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Alchemical Representations of the Process of Individuation in Three Tales by Nathaniel Hawthorne

Dissertação apresentada ao Curso de Pós-Graduação em Letras do Setor de Ciências Humanas, Letras e Artes da Universidade Federal do Paraná, para obtenção do grau de Mestre em Letras na área de Literaturas de Língua Inglesa.

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CURITIBA
1989

Aos meus pais, irmã e avós.

AGRADECIMENTOS

- À Profª Drª BRUNILDA TEMPEL REICHMANN, pela inestimável assistência e paciência dedicadas à preparação desta tese.

- Ao Sr. RICHARD WILHELM, pela atenção dedicada à revisão estilística.

- À Sra. AYMARA FEUERSCHUETTE RIBAS, pela assistência na organização das notas e bibliografia deste trabalho.

- À Srta. IZOLETA CUNHA DE AZAMBUJA, pelo apoio e pela atenção dedicada à datilografia desta tese.

- À Sra. THEREZA DEMBISKI PALMEIRA, à Srta. ARETA ULHANA GALAT e aos amigos e colegas do CENTRO CULTURAL BRASIL-ESTADOS UNIDOS, por terem me incentivado a prosseguir com este trabalho.

CONTENTS

ABSTRACT

This thesis analyzes three short stories by Nathaniel Hawthorne: "The Minister' Black Veil," "The Birthmark," and "Rappaccini's Daughter," in order to show how C.G.Jung's theory of the process of individuation might have been metaphorically represented by alchemical processes performed and undergone by Hawthorne's characters.

In the introductory chapter, besides stating our objectives, we show that Hawthorne's works could be listed among those classified as "visionary," according to Jung's interpretation of the literary modes.

Chapter Two reviews some of the ideas which are central to achieve an understanding of Jung's theory of the process of individuation.

Chapter Three is dedicated to an analysis of "The Minister's Black Veil" and it examines the darkening of a minister's face, which is used to conceal, reveal and reflect evil. Moreover, we suggest that the black veil worn by the main character might be related to the *nigredo*- the first one of the four color stages of the alchemical process - and that the minister might be viewed as a spiritual alchemist, who illuminates through darkness.

As we analyze "The Birthmark" and "Rappaccini's Daughter"

in Chapter Four, we investigate the alchemical experiments performed by scientists to remove a woman's birthmark which could be related to a sign of evil and to "mark" a woman's frame with poison so that it would be out of the reach of evil. The scientists in both stories can be related to alchemists of the body and soul, as they aim at physical perfection or the elimination of evil or the regeneration from the Fall, but they end up destroying the subjects of their experiments by using a "poisonous" *elixir vitae*.

Finally, the conclusion sums up what has been explored before and states that Hawthorne's characters do not seem to reveal an achievement of wholeness, but actually show detachment, since they can neither integrate their opposing forces, nor be integrated into the social environment.

RESUMO

Esta tese analisa três contos de Nathaniel Hawthorne : "The Minister's Black Veil", "The Birthmark" e "Rappaccini's Daughter", a fim de mostrar como a teoria do processo de individuação, desenvolvida por C.G.Jung, parece ter sido metaforicamente representada pelos processos alquímicos desencadeados e sofridos pelos personagens criados pelo autor.

No capítulo introdutório, além de estabelecer nossos objetivos, mostramos que a obra de Hawthorne poderia ser classificada entre aquelas consideradas como "visionárias", de acordo com a interpretação de obras literárias feita por Jung.

O segundo capítulo revisa algumas idéias centrais para o entendimento da teoria do processo de individuação.

O terceiro capítulo é dedicado à análise de "The Minister's Black Veil" que examina o escurecimento da face de um ministro através de um véu usado para esconder, revelar e refletir o mal. Além disso, sugerimos que o véu negro possa estar relacionado à *nigredo* - a primeira das quatro etapas de cor do processo alquímico - e que o ministro possa ser visto como um alquimista espiritual, iluminando pelo escurecimento.

No quarto capítulo examinamos "The Birthmark" e "Rappaccini's Daughter", enfocando as experiências alquímicas efetuadas por cientistas para remover a marca de nascença de uma mu-

lher, sinal este que poderia ser relacionado ao mal e para "marcar" o corpo de outra mulher com veneno a fim de mantê-la fora do alcance do mal. Os cientistas de ambas as estórias poderiam ser considerados alquimistas do corpo e da alma, pois tentam atingir ou a perfeição física ou a eliminação do mal ou a regeneração da Queda Adâmica, mas terminam por destruir um outro ser humano com um *elixir vitae* "venenoso".

Finalmente, a conclusão resume o que foi explorado anteriormente e mostra que os personagens de Hawthorne parecem não atingir a inteireza, mas sobressaem-se como figuras de isolamento, pois não lhes é permitido conviver com forças opostas dentro do ser, nem serem integrados à sociedade.

1 INTRODUCTION

> There must be something occult in the depths of all men, decidedly I believe there to be something recondite - signifying closed or hidden - that inhabits the crowd ... (Stéphane Mallarmé, OEuvres Complétes)

A writer with an extraordinary power to reveal the dark recesses of the human heart, Nathaniel Hawthorne (1804-1864), became a kind of virtuose of inner life fiction[1] and, undoubtedly, 17th century New England, his Puritan background and Calvinistic ideas, played an important part in this author's choice of themes. Puritans were really concerned about the condition of their souls and were given to the most unflinching exploration of their inmost selves:

> It had always, of course, been a basic tenet of Protestant doctrine... that an individual must find out what sins he has been guilty of by self-examination ... But for the Puritan self-examination was a truly demanding exercise. A true sight of sin, Thomas Hooker declared in a representative sermon of 1659, meant nothing less than what the phrase implied: a man must not simply think about his sinfulness; he must see it and feel its ugly power to the quick.[2]

That appears to be what Hawthorne's characters have been led to, as the author could be listed among those who belonged to Negative Romanticism, whose "typical symbols... are

individuals who are filled with guilt, despair, and cosmic and social alienation... They are often outcasts from men and God, and they are almost always wanderers over the face of the earth."[3] As Hyatt H. Waggoner has stated

> Loss of innocence, initiation into the complexities of experience in a world of ambiguously mingled good and evil, experiences of guilt so obscurely related to specific acts as to seem more 'original' and necessary than avoidable, these had been his subjects in story after story.[4]

Moreover, Henry James has pointed out that "o que há de melhor em Hawthorne é a sua preocupação com a psicologia mais profunda e o fato de, à sua maneira, tentar familiarizar-se com ela".[5] Hawthorne's interest, in fact, seemed to have been linked to "the psychology of evil,"[6] and considering that the acknowledgement of evil was also present in the psychological theories developed by one of the most important scholars of the 20th century, we were first drawn to the idea of performing an analysis of Hawthorne's short stories, in the light of the theories developed by Carl Gustav Jung.

Actually, Hawthorne's works could fit Jung's interpretation of what he termed "visionary" literature, as opposed to the psychological one. According to Jung, the "psychological mode deals with materials drawn from the realm of human consciousness... no obscurity whatever surrounds them, for they fully explain themselves,"[7] whereas in the visionary mode of artistic creation,

> We are astonished, taken aback, confused, put on our guard or even disgusted - and we demand commentaries

> and explanations. We are reminded in nothing of everyday, human life, but rather of dreams, night-time fears and the dark recesses of the mind that we sometimes sense with misgiving.[8]

Since there seems to be something concealed, sought and denied, feared and treasured in the hearts of the characters who belong to Hawthorne's fictional universe, it becomes fascinating for anyone to read his tales, where nothing ordinary is produced and darkness might have been represented either by its own features, or by its opposing ones-light, beauty, and goodness. So, we chose for our analysis "The Minister's Black Veil" (1835), "The Birthmark" (1843) and "Rappaccini's Daughter" (1844), stories which are not only connected to that sense of darkness, but also show Hawthorne's creation of characters who are depicted as scientists of the body or soul, or alchemists, and their search might be linked to the central idea of Jung's psychological theory as well: the process of individuation. Considering that

> Para que permaneçam como obras de arte, os produtos do passado precisam ser vistos como do presente. Ainda que essa atualização seja uma das ambigüidades da arte... só através dela a obra de arte pode ser refeita por sucessivos espectadores; por isso, cada época e, até certo ponto, cada leitor devem refazer a obra de arte, para que esta adquira sua plenitude estética.[9]

we established as our aim to analyze Hawthorne's "visionary" tales, observing the transformations their characters have been portrayed as going through, in order to evidence the presence of some alchemical images which might be linked to the process

of individuation. Nevertheless, we also intend to show throughout our thesis that individuation - man's final achievement, related to finding the philosopher's stone and redemption from man's original fall - cannot be achieved by the characters depicted by Hawthorne, since they search for enlightenment, physical perfection and separation from evil, and they impose their will upon others' fates.

Having determined our aim, we shall start our analysis of Hawthorne's works, but first of all, we must clarify what Jung means by the process of individuation and the aspects involved in its achievement, and that is what we propose to do in the following chapter, dedicated to a description of ideas which are central to understanding Jung's theories.

NOTES

[1]KAZIN, Alfred. Hawthorne: O Sentido do Fantasmagórico. Diálogo, Rio de Janeiro, V.5, n.2, p.112, abr. / jun. 1972.

[2]BROOKS, Cleanth, LEWIS, R.W.B., WARREN, R.P. American Literature: the Makers and the Making. New York: St. Martin's Press, 1973. v.1, p.38

[3]BELL, Millicent. Hawthorne's View of the Artist . New York: State University of New York, 1962. p.14

[4]WAGGONER, Hyatt H. The Marble Faun. In: KAUL, A.N. (ed.). Hawthorne : a Collection of Critical Essays. Englewood Cliffs : Prentice-Hall, 1966. p.164

[5]KAZIN, p. 111.

[6]O'CONNOR, William van. The Grotesque : an American Genre and other Essays. Carbondale : Southern Illinois University Press, 1962. p.27

[7]JUNG, C.G. Modern Man in Search of a Soul. New York: Harcourt, Brace, 1956. p.179, 180.

[8]JUNG, p.182.

[9]LEITE, Dante Moreira. Psicologia e Literatura. São Paulo : HUCITEC, 1987. p.116.

2 A THEORETICAL BACKGROUND

A dweller in unrevealed recesses, a man who lived in "a mysterious world of thought and imagination,"[1] as one of his friends would state, Hawthorne became a writer whose basic concern was to examine the gloomy depths of the human heart. He seems to have inherited from his Puritan ancestors the habit of self-examination, an encouraged behavior in order to achieve a glimpse of their sins. Nevertheless, even though facing one's sins is undeniably present in Hawthorne's works, there is a quest for something deeper that probably haunted him and which he once realized while he was attempting to join his human fellows in labor at Brook Farm:

> The real Me was never an associate of the community; there has been a spectral appearance there, sounding the horn at daybreak and milking the cows, and hoeing potatoes, and raking hay, toiling in the sun and doing me the honor to assume my name, but this spectre was not myself.[2]

The artist's statement suggests the possibility of showing a face to the world which is not the real one; therefore, it seems to be related to theories that would be widely discussed during the twentieth century by Jung, whose fate was to penetrate the secret chambers of the human psyche.

Jung's passion for the human soul introduced him to the depths of the psyche, so that he was able to understand its

complexity and perform an analysis of its mechanisms. Jung "vê a psique em incessante dinamismo. Correntes de energia cruzam-se continuadamente. Tensões diferentes, polos opostos, correntes em progressão e em regressão entretêm movimentos constantes". [3] In this way, the psyche could be represented as " um vasto oceano (inconsciente) no qual emerge pequena ilha (consciente)".[4]

Altogether, consciousness and the unconscious form a unit, in spite of their distinct features, functions and commanding centers. Consciousness, one of the ego's functions, is responsible for the development of relationships between the ego and psychic contents, whereas the unconscious has been split by Jung into a personal and a collective one. According to his description of it, the personal unconscious is related to more superficial layers of the unconscious and it consists of

> ... combinações de idéias ainda demasiado fracas e indiferenciadas; traços de acontecimentos ocorridos durante o curso da vida e perdidos pela memória consciente; recordações penosas de serem relembradas; e, sobretudo, *grupos de representações carregados de forte potencial afetivo, incompatíveis com a atitude consciente (complexos)*. Acrescente-se a soma das qualidades que nos são inerentes porém, que nos desagradam e que ocultamos de nós próprios, nosso lado negativo, escuro .[5]

On the other hand, the collective unconscious is related to deeper layers of the unconscious, to basic psychic structures, common to any human being;[6] it was in the heart of the collective unconscious that Jung discovered the center, not only of the unconscious mind, but also of the nucleus of the

psychic system, the source of the dream images, a center Jung described as the whole psyche in order to show its difference from the ego which makes just a small part of it.[7] This center came to be known as the *self*.

Having a view of the *self* means getting acquainted with an area that "existe desde o princípio, e, no processo de individuação é ele, geralmente, quem guia e regula o processo de crescimento interior. Assim é que o próprio *Self* é a *prima matéria* de todo desenvolvimento".[8] Figurativelly, the *self* might be seen as the target of life, but it is the trigger that drives man forward as well; it constitutes a process which takes place gradually and aims at an achievement of completeness and a realization of the uniqueness of the individual,[9] the process of individuation.

When consciousness and the unconscious are organized around the *self*, the personality becomes complete, but that does not mean perfection will be accomplished, since the one who seeks individuation "para completar-se terá de aceitar o fardo de conviver conscientemente com tendências opostas, irreconciliáveis, inerentes à sua natureza, tragam estas as conotações de bem ou de mal, sejam escuras ou claras".[10]

Considering that the move towards individuation represents an instinctive tendency for the fulfillment of inborn qualities, it occurs spontaneously. However, it is only real when the individual becomes consciously aware of it and a link with its development remains. If the process is not contemplated by consciousness, instead of finding "the philosopher's stone" beneath the surface appearance of men, one might be petrified and become a philosopher's stone in the negative

sense. Instead of being dissolved into the unconscious bath for a renewal, a person might be dissolved in the unconscious for dissociation. The process takes place naturally, but whether it is destructive or positive depends on our conscious attitude.[11]

As people yield themselves to the course of individuation, they approach the state of becoming indivisible 'individuals,'[12] reaching a feeling of completeness and uniqueness, at the same time that a better relationship with the social group evolves. Thus, the main goal of the whole process of individuation might be integrating ourselves into a community as well as acquiring inner integrity.

However, the steps that lead us to wholeness, first take us to a gradual recognition of the dark and mossy dungeons inside each one of us, which need to be scraped off and faced, so that the clouded sight we have of our true selves might be cleared out. Hence, an examination of the stages Jung acknowledged as essential for the achievement of individuation is necessary and we must identify our *persona*, accept the existence of our *shadow* and *anima/animus*, besides observing the coded messages of our dreams.

Considering that the door to the invisible must be a visible one,[13] penetrating concealed aspects of our personality requires, first of all, an analysis of the faces we show and see, of the apparently real sight we have of others and let them have of ourselves.

In order to be placed in "the social net of communication,"[14] society demands that we fit its standards and fulfill its expectations, but we can only do that completely through

disguises, by wearing a determined 'mask,' depending on the role we have to play; Jung named this psychological mask *persona*, based on the name given to the mask worn by classical theater actors, and whose purpose was to resonate their voices and allow the recognition of their roles by the audience.[15]

Jung's acknowledgement of the *persona*, reveals his awareness of the performances held throughout life by all of us actors who lend our voices to different characters as we pretend to be and feel like somebody else. Nevertheless, showing a face that is not authentically our own proves to be necessary when we notice that it produces an effect on others, at the same time it offers us self-protection by concealing our true individual nature.

Taking into account that individuation is only attained if the individual is integrated into a community, and since integration into it asks for the wearing of masks, the realization of the *persona* shows itself as important for the development of the process. The *persona* functions as the mediator between the ego and the external world and it is related to a conscious, collective adaptation to social life,[16] so that we can communicate with others but still remain untouched by them.

Facing our mask is, in fact, just a small step compared to the real face we have to examine next, and which turns out to be darker and more frightening; however, as Jung himself poses the question,

> How can I be substantial if I fail to cast a shadow? I must have a dark side also if I am to be whole; and inasmuch as I become conscious of my

> shadow I also remember that I am a human being like any other.[17]

Indeed, the recognition of the dark aspects of our personality makes itself indispensable in our pursuit of self-knowledge[18] and, consequently, of individuation, despite all the pain that such a vision might bring. Having a glimpse of what lies within ourselves means facing a ghost built up of our weaknesses, repressed complexes, evil powers or even positive qualities that are incompatible with the image we have created of ourselves and have chosen to portray to the world.[19] If we dare to cast an eye on this ghost, we will probably have to stare at whatever inhabits us but does not please us, "things" we observe in others and prefer to overlook in ourselves.

Even though we might try to conceal the gloomy spots of our secret recesses, our *shadow* finds a way to reveal itself, so that we are betrayed by sudden outbursts of feeling and startled by impulsive words or attitudes. The *shadow* represents what each personality lacks, what we could have been or lived, but has been repressed[20] and, therefore, remains unconscious. Since this gap must be bridged, our *shadow* needs to be brought to the light of consciousness, in order to awake us to our complexity and to the stranger who shares our existence. Like the tormented soul of William Wilson,[21] we feel that we have been followed by a faceless sentinel, whom we try to avoid, in vain. We cannot escape his watch, deny his presence or our awe at its revelation; we are doomed to dwell in the same room, so we should exert ourselves to profit from its shadowy light.

An understanding of our own *self* would certainly be

incomplete if we did not approach those psychic images which are spontaneously produced by the unconscious[22] and act as guides and instruments of individuation,[23] the *anima* and the *animus*.

Mediating the ego and the internal world, hence linking consciousness to the unconscious, *anima* and *animus* are related to our individual inner adaptation.[24] If a man's external role, for instance, involves showing the ideal image of a strong person, his own psychic universe will be balanced by his *anima*, revealing his unconscious femininity. Similarly, a woman's external feminine qualities will have their counterpart in her *animus*, the unconscious masculinity present in her psyche.

The archetype of femininity, the *anima* personifies the feminine psychological tendencies of men and it is recognized through unreasonable changes in mood, sudden whims, intuition, sensitivity and ability to love;[25] a man's mother becomes the first receptacle for the *anima*, later on transferred to a movie star and to the woman with whom he is romantically involved.[26] On the contrary, the *animus* represents women's inner masculine features, mostly apparent in obstinate arguments;[27] in this case, the father becomes its first receptacle, being replaced by a teacher or movie star and finally projected upon the woman's beloved man.[28] If appropriately taken care of and consciously integrated by women, the contents of the *animus* might bring them skill for reflection, self-knowledge and fondness of spiritual things.[29]

Both *anima* and *animus* have been built up from the basic experiences men and women have had in their encounters through

the centuries and their relationships have been established within the net woven by these psychic images.[30] However, their paramount goal lies in their display of our androgynous being which must be realized so that we can move a step further towards individuation.

After dissipating the personifications of the *anima / animus*, the unconscious reveals itself in a symbolic way, through dreams, to represent the inner nucleus of the psyche- the *self*.[31] As Jung has stated, dreams "give information about the secrets of the inner life and reveal to the dreamer hidden factors of his personality;"[32] in this way, decoding messages conveyed by images and symbols, which directly disclose the contents of the unconscious but puzzle consciousness, deserve our appreciation.

Beyond the visible limits of time and space that envelop our conscious existence, lies a parallel life that awakes the moment we surrender to our dreams. A means of giving "expression to ineluctable truths, to philosophical pronouncements, illusions, wild fantasies, memories, plans, anticipations, irrational experiences, even telepathic visions,"[33] dreams represent a way the unconscious has found to whisper its secrets in a subtle way, although they are not completely detached from conscious life. Jung has once asserted that

> Just as the interpretation of dreams requires exact knowledge of the conscious *status quo*, so the treatment of dream symbolism demands that we take into account the dreamer's philosophical, religious and moral convictions.[34]

Thus, in spite of their ethereal atmosphere, dreams

should be analyzed according to the conscious situation faced by the dreamer, which stresses the interpenetration of conscious and unconscious aspects towards the making of a complete individual. The moment that we notice that, in dreams, "the 'I', under another form, continues the task of existence,"[35] we realize that constituting a whole being, reaching the center of our personality - the *self*, and achieving individuation, involves overcoming complexes and projections, and mainly accepting our conscious and unconscious ways of living and the psychic elements that frame them.

The role of the artist, being a collective individual who displays the unconscious and active soul of mankind, makes itself clear as we sense that he translates primordial intuitions into the language of his own time,[36] and announces them through his works. Nathaniel Hawthorne, an individual whose writings have certainly gone beyond the conscious limits established by the visible reality captured by our eyes, seems to have portrayed characters who have aimed at going beyond the limits imposed on us by nature; besides, Hawthorne's characters, specially the ones we have chosen to analyze, might embody the human quest for the *self*, since they divest themselves of their masks, recognize the darkness within, face puzzling dreams and experience both the ecstasy and pain of self-understanding. Thus, let us follow the steps they take in their pursuit of individuation and unveil some of their mysteries; as a poem written by Conrad Aiken suggests

> Let us go in through labyrinthine
> darkness
> Seeking the strange cool secret of
> ourselves...[37]

NOTES

[1]CILLEY, Jonathan, quoted by HOELTJE, Hubert H. Inward Sky : The Mind and Heart of Nathaniel Hawthorne. Durham: Duke University Press, 1962. p.79.

[2]BELL, Millicent. Hawthorne's View of the Artist. New York : State University of New York, 1962. p.36.

[3]SILVEIRA, Nise da. Jung : Vida e Obra. Rio de Janeiro: Paz e Terra, 1981. p.46.

[4]SILVEIRA, p.71.

[5]SILVEIRA, p.72.

[6]SILVEIRA, p.72.

[7]JUNG, C.G. O Homem e seus Símbolos. 7.ed. Rio de Janeiro: Nova Fronteira, [197-] . p.161.

[8]FRANZ, Marie - Louise. A Individuação nos Contos de Fada. São Paulo: Paulinas, 1985. p.157.

[9]JUNG, O Homem e seus Símbolos, p. 162.

[10]SILVEIRA, p.88.

[11]FRANZ, A Individuação nos Contos de Fada, p.179-180.

