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会長挨拶

ホーソン生誕二百年を1年半後に控えて

会長 川窪啓資

西暦2004年7月4日はホーソンが生まれてから丁度二百年になります。日本ナサニエル・ホーソン協会は昨年『緋文字』出版150年を記念して、齊藤忠利刊行委員長のもとで『緋文字の断層』（開文社出版）を刊行して多大の成果をあげましたことは御同慶の至りです。

さて本協会の記念事業を長期的展望をもって考えてみるに、*The House of the Seven Gables* (1851), *The Blithedale Romance* (1852), *The Marble Faun* (1860) の出版150年については前二著はすでに時機を逸しており、*The Marble Faun* をするとすれば、2010年になります。またホーソン没後150年を記念するとすれば2014年となり私たちの射程にはいっています。それを過ぎますとホーソン生誕三百年のお祝いがよいのですが、Septimius Felton と Septimius Norton の調合する the Elixir of Life がうまくいかない限り、私たちにはちょっと無理でしょう。そういう事を考えてみますと、今回のホーソン生誕二百年記念の企画は、そうザラには巡って来るものではないことが分かります。また作家ならすべて生誕二百年を祝ってもらえるわけでもないでしょう。これは何かホーソンには本質的な、しかも普遍的な価値があればこそ、時代、文明、文化、人種、国籍の差を越えて、私たちの魂に響いて来るものがあるためではないでしょうか。

たとえば『緋文字』13章 Another View of Hester の1節 (CE I:161-162) には彼女は悩めるもの、苦しむものの家を訪れ、慰めの手を差し伸べて、尽くすのですが、その家を立ち去るとき、「熱心につくした人たちの心に生じたかもしれない感謝の念を受け入れるために、彼女がちらりとでもうしろを振りむくこともなかった。そういう人たちと路上で会っても、彼女は顔をあげて挨拶を受けることもなかった、もし彼らが近づいてこようとすると、彼女は緋色の文字に指をおいて、さりげなく通りすぎた。これは驕りかもしれないが、(下略)」（八木訳、p.232）とあります。自らの道徳的行為の結果を受けない、優に優しいヘスターの振る舞いが細やかに描かれていますが、ホーソンの凄いところは、更にこの謙遜な行為も一歩間違ると「驕り」になるかも知れないと付け加えているところです。人間も品性が高まるにつれ、その精神生活は微妙、幽玄、幽邃になっていくものですが、ホーソンにはこのようなどころがあり、ホーソン先生には感謝の念をもって、生誕二百年記念論集を編ませて頂きたいと存ずる次第です。会員諸兄姉の御支援のほどをお願い申し上げます。

Reading Poe's "The Cask of Amontillado" as a Tale of Initiation

Hirofumi HORIKIRI (Nihon University)

Edgar Allan Poe's "The Cask of Amontillado" (1846) has been said on the whole to be a tale of Montresor's revenge on Fortunato, and a masterwork of terror. In recent years David S. Reynolds argues that the tale is connected with the cultural context as regards the temperance movement and the sensational stories of terror popular in Poe's time; however, the Mason, which appears in the conversation between Fortunato and

Montresor, has not been discussed very much until now. This study tries to argue that “The Cask of Amontillado” is a tale of initiation, echoing to the initiations of the Freemasons.

“The Cask of Amontillado” is, as Walter Stepp argues, a tale of “the double” like “The Black Cat” and “William Wilson”. Both Fortunato and Montresor are aristocrats and connoisseurs of wine, but they are not only doubles with something in common but also polar doubles. For example, their dress shows their completely different characters: Fortunato’s “motley” shows his defenceless and childish character, and Montresor’s “mask of black silk” shows his intellectual and mature character.

In the middle of the tale, Fortunato makes the gesture, which seems to be the cipher of a Freemason. Montresor also makes the gesture of displaying a trowel, which is both a tool to bury Fortunato alive and another ritual gesture of the Masons. These gestures and the whole story show that “The Cask of Amontillado” is a tale of initiation ritual such as those of the Freemasons. Fortunato, the innocent figure and the double of Montresor, needs to go through the ordeal of being fettered to granite, which is also a ritual tool of the Masons, and die in order that his double might regenerate and become an adult.

In the last scene, Montresor and Fortunato, the double, become one. Montresor’s repetition of Fortunato’s yells clearly shows this, and Montresor carries the memory of Fortunato for the half of a century. Montresor is the only one who decides Fortunato’s fate. As D.H. Lawrence says “[f]or the human soul must suffer its own disintegration, *consciously*, if ever it is to survive”, Montresor has to disintegrate the innocent part of himself to survive. Fortunato, like Bartleby in Wall-Street, is walled up in the vault, and in Montresor’s mind, forever.

“I” Reference of *The Bostonians*

Tomoko OKUMURA (Koshien University)

Besides its first experiment in subject matter, *The Bostonians* is marked by a narrative technique theretofore unemployed. Significantly the narrator’s “I” reference is distinct not only in its frequency but also in its unique use. This study argues that the idiosyncratic “I” reference in *The Bostonians* is a byproduct as well as an embodiment of the age James tried to describe.

Concerned with the usage of “I” reference are both a social trend and magazine editorial policy of the time. When *The Bostonians* was serialized in *Century*, the postbellum South was warmly reintroduced into the North after a 25-year antagonism. *Century* was a leading advocate of North-South reconciliation and awoke the readers’ sympathy with the defeated South. On the other hand, the editor of *Century* was opposed to women’s suffrage. Although the volumes issued from 1884 to 1885 did deal with woman issues, they were mainly about their education. It is probable that these circumstances aroused readers’ antipathy against morbid Olive and made Basil’s diatribe on her seem to be supported by the narrator. Basil was thus generally regarded as James’s mouthpiece in spite of Basil’s crudity; however, James did not intend this, as seen from passages with “I” reference.

“I”s and “we”s used in reference to the two antagonists betray James’s precautionary attempts to prevent readers from assuming his preference for Basil. The narrator evaluates Basil’s view as “crude” on the one hand and defends Olive’s morbidity on the other, to forestall the reader’s antagonism. Recognizing that Basil is not the sort of Southerner the North wanted to reconcile with, James wanted to convince readers of James’s true intentions. In his letter to William, Henry James confessed his anxiety over receiving no reaction to *The Bostonians*. James’s solicitude must have been enhanced by “Open Letters” of *Century* which was comprised of readers’ reactions and the responses from the author. That both readers’ and the artists’ voices alike were published led to an extension of the readers’ influence. Such a situation forced James to create the narrator who, using the “I” reference, flatters the reader and discloses his artistic intention.

However, I would like to point out that the frequent “I” reference is not only a logical necessity from such

a situation but also the essential element for the narrative embodying the novel's subject. The most distinct feature of the narrative is how both outsiders and insiders of the story appear in the narrative ; it is comprised of many "you"s as well as "I"s (the narrator, the narratee and the characters are mentioned,) brackets, represented speeches, and focalization of the characters. Thus, the characters' thoughts and utterances invade the narrator's sphere, which means that there is no clear demarcation between the characters' private sphere and the "public" sphere of narrative. This narrative situation is precisely the subject of the novel, the age of journalism. Every character in *The Bostonians* is involved in the fuss of mass media, and the significance of the competition between Basil and Olive is how to face an age where mass media totally transformed the concept of publicity and privacy and there is no priority or proportion among individuals. This is the very subject embodied by the narrative of this work, and "I" reference is one of its essential elements.

The notebooks of Henry James well show how he was indignant at the encroachment of journalism. He criticized the newspaper and interviewer as impudent and shameless and deplored the blurring distinction between public and private. Dealing with the social movements of the time James had to speculate on readers' and the editor's reactions in order to pursue his artistic aim. As seen above, one of the remnants of his effort was the frequent use of "I" reference. At the same time, those "I"s and "we"s are indispensable elements of the narrative representing the age of journalism, one major subject of *The Bostonians*.

5. Sophia/Margaret — Nathaniel's Choice Part 2

Hiroaki OHSUGI (Miyazaki University)

Provoked by the adverse gossips told by an American sculptor in Rome, Hawthorne wrote down his own vicious and abusing comments about Margaret Fuller in his Italian notebooks, on the 3rd of April, 1858. It was nearly eight years after her tragic death in a shipwreck in 1850. And the explosive severity in the comments surprises us, because he had never spoken ill of her except the only one funny jesting reference — "Would that Miss Margaret Fuller might lose her tongue!" Was he really harboring a deep-seated antipathy against her? No. Absolutely. Every document shows that he was as deeply in love with her as with Sophia Peabody.

He met Margaret for the first time at a party given on the 28th of October, 1839, and was instantly attracted to her charm and intelligence, though he was already engaged to aesthetic Sophia secretly. From that time on, he wavered between them ruminating which he should choose as his wife. Even after he got married to Sophia in 1842, he was still suffering from the doubt if he had not made a mistake by not choosing Margaret. If we can call his resolute and youthful decision to be a great writer "Nathaniel's Choice Part 1," his irresolute faltering between these two intelligent women may be named as "Nathaniel's Choice Part 2."

