

NATHANIEL HAWTHORNE



THE BLITHEDALE
ROMANCE

EXTENDED ANNOTATED EDITION

The Blithedale Romance

Nathaniel Hawthorne

Contents :

[Nathaniel Hawthorne - A Biographical Primer](#)

[The Blithedale Romance](#)

[Preface](#)

[I. Old Moodie](#)

[Ii. Blithedale](#)

[Iii. A Knot Of Dreamers](#)

[Iv. The Supper-Table](#)

[V. Until Bedtime](#)

[Vi. Coverdale's Sick-Chamber](#)

[Vii. The Convalescent](#)

[Viii. A Modern Arcadia](#)

[Ix. Hollingsworth, Zenobia, Priscilla](#)

[X. A Visitor From Town](#)

[Xi. The Wood-Path](#)

[Xii. Coverdale's Hermitage](#)

[Xiii. Zenobia's Legend](#)

[Xiv. Eliot's Pulpit](#)

[Xv. A Crisis](#)

[Xvi. Leave-Takings](#)

[Xvii. The Hotel](#)

[Xviii. The Boarding-House](#)

[Xix. Zenobia's Drawing-Room](#)

[Xx. They Vanish](#)

[Xxi. An Old Acquaintance](#)
[Xxii. Fauntleroy](#)
[Xxiii. A Village Hall](#)
[Xxiv. The Masqueraders](#)
[Xxv. The Three Together](#)
[Xxvi. Zenobia And Coverdale](#)
[Xxvii. Midnight](#)
[Xxviii. Blithedale Pasture](#)
[Xxix. Miles Coverdale's Confession](#)

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Nathaniel Hawthorne - A Biographical Primer

By Edward Everett Hale

American novelist: b. Salem, Mass., 4 July 1804; d. Plymouth, N. H., 19 May 1864. The founder of the family in America was William Hathorne (as the name was then spelled), a typical Puritan and a public man of importance. John, his son, was a judge, one of those presiding over the

witchcraft trials. Of Joseph in the next generation little is said, but Daniel, next in decent, followed the sea and commanded a privateer in the Revolution, while his son Nathaniel, father of the romancer, was also a sea Captain. This pure New England descent gave a personal character to Hawthorne's presentations of New England life; when he writes of the strictness of the early Puritans, of the forests haunted by Indians, of the magnificence of the provincial days, of men high in the opinion of their towns-people, of the reaching out to far lands and exotic splendors, he is expressing the stored-up experience of his race. His father died when Nathaniel was but four and the little family lived a secluded life with his mother. He was a handsome boy and quite devoted to reading, by an early accident which for a time prevented outdoor games. His first school was with Dr. Worcester, the lexicographer. In 1818 his mother moved to Raymond, Me., where her brother had bought land, and Hawthorne went to Bowdoin College. He entered college at the age of 17 in the same class with Longfellow. In the class above him was Franklin Pierce, afterward 12th President of the United States. On being graduated in 1825 Hawthorne determined upon literature as a profession, but his first efforts were without success. 'Fanshawe' was published anonymously in 1828, and shorter tales and sketches were without importance. Little need be said of these earlier years save to note that they were full of reading and observation. In 1836 he edited in Boston the *American Magazine for Useful and Entertaining Knowledge*, but gained little from it save an introduction to 'The Token,' in which his tales first came to be known. Returning to Salem he lived a very secluded life, seeing almost no one (rather a family trait), and devoted to his thoughts and imaginations. He was a strong and powerful man, of excellent health and, though silent, cheerful, and a delightful companion when he chose. But intellectually he was of a separated and individual type, having his own

extravagances and powers and submitting to no companionship in influence. In 1837 appeared 'Twice Told Tales' in book form: in a preface written afterward Hawthorne says that he was at this time "the obscurest man of letters in America." Gradually he began to be more widely received. In 1839 he became engaged to Miss Sophia Peabody, but was not married for some years. In 1838 he was appointed to a place in the Boston custom house, but found that he could not easily save time enough for literature and was not very sorry when the change of administration put him out of office. In 1841 was founded the socialistic community at Brook Farm: it seemed to Hawthorne that here was a chance for a union of intellectual and physical work, whereby he might make a suitable home for his future wife. It failed to fulfil his expectations and Hawthorne withdrew from the experiment. In 1842 he was married and moved with his wife to the Old Manse at Concord just above the historic bridge. Here chiefly he wrote the 'Mosses of an Old Manse' (1846). In 1845 he published a second series of 'Twice Told Tales'; in this year also the family moved to Salem, where he had received the appointment of surveyor at the custom house. As before, official work was a hindrance to literature; not till 1849 when he lost his position could he work seriously. He used his new-found leisure in carrying out a theme that had been long in his mind and produced 'The Scarlet Letter' in 1850. This, the first of his longer novels, was received with enthusiasm and at once gave him a distinct place in literature. He now moved to Lenox, Mass., where he began on 'The House of Seven Gables,' which was published in 1851. He also wrote 'A Wonder-Book' here, which in its way has become as famous as his more important work. In December 1851 he moved to West Newton, and shortly to Concord again, this time to the Wayside. At Newton he wrote 'The Blithedale Romance.' Having settled himself at Concord in the summer of 1852,

