

The White Old Maid

by

NATHANIEL HAWTHORNE



First printed in the *New-England Magazine* in 1835, "The White Old Maid" has never been one of Hawthorne's more popular stories. Poe, reviewing the enlarged edition of *Twice-Told Tales* (1842) in which the story was republished, praised the collection as belonging "to the highest region of Art," but called "The White Old Maid" "objectionable . . . on the score of its mysticism. Even with the thoughtful and analytic [reader]," he concluded, "there will be much trouble in penetrating its entire import."

Poe's criticism, odd for a writer whose own necromantic vision everywhere traverses the bounds of reality, seems limited by its failure to distinguish between allegory and symbolism. Where Hawthorne in much of his short fiction restricts himself to allegorical simplicity, in "The White Old Maid" he seems deliberately to have practiced the more complex art of the symbolist. The decadence in his Gothic tale is, to be sure, not easily translatable into any one-for-one relationship with a surface reality, but that is precisely its virtue. Not only does it resemble the technique that Hawthorne employs in *The Scarlet Letter* (1850), his masterpiece, but it foreshadows the manner in which William Faulkner, about a century later, used the Gothic detail and atmosphere in "A Rose for Emily." The decay of a way of life and its institutions is paralleled by the macabre events of the narrative.

T. S. Eliot has objected to Hawthorne's use of the "Walter Scott-Mysteries of Udolpho upholstery" in *The Marble Faun* (1860), his only Europeanized novel, but stories like "Young Goodman Brown" (1835), "The Minister's Black Veil" (1836), "Lady Eleanore's Mantle" (1838), and "Rappacini's Daughter" (1844), as well as "The White Old Maid," suggest that Hawthorne was acclimatizing the European Gothic to an American, and particularly a New England, environment. The appearance of these stories, along with those of Poe, in early nineteenth-century American periodicals, indicates the popularity of the genre that had dominated English magazines a few years before.

Despite the common notion that Hawthorne's writing was directly related to his life as a recluse, recent scholarship has demonstrated that for most of his life he was a public figure who was capable of warm, affable conduct and social urbanity.

THE moonbeams came through two deep and narrow windows, and showed a spacious chamber richly furnished in an antique fashion. From one lattice the shadow of the diamond panes was thrown upon the floor; the ghostly light, through the other, slept upon a bed, falling between the heavy silken curtains, and illuminating the face of a young man. But, how quietly the slumberer lay! How pale his features! And how like a shroud the sheet was wound about his frame! Yes; it was a corpse, in its burial clothes.

Suddenly, the fixed features seemed to move with dark emotion. Strange fantasy! It was but the shadow of the fringed curtain waving betwixt the dead face and the moonlight, as the door of the chamber opened and a girl stole softly to the bedside. Was there delusion in the moonbeams, or did her gesture and her eye betray a gleam of triumph, as she bent over the pale corpse—pale as itself—and pressed her living lips to the cold ones of the dead? As she drew back from that long kiss, her features writhed as if a proud heart were fighting with its anguish. Again it seemed that the features of the corpse had moved responsive to her own. Still an illusion! The silk curtain had waved, a second time, betwixt the dead face and the moonlight, as another fair young girl unclosed the door, and glided, ghost-like, to the bedside. There the two maidens stood, both beautiful, with the pale beauty of the dead between them. But she who had first entered was proud and stately, and the other a soft and fragile thing.

"Away!" cried the lofty one. "Thou hadst him living! The dead is mine!"

"Thine!" returned the other, shuddering. "Well hast thou spoken! The dead is thine!"

The proud girl started, and stared into her face with a ghastly look. But a wild and mournful expression passed across the features of the gentle one; and weak and helpless, she sank down on the bed, her head pillowed beside that of the corpse, and her hair mingling with his dark locks. A creature of hope and joy, the first draft of sorrow had bewildered her.

"Edith!" cried her rival.

Edith groaned, as with a sudden compression of the heart; and removing her cheek from the dead youth's pillow, she stood upright, fearfully encountering the eyes of the lofty girl.

"Wilt thou betray me?" said the latter, calmly.

