

THE BLITHEDALE ROMANCE AND CHARLES FOURIER

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In the preface to *The Blithedale Romance*, Hawthorne wrote:

His [Hawthorne's] whole treatment of the affair is together incidental to the purpose of the romance; nor does he put forward the slightest pretensions to illustrate a theory, or elicit a conclusion, favorable or otherwise, in respect to socialism. In short, his present concern with the socialist community is merely to establish a theatre, ... (Hawthorne 1960).

However, early in the text of the novel, Coverdale is convalescing in his sick-chamber on Blithedale farm, and he mentions the books he has been given to read. Some of Fourier's works are among them:

Fourier's works, also, in a series of horribly tedious volumes, attracted a good deal of my attention, from the analogy which I could not but recognize between his system and our own. There was far less resemblance, it is true, than the world chose to imagine, inasmuch as the two theories differed, as widely as the zenith from the nadir, in their main principles (Hawthorne 1960: 78).

The analogy between Fourier's system and Blithedale is striking. Either Fourierism was not considered a form of socialism by Hawthorne, or the analogy is more a matter of coincidence than of design. The following is intended to illustrate the similarities and differences between *The Blithedale Romance* and a few of Fourier's theories. Even though Hawthorne claimed conclusions could not be elicited about socialism, he did present reasons to elicit conclusions about Fourierism.

The four most striking similarities between the community of *The Blithedale Romance* the community of Harmony proposed by Fourier are the experimental

nature of the community, the group structure, the role of passions and the liberty of women. Other similarities are also evident but relate back to the four primary similarities or entail details common to all cooperative communities.

Fourier believed that he could create a successful community that would prove that passions were meant to be harmonized rather than repressed. All he needed was 4,400 acres of land and a rich benefactor. Fourier referred to his communities as Phalanxes. He believed that his experimental Phalanx would be so successful that it would become the model to lead the world to true harmony (Beecher 1986: 454). The founding members of Blithedale had a similar hope:

It was our purpose – a generous one, certainly, and absurd, no doubt, in full proportion with its generosity – to give up whatever we had hereto fore attained, for the sake of showing mankind the example of life governed by other than the false cruel principles on which human society has all along been based (Hawthorne 1960: 41).

Fourier's greatest criticism against civilization, even greater than the repression of passions, was against commerce (Beecher 1986: 196). Coverdale and his fellows wanted to "profit by mutual aid, instead of wresting it by a strong hand from an enemy," (Hawthorne 1960: 42) but even on the night of his arrival to Blithedale Farm, Coverdale is dismayed to learn that they would still have to compete with neighboring farms to sustain their living (Hawthorne 1960: 43). Both Fourier and the members of Blithedale learned that there was no escape from the evils of commerce.

Fourier and his disciples did, in fact, see a trial community started based partially on Fourier's theories. Alexandre-Francois, Baudet-Dulary, a dedicated disciple of Fourier, spent a large fortune to start an experimental Phalanx. Work began in 1832 and the society was legally dissolved in 1836. The experiment failed with huge financial losses (Beecher 1986: 478).

The last similarity between the experimental natures of the two communities that should be mentioned is the type of individual who was instrumental in the failure of the experiments. Gengembre was the architect of the Baudet-Dulary Phalanx. He was a man overcome by pride and grandiose ideas, and Fourier was convinced that Gengembre was determined to sabotage the project (Beecher 1986: 466). Hollingsworth who was also filled and nearly overcome with pride, spent much of his free time "with a pencil and sheet of paper, sketching the facade, the sideview, or the rear of the structure" he planned to build on the land of Blithedale to use to reform criminals; if he could secure the land and money for this dream that possessed him (Hawthorne 1960: 82), and he made it clear to Coverdale that he planned "to overthrow" Blithedale (Hawthorne 1960: 165). Later, Zenobia accused Hollingsworth of aiming "a death-blow, and a treacherous one, at this [Blithedale's] scheme of a purer and higher life," (Hawthorne 1960: 256). The similarities between Gengembre and Hollingsworth may well be coincidence, but they add to the analogy.

Fourier defined the "harmonic group" as "an entirely free gathering" of people

"united by sharing one or several common objects of affection," and he made three assumptions about the formation and structure of these free gatherings of diverse types of people. First, "they would naturally form sets or series of groups based on common interests and affinities." Second, a structure would emerge in each group and series of groups. He believed that a group naturally consist of seven people with two optional people forming links to two other groups of seven people each. The seven person groups would further divide themselves into three sub-groups: the "center" of three members and two "wings" of two members each. Each "wing-tip" could then include the optional third person in each wing subgroup who is actually a common member of two group structures. His third assumption was that there "would be a tendency for the members of the two wings to collaborate with one another in rivalry or opposition to the center." (Beecher 1986: 234, 235).