his first literary work was to write the life of his college friend, Franklin Pierce, just nominated for the Presidency. This done he turned to 'Tanglewood Tales,' a volume not unlike the 'Wonder-Book.' In 1853 he was named consul to Liverpool: at first he declined the position, but finally resolved to take this opportunity to see something of Europe. He spent four years in England, and then a year in Italy. As before, he could write nothing while an official, and resigned in 1857 to go to Rome, where he passed the winter, and to Florence, where he received suggestions and ideas which gave him stimulus for literary work. The summer of 1858 he passed at Redcar, in Yorkshire, where he wrote 'The Marble Faun.' In June 1860 he sailed for America, where he returned to the Wayside. For a time he did little literary work; in 1863 he published 'Our Old Home,' a series of sketches of English life, and planned a new novel, 'The Dolliver Romance,' also called 'Pansie.' But though he suffered from no disease his vitality seemed relaxed; some unfortunate accidents had a depressing effect, and in the midst of a carriage trip into the White Mountains with his old friend, Franklin Pierce, he died suddenly at Plymouth, N. H., early in the morning, 19 May 1864.

The works of Hawthorne consist of novels, short stories, tales for children, sketches of life and travel and some miscellaneous pieces of a biographical or descriptive character. Besides these there were published after his death extracts from his notebooks. Of his novels 'The Scarlet Letter' is a story of old New England; it has a powerful moral idea at bottom, but it is equally strong in its presentation of life and character in the early days of Massachusetts. 'House of the Seven Gables' presents New England life of a later date; there is more of careful analysis and presentation of character and more description of life and manners, but less moral intensity.

'The Blithedale Romance' is less strong; Hawthorne seems hardly to grasp his subject. It makes the third in what may be called a series of romances presenting the molding currents of New England life: the first showing the factors of religion and sin, the second the forces of hereditary good and evil, and the third giving a picture of intellectual and emotional ferment in a society which had come from very different beginnings. 'Septimius Felton,' finished in the main but not published by Hawthorne, is a fantastic story dealing with the idea of immortality. It was put aside by Hawthorne when he began to write 'The Dolliver Romance,' of which he completed only the first chapters. 'Dr. Grimshaw's Secret' (published in 1882) is also not entirely finished. These three books represent a purpose that Hawthorne never carried out. He had presented New England life, with which the life of himself and his ancestry was so indissolubly connected, in three characteristic phases. He had traced New England history to its source. He now looked back across the ocean to the England he had learned to know, and thought of a tale that should bridge the gulf between the Old World and the New. But the stories are all incomplete and should be read only by the student. The same thing may be said of 'Fanshawe,' which was published anonymously early in Hawthorne's life and later withdrawn from circulation. 'The Marble Faun' presents to us a conception of the Old World at its oldest point. It is Hawthorne's most elaborate work, and if every one were familiar with the scenes so discursively described, would probably be more generally considered his best. Like the other novels its motive is based on the problem of evil, but we have not precisely atonement nor retribution, as in his first two novels. The story is one of development, a transformation of the soul through the overcoming of evil. The four novels constitute the foundation of Hawthorne's literary fame and character, but the collections of short stories do much to develop and

