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こ 換 拶

会 長 西 谷 拓 哉

何十年後かのホーソーン協会会員が過去の *Newsletter* を読んだとき、往時を知る何がしかの参考になるかと思い、この 2 年、会長挨拶をコロナウイルスのことから書き始めておりました。それが祟ったのか、私自身も「第 8 波」でついに感染。大晦日に喉の痛みと発熱があり、抗原検査したところ陽性、元日にオンライン診療を受けるという仕儀に相成りました。3 日ほど寝込み、5 日の今日この原稿をしたためております。幸い 37 度台の熱で済みましたが、会員の皆さまにはくれぐれも気をつけていただきたいと思います。

会長が正月から寝込んでいては話になりませんが、協会の活動に全く影響はなく、それどころか、以前にもまして活発な研究活動が行われているのはまことに慶賀すべきことです。支部研究会においても対面とオンラインによるハイブリッド開催も試みられています。コロナのみならず、何らかの事情で足を運ぶことができない会員も参加することができ、学会の民主的な運営という意味でも非常にいい結果が生まれています。また、協会創立 40 周年を記念した論文集もいよいよ本年 6 月の大会までに出版できる運びとなりました。『ロマンスの倫理と語り——いまホーソーンを読む理由』というのがそのタイトルです。ご期待いただければと存じます。

いま、コロナ禍のみならず、ウクライナ戦争、政治不信、経済不況、宗教問題と、まるで「地球全燦祭」で挙げられる事項のごとく、さまざまな問題が積みあがっています。そのような中で我々はいったい何のために、ホーソーンのみならず、文学というものを読むのでしょうか。「地球全燦祭」の結末では、人類が完全を目指して努力を積み重ねてきたのに致命的な過誤を犯す原因として〈心〉が挙げられています。〈心〉の中に「根源的な悪が存在し、外部世界に現われる罪や悲嘆はその象徴に過ぎない」。語り手は「この内なる領域を浄化せよ」、そうすればいま形をとって現れている邪悪な現実が消えていくであろうと述べています。心という内なる領域の浄化——ここに我々は文学を読む理由を求めることができる。そのようにホーソーンは教えてくれているのかもしれない。

そのようなホーソーンの文学をともに読む *reading circle* としての会員の皆さまに、祈りにも似た一つの詩を贈り、今後の当協会の発展を祈念するとともに、あわせて、監事を長年務め、ご研究においても多大な貢献をされた進藤鈴子先生のご逝去を追悼したいと存じます。村上昭夫「航海を祈る」という詩からの抜粋です。

寄辺のない不安な大洋の中に / 誰もが去り果てた暗いくらがりの中に / 船と船とが交しあうひとつの言葉 /
安全なる航海を祈る

それを呪文のように唱えていると / するとあなたが分ってくる / あなたが何処から来たのか分からなくても /
何処へ行くのか分ってくる / あなたを醜く憎んでいた人は分からなくても / あなたを朝明けのくれないの極み
のように愛している / ひとりの人が分ってくる

あるいは荒れた茨の茂みの中の / 一羽のつぐみが分ってくる / 削られたこげ茶色の山肌の /
巨熊のかなしみが分ってくる

白い一抹の航跡を残して / 船と船とが消えてゆく時 / 遠くひとすじに知らせ合う / たったひとつの言葉 /
安全なる航海を祈る

Embracing “Frailty and Sorrow”: The Ethics of Care in *The Scarlet Letter*

Naoko UCHIBORI (Nihon University)

It is no exaggeration that one of the most significant themes of the novel is that all human beings are vulnerable. The tale of human vulnerability reveals a crucial trope where caring works out supportively and sometimes violently to those who are in “frailty and sorrow.” This essay attempts to discuss the complexity and diversity of the ethics of care depicted in *The Scarlet Letter*, the first long novel by Nathaniel Hawthorne, published in 1850.

First, from a perspective of care, it examines the ways in which the introductory section entitled “The Custom-House” is intricately connected with the main story. A woman’s “record of doings and sufferings” to which the narrator pays attention “like a burning fire” in the custom house is echoing the prologue at the threshold of the story, “a tale of frailty and sorrow.” The care shown to human frailty has the effect of elaborately connecting the two stories.

Second, two competing paradigms are contested: care for the community and care for the individual. From the moment Hester returns from the prison gate to the community, she is constantly and excessively viewed as an “alien other” and excluded sentimentally and rationally from the people around her. It elucidates that excessive care regarding the preservation of the community causes self-destructive stiffening and isolation. This dilemma could be linked with the active debate about sentimentalism and rationalism, aiming for another ethical dimension.

Subsequently, it probes the distorted relationship between Dimmesdale and Chillingworth that demonstrates another controversial aspect of caring. Different from the “fairly balanced” one between Hester and Chillingworth, the erratic medical care given by Chillingworth to Dimmesdale demonstrates deviant aspects of caring when the receiver does not desire it. Self-centered caring can easily fall into violent paternalism.

Furthermore, the transformation of Pearl, the most socially neglected protagonist, represents the hope that can be drawn from human vulnerability. Once Dimmesdale is subjected to her persistent inquisitions concerning her enigmatic birth and the recognition of his own weakness, new relationships are forged in the story. As Judith Butler discerningly noted, “vulnerability must be perceived and recognized” for “positing a new basis for humanism.”

Finally, it is proposed that literature—whether creative writing or reading—is care in itself, for the word “care” has a meaning of “grieving” or “mourning.” Regarding *The Scarlet Letter*, it was only a month after his mother passed away when Hawthorne started to write this piece from a place of unresolved grief. Writing “a tale of human frailty and sorrow” may have provided him with some relief. It concludes that while care can deteriorate a relationship, it can also bring about a better future. *The Scarlet Letter* must be re-evaluated as a work that skillfully depicts the multiple facets of “care.”

Plants and Veils: The Transformation of the Characters in *The Blithedale Romance* **Machi TOYOTA (Kwansei Gakuin University)**

The reader is left with the impression that Coverdale's narration in *The Blithedale Romance* is as deceptive as the word "cover" in his own name. Symbolic of this covered narrative is the hypnotic show "The Veiled Lady" at the beginning of the story, which clearly indicates that "cover" is an important theme in the novel. In addition, as the work presents a story about a community in nature, the narrative includes many references to plants, which are represented in a variety of ways. The purpose of this presentation is to clarify the role of the veil and discuss its relation to the representation of plants.

The first point of interest is the scene in which Coverdale reveals the character of Zenobia, a writer and women's rights activist, whose name is a mask for her public appearance, like the thin white robe of a veiled woman. Thus, not only the narrator's voice but also the characters are covered by various veils. The beautiful and noble Zenobia, with a single flower in her hair, enchants Coverdale. At the same time, however, it is implied that the flower is artificial, as if plucked from a greenhouse. Later, Coverdale notices that Zenobia has a different face. This could be read to mean that the flower was a veil used to hide Zenobia's true nature.

Next, the lovely and dainty Priscilla is depicted as growing more feminine and beautiful, like a blooming flower, as she spends time in a community surrounded by nature. Later it is implied that Priscilla, again likened to a flower, is in fact the veiled lady. Priscilla, so frail when she first came to the community that she could not walk on her own feet but had to be carried by others, overcomes hypnotism in the show, removes her veil, and transforms herself into a courageous woman by the end of the story.

