ANOTHER MAN IN ANOTHER WORLD
An Experimental Interpretation of Hawthorne's 'Wakefield'

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INTRODUCTION

When he wrote the essay, "On Solitude," in *The Spectator*,(1) Hawthorne, child as he was, had grasped a definite conception of the proper state of human existence in the man-made society and in the God-made universe. Since then his conception of that, which can be said to be founded on a prevailing idea of the "Chain of Being" system "through the Middle Ages and down to the late eighteenth century,"(2) had never changed throughout his life. Moreover, he had already had his lifelong fundamental conviction and ideal of the proper and desirable state of the human existence in the society. The essay reads;

> "Man is naturally a sociable being; not formed for himself alone, but destined to bear a part in the great scheme of nature. All his pleasures are heightend, and all his griefs are lessened, by participation. It is only in Society that the full energy of his mind is aroused, and all its powers drawn forth."(3)

His life and feeling, however, fluctuated between the ideal and his natural propensity for solitude. In his early notebook, he said, "What would a man do, if he were compelled to live always in the sultry heat of society, and could never bathe himself in cool solitude?"(4) In one of his sketches, "Footprints on the Sea-shore," he set forth the same idea: "the health and vigor of his spirit require him sometimes to steal away 'from the sultry sunshine of the world, to plunge into the cool bath of solitude.'"(5) And, what was more, against his ideal, he sometimes thought that the most desirable mode of human existence "might be that of a spiritualized Paul Pry, hovering invisible

(1) *The Spectator* is his juvenilia weekly newspaper which was modeled on the *Spectator* papers of Addison and Steele, and probably on the local papers of the day. It was only published from August 21, 1820 to September 18 of that year, and probably circulated among his immediate family.
(2) Arthur O. Lovejoy, *The Great Chain of Being* (Cambrige, Mass., 1963), p. 59.
(3) E. Waggenknecht, *Nathaniel Hawthorne: Man & Writer* (New York: Oxford University Press, 1961), p. 80.
(4) Arlin Turner, *Nathaniel Hawthorne: An Introduction & Interpretation*, (New York: Barnes & Noble, Inc., 1961), p. 35.
(5) *Loc. cit.*

round man and woman, witnessing their deeds, searching into their hearts, borrowing brightness from their felicity and shade from their sorrow, and retaining no emotion peculiar to himself."[6]

Judging from these two opposites within himself,[7] Hawthorne might be destined to observe the men who did not, nor could, participate in the society to which they naturally belonged, and destined to pursuit, without or within them, what would prevent them from taking part in it or reopening an intercourse with it. Thus Hawthorne found out many such people in his keen observation combined with brilliant dark speculation on man as a whole, and especially in his reading. and, what was more, he did, or he thought he did, such a man in himself in what was called his "Solitary Years."[8] Therefore, it is no wonder that we should notice that almost all of his major characters from his earliest writings to his last unaccomplished ones; from *Fanshawe* or "The Hollow of the Three Hills"[9] to *Dr. Grimshawe's Secret, Septimius Felton, The Ancestral Footstep*, and *The Dolliver Romace*; they are more or less men in isolation. Or they are all walking with some shadow of the isolation. According to Austin Warren, they are "the isolated introspectionists."[10]

The isolation, which almost always appears in Hawthone's works, can be said to be one of his major themes. Therefore, we may consider that the problem of the isolation gives us a good starting point in many cases of studying them. In this short paper, taking up one of his early tales, "Wakefield," I am going to set forth what Hawthorne thought the isolation was, or what he thought the isolated man was, and what the author feared for that.

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(6) Malcolm Cowley, "The Introduction," *The Portable Hawthorne* (New York, The Viking Press, 1948), p. 3.

(7) The problem of the existence of these two opposites within the author is an important problem which has been repeatedly treated by his every biographer, critical and straight, since his first critical biogropher, G. P. Lathrop, posed it in his book, *A Study of Hawthorne* (Boston: Houghton Mifflin Co., 1893).

(8) It is the title of a chapter in *Nathaniel Hawthorne: A Bioraphy* written by Randall Stewart (New Haven, Yale University Press, 1948). Under the title of "The 'Solitary Years' 1825—1837," Stewart set forth about Hawthorne's life for twelve years in Salem, from the year of his graduation from Bowdoin college to that of the publication of his first *Twice-Told Tales.*

(9) The tale, a fantasy of the heart of the isolated woman from her family, is an extant one of *Seven Tales of My Native Land*, Hawthorne's first collection of tales, but not realized.

