely enough money to get him along his journey.



- 127 took no comfort in jewels but dwelt on loss of silver. "I was told, that he scattered almost all the rest of the way with nothing but doleful and bitter complaints.
- 127f Couldn't part w/jewels--not like Esau. Still a good man. Esau had **no faith, "not so much as a little."**
- 129 He has "*saving faith*, though but a *little* of it"
- 130 "Some are strong, some are weak, some have *great* faith, some have *little*: this man was one of the weak, and therefore he went to the walls."
- 131 **N.B. Compares Peter's denial to Little-Faith.** Peter "at last afraid of a sorry Girl." Peter's flaw--"He would swagger, Ay he would: He would, as his vain mind prompted him to say, do better, and stand more for his Master, then all men: But who so foiled, and run down with these *Villains* as he?"
- 132 How to meet such attacks? "Above all take the Shield of Faith, wherewith ye shall be able to quench all the fiery darts of the wicked." (Eph. 6:16). [**But YGB left faith behind!**]

Dad's copy

- 114 Faithful dies
- 115 Hopeful arrives
- 143 wanton professor and damnable apostate.
- 143ff Good man Little-Faith. 143-151
- 240f Good folks have hanged Simple, Sloth, & Presumption
- 245 Mistrust & Timorous tortured
- 252 catechism
- 274 foolishly venturous destroyed--like Heedless [and Brown]
- 277 Little-Faith again--Xn is never overcome if he doesn't yield
- 278 name not Honesty in the abstract but Honest (follows allegorical convention) Part 2-- Mercy (not Merciful)
- 279f Fearing--like Little-Faith--a pilgrim with problems. Had a Slough of Despond in his mind.
- 284 made life a burden to self and others. "**But what should be the reason that such a good man should be all his days so much in the dark?**"
- 285f Fear part of the Christian's life
- 290 Little-Faith
- 292 Christian family. Martyrs
- 308 Grace--a female name
- 320f move mountains with words
- 325 Little-Faith
- 331 Faith is your victory
- 339 Madam Bubble the witch

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Cherry, Fanny N. "The Sources of Hawthorne's 'Young Goodman Brown'."

- 342 None of the "doctrines of magic and *Maleficium* which mark the testimony recorded by Cotton Mather." Instead "deals with the effects of secret sin in the human heart and with

- the dual nature of man." "El Coloquio de los Porros" ("The Conversation of the Dogs") by Cervantes.
- 343 Witch ointment comes from Bacon's *Sylva Sylvarum (A Natural History in Ten Centuries)*
- 345 Witches' sabbath where good & evil mix together is Hawthorne's creation. Cervantes' witches ARE good citizens by day. **Hypocrisy** one of their mainstays.
- 345f Both stories manifest the hidden evil of the human heart.
- 347f The witches' ointment may 1) make them fly to Satan  
2) may simply make them dream if intercourse with him. In which case witchcraft = bad dream.
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**Colacurcio, Michael J. *The Province of Piety: Moral History in Hawthorne's Early Tales.* Cambridge, MA: Harvard U. Pr., 1984.**

- 11 "five points" of the Calvinist Synod of Dort. Levin says Hawthorne a "Calvinist in psychology, if not in theology." (Harry Levin. *The Power of Blackness.* New York: Vintage, 1960. p. 55)
- 11f But what if H's puritanism was historical rather than theological or psychological? Trying to re-enact primal America?
- 14 H's biggest contributions **"were more empirically historical than speculatively moral or theological."** His view of depravity is rooted in Puritan history.
- 15 1950s & 1960s critics saw his history as the vehicle for timeless truths.
- 16 **Leavis** suggested rooting H. criticism in history, largely ignored  
**Leavis** investigated specter evidence & its effect on YGB  
**Pearce** we have "allegorized, mythologized, psychoanalyzed, theologized" H.
- 18 **Need more explorations of H's sources.** H's early stories "very definitely are about the moral gains and life losses of Puritan culture in America." [attitude toward Faith 19<sup>th</sup> cen.]
- 19 thinks H. is a **moral historian.** Wants to recover the emotional life of people from a different era.
- 21f Looks @ H's childhood pastors—not old-fashioned Puritans. **Arminian** theology.
- 24 family had mild teachers for H.—not strict masters
- 25 no push for him to convert.
- 27 H @ college closer to a natural man than to a Puritan.
- 30 @ old Manse, a neighbor to Emerson, Thoreau, & Channing. Transcendentalists.
- 30f **Transcendentalists as well as Puritans an influence on him. Worked w/ both @ once.**
- 63 Anne Hutchinson challenged idea of unified civic & religious community. Undermined theocracy.
- 65 had to believe community leaders & citizens were elect. Couldn't turn this over to individual enthusiasm, esp. to **women** like Ann. Mem insist on the **public & the rational.** Women threaten with the **private & emotional.**
- 66 God's will public & social—all come together. Produced herd mentality. Anne represents the individual competent to defy the received doctrine & folkways masquerading as God's revealed will.

- 67 Unable to answer Anne's arguments, Puritans attacked her **as a woman**.
- 84 Red Cross Knight & YGB succumb to spectral evidence.
- 90 Red Crosse sees dream Una having sex w/ a squire. Assumes it's true & becomes unfaithful himself.
- 91 **One man in Salem testified against the woman who tempted him in his dreams.**  
Needed scapegoats in 1692—some had "**betrayed**" the community & become witches
- 222 The Puritan search for sin in others is H's version of the unpardonable sin. **Holy sadism** is the result of Puritan fervor.
- 224 Williams vs Endicott in H. Endicott says they came to N. Eng. Fir "liberty to worship God according to our conscience." Liberty? Liberty, not license.
- 245 H.'s Digby becomes an Old Badman ("The Man of Adamant")
- 253 "Maypole of Merry Mount"
- 254 Groce vs nature. Edith & Edgar occupy some middle way position. Story places the revelers under the jdmt of time before the Puritans arrive. Mid Summers Eve has arrived in their perpetual May
- 255 Not original fauns & nymphs of classic times. Fallen northerners playing @ innocence. Sexuality of the "he-goat" and "bear erect." They may be degenerating. Seem to be the "Crew of Comus" halfway between man & beast. Dionysian—diabolical to Puritans, but not to narrator, who is **somewhat aloof** from both.
- 256 Narrator doesn't judge them as base, but as misguided & deceived. Den't need Endicott to reject Merry Mount. Edith & Edgar "suspect tho vanity of their mirthful young lives" even before Puritans.
- 256f Autumn & death await. The lovers convert (soften) Endicott as much as he them.
- 257 Maypole = revelers,  
iron head-piece & breastplate = Endicott  
flowery garland = Edith & Edgar  
They are a 3<sup>rd</sup> way.
- 258 H hated Endicott & his cruelty.
- 259 Endicott thinks typologically & allegorically. Puritans=Israel, revelers = priests of Baal, N. Eng = Promised Land carved from wilderness.
- 262 Nothing like these events actually occurred. Standish had broken up the group w/only a bloody nose. Nobody was there when Endicott cut down pole.  
Chapter 5: "Visible Sanctity and Specter Evidence: "The Tryal of G.B.""
- 283 dramatizes the psychological consequences of Puritanism.
- 284 Brown's blasphemies helped inspire Ahab's
- 286 In "YGB" the entire habit of the Puritan mind is on trial.
- 288 YGB guilty of "**presumption**"
- 486 prefers history to psychology & "disciplines which structure and generalize as opposed to the ones which elaborate and specify"
- 487 "H's characters are most credible and interesting when they have been conceived in organic relation to their appropriate historical world." Must place each character in his provincial decade.
- 519 H. "believed in the reality of time."
- 520 America's a-historicism. Ancestor worship & apocalypse—typology. Satire of this would occur in **historical** form.

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Colacurcio, Michael J. "Visible Sanctity and Specter Evidence: The Moral World of Hawthorne's 'Young Goodman Brown'." *Essex Institute Historical Collections* 110 (1974): 259-299.

- Bad faith (264) facile faith (267) faithless desolation (272) easy faith (273)
- 259 responding to Levin's account of spectral evidence. Asserts the literal level condemns the graceless Calvinism of witch hunters. Social focus of Levin. Brown shouldn't have trusted Satan's evidence.
- 260 Brown's **epistemological** problem—problem of **Faith** is central in Levin
- 261 Even if Brown dreamed, still see the spectral regions of the haunted mind. Puritans were obsessed with spectral evidence.
- 262 Doesn't deal directly w/witch trials. Brown does live in Salem Village in 1692. Brown is a 3<sup>rd</sup> generation Puritan. **Epistemology → the problem of how to tell a witch is similar to how to tell a saint.**
- 262f the 1692 eruption is part of the Puritan moral experience in general.
- 263 the customary Puritan moral assumptions find their proper psychological effects in the witch trials & YGB → this mind set is not always evident. **Breakdown of the Puritan attempt to define the K/God on earth. Spectral evidence the negative form of the problem of visible sanctity. "Minister's Black Veil"**
- 263f YGB starts as a naive young man. Trusts the moral divisions of society
- 264 temporizes w/Faith → wants to leave for 1 night—dangerous. Is in a state of **bad faith**. Has made a covenant w/the devil.
- 264f is guilty of **presumption** regarding salvation.
- 265 Brown has been married 3 months. Allegorically= being converted 3 months.
- 266 Brown also has been catechized from childhood. ∴ a product of the **Half-Way Covenant** (Mather *Magnalia*) Post 1662 children raised w/ **presumption** of election before it was professed.
- 267 A community member for 3 months. Original sin transmitted biologically, so was "**federal grace**." But "**sanctifying grace**" was spiritual. Didn't come biologically or by infant ritual. Youths lived expecting full visible sainthood to arrive. **Brown has arrived.** Brown's **assurance** is unorthodox. Theologians warned that **facile faith** is **illusory**.
- 268 Psychologically the Half-way Covenant cheapened sainthood by giving Xn status to those w/o Xn experience. Socially & psychologically, becoming a church member tended to reduce continued worry about uncertainty of salvation.
- 268f To theologians, Brown an example of hypocrisy.
- 269 "To Hawthorne himself, however, he is only the enduring natural man whose naturally self-regarding instincts have been treacherously reinforced by the psychological implications of doctrine."

This is the sociological & doctrinal point of YGB's departure. H interested in "the mentality of declining Puritanism." 1<sup>st</sup> generation's stance of sainthood seemed natural; by 3<sup>rd</sup> gen., seems obsessive. **Arminian** critique → election protects sovereignty of God at the risk of smugness, over-confidence, self-indulgence, antinomianism. **Calvinistic**

- election looks like traditional presumption.**
- 270 YGB's "following a highly probable moral logic." 3<sup>rd</sup> gen focused attention on churches of visible saints. Pearce article → Granting the Puritan faith, inevitable that YGB should see his faith as he did. [2 meanings of faith in same sentence]. All 1692 Puritans uneasy about dads & granddads. H also worried. Not simply oedipal. Puritans venerated elders. Their filial piety is the standard for the "young"
- 271 YGB a moral adolescent—after years of spiritual & sexual anxiety, has Faith/faith. From the safety of faith, will check out the dark world he finally escaped. YGB "a triumph of compression"
- Moral [pilgrim's] progress of Brown**
- Salvation by faith
  - Confidence in Xns' piety
  - Melodramatic despair
  - Lifelong suspicion
- Only by knowing Brown's Puritan beginning can we know his path.
- Brown thinks he can return to faith. Marriage/conversion not permanently climactic → wants to go "beyond the limits of socialized sex or religion." Presumptive in his belief that he can explore evil w/ impunity. "Let him that stands, take heed lest he fall." In ranks of "the safe and socially sanctioned."
- 272 "sure of which side he is on, he can afford to see how the other half lives." Most significant fact about Brown's belief in others is how quickly that faith disappears. **Uses private, "spectral" evidence to overrule social, open evidence.** Weakness → grandpa lashes Quaker → devilish motives. Whatever his motives, were the actions less devilish? Self-rts persecutors haunted H. **What species of faith could rescue Brown?** He's seen the world as binary—God vs Satan—& thought human society could be organized accordingly (Augustine's *saeculum* not understood).
- 273 **easily dismisses ancestors, leaders, elders in early meeting w/ devil [only when Faith appears does he despair for good].** He's already on the path to dismissing others in general. An extension of his original bad faith. Brown easily tightens the already small circle of the elect. **Reduces circle to himself & Faith.** But has already betrayed Faith & then "Faith is gone" [Easy-faith his Bunyanesque characterization of YGB]
- 274 Need more than his understanding of **faith as a sort of private haven** to make story believable. The story is also about **faith and evidence.** H ends story w/ a **19<sup>th</sup> cen** "out" (dream). But inside the story, uses 17<sup>th</sup> cen concepts of evidence & reality. Can you believe what Satan says? Are the people real? Even if he is not dreaming, the evidence is still spectral.
- 275 Brown draws invalid conclusions [contra *Wayward Puritans*, which notes that Satan needs permission to use your image]. Col is aware that specter may need a pact w/ Satan to detach. H is imagining what the specters meant morally & psychologically. **Almost anti-allegorical. History not just a costume for timeless themes.** Examining the circumstance which would make spectral evidence believable. [C.'s thesis seems to depend on those not being actual people in the woods] Story has a focus on history → artist focuses on an era.
- 275f specter evidence "a classic case of 17<sup>th</sup> cen religious epistemology"
- 276 fascinating debate @ the time of whether Satan can use the specter of a Xn.