In addition, Coverdale, both narrator and poet, finds the hermitage of tangled vines where he creates poems. The hermitage is a place of spiritual solace for Coverdale, who has grown weary of the relationships of communal life, suggesting the vines of the hermitage as a veil that blocks both the eyes of the outside world and one's own view of the outside world. Upon his return to the community after a temporary stay in the city, nature appears alive in his eyes and he realizes his own inner transformation. This inner change is reflected in the way Coverdale removes his veil and exposes his feelings as he confesses his love to Priscilla at the end of the story.

Thus, this novel is not a story covered by a veil of ambiguity, but one in which the veil is finally lifted and the characters are transformed through their awareness of the link between the act of veiling/unveiling and the symbolic meanings held by plants and their various representations.

Workshop

Reading “Sunday at Home”

“Sunday at Home” (1837) is part of the collection of short stories *Twice Told Tales* by Nathaniel Hawthorne. It is a fine short story, full of poetic description of a village church, which begins with imagery of morning light and ends with the sound of song and organ.

During the COVID-19 pandemic, many have experienced understandable stress and fatigue. However, even before the pandemic began, many of us had already lost control of our work-life balance and failed to feel the relief of weekends and holidays. The purpose of this workshop was to offer an opportunity for attendees to think about how to spend Sundays by reading “Sunday at Home.” As the following synopses show, each of the four panelists approached this from a different perspective: Yoko Ikessue and Shiho Hayashi discussed the story in comparison with Hawthorne’s contemporaries such as Edgar Allan Poe and Herman Melville, Mami Uemura analyzed Hawthorne’s influence on Paul Auster’s *Sunset Park*, and Takeshi Kawashita explained how the sabbath was typically spent in the early 19th century United States.

Absurdity and Ratiocination: Poe’s Sundays and Hawthorne’s “Sunday at Home”

Yoko IKESUE (Ryukoku University)

This presentation aimed to find a common sensibility towards Sunday as it is depicted in Hawthorne’s “Sunday at Home” and three works by Poe.

In Poe’s 1841 short story “A Succession of Sundays,” also known as “Three Sundays in a Week,” the narrator’s cantankerous uncle refuses his request to be allowed to marry his daughter, saying that he would only grant permission when three Sundays occurred in the same week. The narrator then sets about trying to achieve that impossible condition, eventually doing so by finding some sea captains who were confused about the date. Similarly, in Hawthorne’s “Sunday at Home” the narrator hopes “that the Sabbath came twice as often” for the sake of a suffering old woman who was an especially eager churchgoer. Sunday is the day when the faithful wish for miracles to happen in the extraordinary space-time created by religious faith.

“The Mystery of Marie Rogêt” (1842) is one of Poe’s best mysteries, in which the time of day and the day of the week are the main keys to clearing up a murder mystery. According to Dupin, the story’s detective, it was natural that Rogêt, the victim, wasn’t seen by any witnesses because the streets in town are not busy early on Sunday mornings. He further concludes that if the murderer tried to hide some evidence outside of town, there must be witnesses because the suburbs on Sunday are filled with drunkards. Poe thus constructs clues to his mystery out of that fact that Sunday is a day of the week that differs from the routines of daily life.

Finally, I discussed the effects of the sound of church bells. In Poe’s “Psyche Zenobia” (1837), a man is driven insane by the sound of a bell (though not a church bell), and in “The Devil in the Belfry” (1839), the devil terrorizes a town of highly obsessively punctual citizens by ringing the church bell and marking the hour incorrectly. The fourth stanza of Poe’s poem “The Bell” (1849) adopts a solemn atmosphere and describes madness in the dark. The poem has an unofficial sequel by one of Poe’s enthusiastic readers in which the expression “what a world of peaceful rest” recalls the peaceful sound of the church bell in “Sunday at Home.” The church on Sunday is a place where the dead and the living share both space and time

surrounded by the sound of bells, a scene that may seem peaceful and miraculous to the faithful, rather than mad. As the sound of a church bell makes a circle around the steeple, it spreads and calls magically for pious people. Then, it fills the places that are exposed to light and where shadows fall to, with its peacefulness and tranquility.

Religious Perspectives and Religious Tourism in Hawthorne's "Sunday at Home" and Melville's "The Two Temples"

Shiho HAYASHI (Kyoto University of Foreign Studies)

In "Sunday at Home" (1837) and "The Two Temples" (1854), Hawthorne and Melville criticize the decay of Puritanism and Sabbath observance in nineteenth-century America in different ways. In the early nineteenth century, religious tourism had become popular among American tourists, and the number of tourists who visited holy places was increasing. The aim of my presentation was to compare the ways both authors portrayed their suspicion towards the church and show-like Sunday services, and to clarify the authors' religious perspectives and their feelings regarding religious tourism.

The narrators of both stories consider themselves as outsiders of the church and peep into Sunday services from outside of the church building. Both narrators insist that they are more pious than the secular congregations inside the church, who dress up and enjoy socialization. Although Hawthorne and Melville's narrators keep psychological distance from the congregations, they show great interests in secular church members and pastors and describe their behaviors in ironical ways. While Hawthorne's narrator shows his disgust for the congregation, saying the congregation has "left their souls at home," and some pretty girls who dress up for the Sunday service disturb the narrator's "pious meditations" ("Sunday at Home" 21-22), Melville's narrator also shows his aversion to them, calling the congregation an "aristocratic circle" ("The Two Temples" 304), and the pastor's sermon "some sly enchanter's show" ("The Two Temples" 306). Being disappointed with his homeland church in America, Melville's narrator as a tourist tries to find definite belief in England, and he finally finds the holiness he sought in one unfamiliar theater he accidentally drops by in the course of his travel. He says that Macready, the chief actor of the night, is a person with "the finest qualities of social and Christian respectability" ("The Two Temples" 314). Both narrators not only act as observers, but also guide the readers so that readers can enjoy the church tours.

The narrators and authors share the same views in "Sunday at Home" and "The Two Temples." Two years before "Sunday at Home" was published, Hawthorne wrote in his diary that people enjoy drinking and smoking after Sabbath, and the holy Sabbath was spoilt by those people who disturb morals in Boston. Therefore, in real life, Hawthorne would not go inside the church for service. However, in *The English Notebooks*, Hawthorne repeatedly wrote about his admiration for the church buildings he saw in rural England and their gothic architecture. Hawthorne used to observe church buildings to purify his mind, as his narrator does. For Melville, a church building exists just for entertainment, and Sunday was a day for rest, not for a religious service. As his biography shows, Melville joined various church tours in New York to entertain his relatives, and he observed their services as an outsider. Overall, both authors commonly reflected their hatred towards the secular church systems in their works, although their view on religion was slightly different. While Hawthorne visited and viewed the church in a pious manner, expecting his purification, Melville gave up halfway in attempting to find out his definite belief, regarding churches as a tourist destination.