[12]JUNG, C.G. Estudos sobre Psicologia Analítica. Petrópolis: Vozes, 1981. p.163. JUNG drew a distinction between Individuation and Individualism: "Individualismo significa acentuar e dar ênfase deliberada a supostas peculiaridades, em oposição a considerações e obrigações coletivas. A individuação ...significa precisamente a realização melhor e mais completa das qualidades coletivas do ser humano".

[13]DAUMAL, René. Mount Analogue : A Novel of Symbolically Authentic Non-Euclidean Adventures in Mountain Climbing, quoted by CAWS, Mary Ann. Dark Framing and the Analogical Ascent. In : RIFFATERRE, H. (ed.). The Occult in Language and Literature. New York: New York Literary Forum, 1980. p.150.

[14]HUMBERT, Elie G. Jung . São Paulo: Summus, 1985.p.58.

[15]HUMBERT, p.58.

[16]SAMUELS, A., SHORTER, B., PLAUT, F. Dicionário Crítico de Análise Junguiana. Rio de Janeiro: Imago, 1988. p. 148 . "As vezes, a *persona* é referida como o 'arquétipo social', envolvendo todos os compromissos próprios para se viver em uma comunidade" (p.147).

[17]JUNG, C.G. Modern Man in Search of a Soul. New York: Harcourt, Brace, 1956. p.40-41.

[18]JUNG, C.G. Aion : estudos sobre o Simbolismo do Si Mesmo. Petrópolis: Vozes, 1986. p.6.

[19]FRANZ, Marie-Louise. A Sombra e o Mal nos Contos de Fada. São Paulo: Paulinas, 1985. p.12-13.

[20]HUMBERT, p.56.

[21]POE, Edgar Allan. William Wilson. In: _____. Histórias Extraordinárias. São Paulo: Abril Cultural, 1981. p.106.

[22]JUNG, Aion, p.11.

[23]SAMUELS, SHORTER, PLAUT, p.35.

[24]SAMUELS, SHORTER, PLAUT, p.148.

[25]JUNG, O Homem e seus Símbolos, p.177.

[26]SILVEIRA, p.94.

[27]JUNG, Aion, p.13.

[28]SILVEIRA, p.97

[29]SILVEIRA, p.98.

[30]SILVEIRA, p.97.

[31]FRANZ, quoted by SILVEIRA, p.99.

[32]JUNG, Modern Man in Search of a Soul, p.18.

[33]JUNG, Modern Man in Search of a Soul, p.12-13.

[34]JUNG, Modern Man in Search of a Soul, p.24.

[35]NERVAL, Gérard de. Aurélia, quoted by BROOK, Stephen (ed.). The Oxford Book of Dreams. Oxford : Oxford University Press, 1983. p.1.

[36]SILVEIRA, p.161.

[37]AIKEN, Conrad. The Divine Pilgrim, II, V. In: ____. Collected Poems. New York : Oxford University Press, 1953. p.111.

3 THE UNVEILING OF "THE MINISTER'S BLACK VEIL"

> Do thou the substance of my matter see.
> Put by the curtains, look within my veil;
> Turn up my metaphors, and do not fail:
> There if thou seekest them such things to find,
> As will be helpful to an honest mind.
> (John Bunyan, conclusion to The Pilgrim's Progress)

In the seventh book of his Republic, Plato makes use of a parable[1] to convey his understanding of two realms of existence, a visible and an invisible one; man's great challenge would then be differentiating the apparent reality of shadows and imperfect copies that are captured by our eyes, from the world of Truth made up of what Plato named Ideas. As Plato recognized it,

> ... the human mind has been in the dark ever since it lost its place in the community of Truth, in the realm, that is, of the Ideas, the eternal and eternally perfect forms, those now unattainable models which man in his exile is able to see and recognize only as a shadow or imperfect copies.[2]

Being "undeniable that Hawthorne gave conscious assent to the transcendental view of art: a presentation of that ideal of which the visible world is but an imperfect expresion,"[3] we might say that as a writer he acknowledged, to a certain extent, the Platonic distinction between appearance and

reality, and throughout his writings we realize that his characters portray a need to overcome the barriers imposed by the world of senses.

As a matter of fact, masks, emblems and other mechanisms were employed by Hawthorne as veils which must be removed so that the impact of man's hidden nature could be conveyed.[4] However, the veils that belong to the fictional universe of his stories work as interpreters more than as obstacles,[5] half-hiding a face or feeling, inviting to a penetrative look, and revealing through veiling even more than concealing.

Considering that Hawthorne provided "illuminating ... comment on the mysteries of existence which appear in different guise to different persons,"[6] and veiled as well as revealed the tension of inner life and its battle against the boundaries of the visible world, and also the tension of acquiring self-knowledge, let us enter the universe of the short story " The Minister's Black Veil" in order to examine the secrets hidden behind the veil of Hawthorne's writings.

"The Minister's Black Veil," a parable as Hawthorne added,[7] depicts a minister's decision of wearing a veil for the rest of his life, covering his face from his community and himself. Considering its structure, the short story begins with the "birth" of the minister who wore a black veil, describes his first apparition and the first day he spent with the veil, his life and death with it, and the bilateral reactions involved in his wearing the veil; moreover, within the frame of Mr. Hooper's life and death, rites of passage are described, such as a funeral and a wedding ceremony, which are stirred by the minister's presence. Therefore, we will follow the story's

development, and analyze the cyclical events of the minister's life as they were portrayed by Hawthorne, the symbolical and alchemical implications of the minister's veil, and the story's relationship with the process of individuation.

The very first moment " good Parson Hooper" stepped outside with the black veil upon his face, his whole congregation was astonished, but nobody except his fiancée, Elizabeth, ever dared to ask him the reason for it. Even though it was evident that he had sinned and guilt had tormented him in a way that led him to cover his features with a veil, Hooper's crime was never directly stated; however, the day he wore the veil for the first time happened to be the day a young girl's body was buried and, coincidentally, veiled from existence.

The story opens as the townspeople glance for the first time at Mr. Hooper's veil:

> When the throng had mostly streamed into the porch, the sexton began to toll the bell, keeping his eye on the Reverend Mr. Hooper's door. The first glimpse of the clergyman's figure was the signal for the bell to cease its summons.
>
> "But what has good Parson Hooper got upon his face?" cried the sexton in astonishment.(MBV, 872-873)[8]

Taking into account that the sound produced by bells has the power of exorcism and purification, removing evil influences or, at least, warning of their approach,[9] tolling the bell right before Hooper's shadowy appearance might have been a kind of warning of the coming of an exorcised figure who was attempting to atone for his sins by revealing the darkness within him through the black veil.

Immediately when Mr. Hooper's parishioners beheld his

semblance, they were amazed at what they saw, or rather at what they were not able to see anymore, their minister's face:

> Swathed about his forehead, and hanging down over his face, so low as to be shaken by his breath, Mr. Hooper had on a black veil. On a nearer view it seemed to consist of two folds of crape, which entirely concealed his features, except the mouth and chin, but probably did not intercept his sight, further than to give a darkened aspect to all living and inanimate things. With this gloomy shade before him, good Mr. Hooper walked onward ... (MBV, 873)

Mr. Hooper's face, from that moment on, remained "concealed" from any observer, that is, "deliberately kept from sight or knowledge,"[10] and the townspeople could only speculate on the reason why they should not see the face of their minister again. Alexander Cowie has stated that " by using a minimum of physical movement, Hawthorne invites attention to spiritual changes,"[11] and that is what the narrator of "The Minister's Black Veil" invites us to observe along with Mr. Hooper's Congregation when the minister "faced" his parishioners for church service:

> A rumor of some unaccountable phenomenon had preceded Mr. Hooper into the meeting-house, and set all the congregation astir. There was a general bustle... But Mr. Hooper appeared not to notice the perturbation of his people. He entered with an almost noiseless step, bent his head mildly to the pews on each side, and bowed as he passed his oldest parishioner ... (MBV, 873 - 874)

In spite of the fact that the narrator has said that Mr. Hooper "appeared not to notice the perturbation of his

people" it is evident that he has appeared that way to notice the effect caused by the black veil on the others and himself; Hooper's face had been concealed from their view as well as their faces had all been darkened for him, and they represented a fearful sight for each other as they stood face to face, or veil to veil:

> ... Mr. Hooper had ascended the stairs, and showed himself in the pulpit, face to face with his congregation, except for the black veil. That mysterious emblem was never once withdrawn. (MBV, 874)

Neither the community nor the minister could see each other's face clearly, since their images had been obscured; nevertheless, the minister's visible black veil allowed the people to see Hooper's invisible face, a face of sin and guilt, while he was able to cover the whole world with a black veil and materialize its darkness, to look at the others' faces as if all of them had suddenly shown the evil within them. The black veil does seem to throw its obscurity on everything and everyone surrounding Mr. Hooper, but it also has thrown "its obscurity between him and the holy page, as he read the scriptures; and while he prayed, the veil lay heavily on his uplifted countenance. Did he seek to hide it from the dread Being whom he was addressing?" (MBV, 874) In this case, it seems that the veil works as a barrier between God and the minister,who has been expelled from Paradise just like Adam, when he achieved an understanding of human sin; "the veil lay heavily on his uplifted countenance" as if he were directing a message of repentance towards Heaven, but the weight of sin and shame were too heavy a burden to permit success.

As Hooper read the scriptures, the darkness of the veil seemed to spread over the holy page and his congregation, and we realize that he was not really hiding his face from God; he was trying to make visible what had already been seen by God, and he attempted that through the subject of his sermon, that is, "secret sin, and those sad mysteries which we hide from our nearest and dearest, and would fain conceal from our own consciousness, even forgetting that the Omniscient can detect them "(MBV, 874). As the minister delivered his sermon, the parishioners felt "as if their preacher had crept upon them, behind his awful veil, and discovered their hoarded iniquity of deed or thought " (MBV, 874), or as if their invisibly veiled faces could be unveiled by Hooper. His "morning" sermon became a "mourning" one, where the priest revealed his sorrow for man's sins, and his grief for the death of hope of seeing no evil, being forgiven and recovering Paradise.

Hooper's sermon touched the community so deeply, that they longed for "a breath of wind to blow aside the veil" (MBV, 874), but it never came and the veil remained covering Hooper's face to remind him as well as them of their sins."At the close of the services," they were "conscious of lighter spirits the moment they lost sight of the black veil"(MBV,874) and looked for excuses as explanations for it. While they talked, Hooper assumed the veil as part of his features and

> Turning his veiled face from one group to another, he paid due reverence to the hoary heads, saluted the middle aged with kind dignity as their friend and spiritual guide, greeted the young with mingled authority and love, and laid his hands on the little children's heads to bless them. (MBV, 875)

The "veiled face" caused such an impact on the people though, that Hooper started being isolated from their society, and Hawthorne's ironical tone is shown when the narrator mentions Old Squire Saunders, "doubtless by an accidental lapse of memory, neglected to invite Mr. Hooper to his table " (MBV, 875). Hooper's blessing was no longer wanted or gladly received, since the veil had broken that holy image the priest's *persona* had previously shown the community.[12] The minister divested the *persona* of his social function, paradoxically, wearing a mask in order to unmask his face, concealing his features so that everybody could see how he really was. It seems that Mr. Hooper had veiled his sin when he was not wearing the black veil, but when he veiled his visible face he unveiled his invisible sin.

When Mr. Hooper showed himself to his community, they could only make out a ghostlike figure, considering that the veil had spread its influence over his whole person; " good " Mr. Hooper died the moment the minister closed his door and "was observed to look back upon the people, all of whom had their eyes fixed upon the minister " (MBV, 875). Hooper's appearance with the veil had appaled them in a way that had even made one of the townspeople wonder if he would not be afraid of being left alone with himself. Hooper had, indeed, built a black wall around himself by taking the veil and its consequence was loneliness; however, loneliness is a necessary condition for evil possession as well as for reaching one's inner center (*self*), in the case of extraordinary people who know how to deal with it.[13]

After the first impact at morning service and his initial detachment from society, Hooper's black veil seemed

appropriate at the conclusion of the afternoon service, as "the bell tolled for the funeral of a young lady" (MBV, 875). Just like it had tolled to announce Hooper's appearance before, the bell tolled to announce the girl's burial, summoning up whatever lies suspense between heaven and earth, and establishing a sort of communication between both;[14] a link had certainly been established between the maiden's death and Hooper's decision of taking the veil, as an interview between the dead and the living seemed to take place as the priest stepped inside the room where her corpse was laid:

> As he stooped, the veil hung straight down from his forehead, so that, if her eyelids had not been closed forever, the dead maiden might have seen his face. Could Mr. Hooper be fearful of her glance, that he so hastily caught back the black veil? A person who watched the interview between the dead and living, scrupled not to affirm, that, at the instant when the clergyman's features were disclosed, the corpse had slightly shuddered, rustling the shroud and muslin cap, though the countenance retained the composure of death. (MBV, 875)

What would have been the minister's reason for fearing the dead maiden's glance? Would he have been remorseful of any wicked deed in relation to her, or would he have been afraid of revealing any secret he had hidden from her in life? In his essay "How Ambiguous is Hawthorne?", H.J. Lang shows that E.A. Poe connected "Hooper's veil with the young lady who is buried the same day the minister first appears with the veil on his face,"[15] so that the minister's sin could be linked to any passing sinful thought, to a seduction, or even to sexual murder.

The maiden's corpse shuddered when his features were disclosed to her, and since the verb "to shudder" means " to shake uncontrollably for a moment, as from fear, cold, or strong dislike,"[16] we wonder whether she trembled due to her recognition of her lover or murderer, or because of her unexpected realization of his secret feelings towards her. As Lang has stated

> ... the corpse of the young girl slightly shuddered when the veil hung straight down from the minister's face when he bent over the body...the dead maiden might have seen his face - what does it tell us except that there was a revelation for the maiden, meaning that, if he had loved her, he had loved her without her knowledge. As he was engaged to marry Elizabeth, this love was sinful.[17]

Therefore, Hooper might have either loved her secretly or caused her death, and the black veil could then be considered a sign of sorrow for her loss or remorse for her death. In any case, the minister's black veil could be seen as a burial mask, the means to bury his face underneath the veil as the girl's face would be hidden by a veil of earth.

Still, the dead lady was not the only one to tremble at the funeral ceremony; when Hooper delivered the funeral prayer he could not help mentioning the problem that was afflicting him:

> The people trembled, though they but darkly understood him when he prayed that they, and himself, and all of mortal race, might be ready, as he trusted this young maiden had been, for the dreadful hour that should snatch the veil from their faces. (MBV, 876)

Though his parishioners might not have understood him completely, they deeply felt the power and the importance of their minister's prayer, which probably referred to the veils of falsehood which cover the bosom of all sinners who do not recognize their sins, but should be ready to face them at the moment of death. Therefore, the minister's visible black veil revealed the existence of symbolical veils on people's faces, which would be withdrawn at the hour of death, as the maiden's veil had already been removed.

That night, following the funeral ceremony, Mr. Hooper was expected to perform a wedding ceremony, and he did come for it; however, the first thing the guests saw was the "horrible black veil, which had added deeper gloom to the funeral, and could portend nothing but evil to the wedding " (MBV, 876). The minister's evil veil produced an immediate effect on the wedding guests, as well as on the whole atmosphere of the ceremony, as the narrator has pointed out that "a cloud seemed to have rolled duskily from beneath the black crape, and dimmed the light of the candles " (MBV, 876). As a matter of fact, Mr. Hooper's black veil dimmed the light of joy which would certainly envelop such an occasion, and doomed the bride and bridegroom to be joined by a figure whose semblance was similar to a ghost's or death. As if they had seen a supernatural being, both the bride's cold fingers and the groom's hand trembled as they stood up before the minister for the ceremony, and the bride's deathlike paleness reminded the guests of the maiden they had just buried. The two ladies had their paleness in common and their whiteness might be linked if we consider that both have gone through a rite of

passage, a transition towards death or rebirth,[18] and they have both been conducted to their new stages by the black veiled minister, so that funeral and wedding seem to have become one.

The horror felt by the guests and the newly married couple, however, would also be shared by Mr. Hooper himself, who shuddered at his glimpse of the veiled spectre he had become:

> At that instant, catching a glimpse of his figure in the looking-glass, the black veil involved his own spirit in the horror with which it overwhelmed all others. His frame shuddered, his lips grew white, he spilt the untasted wine upon the carpet, and rushed forth into the darkness. (MBV, 876)

Taking into account the symbolism of the mirror, we might say that the image reproduced in it reflected the contents of the minister's heart and consciousness,[19] but we should consider that a mirror shows an inverted image of the original one; thus, the truth which was reflected in the mirror the moment the minister gazed at it, might have been the revelation of falsehood. That is what Hooper probably had to face when he beheld his veiled semblance: the true revelation of his own falsehood and of the dark contents of his heart; in this way, Hooper's reflected image worked as a kind of removal of his veiled semblance. Guilt was no longer a feeling for him, but a visible image reflected in the mirror. His terror was a consequence of self-knowledge, since he had finally to stand, veil to veil, with the horrible figure that portrayed his inner *self*, and bear being contemplated by that mirror-image, by the

mirror's magic eye, which would return Hooper's dreadful look back to himself.[20] He could not escape his own sight, so the only way of seeking refuge was avoiding the look of his shadowy eyes and running towards the night's protective enveloping darkness.

Still considering mirrors, it has already been stated that the whole universe constitutes a group of mirrors,[21] and people play the roles of mirrors to one another. The minister of any community might also be seen as a mirror of God's image, as all men, except for the fact that the priest should show himself as a model to be followed by his community; his community, on the other hand, mirrors their behavior at the priest's image, and that is what the story's narrator makes us aware of when he describes the way one of the town's children imitated Hooper's decision of wearing the veil:

> One imitative little imp covered his face with an old black handkerchief, thereby so affrighting his playmates that the panic seized himself, and he well-nigh lost his wits by his own waggery. (MBV, 876)

Unaware of its deeper implications, the child imitated Hooper's attitude and created the same frightening effect; his tendency of reproducing the minister's image might have started as mockery, but turned out to be an echo of the older generation's realization of man's sinfulness; generations of men have sinned since Adam's Fall, and through the child's plagiarism it was clear that it would go on; besides, the child had been "seized" by panic, and that might show that the panic felt by Hooper, his parishioners, and the child was an archetypical response.

While the children reflected Hooper's appearance, the adults themselves were much more concerned about unveiling the mystery that surrounded their minister's black veil. Regardless of a feeling of dread, they decided to ask their priest the reason for that emblem, "before it should grow into a scandal " (MBV, 877). As Hawthorne describes it, "that piece of crape, to their imagination, seemed to hang down before his heart, the symbol of a fearful secret between him and them "(MBV,877); actually, the minister's black veil might be considered a reflected image of the black veil of evil which hung upon his heart, as well as upon his parishioners' hearts. Thus, they could recognize the implications and depth of that symbol, even though its meaning was never directly explained to the community, and that would probably lead them to fear the sight of the veil. Furthermore, "Mr. Hooper's eye, which they felt to be fixed upon them with an invisible glance" (MVB, 877) might have been capable of viewing their inner selves, might have gone beyond the veiled faces of their *personas* and by means of its invisibility reached the unconscious dwelling of their *shadows*.

Elizabeth, the priest's promised wife, ended up being the only one who was concerned about the wearing of the veil, but had not been seized by panic,and determined herself to disclose its secret. When they first talked frankly about it, she realized there was "nothing terrible in this piece of crape, except that it hides a face which I am always glad to look upon " (MBV, 877). Deeply attached to him, she would not mind his appearance, since the covering of his face did not mean covering his heart from her affection. Nevertheless, Mr.

Hooper did not reveal his human face to her, but he did reveal his awareness of the veiled existence led by human beings: "There is an hour to come, said he, when all of us shall cast aside our veils." (MBV, 877-878). Elizabeth showed herself unable to understand the minister's words, and as she asked him to unveil their meaning to her, Hooper confessed:

> "... this veil is a type and a symbol, and I am bound to wear it ever, both in light and darkness, in solitude and before the gaze of multitudes, and as with strangers, so with my familiar friends. No mortal eye will see it withdrawn. This dismal shade must separate me from the world: even you, Elizabeth, can never come behind it!" (MBV, 878)

Having been previously described as an emblem, a visible figure adopted to represent an idea, a physical or moral being,[22] Mr. Hooper has announced the veil now as a type, "a person or thing considered an example of a whole group or class,"[23] and as a symbol, which Jung understood as follows:

> ... o símbolo nada encerra, nada explica - remete para além de si próprio, em direção a um significado também nesse além, inatingível, obscuramente pressentido, e que nenhum vocábulo da linguagem que nós falamos poderia expressar de maneira satisfatória.[24]

Therefore, we figure out the veil's trajectory towards its definition, since it had first been a visible figure adopted by Hooper to represent human sin, showed itself as an example of man's sinful heart and darkness of soul, and at last revealed itself as having a meaning beyond man's ability of grasping it, obscurely foreseen, but unable of being

expressed in words, veiled by and from speech.

Mr. Hooper would wear his veil ever, in light and darkness, that is, in life or death, to achieve salvation and to express evil and damnation, alone or before other people's eyes. The veil would allow him to filter the sun light, as well as the light of knowledge of man's secret sin; it would involve him in its *shadow*, darkening his view of the external world, but offering him insight into man's mysterious faces and souls.[25] Mr. Hooper would be protected from external interference or sight, and at the same time make himself the target of scorn; he would wear a disguise to find self-concealment, and as a consequence bring about self -revelation. The black veil would separate him from the world, and no one could ever be able of surpassing its frontiers, since every man wears veils and must live within them alone.

Mr. Hooper's explanation for wearing the black veil has also included feelings of sorrow and guilt, which seems to be related once again to the dead maiden. Conscious of the possible scandal which would involve his name, Elizabeth begged him to reveal his sorrow, but he persisted:

> "If I hide my face for sorrow, there is cause enough," he merely replied; "and if I cover it for secret sin, what mortal might not do the same?" (MBV, 878)

Elizabeth might have finally grasped the mystery which surrounded the black veil, for she cried and felt the black veil's terrors. As she "covered her eyes with her hand" (MBV, 878),[26] she could have decided to deny the evidences, but, most likely, she has veiled her eyes too from the visible reality

and has been introduced to a secret, invisible and deeper one, achieving insight into man's gloomy heart and sinful existence.