(10) Austin Warren, "Nathaniel Hawthorne," *Rage for Order: Essays in Criticism.* (lst ed., Chicago, University of Chicago Press, 1948), (University of Michigan Press, Ann Arbor Paperbacks), p. 88.

I

ANOTHER MAN IN ANOTHER WORLD

Among his early tales and sketches, "Wakefield" conveys to us a relatively clear view of the idea of isolation of Hawthorne's. Some critics consider Wakefield, the title character, as a prototype of the isolated men in his works. And we are also able to know about that in his famous appreciative letter to Longfellow, one of his classmates in Bowdoin college, who had kindly reviewed his first collection of tales, *Twice-Told Tales*.

"Wakefield" is a very short sketch-like tale of a Wakefield, who has followed the life of isolation for twenty years since he just whimsically left his wife's side. The situation of his is in its literal sense that of "a spiritualized Paul Pry." And the same kind of situation of his, "alone in a crowd or at the edge of a crowd,"(11) repeatedly appears in Hawthorne's works from the beginning to the end.

The setting of the tale, however, is unusual. It is not his proper New England, proper to almost all of his tales and novels(12) except *The Marble Faun*, but London. None of his own Puritan who haunt his works appear in it, either. In these two respects, it is a rare tale among his works. And what is more favourable for working out the present problems, his proper problem of sin is not attached to it, either. The life of the isolated man in a crowd comes to the fore of it. These are the reasons why I said above that the tale gave us a relatively clear idea of Hawthorne's isolation, and also why I am going to take it up in making a research on the problems.

In the first two paragraphs of the tale, Hawthorne told us the outline of the anecdote which he said he had read "in some old magazine or newspaper," and the reasons why he made up the tale of it.

As for the source of the tale, Howthorne just said that he had found out the anecdote "in some old magazine or newspaper," but the fact will probably be that he had got it in *William King's Political and Literary Anecdotes of His Own Time* (1819, pp. 237—245).(13) This is one of his usual practices on the matter of the sources

(11) Arlin Turner, *op. cit.*, p. 38.
(12) In the preface to *The House of the Seven Gables*, Hawthorne called himself a romancer, not a novelist. But we may consider his four long romances as novels in the broadest sense of the word.
(13) Arlin Turner, *loc. cit.*

of his works. He usually concealed them from the readers as far as the verisimilitude of his writings had not been lost, or he gave them his imaginary ones instead of the real. The most successful example for the latter can be said to be that of that famous document of Mr. Surveyor Pue in "The Custom House," the preface to *The Scarlet Letter*. But now suffice it to say so much for the matter of his treatment of sources for his works, since it is not in direct relationship with the present problems.

One of the reasons why he wrote the tale is his penetrating conviction of the authenticity of the anecdote. Another is his intuitive perception of the possibility of repetition of this eccentricity lurking in human nature, that is, his perception of what he called "what is common to human nature"(14) in the vagary. He subtly expresses these as follow:

> "IN SOME old magazine or newspaper I recollect a story, *told as truth*, of a man……But *the incident*, though of the purest originality, unexampled, and probably never to be repeated, *is one*, I think, *which appeals to the generous sympathies of mankind. We know, each for himself, that one of us would perpetrate such a folly, yet feel as if some other might. To my own contemplations, at least, it has often recurred, always exciting wonder, but with a sense that the story must be true, and a conception of its hero's character.*"(15)

Still another is that he, though he was not a mere moralist, could read a moral into the anecdote of the vagary. He said, "Thought has always its efficacy, and *every striking incident its moral.*"(16) In another word, it is his literary and practical——practical at least at that time, for he himself thought that he was such a character, apart from the long debated problem whether he was really such a man or not——interest in "a character alone in a crowd or at the edge of a crowd." And this will be nearest the core of the matter. In the eccentric life of the man in the anecdote Hawthorne perceived a typical life of a man in isolation in which he was literarily and practically interested.

In order to emphasize the possibility which I mentioned above, and to make the moral more impressive, Hawthorne let none of his Puritan appear in the tale, and did not make its setting his New England, but he shaped out a mediocrity of Wakefield in the city of London. In the third paragraph, Hawthorne introduces us what kind of man Wakefield was. The author described him as a married man of middle age, with

(14) G. P. Lathrop, *A Study of Hawthorne* (Boston: Houghton Mifflin Company, 1879) p. 286.
(15) Malcolm Cowley (ed.), *The Portable Hawthorne* (New York: The Viking Press, 1948), pp. 136—137. (Italics not in the original.)
This way of looking at things of his is probably an immediate and unextinguishably deep influence, partly of John Bunyan on him, who was his most favorite writer throughout life, and partly of that of the Puritan's.
(16) *Ibid.*, p. 137. (Italics not in the original.)

