

# NHSJ Newsletter

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日本ナサニエル・ホーソーン協会事務局

〒154-0002 東京都世田谷区下馬三丁目 34 番 1 号

日本大学危機管理学部 加納(内堀)奈保子研究室内

E-mail: jimukyoku.hawthorne@gmail.com

公式 HP: <http://www.nhs-j.org/>

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## フランクリンと父親——ご挨拶にかえて

会 長 高 尾 直 知

会長職二年目になりました。高尾です。じつは新年二日目にこの原稿を書いているんですが、(遅ればせながら) 新年の口上と学会新年度のご挨拶をかねて申しあげます。今年(度)もよろしく願いいたします。

さて、昨年から引きつづき取組中のホーソーン翻訳の話です。『ほんとうの物語』に組み入れられた『偉人伝物語』(1842 年) から、フランクリンの話をしましょう。昨年のスウェーデン女王クリスティーナと違って、こちらのほうはネタ本が明らかです。Jared Sparks による『ベンジャミン・フランクリンの生涯』(『自伝』とスパークスによる追補を含む)が、1840 年に出版されています(*The Works of Benjamin Franklin*. Vol. 1)。

で、ホーソーンの描くフランクリンと、『自伝』のフランクリンの違いに注目したいのですが、問題の場面は『自伝』の第一章に描かれる逸話です(11)。少年フランクリンは仲間といっしょに釣りをするため、また多くのひとの利便のため、近くにあった建築中の家の礎石を勝手に使って埠頭を造ります。このため父親(ジョサイアという名前です)の叱責を受けることになるのですが、『自伝』ではそのことは、「わたしたちの作業の有益性を父に訴えたのだが、父は、誠実におこなわれないことは真の意味で有益になりえないといい、わたしも納得させられた」とまとめられています。

ところが、ホーソーンの描く父親の説教は、こんな風につづきます。

なんととなれば……盗んだ石材で埠頭を建設することで、おまえは<sup>じんりん</sup>人倫にもとる悪を犯したことになるからだ。一見すると便利に見えることのために、変わることもない正義をないがしろにすることほど恐ろしい間違いはない。このあとジョサイアは「たったひとりの人でもないがしろにする行為というのは……なんであれ、社会全体のためにはなりえんのだ」といい、さらに「絶対なる正義の支配を曲げてしまうと、それに応じてこの社会に害をなすことになるんだ」とことばを重ねて、ベンジャミンの行為の不当さを挙げつらねます。

このジョサイアの過剰な饒舌さには、どういう意味があるのでしょうか。父の存在の意味の大きさ、またこども時代を扱うという制約上の必要があったことはわかります。しかしどうしてここまで、社会正義にこだわらなくてはならなかったのでしょうか。フランクリンが問題にするのは「<sup>オネスト</sup>誠実さ」、つまり個人の努力ですが、ホーソーンが力説しているのはむしろ「正義の支配」、つまり社会的倫理の問題になっています。

そこに、ホーソーンが見てきた民主主義社会の陥穽を見る気がするのはぼくだけでしょか。多くの暴動や排斥、迫害が民主主義の名のもとにおこなわれることを、いやというほど知っているがゆえに、(18 世紀のフランクリンが素朴に信じていた)個人の努力や自己修練のみではない、社会の倫理の問題をホーソーンは見すえていたということが、こういう小さなところからも読みとれる。いまホーソーンを読む理由のひとつがこのあたりにもあるように思います。

ことしも全国大会がおこなわれるとともに、各支部でも研究会読書会が開催され、またこのニューズレターや『フォーラム』をはじめさまざまな研究成果が発表されることと思います。そのために働いてくださる事務局、大会運営委員、編集委員、資料室の先生がた、支部会の世話役のかたがたに、そして会員のかたがたひとりひとりに深く感謝いたします。パリでの国際学会にも多くのかたが参加されることと思います。よい研究と親睦の場となりますように。そして、最後になりましたが、昨年と同じく、世界の平和と平穏を祈ります。ホーソーンの信じた社会倫理の実現を願って。

## *The 42<sup>nd</sup> Annual Conference Program and Proceedings*

### **The 42nd Annual Conference of the Nathaniel Hawthorne Society of Japan**

Kwansei Gakuin University (Nishinomiya-Uegahara Campus), 102 Building F, Nishinomiya, Japan

Conference Moderator Yuriko INADOMI (Otemon Gakuin University)

#### **Saturday, June 29**

**Opening Address**      **13:00-13:10** Naochika TAKAO (President of NHSJ, Chuo University)

**Presentations**      **13:10-14:30**

Moderator      Takaaki NIWA (Professor Emeritus, Kyoto University)

1. Shino ISHIKAWA (Keio University)

*Nathaniel Hawthorne's Aesthetic Consciousness of Architecture: Gothic Towers in The Marble Faun*

2. Shinichiro KASAHARA (Showa Women's University)

*Effective Use of Dreams and Visions: Creation of True Nature with a Focus on "Young Goodman Brown"*

**Workshop**      **14:40-16:20**

*Re-reading "Young Goodman Brown"*

Moderator/Panelist      Shoichiro FUKUSHIMA (Doshisha Women's College of Liberal Arts)

Panelist      Yu KOMINAMI (Rikkyo University)

Panelist      Yuko TASHIMA (Sophia University)

**Special Lecture**      **16:30-17:30**

Speaker      Yoko KURAHASHI (Professor Emeritus, Tokai Gakuen University)

*Father-Daughter Relationships in Hawthorne's Works*

Moderator      Eizo NAKAMURA (Meijo University)