Even though the minister had asserted that "no mortal eye" would ever look at his face and he had been "separated from the world," the minute he realized Elizabeth and himself would possibly be set apart due to the veil, he begged her not to desert him:

> "Be mine, and hereafter there shall be no veil over my face, no darkness between our souls! It is but a mortal veil-it is not for eternity! O! you know not how lonely I am, and how frightened, to be alone behind my black veil. Do not leave me in this miserable obscurity forever!"(MBV,878)

Considering that in Hawthorne's works, "as pessoas falam mais para si mesmas do que para outras pessoas; falam com os outros apenas para comunicar o que já haviam dito a si mesmas",[27] Hooper's dialogue with Elizabeth has really been an attempt at convincing himself that they could still lead a normal life, in spite of the veil, but he knew he would be left all alone behind the black wall he had built, would dwell within his veil of darkness, and would never be capable of soothing his pain in life.

As time went by, the townspeople's reaction to the veil assumed different forms, ranging from turning aside to avoiding him to throwing themselves in his way, on purpose, as a point of hardihood. "Children fled from his approach ... while his melancholy figure was yet far off" (MBV, 879), which made him wonder whether "preternatural horror was interwoven with the threads of the black crape " (MBV, 879). However, nothing would

touch him more deeply or arouse greater antipathy than seeing himself. He was tortured by his congregation's attitude, but his strongest punishment involved having to behold his veiled face.

Despite its evil, the black veil did show an advantage to Mr. Hooper, considering that he became an efficient priest wearing it; at least the agonizing, those fighting a battle against death's inevitable veil, recognized Hooper as an equal being, who had already agonized in pain for his secret sin and, therefore, had power enough to convert his fellow sinners:

> His converts always regarded him with a dread peculiar to themselves affirming, though but figuratively, that, before he brought them to celestial light, they had been with him behind the black veil.(MBV,879)

Though the dying sinners still "shuddered at the veiled face so near their own" (MBV, 880), Hooper's black veil provided him the power to soothe the sinner's agony by revealing his own dark soul and terrifying sin.

At last, after attending so many dying parishioners, after having spent an apparently irreproachable life in outward act, but probably sinful in thoughts or concealed attitudes, there came Father Hooper's time to be covered by the gloomy veil of death:

> And there lay the hoary head of good Father Hooper upon the death pillow, with the black veil still swathed about his brow ... All through life that piece of crape had hung between him and the world ... it had ... kept him in that saddest of all prisons, his own heart; and still it lay upon his face, as if to deepen the gloom

> of his darksome chamber, and shade him from the sunshine of eternity. (MBV, 880)

After having spent his whole life portraying to the world a visible symbol of human sin, having assumed man's sinful nature, Father Hooper's bewildered soul would not allow itself to leave that veiled existence without the black veil. Strong enough to let any mortal eye have a glimpse of his long hidden face, Father Hooper still managed to pronounce his last words, and to warn his parishioners for the last time of their own invisibly sinful veiled faces:

> "Why do you tremble at me alone? ... Tremble also at each other! ... When the friend shows his inmost heart to his friend; the lover to his best beloved; when man does not vainly shrink from the eye of his Creator, loathsomely treasuring up the secret of his sin; then deem me a monster, for the symbol beneath which I have lived, and die! I look around me, and, lo! on every visage a Black Veil! " (MBV, 881-882)

At his death hour, Father Hooper could once again reveal his awareness of the black shadow which envelops human existence and has been spread all over man's dwelling places. Men live and die surrounded by veils of sin, guilt and sorrow, and even though they might seek redemption, not even death could soothe the sinner's inner pain.

After being covered by the veil of death, Father Hooper, a veiled corpse, was laid veiled in his coffin, and his mortal body "mouldered beneath the Black Veil" (MBV, 882), without ever unveiling what might have been his own private sin, but truly revealing man's sinful condition and ultimate fate.

By means of a silent language,[28] the naked face unveils, though in an incomplete and ephemeral way, a person's thoughts and feelings; as nobody has ever seen his own face directly, it has been meant for the others. It is also a symbol of mystery for it might work as a disguise of what lies within a person's heart. Hence, the human face becomes similar to "a door to the invisible world," whose key has been lost.[29]

Considering that Hooper has turned himself into somebody with a "gloomy shade" without and a gloomy shadow within, he has locked the door to his invisible universe, but he has, paradoxically, offered those surrounding him the key to unlock that door and reveal the mystery that inhabited his soul.

Since clothing represents attitude, its interpretation should depend on the part of the body it covers;[30] so, we wonder what has led the narrator to stress the covering of the minister's face when he depicted him.

According to Jung, covering one's head means invisibility and death,[31] mainly in reference to rituals of initiation; the initiated individual would then die to a previous existence to be reborn to another one. Mr. Hooper's decision of taking the veil could be a sign of a transition in the character's position towards man's existence, as he symbolically died by wearing the black veil and he was initiated into an obscure dimension which enhanced his view of human sin and evil. The minister's face seemed to be invisible to the community, but they could never have a clearer sight of their minister than when he veiled his face, made himself vulnerable and the darkness of his heart visible to any human eye.

Furthermore, darkening one's face stands also as a sign

of humbleness, and its purpose is asking for forgiveness;[32] thus, Hooper might have covered his face to make his sins apparent and to ask for the congregation's forgiveness. Veiling and revealing are, in fact, related since they come from the same root word (weg-. to weave a web. Related to wokso-. Suffixed form weg-slo- in Latin vēlum, a sail, curtain, veil: VEIL, VELUM, VEXILLUM, VOILE; REVEAL),[33] so that whenever something or someone is veiled, it implies some sort of revelation. Hooper's veil was not an exception for it revealed, made "known what has heretofore been kept secret,"[34] and his occult face "unmasked" itself for public surveillance.

The choice of the minister's veil is also revealing, because his face has been covered by a black veil, which marks the irrevocable vows made by a nun in opposition to the white veil of her novice's vows.[35] In one of the story's dialogues, which do resemble monologues, Hooper confessed that "no mortal eye will see it withdrawn. This dismal shade must separate me from the world," which shows that the minister has probably made his vows of isolation from the outer world and penitence by wearing the veil. Besides, the black color represents mourning, mentioned in one of the priest's lines: "If it be a sign of mourning," replied Mr. Hooper, "I, perhaps, like most other mortals, have sorrows dark enough to be typified by a black veil" (MBV, 878). Being a sign of mourning, the black veil personifies Hooper's grief for a loss, either of the young woman who was buried on the same day he veiled his face or of hope to find goodness in the human heart. At any rate, "white mourning" refers to an ephemeral lack that will be fulfilled, whereas "black mourning" implies hopelessness; definite loss ,

and a fall without a chance of a rise are expressed by the black color.[36]

In metaphorical terms, the darkening of the minister's face might be also linked to his expulsion from Paradise, his move to show he dwelt among sinners and had realized he was a sinner himself. Through the blackness of the veil, the minister portrayed man's awareness of the human condition as a consequence of Adam's Fall:

> The Fall was the consequence and punishment of man's free will that for the first time had asserted itself against the universal God and rejoiced in a consciousness and pleasure entirely its own - tragically its own ...[37]

Moreover, the darkening of the minister's image suggests a relationship to the *nigredo*, the first one of the four color stages of the alchemical process (*nigredo - albedo- rubedo - citrinitas*),[38] where a darkening of the elements implies that something important is about to take place.[39] In simple terms, alchemy is the art of transforming, turning an inferior metal into gold; however, the rough material the alchemist works on, as well as the gold produced, might stand for man himself and his effort to improve his nature; true alchemy would involve, in this way, physical, psychological, and spiritual work:

> O princípio fundamental da operação alquímica é que ela deve funcionar em três níveis de existência ao mesmo tempo - no corpo, na alma e no espírito ... Visa libertar a alma e o espírito da matéria, e reuni-los ao corpo em uma forma nova e elevada; tenta também essa tarefa em sua pró-

> pria vida. Oração, observação e trabalho são os instrumentos que usa para ativar suas próprias faculdades espirituais, psicológicas e físicas.[40]

Even though alchemy embodies in its work a concern with body, soul and spirit, different adepts preferred to emphasize one of them, and developed different characteristics in the kind of alchemy resulting from their choice; thus, the alchemical work which emphasizes physical perfection is usually related to laboratory processes, while the one that dedicates special attention to the soul is interested in finding curative agents - the elixir; spiritual alchemy, on the other hand, dedicates itself to illuminating man, emphasizing contemplation.[41]

Considering Mr. Hooper's portrayal, we realize his veil has provided him the chance of contemplating himself and his community and see how they really were, as well as made him contemplate, think deeply about, the symbolical veils worn by men. As a result, we might view the minister as a spiritual alchemist, who has attempted at illuminating man through the darkening of his image, through wearing a black veil that conceals, reveals and leads the minister and his community to reflect.

Hawthorne's creation of a character whose consciousness of human sin sets him apart from society, reveals the author's pessimism in relation to man's attempt to recover from the original fall, and the consequent impossibility of atoning for his faults. It has been pointed out that

> Hawthorne's acceptance of the myth of the fall, with all its ambiguous overtones of loss and gain, may be fundamentally connected with his analysis of the value of knowledge.[42]

Even though wisdom and knowledge result from experiencing sin, they are obtained at a high price, and the light of knowledge that touches the minister's heart shadows his soul with guilt, envelops him and can no longer be concealed. Instead of being "a condition of eventual growth into greater happiness,"[43] the sin that purchases knowledge becomes a condition of eventual growth into endless melancholy.

As a conclusion, we might say that Father Hooper has not been conducted towards the achievement of individuation. Hooper might have identified his *persona* and *shadow*, as well as those of his fellow sinners, but he has shut himself, "out from the living experience of feeling himself a man among men."[44] Individuation implies integration to the community and not complete isolation:

> Toda experiência interior tem que ser mediada pela relação com o outro. Nunca alguém se individualiza sozinho, e a finalidade da individuação não é ficar só; pelo contrário, é estar em relação, cada um a seu modo.[45]

On the other hand, literature deals mostly with idiosyncrasies and not "normality,"[46] and therefore Mr. Hooper has broken the human chain, instead of having performed a minister's expected task of joining his congregation.

Moreover, Hawthorne's portrayal of Mr. Hooper does not include confession of sin; although he wore the veil as evidence of his sin, he kept the matter private and only attained partial cure for his sufferings:

> It is only with the help of confession that I am able to throw myself into the arms of humanity freed at last from the burden of moral exile.[47]

Having kept the secret sin to himself, as a priest, Hooper could no longer commune with his parishioners and when he put the veil on his face he repressed as much as he expressed his secret sins.

Besides, we might draw a brief comparison /contrast between "The Minister's Black Veil" and The Scarlet Letter , Hawthorne's masterpiece, by saying that this short story could be considered a kind of answer for Dimmesdale's tormented soul. Dimmesdale once said:

> "... I should long ago have thrown off these garments of mock holiness, and have shown myself to mankind as they will see me at the judgment- seat."[48]

and that is what Father Hooper has done. However, Dimmesdale hid his true self from the public view, and only revealed himself privately by divesting his clerical clothes and unveiling his true face. As to Mr. Hooper, in spite of the high price paid for his sight of human sin, and even though he did not confess his sin openly, he did wear an emblem, similar to Hester Prynne's scarlet letter, to make everybody see he was a sinner too and, in that way, he expressed his realization of man's weak and evil nature.

A spiritual alchemist, the dark-veiled character portrayed in "The Minister's Black Veil" illuminated man's awareness of the darkness within; nevertheless, Mr. Hooper could be considered as one among the alchemists created by Hawthorne, who would take up the task of transforming man's body, soul or spirit, like the scientists depicted in "The Birthmark" and "Rappaccini's Daughter" that will deserve our appreciation next.

NOTES

[1]PLATÃO. A alegoria da caverna. In: ____. A República. Rio de Janeiro: Tecnoprint, [197-] . p.253.

[2]HELLER, Erich. The Dismantling of a Marionette Theater; or, Psychology and the Misinterpretation of Literature. Critical Inquiry, Chicago, v.4, n.3, p.421-422, Spring 1978.

[3]BELL, Millicent. Hawthorne's View of the Artist. New York: State University of New York, 1962. p.34.

[4]KAZIN, Alfred . Hawthorne : o Sentido do Fantasmagórico. Diálogo, Rio de Janeiro, v.5, n.2, p.113, 115, abr./jun. 1972.

[5]CHEVALIER, Jean, GHEERBRANT, Alain. Dicionário de Símbolos. Rio de Janeiro: J. Olympio, 1988. p. 951. "Em última instância, o véu pode... ser considerado mais um intérprete do que um obstáculo; ocultando apenas pela metade, convida ao conhecimento..."

[6]COWIE, Alexander. The Rise of the American Novel . New York: American Book, 1951. p.335.

[7]HAWTHORNE added a note to his story, which states that "another clergyman in New England, Mr. Joseph Moody, of York, Maine, who died about eighty years since, made himself remarkable by the same eccentricity that is here related of the Reverend Mr. Hooper. In his case, however, the symbol had a different import. In early life he had accidentally killed a beloved friend; and from that day till the hour of his own death, he hid his face from men." (HAWTHORNE, Nathaniel. The Minister's Black Veil. In: ____. The Complete Novels and Selected Tales of Nathaniel Hawthorne. New York: Random House, 1937. p. 872.

[8]All further quotations will be taken from the Random House 1937 edition of "The Minister's Black Veil," its page numbers indicated in parentheses.

[9]CHEVALIER, GHEERBRANT, p.835.

[10]THE AMERICAN Heritage Dictionary of the English Language. Boston, 1969. p.621.

[11]COWIE, p.339.

[12]SAMUELS, A., SHORTER, B., PLAUT, F. Dicionário Crítico de Análise Junguiana. Rio de Janeiro : Imago, 1988. p.147. " A *persona* pode se referir à identidade sexual, um estágio do

desenvolvimento... um *status* social, um trabalho ou profissão. Durante toda uma vida, muitas *personas* serão usadas e diversas podem ser combinadas em qualquer momento específico".

[13]FRANZ, Marie-Louise. A Sombra e o Mal nos Contos de Fada. São Paulo: Paulinas, 1985. p.273.

[14]CHEVALIER, GHEERBRANT, p.835.

[15]LANG, H.J. How Ambiguous in Hawthorne? In: KAUL, A.N. (ed.). Hawthorne : a Collection of Critical Essays. Englewood Cliffs : Prentice - Hall, 1966. p. 92.

[16]LONGMAN Dictionary of Contemporary English. Harlow, 1986. p.1035.

[17]LANG, p.93.

[18]CHEVALIER, GHEERBRANT, p.141.

[19]CHEVALIER, GHEERBRANT, p.393.

[20]CHEVALIER, GHEERBRANT, p.653. "As metamorfoses do olhar não revelam somente quem olha; revelam também quem é olhado, tanto a si mesmo como ao observador. É com efeito curioso observar as reações do fitado sob o olhar do outro e observar-se a si mesmo sob olhares estranhos. O olhar... é um reator e um revelador recíproco de quem olha e de quem é olhado".

[21]CHEVALIER, GHEERBRANT, p.396.

[22]CHEVALIER, GHEERBRANT, p.XVI.

[23]LONGMAN Dictionary of Contemporary English. p.1193.

[24]CHEVALIER, GHEERBRANT, p. XXII.

[25]CHEVALIER, GHEERBRANT, p.950.

[26]CHEVALIER, GHEERBRANT, p.217. The covering of Elizabeth's eyes might be related to blindness as well, but "o cego é aquele que ignora as aparências enganadoras do mundo e, graças a isso, tem o privilégio de conhecer sua realidade secreta, profunda, proibida ao comum dos mortais".

[27]KAZIN, p.112.

[28]CHEVALIER, GHEERBRANT, p.790.

[29]CHEVALIER, GHEERBRANT, p.791.

[30]FRANZ, A Sombra e o Mal nos Contos de Fada, p.33.

[31]JUNG, C.G. Símbolos da Transformação. Petrópolis: Vozes, 1986. p.334.

[32]CHEVALIER, GHEERBRANT, p.742.

[33]THE AMERICAN Heritage Dictionary of the English Language. p. 1547.

[34]THE AMERICAN Heritage Dictionary of the English Language. p. 1111.

[35]THE RANDOM House Dictionary of the English Language. New York, 1966. p.1583.

[36]CHEVALIER, GHEERBRANT, p.741.

[37]HELLER, p.421-422.

[38]FRANZ, Marie-Louise. Alquimia : introdução ao Simbolismo e à Psicologia. São Paulo: Cultrix, 1980. p.172.

[39]SAMUELS., SHORTER., PLAUT., p.24.

[40]GILCHRIST, Cherry. A Alquimia e seus Mistérios : História Concisa da Filosofia e Prática da Alquimia desde sua Origem até o século XX : avaliação da tradição hermética ocidental. São Paulo: Ibrasa, 1988. p.106.

[41]GILCHRIST, p.106.

[42]BELL, p.18.

[43]BELL, p.18-19.

[44]JUNG, Modern Man in Search of a Soul. New York : Harcourt, Brace, 1956. p.40.

[45]FRANZ, Marie-Louise. A Individuação nos Contos de Fada. São Paulo: Paulinas, 1985. p.11.

[46]We use the word "normality" meaning the quality or fact of being normal, "according to what is expected, usual or average." (LONGMAN Dictionary of Contemporary English, p.743).

[47]JUNG, Modern Man in Search of a Soul, p.41.

[48]HAWTHORNE, Nathaniel. The Scarlet Letter. New York: Dell, 1960. p.237.

4 "THE BIRTHMARK" AND "RAPPACCINI'S DAUGHTER": THE ALCHEMICAL SEARCH FOR THE PHILOSOPHER'S STONE

> Who am I? Am I he that loved and murdered? (Conrad Aiken,"The Divine Pilgrim,"Part II)

In his portrayal of human beings who must face their flaws and bear the burden of carrying them through life, Hawthorne also depicted those that insist on challenging Nature and that are engaged in the pursuit of perfection. These characters are very often intellectuals, scientists and artists, who embody man's plan to overcome his limited nature and intend to assume God's role on Earth, wishing to create perfect beings that show their ideal of beauty or purity.

Hawthorne's concern with the one who has been "possessed by an unquenchable curiosity, his more subtle faculties materialized in his researches, so that he has lost the spiritual view of life,"[1] has been revealed by many of his writings, but there are two deserving our appreciation, since they involve experimenting on human beings. "The Birthmark " and "Rappaccini's Daughter" both offer us a chance of observing the work of the scientist that sacrifices other members of his family and uses them like guinea pigs for the achievement of his goal, consequently breaking the chain of human affection and respect.

Having created scientists who resemble artists after

their masterpieces, alchemists after the philosopher's stone, wizards, necromancers and exorcists that suppose they have the power to eliminate the marks of sin from those they have chosen to operate on, Hawthorne introduced us to two characters, Aylmer and Dr. Rappaccini, who have gone far beyond the deeds expected from ordinary science and act as if they "have made a bargain with infernal agencies in exchange for knowledge or power."[2] Their dangerous egotism has made them see nothing except their goals, and chilled the hearts and existences of the ones closest to them.

Hypnotized by Georgiana's birthmark, Aylmer becomes absorbed in his attempt "to reach the realm of absolute beauty by creating it in the person of his wife,"[3] as well as Dr. Rappaccini is obsessed by man's temptation to sin and decides to isolate his daughter, Beatrice, from any human contact by poisoning her. Indeed, while Aylmer aims at removing the mark fixed on Georgiana's left cheek by Nature itself, Dr.Rappaccini tries to exclude Beatrice from any physical interaction and purposefully marks her for life.

These scientists seem to have assumed a kind of deal has been made by their victims, a deal with the Black Man mentioned in The Scarlet Letter, haunting the forests and carrying a book with him which he offers to everybody that meets him, "and they are to write their names with their own blood. And then he sets his mark on their bosoms!"[4] Hester Prynne's scarlet letter could then indicate her sinful disposition, similarly to Georgiana's birthmark or Beatrice's whole frame, though their marks, either inborn or imposed on them by human hands, have distinct features. Nevertheless,

those marked characters seem not to be as marked by evil as the ones who have no visible marks on their bodies, but personify evil itself.

Georgiana and Beatrice might embody the birthmark of mankind, representing Adam's Fall and the sinful nature of his descendents; thus, they might be seen as victims of their own flaws and of the scientists' cold-hearted pursuit of perfection or purity, while the latter are, in their turn, victims of their own unpardonable sin, "clearly guilty of [their] lust for knowledge."[5]

Georgiana's birthmark and Beatrice's poisonous frame could be the representation of man's original sin, as the scientists' "thirst ... for more and more knowing of *all* things ... could be viewed as a rehearsal of Adam and Eve's original inconsequence."[6] Even though there is not a paradisiacal garden resembling Eden in "The Birthmark," just a plant Georgiana touches only to see it turn into coal, Harry Levin showed us that:

> Hawthorne hints that his science-fiction retells the Biblical fable, letting the birthmark stand for original sin and replacing the tree of knowledge by the apparatus of the laboratory. But the roles are now reversed; for it is Adam who yields to curiosity, and it is Eve who plays the consenting victim.[7]

It is Aylmer the one who has been tempted, by his own curiosity and desire for knowledge, to remove his wife's mark, and Georgiana, in spite of her initial resistance, ends up by giving in to the temptation of having a perfect appearance. As a result, they are not expelled from paradise, but they are

severely punished since Georgiana pays for it with her life and Aylmer is left to bear her loss and the triumph of Nature over man's attempt to imitate its work.

On the other hand, "Rappaccini's Daughter" presents a "miasmal Eden ... cultivated experimentally by the black-garbed Dr. Rappaccini, a 'scientific gardener'"[8] fancied by Giovanni Guasconti to be Adam, "with ... a perception of harm in what his own hands caused to grow."[9] Still, it might be Giovanni, an outsider who is pushed into the boundaries of Rappaccini's garden, the one performing the role of Adam, when he enters that unique world seduced by Beatrice's beauty; moreover, Giovanni might be playing the parallel and paradoxical role of Eve, for he brings Beatrice the seduction of his love and tempts her by offering her the chance of defying her "creator," Dr. Rappaccini and his authority, using a product of man's science -a wonder drug supposed to be an antidote for her poison - which causes Beatrice's death or expulsion from the singular paradise she inhabited.