Following the Sunlight: Reading “Sunday at Home” and *Sunset Park*

Mami UEMURA (Otemon Gakuin University)

In *Moon Palace*, Paul Auster uses moonlight as an appealing object for artists just as Nathaniel Hawthorne explains in “The Custom-House.” Auster has frequently acknowledged Hawthorne’s influence on his work, and they share similar moonlight imagery. This presentation, on the other hand, focused on these authors’ use of sunlight.

“Sunday at Home” is a short story depicting a day in the life of a first-person narrator. He thinks of going to church, but never does. He stays in his room and observes the church from sunrise to sunset. The sunlight is depicted beautifully, symbolizing piety.

In *Sunset Park*, a novel published in 2010, Auster locates the protagonist Miles Heller in Florida, the “sunshine state.” While the story opens in Florida, Miles is considering leaving because of the sunlight. The sunlight does not suit him, similarly to other characters in Auster’s work. Many of Auster’s protagonists, including Miles, are writers or artists with the sole mission of thinking.

Auster’s thinkers like solitude and darkness. To think, they require solitude, and this solitude is expressed through darkness. In *The Invention of Solitude*, “A” reads the story of Pinocchio with his son and quotes the scene where Pinocchio is in the belly of the whale, in other words, a place filled with darkness and solitude. Miles eventually leaves Florida and returns to Brooklyn because the darkness is congenial to his nature like “A” and Auster’s other characters.

Even though Miles never enjoys Florida’s sunlight, his girlfriend Pilar carries “the flame of life,” as Morris Heller explains. Why does Miles, an adherent to darkness, love a girl like Pilar who seems to be the incarnation of Florida’s sun? Ultimately, this love rests in the fact that Pilar also carries darkness inside her. In Pilar, Morris sees a shadow of Suki, who died by suicide in her twenties. In other words, she was engulfed by the darkness of the world. Pilar is an incarnation of the sunlight, but at the same time, she holds a certain darkness that absorbs the world around her.

Observing the moonlight in Auster’s works, readers might note the profound influence of Hawthorne’s moonlight. However, this similarity does not carry over to sunlight. Hawthorne depicts the sunlight beautifully and sacredly. Auster does not carry forth this heritage, instead depicting the sunlight as blinding and foreboding.

Reading “Sunday at Home” during the COVID-19 Pandemic

Takeshi KAWASHITA (Kyoto Sangyo University)

“Sunday at Home” is a short story which casts doubt on the ways people spent the Sabbath in the 1830s of America. My presentation aimed to explore an ideal Christian or an intellectual seeker in the text, focusing on solitude, distance, and imagination. I concluded by discussing commonalities between the story and the situation at universities affected by COVID-19.

In Massachusetts during the first half of the 19th century, people were required to observe the Sabbath as a matter of state law, but Hawthorne and other Bostonians didn’t follow it at that time. An entry of *The American Notebooks* in 1835 presents a Sabbath scene of repose: when Hawthorne and Mr. Proctor entered a tavern in Boston, people were half asleep, drinking alcohol, and smoking cigars in their own way. Hawthorne was shocked by the scene and wrote that we were “a community of Sabbath-breakers!” Considering “Sunday at Home” was published in 1837, it could be said that Hawthorne wrote this story to turn readers’ and his own eyes towards how to spend the Sabbath day.

Although Hawthorne wrote about “Sabbath-breakers” in *The American Notebooks*, he didn’t mention how people should spend the Sabbath as a holy day. Then, in “Sunday at Home,” how is an ideal Christian described? The narrator says that he does not always keep faith in God alive, so once a week, he needs to imagine that sunshine on the Sabbath purifies the Earth, and the light of heaven lives within himself. In doing so, his soul never loses its faith. In contrast to him, many people lack such faith. He says that “though my form be absent, my inner man goes constantly to church, while many, whose bodily presence fills the accustomed seats, have left their souls at home.” The narrator harshly criticizes his contemporaries’ ways of spending the Sabbath here. However, the ideal Christian of this story is not him but the edifice of a church. According to him, a person who dwells near the church naturally “contracts an attachment for the edifice” and personifies it. So, the edifice, lit up by the sun, looks like it is wearing “a peculiar robe of brightness for the Sabbath.” He also notes that it is so populous for only a few hours, but in solitude for the rest of the week. Nevertheless, “the church is a symbol of religion,” since it keeps the holy in solitude and peace amid the vanity of the weekday world. In other words, the edifice itself is described as an ideal Christian.

On the Sabbath, the narrator stays home and offers prayers. This behavior is regarded as better than that of those who attend a church but leave their souls at home. It could be said that the same goes for the current situations at universities with COVID-19. The students should attend the classes with their souls, whether it is online or face to face.

**Special
Lecture**

Faulkner as the Modern Exploiter of Hawthorne's Legacy: Race, Gender and Class in *The House of The Seven Gables* and *Go Down, Moses*

Noboru YAMASHITA (Professor Emeritus, Soai University)

Nathaniel Hawthorne (1804-64) and William Faulkner (1897-1962) at first seem to have nothing in common. Not only did they live a century apart but Hawthorne was a New Englander writing about the problems of Puritanism, while Faulkner was a Southerner writing about the problems of slavery and racism. Furthermore, their narrative techniques differed widely.

However, if you examine their works closely, you will discover an affinity. Malcolm Cowley in the "Introduction" to *The Portable Faulkner* (1946), insists that "the American author he [Faulkner] most resembles is Hawthorne," "Hawthorne had much the same attitude toward New England that Faulkner has to the South." This is a fruitful point of view. To prove its correctness, with the aid of an analysis of the motifs of race, gender, and class, I will take up one each of the two's novels and examine how they treat their respective historical backgrounds. Their narrative approaches will also be compared.

In Hawthorne's *The House of The Seven Gables* (1851) real Native Americans do not appear; instead, lower class white Matthew Maul and his family stand for the Indians and are exploited by the higher class Pyncheons. Hawthorne is not directly critical of slavery and racism; instead, he obliquely indicates black people through his descriptions of Judge Pyncheon, the Jim Crow gingerbread doll, and the Italian boy's monkey. Women are generally depicted uncritically, typically in the case of Phoebe. Lower class immigrants like Irish and Italians also have a role to play. We see that the Anglo-Saxon white male does not dominate society as totally as might be supposed. As to narrative technique, the plot progression is rather slow and its resolution comes too fast, its structural delay reflecting American attitudes of the time toward the facing of social problems.

In Faulkner's *Go Down, Moses* (1942) two mixed-blood Indians appear. They help the young hero's growth and awakening, and as "natural human beings" they are critical of the destruction of the natural environment. Slavery and racism is the main topic of the novel and the book lays emphasis on the sins of the fathers. Ike McCaslin's ancestors abused the land and their slaves and were guilty of miscegenation and incest. The hero finds evidence of this in the family ledger and decides, vainly, to relinquish his inheritance. Black people endure and live with pride. White female characters are mostly depicted as flappers or immoral; black females are usually drawn as patient and virtuous. Technically, Faulkner's modernistic novel is as fragmental as possible.

For these two writers, both born into their region's upper class, their legacy brought a sense of guilt and responsibility toward the past. Their feelings toward their family and community wavered between love and hate. Their novels are proof of their struggles. Hawthorne was the forerunner that Faulkner learned from and tried to progress beyond.