Sophia and Margaret had long been thought contrastive in their character, but in truth they had much in common, and they resembled in appearance, too, as Evert Duyckinck reported to his wife in a letter. When Margaret began to visit Hawthornes at the Old Manse, she found in Nathaniel an ideal tenderness and manliness, and felt assuredly he might be a brother to her. His response to her might be a brotherly one, but he was conscious of their relationship as that of lovers. This is explicit if we look at the most dramatic passages in his American notebooks in which he recorded their meeting in the wood of Sleepy Hollow, on the 21st of August, 1842. Their intimate rendezvous were repeated again and again in the summer of 1844. In one of the most extraordinary case, they would go out for a walk together at 5 in the evening, leaving Sophia to take care of her newborn baby, and talked together for 5 hours in a boat, floating on the dark Concord River. That night Margaret wrote briefly in her diary that the "night was so beautiful . . . I cannot write about it." Nathaniel wrote "Rappaccini's Daughter" to commemorate their intimacy. Its heroine Beatrice was undoubtedly Margaret herself that he could create in his mind when she told her girlhood in detail.

After she moved to Italy, after she was dead, and even after that jealous explosion, what he did was to write romances with the heroines that looked, young or matured, like Margaret Fuller. If we read these ro-

mances closely, we can see how he was trying to bring her back to life, mixing her memories with the image of characters such as Hester, Zenobia, Miriam, Priscilla, and Pearl.

“Poe’s Choice of Character’s Names in Some Stories”

Taro SHIMADA (Showa Women’s University)

Poe sometimes chooses for his characters sets of names that suggest they are closely related and yet often antagonistic to each other, such as Dupin and Minister D (“The Purloined Letter”), Fortunato and Montresor (“The Cask of Amontillado”), two William Wilsons, Bedloe and Oldeb (“A Tale of the Ragged Mountains”), though the last set mentioned is exceptionally unantagonistic. The choice betrays Poe’s uneasiness about his own identity. It is suggestive that he uses a very rare word “Bi-part soul” twice, no example of which can be found in the O.E.D. My argument is, I believe, supported by the fact that Poe is at once attracted to and repelled by mirrors. Though he allows only one mirror in his ideal room (“The Philosophy of Furniture”), the use of the word “mirror (s)” in his stories count as many as twenty-seven times.

Introducing Professor T. Walter Herbert

Fumio ANO (Sendai Shirayuri Women’s College)

I feel honored to introduce to you Professor T. Walter Herbert, Ex-President of the Hawthorne Society of America (from 1993 to 95) and the author of *Dearest Beloved: The Hawthornes and the Making of the Middle-Class Family*, an exciting, epoch-making book, which, as you know, has created a great sensation both in the United States and in Japan.

Now Professor Herbert is visiting Japan with Mrs. Herbert and his friend Alice Hageman after he made a trip to China. He was kind enough to accept our grant to give a speech this afternoon. I should thank Professor Herbert once again, on behalf of our society, for taking the trouble to come all the way from the States to Hokkaido to give a special lecture at our annual conference.

First of all, let me tell you Professor Herbert’s biodata and some of his academic activities: he got a Bachelor of Arts at Harvard in 1960 and a Master of Divinity at Union Theological Seminary in 1963; and he obtained a Ph.D. at Princeton in 1969. As for his honors and awards, he was a Harvard National Fellow, a Rockefeller Brothers Theological Fellow, and a John Simon Guggenheim Fellow; and he was given many other honorable Fellowships. As for his professional experiences, he taught at the University of California, Berkeley; at University of Kentucky; at University of Texas, Austin; and now he is teaching at Southwestern University which is located in Georgetown, Texas. As for his academic achievements, let me refer to just a few of them. (It would take me more than an hour to mention all of them in detail, I’m afraid.) Besides *Dearest Beloved* (1993), Professor Herbert published *Ministry in a Megaversity*—a “megaversity,” that is a “mammoth university”—in 1966; *Moby-Dick and Calvinism: A World Dismantled* in 1977; *Marquesan Encounters: Melville and the Meaning of Civilization* in 1980; and one more book entitled *Dismantling Pornographic Enchantments: Sexual Violence and American Manhood* will be forthcoming from Harvard University Press. (I am looking forward to reading it as soon as it appears.) And he published many articles on Hawthorne and Melville, and articles on Emily Dickinson, and so on. And he read many papers on varieties of topics at many meetings. To tell the truth, fortunately I had an opportunity to listen to his presentation for the first time at the 1988 Summer Conference of the American Hawthorne Society which was held at Harvard University and the Essex Institute in Salem—two meeting-places at one conference; at this meeting, Professor Herbert read a paper entitled “Divine Childhood in

the Hawthorne Household.” I was impressed with this presentation, and cited his suggestive paper later when I wrote a small article on “The Great Stone Face.”

By the way, Professor Herbert is a pro-Japanese scholar, a Japanophile. He has sort of a Japanese connection. To begin with, his son-in-law is doing research on Japan, staying in Japan now. What’s more, his mother studied biology at the Graduate School of the University of Pennsylvania together with Jean Clarke Dan, wife of a famous Japanese biologist Dan Katsuma, and obtained a Ph.D. together with her. I hope you remember that I referred to his visit to Japan in 1998 and to his mother in the column of “News from Abroad” in our BULLETIN, No. 17, published in January, 1999. As I wrote in the column, Professor Herbert visited Japan in December, 1998, and spent just a few days, seeing his daughter and son-in-law, but he was too busy to get in touch with any Hawthornian group in Japan at that time. Soon after he went back to Texas, he wrote to me, saying that he had been reading Natsume Soseki’s *Kokoro* and Tanizaki Junichiro’s *Sasameyuki (The Makioka Sisters)* during his short visit to Japan. He does love Japanese literature, too.

Today Professor Herbert will give us a speech entitled “The Pornographic Manhood and *The Scarlet Letter*,” a challengingly and provocatively attractive title, I should say.

Well, let us receive Professor Herbert with applause.

Thank you.

(May 24 (Friday), 2002)

Lecture: Pornographic Manhood and *The Scarlet Letter*

T. Walter HERBERT (Southwestern University)

Let me begin by saying how honored I was by the opportunity to share the results of my work in the remarkably vivacious company of Japanese Hawthornians, and for the illuminating and helpful conversations that resulted.

My lecture had three major components.

1. It analysed a contemporary organization of American masculinity that systematically disposes men to engage in sexually abusive conduct toward women, or to excuse it in other men. This disposition manifests itself in the vogue of sexually abusive masculinity that is portrayed in a major sector of the porn industry.

The core ethical concern here rests on a definition of sexual rights, such that women (like men) are deemed to have an inherent right to choose when, with whom, and under what circumstances to be sexually intimate. Violations of this right, whether or not they involve the use of force, count as sexual violence as I’m using the term. My argument is not meant to endorse any indiscriminate and broadscale condemnation of “pornography,” if that is taken to mean all representations of sexual intimacy.

Rather than focussing on representation, indeed, my argument places emphasis on a psychological disposition, rooted in what I’ve termed “pornographic manhood.”

The lecture noted that this disposition arises from a self-divided masculinity, a masculinity at war with itself. The antagonists in this intramasculine combat are a “manly” self that a self-divided man acknowledges as his own, and a “feminine” self that he disavows. Qualities of mental and physical self command, initiative, and the rational direction of conduct are allocated to the “manly” self. These are qualities of undoubted value; but nearly all actual men possess other qualities, such as tenderness, emotional need, vulnerability, sensitivity to the pain of others, and these are likewise essential human traits. They are responsive, moreover to certain unremoveable realities of human experience, since all of us suffer circumstances that are not subject to human command, to say nothing of our personal command.

In the dichotomous gender system that sets “manly” against “feminine” these humbler qualities are banished from avowed masculinity, even though men possess them. Identified as “feminine” these masculine traits are projected into women by self-divided men, such that tenderness, vulnerability etc. are seen mistakenly as inherent to women’s lives, just as self-command etc. are seen as inherent to manhood.

In its canonical form this situation results in a systemic masculine self-hatred that takes the form of misogyny. The “manly” self can sustain itself only by making war continuously on the “feminine” self; and any occasion that contravenes self-control and self-command becomes an occasion for such war. But since men project their own despised inward “feminine” qualities on women, they attack actual women in the effort to bring themselves under control.

Sexual desire provides an abundance of occasions on which a man experiences the loss of self-command, and as a result self-commanding men resent women who overtly seek to arouse them, and insist on unqualified unilateral initiative in sexual relations.

Therein lies the genesis of the systemic disposition to sexual violence against women, the insistence that sexual relations must proceed in accordance with the man’s decisions, to the exclusion of the woman’s decisions. At its extreme, such an interaction is rape, but many sexually violative interactions fall short of rape.

2. The lecture argued that this masculine disposition has an American history, traceable to the early national period, when democratic politics and a capitalist economy supplanted a patrimonial family system with a gender arrangement founded on the needs of competitive individual men. The traits designated as “manly” in the scheme outlined above are traits that increase the likelihood of competitive success, in a world where men can no longer afford to take each other as confidants, but must engage in what Hawthorne termed the “agony of the universal struggle to wrest the means of existence from a host of greedy competitors.”

The “ideal of domesticity” was the resultant social arrangement, in which women were seen to fulfill an inherent angelic nature by creating a home in which the husband could find refuge, and children could be nurtured. A “true woman,” adapted to this function, not only altruistic but also passionless, inasmuch as the middle class economy mandated the restriction of family size.

