

# NHSJ Newsletter

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## クリスティーナとアメリカの少女たち——ご挨拶にかえて

会 長 高 尾 直 知

昨年 6 月会長に任じられた高尾です。就任のご挨拶を申し上げます。よろしくお願いいたします。

堅苦しい挨拶はこれぐらいにして、いま、翻訳同志とホーソンの『ほんとうの物語』翻訳に精を出していますが、そこにスウェーデン女王クリスティーナが出てきます (CE6: 275-84)。全体を通じ数少ない女性伝ですが、このネタ本を探しています。女王の生い立ちについて、ホーソンが「女性として創ったのは神さまのご摂理なんだから、[父親の] 王さまであっても勝手に男にしちゃいけない」などと、かなり辛辣なことばで批判しているからです (6: 277)。ホーソンはやっぱり悪しきセクシストだったのでしょうか。

クリスティーナの伝記は、19 世紀までにいくつかあるようです。ホーソンは『イタリア・ノート』で女王に触れ、生涯に通じていたことがうかがえます (CE14: 490)。検索すると、Jacques Lacombe の *The History of Christina* (英訳 1766、訳者不詳) や、Anna Jameson の *Memoirs of Celebrated Female Sovereigns* (1831、全 2 巻)、Henry Woodhead の *Memoirs of Christina* (1863)、そして (あの編集者の) Sarah Hale, *Lessons from Women's Lives* (1877) などが出てきます。みな中身はホーソンと似ていて、Woodhead によると J. W. von Archenholtz による伝記 (1751) がもとになっているようです。

出版年から Woodhead と Hale は外し、また Archenholtz は大部なので除外として、残るは Lacombe と Jameson。これを例の Kesselring の *Hawthorne's Reading* で見ると、1835 年に Jameson の 2 巻本が借りだされています (ただ書名は不明——著者名しか貸出簿になく、Jameson の 2 巻本は複数作品あったらしい)。ホーソンは国民会議で女王を正統と認めた老人を、Lars Larsson としています (280)、Lacombe は姓のみで Larsson (28)、いっぽう Jameson は Lars Larsson としています (13、綴り違いはホーソンの写しまちがい?)。Jameson の第 1 巻には “Zenobia, Queen of Palmyra” という章もあります (『ほんとうの物語』は執筆時期がブルックファーム時代と重なるので、『ブライズデール』とも関係があるのかも)、ホーソンと共通点が多いということで、これがネタ本ではないでしょうか。

で、Jameson がクリスティーナの生い立ちをどう描くかということ、ひとこと「混沌」ということになるでしょう (2: 115)。そもそも論調は「女性に政治権力はそぐわない」。クリスティーナは「極端なまでの奇矯さと粗野さ」をもち (2: 30)、その元凶は「[父王が] 娘の行儀を悪くさせ、たいせつだと考えた唯一の女性的美德を根底から覆した」こと。権力ゆえに混乱した女性だとされます (2: 15)。

先ほど見たように、ホーソンが極端なまでに批判的な理由はここにあるのかもしれませんが。ネタ本に批判的逸話が多いので、すこしきつくなったのかも。ただ、ホーソンの論調はむしろアメリカの女性の幸運を讃美するものでした。「アメリカの女の子たちは [クリスティーナより] 幸せ者さ」 (6: 283)。民主主義国家は極端な権力格差を生まず、健全な人間性を生み出すから。ホーソンはそう考えているようです。そんなホーソンは現代社会を見てどう思うでしょう。女性蔑視を語るより、そこを探りたいと思わされます。

最後になりましたが、戦争と災害の報せのなかで、平和と平穏を祈ります。

## *The 41<sup>st</sup> Annual Conference Program and Proceedings*

### **The 41st Annual Conference of the Nathaniel Hawthorne Society of Japan**

Room 731, Building 7, Senshu University Kanda Campus in Tokyo, Japan

#### **Saturday, June 24, 2023**

##### **[Presentations 13:10-14:30]**

Moderator Mitsuyo KIDO (Hiroshima University)

1. Shiho HAYASHI (Kyoto University of Foreign Studies)  
*Clocks in Hawthorne's and Poe's Fiction: The View of Time Portrayed in "The Wedding-Knell" and "The Devil in the Belfry"*
2. Eitetsu SASAKI (Momoyama Gakuin University)  
*"Ethan Brand": Hawthorne Craving for Solidarity with an Anticipated Readership*

##### **[Workshop 14:40-16:20]**

*Vulnerability in The Scarlet Letter*

Moderator/Panelist Jun OKAWA (Kyoto Notre Dame University)  
Panelist Kazuya IKUTA (Nagasaki University of Foreign Studies)  
Panelist Teruyuki OKAMOTO (Fuji Women's University)

##### **[Special Lecture 16:30-17:30]**

Speaker Toshiaki TAKAHASHI (Nihon University)  
*Melville, Hawthorne, and the Utopias of the Sea and the Land*  
Moderator Atsushi OBA (Tokai Gakuen University)

#### **Sunday, June 25, 2023**

##### **[Symposium 9:30-12:00]**

*Reading Illness and Disability in the American Renaissance*

Moderator/Panelist Naoyuki NOZAKI (Tohoku Gakuin University)  
Panelist Shoko TSUJI (Matsuyama University)  
Panelist Shoko ITOH (Professor Emeritus, Hiroshima University)  
Panelist Naochika TAKAO (Chuo University)

## **Presentation**

### **Clocks in Hawthorne's and Poe's Fiction: The View of Time Portrayed in "The Wedding-Knell" and "The Devil in the Belfry"**

**Shiho Hayashi (Kyoto University of Foreign Studies)**

Nathaniel Hawthorne and Edgar Allan Poe repeatedly take up church bells and clocks as themes of their works. Particularly, both authors' views of time are reflected in Hawthorne's "Wedding Knell" (1835) and Poe's "The Devil in the Belfry" (1839). Both works were written in the 1830s when people were extremely interested in the way of measuring time and desired that it should be accurate. During that period, people's interest toward mechanical clocks grew rapidly, and sacred church bells became useless and disappeared from their minds.

Hawthorne depicts the unstoppable passage of time and the protagonists' two different attitudes toward time contrastively. Through his work, Hawthorne presents an optimistic view of life and death depicting the death knell which rings at the very moment of the protagonists' wedding. Similarly, Poe portrays his perception of time in his "The Devil in the Belfry" in a comical way. The residents of an imaginary Dutch town keep time with the movement of clocks and put importance on doing daily routines in the same ways as in the good old days. However, one day, when a stranger comes into the town, the bell rings in an unexpected way, telling the residents the wrong time, which causes a great disorder to fall upon the whole town. This presentation takes up the unexpectedness which is commonly portrayed in both works and presents the authors' views of time and life.

In Hawthorne's "The Wedding Knell," the bride Mrs. Dabney, as a materialist, is afraid of her beauty fading away as time passes. Therefore, for her, the death knell shows the existence of her enemy. She believes in the finiteness of time, feeling that time goes in a linear manner and stops at some point of her life, meaning death. In contrast, the bridegroom feels his time continues for good and people's souls are immortal. He believes that their wedding symbolizes the wedding of their two souls, and therefore, he wants to hear the death knell in order to feel that they are together even after death. When the bride understands her husband's philosophy, her fear of death disappears.