complete the structure. They are of various kinds, as follows: (1) Sketches of current life or of history, as 'Rills from the Town Pump,' 'The Village Uncle,' 'Main Street,' 'Old News.' These are chiefly descriptive and have little story; there are about 20 of them. (2) Stories of old New England, as 'The Gray Champion,' 'The Gentle Boy,' 'Tales of the Province House.' These stories are often illustrative of some idea and so might find place in the next set. (3) Stories based upon some idea, as 'Ethan Brand,' which presents the idea of the unpardonable sin; 'The Minister's Black Veil,' the idea of the separation of each soul from its fellows; 'Young Goodman Brown,' the power of doubt in good and evil. These are the most characteristic of Hawthorne's short stories; there are about a dozen of them. (4) Somewhat different are the allegories, as 'The Great Stone Face,' 'Rappacini's Daughter,' 'The Great Carbuncle.' Here the figures are not examples or types, but symbols, although in no story is the allegory consistent. (5) There are also purely fantastic developments of some idea, as 'The New Adam and Eve,' 'The Christmas Banquet,' 'The Celestial Railroad.' These differ from the others in that there is an almost logical development of some fancy, as in case of the first the idea of a perfectly natural pair being suddenly introduced to all the conventionalities of our civilization. There are perhaps 20 of these fantasies. Hawthorne's stories from classical mythology, the 'Wonder-Book' and 'Tanglewood Tales,' belong to a special class of books, those in which men of genius have retold stories of the past in forms suited to the present. The stories themselves are set in a piece of narrative and description which gives the atmosphere of the time of the writer, and the old legends are turned from stately myths not merely to children's stories, but to romantic fancies. Mr. Pringle in 'Tanglewood Fireside' comments on the idea: "Eustace," he says to the young college student who had been telling the stories to the children, "pray let me advise you never more

to meddle with a classical myth. Your imagination is altogether Gothic and will inevitably Gothicize everything that you touch. The effect is like bedaubing a marble statue with paint. This giant, now! How can you have ventured to thrust his huge disproportioned mass among the seemly outlines of Grecian fable?" "I described the giant as he appeared to me," replied the student, "And, sir, if you would only bring your mind into such a relation to these fables as is necessary in order to remodel them, you would see at once that an old Greek has no more exclusive right to them than a modern Yankee has. They are the common property of the world and of all time" ("Wonder-Book," p. 135). 'Grandfather's Chair' was also written primarily for children and gives narratives of New England history, joined together by a running comment and narrative from Grandfather, whose old chair had come to New England, not in the *Mayflower*, but with John Winthrop and the first settlers of Boston. 'Biographical Stories,' in a somewhat similar framework, tells of the lives of Franklin, Benjamin West and others. It should be noted of these books that Hawthorne's writings for children were always written with as much care and thought as his more serious work. 'Our Old Home' was the outcome of that less remembered side of Hawthorne's genius which was a master of the details of circumstance and surroundings. The notebooks give us this also, but the American notebook has also rather a peculiar interest in giving us many of Hawthorne's first ideas which were afterward worked out into stories and sketches.

One element in Hawthorne's intellectual make-up was his interest in the observation of life and his power of description of scenes, manners and character. This is to be seen especially, as has been said, in his notebooks and in 'Our Old Home,' and in slightly modified form in the sketches noted above. These studies make up a considerable part of 'Twice Told Tales' and 'Mosses from an

Old Manse,' and represent a side of Hawthorne's genius not always borne in mind. Had this interest been predominant in him we might have had in Hawthorne as great a novelist of our everyday life as James or Howells. In the 'House of Seven Gables' the power comes into full play; 100 pages hardly complete the descriptions of the simple occupations of a single uneventful day. In Hawthorne, however, this interest in the life around him was mingled with a great interest in history, as we may see, not only in the stories of old New England noted above, but in the descriptive passages of 'The Scarlet Letter.' Still we have not, even here, the special quality for which we know Hawthorne. Many great realists have written historical novels, for the same curiosity that absorbs one in the affairs of everyday may readily absorb one in the recreation of the past. In Hawthorne, however, was another element very different. His imagination often furnished him with conceptions having little connection with the actual circumstances of life. The fanciful developments of an idea noted above (5) have almost no relation to fact: they are "made up out of his own head." They are fantastic enough, but generally they are developments of some moral idea and a still more ideal development of such conceptions was not uncommon in Hawthorne. 'Rappacini's Daughter' is an allegory in which the idea is given a wholly imaginary setting, not resembling anything that Hawthorne had ever known from observation. These two elements sometimes appear in Hawthorne's work separate and distinct just as they did in his life: sometimes he secluded himself in his room, going out only after nightfall; sometimes he wandered through the country observing life and meeting with everybody. But neither of these elements alone produced anything great, probably because for anything great we need the whole man. The true Hawthorne was a combination of these two elements, with various others of personal character, and artistic ability that cannot be