"Till the dead bid me speak, I will be silent," answered Edith. "Leave us alone together! Go, and live many years, and then return, and tell me of thy life. He, too, will be here! Then, if thou tellest of sufferings more than death, we will both forgive thee."

"And what shall be the token?" asked the proud girl, as if her heart acknowledged a meaning in these wild words.

"This lock of hair," said Edith, lifting one of the dark, clustering curls that lay heavily on the dead man's brow.

The two maidens joined their hands over the bosom of the corpse, and appointed a day and hour, far, far in time to come, for their next meeting in that chamber. The statelier girl gave one deep look at the motionless countenance, and departed—yet turned again and trembled ere she closed the door, almost believing that her dead lover frowned upon her. And Edith, too! Was not her white form fading into the moonlight? Scorning her own weakness she went forth, and perceived that a Negro slave was waiting in the passage with a wax-light, which he held between her face and his own, and regarded her, as she thought, with an ugly expression of merriment. Lifting his torch on high, the slave lighted her down the staircase, and undid the portal of the mansion. The young clergyman of the town had just ascended the steps, and bowing to the lady, passed in without a word.

Years, many years, rolled on; the world seemed new again, so much older was it grown since the night when those pale girls had clasped their hands across the bosom of the corpse. In the interval, a lonely woman had passed from youth to extreme age, and was known by all the town as the "Old Maid in the Winding Sheet."¹ A taint of insanity had affected her whole life, but so quiet, sad, and gentle, so utterly free from violence, that she was suffered to pursue her harmless fantasies, unmolested by the world, with whose business or pleasures she had nought to do. She dwelt alone, and never came into the daylight, except to follow funerals. Whenever a corpse was borne along the street in sunshine, rain, or snow; whether a pompous train of the rich and proud thronged after it, or few and humble were the mourners, behind them came the lonely woman in a long white garment which the people called her shroud. She took no place among the kindred or the friends, but stood at the door to hear the funeral prayer, and

¹ The sheet in which a corpse is wrapped.

walked in the rear of the procession, as one whose earthly charge it was to haunt the house of mourning, and be the shadow of affliction, and see that the dead were duly buried. So long had this been her custom that the inhabitants of the town deemed her a part of every funeral, as much as the coffin pall, or the very corpse itself, and augured ill of the sinner's destiny unless the "Old Maid in the Winding Sheet" came gliding, like a ghost, behind. Once, it is said, she affrighted a bridal party with her pale presence, appearing suddenly in the illuminated hall, just as the priest was uniting a false maid to a wealthy man, before her lover had been dead a year. Evil was the omen to that marriage! Sometimes she stole forth by moonlight and visited the graves of venerable Integrity, and wedded Love, and virgin Innocence, and every spot where the ashes of a kind and faithful heart were moldering. Over the hillocks of those favored dead would she stretch out her arms, with a gesture, as if she were scattering seeds; and many believed that she brought them from the garden of Paradise; for the graves which she had visited were green beneath the snow, and covered with sweet flowers from April to November. Her blessing was better than a holy verse upon the tombstone. Thus wore away her long, sad, peaceful, and fantastic life, till few were so old as she, and the people of later generations wondered how the dead had ever been buried, or mourners had endured their grief, without the "Old Maid in the Winding Sheet."

Still years went on, and still she followed funerals, and was not yet summoned to her own festival of death. One afternoon the great street of the town was all alive with business and bustle, though the sun now gilded only the upper half of the church spire, having left the housetops and loftiest trees in shadow. The scene was cheerful and animated, in spite of the somber shade between the high brick buildings. Here were pompous merchants, in white wigs and laced velvet; the bronzed faces of sea captains; the foreign garb and air of Spanish creoles; and the disdainful port of natives of Old England; all contrasted with the rough aspect of one or two back settlers, negotiating sales of timber from forests where axe had never sounded. Sometimes a lady passed, swelling roundly forth in an embroidered petticoat, balancing her steps in high-heeled shoes, and courtesying with lofty grace to the punctilious obeisances of the gentlemen. The life of the town seemed to have its very center not far from an old mansion that stood somewhat back from