In *The Blithedale Romance* there are seven characters with names: Zenobia, Hollingsworth, Priscilla, Coverdale, Mr. Moodie, Professor Westervelt and Silas Foster. They are all united in the common interest of the Blithedale experiment or in affinity to Zenobia or her money. These seven characters form three sub-groups: the center which consist of Zenobia, Hollingsworth and Priscilla; the wing from Blithedale related to Zenobia's present is made up of Coverdale and Silas Foster; and the wing from urban society related to Zenobia's past is made up of Mr. Moodie and Professor Westervelt. Even though Coverdale is the narrator, Hawthorne placed him in one of the wings rather than in the center subgroup. Early in the plot, Coverdale realizes that he is not part of the inner subgroup of Hollingsworth, Zenobia and Priscilla, and he states, "I – though probably reckoned as a friend by all – was at best but a secondary or tertiary personage with either of them." (Hawthorne 1960: 97). It is of interest to note that the wing concerning Zenobia's present pivots on Hollingsworth and that the wing concerning Zenobia's past pivots on Priscilla. One should also note that Foster Silas is on the tip of one wing and is the personification of the farm and rural life, and Westervelt is the tip of the other wing and is the personification of the city and urban life.

Most of the central conflicts of plot are conflicts within or over Zenobia who is the central character of the center subgroup. The rivalry or opposition of Zenobia's past and present, her family and her social life, her love for Hollingsworth and her responsibility to Priscilla, and her proud independence and her desire to be submissive to a dominant man all contribute to her despair and suicide. Each of these conflicts relate directly to rivalry or opposition of each wing causing strain on the center. Therefore, the group structure of *The Blithedale Romance* fits the basic group structure of Fourier's theory nearly perfectly, with the exception that the conflicts are more destructive than Fourier imagined.

The third striking similarity between Fourier's system and Blithedale is the role of the passions. Fourier saw himself as an "inventor" and a successor of Newton and that his theory was the "new science" of passionate attraction (Beecher 1986: 9). He wrote, "Passionate attraction is the drive given us by nature prior to any reflection, and it persist despite the opposition of reason, duty, prejudice etc." (Beecher 1986: 225) and "all the evil they appeared to cause was the consequence

of repression." (Beecher 1986: 237). Just as Newton discovered the relationships between the attractions and movements of physical bodies, Fourier believed he had discovered the relationships between the attractions and movement of the passions. Although Fourier worked out elaborate relationships between the twelve basic passions and their roles in group dynamics, it will suffice to simply list the passion here in tabular form:

<i>The Twelve Passions</i>	
<i>Luxurious Passions</i> (the passions of the five senses)	<i>sight, taste, smell, touch and hearing</i>
<i>Affective Passions</i>	<i>love, friendship, ambition, and parenthood</i> which Fourier called "familism"
<i>Mechanizing Passions</i>	<i>intrigue, change, and the composite</i> which is the mixing of spiritual and physical pleasures

Fourier believed that these twelve passions were the bases of the formation of personalities and that the passions were mixed in various proportions to form 810 distinct personality types. He also believed that each group of seven or nine people and each series of groups were bonded to each other by one or more of the *affective* passions.

As already discussed, Hawthorne was familiar with Fourier's theories of passions, at least to a limited extent, as evidenced in his references to Fourier's "series of tedious volumes," (Hawthorne 1960: 78) and through his editorship and reading of *The American Magazine of Useful and Entertaining Knowledge* in 1836 (Franklin 1978: 8). Hawthorne probably also noticed, or learned from his reading, that Fourier left jealousy, laziness, and love of privacy out of the list of passions. If we assume Hawthorne's familiarity with Fourier's theories concerning passions and that Hawthorne noticed the omissions in the list of passions, then it is reasonable to assume that *The Blithedale Romance* was partially written to respond to Fourier's theory. This assumption rationally correlates to Hawthorne's well known preoccupation as an observer of human nature and his failed experience at Brook Farm.