American Renaissance and the Making of White Supremacy

America is drastically changing. It is not just because of the Covid-19 pandemic, the political confusion of the Biden administration which defeated Donald Trump, or recent sky-rocketing hyperinflation. We are now witnessing the fundamental transformation of traditional America through the BLM movement, the January 6, 2021 attack on the Capitol, and the leftward or even socialistic tilt of the Democratic party. All in all, this radical social change also makes us wonder where conservative white people stand now or what meaning the traditional white American values can have in this context. In this symposium, we discuss the construction of white supremacy in the era of American Renaissance. While it was the era of Manifest Destiny, struggles for abolitionism, and suppression of the Native Americans, it was also the era when the concept of white supremacy was gradually yet solidly established in society. We saw how Hawthorne, Thoreau, Melville, and Emerson contributed to or challenged the formation of white supremacy through the panel of four presentations.

“The Only True America”: Thoreau’s Nativist Rhetoric

Tsutomu TAKAHASHI (Kyushu University)

To talk about white supremacy in the age of Emerson and Whitman presents a number of ideological difficulties. The emergence of white supremacy as a political discourse allegedly originates in the post-Civil War era, a decade or two after the period of literary American Renaissance. Emerson, Thoreau, and Whitman, all seriously involved in emancipation discourses, were considered politically liberal and anti-racists, whereas the sense of white superiority, if not supremacy, over slaves and immigrants was a universal reality in the mid-nineteenth century.

In this paper, therefore, I will turn my attention to the psychology and mindset of people associated with white nationalism: the fear of surging immigration and a sense of injustice evoked by radical social restructuring. I will focus on the movement of Nativism in Massachusetts in the 1840s and 50s, with noted emphasis on the paranoid style of their political discourse that functioned to exclude immigrants and colored people. More precisely, I will take up two of Samuel P. Morse’s anti-Catholic tracts, *Foreign Conspiracy against the Liberties of the United States* (1835) and *Imminent dangers to the Free Institutions of the United States Through Foreign Immigration* (1835), and see how these nativist discourses historically intersected with Thoreau’s thinking and creative works.

The year 1854, when *Walden* was published, saw the quick rise of the nativist Know-Nothing party on the political stage of Massachusetts. Nativism, whose ideological core was founded on Samuel Morse’s anti-Catholic theory, was spurred by surging numbers of Irish immigrants as well as by the collapse of the conservative Whig party. In the “Baker Farm” chapter of *Walden*, Thoreau refers to his nativist turn as he imagines himself as “one of the elect” with “the halo of light around [his] shadow.” The “shadows of some Irishmen before him had no halo about them, that it was only natives that were so distinguished.” In his real encounter with the John Field family, Irish immigrants, furthermore, Thoreau puts forward the idea of “the only true America,” a vision of Protestant America quite similar to the purist ideal that Morse envisioned.

In this paper, I will discuss how Thoreau's reference to "the only true America" politically converged with the nativist discourse, and also how it is connected with people's native sense of history and the emergence of the national narrative in mid-nineteenth century America.

Millennial Capitalism and the Racial Problems: A Critique of Max Weber through Herman Melville's Works

Katsunori TAKEUCHI (Kagoshima University)

Max Weber, in his *The Protestant Ethic and the Spirit of Capitalism* (1904-5), took an overall trace of historical relationships between Christianity and capitalism. Taking Benjamin Franklin's thought as a typical example, Weber observes that capitalist development was given momentum by the two Calvinistic dogmas: a vocational calling and rationalization. However, reading Melville and his contemporary writers' works leads us to notice that Christian theology in nineteenth-century America was not so rational but rather explosively proliferate and radically transformative. I take George Lippard's *Adonai: The Pilgrim of Eternity* (1851) for instance. In this fiction, Lippard describes the unified force of the poor people who come from a variety of nations, and marks their victory over the kings, lords, and Pope with the Second Advent of Christ and His Last Judgement: chief composites of Christian millennialism. This is also the connection between a movement of laborers under capitalism and Christianity, but it is far different from the work ethics of traditional Calvinism enforced by Weber's concentration on rigid social stratification. From this vantage point, looking at Weber's negligence of multi-racial treatment, I call him a white supremacist, and Lippard's perspective millennial capitalism.

Melville takes over millennial capitalism in *Moby-Dick* (1851), as Ishmael explains about the *Pequod's* sailors as "all Islanders in the Pequod, *Isolatoes*. . . living on a separate continent of his own." They are multi-national laborers. When, in the final battle with Moby Dick, Captain Ahab orders Tashtego to climb the main mast, crying "Tashtego! let me hear thy hammer. Oh! ye unsundered spires of mine," the mast is virtually transformed into the spire of a church and the sound of the hammer striking the *Pequod's* flag on the mast into that of the church bell proclaiming the Last Judgement. In this scene, Queequeg and Dagoob also climb the *Pequod's* masts, which makes the *Pequod* look like a great church with one of the three non-Christians staying on each spire; they are the savage angels transformed from the Last Judgement angels. Thus, unlike Weber who believes in rationalization through white supremacist configuration, Melville makes literary use of transformative imageries in millennial visions, and presents the possibility of a universe which could be created on multi-cultural foundations.

Holgrave and Phoebe's Construction of Whiteness in *The House of the Seven Gables*

Misa ONO (Tokyo University of Marine Science and Technology)

Focusing on the family created by Holgrave and Phoebe in *The House of the Seven Gables*, many critics have shown that it is a new democratic form of family based on the ideology of domesticity, which the emerging white middle class of the nineteenth century valued. However, throughout the work are descriptions of oppressed laborers and slaves, including the neighbors who visit Hepzibah's shop and servants who have worked for the Pyncheon family. In my presentation, I follow Holgrave and Phoebe through the process of their marriage and creation of a middle-class family, examining how representations of oppressed laborers and slaves are related to this process.

I first discuss Phoebe's domestic work. Phoebe is portrayed as "help," the term used to describe the ideal person to help with household chores in nineteenth-century America. According to Faye Dudden, a female relative or neighbor became "help," and worked in the spirit of cooperation rather than for economic motivation, and was respected as a member of the family. Such a person consistently refused to be called "servant," which evoked associations with slavery. Meanwhile, since around the 1830s, many middle-class families began hiring Irish domestics to replace their "help," and these Irish domestics were said to be treated little better than slaves and Black servants. As Daniel Sutherland writes, to reject the term servant was to distinguish oneself from slaves, Blacks, and immigrant workers. Phoebe fiercely resists being associated with servants, while her housekeeping is like the work of an angel, bringing her closer to being a "true woman," as Gillian Brown states. Hawthorne shows that Phoebe's acquisition of gendered white middle-classness involves the elimination of elements connected to laborers and slaves.

I also note the interpolated story of Alice Pyncheon, which has been created by Holgrave and is read to Phoebe. In the story, what separates the fate of Alice and Phoebe is whether each is a "true woman" and whether each has the right male protector. Phoebe, whose true womanhood is emphasized, moves toward marriage with Holgrave, while Matthew and Alice are given the image of laborers and slaves. Alice becomes part of the world of Matthew's fellow laborers and is bound to slaves by the hypnotism that Matthew performs on her. By inserting the story of Alice Pyncheon, Hawthorne describes how Holgrave and Phoebe's family making involves differentiating themselves from laborers and slaves.