The self-divided competitive masculinity thus generated the notorious “angel/whore dichotomy” in which the domestic angel was matched by her “fallen” sister, who was both sexually alluring and morally degraded.

The sexual politics of the middle class home are reflected in an emerging form of pornography, responsive to the sexual anxieties of middle-class male competitors. George Lippard’s *The Quaker City*, offers a classic example of the new pornography, which is self-evidently a precursor of pornographic traditions still alive today in America.

3. The third component of the argument concerns *The Scarlet Letter*, and reads the work as an exploration and analysis of the pornographic manhood taking form in Hawthorne’s time. This is emphatically not the same thing as saying that *The Scarlet Letter* is itself a pornographic work, although certain contemporary readers brought this charge.

In the relationship of Hester to the community, Hawthorne dramatizes the structures that produce the conception of a “fallen” woman, and her victimization as a “whore” with the “whore/angel” schema. The masculine self-division, as it is triggered by sexual desire, appears in many guises: in Arthur’s self-hatred, in Roger’s disavowal of his own emotional life, and in Roger’s pornographic enchantment with Arthur.

Hawthorne implicitly recognized that masculine self-war lies at the heart of the pornographic victimization of women. The wound on Arthur’s chest was collaboratively produced by Arthur’s remorse and Roger’s revenge, both animated by the self-division at stake here, and Hawthorne titles the chapter in

which that wound is revealed “The Revelation of the Scarlet Letter,” Hester’s letter being a reflection and product of this pervasive male malady.

The lecture concluded by proposing Hester Prynne as an inspiration for men. Her defiance of the gender system that enmeshed her has given courage to American women seeking rights equal to those of man. That effort is now reaching the bed-and-board frontier, where the intimate relations of women and men are being modified. To join in that effort, and to enjoy its abundant benefits, men need to reconsider their masculine socialization and replace sexual impulses and activities that fail to respect rights with a more generous and less anxious capacity for sexual mutuality, placing the relations of women and men on what Hester called “a surer ground of mutual happiness.”

Symposium: Reconsideration of *The Blithedale Romance*

Takaaki NIWA (Kyoto University)

The Symposium began with the Coordinator’s brief introduction of *The Blithedale Romance* (hereafter *Blithedale*). The year 2002 falls on the 150th anniversary of the romance’s publication; this is the first reason why we have come to take it up for the symposium on our 21st annual General Meeting. *Blithedale*, though it had been put away as a “failure” or “the poorest of Hawthorne’s stories,” underwent an amazing reevaluation in the 1960’s. *Blithedale* was dramatically “reborn” as a metafictional novel communicating the tragicomical situation of the artist-narrator who is literally suspended between his voyeuristic desire and his social sense of poise. *Blithedale*, since then, has attracted great critical attention both in terms of form and contents, and now we can probably say that it enjoys its position as the second most popular of Hawthorne’s major romances. The coming of William Cain’s edition in 1996 would illustrate the recent trend of reading *Blithedale* again (but quite modernly, of course) in historical and cultural terms. Very much has been discussed, to be sure, but still more is yet to be discussed. This is another reason for our present reconsideration.

The first panelist, Professor Masahiko NARITA from Senshu University, paid his special attention to the images of “spiritualism” in *Blithedale*. Not to mention “The Veiled Lady,” the central image of the romance, *Blithedale* is filled with images and allusions pertaining to this particular form of pseudo-scientific entertainment, which stemmed from “medical” mesmerism, and came to win its amazing popularity in mid-nineteenth century America. Spiritualism, though seemingly plausible but essentially deceptive, even proved to be a kind of “secular religion.” NARITA argued that Hawthorne’s introduction of spiritualism into *Blithedale*, a romance dealing with dreamers and reformers, might parallel with the author’s skeptic idea of the current reforms in general, as well as of the Christian religion that was growing increasingly secularized.

The second panelist, Professor Naohika TAKAO from Chuo University, showing his central interest in Hawthorne’s view of the ante-bellum social movements, insisted that Coverdale’s complicated narration functions as the author’s own “literary” response to his contemporary social reforms in general, as is typically illustrated by Hollingsworth’s “prison reform.” It is probable that the reformers’ energy was exercised to expand the influences of the middle-class people on their society, while the means of that expansion corresponds to Coverdale’s search for his own place in the Blithedale community. TAKAO, regarding Coverdale as a “monster” narrator (a monstrously unprecedented narrator who tells us an unusually complicated story), concluded that Hawthorne’s Coverdale in *Blithedale* brings into focus the Transcendental reform questions which the author skeptically harbored in mind.

The third panelist, Professor Suzuko SHINDOH from Nagoya College of Economics, attempted to reread *Blithedale* in its juxtaposition with the popular novels in mid-19th century America, particularly Ike Marvel’s (D. G. Mitchell’s) *Reveries of a Bachelor*. She drew our attention to similarities between Hawthorne’s Coverdale and Marvel’s first-person-narrator hero in their “bachelor” views of the idealistic home and housewife,

thus surmising that, in writing *Blithedale*, Hawthorne was conscious of the framework of popular American novels — written by women writers — for a better reception of his story. However, SHINDOH said, we must question: what was the “realities” for Hawthorne? And why did Hawthorne persist in the form of his “romance” even in *Blithedale*, when he apparently tried following the “realistic” mode of the contemporary novels.

To these views presented by the panelists, the floor responded so actively that the allotted time for the whole program (two hours and a half) seemed too short. Among the representative questions posed by the audience were, for example: How far was Hawthorne committed to spiritualism, as well as to religions in general? What was the relation of the Blithedale community with Fourierism? And, how should we rate the role and significance of Silas Foster in the story, who is not “dreaming” but criticising the very attempt of Blithedalers?

若い Hawthorne 文学研究家の紹介

Shinichiro NORIGUCHI (The University of Kitakyushu)

Magnus Ullen 氏は Uppsala University で比較文学を担当している新進気鋭のアメリカ文学研究者です。 *The Half-Vanished Structure-Hawthorne's Allegorical Dialectics* (364 ページ) により、同大学から文学博士号を取得し、「米国ナサニエル・ホーソーン協会 2002 年大会」でも、“Art and Sexuality in Hawthorne's *Wonder Books*”と題して発表しました。Ullen 氏から、日本のホーソーン協会会員へ、博士論文の Summary が送られてきました。彼は Sacvan Bercovitch のホーソーン文学の象徴的解釈を否定し、作者と読者の間に生じる感情転移を根拠に、symbolism と allegory に明確な線引きをし、ホーソーン文学の本質を寓意的表現法から解体しています。

The Summary of *The Half-Vanished Structure: Hawthorne's Allegorical Dialectics* by Magnus Ullen

The primary focus of *The Half-Vanished Structure: Hawthorne's Allegorical Dialectics* is on Hawthorne's romances, but it also treats his often neglected stories for children, and one or two tales. Less extensively, but equally importantly, the study reconsiders Hawthorne's relation to Milton, and also sets Hawthorne's writings in relief to American Puritanism and the transcendentalism of Emerson. The scope of the analyses undertaken is considerable. Starting out by insisting that the Christian thought patterns that inform Hawthorne's writings need to be taken seriously, the study argues that Hawthorne's romances explore the ethical and political implications of theology, somewhat in the same manner as theology becomes the leading road to politics for Walter Benjamin in “Theses on the Philosophy of History.” Furthermore, the study takes issue right from the outset with the tendency in twentieth-century Hawthorne criticism to blur the distinction between symbolism and allegory. Rejecting the long-standing notion that Hawthorne is a symbolist in allegorical disguise, the study argues that allegory is in fact the key to understanding how religion and sexuality, as well as aesthetics and politics, are interwoven in Hawthorne's writings. *The Half-Vanished Structure* thus attempts to present something approaching a total picture of Hawthorne's writings: it touches upon almost every major issue of Hawthorne's writings (the relation between the individual and society; between art and reality; between spirituality and sexuality; between the past and the present; etc.), demonstrating how they all spring from Hawthorne's commitment to allegory as a mode of experiencing the world as well as an aesthetical category.

Summary

In the **introduction** the aim of the study is specified as an attempt to renew our conception of Hawthorne as an allegorical writer, and to revitalize allegory as an interpretive method. Allegory and symbolism are defined as diverging perceptual modes, the latter stressing immediacy and presence, the former insisting on the ne-

cessity of mediation and on negation as the paradoxical means to achieve the ideal. Allegory, in this view, recognizes the pre-eminence of historical values grounded in the community, whereas symbolism marks a view of life that strives to transcend these norms by subjecting them to the private emotions of the individual. Hawthorne's romances, I argue, are designed to involve the reader in an allegorical dialectics, which relies on the sympathetic response of the reader to perform its office. The importance of acknowledging the presence of Christian thought patterns in Hawthorne's writings is stressed.