The *luxurious* passions would have been of little interest to Hawthorne, but the *affective* and *mechanizing* passions offer the gratifications that Hawthorne would have hoped to give his readers and himself. The *affective* and *mechanizing* passions do play a predominant role in *The Blithedale Romance*, and, since Coverdale is the narrator of the story, he offers a reasonable starting point to examine the role of these passions.

The primary passions that appear to drive Coverdale through the plot are the *mechanizing* passions of *intrigue* and the *composite* passion. In the first chapter we find Coverdale returning from a "wonderful exhibition of the Veiled Lady" (Hawthorne 1960: 25), and the reader is given a short history and review on the spiritual and physical qualities of this mysterious "celebrity," which is a perfect example of the *composite* passion. Because Coverdale stresses the mixing of the spiritual and physical pleasures of the exhibition rather than separating them.

Shortly after Coverdale gives the history of the Veiled Lady, his passion for *intrigue* is excited by the mysterious Mr. Moodie. Mr. Moodie refuses to ask Coverdale the favor he had originally sought to ask, and Coverdale responds with, "But what can this business be, Mr. Moodie? It begins to interest me," which is a perfect example of the passion of *intrigue* within Coverdale (Hawthorne 1960: 27). Hawthorne not only shows us these passions in Coverdale, but he is primarily characterized by these two passions throughout the novel; as he tries to uncover the relationships between the other characters, and as he attributes spiritual qualities to the other characters while admiring their physical characteristics.

There is no need to expound on Hawthorne's use of the passion of *intrigue* here, because the entire plot of the novel was designed to gratify this passion through the unraveling of the relationships between six of the seven characters. The only exception seems to be Silas Foster. He contains no real mystery, but represents a life of simple hard work and its effect on mental activity. This is particularly highlighted when Silas Foster is said to be Coverdale's prototype, because Coverdale has become intellectually inactive due to the long days of hard physical labor (Hawthorne 1960: 93). Fourier would have quickly pointed out that Coverdale's lack of intellectual activity was due to the repression of the passion for *change* which is also a *mechanizing* passion. Hawthorne would have probably agreed with Fourier, because Hawthorne had the same problem on Brook Farm. Like Coverdale, Hawthorne concluded, "Intellectual activity is incompatible with any large amount of bodily exercise." (Hawthorne 1960: 93). Hawthorne left Brook Farm because the long days of monotonous work did not leave him "energy to think and write."

Even though Hawthorne characterized Coverdale with Fourier's *mechanizing* passions, the dynamics of the novel are based on the *affective* passions of *ambition*, *familism*, *love* and *friendship*. The interaction of the characters and these passions produce a literary "dance" the choreography of which is the plot of the novel. Nothing would have pleased Fourier more, because he often compared people and passions to the movements of heavenly bodies (Beecher 1986: 55).

Fourier claimed that there were four basic types of groups related to the four *affective* passions and that each type of group had a particular mores or trait, and the members of each group are cemented together with the related passion. Groups cemented together with *ambition* are identified by courteous regard of inferiors to superiors. Groups cemented together with *familism* are identified by respect for elders by younger members. Groups cemented together with *love* are identified by a deference of the strong to the weak. Finally, groups cemented together with *friendship* show a "cordiality and a confusion of ranks." (Beecher 1986: 235, 236).

Fourier also stated that each of these four passions had a spiritual and a material expression. *Ambition* groups have a material affinity based on interest and a spiritual affinity based on glory. *Familism* groups have a material affinity based on consanguinity and a spiritual affinity by adoption. *Love* groups have a material affinity by copulation and a spiritual affinity by platonic love. *Friendship* groups have a material affinity based on work and gain and a spiritual affinity based on character traits (Beecher 1986: 235, 236). In Fourier's imagined model community,

Harmony, each of the 1620 members (In the trial community he proposed 400 members.) would simultaneously belong to several groups and have a different position in each group (Beecher 1986: 249).

Although Hawthorne was not about to write a novel with 1620 characters, or even 400 characters, so that chains or series of groups could be represented; he did present relationships within his single group of characters based on the four *affective* passions.

Ambition centers on Hollingsworth as identified by his superior authority over Zenobia, Priscilla and to a lesser extent Coverdale. He offers Coverdale glory on the spiritual level by asking, "[Am I] to look for your cooperation in this great scheme of good?" (Hawthorne 1960: 165). And it is implied that Hollingsworth offers Coverdale interest in life on the material level by statements like, "Have you nothing to do in life ...?" (Hawthorne 1960: 67), because Coverdale seems to be searching for interest in life by coming to Blithedale. Hollingsworth is a "bond-slave" to "his philanthropic theory" and he "cements" himself to Coverdale and Zenobia only as long as they accept his own private ambitions.