the pavement, surrounded by neglected grass, with a strange air of loneliness, rather deepened than dispelled by the throng so near it. Its site would have been suitably occupied by a magnificent Exchange or a brick block, lettered all over with various signs; or the large house itself might have been a noble tavern, with the "King's Arms" swinging before it, and guests in every chamber, instead of the present solitude. But owing to some dispute about the right of inheritance, the mansion had been long without a tenant, decaying from year to year, and throwing the stately gloom of its shadow over the busiest part of the town. Such was the scene, and such the time, when a figure unlike any that have been described was observed at a distance down the street.

"I espy a strange sail, yonder," remarked a Liverpool captain. "That woman in the long white garment!"

The sailor seemed much struck by the object, as were several others who, at the same moment, caught a glimpse of the figure that had attracted his notice. Almost immediately the various topics of conversation gave place to speculations, in an undertone, on this onwonted occurrence.

"Can there be a funeral so late this afternoon?" inquired some.

They looked for the signs of death at every door—the sexton, the hearse, the assemblage of black-clad relatives—all that makes up the woeful pomp of funerals. They raised their eyes, also, to the sun-gilt spire of the church, and wondered that no clang proceeded from its bell, which had always tolled till now when this figure appeared in the light of day. But none had heard that a corpse was to be borne to its home that afternoon, nor was there any token of a funeral, except the apparition of the "Old Maid in the Winding Sheet."

"What may this portend?" asked each man of his neighbor.

All smiled as they put the question, yet with a certain trouble in their eyes, as if pestilence or some other wide calamity were prognosticated by the untimely intrusion among the living of one whose presence had always been associated with death and woe. What a comet is to the earth was that sad woman to the town. Still she moved on, while the hum of surprise was hushed at her approach, and the proud and the humble stood aside, that her white garment might not wave against them. It was a long, loose robe, of spotless purity. Its wearer appeared very old, pale, emaciated, and feeble, yet glided onward without the unsteady pace of extreme age. At

one point of her course a little rosy boy burst forth from a door, and ran, with open arms, toward the ghostly woman, seeming to expect a kiss from her bloodless lips. She made a slight pause, fixing her eye upon him with an expression of no earthly sweetness, so that the child shivered and stood awe-struck, rather than affrighted, while the Old Maid passed on. Perhaps her garment might have been polluted even by an infant's touch; perhaps her kiss would have been death to the sweet boy within a year.

"She is but a shadow," whispered the superstitious. "The child put forth his arms and could not grasp her robe!"

The wonder was increased when the Old Maid passed beneath the porch of the deserted mansion, ascended the moss-covered steps, lifted the iron knocker, and gave three raps. The people could only conjecture that some old remembrance, troubling her bewildered brain, had impelled the poor woman hither to visit the friends of her youth; all gone from their home long since and forever, unless their guests still haunted it—fit company for the "Old Maid in the Winding Sheet." An elderly man approached the steps, and, reverently uncovering his gray locks, essayed to explain the matter.

"None, madam," said he, "have dwelt in this house these fifteen years ago—no, not since the death of old Colonel Fenwicke, whose funeral you may remember to have followed. His heirs, being ill agreed among themselves, have let the mansion-house go to ruin."

The Old Maid looked slowly round with a slight gesture of one hand, and a finger of the other upon her lip, appearing more shadow-like than ever in the obscurity of the porch. But again she lifted the hammer, and gave, this time, a single rap. Could it be that a footstep was now heard coming down the staircase of the old mansion, which all conceived to have been so long untenanted? Slowly, feebly, yet heavily, like the pace of an aged and infirm person, the step approached, more distinct on every downward stair, till it reached the portal. The bar fell on the inside; the door was opened. One upward glance toward the church spire, whence the sunshine had just faded, was the last that the people saw of the "Old Maid in the Winding Sheet."

"Who undid the door?" asked many.

This question, owing to the depth of shadow beneath the porch, no one could satisfactorily answer. Two or three aged men, while protesting against an inference which might be

drawn, affirmed that the person within was a Negro, and bore a singular resemblance to old Cæsar, formerly a slave in the house, but freed by death some thirty years before.