"a certain sluggishness," no imagination, "a cold but not depraved nor wandering heart, and mind never feverish with riotous thoughts, nor perplexed with originality." Hawthorne positively tried to deny the existence of pecuriality in Wakefield's character, which was to lead him to such an eccentricity.

In the latter part of the paragraph, however, through the eyes of his wife who knows him best, Hawthorne gives us some hints of the possibility of his eccentricity in him, not clearly but ambiguously as usual.

> "She, without having analyzed his character, was partly aware of *a quiet selfishness*, that had rusted into his inactive mind; of *a peculiar sort of vanity*, the most uneasy attribute about him; of *a disposition to craft*, which had seldom produced more positive effects than the keeping of petty secrets, hardly worth revealing; and lastly, of what she called *a little strangeness*, sometimes, in the good man. This latter quality is indefinable, and perhaps non-existent."(17)

Among these four things which I italicized, the former two, "a quiet selfishness" and "a peculiar sort of vanity" in him, Hawthorne probably thought, was the main causes of his whimsical deed and his long eccentric life to follow. I am going to set forth the matter later.

At "the dusk of an October evening," as well as Young Goodman Brown, the title character of the tale, Wakefield bids adieu to his wife, just informing her that he is going "to take the night coach into the country," and may stay there for three or four days, but that he will come home on Friday evening to have supper with her. As he leaves, she notices his "quiet and crafty smile" on her, through the aperture of the partly reopened door. This "quiet and crafty smile" recurs to her musings and dreams many times in the years to come. For the quietness and craftiness of his smile, "when all others have given him up for dead, she sometimes doubts whether she is a widow," for she had partly perceived the two in his character.

The craftiness of his smile implies that Wakefield considered that the decision to pretend to leave London, and instead to take an apartment on the next street is only to play a practical joke, for his "disposition to craft,. . . had seldom produced more positive effects than the keeping of petty secrets, hardly worth revealing." Hawthorne also said later in the tale, "He would look on the affair as no more than an interlude in the main business of his life." Therefore, Wakefield did not suspect at all his destination to follow the execution of his whimsical decision.

(17) *Ibid.*, p. 138. (Italics not in the original.)

On the other hand, the quietness of his smile gives us a clear but delicate hint that the decision is selfish and it partly comes from his selfishness, for the epithet of his smile, "quite," is the same that of his selfishness which Hawthorne introduced us in his character through his wife's eyes, and what is more, Hawthorne never uses the epithet but in these two cases throughout the tale. Thus we may consider that the decision is selfish and whimsical, and what is more, his "quiet selfishness, that had rusted into his inactive mind," is at least one of the causes for his many years isolated life to follow his carrying out the selfish and whimsical decision, as well as we are able to observe for the lives of the isolated characters in Hawthorne's other works, for example, Roderick Elliston in "Egotism; or the Bosom Serpent," and Richard Digby in "The Man of Adamant."

Now Hawthorne bids us hurriedly follow him along the street, "ere he lose his individuality, and melt into the great mass of London," while ironically enough, he is really to "lose his individuality, and melt into the great mass of London life." Anyway we soon find him comfortable in a small apartment in the next street to his own, though suspecting that he has been traced, and the whole affair told his wife. But the fact is not so. It is the irony of situation," as Andrew Schiller says in his periodical article, "The Moment and the Endless Voyage: A Study of Hawthorne's 'Wakefield'" (*Diameter*, I, March, 1951, pp. 7—12), "that Wakefield does not realize the insignificance of his action [and even his existence itself] in relation to the total social organism."(18) Hawthorne makes ironical comments on his suspicion, adding his critical advice for him.

> "Poor Wakefield! *Little knowest thou thine own insignificance in this great world.* No mortal eye but mine has traced thee. Go quietly to thy bed, foolish man; and, on the morrow, if thou wilt be wise, get thee home to good Mrs. Wakefield, and tell her the truth. Remove not thyself, even for a little week, from thy place in her chaste bosom. . . . *It is perilous to make a chasm in human affections; not that they gape so long and wide,. . . but so quickly close again!*"(19)

After going to bed alone in his secret apartment, Wakefield, "a man of habits," is aware of singularity of his deed, and feels a desire to return to his wife. He thinks himself, "No,. . . I will not sleep alone another night." But this is his first and last protest.

