NEW ENGLAND RENAISSANCE: MELVILLE.

"Pierre, or the ambiguities is his spiritual autobiography, the confession of a stricken soul. In the inconsequential matter of plot, a story of incest and murder and suicide, in its deeper purpose it is a fierce wild tale of mortal passions, that traces the elan of mystical idealism to the buried depths of procreative instinct."

P263
"Contributions of New England"

V.L. Parrington II. The Romantic Revolution

MELVILLE AND TRANSCENDENTALISM

... "and that his pessimism was a natural end and outcome of his transcen-dental speculations, and these specu-lations had come to intimate contact with his life, is perhaps equally clear. Transcendentalism in Concord village & at Walden pond, was one thing. Emerson's in-frequent anger at the folly of men was soothed by the perfect art by which he phrased it, and never seriously ruffled his temp-eramental placidity. Thoreau's mystical

communings were with the young God Pan;
he was too wise to seek to domesticate
a woodland nymph, and he was fortunate
in escaping the dun twilight that gathers about
the slow years of physical decay. But
transcendentalism in the forecastle of the whaler
Aaushnet, transcendentalism that drove
fiercely into the blood-red sunsets of dwarfing seas,
i.e. in the hot & passionate heart of a man whose
vast dreams outran his feet — this was
something very different from the gentle mysticism
of cooler natures & unembattered hearts
where no homelier fires were raging."

P264

Parrington II: The Romantic Revolution

APPEARANCE & REALITY: MELVILLE.

"Things visible are but conceits of the eye: things imaginative conceits of the fancy. If duped by one we are equally duped by the other."

P329

Mardi I

Melville.

APPEARANCE & REALITY: MELVILLE

"I am intent upon the essence of things; the mystery that lieth beyond; the elements of the fear which much laughter provoketh; that which is beneath the seeming; the precious pearl within the shaggy oyster. I probe the circle's centre; I seek to resolve the insoluble". P36

Mardi. II

Melville.

THE CULT OF EXPERIENCE: HAWTHORNE AND MELVILLE.

"Since the principles of realism presupposes a thoroughly secularised relationship between the ego and experience,, Hwathorne and Melville could not poss--ibly have apprehended it. Though not religious men themselves, they were nevertheless held in bondage by ancestral conscience and dogma, they were still living in the afterglow of a religious faith that drove the ego, on its external side, to aggrandize itself by accumulating practical sanctions while scourging and inhibiting its intimate side. In H the absent or suppressed experinee reappears in the shape of spectrel beings whose function is wo warn, repel andf fascinate. And the unutterable confusion that reigns in some of M's narratives (Pierre, Mardi) .. is primarily due to his inability either to come to terms with experience or else wholly and finally to reject it."

Philip Rhav,"The Cult Of Experience"
repr. Zabel, Literary Opinion

VISION OF EVIL: 2: HAWTHORNE - MELVILLE AND TRANSCENDENTALISM.

"How an age in which Emerson's was the most articulate voice could also have given birth to Moby Dick can be accounted for only through reaction."

P184.

Matthiessen: American Renaissance

"But the [illegible] was certain

MELVILLE ON HAWTHORNE: VISION OF EVIL: 3.

"But he was certain, in diametrical contrast with Emerson, that 'this great power of blackness in him derives its force from its appeals to that Calvinistic sense of Innate Depravity and Original Sin, from whose visitations, in some shape or other, no deeply thinking mind is always and wholly free... Perhaps no writer has ever wielded this terrific thought with greater Error than this same harmless Hawthorne". P190

quoted in Matthiessen, Am.: Renaissance

[Cf: Lawrence's remarks on "sugary" Hawthorne + The S.L.]

VISION OF EVIL: HAWTHORNE-MELVILLE AND TRANSCENDENTALISM.

"You might judge that the era least likely to have produced a tragic vision of life would have been that dominated by Emerson's doctrine of 'the infinitude of the private man'. The transcendentalists were few in number, but their convictions that human nature should not be regarded as corrupt, in continual need of discipline and rebuke, but should be heartily encouraged to trust itself, to embark on the opening road of limitless freedom, were being acted upon in the eighteen-

"thirties and forties by many Americans who had never heard Emerson's name."