- If yes, makes whole moral world illusory → can't trust what you see. But Satan can appear as an angel of light—why not as me? Must the just condemn others based on SATAN's word?
- 277 Satan's use of specters is his claim they're in his anti-covenant. H's great "insight" is based on spectral parlor-tricks [**Puritans NEVER knew reality—no correlation between sign & signified**] C sees Spenser's *Faerie Queene* as one source.
- 278 "If you want the Devil's views, you must go to meet him." But we're on "dubious ground" when we do. Probably is telling the truth about his harsh ancestors. **Satan uses the specters of Cloyse, Gookin, Faith, et al w/o permission to destroy Brown's faith.**
- 278f EITHER saints can lapse (and faith is not "inamissable" OR Satan has shawn Brown didn't have **true faith** only **presumption**. Can't draw conclusions regarding Cloyse's & the others' eternal condition from the story—only about Brotwn. H was Arminian but not Pelagian. From his p.o.v., Brown draws firm conclusions w/o adequate evidence. Seeks essences where only processes exist.
- 279f The positive evidence of saintliness he'd seen in village had been as spectral  
280 as the evidence in the forest. No certain connection between it & the heart. Our knowledge of others' morality is of phenomena—moral essence is an *ignotum x*.
- For H, we aren't fixed in intentions or actions → not irrevacably saved or damned. Can hold on to an old sin or repent. Brown repented, but didn't believe others could → thought their evil a final reality.
- 280f We assume actions correspond to intentions & that Satan isn't using  
281 someone's form, but these aren't reality itself → working premise only.
- Roger Williams the 1<sup>st</sup> to exit from the search for a visible church that was identical to the invisible church—decided salvation ultimately between an individual & God. YGB a Calvinist in an Arminian world → are no sides, & even if there were, couldn't find them. YGB's "mental organization . . . dissolves into moral chaos." "Only faith can be salutary" in Hawthorne's world where "evidence counters evidence." "the test of faith is Faith."
- 282 even if all Satan's evidence is 100% true, still don't know about Faith. Brown doesn't see if she submits or not → chooses to believe she did. [**Me—what is important is that he believes she COULD. Makes this pater incertus indeed. She's no longer an angel to him, but a daughter of Eve**]. Since the evidence fails, everything depends on faith. Moral jdmt a species of faith.
- 283 Puritans unsure of destiny wanted to have it known & fixed—even if it meant damnation. Better to know one way or the other. Half-way status was uncomfortable. Hard to be sure of reprobation. Even YGB draws back from the brink.
- 283f **Central question of YGB → When the evidence is equivocal, do you have**  
284 **faith in goodness or evil?** Brow is sure, but assumes & suspects the worst thereafter. Shrinks from Faith, hears anthem of sin, etc. Gloomy even for a Puritan. Presumption & despair his twin **unpardonable sins** [are they unpardonable?]
- 285 his moral gloom @ the end may be the worst of his 3 states.  
3 States in his progress through the story: presumption → despair → gloom  
**Not a simple affirmation of total depravity (note 31).** @ end, doubts all goodness but his own. Resisted Satan, so can't have "lurid satisfactions," nor can he have the "sweet delights" of the saints. He can't generate faith in faith. @ least YGB doesn't become an

- Ahab @ war w/ universe.
- 286 But that misses the point—the **epistemological focus. Brown's loss of faith.** Brown is taken into communion back home despite evil intentions.
- 287 need faith in others → YGB loses that. Need the humility to know you DON'T know others' hearts—New England Way thought they did. W/o humility, must depend on some form of spectral evidence—good or bad. Either way is perverted faith → believe you know another's essence. His gloom is faith in the probability of evil. Judgment of charity should give benefit of doubt. But suspicion common.
- 288 Brown's **easy-faith** is based on his acceptance into the community. His **gloomy-faith** is based on the "outward projection of his own continuing fallenness." His "supposedly 'inamissable' faith has . . . indeed 'flown away'."
- 289 H is dealing w/ "Puritans trapped by the moral definitions of their historical world." Authentic encounter w/ the Puritan mind. Will eventually learn that sheep will live w/goats until final Jdmt. YGB a "dazzling achievement"—can understand its greatness only by studying the psychology of Puritan New England.
- 290 sees "YGB as Spenserian, "Celestial RR" as Bunyanesque. 1630s Puritans began demanding **proof** of salvation.
1. Story avoids the focus on "persecuted innocence" others focus on.
  2. H also avoids focusing on guilt
  3. Writes **psycho-historical** fiction—how it might have felt to be a Puritan then.
- 292 Modern tendency to say Puritans no worse than other witch-hunters & better than most. See no connection between Puritanism & witch hunting. But what is the **specific meaning** of witch-hunting for New England?
- 292f ALL sources 1684-1705 dealt w/ N. Eng. Puritanism as being connected
- 293 w/N. Eng's status as a "covenanted community of proven saints." Witch trials part of larger problem of how the 2rd gen could maintain the moral world of the elders [Wayward Puritans agrees]
- 293f **election—the Puritan system rested on being able to tell the elect from the**
- 294 reprobate—were confident they could tell.** They therefore begin confident they can tell witches from Xns. Have a sociological need to have a negative version of self. Epistemological need to know elect from reprobate. If N. Englanders weren't God's elect, had no identity.
- 295 w/o ability to distinguish, would have to admit w/ Augustine they couldn't separate elect from reprobate in this life.
- 296 YGB shows personal & corporate breakdown of Puritanism as he's unable to tell if wife is Xn or a witch. Salem's hysteria came from E. Eng's belief that visible sanctity = true sanctity. Ecclesiastical positivism. Faith becomes necessary where certainty fails.
- 297 when they couldn't tell saints from witches, their logical world collapsed.
- 298 witch episode ended Puritan N. Eng.
- 299 quest for visible sanctity leads to realm of spectral evidence.

- 49 critics disagree regarding story--McKeithon, Fogel, Gordon & Tate, Warren. Do agree his faith is lost. **Thesis--YGB discovered his faith and its meaning [me--they are talking about different meanings of faith.]**
- 50 Leavis misses the point. Does pick up on Calvinistic sense of sin. Meets Satan by prearrangement w/evil purpose. By **covenant**. 3 months married/Xn--conversion to grace, election to heaven.
- 51 truth regarding Calvinism--father & grandpa's evil. Cloyse represents his Calvinism--faith that doesn't lead to heaven. It's **diabolic** rather than **divine**.
- 52 Calvinism teaches man is depraved. A few are saved through whim/God. Most consigned to hell. [**ME--satan teaches the couple depravity doctrine**].
- 53 The Puritan faith is that the doctrine of the elect & the damned does not lead to **heaven**, but consigns to **hell**. Henceforth sees self as one of the damned.
- 

Connolly "Introduction." Connolly Festschrift on YGB.

- 1 Pilgrim's Progress a favorite.
- 2 written **1828-1830** probably.
- Cherry** sees Cervantes as a major source
- 3 Hawthorne's persecuting ancestors.  
Story published in 1835
- 4 1846 put story in *Mosses from an old Manse*. **claimed** that Brown & other characters ≠ Hawthorne himself.
- 4f Hawthorne, Poe, James dislike the story. Melville liked it.
- 6 story is about 2 levels: **literal & spiritual**. Is about spiritual infidelity on one level, marital infidelity on the other. A **nearly perfect allegory**. works on natural and allegorical levels.
- 7 good **chart** of the 2 levels.
- 8 Marriage to Faith = conversion to grace. Has recognized the signs of his own election. Jonathan Edwards on predestination.
- 9 Edwards now loves storms, which scared him before own election secure. Brown's attitude is that of a Calvinist convinced of his own **damnation**. [**ME--A Calvinist who doubts election or condemnation. Can't know for sure**]
- |                            |                           |
|----------------------------|---------------------------|
| Faith <b>seems</b> @ first | <b>IS</b>                 |
| 1) good wife               | 1) able to stray          |
| 2) a way to salvation      | 2) condemns most to hell. |
- 

Doren, Mark van. *Nathaniel Hawthorne*.

- 10 Sister says he read *Pilgrim's Progress* more than any other book.
- 11 Read *Pilgrim's Progress* & Shakespeare, lived in "primeval woods."
- 32 uses & names *Pilgrim's Progress* more than any other book.



- 66 Hawthorne doesn't keep "his significations always solid, always clear." YGB a great allegory.
- 128 "Celestial Railroad"--the error of thinking evil is non-existent.
- 

**Eberwein, Jane. "'My Faith is Gone!' 'Young Goodman Brown' and Puritan Conversion." *Christianity and Literature* 32 (1982): 23-32.**

- 23 **"Thy joy is groundless, Faith is false, thy Hope Presumption" Edward Taylor.** Scholars studying YGB form "a grave company, dark-clad in academic gowns." Have studied it from many p.o.v.<sup>s</sup>. Need to understand the Puritan background to understand the story. **Her thesis--YGB an allegory of maturation in the context of Calvinist conversion psychology.** Agrees w/ Colacurcio & Claudi Ge Johnson that Puritan theology imp. Story is "Everyman's crisis of faith" with a background in Calvin's *Institutes* & other Calvinistic lit.
- 24 w/ Colacurcio, sees YGB as the "psychological aftereffects of a false conversion." Contra Colacurcio, doesn't think YGB commits unforgivable sin of presumption.  
The problem--the faith of 3 months can't justify him. His new life "awakened . . . sin rather than salvation." H. **not** a theological writer, but Puritan theology is imp. Depravity means even "good" person is damned [**even a blessed angel on earth!**]. Salvation is through faith & X's death. Irresistible grace. Is your faith really faith? Visible saints--try to prove election to join church.  
**Followed a "morphology of conversion"**
- 25
  1. Catechism gives intellectual insight
  2. Conviction of sin
  3. Acceptance of covenant of redemption
  4. Combat w/ sin
  5. Assurance--always imperfect**church** decided if you were elect.  
**Halfway Covenant of 1662.** Assumes those born will be elect. Baptizes them. They'll have an easy road to heaven.  
This is Brown's 1<sup>st</sup> post-conversion test. Perseverance is the key--distinguishes real from false conversion.
- 26 Brown's conversion "had been delusory"  
Story an allegory for the Xn's "necessary self-exploration after conversion." Experience is "a real spiritual trial," even if a dream or spectral evidence (Levin & Colacurcio). Strong communion imagery throughout story. Communion held infrequently, for members only. Very powerful.
- 27 Communion always an occasion for introspection. (Edward Taylor's *Meditations*) YGB forgets that behavior is inconclusive. Brands Xns as hypocrite.
- 28 compares Taylor to H.--very similar. Brown doesn't have "**strong faith**" gets pink ribbons when he needs a shield or sword. "**Whether she has fully committed herself to the devil or not, she is no longer his potential savior.**" Satanic communion the

- inversion of real communion. Brown's exclamation "breaks the enchantment." **No grace in story.** Looking to heaven doesn't do it—can't facilitate your own salvation.
- 29 Is he damned? **Not necessarily.** Can't be sure he was rejected. Brown doesn't confess sins to God or community, has lost faith in others.
- 30 Puritan theology more hopeful for Brown than is H. "**Faith, hope, love, communion, covenant, God, and the devil**" are mentioned, "**but neither Christ nor grace.**" Puts more faith in "**his fathers than on the son.**" "**No saving power**" to overcome evil. No secular grace either—he doesn't gain self-knowledge. Brown typical for a community—*an Everyman*. Increases the tragedy. H. often has Puritans who have "**rigidity, gravity, and sternness.**"
- 31 H. gives us "**the gloomy, repressed, and repressive personalities**" who "**maintain the facade of sanctification.**" Hypocrites among visible saints. "Identify piety with external behavior rather than internal awakenings."
- 

Erikson, Kai. *Wayward Puritans*

- 83 Anne Hutchinson. Covenant of works vs that of grace. "The most important feature of this new covenant was that there would be no more guarantees, no more opportunities for men to earn salvation by a display of good conduct.
- 83f makes salvation private. "If salvation occurs at random and has no relation to the actual conduct of men on earth," don't need services, priests, intercession.
- 84 Becomes "an invitation to anarchy." New England religious people started as reformers & rebels. Got to New World & became the establishment. Changed from rebels to conformists.
- 86 New England by the time of her arrival:
- A. Ministers competent to judge those who had had true conversion
  - B. Even best saints should be subject to discipline of church. Conformity
- 86f Anne: no minister competent to judge her salvation. Godly behavior here no guarantee of future salvation. She was preaching a doctrine the Puritans had discarded.
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Fairbanks, Henry G. *The Lasting Loneliness of Nathaniel Hawthorne: A Study of the Sources of Alienation in Modern Man.* Albany, NY: Magi Books, 1965.

- 9 "Stern and repugnant, perhaps, Puritan narrowness and intolerance were compatible with a living faith."
- 10 The "Celestial Railroad" a "caustic treatment of liberal Protestantism." The American Sunday School Union reprinted it 4 months later as an attack on modernism. "Aligning himself with Bunyan, Hawthorne ridiculed the stream-lining which promised to ease the burden off Christian's back through modern conveniences." Slough of Despond is "the region through which liberalism proposed to sell men a jolly excursion at party rates."
- 11 H.'s alienation from the past in the manse where a pastor once lived. "For 'where once a

- pastor sat by the fireside,' layman Hawthorne now sat 'scribbling beside an air-tight stove'."
- 17 Only religious reading permitted on Sunday. Read *Pilgrim's Progress* @ age 6. Keeps a tendency to preach, but people debate over what it was he preached.
- 51 H's anthropology "may often be dark, but it is never despairing." Goes back further than Calvin & Bunyan. "He may argue the insufficiency of man and the divisive effects of sin; but he has more hope than the Calvinist, if fewer illusions than Transcendentalist or Unitarian. Adumbrates "Kierkegaard's existential subjectivity, conscious of guilt and ailenation; Barth's *Theology of Crisis*, or separation; Niebuhr's confrantation of the desperate duality of nature and spirit. Significantly, they all stress the bankruptcy of liberal optimism and the rediscovery of sin." **guilt @ the core of H's writing**
- 53 sin must be confessed [only Faith does in YGB]
- 

Fossum. *Hawthorne's Inviolable Circle*

- 55 Brown forgets man's potential for **good** as well as **evil**.
- 76 progressivist passengers only skim the book of time. Man's effort to circumvent time & suffering and achieve easy salvation. Motion replaces progress.
- 

Frank, Albert J. von. "Introduction." *Critical Essays on Hawthorne's Short Stories*. 1-17.

