

NHSJ Newsletter

第22号 2004年1月23日
日本ナサニエル・ホーソン協会事務局
〒156-8550 東京都世田谷区桜上水3-25-40
日本大学文理学部英文学科内
E-mail: hawthorne@c01.itscom.net
公式HP: <http://home.b05.itscom.net/nhs-j/>
郵便振替 00190-1-66463

会長挨拶

会長 島田太郎

やむを得ない事情から本年5月に会長に選出されました。体調の関係もあり大役をになうにはまったく力不足ですが、役員・会員諸氏のご助力でなんとか任期をまっとうできたらと願っております。すでに明年度の大会については、大会準備委員の丹羽先生・事務局の當麻先生のご尽力により英知大学で開催できることになりましたし、ホーソン生誕200年記念論集の方も委員長の川窪先生を初めとする刊行委員諸先生のお陰で進捗しております。ただひたすら願うことは、会員諸氏、特に若手の方々が積極的に研究発表や『フォーラム』の原稿募集などに応じて、活発な研究活動を展開して下さることです。

N. Hawthorne's Reviews in the year of 1850

With Special Reference to *The Scarlet Letter*

Tsutomu HAGIWARA (Professor Emeritus at Senshu University)

A distinguished English essayist, while reviewing Nathaniel Hawthorne says:

“Among American writers of fiction Hawthorne stands forth pre-eminent. No author of the country manages to keep himself clothed in such a cloak of mystery as Nathaniel Hawthorne. It is worthy of note of his humor, delicate and subtle as Charles Lamb's; of his pathos and his penetration into the human heart as Goldsmith's; of his telling words that Pope might have envied; of his description, graphic as Scott's or Dickens's”.

Hawthorne, as a talented man of genius, nevertheless passed almost unnoticed by contemporary novelists in his country. Why? There is some reason in it.

Literature in America as that time has generally been forced to depend upon personal partiality. There has been little reviewing in principle; almost none with the pure motive of creating a sound and healthful literature for the country. No literature can be either beneficial or enduring. The reviews, if any, have exercised little influence over public taste. They have been rather tolerated than approved. They have been regarded as a mere daubing of untempered mortar. The reviewers have betrayed themselves as writing not for the public but for the satisfaction or the irritation of the author.

It is in this relation that the reviewers took up the writings of Hawthorne. They proposed to consider them, without any attempt to give them a formal review, just in the free and conversational that is allowed to table-talk or social intercourse.

Workshop: Poison and Science – “Rappaccini's Daughter” –

Shinichiro NORIGUCHI (The University of Kitakyushu)

It was a great pleasure to be a moderator of the Workshop at the 22nd Nathaniel Hawthorne Society of Japan. The title of the Workshop was “Reinterpretation of ‘Rappaccini's Daughter’” on which three young promising scholars of Nathaniel Hawthorne introduced their own papers. In addition, I briefly presented my interpretation, though I scarcely had enough time to read the paper, except to introduce the main points, because of the constraints of my role as a moderator. Therefore this report

is to reassert the main points of my paper, so that the reader may recall what I attempted to convey at the conference.

My presentation consisted of four parts as follows:

1. Conclusion
2. Evidences for the conclusion
3. References to the paper
4. My questions to the participants on the floor

1. Conclusion

First and foremost I would like to insist that the basic tone of “Rappaccini’s Daughter” is based on the two words; poison and science. These two words are the key to the theme of the story. “Poison” in this story represents the unfettered lust and greed of human beings, whereas “science” symbolizes modern scientific and medical techniques which facilitate human beings’ pursuit of insatiable greed and lust. Secondly, I would like to draw special attention to the fact that Hawthorne did not, though some critics believe, name the purple flower in the story “aconite.” It is a mistake to take it for granted that the plant with the purple flowers should be a helmet flower (aconite) . If it were the helmet flower, the end of the story would be contradictory because medical science had not yet discovered any antidote for aconite. Thirdly, my interpretation of the allegory of “Rappaccini’s Daughters” is a warning of the dangers caused by modern scientific technology and medical science, which have been used to pursue the limitless desire of greedy human beings, consequently leading to serious environmental and spiritual pollution. Lastly, the efficient texture of the style of “Rappaccini’s Daughter” is basically due to the frequent use of similar words with subtle shades of meanings.

2. Evidence for my conclusions:

First, “poison” is used 24 times in “Rappaccini’s Daughter,” including poisonous 8 times and poisoner once, whilst “science” appears 20 times. The frequent appearance of these words creates the basic tone of the story. Secondly, both Dr. Rappaccini and Professor Baglioni symbolize mental as well as psychological lust. The former pursues his intellectual greediness and the latter satisfies his instinct to achieve high rank in the medical field. Thirdly, I would like to point out that Hawthorne may have known this fact and avoided naming the purple flower aconite, because Italy is not the habitat of this plant. Instead it could be a foxtail for this purple flower exists in Italy and the Mediterranean area. Besides its flower is purple and as poisonous as aconite. Fourthly, I would like to emphasize that it is reasonable to regard Beatrice and Giovanni, who are young, pure and innocent, as symbols of nature. On the other hand, Lisabetta, who is old and cunning, represents governments, large corporations and advertisements in the capitalistic society which provoke the consumer’s desire to buy as much as possible. Lastly, the perfume and fragrance of the plants in the Rappaccini’s garden and the breath of Beatrice and Giovanni are regarded as the polluted air emitted by automobiles and factories.

3. Basic references:

My presentation is founded on various reference books, but articles in *The Weekly Standard* (April 22, 2002) and *Washington Post* (January 17, 2002) are the works I have drawn upon the most. In the former article, Eric Gohen mentions that in recent months, American researchers have announced advances in both artificial wombs and in the promise of cells taken from cow fetuses (not embryos, but fetuses) for curing terrible diseases. In the latter Leon R. Kass, chairman of President Bush’s Bioethics Council, asked the group to be ready to discuss “The Birthmark,” by Nathaniel Hawthorne about the drawbacks of gaining perfect control over nature. He said, “We are gaining the powers to intervene in the human body and mind in an unprecedented way. The major motive for gaining this power is humanitarian and therapeutic... .but the very same powers can also be used to produce fundamental changes in human nature, and even when used for good purposes may carry unavoidable consequences, that could challenge human decency and respect for our humanity.”

Another source I used is “On the Art of Poetry” by Aristotle. In this thesis, Aristotle states that imitation is natural to man from childhood, one of his advantages over other animals being that he learns at first by imitation. Aristotle also posits that it is natural for man to delight in works of imitation.

My third reference is “*Gesta Romanorum*.” The book is originally a Latin collection of anecdotes and tales, probably com-

piled early in the 14th century. It was one of the most popular books of the time and was the source, directly or indirectly, of much later literature including that of Chaucer, John Gower, Shakespeare, and many others. However, nothing is known of its authorship. The English version of *Gesta Romanorum* was published by AMS PRESS in 1824, and was translated into Japanese in 1927. The 11th tale is considered to be one of the original archetypes of poisonous maidens in world literature. Its story goes as follows:

Alexander was a prince of great power, and a disciple of Aristotle, who instructed him in every branch of learning. The Queen of the North, having heard of his proficiency, nourished her daughter from the cradle with a certain kind of deadly poison; and when she grew up, she was considered so beautiful that the sight of her alone affected many with madness. The Queen sent her to Alexander to espouse. He had no sooner beheld her than he became violently enamored, and with much eagerness desired to possess her; but Aristotle, observing his weakness, said, "Do not touch her, for if you do, you will certainly perish. She has been nurtured upon the most deleterious food, which I will prove to you immediately. Here is male-factor who is already condemned to death. He shall be united to her, and you will soon see the truth of what I advance." Accordingly the culprit was brought without delay to the girl; and scarcely had he touched her lips, before his whole frame was impregnated with poison, and he expired. Alexander, glad at his escape from such imminent destruction, bestowed all thanks on his instructor, and returned the girl to her mother. (*Gesta Romanorum*; English version by the Rev. Charles Swan in 1824, p.21)

The two classics of Chinese medicine, "*Honzoukoumoku*" and "*Jinnouhonzoukyou*," are also interesting sources of my presentation. The former was published in 1578 and introduced to Japan in around 1607. It talks about the properties of 1,900 items, such as herbs, animals, plants, and stones. The latter consists of three volumes, in which the author compiled old Chinese medical books and divided Chinese herbs into three groups according to their properties. The best group contains 120 herbs, the medium 120 and the lowest 125. In these two books I learned that aconite neither has any antidote nor grows in Italy, which is the setting of "Rappaccini's Daughter." They also equipped me with the knowledge of various kinds of aconites growing in Asian countries, especially in China and the northern part of Japan, where about 20 aconites have been discovered.