#### **Sunday, June 30**

**Symposium**      **9:30-12:00**

*Reading 19th-century American Literature from the Perspective of Resilience:*

*Hawthorne, Jacobs, Child, and Woolson*

Moderator/Panelist      Yoshiko ITOH (Taisho University)

Panelist      Naoko UCHIBORI (Nihon University)

Panelist      Yoshio NAKAMURA (Kyoto Women's University)

Panelist      Mitsuyo KIDO (Hiroshima University)

**General Assembly**      **12:10-12:30**

**Closing Address**      **12:30-12:40** Mitsuyo KIDO (Vice President of NHSJ)

### Nathaniel Hawthorne's Aesthetic Consciousness of Architecture: Gothic Towers in *The Marble Faun*

Shino ISHIKAWA (Keio University)

*The Marble Faun* (1860) incorporates views of the places where Hawthorne stayed in Italy, and numerous depictions of real-life buildings exist. Hawthorne's unique and intriguing aesthetic sense for architecture is evident, for example, in his critical discourse on St. Peter's Basilica, a Catholic cathedral, and the Pantheon, an eclectic building that is a Christian adaptation of a Roman temple to the gods. Setting the story in a non-American land alien to his native New England, what is Hawthorne's intention in depicting space and actual Italian society by incorporating a variety of architectural representations? I will attempt to decipher the architectural representations foregrounded in *The Marble Faun* from the perspective of Hawthorne's sense of architecture.

Ruskin's Gothic views influenced Hawthorne's sense of architecture. Ruskin, a prominent art critic and social thinker of the time, advocated for a return to the moral and spiritual values of the Gothic era in architecture. In acknowledging Hawthorne's aesthetic appreciation of architecture, we may need to reevaluate the idea that he was indifferent to Italian politics and society.

Initially, I will examine how Hawthorne evaluated buildings in the light of his profound awareness of Gothic architecture, which he had experienced in the United States during the heyday of the Gothic Revival of the 1830s and 1840s. After coming to Europe, Hawthorne saw several churches in the authentic Gothic architectural style and wrote his impressions in his notebooks. He was deeply influenced by the grandeur and depth of this architectural style, enlightening us about his artistic development.

The significance of Hilda and Donatello living in old towers and their heights is related to their morals and character. The tower's height is a powerful symbol of Hilda's isolation and seclusion, both essential for her moral integrity. Within the room, she can purify and renew herself each day, even as she confronts the sins of the world of contemporary Rome beyond. Hilda's journey of ascending and descending the tower represents her spiritual journey of self-development.

Donatello fears the tower's height will awaken him to a sense of sin. The tower is depicted as a location of self-punishment, a place where he is forced to reflect on human mortality. Its height acts as a constant reminder of how Antonio had hurtled down to his death from the cliffs.

Hawthorne describes the political situation in Italy at the time in terms of the architecture of the towers. The two towers not only influence the characterizations of Hilda and Donatello, but their location is deeply tied to the social and political situations in the Risorgimento and Pius IX's Rome, enabling the towers to function as a spatialized form of social commentary.

The representation of the high towers where Hilda and Donatello live reflects Hawthorne's diverse talents. His insight into the socio-political issues of his time, his understanding of architecture shaped by a critical eye for Gothic styles, and his awareness of the political situation in Italy all add intrigue to his writing.

# Effective Use of Dreams and Visions: Creation of True Nature with a Focus on “Young Goodman Brown”

Shinichiro KASAHARA (Showa Women’s University)

This paper analyzes Nathaniel Hawthorne’s use of dreams to reveal the true nature of the protagonist in his short story “Young Goodman Brown” (1835). When Young Goodman Brown leaves his wife, Faith, for a night against her wishes and enters a forest with evil intent, he has a dream that reveals his true nature. In the dream, he sees people of his village who he trusts and respects but who are also there for evil purposes. He even thinks he sees Faith. He ignores his motives for entering the forest and is shocked that people he respects have done so for the same motives. The vision drives him to the brink of a mental breakdown. As he goes deeper into the forest he meets a traveler who may be the devil, and they end up at a clearing in which a meeting is taking place. Some of the people there are reputable, such as church elders, and some are disreputable, and a few Indian priests are present, as well. Faith is there, too. Brown and Faith are taken before the seeming leader of the assembly. Brown tells Faith she should not follow the devil’s teachings and then awakens. Brown seems to assume that Faith has followed the teachings but does not know for sure whether this has happened. When he thinks that even his trusted wife has an evil heart, he is mentally trapped and displays a gloomy personality for the rest of his life. When people are mentally cornered, their true nature comes out.

Hawthorne believed that in order for humans to bond with loved ones and others important to them, they needed to share the information they held in their hearts. In his story “An Old Woman’s Tale” (1830), David and Esther fall asleep at the same time and have the same dream. They later share information about their dreams to confirm the truth of what they saw. Goodman Brown, however, does not talk with Faith about what he saw in his dream to see if it was true. He does not attempt to resolve his doubts about Faith by having an honest conversation with her and sharing the information in his mind.

Pearl in *The Scarlet Letter* (1850) does not open up to Dimmesdale until he confesses his sin in public. His confession allows her to learn his information about his sin for the first time. This shared information brings them together and contributes to a family bond.

A person may try to guess what another person is thinking but may end up feeling insecure or distrustful of the person due to not being sure if the guess is correct. An honest sharing of one’s innermost feelings is necessary if one wishes to maintain a trusting relationship. Otherwise, bonds with a loved one may be broken, which is what happened to Goodman Brown.