- 1 1850 H. started writing novels. Had been doing short stories & sketches. Stories stand on their own, even if no novels had been written.
- Born July 4, 1804. 6<sup>th</sup> generation of Hathornes in America. Scion of "persecuting Puritans, pious, strong-willed, larger-than-life figures of overbearing cruelty and superstitious intolerance.
- William Hathorne vs Quakers
  - John Hathorne vs witches
  - grandpa a privateer in Revolution
  - dad captained a merchant ship
- H. believed the family was in decline.  
Went to Bowdoin College 1821-1825.
- 2 didn't like own early work. Burned some mss. Hard to publish anthologies of stories—hadn't been done.
- 3 *Twice-Told Tales* 1837. 1<sup>st</sup> collection. Longfellow wrote a good review. Poe liked *Tales*, not *Mosses*—disliked the allegories, denied H's originality.
- 4 published in magazines *Token*, *Democratic Review*. 1838 met Sophia Peabody. Got job @ Boston Custom House @ \$1,500 per year. Measured coal & salt.
- 5 1841—invested \$1,000 in Brook Farm—didn't like philosophy or farming.  
9 July 1842. Married & moved into "Old Manse." Ezra Ripley had been the rev. there. Had died.

- 6 moved to the novel. *Scarlet Letter* so successful he couldn't "afford" to write short stories. Industrialized publishing created "best-sellers"
- 7 Melville "manfully defended the unfashionably dark, naysaying Calvinistic temper." Lathrop (H's son-in-law) & Henry James see the tales as products of isolation.
- 8 James didn't like allegory.
- 9 1948. H's stories began to regain favor.
- 

Froude. *Bunyan*

*The Life and Death of Mr. Badman* (Summary of Bunyan's work).

- 91 Xn's adventures as charming as Ulysses & Aeneas
- 95 writes in plain, unaffected Anglo-Saxon prose

*Badman* about "avulgar, middle-class, unprincipled scoundrel.

a reprobate **may** be a hypocrite whose life gives outward appearance of the grace of a saint

**may** be sorry for sin, repent, lead a good life, have spirit / God, **& still be damned.**

- 96 *Badman* is openly evil.
- 99 *Badman* becomes a hypocrite to marry a rich Xn.
- 104 *Badman* buys low & sells high--capitalist
- 107 *Badman* breaks leg & "repents" until he heals.
- 110 remarries--this woman is evil
- 111 dies w/o repenting.
- 

Fuller, Margaret. Review of *Mosses*. *Critical Essays* 39-41. 22 June 1846.

- 39 glowing review of *Mosses*
- 41 One ¶ deals w/ "Celestial Railroad," "Fire-worship," "YGB," "Artist of the Beautiful," "Roger Malvin's Burial," "gods of the hearth."  
**"'Goodman Brown' is one of those disclosures we have spoken of, of the secrets of the breast. . . . Who has not known the hour when even that best-beloved image cherished as the one precious symbol left, in the range of human nature, believed to be still pure gold when all the rest have turned to clay, shows, in severe ordeal, the symptoms of alloy. Oh hour of anguish, when the old familiar races grow dark and dim in the lurid light--when the gods of the hearth, honored in childhood, adored in youth, crumble, and nothing, nothing is left which the daily earthly feelings can embrace--can cherish with unbroken Faith! Yet some survive that trial more happily than young Goodman Brown. They are those who have not sought it--have**

**never of their own accord walked forth with the Tempter into the dim shades of Doubt.**

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Guerin, Wilfred L, Earle Labor, Lee Morgan, Jeanne C. Reesman, and John R. Willingham. *A Handbook of Critical Approaches to Literature*. 3rd ed. New York: Oxford U. Pr., 1992.

- 53 Textual criticism--text is relatively unproblematic.  
Goodman=Mr. Goody = Mrs.  
a) "unconverted" wilderness, not "unconcerted"  
b) should read "apparition" for "figure"
- 56 historical context. Calvinistic background. Complex theology  
a) God's sovereignty  
b) Man's sinfulness & helplessness  
c) grace of God
- 57 d) predestination--outwardly good may be destined for hell. **Why was Brown surprised @ his own theology?**  
e) focus on hell in sermons.  
f) introspective search for sin. Work out salvation w/fear & trembling.
- 57f g) Satan & witches real. 1692 witchhunt.
- 58 John Hathorne (great-great grandfather) a judge in 1692. H's notebooks show his preoccupied with unpardonable sin.
- 59 For him, unpardonable sin to probe for depravity w/o sympathy. YGB becomes hard of heart. Allegory normally has a 1-to-1 relationship between signifier & signified, between literal & spiritual levels.  
Goodman Brown= Everyman  
Faith = faith
- YGB wants to experience evil, to retain faith but just leave it for a time.
- 60 Brown doubts existence of **good**--sees evil as **total**. Connolly--Brown has **learned** his faith [faith=system of doctrine=Calvinism]--had taken people @ face value. Idolized others in spite of doctrine of depravity.  
Hawthorne criticizing Puritan **hypocrisy, self-righteousness, confusion of appearance with reality, & latent sensuality**.
- 61 "It will perhaps be argued that Calvinism at its most intense, with its dim view of human nature, is quite likely to produce cynicism and misanthropy. But historically, if paradoxically, Calvinists have been dynamic and full of **faith**; they have been social and political reformers, educators, enterprisers in business, explorers, foes of tyranny."

"He has lost his faith. Whether because his faith was false or because he wished for an **objectively verifiable certainty that is the antithesis of faith**, Hawthorne does not say."

whether dream or reality is irrelevant. "The result remains: faith has been destroyed and supplanted by total despair because Brown is neither a good Calvinist, a good Christian, nor, in the larger sense, a good man."

- 88 **Formalistic Approach**  
 try to find point where structure of story illuminates the meaning.
- 89 ambiguity a formal device in YGB. Pink ribbons the symbolic image w/most importance.
- 90 ribbons are ambiguously defined. What do they mean? More than 1 thing? Love?  
 innocence? good? Evil? hypocrisy? blending of good & evil?  
**[Confused over the ambiguity of faith & its meanings.] Did he lose faith? Connolly (1956) says he found his faith. Sees the story as an attack on the Calvinistic faith-- [faith=set of doctrines].** The authors do not choose. "Although we do not have to accept either of these views, we do not have to deny them either. Instead, let us accept the theological matrix within which both views exist."
- 90f Examine Biblical passages regarding faith, hope, & love. Brown loses all these theological virtues (theological = directed toward god).  
 Faith = Xn faith Goodman = good man & Mr.
- 92 **Close to my reading**  
 Allegory fails--didn't lose Faith. She outlives him. [But how do they **define** faith?]
- 93 Faith an ambiguous symbol, not strict allegory--adds depth. Makes story universal, not just Calvinistic.  
 Brown loses **faith in his ultimate salvation [assurance! Little-Faith]**. Loses faith, but not Faith. Loses **hope** as well. Despair.
- 94 Doubt & despair grow in him. **Love** also fails. "My love and my Faith. . ."
- 95 Judges neighbors
- 95f forest = temptation = Eden--forbidden knowledge, knowledge of evil.
- 97 Effect of the night is that Brown is damaged.
- 133 **Freudian interpretation.** Id vs superego. Journey into forest is psychological as well as physical.
- 134 Village = superego, forest = id, Brown = ego. Fails to mediate the 2. Satan & Faith are projections of his psyche. Snake = penis.
- 135 Superego too tyrannous. nature= sin to Puritans.
- 136 has turned curiosity into an obsession because of the taboo placed on it.
- 171 **Jung.** Persona, Anima, Shadow  
**1) Persona** of YGB is rigid & false. A "good man" mask.  
 Is really a bad boy. Doesn't recognize himself in his shadow.
- 172 **2) Shadow** = Satan. Brown's alter ego.  
**3) Anima** = Faith. Wants her to be his Mother, not his Wife. Breaks marriage covenant **[breaks faith]** with her to go into woods. Would be an adolescent foible if Faith were his mother. Undermines the foundation of the relationship with his wife.  
 Leads to suspicion. Fails to recognize & integrate his dark side. Projects darkness onto others.
- 226 **Feminism.** Men, women, & loss of faith. Hawthorne has positive women characters despite his complaints about the "mob of scribbling women" who outsell him. Portrays women as moral beings. Does so realistically & with depth.
- 227 Faith is symbolic, not 3-dimensional. Brown rejects her--has a rigid masculinity.  
 Because he rejects her sexuality, he goes to the witch meeting to meet his needs. A sexual meeting. Father figure in Satan emasculates him. Faith is not sour like Brown.
- 228 Faith an obstacle--keeps him back. Cloyse makes him suspect women. Quacker women

- victimized. He rejects both the mock & real weddings.  
229 Sex is alluring but deadly--the bloody basin.  
Satan is cosmopolitan--also alluring to Brown. Brown polluted by the experience.  
240 **Russian formalism**
- 

Gundry, Robert. *Matthew: A Commentary on His Literary and Theological Art*. Grand Rapids, MI: Eerdmans, 1982.

- 156 Mt. 8:26 "little faith" reduces Mark's charge of no faith. "He does want any reader of his gospel to think that discipleship is possible without faith. . . . In reducing the implication that the disciples do not yet have faith to the charge that they have but little faith, Matthew is not whitewashing the disciples . . . so much as protecting the concept of discipleship."
- 

Hawthorne, Julian. *Hawthorne and His Wife*.

Hawthorne's son.

- 248 Hawthorne "reverenced" his wife's goodness.  
248f He had "power to gaze steadily at the evils of human character."  
256f Sophia disagrees w/Margaret Fuller's writings on "Women's Rights."  
276 3/3/1844 Una born. 1<sup>st</sup> child.  
286 Mrs. H. "He and Una are my perpetual Paradise."  
289 H.'s journal. "My wife is, in the strictest sense, my sole companion, and I need no other."  
She is in solitude w/him--sees only him & Una. "I have married the spring! I am husband to the month of May. (Same general time as YGB). Hillard & H & Emerson take a walk to Walden Pond.  
291 Dine w/ Thoreau. Ugly as sin, but a good fellow.  
292 Thoreau "inclined to live a sort of Indian life" no job.  
293 H. calls Sophia "little wife" often. March 12, 1843. Writes Sophia from Salem. "I praise Heaven for this snow and 'slosh', because it will prevent thee from scampering all about the city, as otherwise that wouldst infallibly have done."  
295 Castle Dismal--what he calls his mom's house in Salem while separated from his family.
- 

**Hawthorne, Nathaniel. *Mosses from an Old Manse*.**

**1-27 "The Old Manse"**

- 1 Moved in 1 year after the old rev. died. The lane was overgrown with grass, separating the house from the material world. **Threshold**. Gave privacy--passersby didn't disturb sense of privacy. Perfect for a rev. A man in the world but enveloped w/a veil.  
2 H. the 1<sup>st</sup> layman to live in the house. Last rev. wrote 3,000 sermons there. H. ashamed

of his "idle stories" & hoped for wisdom here.  
3f Emerson had written *Nature* in the study here. Study grim from smoke &  
4 the "grim prints of puritan ministers," men who'd wrestled w/the devil. Manse by the  
Concord River.  
5 grounds contain a Revolutionary War battleground.  
7 an old Indian village nearby—find arrow-heads there.  
8 last rev. had planted an apple-orchard  
9 "the two or three mouths which it is my privilege to feed." **Man provides.**  
11 manse surrounded by "river, the battle-field, the orchard and the garden."  
12 in rain, the manse is better than **"Eve's bower in Paradise"**. Dusty & dark—cobwebs.  
13 minister ghost rustled papers @ night, servant-girl ghost did kitchen-work. Old books in  
attic.  
19 sight of the house " rebuke the speculative extravagances of the day" Its air condemns sin.  
Makes H. pray.  
21 in fall "The Old Manse became as lonely as a hermitage."  
21f "In one respect our precincts were like the enchanted ground through which  
22 the pilgrim traveled on his way to the celestial city." Guests fell asleep. Manse removed  
their cares.  
23 Emerson attracted **"hobgoblins of flesh and blood"** to the vicinity. So they were close by.  
Like YGB—in the forest were the hobgoblins.  
24 H. was happy here. Admired Emerson as a poet, didn't seek his guidance.  
26 tea "one of the many angel-gifts that had fallen like dew upon us."

### 109-116 "Fire-worship"

109 **Prometheus** lured fire from heaven. Put fire in an iron prison now.  
110 Franklin stove ugly. Ætna. Must be true to hearth to be true to God, wife, country.  
111 former parson received 60 cords of wood a year to feed the fireplaces. Stoves stingy.  
112 Wrote sermons by the fire. Counseled by the fire.  
114 Stove is an "iron cage." "Scorches your fingers" "prison-house" moans & howls. The  
wood seems to come from Dante's "infernal forest," a "darkened source" creating  
"gloom."  
115 Future generations will have "furnace-heat in houses" w/ "foundations over the infernal  
pit whence sulphurous steams and unbreathable exhalations ascend through the apertures  
of the floor." No hearth to form the center of the household. Will destroy domestic life.  
**Pro aris et focis** "for the altars and the hearths." Ancient call to defend nation.  
116 Hearth sacred. Matron taught by it. "The holy hearth!" has been replaced by an  
"abomination." **YGB can't decide whether he has in Faith a holy hearth or a stygian  
abomination.**

### 149 "Celestial Railroad"

149 enters through the gate of dreams.

### 179-198 "Feathertop"

Witch makes a scare-crow seem to become a man.



**248-260 "Drowne's Wooden Image"**

259f Beautiful statue disappears; beautiful woman appears. **Pygmalion.**

**331-350 "Sketches from Memory"**

350 "Wild Irish" loading wood on a steamboat @ night by firelight. Source for YGB?