specified here. The most obvious combination between these two elements, so far as literature is concerned, between the fact of external life and the idea of inward imagination, is by a symbol. The symbolist sees in everyday facts a presentation of ideas. Hawthorne wrote a number of tales that are practically allegories: 'The Great Stone Face' uses facts with which Hawthorne was familiar, persons and scenes that he knew, for the presentation of a conception of the ideal. His novels, too, are full of symbolism. 'The Scarlet Letter' itself is a symbol and the rich clothing of Little Pearl, Alice's posies among the Seven Gables, the old musty house itself, are symbols, Zenobia's flower, Hilda's doves. But this is not the highest synthesis of power, as Hawthorne sometimes felt himself, as when he said of 'The Great Stone Face,' that the moral was too plain and manifest for a work of art. However much we may delight in symbolism it must be admitted that a symbol that represents an idea only by a fanciful connection will not bear the seriousness of analysis of which a moral idea must be capable. A scarlet letter A has no real connection with adultery, which begins with A and is a scarlet sin only to such as know certain languages and certain metaphors. So Hawthorne aimed at a higher combination of the powers of which he was quite aware, and found it in figures and situations in which great ideas are implicit. In his finest work we have, not the circumstance before the conception or the conception before the circumstance, as in allegory. We have the idea in the fact, as it is in life, the two inseparable. Hester Prynne's life does not merely present to us the idea that the breaking of a social law makes one a stranger to society with its advantages and disadvantages. Hester is the result of her breaking that law. The story of Donatello is not merely a way of conveying the idea that the soul which conquers evil thereby grows strong in being and life. Donatello himself is such a soul growing and developing. We cannot get the idea without the fact, nor

the fact without the idea. This is the especial power of Hawthorne, the power of presenting truth implicit in life. Add to this his profound preoccupation with the problem of evil in this world, with its appearance, its disappearance, its metamorphoses, and we have a due to Hawthorne's greatest works. In 'The Scarlet Letter,' 'The House of Seven Gables,' 'The Marble Faun,' 'Ethan Brand,' 'The Gray Champion,' the ideas cannot be separated from the personalities which express them. It is this which constitutes Hawthorne's lasting power in literature. His observation is interesting to those that care for the things that he describes, his fancy amuses, or charms or often stimulates our ideas. His short stories are interesting to a student of literature because they did much to give a definite character to a literary form which has since become of great importance. His novels are exquisite specimens of what he himself called the romance, in which the figures and scenes are laid in a world a little more poetic than that which makes up our daily surrounding. But Hawthorne's really great power lay in his ability to depict life so that we are made keenly aware of the dominating influence of moral motive and moral law

The Blithedale Romance

PREFACE

IN THE BLITHEDALE of this volume, many readers will probably suspect a faint and not very faithful shadowing of BROOK FARM, in Roxbury, which (now a little more than ten years ago) was occupied and cultivated by a company of socialists. The Author does not wish to deny, that he had

this Community in his mind, and that (having had the good fortune, for a time, to be personally connected with it) he has occasionally availed himself of his actual reminiscences, in the hope of giving a more lifelike tint to the fancy-sketch in the following pages. He begs it to be understood, however, that he has considered the Institution itself as not less fairly the subject of fictitious handling, than the imaginary personages whom he has introduced there. His whole treatment of the affair is altogether incidental to the main purpose of the Romance; nor does he put forward the slightest pretensions to illustrate a theory, or elicit a conclusion, favorable or otherwise, in respect to Socialism.

In short, his present concern with the Socialist Community is merely to establish a theatre, a little removed from the highway of ordinary travel, where the creatures of his brain may play their phantasmagorical antics, without exposing them to too close a comparison with the actual events of real lives. In the old countries, with which Fiction has long been conversant, a certain conventional privilege seems to be awarded to the romancer; his work is not put exactly side by side with nature; and he is allowed a license with regard to every-day Probability, in view of the improved effects which he is bound to produce thereby. Among ourselves, on the contrary, there is as yet no such Faery Land, so like the real world, that, in a suitable remoteness, one cannot well tell the difference, but with an atmosphere of strange enchantment, beheld through which the inhabitants have a propriety of their own. This atmosphere is what the American romancer needs. In its absence, the beings of imagination are compelled to show themselves in the same category as actually living mortals; a necessity that generally renders the paint and pasteboard of their composition but too painfully discernible. With the idea of partially obviating this difficulty, (the sense of which has

always pressed very heavily upon him,) the Author has ventured to make free with his old, and affectionately remembered home, at BROOK FARM, as being, certainly, the most romantic episode of his own life--essentially a daydream, and yet a fact--and thus offering an available foothold between fiction and reality. Furthermore, the scene was in good keeping with the personages whom he desired to introduce.