Hawthorne utilized many devices in his works to expose human nature. In “Young Goodman Brown” and several other stories, he used dreams to do so.

### Re-reading “Young Goodman Brown”

Nathaniel Hawthorne’s “Young Goodman Brown” is widely regarded as one of his masterpieces due to its intricate theme and tightly woven narrative. Critics have explored the story from various perspectives, such as Puritanism, morality, psychoanalysis, and gender. According to James C. Keil, early readings focused on theological and moral interpretations; however, in the 1950s, Roy Male and Frederick Crews introduced psychosexual elements into their interpretations, breaking new ground. In 1962, David Levin famously analyzed the story based on spectator evidence. In the 1980s, Michael J. Colacurcio offered an insightful comparison between “Young Goodman Brown” and Cotton Mather’s *The Wonders of the Invisible World*. Moreover, in the 1990s, approaches grounded in new historicism and gender studies opened up new perspectives.

Although “Young Goodman Brown” has been extensively examined in previous studies, we selected it for this workshop to facilitate more challenging discussions, where engaging with the audience could shed new light on this short story, which has inspired many interpretations. As the following synopses illustrate, each of the three speakers approached the story from different perspectives, seeking new avenues for discussion.

#### He Is Blind, So . . . : Gaze and Landscape in “Young Goodman Brown”

Yu KOMINAMI (Rikkyo University)

Upon catching sight of his former catechist, Goody Cloyse, during his journey with his fellow traveller through the forest, Goodman Brown is so surprised that he raises his eyes: “He had cast up his eyes in astonishment.” Naturally, the reader may wonder what Brown is looking at in this scene, although the text does not make it explicit. As this scene exemplifies, the story of Goodman Brown is primarily concerned with the act of looking and what remains unseen. In this presentation, I propose a new reading of the story, focusing particularly on the act of gazing and the textual landscape.

“Young Goodman Brown” is a story of symmetry and mirroring. This is evident in the parallel gestures of Brown and his wife, Faith, who exchange a parting kiss on their threshold at the beginning of the narrative. It is also noteworthy that the narrator refers to the same meeting-house in Salem village both at the opening and at the end of the story; these mirror-like descriptions of the meeting-house, which sandwich the famous forest scene, create a kind of symmetrical landscape within the text.

The couple’s gazes in the opening scene further indicate symmetry. After the parting kiss, Brown and Faith gaze at each other in a similar manner. Given the text’s mirror-like nature, it can be postulated that in this opening scene, Brown is gazing at himself in the mirror. In essence, Faith serves as a reflective image of Brown himself. This interpretation suggests that “Young Goodman Brown” begins as a story of a man confronting and reflecting on himself.

However, the story’s ending shows that Brown has undergone a significant transformation. Upon returning to Salem village after the pivotal night, he averts his gaze from his wife’s: “he spied the head of Faith” but “passed on without greeting.” Brown consciously chooses to look away from Faith, who symbolizes his own reflection. This behavior is echoed in the final paragraph of the story, where Brown “gazed sternly

at his wife, and turned away.” These descriptions illustrate Brown’s transformation, as he ultimately abandons self-reflection, thereby becoming metaphorically blind to himself. The biblical allusions in the story’s final paragraph subtly hint at this transformation. The narrator mentions “the open Bible,” the image of “triumphant death,” and a thundered “roof,” which may allude to the episode of Samson in the Book of Judges. The textual reference to the biblical blind figure is crucial for interpreting Hawthorne’s “Young Goodman Brown” as a narrative of blindness.

Yet, Brown is not the only one who is blind. Readers may also possess limited sight when engaging with this work, metaphorically speaking. This is because previous studies on “Young Goodman Brown” have primarily focused on specific elements of the text, such as the symbolic meaning of the forest scene. In light of these considerations, it can be concluded that “Young Goodman Brown” is not only a critique of the blind protagonist but also a meta-critique of blind readers themselves.

## **Re-thinking the “Threshold” in “Young Goodman Brown”**

**Shoichiro FUKUSHIMA (Doshisha Women’s College of Liberal Arts)**

This paper focuses on the “threshold” at the beginning of “Young Goodman Brown” (1835) and reconsiders the implications of the word in terms of community.

“Threshold” is discussed frequently and appears to have been interpreted primarily as a psychological metaphor. Masahiko Narita focuses on the tale’s two opposite worlds and argues that the inside of the threshold is a world of “Faith” or “faith,” i.e., a world of daily consciousness, whereas the outside of the threshold is open to the sinful, unconscious world. However, if we attempt to interpret this literally, then Salem Village exists outside the threshold, where neighbors live and form a community. Why is the presence of a community diluted in the dichotomy between the inner and outer worlds in the story? Why does the relationship between family and community disappear frequently in psychological dramas?

“Wakefield” (1835) is highly suggestive of the relationship between family and community in “Young Goodman Brown.” Although the word “threshold” is not used at the beginning of the story, where Wakefield leaves his wife, it is described in the middle and at the end of the story as symbolic of the boundary between the “inside” and “outside” of a home. Additionally, the two tales have similar settings for childless couples and nuclear families, which implies that both stories are based on the relationship between two persons.

The “system” in “Wakefield” is significant for understanding the function of the “threshold.” In “Wakefield,” the “system” is depicted as an innumerable ubiquitous system that provides a reliable place for an individual, with each system “so nicely adjusted,” “to one another and to a whole.” Finally, the story’s moral implies the danger of a man “losing his place forever” “by stepping aside for a moment.” This indicates that those who have deviated from the small system, i.e., the nuclear family, will have nowhere to go. In other words, no social place accepts them or disbelief exists in terms of social acceptance. “Wakefield” is a story about distrust in a community.