Chapter one consists of a general discussion of the concept of allegory and allegorical interpretation. It begins by outlining the received view of Hawthorne's use of allegory, which is denounced as being inadequate. The remainder of the chapter is dedicated to a theoretical discussion which takes its cue from Coleridge's famous distinction between allegory and symbol, whose valorization of the symbol over allegory has become the norm in twentieth century criticism. Via a discussion of Paul de Man's highlighting of the temporal aspect of allegory, it is argued that allegory is necessarily a form of *allegoresis*, of interpretation. Fredric Jameson's appropriation of the medieval fourfold scheme of interpretation is discussed. It is argued that Jameson's adaptation of the system rewardingly suggests the social dimension of interpretation, but that it fails to take the temporal dimension of hermeneutics into account. An alternative adaptation of the fourfold scheme of interpretation is outlined, in which the anagogical sense of the text is defined as the act of interpretation itself. Any narrative, it is argued, is an allegory of this act through which writer and reader are related to each other.

The investigation proper begins in **chapter two**. Taking note of the typological pattern of Hawthorne's history books for children, I argue that this pattern is not ironic, but that it sets the stage for a dialectical mode of typology in which the reader must come to see how artist and society (or more specifically, writer and reader) are interdependent. The chapter demonstrates how the relation between the individual and society is almost always mediated by sexuality in Hawthorne's stories. This is exemplified by means of an analysis of "Rappaccini's Daughter," in which Hawthorne's structural principle of chiasmic inversion is expounded. This structuring device plays a central role in the analyses of the subsequent romances, and can most easily be described as a play on the relation between the figural and the literal. In all of Hawthorne's romances, what figurally takes place in the first half of the narrative, is repeated in literal fashion in the second half, or vice versa. This formula is traced back to Milton's *Paradise Lost*, where it can be seen to form the backbone of the paradoxical formula of the Fortunate Fall. I argue in conclusion that Hawthorne's ambiguous conception of sexuality, as well as the writer-reader relation that I am concerned with throughout, must be related to the notion of the Fortunate Fall to be properly understood.

Chapter three approaches *The Scarlet Letter* as a working through of the problematic relation between allegory and symbolism. Taking issue with Sacvan Bercovitch's highly influential conception of Hawthorne's writings as a form of symbolism, I argue that Hawthorne rejects the petrified version of allegory represented by the Puritan society as well as the symbolic stance of Hester, by having the romance enact a dialectical formula which is modelled on the actual transference that takes place between writer and reader in the process of reading. This dialectical interchange is shown to be literally embodied in the very structure of the romance's narrative discourse. It is then argued that Hawthorne ascribes to his artistic medium—the romance—the mediational capacity fulfilled in Christianity by Christ, by associating Christ with Pearl, and Pearl with the Scarlet Letter. The significance of the flower handed to the reader in chapter one is expounded in a discussion of the reader's role. Re-examining the four different explanations of Dimmesdale's revelation of the Scarlet Letter, it is argued that the romance achieves a fusion of spirit and letter, through the mediation of negation, which is figuratively enacted by death, and literally enacted by fiction. Hester's concluding vision is shown to express the same moral, which is also shown to be prefigured by the opening Custom-House sketch, which instils the paradoxical moral that death is a prerequisite for spiritual life.

The subsequent chapters trace how this formula is varied in each of the succeeding romances. *The House of the Seven Gables*, it is argued in **chapter four**, like *The Scarlet Letter* achieves a redemptive conclusion by valorizing art. Focusing on the relation between writer and reader (artist and society), I trace how the closely entwined themes of sexuality and economics suggest that the much debated ending of the romance must be understood as an illustration of the notion of Providential Irony, which involves the individual in the mediation between the past and the future in a way that is analogous to the way art mediates between the Actual and the Imaginary. In the process the chapter explores the romance's structure and its highly original way of manipulating the tense.

Chapter five tries to account for the change of outlook that takes place between *The House of the Seven Gables* and *The Blithedale Romance*, by considering Hawthorne's two collections of Greek stories for children. It is argued that the more complex narrative strategies of the later romances is a consequence of Hawthorne's choice to represent, in his later books, a reader taking a symbolistic view of the romance, whereas the attitude of the readers of his first two mature novel-romances is allegorical. The two Wonder Books fall on either side of this change, and thus provide us with an opportunity to sketch the nature of this opposition. The two collections are read as allegorical representations of the individual's development from childhood innocence to adult maturity. The first of these books, I argue, enacts a successful version of the allegorical dialectics involved in the romances as well; the latter, in contrast, provides us with an example of how this allegorical formula may be displaced into a form of symbolism, if it is confronted with a reader who refuses to recognize the paradoxical nature of the medium whereby writer and reader are united.

From *The Blithedale Romance* onwards, I argue in **chapter six**, Hawthorne ceases to present ideal situations in his romances, depicting instead the mechanisms that may obstruct the dialectical formula of allegory, in which his characters as well as his readers are involved, from achieving its ideal end. At the same time, however, the romance invites the reader to transcend the position held by its narrator, Miles Coverdale, who functions as a figurative representation of a certain type of reader in the narrative. By analyzing the way the romance's structure and imagery combines the issues of politics, sexuality, religion, and art, the chapter demonstrates how *The Blithedale Romance* fuses its erotically charged love plot with its politically charged social plot, which involves not only the Blithedale community as a whole, but also its real-life model of Brook Farm in which Hawthorne himself was a member. The significance of the romance's moral, I argue, depends largely upon whether we decide that the romance must be either a *roman à clef* or a political allegory about the utopian venture of America, or if we concede that it may be necessary to read these two strains of the romance as complementary aspects of one single meaning, which looks to the love plot of the romance not as a way of displacing the historical centre of the narrative, but as the only true means to gain access to its conception of history.

Chapter seven argues that *The Marble Faun* is Hawthorne's most ambitious and, contrary to the received critical opinion, his most compelling attempt at delineating the problematic relation between symbolism and allegory, and between the individual and society. To understand the psychological ramifications of the characters of the romance, I argue, we must first perceive the allegorical connotations of the works of art that the characters are related to. It is shown that the romance's two plots, that of the Fortunate Fall of Donatello, and that of the Transfiguration of Hilda, are related to two images, the Jewish menorah, and the Etruscan bracelet, both of which emphasize the number seven. The identification of the importance of these images forms the backbone of the discussion, which demonstrates how the formal elements of the romance (structure, images etc.) interrelate with its thematic concerns (the relation between art and reality, the theme of the Fortunate Fall). In conclusion, the nature of Hawthorne's aesthetics is delineated in a discussion that shows how the issues of sexuality, spirituality, and politics all are dependent upon his mode of epistemological idealism, and explains why it is vital that we do not confuse it with the mode of idealism asserted by a transcen-

dentalist such as Emerson.

In the study's **conclusion**, finally, I address the political ramifications of Hawthorne's conception of the Fortunate Fall. While the romances are couched in a religious language, Hawthorne, I argue, exploits the theological issue primarily for the ethical and political implications it holds. I end by tentatively suggesting why Hawthorne's allegorical project should be seen as a reaction against, rather than an outgrowth of, a symbolic impulse inherent in much American thinking, briefly sketching the evolution of this impulse from Puritanism, over Unitarianism, to Transcendentalism.

Book News

From Masturbatory/Authorship Discourse Analysis to Hawthorne Primers for Juveniles

Kazuko TAKEMURA (Ochanomizu University)

Certainly, mid-nineteenth century America might be said to be obsessed with illness and health, or heralding a dawn of morbus/sanity consciousness of modern society. The rapid industrialization since the Jacksonian period and its entailed increase of urban population made a drastic change of living environments and inoculated the people, specifically those in cities, with disease and hygienics. Besides, domestic ideology, required and propelled by capitalism, was coming to construct not only two genders, men and women, but also two polarized bodies, that is, a male virile body and a female fragile one. This modern somatic fabrication spawned numerous (pseudo) scientific discourses on illness, health, and sanitation. Social reform movement or the "Second Awakening" on religious matters is basically corresponding with this body-conscious mentality in the antebellum period.

The linkage between social upheaval and incipient modern corporal morphology has already been pointed out by historians and feminist critics since the late 1970s. In Hawthorne studies as well, this perspective has been introduced in terms of gender or mesmerism. But a newly published book of this year, *Thoughts Painfully Intense: Hawthorne and the Invalid Author* by James N. Mancall, directly takes this issue, examining how Hawthorne's contemporary (pseudo)medical discourses are reflected in his texts from his first work, *Fanshawe*, to his unfinished *Elixir of Life* manuscripts. Furthermore, what is impressive in the book is to relate this historical pathological climate with the author's ambivalent attitude as a professional writer. It is not only because of the historically derogatory status of fiction writers from Puritan society in America, but also because machoism and sexism implied in the (pseudo)medical language tended to disdain the people engaged with the imaginary world as feminized or morbid. For instance, according to Mancall, anti-masturbatory discourses prevailing in the mid-nineteenth century produced a figure of "invalid author," who is indulged enough in lascivious imagination to get effeminate and ineffectual irrelevancy in a capitalist competitive society.

In this sense, Mancall's identification of his study with a "practice of New Historicism" is intriguing in that the book tries to trace an interrelationship between "social discourse" and "aesthetic discourse." Then it might be also no wonder that this book was issued by Routledge, which seems to me to have been focussing on cultural studies this decade. Incidentally, only two other books, Robert S. Friedman's *Hawthorne's Romances: Social Drama and the Metaphor of Geometry* (2000) and *Nathaniel Hawthorne: Critical Assessments* (1998) edited by Brian Harding, have been put out by the same publication, to my best knowledge, not counting the two books published conjointly by Routledge & Kegan Paul in the 1970s, that is, Joseph Donald Crowley's *Nathaniel Hawthorne* (1970) and *Hawthorne: The Critical Heritage* (1971).

