

Emergence of the Pure Artist: A New Classification of Hawthorne's Tales

“Hawthorne’s Artist Figures”

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Introduction

"Ich stehe zwischen zwei Welten, bin in keiner daheim."

"I stand between two worlds, but I belong neither."

/Tonio Kröger/

The 19th century was arguably the most significant era in American literature. Many remarkable writers lived and worked at that time, for example Emerson, Thoreau, Melville or Hawthorne. F.O. Matthiessen considers that age the "American Renaissance", which is also the title of his book, written in 1941. All of the already mentioned pioneers of literature have received extreme interest from scholars all over the world. However, it seems that the critical interest in these prominent writers and the era as such is declining. My focus in this paper is Nathaniel Hawthorne and his representation of art and the artist in his tales. I have created three different artist clichés and through these categories I will highlight the importance of the artist characters for Hawthorne, and for the better understanding of his concern for the artist. Each artist cliché will be illustrated through only two tales, although there are several more tales that contain artist figures. Nevertheless, I find the tales I have selected for analysis here the most characteristic and prominent ones. The three clichés are the pseudo-artists, the evil scientists and the fine artists. However, out of these, it is only the pseudo-artist which is a new invention, because nearly all the former criticisms agree that Hawthorne's scientists can be interpreted as artists while the fine artist cliché is obvious.

In order to create and construct this categorization, it is required to situate my work within the critical context regarding Hawthorne's tales. As the first biography on Hawthorne was created by Henry James, in 1879, then the critics' attention turned to Hawthorne again around the 50's. The most elaborated and important works regarding Hawthorne's artist figures were published between the 1950s to the 70s. Mary E. Dichmann's essay on "The Prophetic Pictures" came in 1951, Millicent Bell's significant book on the artist figures in 1960, R. K. Gupta's and Ruth Perry's essays that deal with the best tales of Hawthorne's date from the 1970s. However, there was a quite long pause in the criticism after this affluent period and only one or two scholarly works were written in the 1980s. The 90s brought the revival of attention in Hawthorne, with the book of Aladár Sarbu, in 1996, and Frederick Newberry's essay on "The Artist of the Beautiful" in 1995.

The latest two works that (partly) deal again with Hawthorne are Katalin Kállay's and Kumiko Mukai's books, written in 2003 and 2007 respectively. Nearly all of the previously mentioned works were important and significant in the Hawthorne corpus because they provide thorough interpretations on the novels and tales. However, the book of Sarbu is nearly the only one that categorizes the most well-known protagonists of the tales. This work is especially important because in my opinion the tales receive less and less attention while the short-story period of Hawthorne covers nearly twenty years before *The Scarlet Letter*, written in 1850.

My categorization helps to organize the tales according to the nature of their protagonists. However, it is not the only new feature of this paper. In the highlighted short stories, my interpretation will aim at elaborating those special artistic attributes that the protagonists demonstrate. The emergence of the artist figures starts from the pseudo-artists and points toward Owen Warland's figure, in the fine artist cliché-set thus the first tale is "Wakefield" and the last one is "The Artist of the Beautiful." The time period the essay covers is nine years between these two tales. Each and every artist cliché brings in a new set of attributes in the delineation of the artist. In the pseudo-artist cliché cluster, "Wakefield" and "The Minister's Black Veil" will be used as examples. The heroes of these pieces provide the most essential attributes that will be recurring in the later tales as well. Isolation, being different from the others or the society, life as an experiment, connection to the supernatural world and madness, are the basic artist attributes revealed in this cliché set. The cliché of the evil scientists, with the stories of "The Birthmark" and "Rappaccini's Daughter" used as examples, move beyond the already established attributes to add the god-like status that the protagonists acquire through their immense knowledge/power and the toying with human fates and destinies. The final cliché, the fine artists, with the stories of "The Prophetic Pictures" and "The Artist of the Beautiful" demonstrate the two most elaborated and chiseled protagonists, the famous nameless painter and the tinkerer. So the purpose of this categorization is to help me in demonstrating the progressive changes in Hawthorne's construction of the artist that climaxes in Owen Warland's figure. We can perceive him as the epitome of all the attributes built up by the earlier tales, sometimes these former attributes appear in this tale in a much purer form than before. Owen stands in my system as the one who is simultaneously a perfect representative among the other artist figures and a prototype, an "entrance" to the artist figures in the later romances, for example, the character of Miriam from *The Marble Faun*. In Owen's character, we can trace isolation, his peculiar ability to channel his spirit into his creation,

the insanity, the inspiration that is provided by unfulfilled love, the need to create the perfect product and that because of his power he resembles a god-like figure, just like the scientists. All the artist characters of Hawthorne possess a special trait, which could be called liminality (that previous criticism called “ambiguity”), a kind of in-betweenness. They all stand between worlds, and realms, with one foot in the world of the real and the fictional, while they do not fully belong to either. These are the attributes that are really important in this work. My argument will be that all the previous clichés and attributes lead to the creation of the ultimate artist of the tales, who is no other than Owen Warland.

Chapter 1: Pseudo-Artists

“No man is an island, entire of itself; every man is a piece of the continent, a part of the main.”

/John Donne: No Man is an Island/

How does it happen that someone becomes an artist without any art product? What is the meaning of the word “pseudo artist” in this case? Two protagonists of the selected Hawthorne tales lay down the basic attributes of the subsequent artist figures. One is Wakefield, the ordinary citizen and the other one is Reverend Hooper who is an odd parson in a little community. In this section of my work, the analyses of the two protagonists are the point, to demonstrate their peculiarity, the fact that how they are counterfeit artists yet they do assume certain qualities that remind one of actual artists later to appear in Hawthorne’s tales. The two short stories to be studied here: “Wakefield” and “The Minister’s Black Veil”, written in 1835 and 1836. The tales are going to be dealt with separately because there is a progressivity in the emergence of the attributes. The main motifs that surface in these tales are alienation from society, being different, connection with the supernatural and madness. However there is a need for proper explanation in the analyses as to how these traits, their characteristics and ways of life can transform them into a kind of artist figures. Wakefield as an ordinary citizen who from one day to another decides to move to another street from his home, leaves his wife and former life, then after twenty long years of absence, returns home without providing any explanation as to why he left, what he did while away, or how he chose to return. The figure is clearly mysterious, and fascinating. Just as the reverend who is wearing a really frightening black veil in front of his face which is causing serious troubles in the life of Hooper and the community.

1.1. "Wakefield"

As Aladár Sarbu claims: "On the face of it, 'Wakefield' is a harmless little anecdote about a man who under the pretence of going on a journey takes a twenty-year leave from his wife, lives unrecognized in the next street, then returns to wife and hearth, presumably to be received as if he had left, that very day" (71). For the first reading, it is hard to recognize any traces of such things that allude to an artist here, maybe because the reader thinks that it is only an urban legend and no special attention is required. Though several criticisms emphasize the isolation theme in the tale, yet it seems to me that they all leave out the very special experiment that Wakefield does with his own life. My concerns are on the one hand the self-imposed seclusion from the world, on the other hand the transformation of Wakefield's life into a kind of psychological experiment.

