

# NHSJ Newsletter

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## ご挨拶

会長 丹羽隆昭

30年ほど前の、そろそろ銀杏も色づき始めた秋のある日、東京渋谷の青山学院大学の一室は熱気に包まれていた。ホーソン協会立ち上げ集会のことである。むかし勤王の志士たちが、新しい日本を作らんと互いに呼びかけ、旅籠に集結し、熱い議論を戦わせた時代劇の一場面をも想わせるものであった。当時私はまだ駆け出しで、届けられた「回状」に恐縮しながら、早馬ならぬ新幹線で旅籠へと急行してみると、そこでは会場提供の便宜を図られた小山敏三郎氏や横沢四郎氏ら、イエールのピアソン教授の提案を受けた当初の発起人の方々はじめ、趣旨に賛同して全国から集まった同志の先生方が、みな青年のように顔を輝かせ、協会結成への並々ならぬ決意と情熱を語り合っておられた。太平の世に慣れた若輩者にはその光景がまぶしく映ったものである。

翌年5月、福岡の西南学院大学で開催された第一回全国大会が盛会であったのはもちろんだが、大会終了後、大学近くの小さな古い中華料理屋の二階で行われた懇親会こそは、今日のホーソン協会の原点とも言える熱い、熱い集いであった。鰻の寝床のような、まさに旅籠を思わせる狭い空間に錚錚たる先生方が車座となり、終わったばかりの大会や前年秋の立ち上げまでの苦労話を、ビールを酌み交わしつつ大声で、本当に嬉しそうに語り合っておられた。その時の模様は、今も私の目に焼き付き、耳にこびりついている。

賑やかに船出したサンザシ丸の航行はその後しばらく順風満帆であったが、昭和の海を出て平成洋へと入った頃から、大学改革風という厄介な風が吹き始め、海は急に荒れ模様となって、航海には大きな困難が伴うようになった。加えて進行海域には、気まぐれな海神の落とし子、「ゆとり性低気圧」というものまで発生し、波は一層高さを増して、乗員はみな操船に苦慮している。船のあちこちに冷たい海水が浸入し、中には浸水のために持ち場を放棄せざるを得ないケースまで出てきた。今サンザシ丸は、ある意味満身創痍で、昭和の海の静穏さが嘘のように思える未曾有のシケの平成洋を、あえぎながら航海中である。

サンザシ丸は英訳すれば「メイフラワー号」。このような名を持つ船ゆえ、航海に困難が伴うのは当然かもしれない。かの船が「出エジプト記」さながらの苦難を乗り越えた末に今日のアメリカは築かれた。われわれも現在の困難に対してお互い智恵を絞り、連携を強めて、プリマスを、またその延長線上にマサチューセッツを、建設してゆかねばなるまい。サンザシという草花は荒れ地の冬に耐え、毎年五月頃、地味ながら逞しい白い花を咲かせる。その花言葉は「希望」だという。今後も逆風に押し戻され続けるとしても、30年前にこの船を航海へと発させた先達の熱い思いに応えるべく、われわれは漕ぎ進んで行かねばならない。

さて、このサンザシ丸の航海を支える事務局が、このほど日本大学から関西学院大学に移りました。15年もの長きにわたり、シケの海をみごとに乗り切って下さった歴代船長の方々、なかんずく近年における當麻船長、高橋航海士、それに新進の堀切航海士や中村 HP 担当員など日本大学スタッフの先生方や、援軍東京電機大学の川村航海士をはじめ東京地区の船員諸氏による固い団結と周到をきわめた航海に対して、今厚く御礼申し上げる次第であります。そして今後航海を担当して頂く関西学院大学の増永、橋本、井上の航海士トリオをはじめ、岡山ノートルダム女子大学の中村通信連絡員、また援軍として事務局を支えて下さる関西地区の竹井、中西両女性航海士に対しては、矢作、成田両副船長ともども、どうぞよろしく申し上げますと申し上げて、船長就任のごあいさつと致します。

## **Men Who Need A Lot of Care—Representation of Care and Gender in Melville's *Billy Budd* and Hawthorne's *The House of the Seven Gables*—**

**Ai TAKAHASHI (Tokuyama College of Technology)**

In modern America, the society experienced political and economic changes as capitalism developed. Along with the social changes, people of the middle-class came to accept a gender division based on domestic ideology. In the gender division, the female sphere represents emotions. And so it was believed that affectionate care was provided exclusively in the female sphere and that a care-taker was effeminate. Read in the light of care and gender, there is something queer with Herman Melville's *Billy Budd*. Although *Billy Budd* is generally associated with Nathaniel Hawthorne's *Marble Faun*, Hawthorne's earlier novel, *The House of the Seven Gables*, cannot be overlooked. This study analyzes the depiction of nursing care for an adult man in each novel and examines the influence of care upon each character's gender identity.

In *Billy Budd*, Billy Budd is loved and looked after by other crews of both the *Rights-of-Man* and the *Bellipotent* as if he were their child. They are still located in the male sphere as crews of either a merchant ship or a battleship, but they also invade the female sphere by providing affectionate care for Billy. They endanger their male identity unwittingly by taking care of Billy affectionately. Billy as a care-taker causes a confusion of gender identity which is based on domestic ideology. Billy is a troublemaker rather than a peacemaker to modern gender norms.

In Hawthorne's novel, a male care-taker is Clifford Pyncheon. Clifford is provided with double care. First, he has been put under surveillance as a criminal. In other words, he has been provided with a kind of public care. And then, he is looked after as an old man by his sister and his young relative. As he has been separated from the public sphere for a long time, he has become an abject being that is marginalized owing to lack of masculine traits. Clifford as an abject suggests that a long term of care might spoil male identity. Considering the problematic and happy ending of the novel, however, he also shows that care for an adult man could found an expansive family that is not originated in modern gender norms.

Both *Billy Budd* and *The House of the Seven Gables* deal with nursing care for an adult man. However, they deal with the theme differently. It is negated as a menace to the social system in the former, while it is approved in the latter. Nevertheless both of them suggest that men who need a lot of care could become the cornerstone of an alternative kinship.

## **Nathaniel Hawthorne and Amos Bronson Alcott**

**Akiko SAYO (Tokyo International University)**

Studies of Amos Bronson Alcott are very few, although he was an influential member of the Transcendental Club, and hence even fewer are the studies of the relationship between Nathaniel Hawthorne and Bronson Alcott. One of the reasons is that Louisa May Alcott's fame as the author of *Little Women* (1868) has surpassed her father's. During her youth, however, Bronson was well known as a philosopher, teacher and lecturer. Emerson called him "a God-made priest" and "a world builder" in his letter. The purpose of the present study is to examine some aspects of the relationship and friendship with Hawthorne and Bronson Alcott in order to reveal some parts of Hawthorne's and Bronson's characters. They were next-door neighbors in Concord for four years right after Hawthorne's return from Europe in 1860. Hawthorne lived in the house which he purchased from Bronson in 1852, his eighth dwelling that turned out to be the last. The house was originally named by Bronson, but Hawthorne renamed it Wayside because Hawthorne thought it "a better name and morally suggestive," while Bronson persistently continued to call it by the old name Hillside. "During all the time he lived near me," wrote Bronson in *Concord Days* (1872), "our estates being separated only by a gate and shaded avenue."

In May, 1864, when the news of Hawthorne's death came to Louisa, she wrote in her journal, "We did all we could to heal the breach between the families but they held off, so we let things rest." This implies that there was a serious disagreement in their relationship, but we find no clue to the breach as there is no further mention or detailed description of it in her writing. Nevertheless, their feelings toward each family were never strained in the beginning of their relations. Particularly, Sophia maintained a friendship with the Alcotts. When Sophia Peabody visited Bronson's Temple School in 1836, she was deeply impressed by his theories and method. She once took the place of Elizabeth Peabody as a scribe of Temple School after Elizabeth left the school because of disagreement. Surprisingly enough, at that time Sophia took the side of the Alcotts. She

was always ready to give any help whenever the family was in need of a helpful neighbor. When Louisa, suffering from typhoid while serving as a nurse, returned to Concord from a hospital in Georgetown during the Civil War, Sophia devotedly helped the family. It was owing to her recommendation to her husband's publisher that Louisa's poem was published in *The Atlantic Monthly* and Louisa was well paid. On the other hand, Nathaniel Hawthorne praised Bronson's *Orphic Sayings* (1840) in his tale "The Hall of Fantasy" (1843), calling him "this great mystic innovator," and saying that he "communicated with the infinite abyss of Thought."

Bronson in *Concord Days* recollected that on the Hawthornes' return to Wayside, he seldom caught sight of the neighbor and that when he did, "it was but to lose it the moment he suspected he was visible." He also remembered the neighbor being in Bronson's Orchard House only twice and finding excuse for leaving: "the stove was so hot" and "the clock ticked so loud." He considered Hawthorne's search for solitude and peevishness as his own nature, thinking he was shy, and sunny and genial traits were not native to him. However, after a long absence overseas, Hawthorne was aware, to his continual distress, how much the village and the country had changed. He kept his distance from politics; the Civil War and abolition, from transcendentalism and from the people in Concord. Sophia no longer found his earlier zest and vitality. Bronson did not notice his change at that time. Moreover, it is said that when Bronson asked him why they could not see more of each other, he replied that he could not stand Abba, Bronson's wife. Abba was immortalized in *Little Women* as the loving Marmee, maternal guide to four daughters. In fact, however, Abba was abrasive. John Matteson writes in *Eden's Outcasts* that she had a violent temper and was chronically angry, while Bronson wrote in his journal that he could not vanquish the mother fiend. Some causes of the breach between the two families which Louis mentioned on the day of Hawthorne's death can be Bronson's ignorance of Hawthorne's change of mind and Abba's rude character.

### Special Presentation

## Hawthorne Studies as American Studies

Joel Pfister (Wesleyan University)

I want to suggest that many Hawthorne scholars are engaged in not just the study of Hawthorne but something even more intellectually encompassing that might be termed *Hawthorne studies*. "Hawthorne," for many of his readers, is about more than Hawthorne. And Hawthorne, doubtless, would want it that way. Below I aim to elaborate on what I mean by *Hawthorne studies* and offer samples of what it can teach American studies.

Let me generalize about literature for a moment. Literature is about life and life is not divided into disciplines. Ideally, American studies—like life and literature—is *undisciplinized*. American literature, in its efforts to be conscious of its own conditions of possibility and its role in the world, practiced forms of American studies long before academic American studies started institutionalizing American studies in the 1930s. Hawthorne, generations before American studies became a field, was an American studies master.

What is our object of study when we read Hawthorne? To be sure, the object of Hawthorne studies does not have to be one thing or one object. One can re-evaluate Hawthorne's importance as a writer among other American writers. And one can assess Hawthorne's influence on other American writers and their influence on him. More specifically, one can study how Hawthorne's form—say, his use of allegory—relates to previous and later developments of literary form. In addition, one can investigate Hawthorne's biography and establish its relation to his writings.