While Mancall refers to the contemporary physicians and reformers in his Hawthorne criticism, their discourses also influenced other writers such as Walt Whitman and Oliver Wendell Holmes, the latter of whom was himself a physician. On the other hand, the somatic redeployment actually produced a kind of ex-nuclear-family sexualities or communities as its byproducts, including celibacy of the Shakers, polygamy of the Mormons, and sex utopia of the Oneidas. The turmoil of these sexual and bodily discourses and practices will

be researched in terms of the “masculine/feminine,” or whatever, authorial self-formation of the male writers in this period, I hope.

It is heard that Hawthorne’s works are popular among young people as well as literary people in the United States, inspite of their solid themes and ticklish language. Aside from the reading of his texts in high school English classes and their film adaptations, primers on Hawthorne for juveniles might contribute to their initiation into his literature. This year has seen two books of this kind: Nancy Whitelaw’s *Nathaniel Hawthorne: American Storyteller* and Clarice Swishe’s *The Scarlet Letter*.

Books on Nathaniel Hawthorne published in 2002

Colgan, Kathleen P. *The Influence of Political Events and Ideologies on Nathaniel Hawthorne’s Political Vision and Writings* (Studies in American Literature. Lewiston, N.Y: Edwin Mellen Press, 2002.

Mancall, James N. “*Thoughts Painfully Intense*”: *Hawthorne and the Invalid Author* (Studies in Major Literary Authors). New York & London: Routledge, 2002.

Myerson, Joel, ed. *Selected Letters of Nathaniel Hawthorne*. Columbus: Ohio State UP, 2002.

Swisher, Clarice. *The Scarlet Letter (Understanding Great Literature)*. Lucent Books, 2002.

Whitelaw, Nancy. *Nathaniel Hawthorne: American Storyteller* (World Writers). 2nd Ed. Morgan Reynolds, 2002.

Articles appearing in the US in 2002 (to my knowledge)

Maus, D. “The Devils in the Details: The Role of Evil in the Short Fiction of Nikolai Vasilievich Gogol and Nathaniel Hawthorne.” *Papers on Language and Literature* 38-1.

Tomc, S. “A Change of Art: Hester, Hawthorne, and the Service of Love.” *Nineteenth Century Literature* 56-4.

(The following is omitted from the last year’s list.)

Kolich, A. M. “Miriam and the Conversion of the Jews in Nathaniel Hawthorne’s *The Marble Faun*.” *Studies in the Novel* 33-4 (2001).

仙台談話会 (Sendai Symposium)

仙台談話会は、原則として月末の土曜日午後、仙台白百合女子大学 3 号館 4 階委員会室で開かれます。2001年12月から2002年 9 月までの発表は、下記のとおりです。

△2001年12月 8 日 (土) : 柴田和枝氏 (東北大学・非常勤) 「“The Wedding Knell” に見る Dabney 夫人の生き方」

△2002年 7 月13日 (土) : 阿野文朗氏 (仙台白百合女子大学) 「ペリーの沖繩来航をめぐって」

△ 9 月28日 (土) : 岡部敏氏 (東北工業大学) 「ホーソーとスコットランド常識哲学」

(連絡先 : 〒981-3107 仙台市泉区本田町6-1 仙台白百合女子大学 遊佐研究室
Tel.[022]374-4491 E-mail<s-yusa@mail.cc.tohoku.ac.jp>)

(遊佐重樹記)

東京談話会 (Tokyo Salon)

談話会は年 5 回を予定し、そのうち 1 回を読書会としています。開催月・曜日は原則として、4, 7, 10, 11, 12 月の各第 1 土曜日 (会場 : 日本大学文理学部) で、時間は3:00~5:00 p.m. です。

△2002年7月13日(土)：小谷 一明氏(県立新潟女子短期大学)
ホーソンにおける諸問題

△ 10月5日(土)：萩原 力氏(専修大学名誉教授)
「アメリカの文芸批評成立の予備的条件」

△ 11月16日(土)：高橋 利明氏(日本大学)
『ブライズデイル・ロマンス』におけるゼノビアの愛をめぐって

△ 12月1日(土)：〈読書会〉
司会：佐々木英哲氏(桃山学院大学)
発表者：佐々木英哲氏(桃山学院大学)
植芝 牧氏(拓殖短期大学)
久保 恭子氏(昭和女子大学・院)
広瀬 真人氏(日本大学・院)

Text：Newbury, Michael.

Figuring Authorship in Antebellum America. Stanford: Stanford UP, 1997.

(當麻一太郎記)

名古屋研究会 (Nagoya Salon)

研究会は年3回、原則として2月、7月、11月を予定していますが、本年は変更がありました。

△2002年3月3日(日)

発表者：鈴木 元子氏(静岡文化芸術大学)
題：「ホーソンとユダヤ人」

△ 9月14日(土)

発表者：中村 栄造氏(名城大学)
題：「アメリカンヒーロー像の裏表」

△ 12月22日(土)

発表者：中村 正廣氏(愛知教育大学)
題：「“Rappaccini's Daughter” とアメリカ先住民問題」

(倉橋洋子記)

関西研究会 (Kansai Salon)

△2002年12月21日(土)

- (1) 鶴野ひろ子氏(神戸女学院大学)
「エミリー・ディキンソンと地質学」
- (2) 佐々木英哲氏(桃山学院大学)
『緋文字』：サバルタンと交感するホーソン」

(入子文子記)

九州支部研究会 (Kyushu Chapter)

第9回支部研究会

△2002年1月26日(土)(福岡大学文系センター2階第3会議室)

- (1) 河崎妃奈氏 (久留米大学・講)
「Faulkner と Hawthorne の父性・歴史・共同体」
- (2) 大島由起子氏 (福岡大学)
「Moby-Dick 2001 に参加して」

第10回支部研究会

- △ 3月30日(土) (福岡大学文系センター2階第3会議室)
 - (1) 吉成類子氏 (北九州大学・講)
「The Ambassador における Henry James の生の一つの捉え方」
 - (2) 城戸光世氏 (広島大学・院)
「Hawthorne の自然観」

第11回支部研究会

- △ 6月29日(土) (福岡大学 A棟811教室)
 - (1) 川下 剛氏 (九州大学・院)
「『七破風の家』における言語と現実」
 - (2) 松尾祐美子氏 (宮崎大学・講)
「Rappaccini の “Garden”」

第12回支部研究会

- △ 9月28日(土) (九州大学六本松校舎本館2階第2会議室)
 - (1) 青井 格氏 (近畿大学九州工学部)
「自己パロディとしての “Rappaccini’s Daughter”」
 - (2) 高橋 勤氏 (九州大学)
「ことばの中の風景 — Thoreau と Emerson の詩学」

第13回支部研究会

- △ 11月30日(土) (九州大学六本松キャンパス本館2階第一会議室)
 - (1) 乗口 眞一郎氏 (北九州市立大学)
「Clifford Pyncheon への癒しにみる現代的手法」と「米国ホーソン協会2002年大会報告」
 - (2) 木下 博公氏 (北九州市立大学大学院生)
「Henderson the Rain King — 魂の起死回生 —」

(大杉博昭記)

編集室だより

『フォーラム』について

現在『フォーラム』9号の編集をしています。『フォーラム』は5号より毎年発行してまいりましたが、ホーソン生誕200周年記念論文集刊行に力を注ぐためと毎年『フォーラム』への投稿論文が少ないことなどの理由から、次年度は刊行を見合わせる事になりました。10号は2004年度刊行予定です。

編集委員の交代と編集室の移転

去る5月に札幌で開催された理事会、総会で編集委員の交代とそれに伴う編集室の移転が認められました。斎藤忠利先生が委員を辞任され、新たに成田雅彦先生が就任され、委員長が竹村和子先生から青山義孝に交代しました。

現在の編集委員は以下の通りです。

青山義孝 (委員長), 川窪啓資, 倉橋洋子, 竹村和子, 成田雅彦 (敬称略)

新編集室: 〒658-8501 神戸市東灘区岡本8-9-1

甲南大学文学部英語英米文学科 青山義孝研究室気付

日本ナサニエル・ホーソン協会編集室

(青山義孝記)

資料室だより

現在資料室では、ホーソン関係の著書、論文等の整理を進めております。新たに執筆された論文ないし、過去に執筆されたもので未だ書誌に掲載されていない論文がございましたら、資料室までご一報ください。一部ご恵存いただければ、資料室の充実に役立てることができます。

〒171-8588 東京都豊島区目白1-5-1 学習院大学文学部 矢作三蔵研究室
日本ナサニエル・ホーソン協会資料室

(矢作三蔵記)