In his lecture on The Times (1841) Emerson declared that the terrors of sin had lost their force. "I grieve", he said, "that grief can teach me nothing." P80-81

Matthiessen: American Renaissance

TRANSCENDENTALISM: MELVILLE & HAWTHORNE

"Where T. where the spirit of the New England of the 40's really shows itself most clearly in the works of these two writers is in the material that they treat. For here they introduce a new genre into American fiction. They write not of the external world of men & matters adventure & petty moralizing, but of the more subtle, transcendental region of spiritual reality. With the appearance & the fact they are not primarily concerned; these things are but the masks through which the real

significance of life may be dimly apprehended."

P12.

Pasteboard Masks

"Fact as Spiritual Symbol in the Novels of Hawthorne + Melville"

Vega Cook
(Radcliffe Honors Thesis)
Cambr. Mass, 1931
H.U.P.

REALISM: HAWTHORNE & MELVILLE.

"Both authors can write good straight realism when they choose; and often they do choose. There is a great deal of realism in the long introductory chapter to The Scarlet Letter & in The Blithedale Romance the chapters in which Coverdale watches the minutiae of life across the way from the back window of his hotel room have indeed, an almost painful accuracy of detail (pp 488 ff). In The Marble Faun there are long passages of pure description of the streets & art galleries of Rome and often in his Notebooks as well Hawthorne seems to take a keen delight in description for description's sake.

Melville begins both Mardi & Moby Dick with some very vivid realism. The opening chapters of Mardi have all the excitement of the surface-moving adventure story. Nor does the reader suspect until after many pages of Moby Dick that Ishmael is to embark on any but the most ordinary whaling voyage, such as hundreds of New Bedford & Nantucket men had made each year."

P36-37

Pasteboard Masks

Vega Cerf

(Radcliffe Hons. Thesis)

Harvard U.P 1931

CHARACTERS IN HAWTHORNE AND JAMES

James, of Hawthorne: "They are all figures rather than characters - they are all pictures rather than persons. But if their reality is light and vague, it is sufficient, and it is in harmony with the low relief and dimness of outline of the objects that surro-ound them".

This manner of character-presentation, here noted by James particularly in reference to The H. Of The Seven Gables, is directly related to Hawthorne's use of the fact or the object as moral symbol or type. (which James has just commented upon). It is in-teresting to note the relative strengths of tjis manner of composition , as well as its relative limitation. Cf: Eliot's remarks on Ben Jonson in Selected Essays, and L.C.Knights on Jonson in Scrutiny: note in the Eliot passage

the references to Frederick Moreau of L'Education Senti entale. Cf: the use of Moreau by Edmund Wilson in his Ambiguity Of James, where Wilson uses Flaubert for contrast rather than comparison, thereby stressing a fundamental difference between Hawthorne and Ja mes.

References: H.James, Hawthorne, Shock Of Recognition, P521.

Eliot, Selected Essays, P152

E.Wilson, "Ambiguity Of James" Triple Thinkers, P 101-2

HAWTHORNE AND JAMES: LAWRENCE

This comment of Lawrence's on Hawthorne's Hester in The Scarlet Letter, however ambivalent is the psychological process by which Lawrence arrived at it, is a per-ceptive comment (oblique) on The Bostonians:

"The very women who are most busy saving the bodies of men, and saving the child-ren: these women doctors, these nurses, these educationalists, these public-spirited women, these female saviours: they are all, from the inside, sending out waves of destructive malevolence, which eat out the

inner life of a man, like a cancer. It is so it will be so, till men realise it & reach to save themselves."

P95

"Hawthorne & The Scarlet Letter"

from Studies in Classic American Lit.

D. H. Lawrence

(1924)

DICHOTOMY OF AMERICAN CONSCIOUSNESS:
LAWRENCE

In his essay on Hawthorne, Lawrence gives another, vivid analysis of the dichotomy in american consciousness between body & mind, between red-skin & pale-face, between "blood-consciousness" and "mind-consciousness". This is a psychoanalytical rather than a historically documented account, and one can see that it is a scheme which Lawrence applies not only to America, but also to the world as a whole. There is no doubt that Lawrence is wholly on the side of

the blood.

Lawrence blames Hester = the archetype-seducer, - also, we suspect, for Lawrence, the archetype of American womanhood. But their sin is not, as Hawthorne would have us think, the sin of seduction + passion, but rather the attempt to "understand".

"And the second thing they try to do is to keep their sin in secret, + gloat over it, + try to understand it". P89

+ pardon: "Hawthorne"...
Studies in Classic American lit.

D. H. Lawrence.