The last source of my presentation derives from Hawthorne's works, in which the author already foretold a possibility that medical science would clone humans but the result would be negative. In "The Birthmark," Hawthorne says, "and leave nothing save its brown seed-vessels ---- but thence may be perpetuated a race as ephemeral as itself." Indeed, "The Birthmark" is a stout story. In "Rappaccini's Daughter," Hawthorne allegorically predicts that abuse of scientific technology will be bound to seriously destroy the earth and cause air pollution. This theory is clearly outlined in the story, "With that rich perfume of her breath, she blasted the very air. Her love would have been poison...her embrace death! Is not this a marvelous tale?"

4. My questions to the participants on the floor are:

1. It is commonly believed that the source of Beatrice, a poisoned maiden, derived from Sir Thomas Brown's information, but his story is different from the 11th tale of "*Gesta Romanorum*." Can anyone tell me the relationship between the two stories?
2. Nathaniel Hawthorne seems to have learned much about Chinese medicine. Does anyone know whether Hawthorne read the two classics of Chinese medicine; "*Honzoukoumoku*" and "*Jinnzouhonzoukyou*?"

"Rappaccini's Daughter" as a Self-parody

Itaru AOI (Kinki University Kyushu School of Engineering)

The preface to "Rappaccini's Daughter" is Hawthorne's self-parody. The fact encourages us to consider the story itself as another self-parody, in which Dr. Rappaccini, Beatrice, and Giovanni symbolize the author, his work, and his reader respectively. So Giovanni's failure to understand Beatrice can be considered as the author's refusal to have his work interpreted "within the limits of ordinary experience." And the form of self-parody turns out to be closely related to the impossibility of interpretation. Because, as Beatrice's last words to Giovanni imply, the reader always finds himself in what he is seeing. By making

the reader read his own reading, Hawthorne undermines the objectivity in the act of reading. At the same time, by allegorizing himself and the betrayal of his own creation in his story, he denies the concept that the author can control his writing completely. It can be said to be a very Puritan attitude, which severely criticizes the human's attempt to transcend the object as an idolatry. Objectivity is thus caricatured as a modern idolatry which eventually leads to a self-parody, sometimes disastrous.

What Rappaccini's Hybrid Garden Signifies

Misa OHNO (Chiba University of Commerce)

"Rappaccini's Daughter" is set in old Italy and appears to have no explicit relation to the United States of 1844. However, put side by side with the social background, biographies of Hawthorne, and his *Notebooks*, it seems to be involved in the mid-nineteenth-century American context, especially in race problems.

"Rappaccini's Daughter" presents the image of racial difference and the possibility of miscegenation. Beatrice is a hybrid of human and plant, the result of her father's scientific experiment to make a new race. She is also half-Westerner and half-Asian. Baglioni's fable of the Indian woman sent to Alexander the Great shows the analogies between the story of Alexander and "Rappaccini's Daughter." Giovanni is associated with the Macedonian king Alexander, and Beatrice with the Indian woman. Alexander's campaign in Asia was the first major interaction between the West and the East. The love between Beatrice and Giovanni suggests the cross-cultural contact and the image of miscegenation. Rappaccini's garden is the place where the West encounters the East. The garden is linked to the European literary heritage such as Dante and the Bible. It also has an Oriental atmosphere as Luther Luedtke points out. "Rappaccini's Daughter" is a story where America, France, Italy, and the Orient confront each other. Hawthorne introduces to American readers a tale written by a French writer. The setting for the story is laid in Italy, where various elements of the Orient can be found.

While visiting Horatio Bridge in Maine in 1837, Hawthorne was given the name Aubepine by a German-Frenchman. He uses the French name as a pseudonym in "Rappaccini's Daughter." According to *American Notebooks*, during this trip he had a lot of chances to come into contact with non-Anglo-Americans such as the Irish, French, and Native Americans. He saw children speaking French and heard about the history of Native Americans. He often visited the village of the Irish and wrote about it in *American Notebooks*, using the metaphor of plants which grow in disorder. There is a possibility that Hawthorne's experience in Maine to see many racially different people was one of the sources of "Rappaccini's Daughter."

The questions of race do not appear directly in the works of Hawthorne, but he cannot have been indifferent to racial problems. His literary career coincides with the age when the debate about race grew up in America. His *Notebooks* reveal that he was concerned in the issue of nonwhites. He was surrounded with abolitionist relatives and friends. Sophia's letters from Cuba probably impressed Hawthorne with her description of Cuban slavery.

Many studies have been made on the ambiguity of "Rappaccini's Daughter." The plants and Beatrice are beautiful and brilliant like jewels, but poisonous. Dr. Rappaccini shows enthusiasm for his study of the plants and the hybrid daughter but guards against touching them by wearing a mask and gloves. Ambiguity seen in "Rappaccini's Daughter" reveals the anxiety of Hawthorne over the threat of racial mixture in antebellum America.

Father and Child in "the Eden of the Present World" : "Rappaccini's Daughter" and Hawthorne in the Manse Period

Nozomi FUJIMURA

"Rappaccini's Daughter" (1844) is unique among Hawthorne's works in that the author carefully sets himself apart from his own story. He puts introductory passages before the story proper begins, in which a narrator introduces a French author M. de l'Aubépine and presents as an English translation from French original the story of a poisonous woman in old time Italy. The comical air of the introduction, however, is at variance with the dark story which ends with the death of "Rappaccini's daughter" Beatrice. Why did Hawthorne need such an indirect procedure in order to relate his story? Edwin Haviland Miller suggests that the complex structure of the story is a device for the author to subsume an autobiographical element into the

story, that is, the connection between “Rappaccini’s Daughter” and “Hawthorne’s daughter” Una. Actually these fathers’ children—one is fictional and the other is real—were born in the same year, but Hawthorne’s biography also reminds us that these are the only two of father-child relationships closely connected with the Manse period. While agreeing with Miller in regarding the story as autobiographical to some extent, in this study I attempt to reconsider “Rappaccini’s Daughter” focusing on these multiple father-child relationships.

“The Manse period” is here intended as the period from July 1842 to October 1845, when Hawthorne lived in the Old Manse in Concord with Sophia after their marriage. He began his new life with a view to support his family by his pen, and most of the works written in this productive years—including “Rappaccini’s Daughter” —were collected into *Mosses from an Old Manse* (1846) . During this time, he repeatedly expressed his new life as Eden in his notebooks. In one of such passages, he presents himself as a “boy” in paradise, separated from “the struggle of a man among men.” Hawthorne’s story of “the Eden of the present world” was created in the middle of such Edenic life of a newly-wed couple.

Rappaccini’s “Eden of the present world” is a garden of poisonous flowers made by the “commixture” of various plants. As she calls the shrub of purple flowers in the middle of the garden her “sister,” Beatrice also exhibits the hybridity—duality—of garden flowers. Her “half childish and half woman-like” expression, which Giovanni recognizes in his first conversation with her, symbolizes such duality. As he witnesses her simple and gentle nature on one hand and sudden death of little creatures in her vicinity on the other hand, his image of her splits into a binary opposition of angel and demon, which produces in Giovanni not merely love nor horror but “the lurid intermixture of the two” toward her. What is led by Beatrice’s duality is the confusion of the two things which should originally be separated from each other. When Giovanni has acquired poisonous breath from her, Rappaccini shows the young couple “the attitude of a father imploring a blessing upon his children.” Giovanni overlaps with Beatrice in that they are Rappaccini’s “children,” who are transformed into poisonous beings for the purpose of his egotistic experiment. Giovanni, however, also overlaps with the father Rappaccini: unable to accept Beatrice as she is, he gives her an antidote and virtually kills her. She lacks subjectivity in spite of the French title of the story, “Beatrice; ou la Belle Empoisonneuse” ; as the English title shows, her existence is determined in relation to the men around her. As she dies “at the feet of her father and Giovanni,” these men unknowingly conspire to make her “the poor victim of man’s ingenuity and of thwarted nature.” Thus, Giovanni is a “child” victimized by his lover’s father Rappaccini while he joins the “father” in victimizing his daughter Beatrice. What is revealed at the end of the story is “the lurid intermixture of the two,” father and child embodied in Giovanni.