The awe-inspiring craving for loneliness is the first artist attribute I want to highlight. "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" (Hawthorne 44). This quotation comments on the rules of the world that everyone follows, and explains that there are consequences if one violates those rules. Thus avoiding the determined course of action by stepping aside, one turns into an Outcast. Ruth Perry argues the following: "Hawthorne warns all those who thirst for cool, private solitude" (617). For me, it seems that it is also a warning for the author himself, not just for others, because as we know Hawthorne indeed was widely known as a reserved and lonely man. Arlin Turner claims, Hawthorne's biographer that Hawthorne spent several years in solitude between the graduation from Bowdoin College and the era of the Old Manse. In this sense solitude was Hawthorne's essence and it is implemented into Wakefield's figure. The author secludes his own protagonist as we can see it in the text: "The dead have nearly as much chance of revisiting their earthly homes as the self-banished Wakefield" (Hawthorne 41). Loneliness then is the first attribute of many that will appear in the later tales to allude to characteristics typifying the figure of the artist. Hawthorne also makes a comment on Wakefield's character to the effect that he is a divergent person, strengthening my argument that these outcast figures must be different from the rest of the others: "[a]s remarkable a freak as may be found in the whole list of the human oddities" (35). In my opinion this is the preparation for the oncoming

process of the observation of the outside world and to make a kind of psychological study of his self.

Another attribute that appears with Wakefield is: the extraordinary ability to peep into the life of the others and to monitor the changes in his inner self. This trait elevates Wakefield from the dull and ordinary mass, marks his differentness and pushes him on the boundary. "During that period [in the twenty years], he beheld his home every day, and frequently the forlorn Mrs. Wakefield" (Hawthorne 35). This quotation explains that Wakefield's aim is to study his wife's reactions to his absence by checking on her day by day and registering the changes in his own feelings. Hawthorne is hypothesizing about the idea of self-removal and bestows his protagonist with the extraordinary power of standing above the community. He "detects" evil in the form of a physician (Hawthorne 40). In this sentence, "detect" is a very good word to express that the protagonist is doing the observation on purpose and in a careful way. However, the most specific aspect of this process occurs in the protagonist's own heart and mind when he makes introspection. I think that the study of the changes in his inner self is another characteristic feature of an artist.

It seems to me that in spite of his peculiar power, Wakefield cannot deal with the pressure of his own experiment and he goes mad. This "madness" is another attribute that can be traced in the later figures. Before he becomes interested in the matters of his domicile, he feels unsure in his own project and his own life. The narrator describes this moment as the following: "The vagueness of the project, and the convulsive effort with which he plunges into the execution of it, are equally characteristic of a feeble-minded man" (Hawthorne 39). This could be interpreted as allusion to Wakefield slowly going mad in his own seclusion. He calls himself mad too and sees his own life in a miserable strangeness: "The latent feelings of years break out; his feeble mind acquires a brief energy from their strength; all the miserable strangeness of his life is revealed to him at a glance: and he cries out, passionately, 'Wakefield! Wakefield! You are mad!'" (Hawthorne 42). However, no one can be blamed, but himself: "He had contrived, or rather he had happened, to dis sever himself from the world—to vanish—to give up his place and privileges with living men, without being admitted among the dead" (Hawthorne 42). He lives somewhere between the two worlds, in the reality of the material world and somewhere in the fictional world

which was created only in his own mind because of the self-imposed banishment where he can exercise his strange ability to see into the self and the others.

In this story, we can find the first set of attributes for the upcoming artist figures. These are the voluntary undertaken solitude, loneliness achieved by a self-imposed removal from the “natural” place. A kind of psychological, but at least a really careful study of the self; changes happening in the soul and mind of the person as a result of the forced removal; the meticulous observation of the outside world and the changes therein again as a consequence of self-removal. The final attribute is the protagonist’s madness under the pressures of the happenings will also evolve as a recurring characteristic in the future artist characters. This “madness” assumes significance at the end of the story, just before the sudden and unexpected return of the protagonist to the former home. Hawthorne masterfully depicts his subject as the first instance in his diverse representation of artist figures, without writing about someone who is explicitly an artist.

1.2. “The Minister’s Black Veil”

The second tale in the pseudo-artist group is “The Minister’s Black Veil,” written in 1836, a year after the publication “Wakefield”. While most readings the tale inspired focused on the aspects of the unpardonable sin and atonement or the story as a biblical parable, this piece is obviously open to other interpretations as well. Firstly, there are several unacknowledged links between “Wakefield” and “The Ministers’ Black Veil”. One is the voluntarily chosen self-seclusion, the eccentricity of the main character and the insanity. Yet one aspect is new to the formerly established attribute-system and this is the automatic linking of the supernatural forces with the peculiar or different protagonist. In this tale, the main character’s oddity manifests in a tangible symbol, the black veil. Such concrete sign of difference does not exist in the story of Wakefield. In this section, first I am going to prove that the previous attributes can be found in this text too, then I will introduce the new one, the evil/supernatural power of the protagonist through which the system will be extended.

Victor Strandberg’s article, entitled “The Artist’s Black Veil,” already situates Reverend Hooper as an artist. However, Strandberg compares the Minister to Goodman Brown, who is “condemned to live in isolation and despair”, so the story as he argues is “an ecclesiastical version” (567) of the former, without considering the other artist-like aspects of Rev. Hooper. Yet, quite apparently the Minister displays numerous characteristics that liken him to Hawthorne’s future artist characters. First of all, his physical separation from the outside world is the first connecting point to the figure of Wakefield. His difference is immediately recognized by his flock as Hooper goes to the pulpit to hold the sermon.

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 the nearer view it 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. (Hawthorne 10)

From this description of the veil, we can draw a conclusion that a significant distance is created between the protagonist and the community. The distance manifested in a physical object as well can be seen here more firmly than in “Wakefield”. This distance between the individual and

community will also be a major theme in the tales and romances of Hawthorne that deal with artists, just as in the late romances as well.

This attribute is closely intermingled with the “madness,” just as it suggests that isolation and insanity walk hand in hand. Hawthorne even uses the word “bugbear” (Hawthorne 19) to describe the Reverend. “Strange and bewildered looks repaid him for his courtesy. None, as on former occasions, aspired to the honor of walking by their pastor’s side (Hawthorne 13). He turns into a man who is “kind and loving, though unloved, and dimly feared” (Hawthorne 20). His wife leaves him too when she asks for the removal of the veil, but the parson persists and rejects the begging (Hawthorne 18). Thus the veil “keeps him in that saddest of all prisons, his own heart” (Hawthorne 21). Reverend Hooper has chosen self-banishment that also means that he excludes everyone else from his own world, even if it is full of suffering. In return the ordinary citizens also reject him. The three previous artist attributes are set up here as if in a chain, triggering one another: peculiarity leads to solitude that ends in madness, as Rev. Hooper is considered by the others as a madman.