Hawthorne's writings, form, and biography are all situated in history. So scholars have tried to "historicize" Hawthorne's subject matter, form, and life. Yet modes and styles of historicizing change over time. The way F. O Matthiessen "historicized" Hawthorne in the 1940s is not quite the same as the way Hawthorne scholars "historicize" Hawthorne today. History itself has changed what subjects we pay attention to in the academy (class, race, gender, sexuality, imperialism). The social movements of the 1960s, 1970s, and 1980s—African American and American Indian liberation movements, women's liberation movements, gay and lesbian liberation movements—put pressure on universities to think more expansively and diversely about the production of new kinds of knowledge. Nowadays we have studies of Hawthorne and class, race, gender, queerness, and imperialism. A self-reflexive "historicizing" project within Hawthorne studies would have to "historicize" how "Hawthorne" is re-read—reconstituted, reinvented—in different periods.

All of these objects of study can contribute productively to American studies. But I want to argue that Hawthorne's scarlet American studies, even more ambitiously, challenges us to ask questions about how America "ticked" from the 1820s to 1860s, and also about how America "ticks" today. Hawthorne challenges us—inspires us—to better understand (what he had Hester Prynne term) "the whole system" in order to change "the system."

Here I offer just a few examples of Hawthorne's lessons for American studies to contemplate. Hawthorne's American studies does not turn away from *social contradictions*. The Hawthorne who was fired as Surveyor of Customs knew mid-nineteenth-century New England not so much as the Puritans' "howling wilderness"—that Young Goodman Brown allegorized as ruled by devils—but as the howling marketplace. "In this republican country, amid the fluctuating waves of our social life," the narrator of *The House of Seven Gables* (1851) muses, "someone is always at the drowning point." This bold assertion calls into question how "free" antebellum Americans actually are in their sink-or-swim "republic."

More expansively, Hawthorne helps us think about the relationship between social contradiction and *social fabrication*. In "The New Adam and Eve" (1843) a brand new Adam and Eve walk amazed through a ghost city whose inhabitants have been removed by God. The new Adam and Eve have been put there to begin God's humanity experiment again after the first failure. They read the social remains of this deserted city with critical and cultural distance (like creatures not just from another country but from another planet). All around them they see social fabrications that no longer disguise or cover up everyday social contradictions. Adam and Eve bring a different unsullied value system to their evaluation of what constitutes value. They assess gold as "glittering worthlessness" and money as "heaps of rubbish." They detect class divisions: "But how will [Adam and Eve] explain the magnificence of one habitation, as compared with the squalid misery of another?" Adam and Eve then observe evidence of slavery and wage-slavery: "Through what medium can the idea of servitude enter their minds?" They see weapons: "[But] the idea of war is not native to their souls." The implication is that American capitalist culture "perverted" "souls."

In *The Significance of Theory* (1991) Terry Eagleton argued that children are the best theorists precisely because they do not see the world as familiar. Children have the distance to keep asking: "Why?" The new Adam and Eve keep asking: "Why?" The narrator philosophizes: "We who are born into the world's artificial system, can never adequately know how little in our present state and circumstances is natural, and how much is merely the interpolation of the perverted mind and heart." Social constructions come to seem "natural" when they are built everywhere. The new Adam and Eve do not read the taken-for-granted givens of Hawthorne's culture as givens. Rather, they read these givens as social fabrications, constructions, and systems of meaning that were neither inevitable nor natural. The "perverted" American culture they read was not merely at the drowning point, it actually *drowned*. Hawthorne is usable for American studies because he helps us understand our relationship to—and the culture's relationship to—contradictions that need not exist. The *new* Adam and Eve are Hawthorne's ideal American studies readers. Their American studies reading is usable if the American Adams and Eves in the 1840s and in the early 21<sup>st</sup> century can learn—and unlearn—to read and to question this way.

Hester Prynne in *The Scarlet Letter* (1850) is another brilliant American studies reader who offers us a usable reading—a critical reading—of what and who our culture tells us we are. Again, Hawthorne helps his readers think about social fabrication and social contradiction. In *The Blithedale Romance* (1852) Hawthorne explicitly identifies gender as a fabrication. He suggests that, historically, men have played a role in producing—or "feminizing"—women. Zenobia says the following about her more feminized half-sister Priscilla: "She is the type of womanhood such as man has spent centuries in making it."

But Hawthorne gives Hester Prynne an even more radical understanding of this. Hester's vision challenges American studies to think about how Americans and their world could be imagined *otherwise*. She helps us begin to undefine ourselves in ways that differ from the dominant culture's definitions of us. Hawthorne, within limits, permitted Hester to be a daringly theoretical surveyor of customs. We are told that if the Puritan fathers had known what Hester was thinking, and that she was capable of such revolutionary thinking, her scarlet theorizing would have been judged far more serious a crime than her scarlet adultery.

In her vision Hawthorne's scarlet American studies theorist speculates about the purposes that the making of gender difference and hierarchy serve in social reproduction. Hester intimates that gender-making of a certain type is structurally requisite because it helps insure the reproduction of systemic power in particular ways. "Ancient prejudice"—specifically, the "ancient" subordination of women—is somehow necessary to maintain a complex system built on "ancient principle." She predicts grimly that for women to "assume a fair and suitable position," three vast reconstructions must occur. First, "the whole

system of society is to be torn down, and built up anew”; second, men must modify the “hereditary habit”—the conventional molds of masculinity—that has come to seem like “their nature” but which is not their nature; and third, women must undergo “a still mightier change” in their role, self-images, expectations, and feelings than men. She grasps that the binary classification of sex roles is locked into the economic, political, religious, and cultural operation of the whole social system and that any tinkering with seemingly “opposite” male-female gender roles (any behavior or idea that contradicts the alleged naturalness of this “opposition”) may disrupt the reproductive powers of the “ancient” system. Hawthorne’s American studies theorist practices systemic self-understanding. Hester recognizes that she and other women have been taken hostages by a system that is not wholly clear about the way it works even to its upholders. Her critical concerns, central to cultural analysis, are about the social inventions and uses of significance. Culture, Hester recognizes, is both the making of habit (so that we do not see social constructions as constructions) and the making of significance (why we become invested in not seeing certain social constructions as constructions). Why is gender made so significant in this system? And why does the system need to hold women hostage? Hester knows that she has violated a system that is not fully up front about itself. But what is this system?

Hester’s provocative American studies vision asks us to ask about the social system—the social system of meaning-making—within which we are being held hostage. Her vision leaves her forlorn rather than hopeful, for her young daughter also will be held hostage to this system. So the scarlet surveyor of customs asks herself “whether it were for ill or good that the poor little creature had been born at all.... Was existence worth accepting, even to the happiest among them?”

This wide-ranging American studies vision of what holds Hester and other women hostage would be taken up in the 1970s and 1980s by theoretically-minded feminist historians. Nancy Cott’s classic study of domestic ideology, *The Bonds of Womanhood* (1977), for example, led her to take seriously the work of conduct book authors who stressed that properly feminine and domestic women had to help “absorb, palliate, and even to redeem the strain of social and economic transformation.” Countless advice books on how to be a “true woman” confirmed this therapeutic function. In their capacity as sentimental shock absorbers for middle-class men who competed in the marketplace, women were held hostage to the reproduction of capitalism. The overwhelming mass-cultural emphasis on gender and gender-making downplayed the attention paid to “democratic” class formation in what was touted as America’s equality system: “In the attempt to raise a democratic culture almost all types of classification had to be rejected, except the ‘natural’ ones such as sex (and race),” Cott observes. “The division of spheres supplied an acceptable kind of social distinction. Sex, not class, was the basic category.” In this thesis, the reinforcement of gender inequality—what Hester’s terms “ancient prejudice”—helped prevent class inequality from complicating the claims of “democracy.” Placing Hester Prynne and Cott in dialogue, one might wonder: were American women in 1850 being held hostage to an American capitalist class-and-gender system?

Any effort, such as Hester’s, to “question or alter any aspect” of gender is dangerous because—like a domino falling against other dominos—this questioning of gender “threatens the entire system.” Hester’s Scarlet American studies scrutinizes gender identities not as natural, but as part of a complex system of economic, political, religious, social, and cultural power that requires the reproduction of certain kinds of gender roles to sustain operations that seem to have nothing to do with gender. Her relational thinking is especially dangerous because it threatens to blow the whistle on the reproduction of what Hawthorne calls “the whole system”—the domestic system, political system, class system, racial system, economic system—of Hawthorne’s America. Cott, who wrote more than a century and a quarter after Hawthorne invented Hester Prynne, tried to envision aspects of “the whole system.”

Hester’s vision of “the whole system,” like Cott’s, was shaped by history. Hawthorne had available to him already in 1850 a tradition of iconoclastic thinking about some of these matters in the work of Claude Adrien Helvétius, Mary Woolstonecraft, Frances Wright, and Sarah Grimké. In 1838 Grimké, who was schooled in the anti-slavery movement, questioned why her culture made the “distinction between male and female” so significant. She lamented: “Nothing, I believe, has tended more to destroy the true dignity of woman, than the fact that she is approached by man in the character of a female.” Grimké insisted that “there is neither male nor female” and that “intellect is not sexed.” God, she contended, created woman as a “companion” of man who is “in all respects his equal” and “who was like himself a free agent.” The 1848 Seneca Falls Convention called the disenfranchisement of women a glaring contradiction in America’s unequal “equality” system. Paulina Wright Davis, the editor of the women’s rights journal *The Una* (1850s), underscored that the women’s movement was “intended from its inception to change the structure, the central organization of society.”

Hawthorne and Cott, placed in conversation with one another, champion a Scarlet American studies that remains important

to develop today, an American studies that tries to trace aspects of “the whole system.” Hawthorne studies does more than ask us to place his stories, his life, and his society in “history”: it provokes us to question what constitutes “history.” And Hawthorne studies as American studies is more than the history of literary forms: it is the history of cultural forms that shape selfhood. Moreover, Hawthorne studies challenges us to be expansive in our efforts to trace the workings of the “whole system” (so important in strategic efforts to change the system). Hawthorne studies offers lessons in ways of reading that are usable, lessons that help us fathom what we are involved in. In sum, Hawthorne gets a scarlet A+ for American studies.

## Workshop

### Retaliation Disguised as Expiation

**Takaaki NIWA (Kansai Gaidai University)**

The core of “Roger Malvin’s Burial” is definitely the last scene, where, according to the unreliable narrator, Reuben Bourne makes his “expiation” for his lifelong guilty feelings, after shooting his beloved son Cyrus to death. What he actually does here is, however, anything but “expiation,” in the ordinary sense of the word. F. C. Crews is right when he says, “How could we take seriously the religious notion that one can make his peace with the Christian God by shooting his innocent son?” What is it, then, that Reuben carries out on that “burial” scene, consciously or unconsciously?