According to Nina Baym, it is in the Manse period that Hawthorne began to write those stories in which male obsession is identified with misogyny. What led him to write about the victimization of women under the patriarchy—the victimization of women by “fathers” —seems to be his personal circumstances around the time. During this time, Hawthorne experienced not only the birth of his first child Una but also the death of his uncle Robert Manning, who died in October 1842. As Gloria C. Erlich elaborates, he is the father surrogate for Hawthorne, who lost his own father, Captain Nathaniel Hawthorne, at the age four. Robert overlaps with Rappaccini in that he, as a leading horticulturist in America, cultivated new varieties of fruit trees by means of hybridization. James R. Mellow’s hypothesis that Hawthorne might have experienced sexual assault by his uncle is difficult to prove, but it is clear from his letters in his youth that Hawthorne felt repressed and emasculated under his surrogate father and wished to be the lord of himself. The fact that he avoided attending Robert’s funeral suggests that he was not totally free from his pent-up feelings against his surrogate father even after he established his own family life.

The death of his uncle Robert and the birth of his daughter Una made Hawthorne shift from Robert’s “child” to Una’s father. This shift also signals the end of Edenic life of a “boy” who, unable to support his family by his pen, had to leave his paradise to mingle himself in “the struggle of a man among men” at the Salem custom-house. It is not improbable that Hawthorne at this intersection of his life was fully able to understand the risk of becoming a “father,” the risk of victimizing the Other. Giovanni’s duality—his overlap both with “father” Rappaccini and with “child” Beatrice—reflects Hawthorne’s mental state in the Manse period, that is, his anxiety of “the lurid intermixture” of father and child embodied in himself. It is the accuracy of this reflection that required of him the cautious indirectness to his own story.

Symposium : Hawthorne and Visual Arts

Fumiko Iriko (Kansai University)

N. Hawthorne was a writer who was, according to his own definition, “The lover of the moral picturesque,” and sought to represent his characters to the imaginative vision by “word-painting.” In fact, we can trace in his writings references to portraits, miniatures, painters such as Claude Lorrain and Guido Reni, and sculptors such as Praxiteles and Canova. It may, therefore, rightly be argued that investigations of the relationship between the texts of Hawthorne’s works and those types of visual arts that interested the author would surely serve to have the reading and understanding of the texts placed on a more solid critical basis.

In this symposium, after introductory explanations were given by the coordinator Iriko about the aims and meanings of the symposium proper, the first discussant, Professor Osugi, talked about the possibility of the influence of Margaret Fuller’s view of fine art on Hawthorne’s attitude to visual arts. It was Professor Kido who chose to discuss Thomas Cole, a painter belonging to the Hudson River School, in terms of Hawthorne’s short stories, Professor Nakamura, paying attention to Henry Jame’s interest in his contemporary photography, made a report on *The House of the Seven Gables* as it had shown an earlier example of the concern for photography. The final speaker, Iriko, gave a talk about her own way of reading *The Scarlet Letter* upon a basis of the information and data gathered from her study of English portraiture of the Tudor and Stuart dynasties.

Hawthorne and Portraiture

The Scarlet Letter forms, so to speak, a world of images and icons, and we may rightly ask what Hawthorne’s visual imagination could have been when he composed this literary masterpiece of his. J. Yellin, an American critic of today, takes interest in the red shawl of an abolitionist and notices its strong kinship with the embroidered scarlet letter on Hester’s costume. Interesting as this comparison may seem, can it be possible to study Hawthorne’s romance, in which no African American appear and of which the background is the middle 17th century, linking the romance with the social problems of the middle 19th century when the slavery issues were most hotly discussed. Could we profitably discuss meaning of the scarlet embroidery found in the Hawthornian romance purposely contrasting it with the redness of the shawl worn by the abolitionist woman? Hawthorne is an author known for his distinguished historical investigation, and among his romances *The Scarlet Letter* is remarkable for the numerous references to cultural representations such as emblems, allegories, armorial bearings, armories, processions, spectacles, Elizabethan architecture, Lord Mayor’s Shows, in addition to the collection of ancestral portraits preserved in distinguished families. All of them were introduced from Renaissance England forming the background of the time against which this romance were composed. In order, therefore, to know the essential meaning of the scarlet letter of “A”, the present speaker has made researches into the numerous portraits of the time and obtained sufficient amount of proofs whereby she can justly derive the true meaning of the scarlet “A”.

After the Meeting with the Arts & Aesthetic Women

Hiroaki OHSUGI (professor emeritus of Miyazaki University)

I emphasized the importance of Hawthorne’s meeting with Sophia Peabody and Margaret Fuller, saying that Sophia’s great knowledge in visual arts was a revelation for Hawthorne who was desperately trying to acquire the unparalleled ability in verbal expressions as a writer; and that Margaret became his secret Muse to be fictionalized and adored, again and again, as Beatrice Rappaccini, Hester, and Zenobia. Certainly, by Sophia’s influence, he was suddenly possessed with the artistic tastes and developed his technique of description into a unique word-painting– “the moral picturesque.” A sketch known as “The Old Apple-Dealer” was the first of the typical examples in which he explored the possibility of this new description. In his last years, while making trips to the various museums in Italy, he was deeply attracted to a picture of Beatrice Cenci. No wonder that Miriam in *The Marble Faun* reminds us of the image of Margaret, because he saw the same luckless doom of Fuller in the picture and had to commemorate her again and forever.

Hawthorne and Cole: Moralizing Picturesque Landscapes

Mitsuyo KIDO (Hiroshima Kokusai Gakuin University)

In this presentation, I attempted to examine how the various works written by Nathaniel Hawthorne reflected the contemporary national craze for the sublime and picturesque landscapes many Americans found in their own country during the early and middle 19th century. I was especially interested in the connectedness between some of his works and the landscape paintings by Thomas Cole, one of the most famous American landscape painters at the time. First, I examined passages Nathaniel Hawthorne wrote about landscape paintings with a brief reference to Ruskin's view of art. Although Ruskin, Cole and Hawthorne did not meet each other in person, they shared one view about art, that is, the importance of imagination in artistic creation of reality and its moral effects on viewers or readers. Presenting some of Cole's famous landscape paintings to the audience, I explained their brief backgrounds and analyzed the moral implication lying under their surfaces. Then I took up some of Hawthorne's sketches and tales and tried to show some similarities between the tone and emotional nuances the two artists gave to each description of the wild nature or the wilderness, which they found rapidly disappearing from their New England surroundings. Behind each of their representations of American landscapes, whether it is graphic and realistic or imaginary and even apocalyptic, is this combination of "moral" and "picturesque." By seeing the moralized or historicized picturesque landscapes they created in their works, we are perhaps led to a kind of postmodern awareness that any landscape or the world itself, in which we find ourselves standing, is the one which is colored, shaped and given the ultimate meaning through our own act of interpretation.

The Technology of the Eye — The Impact of Photography on Hawthorne and James

Yoshio NAKAMURA (Nagaoka University of Technology)

The daguerreotype, which the Frenchman Daguerre invented in 1839, had a considerable influence on American writers in the 19th century. Edgar Allan Poe described this optical procedure as "the most extraordinary triumph of modern science" in 1840, and Nathaniel Hawthorne was not an exception to this influence. Hawthorne made Holgrave appear as a daguerreotype photographer in *The House of Seven Gables* (1851). But the daguerreotype doesn't function in this novel only as a duplicating technology that reproduces the object precisely, using light (from the sun), but also as one which exposes disguised malice. In fact, Holgrave's daguerreotype penetrates and discloses the ugly and vicious mind that Judge Pyncheon had concealed at the bottom of his heart.