Besides these, I have mentioned that there is a new artist feature in this tale and this is the protagonist’s connection with the world of the supernatural, a quality bestowed upon him by the black veil. According to William Bysshe Stein in his “The Parable of the Antichrist in ‘The Minister’s Black Veil,’” the parson alienates people from god with his folly and terrifies them while forcing the members of the congregation to make terrible introspections (387-88). Stein puts the figure of the reverend into a new perspective unseen before. I tend to agree with Stein, in a sense that Rev. Hooper possesses evil powers, though I approach his character from a different aspect, not as an Antichrist figure, but as an artist, whose evil power is to reveal the secret sin in the other human beings. The community also senses that Hooper is pushed on the boundary of the living and the dead, just as Wakefield was an in-between character. A quotation from the text describes this very idea:

The subject had reference to secret sin, and those sad mysteries which we hide from our nearest and dearest, and would fain conceal from our consciousness, even forgetting that the Omniscient can detect them. [...] Each member of the congregation, the most innocent girl, and the man of hardened breast, felt as if the preacher had crept upon them, behind his awful veil, and discover their hoarded iniquity of deed and thought (12).

It seems that because of the veil, which is his physical mark for being different, he acquires some kind of power, a power that can detect sin in others because he has it also. I interpret this mark as the mark of pseudo-artistic feature; he can peer into the souls of others and can “detect” this oddity in those who have it. In a way, in order to acquire such skills, one must have to be super-sensitive. Just as Wakefield, the parson can “read” his own and others’ souls, which I regard as an artistic trait. This ability to peep into the minds of others, however, also allies him with dark powers, and endows him with abilities beyond the human realm. The veil is described with adjectives like “horrible,” “awful” and “terrible,” it even has “a preternatural horror interwoven with the threads of the black crape” (Hawthorne 19). It appears too as if Reverend and veil lived in a kind of symbiosis: “the black veil involved his spirit in the horror with which it overwhelmed all others” (Hawthorne 15). The Reverend is not simply a victim suffering from the veil but this evil power blossoms from his inner self and this will be important in the later tales, like “The Prophetic Pictures”. At the end of the story the Rev. Hooper refuses to remove the crape, and finally on his deathbed he says “On earth, never!” (Hawthorne 24). This statement carries the meaning implicitly, that if not on earth, then elsewhere, as though he had a connection with other dimensions but through these assumptions the protagonist’s connection to the supernatural gets emphasized, supporting the idea of the new attribute. He is an in-between character, who belongs neither world. The community excommunicates him while he is alive so he is not fully connected to the dead.

There is a mysterious atmosphere around the protagonist and the demonic veil that gives him power over the souls of the living sentences him to isolation into “his own heart” (Hawthorne 21). The attribute system I hope to set up, acquires a new component. The pseudo-artist figure of the reverend does not just live as an outcast, but his solitude is the consequence of the demonic powers acquired through an object, that symbolizes his eternal suffering as well as his isolation from the rest of the society. He does not create art, but Hooper increases the number of attributes later to be used by Hawthorne: namely, that an artist possesses supernatural powers to peer into or have control over others and that the artist is marked as different from the rest not just through his actions, but also through physically manifested objects or traits, for example, the black veil. Hooper continues what Wakefield started, isolated and being different, yet, Hooper is one-step closer to the artist figure, because that he has acknowledged connection to the “other” realm, thus he is living on the boundary between the real and the supernatural/fictional which is essentially a

feature of a true artist in the later narratives.

Chapter 2: Evil Scientists

“When science, art, literature, and philosophy are simply the manifestations of personality, they are on a level where glorious and dazzling achievements are possible, which can make a man’s name live for thousands of years.”

/Denis Diderot/

In the second cliché set that classifying Hawthorne’s artist characters, there are tales that deal with a rather peculiar pair of protagonists, Aylmer and Rappaccini, the scientists. The two tales in which they appear, are “The Birthmark” (1843) and “Rappaccini’s Daughter” (1844). There are several references in the two texts which support my idea that these scientists, who, though are not fine artists, also belong to the group of the pseudo-artists in a way that they seek perfection through their own kind of art which is science. However, they are a kind of transitory group too, because unlike the pseudo-artists they have the power to create, while it is clear that they are not fine artists either just like the protagonists of the pseudo-artist group. In this sense, they are special kind of artist figures and also represent a transition. There are some critics, like R. K. Gupta and Claudia D. Johnson, who deal with perfectionism in connection with Hawthorne’s tales or speak about the protagonists who possess a special “gift” which marks their eccentricity; yet, they fail to include Aylmer and Rappaccini with the artists. Aladár Sarbu describes the links and connections between the evil scientists and artist figures in details in one of the sections of his book, titled *Beauty and Truth: The Artist and the Scientist* (53-59).

In these two texts I am going to identify further artist attributes for the prototypical artist. One is the god-like power that their characters possess through their scientific knowledge and the other one is that they seek perfection at all costs. In addition to these, “evilness” is also highlighted in connection with them, because their evil deeds cannot be overlooked, not even if they have a seemingly “gracious” goal. However, the traces of the previous attributes will be emphasized too. Chronologically “The Birthmark” was written earlier so I will begin with the analysis of Aylmer’s character, the protagonist of this piece.

2.1. "The Birthmark"

Aylmer's art and artistic features lie in his potential to transform Georgiana, his wife, who according to Aylmer is almost perfect: "[...] Georgiana, you came so nearly perfect from the hand of Nature" (Hawthorne 148). The project renders Aylmer into a god-like figure who is endowed with the supernatural power to alter reality. The problem is that in Aylmer's opinion, his wife Georgiana has a defect, an imperfection. The tension is between Aylmer's attitude and that of his wife's towards this mark. At her death Georgiana will utter the following words: "[y]ou have rejected the best that earth could offer" (Hawthorne 164). My aim again is to observe new artist attributes the tale offers which I want to integrate into my system. These are the seeking of perfection and the aspiration for god-like position by all artists.