Similar to “Wakefield,” “Young Goodman Brown” appears to feature distrust or the lack of a community. Although it is apparently formed by Puritanism, the society has inwardly collapsed and each individual is divided into a unit, also known as a “home.” This can be interpreted as the presence of a myriad of small systems outside the “threshold,” as in “Wakefield.” From a historical demographic perspective, the United States has become a fragile nuclear family society since its settlement. Unlike England, where many hierarchical regional communities existed, the United States was built solely on Calvinism and relied significantly on the authority of “virtuous men.” This implies that if the authority collapses, then the country

may be extremely weak. “Young Goodman Brown” is built upon such fragility.

The “threshold” in “Young Goodman Brown” presents not only the dichotomy between good and evil but also the boundary between an individual and a community. Additionally, it is regarded as a demarcating line between trust and distrust in a community. Brown’s hesitation and bewilderment concerning the threshold of his home may reflect his fear of facing the “truth” of community and his fear of observing an evil world. This “threshold” represents the distrust of society and people.

## **Distrust of Wives: Hawthorne’s “Young Goodman Brown” and Early Short Stories**

**Yuko TASHIMA (Sophia University)**

Nathaniel Hawthorne’s “Young Goodman Brown” (1835) might not have been so highly acclaimed if it dealt only with Brown’s loss of religious faith in Puritanism, triggered by witnessing the people of Salem at the witch’s sabbath. Hawthorne intricately weaves a realistic theme of the relationship and conflict between the newlywed couple beneath major historical motifs. Notably, even in his early stories, Hawthorne delineated subtle anxiety and mistrust of woman’s fidelity, which would be fully explored in his later works.

In “Wakefield” (1835), the protagonist selfishly leaves his house to see how his wife will be affected by his removal. This purpose depends on his simple beliefs in his wife’s being “an exemplary wife,” a docile, loyal woman who embodies Victorian virtue. However, Wakefield ends up witnessing a different side of her at the story’s conclusion. The “grotesque shadow” of Mrs. Wakefield cast on the ceiling and forming a “caricature” with her cap, nose, chin, and broad waist evokes a certain phallic image. Instead of penetrating her existence, Wakefield feels as if he is penetrated by this grotesque and mysterious image of her, which does not conform with the image of an exemplary wife.

Each female character in “The Wives of the Dead” (1831), upon receiving news of her husband’s death, is visited late at night by another man. At first glance, the plot seems to emphasize that the chastity of the wives—who open the window, not the front door, to the late-night male visitors—leads to the fortunate outcome of their husbands’ miraculous return from death. However, Hawthorne suggests at the story’s conclusion that both their receiving late-night visits and the news of the husbands’ survival might have been part of the woman’s dream. This implies that the narrative does not simply convey a straightforward plot in which a wife’s chastity ensures the happiness of a true marital love.

In “Young Goodman Brown,” Faith appears to Brown as a figure of steadfast religious conviction and moral integrity, guiding him to heaven. On the other hand, Faith, as the embodiment of religious virtue, brings him a deep sense of responsibility, and it is not enough for him to passively rely on her to lead him to heaven; he must also be a morally and religiously upright person, worthy of her as a husband and of his Puritan ancestry as a proud descendant. This inner conflict leads him to distrust his wife—when he feels unable to meet the expectations he feels for himself as a husband, doubts about Faith’s infidelity begin to creep into his mind as a way to justify his own shortcomings. In this sense, Brown’s journey to the woods is the trial of the fidelity of Faith and himself, and thus he needs to summon her into the witch’s sabbath in the night woods to test them both in his dream.

Just as Wakefield spends a futile twenty years testing his wife due to his inability to trust her, Brown cannot bring himself to fully believe in Faith. Even in his earliest story, which is strongly influenced by religious and historical elements, Hawthorne portrays complex human relationships that support the narrative. The theme of husbands’ distrust toward their wives can be seen as a model for later characters, such as Chillingworth in *The Scarlet Letter*.

## **Father–Daughter Relationships in Hawthorne’s Works**

**Yoko KURAHASHI (Professor Emeritus, Tokai Gakuen University)**

Nathaniel Hawthorne, in *The Blithedale Romance*, writes, “a man, however stern, however wise, can never sway and guide a female child” (189). The father–daughter relationship is a recurring theme in Hawthorne’s works. Using Bowlby’s attachment theory and Bartholomew and Horowitz’s attachment styles, this lecture examines the father–daughter relationship in *The Blithedale Romance*, “Rappaccini’s Daughter” and the chapter “Alice Pyncheon” in *The House of the Seven Gables*. In these works, fathers, driven by obsessions with economic or scientific pursuits, control or exploit their motherless daughters in a patriarchal system. Furthermore, unreliable young men, with whom their daughters become entangled, often bring turmoil or tragedy into their lives. However, these fathers, blinded by their own ambitions, fail to recognize these dangers.

Beyond individual relationships, Hawthorne also examines themes of sisterhood and brotherhood in *The American Notebooks*, and Puritan sympathy for Catharine in “The Gentle Boy,” demonstrating his interest in the idea of coexistence. Therefore, this lecture also analyzes the father–daughter relationships and their surrounding environments through the idea of coexistence, and further develops an argument that these relationships in Hawthorne’s works reflect social issues such as slavery and the “Indian Question,” both during Hawthorne’s era and earlier.