In conclusion, Reuben takes his revenge on Roger Malvin—and on his daughter Dorcas, too—for having continuously put him under psychological burdens. The awkward dialogue in the desertion scene suggests that Reuben’s desperate situation is just one of many filial troubles that Malvin, as too great a father-surrogate for Reuben, has given his adopted son. Reuben’s hardship as fatherless child actually has begun long before the desertion scene in the wilderness. Out of good will, and without considering the effects of his own deeds and words, affectionate Malvin has led Reuben into numberless ordeals in which our hero has had to confirm not only his own contrastive baseness, but his fate and misery as fatherless son. To Reuben, Malvin is the Devil, because he is too good and paternalistic. To Reuben, for that matter, Dorcas is another Devil, whose love of her father and domestic virtues inevitably remind him of Malvin even after his death. In a word, fatherless Reuben finds himself totally unable to get out of Malvin’s control for two generations.

To offer Cyrus’s body to the bones of Malvin on the last scene, then, is not an act of expiation, but actually a desperate act of retaliation on the part of Reuben, because Reuben’s self-destructive murder of Cyrus is to deprive dead Malvin and grief-stricken Dorcas of their paternalistic hope for family prosperity.

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### Two Obsessions in “Roger Malvin’s Burial” and the influence of “The Indian Burying Ground” by Philip Freneau

**Shoko TSUJI (Matsuyama University)**

Nathaniel Hawthorne’s “Roger Malvin’s Burial” (1831) has a lot in common with Philip Freneau’s poem “The Indian Burying Ground” (1787) in terms of settings and themes, although only a few critics have mentioned this before. Freneau’s poem read by generation after generation of readers in the United States, could possibly give some sort of inspiration to Hawthorne in the process of writing his work. Therefore, this essay will examine the complicated mentality of Reuben, a protagonist of “Roger Malvin’s Burial”, with consideration for the influence of Freneau’s “The Indian Burying Ground”.

Reuben is depicted as a frontiersman who is always threatened and troubled by something. Just after the furious struggle against Indians, he leaves his mortally injured father-in-law, Malvin, in the woods and makes it back alive to his village. Then he tells to Dorcas, his fiancé and Malvin’s beloved daughter, that he remained around Malvin in the woods to his last breath and dug a grave for him to sleep there soundly. Reuben can successfully make Dorcas believe his words and marries her, but he continues to suffer from pangs of conscience. He has committed two sins: deserting his dying father-in-law; and telling a lie to his future wife.

However, he has two more causes of suffering. These causes can be clarified by some hints found in Freneau’s poem. Freneau takes up the white history of Indian massacre as a theme of his poem and mainly depicts a white man’s obsession for

revengeful Indian ghosts: "There oft' a restless Indian queen.../ And many a barb'rous form is seen/ To chide the man that lingers there." On the other hand, Hawthorne's Reuben, with his own experience of shooting many Indians to death in battle, looks unnerved even when he goes into the peaceful woods accompanied by his son long after the battle. It can be considered that Reuben, like the man in Freneau's poem, is threatened by Indian ghosts. It is obvious that Hawthorne also focuses on the theme of Indian massacre and makes Reuben suffer from obsession for dead Indians.

Second, Reuben is also obsessed by Malvin's ghost still waiting for Reuben's return in a sitting posture. Again, "Indian Burying Ground" gives us a good clue to understand his mentality. According to this poem, a dead white man lies buried because this lying posture means "eternal sleep" for the white, while the dead Indian is buried in a sitting posture because he is considered to be "seated with his friends" and to share again "the joyous feast". This means that Indians and Christians have different views of life and death. For Indians, the border between the living and the dead is vague and can be transgressed easily, but for Christians the border exists unyieldingly and the living and the dead are strictly distinguished by their posture, sitting and lying. If so, it is quite understandable that Reuben feels indescribable terror when he imagines dead Malvin still sitting and waiting for him. Actually in numerous parts of the story, Reuben sticks to sitting posture as that of the living and lying posture as that of the dead.

Like this, some hints of Indian massacre and Christian view of death found in Freneau's "The Indian Burying Ground" enables us to deepen our understanding of Hawthorne's "Roger Malvin's Burial", especially of two obsessions Reuben suffers from.

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## Hawthorne's "Roger Malvin's Burial" As Historical Negative Art

Masahiko NARITA (Senshu University)

With "Lovell's Fight" as its historical background, Hawthorne's "Roger Malvin's Burial" has long been read as a profound story of psychological redemption for its protagonist Reuben Bourne, who left Roger Malvin, his father-in-law-to-be, dying in the woods in the aftermath of the Indian war, never being able to keep his promise that he would come back to save the old man's life or at least to accord his soul every courtesy by properly burying his body. In the critical history of this tale, Reuben's guilt-ridden consciousness and its influence on his later life have been mainly focused on and with good reason, whereas its historical background seems to have been relatively neglected as if it were no more than a literary device giving historical tints and shadows to the story. However, without taking its unmistakable significance into consideration, we would fail to seize the deeper and central message of this tale because more than anything else, this is Hawthorne's attempt to shed light on the hidden and repressed layer in the American national psyche.

In my presentation, I focused on Hawthorne's description of the central woods scene with the gigantic granite stone where Reuben left Malvin and eighteen years later, accidentally killed his beloved son Cyrus. Though this stone has been referred to as Malvin's natural gravestone, I argued that this is rather the gravestone for the massacred Indians who are buried beneath "the gentle swells" of this grave-like place and that though no living Indian appears, this story is filled with Biblical and natural images insinuating the merciless destruction of the native tribes.

Further, paying attention to the unequivocal theme of patricide incarnated in Reuben's unconscious wish to get rid of father-like Malvin and his failure to properly bury him, I also argued that this theme is crucial not only for elucidating the Reuben family's problem but America's national destiny. Because of his destructive sense of guilt, Reuben did not only fail to become an honorable father himself but destroyed even the possibility that his son Cyrus, his nation's young future leader, would grow up to be a powerful and virtuous father figure, who might be able to establish a peaceful relationship with the cultural others like the native Americans, just as his famous namesake Persian king, Cyrus the Great, did with peoples of the lands he had conquered. Thus, the Reuben family's tragedy strongly insinuates America's own future.

Written around 1829, four years after the centennial anniversary of "Lovell's Fight," this tale is Hawthorne's ironic dramatization in the form of the family romance of the American cultural unconscious which is agonized by its repressed memories of having mercilessly massacred the native Americans and having justified its guilty action without expiating it, casting a tragic shadow on its future development.

## Hawthorne and Natsume Soseki

Fumio ANO (Professor Emeritus of Tohoku University)

Natsume Soseki was a specialist in English literature as well as a leading novelist of the Meiji era, and his works have often been discussed in terms of English literature and Western culture. And, as a Hawthorne scholar, I am going to talk about how Soseki was involved in Hawthorne.

The 3,068 books owned by Soseki are now kept as the “Soseki Collection” in the Tohoku University Library. A little more than half of the collection are Western books mostly related to English literature, but interestingly enough, we find twelve American authors in them: Ralph Waldo Emerson, Bret Hart, Nathaniel Hawthorne, Oliver Wendell Holmes, Washington Irving, Henry James, Henry Wadsworth Longfellow, James Russell Lowell, Edgar Allan Poe, Harriet Beecher Stowe, Mark Twain, and Walt Whitman.

Judging from his remarks found in his articles, Soseki apparently took a considerable interest in Whitman, whom he first introduced to Japan, and Poe, thinking highly of their works, but we have to notice that he also refers to Hawthorne five times in his writings: (1) *And Then*, (2) “On the Poetry of Walt Whitman, Representative of Egalitarianism in the Literary World,” (3) “Life,” a miscellaneous article, (4) a note written about 1907, and (5) a note written in the front page of Oscar Wilde’s *The Picture of Dorian Gray*. No doubt Soseki was quite well acquainted with Hawthorne, and, as a matter of fact, we can find in the collection Hawthorne’s *The House of the Seven Gables* (London: George Bell & Sons, 1888), a book in Bohn’s Cheap Series of Standard Works. According to his handwritten note in the title page of the book, he obtained it at Nakanishiya Bookstore, Kanda, Tokyo, on 31 March 1889, about one year and a half before he entered Tokyo University.

Soseki read this book attentively, leaving notes in the margins; these are English explanations for words such as “propinquity” (=“nearness in relation, time”), “Daguerreotype” (=“Photographic picture upon a silvered copper plate”), “anathema” (=“ecclesiastical curse”), and “innocuous” (=“harmless”). We also find nine sentences he underlined and two parts alongside which he drew a line. He must have underlined them or drawn a line alongside, not thinking that he would make use of them as materials for his works, but just thinking that the English expressions or the scenes in question were interesting. (At this point he was not thinking that he would be a novelist.) For example, he underlined “Next to the lightest heart, the heaviest is apt to be most playful,” probably taking an interest in its maxim-like expression. One of the parts alongside which he drew a line is found in Chapter 12 “The Daguerreotypist” in which Holgrave talks about a Dead Man’s unrelenting influence on the living. It may be quite natural that Soseki should take an interest in this scene, for he, too, often describes the situation in which the living cannot escape from the influence of the dead: in *Kokoro*, for example, Sensei cannot escape from the “dark shadow” of K who committed suicide, and he himself commits suicide in the end.

We cannot find any distinct relationship of cause and effect between Soseki’s novels and these parts in which he took an interest, but the influence of *The House of the Seven Gables* might be found conspicuously in the last part of *And Then*: just as, in Chapter 17 of *The House of the Seven Gables*, Clifford wanders aimlessly by train together with Hepzibah, Daisuke decides to ride the electric train till his head burns to nothing. Incidentally, it is interesting to find that Hawthorne and Soseki criticize the train as a symbol of modern civilization, while Whitman, on the contrary, praises the locomotive as “type of modern! emblem of motion and power!” in “To a Locomotive in Winter.”

It is possible to think that, besides *The House of the Seven Gables*, Soseki read other works of Hawthorne, including *The Scarlet Letter*. As soon as we open the first page of *And Then*, we find Daisuke’s peculiar gesture: he puts his right hand on his bosom here, and displays this gesture in other places again and again, just as Dimmesdale puts his hand on his heart in *The Scarlet Letter*. This gesture of Daisuke’s seems to me very artificial and unnatural, and there is no doubt that Soseki borrowed it from *The Scarlet Letter*. Incidentally, “it can be documented that by 1880 Maruya (=Maruzen) was a substantial customer of George Bell & Sons of London, the publishers of both Bohn’s Standard Library volumes and Bohn’s Cheap Series of Standard Works. Large quantities of books from these series were being imported into Japan, including the novels of Hawthorne.” (Frederic A. Sharf, “The Origins of the Distribution of Western Books in Meiji Japan,” *Nathaniel Hawthorne: The Introduction of an American Author’s Work into Japan* [Salem, Massachusetts: The Peabody Essex Museum, 1993], 10–11.) Soseki, therefore, must surely have read *The Scarlet Letter* imported from George Bell & Sons.