国際渉外室だより

△アメリカ＝ホーソン協会の機関誌 *Nathaniel Hawthorne Review*, Vol.27, No.2 (Fall 2001) が発行された。掲載内容は、論文4編 (① Dorena A. Wright, “Old Corrupted Faith of Rome: Arthur Dimmesdale, John Newman, and the Oxford Movement”; ② William T. La Moy, “Acquisition of an Unrecorded Hawthorne Letter”; ③ D. T. Stallings, “*Fanshawe*: Revised Locations of Extant First Editions”; ④ Kimberly Free Muirhead, “Beware of Barlowe’s Bibliographies!”), 書評2編 (① Dennis Berthold, “*Hawthorne’s Romances: Social Drama and the Metaphor of Geometry* by Robert S. Friedman”; ② Susan K.H. Kurjiaka, “*Mesmerism and Hawthorne: Mediums of American Romance* by Samuel Chase Coale”)。その他、*Mesmerism and Hawthorne* の書評に対する Samuel Chase Coale の応答 “Response to Susan K.H. Kurjiaka”, David B. Kesterson による C.E. Frazer Clark, Jr. の追悼記事 (2001年6月10日死亡), Richard M. Clark による “Current Bibliography” が掲載されている。ちなみに、C.E. Frazer Clark, Jr. はアメリカ＝ホーソン協会創立委員で、ホーソンの研究者であると同時にホーソンに関する資料の収集家として有名。

△アメリカ＝ホーソン協会の biennial conference が、2002年6月、Massachusetts州 Northampton の Smith College で開催された。主催校の Richard Millington から送られてきたプログラムによると、大会では次のような発表が行われた。— 6月20日, registration と dinner。21日は、会長 Millicent Bell の挨拶が行われたあと、★ Session 1: Hawthorne in the Culture of Letters I: the 19th Century (Millicent Bell 司会) で、① Robert S. Levine (“Feminists Reading Hawthorne Reading Hester: The View from 1850”), ② Milissa J. Homestead (“The School of Sedgwick: Reading Hawthorne’s Experiences with the Gift Books through Catharine Maria Sedgwick’s”), ③ Ellen Weinauer (“Indecent Exposure: Hawthorne, Scribbling Women, and the Problem of Literary Property”) の研究発表が行われ、続いて★ Session 2: Hawthornian Medicine (Monika Elbert 司会) で、① Stephanie Browner (“Reading the Body: Hawthorne’s Tales of Medical Ambition”), ② Eric Goldman (“Pulpit Fiction and Case Studies: Theology and Pathology in the Short Works of Nathaniel Hawthorne”), ③ David B. Diamond (“‘There is nothing but love, here’: Toward a Recovery from Massive Psychic Trauma in *The House of the Seven Gables*”) が、★ Session 3: Hawthorne and Modes of Perception (Gordon Hutner 司会) で、① Kristie Hamilton (“Hawthorne as Sketch Writer”), ② Thomas J. Otten (“Hawthorne’s Twisted Letters”), ③ Charles Baraw (“Hawthorne, Coverdale, and the Travelling Eye”) が、★ Session 4: “Noncanonical” Hawthorne (David Kesterson 司会) で、① Magnus Ullen (“Art and Sexuality in Hawthorne’s *Wonder Books*”), ② Edward Wesp (“‘Main Street’ and the Impossible History of the Future”), ③ Nicholas Lawrence (“Nathaniel and Sophia Hawthorne’s Common Journal”) の研究発表があった。22日は、★ Session 5: Hawthorne in the Culture of Letters II: the 20th Century (Fred Newberry 司会) で、① Leland S. Person (“The Scarlet Reader: Newton Arvin on Hawthorne and Melville”), ② Robert K. Martin (“Newton Arvin’s Hawthorne”), ③ Gordon Hutner (“Whose Hawthorne?”) が、★ Session 6: New Contextual Work I (Rita K. Gollin 司会) で、① Chris Castiglia (“Reform, Law, and Queer Emotions in *The House of the Seven Gables* and *The Blithedale Romance*”), ② Gale Temple (“‘A Counterfeit Arcadia’: Reform, Romance, and the Male Consumer in *The Blithedale Romance*”), ③ Peter Chapin (“Allegories of Mesmerism: the Ambivalences of *The*

House of the Seven Gables”)が、★ Session 7: New Contextual Work II (Leland S. Person 司会) で、① Stacy Steinberg (“‘Between Disease and Beauty’: Exploited Worker Meets True Woman in *The Blithedale Romance*”), ② Peter Norberg (“*The Blithedale Romance* and Margaret Fuller’s Concept of ‘the religious marriage’”), ③ Pamela Blunt (“The Price of Compromise: the Racialization of Hester Prynne in *The Scarlet Letter*”)が、そして最後の★ Session 8: New Contextual Work III (Rosemary Fisk 司会) で、① Janice Lasseter (“The Hawthornes, Laura Bridgman, Deafness, and Educational Reform”), ② Margaret Moore (“The Mystery of Old Moodie”), ③ Mary De Jong (“The Woman behind the Veiled Lady in *The Blithedale Romance*”)が研究発表を行った。22日の夜はconference banquetが開かれ、その中でDavid Kestersonが、2001年6月に死亡したC.E. Frazer Clark, Jr.の追悼スピーチをした。いずれにしても8つのsessionで計24の研究発表が行われるという、盛り沢山のプログラムである。Richard Millingtonによると、この大会に日本から乗口眞一郎氏の参加があったとのこと。

△2002年5月24日(金)、札幌大学で開催された第21回日本ホーソーン協会全国大会で、元アメリカホーソーン協会会長 T. Walter Herbert による特別講演 “Pornographic Manhood and *The Scarlet Letter*” が行われた。Herbert 氏は夫人および友人 Alice Hageman と共に懇親会にも参加し、日本ホーソーン協会会員と歓談した。Herbert 氏は札幌での講演のほか、日本大学と麗沢大学 (“*The Scarlet Letter* and the Dilemmas of American Masculinity”) でも講演を行った。(このとき Herbert 氏と知り合った中村文紀氏〈昭和女子大学・大学院〉から、2002年7月アメリカで資料収集の途、Texas 州 Georgetown に Herbert 氏を訪ね、歓待を受けたとのメールをもらった。)

△ Herbert 氏からのメールでの案内によれば、2003年7月1日～12日、マルケサス諸島とタヒチで “Melville in the Marquesas: An Interdisciplinary Conference and Expedition” と題する学会とツアーが行われるとのこと。詳しい情報は Henry J. Hughes (hughesh@wou.edu) から得られる。

△かつて日本ホーソーン協会 NEWSLETTER にユニークな一文を書いてもらったことのある Edward Fowler (現在 University of California, Irvine 教授) が、2002年8月末、来日のついでに仙台に立ち寄ってくれた。Fowler 氏の *San’ya Blues* (Cornell University, 1996) は、日本でも川島めぐみ訳『山谷ブルース — 〈寄せ場〉の文化人類学』(1998) として出版され、大評判になった。

△丹羽隆昭氏によると、Gloria C. Erlich の著書 *Family Themes and Hawthorne’s Fiction: The Tenacious Web* (1984) が最近アメリカで再評価され、その一部が重要なアンソロジーに収録されたり、著者自身が講演に担当出されたりしているとのこと。丹羽氏が、大場厚志氏、中村栄造氏と共にこの研究書を『蜘蛛の呪縛 — ホーソーンとその親族 —』(開文社出版、2001年) として翻訳されたことは周知のとおりだが、Erlich 氏に訳書を送ったところ、もう1冊所望され、「あとがき」部分の英訳も添えて更に1冊送ったとのこと。

(連絡先: 〒981-3107 仙台市泉区本田町6-1 仙台白百合女子大学 阿野研究室 Tel./Fax[022]374-6580
E-mail<f-ano@mail.cc.tohoku.ac.jp>)

(阿野文朗記)

事務局だより

今回は、第21回全国大会において阿野文朗先生が T. Walter Herbert 先生についてご紹介されたことを文章にさせていただきました。

1. 『事務局だより』第21号をお届けします。今回のコラムでは、2002年6月のアメリカ・ホーソーン協会の biennial conference に出席された乗口眞一郎氏からご報告「若い Hawthorne 文学研究家の紹介」と題して原稿をお寄せいただくことができました。また、それぞれの研究発表の生のテープも頂戴しました。テープは事務局に保管してありますのでご希望の方はご連絡ください。今回も<BOOKS NEWS>として竹村和子氏から原稿をお寄せいただきました。
2. 第21回全国大会は無事終わることが出来ました。会場校の札幌大学山口昌男学長をはじめ、加藤光男先生および大会の運営にご協力をいただいた教職員の方々、さらには西村千稔理事に御礼申し上げます。また、札幌大学より20万円という高額の補助金を頂戴しましたことをここに報告および支出内訳を記して御礼申し上げます。なお、補助金のうち2万5千円を平成13年度から平成17年までの5年間の特別会員(代表 加藤光男)会費として収入にさせていただきました。

2002 年度用補助金内訳

	収 入	支 出
補助金（札幌大学より）	200,000	
学生アルバイト		56,000
札幌大学特別会員会費		25,000
看板作成紙代金		3,000
荷物郵送		3,530
カメラ		582
のし袋		185
コーヒー等		6,284
タクシー代		7,160
現像代		2,362
合 計		104,103
残 高		95,897

- 第22回全国大会は平成15年5月23日（金）・24日（土）の両日に決定し、大会会場は日本大学文理学部に決まりました。
- 新名簿を作成しています。旧名簿記載事項に変更、訂正がありましたら、ご一報ください。
- 新入会員を歓迎いたします。ご推薦下さい。