In Poe's "The Devil in the Belfry," time passes not as a straight line but as a cycle or a circular object. In this work, Poe portrays the residents who put importance on uniformity, simplicity, and regularity. The stranger might be depicted in order to warn that the idea of taking time as a cycle is wrong. The final scene breaks the idea of time being a circle, presenting the possibility of time being linear as portrayed by Hawthorne. In either case, the appearance of the stranger and the ensuing disorder brings about laughter in readers. Poe suggests the Dutch residents' simple way of life is ideal to avoid the fear of death.

Overall, the bells depicted by both authors give readers important teachings about ways of avoiding the fear of death. While Hawthorne sees time as an endless line, Poe sees it as an endless circle. Although the circle is broken at the end of the story, the ideal way of living is presented in both works; that is, to live without looking at the end of the line or the moment of death.

## **“Ethan Brand”: Hawthorne Craving for Solidarity with an Anticipated Readership** **Eitetsu SASAKI (Momoyama Gakuin University)**

Transcendentalists such as Ralph Waldo Emerson, Henry David Thoreau, and Walt Whitman persuaded their (contemporary) readers that they should seek and directly behold God, whose voice is in fact coming from their own inner realm; whereas the eponymous anti-hero in Nathaniel Hawthorne’s “Ethan Brand” wanders around the world seeking the unpardonable sin and ends up finding it within himself. What factors make Hawthorne diverge from the Transcendentalists? Or rather, does Hawthorne actually try to achieve the same goal as set by the Transcendentalists?

An “old German Jew travelling with a diorama on his back” should be noticed as being conspicuously other; ethnically, culturally, and religiously different from Euro-American Christians, including Hawthorne as a writer notorious for his antisemitism. This “itinerant showman” turns out to be an uncanny doppelgänger for Brand the atheist because both of them reject Jesus Christ the Savior, which dooms them to alienate themselves from their communities and to wander around the world.

The uncanny elements in the story, which take the appearance of alienation and self-deification, reveal Brand’s affliction with a repressed oedipal complex. Unlike Thoreau the Transcendentalist, Brand does not commit himself to Sartre’s *Engagement* with his community, but on the contrary commits the sin of self-deification, which worsens his alienation from his community. This places him outside the realm of the Lacanian Symbolic where one accepts the absolute Other as the being equal to either God the Father or society represented by authoritative patriarchic figures.

In “Ethan Brand,” there are at least two personages, who, for example, as a lawyer or a doctor, have somehow maintained social authority and respect despite yielding to alcohol, but to the eye of Brand appear to be worthy of nothing. Through the eyes of Brand, the implied narrator overly exaggerates the physical ugliness and deformity of these men, thus suggesting Brand’s complete immersion in the Lacanian Imaginary or the realm filled with concrete yet caricatured images. Unlike Brand, Whitman the Transcendentalist blatantly absorbs, respects, and represents various beings regarded as ugly, deformed, despised, and worthless in society.

The issue of the audience whom Hawthorne and the Transcendentalists send their message to should be taken into account. Knowing himself as a being unable to overcome his own oedipal complex, Hawthorne kept in mind the necessity of satisfying the desire of uncultured contemporary readers for something sensational, grotesque, and absurd. In compliance with their demand, he described the anti-hero’s nonsensical conduct and peopled the story with his grotesquely ugly victims. Hawthorne made it possible to be united with the contemporary reading public while the Transcendentalists were influential to nineteenth-century American intelligentsia and the socially elite class.

Despite the different stance between Hawthorne and the Transcendentalists regarding the oedipal issue of how (not) to face the patriarchic or absolute Other, both sides aimed to gain support from their communities, and seemingly Hawthorne walked a step ahead of the Transcendentalists in wooing the general reading public.

### Vulnerability in *The Scarlet Letter*

Recently, many scholars have pointed to the universality of “vulnerability.” However, social and political neoliberalism is accelerating an individualistic society, while discarding the connections between people and the interdependence within communities. In this context, as Martha Albertson Fineman states, to consider “vulnerability” leads us to recognize that “vulnerability is a universal and constant aspect of the human condition.” To reflect on vulnerability is crucial to understanding a community and, moreover, human existence.

The story of *The Scarlet Letter* is essentially about “vulnerability,” as suggested by the first chapter titled “The Prison-Door,” in which the narrator describes the story as “a tale of human frailty and sorrow.” In recent studies, certain critics—such as Jennifer Travis, Naoko Uchibori, and Naoyuki Nozaki—have discussed *The Scarlet Letter* in terms of community and the individual, sympathy and conflict, care and violence, all of which are closely related to the vulnerability depicted in the story.

This workshop is organized around three presentations. First, Teruyuki Okamoto (Fuji Women’s University) examines the story by focusing on the main characters’ relationship of dependency. Second, Jun Okawa (Kyoto Notre Dame University) analyzes the corporeal vulnerability of Hester and Dimmesdale. Lastly, Kazuya Ikuta (Nagasaki University of Foreign Studies) reconsiders the allegory of the scarlet letter, reading the “A” as representing “abortion.” Thus, this workshop explores the potential to critique of *The Scarlet Letter* from these perspectives relevant to “vulnerability.”

### Being Supported and Standing by Oneself: Dependence in *The Scarlet Letter*

Teruyuki OKAMOTO (Fuji Women’s University)

Judith Butler and other scholars of vulnerability have argued that dependence is an undeniable human condition. Nevertheless, it appears to be conquerable in *The Scarlet Letter* (1850). This presentation examines how dependence is depicted in Nathaniel Hawthorne’s first romance.

Dependence in the work is closely related to standing by oneself or with support, particularly in the case of Arthur Dimmesdale. He physically and mentally deteriorates due to Roger Chillingworth’s secret revenge and is unable to stand without support. As Hester Prynne sees him on the scaffold at night, he seems to her to appeal “for support against his instinctively discovered enemy.” Hester telling him in the woods that Chillingworth is her husband makes him feel that he cannot live “without her companionship; so powerful is she to sustain.” Although he is supported by Hester and Pearl to ascend the scaffold in the climax, he “[throws] off all assistance” and confesses his sin standing by himself. The minister in this scene seems to overcome dependence by standing independently without any support.

Dependence and its overcoming are already depicted in “The Custom-House” so as to anticipate Dimmesdale in the later part. Custom-House officers live in a “sluggish and dependent mode of life” and are similar to “all other human beings who depend for subsistence on charity, on monopolized labor, or anything else, but their own independent exertions.” The writer elaborates on how the Custom-House robs those who work there of their strength and makes it impossible for them to live without external support. Meanwhile, the overcoming of dependence is also depicted. James F. Miller, a former general, is so physically weak that

it is “only with the assistance of a servant, and by leaning his hand heavily on the iron balustrade, that he [can] slowly and painfully ascend the Custom-House steps.” However, he is “yet capable of flinging off his infirmities like a sick man’s gown, dropping the staff of age to seize a battle-sword.” Thus, the old man can still conquer dependence and stand by himself, which foresees Dimmesdale.