The next morning he rises earlier than usual, and sets himself to consider his true intention of the frolicsome plan. "The vagueness of the project, and the convulsive

(18) Agnes McNeill Donohue (ed.), *A Casebook on the Hawthorne Question* (New York: Thomas Y. Crowell Co., 1963), p. 112.
(19) Malcolm Cowley, *loc. cit.* (Italics not in the original.)

effort with which he plunges into the execution of it, are equally chara cteristic of a feeble-minded man." "His thoughts," however, as Hawthorne had already introduced us about his character, "were seldom so energetic as to seize hold of words." But he understands what he really wanted to do. His main intention, in which we may detect his egocentric way of thinking as well as in that suspicion of her, is to observe the influence of his removal upon his wife and friends, that is, "to know. . . how the little sphere of creatures and circumstances, in which he was a central object, will be affected by his removal." Hawthorne critically observes: "A morbid vanity,. . . lies nearest the bottom of the affair." We may detect Wakefield's selfish and egocentric way of thinking in the intention as well as in that suspicion of her. It will not be so gross a mistake, therefore, to say that both the selfishness and the vanity in him, which his good wife had partly perceived, are the two effective causes underlying the affair. From the context, we are able to realize that the former is one, while, from the above quotation, that the latter is another.

Now Wakefield faces a new problem how to achieve his purpose without being discovered. "His poor brains being hopelessly puzzled with this dilemma," he, a man of habits, unconsciously goes out to his own door. "At that critical moment," however, he realizes where he is going. "At that instance his fate was turning on the pivot," said Hawthorne, "Little dreaming of the doom to which his first backward step devotes him, he hurries away. . ." This first backward step of his was an unpremeditated action, and the more decisive removal than the former. It symbolically imports that he has unconsciously thrown away his chance to return to his home and stepped deep into further isolation.

"A great moral change has been effected" in a single night in Wakefield just in the same way as in Young Goodman Brown who spent a night in the woods. Wakefield has not been a man as he was, though he does not realize this at all. Looking back at the distant corner from his home, he was just "perplexed with a sense of change about the familiar edifice," which symbolized a typical effect originating in the great moral change in him. His feeble mind, however, had no time to think of it, for it immediately became busy with the suspicion that he had been discovered. He had caught a glimps of his wife, and "the crafty nincompoop takes to his heels."

From now on, "the whole matter evolves itself in a natural train." He is disguised by "a new wig, of reddish hair, and. . . sundry garments, in a fashion unlike his customary suit of brown." When it is done, "Wakefield is another man." Here, as Andrew Schiller says, we are able to know that "his estrangement from the world

is symbolically completed."[20] But he does not know this, either. The fact is that he does not realize "all the miserable strangeness of his life" until it is revealed to him when he happens to meet his wife after a ten years' separation. Up to this time, his prying eyes are almost always to be kept fixed upon his wife and home, not upon himself.

"The new system being now established, a retrograde movement to the old world be almost as difficult as the step that placed him in his unparalleled position." As a matter of fact, he had unconsciously lost, or thrown away his chance to go back to his wife and home. He has been unable to observe any influence of his removal upon his wife and home, which he had conceived to have been produced in them. He obstinately thinks that he will not go back until she is frightened half to death. But when death itself really appeared to frighten her in the third week of his fugitive life, he did not go back to her. Properly speaking, he could not do so. On the contrary, he unconsciously wished her to die, and what is more, he ridiculously rationalized his staying away from his wife: "She must not be disturbed at such a juncture." He does not know what restrains him. The fact is that Hawthorne never lets him know it.

While watching his wife's illness and recovery from it from without, Wakefield is "indistinctly conscious that almost impassable gulf divides his hired apartment from his former home." In this way, he is never allowed to know what happened to him, but, just to feel what has been brought to him by that, that is, that sense of change that he had perceived about his familiar edifice, and this impassable gulf which he is now aware of. The gulf symbolizes that he has now been an inhabitant "in another world." But he does not know this, either. He just self-persuadingly says, "It [his former home] is but in the next street." This is also the irony of situation. He thinks that his home is in the next street. But the fact is not so, for he is not in the next street to his own, but "in another world." The fact is that he, a man of feeble mind, is deceived by his conception of the physical distance between the two, while it is virtually immeasurable. They belong to the world of the different dimension respectively. Here we are able to understand that to fall into isolation is to become another man in another world.