We may find more substantial analogies between Hawthorne and Soseki. One of these is that both of them wrote unique “adultery novels,” dealing with adultery almost in the same way; Soseki wrote *And Then* and *The Gate*, while Hawthorne, *The Scarlet Letter*. Adultery was regarded as a grave crime in Meiji Japan, and punishment for it was formally enacted in 1882. Although the rules were slightly relaxed in 1908, one year before *And Then* was published, the regulations were still rigorous, especially for women. Just as Hawthorne criticized the inhuman coldness of Puritanism by showing Hester and Dimmesdale forced to live in the fetters of seventeenth-century Puritan society, it is possible to think, as Masami Takahashi said, that Soseki criticized the basically unchanged regulations for the crime of adultery by presenting Daisuke and Michiyo as having to live in the still feudalistic, Confucian atmosphere of an only superficially modernized society of Japan.

In *The Gate*, Sosuke and Oyone live in a hermitage-like house under the cliff, always scared by “some unseen tubercular terror” which is nothing but Hawthorne’s guilty consciousness. The sense of guilt is one of the conspicuous features found in Hawthorne’s work and Soseki’s.

Speaking of the sense of guilt, we cannot help referring to Soseki’s *Kokoro*. Naoko Itagaki once wrote in *The Background of Soseki’s Works* (1956) that Soseki created the character of Sensei inspired by the weakness of Dimmesdale’s personality and that he composed *Kokoro*, depending upon the plot of *The Scarlet Letter*. Regrettably she did not prove her hypothesis at all, but it is unmistakably evident that *The Scarlet Letter* and *And Then* are analogous to each other in that the sense of guilt and the expiation of the sin are conspicuously presented in them. Reading “Sensei and His Suicide Note,” the last section of *Kokoro*, for example, we might almost think that it must have been written by a novelist who has some Puritan blood in his veins.

Besides, just as Hawthorne, Soseki depicted characters, such as Daisuke in *And Then*, Sosuke in *The Gate*, and Sensei in *Kokoro*, who suffer from isolation as the result of the sense of guilt or the contradictions of society and the period. In the feudalistic Japan, such a matter as how an individual and society should be related to each other did not matter, for an individual was, as a matter of course, supposed to belong to his lord and to the group or community which the lord ruled over, but Soseki dealt with this matter before other writers of the period when vestiges of feudalism still strongly remained in Japan. As an “intellectual of the Meiji era” and a specialist in English literature who had an experience of studying abroad, did Soseki confront the realities of what Kenzaburo O’e termed the “ambivalent Japan,” or the realities of the bipolarized Japan.

What is more, we have to notice in Soseki’s work the problem of the confrontation of intellect and emotion, or the discrepancy between the head and the heart. This is a great analogy to be found between Hawthorne and Soseki. It is rather a Western way of thinking to take the heart and the head as an antithesis, or binary oppositions, but Soseki, as an “intellectual of the Meiji era,” depicted characters who suffer from the discrepancy between the head and the heart.

Lastly, I would like to say in addition that Soseki kept a certain constant distance from Christianity, or was rather critical of Christianity. The theme of Soseki and Christianity, an unignorable topic, to which Valdo Humbert Viglielmo first paid attention, has been discussed by many critics, including Fumio Takagi, Jun’ichiro Sako, and Shohei O’oka, and discussions on how Christianity exerted an influence on Soseki’s work have, to a great extent, been argued. To my regret, I have not enough time to talk on this topic detailedly now, but I would just like to say that it is simultaneously important to recognize anew Soseki’s fundamental stand itself on Christianity. We may say that, fundamentally Soseki kept a certain constant distance from Christianity; therefore he could not help confronting the Western culture all the more squarely and straightforwardly, for Western culture is based on Christianity.

In any case, Soseki, as an “intellectual in the Meiji era,” confronted Western culture and cast doubt upon the superficial modernization or Westernization of Japan. And, in the realities of the bipolarized Japan, he, as Hawthorne did, dealt with the problem of an individual and society, and the confrontation of the head and the heart, and the problem of sin and its expiation.

After all, I can conclude that Soseki shared many more analogies with Hawthorne than with Poe and Whitman whom Soseki seemed to estimate highly.

## Hawthorne and Melville: The Fatal Tie

In the symposium, the four discussants tried to cast new light on the relationship between Hawthorne and Melville.

### Mock-Christ, Mater Tenebrarum, and Hawthorne: Melville's Domestic Metafiction, *Pierre*; or, *The Ambiguities*

Eitetsu SASAKI (Momoyama Gakuin University)

In *Moby-Dick* (1851), Herman Melville arranged to have Ishmael rescued by the whaler named Rachel, the biblical maternal figure weeping for her children. Thus, Ishmael lives on, to narrate what he witnesses on the whaler *Pequod*. In his next fiction, *Pierre* (1852), the author has Pierre, the implied narrator, take over Ishmael's role and more deeply explore the domestic [mother-centered] sphere. The form of *Pierre* as a self-referential metafiction allows me to hypothesize that the grip of the mothers—the author's mother Maria Gansevoort Melville and Pierre's mother Mary Glendinning—induces both men to write and behave self-righteously. Nathaniel Hawthorne's abandonment of Melville while Melville wrote *Pierre*, more specifically, the traumatizing effects this abandonment had on Melville, allows me to further hypothesize that the maternal influence was maximized just at the moment when Melville's putative lover Hawthorne left him. While examining these hypotheses, I have attempted to elucidate that the driving forces of the two (implied) writers [the author Melville and the disguised narrator Pierre] are the imagoes of the mothers [Maria and Mary], and to prove that both imagoes, the mothers' and Hawthorne's, are interchangeable in the author's psyche.

For the verification of these hypotheses, I have exposed the fact that far from the traditional masculine hero, Pierre is anything but the Emersonian Self-Reliant Man. In the highbrow American middle-class society, the Emersonian ideal came to be rather falsely accepted. This gave birth to dozens of questionable socialistic communities, including the failed Brook Farm and the polygamous Oneida community. These communities were criticized by Hawthorne in *The Blithedale Romance* (1852), and also, most probably, by Melville in his depiction of the suspicious residents of the Church of Apostles in *Pierre*. These facts could undermine Pierre's insistence of both independent thinking and autonomy from his mother-presiding family.

Some modernist-minded critics, however, have been misled into praising Pierre for his qualification as a buster of domestic Demiurges, and into uncritically accepting the implied narrator's admiration of Pierre as "the heaven-begotten Christ." Here, comparison between Melville's *Pierre* and its cinematized version, Karax's *Pola X* (1999), may help corroborate that Pierre is not chastising the Demiurge but rather unknowingly baptized with a Nazi-like mentality: exclusionism and ethnocentric anti-democracy.

The agent that maneuvers Pierre into misbelieving in the successful achievement of independence and Christ-like status is his own widowed mother. As a Mater Tenebrarum [Dark Mother] or mock-Virgin Mary, the widowed Mary Glendinning puts Rev. Falsgrave under her control, misuses her financial power, and thus abuses Christianity. In a word, Mary resorts to Marianism, an expression of faith not necessarily inadmissible to the domestic ideology and sentimental culture forged by the American middle-class Puritans of the day. In complacent and unconscious collaboration with his widowed mother Mary, Pierre formulates the American family romance, the romance made up of the founding's father and unwedded mother.

Thus, we are convinced that Pierre falls under the sway of the phallic mother. By extension, we are justified in assuming that Melville was not merely manipulated by his mother, but also caged by the image of the gender-wise ambiguous Hawthorne, a figure who, in the eyes of Melville, must have symbolically resembled the substitute parent [maternal as well as paternal]. Consequently, we can safely argue that just as Pierre is too deeply trammled in Marianism to gain independence, so was Melville trammled by the image of Hawthorne; and that Melville stuck fast to the parental or Hawthornian imago.

## Ishmael's and Zenobia's "hand": Utopian representations in *Moby-Dick* and *The Blithedale Romance*

Toshiaki TAKAHASHI (Nihon University)

When we consider the relationship between Hawthorne and Melville, we need to examine the latter's poem, "Monody" that it might be assumed could have been dedicated to Hawthorne. In this poem Melville himself reconfirms that the deeper Hawthorne comes to recognize his solitude, the more he must deepen the recognition of love. The boundless solitude both authors share is seeking for possibilities of human communication, reinforcing the complementary relation in boundless love. And paradoxically both authors represent in their various works an ideal human relationship and an ideal community, that is, a Utopia. Considering this main subject the present writer focuses on the "hand" in their works as representing both authors' Utopia.

First of all, I start with the chapter 94 ("A Squeeze of the Hand") in Melville's *Moby-Dick*. This episode might be interpreted as relating only to homosexual relations, but Melville succeeds in suggesting a possibility for human solidarity as an image beyond sexual differentiation. Namely, Ishmael feels a bliss in the sense of unity between human beings represented by the "hand" and Nature by spermaceti.

Contrary to Ishmael's "hand," the tragic heroine, Zenobia's "hand" after drowning herself brings about Coverdale's radical anxiety. Her dead body seems to resist "Providence" with "never-ending hostility," with both her hands clenched as if they might suggest "inmitigable defiance" rather than in prayer.

Here, I propose a hypothesis that the metaphor of the "hand" representing human solidarity is derived from Nature's (or God's) "invisible hand" in Adam Smith's *The Wealth of Nations* (1776). And this sympathetic "invisible hand" appears in *Moby-Dick's* chapter 4 ("The Counterpane"). Ishmael's strange sensations find in Queequeg something congenial to "a supernatural hand" pertaining to his strange experience in his childhood. Thus, it would be significant for Melville to render pagan Queequeg the embodiment of the "hand," for Melville seems to seek for transcendental "Nature" that could relativize Christian "God."

Next, by contemplating Gabriel on the Jeroboam who becomes a fanatic, seeking to make himself the Christian God incarnate, we come to notice Gabriel's congeniality to the fanatic philanthropist Hollingsworth in *The Blithedale Romance* (1852). Consequently the sin of "a self-deception" in violation of the conscience arises from Hollingsworth's ideology of philanthropy and Gabriel's Shakerism. Religious and other ideological fanaticism go hand in hand toward destruction.

According to D.H. Lawrence we are required to dive into "the deepest self" in order not to slip into "a self-deception," for "the true liberty" exists there. However, a man has to endure the most solitary self when he reaches there. And Hawthorne's solitude seen in "Monody" resonates with that of Melville in the deepest sense. When both authors inquire into loneliness, love and solidarity in their lifetime and grope for their respective Utopias, they put their faith in the "hand" representing Utopia. Ishmael entrusts himself to God's "invisible hand" which Smith mentions with Utopia on the sea in his bosom, but finally he experiences the ruin of Utopia. And Zenobia who resists the "invisible hand" puts an end to Utopia on the land for which she longs.

## Three Different Approaches to Herman Melville at the End of the 20<sup>th</sup> Century

Maki UESHIBA (Tokyo Seiei College)

In this paper I introduce the theses of three scholars from *Melville's Evermoving Dawn: Centennial Essays* (1997).