Familism centers on Priscilla as identified by her worship of her older sister Zenobia. The material affinity, or bond of consanguinity, is with her half-sister Zenobia and her father Mr. Moodie. The spiritual affinity, or bond of adoption, is to her "guardian" Westervelt in the urban world and to Silas Foster and Hollingsworth in the rural community where she is adopted into the "family" of Blithedale. Priscilla becomes "quite at home among" the other members and this is skillfully illustrated by "old Silas, with his brawny hands around Priscilla's waist, swinging her to and fro," like a father would his child (Hawthorne 1960: 101). It is Hollingsworth who brings Priscilla (Hawthorne 1960: 49) to Blithedale, and it is Silas who first welcomes her (Hawthorne 1960: 54).

Love centers on Zenobia as identified by her strength of character and her role as a female guardian of weakly Priscilla. On the material level, Zenobia is the personification of sexual womanhood and Hollingsworth is the object of her passion. "The gossip of the Community set them down as a pair of lovers." (Hawthorne 1960: 107). They were merely lovers in the nineteenth century sense of the word, but copulation is implied as a future possibility in marriage. Hawthorne could have gone no further on this material level for reasons that will be discussed later. On the spiritual level, the love Zenobia has for Hollingsworth could be called nothing but platonic, and it is the primary cause of the main tragedy of the novel. Coverdale's love for Priscilla is also on the platonic level, but it remains a "secret" until the last line of the book.

Friendship centers on Coverdale as identified by the "confusion of his rank" among his peers. Although he is not in the center subgroup, his friendship with each character is the passion that bonds Coverdale initially to each of them. It should be noted that the word "friendship" can be related or unrelated to benevolence in Fourier's context, and on the material level it is used in the way the word "acquaintanceship" is normally used.

Coverdale displays the material affinity of *friendship* in his relationships with Mr. Moodie and Professor Westervelt by using them to learn more about Zenobia

and Priscilla. Coverdale's friendship with Hollingsworth moves from the spiritual level of admiration of Hollingsworth's character to the material level as selfish curiosity. With Silas, Coverdale's friendship moves from the material level, as a workmate, to the spiritual level, as an affinity for character traits.

It is also interesting to notice that Coverdale "spiritualizes" Hollingsworth, Zenobia and Priscilla. This spiritualization is both the type one would look for to identify the *composite* passion already mentioned and to identify the spiritual level of the *friendship* passion.

Coverdale saw Hollingsworth both as "his Maker's own truest image" and as a "steel engine of the devil's contrivance." (Hawthorne 1960: 98).

Coverdale also sees Zenobia mystically throughout the novel: she is compared to the Veiled Lady (Hawthorne 1960: 28), a ghost (Hawthorne 1960: 37,283), and an enchantress (Hawthorne 1960: 69). In fact, Coverdale never sees Zenobia as merely human. The pages containing his descriptions of Zenobia nearly drip with praises of her beauty, charm, courage and wit. Everything about Zenobia is wonderful in Coverdale's eyes except her cooking (Hawthorne 1960: 71). Even in Chapter 19, when the reader and Coverdale, become most keenly aware that Zenobia is not treating Priscilla properly, Coverdale is impressed with Zenobia's character.

As the antitype of Zenobia, Priscilla is also seen by Coverdale primarily in a spiritual light. She is both the Veiled Lady of Coverdale's musings, similar to the one in Zenobia's tale, and the real Veiled Lady (Hawthorne 1960: 283). She is compared to a nymph in the false Arcadia of Blithedale (Hawthorne 1960: 101), "some desolate kind of a creature, doomed to wander about in snow-storms," (Hawthorne 1960: 51) and metaphorically to other mythical or spiritual creatures through his choice of adjectives and verbs.

Not only does Coverdale personify the spiritual level of the *friendship* passion by his obsession with the character traits of the other members of the group, but he spiritualizes those members' character traits as well.

Although each of the four *affective* passions seem to be centered on the corresponding main characters, it must be admitted that there is a mixing of passions in each character too. However, the point being made here is that the dynamics of the plot is most strongly influenced by each character through his or her predominant *affective* passion. Either Hawthorne created the novel to fit Fourier's theory of passions, or Fourier's and Hawthorne's insights into human nature were very similar.