The previously set patterns can be found in this tale as well. The first is isolation, upon which we get a hint at right at the beginning of the story. He had devoted himself, however, too unreservedly to scientific studies ever to be weaned from them by any second position" (Hawthorne 148), "They [Aylmer and Georgiana] were to seclude 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" (Hawthorne 152). We see that the protagonist has imposed the exclusion from society on himself, that it was voluntary and with a purpose. This purpose is to have "eminent proficiency in every branch of natural philosophy" (Hawthorne 147). In other words Aylmer aims at eminence in his science, and later he decides to subject his entire life to the seeking of perfection: "I shall have corrected what Nature left imperfect in her fairest work" (Hawthorne 152). His peculiarity lies in his seclusion from society and his vast intellectual knowledge that he "roused the admiration of all the learned societies in Europe" (Hawthorne 152). The fact that Hawthorne mentions Europe is important, because this sentence can be approached from the point of view that Europe stands as the citadel of intellectual life. Thus with this imagery, Hawthorne immediately creates a distance between the intellectual superiority of Aylmer and the American citizens. As we could see previously, complete isolation from society succeeds in madness just as in the case of Wakefield and Rev. Hooper. This is going to be the fate of Aylmer too. Interestingly, the madness of the scholar is not elaborated in the text explicitly, though there are two faint signs that are manifested in Aminadab's, the servant of Aylmer's, actions. He says at one point that "If she were my wife, I'd never part with the birthmark" (Hawthorne 154), the other one is when he laughs two times with delight (Hawthorne

164, 165). The madness can be seen here from the attitude of the servant, because he is the representation of a “common man” who, in this case, finds it an extremely foul idea to achieve perfection at all cost and a waste of a life. This interpretation of the servant’s behavior can mean that in the eye of a “normal” man, the purpose and aim of Aylmer’s “art” feeds upon insanity.

Having demonstrated the presence of the previously established attributes in this narrative, I will next deal with the intermingled, often contradictory representation of Aylmer’s evil nature, magical power and his aim as a pseudo-artist and god-like figure to seek perfection and to achieve ultimate beauty. The time of the tale is consciously chosen by Hawthorne, in a way that it is the time when “electricity and other kindred mysteries of Nature seemed to open paths into the region of miracle” (Hawthorne 147). The occupation of the protagonist seems to us a kind of witchcraft. Aylmer “investigates secrets” (Hawthorne 152), “can draw a magic circle” (Hawthorne 154), “possesses sway over the spiritual world” (Hawthorne 155) and ultimately obtains “power above Nature” (Hawthorne 158). Even his own book, where he writes down his experiments, is called the “sorcerer’s book” by himself (Hawthorne 159). However, these all seem to be good and positive aspects of his “magic,” but we can find the evilness in his attempts and in his creations for example he makes poisons that can kill a human with only a drop. R. K. Gupta in “Hawthorne’s Treatment of the Artist” mentions that Aylmer is tainted and his works are blasphemous (66) because it is not made by god, it is made by a human who wants to play the role of a god. Aylmer tries to transform his beautiful wife into a perfect one, with an experiment that can only be a failure as several signs foreshadow it. One of this is a single phrase used by Hawthorne to describe the pigmy-sized hand-imprint on the face of Georgiana: “fatal flaw” (Hawthorne 149). It is quite a telling expression for a little birthmark that it becomes a fatal mark on someone. The second reference to the final outcome of the tale is in the following sentence fragment that refers to the birthmark: “selecting it [the birthmark] as the symbol of his wife’s liability to sin, sorrow, decay, and death” (Hawthorne 150). The conclusion of the narrative is becoming more and more evident. Then Aylmer has a quite feverish dream, one in which he and his servant make an attempt to remove the birthmark, but instead of curing the wife, they end her life as in the dream the mark is interwoven with her heart. There are several signs that foreshadow the inevitable end of the experiment. Such signs are, for instance, the death of the beautiful flower by the touch of Georgiana (Hawthorne 155) or the lethal poison that can cease one’s life with a drop, these motifs that all will repeated in “Rappaccini’s Daughter” (Hawthorne 157). At last, the very existence of

Aylmer's large folio that consists all experiments of his, in which each earlier scientific attempt ended in inevitable failure (Hawthorne 159). Death lingers in these signs and symbols.

Aylmer's obsession culminates in the "creation" of the perfect wife. The relevance of this motif for my immediate purpose is that just like science, art also is an attempt to reach perfectness. However, from this aspect, it is also important that Georgiana dies at the end because it is a sign that seeking perfection can only end in failure. This will be extremely significant in the later stories, most significantly in "The Artist of the Beautiful" as well. On the other hand Aylmer's attitude shows the reader another side of his character. He is infatuated with the alternation of reality, thus he is obsessed with the outcome and the artistic will manifests in a creation. In this way, some new elements can be added to the pile of my original artist clichés and these are seeking perfection and the other one is that the final tangible manifestation of the artistic volition has to disintegrate, for this is the artist's punishment for mimicking nature. Aylmer's evilness is ambiguous, however. Although he is depicted as inherently evil, willingly sacrificing anything on the altar of knowledge. Yet, he struggles to create absolute perfection, thus he aspires to a god-like position. The previously listed clichés are present in this tale as well: isolation, peculiarity, connection with the supernatural and madness. Aylmer cannot be regarded a "true" artist, just a pseudo-artist along with the ones in the first group, because he does not create fine art only aspires to a create perfection. With his "art" (science) he has succeeded to shape reality though it is true, the end result is merely destruction and death.

2.2. “Rappaccini’s Daughter”

The succeeding tale, chronologically and categorically too, is “Rappaccini’s Daughter,” written in 1844. There are several links between Rappaccini and Aylmer, besides the fact that they are both scientists, but they share the same artist attributes. This section’s purpose is to demonstrate these characteristics, the god-like artist figure and the seeking of perfection. Thus a new element is going to be added to the former artist attribute system. The focus will be the evil scientist’s connection with the supernatural and his artist like behavior, since in a sense the garden and its flowers demonstrate his hunger for perfection, and elaborate design despite that it is a source of evilness. Again, all previously established attributes can be found in the text, though alienation is more potent in this tale, since Rappaccini stands on the borderline of reality and a fictional world.

For a brief introduction, I summarize the plot. Giovanni Guasconti, who is a young student at the University of Padua, meets with Beatrice Rappaccini, the daughter of the famous doctor, and immediately falls in love with her, furthermore, his love is returned. However, professor Rappacini uses the young man for his “infernal experiment” (Hawthorne 192), even his daughter is a kind of fruit of his scientific knowledge, but the rival professor, Baglioni destroys the possibilities between the two young lovers by giving a vial of medicine to Giovanni which ceases Beatrice’s life.

First I will look at the garden as a major symbol of isolation in the story, and the significance of it being labelled “fatal” (Hawthorne 202). Beatrice gives information to Giovanni that her father is given to scientific experiments in what she calls “lonely island” (Hawthorne 196). It becomes clear that the old professor has been living in the garden for his entire life. The professor’s “difference” from the crowd obtains more focus from Hawthorne through the professor’s highly emphasized physical attributes and his vast intellectual knowledge that separates him from the other common citizens. When the reader meets Rappaccini for the first time, the man of science is described in the following manner, he is: “[n]o common laborer, but a tall, emaciated, sallow, and sickly looking man, dressed in a scholar’s garb of black” (Hawthorne 181) and he has “a face singularly marked with intellect and cultivation, but which could never, even in his more youthful days, have expressed much warmth of heart” (Hawthorne 182). Through this depiction we are able to state that Rappaccini is not an ordinary man. Isolation from the outside world is not an option, it is necessary in order to dedicate one’s life to a certain task, in in

the case of Rappaccini, it is to create a secluded Garden of [tainted] Eden in which he is God.