In *The House of the Seven Gables*, Alice Pyncheon’s aristocratic father, Gervayse Pyncheon, seeks to obtain the missing property deed signed by Native American chiefs to secure his economic gain and social status. To achieve this, he enlists the help of Matthew Maule, a young carpenter who believes that the land on which Pyncheon’s house stands belongs to Maule’s family. Maule agrees to search for the deed if he is allowed to meet Alice, Gervayse’s proud and beautiful daughter, who has caught his interest. Alice consents, motivated by her attachment to her father and her desire to help him, coupled with romantic and sexual attraction toward Maule.

However, Maule, believing that Alice looks down on him as if he were “a brute beast,” unleashes years of vengeance by using mesmerism to subjugate her, treating her like a slave, despite his desire to be seen as her equal (201). This dynamic reflects the manner in which slavery undermines human coexistence. Alice eventually dies as a result of this manipulation, leaving both her father and Maule to regret their actions, although it is too late. Ultimately, the now-worthless deed is discovered, underscoring the tragedy of Alice’s life. Hawthorne thus critiques the exploitation and dispossession of Native American land throughout the narrative.

In *The Blithedale Romance*, Old Moodie oscillates between his two motherless daughters, Priscilla and Zenobia. Priscilla, who is poor, dependent, and frail, symbolizes the poverty and ruin of Moodie’s present life after his fall from grace, while Zenobia represents the vanity and wealth of his past. Initially, Priscilla is exploited by her father, working as a seamstress and performing as the veiled lady, existing in a state of servitude. However, she finds resilience through her attachment to Zenobia, who is portrayed almost like a figure from a fairy tale. At Blithedale, Priscilla initially acts as if she is Zenobia’s subordinate, but her attachment gradually shifts to Hollingsworth, Zenobia’s lover, due to Zenobia’s dismissive treatment of her.



Zenobia, raised as the adopted daughter of Moodie's wealthy brother, is kept unaware of Priscilla being her half-sister and Moodie being her father.

Unable to reconcile his past and present, Old Moodie tests Zenobia's attitude toward Priscilla and ultimately decides to pass Zenobia's inheritance (originally from his brother) to Priscilla, driven by his affection for Priscilla, although he admits to loving her "with shame, not pride" (193). Motivated by self-interest, Hollingsworth abandons feminist Zenobia in favor of the now wealthy and submissive Priscilla. In the end, Priscilla becomes the caretaker of both Old Moodie, who is consumed by guilt over Zenobia's suicide, and Hollingsworth, who is haunted by remorse. Through Priscilla's transformation from a state of subservience to a position of relative power and independence, Hawthorne critiques the injustices of servitude. Zenobia's tragic end, meanwhile, underscores the importance of both economic security and attachment to "one's true heart" (218), even within the idealistic environment of Blithedale, where the concept of coexistence ultimately remains unfulfilled.

In the allegorical tale, "Rappaccini's Daughter," the motherless Beatrice becomes poisonous because of her father's scientific experiments. Isolated from society, she is confined to her father's garden and can only coexist with poisonous plants. Beatrice remains content, unaware of her misery, until Giovanni enters the garden. Her attachment to her father and ignorance of the outside world shields her from realizing her condition. Driven by his desire to conquer nature, Rappaccini also experiments with Giovanni, intending to make him a poisonous and suitable partner for Beatrice.

However, when Giovanni realizes that he has become poisonous, he cannot distinguish Beatrice's poisonous body from her pure soul and speaks words of hatred towards her. In response, Beatrice takes the antidote knowing it will kill her. The antidote was given to Giovanni by Professor Baglioni, who views Rappaccini and Beatrice as rivals. Baglioni aims to return Beatrice "within the limits of ordinary nature" to thwart Rappaccini's ambitions (119). Consequently, she has no place to live, either in the garden or in society. When Beatrice grieves her "miserable doom...", Rappaccini attempts to justify his experiment with sophistry, claiming she is "endowed with marvelous gifts, against which no power nor strength could avail an enemy" (127). To this, Beatrice responds in lament, "I would fain have been loved, not feared" (127).

The narrative framework of "Rappaccini's Daughter" parallels the history of the Indian removal. The U.S. government initially pressured Native Americans to abandon their traditional way of life, forcing them to shift from hunting and gathering to farming in order to preserve their land for settlers, much like Rappaccini altered Beatrice's body through his experiment. Moreover, the Native Americans were confined to reservations, just as Beatrice was confined in the garden. Then, through sophistry, much like Rappaccini, the government claimed that the removal was for the Native Americans' own benefit, to save them from annihilation, while simultaneously separating them from Mother Earth, just as Beatrice was raised without her mother. Moreover, just as Rappaccini took advantage of Beatrice's ignorance, the government exploited the Native Americans' lack of knowledge.

Hawthorne critiques the injustices of both slavery and Indian removal through the depiction of father-daughter relationships and the theme of coexistence, as these injustices undermine the possibility of human coexistence.

\*Quotations were taken from *The Centenary Edition of the Works of Nathaniel Hawthorne*.