**382-398 "Virtuoso's Collection"**

- 392 Pays 50¢ to see a new museum run by a virtuoso (turns out to be the Wandering Jew).  
393 statue of Opportunity by Lysippus. Wolf that ate Red Riding Hood, wolf that suckled Romulus and Remus. Alexander's horse Bucephalus.  
384 Ulysses' dog Argus. Cerberus. Erymanthean boar. Python. Æschylus' tortoise. Apis the bull. Puss in Boots.  
385 Pegasus. Minerva's owl. Prometheus' vulture. Stymphalides (bird killed by Hercules.)  
386 goose that warned Romans. Peacock that Pythagoras was reincarnated as.  
387 Gyges' ring of invisibility. Cornelius Agrippa's magic glass. Midas' ass ears. A lock of Helen's hair.  
388 **Agamemnon's robe.** Semiramis' crown. Swords—Brutus', Damacles', Virginius'. Achilles' shield. Ulysses' bow.  
389 Part of the Golden Fleece. Aeneas' golden bough. Atalantas' apple. Bias' vase.  
390 Diana's sandals. Socrates' cup. Anacreon's cup. Lyres of Homer, Sappho, & Orpheus. Hercules' club, Phidias' chisel, Niobe's tears, Xn's burden  
391 Nessus' shirt, Atropos' scissors, Father Time's hourglass.  
392 Prometheus' fire, representing all bright in man's soul. It contains a salamander. Philosopher's stone, Hebe's cup, water from Lethe.  
394 Polyphemus' skull, Diogenes tub, Medea's caldron, Psyche's vase, Pandora's box w/ Venus' girdle carelessly thrown in.  
395 Anacreon's grasshopper.  
396 Palladium of Troy  
397 Death's dart—Virtuoso is the wandering Jew. Dart had bounced off him.  
398 **Exits through the gate of dreams. The ivory gate.**

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**Hawthorne, Nathaniel. *The Scarlet Letter.***

- 6 @ custom-house will meet arriving captain before his wife does. Male reader.  
7 Custom-House a slovenly, decrepit place where women seldom come with their cleaning ways.  
9 good & evil among his Hawthorne ancestors.

10 a family of sea-farers.  
11 surveyor of the Salem Customhouse 1846-1849. A "patriarchal body of veterans." Had  
written about the Old Manse before--spiritual. Custom House full of ancient men. Some  
show up only occasionally in May & June.  
12 the men of the custom house follow "**evil and corrupt practices.**" "**Neither the front  
nor the back entrance of the Custom-House opens on the road to Paradise.**" H. the  
new boss--could fire everybody. Kept them on. They slept & told old stories.  
13 "parent" to the old guys. Their joy had "the phosphorescent glow of decaying wood." in  
contrast to the sunlight of youthful joy.  
14 The father & patriarch was the Inspector. 80 years.  
14f had a robust animal nature. No intellect or soul.  
16 Gen. Miller was usually out of it. Hard of hearing.  
19 fit like an old sword on the desk.  
20 came here after Brook Farm & after 3 years w/Emerson & talks with Thoreau. This was a  
change of diet.  
21 His writings didn't matter to his co-workers.  
22 Old records stored in 2<sup>nd</sup> floor of Custom-House.  
29f customs officers can't be "a very praiseworthy or respectable personage."  
30 working for gov't saps energy.  
32 3 years in Old Manse, 3 years in Custom-House.

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Hoffman, Daniel. "Just Married!--In the Village of Witches" Connolly festschrift.

82 Ancestral curse on Hawthorne. Cary's curse on gramps. Makes the supernatural more  
than machinery.  
83 dual view in story--Puritans' & Hawthorne's--in tension. Manicheanism of Puritans.  
Pessimistic--no goodness in man. "terrifying insecurity of each soul."  
84 Calef's 1692 criticism of the trials.  
84ff 2 ways to take witchcraft seriously as revealing human heart  
1) the evil of witches  
2) the evil of the "good" people--in suspicions, in persecutions, etc. H. takes  
depravity more seriously than the Puritans did.  
86 "The names of the couple are as allegorical as any in Bunyan: The Puritan Everyman is  
the husband of Christian Faith. By the end of the tale he proves more Puritan than  
Christian, renouncing her larger vision for the 'distrustful,' 'desperate,' 'gloom' of his life  
and death. Faith, too, has been at the Witches' Sabbath; she can accept man even with  
full knowledge of his evil nature. But Goodman lacks her largesse, her charity, her  
balance."  
87 H. fuses dramatic, psychological, cultural, and theological in 1 story.  
87f traditions regarding witches.  
88 witches' sabbath introduces Brown to total Depravity. unlike Faith, can no longer see  
good in others.  
88f views of witchcraft  
1) Supernatural powers

- 2) alternative religion, rival to Xnity.
- 90 H. uses BOTH views. Forbidden knowledge offered them.
- 91 **Brown's gramps seduced Goody Cloyse.** All procreation evil, including his & Faith's.
- 92 Ideas of coven & witches' sexuality had died out in America.
- 93 SEX a big part of the story. Faust has sexual witches.
- 94 Cervantes as a source for YGB
- 95 carnal pleasure & universal sexual guilt. Makes parody of both Xn sacrament & pagan maypole. NOT sex that condemns, but his **Puritan misanthropy.**
- 

Hurley, Paul. "Young Goodman Brown's Heart of Darkness" Connolly festschrift.

- 116f Levin unconvincing--placing guilt on Satan, not people, is unsatisfactory.
- 117 **is** logical to ask if townspeople were Satan-followers. Brown's experience comes from w/in--distorted, doubting mind.
- 118 worries about **killing** faith. Already evil. Thinks he can **toy** with belief, taking it up & putting it off @ will.
- 119 his **faith is little**, but not non-existent. [Hurley merging definitions of faith--has a belief structure, but no confidence]. Must destroy belief in society's morality **prior** to total commitment to evil. Faith held him back, but didn't stop him. Evil's only reward is to **doubt** others. Brown worries about family, church, society in making choice--satan counters each drawback.
- 120 Goody quotes **Carrier**, the Salem witch (rampant hag) Sotan's arguments actually come from w/in Brown--Hurley supports this from the text. "Persevere in the path" of "self-righteousness"
- 121 Didn't actually **see** the minister & deacon. W/ heaven above & faith below--but had already left faith. Accepts Faith's w/o seeing her. Will get to heaven through faith. NO works. Pink ribbons suggest the frivolous & ornamental, like ritualistic religion.
- 122 Accepts the "skirts" of religion as salvific. The 4 people he sees are those to whom he's morally obligated. Destroy them & you undermine his faith in anybody's goodness.
- 123 Doesn't see the coven as sexual. YGB hallucinating.
- 123f village obviously real--still the same. Only YGB has changed. Sees evil everywhere [as satan promised]
- 124 only sees sin in **others**. [**doesn't see sinfulness of his suspicions & judgmentalism**] Heard the same song in the church he heard in the woods [Puritans used tunes w/several hymns.]
- 

IDB "Faith, Faithfulness." 2: 222-234.

- 224 <BLOCKQUOTE>  
As for the use of the noun, πίστις, in the Synoptic gospels, it mostly carries the meaning of confidence in God and trust in his power to heal and save.  
</BLOCKQUOTE>

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IDB supplement. "Faith, Faithfulness, NT." 5. 332-336.

333 <BLOCKQUOTE>

"Understanding" and "trust" are a complementary sequence in Matthew, and those of "little faith" (always disciples, in trying situations) "understand" but "doubt" or do not trust (14:31-33; 16:5-12; 28:17--the eleven worshiped *and* doubted.

</BLOCKQUOTE>

Some say Bultmann's view is "individualistic and anthropocentric"--"the attitude of man in which he receives the gift of "God's righteousness"." Some prefer to see faith as an "Action of God centered in the Cross and Resurrection, so that it becomes a transsubjective faith event originating with God, in the new covenant." Others see Christ as a model of faith for us to emulate.

Justifying faith is "the basis for the imperatives" of Christianity. Implies **conduct**  
**[Brown leaves Faith to indulge bad conduct]**

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**James, Henry. Nathaniel Hawthorne.**

- 5 "H's work . . . is redolent of the social system in which he had his being." (19<sup>th</sup> cen Salem)
- 10 Puritan heritage. H "a chip off the old block." Has an "urgent conscience" & a "consciousness of sin."
- 11 "from father to son, for above a hundred years, they followed the sea." Grandpa Daniel Hathorne a revolutionary privateer. Dad a captain.
- 13 H. felt "filial fondness" for Salem.
- 17 As a boy, "amused himself . . . with the *Pilgrim's Progress* and the *Faery Queen*"
- 40 H. "an observer of small things" in his diary
- 44 takes detailed notes from country walks, rides, people in taverns, etc.
- 45 spends 1 page describing a dog chasing its tail. Prior to marriage, read widely. Doesn't mention readings in diary.
- 46 spends little time w/ Salem's elite
- 47 prefers common folks.
- 56 Early short stories. 3 types
2. "Fantasy and allegory"--"Rapp's Daughter" & "YGB" the best examples
  3. New England history tales--"Maypole"
  4. Sketches of scenes from real life
- 58 H. plays with a sense of sin in early stories. Sin is there for artistic & intellectual reasons.
- 59 Uses sin "objectively."
- 60 Ironic & charming tone
- 61 Has the Puritan spirit, "*minus* the conviction" uses it for entertainment
- 63 read Bunyan & Spenser. James doesn't like allegory.
- 64 Poe disliked *Pilgrim's Progress*, but liked H.
- 65 H. "was at home in the early New England history"
- 66 made that history "at least *appear* picturesque"

- 68 got engaged @ 35 years old. Married in 1842  
 70 Margaret Fuller "the apostle of culture"  
 71 H. a Democrat  
 72 made \$1200 a year @ Custom-House  
 78 Fuller the model for Zenobia in *Blihdale Romance*.
- 

**Keil, James C. "Hawthorne's 'Young Goodman Brown': Early Nineteenth-Century and Puritan Constructions of Gender." *The New England Quarterly* 69 (March 1996): 33-55.**

- 33 history of interpretation—foci on faith, morality, psychosexuality, theology, & conduct.  
 5. Theology & conduct  
 6. Psychosexuality  
 7. Historical documents from 1600s (**Colacurcio**)  
 34 **BUT** story is a product of 19<sup>th</sup> cen. H. constructs a past, can't re-create it. **Shuffleton** sees 19<sup>th</sup> cen. Influences, as does Keil himself.  
 34f theology, morality, & psychosexuality a "devilish brew" for H's generation as well as for the Puritans  
 35 **Story reflects gender role changes in 19<sup>th</sup> cen New England.** 19<sup>th</sup> cen discourse separated male vs female spheres. Men provide by working outside home. **Sole** provider. Women stay in the house. "Home" = women & children. Coastal N. E. @ this time—men could be away for months  
 36 Ideology vs behavior. Middle-class had rigid distinctions in theory; in practice people crossed the boundary often. Women's purity esp. imp. YGB senses a conflict between his expectations of separate spheres and the reality of married life.  
 37 Begin where Colacurcio suggests "**YGB comes forth @ sunset.**" Introduces Puritan setting & what Shuffleton calls "H's contemporary 'anchors'." This scene has "**an explicit presentation of issues fo gender, sexuality, and intimacy, all of which take ploc in the doorway between public and private.**" Both violate the threshold. He forgot to kiss her until outside.  
 38 She **thrusts** head out and **lets** the wind play with her hair. The threshold, the description of Faith, dreams, his failure to sleep @ home before—all these indicate a more 19<sup>th</sup> cen setting. **Cites Levin & Colacurcio & historicism.**  
 39 19<sup>th</sup> cen sees men as sexual predators & women as passionless. Not very Puritan. H. reflects 19<sup>th</sup> cen anxieties re. home life. Brown's anxiety reflects traditional concerns that women are sexual. But Faith reflects 19<sup>th</sup> cen ideals of womanhood. Women to be **angels (Cooper)**, as Brown describes her.  
 40 19<sup>th</sup> cen liked the **young** woman - purity, romanticized childhood, infantilizes women. **Unlike Puritan view based on Eve's sin.** Faith begs Brown to sleep @ home, sleep w/ her - He's alienated by her sexuality. **[Such animal behavior belongs in the woods, where he's headed (ME)]**

MAle	Female
public	Private
Work	Home
Worldly	Angelic

- 41 The threshold scene is more 19<sup>th</sup> Cen than 17<sup>th</sup>. Brown's reply shows "huffy self-importance." - He's already foolish & hyper-serious. Mistakes **her** desire & fear as suspicion of **him**. 19<sup>th</sup> cen men often gone. They "**needed a gender ideology that sanctified a woman's isolation.**" Men quit helping with the kids. Women's economic contribution diminished.
- 42 What keeps women from straying? New ideology - **Angel of the Home**. Faith appears to conform @ 1<sup>st</sup>, but is also aggressive - **thrusts** head outside. Seems like an old argument between them. Her sexuality may have unsettled him. The events in woods may be his nightmare based on these anxieties.
- 42f physical & emotional elements of sex in marriage often involve thresholds.
- 43 In the woods, the public & private lines "are grotesquely blurred." Issues of manhood & fatherhood also emerge.  
Brown crosses another threshold to leave town & enter woods. Town vs woods.
- 44 Brown 1<sup>st</sup> feels loneliness & guilt in the woods. Would kill Faith to even think of evil, much less do it. Faith is his **angel or mother**. Brown can't distinguish mother from wife - also a 19<sup>th</sup> cen problem.
- 45 Man moves from mother to wife as moral guardian. How hard can that be? Then he moves into work world of men, which he's never been in. YGB sees his trip as work. Devil introduces him to the world of men & work. Clock chiming = rational, modern world of business. (**Me-sunset associated with Faith; more natural**)
- 45f Devil & Brown have an established relationship.
- 46 Faith kept him back from the man's world - interfers. Manichean morality of YGB - one sphere is good, the other is evil. Brown doesn't recognize the image of his father/ grandfather. Absent fathers. Mother's & children not to cross the threshold into dad's work space.
- |        |        |
|--------|--------|
| Man    | Wife   |
| Father | Mother |
| Away   | Home   |
| Evil   | Good   |
- 47 Devil's staff  $\cong$  erect penis. Brown challenges devil's / father's authority with scruples he's learned in the woman's sphere. Had an assignation - rendezvous.
- 48 Brown follows ancestors' footsteps. Goody Cloyse intrudes on the men's sphere. She TAUGHT him his scruples.
- 49 She is interested in sex. Breaks barrier between male & female, public & private, work & home, husband & wife. Cloyse in charge of religious matters. Ministers & old women belong to women's sphere. Brown both a "silly fellow" (child / innocent) and a "nice young man" (sexually arousing).
- 50 Faith's voice collapses his world and its separate spheres. She both regrets & wants what's happening to her.
- 51 "**He has built his entire belief system on the moral rectitude of his mother and wife-and on their rightful place nowhere but in the home.**" Cloyse & Faith don't belong. Serpentine staff & pink ribbon are synecdoches for sexuality of father & Faith. Has literally lost his wife. She can't be who he thought she was ever again. In forest all divisions blur.
- 52 Satan introduces the young Browns to crimes of human sexuality. Sexual imagery - blood-spot, penetrate, bosom, fountain, etc. Men and women have communion in one sphere, which is therefore evil.