These characters, he feels it right to say, are entirely fictitious. It would, indeed, (considering how few amiable qualities he distributes among his imaginary progeny,) be a most grievous wrong to his former excellent associates, were the Author to allow it to be supposed that he has been sketching any of their likenesses. Had he attempted it, they would at least have recognized the touches of a friendly pencil. But he has done nothing of the kind. The self-concentrated Philanthropist; the high-spirited Woman, bruising herself against the narrow limitations of her sex; the weakly Maiden, whose tremulous nerves endow her with Sibylline attributes; the Minor Poet, beginning life with strenuous aspirations, which die out with his youthful fervor--all these might have been looked for, at BROOK FARM, but, by some accident, never made their appearance there.

The Author cannot close his reference to this subject, without expressing a most earnest wish that some one of the many cultivated and philosophic minds, which took an interest in that enterprise, might now give the world its history. Ripley, with whom rests the honorable paternity of the Institution, Dana, Dwight, Channing, Burton, Parker, for instance--with others, whom he dares not name, because they veil themselves from the public eye--among these is the ability to convey both the outward narrative and the inner truth and spirit of the whole affair, together with the

lessons which those years of thought and toil must have elaborated, for the behoof of future experimentalists. Even the brilliant Howadji might find as rich a theme in his youthful reminiscences of BROOK FARM, and a more novel one--close at hand as it lies--than those which he has since made so distant a pilgrimage to seek, in Syria, and along the current of the Nile.

CONCORD (Mass.), May, 1852.

I. OLD MOODIE

The evening before my departure for Blithedale, I was returning to my bachelor apartments, after attending the wonderful exhibition of the Veiled Lady, when an elderly man of rather shabby appearance met me in an obscure part of the street.

"Mr. Coverdale," said he softly, "can I speak with you a moment?"

As I have casually alluded to the Veiled Lady, it may not be amiss to mention, for the benefit of such of my readers as are unacquainted with her now forgotten celebrity, that she was a phenomenon in the mesmeric line; one of the earliest that had indicated the birth of a new science, or the revival of an old humbug. Since those times her sisterhood have grown too numerous to attract much individual notice; nor, in fact, has any one of them come before the public under such skilfully contrived circumstances of stage effect as those which at once mystified and illuminated the remarkable performances of the lady in question. Nowadays, in the management of his "subject," "clairvoyant," or "medium," the exhibitor affects the

simplicity and openness of scientific experiment; and even if he profess to tread a step or two across the boundaries of the spiritual world, yet carries with him the laws of our actual life and extends them over his preternatural conquests. Twelve or fifteen years ago, on the contrary, all the arts of mysterious arrangement, of picturesque disposition, and artistically contrasted light and shade, were made available, in order to set the apparent miracle in the strongest attitude of opposition to ordinary facts. In the case of the Veiled Lady, moreover, the interest of the spectator was further wrought up by the enigma of her identity, and an absurd rumor (probably set afloat by the exhibitor, and at one time very prevalent) that a beautiful young lady, of family and fortune, was enshrouded within the misty drapery of the veil. It was white, with somewhat of a subdued silver sheen, like the sunny side of a cloud; and, falling over the wearer from head to foot, was supposed to insulate her from the material world, from time and space, and to endow her with many of the privileges of a disembodied spirit.

Her pretensions, however, whether miraculous or otherwise, have little to do with the present narrative—except, indeed, that I had propounded, for the Veiled Lady's prophetic solution, a query as to the success of our Blithedale enterprise. The response, by the bye, was of the true Sibylline stamp,—nonsensical in its first aspect, yet on closer study unfolding a variety of interpretations, one of which has certainly accorded with the event. I was turning over this riddle in my mind, and trying to catch its slippery purport by the tail, when the old man above mentioned interrupted me.

"Mr. Coverdale!—Mr. Coverdale!" said he, repeating my name twice, in order to make up for the hesitating and

ineffectual way in which he uttered it. "I ask your pardon, sir, but I hear you are going to Blithedale tomorrow."

I knew the pale, elderly face, with the red-tipt nose, and the patch over one eye; and likewise saw something characteristic in the old fellow's way of standing under the arch of a gate, only revealing enough of himself to make me recognize him as an acquaintance. He was a very shy personage, this Mr. Moodie; and the trait was the more singular, as his mode of getting his bread necessarily brought him into the stir and hubbub of the world more than the generality of men.

"Yes, Mr. Moodie," I answered, wondering what interest he could take in the fact, "it is my intention to go to Blithedale to-morrow. Can I be of any service to you before my departure?"

"If you pleased, Mr. Coverdale," said he, "you might do me a very great favor."