The Blithedale Romance does, however, differ from Fourier's theory of passions in one "main principle." Hawthorne did not limit the passions effecting the plot to the twelve listed by Fourier. The passions of jealousy, pride and love of privacy play important roles in the dynamics of the novel. Zenobia is obviously jealous of Priscilla. Coverdale is jealous of Hollingsworth. Coverdale loves his privacy and finds pleasure in it (Hawthorne 1960: 129), and Zenobia becomes very angry when her privacy is violated (Hawthorne 1960: 193). It is pride that destroys Hollingsworth and Zenobia, and it can be argued that it is pride that drives Coverdale away from Blithedale. If Hawthorne was aware of the absence of these and other passions, or human impulses, in Fourier's analysis, he may well have placed them

in *The Blithedale Romance* to demonstrate their destructive effects. Fourier would have argued that these destructive passions were the result of the repression of his twelve listed passions, but Hawthorne intended to show the members of Blithedale in "Arcadian freedom" with their passions relatively unrepressed (Hawthorne 1960: 205).

Concerning *The Blithedale Romance*, Irving Howe wrote, "... it is one of his [Hawthorne's] major intuitive strokes that he notices how the political atmosphere which encourages a freer sexuality also threatens the feminine role." (Howe 1967: 176). Fourier argued that "the extension of privileges of women is the fundamental cause of all social progress," (Beecher 1986: 118), and his words were often repeated as slogans by feminist in the 1840's (Beecher 1986: 208).

In Hawthorne's novel, Zenobia is clearly a feminist leader (Hawthorne 1960: 28), but at one important point she acts far out of character. In Chapter 14, after Coverdale speaks strongly for women's rights and emancipation by attributing to women superior natures, much in the tone used by Fourier, and Hollingsworth refutes him with the words, "Man is a wretch without woman; but woman is a monster ... without man as her acknowledged principal!" After which Zenobia "looked humbled" and did not defend her sex as the reader had been lead to expect from her (Hawthorne 1960: 153, 154). She seemed to throw her feminist ideals away for Hollingsworth, and later, she throws her life away when he rejects her. Zenobia's "feminine role" is put in direct conflict with her "freer sexuality" in *The Blithedale Romance*, and this conflict runs contrary to Fourier's theory, because "the extension of privileges" envisioned by Fourier included "freer sexuality" in the same form as demonstrated by Zenobia in the novel.

Hawthorne may have been expressing some of his own feelings in Coverdale's praise of women and would not have "utter[ed] a sentiment unfavorable to the widest liberty which women has yet to dream of" (Hawthorne 1960: 152). But "the widest liberty" did not include the amorous liberties as were proposed by Fourier.

In Fourier's *Le Nouveau monde amoureux*, sexual liberty was one of Fourier's ultimate goals for society and this liberty included places of honor for lesbians, sodomites, fetishists and flagellants (Beecher 1986: 303, 304). However, because of its content and the "censorship" of Fourier's disciples, *Le Nouveau monde amoureux* was not fully published until 1967 in an addition prepared by Simone Debout-Oleskiewicz in Paris (Beecher 1986: 298). Hawthorne could not have been familiar with *Le Nouveau monde amoureux*, but he certainly was familiar with *Theorie des quatre mouvements et des destinee generales* first published by Fourier in 1808. *Theorie des quatre mouvements* was no doubt that "series of horribly tedious volumes" that Coverdale was reading in his sick chamber (Hawthorne 1960: 78). In that volume, Fourier was not as explicit about specific sexual freedoms as he was in his later writings, but he condemned the institution of marriage and promoted freedom for both men and women to choose and change their sexual partners (Beecher 1986: 305).

Fourier's theory that passions, including sexual passions, should not be repressed is a "main principle" on which Hawthorne and Fourier differ "as widely as the zenith from the nadir." (Hawthorne 1960: 78). In the discussion that shortly

follows this statement in the novel concerning the similarities and differences between Blithedale and Fourier's system, Coverdale defends Fourier's theories and Hollingsworth condemns them. It reads as follows:

I further proceeded to explain, as well as I modestly could, several points of Fourier's system, illustrating them with here and there a page or two, and asking Hollingsworth's opinion as to the expediency of introducing these beautiful peculiarities into our own practice.