- 53 He refuses to accept Faith's sexuality on the threshold of conversion just as he did on the threshold of his house. Refuses communion w/ Faith. Reality of adult life is that the spheres must blur for men & women to come together. Reader is unsure what happened, but Brown **is** sure.
- 54 Sees Faith in street [ME–she's in the public sphere, not @ home. She runs up to kiss him–still aggressive]. Brown has sex but doesn't have fun. Shrinks from Faith.
- 54f H. dealing w/ both past & present & their connection.
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Kittle *TDNT* 6. 174-229. (Rudolf Bultmann wrote the article) 55 pages!

- 200 קִטְנָי אֱמוּנָה in Rabbinic writings.
- 205 II. General Xn. Usage
1. OT & Jewish uses continued
    - a. Believe
    - b. Obey
    - 206 c. Trust
    - 207 d. Hope
    - 208 e. Faithfulness
  2. Specifically Xn Usage
    - a. Acceptance of the kerygma
    - 209 b. The content of faith [=the Xn system of beliefs]
    - 210f c. Personal relation to Christ, analogous to the relationship to God.
    - 212 d. Believing
    - 213 e. That which is believed. The Xn. message. The way of salvation, as in faith vs. works.
- 217 III. Paul
- 221 Fear & faith. **"The appropriate φόβος [the kind Faith has in the story] is simply awareness that man does not stand on his own feet. It is the concern not to fall from χάρις, whether in frivolity or the pride of supposed security." "For this reason there is admonition to stand in faith; the believer is exposed to temptation and has constantly to prove himself."**
- 222 IV. John
- 227 Faith & knowledge. "As all knowledge begins with faith, so it abides in faith. Similarly, all faith is to become knowledge. If all knowledge can only be a knowledge of faith, faith comes to itself in knowledge. Knowledge is thus a constitutive element in genuine faith."
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Lane, William L. *The Gospel of Mark*. The New International Commentary on the New Testament. Grand Rapids, MI: Eerdmans, 1974.

- 177 Mk. 4:40-41. "Jesus rebuked the disciples for the lack of faith expressed in their terror and fear. This is the first in a series of rebukes (cf. Chs. 7:18; 8:17f., 21, 32f.; 9:19) and its placement at this point is important. It indicates that in spite of Ch. 4:11, 34, the difference is one of degree, not of kind, between the disciples who have received through

revelation some insight into the secret of the Kingdom of God as having come near in the person of Jesus and the multitude who see only a riddle. The disciples themselves are still quite blind and filled with misunderstanding. When Jesus asks, 'Do you not yet have faith?' he means specifically faith in God's saving power as this is present and released through his own person. The failure of the disciples to understand this is expressed in their awe-inspired question, 'Who then is this, that even the wind and the sea obey him?'"

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Leavis. "H. As Poet." 1951. *Critical Essays*. 94-110.

- 94 His work "not comparable" to "eighteenth century 'allegorical' essayists nor is it in the manner of Spenser, Milton, or Bunyan." He **had** been influenced by them.  
"YGB" & similar work "is essentially dramatic, its use of language is poetic, and it is symbolic, and richly so, as is the dramatic poet's" H could have gone to school w/ Shakespeare. Wilson Knight on Shakespeare—each play an expanded metaphor. In H also "the 'symbol' is the thing itself. No separable meaning as in allegory.
- 95 Hard to find *literary* criticism of H. [writing in 1951] H. is "the critic and interpreter of American cultural history." H ponders "the relation of the individual to society" & of tradition to current society. How did we evolve?
- 96 His family history gave him "a personal mythology" "an emotional stake in the past, a private key to tradition." H "a sociological novelist in effect."  
"Maypole" has "ironic inflexions" H can "control transitions from one layer of meaning to another." H calls it a "philosophical romance" H. calls it an allegory, but it's not like *Faerie Queen* or *Pilgrim's Progress*. H makes the "historically insignificant" incident into a major choice of future direction. Puritans DID turn backs on ancient English folk culture.
- 102 YGB is "unmistakably a prose poem" "powerful" "closely knit." Brown is "Everyman in 17<sup>th</sup> cen New Eng." Every word of opening sentence is imp. Setting is too. **Minister's town vs Satan's forest.**
- 103 "he loses his belief in the virtue of others." Story has none of Poe's gothic tone. His knowledge of evil makes him "a man of gloom." "a Calvinist indeed."
- 104 "H has made a dramatic poem of the Calvinist experience in New England." Very subjective, very concrete. Examines the "psychological state;" it has "no religious significance." Witches' sabbath better than Joyce's *Ulysses'* Walpurgisnacht.
- 

Levin "Shadows of Doubt: Specter Evidence in "YGB" Connolly festschrift

**[Thesis: was Satan fooling Brown, neither reality nor dream. Can't trust senses--epistemological crisis. See Bunyan's "Feathertop" (*Mosses I. 320*) for Hawthorne's use of spectral illusions]**

- 96 Mather's definition of "Goodman" as a person who could serve on a jury.  
96f Quotes Increase Mather & Thomas Brattle on the ease of fooling people by spectral



- evidence--when Satan takes the form of the good.
- 97 Brown [**lives in the era**] & makes the same mistakes as the 1692 Puritans. Witnesses don't distinguish the **shape** from the **person**. **Misperception [Compare w/little faith in NT]**.
- 98 historical background--1692 witch trials in Salem **Village** (Not Hawthorne's Salem). **Martha Carrier--rampant hag--H. quotes sources.**
- 99 spectres in the trials--Devil in form of innocent people. Satan does it to **traduce the faith**.
- 100 Satan's thesis--**men are so evil nothing can save them**.
- 100f he conjures the shape of the oold woman--points her up, makes her disappear.
- 101 Hears **voices** of rev. & deacon, doesn't see them [**until coven--me**] testimony of Faith's ribbons also fake--she has them on the next morning.
- 102 Brown sees faces & figures. It all disappears when he looks to heaven. All the evidence is false. Brown too willing to believe the worst.
- 103 Brown doubts w/o justification. Only plumbs his own evil.
- 104 spectral a 17th cen. middle ground between reality and dream. Through brown, Hawthorne condemns the "**graceless perversion of true Calvinism**" that resulted in 20 executions.
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Lloyd-Smith, Allan. "Hawthorne's Gothic Tales." *Critical Essays*. 232-243.

- 232 Gothic genre is "sensational." Noted for *paranoia*.
- 232f gothic suspect in America, more so than general fiction.
- 233 American rationalism inteferes w/ enjoying gothic.
- 234 Puritan typology influenced development of gothic.
- 235 "The Gothic explores the chaos of deranged authority structures, whether microcosmic (familial or personal madness) or macrocosmic (religious, political, or institutional pathologies), and generally considers the fortunes of an unprotected figure, usually female and therefore represented in the Gothic period as in need of male protection."
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**Loving. "Pretty in Pink . . . New World Dreams" *Critical Essays* 219-233**

Loving argues that on the human level, Brown allegorizes Faith, fails.

- 219 Gollin recognizes H's debt to the Bible, medieval dream allegories, & Bunyan
- 220 **textual criticism--dark apparition in original publication became dark figure.** This is the beginning of Brown's dream.
- H using the genre of romance, "somewhere between the real world and fairy-land, where the Actual and the Imaginary may meet, and each imbue itself with the nature of the other." (H. "Custom-House Sketch")
- 221 Spectral evidence convinces YGB (Levin). Such evidence condemned 9 people & 2 dogs. "For Brown, it is the same dreamy evidence that produces nightmarish 'facts'." "The puritan fear of the Fall in the New World" . . .

- 222 Brown & Dimmesdale deny their sexuality [or Faith's! Brown wants to EXPLORE his sexuality] In YGB, have psychological violence, sexual titillation. **Marriage can't overcome the carnality of their relationship.**
- 223 **"the female is an object of lust rather than of love." [The allegorized Faith isn't the object of lust. He pushes her away before he leaves.]** Story highlights "the delusion that one woman is different from another."  
 Hoffman–Goody Cloys. & Grandpa Brown were lovers. He lashed a half-naked Quaker woman–sexual sadist.
- 224 Brown trusts/tests wife. Leaves her alone for 1 night. She appears in woods.
- 225 **"Faith"–H evokes "Beatrice, the ennobling female who leads him up the Ladder of Love to paradise." Brown's Faith doesn't lead up the ladder. [cf argument that Puritans couldn't allegorize women well]–she leads him "back upon himself."**  
 Brown had a "dream of Faith's angelic character" discovers her humanity. **[wakes up in the woods to the "truth" of human nature]**  
 note 16 Roy Male *H's Tragic Vision* 77. **"For Faith and her pink ribbons, so pure in the sunlight, are fiendish at night."**
- 226 YGB–H a bachelor then.
- 227 **"may also be his cautionary statement about the sexual idealism his own age encouraged"** 19<sup>th</sup> cen "sanctification of sex lead to the same kind of allegorization of which he was supposedly so fond." Can't follow Dante or Spenser–she says because of short history of America [Really Protestant problem–Bunyan couldn't allegorize either. Protestants suspicious of allegory in general, preferred typology.  
**Faith a woman, not an angel.**
- 228 Brown's allegory is **"an ironic emblem of New-World idealism" "it shimmers with alternate meanings" "there is an Indian behind every tree and the devil in the best of us" "the American odyssey"**
- 229 H's Beatrice ("Rap's daughter) "looks spiritually pure but is chemically toxic" [that's how she stays pure]. Giovanni seexs an allegorical escape from mortality.
- 330 Faith almost kisses Brown. "She does not because it is too late. Brown has lost his Faith in the dream that always anticipates something more than pink ribbons." Gollin *H & Dreams* 45–H worried dreams would consume him as a writer in this period. Wrote in 1837 that he had dreamed of living for a decade.  
**Faith asleep "is the specter of his own concupiscence" [and hers]**

McKeithan. Connolly festschrift.

- 45 critics agree it's a **good** story, disagree on its meaning.
- 46 van Doren--Brown's misunderstanding of sin darkens the world & sees even the **best** as hypocrisy. Theme is the effects of sin.
- 47 Satan destroys Brown's faith in virtue & piety. Satan  
 1) lies  
 2) doesn't represent H.'s view. H. doesn't believe we're all evil.  
 YGB sees evil even where it is not. **Cynical & skeptical [his faith is gone]**
- 48 YGB thinks others sinful & hypocritical because he is--but THEY are good. Indulges in

sin & suffers the consequences.

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McNeile, Alan Hugh. *The Gospel According to St. Matthew*. 1915. Thornapple Commentaries. Grand Rapids, MI: Baker Book House, 1981.

88 Mt. 6:30. "ὀλιγόπιστος occurs in Lk. (derived from Q), in this saying only; elsewhere in the N.T. it is confined to Mt viii. 26, xiv. 31, xvi. 8 (cf. *Act. Thom.* 28), and is not found in the LXX. nor in non-bibl. Gk. The Rabb. הַנֶּאֱמָרִים (see Lightfoot, *Hor. Heb.*) was perhaps in use in the 1st cent."

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Marshall, I. Howard. *Commentary on Luke*. New International Greek Testament Commentary. Grand Rapids, MI: Eerdmans, 1978.

428 Lk. 10:18. Jesus saw Satan fall from heaven. The myth of the fall of Lucifer from heaven. An eschatological conflict. [Perhaps YGB wished to enter such a conflict.]

818 Lk. 22:31. "Peter's fall is part of Satan's scheme which was aimed at procuring the apostasy of all the disciples; but it is withstood by Jesus who prays that Peter's faith may not completely lapse under temptation, so that he may ultimately be the means of strengthening his fellow-disciples."

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Martin, Terence. *Nathaniel Hawthorne*. New York: Twayne Publishers, 1965.

16 A foot injury as a young boy left him much time to read. Read *Pilgrim's Progress*.  
30 "The Celestial Railroad" is "a masterful allegorical satire based on Bunyan's *Pilgrim's Progress*."

31 Puritan works from Colonial America he read:  
1) Cotton Mather. *The wonders of the Invisible World*.  
2) Cotton Mather. *Magnalia Christi*.  
3) Increase Mather. *Remarkable Providences*.  
4) Felt. *Annals of Salem*.  
5) John Winthrop. *Journal*.  
6) Samuel Sewell. *Diary*.

BLOCK QUOTE

The question here is not one of "influence" in any narrow sense; Hawthorne assimilated the mode and moral quality of his favorite writers, digested it and made it his own, so that it came to be a pervasive aspect of his work. Spenser and Bunyan, with their allegorical vitality, were of special and enduring importance to a writer whose art required a means of access to the moral world.