It is not accidental that the photographer who evokes such a magic image with the daguerreotype is Holgrave, because he is of the posterity of Mash Maule, who had a special feature, "the witchcraft of Maule's eye". Holgrave made use of the camera's eye in place of Mash's diabolic eyes, and inherited the magic compound vision from Maule's family.

Holgrave is a mesmerist as well as a daguerreotypist. What does the combination mean? Mesmerism had not been legitimately authorized as a medical treatment, for example by any royal medicine association or science academy, from the time of Mesmer, the founder of mesmerism. These authorities considered this therapy a compromise between chemistry and magic. The quasi-chemical characteristic of mesmerism is closely connected, in the novel, with the clairvoyant and magic characteristics that the daguerreotype evokes, and the association turns out to emphasize the miracle-working eyes of Holgrave.

Although the daguerreotype was an unprecedented optical method in about the middle of the 19th century, when Hawthorne wrote *The House of the Seven Gables*, it fell out of use, and the situation surrounding photography differed in the second half of the century. The famous slogan, "[Y]ou press the button, we do the rest", that Eastman Kodak issued as an advertising slogan in 1888, symbolized the massive duplicating capability and the popularization of photography, and made it evident that photography had lost the novel and magic aura of the daguerreotype. Henry James dealt with the then status of photograph in "The Real Thing" (1892). He had negative views on photography as a technology of mass duplication, concluding that the Monarchs, the models of photography, are disqualified as models of painting, because they lack the necessary flexible and protean endowment.

James, however, used the photographs of Alvin Langdon Coburn for the frontispieces to his complete works, the "New York Edition". Coburn flourished as a member of the "photo-secession," whose exponent Alfred Stieglitz appealed for a sepa-

ration from “pictorialism” . His photos generally attained a mellow and bright atmosphere by means of soft focus, and at the same time a clear blackness given by dichromate. Although James was afraid that his literary texts would be interfered with by the concretely visual explanation of photographs, Coburn’s pictures functioned as “optical symbols or echoes” to James’s texts. The writer gradually changed his attitude toward photography, admitting the usefulness of the visual procedure.

Thus, my presentation attempts to “develop” the then acceptance of photography and the daguerreotype from the middle of the 19th century to the end, focusing on the relationship between Hawthorne and the daguerreotype as a magical optical procedure and that between James and the photograph as a technology of mass reproduction and a visual art independent from painting.

Column: Washington Irving’s Attitude to Escape from Reality

Noboru SAITO (Rissho University)

Known to scholars, most nineteenth-century American authors took up not only the problems of Puritanism but also the themes connected with activities of genuine human psychology – life and death, love and hatred, dread and horror and so forth – with the sincere eyes of literary men. As such, Nathaniel Hawthorne’s *The Scarlet Letter* represents an important achievement in narrative and a unique amalgam between Puritanism and human psychology. And Edgar Allan Poe wrote a number of fine pieces focusing on the difference in the literary sphere. The main theme of which was the confrontation with terror, and William Cullen Bryant did not avoid approaching the abyss in human mind through the meditation of death or the contemplation of nature.

One cannot doubt, by contrast, that Washington Irving described the problems with which the people were faced in the American community, or the various situations by which they were troubled in the course of life, consistently with a humorous, light and sarcastic touch. The very term “the elegant style and plain descriptions” is agreeable for readers, and at the same time Irving’s literature placing the utmost importance on style may be characterized by the above fact. It cannot be denied, however, that such escapist attitude toward reality gave the trend of a bystander of life to Irving’s writings. Let us inquire into this point, taking an example of Irving’s work in which the problem of life and death was treated. “The Story of the Young Robber” in *Tales of a Traveller* will be considered here again as a case in point. This sentimental story of bandits is absolutely unique standing out among Irving’s works, most of which deal with “cheerful” subjects, that it is often called a Gothic fiction. It is evident, however, that he had no intention to write a Gothic romance. One year before this work was published in 1824, he wrote to his elder brother that Gothic romance was already on the decline at that time, and he would not follow the style in his writings. A part of the letter is shown; “There are such quantities of these legendary and romantic tales now lettering from the presses both in England and Germany that one must take care not to fall into the commonplace of the day. Scott’s manner must likewise be widely avoided. In short, I must strike out some way of my own, suited to my own way of thinking and writing.”

From the above passage, it comes as no surprise, then, that Irving didn’t intend to make “The Story of the Young Robber” a Gothic romance in fashion. The outline of the story will be given in the following paragraph. “The hero of the story is a young Italian. As his lover Rosetta’s father wanted to get her married to another man to derive more benefit, he kills the rival and joins a group of robbers. Then the robbers abduct Rosetta and demand a ransom. When her father refuses to pay it, they decide to kill her according to the rule of the robbers. The young robber wishes to reduce the pain of death and chooses to perform the task to kill Rosetta. Indeed, it is an absurd, shallow, and sentimental story.”

Now, arguably Irving described only the superficial development of the story, avoiding entering into the inner world of motivation. For instance, he did not mention at all about the internal agony which the young robber must have naturally suffered when he had to kill his former lover. On the contrary, Irving rendered the story of serious and grave nature with his marvelous command of the pen as plainly and artlessly as usual.

The following statement by William Hedges will help to make the point more explicit; “In ‘The Story of the Young Robber,’ a girl is first raped by a gang of outlaws and then handed over to the protagonist, her sweetheart, to be executed. But for all the terror of this tale, the prevailing tone of ‘The Italian Banditti’ remains comic or satiric, the frame narrative being rendered in a deliberately exaggerated, melodramatic style, which the irony of studied remarks or the ludicrousness of situation

pulls against. The dominant tone is set at the beginning when a government courier gallops up to the inn in his underdrawers. Bandits have stripped him of his ‘leather breeches,’ which were bran new, and shone like gold.”

As might be expected, given his discourse above, Irving made it the first principle of his writing to develop the material in a unique tone of his own elegant, and classical style, regardless of the different importance of the theme – whether it may be the current of the society or the problem of life and death. While we can recognize the main characteristic of his literature in this principle, we must admit at the same time that his attitude to escape from reality of life arising from this principle is the very reason why the interest of readers in Irving's works has been on the decrease according to changes of the time and only a few representative works are barely available to the reading public of today. It is quite natural that readers who wish to penetrate deep into human mind to search for the latent unsatisfactory because it lacks in the power to answer to their demand.

Be that as it may, it should be denied all the same that Irving's literature has nothing to appeal to reader's mind, and that there is no room at all for him to occupy on the history of American literature. The account of the light and easy style of Irving's novelistic form about which he was particular to the last, and the unique romanticism of his own full of yearning for distant things in time and space – here we may perceive characteristics which cannot be displayed by anybody but Irving himself. What is more important, however, is the fact that he created the two main characters, Rip Van Winkle and Ichabod Crane of *The Sketch Book*, who may be called the prototypes of American mythology. In this connection, there is a noteworthy trend since the 1960s to evaluate Irving's literature, beginning with *Form and Fable in American Fiction* by Daniel Hoffman followed by *The Return of the Vanishing American* by Leslie A. Fiedler.

Still, in the end, Washington Irving was an antiquary. In his first book, *A History of New York*, published before he started for England, while satirizing the reign of successive Dutch governors, he was captivated by the old times himself. Similarly in case of *The Sketch Book*, he was willing to describe the old Christmas customs of England, and even tried to deal with a German Gothic story in “The Spectre Bridegroom”. Apparently Rip and the other two characters pointed out as the archetypes of American mythology by Hoffman were also the products of the past world where Irving's mind was fascinated by the old age and searched for antiquities. Having traced the evolution of his stories, the true worth of Irving's literature lies in the fact that he brought these characters into the world of legendary literature by his own creative and imaginative powers.

Book News

The Life of an Author

Kazuko TAKEMURA (Ochanomizu University)

For Hawthorne scholars, 2003 could be called a year of probing the author's life and days. Two stories came out: a massive biography called *Hawthorne: A Life* by Brenda Wineapple and Hawthorne's rediscovered journal of his days in the summer of 1851 under the charming title of *Twenty Days with Julian & Little Bunny by Papa*. The *Dictionary of Literary Biography* of Hawthorne was also published, which includes a lot of illustrations, pictures, drawings, and two early biographies published at the beginning of the twentieth century were reprinted in 2003 as well: George Woodberry's *Nathaniel Hawthorne* (1902) and Frank Preston Stearns's *The Life and Genius of Nathaniel Hawthorne* (1906).