In "Melville; or, Aggression," Richard H. Brodhead discusses mainly the aggression of Captain Ahab from a historical perspective on mid-nineteenth-century America. Brodhead suggests that Melville's writing itself is significantly allied with aggressive impulses. The text, he maintains, is also linked with issues of gender; specifically, with the problem of being a man. The "woman's sphere" in mid-nineteenth-century American culture has been a subject of study. With the rise of the social order of the middle class, a separation formed between work outside the home and domestic life. Brodhead adopts Ellen Montgomery, the heroine of Susan Warner's novel, *The Wide, Wide World* (1850) to compare the hero, Ahab, in Melville's *Moby-Dick* (1851). Ellen is obliged to convert her rebellious antipathy toward her circumstances to an inwardly authoritative moral imperative. She becomes aggressively well-behaved. The ideological reconstruction of the term "man" was based on a complementary masculine ideal that would produce the entrepreneurial, economically competitive, achievement-oriented "man." Brodhead also suggests that Melville's interest in man's aggression reveals the pressure on gender roles that attended a new social formation in the antebellum decades.

"Herman Melville and the Custom Service" is the second essay which I introduced. Stanton Garner carefully searched the *New York Times*, the U.S. Treasury, Register, etc. to find documents useful for clearing up the biographical mysteries of the author. Herman Melville worked as a District Inspector for the United States Customs Service in New York from 1866 to 1885. The New York Custom House was one of the largest federal offices in the land, and it was here that the government collected two-thirds of its revenue. Because of the enormous amount of patronage at his disposal, the collector was also the political boss of the administration party in New York City. There were separate solicitations for the municipal, state, and national organizations to fill the coffers of the government party, and each public servant was expected to contribute perhaps 2 percent of his salary. In Melville's case, this amounted to around seventy-two dollars per year. The spoils system rewarded political loyalty rather than efficiency. Melville managed to survive for nineteen years, at the end of which he left voluntarily. Garner points out *Billy Budd, Sailor* reflects the actual circumstances of his customs service. The *Bellipotent* is commanded by powerful bureaucrats who have ascended to their positions by connections. Under their arbitrary control, the common sailor, Billy Budd, seems to hold a ranking equal to that of a common inspector. Each of them is endangered by his superiors. Garner concludes that Melville took his revenge by writing *Billy Budd*.

"Manuscript, Edition, Revision: Reading *Typee* with Trifocals," the laudatory essay by John Bryant deals with a brand-new theme for Japanese scholars. The *Typee* manuscript was found only recently in 1983, in upstate New York, after remaining hidden from Japanese scholars for many years. Bryant describes the text of *Typee* as "an organic whole." By comparing the draft to its published form in the first British and American edition, with its expurgations, Bryant declares that we can trace the full scope of Melville's artistic development at the anxious moment of his professional debut. Melville's so-called "L-word," whether intended to denote "literally interpreted" or "liberally interpreted," gives us significant information on Melville's writing style. According to Bryant's analysis, the indistinct word occurs at a crucial moment in Tommo's narrative in the manuscript. Melville's dilemma is whether he shall transcribe, transform, or translate the language of the native characters in the Marquesas Islands. In Tommo's English translation, for example, the Polynesian "gibberish" of the main character Kory-Kory is reworded from "ah! nuee, nuee, nuee!" to "Heaps, heaps, heaps etc." This is a literal translation into English. Yet in the revised American edition, the L-word is changed to "liberally interpreted." In fact, the Authorized Version, *the Northwestern University and the Newberry Library*, has adopted "liberally," though Bryant seems to object to this on account of the manuscript found in 1983. He also discusses whether *translation* must not necessarily involve a careful *transformation* of words or not.

## Hawthorne and Melville: The Pilgrimages in *The Marble Faun* and *Clarel*

Naoko UCHIBORI (Tokyo University of Science)

### Summary

The emergence of queer theory triggered a debate on the enigmatic relationship between Nathaniel Hawthorne and Herman Melville. Although the recent work *Hawthorne and Melville: Writing a Relationship* reflects a fruitful development of research in this field, there are still moot points, especially on their apparent gradual estrangement since the mid-1850s. This article examines their mysterious relationship, focusing on the theme of pilgrimages. Not only did Melville meet his beloved friend Hawthorne at Liverpool both before and after the pilgrimage from 1856 to 1857, they also shared common experiences and similar motifs in their later works, *Clarel* and *The Marble Faun*.

As Mark Twain wrote in *The Innocents Abroad*, pilgrimages or journeys to sacred places formed one of major social phenomena in the late nineteenth-century America. This trend of pilgrimages exposes not only the advancement of infrastructure and the flourishing modern market capitalism, but also betrays a wariness of faith and particular nostalgia for the romanticized past, the “innocents abroad.” In fact, Melville confessed that he undertook the pilgrimage as a result of an agony of faith. According to anthropologist V. Turner, pilgrimages serve the function of “communitas,” in which people can release themselves from a given social order and maximize human liberty. In other words, a pilgrimage presents a destination where people experience liminality and meet with otherness.

What, then, is represented through the description of pilgrimages in their works? On the ways, the protagonists of both novels encounter with their religious others. In *The Marble Faun*, Kenyon, who is a puritan, meets with many heretics on his journey with his Italian friend Donatello, who also resembles a pagan god, the Faun of Praxiteles. In *Clarel*, the protagonist Clarel, an ex-puritan theological student, is affected by pantheism on the way to the Jerusalem.

The protagonists also meet their sexual others women who are also undertaking the pilgrimages, although the two works end very differently. In *The Marble Faun*, Kenyon forms a “deep union” with Donatello and Miriam, while Hawthorne struggles to repress a romance between Kenyon and Donatello. Kenyon and Donatello finally complete the pilgrimage and Kenyon marries Hilda, who seems to converted from Puritanism to Catholicism. On the other hand, in *Clarel*, Melville continues to explore the homoerotic relationship ultimately killing Ruth, who is a daughter of Zionist. He deprives Clarel of a heterosexual happy ending, implying a melancholic and lonely fate instead. The contrasting culminations of the two pilgrimages could provide some insight into the obscure relationship between Hawthorne and Melville.

### Vicissitudes of Publication, Multiplicity of Studies

Kazuko Takemura (Ochanomizu University)

As with life, publication activities seem to have their own vicissitudes: Some years explode with Hawthorne studies, while others crouch in anticipation of the next year's leap. 2009 could be included into the latter category—in terms of quantity, at least. To the best of my knowledge, only four books on Nathaniel Hawthorne, excluding reprinted editions, came out during this year. Among them, two are reproductions of past works: *Critical Insights: Nathaniel Hawthorne*, edited by Jack Lynch, is an anthology collecting “the representative high points of Hawthorne criticism, ranging... from the 1940s to the present” (3), and *The Business of Reflection: Hawthorne in His Notebooks* is a selection of entries from the three authoritative “Notebooks” by Nathaniel Hawthorne—*The American*, *The English*, and *The French and Italian Notebooks*—with, nevertheless, an illuminating introduction and notes by the editors, Robert Milder and Randall Fuller<sup>1</sup>. (Incidentally, this selection is published in two ways—as a book form and a digitalized format. The latter could be convenient, enabling easy reference). As for journal articles, I could find no more than eight pieces, excluding book reviews. The publication of the fall issue of *Nathaniel Hawthorne Review* (which henceforth will be referred to as *NHR*) continues to be delayed.

But, as we know, quantity does not equal quality, and individual researchers provide their own hints for future studies. Hence, for 2009, let me focus on journal essays and survey them according to my own interests. The articles treated here include those carried in the 2008 combined spring/fall issue of *NHR*, which could not be contained in my 2008 “Book News,” since it had not yet reached me while I was writing last year.

What is noticeable in the articles gathered here is the gender politics they discuss: six of the thirteen pieces (excluding book reviews) touch upon gender issues from their own specific points of view. The ramifications of gender-related matters have been widespread enough to be regarded as characteristic of today's Hawthorne criticism. What is the most interesting to me is Leland S. Person's “A Man for the Whole Country: Marketing Masculinity in the Pierce Biography.” Since the 1990s, when queer theory emerged, Hawthorne's ambivalent sympathy for homoeroticism has come to be discussed both in textual and biographical terms. To this accumulation of scholarship on the writer's sexuality, Person has added new terrain. This is Hawthorne's creation of “marketable manhood” for a political figure, which was produced in his 1852 campaign biography, *The Life of Franklin Pierce*.

The author's friendship with the 14<sup>th</sup> U.S. president has recently been explored in multiple works. Among these, Richard J. Williamson's *The Impact of Franklin Pierce on Nathaniel Hawthorne* (2006) is a comprehensive study of the two men's life-long relationship, examining their college friendship through the politician's influence on Hawthorne's writings, including his first novel, *Fanshawe*, the Pierce Biography, and even an unfinished novel begun in his last days. The originality of Person's 2009 article, however, lies in his insight into the interconnection between the antebellum socio-political situation, the gender politics of that kind, and the author's literary and personal references to male companionship. Person's analysis focuses on Hawthorne's maneuver in fabricating a public image for his friend through use of the then-climate of democratico-fraternity among the all-male electorate and by relating this to rumors about Pierce's weak and effeminate personality. The composition of the electorate was changed in 1920, when women's suffrage was granted. But the image-building for presidential candidates has become increasingly important and related to the gender politics of each era—as shown in the cases of Franklin Roosevelt, John F. Kennedy, and Bill Clinton, to name just a few. In this sense Hawthorne could be viewed as a forerunner—one who invented the strategy of creating a public image for a presidential candidate specifically in terms of gender and sexuality.

Another discovery by Pierce is a coincidence between the author's actual life and his literary description regarding a companion on one's deathbed: at the end of his life Hawthorne asked Pierce to drive him to New Hampshire, and during this journey he died in a hotel room next to that of his dear friend, while in *The Blithedale Romance* the author-narrator Coverdale exclaims “Happy the man that has such a friend beside him, when he comes to die!” (*The Centenary Edition* 3:42). In Hawthorne's days such an intimate friendship was not considered to be so queer as would be at present. Jordan Alexander Stein's “*The Blithedale Romance's* Queer Style,” which is carried in the special issue of *ESQ* entitled “Come Again? New Approaches to Sexuality in Nineteenth-Century U.S. Literature,” focuses on the gap in readers' reactions between the mid-nineteenth century and the present day.

*The Blithedale Romance* represents not only male homoerotic bonds but also female same-sex affections, the free-love climate, and the burgeoning nuclear-family fantasy. Regarding the intricate human relations depicted in this novel, Michael Colacurcio's “Nobody's Protest Novel: Art and Politics in *The Blithedale Romance*,” appearing in the 2008 combined issue of *NHR*, provides an insightful analysis. According to Frederick Newberry, editor of this issue (by which he concluded his sixteen-year editorship of this journal), “He [Colacurcio] argues that sex and family, along with Coverdale's culpability in Zenobia's

death, have more to do with the novel than we thought we knew" (iii). It seems to me that another term, "Desire," might well be added to the subtitle of his article, since Colacurcio sees a dynamic drama of loves and failures taking place in a turbulent era when the pre-modern sexual regime was replaced by a modern nuclear-family formation, entailing intense but short-lived experimental reform movements and free-love communities. Keiko Arai's article on *The House of Seven Gables*, carried in the same issue, treats a similar topic, but from a different perspective. Arai focuses on the domestication of a young girl as she becomes a middle-class woman in a newly-born democratic nation, which, she argues, rendered obsolete the "aristocracy-plebeian" class conflict that had occupied both the Pynchons and the Maules for two centuries.