An essential element employed by Hawthorne's scientists in "The Birthmark" and Rappaccini's Daughter" is the wondrous elixir meant to restore man to his unsinful state, which is deeply connected to the portrayal of scientists performing alchemichal tasks. According to A. Savoret,

> A verdadeira Alquimia, a Alquimia tradicional é o conhecimento das leis da vida no homem e na Natureza, e a reconstituição do processo pelo qual esta vida, adulterada aqui na Terra pela queda adâmica, perdeu e pode recuperar a sua pureza... a sua plenitude e as suas prerrogativas primordiais: o que no homem moral se chama redenção ou regeneração; reintegração no homem físico;

> purificação e perfeição na Natureza ... O objetivo da Alquimia assentava também na verificação de uma *queda*, de uma degenerescência ... A Suprema Grande Obra ... era a reintegração do homem na sua dignidade primordial.[10]

Regarded as a technique of salvation,[11] the alchemical process has been described by its adepts through a highly symbolical language, and the philosopher's stone, so persistently sought, would not be other than man transformed through progressive metamorphoses of the spirit;[12] the alchemical gold represented a mineral, vegetable, and spiritual gold, immune to the normal process of decomposition, associated to divinity, purity, incorruptibility and immortality, besides implying danger and enchantment along with the conquest of power.[13]

Jung related the symbolism of dreams referring to critical moments of a person's life to the symbolism of the alchemists' laboratory operations, having understood that

> ... os símbolos alquímicos ... eram em si próprios arquétipos e ... os alquimistas, por meio desses símbolos, descreveram o desenvolvimento da psique humana desde seu estado "bruto" até um estado de perfeição ou ouro.
>
> Sustentava ele [Jung] que, como o processo alquímico, o processo de crescimento individual era de conflito, crise e mudança.[14]

Alchemy becomes, therefore, a symbolical representation of the process of individuation, and since Hawthorne has filled both "The Birthmark" and "Rappaccini's Daughter" with several alchemical symbols we wonder what sort of relationship there might be between the characters' experiments and the achievement of individuation in these stories, which we intend to

find out as we penetrate their fictional universe, observe the alchemists' experiences and their accomplishments.

4.1. "THE BIRTHMARK": THE EVIL REMOVAL OF NATURE'S FINGERPRINTS

Bewitched by the knowledge, skills and art he assumes to have acquired throughout the centuries, man has long sought to overcome his limits and ambitiously aimed at obtaining the secrets of creation. Nature's talent becomes, then, man's goal, as it has been portrayed by Hawthorne in the figure of the scientist of "The Birthmark," whose pride and obsession have made him regard himself able to eliminate from his wife's face the one single spot he viewed as a sign of imperfection.

An alchemist, master of the elements, Aylmer embodies one of the various studies of the artist developed by Hawthorne, considering that

> Hawthorne's group of portraits of the artist is surrounded by a larger number of representations of the artist in some other guise, or, more correctly, by figures that represent some aspect of the artist's personality - his abnormal acuteness concerning human behavior, his impersonality, his devotion to a single object, his receptiveness to sensory beauty, his membership in both the ideal and actual worlds, as well as his "difference" and isolation from other men.[15]

Despite his effort "to combine his impersonal idealism with a human affection,"[16] the narrator makes it clear in the opening paragraph of "The Birthmark" that Aylmer is "a man of science ... [who] had made experience of a spiritual affinity more attractive than any chemical one."(B,1021)[17] Aylmer left

his laboratory, an alchemical sanctuary no one was allowed to penetrate except himself and his assistant Aminadab, to persuade "a beautiful woman" to marry him, but on no account intended to forget his scientific work, as the narrator himself states:

> He had devoted himself, however, too unreservedly to scientific studies ever to be weaned from them by any second passion. His love for his wife might prove the stronger of the two; but it could only be by intertwining itself with his love of science, and uniting the strength of the latter to his own. (B,1021)

Indeed, Aylmer's love for science and lust for knowledge moved him towards the attempt of removing Georgiana's birth-mark, altogether with curiosity, which "repeatedly leads Hawthorne's artists into improper inquiry into hidden matters."[18] In Aylmer's case, nevertheless, the matter he dedicated himself to examine was not completely hidden: it was a mark on his wife's left cheek that resembled a little hand and became clearly visible only when she turned pale:

> ... in the centre of Georgiana's left cheek there was a singular mark, deeply interwoven, as it were, with the texture and substance of her face ... But if any shifting motion caused her to turn pale there was the mark again, a crimson stain upon the snow ... Its shape bore not a little similarity to the human hand, though of the smallest pygmy size.(B,1022)

According to Juan-Eduardo Cirlot's Dicionário de Símbolos, marks bear a relationship with scars, "vestígios dos 'dentes do espírito'," [19] that also suggests a connection to wounds, the "visible" origin of scars and marks. In De Tenebris

contra Naturam, Dorneus adduces the wound motif, or the poisonous sting of the snake motif, relating it to the book of Genesis, that deserved being commented on by Jung:

> 'Naturae siquidem per serpentem introducto morbo lethalique inflicto vulneri quaerendum est remedium' (É preciso, pois, procurar o remédio para a doença introduzida pela serpente na natureza e para a ferida mortal que causou). De acordo com isso, consiste a tarefa da alquimia em eliminar o peccatum originale (pecado original); e isto se faz por meio do balsamum vitae (bálsamo da vida) que é um 'calidi naturalis cum suo radicali humore temperamentum' (a mistura certa do calor natural com a umidade radicial)...[20]

Since Georgiana's birthmark was regarded by Aylmer as "the visible mark of earthly imperfection" (B, 1021), it suggests a link to the symbolical sting of the snake, man's original sin; her mark implied the existence of evil, the touch of the devil's hand in her body and soul, and Aylmer's task as an alchemist would, therefore, be eliminating the wound that reflected "the fatal flaw of humanity" (B, 1022) and stained his wife's otherwise "perfect" appearance.

Nevertheless, Aylmer's figure resembles that of the savior who turns out to be a diabolical destroyer,[21] and therefore there seems to be an echo of the Faustian myth in Hawthorne's story. Faust's image corresponds to the one of the doctor / professor who is also a witch and, according to Jung, it represents "o arquétipo do sábio que, por um lado, é portador de auxílio e salvação e, por outro, é um mágico, ilusionista, sedutor e também o diabo".[22] Likewise, we might say that Aylmer would skillfully remove the mark he considered a sign of evil,

but he would also reveal the evil within his own nature and therefore be related to the image of the devil.

As we have mentioned, Georgiana's birthmark has been placed in the center of her left cheek, and the symbolical implications of the left side might be either positive or negative. While the Eastern tradition usually considers the left side as favorable, for the Western culture it seems to be maleficent. The Bible reveals that, on Doomsday, the elected will stand on the right side and the condemned ones on the left; the Christian Middle Age viewed the left side as female, nocturnal, and satanic, opposed to the right side that was diurnal and divine.[23] Besides, "o Diabo marca *no olho esquerdo com a ponta de um dos seus chifres os meninos que lhe são consagrados*".[24] Hence, Georgiana's marked left cheek suggests once again its link to the touch of evil, having become so frightful an object as to make Aylmer avoid kissing it.

In spite of the wickedness related to the left side in the Western tradition, it also recognizes that side as governing life itself, since it is where the heart is located. As Georgiana's mark is described as being "deeply interwoven ... with the texture and substance of her face" (B,1022),it is implied that her existence was related to the existence of the mark as well, which seems to have been overlooked by Aylmer in his blind pursuit of perfect beauty.

The alchemists regarded color as the *pneuma* or vital spirit of a substance, as well as the expression of an inner alchemical drama.[25] Georgiana's mark was seen as "a crimson stain upon the snow" (B,1022), and both crimson (a shade of dark red) and white are involved in the alchemical process

towards the achievement of the philosopher's stone: "As etapas essenciais da Grande Obra são a obra no ponto branco (*albedo*) e a obra do ponto rubro (*rubedo*)".[26]

The white color is traditionally related to the androgynous, to gold and divinity;[27] it is the color of the candidate, the one who will change his condition, and therefore connected to rites of passage.[28] Moreover, it represents purity, which does not originally have a positive meaning by showing something that has been accomplished; it acts as a neutral color, revealing that nothing has been achieved yet.[29]

Yet, the dark red color is nocturnal, female and secret, representing the mystery of life:

> ... cor do fogo central do homem e da terra, o do ventre e do atanor dos alquimistas, onde, pela obra em vermelho, se opera a digestão, o amadurecimento, a geração ou a regeneração do homem ou da obra.
> ...cor da Ciência, do conhecimento esotérico, interdito aos não-iniciados ...[30]

In alchemy, white-red represents the conjunction of opposites, the *coniunctio solis et lunae*;[31] considered by Jung the main idea of the alchemical process, the *coniunctio* constitutes the "marriage" of opposites in a sexual relationship with the birth of a new element,[32] the fundamental opposing forces being the male and female elements which work as the basis for the organization of all the other oppositions:

Male	-	Female
Active	-	Passive
Soul	-	Body
Fire	-	Water

Sulphur	-	Mercury
Gold	-	Silver
Sun	-	Moon
Red	-	White [33]

Taking into account the fact that Hawthorne has created a character whose pale face is stained by a crimson mark, the colors chosen to portray Georgiana's features suggest a relationship to the alchemical *coniunctio* . Georgiana could be seen, in this way, as the candidate to be initiated into the alchemical mystery, as well as the guardian of the secret of the philosopher's stone; the crimson mark that glowed on her pale face suggests its symbolical representation of the union of several opposing forces which reveal their complementary aspect, including those of consciousness (symbolized by the alchemical Sun) and of the unconscious (related to the alchemical Moon).[34]

Therefore, Georgiana's birthmark discloses its symbolical richness, since it reveals itself as a sign of man's original sin, evil, imperfection and mortality, but could also be viewed as a token, a "charm" (as Georgiana herself points out in the beginning of the story), and a sign of life; moreover, the mark appears to be linked to the *prime matter* the alchemist works on in order to achieve his final goal, "gold", becoming the source as well as the end of his experiment.

In fact, before Aylmer's eyes, Georgiana resembled not a human being, but another sort of laboratory, a distilling apparatus where the alchemist performs his task, and that might be noticed the moment we find Aylmer, soon after their

marriage, "gazing at his wife with a trouble in his countenance" (B,1021)"The eye obeys exactly the action of the mind. When a thought strikes us, the eyes fix and remain gazing at a distance,"[35] wrote Ralph Waldo Emerson, and that seems to be quite related to Aylmer and the way he contemplated Georgiana's birthmark, for when he fixed his eyes on her, he also fixed the purpose of eliminating the birthmark in his mind.

Having been tempted by the idea of erasing Georgiana's birthmark, Aylmer could not avoid tempting her by suggesting that the mark could be removed. Unable to accept one slight imperfection on her face, which he hesitated "whether to term a defect or a beauty" (B,1021),the scientist confessed the mark shocked him, and soon it became "intolerable with every moment of their united lives" (B,1022),constantly reminding him of "the fatal flaw of humanity which Nature ... stamps ineffaceably on all her productions, either to imply that they are temporary and finite, or that their perfection must be wrought by toil and pain" (B,1022). The sight of his wife's mark of mortality and imperfection tormented Aylmer, as well as his gaze at it tormented her, and even enhanced through his expression the glow of the crimson hand on her face:

> Georgiana soon learned to shudder at his gaze. It needed but a glance with the peculiar expression that his face wore to change the roses of her cheek into a deathlike paleness, amid which the crimson hand was brought strongly out, like a bass-relief of ruby on the whitest marble. (B,1023)

Hurt by Aylmer's eyes, Georgiana would also be hurt by his hands, which seemed not to be as hateful as the "odious hand" that was part of her complexion, but revealed themselves

to be deadlier. The consequences of Aylmer's obsession and of the touch of his hands started to be delineated, first of all, through the description of a dream he had and which startled Georgiana because of the utterance of a dreadful statement: "It is in her heart now; we must have it out!" (B, 1023). Having been betrayed by his own voice, Aylmer recalled his dream and offered us a summary of "The Birthmark's" drama:

> He had fancied himself with his servant Aminadab, attempting an operation for the removal of the birthmark; but the deeper went the knife, the deeper sank the hand, until at length its tiny grasp appeared to have caught hold of Georgiana's heart; whence, however, her husband was inexorably resolved to cut or wrench it away. (B,1023)

The description of Aylmer's dream foreshadows the events that would take place in the story; in this way, it constitutes the means through which a symbolical message is conveyed to the characters and readers, as the narrator himself states:

> Truth often finds its way to the mind close muffled in robes of sleep, and then speaks with uncompromising directness of matters in regard to which we practise an unconscious self-deception during our waking moments. (B,1023)

According to Jung, "o sonho ... é utilizado como porta-voz do inconsciente; sua função é revelar os segredos que a consciência desconhece."[36] Hence, we could say that Aylmer's dream awoke him to the evil of his obsession and, even though he became aware of it, it did not make him change his mind:

> Until now he had not been aware of the tyrannizing influence acquired by one idea over his mind, and of the lengths which he might find in his heart to go for the sake of giving himself peace. (B,1023)

Moreover, Jung recommended that dreams be considered a sort of an outline, "uma antecipação inconsciente da realização consciente futura ... um projeto de mapa *preliminar* ou um plano *rascunhado* antecipadamente, mais do que como uma profecia ou um conjunto de orientações."[37] Therefore, the dream inserted in the story suggests its relationship with a sketch, having been a preview for the scientist of the performance that he would consciously lead towards the achievement of his goal.

Unsure of the final result of her husband's proposed removal of the birthmark, Georgiana feared that an operation meant to correct a deformity, would paradoxically cause "cureless deformity" (B,1024). Aylmer, nevertheless, in spite of his dream, proudly reassured her of the "perfect practibility of its removal" (B,1024) and of his power and competence to correct "what Nature left imperfect" (B,1024), stating that his success and consequent ecstasy would be even greater than that of Pygmalion.[38]

Encouraged by Aylmer's certainty and tormented by his gaze, Georgiana accepted the operation to be released from the birthmark, her only plea having been: "... spare me not, though you should find the birthmark take refuge in my heart at last" (B,1024). Thus, there seems to be a link between Georgiana's mark and heart, and that can be noticed both in Aylmer's dream and in her plea. The former shows her heart

being caught by the birthmark's tiny hand, but it suggests that Aylmer would catch hold of her vital center,[39] and take her life along with the mark; the latter, on the other hand, shows the heart as the symbolic hideout of evil,[40] and it implies that evil might not be revealed only by a visible mark, but by an invisible one hidden in the human heart, which should also be purified.

Georgiana's acceptance of the operation involves a change in setting, since the narrator points out that Aylmer's plans included secluding themselves in "the extensive apartments occupied by Aylmer as a laboratory, and where, during his toilsome youth, he had made discoveries in the elemental powers of Nature ..." (B,1024).

Among Aylmer's previous experiments, the narrator suggests the examination of those four basic elements (Water, Earth, Air, and Fire), that according to the classical Greek theory formed matter[41] and that is relevant for Aylmer's portrayal as an alchemist; he had already investigated "the causes that kindled and kept alive the fires of the volcano ... the mystery of the fountains ... the very process by which Nature assimilates all her precious influences from earth and air, and from the spiritual world, to create and foster man " (B,1024), showing his acquaintance with elements that, for the alchemists, meant more than concrete realities,[42] even though ordinary fire and water played an essential role in the alchemical process:

> Na teoria grega dos elementos, como foi desenvolvida pelos alquimistas, terra representa o princípio material estabilizador da matéria, que

> acrescenta peso e solidez; água é nutritiva, penetrante e dissolvente; fogo é acelerador, iluminador e aquecedor; ar é expansivo e aligeira o equilíbrio dos outros três.[43]

Eager to possess Nature's secrets of creation, Aylmer dedicated himself to the analysis of those four elements, which would be employed in his attempt to recover Georgiana's purity and perfection. The moment she entered his laboratory, she started being affected by those elements, by the environment created by Aylmer in order to eliminate her birthmark.

When Georgiana was led over the threshold of her husband's laboratory, which resembled much more a sanctuary for keeping secrets,[44] she was also introduced to another world, initiated into an inner and sacred universe. Symbolically, the threshold represents the passage from the outer (profane) to the inner (sacred) world; it is simultaneously related to separation and to the possibility of a union, a reconciliation,[45] and that echoes the alchemical process towards the achievement of the philosopher's stone, since the *prime matter* should have its components separated and reunified harmoniously:

> A primeira substância ... deve ser purgada de seus elementos inferiores para que sua forma superior possa aparecer. Verdadeira transformação só pode ocorrer através de morte e renascimento, o que significa fazer com que o primeiro "corpo" morra e a "alma" da matéria ascenda. Então os dois podem unir-se de uma nova maneira e chegar à maturidade...[46]

Furthermore, Georgiana's passage from her profane world to the secret chambers of Aylmer's laboratory suggests the

materialization of the *regressus ad uterum*,[47] a return to the womb which is also associated to the alchemical vessel:

> O vaso alquímico e o vaso hermético sempre significam o local em que se operam maravilhas; é o seio materno, o útero no qual se forma um novo nascimento ... o vaso contém o segredo das metamorfoses.
>
> O vaso encerra, sob diversas formas, o elixir da vida: é um reservatório de vida. Um vaso de ouro pode representar o tesouro da vida espiritual, o símbolo de uma força secreta.[48]

In fact, Aylmer's laboratory might be seen as an enlarged alchemical vessel where the scientist attempted the elimination of his wife's birthmark through an alchemical process, a task which involved the production of the *elixir vitae* and aimed at the achievement of the alchemical gold, and consequently the creation of a pure, immortal and regenerated being. Yet, if we contrast the artificial womb, the alchemical vessel used by Aylmer to produce a transformation, to the alchemical vessel of Nature, the mother's womb, we realize the former was meant for an unnatural change, the disappearance of a flaw that the latter had placed upon Georgiana's face.

Still, as Georgiana was getting into the laboratory, Aylmer "could not restrain a strong convulsive shudder"(B,1025) at the sight of the birthmark, which caused her to faint; while she was unconscious, however, she attracted the attention of Aminadab's eyes, Aylmer's assistant, who was described as "incapable of comprehending a single principle" (B,1025), but realized the danger of removing Georgiana's birthmark: "If she were my wife, I'd never part with that birthmark" (B,1025). Georgiana had been contemplated by two characters representing

opposing and complementary elements - Aylmer, "a type of the spiritual element," and Aminadab, a personification of "man's physical nature" (B,1025) - but it was the latter's "earthiness," his attachment to man's mortal and imperfect nature which had made him grasp the link between her mark of imperfection and her breath of life.

Georgiana recovered consciousness within the limits of a series of apartments Aylmer had prepared for her, which might have a symbolical connotation, since the opening of a person's eyes - awakening - refers to a ritual of initiation and opening to knowledge;[49] therefore, we might say that Georgiana's awakening in the laboratory represented her awakening to the secrets of the alchemical art, as well as the beginning of Aylmer's experiments on her and his own awakening to the limits of his knowledge and power.

An "atmosphere of penetrating fragrance" (B,1025) enveloped Georgiana when she found herself surrounded by the walls of her chamber, which would fit Aylmer's purpose, for perfume plays an essential part in rituals of purification.[50] Consequently, the air she started breathing, then, was meant not only to bring her back to consciousness, but also to impregnate her essence in an attempt to erase the birthmark. Symbolically, the air might be connected to breath, and according to the book of Genesis, "na criação do homem Jeová sopra em sua narina o sopro de vida e o homem, até ali inerte, é animado por uma alma viva".[51] However, considering that Aylmer has been placed in the position of a devilish scientist, he seemed to have blown into her nostrils the alchemical air that could produce her transformation and also her death.

Besides, the air is a sensible symbol of the invisible life , and it represents the subtle, intermediate world between heaven and earth;[52] so, Aylmer's laboratory suggests its characterization as a sort of limbo, between the real and the fantastic worlds, or as Hennig Cohen has pointed out in relation to Hawthorne's settings, it could be seen as "one of Hawthorne's 'neutral territories' , spaces that lie 'somewhere between the real world and fairy-land'":[53]

> The scene around her looked like enchantment. Aylmer had converted those smoky, dingy, sombre rooms, ... into a series of beautiful apartments ... The walls were hung with gorgeous curtains ... and as they fell from the ceiling to the floor, their rich and ponderous folds, concealing all angles and straight lines, appeared to shut in the scene from infinite space ... it might be a pavillion among the clouds. (B,1025)

Inserted in Aylmer's alchemical world, Georgiana was separated from Nature's warmth, since Aylmer excluded the sunshine, "which would have interfered with his chemical processes" (B,1025). Through his art, Aylmer wished to improve what Nature had left imperfect,[54] and therefore it would not be the natural warmth of the Sun that would transform Georgiana, but the artificial warmth of the laboratory and the heat of its furnace, whose fire becomes the instrument of a demiurge or demon.[55] In the laboratory, Georgiana could be, then, protected from evil, as Aylmer felt "he could draw a magic circle [which stands for perfection and eternity][56] round her within which no evil might intrude" (B 1026). Nevertheless, no matter the magic protection drawn around her, a representation of evil would still be found in Georgiana's frame, the birthmark, a

revelation of Georgiana's shadow or a projection of Aylmer's own evil inflicted on her.

Ironically, the narrator stated, right after Georgiana's recovery, that in order to soothe her, "to release her mind from the burden of actual things" (B,1026), Aylmer used an optical illusion, where "forms of unsubstantial beauty came and danced before her" (B,1026). This illusion "was almost perfect enough to warrant the belief that her husband possessed sway over the spiritual world" (B,1026), but it otherwise hinted that Aylmer's intent of producing an immortal and perfect being was an illusion as well. Yet, it was also revealed that "a picture, an image ... [becomes] much more attractive than the original" (B 1026), which suggests that Aylmer was much more attracted by the ideal Georgiana he wanted to create than by the original wife he had met, a visible example of Nature's imperfect work.

After playing with unsubstantial figures, Aylmer directed Georgiana's interest to "a vessel containing a quantity of earth," and the germ of a plant revealing the existence of "a perfect and lovely flower" (B,1026). A plant, life at an early stage, stands for a symbol of perpetual birth, for the continuous flux of vital energy,[57] and a flower might be the result of an inner alchemy, identical to the elixir of life;[58] as Aylmer's plant was described as being perfect, and considered magical by his wife who dared not touch it at first, that plant could be seen as the result of Aylmer's experiment on the vegetable realm of alchemy, which was analyzed by René Guénon:

> Da estreita vinculação da "bebida da imortalidade" à "Árvore da vida" re-

> sulta uma conclusão ... o "elixir da vida" tem relação específica com o que se poderia denominar de aspecto "vegetal" da alquimia, correspondendo ao que é a "pedra filosofal" para o seu aspecto "mineral". Poderíamos dizer, em suma, que o "elixir" é a "essência vegetal" por excelência.[59]

Since Aylmer insisted on Georgiana's inhaling of the plant's perfume, it is suggested that the scientist believed it could purify her and make her absorb the plant's vitality. However, as soon as Georgiana touched the plant,it perished, foreshadowing the effect that Aylmer's touch would have upon her, and revealing how illusory his control over Nature was .