Although dependence seems to be conquerable in this work, which seemingly contradicts the argument of vulnerability scholars, it is necessary to distinguish some types of vulnerability. Catriona Mackenzie and her colleagues propose a taxonomy of vulnerability and claim that every vulnerability and dependence is not “ontological”; “pathogenic vulnerability,” which is caused by “morally dysfunctional or abusive interpersonal and social relationships and sociopolitical oppression or injustice,” can and must be eliminated. Dimmesdale’s physical and mental failure is caused by Chillingworth’s revenge, an evidently abusive interpersonal relationship, and should be regarded as pathogenic vulnerability. Furthermore, Hester supporting his head against her bosom after he finishes his confession and falls down suggests that *The Scarlet Letter* does not reject all types of dependence, but rather portrays the overcoming of pathogenic ones.

### **The Stigmata of Hester and Dimmesdale: Corporeal Vulnerability in *The Scarlet Letter*** **Jun OKAWA (Kyoto Notre Dame University)**

The corporeal vulnerability of the main characters in *The Scarlet Letter* expresses their inward condition and could be regarded as key to understanding their individual problems rooted in their states of social isolation. My presentation focuses on representations of cutaneous vulnerability from a similar perspective to that of Steven Connor: “If the skin is a screen and a filter, it is also the medium of passage and exchange, with the attendant possibility of violent reversal or rupture. The skin is the vulnerable, unreliable boundary between inner and outer conditions. . . .” In addition, Claudia Benthien notes the correspondence of “inner feeling and external touching, moving, and feeling,” in other words, “a reciprocal relationship between emotions and touch.” Based on these notions of what skin or cutaneous feelings represent, this presentation is intended to analyze the corporeal vulnerabilities of Hester and Dimmesdale, which are represented on the cutaneous level and through their stigmatization.

In “The Custom-House,” the narrator suggestively compares the scarlet letter to the “red-hot iron.” This narrator’s cutaneous sense is in accordance with that of Hester, even though the letter is sewn into her clothes. As the ever more disdainful condemnation from the villagers seems to converge on the letter, it blazingly scorches her “defenseless breast like a rough blow upon an ulcerated wound.” The narrator says, “the spot never grew callous.” It is noteworthy that the word “callous” can also connote pathology: that the skin is growing thick and insensitive. The narrator repeatedly evokes Hester’s stigma and her vulnerability by using a metaphor of cutaneous feeling. Her contact with the villagers successively forces her to recognize herself anew as a sinner and confines her in an isolated situation. This suggests that Hester’s body, which constructs social bonds through being injured by the gaze of others and their lack of sympathy, becomes a passive entity, always bound to and owned by the community. While present within the Boston community, Hester’s body no longer belongs to her. Her social identity is formed by being a body that is constantly damaged by others, and this friction is manifested in Hester’s figurative skin wound.

While Hester’s social ties are maintained solely by her vulnerable state, caused by the absence of sympathy for her in the Boston community, Dimmesdale’s are constructed through a state of being hurt by sympathy from that community. The narrator says, “It is inconceivable, the agony with which this public veneration tortured him,” and the more respect he received from the villagers, the more agonized

Dimmesdale became. He loses his self due to his deceit in not divulging the fact that he commits adultery, so that he whips himself while watching himself reflected in the mirror. Dimmesdale's intense sense of self is portrayed through his staring in the mirror as he performs these painful acts. His flagellation, which perversely wounds his own skin, could be regarded as his struggle to recognize his true self as well as to deconstruct his sinful self.

While Hester is wounded by the lack of sympathy from the community, Dimmesdale who shares the sin of adultery with her loses his self out of sympathy. These vulnerable states of theirs are expressed on their stigmatized skin.

## **A for Abortion? Sexual and Reproductive Health and Rights in *The Scarlet Letter*** **Kazuya IKUTA (Nagasaki University of Foreign Studies)**

The Supreme Court of the United States overturned *Roe v. Wade* on June 24, 2022. In this time of controversy about sexual and reproductive health and rights, it is noteworthy that Hester Prynne's scarlet A has sometimes been associated with abortion. Dana Medoro, for example, introduces the argument over abortion in the mid-nineteenth-century U.S. and reexamines Nathaniel Hawthorne's and Edgar Allan Poe's works in *Certain Concealments: Poe, Hawthorne, and Early Nineteenth-Century Abortion* (2022). The purpose of this presentation is to verify this reading of A as meaning abortion.

It is said that birth control or abortion had been common practice in North America from colonial times to the nineteenth century. For instance, Benjamin Franklin gives instruction on abortion for female readers in *The American Instructor* (1748). This fact underscores that Hester had the knowledge of birth control and abortion when she had sexual intercourse with her lover Arthur Dimmesdale.

When Hester appears with the scarlet A and Pearl, her three-month-old daughter, in the beginning of the novel, she does not show any affection or sympathy towards Pearl. In addition, she confesses her suicidal feelings to her husband Roger Chillingworth in prison. Hester dresses her daughter in scarlet like her own scarlet A. That is the reason why Pearl can not have any social interaction with other people. In spite of the fact that most critics have been holding an affirmative view toward this mother-child relationship, it is Hester who makes Pearl symbolize the scarlet A, isolates Pearl from society, and mentions her impulse to suicide in the novel. In this respect, Hester's scarlet A can be interpreted as A for abuse.

It seems that Hester experiences postpartum depression when she stands on the scaffold for the first time. The words "errors" and "misfortunes" are repeatedly mentioned when the narrator talks about Hester's pregnancy, childbirth, and her rearing of Pearl. Besides, the narrator and Hester regard Pearl as an unexpected baby or a girl who had been "born amiss." These expressions imply Hester's failure of birth control and unexpected pregnancy. As a result, she has been suffering from enmity and sorrow and still mentions family suicide at the climax of the novel. What is important here is that *The Scarlet Letter* is not the story of a woman's fault. Rather, this novel describes gender inequality around the issue of reproduction. While Hester is struggling with pregnancy, childbirth, and childrearing, Arthur neglects Hester and Pearl almost throughout the novel especially in public places.

As a woman who barely survived the difficult situations caused by reproduction, she finally becomes a counselor for women and hopes that "a new truth would be revealed, in order to establish the whole relation between man and woman on a surer ground of mutual happiness" in the end of the novel. Her hope here can be interpreted as the dream to protect women's sexual and reproductive health and rights. Hester's scarlet A is still burning now until the day her dream comes true.

## Melville, Hawthorne, and the Utopias of the Sea and the Land: On Ishmael's and Zenobia's "Hand"

Toshiaki TAKAHASHI (Nihon University)

When we consider the relationship between Hawthorne and Melville, we need to examine the latter's poem, "Monody," which could have been dedicated to Hawthorne, even though it has not been proven. In this poem Melville himself reconfirms that the deeper Hawthorne comes to recognize his solitude, the more he must deepen the recognition of love. Especially, the second stanza could be considered an homage to Hawthorne's "The Snow-Image" whose theme is the sympathy of love, and the boundless solitude both authors share seeks the 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, I focus on the "hand" in their works, *Moby-Dick* and *The Blithedale Romance*, as representing both authors' respective Utopias.