The aim of the scientist is to alter reality, to create something which is perfect, as Aylmer does, which can be a purpose of art, but for this creation, supernatural knowledge or powers are required, thus his duty and work bestows a god-like role upon him. He can only reach his aim, perfection if he is in possession of supernatural powers. The reader realizes what the aim of the professor is when Hawthorne describes the connection between Beatrice and the flowers: “[f]or the impression which the fair stranger [Beatrice] made upon him [Giovanni] was as if here were another flower, the human sister of those vegetable ones” (Hawthorne 183) or “[f]lower and maiden were different, and yet the same” (Hawthorne 184). Beatrice even calls the shrub at the center her “sister” (Hawthorne 188). Here, we get the faint suggestion that Beatrice is like the man-made shrubs, as if they were all fostered by the same hand, Rappaccini. Also we have the feeling that Beatrice’s character can be interpreted as a result of the scientific experiment carried out by her father. This becomes more evident when it is revealed that the flowers are created and cultivated by the professor (Hawthorne 186, 194) and Beatrice also has a poisonous breath that is lethal just like the flowers. It is also said in the text that the garden is “[n]o longer of God’s making” (Hawthorne 194). From this approach we can claim that he possesses god-like powers and even Baglioni says to Giovanni that Rappaccini is “[a] man who might hereafter chance to hold your life and death in his hands” (Hawthorne 185). It appears that he also has a sway over the fates of humans. Mark Van Doren in his *Critical Biography* asserts that the tale is about “a scientist or artist who dares to go beyond the limits of nature” (131). In order to surpass Nature, supernatural powers are required.

The following attribute is the so called god-like status that represents the artist’s ultimate need to reach the perfect creation. He makes a deliberate experiment not only with his daughter, the shrubs but even with Giovanni. The narrator describes the moment when Rappaccini sees Giovanni and Beatrice together as follows: “[t]he pale man of science seemed to gaze with a triumphant expression at the beautiful youth and maiden, as might an artist who should spend his life in achieving a picture or group of statuary and finally be satisfied with his success” (Hawthorne 209). Actually, it is nearly at the end, but previously in the story, there are several remarks that what Rappaccini is doing is an experiment to reach perfection. Beatrice and the central shrub in the garden can be read as the nearly flawless creations. According to Rappaccini, there is an “analogy between the beautiful girl and the gorgeous shrub” (Hawthorne 187). The

destruction of the artistic creation also gets emphasized as in the case of Aylmer, because according to Hawthorne, no manifestation of the perfect ideals can be sustained in the realm of reality. The romance of Giovanni and the poisonous Beatrice meets the inevitable end because the garden and Beatrice are outcomes of an innately evil plan. There are several comments in the text that concerns the evilness of the garden: “[m]onstrous offspring of man’s depraved fancy, glowing with only an evil mocker of beauty. They were probably the result of experiment...” (Hawthorne 194-95). Baglioni is the one who shatters the dreams of Rappaccini, by giving Beatrice a vial of a liquid matter that eventually kills her. Rappaccini is evil in intent because he is able to sacrifice his own daughter for the sake of a scientific experiment. Baglioni says exactly the same to Giovanni: “He would sacrifice human life, his own among the rest of whatever 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” (185).

In this sense, the attribute of reaching perfection at all costs can be traced in the text. He is as evil as Aylmer, because no human life is too valuable for the sake of knowledge but what Rappaccini creates is more than outstanding. Thus this genius requires total alienation from the world. He is also connected to the supernatural because he possesses such knowledge over science that he is able to create such monstrous yet beautiful shrubs and also to concoct such poisons that are running in Beatrice’s veins. No father would do such experiments with his own daughter and draw in the daughter’s lover into such a diabolic theme. Rappaccini is one of the most chiseled characters, the artist scientist who stands above all human rules and lives between the real and the fictional dimension. Mainly because he tries to create the perfect couple and helps her daughter to find a mate, but his evil intention to make scientific experiments cannot be ignored. He is father and an evil genius simultaneously.

Both Aylmer and Rappaccini are scientist figures who possess such attributes, powers and characteristic features that liken them to artist figures, without Hawthorne openly representing them as “artists.” They are men of science and in both tales their knowledge of the scientific world and their hunger for perfection can be considered artistic traits. From this point of view, they can both be interpreted as artists or just pseudo-artists. They occupy a significant role in my categorization. The Evil Scientist cliché is important in a sense that the protagonists bring in new attributes to the system that was established by the earlier tales. While these characters occupy an

in-between position between the pseudo-artists and the fine artists in that they are not makers of fine art, so they fall out from the third category. Yet, they have certain skills and powers that render them close to the field of artistry. In my mind, this group serves as a link between the earlier and the coming artist categories.

Chapter III: Fine Artists

“Beauty is truth, truth beauty,—that is all
Ye know on earth, and all ye need to know”
/John Keats: Ode on a Grecian Urn/

This group is where Hawthorne’s attention turns to the masters of fine arts, or I can call them real artists in comparison with the previous sets. In these tales of this set, the protagonists are represented through nearly all the artist attributes previously introduced that in Hawthorne’s imaginings construct an artist figure. The section’s aim is to deal with these protagonists from the perspective of this already defined system of attributes. My examples will be brought from “The Prophetic Pictures,” and “The Artist of the Beautiful.” I am going to deal with these stories and their protagonists individually and demonstrating the presence of former and new attributes.. The nameless painter’s tale is considered as one of the best short writings of Hawthorne, the protagonist is a talented genius who has a rather demonic ability, to look into the soul of the model and paint his or her destiny on the canvas. Here, this extraordinary ability is the emphasized attribute. The attributes surfacing in these tales can be traced in the earlier texts, but they are more significant in a sense they are the most chiseled artist characters in the Hawthorne short stories. The artist figures depicted by the author the artist attributes in a purer form than the former protagonists. Owen Warland, the hero of “The Artist if the Beautiful” is special in this case, because he is going to be the culmination of all the traits, except the evilness. This is why I believe that he is the pure and perfect representation of Hawthorne’s artists from the tales.

3.1. "The Prophetic Pictures"

"The Prophetic Pictures" received the attention of nearly all scholars who were interested in Hawthorne. Mary Dichmann states in "Hawthorne's 'Prophetic Pictures'" that it is the first tale that problematizes the art and artistic creation as it is the most spiritual achievement yet evil (187). I do not agree with the argument that it is the first tale that deals with the problems in an artist's life as I demonstrated before, Hawthorne experimented with artist figures in several other tales before this. In my judgment the nameless painter of the story is much more chiseled by Hawthorne than the earlier artist representations, just as he is more three dimensional as an artist like the pseudo-artists or evil-scientists. The main attribute of the painter is going to be his ability to look into the soul of the others and present their future for them through the portraits.