END QUOTE

Combined the allegorical & gothic of Europe with American Puritanism. "At its

- best, the result could be "Young Goodman Brown."
- 62   BLOCK QUOTE  
Allegory afforded Hawthorne means of access to the moral world. Because that world was essential to his vision of humanity, he brought an allegorical discipline to bear on the form of the tale. With all their limitations, Hawthorne's allegories stand as the foremost of their kind in American literature  
END QUOTE
- 

Mather, Connon "Enchanted Encounters" Connolly festschrift

- 22   New England **was** Devil's territory. Serpent there.  
23   **witches!** shape-changing demons. Satan's book  
23f   epistemology--is it real or delusional or spectral?  
24   witch-meetings. Great **gov't**.  
25   witch controversy has split the community. Need healing--is the evil w/in he fears.  
      **SUSPECT SELVES, BELIEVE IN OTHERS.**  
26f   some support witch trials: others oppose  
27   will expel satan from America  
28   how to discover witches  
29   are in league w/ devil  
30   conenant
- 

Mathews, James W. "Antinomianism." Connolly festschrift

- 113   Connolly--story a critique of Puritanic Calvinism. Antinomianism--salvation through faith, not works. Reduce works AND volition. **STRONG** faith is evidence of predestination.  
113f   Miller--why worry about works?  
114   Works bear no relation to destiny. Brown relies on faith alone, not on works. **Goes boldly to Satan's revival**, doesn't think actions matter. **Faith is insubstantial, like the ribbons.**  
115   lost faith's protection when he left. Faith her/itself has become a disciple of the Evil One. Passive faith isn't enough. Becomes passively cynical. Has misdirected, ineffectual faith. [little faith]
- 

Melville "H & His Mosses" 1850. *Critical Essays* 50-64.

- 50   **"His [Hawthorne's] wild, witch-voice rings through me"**  
51   Melville had just finished reading *Mosses*. His cousin loaned it to him.  
54   H's soul. One side in "Indian-summer," the other "is shrouded in a blackness, ten times black." Perhaps "a touch of Puritanic gloom" "lurks in him." H. has a "Calvinistic sense of Innate Depravity and Original Sin" H. is deeper than his critics--must test him w/ the

- heart, not the brain. His darkness “fascinates me.”
- 55 compares H. to Shakespeare @ his best. Few appreciate H.
- 57 H. almost as great as Shakespeare.
- 58f H. a great *American* writer.
- 61 title of “YGB” a mislabel–H. “this Man of Mosses takes great delight in hoodwinking the world”
- “who in the name of thunder, would anticipate any marvel in a piece entitled ‘Young Goodman Brown?’” You would of course suppose that it was a simple little tale, intended as a supplement to “Goody Two Shoes.” Whereas, it is deep as Dante; nor can you finish it, without addressing the author in this own words–“It is yours to penetrate, in every bosom, the deep mystery of sin.” And with Young Goodman, too, in allegorical pursuit of his Puritan wife, you cry out in your anguish.
- 62 YGB shows H’s blackness
- 63 “it is hard to be finite upon an infinite subject, and all subjects are infinite”
- 

Miller, Edwin Haviland. *Salem Is My Dwelling Place*.

- xv H. says he was man in a "castle dismal" borrowing from Bunyan
- 6 Lowell saw in H. a blend of classical grace & John Bunyan.
- 16 H. calls his loft he's rooming in as a young man a "castle dismal" borrowing from Bunyan
- 24 Aug 2, 1801. Nathaniel Hathorne marries Elizabeth Manning & goes to sea.
- 25 March 7, 1802 Elizabeth H. born.  
July 4, 1804 Nathaniel H. born  
1804 Uncle Daniel Hathorne dies @ sea.  
Nov. 1804 dad came home. Stayed less than a month.  
Jan 9, 1808 Maria Louisa H. born  
Jan-March 1808 Captain Hathorne died in Surinam. Nathaniel was 3 years 9 months old
- 26 No burial for dad @ home. Left & never returned. H. starts telling stories that end, "**And I'm never coming home again.**"
- 27 The widow and the kids live w/her dad, Richard Manning
- 27f financially comfortable. He still felt like a ward.
- 28 His father's death "is written large in the fatherless universe of his fiction." H.'s fiction has 30+ orphans, all burdened as Bunyan's Xn. In 1808, Mannings had 3 daughters & 5 sons aged 17 to 31 when the Hathorne's moved in.
- 29 When gramps died, Uncle Robert & Aunt Mary (bro & sis of mom) took Nathaniel in tow.
- 45 PP a favorite book as a boy of 6. Would read all afternoon w/o moving (sister said)
- 49 **This book is one of the few that gave me to myself . . . . It is associated with reality . . . [It] was incorporated into the very substance of my youthful being. I thought and spoke through it. (Centenary edition of Hawthorne 5. 122. Alcott, in Bedell, 11) Also read Montaigne--produced doubts & ambiguities in Hawthorne. gave him his voice**

- 55 Imitates Milton & James Thomson. Getting ready for college.  
 56 readings other than Bunyan. **Rarely quotes directly in writings.**  
 104f Didn't include YGB in 1837 *Twice Told Tales*.  
 105 "Every commentator has noted his debts to Edmund Spenser and particularly to John Bunyan. *Pilgrim's Progress*, one of the first books he read, served his purposes to use the tactics of allegory for exploration of the  
 106 inner landscape, which was a kind of adaptation of the old for new ends." More of the school of **Goethe** than **Mather**.  
 107 Used romantic movement along with Bunyan. Very pictorial--Bunyan influence.  
 108 Commentary on Hawthorne is "now almost a bibliographical nightmare."  
 170 Described own life in Bunyanesque terms. (Custom House)  
 195f Described own life in Bunyanesque terms. (Brook Farm)  
 318 His children acted out scenes from Bunyan for him.  
 321 H. in a Slough of Despond & suspends writing *Scarlett Letter*  
 333 compares Judge Pyncheon in *House of 7 Gables* to Giant Despair  
 384 Sister Louisa reading *Pilgrim's Progress* when her ship caught fire. Died.  
 436 "Florence was little more distinct to us than the Celestial City was to Christian and Hopeful."  
 459f Wants to depict journey from City of Destruction to Celestial City, but hadn't the **faith** of Bunyan. City was only an artifact. He "was not sustained by Bunyan's faith."  
 472 Describes Civil War in Bunyanesque terms.  
 505 In 1864, still describes self in Bunyanesque terms. In a "quagmire of disgust and despondency."
- 

Miller, Paul. "Hawthorne's 'Young Goodman Brown': Cynicism or Meliorism?" Connolly festschrift

- 70 critics--Brown moves from simple faith to simple endangerment. also a **type** in the allegory. **Query: Is YGB a type for all men or some. If some, which ones?** If all, Hawthorne is totally cynical. We can't save selves or find salvation through grace.  
 71 If YGB only represents some, H's not as pessimistic. Is the fate of his type purely personal or partially social also?  
 72 Evil in the guise of good [**What about good in the guise of evil? Is Satan God? He teaches Calvinism.**] We are drawn to speculate on Brown's soul state @ his death.  
 73 If Brown goes from faith to evil & all others in story also do, then he IS Everyman. BUT if Brown is fooled, & others aren't evil, he's representative only of some. Fogel says he represents universal doubt, McKeithan that he's only himself.  
 74 Faith's joy shows she is innocent--or resisted evil. Are the others evil or speculators?  
 75 Whiteness of Faith's angelism mixes w/ the crimson of her passion for Brown. She still delights in the beautiful & is vain regarding appearance. These keep her humble. Humble & honest.  
 75 No others but Faith gave tokens of confession of sin. None admit to human frailty. She does confess to troubling dreams & thoughts. Others rigidly rts. Pharisaic hypocrits. Kept letter of law, not spirit.

- 76 Faith represents the saved part of humanity--Brown incorrect in suspecting everybody. The truly virtuous is one who sees his virtue is mixed with vice.
- 77 **H. critiques a society that demands so much that people must resort to hypocrisy, which blinds people to sin, denies possibility of public confession,** contra Connolly's idea that it is a critique of Puritan Calvinism.
- 78 Must deal w/sin publically. Hidden sin destroys.
- 79 must discard rigorism & struggle to virtue beginning w/ confession of sin & evil. **Thesis: Story shows the impact of a certain type of society on a certain kind of man.**
- 

Moulton & Geden.

ὀλιγόπιστος Always in vocative, usually a reproach to believers

Mt. 6:30/Luke 12:28 (Only time outside Mt. In Q) Don't worry, God will take care of you.

Mt. 8:26 little faith / Mk. 4:40 Do you still not have faith? /Luke 8:25 **Where is your faith? [what YGB says @ coven]** Disciples troubled in the storm.

Mt. 14:31 Peter walks on water & falls in. Only time term is in singular. Peter's boldness here & pride later gets him in trouble. same w/ **YGBrown**

Mt. 16:8. Applied to woodenheadedness & literal mindedness of disciples--beware of leaven of Pharisees--they think it's because they're out of bread. **lack insight**

Mt. 8:10/Lk 7:9 τισαύτην πίστις Haven't found such great faith in Israel as centurian's

Mt. 9:2/ Mk 2:5 / Lk 5:20 men bring paralytic on mat--good example of faith.

Mt. 15:28 / Lk 7: 29 μεγάλη πίστις of Syrophoenissian woman. Luke doesn't mention the faith.

Mt. 17:20 / [Mk 9:14/ Lk 9:43] faith as a grain of mustard can move mountains. **ὀλιγοπιστία** is why the disciples couldn't heal the epileptic. Not in Mk. & Lk's versions.

Lk. 17:5-6 Increase our faith--Jesus says IF (1st class condition) they have faith as a grain of mustard, they can move mountains. Doesn't tell them **HOW** to increase faith.

Mt. 21:20-22 / Mk. 11:20-26 Fig tree withered. Faith casts mountains into the sea. Have faith and **don't doubt.**

Mt 9:22 / Mk. 5:34 / Lk 8:48 Heals woman w/ issue of blood. Your faith has saved you.

Mt. 9:29 / Mk 10:52 / Lk 18:42 Mk & Lk.--faith has saved you. Mt. "according to your fath be it done to you"

Lk 7:50 woman w/ ointment--her faith has saved her.

Lk. 17:19. 10 lepers. One grateful.

Lk. 18:8 **Will the son/man find faith on earth?**

Lk. 22:31-32 Simon, Simon, behold Satan has sought to sift you as wheat. But I have prayed for you, Simon, that your faith may not fail you. And when you return, strengthen your brothers.

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Nelson, Adkins. "Early Projected Works of Hawthorne." *Critical Essays* 75-93.

80 YGB--Wanted to publish an anthology, *Provincial Tales*. YGB probably part of that. 1930-1835.

87 H's journal "'The human Heart' . . . might . . . 'be allegorized as a cavern'" *American Notebooks* 98. "the gloomy mysteries of the human heart" a theme of *Mosses* (*Mosses* 322)

92 YGB in *New England Magazine* (April 1835). Collected in *Mosses* 1846.

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Oxford English Dictionary 2 "Goodman"

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**Poe. "Review." 42-50. *Critical Essays***

42 H. "a publicly-unappreciated man of genius"

43 "he is *not* original in any sense"

44 has similar things to say in all his tales, therefore is peculiar, not original.

45 too much allegory.

46 very best response to allegory is a feeling the author cleverly untangled a problem he shouldn't have undertaken. "**The deepest emotion aroused within us by the happiest allegory, as allegory, is a very, very imperfectly satisfied sense of the writer's ingenuity in overcoming a difficulty we should have preferred his not having attempted to overcome.**" "if allegory ever establishes a fact, it is by dint of **overturning a fiction.**" Allegory interferes with the unity of effect--lose mimesis. *Pilgrim's Progress* very overrated. To enjoy it, must suppress the allegorical level as one reads.



- 49 infinitely too fond of allegory  
50 needs to leave the old Manse.

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Robinson, "The Vision of Young Goodman Brown: A Source and Interpretation." Connolly festschrift.

105 Sources

- 1) Mather's *Wonders*
- 2) Mather's *Magnalian Christi Americana*

Some applied "**goodman**" only to XNS, others saw it as a civil term also. H. would have known about the debate.

106 Theological vs moral goodness. Goodman as **husband**. **Term contrasts ironically w/ total depravity [Why call ye me good?]**

107 Goodman applies to Brown's marital status in YGB. Evidence is:

- 1) Sexual refs.
- 2) Role of Brown's parents.
- 3) The significance of his vision

**1) Sexual refs.**

goody going to see young man, Deacon to see a young woman. Satan's evils mostly sexual

108 Satan confronts YGB w/ sins of elders. Most of the sins are sexual. Had seen elders as good. Not really "**good men**". Brown finds all subject to sin, even Faith. Idealized women. He's an **Everyman**.

**2) Role of Brown's parents.**

Both are dead. Brown & the succession of generations. Are the passions that make the generations possible.

109 Quest for sin--shows search for father & initiation into Puritan manhood.

**3) The significance of his vision**

110 no good place to **begin** the dream. When did he start dreaming? The conclusion is clear. H.'s technique hovers between the traditional dream-vision & modern expressionism.

**Brown suspects, not Faith's unfaithfulness w/others, but the passion they share in common.** Can't trust a woman to lead him to heaven any more.

111 Shrinks from Faith, but still produces children. H. stresses woman's physical nature in Beatrice & Georgiana as well. Woman's physic lures man to evil.

111f Brown couldn't fully accept her future purity nor her present physical nature. Can't fully **accept** or **deny** wife.

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Sharrock, Roger. "Introduction." *Grace Abounding to the Chief of Sinners*. By John Bunyan.

- xi      born 1628e
- xviii    baptized, but not into a Strict Baptist church.
- xxi      His religious approach.
- 1)      Literal & objective--Quaker inner light is **contra** the objective nature of revelation.
  - 2)      Orthodox Calvinism
    - i)      transcendence of God
    - ii)     human soul can't help self
- xxii     Charles II--Restoration
- November 12, 1660--Bunyan one of the 1st victims of persecution. Charged w/ "holding a conventicle." Imprisoned in county jail in Bedford.
- xxiii    kept in jail 12 years.
- xxvif    turns metaphor into myth. Presents inner experience as "fairy-tale narrative of adventure"
- xxvii    Stages of conversion
- 1)      conviction of sin
  - 2)      one is deproved--like whole roce
  - 3)      good works can't help
  - 4)      called by God--evidence of election
- xxviii    5)      unmerited love had set him on the right hand of predestination
- 6)      justification
  - 7)      saving faith
  - 8)      sanctification--holy life
  - 9)      glorification
- xxviii    Calvinist's primary task is to determine if he's **elect**. Search heart, examine daily conduct.
- Puritans developed "a descriptive psychology of conversion" autobiographies conform to conventional plot structure going back to Augustine.
- xxxii    combines fervor sectarians w/ Calvinistic framework

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Springer, Marlene. "Angels and Other Women in Victorian Literature." *What Manner of Woman: Essays on English and American Life and Literature*. Ed. Marlene Springer. New York: New York U. Pr., 1977. 124-159.