Another suggestive perspective, that of eugenics, is presented by Dana Medoro's "'Looking into their Inmost Nature': The Speculum and Sexual Selection in 'Rappaccini's Daughter.'" Strictly speaking, as pointed out by Medoro, what could be explored in Hawthorne's texts is *proto*-eugenics, since the idea of eugenics was first proposed in 1865, one year after Hawthorne's death, by Francis Galton, who coined the term itself nearly twenty years later in his 1883 book on this topic. But many eugenical discourses can be found in Hawthorne's fiction, including "Rappaccini's Daughter," "The Birth-mark," "Dr. Heidegger's Experiment," and "Earth's Holocaust." These stories often have been discussed in terms of an individual's egotism or a male Pygmalion complex. But they could also be reexamined in light of eugenics or, in a larger sense, of biopolitics, which emerged in mid-nineteenth century America, contributing to the construction and selection of "ideal citizens."

The eugenics project is conducted not only in gender terms but also in racial terms, as Hawthorne's "The Birth-mark" is interpreted as illustrative of "the consequences of *eugenic* efforts to perfect and purify race and gender characteristics" (*The Cambridge Introduction to Nathaniel Hawthorne* 58, italics mine). Hawthorne's interest in the idea of eugenics may have been connected with his ambivalent attitude toward racial matters, which was co-influenced by that of his wife. Sophia was not a committed abolitionist, even though she was surrounded by members of the Boston Female Anti-Slavery Society, including her own sisters. Before their marriage, however, Sophia Peabody Hawthorne visited Cuba from 1833 to 1835 with her sister Mary Peabody, and described, in letters to her family, the misery of slaves as well as her romanticized impressions of plantation life. These letters were "circulated continually among many family members, friends, and acquaintances" (Valenti 97) and were "eventually collected in bound volumes" (Scholl 23) as *Cuba Journal* by her daughter Rose Hawthorne Lathrop. The 2009 spring issue of *NHR* includes Diane G. Scholl's examination of Sophia's artistic imagination and its negative effect upon her husband's characterization of female artists in his stories. There is also a shorter report by Patricia Dunlavy Valenti about the recent digitalization of *Cuba Journal* housed in the Berg Collection of the New York Public Library. The increased accessibility of this document, as well as Scholl's article and recently-published biographies of Sophia and her sisters—such as Patricia Dunlavy Valenti's *Sophia Peabody Hawthorne: A Life, Vol. I, 1809–1847* (2004) and Megan Marshall's *The Peabody Sisters* (2005)—will contribute to shedding new light on the relationship between Nathaniel and Sophia—a husband who became a successful artist and a wife who never fully realized her artistic potential.

Note:

1. I am grateful to Nozomi Fujimura for information of the publication of this work and lending a copy to me in digital format.

#### **Books on N. Hawthorne published in 2009 in the U.S.**

Cecere, Gregory. *Nobles and Savages: Hierarchic Organization and Restoration in Nathaniel Hawthorne's The House of the Seven Gables*. Saarbrücken, Germany: Verlag Dr. Müller.

Lynch, Jack. *Critical Insights: Nathaniel Hawthorne*. Ipswich: Salem P.

Milder, Robert, and Randall Fuller. *The Business of Reflection: Hawthorne in His Notebooks*. Columbus: Ohio State UP.

Robertson, Ben P. *Inchbald, Hawthorne and the Romantic Moral Romance: Little Histories and Neutral Territories*. Pickering & Chatto Ltd.

#### **Journal essays published in 2009 in the U.S. to the best of my knowledge**

Claybaugh, Amanda. "The Consular Service and US Literature: Nathaniel Hawthorne Abroad." *Novel: A Forum on Fiction*. 42.2:284–89.

Gollin, Rita. "Review of *Hawthorne, Gender, and Death: Christianity and Its Discontents* by Roberta Weldon." *NHR* 35. 1:87–90.

Hunt, Constance C. T. "The Persistence of Theocracy: Hawthorne's *The Scarlet Letter*." *Perspectives on Political Science*. 38.1:25–32.

Idol, John. "Review of *How Nathaniel Hawthorne's Narratives Are Shaped by Sin: His Use of Biblical Typology in His Four Major Novels* by Jason Charles Courtmanche." *NHR* 35.1:91–93.

Medoro, Dana. "'Looking into their Inmost Nature': The Speculum and Sexual Selection in 'Rappaccini's Daughter.'" *NHR* 35.1:70–86.

Otten, Thomas J. "Hawthorne's Twisted Letters." *Modern Language Quarterly*. 70.3:363–86.

Person, Leland S. "A Man for the Whole Country: Marketing Masculinity in the Pierce Biography." *NHR* 35.1:1–22.

Reynolds, Larry J. "Review of *The Arbiters of Reality: Hawthorne, Melville, and the Rise of Mass Information Culture* by Peter West." *NHR* 35.1:93–96.

Scholl, Diane G. "Fallen Angels: Sophia Hawthorne's *Cuba Journal* as *Pièce de Résistance*." *NHR* 35.1:23–45.

Smith, Andy. "Sensitive Emulsions: Hawthorne's Proto-Photography." *NHR* 35.1:46–69.

Stein, Jordan Alexander. "The *Bliithedale Romance's* Queer Style." *ESQ: A Journal of the American Renaissance* 55.3–4:211–36.

Valenti, Patricia Dunlavy. "New York Public Library Digital Version of Sophia Peabody Hawthorne's *Cuba Journal*." *NHR* 35.1:97–99.

### Books to be added to my 2008 list

Courtmanche, Jason Charles. *How Nathaniel Hawthorne's Narratives Are Shaped by Sin: His Use of Biblical Typology in His Four Major Novels*. Lewiston, NY: The Edwin Mellen P., 2008.

### Essays contained in the 2008 spring/fall issue of Nathaniel Hawthorne Review

- Arai, Keiko. "'Phoebe is no Pyncheon': Class, Gender, and Nation in *The House of the Seven Gables*." *NHR* 34.1+2:40–62.
- Clark, Richard M. "Current bibliography." *NHR* 34.1+2:117–23.
- Colacurcio, Michael J. "*Nobody's Protest Novel: Art and Politics in The Blithedale Romance*." *NHR* 34.1+2:1–39.
- Einboden, Jeffrey. "Composing a Persian Letter: Simin Daneshvar's Rendition of Hawthorne." *NHR* 34.1+2:81–102.
- McLeod, Glen. "Review of *The Temple and the Forum: The American Museum and Cultural Authority in Hawthorne, Melville, Stowe, and Whitman* by Les Harrison." *NHR* 34.1+2:113–16.
- Sbriglia, Russel. "Review of *America's Gothic Fiction: The Legacy of Magnalia Christi Americana* by Dorothy Z. Baker." *NHR* 34.1+2:117–23.
- Stich, Klaus P. "'Cap'n Hawthorne': Hawthorne's Reconnection to Ancient Deeds during Bowdoin's Fiftieth Anniversary Celebration of Its First Graduating Class." *NHR* 34.1+2:103–112.
- Traisnel, Antoine. "The Temptation of Kitsch: The Fall of Hawthorne." *NHR* 34.1+2:63–80.

*The following publication information was obtained from Richard M. Clark's "Current Bibliography" (2008) and Jessica Chainer Nowacki's "Current Bibliography" (2007).*

### Journal Essays to be added to my 2008 list.

Anseko, Michael. "Is James's Hawthorne Really James's Hawthorne?" *Henry James Review* 29:36–53.

### Journal Essays to be added to my 2007 list.

- Alkana, Joseph. "Disorderly Histroy in 'My Kinsman, Major Molineux.'" *ESQ: A Journal of the American Renaissance* (which henceforth will be referred to just as *ESQ*) 53:1–30.
- Hewitson, James. "'To Despair at the Tedious Delay of the Final Conflagration': Hawthorne's Use of the Figure of William Miller." *ESQ* 53:89–111.
- Loman, Andrew. "Cosmopolitan Detachment in Hawthorne's 'Prophetic Pictures.'" *ESQ* 53:57–88.
- Matheson, Neill. "Intimacy and Form: James on Hawthorne's Charm." *The Henry James Review* 28:120–39.
- Meyer, Priscilla. "Life as Annotation: Sebastian Knight, Nathaniel Hawthorne, Vladimir Nabokov." *Cyenos* 24.1:183–91.
- Pringle, Michael. "The Scarlet Lever: Hester's Civil Disobedience." *ESQ* 53:31–55.
- Roggenkamp, Karen. "The Short Story Cycle and Western Gothic in 'The Pastures of Heaven.'" *Steinbeck Review* 4:19–31.

### Journal Essays to be added to my 2006 list.

- Barton, John Cyril. "The Anti-Gallows Movement in Antebellum America." *REAL* 22:145–78.
- Beauchamp, Gorman. "Dancing on the Puritans' Grave." *Midwest Quarterly* 48.1:37–49.
- Ben-Zvi, Yael. "Clinging to One Spot: Hawthorne's Native-Born Settlers." *ESQ* 52:17–44.
- Brennan, Matthew C. "Simms, Hawthorne, and 'The Inutile Pursuit' of 'The Artist of the Beautiful.'" *Simms Review* 14:14–21.
- Blythe, Hal, and Charlie Sweet. "Using Active Learning to Teach Hawthorne's 'My Kinsman, Major Molineux.'" *Eureka Studies in Teaching Short Fiction* (which henceforth will be referred to just as *ESTSF*) 7:6–16.
- Burgauer, Deb. "Reading Hawthorne's 'Rappaccini's Daughter'—With Envy and Suspicion." *Eureka Studies* 7:62–65.
- Cording, Sue. "Hawthorne's 'The Minister's Black Veil': A Tale of a Heart Imprisoned." *Eureka Studies* 7:56–61.
- Gustafson, Sandra M. "Historicizing Race in Early American Studies: A Roundtable with Joanna Brooks, Philip Gould and David Kazajian." *Early American Literature* 41.2:305–11.
- Jaynes, Michael. "Moving Toward an Understanding of 'Evil': 'Young Goodman Brown,' University Freshmen and Semiotics." *Eureka Studies* 7:66–77.
- Logsdon, Loren. "Hawthorne's 'Wakefield': The Teaching Potential of a Flawed Story." *Eureka Studies* 7:108–19.
- McKenna, John J. "Lessons About Pygmalion Projects and Temperament in Hawthorne's 'The Birth-mark.'" *Eureka Studies* 36–43.
- Merrill, Jason. "Plagiarism or Russian Symbolist Intertextuality? Hawthorne's 'The Snow Image' and Sologub's 'Snegurochka.'" *Slavonica* 12.2:107–28.
- Smith, Barbara. "The Mysterious and the Human in 'The Murders in the Rue Morgue' and 'Young Goodman Brown.'" *Eureka Studies* 7:44–55.
- Thraillkill, Jane F. "The Scarlet Letter's Romantic Medicine." *Studies in American Fiction* 34.1:3–31.
- Wilson-Jordan, Jacqueline. "Paint it Black': Teaching Hawthorne's 'Rappaccini's Daughter' as a Gothic." *Eureka Studies* 7:17–35.