At the end of the work, Hawthorne reintroduces some of the laborers, exposing the structures of oppression of the newly emerging democratic family. The situation of the laborers living in the neighborhood of the house has not changed at all. Hawthorne, in *The House of the Seven Gables*, alludes to the structure that the white middle class has created to oppress laborers and racial others since the nineteenth century.

White Anglo-Saxon Transcendentalist: Emerson and the Problem of White-Supremacy Masahiko NARITA (Senshu University)

As a leading figure in the American Transcendentalism, Ralph Waldo Emerson advocated "the supremacy of a private man" and the significance of self-reliance regardless of his being white or colored. He stood by the Cherokee people when they were ordered to leave their native land in Georgia and move to their designated territory in the West by the national government in 1838, while he came to deliver some powerful lectures severely criticizing the institution of slavery particularly after 1842. Always putting the highest priority on the sacred human soul, he is seemingly far from any kind of racial prejudice. Actually, however, he was not free from racial bias, and neither was his Transcendental philosophy itself.

As Nell Irvin Painter points out, Emerson, together with his friend Thomas Carlyle, worshipped the Saxon race, arguing that this "wild and barbaric" race from the north had the most powerful physical and intellectual energy which made it possible for them to build the foundation of the Western civilization. We can clearly see his praise of the race in his *English Traits*. Furthermore, although it is not so easy to detect, there is also an insinuation that the argument of his early and famous essay, "Self-Reliance," is also constructed with this race in mind. It is the Saxon soul within the white American, Emerson suggests, that we should turn to to establish unflinching self-reliance. There is also a strong message embedded in this essay that only the Saxonian white race can make it possible for the soul to fully liberate its unfathomable potentialities.

The era of American Renaissance was one deeply tinted by the anti-slavery movement as well as support for the women's movement, yet it was also the era of the westward movement in which white supremacy was gradually and powerfully being instituted. We tend to discuss classical American writers like Emerson exclusively as proponents of their liberal causes. Certainly, they were nay-sayers to the institution which racially or sexually discriminated against people, but we should not neglect another aspect of these writers who also did just the opposite thing—helping, unconsciously in many cases, to build and inculcate the ideology of white supremacy into the American mind through their literary expression behind the facade of their liberal messages.

東京支部研究会

2022年、東京支部研究会では下記の活動を行いました。今回の研究会も、新型コロナウイルスの感染拡大防止のためすべてZoomを利用した開催となりましたが、昨年同様、他支部からも大勢の先生方にご参加いただき、どの会も大変充実したものになりました。12月開催の読書会では、ホーソーンのロマンス作品を、フロイト理論を応用した精神分析的見地から読み解いたテキストの5つの章を題材に、5名の発表者が、過去のトラウマに直面するそれぞれの主人公たちの心理的危機を精神分析的に検討することが、ホーソーンのロマンス作品を解釈する上で重要であるということを提示してくれました。2023年も、研究発表・作品研究・招待講演・読書会を開催する予定です。

△2022年2月26日(土) 午後3時より (Zoomによるオンライン開催)

【研究発表】

発表者：常光 健 氏 (神奈川大学非常勤講師)
題 目：『セプティミアス・ノートン』におけるインディアン問題
——ピューリタンとインディアンの人種混交設定の解釈を通して」
司 会：成田 雅彦 氏 (専修大学)

△2022年3月19日(土) 午後3時より (Zoomによるオンライン開催)

【研究発表】

発表者：佐野 陽子 氏 (上智大学非常勤講師)
題 目：「Revolutionary Rhythm——鉄道が『七破風の家』の文体と構成に与えた影響について」
司 会：大野 美砂 氏 (東京海洋大学)

△2022年7月30日(土) 午後3時より (Zoomによるオンライン開催)

【研究発表】

発表者：高尾 直知 氏 (中央大学)
題 目：『アフリカ巡航日誌』におけるホーソーンの編集」
司 会：野崎 直之 氏 (東北学院大学)

△2022年9月3日(土) 午後3時より (Zoomによるオンライン開催)

【研究発表】

発表者：西田 梨紗 氏 (大正大学大学院単位取得満期退学)
題 目：「二人の散歩者——ソローとホーソーンの共通性をめぐって」
司 会：成田 雅彦 氏 (専修大学)

△2022年11月19日(土) 午後3時より (Zoomによるオンライン開催)

【研究発表】

発表者：上原 正博 氏 (専修大学)
題 目：「カヴァデール、ロマンスを語る——『ブライズデール・ロマンス』のロマンスを考える」
司 会：古屋 耕平 氏 (青山学院大学)

△2022年12月3日(土) 午後3時より (Zoomによるオンライン開催)

【読書会】

テキスト：Diamond, David B. *Psychoanalytic Readings of Hawthorne's Romances: Narratives of Unconscious Crisis and Transformation*. Routledge, 2021.

司会・発表：高橋 愛 氏 (岩手大学)

Introduction

発表者：笠原 慎一朗 氏 (昭和女子大学非常勤講師)

Chapter 2 “The Transformation of Arthur Dimmesdale”

発表者：石川 志野 氏 (慶應義塾大学大学院生)

Chapter 4 “Zenobia's Suicide in *The Blithedale Romance*”

発表者：佐野 陽子 氏 (上智大学非常勤講師)

Chapter 5 “Miriam's Transformation in *The Marble Faun*”

発表者：西田 梨紗 氏 (大正大学大学院単位取得満期退学)

Chapter 6 “Hester's Return to Boston in *The Scarlet Letter*”

(鈴木 孝 記)

中部支部研究会

2022年度は、昨年度に続き、新型コロナウイルス感染症予防のために研究会をすべて Zoom で開催しました。本年度は研究発表と初めてのワークショップ開催で変化をもたらすことができました。コロナは収束しそうにもありませんが、新しい企画を検討する予定です。

△2022年2月5日(土)午後2時より (Zoom によるオンライン開催)

【研究発表】

発表者：林 姿穂 氏 (三重県立看護大学)

題目：「ホーゾンからハーンに受け継がれる自然観とファム・ファタル像——「ラパチーニの娘」と「青柳の話」を中心に」

司会：倉橋 洋子 氏 (東海学園大学名誉教授)

△2022年10月2日(日)午後2時より (Zoom によるオンライン開催)

【ワークショップ】

題目：「“My Kinsman, Major Molineux” 再読——Robin は shrewd か」

司会・発表：倉橋 洋子 氏 (東海学園大学名誉教授)

発表者：伊藤 淑子 氏 (大正大学)

発表者：樋口 晶子 氏 (四日市大学)

△2022年12月24日(土)午後2時より (Zoom によるオンライン開催)

【研究発表】

発表者：ハンフリー 恵子 氏 (名古屋外国語大学)

題目：「覗き見られる作家たち——ヘンリー・ジェイムズの “The Figure in the Carpet” をを中心に」

司会：梅垣 昌子 氏 (名古屋外国大学)

(倉橋 洋子 記)