First of all, I start with 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 bliss in the sense of unity between human beings, represented by the "hand," and Nature, by spermaceti; and also in the "hand" which is to secure the bliss "that democratic dignity" endowed by God shines with. Furthermore, in chapter 23 ("The Lee Shore") Ishmael seeks his Utopia in the nature of "the sea" which guarantees "highest truth" and "the open independence" under the guise of Bulkington who avoids "the treacherous, slavish shore."

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 "immitigable defiance" rather than prayer. Zenobia's "passionate love" once put Hollingworth's "hand" to her bosom, but now she cannot help confronting God's "invisible hand" owing to her own passion.

Here, I wish to argue 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," corresponding to the divinity of human nature explicated in Smith's *The Theory of Moral Sentiments* (1759), 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 as the embodiment of the "hand," for Melville seems to seek for a transcendental "Nature" that could relativize the Christian "God." Melville's view of nature is thought to reveal pantheism based on "the inscrutable tides of 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 fanatical 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 that depth. Hawthorne's solitude seen in "Monody" resonates with that of Melville in the deepest sense. When both authors inquire into lonesomeness, love and solidarity and grope for their respective Utopias through writing "Nature" by their own writing hands, they put their faith in the "hand" representing Utopia. Ishmael entrusts himself to God's "invisible hand" 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. The denouements of these narratives attest that "utopia is located in the imagination, not reality" as Leeuwen mentions, and therefore Hawthorne and Melville intensely devote themselves to Utopias of writing "Nature."

### Reading Disability and Illness in the American Renaissance

This symposium aimed to shed new light on the American Renaissance by re-reading the texts of Hawthorne, Melville, Poe, and Fuller regarding disability and illness. The mid-nineteenth century witnessed significant societal shifts, including the rise of democracy, the emergence of liberal ideologies, rapid industrialization, and advancements in statistical thinking and technology. These changes played a pivotal role in popularizing the concept of “normal” within American culture, which led to the stigmatization of and discrimination against those who exhibited differences in body or mind. In cultural criticism, literary representations of those differences have often been associated with cultural forces reinforcing the dichotomy between the normative body and its deviant other. The biographical accounts of the writers covered in the symposium, however, tell stories of the inevitable contingencies of the embodied life, which cannot be fully explained by theoretical generalization; they reveal that the writers experienced illness, disorder, and dysfunction personally or through close relatives. Do their writings only function as part of a cultural drive to enforce normalcy, or can they also be spaces for critically redressing those cultural scripts imposed on disability and illness?

The symposium began with a brief introduction to literary disability studies. This was followed by a panel of four presentations that examined the texts of the individual writers. A lively panel discussion with the entire audience concluded the event.

### Reading Disability, Normalization, and Another Future in “The Custom-House” and *The House of the Seven Gables*

Naoyuki NOZAKI (Tohoku Gakuin University)

Clifford, Hepzibah, and Uncle Venner, the three characters in *The House of the Seven Gables* (1851), are positioned outside the mutually reinforcing norms of heterosexuality and able-bodiedness/able-mindedness as they are suspected of being “lunatic,” “deficient,” and “queer” in the narrator’s mock medico-legal gaze. The divergence of critics’ views on the denouement brought about by the abrupt resolution of age-long feuds between the Pyncheons and the Maules parallels the discrepancies in their evaluation of the social position that these nonnormative subjects take in the newly formed middle-class family. This paper evaluates the form of social inclusion shown at the end of the story, assessing whether it acknowledges alternative values in the nonnormative embodiments rather than reinforcing normalcy. It also focuses on a more inclusive form of solidarity that Hawthorne presents through Uncle Venner’s social vision.

The loss of his mother and his own dismissal from the Salem Custom House forced Hawthorne to face vicissitudes of embodied life vis-a-vis the regulatory power of the modern state. If read as a linear narrative, “The Custom-House,” the preface to *The Scarlet Letter* (1850), depicts the narrator’s determination to live by his pen, through which he seeks to regain the virile (pro-)creative power of which he was deprived through the castrating experience of dismissal. However, the drama of remasculinization the narrator stages is undermined by the episode of the “cock,” the hyper-masculine and able-bodied old inspector called “[t]he father of the Custom-House,” whose excessive virility paradoxically ends up draining the lives of his wives and progeny. In this rhetorical scheme, the biological figure of the federal eagle overwhelming the narrator

at the entrance of the Custom House visualizes something similar to what Michel Foucault calls “bio-power,” which operates through the disciplinary control of individual bodies and the biopolitical management of populations. Through his own experience, Hawthorne painfully realized how frail and contingent one’s social and biological life was, and how coercive and “decapitating”--crippling--the power of normalization working in his society was.

The crippling violence of normative masculinity that Hawthorne presents in his portrayal of the old inspector is developed from a broader perspective in *The House of the Seven Gables*. The excessive masculinity of Colonel and Judge Pyncheon oppresses (and presumably murders) their wives, and eventually compromises the very purpose it is to serve: the consolidation and perpetuation of paternal bloodlines. Moreover, indicated by his vicious claim that his wife “took her departure ... seasonably,” Judge Pyncheon embodies a form of capitalist violence that thwarts humans, nature, and the passage of time in its autotelic maneuver. Hawthorne might then have recalled the strange sterility of the “winter-green” inspector of the Custom House as the fate of Young America, who, assuming white supremacy, aspired to the double purpose of territorial expansion and national population growth. The exclusion and violence exercised by the Pyncheon fathers also persist in the form of middle-class domesticity almost miraculously established at the end of the story as it is apparently predicated on Phoebe’s dispossession and subordination to Holgrave. In fact, Hepzibah and Clifford typify a form of inclusive exclusion: when they become the beneficiaries of the young couple’s charitable sympathy, the elderly siblings are taken inside the household possibly to function as a constitutive outside against which the young, white, able-bodied, and heterosexual couple projects a reproductive future.

However, a community that Uncle Venner envisions is another possible future the story presents. By calling the workhouse “my farm,” Uncle Venner appropriates the disciplinary institution for liberation and solidarity. Those residing there, including those deemed to have no economic “use,” engage in social interaction on their own terms. This vision remains, even in the twenty-first century, a social and ethical imperative.

## **The Transformation and Anxieties of Antebellum America: A Comparative Analysis of *Moby-Dick* and *The Confidence-Man* from the Perspective of Disability Studies** **Shoko TSUJI (Matsuyama University)**

Herman Melville took a critical stance toward the hierarchy of 19th-century American industrial society by depicting socially oppressed minorities at the bottom of society. While there is a long history of research on minorities, such as African Americans, the poor, and women in Melville’s works, the focus on individuals with disabilities within the same minority is relatively recent. Research on this theme began to emerge in the 1990s and has become a subject of active discussion in this century. Most notably, a special feature titled “Melville and Disability” was published in *Leviathan*, the leading magazine of Melville studies, in 2006.

While many critiques focus on either *Moby-Dick* or *The Confidence-Man*, my presentation aims to compare the portrayal of physically disabled individuals in both works, particularly Captain Ahab with a prosthetic leg and Guinea, a black man with impaired mobility. It seeks to elucidate their contrasting images, environments, and relationships with other people with disabilities in both works. Furthermore, it demonstrates the differences in the depiction of individuals with mental impairments. Finally, the meaning of charity toward individuals with disabilities in both contexts is compared.