"Let me hear no more of it!" cried he, in utter disgust. "I never will forgive this fellow! He has committed the unpardonable sin; for what more monstrous iniquity could the devil himself contrive than to choose the selfish principle, – the principle of all human wrong, the very blackness of man's heart, the portion of ourselves which we shudder at, and which it is the whole aim of spiritual discipline to eradicate, – to choose it as the master-workman of his system? To seize upon and foster whatever vile, petty, sordid, filthy, bestial and abominable corruptions have cankered into our nature, to be the efficient instruments of his infernal regeneration! And his consummated Paradise, as he pictures it, would be worthy of the agency which he counts upon for establishing it. The nauseous villain!" (Hawthorne 1960: 78, 79).

In reading the above passage one is tempted to ask if Hawthorne's views are represented by Hollingsworth or Coverdale. Morally, Hawthorne probably is represented by Hollingsworth, because Hawthorne saw truth in the Calvinistic concept of man's natural depravity. Irving Howe wrote, "He [Hawthorne] did see *what* the Puritans had seen, he saw *as* the Puritans had seen. He felt that no matter how questionable the notion of "original sin" might be a doctrine or how distasteful if allowed to become the substance of practical morality, it nonetheless touched a fundamental truth concerning human beings." (Howe 1967: 168). On the intellectual level, like Coverdale, Hawthorne probably considered Fourier's theories with interest but without conviction.

The insufficiently restrained passions of Zenobia and Hollingsworth brought tragedy to Blithedale, and Hawthorne implied that the same aspect of Fourierism was a significant part of the downfall of the entire Blithedale experiment. Coverdale states, "The experiment, so far as its original projectors were concerned, prove, long ago, a failure; first lapsing into Fourierism, and dying, as it well deserved, for this infidelity to its own higher spirit." (Hawthorne 1960: 286).

The discussion between Coverdale and Hollingsworth probably, to a limited degree, actually took place between Nathaniel Hawthorne and his wife Sophia Peabody. She felt that Fourier's was a "monstrous system" and that Fourier, was an "abominable, immoral, irreligious" character (Beecher 1986: 498). One can imagine Nathaniel playing the devil's advocate to excite his wife's feelings in a discussion about Fourier and his theories, and Sophia Peabody probably shared Emerson's

opinion that Fourier's imagination was in "universal rutting season." (Beecher 1986: 498).

It is interesting that Hawthorne referred to one of Fourier's most outrageous theories to introduce the discussion between Coverdale and Hollingsworth. The reference is as follows:

"When in the consequence of human improvement," said I, "the globe shall arrive at its final perfection, the great ocean is to be converted into a particular kind of lemonade, such as was fashionable at Paris in Fourier's time. "He calls it *limonade a cedre*. It is positively a fact! Just imagine the city-docks filled, every day, with a floodtide of this delectable beverage!" (Hawthorne 1960: 78).

Hawthorne then concluded the discussion with Hollingsworth's image of Fourier in Gehenna "bellowing for the last drop of his beloved *limonade a cedre!*" (Hawthorne 1960: 80).

This theory, the sea becoming lemonade, was presented by Fourier in *Theorie des quatre mouvements et des destinees generales*. Fourier believed that if the world accepted his theory, presently barren land would come under cultivation as far north as the sixtieth parallel. This increase in cultivated area would then produce global warming causing the polar icecap to melt and the Northern Lights to come together forming a "Northern Crown" which would further stabilize the earth's climates. The result of all of this is that people could grow oranges in Warsaw and St. Petersburg and that the northern seas would become "a sort of lemonade." (Beecher 1986: 339).

One can only guess that Hawthorne bracketed the discussion between Coverdale and Hollingsworth with one of Fourier's most ridiculed and outrageous theories to add credibility to Hollingsworth's rather emotional arguments.

Hawthorne was surely both interested in and critical of Fourier's theories. Although Hawthorne stated through Coverdale, "There was far less resemblance, it is true, than the world chose to imagine," the direct references to Fourier and the striking similarities between Fourier's system and *The Blithedale Romance* seem to support a conclusion that Hawthorne intentionally designed the novel to support and refute some of Fourier's principle theories. Hawthorne's statements in the Preface of the 1852 addition of the novel were simply to protect those involved with Brook Farm from scandalous implications and to keep readers from drawing conclusions concerning socialism in general. However, Hawthorne did not intend to protect Fourierism from conclusions that may be elicited from the novel. *The Blithedale Romance* is primarily a romance rather than a truly political novel, but as in Hawthorne's other works, it contains social and moral material that runs far deeper than one expects in a romance.

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