As Aylmer's vegetable alchemy had not been able to affect Georgiana and the plant had been destroyed, the scientist transferred his experiment to the mineral aspect of alchemy and "proposed to take her portrait by a scientific process of his own invention. It was to be effected by rays of light striking upon a polished plate of metal" (B,1026). The result, nevertheless, disclosed blurred features, except for the figure of a hand that "appeared where the cheek should have been " (B,1026); then, Aylmer threw the metalic plate into "a jar of corrosive acid" (B,1026), and considering the impure aspect of metals and the corrosive action of acids,[60] his attitude might be viewed as one of the steps of the alchemical process, the dissolution of matter in order to purify it,[61] the symbolical representation of the dissolution of Georgiana's birthmark which Aylmer thought showed her impurity.

In spite of his failures, Aylmer did not give up his aim of completely eliminating his wife's birthmark, which the narrator points out by showing his belief that "the universal

solvent by which the golden principle might be elicited from all things vile and base" (B,1027) was within his reach, and the *elixir vitae* could "prolong life for years, perhaps interminably" (B,1027); on the other hand, he was also aware of the fact that such an achievement would "produce a discord in Nature which all the world, and chiefly the quaffer of the immortal nostrum, would find cause to curse" (B,1027), suggesting that man was not meant by Nature to lead an immortal life, and the creation of a substance to reach it could bring as much harm as benefit to those daring enough to try it; nevertheless, the scientist affirmed he "would not wrohg either ... [her or himself] by working such inharmonious effects upon ... [their] lives" (B,1027), which shows his paradoxical point of view towards the experiment, the recognition of its evil and the conviction that his wife and himself would not suffer because of it, a conviction which might as well have been only apparent, serving the purpose of convincing Georgiana to follow his intents.

Having resumed his task of cleansing Georgiana's frame, Aylmer proposed that she examine "his cabinet of chemical products" (B,1027), where she realized the existence of " a small crystal globe containing a gold-colored liquid" (B,1027). A "crystal globe" contained what Aylmer thought was the poisonous elixir of immortality and the liquid's paradoxical qualities are already implied in the container, since crystal symbolically represents the union of opposites (the intermediary between what is visible and invisible because of its transparency);[62] furthermore, the liquid produced was "gold-colored" and it suggests a relationship with the Sun ,

source of light, warmth and life, as well as of death[63] and that emphasizes the double aspect of the elixir produced by Aylmer, the strength of its dose determining whether somebody "were to linger out years, or drop dead in the midst of a breath" (B,1027).

In addition, Georgiana's attention was also directed to a "powerful cosmetic," which according to Aylmer could either eliminate freckles or, through a stronger infusion, "take the blood out of the cheek, and leave the rosiest beauty a pale ghost" (B,1028). Still, that would not be the remedy meant to eliminate Georgiana's birthmark, for Aylmer declared her case asked for something that went deeper, what really happened since the remedy created by Aylmer for Georgiana not only worked on her skin but also penetrated her essence and touched her heart.

Aylmer's task of eliminating the birthmark also involved investigating the symptoms, the sensations Georgiana felt while she was subject to his experiments. In fact, Georgiana herself "began to conjecture she was already subjected to certain physical influences" (B,1028), and noticed there was " a stirring up of her system - a strange, indefinite sensation creeping through her veins, and tingling, half painfully, half pleasurably, at her heart" (B,1028). Through that description, we could infer that the blood vessels - the veins- which should carry Georgiana's essence of life,[64] were already impregnated by a substance carrying as much pain as pleasure to her heart, corresponding therefore to the Greek word *phārmakon*, poison and medicine, an antidote for mortality and death itself.[65] However, looking at her reflection in the mirror, Georgiana

could not see any change on the crimson birthmark, for she expected to see the reflection of the change she could feel was taking place inside her, but the mirror kept on portraying a mark that could not be eliminated from mortal man, except at the price of his life, and Georgiana was probably aware of it.

Besides analyzing her own symptoms, Georgiana also spent some time at Aylmer's scientific library, a place that embodies the double aspect of alchemy - laboratory and library - related to the double nature of the process of individuation, that is, an active participation in outer reality and a process of inner reflection.[66] Indeed, the alchemical process conducted by Aylmer to free Georgiana from the birthmark involved working upon the outside reality, but it would not be complete without a process of inner reflection upon its goals and consequences.

At Aylmer's library, Georgiana met the works of Albertus Magnus, Cornelius Agrippa and Paracelsus,[67] the three of them having been interested in the alchemical art, which reveals Hawthorne's acquaintance with the matter; however, the writings that drew Georgiana's attention the most were those of her husband, for she found a book "in which he had recorded every experiment of his scientific career, its original aim, the methods adopted for its development, and its final success or failure, with the circumstances to which either event was attributable."(B 1028)

The reading of Aylmer's book by Georgiana might be viewed as the disclosure of his alchemical secrets, revealed only after her initiation;[68] nevertheless, the secret Georgiana disclosed was that Aylmer's goals turned out to be melancholic failures. The experiments he registered formed a

book containing his efforts to create immortal and perfect beings, but his book became a journal of recognition of Nature's supremacy, where one more disappointing success - Georgiana's experiment - was about to be added.

Deeply affected by "the sad confession and continual exemplification" of Aylmer's shortcomings, Georgiana "laid her face upon the open volume and burst into tears" (B, 1029), showing her admiration at her husband's work, but also her recognition of the probable failure of his experiment. Besides, there is an aspect implied in her tears which might be investigated and that is their salinity. Salt, in fact, takes part in the alchemical process, not just as an ordinary substance, but as the mediator between *Sulphur* and *Mercury*, being compared to the vital spirit that joins body and soul;[69] symbolically, salt preserves as well as corrodes,[70] which Jung has also pointed out in his Mysterium Coniunctionis by quoting Dorneus:

> ... do sangue humano se forma um sal, o bálsamo natural do corpo. Ele encerra em si a corrupção (corruptio) e a preservação (preservatio) da corrupção, pois na ordem natural não existe nada que não contenha tanto de mal como de bem.[71]

Taking into account the fact that Georgiana's tears formed within her transforming body, we might say that, on the one hand, they manifest the corrosive action of the experiment performed by Aylmer in order to avoid moral and physical corruption; "salt" was expelled from her body, suggesting that the vital spirit joining the opposing forces inside her, represented by the crimson mark on her pale face (which might

be related to *Sulphur* and *Mercury* respectively) would also be expelled, symbolizing her death. On the other hand, her tears might be seen, ambiguously, as a hint of the success of Aylmer's experiment or of the anticipation of her death.

Having found Georgiana reading his journal, Aylmer warned her of the danger of reading "in a sorcerer's books" (B,1029), the word sorcerer - "a person believed to do magic by using the power of evil spirits"[72] - seeming to have emphasized Aylmer's portrayal as the antithesis of the ideal image of the demiurge he longed to represent, showing his nocturnal image as a medicine-man.[73] Indeed, Georgiana appears to be under her husband's spell, deeming him worthy of her admiration and giving herself completely to his experiment, even after realizing his previous failures; that might be noticed through Aylmer's request to hear Georgiana sing, since her song could be seen as a symbol of the word that joins the creative potential (Aylmer) to his creation (Georgiana), the moment the latter recognizes its dependence and expresses it for joy, worship or plea;[74] besides, as Georgiana "poured out the liquid music of her voice to quench the thirst of his spirit" (B,1029), it might be inferred that just like her tears had symbolically expelled corruption and life from her body, "the liquid music of her voice" sprang and blew into the air her dissolution as a living being; within the adjective "liquid" lies the meaning of clear and flowing sounds,[75] as well as its connection to water - the source of life, means of purification and regeneration[76] - and humidity, the basis for the genesis of the universe.[77] Thus, Georgiana's singing could be viewed as an indication of the sapping of her life center

and consequently of Aylmer's possibility of achieving his aim. Nevertheless, singing might also be viewed as a positive element, so that we could say that Georgiana, having been able to produce music, revealed the transcendent and humane being she was, able to bring him peace through her song.

After listening to Georgiana's song, Aylmer left for his laboratory "assuring her that her seclusion would endure but a little longer, and that the result was already certain" (B,1029). However, Georgiana was tempted this time to follow him for she had forgotten to report a symptom: "It was a sensation in the fatal birthmark, not painful, but which induced a restlessness throughout her system." So, "she intruded for the first time into the laboratory" (B,1029), trespassing the limits that had been imposed on her and consciously entering the "heart" of the laboratory, the furnace room:

> The first thing that struck her eye was the furnace, that hot and feverish worker, with the intense glow of its fire, which by the quantities of soot clustered above it seemed to have been burning for ages. (B,1029)

Symbolically, the furnace stands for an image of the mother, a receptacle of the powers of transformation and germination;[78] its heat might be considered a principle of rebirth and regeneration, as well as one of the images of the libido, as Jung has pointed out. Heat produces spiritual and biological maturation,[79] and therefore Georgiana's entrance into the true world of the laboratory indicates her encounter with the external womb that was producing, through Aylmer's

knowledge and hands, the elixir supposed to regenerate her physically and spiritually; on the other hand, we might also connect the furnace to Hell, to evil and, therefore, Georgiana's entering the furnace room might mean she had penetrated Hell, symbolized by Aylmer's laboratory, and encountered evil personified in her husband's figure.

Besides the furnace, what really caught Georgiana's attention was Aylmer's aspect since he "was pale as death, anxious and absorbed, and hung over the furnace as if it depended upon his utmost watchfulness whether the liquid which it was distilling should be the draught of immortal happiness or misery" (B, 1029). Then, the alchemist's deathlike appearance suggests the deadly touch he and the liquid produced by him would exert upon Georgiana, a touch which took place upon her arm the moment he realized she had been observing him:

> Aylmer raised his eyes hastily, and at first reddened, then grew paler than ever, on beholding Georgiana. He rushed towards her and seized her arm with a gripe that left the print of his fingers upon it. (B, 1030)

After his initial experiments had already touched Georgiana's frame, Aylmer's touch upon her arm could be viewed as a foreshadowing of his final touch upon her heart, where the print of his unlimited wish of creating physical and spiritual perfection would be left. Moreover, Aylmer "first reddened, then grew paler than ever" when he saw Georgiana in the furnace room, and that description suggests that, even though Aylmer did not have a crimson birthmark on his face like her, the ambivalence white / red was also present in his nature, and it was revealed the moment he became aggressive in

relation to Georgiana; thus, Aylmer's paleness could be either positive or negative, foreshadowing death or grace,[80] while the reddening of his features could be linked to the glow of evil, since red might be related to the flames of Hell. In this way, Aylmer's previously mentioned relationship to the Faustian image seems to make itself visible. In addition to his aggressive physical reaction towards Georgiana's entrance into the furnace room, Aylmer also accused her of throwing "the blight of the fatal birthmark" (B,1030) over his labors, as if the gaze of a being marked by Nature itself could dry up the powers of the scientist and of his product, destroying its desired influence as it had destroyed the plant in his earlier attempt.

Georgiana, on the other hand, having been shown as a character ready to assume the dangers of any experiment that could rid her of the birthmark, accused him of concealing his anxiety from her and pled him to remove the mark at any cost. However, after having been conducted back to her boudoir, Georgiana examined Aylmer's character and

> Her heart exulted, while it trembled, at his honorable love - so pure and lofty that it would accept nothing less than perfection nor miserably make itself contented with an earthlier nature than he had dreamed of . (B,1030)

Thus, we might say there was recognition in the depths of Georgiana's exultant and fearful heart of the ambiguity of the experiment she had given herself to, which sought immortality and would find death, aimed at the removal of a birthmark and inflicted a fatal grip upon her heart; but " she

prayed that, for a single moment, she might satisfy his highest and deepest conception " (B,1030-1031). In fact, the perfection Aylmer wished to achieve would not last but for a moment, and Georgiana herself showed her awareness of the ephemeral condition of the success about to be accomplished by him, as well as of the scientist's insatiable spirit that "each instant required something that was beyond the scope of the instant before " (B,1031).

As Georgiana was inspecting Aylmer's character, he appeared bearing "a crystal goblet containing a liquor colorless as water, but bright enough to be the draught of immortality " (B 1031). By examining the image of the crystal goblet, we may acknowledge this transparent receptacle as a symbol of the mediation of matter in man's spiritual ascendency,[81] containing the essence of a revelation,[82] while crystal might be seen as an embryo, a diamond which has not become sufficiently mature;[83] hence, the liquid's brilliancy might be related to fire and light,[84] for the former conveys ideas of fruitfulness and purification, along with destruction,[85] while the latter holds a connection to life and salvation.[86] As to "The Birthmark," the crystal goblet Aylmer brought Georgiana seems to be a material element containing what could have been the embryo of immortality and spiritual ascendency; however, the double aspect of the fire that burns and gives life suggests the liquid produced by Aylmer could purify as well as kill her, and the artificial light emanating from the elixir could be an announcement of her death.

Confident in his scientific knowledge, Aylmer assumed the liquid he had prepared was perfect and showed it to Geor-

giana, who had decided to attempt at the removal of the "birthmark of mortality by relinquishing mortality itself" (B, 1031); before having her drink the elixir, nevertheless, Aylmer experimented it on a plant "diseased with yellow blotches" (B, 1031), marked on its leaves as Georgiana was marked on her skin; the plant recovered its "living verdure" and Georgiana held the goblet and drank from it, recognizing the draught had soothed a "feverish thirst that had parched ... her for many days" (B, 1031). Indeed, her thirst might indicate an inner drought had overcome her for she had expelled her tears, her salt of life, which could not be replaced by Aylmer's elixir.

As a result of Georgiana's swallowing of the concoction, sleep enveloped her, as if she had fainted like the first time she was taken into the rooms of the laboratory. She had been unconscious when she crossed the threshold of Aylmer's laboratory and there seems to be a suggestion she needed to be transported to an unconscious state again before leaving the limits of physical matter. Besides, as it has been pointed out by Marie-Louise von Franz

> A *conjunctio* ocorre no mundo inferior, acontece no escuro, quando já não existe luz alguma brilhando. Quando estamos completamente inconscientes, quando a consciência nos abandona, então algo nasce ou é gerado; na mais profunda depressão, na mais profunda desolação, nasce a nova personalidade. Quando nos sentimos esgotados esse é o momento em que ocorre a *conjunctio*, a coincidência de opostos.[87]

As it has been previously shown, Georgiana's features might stand for a representation of opposing elements, taking into account the fact that her crimson birthmark stains a pale

face, and therefore there is a suggestion that a *coniunctio* or union of opposites with the birth of a new element might take place as she becomes exposed to the alchemical efforts of her husband. Even the character's chosen name, Georgiana, seems to indicate a male-female union, since it joins a masculine name- George - and a feminine one - Hannah.[88] However, the substance that could mediate her *coniunctio*, salt, had already been removed from her body, and what was being born or generated within her was not a new life, but death itself. The consequence of Aylmer's whole alchemical process and of the elixir were the removal of her visible birthmark of mortality and of her mortal life along with it.

While Georgiana had attracted Aminadab's attention when she fainted at the entrance of the laboratory, she was contemplated by Aylmer when she fainted as a result of drinking what he assumed to be the elixir of immortality. Aylmer's assistant had then observed the danger of performing an alchemical operation upon her; Aylmer's contemplation, on the other hand, involved performing the scientific examination of every single change that took place as the concoction performed its task:

> Not the minutest symptom escaped him. A heightened flush of the cheek, a slight irregularity of breath, a quiver of the eyelid, a hardly perceptible tremor through the frame, - such were the details which, as the moments passed, he wrote down in his folio volume. (B 1031- 1032)

Aylmer's analysis of Georgiana's reaction to the draught, nevertheless, focused on the birthmark - which at this time not only made him shudder, but also impelled him to

kiss it. Springing from the mouth, the source of breath, a kiss represents union;[89] yet, Aylmer's kiss would not seal their union or the union of Georgiana's opposing forces, but seal her doom, which seems to have been felt by her as she, "out of the midst of her deep sleep, moved uneasily and murmured as if in remonstrance" (B, 1032). So, we might infer that, in spite of the fact that she had consciously agreed to the alchemical process, while she was unconscious she had repelled the touch of his lips as if his breath carried as much poison as the elixir produced by him and her unconscious were reacting to the scientist's indirect touch upon her heart.

Aylmer's fatal hands and lips had indeed touched Georgiana and her birthmark, which might be realized as the mark disappeared and Georgiana's life faded away with it:

> The crimson hand ... now grew more faintly outlined. She remained not less pale than ever; but the birthmark, with every breath that came and went, lost somewhat of its former distinctness. Its presence had been awful; its departure was more awful still. (B,1032)

As the birthmark vanished "with every breath that came and went," it seemed to be pulsing as if it were reflecting the beat of Georgiana's heart; in this way, when the mark disappeared and, consequently, stopped pulsing, it indicated Georgiana's heart had also stopped beating. However, regardless of all signs of death, Aylmer claimed to be successful and "drew aside the window curtain and suffered the light of natural day to fall into the room and rest upon her cheek" (B, 1032).

The moment natural light disclosed Georgiana's features, a "hoarse chuckle" was heard, which Aylmer identified as belonging to Aminadab, who had earned the right to laugh, according to the scientist, for matter as well as spirit had both contributed to their achievement; ironically, on the other hand, that quiet laugh could have been produced by Nature itself at the sight of man's frustrated attempt to imitate its creations.

Having recovered consciousness, Georgiana "slowly unclosed her eyes and gazed into the mirror which her husband had arranged for that purpose" (B,1032); she could then notice how faint her birthmark was, but her consciousness had also awakened her to see far beyond the glass of the mirror and made her be aware of her own death and reveal it to Aylmer:

> "My poor Aylmer", she repeated, with a more than human tenderness, "you have aimed loftily; you have done nobly. Do not repent that with so high and pure a feeling, you have rejected the best the earth could offer. Aylmer, dearest Aylmer, I am dying!" (B,1032)

As Georgiana sent her last breath of life into the air, "a hoarse, chuckling laugh was heard again" (B,1032-1033), this time being identified by the narrator as being earth's exultant laugh of "triumph over the immortal essence which, in this dim sphere of half development, demands the completeness of a higher state" (B,1033). In addition to the recognition of man's defeat for the power of creation of immortal or perfect beings lies beyond his reach, the narrator's speech in the last paragraph of"The Birthmark"expresses what might have been the

message Hawthorne tried to convey through the story:

> Yet, had Aylmer reached a profounder wisdom, he need not thus have flung away the happiness which would have woven his mortal life of the selfsame texture with the celestial. The momentary circumstance was too strong for him; he failed to look beyond the shadowy scope of time, and, living once for all in eternity, to find the perfect future in the present. (B 1033)

As a matter of fact, Aylmer had been offered the opportunity of being happy, but he had been blinded by his own pursuit of perfection, a slight mark of a flaw having become unbearable to him. According to Millicent Bell, it seems to be clear "that Hawthorne intends Aylmer to represent not merely the idealist genius generally, but the Romantic artist in particular":[90]

> Aylmer is a Romantic and a transcendentalist, tragically confident that evil, the mark of man's imperfection, can be eradicated, as the idealist of Hawthorne's day was confident that moral imperfection could be abolished by means of the proper social reforms ... Hawthorne, with his powerful Christian sense of the inextricable mixture of evil in the human compound, regards Aylmer as a dangerous perfectibilitarian.[91]

The narrator's last comments suggest that man's lost paradise cannot be regained, as well as man's imperfection or evil cannot be eliminated from his nature; that also seems to illustrate Hawthorne's conception "of the limitations which the laws of matter impose upon the powers of the mind."[92] Still, Jung has mentioned in Aion that:

> O indivíduo pode empenhar-se na busca da perfeição ('Sede perfeitos <teleioi> como vosso Pai celeste é perfeito', Mateus 5, 48), mas é obrigado a suportar, por assim dizer, o oposto do que intenciona, em benefício da sua inteireza ('Por conseguinte, dentro de mim encontro esta Lei: quando quero fazer o bem, é o mal que está dentro de mim', Romanos 7, 21).[93]

In relation to "The Birthmark," we realize that Aylmer's efforts aimed at the creation of a perfect and eternal being, but he had to face their countereffect and bear man's condition as a flawed mortal one. The scientist had planned on being his wife's savior, but he turned out to be her murderer, unable to accept Georgiana as she really was, attempting at her transformation, and leading her to death.

Indeed, an acceptance of the body becomes necessary for the achievement of individuation,[94] a process of psychological development which brings out the fulfillment of individual qualities, as man becomes the unique being he really is;[95] nevertheless, in "The Birthmark," Aylmer's alchemical experiments performed to transform Georgiana involved neither accepting her marked body, nor allowing her to fulfill the uniqueness of her being.

Furthermore, tracing the process of individuation means reaching wholeness of being and that implies accepting the existence of opposing and yet complementary aspects of a person's personality, such as good and evil. Taking into account the fact that Aylmer wanted to improve Georgiana's appearance by eliminating a mark he considered a sign of sin, we observe that he removed from his wife's nature the mark that could have been the representation of her *shadow*, an

unpleasant part of somebody's psyche, but at any rate a part which must be faced and integrated to the personality so that man might reach individuation and an understanding of his own *self*.

Therefore, we have noticed that even though some of the alchemical steps leading towards the philosopher's stone have been taken by Georgiana in "The Birthmark" - such as an encounter with the darkness within (which might have been motivated by the exclusion of daylight), rituals of dissolution and purification of matter - the gradual removal of the birthmark, instead of providing "gold," ruined her being which could no longer become a whole. Georgiana's features seem to have contained several elements which would metaphorically lead her towards individuation, but Aylmer would not allow its fulfillment; like the maiden portrayed in Poe's "The Oval Portrait," Georgiana would fit her husband's ideal image, but the moment the last brush of paint was given, death turned out to be its result:

> And he *would* not see that the tints which he spread upon the canvas were drawn from the cheeks of her who sat beside him. And when many weeks had passed, and but little remained to do, save one brush upon the mouth and one tint upon the eye, the spirit of the lady again flickered up ... And then the brush was given, and then the tint was placed ...he grew tremulous and very pallid, and aghast, and crying with a loud voice, "This is indeed *Life* itself!" turned suddenly to regard his beloved: *She was dead!*[96]

Life and death walked hand in hand in Hawthorne's "The Birthmark," but the ambiguity of the effects of the alchemical

experiment performed by Aylmer might also be recognized in "Rappaccini's Daughter." There, another idealistic scientist tried to produce the alchemical gold, this time not by removing a mark that could be related to sin, but by inflicting an apparently invisible mark upon a young lady's frame, which we shall examine next as we analyze the universe and characters depicted by Hawthorne in "Rappaccini's Daughter."