The tale's plot revolves around a European painter who can touch upon the inner sphere of humankind with his connection to magical powers. "He catches the secret sentiments and passions, and throws them upon canvas like sunshine- or perhaps, in the portraits of dark-souled men, like gleam of infernal fire. It is an awful gift" (Hawthorne 60). He is also described as a "wizard," a "magician" who knows "witchcraft" and who can even be the mythical Black Man. These are all significant because through these characterizations, the painter of the story is clearly a continuation of the scientist figures who also have divine powers. Actually his figure is quite shady for the first glimpse, because the reader can sense the strangeness and extraordinariness of his character just through the words of Walter Ludlow who is one of the models:

He not only excels in his peculiar art, but possesses vast acquirements in all other learning and science. He talks Hebrew with Dr. Mather, and gives lectures in anatomy to Dr. Boylston. In a word, he will meet the best instructed man among us in his own ground. Moreover, he is a polished gentleman, a citizen of the world- yes, a true cosmopolite; for he will speak like a native of each clime and country of the globe except our own forests, whither he is now going. Nor is all this is what I most admire in him (Hawthorne 59).

This is the starting sentence and we immediately get the feeling that the painter introduced here is above mediocrity. He was educated in Europe, just like Aylmer, which can be interpreted as the acquisition of rare and complex knowledge, which lifts him out of the ordinary rank of

people around him. Through this, the cliché of isolation is neatly set. Aladár Sarbu claims that Aylmer and Rappaccini are all like the painter of this tale, because they also see through surfaces (56). It seems that the painter possesses such powers, just like Reverend Hooper, with which he can alter reality and can bring the innermost essences of men and women to the surface. As Hawthorne describes him: he has “penetrative eyes” (65) and “[t]he true artist – must look beneath the exterior. It is his gift- his proudest, but often a melancholy one” (65). It is quite important that this power is dichotomous in a sense that it can be a gift and a curse too. Gift, because he almost becomes a god due to the ability to look into the others and to transform them also, but a curse because it delimits him from the “normal” and ordinary people, thus he turns into someone who lives on boundaries. I believe that this kind of duality emerges earlier, namely in the tale of the veiled parson, which was written one year before the story of the painter. Using the earlier attributes, we cannot state that the painter becomes mad, though we can trace a really cold and inhuman approach to life in his character: “He had no aim- no pleasure- no sympathies – but what were ultimately connected to his art. Though gentle in manner and upright in intent and action, he did not possess kindly feelings; his heart was cold;” (Hawthorne 70). Hawthorne depicts the painter as someone who bears no traces of human feelings in his heart. However, there is a detectable development from the scientists’ stereotype. This painter is clearly not evil, actually he paints only “what he sees” (Hawthorne 67). In this sense, this attribute, the evilness, forges into something else, the artist whose self-imposed seclusion inspires and facilitates the practice of his art.

What makes this tale so much loved by the critics is that in this story Hawthorne emphasizes the real potential that lives deep inside those people who emerge as great artists of great ages. It is not only the art of painting that is alluded to the fine arts, but a more general understanding and interpretation of art and the artist is observable here. We can also conclude that Hawthorne’s main concern in this story is the power in the artists through which they attempt to surpass nature or to observe the inmost essence of humankind. This interest started around the year when “The Prophetic Pictures” was born. However Rev. Hooper also acquires this strange ability, so he can be called the first protagonist who can look into others’ souls. And in the nameless painter’s tale, Hawthorne’s achievement is that his protagonist becomes not only the god-like creator of unique art, but also one who can manipulate the fates of his sitters through the prophetic pictures way before Aylmer or Rappaccini do the same with different methods.

3.2. "The Artist of the Beautiful"

It is not by chance that "The Artist of the Beautiful" is widely considered as Hawthorne's masterpiece among his short stories. Wilfred M. McClay claims that none of Hawthorne's tales measure up with this one in terms of moral perils and mastery over human existence (112). Millicent Bell praises the tale, saying that even Emerson could have written it, and asserting that it displays a kind of idealistic Romantic transcendentalism to the extremes (94). Aladár Sarbu stresses the ambiguity of Owen Warland's character when stating: "The implication is that the idea[l] can never be completely turned into fact, yet, paradoxically, this is presented as a condition to be met if the effort is made in earnest" (55). This, in my opinion, is the core of Owen's figure and the reason why I claim that he exemplifies the perfect artist figure in the sequence of Hawthorne's artist stories. The "Artist of the Beautiful" is certainly the most complex short story that was written by Hawthorne about the artist figure, yet it is built on one sole question: What is the role of the artist? Utilitarianism and puritan ethics clash within the tale to maintain the statement that the ultimate need of the artist is to chase what is beautiful: "[p]retty shapes in wood, principally figures of flowers and birds" (Hawthorne 206). The reader can easily sense that the protagonist's creations are without exception of little or no use at all for a materialistic society. Owen Warland's figure is built to serve as an entrance to the romances of Hawthorne, to provide sufficient information in order to comprehend and understand the subsequent and acclaimed artist figures, like Miriam in *The Marble Faun*. Owen is the one who cherishes and possesses all the necessary artist attributes, from isolation to the ability to create the perfect art product. This analysis is going to deal with all the former and new artist attributes that appear in the tale. This full enumeration is called for to demonstrate Owen's outstanding position in the long line of artists represented in Hawthorne's tales.

"When the artist rose high enough to achieve the beautiful, the symbol by which he made it perceptible to mortal senses became of little value in his eyes while his spirit possessed itself in the enjoyment of the reality" (Hawthorne 290). This is the greatest revelation of an artist figure and Owen Warland experiences it, however it is not just the most famous quotation from the tale, but an artistic program articulated by the writer. Yet, it is not an easy way for the protagonist to obtain such pure approach to art and the plot of the short story contains Owen's strivings with

various obstacles like petty-minded citizens, being despised though hard and minute work, human emotions which can swerve the artist's productivity like love and many other ones.