- 124      Victoria the emblem of Victorian England.
- 125      "the home became the new temple. Enshrined in this temple by the cult of chastity, looked to as a moral guardian, feared for the power that worship confers, and often sacrificed to propriety, was the Victorian Woman." Era "blurred" "distinctions"

- “between fiction and fact.” Queen Victoria spoke against “this mad, wicked folly of ‘Women’s Rights’”
- 128 mass distribution of feminine ideals. Dr. John Gregory *A Father’s Legacy to His Daughters* 1774. Ellis “Women of England” 1839. popular works.
- 129 man the “master of the house”  
 Ruskin—women queens of womanhood. “Of Queen’s Gardens” in *Sesame and Lilies*.  
*Fors Cavigera* letters xlvi & xciv. Carlyle—woman is Wife & Helpmeet.
- 130 John Stuart Mill *On the Subjection of Women* 1869. Women shouldn’t be chattel.
- 131 Coventry Patmore wrote *The Angel in the House* 1854-1856 as a “great poetic celebration of womanhood and domestic bliss.” Two volumes—“The Betrothal” and “The Espousals.” The poems “celebrate a married harmony fostered primarily by the saintly, submissive woman.” Patmore models his ideal woman after his first wife. He names his heroine Honoria; she “is the man’s ‘most effectual means of grace, / and casket of . . . worldly bliss’.”
- 131f ‘Her disposition is devout,/ Her countenance angelical’ modesty is her chief grace, and ‘in mind and manners how discreet!’” (*Angel in the House* 1. 58-59)
- 135 Victorian heroines. “Finally, and above all, she had to be pure—chastity was not *a* virtue, but was virtue itself, and to lose one’s virginity prematurely was the worst possible disaster.”
- 136 usually end w/marriage in stories. “Marital boredom and ensuing feminine discontent were largely ignored.” **This is where YGB begins.**

Stoddard. "Nathaniael Hawthorne." 286-291. In Crowley's festschrift

- 290 "In analysis of soul-torture, the struggle between the good and evil principles in man's nature, Hawthorne is very profound and instructive. Bunyan himself is not more at home in the mystical world of spirit-life and allegory. . . . Bunyan, the reader will remember, was one of Hawthorne's earliest favorites."

Stranahan

36. Also 203 n. 7. Bunyan almost always prefers the King James Version (KJV) over the Geneva.

Talon. *John Bunyan*

- 76 "Bunyan's faith did not derive from simple cerebral knowledge, but--as Faithful, one of the heroes of *The Pilgrim's Progress*, explains to the false pilgrim Talkative--from the knowledge of the heart. 'Nat a notional and historical assent in the head.'"
- 154 "To pass the time Christian recounts the story of Little-Faith, the only badly-named

- character of *The Pilgrim's Progress*. He is a timid, restless man in whom faith never expands, although it has deep roots. . . . Little-Faith prefers to beg rather than sell the jewel that the robbers have overlooked, for they are jewels of heavenly promise. So he is possessed of constancy, which is surely a great strength."
- 260f Bunyan's a gospel of consolation. Even the weak, like Little-Faith, are saved.
- 261f conflicts w/other statements. **"Bunyan even goes so far as to say that we can repent, humil-**
- 262 iate ourselves, possess the faith of Christ, await his salvation, weep and pray every day, and yet be damned."** Had to balance "the gulf between the demands of his doctrinal determinism and those of his compassion." Good Xns who are not Elect will live, not in heaven, but in earthly paradise.
- 264ff Could have become a persecutor in position of power.
- 267 "Faith was a divine grace, but it could not do without human intelligence--that is what Bunyan's allegorical figures expressed. [YGB wanted forbidden knowledge]. Bunyan recognizes that "Intelligence is fallible and reason can be mistaken". Intellect needs to be redeemed.
- 275 Opposed antinomianism, but without good intellectual argument.

Taylor, Vincent. *The Gospel According to St. Mark*. 2nd ed. 1966. Thornapple Commentaries. Grand Rapids, MI: Baker Book House, 1981.

- 276 Mk. 4:40 "The πίστις (v. ii. 5) mentioned here is faith in God, the faith in His Father's care which Jesus displayed when He slept peacefully on the cushion. It is not confidence in the wonder-working power of Jesus, and there is nothing to suggest the inworking of later Christian ideas. . . . The tone of the rebuke is sharp. It is the first of a series of reproaches addressed to the disciples for their want of faith or understanding." [Faith contrasts with fear--Why were you δειλοί?]

**Thickston. *Fictions of the Feminine*.**

- ix her focus is on women & Protestants, esp. Puritans. Divinely sanctioned hierarchy. "The Puritan ideal of the companionate marriage, with the husband as the head of the household and the wife as his loving helpmate, still conditions our understanding of marital relations." Protestantism also has a focus on individual conscience.
- 1 17<sup>th</sup> cen narratives –male figures come to fill roles played by women before. Personify virtues women previously had. Spenser's Una could wander unmolested; Christiana's virtue didn't protect her. Her lack of a male protector shows she wanted to be attacked.
- 1f Her independence insults the position that women are subordinate.
- 2 Sexual purity is displaced by original sin. [Faith?] Move from Madonna/whore Minerva/Medusa to realm where each woman contains both possibilities. Massachusetts Bay colonists were non-separating Puritans.
- 3 "The hallmark of Puritan spirituality is anxiety and self-abasement." These proved humility & indicated assurance. Can't influence salvation.

- 4 Puritan box different from Victorian.  
Puritan men deflected their own concerns regarding original sin onto women—Pauline. She accepts that the Bible is largely patriarchal. Not just a matter of interpretation.
- Man: woman  
head: body  
spirit: flesh
- 5f **Discussion of Paul.** Spirit & flesh @ war. Women have a 2ndry status in Paul.  
6f Gal. 3. 28—no male or female in X. Not consistent in applying this. Women 2<sup>nd</sup> class citizens.
- 7 Men can be both spiritual & physical, authoritative and subordinate. Women are essentially "body." Body must subordinate itself to head. Men can have human authority.  
8 Positive masculinity. No positive femininity. X born of woman under law. Mary=flesh. Mary is worthy because chosen, not chosen because worthy. Motherhood part of fallen world.
- 12 A pregnant woman open to conversion. Her pregnancy demonstrates her sinfulness.  
13 The difficulty of pregnancy is the fruit of sin.  
15 **Discussion of Puritans**  
Puritans saw women as inferior.
- 16 Attacked women who sought to be leaders. Quaker women, Ann Hutchinson.  
17 Bunyan "laboured to keep them in their place"  
19 Women inferior by nature (Man created for God, woman for man) and by Eve's role in the fall. **Women the scapegoat for male lust & self-loathing**
- 23 In Puritan allegory, characters don't personify a virtue; they act virtuously **Honest, not Honesty**
- 24 **"Puritan literature teeter[s] precariously on the brink between allegory and realism"** Xn = any Xn. Xna is an individual woman, not a representative figure like the Bride of X.  
25 Xna ≠ universal Xn experience. Is a woman. Mercy doesn't embody her name—is a young breeding woman. Woman has no independent quest—marital & social subordination instead. **[Faith seems to be submissive, but is she? Epistemological crisis]**
- 26 bride/X = the soul or the church. ≠ an individual woman.  
30 Woman created for man (1 Cor 11:9). Woman naturally subordinate.  
31 Eve shows female frailty & sinfulness. The original sinner. **"Women require strict spiritual and moral supervision."** **["Maypole" statement]**. Women saved through childbearing. Therefore must marry. Woman's sphere **"restricted to hearth and home."**
- 31f Abusive husband is an opportunity for patience and prayer.  
88f Bunyan Part I—an individual flees toward salvation.  
Part II—a community's leisurely progress.
- 90 Xna is a representative **female** believer.  
For Xn, virtue = loyalty to king.  
For Xna, virtue = chastity to husband.  
Xna starts as bride/X, soon degenerates to a mother in Israel. Female insufficiency makes them inadequate as representatives.
- 91 Xna needs male leadership.  
93 Xna & Mercy receive instructions "appropriate to their sex."  
94 The attempted rape is the women's fault.  
95 Bunyan's contradiction

Each individual must travel alone.

Women can't travel alone. Can't be independent.

- 97 @ some level, Xna wants to be raped, wants to be lost.
- 98 Interpreter "tailors" his lessons to a Xn **woman**. Xn loses his burden after leaving Interpreter. Xna & Mercy carry theirs w/in. Instead they take a **bath** similar to the **mikvah**—the bath Jewish women take after menstration. Kids take bath to cleanse them from birthing sin. [Augustine—born between feces & urine]
- 100 Xna & Mercy now submit unquestioningly to male authority. Meet no more great difficulties.
- 101 Death & curse come through Eve, but so do life and **hearth**. Women remove reproach by being Xn moms—marriage spiritually necessary. **Tribal sainthood**.
- 102 Bunyan out of ideas for women—starts 2<sup>nd</sup> hand stories about male adventures. Restricts women to real-life roles. Xna & Mercy mend clothes while men slay giants.
- 103 Xna & Mercy have "risen a mother in Israel" now. Noly praised for hubby or sons. No rebuke to Mr. Standfast that he "encouraged" Madam Bubble's advances.
- 104 Bunyan locates lust w/in woman. (**Brown doesn't @ 1<sup>st</sup>. Shrinks from Faith's bosom when he's found lust there.**) Xn men can transcend sexual taint. Women can't. **Standfast gets feminine lines from Song/Solomon wanting union w/X. He is the perfect bride of X.**
- 

Turner. *Nathaniel Hawthorne: An Introduction and Interpretation*

- 17 "knew the characters of *Pilgrim's Progress* as if they were members of his family." [wrote both sets of ancestors into YGB--ME]
- 52 "Celestial Railroad" is even tougher on short cut to heaven. Giant Transcendentalist wrongly tries to eliminate evil as a positive quality [evil = lack in the wrong p.o.v.]
- 87f Not totally anti-transcendentalist. His German in "Celestial Railroad" is contra over-idealistic versions.
- 89 19th cen. had lost both the **coercion** and the **comfort** of stern Puritan roots. H. sees the costs and values of those early times.
- 131 **Goodman=Mr.**
- 131f multiple layers of the story YGB. Unresolved ambiguity.
- 

Turner. *Nathaniel Hawthorne: A Biography*.

- 14 read *PP* on Sunday
- 21 1853. H. wrote about reading *PP* as a boy. *Hawthorne's First Diary* 4-5 (Boston 1897) ed. Samuel T. Pickard.
- 52 **1692--witches hanged**
- 83 wrote commentary on *Badman*--shouldn't laugh @ such tales. Writers should endow allegorical characters w/ convincing human traits, as in **PP**.

- 127 compares self to Xn w/ burden.
- 128 Xn's burden must have been coal.
- 136 Xn's burden falling off @ cross.

Tyrrell, William Blake. *Amazons: A Study in Athenian Mythmaking*. Baltimore: John Hopkins U. Pr., 1984.

xvi Greek construct of Woman.

	Mental	Physical
+	loyal to hubbie	fertility. Heir production
-	boldness & daring	sexual self-gratification

"Patriarchal marriage" tames woman's negative potential . . . "the bestiality of women's condition is civilized by marriage, which thus becomes in the mythmaking a structure of male order." Male violation of the marriage order hurts the woman. Female violation occurs when women act, "and when that happens, the female is released and marriage is undone as a structure of order." Destroys the household & even the polis if the husband is the ruler.

- 45 Xenophon. *Economics*. 7. 18-25. Has the husband Ischomachus instructing 15 year old bride on managing the household. Natural for women to stay inside & men outside. (Have in Xenophon.html & Xenophon2.html)

**Vernant, Jean Pierre.** *Myth and Thought among the Greeks*. Boston: Routledge & Kegan Paul, 1983.

- ix uses "the methods in historical psychology that I. Meyerson has initiated in France." Treats the material "as the expression of organized mental activity." Hard to combine sociology & psychology w/classics
- x but western civ. is rooted in Greece. Politics & rational philosophy invented
- xi move from mythic to rational thought & to the individual person. Greeks invented a "type of rationality."
- xii Hestia & Hermes—reflect "Greek religious experience of space & movement." For Homer, man "had no real unity and no psychological depth" subject to impulses from divine origin. Alienated from himself & his action. Idea of an inner being & of responsibility developed.
- xiii grounded in history. [not an ahistorical method]
- xiv focuses on religion in the classic period.
- xv Doctrine of space imp. Start w/space that's "religious, qualitative, differentiated, and hierarchical" ends w/space that's "homogeneous, reversible, & geometrical."

127 statue of Zeus @ Olympia by Phidias. He carved the 12 gods on the base. Sun & moon on the ends. A god & goddess in each pair. Aphrodite & Eros in center. **Why are Hestia & Hermes paired?** Not husband & wife, parent/child, not associated in legend. What links the 2? She's seldom depicted; when she is, it's usually w/Hermes. It's a religiously significant link. Expresses a **structure** in the pantheon. Hestia seldom depicted in myths either. Hesiod & Pindar mention her birth, her virginity is told in the "Hymn to **Aphrodite**"

128 Homeric "Hymn to Hestia" associates Hestia & Hermes. Praises both Hestia & Hermes. She is dear (φιλη) to him. It's a φιλια that allows them to be patronized by Aphrodite & Eros. Theirs is a functional relationship.–They are "neighbors," each w/ a space within settled habitat on the earth's surface (ἐπιχθόνιοι).

Her place is μέσῳ οἴκῳ. Hestia resides in the house. "In the middle of the quadrangular *megaron* the rounded Mycenaean hearth marks the centre of the human dwelling." Also "sealed in the ground, the circular hearth denotes the navel which ties the house to the earth." Symbolizes "fixity, immutability, and permanence."