Wakefield has lost his conception of time in this another world. Therefore, it can be said to be a timeless world. At the first night in his hired apartment, as I had already observed, he had made up his mind "not to sleep alone another night," but in vain. He has lived away from his wife for three weeks since then, saying that he would

(20) Agnes Donohue (ed.), *op. cit.*, p. 113.

return to his home the next day. And hereafter, he leaves the precise time undetermined for ten years, saying "not tomorrow——probably next week——pretty soon." For another ten years, he is to keep living alone, vainly repeating, "I shall soon go back." Hawthorne comments: "Poor man ! The dead have nearly as much chance of revisiting their earthly homes as the self-vanished Wakefield."

A selfish and whimsical step away from his ordinary course of life has brought Wakefield deep into a bottomless pit of isolation as an inevitable consequence of it. "Wakefield is spell-bound," just as Hawthorne himself who thought that he was in his "solitary years."(21) In the first ten years of his long whimwham, Wakefield "had lost the perception of singularity in his conduct." Thus, for ten years, as well as for another ten to come, he has been lingering or going around his former home, but centrifugally outsides away from his wife and home.

He is now old and "meagre," bending his head and moving around "with an indescribable obliquity of gait, as if unwilling to display his full front to the world." His good wife becomes "a portly female, considerably in the wane of life," having "the placid mien of settled widowhood." In these first ten years of his fugitive life, he has never been able to observe any influence of his removal upon his wife and home, which he had conceived to have been produced in them, but his wife's illness in the third week of it.

One day, after a ten years' separation, Wakefield happens to meet his wife in the street.

> "Just as the lean man and well-conditioned woman are passing, a slight obstruction occurs, and brings these two figures directly incontact. Their hands touch; the pressure of the crowd forces her bosom against his shoulder; they stand, face to face, staring into each other's eyes."(22)

But they go their separate way with the throng. She cannot recognize her fugitive husband. She just "pauses in the portal [of the church], and throws a perplexed glance along the street." That "quiet and crafty smile," which he had so impressively left her at his departure as to haunt perpetually her reminiscences of Wakefield's visage, may cross her mind again at the moment. "She passes in, however, opening her prayer-

(21) Hawthorne's appreciative answering letter to Longfellow read; "By some witchcraft or other——I really cannot assign any reasonable why and wherefore——I have been carried apart from the main current of life, and find it impossible to get back again. Since we last met. . . ever since that time, I have secluded myself from society; and yet I never meant any such thing, nor dreamed what sort of life I was going to lead. I have made a captive of myself and put me into a dungeon, and now I cannot find the key to let myself out——and if the door were open, I should be almost afraid to come out." (Malcolm Cowley (ed.), *op. cit.*, p. 608.)

book as she goes." The scene symolically imports that Wakefield's former ties of mankind the hold of which he had on her, especially on the heart in her bosom, has almost completely broken, though not completely, for he got her "perplexed glance."

On the other hand, Wakefield hurries to his apartment, throws himself upon the bed, and passionately cries out that he is mad. "The singularity of his situation," Hawthorne says, "must have so moulded him to himself, that, considered in regard to his fellow-creatures and the business of life, he could not be said to possess his right mind." For the first time, the incident, casual but critical for the fugitive, has let him reveal "all the miserable strangeness of his life. . .at a glance." Ironically enough, his many years fugitive life only serves to reveal to him all the misery of it, instead of what he had expected to observe in his wife and home. Hawthorne critically comments:

> "He had contrived, or rather he had happened, to dissever himself from the world ——to vanish——to give up his place and privileges with living men, without being admitted among the dead. . . .It is Wakefield's unprecedented fate to retain his original share of human sympathies, and to be still involved in human interests, while he had lost his reciprocal influence on them."(23)

His fate is almost definitely decided. He is virtually living dead. He is so much changed, morally and physically, though he "would seldom conscious of it, but deem himself the same man as ever," that even his wife failed to recognize him and bring him back to his former life. So how could his old acquaintances have done so? He could not go back so far. And it will be the more difficult for him to get back to his former home, for "glimpses of truth,..would come [to him], but only for the moment," and, what is more, he has no volition to return. Thus he is to keep living alone, for another ten years, vainly repeating that he would soon be back, without reflecting that he had been saying so for twenty years.