この『事務局日より』とともに振替用紙が同封してある場合は、会費をまだお納めいただいていないことをお知らせするものです。それを用いてご送金ください。なお、振替用紙をもって領収書に換えさせていただきます。別の領収書をご必要な際はご一報ください。

- 本協会宛で下記の書籍が贈呈されました。ご報告します。
 - 巽 孝之著、『リンカーンの世紀 — アメリカ大統領たちの文学思想史』、青土社、2002.2
 - エドウィン・ハヴィランド・ミラー著、『セイレムは私の住み処』、佐藤孝己訳、近代文芸社、2002.5
 - 長妻由里子、「透明な眼球」の誕生 — 知/視覚のテクノロジー —」、『アメリカ文学とテクノロジー』所収、鷺頭浩子・森田猛編、筑波大学アメリカ文学会、2002.6
 - 星野 勝利、「水晶宮と聖ヴェロニカ — メルヴィルとテクノロジー —」、『アメリカ文学とテクノロジー』所収、鷺津浩子・森田猛編、筑波大学アメリカ文学会、2002.6

（當麻一太郎記）

第22回全国大会のお知らせ

日時：2003年5月23日（金）・24日（土）

場所：日本大学文理学部 〒156-8550 東京都世田谷区桜上水3-25-40

会員の方々には、次の規定をご参照の上、奮って研究発表にご応募下さい。

- 発表者は会員であること。
- 発表要旨を横書き400字詰め原稿用紙2枚程度（日本文）を1部提出してください。
- 研究発表は5月23日（金）、開会后ただちに行います。研究発表は3名または4名を限度としますので、多数の場合は選考による制限もあることを予めご承知下さい。
- 勤務先、職名、連絡先を明記した略歴を1通つけてください。
- 発表時間は1件25分（質疑応答と併せて40分）とします。
- 応募締切は2003年2月末日。（事務局必着）

訃報

平成14年11月30日、本協会初代会長鈴木重吉氏（北海道大学名誉教授）が亡くなりました。（享年86歳）。謹んでご冥福をお祈り申し上げます。

追悼 鈴木重吉先生

いま適切な言葉は整わなくとも、世に処る満ち足りた自分を意識し非学問的な話題の中でも、安堵の響きを宿した先生の言葉で佇むことができた立正大学助手時代の師恩は、とりわけ忘れがたく心に刻印されている。また、折々の座談に加わって接した先生の世故に長けた語り口。そこに流露した篤い徳。また、それを乗せる魅せられるほどの厚い声。どの場面も鮮明に蘇り懐古に浸ることができる。とにかく先生の周辺にはたくさんの人が集り、その囲炉裏のような温かみに感応した。学問に対する弛まぬ情熱と厳格さとは別に、些事ゆるがせにせず協が甘くて懐が深く、心底から優しいお人柄であった所以なのだろうか。「物差しは人の数だけある」と高邁な教育論を展開されたのも記憶に突き刺さっている。その身に得た高名な「ホーソン学者」としての相貌を露にし、後世に卓越した業績を遺して鈴木重吉先生は、2002年11月30日午後3時18分に永眠された。享年86歳であった。

学会との関わりは多岐に及び、日本アメリカ文学会北海道支部長、日本文体論学会理事そしてアメリカ研究札幌クールセミナー（国際専門家学術会議）座長などを歴任した北海道大学時代を経て、先生は1981年10月に日本ナサニエル・ホーソン協会の初代会長に就任されたが、同年4月に立正大学に移られたばかりであった。これは小生にとっても有難いご縁の訪れであった。本協会会長在任中のご功績は、改めて記すまでもなく奔馬のように躍動的な学会運営によって周知の通りである。

さて、晩年に至っては日本翻訳家協会会長に就任するも、先生はまもなくして病魔に冒され、学界の表舞台から姿を消した。だが、病床にある先生を見舞った折、来し方を振り返り周縁の方々の近況を気遣いながらも、その枕元に置かれた幾冊かの海外の学術専門誌を俎上に載せて語ってくださった文学論には往時の冴えがそこはかとなく窺え、まさに稀有な徳望高き学者だと深く得心したものだ。しかし、入退院を繰り返して病軀に思い煩うご様子は、近い者にとっては耐え難く辛いものであった。2002年6月24日には昭和大学病院で胃と脾臓の全摘手術を受けられて退院したものの、罹患範囲が拡大して末期の病状に陥り11月13日に再入院を余儀なくされた。やがて、維持療法の術も尽き、豊かに心を通わせたご家族に看取られて静かな最期を迎えられたのである。尊しと仰ぎ見た先生の棺の中には親炙していたホーソンの本人訳『緋文字』（新潮文庫）がご遺族によって納められた。

2002年12月4日、篠突く雨の中での野辺の送りは悲しく、万感の思いを込めてお礼とお別れを告げると言い知れぬ喪失感に襲われて途方に暮れた。

立正大学文学部教授
齊藤 昇

顧問 阿野文朗(仙台白百合女子大) 鴨川卓博(京都女子大) 齊藤忠利(日本大・非)
 萩原力(専修大名誉教授) 牧田徳元(金沢大名誉教授) 松山信直(同志社大名誉教授)
 師岡愛子(日本女子大名誉教授)

役員

会長	川窪啓資(麗澤大)	事務局	當麻一太郎 佐藤明子(日本大)
副会長	島田太郎(昭和女子大) 當麻一太郎(日本大)		鈴木 孝(日本大) 高橋利明
監事	佐々木英哲(桃山学院大) 松阪仁伺(兵庫教育大)	会計	齊藤幸子
理事	青山義孝(甲南大) 秋葉 勉(東北学院大)	編集室	青山義孝 川窪啓資 倉橋洋子
	入子文子(関西大) 大杉博昭(宮崎大)		竹村和子 成田雅彦
	川村幸夫(東京理科大) 倉橋洋子(東海学園大)	資料室	矢作三蔵 川村幸夫
	齊藤幸子(川村学園女子大) 高橋利明(日本大)	国際渉外室	阿野文朗 遊佐重樹(仙台白百合女子大)
	竹村和子(お茶の水女子大) 成田雅彦(専修大)	大会準備委員	成田雅彦 入子文子 大場厚志(東海学園大)
	西前 孝(岡山大) 西村千稔(小樽女子短大)		下河辺美知子(成蹊大) 高橋利明
	丹羽隆昭(京成大) 矢作三蔵(学習院大)		丹羽隆昭 乗口眞一郎(北九州市立大)

2001年度 日本ナサニエル・ホーソン協会(会計報告)

(2001.4.1~2002.3.31)

収入		支出			
会費	1,070,000	大会費	67,401	前期繰越金	1,807,420
賛助会費	100,000	編集室費	1,000,000	収入計	1,223,494
雑収入	53,120	国際渉外室費	10,000	計	3,030,914
利息	374	印刷費	151,600	支出計	1,497,136
計	1,223,494	事務費	69,340	次期繰越金	1,533,778
		通信費	63,410		
		人件費	40,000		
		謝礼費	0	キャッシュポジション	
		談話会費	84,000	郵便貯金	1,533,778
		(仙台)	7,000		
		(東京)	45,000		
		(名古屋)	6,000		
		(関西)	20,000		
		(九州)	6,000		
		『緋文字』編集費	11,385		
		雑費	0		
		計	1,497,136		

上記の通り相違ありません

2002年3月31日

会計 齊藤幸子

監査の結果、上記の通り相違ないことを証明します。

2002年4月1日

監事 佐々木 英哲
 監事 松阪 仁伺

会員各位

ホーソン生誕二百年記念論文集
刊行委員会委員長
川窪啓資
Tel:0471-73-3070 (Office)
E-Mail: kawakubo@reitaku-u.ac.jp
Tel/Fax: 0476-95-3291 (Home)

ホーソン生誕二百年記念論文集刊行について

趣旨

西暦2004年7月4日はホーソンが生まれてから丁度二百年になります。

それを記念して日本ホーソン協会として何か意義深い事業をしたいということが、2002年5月札幌における学会の役員会および総会で話し合われ、生誕二百年としては伝記に関する記念論文集をだそうということになりました。刊行準備委員会、ついで正式の刊行委員会での検討を経て、以下のように纏まりましたので、全会員の皆様にお知らせし、原稿募集をすることになりました。

内容は伝記

- 1) ホーソンは文学者であるから作品を離れたホーソン伝はありえませんが、さりとて作品論を並べた論文集は意図していません。それは従来の『フォーラム』その他で発表可能でありました。今回は後に述べますように第1部を「時代別」、第2部を（作品の自伝的な面に焦点をあてた）「テーマ別」としたいと考えています。
- 2) 資料——第一次資料を使った伝記研究論文が望ましい。現地に出かけてリサーチをした方、もしくはこれからされる方はそれをもとにしてオリジナルな論文を書いて下さることを希望します。しかし現時点までにCentenary Editionもvol. 23までは出版されており、手紙類を含めて刊行されていますから、昔ならアメリカ各地の大学図書館や研究所、博物館を廻ってコピーを取らせてもらったりしましたが、そのようなことはしなくてもよい時代になりました。しかもそれには的確な注がついていますから、現地の学者との資料面のhandicapは少なくなりました。ただCentenary Editionに収録されていない資料を発掘するのは現地に行くしかありません。
- 3) 発想、視角、切り口でオリジナリティを出すことも考えられます。