## Symposium

### Reading 19th-century American Literature from the Perspective of Resilience: Hawthorne, Jacobs, Child, and Woolson

This symposium aimed to explore new possibilities for reading 19th-century American literature using the concept of resilience. Resilience has garnered significant attention as a quality that enables individuals to navigate crises and hardship. However, Angela McRobbie argues that an overemphasis on resilience can inadvertently foster internalized pressure, compelling individuals to mask vulnerability and leading to self-oppression. Indeed, excessive expectations to bounce back may hinder honest emotional expression, privileging outward pretended resilience over genuine personal struggles. Conversely, Judith Butler suggests that vulnerability, traditionally seen as resilience's opposite, can foster strength, endurance, and resistance. From this viewpoint, embracing vulnerability may not be a weakness but rather a pathway to more durable resilience.

This symposium intended to apply these multifaceted perspectives to the conflicts in works by Nathaniel Hawthorne and other 19th-century American authors to illuminate their narratives' nuanced portrayals of resilience. Examining the forms of resilience the characters in 19th-century American literature embody, the oppressive structures they navigate, and the strength they derive from vulnerability offers fresh insights into resilience. As literary texts transcend their historical contexts and continually invite new interpretations, we expected that reading and discussing 19th-century American authors through the lens of resilience, a concept gaining increasing attention in recent years, would bring new interpretations and give new significance to literary works. The four presentations examined the functions of resilience in individual writers' texts.

#### The Legacy of Resilience in the Women of *The House of the Seven Gables*

Naoko UCHIBORI (Nihon University)

This essay explores the themes of resilience and the ethics of care in Nathaniel Hawthorne's *The House of the Seven Gables*, with a focus on the women of the Pyncheon family. While the novel is often read as a tale of the male characters' quest for power and dominance, this study shifts attention to the survival and resistance of the women, who remain central to the family's story despite being marginalized in traditional critical interpretations.

The essay begins by examining the work in the context of nineteenth-century American portraiture, a motif Hawthorne revisited in his other works. As Michiko Shimokobe has insightfully argued, the portraits in the novel function as symbols of power, control, and violence, representing the political and familial authority of American male figures like Colonel Pyncheon. His stern portrait haunts the novel's characters, serving as a metaphor for the oppressive legacy of the Pyncheon family's patriarchal rule. These portraits symbolize the "evil influence" that perpetuates violence and control over the family, particularly its women.

This exploration of male portraiture leads us to examine the other side of the coin: the women of the Pyncheon family, especially Hepzibah and Phoebe Pyncheon. They demonstrate their own forms of resilience, defying the legacy of violence embedded in the Pyncheon family's history. Hepzibah, despite her "scowl face" and internalized family norms, navigates her suppressed position within the patriarchal household, while

Phoebe, with her bright and cheerful demeanor, offers a model of hope and regeneration. Phoebe's capacity to thrive within and eventually escape the oppressive environment of the Pyncheon household marks her as a "new woman," unburdened by the historical weight of her family's violent past.

This study also reflects on the "faceless" women of the Pyncheon family, whose stories are not directly depicted but whose legacy of survival is subtly evident in ways such as the care Hepzibah takes with family heirlooms and her recollections of past female relatives. These women, though absent from portraits and public narratives, are essential to the family's story of resilience.

Ultimately, this paper argues that *The House of the Seven Gables* can be read as a tale of women's endurance in the face of systemic oppression. This understanding aligns with Judith Butler's theory of precarity, which explores vulnerability and the ethics of care in relation to survival in hostile environments. By focusing on the ethics of care that underpin their relationships, the novel offers a vision of resilience that challenges the violent, patriarchal legacy of the Pyncheon family. Hawthorne's tactful depiction of his female characters' resilience presents nineteenth-century gender norms in the United States while suggesting a hopeful alternative grounded in care, community, and renewal.

### ***Incidents in the Life of a Slave Girl* as an Illness Narrative: The Politics of Resistance and Resilience in Representations of Illness and Medical Reform Yoshio NAKAMURA (Kyoto Women's University)**

My presentation explored the use of illness metaphors and medical discourse in Harriet Jacobs' *Incidents in the Life of a Slave Girl* (1861) as strategies of resistance and resilience. Jacobs navigates the racialized scientific theories of the 19th century, which falsely linked Blackness to pathology to justify slavery. Influential physicians like Benjamin Rush categorized Black skin as a form of non-contagious leprosy, naming it "Negritude," while his student Samuel Cartwright proposed that enslaved Black people's tendencies to escape were symptoms of a genetic mental illness he called "Drapetomania," advocating whipping as a treatment. These medical justifications for slavery, adopted by proponents like politician Thomas Dew, portrayed slavery as a natural system to "contain" a supposedly diseased population.

Jacobs confronts this medicalized racism by reappropriating the language of illness in her autobiography, showing how slavery itself corrupts society. Her descriptions emphasize how slavery spread a "moral decay" across the South, infecting even those newly exposed to the system. Jacobs also draws on plant imagery, depicting the transgenerational "blight" of slavery that affects not only enslaved people but also slaveholders' children, who learn and replicate the same abuses. Through such metaphors, she frames slavery as a societal poison, indicting the Southern community and showing how slavery erodes both the soul and body.

One of Jacobs' most compelling rhetorical strategies is her redefinition of "plague," a term that enslavers like Dr. Flint use to disparage Black people. Dr. Flint refers to Jacobs as a "plague" in his life, reflecting a common association of Blackness with contagion. In response, Jacobs reverses this metaphor, presenting slavery and slaveholders as a "plague" upon American society. This framing invokes the plagues Moses called upon Egypt, aligning the suffering of Black people with a divinely sanctioned struggle for liberation.

Jacobs contrasts the violent medical practices of her time, termed "heroic medicine," with alternative, nature-based treatments, "Thomson Medicine." Dr. Flint, who practices this standard approach with harsh techniques like bloodletting, exemplifies the physical and psychological violence inflicted on Black bodies.