Hawthorne, who, unlike his contemporaries, has been enjoying high fame since his days, has aroused a number of chroniclers's interest. Before the early works mentioned above, his memoirs were already written by his son, Julian, in 1884 (*Nathaniel Hawthorne and His Wife: A Biography*) and by Annie Fields, the wife of his late publisher and advisor, in 1899 (*Nathaniel Hawthorne*). His self-proclaimed successor, Henry James, also issued his literary biography, *Hawthorne*, as early as 1879. During the past decade as well, a couple of biographical studies were carried out, which include Edwin Haviland Miller's *Salem Is My Dwelling Place: A Life of Nathaniel Hawthorne* (1991), T. Walter Herbert's *Dearest Beloved: The Hawthornes and the Making of the Middle-Class Family* (1993), Margaret B. Moore's *The Salem World of Nathaniel Hawthorne* (1998), and Bryan Homer's *An American Liaison: Leamington Spa and the Hawthornes, 1855-1864* (1998).

Different from these works by Hawthorne specialists, Wineapple's Hawthorne is really a biography itself: she is the author of *Genêt: A Biography of Janet Flanner* and *Sister Brother: Gertrude and Leo Stein*. What could actually, however, be added to the ton of memoirs, biographies, and documentations of the writer's life which have been produced during one and a half

centuries? Wineapple's book, in this sense, can be said to be a daring challenge. Certainly there are few newly discovered facts or events in this book, but it is well-balancedly, tracing, on the one hand, to the author's reclusive life and habits while, on the other hand, referring to his adherence or attachment to government jobs, which aspect is frequently overlooked, with his aloofness much emphasized. It is this discrepancy that Wineapple focuses upon in her book of Hawthorne's life.

What interests me most is that she relates Hawthorne's lifelong wavering between public office and solitary contemplation, to his pessimistic views toward enthusiastic abolitionism prevailing among his fellow Northerners in his later years. With the same keen insight as he shows into the hypocrisy of the Puritan cause, Hawthorne seemed to penetrate through the hypocrisy of the Nation's cause in the Civil War. The following passage of Wineapple's book is intriguing to me: "Had he lived, Hawthorne himself might have been a charter member in a new class of American journalist, modern, cold, dispassionate, satiric" (361). Wineapple also mentions the assumed homoeroticism between Nathaniel and his young uncle, Robert Manning, or the queer triad of a radical feminist, Margaret Fuller, a self-chosen conservative helpmate, Sophia Hawthorne, and her husband lingering in a kind of "moonlight" zone between pro- and anti-feminist.

Unlike Wineapple's lifelong biography of Hawthorne, *Twenty Days with Julian & Little Bunny by Papa* contains the details described by the writer himself of the summer days in the Berkshires which he spent alone with his five-year-old son, Julian, during Sophia's absence. This journal is the mid-nineteenth century version of *Kramer vs Kramer* without, however, any divorce, argument, or custody trial. The story highlights heartwarming father-son daily relationships and pleasurable little incidents in his neighborhood as well as the death of a pet rabbit. Here is also described an evening visit by Melville to Hawthorne and their friendly discussion. In this period Melville was completing *Moby Dick*. A long "Introduction" is included by the writer Paul Auster, who brought about the publication of this delightful excerpt from *The American Notebooks*.

If a biography is an interpretation or verbal construction of a certain life, a writer's biography cannot help referring to his or her writings when it tries to probe his or her actual life. On the contrary, if a literary criticism does not regard literature as a self-contained text but a discursive practice open to social and historical issues, literary research needs to examine the author's life, that is, his or her relationship with society. Therefore, a literary criticism of this sort assumes, more or less, a biographical aspect. This is attested by the recent critical biographies listed at the opening of this essay. A couple of articles carried in the 2003 issues of *Nathaniel Hawthorne Review* could also be categorized under such a class of works.

David Greven's "Fear of *Fanshawe*: Intransigence, Desire, and Scholarship in Hawthorne's First Published Novel" is highly illuminating, as it investigates the conflict between the emerging modern sexual normalization and radical tendency of new (male) beauty. Greven reassesses Hawthorne's first but anonymously published novel, without dismissing it to mere propaganda against the incipient sexual regime or to a non-proficient *étude* by a young romantic author. What was fresh to me is the "male" critic's references to Laura Mulvey, Hélène Cixous, and Joan W. Scott among other feminist scholars; only this is because I am immersed in the Japanese literary climate, in which feminism has not yet been fully or freely discussed among critics of both sexes.

Other articles which could be called biographical in a broad sense are as follows: Patricia L. Bradley's "Nathaniel Hawthorne in the Attic: Robert Penn Warren's 'The Circus in the Attic' and Critical (Auto) biography," Rayburn S. Moore's "Julian Hawthorne and *Fortune's Fool*," Constantine Evans's "Hawthorne's Contribution to *Weal-reef*," and Margaret B. Moore's "A Man 'to reckon with': Moncure Conway on Nathaniel Hawthorne."

Robert Batey's "Hawthorne's 'The Custom House, Introductory to *The Scarlet Letter*,' and the Conflict between Individual Liberty and Social Control" carried in *The Syracuse Law Review* is not a biographical essay. As its title shows, this explores, in terms of the conflict between individualism and moral authority, the intertextuality among three texts representative of different historical phases: the seventeenth-century story, *The Scarlet Letter*; its "odd" (1279) introduction depicting Hawthorne's fellow government officers in the mid-nineteenth century; and the novel's film version of the present day which celebrates *l'aissez faire* individualism more than before, according to Batey. Apart from the values either of individual liberty or social control, Batey's essay reminds us of Wineapple's discussion about Hawthorne's non-dialectical vacillation between official jobs and meditative writing. Now, following Wineapple, I cannot help asking myself: "Were he alive today, what kind of film adaptation would he be making of his own novel---writing a poignant allegorical script, or retreating again into enigmatic muteness?"

Books on N. Hawthorne published in 2003 (excluding reprinted editions)

Brenda. Wineapple, *Hawthorne: A Life*. New York: Alfred A. Knopf.

Hawthorne, Nathaniel. *Twenty Days with Julian & Little Bunny by Papa*. Intro. Paul Auster. New York: New York Review Books.

Franklin, Benjamin V, ed. *Nathaniel Hawthorne: A Documentary Volume*. Dictionary of Library Biography 269. Detroit: Gale Group.

Journal Essays in English in 2002 (to my knowledge)

Allen, Brooke. "The Surveyor of Customs." *New York Times Book Reviews* 108-40:16

Batey, Robert. "Hawthorne's 'The Custom House, Introductory to *The Scarlet Letter*,' and the Conflict between Individual Liberty and Social Control." *Syracuse Law Review* 53-4: 1279-1309.

Blythe, Hal and Charlie Sweet. "Hawthorne's Dating Problem in *The Scarlet Letter*." *Anq* 16-3: 35-36.

Bradley, Patricia L. "Nathaniel Hawthorne in the Attic: Robert Penn Warren's 'The Circus in the Attic' and Critical (Auto) biography." *Nathaniel Hawthorne Review (NHR)* 29-2 (Fall 2003) : 38-49.

Donoghue, Denis. "Hawthorne and Sin." *Christianity and Literature* 52-2: 215-32.

Evans, Constantine. "Hawthorne's Contribution to *Weal-reaaf*." *NHR* 29-1 (Spring 2003): 46-65.

Flanigan, Tom. "Trumping the 'Annalists' with the Higher Truth of Fiction: Systematic Ambiguity in Hawthorne's 'The May-Pole of Merry Mount.'" *NHR* 29-2: 50-75.

Greven, David. "Fear of *Fanshawe*: Intransigence, Desire, and Scholarship in Hawthorne's First Published Novel." *NHR* 29-2: 1-37.

Gross, Margaret. "The Life and Death of Art: Hegelian Aesthetics and Hawthorne's Artist Tales." *NHR* 29-1: 25-45.

Magee, Bruce R. "Faith and Fantasy in Young Goodman Brown." *NHR* 29-1: 1-24.