関西支部研究会

関西支部では年4回のペースで支部研究会を開催してまいりましたが、今年は10月と12月の研究会をハイブリッドで実施いたしました。ご登壇の先生方、会場に駆けつけて下さった先生方、オンライン参加の先生方の温かいご支援とご協力のおかげで無事に終えることができました。今後もポストコロナにおける可能性を探りつつ、支部研究会活動の活性化を図ってまいりたいと思いますので、よろしくお願いいたします。

△2022年3月27日(日)午後2時より (Zoom によるオンライン開催)

【研究発表】

(1) 発表者：小川 恭佑 氏 (関西学院大学大学院生)

題目：「メルヴィルの『創世記』と楽園追放——「独身男たちの楽園と乙女たちの地獄」の物語構成について」

司会：西谷 拓哉 氏 (神戸大学)

(2) 発表者：小南 悠 氏 (関西学院大学大学院生)

題目：「信と不信の狭間に——『詐欺師』における身体と信用」

司会：西谷 拓哉 氏 (神戸大学)

△2022年9月10日(土)午後2時より (Zoom によるオンライン開催)

【研究発表】

(1) 発表者：山口 晋平 氏 (九州大学大学院生)

題目：「身体から読み直す『七破風の屋敷』」

司会：橋本 安央 氏 (関西学院大学)

(2) 発表者：稲富 百合子 氏 (追手門学院大学)

題目：「ホーゾン文学における家族形態の諸相」

司会：橋本 安央 氏 (関西学院大学)

△2022年10月29日(土)午後3時より(於 京都工芸繊維大学 東3号館 K101室)
※対面とZoomによるオンラインのハイブリッド開催

【研究発表】

発表者: 大川 淳 氏(京都ノートルダム女子大学)
題目: 「*Israel Potter*における「プロヴィデンス」と「詩的想像力の正義」」
司会: 真田 満 氏(龍谷大学非常勤講師)

△2022年12月17日(土)午後2時半より(於 京都産業大学むすびわざ館 3-A室)
※対面とZoomによるオンラインのハイブリッド開催

【批評読書会】

題目: 「アメリカン・ルネサンス再考」
テキスト: Reynolds, David S. *Beneath the American Renaissance: The Subversive Imagination in the Age of Emerson and Melville*. Oxford UP, 2011. (1988 初版)
司会・報告: 中西 佳世子 氏(京都産業大学)
Introduction
報告: 川下 剛 氏(京都産業大学)
Part I: 4. “Hawthorne and the Reform Impulse”
報告: 真田 満 氏(龍谷大学非常勤講師)
Part II: 10. “Melville's Ruthless Democracy”
報告: 中西 佳世子 氏(京都産業大学)
Part IV: 18. “Stylized Laughter in Poe, Hawthorne, and Melville”
報告: 城戸 光世 氏(広島大学)
Part III: 13. “Hawthorne's Heroines,” (*Above the American Renaissance*)^{*1}
コメンテーター: 高尾 直知 氏(中央大学)
(*American Renaissance*)^{*2}
^{*1} Bush, Harold K., and Brian Yothers, editors. *Above the American Renaissance: David S. Reynolds and the Spiritual Imagination in American Literary Studies*. U of Massachusetts P, 2018.
^{*2} Matthiessen, F. O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*. Oxford UP, 1941.

(中西 佳世子 記)

九州支部研究会

九州支部は以下の活動をおこないました。

△2022年3月26日(土)午後2時より(ZOOMによるオンライン開催)

【シンポジウム】

題目: 「ホーソーン作品から考える、ウィズコロナ・アフターコロナの人、物体、環境の関係性」
司会・発表: 齊藤 園子 氏(北九州市立大学)
講師: 青井 格 氏(近畿大学)
講師: 竹井 智子 氏(京都工芸繊維大学)
講師: 竹内 勝徳 氏(鹿児島大学)

(青井 格 記)

事務局だより

1. *NHSJ Newsletter* 第 41 号をお届けします。
2. 第 40 回全国大会は、2022 年 5 月 20 日（金）・21 日（土）の両日に、新型コロナウイルスの感染拡大防止のため、Zoom ミーティングによるオンラインにて開催いたしました。開催に向けて大会運営にご尽力いただいた皆さまにこの場をお借りして深く御礼申し上げます。
3. 次回の第 41 回全国大会は、2023 年 6 月 24 日（土）・25 日（日）の両日に、専修大学神田キャンパスでの開催を予定しております。詳細は本 *Newsletter* 18-19 ページ「第 41 回大会のお知らせ」、並びに、来年度にご連絡いたします大会案内をご確認ください。ただし、新型コロナウイルスの感染状況によっては、予定を変更することがございます。変更の場合には、学会サイトや会員メール連絡網にてご連絡させていただく予定です。感染が早く収束し、会場で多くの会員の皆さまとお会いできることを祈っております。
4. 昨年度より、全会員用のメール連絡網（googlegroups）を運用しておりますが、連絡網で使用するメールアドレスのご変更等ございましたら、事務局へご一報ください。
5. 住所や所属のご変更につきましても、事務局へご連絡ください。
6. 会員の方々のご著書・論文等は、資料室にお送りくださるようお願いいたします。
7. 会費納入の際、学会から送付する振込用紙を使用せずに直接学会の口座へ会費を振り込んでいただくことも可能です。ご登録氏名、ご住所、何年度の会費かをご記入の上、以下の学会口座にお振り込みください。

【郵便口座からのお振り込みの場合】

口座名義：日本ナサニエル・ホーソーン協会（ニホンナサニエル・ホーソーンキョウカイ）

口座番号：00190-1-66463

【郵便口座以外からのお振り込みの場合】

銀行名：ゆうちょ銀行 金融機関コード：9900 店番：019 預金種目：当座 店名：〇一九店（ゼロイチキョウ店）

口座番号：66463 口座名義：日本ナサニエル・ホーソーン協会（ニホンナサニエル・ホーソーンキョウカイ）（空白部「全角」）

8. ホーソーン協会に多大な貢献をされてきた進藤鈴子先生の訃報に接しました。ここにご遺徳を偲び、謹んで哀悼の意を表します。

進藤 鈴子 氏（2022 年 4 月 17 日 享年 68 歳）

名古屋大学大学院文学研究科博士課程修了。市邨学園短期大学准教授、名古屋経済大学短期大学部准教授、同大学短期大学部教授の後に同大学名誉教授。日本ナサニエル・ホーソーン協会元理事。単著書に『アメリカ大衆小説の誕生』（彩流社 2001 年）、訳書に『ゲーリー家の人々』（フランク・J・ウェブ著 彩流社 2010 年）、共著書に『亀井俊介と読む古典アメリカ小説 12』（南雲堂 2001 年）、『語り明かすアメリカ古典文学 12』（南雲堂 2007 年）など。

（鈴木 孝 記）

編集室だより

高尾直知先生から編集長を引き継いで、早くも一年以上経ちました。コロナ禍がまだ収まる気配はないものの、昨年も無事に『フォーラム』第 27 号が刊行できましたのは、執筆者の皆様と編集委員や事務局の先生方のお陰です。新たな企画である書評エッセイ 2 本を加え、充実した内容でお届けできましたこと、改めて感謝申し上げます。