"Her summons has waked up a servant of the old family," said one, half seriously.

"Let us wait here," replied another. "More guests will knock at the door, anon. But the gate of the graveyard should be thrown open!"

Twilight had overspread the town before the crowd began to separate, or the comments on this incident were exhausted. One after another was wending his way homeward, when a coach—no common spectacle in those days—drove slowly into the street. It was an old-fashioned equipage, hanging close to the ground, with arms on the panels, a footman behind, and a grave, corpulent coachman seated high in front—the whole giving an idea of solemn state and dignity. There was something awful in the heavy rumbling of the wheels. The coach rolled down the street, till, coming to the gateway of the deserted mansion, it drew up, and the footman sprang to the ground.

"Whose grand coach is this?" asked a very inquisitive body.

The footman made no reply, but ascended the steps of the old house, gave three raps with the iron hammer, and returned to open the coach door. An old man, possessed of the heraldic lore so common in that day, examined the shield of arms on the panel.

"Azure, a lion's head erased, between three flower-de-luces," said he; then whispered the name of the family to whom these bearings belonged. The last inheritor of his honors was recently dead, after a long residence amid the splendor of the British court, where his birth and wealth had given him no mean station. "He left no child," continued the herald, "and these arms, being in a lozenge, betoken that the coach appertains to his widow."

Further disclosures, perhaps, might have been made, had not the speaker suddenly been struck dumb by the stern eye of an ancient lady who thrust forth her head from the coach, preparing to descend. As she emerged, the people saw that her dress was magnificent, and her figure dignified, in spite of age and infirmity—a stately ruin but with a look, at once, of pride and wretchedness. Her strong and rigid features had an awe about them, unlike that of the White Old Maid, but as of something evil. She passed up the steps, leaning on a

gold-headed cane; the door swung open as she ascended—and the light of a torch glittered on the embroidery of her dress, and gleamed on the pillars of the porch. After a momentary pause—a glance backward—and then a desperate effort—she went in. The decipherer of the coat-of-arms had ventured up the lowest step, and shrinking back immediately, pale and tremulous, affirmed that the torch was held by the very image of old Cæsar.

“But such a hideous grin,” added he, “was never seen on the face of mortal man, black or white! It will haunt me till my dying day.”

Meantime, the coach had wheeled round, with a prodigious clatter on the pavement, and rumbled up the street, disappearing in the twilight, while the ear still tracked its course. Scarcely was it gone, when the people began to question whether the coach and attendants, the ancient lady, the specter of old Cæsar, and the Old Maid herself, were not all a strangely combined delusion, with some dark purport in its mystery. The whole town was astir, so that, instead of dispersing, the crowd continually increased, and stood gazing up at the windows of the mansion, now silvered by the brightening moon. The elders, glad to indulge the narrative propensity of age, told of the long-faded splendor of the family, the entertainments they had given, and the guests, the greatest of the land, and even titled and noble ones from abroad, who had passed beneath that portal. These graphic reminiscences seemed to call up the ghosts of those to whom they referred. So strong was the impression on some of the more imaginative hearers, that two or three were seized with trembling fits, at one and the same moment, protesting that they had distinctly heard three other raps of the iron knocker.

“Impossible!” exclaimed others. “See! The moon shines beneath the porch, and shows every part of it, except in the narrow shade of that pillar. There is no one there!”

“Did not the door open?” whispered one of these fanciful persons.

“Didst thou see it, too?” said his companion, in a startled tone.

But the general sentiment was opposed to the idea that a third visitant had made application at the door of the deserted house. A few, however, adhered to this new marvel, and even declared that a red gleam like that of a torch had shone through the great front window, as if the Negro were lighting

a guest up the staircase. This, too, was pronounced a mere fantasy. But at once the whole multitude started, and each man beheld his own terror painted in the faces of all the rest.

"What an awful thing is this!" cried they.