Despite the narrow six-year gap between the publication years of these two works, that is, 1851 and 1857, it should be noted that dramatic changes in the perception of people with disabilities in mainstream society, particularly within the White middle class, may have influenced the portrayal of disabled characters in these works.

The development of capitalism in the United States has led to the marginalization of individuals with disabilities. However, from the early to the mid-19th century, there was an increase in awareness, particularly within the middle class, of concerns about the growing wealth gap due to industrialization and the overall moral decline of society. This era in American history is often referred to as the “Age of Reform,” during which growing interest in improving the conditions of social minorities, including individuals with disabilities, emerged.

*Moby-Dick* reflects on the lingering consciousness of this era of social reform that persisted in the 1840s. In a unique manner, Melville attempts to create a world in this work where individuals with disabilities along with other minorities are respected. Most notably, Captain Ahab, who is physically and mentally disabled, maintains his position as a leader and shares a deep emotional bond with his disabled comrades on the whaling ship.

In the late 1850s, American racial, gender, and class identities experienced a significant upheaval, with the White middle class no longer able to comfortably maintain their privileged status and losing their capacity for benevolence toward minorities, especially people with disabilities. Melville is believed to have ironically depicted this zeitgeist in *The Confidence-Man*.

This shift in societal attitudes toward individuals with disabilities has been highlighted by some scholars in their discussions on *The Confidence-Man*. My presentation, however, aims to illustrate this transformation through a comparative analysis of *Moby-Dick* and *The Confidence-Man*.

## **Gothic Insects in Poe: An Exploration of Resilience in “The Gold-Bug”**

**Shoko ITOH (Professor Emeritus, Hiroshima University)**

Susan Sontag, at the beginning of *Illness as Metaphor*, states that “Illness is the night side of life, a more onerous citizenship.” Poe’s life, as we know, has always been marked by illness and night. It began with his mother’s death at the age of 24 from tuberculosis (also known as consumption, or the white plague), which left an impression on the young genius at only 3 years old, continued with the death of his brother at the age of 20 from tuberculosis, the death of his wife, Virginia, at 24 from the same disease when Poe was 38, and concluded with his own mysterious death at 40. Many speculate that cholera, which had its second outbreak in Baltimore in 1849, might have been the cause of the poet’s enigmatic end. In a letter to Maria Clemm dated July 7, 1849, his sole guardian at the time, Poe wrote, “I have been ill all my life. I am sick and have cholera. I cannot even hold a pen.” This letter also references his underlying imprisonment, aligning his illness with the myriad hardships that plagued his life.

In the face of these biographical sufferings, Poe penned five stories centred on the theme of humanity’s doom in the wake of a pandemic: “Shadow” (1835), “King Pest” (1835) inspired by Defoe’s *A Journal of the Plague Year*, Chapter 10 of *The Narrative of Arthur Gordon Pym* (1838), and the seminal “The Masque of the Red Death” (1842). Finally, he published “The Sphinx” (1846). A recurring motif in these six tales of pestilence is the Memento Mori, a reminder of death often depicted in European churches and other locales since the Middle Ages, particularly during pandemics. This depiction, titled “the dance of death,” illustrates

the living and the dead, notably skeletons, dancing together to the grave. The iconography of the Death's Head in this "dance" became an obsession for Poe. In "The Sphinx," the central character is a sphinx moth, but the title of the piece hints at both the scientific designation of a moth bearing a skull-like mark on its thorax and the gigantic and mysterious chimera guarding the pyramids. This insect, with its mournful, bell-like sound, inspires fear in the protagonist, reminiscent of the historic cholera outbreak in New York in 1832.

"The Sphinx" can be categorized with two other works where Poe highlights insects: the death watches in "The Tell-Tale Heart" and the gold-bug in "The Gold-Bug" (1843). In Poe's oeuvre, emotions such as misery and joy, anguish and ecstasy, and the dualities of evil and good often intertwine. Sometimes, these narratives converge to offer a means of overcoming dire circumstances. In the trio of insect tales, "The Gold-Bug" introduces a seemingly mythical golden insect that promises riches to the downtrodden protagonist. This stands in stark contrast to the other two insects that torment Poe's narrators with a skull pattern, a bell-like sound, and a ticking reminiscent of a warning bell.

This paper delves into the interplay between insects and narratives in Poe's three insect tales: "The Sphinx," "The Tell-Tale Heart," and "The Gold-Bug," examining how insects evolve into gothic symbols, propelling the narrative towards catastrophe. The eerie nature of the sphinx moth terrifies the narrator, while the incessant ticking of the death watch intensifies, driving the hyperacusis-afflicted narrator to commit murder. However, in "The Gold-Bug," the fantastical golden beetle emerges as a beacon of hope, guiding the protagonist to buried treasure. The discussion extends to ponder whether these imaginary insects were conceived to embody the challenges of manic-depressive and obsessive-compulsive disorders, or if the narrative strength derived from the theme of "system failure and recovery" can be discerned in "The Gold-Bug" relatively and contrast the other two insect tales.

Numerous studies on resilience have emerged since around 2000 especially in the fields of neuroscience or the recovery from environmental disasters. In Tsutomu Kato's *Resilience, Culture, and Creativity*, resilience is described as "Disease resistance inherent in the creative activities of geniuses (out standers)" (132). Notably, literary compositions have yet to be analysed through the lens of resilience, likely because traditional literary critique has focussed on themes like religious salvation, societal exclusion, and redemption. Poe, as postulated in *The Road to Arnheim* by Shoko Itoh, is a Gnostic philosopher, distancing himself from traditional Christian pleas for salvation. "The Gold-Bug" artfully weaves the history of slavery, race, economics, and culture with imaginative elements of natural history of Sullivan Island where Poe served as a soldier of the US Military after his departure from Allan's relation. "The Gold-Bug" reflects Poe's personal history to the character of the protagonist and Poe's complicated interest in insects as a natural historian.

## **Traversing the "State of Bodily Suffering and Mental Exaltation":**

### **The Temporal Heterogeneity in *Summer on the Lakes, in 1843***

**Naochika TAKAO (Chuo University)**

In the fifth chapter of her travelogue, *Summer on the Lakes, in 1843*, Margaret Fuller depicts the distressing circumstances of immigrants in the frontier West. She introduces the territory of Wisconsin as "nearer the acorn than we were," thus putting in a nutshell the frontier's bright prospects in the future (they are "the acorn" growing to be a big tree), as well as the dire straits immigrants were facing there (they are closer to the stage of "the acorn," still with a long way to go). The frontier, according to her, was filled with

people who seemed to “comprehend the trusts” of their new circumstances, while suffering from the “petty, but insuperable obstacles” of the life in the frontier.

Such a difficult situation of the frontier life, experiencing simultaneously the exhilarating future as well as the debilitating past, is best represented by a couple who live near Silver Lake. The husband had been injured in his leg during the journey from Europe, and the wife had to work in his place as the master of the house while making up the appearance of a happy home. Fuller describes their circumstances thus: “Sickness had been with them, death, care, and labor; these had not yet blighted them, but had turned their gay smiles grave. It seemed that hope and joy had given place to resolution.” Their lives were hampered by the realities of the husband’s disability and difficulties of a new settlement, but they may still persevere, as Fuller seems to anticipate, because “a man is a man wherever he goes, and something precious cannot fail to be gained by one who knows how to abide by a resolution of any kind.”