### Journal Essays to be added to my 2005 list.

- Baym, Nina. "Hawthorne for the Twenty-First Century?" *Resources for American Literary Study* 30:331–35.
- Bross, Kristina. "Antinomian Impulses in the Undergraduate Survey." *Early American Literature* 40:343–49.
- Deines, Tim. "Hawthorne, Sacrifice, Sovereignty." *Discourse* 27:179–97.
- Guillain, Aurélie. "Discolouring: The Power of Ascetic Ideals in Hawthorne's Fiction." *Revue Française d'Etudes Américaines* 105:44–52.
- Lustig, T. J. "Sunspots and Blindspots in The Europeans." *EREA* 3.2:6–18.
- McDowell, Marta. "Verdant Letters: Hawthorne and Horticulture." *Arnoldia* 63.3:28–33.
- Morgan, Elizabeth. "Mary and Modesty." *Christianity and Literature* 54:209–33.
- Obenland, Frank. "Intertextuality and History: America's Colonial Past in *The Scarlet Letter* (1995)." *Zeitschrift für Anglistik und Amerikanistik: A Quarterly of Language, Literature and Culture* 53.3:211–23.
- Stecker, Robert. "The Interaction of Ethical and Aesthetic Value." *British Journal of Aesthetics* 45.2:138–50.
- Sutherland, Helen. "Varieties of Protestant Experience: Religion and the Doppelgänger in Hogg, Brown, and Hawthorne." *Studies in Hogg and His World* 16:71–85.

### Journal Essays to be added to my 2004 list.

- Downes, Paul. "Democratic Terror in 'My Kinsman, Major Molineux' and 'The Man of the Crowd.'" *Poe Studies/Dark Romanticism History, Theory, Interpretation* (which henceforth will be referred to just as *Poe Studies*) 37:31–35.
- Elbert, Monika. "Poe and Hawthorne as Women's Amanuenses." *Poe Studies* 37:21–27.
- Doddu, Teresa. "Integrating Hawthorne." *Poe Studies* 37:36–38.
- Herbert, T. Walter. "Different from Himself: Hawthorne and the Masks of Masculinity." *ESQ* 50:269–82.
- Kopley, Richard. "Periodicals as Key in Poe and Hawthorne." *Poe Studies* 37:28–30.
- Williams, Susan S. "Daguerreotyping Hawthorne and Poe." *Poe Studies* 37:14–20.

### 東京支部研究会

東京支部研究会は年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、2, 3, 7, 10, 11, 12月の土曜日で、時間は3:00~5:00p.m.です。

△2009年2月28日(土)：2月例会

司会：成田 雅彦氏 (専修大学)  
発表者：藤村 希氏 (立教大学)  
題目：“The Story-Teller”と American subject の形成

△2009年3月28日(土)：3月例会 (ワークショップ)

司会：高尾 直知氏 (中央大学)  
報告：大野 美砂氏 (東京海洋大学)  
大場 厚志氏 (東海学園大学)  
齋藤 幸子氏 (川村学園女子大学)  
題目：いま大学で、ホーソーンをいかに教えるか

△2009年7月25日(土)：7月例会

司会：高尾 直知氏 (中央大学)  
発表者：矢作 三蔵氏 (学習院大学)  
題目：ホーソーンとふたりの女性  
——「ラパチャーニの娘」をめぐって

△2009年10月24日(土)：10月例会

司会：高尾 直知氏 (中央大学)  
発表者：谷岡 朗氏 (日本大学)  
題目：Nathaniel Hawthorne と John Neal  
——*Rachel Dyer* をめぐって

△2009年12月19日(土)：12月例会 (読書会)

司会：川村 幸夫氏 (東京理科大学)  
発表者：川村 幸夫氏  
富樫 壮央氏 (麗澤大学・非)  
高瀬 祐子氏 (成蹊大学・院)  
長島 万里世氏 (日本大学・院)  
Text: Lauren Gail Berlant,  
*The Anatomy of National Fantasy:  
Hawthorne, Utopia, and Everyday Life.*  
(University of Chicago Press, 1991)

(高橋利明記)

## 中部支部研究会

中部支部では、研究会を年3回（原則7月・11月・3月）開催しております。

△2009年3月14日(土)：午後2時から

場 所：東海学園大学名古屋キャンパス  
発表者：進藤 鈴子氏（名古屋経済大学）  
題 目：アンテベラムの黒人文学とハイチ革命  
司会者：大場 厚志氏（東海学園大学）

△2009年9月2日(水)：午後1時から

場 所：名城大学 名駅サテライト  
発表1  
発表者：大場 厚志氏（東海学園大学）  
題 目：ポーの映像化について  
発表2  
発表者：中村 文紀氏（日本大学）  
題 目：交錯するアイデンティティ——フラナリー・オコナー「森の景色」にみられる  
南部の現実  
司 会：横田 和憲氏（金城学院大学）

△2009年11月14日(土)：午後2時から

場 所：名城大学 名駅サテライト  
発表者：横田 和憲氏（金城学院大学）  
題 目：『ホーソーンとその苔』の波紋：『認識の衝撃』——花子とロダンと鴉外——  
司 会：小久保 潤子氏（愛知淑徳大学）

(倉橋洋子記)

## 関西支部研究会

△2009年3月28日(土)：14:30～

場 所：関西大学百周年記念会館  
研究発表  
司 会：西谷 拓哉氏（神戸大学）  
(1) 近澤 邦子氏（関西大学大学院博士前期課程）  
    *Evangeline* 執筆の背景——ロングフェローとホーソーン  
(2) 藤沢 徹也氏（大阪国際大和田高校）  
    「イーサン・ブランド」における読むことのアレゴリー  
研究会後、「すっぽん」にて懇親会

△2009年12月25日(金)：15:00～

場 所：関西大学文学部英文合研  
研究発表  
司 会：藤田 佳子氏（奈良女子大名誉教授）  
    橋本 安央氏（関西学院大学）  
    追憶のなかの南海——*Typee* と *Omoo* をめぐって  
研究会後、関西大学レストラン「チルコロ」にて懇親会

(入子文子記)

## 九州支部研究会

### 第34回

△2009年3月28日(土)：14:00～17:30

会 場：福岡大学文系センター 9階学部共通室 B  
<シンポジウム>

コーディネーター：大島 由起子氏（福岡大学）

- (1) 高橋 勉氏（九州大学）「ホーソーンとニューイングランドの作家達」
- (2) 竹内 勝徳氏（鹿児島大学）「ホーソーンとメルヴィル」
- (3) 乗口 眞一郎氏（北九州市立大学特任教授）「ホーソーンとジェイムズ」

### 第35回

△2009年6月27日(土)：13:30～17:00

会 場：北九州市立大学 E棟-512号室（本館5階のエレベーター前）

- (1) 川下 剛氏（筑紫女学園大学・非）（発表30分，質疑応答30分）

“The Wedding-Knell”におけるイメージの美学

司 会：青井 格氏（近畿大学九州工学部）

- (2) 高野 泰志氏（九州大学）（発表30分，質疑応答30分）

Work in Progress in *The Marble Faun*

司 会：乗口 眞一郎氏（西南女学院大学・非）

### 第36回

△2009年9月26日(土)：13:00～15:30

会 場：九州大学伊都キャンパス センター1号館 第2会議室

●総会 13:00～13:15（事務局場所の変更の件他）

●研究発表

- (1) 田島 優子氏（九州大学大学院人文科学府）（13:15～14:15）

神聖化された Motherhood

——母親としてのダークレディ，Hester Prynne

司 会：稲富 百合子氏（福岡大学）

- (2) 青井 格氏（近畿大学九州工学部）（14:30～15:30）

ジャック・ラカン 『『盗まれた手紙』についてのゼミナール』について、  
およびホーソーン読解へのその応用の可能性

司 会：川下 剛氏（筑紫女学園大学・非）

### 第37回

△2009年12月5日(土)：14:00～16:00

会 場：北九州市立大学 E-512（本館5階）

講演者：丹羽 隆昭氏

演 題：『七破風の家』——「家」あれど「家庭」なし——

## 編集室だより

今まで編集委員長でいらした成田雅彦先生の後を引き継ぐ形で、2009年度より2年の任期で佐々木が担当することとなりました。なにぶんにも当方はこの種の仕事が初めてでありまして、成田先生をはじめ、業務をよくご存じの先生方にサポートしていただきながら、何とかこなしております。

ご存じのように事務局は日本大学から関西学院大学を主体とする体制に移行いたしました。これを機に、投稿原稿の提出方式を変更し、原則的に電子提出によることといたしました。投稿論文の匿名性を確保し、査読作業の効率化をはかる意味での変更です。この変更に伴う投稿規定の一部改定と会員への通知に際しては、関西学院大学事務局の先生方に一方ならぬお力添えをいただき、あらためてお礼申し上げます。

念のため、新投稿方式の要点を繰り返しお知らせいたします。

- (1) 事務局宛 (hawthorne@c01.litscom.net) に電子ファイル (WORD ファイル形式 [.doc]) を添付して送る。
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### 『フォーラム』14号会計報告 (2008.9-2009.8)

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		領収書送付代	170
		支出合計	559,579
残 高	691,553		

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佐々木英哲研究室気付 日本ナサニエル・ホーソーン協会編集室

(佐々木英哲記)

## 資料室だより

これまでに以下の論文・書籍の寄贈がありましたので報告します。論文・書籍執筆の際には資料室にご一報いただけますとありがたく存じます。なお、今後、寄贈論文・書籍は資料室で一括管理する予定です。論文・書籍を寄贈される際には、資料室宛にお送り下さるようお願いいたします。

### (資料室宛)

- (1) 大場厚志「チャップリン『モダン・タイムス』の冒頭18分を「読む」『研究紀要』第75号（日本大学文理学部人文科学研究所，2008年3月）
- (2) 鈴木元子「カルチュラル・スタディーズで読むホーソーンの“My Kinsman, Major Molineux”—『夏の夜の夢』、五月祭、祝祭の笑いから』『静岡文化芸術大学研究紀要』第9巻（静岡文化芸術大学，2009年3月）
- (3) 高橋利明「ホーソーンの「赦されざる罪」—イーサン・エイハブ・ヨブをめぐる」『東海学園大学研究紀要』第13号（シリーズB）（東海学園大学，2008年3月）
- (4) 増永俊一「ホーソーンのポリティックス—権力転位と眼差しの行方」『エクス言語文化論集』第6号（関西学院大学経済学部研究会，2009年4月）