全体の構成

第一部 時代別

- 1) 家系、両親、出生まで 家族、親戚 父方、母方
- 2) 出生から大学卒業まで
- 3) アメリカ時代（大学卒業から渡英欧まで）

Under the Eaves

結婚

Brook Farm

NathanielとSophia, Elizabeth Peabody, Fullerなどとの関係

ホーソンとボストン税関, セイラム税関, リヴァプール領事職

ホーソンと短編

ホーソンと（中）長篇,

The American Note-books

- 4) イギリス, フランス, イタリア時代

The English Note-books (と *Our Old Home*)

The French and Italian Note-books

5) Wayside 時代（帰国後から死まで）

“Chiefly about War Matters”

未完の長篇

第二部 テーマ別

The Civil War

ホーソーン批評史

ホーソーンと世界 — イギリス, フランス, イタリア, その他ヨーロッパ諸国, インド, 中国, 韓国, 台湾, その他の国にどれ程いられているか。翻訳, 研究会など

ホーソーンと女性

ホーソーンと21世紀

ホーソーンと児童文学

ホーソーンと科学

ホーソーンと宗教

ホーソーンと教育

ホーソーンと旅（国内と外国, その旅程）

ホーソーンと海

ホーソーンと気候, 風土

ホーソーンの交友関係（広く関わりのあった人々）— Melville, Thoreau, Emerson, Poe, Oliver Wendell Holmes, Ellery Channing, Bronson Alcott, Henry W. Longfellow, Lowell, Horatio Bridge, Franklin Pierce, Jonathan Cilley, Joseph Emerson Worcester, Benjamin Lynde Oliver, James T. Fields, W.D. Ticknor, (Ada Shepard)

ホーソーンと住居

ホーソーンの子孫

略年譜

参考文献

索引

以上は試みに思い付くままに列挙したままで、遺漏もありますが、これらすべてを論じなければならないというわけではありません。しかし同時に伝記として基本的な骨格をなすものは書き込みたいものです。とにかく一番大切なことは、期限内により論文を集めることで、事の成否は一にこれに懸かっています。皆様方の御協力、御支援をお願いする所以です。自薦他薦を問わず、良き原稿が集まることを祈っています。

また刊行委員会の委員も執筆、投稿の権利を持つことにします。ただし査読の際はその方は入れないで厳正な判定を下すことは勿論です。

スケジュール

2002年10月5日	刊行準備委員会
2002年10月12日	アメリカ文学大会（青山学院大学）の前日。正式の刊行委員会編集委員会
2002年10月24日	全会員に周知、投稿案内発送
2002年11月30日	申し込み締切り（タイトルと簡単に内容）
2003年11月30日	投稿締切り
2003年12月15日	査読委員会
2004年1月15日	出稿
2004年4月30日	刊行
2004年5月 日	日本ホーソーン協会大会に報告
2004年7月4日	アメリカホーソーン協会大会に送付報告

刊行委員会 川窪啓資（委員長）、青山義孝、阿野文朗、入子文子、大杉博昭、倉橋洋子、島田太郎、竹村和子、當麻一太郎、成田雅彦、西前孝

以上

<経過報告 — 2002年12月16日>

(執筆申し込み者名を省いた) 仮目次

全体の構成

第一部 時代別

* 1) 家系, 両親, 出生まで 家族, 親戚 父方, 母方

2) 出生から大学卒業まで

「ホーソーンの修学時代」

* 3) アメリカ時代 (大学卒業から渡英欧まで)

Under the Eaves

結婚

Brook Farm 「ブルック・ファームとプライズデイルー理想主義的コミュニティの背景」

Nathaniel と Sophia, Elizabeth Peabody, Fuller などとの関係

ホーソーンとボストン税関, セイラム税関, リヴァプール領事職

ホーソーンと短編

ホーソーンと (中) 長篇,

The American Note-books 「ノート・ブックス研究」

4) イギリス, フランス, イタリア時代

a) 「イギリスの文化と文人」

b) 「イギリス ヨーロッパ時代を中心にして」

c) 「19世紀半ばにおけるイギリス人のみたホーソーン観」

d) 「ヨーロッパ時代のホーソーン」

The English Note-books (と *Our Old Home*) 「ホーソーンとデリア ベーコン」

The French and Italian Note-books 「ホーソーンとイタリア」

5) Wayside 時代 (帰国後から死まで)

“Chiefly about War Matters”

未完の長篇 「ホーソーンの晩年」

第二部 テーマ別

The Civil War

「ホーソーンと南北戦争」

「ホーソーンと奴隷制」

「ホーソーンとストウ夫人 — 奴隷制度と南北戦争をめぐる」

ホーソーン批評史

ホーソーンと世界 — イギリス, フランス, イタリア, その他ヨーロッパ諸国, インド, 中国, 韓国, 台湾, その他の国にどれ程いられているか。翻訳, 研究会など。

ホーソーンと女性

「ホーソーンと女性たち」

「ホーソーンと女性」

「ホーソーンの短篇作品に登場する妻の位相」

「ホーソーンとマーガレット フラー — 『プライズデイルーロマンス』をめぐる」

「売れない作家の不安感: ホーソーンが描く女性たちと男性の競合原理 — ミセス・ハッチンソン, キャサリンからベアトリス・ラパチーニへ —」

「ヘスターと遺言書」

「ホーソーンと21世紀」

ホーソーンと児童文学

「ホーソーンと児童文学」

「ホーソーンと児童文学について」

ホーソーンと科学

「錬金術師と科学者の狭間で」

ホーソーンと宗教

「家族の解剖学 — ホーソーンと19世紀新興宗教」

ホーソーンと思想

「ホーソーンと超絶主義再考」

ホーソーンと教育

ホーソンと旅（国内と外国，その旅程）

「ホーソンと異文化体験／旅行」

ホーソンと海 「ホーソンと海」

ホーソンと気候，風土 「ホーソン文学の風土」

ホーソンの交友関係（広く関わりのあった人々） — Melville, Thoreau, Emerson, Poe, Oliver Wendell Holmes, Ellery Channing, Bronson Alcott, Henry W. Longfellow, Lowell, Horatio Bridge, Franklin Pierce, Jonathan Cilley, Joseph Emerson Worcester, Benjamin Lynde Oliver, James T. Fields, W. D. Ticknor, (Ada Shepard),

「ホーソンとポー」

「メルヴィルとの影響関係」

ホーソンと住居

ホーソンの子孫

*略年譜（類書にないかなり詳しいもの）

参考文献

索引

上記の表から言えること

- 1) 先ず執筆申し込みをして下さった方々に心からお礼申し上げます。本当に有り難いことです。
- 2) ただ少々困ることは、結果としてテーマの片寄りが見られることです。重複があったり、あるところは全く欠落していたりして不揃いなのです。何よりも、このように大勢の方の応募があったことは有り難いことです。
- 3) できれば1冊の本として、より体系性、審美性、経済性のあるものになりたいと思います。
- 4) そこで原則として欠落のあるところにかぎって、第2次募集をしたいとおもいます。特に編者の希望するところには、*をつけて置きました。

申し込み締切り：2003年2月末日

- 5) 現在重複の特にある、「イギリス，フランス，イタリア時代」「南北戦争関係」と「ホーソンと女性」の執筆予定者は、ご自分の執筆領域の小見出しを2003年2月末日までにお知らせください。刊行委員のほうで調整し、また執筆者にご相談させていただきます。多少の重複はやむを得ないことですし、逆に同じことにたいして別の見方があり得るという意味において良いとも言えますが、ほぼ同じことを繰り返されるのは読者としては歓迎しないことでしょう。
- 6) 欠落しているところを補充するために、一人複数編の執筆をお願いする事もありうることをここに申し添えます。

以上よろしくお願い申し上げます。

刊行委員会 川窪啓資(委員長)，青山義孝，阿野文朗，入子文子，大杉博昭，倉橋洋子，島田太郎，竹村和子，
當麻一太郎，成田雅彦，西前 孝

投稿規定

- 1) 内容：ホーソンの伝記
- 2) 執筆者の資格：日本ホーソン協会の会員または会員の推薦を受けたもの
- 3) 使用言語と一編の長さ：日本語で12,000字（400字詰め原稿用紙，30枚）程度。縦書き
- 4) 添付資料：図，写真等は最小限に留める。またそれらは投稿枚数に含める。
- 5) 投稿申し込み締切り：2002年11月30日（タイトルと簡単な内容）

- 6) 原稿締切り：2003年11月30日
- 7) 提出先：277-8686 千葉県柏市光ケ丘2-1-1 麗澤大学 川窪研究室内
ホーソン生誕二百年記念論文刊行委員会
原稿とできればフロッピーディスクを提出すること。これらは一切返却しない。
- 8) 書式の概略 (a) 縦書きなので原則として漢数字。(b)最初の外国語名には()のなかに原語をいれる。(c)注番号は本文該当箇所に小さく(1)というように、注は論文の最後にまとめて記す。英文書物の記載方法はMLA Styleに倣う。
- 9) その他『緋文字の断層』に準ずる。
- 10) 刊行2004年4月
- 11) その他