4.2. "RAPPACCINI'S DAUGHTER": THE INSERTION OF EVIL IN HUMAN NATURE.

In his essay "A Comic Mode of the Romantic Imagination: Poe, Hawthorne, Melville," Hennig Cohen has stated that those three authors "were not dazzled by the promise of the New World or the notion that mankind is perfectible. In an innocent age they had achieved a dark knowledge;"[97] however, "they produced some of the most interesting comic writing, albeit of a peculiar kind, of the romantic period."[98]

Still according to Cohen, "Poe, Hawthorne, and Melville satirized manners, politics, the literary market-place, the business world, technology, and ideas that contributed to self-deception and self-esteem,"[99] but we must also recognize that comedy "permits a playfulness that reminds man he is still something of a child."[100] In fact, Hawthorne wrote stories for children's amusement, but he would also transfer the playful tone used in those stories to some of his other writings; that

might be noticed in his preface to "Rappaccini's Daughter," for the author "translates his own name into French and reviews the writings of M.de L'Aubépine, listing the translated titles of several tales as if they were heavy works in two or three tomes."[101] Performing an ironic evaluation of what could have been his philosophy of composition, Hawthorne comments:

> His writings, to do them justice, are not altogether destitute of fancy and originality; they might have won him greater reputation but for an inveterate love of allegory, which is apt to invest his plots and characters with the aspect of scenery and people in the clouds, and to steal away the human warmth out of his conceptions. (RD, 1043)[102]

Thus, Hawthorne humorously introduces the writings of M. de L'Aubépine to the American public, saying that his "first appearance was by a collection of stories in a long series of volumes entitled 'Contes deux fois racontées' " (RD, 1043) - Hawthorne's Twice-Told Tales - and finally tells his readers that "Rappaccini's Daughter" is a translation of Aubépine's " 'Beatrice; ou la Belle Empoisonneuse', recently published in 'La Revue Anti-Aristocratique' ... edited by the Comte de Bearhaven" (RD, 1044), a journal which "has ... led the defence of liberal principles and popular rights with a faithfulness and ability worthy of all praise" (RD, 1044). Indeed, the irony contained in his preface reveals his ability to deal with the macabre elements of his stories as well as to play a joke upon his readers in the opening of one of his masterpieces, a joke that, nevertheless, might have expressed Hawthorne's satirical point of view upon literary criticism itself.

Irony, employed by Hawthorne in his preface to

"Rappaccini's Daughter," might also be noticed in the tale itself since an ironical paradise has been depicted by the author as the infernal dwelling of an attractive but poisonous young lady, Beatrice Rappaccini.

As if he were playing the role of God, who created the biblical garden of Eden and the creatures who would inhabit it, Dr. Rappaccini brought into being his own paradisiacal garden and cultivated the creatures who would inhabit it. In fact, due to its beauty and innocent aspect, Rappaccini's garden suggests a comparison to the garden of Eden, which according to Jung could be a symbol of wholeness and, consequently, related to individuation:

> O jardim do Éden, por causa dos quatro rios e por representar a sede do homem andrógino primordial (Adão), é uma mandala muito estimada na iconologia cristã, e portanto um símbolo da totalidade e também do si-mesmo (quando considerado do ponto de vista psicológico).[103]

A comparison between the garden of Eden and Rappaccini's garden might be drawn, mainly, if we consider the trees cultivated by their creators in both of them. Trees, responsible for the communication of the three levels of the cosmos through their roots (the underground), their stem and lower branches (the earth's surface), and their top and higher branches (the sky), also join all the elements (water, earth, air and fire),[104] so that trees might, consequently, be related to life as well as to death.[105] Indeed, two trees which have been mentioned in the Bible, the Tree of Life and the Tree of Knowledge of Good and Evil, might also have had their existence

implied in Hawthorne's short story, personified in the figures of Beatrice and the shrub fostered by Dr. Rappaccini which contained the sap of her life.

According to the book of Genesis,[106] when the garden of Eden was created, all sorts of pleasant looking and fruitful trees sprang from the soil, among them the Tree of Life and the Tree of Knowledge of Good and Evil, which had been placed in the center of the garden.[107] While the former blossomed and produced the fruit of immortality,[108] the latter bore prohibited fruit whose touch meant death and became the instrument of Adam's Fall; besides, the fruit of the Tree of Knowledge of Good and Evil (also related to death),[109] bears sexual connotations, which seem to have been transferred to the trees fostered by Rappaccini as well.

In a garden that apparently looked like the "pleasure-place of an opulent family" (RD, 1045), but which already related to death for "there was the ruin of a marble fountain in the centre" (RD, 1045), blossomed two trees - a vegetable and a human one - which were as attractive as they were repulsive, as beautiful as deadly, immune to evil and at the same time its personification. Having been kept within a kind of vegetable glass jar, that is, Rappaccini's garden, both the shrub and Beatrice allowed to be seen and appreciated at a distance, but they could neither be touched nor their odors or breath be inhaled, even by their own creator. The tree of Beatrice's life, a shrub that had been "set in a marble vase in the midst of the pool" (RD, 1045), and "bore a profusion of purple blossoms, each of which had the lustre and richness of a gem" (RD, 1045), might be related to the Edenic trees of Life

and Death, first of all, because of its location; the shrub had been placed in the middle of the garden, a point which symbolically represents the beginning or center (hence referring to God),[110] and also stands for an image of the opposites:

> Se, segundo Niculau de Cusa, o centro é a imagem dos opostos, ele deve ser concebido como um foco de intensidade dinâmica. É um lugar de condensação e de coexistência de forças opostas, o lugar da mais concentrada das energias.[111]

As a matter of fact, the shrub suggests a combination of opposite features, since it granted Beatrice her life the same moment it killed her by setting her apart from an ordinary human existence. In addition, due to its purple color, the shrub could be seen as a symbol of the libido, of sexual drives and passion;[112] considering that Beatrice was the only one who could touch the shrub and inhale its fragrance, we realize the ambiguity of the situation presented by Hawthorne in "Rappaccini's Daughter," for Beatrice could touch the vegetable symbol of sexual drives, but she would remain physically untouched.

Beatrice Rappaccini, the shrub's human sister, for they had been fostered by the same scientist, and also its daughter, for she had been nourished by it, consequently gained some of the shrub's characteristics and became a seductive young lady, one who concealed as much evil as revealed beauty, sharing the shrub's splendor and doom, which Beatrice herself was aware of:

> "... at the hour when I first drew breath, this plant sprang from the soil, the offspring of his science, of his intellect, while I was but his earthly child ... I grew up

> and blossomed with the plant and was nourished with its breath."(RD, 1062)

Closely related to the shrub, a tree of life as well as of death, Beatrice's traits imply a link to the Tree of Knowledge or Death. Indeed, she was quite aware of her condition and would also bring an awareness of the existence of good and evil in man, which seems to have been done to Giovanni Guasconconti, a young man who was led into her world and was deeply affected by her. Besides, whereas the biblical Tree of Knowledge would be the instrument of Adam's Fall, Beatrice could be viewed as the instrument of Giovanni's fall in the evil hands of Dr. Rappaccini, so that Giovanni would also become a poisonous being, another tree in the scientist's garden.

Still concerning the two unique sorts of trees cultivated in Rappaccini's garden, we realize they might be related to the image of the double tree, which symbolizes the process of individuation, as Jung has stated: "Uma árvore dupla simboliza o processo de individuação no decurso do qual os contrários existentes dentro de nós se unem".[113] As opposite features have been implied and coexist as part of Beatrice's and the shrub's nature, a metaphorical interpretation of the process of individuation in "Rappaccini's Daughter" seems to be possible; indeed, that is what we aim to investigate as we follow the development of the story and examine the kind of relationship built up between Beatrice, her father and the vegetation grown in his garden, as well as the consequence of her meeting Giovanni Guasconti, the one who has been led to play both roles of Adam and Eve in the universe of Rappaccini's singular Eden.

The first character the readers are introduced to in "Rappaccini's Daughter," Giovanni Guasconti was initially portrayed as a young man who had come "to pursue his studies at the University of Padua" (RD, 1044), and who had taken lodgings in one of the chambers of an old edifice, a place whose description foreshadows the events to come:

> Giovanni ... took lodgings in a high and gloomy chamber of an old edifice which ... exhibited over its entrance the armorial bearings of a family long since extinct. The young stranger ... recollected that one of the ancestors of this family, and perhaps an occupant of this very mansion, had been pictured by Dante as a partaker of the immortal agonies of his Inferno. (RD, 1044)

In fact, an occupant of the garden beneath Giovanni's window, Beatrice, belonged to a "paradisiacal Inferno," and her endless agony would be partaken by Giovanni as well; besides, armorial bearings were exhibited over the building's entrance, which also suggests the fact that some sort of protection, armor for self-defense, might be necessary after crossing the building's threshold.

Highly influenced by the gloom and desolation of his chamber, Giovanni sighed heavily, which led Dame Lisabetta - a landlady who plays an essential role in the story - to direct his attention to the outside as she told him to put his "head out of the window, and ... see as bright sunshine" (RD, 1044) as he had left in Naples. Nevertheless, Giovanni's eyes fell upon Rappaccini's garden, a pleasant-looking place which contrasted with the gloom of his chamber, but which was portrayed by Hawthorne as being even gloomier in its beauty.

Having drawn Giovanni's interest to the garden, Dame Lisabetta also made some comments about it, its creator, and his daughter, whom she mentioned gathered "the strange flowers" (RD, 1044) that grew in that garden.

After Giovanni's brief interview with Dame Lisabetta, Hawthorne inserted one of his ironical comments in the story, since the narrator stated that the "old woman had now done what she could for the aspect of the chamber; and, commending the young man to the protection of the saints, took her departure" (RD, 1044-1045). Considering that the old woman had turned the young man's eyes to Rappaccini's garden, she had indeed "done what she could" to insert Giovanni in the world of Rappaccini's vegetable experiments, which suggests that might have been part of a plot settled by the scientist and initially performed by his assistant, Dame Lisabetta; furthermore, she commended Giovanni "to the protection of the saints," but she had just taken the first step to lead him to the abode of evil.

Through his window, an opening to air and light symbolically related to receptiveness,[114] and implying distance but allowing penetration,[115] Giovanni contemplated Rappaccini's garden; he observed the plants "which seemed to have been cultivated with exceeding care" (RD, 1044), and paid special attention to the shrub set in the middle of the garden and its purple blossoms which "made a show so resplendent that ... seemed enough to illuminate the garden" (RD, 1045). However, while Giovanni penetrated the world of the garden from the safe distance of the window, Dr. Rappaccini was found working in it, allowing his figure to be scrutinized:

> His figure soon emerged into view, and showed itself to be that of no common laborer ...He was beyond the middle term of life, with gray hair, a thin, gray beard, and a face singularly marked with intellect and cultivation, but which could never ... have expressed much warmth of heart.(RD, 1045)

Portrayed as unable to show "much warmth of the heart," Dr. Rappaccini inspected his creations but "there was no approach to intimacy between himself and the vegetable existences" (RD, 1045-1046), as there was no sign of intimacy between himself and his daughter. Aware of the "malignant influences" (RD, 1046) which sprang from the plants, Rappaccini avoided both touching them and inhaling their odors; a "distrustful gardener" (RD, 1046), the scientist wore thick gloves to defend his hands from the vegetation, and a mask to cover his mouth and nostrils from the shrub's poisonous perfume. Still, an "air of insecurity" (RD, 1046) surrounded the armored scientist while he moved among his vegetable achievements and Beatrice, who needed no armor against those vegetable beings, would be called to care for them.

As Giovanni observed the scene, he came to know Beatrice first of all through her voice, as she answered her father's call, "a voice as rich as a tropical sunset, and which made Giovanni ... think of deep hues of purple or crimson and of perfumes heavily delectable" (RD, 1046). Such a description of Beatrice's voice does suggest her relationship to the shrub and its purple blossoms, as it reveals her dependence on the shrub for her survival;[116] on the other hand, since the sounds produced by her and sent into the air seem to have perfumed the

atmosphere and enchanted Giovanni, there might be an indication that he had already been affected by her poisonous breath, even before coming close to her.

Having been preceded by her voice, Beatrice's semblance finally came into view,

> ...arrayed with as much richness of taste as the most splendid of the flowers ... redundant with life, health and energy; all of which attributes ... bound down and compressed ... and girdled tensely, in their luxuriance, by her virgin zone.(RD, 1046)

Indeed, Beatrice seems to lead a cloistered life within the "innocent" protection of Rappaccini's garden, Beatrice's "virgin zone," which we understand as the area or atmosphere created by Dr. Rappaccini to isolate Beatrice from any physical contact. Like a vestal virgin, who would "remain unmarried, and whose duty was to keep the holy fire always burning in the Temple of Vesta, the Roman goddess of the house,"[117] Beatrice could not be physically joined to any man, and just kept her duty of looking after and caressing her vegetable sisters, as if she were a kind of goddess of Rappaccini's garden; nevertheless, the vestal virgins' commitment of preservation from physical contact substituted man's perpetual mistake, while Beatrice had been given no choice and her perpetual innocence could be seen as a way to redeem man from his Fall. Moreover, Beatrice's portrayal suggests that she would remain strong and alive as long as she remained protected by her "virgin zone" and, as she meant death for anyone who approached her, the human touch would bring her death, for Giovanni's approach emphasized her difference from an ordinary human being and it seems to

have made her feel the "paradise" she inhabited was no longer enough for her.

As Beatrice entered her father's garden, her affinity with Rappaccini's vegetable creations could be noticed, since "she handled and inhaled the odor of several of the plants which her father had most sedulously avoided" (RD, 1046). When Dr. Rappaccini called her attention to the offices that should be done to their "chief treasure" (RD, 1046), the shrub,and he decided that it "must be consigned to ...[her] sole charge" (RD, 1046), stressing once again her closeness to it and their isolate and solitary existences, Beatrice "gladly" undertook it:

> "Yes, my sister, my splendour, it shall be Beatrice's task to nurse and serve thee; and thou shalt reward her with thy kisses and perfumed breath, which to her is as the breath of life".(RD, 1047)

The moment Beatrice addressed the shrub, she might have shown her recognition of the fact that she was the only one who could watch over its existence, and consequently her own, since the shrub was her source of life; thus, Beatrice would dedicate attention and affection to it, her twin sister, and that vegetable being would reciprocate her care by offering her its "kisses and perfumed breath." Actually, that same breath appears to have been transported to Giovanni's room at night, as "oppressive exhalations seemed to proceed from the plants and steal upward past the open window" (RD, 1047) through which he had noticed the difference between Dr. Rappaccini's and Beatrice's relationship with the garden, and especially with the shrub. Besides, the exhalations that sprang

from the garden were described as being "oppressive," and that adjective might foreshadow the oppressive atmosphere of the garden, as well as the repressed existence Beatrice had been condemned to by her father's usage of his scientific knowledge; considering that the "oppressive exhalations" coming from the garden might have penetrated Giovanni's room, there seems to be an indication that he would also be deeply affected, oppressed and repressed by that atmosphere.

The background for Giovanni's first glimpse of Beatrice was sunset, but the foreground was darkness,[118] related to death - represented by the girl and the garden - and to the night, to sleep and also to the unconscious, which sends its message through dreams.[119] That night, Giovanni "dreamed of a rich flower and beautiful girl" (RD, 1047), and his unconscious mind might then have warned him of Beatrice's and the shrub's nature, protected from evil and a personification of it, since both were portrayed as "different, and yet the same, and fraught with some strange peril in either shape" (RD, 1047) . In addition, the image of the night embodies a double aspect, "...das trevas onde fermenta o vir a ser, e o da preparação do dia, de onde brotará a luz da vida".[120]

As if he were connecting two cyclical events,Hawthorne may have joined death and life, considering that after depicting Giovanni's night, the narrator described the character's morning, whose light "tends to rectify whatever errors of fancy, or even of judgement, we may have incurred during the sun's decline, or among the shadows of the night" (RD, 1047), offering his readers a play of *chiaroscuro*:

> Giovanni's first movement, on starting from sleep, was to throw open the window and gaze down into the garden which his dreams had made so fertile of mysteries. He was surprised and a little ashamed to find how real and matter-of-fact an affair it proved to be, in the first rays of the sun which gilded the dew-drops that hung upon leaf and blossom, and, while giving a brighter beauty to each rare flower, brought everything within the limits of ordinary experience.(RD, 1047)

In fact, the morning light might be symbolically related to awakening or illuminating,[121] and that is what seems to have happened to Giovanni, as he thought he had been enlightened and awakened to the image of the "real" garden, which had been made mysterious by twilight and by his dreams. However, we cannot forget that Hawthorne's "scenes are set in some ethereal half-world, somewhere between dreamland and reality"[122] and, in this way, the garden that he observed in the morning light was not the real one, but a façade hiding the true aspect of the garden which had been brought to light by the veil of darkness.

Still, the existence of light in darkness and darkness in light,[123] suggests a relationship to the soft inactive female and strong active male principles belonging to Chinese thought (Tao), *yin-yang*, the dual and complementary forces which symbolize according to Chuang Tzu " 'Duas Forças da Natureza', as duas grandes forças reguladoras da ordem cósmica no mundo visível":

> O princípio yin é o lado escuro, negativo, simbolizando também o elemento feminino, potencial, existencial, natural. Ele é o caos primordial das trevas, do qual o mundo fenomenal

> emergiu para a luz da criação ... O yin é o aspecto eternamente criativo, feminino, a Mãe Maior, razão pela qual o yin sempre precede o yang, já que o yang nasceu do potencial e representa a luz que emergiu das trevas para se tornar real, essencial, espírito ou Intelecto.[124]

As night precedes morning in Hawthorne's narration of "Rappaccini's Daughter," there is a suggestion that *yin* precedes *yang* in the story as well, since out of darkness, and from the female character inserted in the garden, comes the "light" for the understanding of the secret of Rappaccini's garden. Furthermore, we might infer the two forces have also been represented in the story by the setting itself, a building and a garden, mainly, the former being connected to *yang*, and the latter to *yin*:

> O lado norte do vale, ou qualquer lugar à sombra, é yin, e o lado sul, ou qualquer lugar ao sol, é yang. No lar, o edifício é yang, construído por pedras firmes, rígidas, enquanto o jardim é o princípio yin, com o solo e a água do tanque de peixes, da fonte ou do lago representando os aspectos telúricos e úmidos, bem como a qualidade de repouso e receptividade...[125]

Taking into account the fact that the two forces (*yin-yang*) are contained in one another, we notice the dual aspect of the building and the garden described in Hawthorne's short story. The building where Giovanni found lodging, on the one hand, might be connected to the *yang* principle because of its solid construction, but it was a gloomy one, and therefore related to *yin;* Rappaccini's garden, on the other hand, was illuminated by the shrub's and Beatrice's presence, connoting a link to the *yang* force, but it was indeed enveloped by dark-

ness, and thus associated to *yin*. Actually, the duality we recognize in the story seems to confirm the idea that "cada coisa traz em si o seu oposto",[126] conveyed by Jung.

Giovanni Guasconti would gradually become aware of the duality of his surroundings, as well as that of the beings who inhabited it, his first contact with the idea having been suggested through an interview with Professor Pietro Baglioni, Rappaccini's rival in the pursuit of knowledge. After having warned Giovanni of the fact that Rappaccini could hold the young man's "life and death in his hands" (RD, 1048), Professor Baglioni informed Giovanni about Rappaccini's theory that "all medicinal virtues are comprised within those substances which we term vegetable poisons" (RD, 1048), so that Giovanni had been alerted to the irresistible draw and danger offered by Rappaccini's creations. Nevertheless, a conference which might have separated Giovanni from the garden, appears to have drawn him closer to it; the narrator's comments that the young man "might have taken Baglioni's opinions with many grains of allowance had he known that there was a professional warfare of long continuance between him and Dr. Rappaccini, in which the latter ... gained the advantage" (RD, 1048), seem to indicate that Baglioni was indeed conducting Giovanni towards Rappaccini, by arousing his curiosity, so that he could achieve his final victory upon him.

Giovanni's interview with Baglioni would not, in fact, draw the young man apart from Beatrice; Giovanni was portrayed as eager to become acquainted with her, and for that purpose, he even bought a fresh bouquet of flowers to offer her as a token. However, two incidents would be offered him as a "token"

of the shrub's and Beatrice's body's destructive power. The first incident would reveal the shrub's deadliness towards any living creature except Beatrice, since " a drop or two of moisture from the broken stem of the flower" (RD, 1050) happened to descend upon a lizard's head, killing it; the second one would show Beatrice's deadliness, for an insect approached her and fell at her feet as a result of no apparent reason, except that it had been affected by "the atmosphere of her breath" (RD, 1050).

Aghast at what his eyes had just revealed to him, Giovanni made an impulsive movement which attracted Beatrice's gaze to the window and to Giovanni's figure, providing him the chance of throwing down the bouquet and offering her "pure and healthful flowers" (RD, 1050). Beatrice accepted them, as if she were also accepting the seduction that came along with them; however, a poisonous flower as she was, a deviate from Nature's patterns, she could not hold ordinary healthful flowers, since "health" for her was a singular concept. Thus, she thanked Giovanni, excused herself for not returning his kindness with a flower she had plucked from the shrub and vanished, carrying the pure flowers that seemed "to wither in her grasp" (RD, 1051), along with the shrub's poisonous flower, which seemed to enhance her beauty, the gathering of both in her arms and bosom suggesting her ambiguous nature.