"A very great one?" repeated I, in a tone that must have expressed but little alacrity of beneficence, although I was ready to do the old man any amount of kindness involving no special trouble to myself. "A very great favor, do you say? My time is brief, Mr. Moodie, and I have a good many preparations to make. But be good enough to tell me what you wish."

"Ah, sir," replied Old Moodie, "I don't quite like to do that; and, on further thoughts, Mr. Coverdale, perhaps I had better apply to some older gentleman, or to some lady, if you would have the kindness to make me known to one, who may happen to be going to Blithedale. You are a young man, sir!"

"Does that fact lessen my availability for your purpose?" asked I. "However, if an older man will suit you better, there is Mr. Hollingsworth, who has three or four years the advantage of me in age, and is a much more solid character, and a philanthropist to boot. I am only a poet, and, so the critics tell me, no great affair at that! But what can this business be, Mr. Moodie? It begins to interest me; especially since your hint that a lady's influence might be found desirable. Come, I am really anxious to be of service to you."

But the old fellow, in his civil and demure manner, was both freakish and obstinate; and he had now taken some notion or other into his head that made him hesitate in his former design.

"I wonder, sir," said he, "whether you know a lady whom they call Zenobia?"

"Not personally," I answered, "although I expect that pleasure to-morrow, as she has got the start of the rest of us, and is already a resident at Blithedale. But have you a literary turn, Mr. Moodie? or have you taken up the advocacy of women's rights? or what else can have interested you in this lady? Zenobia, by the bye, as I suppose you know, is merely her public name; a sort of mask in which she comes before the world, retaining all the privileges of privacy,—a contrivance, in short, like the white drapery of the Veiled Lady, only a little more transparent. But it is late. Will you tell me what I can do for you?"

"Please to excuse me to-night, Mr. Coverdale," said Moodie. "You are very kind; but I am afraid I have troubled you, when, after all, there may be no need. Perhaps, with your good leave, I will come to your lodgings to-morrow

morning, before you set out for Blithedale. I wish you a good-night, sir, and beg pardon for stopping you."

And so he slipt away; and, as he did not show himself the next morning, it was only through subsequent events that I ever arrived at a plausible conjecture as to what his business could have been. Arriving at my room, I threw a lump of cannel coal upon the grate, lighted a cigar, and spent an hour in musings of every hue, from the brightest to the most sombre; being, in truth, not so very confident as at some former periods that this final step, which would mix me up irrevocably with the Blithedale affair, was the wisest that could possibly be taken. It was nothing short of midnight when I went to bed, after drinking a glass of particularly fine sherry on which I used to pride myself in those days. It was the very last bottle; and I finished it, with a friend, the next forenoon, before setting out for Blithedale.

II. BLITHEDALE

There can hardly remain for me (who am really getting to be a frosty bachelor, with another white hair, every week or so, in my mustache), there can hardly flicker up again so cheery a blaze upon the hearth, as that which I remember, the next day, at Blithedale. It was a wood fire, in the parlor of an old farmhouse, on an April afternoon, but with the fitful gusts of a wintry snowstorm roaring in the chimney. Vividly does that fireside re-create itself, as I rake away the ashes from the embers in my memory, and blow them up with a sigh, for lack of more inspiring breath. Vividly for an instant, but anon, with the dimmest gleam, and with just as little fervency for my heart as for my finger-ends! The staunch oaken logs were long ago burnt out. Their genial

glow must be represented, if at all, by the merest phosphoric glimmer, like that which exudes, rather than shines, from damp fragments of decayed trees, deluding the benighted wanderer through a forest. Around such chill mockery of a fire some few of us might sit on the withered leaves, spreading out each a palm towards the imaginary warmth, and talk over our exploded scheme for beginning the life of Paradise anew.

Paradise, indeed! Nobody else in the world, I am bold to affirm—nobody, at least, in our bleak little world of New England,—had dreamed of Paradise that day except as the pole suggests the tropic. Nor, with such materials as were at hand, could the most skilful architect have constructed any better imitation of Eve's bower than might be seen in the snow hut of an Esquimaux. But we made a summer of it, in spite of the wild drifts.

It was an April day, as already hinted, and well towards the middle of the month. When morning dawned upon me, in town, its temperature was mild enough to be pronounced even balmy, by a lodger, like myself, in one of the midmost houses of a brick block,—each house partaking of the warmth of all the rest, besides the sultriness of its individual furnace—heat. But towards noon there had come snow, driven along the street by a northeasterly blast, and whitening the roofs and sidewalks with a business-like perseverance that would have done credit to our severest January tempest. It set about its task apparently as much in earnest as if it had been guaranteed from a thaw for months to come. The greater, surely, was my heroism, when, puffing out a final whiff of cigar-smoke, I quitted my cosey pair of bachelor-rooms,—with a good fire burning in the grate, and a closet right at hand, where there was still a bottle or two in the champagne basket and a residuum of claret in a box,—quitted, I say, these comfortable quarters,

and plunged into the heart of the pitiless snowstorm, in quest of a better life.