First, the attributes of isolationism and being different, the essential characteristics of the pseudo-artists are going to be traced in the text. F.O. Matthiessen, Millicent Bell and Mark Van Doren agree that Owen Warland is a rather cold character, who is somewhat too obsessed with his work, thus he is not a useful part of the community. Frederick Newsberry takes this even further, he poses an argument that Owen Warland is "obsessive, self-consumed, and presumptuous" (79) but at the very end, he is the one who becomes a "success" (81). Nevertheless, the basic fact, namely that Owen is ultimately separated from the outside world and dedicates himself to his minute work, cannot be ignored. As Hovenden Owen's former master comments on it: "These six months past I have never come by his shop without seeing him just as steadily at work as now. It would be a flight beyond his usual foolery to seek for the perpetual motion" (Hawthorne 265). The figure of Owen and his hard work are both denied by Hovenden, the old watchmaker, who can be one representative of the contemporary society. The former master makes comments on the talent of the young watchmaker, calling it a "plague" and "irregular genius" (Hawthorne 265). Right after the visit at the watch shop, Hovenden and Annie, his daughter, pass over to the smith called Danforth. Now we hear praises of the might and rationality of the smith which sharpens the contrast between the utilitarian view of the everyday, represented by Danforth and his "arm of might" and "labor upon a reality" (Hawthorne 266) and Owen's isolated figure whose only pursuit is to create "graceful" objects that are entirely useless. Owen's character is not appreciated, the others look on him as he is an outcast. The narrator of the tale explicitly calls Owen a madman when he is wandering in the woods: "In Owen Warland's case the judgment of his towns-people may have been correct. Perhaps he was mad. The lack of sympathy--that contrast between himself and his neighbors which took away the restraint of example--was enough to make him so" (Hawthorne 278). Owen's isolation from the rest is further enhanced by his difference, or one might call it uselessness, which implicitly intertwines with his secret love to the old watchmaker's daughter, Annie because his love will be unfulfilled and through this, Owen feels that even Annie betrays him. After they pass along the shop, Owen reacts to the visit quite feverishly: "'It was Annie herself!' murmured he. 'I should have known it, by this throbbing of my heart, before I heard her father's voice...Annie! dearest Annie! thou shouldst give firmness to my heart and hand'" (Hawthorne 269). Owen is in love though as the story goes forward, we can see that it is

futile and unfulfilled: “‘Go, Annie,’ murmured he; ‘I have deceived myself, and must suffer for it. I yearned for sympathy and thought, and fancied, and dreamed that you might give it me; but you lack the talisman, Annie, that should admit you into my secrets’” (Hawthorne 276). Owen says this to Annie, after she destroyed the mechanical butterfly with a touch. At the end of the tale, Annie is comfortably married to the exact opposite of Owen, Danforth the smith and they have a child. The moment when Owen gets the information about Annie’s marriage, he feels anguish: “That little monosyllable was all he uttered; its tone seemed cold and unconcerned to an ear like Peter Hovenden’s; and yet there was in it the stifled outcry of the poor artist’s heart, which he compressed within him like a man holding down an evil spirit. One slight outbreak” (Hawthorne 279). Annie meant the inspiration for Owen. The “unfulfilled love”- trait is complemented here by the motif of “love as inspiration.” The narrator confesses that his deep love and unimaginable talent provide the necessary force to create his incredible mechanisms: “Forgetful of the time when she had shown herself incapable of any deep response, he had persisted in connecting all his dreams of artistical success with Annie’s image” (Hawthorne 279) Owen’s unfulfilled love provides inspiration for him because he wants to reach the girl’s heart through his delicate and graceful creations.

Now I arrive at the point where the other two attributes, the power to bring matter to life and the “search for perfection,” have to be demonstrated. Owen Warland does something that all the others cannot, although nearly all artist figures elaborated thus far possess these two traits, yet, Owen differs from them in some aspects. Millicent Bell formulates her ideas on the topic in the followings: “As demonstrated in the parable of Owen Warland, the realm of the true and the beautiful is forever removed from the world of actuality” (95). Aylmer and Rappaccini ruin the life of others because of their selfish ideas. The nameless painter has godly powers but he is not interested in the beautiful as Owen. In this sense, Owen’s obsession with the beautiful also serves as an inspirational force, just like love. When he is in a quite desperate mood, after the smith visits the shop and ridicules his entire existence, Owen summarizes the essence of the two essential attributes of the artist: “that all my musings, my purposes, my passion for the beautiful, my consciousness of power to create it,-a finer, more ethereal power, of which this earthly giant can have no conception...” (Hawthorne 270). These two attributes are that he seeks the perfect manifestation of a divine artistic volition and he is aware of his power that he is able to create it. The following quotation forms a kind of *ars poetica* of the artist and his role:

Thus it is that ideas, which grow up within the imagination and appear so lovely to it and of a value beyond whatever men call valuable, are exposed to be shattered and annihilated by contact with the practical. It is requisite for the ideal artist to possess a force of character that seems hardly compatible with its delicacy; he must keep his faith in himself while the incredulous world assails him with its utter disbelief; he must stand up against mankind and be his own sole disciple, both as respects his genius and the objects to which it is directed (Hawthorne 271).

For me it states that the role of the artist is to sustain the harsh and cruel treatment of the world and with enough willpower, the artist will be able to unfold his real genius. His role is to carry on creating what he thinks is valuable and beautiful. Though an ideal artist's character is contradictory because its attitude must be sturdy and strong but his mind must be gentle and delicate in order to grasp the ideal. With the creation of the mechanical butterfly that is better than the real one he indeed surpasses the work of nature.

The course of the creation of the butterfly is the core of the text. The tale opens with the view of the working young watchmaker: "[h]is pale face bent earnestly over some delicate piece of mechanism on which was thrown the concentrated lustre of a shade lamp, appeared a young man" (Hawthorne 265). This is the first attempt when he tries to put the complex mechanical structure together. However, the toil is not met with success because after Danforth leaves the shop Owen unluckily destroys the unfinished butterfly: "'Heaven! What have I done?' exclaimed he....I have made the very stroke – the fatal stroke – that I have dreaded from the first. It is all over...I am ruined!'" (Hawthorne 271). A significant transformation is the outcome of this failure, namely that the talented genius sinks into an ordinary and totally dull life: "[a] cold, dull, nameless change was perceptible upon it. In the opinion of Peter Hovenden, however, and that order of sagacious understandings who think that life should be regulated like a clockwork, with leaden weights, the alternation was entirely for the better" (Hawthorne 271). It seems that he regulates his life and resigns the idea of the butterfly. As time goes on, he feels that there is a "heavy weight upon his spirits" (Hawthorne 272) just as the old master scorns him: "Only get rid altogether of your nonsensical trash about the beautiful, which I nor anybody else, nor yourself to boot, could ever understand" (Hawthorne 272). The artist is chasing after the unreachable. Owen Warland

finally gathers enough power to dedicate himself and his talent again to the creation of the Beautiful:

Alas that the artist, whether in poetry, or whatever other material, may not content himself with the inward enjoyment of the beautiful, but must chase the flitting mystery beyond the verge of his ethereal domain, and crush its frail being in seizing it with a material grasp. Owen Warland felt the impulse to give external reality to his ideas as irresistibly as any of the poets or painters who have arrayed the world in a dimmer and fainter beauty, imperfectly copied from the richness of their visions. The night was now his time for the slow progress of re-creating the one idea to which all his intellectual activity referred itself (Hawthorne 274).