Mills, Angela. "'The Sweet Word,' Sister: The Transformative Threat of Sisterhood and *The Blithedale Romance*." *ATQ* 17: 97-121.

Molly, Boyd. "'The Fall of the House of Usher,' Simms's Castle Dismal, and *The Scarlet Letter*: Literary Interconnections." *Studies in the Novel* 35-2: 231-42.

Moore, Margaret B. "A Man 'to reckon with' : Moncure Conway on Nathaniel Hawthorne." *NHR* 29-1: 66-74.

Moore, Rayburn S. "Julian Hawthorne and *Fortune's Fool*." *NHR* 29-2: 76-83.

Onderdonk, Todd. "The Marble Mother: Hawthorne's Iconographies of the Feminine." *Studies in American Fiction* 31-1: 73-100.

Sahdra, Baljinder and Paul Thagard. "Self-Deception and Emotional Coherence." *Minds and Machines* 13: 213-31.

Stalcup, Scott R. "*Hawthorne's Fuller Mystery* by Thomas R. Mitchell." *English Language Notes* 40-4: 84-88.

Swihart, Megan L. "Current Bibliography." *NHR* 29-2: 84-118.

Wineapple, Brenda. "Hawthorne." *American Literary Scholarship* 2001-1: 27-48.

*Megan L. Swihart's "Current Bibliography" is a fairly comprehensive bibliography, covering dissertations and essays included in books issued during the recent couple of years as well as books and journal essays directly dealing with Hawthorne.

** My thanks go to Ichitaro Toma for kindly lending me the 2003 issues of *NHR* for this essay.

仙台研究会

仙台研究会は、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。2002年12月から2003年7月までの発表は、下記の通りです。

- △2002年12月14日(土)：秋葉勉氏(東北学院大学)
「語られざる真実—『ファンショ—』と性について」
- △2003年2月22日(土)：小島良一氏(東北薬科大学)
「Emma Goldmanのピューリタニズム批判」
- △ 4月19日(土)：高橋行男氏(仙台白百合学園)
「冬のニューイングランドを訪ねて」(ビデオ上映)
- △ 7月12日(土)：柴田和枝氏(東北大学・非常勤)
「〈ラパチーニの娘〉に見る駄目男の系譜」

(遊佐重樹記)

東京支部例会

東京支部会は年6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、7, 10, 11, 12, 1, 3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。今年度は2月にシンポジウムを実施しました。

- △2003年2月22日(土)：<シンポジウム：「ラパチーニの娘」再読>
司会・発表者：大野 美砂氏(千葉商科大学)
発表者：堀切 大史氏(日本大学)
藤村 希氏(立教大学・院)
中村 文紀氏(昭和女子大学・院)
廣瀬 真人氏(日本大学・院)
- △ 3月29日(土)：下河辺 美知子氏(成蹊大学)
“Rhetoric of Miscegenation as Textual Politics in mid-nineteenth Century America”
- △ 7月12日(土)：佐々木 英哲氏(桃山学院大学)
『緋文字』：ジェンダーを喪失するとは
- △ 10月25日(土)：谷岡 朗氏(日本大学)
ナサニエル・ホーソーンと視覚芸術
—『大理石の牧神』におけるホーソーンの目の位置—
- △ 11月15日(土)：中垣 恒太郎氏(早稲田大学)
アメリカ旅行文学におけるナサニエル・ホーソーン
—『大理石の牧神』を中心に—
- △ 12月6日(土)：<読書会>
司会・発表者：佐々木 英哲氏(桃山学院大学)
発表者：中村 則子氏(立正大学・院)
古平 ユキ氏(鶴見大学・非)
杉本 久美子氏(日本大学・院)

Text : Benesch, Klaus.

*Romantic Cyborgs: Authorship and Technology
in the American Renaissance.* (Massachusetts UP)

(當麻一太郎記)

中部支部例会

例会は年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。

△2003年6月14日(土) : 大場厚志氏 (東海学園大学)

「ホーソン文学と酒」

△2003年9月27日(土) : 谷本 千雅子氏 (名古屋大学)

Henry James, *The Bostoninas* と Nathaniel Hawthorne, *The Blithedale Romance*

(倉橋洋子記)

関西支部例会

△2002年12月21日(土) : 鶴野ひろ子 (神戸女学院大学)

「エミリー・ディキンソンと地質学」

佐々木英哲 (桃山学院大学)

『緋文字』: サバルタンと交感するホーソン」

△2003年4月26日(土) : 井上博嗣 (神戸海星女子学院大学・非)

「“The Vision of the Fountain” 論考—パラダイス復元願望をめぐる」

△ 9月27日(土) : 水野眞理 (京都大学)

「世紀末ゴシック作家 William Sharp を手掛かりにして Hawthorne を読むこと」

(入子文子記)

九州支部研究会

第14回支部研究会

△2003年3月29日(土) (九州大学六本松校舎本館2階第1会議室)

(1) 薬師寺元子氏 (北九州大学院生)

自己変革による人間性の回復 - *Walden*

(2) 山村栄子氏 (北九州大学院生)

フェミニズム的視点から見る『緋文字』考

第15回支部研究会

△ 6月28日(土) (九州大学六本松キャンパス本館2階第一会議室)

(1) 松尾祐美子氏 (宮崎大学/宮崎公立大学・講)

『美の芸術家』におけるメタファーとしての時間

(2) 青井 格氏 (近畿大学九州工学部)

ホーソンと海 - *The American Notebooks* 雑感

(3) 乗口眞一郎氏

日本ナサニエル・ホーソン協会第22回全国大会報告

第16回支部研究会

- △ 9月27日(土) (福岡大学文系センター2階第2会議室)
- (1) 川下 剛氏 (九州大学院生)
ロジャー・マルヴィンの埋葬における PTSD
 - (2) 砂川典子氏 (北九州大学・講)
批評家としての Henry James-Hawthorne 論を中心に

第17回支部研究会

- △ 11月29日(土) (九州大学六本松校舎2階第3会議室)
- (1) 藤原万巳氏 (九州大学院生)
ラフカディオ・ハーンのホーソーン受容
 - (2) 吉成類子 (九州大学院生)
『知恵の樹』と「僕の親戚モリス少佐」
— “知る” とその方法 —

(村田希巳子記)

第55回日本英文学会九州支部大会特別企画

ホーソーン生誕200年フォーラム—ホーソーン, 『緋文字』, 作家たち

- △ 10月26日(日) (鹿児島大学法文学部総合教育研究棟102)
- 司会 原口 遼氏 (九州大学)
- (1) 青山義孝氏 (甲南大学)
エマスの蛇の脱皮と、抜け殻をまとうヘスター
 - (2) 大杉博昭 (宮崎大学)
Hester Prynne の造型—そのモデルたち
 - (3) 竹内勝徳氏 (鹿児島大学)
Melville の Hawthorne 像—生涯かけての敬愛と離反
 - (4) 里見繁美氏 (熊本大学)
Henry James のホーソーン論を手がかりに

▶ ナサニエル・ホーソーン生誕200年記念論文集刊行委員会よりお知らせ ◀
ただ今査読進行中です。

資料室だより

現在資料室では、ホーソーン関係の著書、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出来ます。

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

(矢作三蔵記)