Having established his first contact with Beatrice, Giovanni was described as placed within the influence of two major powers in relation to her - love and horror - which had been instilled into his system like "a fierce and subtle poison" (RD, 1051). Nevertheless, there is a suggestion that

Giovanni's, as well as Beatrice's fate, had already been settled by Dr. Rappaccini and by Professor Baglioni, which might be noticed in Giovanni's second meeting with Baglioni and first one with Dr. Rappaccini, when the latter fixed his eyes upon Giovanni. As Baglioni witnessed that, he would disclose his rival's intent of using the young man for an experiment:

> "For some purpose or other, this man of science is making a study of you. I know that look of his! It is the same that coldly illuminates his face as he bends over a bird, a mouse, or a butterfly, which, in pursuance of some experiment, he has killed by the perfume of a flower..." (RD, 1052)

Dr. Rappaccini appears to have really doomed Giovanni to participate in an experiment involving his daughter, which had already started considering that the perfumes of the garden's flowers had previously penetrated the young man's room; but another step would have to be taken to complete the scientist's work, and Dame Lisabetta, the minor character who had been responsible for Giovanni's first glimpse of the garden, would be the instrument to lead him into it through a private entrance to the garden.

Like Georgiana, who had crossed the threshold of Aylmer's laboratory in "The Birthmark," Giovanni would also have to be conducted into the world of the garden; besides, Aylmer had been depicted in his laboratory performing secret experiments his wife could not witness and an element of secrecy [127] has also been included in "Rappaccini's Daughter," that is, the private entrance to the garden, which Giovanni would take to reach its treasure, Beatrice and the shrub. As if she were

the guardian to the garden's secret, Dame Lisabetta permitted Giovanni to follow her through obscure passages, through a door and into the garden; even though the idea that Dame Lisabetta's interference could be connected to a plot prepared by Rappaccini did cross Giovanni's *mind*, as the *narrator* poses it, the young man could not be restrained and soon found himself inspecting the garden's vegetation. Having previously penetrated the world of the garden through his eyes, he had been given then the possibility of penetrating it with his whole being, and "began a critical observation of the plants" (RD, 1054) while he waited for Beatrice's appearance:

> The aspect of one and all of them dissatisfied him; their gorgeousness seemed fierce, passionate, and even unnatural ...Several also would have shocked a delicate instinct by an appearance of artificialness indicating that there had been such commixture, and, as it were, adultery, of various vegetable species, that the production was no longer of God's making, but the monstrous offspring of man's depraved fancy, glowing with only an evil mockery of beauty.(RD,1054)

It might be noticed through Hawthorne's narrative that Giovanni's view of Beatrice had already been suggested by his own view of the garden. Beatrice's gorgeousness was not natural, and having been the offspring of her father's monstrous dedication to scientific work, she could be viewed as an adulterated being as well, made deadly by the addition of poison to her nature, an element that came to represent her life.

While Giovanni contemplated Rappaccini's vegetable achievements, unsure whether he was a guest or an intruder,

Beatrice came into the garden, surprised but pleased at his presence. Having been joined within the same sphere, they started a dialogue about Rappaccini's skills and the rumors concerning Beatrice's own scientific knowledge; nevertheless, their conversation would soon be portrayed as a game of seduction, as sexual connotations might have been implied in their speech:

> "But pray, signor, do not believe these stories about my science. Believe nothing of me save what you see with your own eyes."
>
> "And must I believe all that I have seen with my own eyes? ... No, signora; you demand too little of me. Bid me believe nothing save what comes from your lips."
>
> It would appear that Beatrice understood him. There came a deep flush to her cheek ... (RD, 1055)

Yet, while they played their love game, there is a suggestion that they were also playing a private game concerning what had happened the first time they talked. So, even though Beatrice had told him to believe just what he could see with his own eyes, a recollection of the incidents involving the insects might have come to her mind, and made her ask him to believe only what came from her lips, since the words came from her heart, as Hawthorne poses it:

> "I do so bid you, signor", she replied. "Forget whatever you may have fancied in regard to me. If true to the outward senses, still it may be false in its essence; but the words of Beatrice Rappaccini's lips are true from the depths of the heart outward. Those you may believe." (RD, 1055)

Indeed, Beatrice's words might have conveyed truth, but

"while she spoke there was a fragrance in the atmosphere around her, rich and delightful, though evanescent, yet which the young man ... scarcely dared to draw into his lungs" (RD,1055). That atmosphere would again be felt by Giovanni when they approached the shrub, whose fragrance he "recognized as identical with that which he had attributed to Beatrice's breath, but incomparably more powerful" (RD, 1056), since it contained Beatrice's nourishment of life, and although Giovanni dared almost not to breathe the air surrounding Beatrice, he did not hesitate to extend his hand towards the shrub to pluck one of its blossoms. Beatrice, however, kept him from touching death itself through her own touch, which in spite of being poisonous and leaving a mark on his wrist, saved his life:

> ... Beatrice darted forward, uttering a shriek that went through his heart like a dagger. She caught his hand and drew it back with the whole force of her slender figure. Giovanni felt her touch thrilling through his fibres.
>
> "Touch it not!" exclaimed she, in a voice of agony. "Not for thy life! It is fatal!" (RD, 1056)

The agony Beatrice was portrayed as having at that moment seems to have been transferred to Giovanni's wrist then, as her poisonous essence would also be transported to Giovanni's frame; moreover, the narrator's description of the incident suggests Dr. Rappaccini's premeditation, for Beatrice vanished, but her mark would not disappear from the young man's wrist or heart:

> ... hiding her face, she fled from him

> and vanished beneath the sculptured portal. As Giovanni followed her with his eyes, he beheld the emaciated figure and pale intelligence of Dr. Rappaccini, who had been watching the scene, he knew not how long, within the shadow of the entrance. (RD, 1056)

In fact, when Giovanni woke up the following morning, he was also awakened to "a sense of pain" (RD, 1057), and noticed the purple mark which had been printed on his wrist, an element similar to the one included by Hawthorne in " The Birthmark," but having distinct features; Georgiana's mark had been printed by Nature, whereas Giovanni's mark had been made by an unnatural being in an effort to save his life:

> When thoroughly aroused, he became sensible of a burning and tingling agony in his hand - in his right hand- the very hand which Beatrice had grasped in her own when he was on the point of plucking one of the gemlike flowers. On the back of that hand there was now a purple print like that of four small fingers, and the likeness of a slender thumb upon his wrist. (RD, 1057)

Unlike "The Birthmark," where Georgiana's mark had been placed on her left cheek, Giovanni had been stung by an "evil thing" on his right hand, which is symbolically a sign of a good omen, representing power, dexterity and success;[128] nevertheless, the purple print left on Giovanni's right wrist had a sinister connotation, and could be viewed as a sign of a bad omen, for Giovanni's existence, from that moment on, would be irremediably dependent on Rappaccini's garden and doomed to share the same poisonous life Beatrice had been condemned to.

Actually, Giovanni became a constant visitor to

Rappaccini's garden, which would be his dwelling as well, and that suggests he had been turned into another poisonous tree resulting from Rappaccini's experiments, since "a meeting with Beatrice in the garden was no longer an incident in Giovanni's daily life, but the whole space in which he might be said to live" (RD, 1057); Giovanni was not the only one to be affected by his descent into the garden though, considering that, after his visit, Beatrice seemed to depend on Giovanni's presence almost as much as on the shrub for her living:

> She watched for the youth's appearance, and flew to his side with confidence ... If, by any unwonted chance, he failed to come at the appointed moment, she stood beneath the window and sent up the rich sweetness of her tones to float around him in his chamber and echo and reverberate throughout his heart: "Giovanni! Giovanni! Why tarriest thou? Come down!" (RD, 1057)

After having met Beatrice, Giovanni would be once again warned by Professor Baglioni about the effects of an involvement with Rappaccini's daughter; to illustrate that, an anecdote was included by Hawthorne within "Rappaccini's Daughter," an example of *mise en abyme*,[129] since a tale narrated by Baglioni reflects the plot of Hawthorne's short story, and allows Giovanni, as well as the readers, to contemplate the character's doom:

> "... an Indian prince ... sent a beautiful woman as a present to Alexander the Great. She was as lovely as the dawn and gorgeous as the sunset; but what especially distinguished her was a certain rich perfume in her breath ... Alexander, as was natural to a youthful conqueror, fell in love at first sight with this magnificent

> stranger; but ... discovered a terrible secret..."
>
> "Poison was her element of life ... Her love would have been poison - her embrace death. Is not this a marvellous tale?" (RD, 1058)

Relating Baglioni's tale to the main story, we could say that Giovanni Guasconti had been given a present, the chance of approaching Beatrice, conquering her love and being conquered by it; nevertheless, her life and love were poisonous, and the deadly element of her life had already penetrated his body and spread all over his apartment by his own breath, as Baglioni could notice it:

> "... what singular fragrance is this in your apartment? Is it the perfume of your gloves? It is faint, but delicious; and yet, after all, by no means agreeable. Were I to breathe it long, methinks it would make me ill. It is like the breath of a flower; but I see no flowers in the chamber." (RD, 1058 - 1059)

Indeed, the deadly effect which had been initiated by Dr. Rappaccini, through the infusion of poison into Beatrice's frame, had been transferred to Giovanni, and could also be transmitted to other human beings in an endless chain of evil; Giovanni had seduced as well as had been seduced by Beatrice though, and as a man in love, he was portrayed as denying to himself all evidences which confirmed Baglioni's suspicions, and therefore, Baglioni would have to insist and simultaneously offer a foreshadowing of the story's final events:

> "What, then, will be your fate? Beyond a doubt you are selected as the material of some new experiment. Perhaps the result is to be death;

> perhaps a fate more awful still."
> (RD, 1059)

Beatrice Rappaccini had been condemned to a living death by her father's scientific knowledge, and death would also be the result of Rappaccini's experiment involving Giovanni; on the other hand, there seems to be a suggestion that Baglioni would be the one to lead Beatrice to perish, considering that when Baglioni met Giovanni the second time, he noticed the danger the young man was in and Baglioni's speech might have conveyed the idea that he would also interfere in Rappaccini's experiment:

> "The youth is the son of my old friend, and shall not come to any harm ... Besides, it is too insufferable an impertinence in Rappaccini, thus to snatch the lad out of my own hands... and make use of him for his infernal experiments. This daughter of his! It shall be looked to. Perchance, most learned Rappaccini, I may foil you where you little dream of it!"
> (RD, 1053)

Therefore, it might be inferred that, when Baglioni visited Giovanni in his room and offered him an antidote which could rescue Beatrice and bring her "within the limits of ordinary nature" (RD, 1060), he had been moved by a wish of protecting the young man; however, besides protection, Baglioni's speech seems to convey the professor's jealousy in regard to Giovanni and his wish to achieve revenge upon Rappaccini, as Baglioni threatens Beatrice's existence. In this way, we could say that Giovanni was deceived by the professor to take the deadly antidote to her, having become the instrument for Baglioni's revenge and Beatrice's destruction:

> "One little sip of this antidote would have rendered the most virulent poisons of the Borgias innocuous. Doubt not that it will be as efficacious against those of Rappaccini. Bestow the vase, and the precious liquid within it, on your Beatrice, and hopefully await the result." (RD, 1060)

Baglioni left a small silver vial containing what might have been Beatrice's elixir of an ordinary life on a table and Giovanni held then her destiny in his hands. However, Giovanni, who could also be considered a sort of scientist, would be portrayed as performing tests to be reassured of Beatrice's deadly frame and would, indeed, have to face the deadliness of his own nature.

As part of his plan of proving Beatrice to be poisoned and poisonous, Giovanni bought another bouquet of fresh flowers, but before taking it to Beatrice, he was shown looking at his image in the mirror. In fact, "his features had never before possessed so rich a grace, nor his eyes such vivacity, nor his cheeks so warm a hue of superabundant life" (RD, 1061). At that moment, Giovanni's mirror image appears to have revealed a beauty and vivacity similar to the one he had noticed in Beatrice, but as they had been estranged from the human norm and had their features enhanced by poison, the mirror seems to be a reflection of the evidence Giovanni kept denying himself; moreover, since the mirror shows a distorted image of the original it reflects, we might infer that Giovanni's ordinary frame had been affected by Beatrice's touch and breath, and his apparent beauty was a kind of mask hiding the horror of his existence.

Having been deceived by the image created by poison within his frame, Giovanni thought "her poison has not yet insinuated itself into my system. I am no flower to perish in her grasp" (RD, 1061). Nevertheless, as if Giovanni were echoing Beatrice's previous incidents, he would observe flowers wither at his touch and a spider die from his breath. At that moment, Beatrice and Giovanni could be viewed as equal beings, concerning their metabolism, but the physical barrier which had been kept between them during their previous meetings would become even stronger in their last one. Giovanni had been, indeed, poisoned by Beatrice's closeness, but he would turn out to be poisonous to her, since he would offer her the antidote to modify her physical structure and, above all, he would hurt her through words of hatred.

Having been portrayed as an instrument in Rappaccini's hands, used for the achievement of another one of his experiments - and therefore similar to Giovanni who was an instrument in Baglioni's hands - Beatrice was depicted as being unaware of the fact that Giovanni had been transformed into another poisonous flower of her father's garden; thus, Giovani's angry words made her only recognize the hideousness of her fate and he would be depicted as being more offensive in order to show her what had happened to him, proving it to her own eyes by a cruel demonstration of the evil powers he had acquired from her:

> "Behold! this power have I gained from the pure daughter of Rappaccini."
> There was a swarm of summer insects flitting through the air... They circled round Giovanni's head...

> He sent forth a breath among them, and smiled bitterly at Beatrice as at least a score of the insects fell, dead upon the ground. (RD, 1063)

As Beatrice observed Giovanni's undoubtful evidence of the poison within his frame, she realized it had been her father's task, as he had united them in a "fearful sympathy " (RD, 1063); moreover, Beatrice's duality was once again shown, as she recognized her body had been nurtured by poison, but her spirit had not been affected by her body, since she was described as having not meant any harm towards Giovanni:

> "...it was not I! ...I dreamed only to love thee and be with thee a little time, and so to let thee pass away, leaving but thine image in mine heart; for, Giovanni, believe it, though my body be nourished with poison, my spirit is God's creature, and craves love as its daily food." (RD, 1063)

In fact, Giovanni might have done much more harm to Beatrice than she had done through her breath and touch, for his spirit had been affected by the evil inflicted to his body, while her spirit had remained unaffected by her poisonous frame. However, the narrator's description of Giovanni's feelings seem to indicate that he still thought he could redeem her and bring her "within the limits of ordinary nature" (RD, 1063); therefore he took "the little silver vial... from his bosom" (RD, 1064) and told her it contained "a medicine, potent ... and almost divine in its efficacy" (RD, 1064), a vial which Beatrice received altogether with death, fulfilling Baglioni's evil threat:

> She put Baglioni's antidote to her lips;

> and, at the same moment, the figure of Rappaccini emerged from the portal ... As he drew near, the pale man... seemed to gaze with a triumphant expression at the beautiful youth and maiden... he spread out his hands over them in the attitude of a father imploring a blessing upon his children ... Giovanni trembled. Beatrice shuddered nervously, and pressed her hand upon her heart. (RD, 1064)

Deceived by the illusion of success Dr. Rappaccini was portrayed as believing he had achieved - since he had joined Beatrice and Giovanni - while Beatrice passed away, her father would tell her that, due to his science, Giovanni stood "apart from common men" as she had been set apart "from ordinary women;" however, even as she died, Beatrice could not understand what had led him to inflict such a doom upon her, but that would be explained by the scientist:

> "Miserable! ... What mean you, foolish girl? Dost thou deem it misery to be endowed with marvellous gifts against which no power nor strength could avail an enemy... misery, to be as terrible as thou art beautiful? Wouldst thou, then, have preferred the condition of a weak woman, exposed to all evil and capable of none?" (RD, 1064)

Actually, Beatrice had been "endowed with marvellous gifts" of beauty and power but they had led her towards a miserable life, rather than kept her away from it; brought up by poison, she was strong, and yet weak when she faced the evil words of Giovanni's wrath. Moreover, according to Rappaccini's plan, Beatrice would not be exposed to human evil, but would inflict it on anyone who approached her; nevertheless, her portrayal seems to show that the plan had been inverted, for

Beatrice was exposed to evil in her garden of Eden, evil that came from her father, Giovanni and Baglioni, but the girl herself would not inflict pain and death on anyone on purpose.

Besides, as Beatrice Rappaccini passed away,it might also be noticed that she was observed by Dr. Rappaccini, Giovanni and Baglioni, those who had contributed to her death in one way or another. First of all, Dr. Rappaccini, who implored a blessing upon her a little before her death, had previously blessed her like an "evil god" by turning her into a deadly living creature; second, there is a suggestion that Giovanni also killed Beatrice through the poisonous words he directed to her and through his hatred and lack of confidence; finally, Professor Baglioni killed her through his antidote, which destroyed her poison and consequently her life along with it. Indeed, the deadly Beatrice would be the one destroyed by those around her, who proved to be even deadlier than the evil vegetable sisters Beatrice had been caressed by and offered her affection and care to:

> "I am going, father, where the evil which thou hast striven to mingle with my being will pass away like a dream... Farewell, Giovanni! Thy words of hatred are like lead within my heart; but they, too, will fall away as I ascend. Oh, was there not, from the first, more poison in thy nature than in mine?" (RD, 1065)

A "victim of man's ingenuity and of thwarted nature, and of the fatality that attends all such efforts of perverted wisdom" (RD, 1065), Beatrice died at her father's and lover's feet, and only in death she would become an ordinary human being and be joined to mankind. Still, Baglioni would be given

the last word in Hawthorne's short story, since he

> ... looked forth from the window, and called loudly, in a tone of triumph mixed with horror, to the thunder-stricken man of science, -
> "Rappaccini! Rappaccini! and is *this* the upshot of your experiment!" (RD, 1065)

Baglioni's comments, conveyed "in a tone of triumph... and horror," might have expressed the professor's ambiguous feelings the moment he reached success upon his rival at the cost of Beatrice's death; furthermore, Hawthorne's ironical tone, already examined in his preface and present throughout the story, might have been implied in Baglioni's last statement, considering that "the upshot" of Rappaccini's experiment turned out to be his failure and defeat to his adversary. In addition, Rappaccini's failure could also be seen as an alchemical one, since he had attempted at keeping Beatrice's body and soul away from evil, but he was portrayed as having employed evil itself for that purpose.

Dr. Rappaccini, who "would sacrifice human life, his own among the rest, or whatever else was dearest to him, for the sake of adding so much as a grain of mustard seed to the great heap of his accumulated knowledge" (RD, 1048), would not be satisfied with an "earthly"[130] child, an ordinary being liable to evil and sin; his science had already produced the shrub which suggests a relationship to a vegetable alchemical vessel and his portrayal suggests a resemblance to the figure of the alchemist who is interested in the cleansing of the soul, and for that purpose he tries to find curative vegetable agents.[131] The scientist's characterization includes the belief "that all

medicinal virtues are comprised within those substances which we term vegetable poisons" (p.1048); thus, we might say that Rappaccini's usage of the shrub's poisonous sap as the medicinal element of Beatrice's life, illustrates his attempt at keeping her body and soul virtuous, apart from human evil. However, Beatrice had been set apart from the condition of ordinary women - estranged from the human norm by having a poisonous system - and her name, which means blessed, happy or the one who makes someone happy,[132] becomes deeply ironical: her sight might have been a blessing but her touch represented death, and leading an "agonizing life" she could never find or bring happiness to any human being.

In this way, we could say that as an alchemist Dr. Rappaccini had not found the philosopher's stone, or Nature's secret since "o verdadeiro alquimista vê Deus em todas as coisas, transforma o mal do mundo em bem, mostra-se protector do seu próximo"[133] and Rappaccini had not transformed good into evil, and had not protected those close to him, even though he claimed having meant to protect Beatrice.

Indeed, both in "Rappaccini's Daughter" and in "The Birthmark," Hawthorne seems to have portrayed men obsessed by the idea of good and evil. If we draw a parallel between the two short stories, we find out their "heroes" - Aylmer and Giovanni - might be closer to "antiheroes," for they mean to achieve the salvation of Georgiana and Beatrice, but the scientists become the women's murderers.

Whereas Aylmer tried to remove a mark he saw as a sign of evil, a mark placed upon Georgiana's cheek by Nature itself, Giovanni attempted at removing the evil Dr. Rappaccini had

placed within Beatrice's frame. Nevertheless, as Aylmer removed the birthmark, he placed the evil from his own heart and obsession within Georgiana's heart, and Giovanni offered Beatrice the antidote for her poisonous frame, but he had already inflicted upon her another sort of poison - hatred. In this way, we could say that these "heroes" tried to protect their beloved ones from signs of or influences from external evil and, ironically, placed evil within the women's hearts.

Even though Georgiana's birthmark might have expressed her *shadow* and Beatrice's frame might have been poisonous, they seem to have been portrayed as beautiful, virtuous, capable of conveying joy and love; their description seems to indicate they accepted their nature or doom, their good and evil, and they might have reached individuation had they not suffered the interference of Aylmer and Giovanni. They could not accept the women they had been introduced to the way they were, altered their structures and removed an essential part of a human being's life - the *shadow*; considering that individuation involves facing the *shadow* and accepting its existence, Aylmer and Giovanni seem to have destroyed the possibility of individuation, which is a natural process, through their interference and obsession.

NOTES

[1]HOELTJE, Hubert H. Inward Sky : the Mind and Heart of Nathaniel Hawthorne. Durham: Duke University Press, 1962. p.289.

[2]BELL, Millicent. Hawthorne's View of the Artist. New York : State University of New York, 1962. p.72.

[3]BELL, p.182.

[4]HAWTHORNE, Nathaniel. The Scarlet Letter. New York: Dell, 1960. p.229.

[5]BELL, p.18.

[6]BELL, p.18.

[7]LEVIN, Harry. The Power of Blackness. New York : A. Knopf, 1958. p.60.

[8]LEVIN, p.60.

[9]HAWTHORNE, Nathaniel. Rappaccini's Daughter. In:___. The Complete Novels and Selected Tales of Nathaniel Hawthorne. New York : Random House, 1937. p.1046.

[10]HUTIN, Serge. A Alquimia. Lisboa: Livros do Brasil, [197 -] . p.16-17.