He is bound to his fate. The second attempt is on its way: “Always at the approach of dusk he stole into the town, locked himself within his shop” (Hawthorne 274). The tale proceeds and another important artist attribute is evoked as the main course of the butterfly project is detailed. Annie is the one who describes Owen’s project as the “spiritualization of matter” (Hawthorne 275). Annie was Owen’s muse, but she also is the one causing immense suffering to Owen because she wrecks the second unfinished butterfly: “Annie had but given the slightest possible touch, with the point of the needles”, “[y]ou [Annie] have ruined me!” (Hawthorne 276) cried Owen. However, it does not mean that it makes an insurmountable obstacle for the watchmaker to try to achieve his goal for the third time. Nearly a year is spent again in a utilitarian view and lifestyle.

However, this slumber ceases again when in a warm, spring afternoon he drinks more than needed and he decides that it is time to go back to work. The third attempt brings success and also the end of the story. Danforth invites Owen to his home at the time when Danforth and Annie have a child and the smith asks Owen to bring the little butterfly with himself. The moment when the mechanism rises from the ornamented box is what Frederick Newberry calls the moment of crossing the transcendental divine: “[t]he previous fictive world largely determined by a mimetic representation of external reality and ushers not only readers but also the characters of the tale into the diffuse if scarcely guided condition of the ‘imaginary’” (81). For me, it means that the butterfly represents two different worlds simultaneously, the world of reality and the world of the transcendental, and because the butterfly incorporates both, it also fuses its own surroundings and soaks it up into a new reality. This new reality can be observed in the comments that the spectators

make when the mechanism flies up. “Annie was awe-stricken” (Hawthorne 285), “it has absorbed my [Owen] own being into itself” (Hawthorne 286), “Well, that does beat all nature!” (Hawthorne 287). Reality is somehow altered by the presence of the butterfly, as Annie is so amused that she starts to behave in an unusual way.

As the narrator describes the butterfly it is also indicated that it is part of this world, because it is a perfect copy of a real one while it seems as a kind of creature that does not belong to the Earthly realm: “winged spirit,” flying heavenward,” “ascended from earth to cloud,” “celestial atmosphere” (Hawthorne 285). It is important because the butterfly can represent the artist figure also, because while it imitates a living one, it is mechanical, it is clearly the representation of art. However, the magical creation meets with its ultimate end, but the final words from Hawthorne summarize his own thinking on art, on the beautiful and on the duty of an artist. Wilfred M. McClay draws the same conclusion: “The story’s recurrent imagery of the butterfly, one of the greatest and most universal symbols of transformation and spiritual rebirth, underscores the centrality of his [Owen’s] search” (121). There are several suggestions on the theory that what has a birth must have an end, thus nothing that becomes graspable can be as everlasting as perfect and beautiful as ideas.

Owen Warland can be seen as an overly obsessed and hopeless child, but in my interpretation, Hawthorne wanted to express something else through this character to the audience. Owen’s figure contains all the clichés/attributes that I have compiled in relation to Hawthorne’s artists but he is the only character who achieves everything that an artist can ever imagine. He is isolated, considered to be mad, sinks into despair and falls in love, though he possesses divine skills and can create life out of thin air, just as a god. His butterfly represents all the beauty and grace that nature can ever share with the mortal world though it is utterly destroyed by the clasp of a tiny hand. This means that beauty in this degree is not welcomed in our world. Robert Danforth, Annie and Hovenden represent the utilitarian lifestyle in contrast with Owen’s aims that point toward beauty and grace. The clash of the hammer is worth more than the entire life of the young watchmaker, though at the end of the tale, the reader senses that there is no way that the earthly monster, Danforth is the one who wins the “battle”.

The group of the fine artists represents such attributes that were already detailed in the former two groups, however, both protagonists of described demonstrate the previous attributes. For example the nameless painter is one of the favorite characters of the critics because his character is elaborated with such grace and complexity that it is unparalleled. The young tinkerer manifests the epitome of the artist because in his figure Hawthorne achieves the best he could in order to demonstrate the real values and hardships of the finest minds and talents. Owen Warland sets the standard very high which in my opinion, no other characters in the short stories can surpass. His figure represents the obsessed artist who lives for his creations and it does not matter how the world treats him, he never gives up his goal to chase the unreachable.

Conclusion

Nathaniel Hawthorne delineated his artist characters through an elaborate system of artistic attributes. His artists and approach to art can be used as models even today, yet his works, just as the whole era in which he lived and died tends to be forgotten by the literary scholars and critics. In my opinion, such marvelous works do not deserve to be looked over and the attention of the academic world should be redirected to those tales. I cannot claim that Hawthorne wrote the short stories in this sequence on purpose but there is a possibility to put the tales into such a system of gradually emerging artist attributes through the clichés I established, and thus create an innovative interpretive system. This new way of reading underscores my theory that the selected tales, in the three different categories provide enough information for the reader to help the understanding of the artist characters in the later romances of Hawthorne. The pseudo-artist protagonists establish the basic and core attributes, isolation from the rest of the society, being different, madness and the artist's connection to the supernatural powers. Wakefield and Reverend Hooper serve as bases for the other characters whose traits and attributes are built from their characters. The evil scientists, Aylmer and Rappaccini bear great significance in a way that they are the protagonists who are more chiseled and elaborate, more three dimensional characters than the pseudo-artists. The reader can see in them the obsessed artist figures who are ready to sacrifice anything in order to reach their aims. They also possess such knowledge in the field of sciences that render them god-like who can transform reality. Their figures are open to an interpretation that they are the next step of development after the pseudo-artists. The last cliché, the fine artist set contains the best of Hawthorne's short story protagonists, the most detailed artist figures, the nameless painter and the tinkerer. They represent some of the formerly identified traits though in most cases, their characters emphasize only but in a more detailed and elaborated way. For example the nameless painter represents the intellectual artist who, through his extraordinary power, can see into the souls of others and can paint their essences on the canvas. Each and every protagonist provides his own attributes and traits to the artist system, which is going to culminate in Owen Warland, the artist of the beautiful. My argument and the whole categorization points toward the young tinkerer, because he is the perfect, the pure artist figure who possesses all the traits, except the "evilness" and this is why he is the most ideal artist, a kind of epitome. Hawthorne collects all the artist attributes in a purer form to create Owen Warland and he is going to be the perfect artist figure. He is isolated, he is clearly different than the others because of his exceptional talent and

his power to spiritualize matter and he is inspired by unfulfilled love. He cannot give up his intention to create the perfect butterfly in spite of the fact that his creation must be inevitably destroyed. At the end, he is the only one who understands that the role of the artist is to withstand the cold and hard life, and it is not the art product that matters but the way to reach it. The moment, the reader comprehends the essence of his character with the help of the former protagonists, it will be easier to get an insight into the upcoming artist characters in the romances of Hawthorne, like the *Marble Faun* or *The House of the Seven Gables*. It is obvious that the short stories of Hawthorne are such complex works that there is always room for new interpretations and inquiries.

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