Jacobs portrays her brother using herbal remedies to treat her while she hid in her grandmother's attic, offering a symbolic contrast to Flint's treatment. This alternative medicine stands for both her resistance to Flint's power and a reclaiming of her bodily autonomy. Jacobs' portrayal of herbal treatments reflects a resilience rooted in reclaiming health and, by extension, freedom from both slavery and medical control.

The support Jacobs received in the North further shaped her narrative. Connections with abolitionists like Frederick Douglass and feminists such as Amy Post provided her with the language and intellectual framework to articulate her resistance. These reformers not only opposed slavery but also questioned conventional medicine, advocating alternative treatments that respected individual autonomy—values that further informed Jacobs' narrative. Figures like Elizabeth Blackwell, the first U.S. woman to earn a medical degree, influenced this movement and demonstrated how abolitionism, medical reform, and women's rights were interconnected in challenging oppressive systems.

In summary, Jacobs' illness narrative critiques the false medical theories used to justify slavery while transforming illness metaphors into powerful tools for exposing and resisting the institution's corrupting influence. Her work stands as a testament to both personal and collective resilience, illustrating how reclaiming health, autonomy, and language can serve as acts of profound resistance against oppression.

## Resilience of Women in Lydia Maria Child's Works

Mitsuyo KIDO (Hiroshima University)

Lydia Maria Child (1802–1880) is a writer and activist who embodied resilience. Married young to an idealistic but impractical abolitionist lawyer, David Child, she experienced many upheavals, including frustration and disappointment as a writer and wife. Her first novel, *Hobomok* (1824), published before her marriage in 1828, depicts a heroine who weds a young Native American called Hobomok when she thinks she has lost her Episcopalian fiancé. From sheer desperation over the loss of her lover at sea and her Puritan father's dogmatic attitude toward her, she takes this young pagan's hand and rebuilds her physical and mental condition through a gentle relationship with him. Although Hobomok eventually leaves her and their son to her ex-fiancé when he finds out that her ex-lover has been saved miraculously from the shipwreck and returns to their New England settlement, her first interracial marriage certainly offers her recovery during adversity. Her bestselling domestic manual, *The American Frugal Wife* (1832), also proves that Child epitomizes resilience—she wrote it to save her haphazard household economy, guiding readers on how to manage their households economically.

After meeting William Lloyd Garrison in the 1830s, Child became an earnest abolitionist, published many short stories with anti-slavery themes, and wrote essays on how racism deformed and shattered the bodies and spirits of the oppressed and oppressors alike. One of these abolitionist stories, "The Quadroons" (1842), displayed a black or "quadroon" woman as a victim of white men's desires. In this story, a young and beautiful mulatto girl, Xarifa, sold to a slave owner who wants to have her as his mistress, tries to run away with her lover but is caught. Devastated by the death of her lover, she chooses to kill herself, unlike Mary Conant, the heroine of *Hobomok*, who recovers from the loss of her lover by connecting with "others." This plot shows that black or mulatto women were considerably more desperate and destitute than white women in the colonial period, deprived even of their human rights, and had no opportunity to resist or develop resilience. Even after the Civil War and the Emancipation Proclamation, the harsh conditions of black women's lives had not changed as Child had expected, which led her to publish another abolitionist story, *A Romance of the Republic*, in 1867. This novel deals with the same theme of interracial marriage as *Hobomok*.

However, unlike Xarifa's story, this time, Child provided her two mulatto heroines with happy endings after they survived the oppression or betrayal from white men through various connections with cultural or racial others and their support. As Jeremy Rifkin, the author of *The Age of Resilience* (2022), claims, diversity and openness to others are key to resilience; we are reminded of this when we read Child's works, which insist on the importance of a diverse society.

## Resilience in Constance Fenimore Woolson's "Miss Grief"

Yoshiko ITO (Taisho University)

Constance Fenimore Woolson's story "Miss Grief" reveals complex social dynamics intersecting with themes of gender, resilience, and the literary world. Born into privilege in 1840, Woolson faced financial difficulties after her father's death, propelling her into a literary career shaped by both opportunity and limitation. Woolson carved out a unique voice, producing works traversing various American and European landscapes. Her writing has recently seen renewed academic interest, particularly as research on transatlantic female authors grows.

Anne Boyd Rioux's biography of Woolson highlights a notable episode after her death when Henry James allegedly attempted to erase her memory by throwing her dress into Venetian waters—yet it refused to sink. This image of the "unsinkable" dress mirrors Woolson's struggle for literary recognition independent of James, symbolizing her determination to be remembered on her terms. Woolson's "Miss Grief" articulates these themes through the protagonist, Miss Grief, a struggling female writer who endures the condescension of an established male author. Although the narrator eventually recognizes Miss Grief's talent, he remains unable to fully act on that acknowledgment due to the constraints of her marginalized social position.

The narrator's initial arrogance and privilege highlight the patriarchal dynamics of the period as he renames and misjudges Miss Grief, underestimating her resilience and undervaluing her work. Woolson critiques these societal disparities by illustrating how the narrator's pride reveals his insecurity and the rigid structures of literary recognition that exclude women. In this context, resilience is both an act of endurance and a means of pushing against these barriers, underscoring Woolson's own experiences in a literary culture that resisted female autonomy.