*Phaedrus*–10 gods follow Zeus, Hestia stays home. Hestia "the node and starting point of the orientation and arrangement of human space" ≅ the earth, the immobile center of the cosmos. Euripides–sages call the Earth "Mother Hestia." **Hermes** is also close to humans–most gods were distant. He's close by.

129 companion of men–messages, thievery, etc. Traveler from afar, already preparing to depart. **"Nothing about him is settled, stable, permanent, restricted, or definite."** **"Represents . . . movement and flow, mutation and transition, contact between foreign elements. "In the house, his place is at the door, protecting the threshold."** Present at front doors of houses, gateways of towns, state boundaries, crossroads. In places of gathering–public. *Agora*, competitions, witnessing contracts, messenger, guide, escort to Hades. Leads from sleep to waking to sleep, links men to gods, life to underworld.

130 Mingles w/humanity, but is elusive & ubiquitous. But he appears unexpectedly, disappears again immediately. When conversation fell silent, Greeks said, "Hermes is passing."

Items of Hermes:

1. Helmet of invisibility
2. Winged sandals abolish distance
3. Magic wand transforms all it touches.

} **Satan & Brown?**

A complicated & confusing god–need to understand him in contrast to Hestia. Interrelated functions.

**Hestia: the immobile center of domestic sphere. Interior, enclosed, stable, private**  
**Hermes: the swift traveler. Exterior, unstable, open, public, opportunity, movement, interchange w/ others.**

**They reflect an "archaic conception of space." "Space requires a centre, a nodal point, with a special value"**

This fixed pint defines the other directions, where movement is possible. Greeks didn't



- have this abstract p.o.v. about their gods—is an analytical perspective.
- 131 Hestia’s “centering” space; Hermes was “mobilizing” it. Vesta & Hestia. No recorded parallel to Vestal Virgins in Greece.
- Hephaestus represents the fire of the forge, cooking fire, sacrificial fire. he’s the fire itself**
- Hestia—a virginal female deity—the round altar of the domestic hearth. She’s the altar.**
- “Hymn to Aphrodite.” 3 goddesses immune to Aphrodite. Don’t give in to persuasion (πειθω) and charm (ἀπάτη). Refuse change. Instead of sex & marriage, she gets hearth. **Chooses fixity, permanence, seclusion—can’t have that in marriage.** Marriage means
1. Moving to a new home
  2. Exchanging (χάρις) gifts w/ hubbie.
- Hermes always involved w/exchanges & persuasion.
- 132f Woman’s sphere inside, man’s sphere is outside. Xenophon *Economics* 28. Man made for τὰ ἔξω ἔργα τὰ ἔνδον
- 133 Hestia represents temporal as well as spatial permanence by not marrying.
- 133f New generation born from the hearth—strange outside woman unnecessary. Fertility w/o sex.
- 134 dream of purely paternal heredity. Myths of kids in fire.  
**Hearth-child**—one born from the fire spark. 7 day old children were attached to the hearth. Greeks sought self-sufficiency.
- 135 Clytemnestra the “man” in her remarriage
- 136 wife’s role to “effaced herself before her husband.” W/kids, should cherish child as the husband’s seedling.
- 137 Euripides *Electra*. She serves as Orestes’ sister **and** mother.  
They have to save dad’ hearth.
- Clytemnestra against men’s masculinity; wants a boy toy. Scorns marriage, like her furies.**
- Athena is for men. Won’t have sex or marry.**
- 139 Contradictory aspects of marriage.
1. Marriage reflected the exchange of women based on their mobility.
  2. Allows men to ensure the survival of own house. Plow the field.
- 140 A field is immobile. A woman should be too.
- 141 libations to Hestia open & close banquets—she encloses **time** as well as **space**. Creates a community. ἐστιάω = entertain a guest. She’s like Zeus ζηνίος.
- 141f She welcomes to home; Zeus protects strangers.
- 142 That’s how a wife is integrated into a house.
- Hestia & Hermes function “as a couple.” One implies the other.**  
**Euripides associates Gaia & Hestia.**
- 143 Hestia is both a **virgin** and a **mother**.
- 146 **circular hearth** ≅ **omphalos**—circular & centrally located.
1. She’s sometimes pictured sitting on an omphalos.
  2. The omphalos of Delphi was Hestia’s seat
  3. “The altar of the communal hearth of Hestia *koine*” was the city’s *omphalos*.

- The omphalos was “a central point, a timb, and a storehouse of souls and of life.”  
 Omphalos indicated the navel and the “**umbilical cord which joins the child to its mother as the stem connects the plant to the earth.**”
- 147 hearth also symbolizes woman’s abdomen.–round.  
 153 lay newborn on hearth. Demeber & Thetis put kids in fire.  
 160 Euripides. *Phaethon*. Identifies Hestia w/ Persephone. “**Fixed** altar-hearth” “gives a chthonic aspect to the ‘epichthonic’ goddess dwelling on the earth’s surface.” Connects us w/ underworld. [**H.–Franklin stove a hellish substitute for the hearth.**]  
 Mycenaean *megaron*–circular hearth in middle of “a rectangular space bounded by four columns.” Hole in ceiling over altar also connects hearth to **heaven**.  
 Altar is the point of stability; also a passageway to other world. Is an “axis through which all parts of the universe are joined together.” Popular hearth images–ship’s mast, tree.
- 161 Plato’s *Republic*. “Hestia . . . is merged . . . with . . . Anagke, the Spinner.” On her knees she holds the spindle which controls the heavenly spheres. She’s the [unmoved mover]. She’s the stability that is the source of movement.  
 162 epichthonian deities–those who dwell on earth. In contrast to celestial & subterranean God.  
 164 “A virtuous woman should stay at home; only light women appear on the streets” (Menander frg. 546, Edmonds). Demosthenes *Against Neaera* 122. Wife guards hearth.  
 “**Mistresses we keep for the sake of pleasure, concubines for the daily care of our persons, but wives to bear us legitimate children and to be faithful guardians of our hearths.**”
- 165 women not to exact vengeance themselves (Clytemnestra wrong to do so)  
 169 **women white; men dark**  
 170 men gather in, women manage what’s been gathered. Hesiod, *Theogony* 598f. Man labors, woman drains & spends.  
 171 The good wife/manager shouldn’t have weakness for food, drink, sleep, men.  
 187f hearth in home, *hestia* the center of a city–**omphalos**.

Walsh "The Bedeviling of YGB" Connolly festschrift

- 63 In interpreting, most commentators have **chosen** the story as a vision or reality.  
 IMPROPER CHOICE  
 63f if real, he's afflicted by world. If dream, by himself.  
 64 can't tell if it's dream or reality, but **his despair is his fault**. con tell by 3-fold symbolic pattern.
- 1) Faith represents religious faith & faith in mankind [**gets some of the multiple meanings**]
  - 2) Forest represents inward journey into black depths of soul.
  - 3) devil is "Brown's darker, doubting side"
- finding others not all good, assumes they're all bad.

- 65 evil fascinated him until it was too late to turn back to faith. can't contemplate evil & keep his faith.
- 66 forest=separation from society.
- 67 similarity of Brown to devil, father, & grandfather.
- 68 Hawthorne's own ancestors.
- killed 8 Indians, enslaved 200, whipped 5 Quacker women.** Faith represents Brown's good side, Satan his evil side. Brown becomes the devil--gets his laugh & his staff.
- 69 **What happened in forest? Brown became unhappy & despairing.**
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Westling, Louise H. *The Green Breast of the New World: Landscape, Gender, and American Fiction*. Athens, GA: U. of GA Pr., 1996.

"Green Breast of the New World" a quote from *The Great Gatsby*.

- ix will consider "landscape imagery and its centrality for identity." Current fiction  
 "resonating with ancient mythological patterns"  
**Max Oelschlaeger. *The Idea of Wilderness*. 1991.**  
**Robert Harrison. *Forests: The Shadow of Civilization*. 1992.**
- x Their studies go back to *Gilgamish* and Euripides *Bacchae*.
- 3 From Donne [really Columbus] to Fitzgerald, American landscape feminine.
- 4 **Annette Kolodny. *The Lay of the Land***. Eroticized landscape.
- 24 The Hebrew God "is a disembodied voice distinct from the physical universe he calls into being." Humans to dominate nature. Eve < Adam, who is like God in naming.
- 25 Earth is cursed by sin. No Hebrew identification of human sexuality & fruit-bearing trees [Song/Solomon?] **Page DuBois. *Sowing the Body***.
- 26 DuBois studies the *Theogony*. Gender an imp. issue. Mother Earth.
- 27 Competing views
1. Awe for earth/woman and birth. Spontaneous generation
  2. Male appropriation of that power. Desire for self-sufficiency. Parallels crops & husbandry--control of fertility. Yet still must rely on women & earth. Must now plough earth/woman to receive crops. Not spontaneously generating (as w/ Gaia). Analogies.
- |        |        |
|--------|--------|
| Penis  | womb   |
| Plough | ground |
| Pen    | paper  |
- 28 Euripides' *Bacchae*. Fruitful earth ≈ fruitful woman. "Sacred mystery." Also a dangerous one, as Pentheus learns. Fails @ patriarchy. Women condemned in the end. Demeter/earth/solid grain Bacchus/liquid/wine
- 29 in the play, women suckle animals. Earth flows w/water, wine, milk, honey  
 Plato eliminates spontaneous generation. Must plough. Best reproduction is philosophic.--teaching begets sons w/o need of moms. Plant your seed directly in them. Plato celebrates boy love (DuBois 178). Moms supply bodies, men create the minds.
- 29f in Aristotle, the woman is a defective male [always already castrated].
- 30 Male subjectivity is transcendent of maternal, material earth. Interpretative control of

texts like Song/Songs. X. Prepares food, clergy sees self as bride/X. "a masculine appropriation of physical life and its sources, and the service of a disembodied power."  
 31 Medieval church did have a focus on "flesh," "suffering," & "maternity." Protestants had a "masculinist deism." More industrial. Nature less sacred. Mechanical outlook. Physical world "inert."

32 **Corolyn Merchant, Evolyn Fox Keller. *The Death of Nature*.** Medieval & ren. ambivalence. Nature both  
 a. nurturing abundance  
 b. Chaotic source of disease, tempest, & pests.

**Witch= natural violence & social & economic disturbances.**

Science & exploration unsettled the European universe & its economics—witch hysteria reflects anxiety over changes. **Francis Bacon *The Masculine Birth of Time*** Masculine mechanics would "bind her [nature] to your service" must penetrate nature's secrets. Torture nature's secrets from her the way you torture witches. Science ≈ trial in a court.  
 33 The Romantics retreated from mechanized modernity into "the archaic, the primitive, and above all, the feminine." Nature = "her" vs nature = "it"

33f in early times, journey to New World seen as a return to womb/breast [Columbus!].

34 Landscape they found **wasn't** wilderness—Native Americans tended it. Mythic expectations clashed with the reality they found. Native ideas influenced colonists.

35 not "wilderness" to Indians. White men created the Wild West. Southerners see land "in terms of feminine allurements and fertility." The idea of the Noble Savage made it back to Europe. **But Puritans "consigned the inhospitable wilderness to the realm of Satan."** According to Bradford—a "hideous and desolate wilderness, full of wild beasts and wild men." Something to be destroyed.

36 Bradford *Wonders of the Invisible World*—Colonists a vine God planted. Masculine coercion of landscape.

In early USA, Indians are placed in an ancient category— "unconstrained and dangerous passionate feminine power" vs "the domesticating, controlling power wielded by men."

2 images of nature dominate, aligned w/ 2 views of women.

"a howling, disordered wilderness"	"demonic witch"
"benign and abundant pastoral paradise"	"virginal or maternal source of life"

H. portrays these contrasts in "Maypole" & *Scarlet Letter*. Chillingworth learns herbal lore from Indians, witches gather there. Also is the meeting place for Hester & Dimmesdale.  
 37 the negative view justified violent domination of nature, the positive one led to guilt over such actions. Often have white hero w/ dark male friend [Tonto]—goes back to Gilgamesh. Sexless male marriage. In American lit., the tradition starts with the Leatherstocking romances.

38 analogy of Indians, land & feminine [**Franklin felt need to defend male Indian masculinity**]

41 **Margaret Fuller—Emerson's "aggressive Muse"**

151 [YGB wants Indian women] "colored women densely code sex, animal, dark, dangerous, fecund, pathological" (Haraway 153f)

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Wharey, James. "Commentary." *Pilgrim's Progress*. By John Bunyan.

- 334 Little-faith loses money, keeps jewels.  
"his Jewels His saving faith; the money taken from him represents his assurances of faith. Works as the gift of Christ to the faithful are described as jewels in *Christ a Complete Saviour*, i. 215. Cf. 'O, I saw my Gold was in my Trunk at home! in Christ, my Lord and Saviour!'"  
Bunyan moving toward the opposite of Little-faith. Will create the character Greatheart in the Second Part.
- 335 "A sorry Girle The maid to whom Peter denied Christ: Luke xxii. 56-57."
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Winslow, Ola Elizabeth. *John Bunyan*. New York: Macmillan, 1961.

- 63 Early on belonged to the Open (did not insist on immersion for communion) and Particular (Calvinistic--X died only for some particular people) Baptists.
- 141 *Pilgrim's Progress* entered in the Stationer's Register Dec. 22, 1677.
- 146 <BLOCKQUOTE>  
*Pilgrim's Progress* is Everyman's journey, and not to the celestial city only. It is the universal quest of man to the goal of his supreme desiring, his passionate search for an unseen perfection, unattainable on earth.  
</BLOCKQUOTE>
- 150 "The ability to comprehend abstract meaning when clothed in concrete pictures was part of the English from medieval times. "
- 152 has a medieval spirit.
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Xenophon. *Economics*. 7. 18-25.

Has the husband Ischomachus instructing 15 year old bride on managing the household. Natural for women to stay inside & men outside. (Have in Xenophon.html &Xenophon2.html)