### (事務局宛)

- (1) 市川美香子・水野尚之・舟阪洋子訳『ある青年の覚え書・道半ば—ヘンリー・ジェイムズ自伝 第二巻，第三巻』（大阪教育図書，2009年）
- (2) 伊藤詔子書評『月下の自然—一夜の散歩と思索のエッセイ』ヘンリー・ソロー（小野和人訳）日本ソロー学会編『ヘンリー・ソロー研究論集』第35号（日本ソロー学会事務局，2009年）
- (3) 入子文子「『ある鐘の伝記』を読む—ホーソンにおける歴史と詩学の交錯—」入子文子・林以知郎編著『独立の時代—アメリカ古典文学は語る—The Age of Independence』（世界思想社，2009年）
- (4) 齊藤昇・日本ソロー学会編『ヘンリー・ソロー研究論集』第35号（日本ソロー学会事務局，2009年）
- (5) 齊藤昇「北米毛皮交易の原風景—アーヴィングの『アストリア』の意義をめぐる—」入子文子・林以知郎編著『独立の時代—アメリカ古典文学は語る—The Age of Independence』（世界思想社，2009年）
- (6) 白川恵子「売れる偉勲，憂うる遺訓—ウィームズの『ワシントン伝』再考—」入子文子・林以知郎編著『独立の時代—アメリカ古典文学は語る—The Age of Independence』（世界思想社，2009年）
- (7) 巽孝之「建国の父たち—ワシントン，アダムズ，モンロー—」入子文子・林以知郎編著『独立の時代—アメリカ古典文学は語る—The Age of Independence』（世界思想社，2009年）
- (8) 橋本賢二『アメリカ短篇小説の構造』（大阪教育図書，2009年）
- (9) 福岡和子「『継承』と『革命』のはざまで—メルヴィル作『ピエール』を読む—」入子文子・林以知郎編著『独立の時代—アメリカ古典文学は語る—The Age of Independence』（世界思想社，2009年）
- (10) 水野尚之「ジェイムズ家とアメリカ独立期」入子文子・林以知郎編著『独立の時代—アメリカ古典文学は語る—The Age of Independence』（世界思想社，2009年）

ご協力ありがとうございました。資料室を充実させていきたいと考えております。今後とも皆様方のご協力をお願いいたします。

住所：278-8510（郵便物は郵便番号のみで届きます）

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日本ナサニエル・ホーソン協会資料室

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（川村幸夫記）

## 国際渉外室だより

発行の遅れていた Nathaniel Hawthorne Society の機関誌 *Nathaniel Hawthorne Review* (2008年, 第34巻第1号) が発刊され、新井景子氏(武蔵大学)の“Phoebe is no Pyncheon’: Class, Gender, and Nation in *The House of the Seven Gables*”が掲載されています。新井氏は2008年本協会全国大会のシンポジウムでも発表いただいた気鋭の研究者です。

来年度, Nathaniel Hawthorne Society の Summer Meeting が6月10日~13日にかけて開催されます。今回の会場はマサチューセッツ州コンコードの Concord’s Colonial Inn で、テーマも“Hawthorne in Concord: Eden and Beyond”と題されています。1842年から1845年にかけてのオールド・マンス時代、そして1852年から1853年とさらに帰国後1860年から1864年までのウェイサイド時代についてのホーソーンを、家族や友人たちとの関係、政治との関わり、南北戦争への応答などさまざまな側面から考察するという事です。これにあわせて、研究発表も募集が始まっています。このニューズレターが出るころには締め切られているかもしれませんが、200語程度のプロポーザルを Sam Coale 教授 (samcoale@cox.net) までお送りください。登録費用は295ドル(2010年5月10日まで、それ以降は345ドル)、また Concord’s Colonial Inn の宿泊費は、シングル泊179ドルからとなります。詳しくは、ペンシルヴァニア州立大学の特設サイト (<http://www.outreach.psu.edu/programs/hawthorne/index.html>) をご覧ください。

2009年12月の MLA 全国大会では、ホーソーン関係のセッションとして、“Hawthorne and Creative Nonfiction”および“The Two-Hundredth Anniversary of Sophia Hawthorne”のふたつが開かれました。とくに興味深いのは、後者のセッションでソフィアの作家性が単独で論じられている点で、ことに *Cuba Journal* を中心とした研究が進んでいることです。日本でも今後注目される分野ではないでしょうか。次回の MLA 全国大会は、2011年にずれ込んで、1月6日から9日までロサンジェルスで開催される予定ですが、こちらのほうの研究発表募集も始まっています。ホーソーン関係では、“Editing Hawthorne”と“Hawthorne and Empire”というふたつのセッションが開かれる予定。ともに、メ切は2010年3月2日までに、20分の発表のための250語のプロポーザルを、上記 Sam Coale 教授までお送りください。

(高尾直知記)

## 事務局だより

1. *NHSJ Newsletter* 第28号をお届けします。今回も<Book News>の原稿を竹村和子氏からお寄せいただきました。
2. 今年度より、日本ナサニエル・ホーソーン協会の事務局が日本大学文理学部から関西学院大学を中心とする体制に移行しました。これまで、長きにわたりホーソーン協会事務局の運営を担ってくださった日大事務局の先生方には、心より御礼申し上げます。業務引き継ぎを受けて改めてそのご苦勞に感謝すると同時に、とても前事務局のように円滑に運営できないのではないかと案じております。加えて、新事務局ではマンパワーの点から、会計、ホームページ、ニューズレターなど、それぞれの業務毎に所属大学が異なる者が担う分業体制となっています。各部署間で密に連絡を取り合い事務局運営に当たってゆく所存ですが、不慣れなために何らかの不手際が生じるかも知れません。会員各位のご寛恕を乞うと共に、今後2年間の任期にわたってお支えいただきますよう、よろしく御願申し上げます。
3. 第28回全国大会を無事に終えることが出来ました。この大会もまた、日本大学文理学部のお世話になりました。大会運営に当たって下さった日本大学の先生方に改めて御礼申し上げます。
4. 第29回全国大会の日程は2010年5月28日(金)・29日(土)の両日に決定し、大会会場は関西学院大学西宮上ヶ原キャンパスとなります。奮ってご参加下さい。
5. 事務局移転に伴い、学会誌『フォーラム』への投稿と全国大会発表の申込方法が原則として電子メールによることになりました。何れも、業務の合理化と会員の利便性を高めることが狙いです。  
次号『フォーラム』(15号)については投稿の受付がすでに終了していますが、次年度以降も『フォーラム』に投稿される場合は、投稿規定共々ご留意下さい。なお、論文の投稿先である事務局のメールアドレスはホームページ上でお確かめ下さい。

また、全国大会発表の申込方法と応募先メールアドレスについても、ホーソーン協会のホームページに掲載されていますのでご覧下さい(「第29回全国大会の発表者募集について」)。応募先メールアドレスは、事務局のものと異なりますので、ご注意下さい。発表が盛んであってこそその全国大会です。奮ってご応募下さい。

6. 新入会員を歓迎いたします。ご推薦下さい。

7. 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下さい。なお、振替用紙をもって領収書に代えさせていただきます。別途領収書が必要な方は、事務局までご連絡下さい。
8. 会員がご出版になった書籍・論文のご連絡、あるいは寄贈については協会事務局宛ではなく資料室の方をお願いいたします。新事務局は分業体制となっていることもあり、その点ご了解いただきたいと思います。

(増永俊一記)

## 第 29 回全国大会の研究発表者募集について

日 時：2010年 5月28日(金)・29日(土)

場 所：関西学院大学西宮上ヶ原キャンパス

大会での研究発表を募集しております。以下の規定をご参照の上、奮ってご応募下さいますようお願いいたします。

1. 発表者は会員であること。
2. ①発表要旨として横書きで800字程度(日本語)にまとめたもの、並びに②勤務先、職名(学生の場合は所属先、身分)、連絡先を明記した略歴の2つの文書を大会準備委員会までEメールに添付してお送りください。
3. 研究発表は5月28日(金)、開会后直ちに行います。応募多数の場合は選考による制限を行うことがあります。予めご承知ください。
4. 発表時間は1件25分とします。
5. 応募締め切りは2010年2月末日です(必着)。

問い合わせ、並びに応募は、成田雅彦(専修大学)までメールにてお願いします。E-mail: narita@isc.senshu-u.ac.jp

プログラムの概要が決まりましたので、お知らせします。今大会は京都大学名誉教授で日本フェノロサ学会会長の村形明子先生にご講演をお願いしました。ホーソーンと同じセイラムを故郷とし、日本とも関係の深いこの文人と世界文学、またニュー・イングランドとの関係などについてお話を伺えるかと存じます。また、シンポジウムには芥川賞作家の諏訪哲史氏(『アサツテの人』で、2007年に第50回群像新人文学賞受賞、第137回芥川龍之介賞受賞、近著『ロンバルディア遠景』をパネリストの一人としてお迎えします。文学とエロティシズムの問題についてお話下さる予定です。どうぞお楽しみに。

特別講演：「フェノロサ夫妻と世界文学」(仮題)

村形明子氏(京都大学名誉教授、日本フェノロサ学会会長)

シンポジウム：「視線、ホーソーン、そしてエロティシズム」(仮題)

司会・講師 中村 栄造氏(名城大学)

講師 諏訪 哲史氏(作家・愛知淑徳大学客員准教授)

講師 大場 厚志氏(東海学園大学)

講師 小久保潤子氏(愛知淑徳大学)

ワークショップ：「*The House of the Seven Gables* を読む」

司会 入子 文子氏(関西大学)

講師 城戸 光世氏(広島大学)

講師 新井 景子氏(武蔵大学)

講師 妹尾 智美氏(関西大学・非常勤)

顧問	阿野文朗(東北大学名誉教授) 島田太郎(昭和女子大) 牧田徳元(金沢大学名誉教授)	鴨川卓博 當麻一太郎(日本大学) 松山信直(同志社大学名誉教授)	川窪啓資 萩原 力(専修大学名誉教授) 師岡愛子(日本女子大学名誉教授)
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役員

会長	丹羽隆昭 (関西外国語大学)	事務局	増永俊一 井上久夫 (関西学院大学)
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		資料室	川村幸夫 大野美砂 (東京海洋大学) 奈良裕美子 (明治大学・非)
		国際渉外室	高尾直知 (中央大学) 中村文紀 (日本大学)
		大会準備委員	西谷拓哉 (神戸大学) 成田雅彦 齋藤幸子

2008年度 日本ナサニエル・ホーソーン協会 会計報告  
(2008. 4. 1~2009. 3. 31)

収入		支出			
会費	1,032,000	編集室費	500,000	前期繰越金	1,508,070
賛助会員	70,000	大会費	331,486	収入計	1,228,815
雑収入	126,193	大会準備委員会費	0	計	2,736,885
利息	622	印刷費	189,050	支出計	1,197,643
計	1,228,815	国際渉外室費	10,000	次期繰越金	1,539,242
		謝礼費	0		
		支部研究会費	77,000		
		(東京)	45,000	キャッシュポジション	
		(中部)	6,000	郵便貯金	1,539,242
		(関西)	20,000		
		(九州)	6,000		
		通信費	62,083		
		事務費	13,024		
		人件費	15,000		
		雑費	0		
		計	1,197,643		

上記の通り相違ありません  
2009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  
2009年4月1日

監事 辻 祥子  
監事 進藤鈴子