A shriek too fearfully distinct for doubt had been heard within the mansion, breaking forth suddenly, and succeeded by a deep stillness, as if a heart had burst in giving it utterance. The people knew not whether to fly from the very sight of the house, or to rush trembling in, and search out the strange mystery. Amid their confusion and affright, they were somewhat reassured by the appearance of their clergyman, a venerable patriarch, and equally a saint, who had taught them and their fathers the way to Heaven for more than the space of an ordinary lifetime. He was a reverend figure, with long, white hair upon his shoulders, a white beard upon his breast, and a back so bent over his staff that he seemed to be looking downward continually, as if to choose a proper grave for his weary frame. It was some time before the good old man, being deaf and of impaired intellect, could be made to comprehend such portions of the affair as were comprehensible at all. But, when possessed of the facts, his energies assumed unexpected vigor.

"Verily," said the old gentleman, "it will be fitting that I enter the mansion-house of the worthy Colonel Fenwicke, lest any harm should have befallen that true Christian woman whom ye call the 'Old Maid in the Winding Sheet.'"

Behold, then, the venerable clergyman ascending the steps of the mansion, with a torch-bearer behind him. It was the elderly man who had spoken to the Old Maid, and the same who had afterward explained the shield of arms and recognized the features of the Negro. Like their predecessors, they gave three raps with the iron hammer.

"Old Cæsar cometh not," observed the priest. "Well I wot he no longer doth service in this mansion."

"Assuredly, then, it was something worse, in old Cæsar's likeness!" said the other adventurer.

"Be it as God wills," answered the clergyman. "See! my strength, though it be much decayed, hath sufficed to open this heavy door. Let us enter and pass up the staircase."

Here occurred a singular exemplification of the dreamy state of a very old man's mind. As they ascended the wide flight of stairs, the aged clergyman appeared to move with caution, occasionally standing aside, and oftener bending his head, as it were in salutation, thus practicing all the gestures of one

who makes his way through a throng. Reaching the head of the staircase, he looked around with sad and solemn benignity, laid aside his staff, bared his hoary locks, and was evidently on the point of commencing a prayer.

"Reverend sir," said his attendant, who conceived this a very suitable prelude to their further search, "would it not be well that the people join with us in prayer?"

"Welladay!" cried the old clergyman, staring strangely around him. "Art thou here with me, and none other? Verily, past times were present to me, and I deemed that I was to make a funeral prayer, as many a time heretofore, from the head of this staircase. Of a truth, I saw the shades of many that are gone. Yea, I have prayed at their burials, one after another, and the 'Old Maid in the Winding Sheet' hath seen them to their graves!"

Being now more thoroughly awake to their present purpose, he took his staff and struck forcibly on the floor, till there came an echo from each deserted chamber, but no menial to answer their summons. They therefore walked along the passage, and again paused, opposite to the great front window through which was seen the crowd, in the shadow and partial moonlight of the street beneath. On their right hand was the open door of a chamber, and a closed one on their left. The clergyman pointed his cane to the carved oak panel of the latter.

"Within that chamber," observed he, "a whole lifetime since, did I sit by the death-bed of a goodly young man, who, being now at the last gasp"—

Apparently there was some powerful excitement in the ideas which had now flashed across his mind. He snatched the torch from his companion's hand, and threw open the door with such sudden violence that the flame was extinguished, leaving them no other light than the moonbeams, which fell through two windows into the spacious chamber. It was sufficient to discover all that could be known. In a high-backed oaken arm-chair, upright, with her hands clasped across her breast, and her head thrown back, sat the "Old Maid in the Winding Sheet." The stately dame had fallen on her knees, with her forehead on the holy knees of the Old Maid, one hand upon the floor and the other pressed convulsively against her heart. It clutched a lock of hair, once sable, now discolored with a greenish mold. As the priest and layman advanced into the chamber, the Old Maid's features assumed such a semblance

of shifting expression that they trusted to hear the whole mystery explained by a single word. But it was only the shadow of a tattered curtain waving betwixt the dead face and the moonlight.

"Both dead!" said the venerable man. "Then who shall divulge the secret? Methinks it glimmers to and fro in my mind, like the light and shadow across the Old Maid's face. And now 't is gone!"