Now there is nothing left in him, which will let him go back to his former home. If he should be able to do so as the author reads in the episode, something accidental will have to happen to him without. At "a gusty night of autumn," in the twentieth year since his fateful departure, Wakefield customarily walks towards his dwelling "which he still calls his own," and pauses near the house. "A grotesque shadow of good Mrs. Wakefield" which appears on the ceiling of the warm and cozy second floor room, is mocking her foolish fugitive husband standing wet and shivering outside on the gusty and rainy street. "An admirable caricature" which is formed by "the cap, the nose and chin, and the broad waist" of her, "dances, moreover, with the up-flickering

(22) *Ibid.*, p. 144.
(23) *Ibid.*, p. 146.

and down-sinking blaze, almost too merrily for the shade of an elderly widow." Thus, the outward preparation for his return to the house has been completed. At this unpremeditated moment, a rain-burst catches him, and "its autumnal chill" reaches his bosom, that is, his heart. For the first time in his long whimwham, he, a feeble-minded man, suddenly fully understands his *ridiculous*, but not miserable, nor strange, situation. He, a man of vanity, cannot endure such a situation any longer. Then, he ascends the steps, and enters the house, leaving that same "crafty smile" on his face, as if he returned home from a week's journey.

It is the chill which penetrated his bosom that lets him get to his home again. He is fortunate enough that in his breast he had still his heart which keeps "his original share of human sympathies" even in his long life of self-banishment, unlike Ethan Brand, the title character of the tale, whose heart, in his headlong pursuit of Unpardonable Sin, "had withered——had contracted——had hardened——had perished!"(24) The fact is that his living heart delivers him from his miserable isolated life. We do not know, however, whether he will be able to live with his old wife as happily as before, for it is "perilous to make a chasm in human affections; not that they gape so long and wide ——but so quickly close again," as Hawthorne warned him at the first night of his vagary. Hawthorne satirically shouted at him passing in the door of his home, "Stay, Wakefield! Would you go to the sole home that is left you? Then, step into your grave!" for isolation deserves death, as we are able to observe such fate in the lives of his many major characters.

Hawthorne concludes "Wakefield" with a rather didactic moral:

> "Amid the seeming confusion of our mysterious world, individuals are so nicely adjusted to a system, and systems to one another and to a whole, that, *by stepping aside for a moment, a man exposes himself to a fearful risk of losing his place forever. Like Wakefield, he may become, as it were, the Outcast of the Universe.*"(25)

The first half of the moral conveys the same idea, though it is elaborated, as Hawthorne had set forth in *The Spectator* which I had mentioned in the introduction. And the second half is what he had got from the man's life in the anecdote, and what he thought he found out in his own "solitary" life at the time. Here, we are able to know that the theme of the tale is "the Outcast of the Universe."

(24) *Ibid.*, p. 257.
(25) *Ibid.*, p. 147. (Italics not in the original.)

II

CONCLUSION

Judging from the moral and the context of the tale, there are many conceivable meanings in "Wakefield." One of them, as Hyatt H. Waggoner says, is that "we must not break what Hawthorne called in 'Ethan Brand' the 'magnetic chain' of organic relationships that bind us to society,"[26] for it is against his ideal of the proper state of the human existence in the pociety. We men are united with each other and the society by an organic relationship. A step aside will serve to open the chasm of isolation and to make our portion of the society unsubstantial. We must not break the brotherhood of man, or the ties of human being. To fall into isolation is to become another man in another world, in which he has lost his reciprocal influence on human sympathies and interests. This is what Hawthorne was afraid for the life of the isolated man. F. O. Matthiessen says in *American Renaissance*, "What terrified Hawthorne most about the isolated individual was cold inability to respond to ordinary life."[27]

Another is that our deed, which we really do, will have an unexpected but inevitable influence upon us. Still another is that we can hardly escape the influence of our circumstances upon us, that is to say, we can not completely control our lives and our fates. Hawthorne said in the tale about his wish that he "might exemplify how an influence beyond our control lays its strong hand on every deed which we do, and weaves its consequences into an iron tissue of necessity.

Next time I am going to set forth about another important problem of the head and the heart, which is inseparably connected with the problem of isolation, as Hawthorne said in the tale, "It would be a most curious speculation to trace out the effect of such circumstances [isolation] on his [Wakefield] heart and intellect, separately, and in unison."

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(26) Hyatt H. Waggoner, *Hawthorne: A Critical Study* (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1955), p. 63.

(27) F. O. Matthiessen, *American Renaissance: Art & Expression in the Age of Emerson & Whitman* (New York: Oxford University Press, 1941), p. 228.

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