The better life! Possibly, it would hardly look so now; it is enough if it looked so then. The greatest obstacle to being heroic is the doubt whether one may not be going to prove one's self a fool; the truest heroism is to resist the doubt; and the profoundest wisdom to know when it ought to be resisted, and when to be obeyed.

Yet, after all, let us acknowledge it wiser, if not more sagacious, to follow out one's daydream to its natural consummation, although, if the vision have been worth the having, it is certain never to be consummated otherwise than by a failure. And what of that? Its airiest fragments, impalpable as they may be, will possess a value that lurks not in the most ponderous realities of any practicable scheme. They are not the rubbish of the mind. Whatever else I may repent of, therefore, let it be reckoned neither among my sins nor follies that I once had faith and force enough to form generous hopes of the world's destiny—yes!—and to do what in me lay for their accomplishment; even to the extent of quitting a warm fireside, flinging away a freshly lighted cigar, and travelling far beyond the strike of city clocks, through a drifting snowstorm.

There were four of us who rode together through the storm; and Hollingsworth, who had agreed to be of the number, was accidentally delayed, and set forth at a later hour alone. As we threaded the streets, I remember how the buildings on either side seemed to press too closely upon us, insomuch that our mighty hearts found barely room enough to throb between them. The snowfall, too, looked inexpressibly dreary (I had almost called it dingy), coming down through an atmosphere of city smoke, and alighting on the sidewalk only to be moulded into the

impress of somebody's patched boot or overshoe. Thus the track of an old conventionalism was visible on what was freshest from the sky. But when we left the pavements, and our muffled hoof-tramps beat upon a desolate extent of country road, and were effaced by the unfettered blast as soon as stamped, then there was better air to breathe. Air that had not been breathed once and again! air that had not been spoken into words of falsehood, formality, and error, like all the air of the dusky city!

"How pleasant it is!" remarked I, while the snowflakes flew into my mouth the moment it was opened. "How very mild and balmy is this country air!"

"Ah, Coverdale, don't laugh at what little enthusiasm you have left!" said one of my companions. "I maintain that this nitrous atmosphere is really exhilarating; and, at any rate, we can never call ourselves regenerated men till a February northeaster shall be as grateful to us as the softest breeze of June!"

So we all of us took courage, riding fleetly and merrily along, by stone fences that were half buried in the wave-like drifts; and through patches of woodland, where the tree-trunks opposed a snow-incrusted side towards the northeast; and within ken of deserted villas, with no footprints in their avenues; and passed scattered dwellings, whence puffed the smoke of country fires, strongly impregnated with the pungent aroma of burning peat. Sometimes, encountering a traveller, we shouted a friendly greeting; and he, unmuffling his ears to the bluster and the snow-spray, and listening eagerly, appeared to think our courtesy worth less than the trouble which it cost him. The churl! He understood the shrill whistle of the blast, but had no intelligence for our blithe tones of brotherhood. This lack of faith in our cordial sympathy, on the traveller's part,

was one among the innumerable tokens how difficult a task we had in hand for the reformation of the world. We rode on, however, with still unflagging spirits, and made such good companionship with the tempest that, at our journey's end, we professed ourselves almost loath to bid the rude blusterer good-by. But, to own the truth, I was little better than an icicle, and began to be suspicious that I had caught a fearful cold.

And now we were seated by the brisk fireside of the old farmhouse, the same fire that glimmers so faintly among my reminiscences at the beginning of this chapter. There we sat, with the snow melting out of our hair and beards, and our faces all ablaze, what with the past inclemency and present warmth. It was, indeed, a right good fire that we found awaiting us, built up of great, rough logs, and knotty limbs, and splintered fragments of an oak-tree, such as farmers are wont to keep for their own hearths, since these crooked and unmanageable boughs could never be measured into merchantable cords for the market. A family of the old Pilgrims might have swung their kettle over precisely such a fire as this, only, no doubt, a bigger one; and, contrasting it with my coal-grate, I felt so much the more that we had transported ourselves a world-wide distance from the system of society that shackled us at breakfast-time.