大会設立 40 周年記念の論集刊行の計画が進行中の今年度は、残念ながら『フォーラム』第 28 号への論文投稿がわずかしかなかったかもしれません。会員の皆様には、大会や例会での発表の原稿をぜひ積極的にご投稿いただけますよう、お願い申し上げます。

げます。また今後一層本学会誌を充実させるための方策も様々に検討していく所存です。幸い次号では、会員の先生方の活発な研究活動のお陰もあり、和書4冊、洋書1冊の書評と、昨年続く古典的研究書を対象とした書評エッセイ2本の掲載を予定しております。今後とも充実した学会誌をお届けできますよう、鋭意努力してまいります。今回ご投稿していただきました皆様、また書評執筆をお引き受けくださいました皆様、また学会誌発行のための編集作業にいつもご尽力・ご協力くださいます編集委員と事務局の皆様、この場を借りて心から御礼申し上げます。

投稿にあたっては、機関誌『フォーラム』(hawthorne.forum@gmail.com)宛のメールに、Microsoft Word 文書で作成した論文を添付してご提出ください。匿名審査のため、投稿者に関する情報(お名前、ご所属、住所、メールアドレス、電話番号)は電子メールの本文にお書きください。詳しい投稿規定は、日本ナサニエル・ホーソーン協会ホームページ及び『フォーラム』巻末に掲載されていますので、そちらを必ずご参照ください。スタイルは *MLA Handbook* 最新版に準拠していただきますよう、お願い申し上げます。

・編集委員：城戸光世(編集長)、佐々木英哲、高尾直知、竹野富美子、中西佳世子、古屋耕平

・編集室：〒739-8521 広島県東広島市鏡山1-7-1

広島大学総合科学部 城戸光世研究室気付 日本ナサニエル・ホーソーン協会編集室

(城戸 光世 記)

資料室だより

これまでに下記の著書・論文をご寄贈いただきましたので、ご報告いたします。

井坂義雄「ホーソーンの第一短編集について——1851年版の「まえがき」を中心に」『英文學誌』63 法政大学英文学会(2021)

pp. 1-13.

齊藤園子(訳)ヘンリー・ジェイムズ著『後見人と被後見人』大阪教育図書(2019)

高橋愛『「男らしさ」のイデオロギーへの挑戦——ジェンダーの視点からメルヴィルを読む』晃洋書房(2022)

高橋利明『ホーソーン文学への誘い——ロマンスの磁場と平衡感覚』開文社出版(2022)

増永俊一「職業としての作家——ナサニエル・ホーソーンの初版本をめぐる」『時計台』90 関西学院大学図書館報(2022)

pp. 2-8.

---「古い建物とアイコン——職業作家ホーソーンの創作技法(1)」『言語と文化』25 関西学院大学言語教育研究センター

(2022) pp. 77-90.

『英米文化研究』10 群馬県立女子大学英米文化学会(2020)

『英米文化研究』11 群馬県立女子大学英米文化学会(2021)

ご協力をありがとうございました。

資料室を充実させてゆきたいと存じますので、今後とも皆様のご協力をお願いいたします。著書上梓の折にはご書名等を、論文ご執筆の折にはタイトル等を、下記の資料室までお知らせ頂けると幸いです。

日本ナサニエル・ホーソーン協会資料室

〒981-8557

宮城県仙台市青葉区桜ヶ丘9-1-1

宮城学院女子大学 学芸学部英文学科 田島優子研究室内

電話：022-277-6111(研究室直通)

Eメール：y-tashima@mgu.ac.jp

(田島 優子 記)

第 41 回大会のお知らせ

日 時：2023 年 6 月 24 日（土）、25 日（日）

場 所：専修大学神田キャンパス

（使用教室等のご案内は 5 月下旬までにお知らせいたします）

《第 41 回大会概要》

2023 年度の全国大会は東京での開催になります。新型コロナウイルスの感染拡大が始まってから 3 年が経ちますが、今も終息が見通せない状況が続いております。しかし、多くの大学で対面授業が再開され、だんだんに日常生活が戻ってきているようです。次の大会では、対面で交流ができますよう祈っております。第 41 回大会は会場での対面形式の開催を予定していますが、今後の状況によっては、オンライン開催に変更する可能性もございます。学会の公式ホームページやメールで最新の情報をお伝えいたしますので、ご確認いただきますようお願い申し上げます。また、対面での開催の場合も、出席できない方のために Zoom で会場の様子を中継することを考えております。

大会では例年通り、研究発表、ワークショップ、特別講演、シンポジウムを企画しています。特別講演は、高橋利明先生にご登壇いただきます。シンポジウムは野崎直之先生にとりまとめ役をお願いし、辻祥子先生、伊藤詔子先生、高尾直知先生に、「病と障害」をテーマに議論していただく予定です。ワークショップでは『緋文字』をテキストに、大川淳先生、生田和也先生、岡本晃幸先生が「可傷性」という新しい視点から再読の可能性を議論してください。会員の方々の多数のご参加をお願い申し上げます。

【第 1 日】

- ・開会のことば
- ・研究発表（発表を希望される方は、下記の応募規定に従い、ふるってご応募ください）
- ・ワークショップ

『緋文字』再読——傷つきやすさを考える

司会・講師：大川 淳 氏（京都ノートルダム女子大学）

講師：生田 和也 氏（長崎外国語大学）

講師：岡本 晃幸 氏（藤女子大学）

<概要>戦争や災害、また人種、ジェンダーに纏わる深刻な社会問題に晒されている今日の不安定な国際情勢において、「可傷性」という概念が注目を集めています。第 1 章「監獄の扉」で「人間の弱さと悲哀に纏わる物語」と語り手によって称される『緋文字』には、様々な「傷」を負う人間が描かれています。本ワークショップでは、脆弱性、依存、身体、環境などの視座から文学研究を行ってきた講師 3 名が、『緋文字』を「傷つきやすさ」、あるいは「可傷性」に焦点を当てて読み直すことによって、あらたな作品の解釈を模索します。また、3 名の講師による発表の後の行われます質疑応答の際には、講師からオーディエンスに問いを投げかけることを予定していますので、インタラクティブに議論を深めることができれば幸いです。

- ・特別講演

講演者：高橋 利明 氏（日本大学）

演 題：メルヴィル、ホーソーン、そして海と陸のユートピア

- ・総会
- ・懇親会：感染状況をみながら開催を検討いたします。

【第2日】

・シンポジウム

病と障害のアメリカン・ルネサンス

司会・講師：野崎 直之 氏（東北学院大学）

講師：辻 祥子 氏（松山大学）

講師：伊藤 詔子 氏（広島大学名誉教授）

講師：高尾 直知 氏（中央大学）

＜概要＞本シンポジウムは、ホーソーン、メルヴィル、ポー、フラーというアメリカン・ルネサンスを代表する作家たちのテキストを、身体および精神の障害、疾病という観点から考察することを主眼とする。19世紀のなかば、民主主義の勃興とリベラル・イデオロギーの出現、加速する産業化、そして統計学的思考と技術の発展は、「ノーマル」という概念をアメリカの社会に広く流通させた。そのとき、個々人の身体的な差異は逸脱と劣等性として読みかえられ、差別の対象となる。従来、文学表象は、規範的な身体と逸脱的なその二分法を強化する文化の力と結びつけられてきた。本シンポジウムが取りあげる作家たちの伝記的記録は、他の人々と同様、彼らが失調、病、また障害という身体に発する避けがたい偶発性を、みずからの、または近親者の経験として生きた事実を明らかにする。彼らのテキストは、個人を「標準化」する文化の推進力の一部となるのみか、またはそれを想像的に書きかえる場となるのか。まず、各発表者がそれぞれの作家たちの方法について分析を行う。その後、会場全体でのディスカッションにうつりたい。