[11]According to HUTIN, "a Alquimia é encarada como uma técnica de salvação, que visa libertar a centelha da luz eterna caída nas trevas da matéria". (p.46)

[12]HUTIN has stated that "o objetivo do alquimista não era procurar o ouro material: era a depuração da alma, as metamorfoses progressivas do espírito. Os 'metais vis' eram os desejos e as paixões terrestres, tudo o que entrava o desenvolvimento do ser humano autêntico. A Pedra filosofal era o homem transformado pela transmutação mística". (p.15)

[13]GILCHRIST, Cherry. A Alquimia e seus Mistérios : História Concisa da Filosofia e Prática da Alquimia desde sua Origem até o Século XX : avaliação da tradição hermética ocidental. São Paulo : Ibrasa, 1988. p.22,23,24.

[14]GILCHRIST, p.154. JUNG has also pointed out that "alquimia vê o lado escuro do mundo e da vida não como já superado, mas faz dele um campo específico de atuação". (JUNG, C.G. Mysterium Coniunctionis . Petrópolis: Vozes, 1985. p.48).

[15]BELL, p.X.

[16]BELL, p.185.

[17]All further quotations will be taken from the Random House 1937 edition of "The Birthmark," its page numbers indicated in parentheses.

[18]BELL, p.18.

[19]CIRLOT, Juan Eduardo. Dicionário de Símbolos. São Paulo : Moraes, 1984. p.372.

[20]DORNEUS. De Tenebris contra Naturam, quoted by JUNG, Mysterium Coniunctionis, p.30.

[21]JUNG, C.G. O Espírito na Arte e na Ciência. Petrópolis: Vozes, 1985. p.92.

[22]JUNG, O Espírito na Arte e na Ciência, p.92.

[23]CHEVALIER, Jean, GHEERBRANT, Alain. Dicionário de Símbolos. Rio de Janeiro: J.Olympio, 1988. p.341-342.

[24]GRILLOT de GIVRY. Le musée des sorciers, mages et alchimistes, quoted by CHEVALIER, GHEERBRANT, p.342.

[25]GILCHRIST, p.31.

[26]CHEVALIER, GHEERBRANT, p.38.

[27]CIRLOT, p. 124.

[28]CHEVALIER, GHEERBRANT, p. 141.

[29]CHEVALIER, GHEERBRANT, p. 143.

[30]CHEVALIER, GHEERBRANT, p. 944.

[31]CIRLOT, p. 180.

[32]SAMUELS, A., SHORTER, B., PLAUT, F. Dicionário Crítico de Análise Junguiana. Rio de Janeiro: Imago, 1988. p.51.

[33]HUTIN, p.45.

[34]JUNG, Mysterium Coniunctionis, p. 138.

[35]EMERSON, R.W. Behavior. In: WOLFE, Don M., WIENER, Harvey S. (ed.). American Literature . Cincinnati, McCormick-Mathers, 1966. v.1. p.130.

[36]JUNG, Estudos Sobre Psicologia Analítica. Petrópolis: Vozes, 1981. p.13.

[37]SAMUELS, SHORTER, PLAUT, p.207.

[38]Considering the story of Pygmalion, as it has been translated by Thomas BULFINCH, "Pygmalion saw so much to blame in women that he came at last to abhor the sex, and resolved to live unmarried. He was a sculptor, and had made with wonderful skill a statue of ivory, so beautiful that no living woman came anywhere near it... Pygmalion admired his work, and at last fell in love with the counterfeit creation... He caressed it... laid her on a couch spread with cloths of Tyrian dye, and called her his wife... The festival of Venus was at hand... When Pygmalion had performed his part in the solemnities, he stood before the altar and timidly said, 'Ye gods, who can do all things, give me, I pray you, for my wife' - he dared not say 'my ivory virgin', but said instead - 'one like my ivory virgin.' Venus... heard him... and as an omen of her favour, caused the flame on the altar to shoot up thrice in a fiery point into the air. When he returned home, he went to see his statue, and leaning over the couch, gave a kiss to the mouth. It seemed to be warm... It was indeed alive! ... The virgin felt the kisses and blushed, and opening her timid eyes to the light...Venus blessed the nuptials she had formed, and from this union Paphos was born..." (OVID. The story of Pygmalion, Metamorphoses X, as translated by BULFINCH, Thomas. The Age of Fable. In: DOUBLEDAY, Neal Frank (ed.). Hawthorne : Tales of his Native Land. Boston: D.C. Heath, 1962. p.174-175). "Hawthorne would have read the Pygmalion story in Latin in his school days" (DOUBLEDAY, p.174), and he might have used it as the basis for "The Birthmark;" however, we may notice that Pygmalion's story has been inverted in Hawthorne's tale, for Aylmer's search for perfection grants Georgiana neither life nor love.

[39]According to CHEVALIER, GHEERBRANT, "o coração é, de fato, o centro vital do ser humano, uma vez que responsável pela circulação do sangue". (p.280)

[40]CHEVALIER, GHEERBRANT, p. 282.

[41]GILCHRIST, p.32.

[42]HUTIN has stated that "os quatro elementos (Água, Terra, Ar, Fogo) não designam as realidades concretas de que têm os nomes. São *estados*, modalidades da matéria". (p.102)

[43]GILCHRIST, p. 33.

[44]CHEVALIER, GHEERBRANT, p.801.

[45]CHEVALIER, GHEERBRANT, p. 549.

[46]GILCHRIST, p.62.

[47]CHEVALIER, GHEERBRANT, p.213

[48]CHEVALIER, GHEERBRANT, p.931-932.

[49]CHEVALIER, GHEERBRANT, p.654.

[50]CHEVALIER, GHEERBRANT, p.709.

[51]CHEVALIER, GHEERBRANT, p.850.

[52]CHEVALIER, GHEERBRANT, p.68.

[53]COHEN, Hennig. A Comic Mode of the Romantic Imagination: Poe, Hawthorne, Melville. In: RUBIN, Louis D. (ed.) The Comic Imagination in American Literature. Washington : Forum, 1983. p.91-92.

[54]EDINGER, Edward F. A Criação da Consciência: o Mito de Jung para o Homem Moderno. São Paulo: Cultrix, 1987. p. 15. JUNG has stated that, for the alchemists, o que a natureza deixa imperfeito, a arte aperfeiçoa..."

[55]CHEVALIER, GHEERBRANT, p.441.

[56]CIRLOT, p.163.

[57]CHEVALIER, GHEERBRANT, p.723.

[58]CHEVALIER, GHEERBRANT, p.437.

[59]GUÉNON, René. Os Símbolos da Ciência Sagrada .São Paulo: Pensamento, [198-] . p.291.

[60]FRANZ, Marie-Louise. Alquimia: Introdução ao Simbolismo e à Psicologia. São Paulo: Cultrix, 1980. p.11.

[61]GILCHRIST, p.63-64. The alchemical stages were described as follows:"1. *Sublimação:* 'A elevação de uma coisa seca pelo fogo, com aderência ao vaso.' Isto elimina as impurezas mais óbvias da primeira matéria. 2. *Descida:* É mais aquecimento e purificação da substância, que repousa sobre um suporte perfurado. 3. *Destilação:* A matéria é aquecida; são emitidos vapores que se deixa condensar e escorrer de novo para o vaso ou para um recipiente separado. 4. *Calcinação:* 'A pulverização de uma coisa pelo fogo'. Outro estágio de purificação, que, segundo se diz, solta o "enxofre" restritivo e liberta o "mercúrio". 5. *Solução:* 'A redução de uma coisa seca a água'. Para isso são usados líquidos ácidos especiais. 6. *Coagulação:* 'A redução de uma coisa líquida a substância sólida pela privação de umidade'. Aqui também é usado fogo para expulsar o líquido excessivo. 7. *Fixação:* Processo que faz 'uma coisa fugitiva permanecer e suportar o fogo'. 8. *Ceração:* 'O amolecimento de uma coisa dura, não fusível em liquefação'. É fazer com que uma matéria adquira a consistência de cera para tornar mais fácil seu uso".Another version presented by RIPLEY, George in his Twelve Gates described the stages as:"1. *Calcinação:* É a purgação do primeiro material, mas não deve diminuir sua umidade e, por isso, o exigido não é simples queima ou corrosão. 2. *Solução:* A matéria é dissolvida em uma água que não molha a mão. Tudo deve ser realizado em um único vaso. Solução traz à luz o que está oculto. 3. *Separação:* O sutil é separado do grosseiro; a terra permanece embaixo enquanto o espírito sobe. 4. *Conjunção:* Naturezas contrárias entre si (macho

e fêmea, enxofre e mercúrio) são unidas. 5. *Putrefação:* Os corpos devem ser mortos pelo calor para que possa ocorrer a regeneração. 6. *Congelamento:* Calor temperado é usado para produzir a desejada brancura e fixar os espíritos na pedra branca. 7. *Cibação:* A matéria seca deve ser alimentada com "carne" e "leite". 8. *Sublimação:* Processo que dura quarenta dias, para tornar o corpo espiritual e o espírito corporal. 9. *Fermentação:* "Ouro" com "ouro" deve ser fermentado. Isto torna-o mais ativo. 10. *Exaltação:* É um processo semelhante à sublimação e Ripley indica o poder que é gerado, citando a Escritura: "Cristo disse: "Se eu sou exaltado, então devo trazer todas as coisas a mim". 11. *Multiplicação:* O elixir produzido é aumentado em quantidade, processo que não envolve a manufatura de elixir adicional. 12. *Projeção:* É o uso da Pedra para transformação".

[62]CHEVALIER, GHEERBRANT, p.303.

[63]CHEVALIER, GHEERBRANT, p.836.

[64]CHEVALIER, GHEERBRANT, p.800.

[65]JUNG, Mysterium Coniunctionis, p. 121.

[66]FRANZ, p.67.

[67]GILCHRIST, p. 131. As to PARACELSUS, "da alquimia ele tirou o princípio de que um veneno pode conter muita coisa boa. Veneno, diz ele, é um termo relativo -'tudo em si próprio é perfeito'; só quando são considerados os usos de uma coisa é que nós a rotulamos de venenosa ou nociva: 'Lembrai-vos de que Deus formou todas as coisas perfeitas, no que se refere a sua utilidade para si próprias, mas imperfeitas para outros. Aí repousa o fundamento da entidade de veneno'."(p. 132)

[68]It has been pointed out that "um livro fechado significa a matéria virgem. Se está aberto, a matéria está fecundada. Fechado, o livro conserva seu segredo. Aberto, o conteúdo é tomado por quem o investiga". (CHEVALIER, GHEERBRANT, p.555)

[69]HUTIN, p. 100. JUNG has also stated that "desde Paracelsus se destacava principalmente a tríade: sulphur - mercurius - sal, que era imaginada como a correspondência para a Trindade (de Deus)". (Mysterium Coniunctionis, p.177).

[70]CHEVALIER, GHEERBRANT, p.797.

[71]JUNG, Mysterium Coniunctionis, p. 244.

[72]LONGMAN Dictionary of Contemporary English. Harlow, 1986. p.1067.

[73]CHEVALIER, GHEERBRANT, p.420.

[74]CHEVALIER, GHEERBRANT, p. 176.

[75]LONGMAN Dictionary of Contemporary English, p.638.

[76]CHEVALIER, GHEERBRANT, p. 15.

[77]CHEVALIER, GHEERBRANT, p.20

[78]CIRLOT, p.265.

[79]CHEVALIER, GHEERBRANT, p.169.

[80]CHEVALIER, GHEERBRANT, p.142, 944, 945.

[81]CHEVALIER, GHEERBRANT, p. 473.

[82]CHEVALIER, GHEERBRANT, p.860.

[83]CHEVALIER, GHEERBRANT, p. 303.

[84]CIRLOT, p. 125.

[85]CHEVALIER, GHEERBRANT, p. 570.

[86]CHEVALIER, GHEERBRANT, p. 570.

[87]FRANZ, p. 141-142.

[88]MANSUR GUÉRIOS, Rosário Farâni. Dicionário Etimológico de Nomes e Sobrenomes. São Paulo: Ave Maria, 1973. p. 54, 135.

[89]CHEVALIER, GHEERBRANT, p.127, 128.

[90]BELL, p. 183.

[91]BELL, p. 183, 184.

[92]STOVALL, Floyd, quoted by BELL, p.184.

[93]JUNG, C.G. Aion : estudos sobre o Simbolismo do Si Mesmo. Petrópolis : Vozes, 1986. p. 65.

[94]SAMUELS, SHORTER, PLAUT, p.57.

[95]JUNG, Estudos Sobre Psicologia Analítica, p. 164.

[96]POE, Edgar Allan. The Oval Portrait. In: ____. Tales and Poems . New York: Modern Library, 1965. p. 292.

[97]COHEN, p.89.

[98]COHEN, p. 89.

[99]COHEN, p. 90.

[100]COHEN, p.90.

[101]LEVIN, p. 62.

[102]All further quotations will be taken from the Random House 1937 edition of "Rappaccini's Daughter," its page numbers indicated in parentheses.

[103]JUNG, Mysterium Coniunctionis, p. 202. Still according to JUNG," entre os alquimistas, o Paraíso é um símbolo popular do *albedo* [alvura] , isto é, do estado de inocência readquirido, e sua fonte é um símbolo também popular da 'áqua permanens'." (JUNG, Aion, p. 224).

[104]CHEVALIER, GHEERBRANT, p. 84.

[105]GUÉNON has stated that "o crescimento do vegetal é, em parte, aéreo, mas também, subterrâneo, o que implica de certo modo uma dupla natureza que corresponde ainda em certo sentido à 'Árvore da Vida' e à 'Árvore da Morte'." (p. 291)

[106]THE HOLY BIBLE. New York : Nelson, 1952. Genesis 2:9.

[107]Regarding the central position of the trees, GUÉNON has mentioned that "o centro... é o ponto de partida de uma 'irradiação' comparável à luz". (p.101).

[108]CHEVALIER, GHEERBRANT, p. 85.

[109]According to THE HOLY BIBLE, "The Lord God took the man and put him in the garden of Eden to till it and keep it. And the Lord God commanded the man, saying, 'you may freely eat of every tree of the garden; but of the tree of the knowledge of good and evil you shall not eat, for in the day that you eat of it you shall die." (Genesis 2:15-17)

[110]CHEVALIER, GHEERBRANT, p. 219. It has been pointed out that "o Centro é antes de mais nada o Princípio, o Real absoluto; o centro dos centros não pode ser senão Deus".

[111]CHEVALIER, GHEERBRANT, p. 219.

[112]CHEVALIER, GHEERBRANT, p. 944.

[113]JUNG, L'homme et ses symboles, quoted by CHEVALIER, GHEERBRANT, p. 89.

[114]CHEVALIER, GHEERBRANT, p. 512.

[115]CIRLOT, p. 319.

[116]As it has been previously mentioned in "The Birthmark", "o canto... é o sopro da criatura a responder ao sopro criador". (CHEVALIER, GHEERBRANT, p.176) .

[117]LONGMAN Dictionary of Contemporary English, p.1221.

[118]LEVIN, p. 48.

[119]CHEVALIER, GHEERBRANT, p. 640.

[120]CHEVALIER, GHEERBRANT, p. 640.

[121]CHEVALIER, GHEERBRANT, p. 101.

[122]LEVIN, p. 41.

[123]CHEVALIER, GHEERBRANT, p. 968.

[124]COOPER, J.C. Taoísmo : o caminho do místico. São Paulo: Martins Fontes, 1984. p. 28, 29.

[125]COOPER, p. 30.

[126]JUNG, Mysterium Coniunctionis, p. 95.

[127]CHEVALIER, GHEERBRANT, p. 808. It has been mentioned that "o segredo é... ligado à idéia de tesouro e tem os seus guardiães. O segredo é também fonte de angústia pelo seu peso interior, tanto para aquele que o guarda quanto para aqueles que o temem".

[128]CHEVALIER, GHEERBRANT, p. 342.

[129]Concerning the *mise en abyme*, "este procedimento de representação narrativa anuncia expressivamente aquilo que nele se concretiza: numa narrativa... observa-se a própria narrativa ou um dos seus aspectos significativos, como se no discurso se projectasse 'em profundidade' uma representação reduzida, ligeiramente alterada ou figurada da história em curso ou do seu desfecho". (REIS, Carlos, LOPES, Ana Cristina M. Dicionário de Narratologia. Coimbra : Almedina, 1987. p.225).

[130]Considering the symbolism of the *earth*, it represents "a virgem penetrada pela lâmina ou pelo arado, fecundada pela chuva ou pelo sangue, o *sêmen* do céu". (CHEVALIER, GHEERBRANT, p. 879). As the blade and the plough might be related to male sexual symbols, the symbolism of the *earth* implies sexual union and fecundation, which were removed from Beatrice's world by Dr. Rappaccini.

[131]GILCHRIST, p. 106.

[132]MANSUR GUÉRIOS, p. 65.

[133]HUTIN, p. 136.

5 CONCLUSION

As stated in the introduction, the aim of our thesis was to analyze in depth three of Hawthorne's short stories - "The Minister's Black Veil," "The Birthmark," and "Rappaccini's Daughter" - and to study the sort of transformation their characters go through, using as a main guideline Jung's theory of the process of individuation, metaphorically represented by the alchemical process. We hope we have shown how Hawthorne's characters, depicted as "scientists of the body and soul," have attempted to achieve redemption from man's original fall, and performed alchemical experiments either upon themselves or upon the ones close to them, experiments which failed, on the one hand, since they showed man could no longer be redeemed, but were successful in emphasizing the doom of man's sinful nature.

As the main objectives of our study, we proposed to examine Hawthorne's works, in an attempt to show that the fictional universe of his stories as well as the characters created by him suggest a link to the search of the philosopher's stone, the maximum achievement concerning alchemy; however, their achievements would not reach man's maximum psychological achievement, individuation, but would turn out to be a sin against the *self*, considering that the characters' transformational process makes them face isolation and disintegration,

and that reveals Hawthorne's pessimistic point of view on the possibility of man's redemption from his evil nature.

In order to achieve our aims, first of all, we analyzed the short story "The Minister's Black Veil," which shows Hawthorne's portrayal of a character who suggests a relationship to a spiritual alchemist. The veiling of the character's face seems to be connected to the first stage of the alchemical process - *nigredo* - which leads towards light through darkness, and it could therefore mean meeting the *shadow* described in Jung's theory; moreover, Mr. Hooper divests himself of his *persona,* and the space behind his veil becomes a hiding place, as well as a revelation of *self,* an invitation to reflect upon the veil that covers and uncovers man's evil face and heart.

Following "The Minister's Black Veil," we examined "The Birthmark," a story which reflects man's pursuit of perfection and elimination of the birthmark of mankind, a mark of sin upon a woman's face, where Hawthorne seems to have demonstrated how futile and sinful man's attempt at the elimination of the evil that belongs to man's own nature is. Aylmer intends to erase Georgiana's birthmark and he performs an alchemical operation to cleanse her body and soul, and that suggests a relationship to the *albedo,* which means purification. However, the scientific cleansing of Georgiana ends up staining the natural *albedo* implied in her pale face and erasing the *rubedo* represented by the crimson mark upon her cheek, which is connected to regeneration; moreover, the possibility of a *coniunctio,* union of opposites, also indicated by her paleness and crimson mark, is ruined by Aylmer's experiment, and he does not allow Georgiana

to reach individuation, to remain whole. The alchemist depicted by Hawthorne in "The Birthmark" cannot accept the presence of evil within his wife's nature and, in this way, he regenerates her body, but degenerates her life.

As our next step, we analyzed "Rappaccini's Daughter," a tale about the alchemical cleansing of a body and soul, placed by Hawthorne in an "infernal garden of Eden," where evil deviations from Nature's norms are depicted as the product of man's scientific knowledge. Concerning alchemy, we might say that *rubedo* is implied in the shrub's purple blossoms and, consequently, in Beatrice's frame, because of her clothing and similarity to the shrub; nevertheless, there seems to be an artificial *rubedo* taking place in Rappaccini's garden, and the characters find only an apparent regeneration from the Fall. Once again, "Rappaccini's Daughter" would prove Hawthorne's disbelief in man's ability to be redeemed from his sinful nature, as regeneration becomes death and evil is used as medicine for the removal of evil.

Therefore, our study has demonstrated how the physical, spiritual or psychological development reached by the characters portrayed by Hawthorne in the stories we have analyzed, do not reveal an achievement of a sense of wholeness, but detachment from any social group. In this way, Hawthorne's characters are depicted as being allowed neither to integrate their opposing forces, nor to be integrated into the social environment, and that relates to the author's "theme of the outcast ... [which] may be said to be Hawthorne's chief preoccupation as a writer."[1]

Still, concerning what the "scientists" created by

Hawthorne seem to have achieved - a realization of man's darkness, awareness of the existence of good and evil within the same being, and an ephemeral accomplishment of beauty and perfection - our study has evidenced, as a point of paramount significance, that "in his fiction Hawthorne shows us repeatedly that he felt no achievement of personal development to be worth the price of exclusion from the hand-in-hand of common brotherhood."[2] Indeed, Hawthorne's characters were basically portrayed as detached from the ordinary world, set apart from the human chain of brotherhood, either by their own choice or by an imposition, viewed as solitary people whose inherent ability of achieving individuation would not be fulfilled.

Finally, we would like to point out that, as Hawthorne stated in The Marble Faun, "Nobody ...ought to read poetry, or look at picture or statues, who cannot find a great deal more in them than the poet or artist has actually expressed. Their highest merit is suggestiveness":[3]

> Uma obra-prima é como um sonho que apesar de todas as suas evidências nunca se interpreta a si mesmo e também nunca é unívoco. Nenhum sonho diz: 'Você deve', ou 'esta é a verdade'; ele apenas propõe uma imagem, tal como a natureza que faz uma planta crescer. Compete a nós mesmos tirar as conclusões.[4]

In fact, Hawthorne's works possess that power of suggestiveness, proposing images to be unveiled, leading his readers into a universe located between what is real and ethereal, ephemeral and eternal, mysterious and yet illuminating.

Quite right is Bachelard when he says that "a tinta de escrever, por suas forças de alquímica tintura, por sua vida colorante, pode fazer um universo, se apenas encontrar seu sonhador".[5]

NOTES

[1]BELL, Millicent. Hawthorne's View of the Artist. New York: State University of New York, 1962. p.71.

[2]BELL, p.24.

[3]HAWTHORNE, Nathaniel. The Marble Faun. In: ___. The Complete Novels and Selected Tales of Nathaniel Hawthorne. New York: Random House, 1937. p.808.

[4]JUNG, C.G. O Espírito na Arte e na Ciência. Petrópolis: Vozes, 1985. p.93.

[5]BACHELARD, Gaston. O Direito de Sonhar. São Paulo: Difel, 1985. p.46.

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