Here we see the couple experiencing what Alison Kafer calls “crip time.” Kafer suggests that the temporality experienced by persons with disabilities is fundamentally dissociated from that experienced by “normal” people. Their expectations and outlooks in life are radically changed because of their disabilities, and they live in a sense a life in a totally disparate temporality. The immigrants in the frontier also live a life in “crip time,” having been obliged to live in a double timeline (entrusted with the *future* of human society, while deeply mired in rudimental circumstances, which had supposedly been overcome in the past); and especially so does the couple with a disability that Fuller describes in this chapter.

And this is why Fuller picks up the topic of the Seeress of Prevorst at this juncture. Frederika Hauffe’s clairvoyance and her sufferings combined embody the circumstances of women living, due to their physical and psychological properties, a life in a temporality totally disconnected from that of men. Because of her “magnetic” susceptibility, Fuller explains, she had to undergo her own version of “crip time,” making the best of her situation. Fuller introduces the biography of the Seeress to lay bare the difficulties (and rewards) in the lives of women as well as in those of frontier immigrants (represented especially by the disabled couple). And I suggest that this is the main concern Fuller had in mind in writing the whole essay.

### 東京支部研究会

2023年、東京支部では6回の研究会を開催いたしました。2020年以降、新型コロナウイルスの感染拡大防止のためにすべての研究会をオンラインで実施しておりましたが、本年7月例会より、約3年ぶりに対面会場の使用を再開し、オンラインを併用したハイフレックス形式の研究会を実施することができました。他支部の先生方にもご参加いただき、どの会も大変充実したものとなりました。会員の皆様の研究活動の一助となるよう、2024年も引き続き活発な支部研究会の運営に努めてまいります。

△2023年2月18日(土) 午後3時より (Zoom ミーティングを使用したのオンライン開催)

【研究発表】

発表者：伊藤 淑子 氏 (大正大学)  
題 目：「Caroline Sturgis とトランセンデンタリズム」  
司 会：新井 景子 氏 (武蔵大学)

△2023年3月18日(土) 午後4時より (Zoom ミーティングを使用したのオンライン開催)

【研究発表】

発表者：小宮山 真美子 氏 (国立長野工業高等専門学校)  
題 目：「マーク・トウェインの『アメリカの爵位権主張者』(1892)における死／体のマテリアリティ  
——片腕のピートから死体ビジネスまで」  
司 会：大野 美砂 氏 (東京海洋大学)

△2023年7月29日(土) 午後3時より (於 専修大学神保町キャンパス 10号館 12階ゼミ 1012A/B 教室、オンライン併用)

【研究発表】

発表者：古屋 耕平 氏 (青山学院大学)  
題 目：「生成AIの大学教育への影響——アメリカ文学の授業の場合」  
司 会：野崎 直之 氏 (東北学院大学)

△2023年9月30日(土) 午後3時より (於 中央大学後楽園キャンパス 6号館 3階 6326 教室、オンライン併用)

【研究発表】

発表者：常光 健 氏 (神奈川大学非常勤講師)  
題 目：「Nathaniel Hawthorne と King Philip's War——インディアンに対する贖罪の根源」  
司 会：大野 美砂 氏 (東京海洋大学)

△2023年11月25日(土) 午後3時より (於 中央大学後楽園キャンパス 6号館 3階 6326 教室、オンライン併用)

【研究発表】

発表者：小南 悠 氏 (立教大学)  
題 目：「替わる国旗、揺れる性——「エンカンタダス」第5スケッチを読む」  
司 会：上原 正博 氏 (専修大学)

△2023年12月17日(日) 午後3時より (於 日本大学三軒茶屋キャンパス 会議室1、オンライン併用)

【読書会】

テキスト：Medoro, Dana. *Certain Concealments: Poe, Hawthorne, and Early Nineteenth-Century Abortion*. U of Massachusetts P, 2022.

司会・発表者：佐野 陽子 氏 (上智大学非常勤講師)

Introduction

発表者：西田 梨紗 氏 (大正大学・院・単位取得満期退学)

Chapter 4, "Passwords and Countersigns, *The Scarlet Letter*"

発表者：常光 健 氏 (神奈川大学非常勤講師)

Chapter 5, "Alleged Necromancies within a System, *The House of the Seven Gables*"

発表者：石川 志野 氏 (慶應義塾大学大学院生)

Chapter 6, "*The Blithedale Romance* and Abortion's Conditional Perfect"

(内堀 奈保子 記)

## 中部支部研究会

2023 年は、8 月の研究会から対面と Zoom とのハイブリッドで開催しました。今年は、フォークナー・エマソン・ホーソンと多様な作家に関する研究発表になりました。

△2023 年 3 月 25 日（土）午後 1 時より（Zoom ミーティングを使用してのオンライン開催）

### 【研究発表】

発表者：梅垣 昌子 氏（名古屋外国語大学）  
題 目：「『ストーリーテラー』の系譜とフォークナーの南北戦争——初期短編から「朝の狩り」へ」  
司 会：ハンフリー 恵子 氏（名古屋外国語大学）

△2023 年 8 月 26 日（土）午後 2 時より（於 東海学園大学名古屋キャンパス、オンライン併用）

### 【研究発表】

発表者：竹野 富美子 氏（東海学園大学）  
題 目：「エマソン、ソローに見る翻訳と自然」  
司 会：林 姿徳 氏（京都外国語大学）

△2023 年 11 月 26 日（日）午後 2 時より（於 東海学園大学名古屋キャンパス、オンライン併用）

### 【研究発表】

発表者：森岡 稔 氏（愛知学院大学非常勤講師）  
題 目：「『イーサン・ブランド』をユング心理学で読み解く——ホーソンとユングは同じものを見つめていた」  
司 会：竹野 富美子 氏（東海学園大学）

（倉橋 洋子 記）

## 関西支部研究会

今年は 4 回の研究会を開催しましたが、7 月は日本アメリカ文学会関西支部との共催ということで日本アメリカ文学会関西支部事務局に大変お世話になりました。昨年より継続してきたハイブリッド開催はみなさまのご協力のおかげで定着してきました。今後とも支部研究会活動の活性化を図ってまいりますのでよろしくお願ひします。

△2023 年 3 月 26 日（日）午後 2 時より（於 京都産業大学むすびわざ館 3-A 室、オンライン併用）

### 【研究発表】

発表者：藤田 佳子 氏（奈良女子大学名誉教授）  
題 目：「ソローの自然——ニューマテリアリズムへの視線」  
司 会：福岡 和子 氏（京都大学名誉教授）

△2023 年 7 月 22 日（土）午後 3 時より（於 甲南大学 iCommons 3 階 P2・P3）

### 【シンポジウム】

題 目：「編集をめぐる攻防——検閲・炎上・誤読」  
司 会：中西 佳世子 氏（京都産業大学）  
講 師：田島 優子 氏（上智大学）  
「『編者』としてのソファイア——ホーソン夫妻の検閲と改竄」  
講 師：福島 祥一郎 氏（同志社女子大学）  
「センセーショナルリズムと『真実』の間で——ポー文学後期における「根無し草」的批評戦略」  
講 師：真田 満 氏（龍谷大学非常勤講師）  
「『判読する洞察力』——メルヴィルの著作編集の困難」