国際渉外室だより

- △アメリカ=ホーソン協会会長（任期2年）が、2003年から Richard Millington (Smith College) に交代した。
- △2003年5月3日、ニューハンプシャーの Franconia Notch にある「山親父」(The Old Man of the Mountain) が崩壊しているのが発見された。「山親父」とは、2億年前に創造された自然の驚異で、言うまでもなくホーソンの“The Great Stone Face” (1850) のモデルとなった人面岩。現地では、5月1日から2日にかけて悪天候が続き、岩も雲に覆われ見えなかったため、正確にはいつ崩壊したか分からないとのこと。原因についてニューハンプシャー州知事 Craig Benson は、「大雨と厳しい冷え込みが重なって崩壊につながったのではないか」とのコメントを述べ、出来れば「山親父」を復元したいと言っている。(ニューハンプシャーのホームページがメッセージを求めているので、「山親父」崩壊を痛むメールを送っておきました。-“To the NH People: How sad it is that we will not be able to see the majestic image of the Old Man of the Mountain again!... Nathaniel Hawthorne must surely have regretted the disappearance of the Great Stone Face under the sod! Let us keep the great image in our heart forever. I will refer to this event at the 2003 Conference of the Hawthorne Society of Japan which will be held in Tokyo this weekend.”)
- △New York Review Books のパンフレット (January-June, 2003) に Nathaniel Hawthorne, *Twenty Days with Julian & Little Bunny by Papa* with an Introduction by Paul Auster, 100 pp., \$16.95 が紹介されていた。本書は、1851年7月末から8月にかけて、ホーソンの妻と娘たちがボストンの親戚を訪ねて家を留守にした間、ホーソンが5歳になる息子 Julian と過ごした3週間の記録で、ノートブックからの抜粋。
- △Plymouth State Coll. 元教授 Walter T. Tatar が、*The Christian Science Monitor* (November 4, 2003) に掲載された、新しいホーソン伝 Brenda Wineapple, *Hawthorne: A Life* (Alfred A. Knopf, 2003), 512 pp., \$30 の書評 (by Steven Rattiner) を送ってくれた。見出しに“Scarlet A for ‘anonymity’: Nathaniel Hawthorne, Salem’s favorite son, remains as inscrutable today as he was to friends and family.” とあり、書評の一部を引くと、“Wineapple does a fine job of describing what will seem to contemporary readers as the curious condition of 19th-century American literature: There was no such profession at the time as ‘writer,’ and Hawthorne perhaps never outgrew the shame of his chosen vocation.”
- △Tatar 氏は、更に別便で、*The Boston Globe* (May 25, 2003) に掲載された、“Rose in Bloom: Will Nathaniel Hawthorne’s daughter become a Catholic saint?” (by Patrick J. Walsh) と題する興味ある記事を送ってくれた。これによると2003年2月、ニューヨークの枢機卿 Edward M. Egan が Rose Hawthorne Lathrop を聖者の列に加える手続きを始めたとのことである。
- △2003年12月27日～30日、San Diego で開催予定の第119回 MLA 大会で、アメリカ=ホーソン協会関係の session が二つ開かれる。Session I のテーマは“Rereading Hawthorne’s ‘Chiefly about War Matters’” (Samuel Chase Coale (Wheaton Coll.) 司会) で、Arthur Riss (Salem State Coll.), James Kenneth Hewitson (Univ. of Toronto), Gordon N. Hutner (Univ. of Kentucky) による発表が行われる。Session II のテーマは“New Contexts, New Hawthornes” (Richard H. Millington (Smith Coll.) 司会) で、Gillian Ruth-Anne Brown (Univ. of Utah), Magnus Ullen (Stockholm Univ.) による発表が行われる。
- △ホーソン生誕200年を記念して、アメリカ=ホーソン協会の biennial conference が、2004年7月1日～4日、マサチューセッツ州セイラムで開催予定である。Frederick Newberry 提供の情報によれば、この大会で Nina Baym, Michael Colacurcio, Millicent Bell, Rita Gollin, Thomas Woodson, Lee Person の6人が、各30分の研究発表を依頼されるとのこと。
- △Newberry 氏によると、2004年に special bicentennial issue として発行されるアメリカ=ホーソン協会機関誌 *Nathaniel Hawthorne Review* (Newberry 氏が editor) の寄稿者として、Thomas Woodson, Rita Gollin, David Kesterson, John Idol, Monika Elbert, Michael Colacurcio, Edgar Dryden, Emily Budick, John Dolis, Kenneth Dauber, Nina Baym の11人が予定されているとのこと。

(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.tains.tohoku.ac.jp>)

(阿野文朗記)

事務局だより

1. 『NHSJ Newsletter』第22号をお届けします。今回のコラムは齊藤昇氏から英文の原稿をお寄せいただきました。また、今回も<BOOK 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22回全国大会は無事終わることが出来ました。ご尽力をいただいた大会準備委員の方々および日本大学文理学部の事務局の方々に厚く御礼申し上げます。第23回全国大会は平成16年5月21日(金)・22日(土)の両日に決定し、大会会場は英知大学に決まりました。

2003年度補助金内訳		
	収入	支出
補助金(日本大学より)	50,000	
学生アルバイト		32,000
昼食代		14,980
懇親会補助費		125
合計		47,105
	残高	2,895

3. 新入会員を歓迎いたします。ご推薦下さい。

この『NHSJ Newsletter』とともに振替用紙が同封してある場合は、会費をまだお納めて頂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。

4. 名簿記載事項などの変更、訂正がありましたらご一報ください。

5. 本協会宛で下記の書籍が贈呈されました。ご報告します。

- (1) 鈴木元子訳、「夫婦たち②雨月物語」／ポール・マッカーシー、『日米映像に見る家族』所収、濱野成生(成秋)他編、日本優良図書出版会、2002.3
- (2) 鈴木元子、「異端家族の行方①『セールスマンの死』の家族」、『日米映像に見る家族』所収、濱野成生(成秋)他編、日本優良図書出版会、2002.3
- (3) 巽孝之著、『アメリカ文学史 一駆動する物語の時空間』、慶應義塾大学出版会、2003.1
- (4) 白川恵子、「小説 ディクソン」第8章、『アメリカ文学史 一駆動する物語の時空間』所収、巽孝之著、慶應義塾大学出版会、2003.1
- (5) 中垣恒太郎、「小説 トウエイン」第8章、『アメリカ文学史 一駆動する物語の時空間』所収、巽孝之著、慶應義塾大学出版会、2003.1
- (6) 竹村和子、「「戦場」としての身体 ーグローリア・アンザルデュアにおける読むことができないことの未来ー」、『イン・コンテクスト』所収、鷺津浩子・森田孟編、「Epistemological Frameworkと英米文学」研究会、2003.3
- (7) 森田 猛、「真物への道程ー引用と改作 ー<モダニズム>の先へ マリアン・ムーア作品の詩観ー」、『イン・コンテクスト』所収、鷺津浩子・森田孟編、「Epistemological Frameworkと英米文学」研究会、2003.3
- (8) 星野勝利、「知と情の図像学 ーメルヴィルとピクトリアリズムー」、『イン・コンテクスト』所収、鷺津浩子・森田孟編、「Epistemological Frameworkと英米文学」研究会、2003.3
- (9) 鈴木元子、「アメリカの宗教 ー黒人の教会、女性の教会、ゲイの教会ー」『アメリカン・スタディーズ入門 ー自己表現でみるアメリカー』所収、町田哲司・片淵悦久・江尻雅一編、萌書房、2003.5
- (10) 佐々木行宏著、『ホーソーン論』、佐々木央、2003.5
- (11) Keisuke Kawakubo, *Nathaniel Hawthorne: His Approach to Reality and Art*, (Tokyo: Kaibunsha Publishing Co., 2003)
- (12) 齋藤忠利、「ユニークな英訳川柳アンソロジー 『遠蛙』に寄せて」、『遠蛙』所収、戸邊好郎(げんごろう)、北星堂、2003. 6
- (13) 鴨川卓博、「もうひとつの人生、偽装する「自己」 ーフィリップ・ロス『カウンターライフ』における主体ー」、『身体、ジェンダー、エスニシティ ー21世紀転換期アメリカ文学における主体ー』所収、鴨川卓博・伊藤貞基編著、英宝社、2003.9
- (14) 伊藤詔子、「ピクチャレスク美学を超えて ソローとルーミニズム」、『新しい風景のアメリカ』所収、伊藤詔

子・吉田美津・横田由理編著，南雲堂，2003.10

- (15) 城戸光世，「歴史化される風景 ホーソーンの場所の感覚」、『新しい風景のアメリカ』所収，伊藤詔子・吉田美津・横田由理編著，南雲堂，2003.10
- (16) 城戸光世，「フロンティアへの旅 フラーの『湖上の夏』」、『新しい風景のアメリカ』所収，伊藤詔子・吉田美津・横田由理編著，南雲堂，2003.10
- (17) 吉田美津，「メアリー・オースティンとボーダーとしての砂漠」、『新しい風景のアメリカ』所収，伊藤詔子・吉田美津・横田由理編著，南雲堂，2003.10
- (18) 熊本早苗，「アニー・ディラードと透明なヴィジョンの解体」、『新しい風景のアメリカ』所収，伊藤詔子・吉田美津・横田由理編著，南雲堂，2003.10
- (19) 伊藤詔子，「新しきウィルダネス ユタから『悦楽の庭』への越境」、『新しい風景のアメリカ』所収，伊藤詔子・吉田美津・横田由理編著，南雲堂，2003.10
- (20) 吉田美津，「金山」を越えて キングストンの『アメリカの中国人』、『新しい風景のアメリカ』所収，伊藤詔子・吉田美津・横田由理編著，南雲堂，2003.10