Good, comfortable Mrs. Foster (the wife of stout Silas Foster, who was to manage the farm at a fair stipend, and be our tutor in the art of husbandry) bade us a hearty welcome. At her back—a back of generous breadth—appeared two young women, smiling most hospitably, but looking rather awkward withal, as not well knowing what was to be their position in our new arrangement of the world. We shook hands affectionately all round, and congratulated ourselves that the blessed state of

brotherhood and sisterhood, at which we aimed, might fairly be dated from this moment. Our greetings were hardly concluded when the door opened, and Zenobia—whom I had never before seen, important as was her place in our enterprise—Zenobia entered the parlor.

This (as the reader, if at all acquainted with our literary biography, need scarcely be told) was not her real name. She had assumed it, in the first instance, as her magazine signature; and, as it accorded well with something imperial which her friends attributed to this lady's figure and deportment, they half-laughingly adopted it in their familiar intercourse with her. She took the appellation in good part, and even encouraged its constant use; which, in fact, was thus far appropriate, that our Zenobia, however humble looked her new philosophy, had as much native pride as any queen would have known what to do with.

III. A KNOT OF DREAMERS

Zenobia bade us welcome, in a fine, frank, mellow voice, and gave each of us her hand, which was very soft and warm. She had something appropriate, I recollect, to say to every individual; and what she said to myself was this:—"I have long wished to know you, Mr. Coverdale, and to thank you for your beautiful poetry, some of which I have learned by heart; or rather it has stolen into my memory, without my exercising any choice or volition about the matter. Of course—permit me to say you do not think of relinquishing an occupation in which you have done yourself so much credit. I would almost rather give you up as an associate, than that the world should lose one of its true poets!"

"Ah, no; there will not be the slightest danger of that, especially after this inestimable praise from Zenobia," said I, smiling, and blushing, no doubt, with excess of pleasure. "I hope, on the contrary, now to produce something that shall really deserve to be called poetry,—true, strong, natural, and sweet, as is the life which we are going to lead,—something that shall have the notes of wild birds twittering through it, or a strain like the wind anthems in the woods, as the case may be."

"Is it irksome to you to hear your own verses sung?" asked Zenobia, with a gracious smile. "If so, I am very sorry, for you will certainly hear me singing them sometimes, in the summer evenings."

"Of all things," answered I, "that is what will delight me most."

While this passed, and while she spoke to my companions, I was taking note of Zenobia's aspect; and it impressed itself on me so distinctly, that I can now summon her up, like a ghost, a little wanner than the life but otherwise identical with it. She was dressed as simply as possible, in an American print (I think the dry-goods people call it so), but with a silken kerchief, between which and her gown there was one glimpse of a white shoulder. It struck me as a great piece of good fortune that there should be just that glimpse. Her hair, which was dark, glossy, and of singular abundance, was put up rather soberly and primly—without curls, or other ornament, except a single flower. It was an exotic of rare beauty, and as fresh as if the hothouse gardener had just clipt it from the stem. That flower has struck deep root into my memory. I can both see it and smell it, at this moment. So brilliant, so rare, so costly as it must have been, and yet enduring only for a day, it was more indicative of the pride and pomp which had a

luxuriant growth in Zenobia's character than if a great diamond had sparkled among her hair.

Her hand, though very soft, was larger than most women would like to have, or than they could afford to have, though not a whit too large in proportion with the spacious plan of Zenobia's entire development. It did one good to see a fine intellect (as hers really was, although its natural tendency lay in another direction than towards literature) so fitly cased. She was, indeed, an admirable figure of a woman, just on the hither verge of her richest maturity, with a combination of features which it is safe to call remarkably beautiful, even if some fastidious persons might pronounce them a little deficient in softness and delicacy. But we find enough of those attributes everywhere. Preferable—by way of variety, at least—was Zenobia's bloom, health, and vigor, which she possessed in such overflow that a man might well have fallen in love with her for their sake only. In her quiet moods, she seemed rather indolent; but when really in earnest, particularly if there were a spice of bitter feeling, she grew all alive to her finger-tips.

"I am the first comer," Zenobia went on to say, while her smile beamed warmth upon us all; "so I take the part of hostess for to-day, and welcome you as if to my own fireside. You shall be my guests, too, at supper. Tomorrow, if you please, we will be brethren and sisters, and begin our new life from daybreak."

"Have we our various parts assigned?" asked some one.

"Oh, we of the softer sex," responded Zenobia, with her mellow, almost broad laugh,—most delectable to hear, but not in the least like an ordinary woman's laugh,—"we women (there are four of us here already) will take the