※日本アメリカ文学会関西支部 7 月例会との共催で「ミニシンポジウム ホーソン・アフタヌーン」として実施しました。

△2023 年 11 月 11 日（土）午後 2 時より（於 京都工芸繊維大学松ヶ崎キャンパス英語セミナー室 10 号館 3 階 315 室、オンライン併用）

### 【研究発表】

(1) 発表者：竹井 智子 氏（京都工芸繊維大学）  
題 目：「ヘンリー・ジェイムズ『抗議』における小説の場」  
司 会：中村 善雄 氏（京都女子大学）



(2) 発表者：小田 敦子 氏（三重大学名誉教授）

題目：「二つの静かな教会——ホーソーンの “My Kinsman, Major Molineux” とエマソンの “Self-Reliance”」

司会：林 姿穂 氏（京都外国語大学）

△2023年12月23日（土）午後2時より（於 京都工芸繊維大学松ヶ崎キャンパス英語セミナー室10号館3階315室、オンライン併用）

【批評読書会】

テキスト：Herbert, T. Walter. *Dearest Beloved: The Hawthornes and the Making of the Middle-Class Family*. U of California P, 1993.

司会・発表者：島貫 香代子 氏（関西学院大学）

Introduction, Chapters 9 & 10

発表者：豊田 真知 氏（関西学院大学大学院生）

Chapters 7 & 8

発表者：生田 和也 氏（長崎外国語大学）

Chapters 11 & 12

コメンテーター：倉橋 洋子 氏（東海学園大学名誉教授）

（中西 佳世子 記）

## 九州支部研究会

九州支部は読書会を開催しました。

△2023年6月3日（土）午後2時より（Zoom ミーティングを使用しているオンライン開催）

【読書会】

テキスト：“Roger Malvin’s Burial”

△2023年9月30日（土）午後2時より（Zoom ミーティングを使用しているオンライン開催）

【読書会】

テキスト：“My Kinsman, Major Molineux”

△2023年12月9日（土）午後2時より（Zoom ミーティングを使用しているオンライン開催）

【読書会】

テキスト：“Rappaccini’s Daughter”

（青井 格 記）

## 事務局だより

1. *NHSJ Newsletter* 第 42 号をお届けします。
2. 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 7 号館 731 教室にて開催いたしました。また、遠隔からの参加者のために、Zoom によるオンライン配信も行いました。開催に向けて大会運営にご尽力いただきまし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 42 回全国大会は、2024 年 6 月 29 日（土）・30 日（日）の両日に、関西学院大学（キャンパス未定）での開催を予定しております。詳細は本誌 24・25 ページ「第 42 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。学会サイトと全会員メール連絡網にてご連絡させていただく予定です。会場で多くの会員の皆さまとお会いできることを楽しみにしております。
4. ご住所やご所属のご変更のほか、全会員メール連絡網で使用するメールアドレスの登録変更につきましても、事務局にご連絡ください。登録情報を更新いたします。
5. 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。
6. 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・ホーソン協会（ニホンナサニエル・ホーソンキョウカイ）

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・ホーソン協会（ニホンナサニエル・ホーソンキョウカイ）（空白部「全角」）

（内堀 奈保子 記）

## 資料室だより

今号の *Newsletter* より、全国大会総会時に配布してました「ナサニエル・ホーソン研究」を掲載いたします。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きますと幸いです。

また、今年度より前任の田島優子先生から資料室の担当を私山口晋平が引継ぎましたので連絡先等ご留意ください。

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。

日本ナサニエル・ホーソン協会資料室

〒981-8557

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## 編集室だより

コロナもだいぶ落ち着いた2023年は、無事に年次大会も対面で開催され、会員の皆様との直接交流も再開されましたが、残念ながら『フォーラム』第28号は、大会設立40周年の記念論集の刊行と重なったこともあり、論文掲載なしという結果になってしまいました。ただ書評の方は、古典再読エッセイとして2本、入子文子先生の遺稿集や前学会長高橋利明先生の単著をはじめとする和書4冊と東京支部読書会での図書1冊の、計5本の書評を掲載することができ、無事に刊行することができました。書評執筆者の皆様と、編集委員や事務局の先生方のご尽力に、心より感謝申し上げます。

まだ論文投稿の件数は少ないものの、今年の総会では、年次大会での特別講演や大会シンポジウム、ワークショップなどでの研究論文や報告、依頼論文の学会誌掲載を皆様にお認めいただけましたので、来年はこれまでになく充実した学会誌をお届けできるものと期待しております。とはいえ、会員の皆様の研究活動とその成果の披露は非常に大切ですので、大会や例会でご発表されました際には、引き続き積極的に論文投稿していただけますようお願いいたします。幸い今年も会員の先生方の活発な研究活動のお陰でいくつかの書評掲載も予定されております。今後もさらに充実した学会誌をお届けできますよう、編集委員一同尽力してまいります。今回ご投稿してくださいました皆様、また論文や報告、書評の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先生方に、改め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、ご住所、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。

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(城戸 光世 記)

ナサニエル・ホーソン研究  
Hawthorne Studies Bibliography in Japan  
2022-2023

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### I. Books

- 真田満・倉橋洋子・小田敦子・伊藤淑子（編著）『19世紀アメリカ作家たちとエコノミー——国家・家庭・親密な圏域』彩流社（2023）。
- 高橋利明（著）『ホーソン文学への誘い——ロマンスの磁場と平衡感覚』開文社出版（2022）。
- 西谷拓哉・高尾直知・城戸光世（編著）『ロマンスの倫理と語り——いまホーソンを読む理由』開文社出版（2023）。

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### III. Bibliographies

該当なし

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- 齊藤園子「プライズデール共同体をめぐるポリアモリーとホモソーシャルな絆」『ロマンスの倫理と語り——いまホーソンを読む理由』 pp. 179-99.
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## VI. Reviews

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- 大島由起子『「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』（高橋愛著）『フォーラム』28 日本ナサニエル・ホーソン協会 (2023) pp. 39-47.
- 大野美砂『複眼のホーソン』（入子文子著）『フォーラム』28 日本ナサニエル・ホーソン協会 (2023) pp. 19-27.
- 小南悠『ホーソン文学への誘い——ロマンスの磁場と平衡感覚』（高橋利明著）『フォーラム』28 日本ナサニエル・ホーソン協会 (2023) pp. 29-37.
- 小宮山真美子『ホーソン文学への誘い——ロマンスの磁場と平衡感覚』（高橋利明著）『図書新聞』3578 武久出版 (2023) p. 5.
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## VII. Essays & Miscellanies

- 青井格「九州支部研究会」『NHSJ Newsletter』41 (2023) p. 15.
- 大野美砂「第 41 回大会のお知らせ」『NHSJ Newsletter』41 (2023) pp. 18-19.
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- 田島優子「資料室だより」『NHSJ Newsletter』41 (2023) p. 17.
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\*本資料は、2023年6月24日(土)全国大会総会にて配布したものに修正を加えたものです。論文の記載漏れなどお気づきの点がございましたら資料室担当者までお知らせください。また、論文などを執筆された際には資料室に一部お送りいただくか、あるいはタイトルなどを資料室担当者までお知らせください。