(當麻一太郎記)

第23回全国大会のお知らせ

日 時：2004年5月21日(金)・22日(土)

場 所：英知大学 〒661-8530 兵庫県尼崎市若王寺2-18-1

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。

1. 発表者は会員であること。
2. 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。
3. 研究発表は5月21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。
4. 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。
5. 発表時間は1件25分(質疑応答と併せて40分)とします。
6. 応募締切は2004年2月末日。(事務局必着)

平成15年7月21日、本協会顧問齊藤忠利氏（一橋大学名誉教授）が亡くなりました。（享年73歳）。謹んでご冥福をお祈り申し上げます。

齊藤忠利氏を偲んで

齊藤忠利氏と私の最初の出会いは、イエール大学におき、故ノーマン・ホームズ・ピアスン教授の授業の折であった。最初の授業終了後、互いに自己紹介をし、かねがね一橋大学の一橋論叢に掲載されたユニークなホーソン関係の論文を草された方だとわかり、爾来、旧知の間柄となった。当時のイエールは新批評のメッカで、ロバート・ベン・ウォーレンをはじめ、クリアンス・ブルックス、R.W.B. ルイスなど著名教授を数多く擁してきた。

彼と私は4コースの授業に参加した。しかし、必ずしも同一コースではなかった。ピアスン教授の授業とクリアンス・ブルックスの授業では席を同じうした。両授業とも教授・院生間の真剣なディスカッションに、最初、耳を傾けていた。しかし、やがて討議にも加わった。ピアスン教授の授業で彼が「緋文字」論を展開された時、齊藤氏はキリスト者としての立場から、ユニークなコメントをされた。

それにたいし教授はさきわめて丁寧にアメリカ論を開陳されたことを、今、思いおこしている。

いつしか10月も終りに近づき、寒さも一段と厳しくなった折、齊藤氏と私とM氏と三人でボストンの美術館へ出かけることになった。その時経験したハプニングを紹介する。

私達はボストンの街中を通り美術館へ向かう途中、大通りを渡らなくてはならぬ。私はM氏と話しながら横断歩道を渡り終えた時、齊藤氏の姿がみえぬ。驚いて周囲を見渡すと、彼は年老いた黒人の老人に手を貸し、ゆっくりと歩いているのである。危いと思い私共は横断歩道を引き返そうとした。しかし、既に車が次々と車道を通り過ぎていた。私達は何のすべもなく茫然と立ちすくんでいた。齊藤氏はかなり緊張した面持ちで、「この方は足が不自由なのでお供を致し失礼しました」と平然と語られた。その時の情景は私の心に深く、深く刻まれ、今もってあの一瞬を忘れうることはない。彼の身を投げ出しでの行動に私はひどく恥じ入った。

こういった彼の弱者への心遣い、優しさはそれだけではない。教育面においてはいうに及ばず、研究活動において、又、日常生活において顕現されていた。

主は私の牧者、私は乏しいことがない (1)

神は私を緑の牧場に伏させ、憩いの水辺に伴われる (2)

神は私の魂を生き返らせ、み名の故に私を正しい道に導かれる (3)

たとえ死の陰の谷を歩んでも、私は災いを恐れない (4) 詩編23編

とのべられているが、故人の心中はつねにこの聖句によって裏づけられていた。

さて次に、彼の学術研究面での活動に関し述べる。彼の研究領域は広く、黒人文学をはじめ、バーナード・マラマッド研究において、翻訳ではシンクレア・ルイス、ウィリアム・フォークナーの長編など、数多くの翻訳を手がけられた。ホーソン研究に関しては多くの研究者の知るところである。

次に、協会とのかかわりに関し、言及する。

彼は協会設立当初から発起人の一人として参加され、まず、在京理事（1983）として、事務局の仕事に携われる一方、第1回東京談話会では研究発表をされた（『緋文字』と「エステル記」）。やがてNewsletterの発刊をみるその際、編集委員として活動された（7号～11号）。そしてNewsletterの発展的解消とともに、Forum（論文集）の刊行をみるが、この分野においても引き続き、編集委員として活躍された（1号～8号）。

彼は会長をつとめられた後、顧問となられてからも『緋文字の断層』（開文社2001.10）の刊行委員会委員長として『緋文字』150周年記念論文集という一大事業に取り組み、記念碑を建てられた。彼は「あとがき」で、記念論文集が「単なる記念行事として終るのではなく、研究の新しい地平をひらく出発点となることを願っている」と結んでいる。

彼はいずれの作業においても粉骨砕身された方だった。研究会・大会ではつねに斬新なコメントをなされ、参加者が一瞬、緊張した時、必ず後に、ユーモアを交えたコメントを添え、会場の雰囲気を一変された。

私は彼との30年間にわたる公・私の交わりのなかで、限りなき愛と慈しみの心、そして＜自己に厳しく、他者には寛大に＞、そして＜人との交わりは水の如く＞といった彼の哲学観に測り知れぬ聖人の姿を拝した。

ここに、謹んでご冥福をお祈り申し上げる次第である。召天日は7月21日、73歳でした。

専修大学名誉教授 萩原力

顧問 阿野文朗(仙台白百合女子大) 鴨川卓博(京都女子大) 川窪啓資(麗澤大)
 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	島田太郎(昭和女子大)	事務局	當麻一太郎 佐藤明子(日本大)
副会長	丹羽隆昭(京都大) 當麻一太郎(日本大)		鈴木孝(日本大)
監事	辻祥子(松山大) 進藤鈴子(名古屋経済大)		高橋利明 中村文紀(昭和女子大・院)
理事	青山義孝(甲南大) 秋葉勉(東北学院大)		堀切大史(日本大)
	入子文子(関西大) 川村幸夫(東京理科大)	会計	齋藤幸子
	倉橋洋子(東海学園大)	編集室	青山義孝 川窪啓資 倉橋洋子
	齋藤幸子(川村学園女子大)		竹村和子 成田雅彦
	佐々木英哲(桃山学院大) 高橋利明(日本大)	資料室	矢作三蔵 川村幸夫
	竹村和子(お茶の水女子大)	国際渉外室	阿野文朗 遊佐重樹(仙台白百合女子大)
	成田雅彦(専修大)	大会準備委員	丹羽隆昭 成田雅彦 入子文子
	西前孝(岡山大) 西村千稔(小樽短大)		下河辺美知子(成蹊大)
	乗口眞一郎(北九州市立大)		
	松阪仁伺(兵庫教育大) 矢作三蔵(学習院大)		

2002年度 日本ナサニエル・ホーソン協会 (会計報告)

(2002. 4. 1 ~ 2003. 3. 31)

収入		支出			
会費	992,000	大会費	64,780	前期繰越金	1,533,778
賛助会員	80,000	大会準備委員会費	0	収入計	1,179,532
雑収入	107,454	編集室費	0	計	2,713,310
利息	78	国際渉外室費	10,000	支出計	620,639
計	1,179,532	印刷費	238,150	次期繰越金	2,092,671
		事務費	6,449		
		通信費	91,260		
		人件費	55,000	キャッシュポジション	
		謝礼費	50,000	郵便貯金	2,092,671
		談話会費	84,000		
		(仙台)	7,000)		
		(東京)	45,000)		
		(名古屋)	6,000)		
		(関西)	20,000)		
		(九州)	6,000)		
		雑費	21,000)		
		計	620,639		

上記の通り相違ありません

2003年3月31日

会計 齋藤 幸子

監査の結果、上記の通り相違ないことを証明します。

2003年4月1日

監事 佐々木 英哲
 監事 松阪 仁伺