・閉会のことば

＜発表応募規定＞

1. 発表者は会員であること。

2. 発表内容は未発表のものに限り、発表時間は1人25分以内（質疑応答を含まない）とします。

3. 応募書類

①発表要旨：横書きで日本語800字程度、もしくは英語400words程度にまとめたもの。

②略歴：氏名（ふりがな）、勤務先、職名（学生の場合は所属先、身分）、連絡先（住所、電話番号）を明記したもの。

上記2点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。

応募先（問い合わせも）：大野 美砂（東京海洋大学）E-mail: misa@kaiyodai.ac.jp

4. 応募締切：2023年2月末日（必着） 選考結果は3月中に応募者にお知らせします。

5. 【対面参加の場合】大会の開催地区以外に居住している大学院生会員が研究発表（ワークショップ、シンポジウムを含む）をする場合、交通費の一部を協会が助成いたします。今大会では、関東以外の地域に居住している大学院生が対象となります。助成希望の方は事務局までご連絡ください。

＜大会準備委員会より＞

今回のシンポジウムとワークショップのテーマや人選につきましては、大会準備委員会から発案させていただきましたが、今後も各支部からの発案を積極的に行っていただきますよう、よろしくお願いいたします。以下に、発案の要綱を再掲しておきます。

1) 各支部からの発案（テーマ、人選など）は複数でもよいし、発案しなくてもよい。

2) 各支部からの発案の選考や具体化（実施年度の決定など）は大会準備委員会で行う。

3) 各支部からの発案と大会準備委員会の発案との調整やコーディネートは、大会準備委員会が行う。

4) 機械的、強制的な支部間のローテーション制とはしない。

（大野 美砂 記）

追 悼 抄

ハイブリッド・カーと木曾御嶽山 ——進藤鈴子氏を偲んで——

丹羽 隆昭（京都大学名誉教授）

長年当協会監事を務めて下さった進藤鈴子さん（名古屋経済大学名誉教授）が2022年の今年春に亡くなっていた、とこの秋知らされた。教壇こそ退いたものの、人生も文学研究もまさにこれからで、まさかという思いであった。地味ながら強い正義感と熱い心を内に秘めた実力者で、『アメリカ大衆小説の誕生』（2001年）や訳書『ゲリー家の人々』（F・ウェブ著 2010年）など、19世紀アメリカの「女性」や「黒人」の問題に光を当てる優れた著作を世に送り出した。2002年札幌の全国大会では「ブライズデール・ロマンス再考」と題したシンポジウムでパネリスト役を務め、読者社会を意識してロマンスとノヴェルの間を揺れ動くホーソーンを、いわゆる「家庭小説」全盛の当時の出版状況を背景に論じて注目を浴びた。支部の違いもあり、近年なかなか直接お話する機会に恵まれなかったが、2018年の国際ポー・ホーソーン学会と、翌年夏の中部支部研究会ではお元気に姿に接し、長時間議論を交わした。中部研究会の折は、日差しの中でバス待ちしていた私に声をかけ、愛車「Toyota-SAI」で会場まで送って下さった。研究会終了後送られて来たメールには、名古屋の高層階のお宅から見える冬の御嶽の写真が添えてあった。最先端のハイブリッド・カーと、故郷飛騨の山。進藤さんの人柄が偲ばれたものである。

進藤鈴子先生を偲んで

倉橋 洋子（東海学園大学名誉教授）

進藤先生の訃報を親族の方から伺い、あまりにも突然のことに信じられない思いでした。振り返ってみれば、2022年の年賀状の「お世話になりました、年賀はこれが last になります」という添え書きが、お別れの言葉だったのかもしれませんが。

個人的なことがらについては多くを語られませんでした。中部支部の研究会の案内を差し上げると、必ずお返事を下さり、ねぎらいの言葉に励まされてきました。

静的なイメージの進藤先生でしたが、研究はいつも独創的、かつ斬新で多くの刺激を与えていただきました。テーマは一貫して社会的マイノリティに焦点を当て、ホーソーンをはじめ、幅広く取り組まれてこられました。『アメリカ大衆小説の誕生——1850年代の女性作家たち』（彩流社、2001）では、当時いかに家庭小説が女性によって書かれ、読まれていたかが論じられています。ホーソーンが「ハッチンソン夫人」（1830）の冒頭で女性作家の脅威を赤裸々に語りましたが、背景を知る手がかりになります。また、黒人作家に関しては、社会的観点から奴隷解放以前のアメリカ黒人文学のイギリス社会運動やカリブ海諸国への影響と視点を環大西洋に広げて研究されてきました。

こんなにも早くお別れすることになり本当に残念です。心よりご冥福をお祈りいたします。

2021年度 日本ナサニエル・ホーソーン協会 会計報告

(2021. 4. 1 ~ 2022. 3. 31)

| <u>収入</u> | <u>支出</u> | | |
|-----------|-----------|--------------------------|-----------|
| 会費 | 640,000 | 『フォーラム』関連費 | 169,487 |
| 賛助会員 | 60,000 | (印刷製本・封入・発送) | |
| 雑収入 | 70,560 | 大会費 | 0 |
| 利息 | 3 | 大会準備委員会費 | 0 |
| 計 | 770,563 | 印刷費 | 35,904 |
| | | 国際渉外室費 | 10,000 |
| | | 謝礼費 | 10,000 |
| | | 支部研究会費 | 80,000 |
| | | (東京、中部、関西、九州 各 20,000) | |
| | | 通信費 | 51,006 |
| | | 事務費 | 22,745 |
| | | 人件費 | 0 |
| | | 雑費 | 5,550 |
| | | 計 | 384,692 |
| | | 前期繰越金 | 3,896,673 |
| | | 収入計 | 770,563 |
| | | 計 | 4,667,236 |
| | | 支出計 | 384,692 |
| | | 次期繰越金 | 4,282,544 |
| | | キャッシュポジション | |
| | | 郵便貯金 | 3,945,643 |
| | | みずほ銀行普通預金 | 317,648 |
| | | 現金 | 19,253 |

上記の通り相違ありません

2022年3月31日

会計 生田和也

高橋愛

監査の結果、上記の通り相違ないことを証明します

2022年4月1日

監事 中村栄造

大野美砂

*雑収入は第39回大会（東京）の会場使用料の払い戻しである。

*雑費は退会者への過払い分の会費の返金（¥5,000）と Newsletter の二重払いにかかる返金の手数料（¥550）である。

顧問 島田太郎 (東京大学名誉教授)

當麻一太郎 (元日本大学教授)

丹羽隆昭 (京都大学名誉教授)

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城戸光世 (広島大学)
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