\*2023年度の全国大会をもって資料室担当者および資料室の住所が変更となりました。詳細は本誌18ページをご参照ください。

## 第 42 回大会のお知らせ

日 時：2024 年 6 月 29 日（土）、30 日（日）

場 所：関西学院大学（キャンパス未定）

（キャンパス及び使用教室等は 4 月上旬に確定します）

### 《第 42 回大会概要》

2024 年度の全国大会は関西（関西学院大学）での開催になります。新型コロナウイルス感染症が 2023 年 5 月に 5 類感染症へと移行し、各学会においてもコロナ前の学会運営を取り戻し、懇親会も開催されるようになりました。ホーゾン協会におきましても、前回同様に対面形式の開催を予定し、出席できない方に対しては Zoom で会場の様子を中継することを考えております。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。

大会では例年通り、特別講演、シンポジウム、ワークショップ、研究発表を企画しています。特別講演は、倉橋洋子先生にご登壇いただきます。シンポジウムは伊藤淑子先生の発案で、「レジリエンス」をテーマに 19 世紀アメリカ作家を幅広く扱っていただく予定です。ワークショップでは、福島祥一郎先生をコーディネーターとし、若手研究者によって「若いグッドマン・ブラウン」を大いに論じていただきます。研究発表につきましては、下記に詳細を記しておりますが、発表者を募っております。会員の方々の積極的な応募と、大会へ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

「若いグッドマン・ブラウン」を読む

司会・講師：福島 祥一郎 氏（同志社女子大学）

講師：小南 悠 氏（立教大学）

講師：田島 優子 氏（上智大学）

<概要> 「若いグッドマン・ブラウン」はそのテーマや緊密な物語構成から、多くの批評家によってホーゾーンの短編を代表する作品と目され、これまでもビューリタニズムやモラルなど様々な観点から論じられてきました。本ワークショップでは、ともすればすでに議論が尽くされたかのように見える「グッドマン・ブラウン」について 21 世紀の現在において再読する面白さとは何であるか、その可能性をジェンダーやセクシュアリティ、文体、場所、時間、あるいは倫理などから探ります。最初に講師 3 名が作品に関するそれぞれの発表を行います。シンポジウムとの差異化を図るためにもフロアの皆さまとの質疑応答・議論に重きを置き、「若いグッドマン・ブラウン」が持つ文学的深みを共に探究していくことができると考えています。皆さまのご参加を心よりお待ちしております。

- ・特別講演

講演者：倉橋 洋子 氏（東海学園大学名誉教授）

演 題：ホーゾーンの作品にみる父と娘の関係

- ・総会
- ・懇親会



## 【第2日】

### ・シンポジウム

レジリエンスから読む 19 世紀アメリカ文学

司会・講師：伊藤 淑子 氏（大正大学）

講師：内堀 奈保子 氏（日本大学）

講師：中村 善雄 氏（京都女子大学）

講師：城戸 光世 氏（広島大学）

〈概要〉近年レジリエンスが危機や困難を乗り越える柔軟な力として注目を集めている。しかし、アンジェラ・マクロビーが指摘するように、レジリエンスが称揚される時、それは同時に、抑圧的な状況をみずから自己のなかに作り出すことにもなる。しなやかに危機的状況に対峙することが求められるならば、自己の弱さは隠さなければならぬ。レジリエンスが回復力、適応力として肯定的にとらえられるなかで、レジリエンスの反対語ともいえるヴァルネラビリティこそが耐久性と抵抗につながるというジュディス・バトラーなどの議論もある。このようなレジリエンスをめぐる視点をホーソーや同時代の作家たちが描く状況や登場人物の葛藤に応用してみれば、作家たちの先見的な観察眼の鋭さと奥深さが明らかになるのではないか。登場人物たちはどのようなレジリエンスを働かせたのか、どのような抑圧に耐えたのか、あるいは耐えきれなかったのか、そこからどのような逆説的な強さを引き出したのか、考えてみたい。時空を超えて、つねに新たな読み方や解釈を引きよせるのが文学テキストであるからこそ、近年注目を集めるレジリエンスを軸として、19 世紀のアメリカ作家たちを多角的に読み、議論を展開してみたい。

### ・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）：中村 善雄（京都女子大学）E-mail: nakamuyo@kyoto-wu.ac.jp
4. 応募締切：2024 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、関西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イトは、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。

（中村 善雄 記）

## 2022年度 日本ナサニエル・ホーソーン協会 会計報告

(2022. 4. 1 ~ 2023. 3. 31)

<u>収入</u>	<u>支出</u>		
会費	621,000	『フォーラム』関連費	260,201
賛助会員	60,000	(印刷製本・封入・発送)	
雑収入	0	大会費	0
利息	3	大会準備委員会費	0
計	681,003	印刷費	86,130
		国際渉外室費	10,000
		謝礼費	70,000
		支部研究会費	80,000
		( 東京、中部、関西、九州 各 20,000 )	
		通信費	53,890
		事務費	24,474
		人件費	0
		雑費	0
		計	584,695
		前期繰越金	4,282,544
		収入計	681,003
		計	4,963,547
		支出計	584,695
		次期繰越金	4,378,852
		キャッシュポジション	
		郵便貯金	4,025,488
		みずほ銀行普通預金	338,894
		現金	14,470

上記の通り相違ありません

2023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

2023年4月1日

監事 中村栄造

大野美砂

# 役員一覧

(2023年5月)

## 顧問

島田太郎 (東京大学名誉教授)

丹羽隆昭 (京大名誉教授)

## 役員

会長	高尾直知 (中央大学)	事務局	内堀奈保子
副会長	城戸光世 (広島大学)		稲富百合子 (追手門学院大学)
	大野美砂 (東京海洋大学)		大川淳 (京都ノートルダム女子大学)
監事	倉橋洋子 (東海大学名誉教授)		小宮山真美子 (国立長野工業高等専門学校)
	中村栄造 (名城大学)		鈴木孝
理事	上原正博 (専修大学)		田島優子 (上智大学)
	内堀奈保子 (日本大学)		常光健 (神奈川大学非常勤講師)
	佐々木英哲 (桃山学院大学)		中村文紀 (日本大学)
	鈴木孝 (日本大学)		野崎直之 (東北学院大学)
	高橋利明 (日本大学)	会計	生田和也 (長崎外国語大学)
	辻祥子 (松山大学)		高橋愛 (岩手大学)
	中西佳世子 (京都産業大学)	編集室	城戸光世
	中村善雄 (京都女子大学)		新井景子 (武蔵大学)
	成田雅彦 (専修大学)		竹野富美子 (東海学園大学)
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	古屋耕平 (青山学院大学)		竹井智子 (京都工芸繊維大学)
		国際渉外室	伊藤淑子 (大正大学)
			小南悠 (立教大学)
		大会準備委員	上原正博
			貞廣真紀 (明治学院大学)
			辻祥子
			中村善雄
			橋本安央