"Miss Grief" exemplifies resilience rooted not in resistance but in endurance—a concept that resonates with Woolson's life. The protagonist faces neglect and doubt yet remains steadfast in her pursuit of recognition, mirroring Woolson's own literary journey. This story thus sheds light on the nuanced relationship between resilience and societal power, indicating that literary success and recognition are deeply intertwined with gender, privilege, and societal support.

Ultimately, the narrator's unreliable and self-serving nature reveals itself when he fails to support Miss Grief's work, despite protests from her aunt, who calls him a "vampire" feeding off Miss Grief's ideas. Woolson's narrative structure subtly critiques the narrator's betrayal: he locks away Miss Grief's play, claiming she "would not have wanted" it published. This action ultimately silences her talent, obscuring her work under the pretense of preserving her memory. Sharon Dean posits that publishers may have excluded "Miss Grief" from Woolson's story collections, reflecting Woolson's systemic limitations as a female author.

Ironically, "Miss Grief" itself endures as a critique of society's suppression of women's creative expression. Woolson's choice to give voice to Miss Grief, only to have it undercut by an unreliable narrator, symbolizes the resilience of literature—and, by extension, the marginalized voices that await discovery and reinterpretation by future readers.

## 東京支部研究会

2024年、会員の皆様のご支援とご協力を賜りまして、下記の通り研究会を開催することができました。対面とオンラインの併用が定着し、他支部の会員の皆様にもご参加いただく機会が増えました。研究発表では、ホーゾーンだけでなく、ホーゾーンと深い縁のあるフラーやソローに関する発表も行われ、いずれも非常に充実した内容となりました。2025年も、会員の皆様に活発な研究発表の場をご提供できればと考えております。発表のご希望やご相談がございましたら、ぜひお気軽にご連絡ください。

△2024年2月24日（土）午後3時より（於 中央大学後楽園キャンパス 6号館 6318教室、オンライン併用）

【研究発表】

発表者：新井 景子 氏（武蔵大学）

題 目：『ブライズデール・ロマンス』におけるシスターフッドと社会改革

司 会：田島 優子 氏（上智大学）

△2024年3月23日（土）午後3時より（於 中央大学後楽園キャンパス 3号館 3309教室、オンライン併用）

【研究発表】

発表者：大野 美砂 氏（東京海洋大学）

題 目：「19世紀の大西洋と『アフリカ巡航者の日誌』

司 会：高尾 直知 氏（中央大学）

△2024年7月27日（土）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）

【研究発表】

発表者：貞廣 真紀 氏（明治学院大学）

題 目：「ソローの「病」再考」

司 会：野崎 直之 氏（東京薬科大学）

△2024年9月14日（土）午後3時より（於 専修大学神田キャンパス 10号館 1012A・B教室、オンライン併用）

【研究発表】

発表者：伊藤 淑子 氏（大正大学）

題 目：「勇気と無謀のあいだに——フラーの海外特派員報告とメーガン・マーシャルの伝記」

司 会：内堀 奈保子 氏（日本大学）

△2024年11月30日（土）午後3時より（於 専修大学神田キャンパス 10号館 10115教室、オンライン併用）

【研究発表】

発表者：成田 雅彦 氏（専修大学）

題 目：「白いアメリカの黄昏とホーゾーン——「旧牧師館」をめぐる一考察」

司 会：高尾 直知 氏（中央大学）

△2024年12月7日（土）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：Colacurcio, Michael J. *Hawthorne's Histories, Hawthorne's World: From Salem to Somewhere Else*. Anthem, 2022.

詠・読者：常光 健 氏（神奈川大学非常勤講師）

Introduction

Chapter 9, “Red Man's Grave”: Art and Destiny in Hawthorne's ‘Main-Street’”

発表者：大野 美砂 氏（東京海洋大学）

Chapter 10, “Such Ancestors”: The Spirit of History in *The Scarlet Letter*”

発表者：内堀 奈保子 氏（日本大学）

Chapter 11, “Inheritance, Repetition, Complicity, Redemption: Sin and Salvation in *The House of the Seven Gables*”

（内堀 奈保子 記）

## 中部支部研究会

2024 年も対面と Zoom のハイブリッドで研究会を開催しました。ワークショップにおいてホーソーンとフォークナーの作品の比較を行い、多彩な研究発表も行いました。

△2024 年 3 月 31 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：林 姿穂 氏（京都外国語大学）

題 目：「ホーソーン文学に描かれる女性と自然——「イーサン・ブランド」を中心に」

司 会：森岡 稔 氏（愛知学院大学非常勤講師）

△2024 年 8 月 26 日（月）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）

### 【ワークショップ】

題 目：「ホーソーンの “The White Old Maid” とフォークナーの “A Rose for Emily” について」

司会・講師：倉橋 洋子 氏（東海学園大学名誉教授）

講 師：山下 昇 氏（相愛大学名誉教授）

講 師：David Dykes 氏（元四日市大学教授）

△2024 年 12 月 22 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：梅垣 昌子 氏（名古屋外国語大学）

題 目：「ホーソーン、アンダソン、そしてフォークナー——短編小説の系譜」

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

2024 年も先生方のご支援とご協力を頂きまして、年 4 回の支部研究会を開催いたしました。対面と Zoom を併用する方式も定着し、多くのみなさまに参加頂いております。今後とも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、ご発表希望、企画のアイデアなどふるってお寄せ下さい。

△2024 年 3 月 30 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）

### 【講 演】

講 師：西谷 拓哉 氏（神戸大学）

題 目：「メルヴィルの小説とそのフォルム——伝統と革新の中で」

司 会：真田 満 氏（龍谷大学非常勤講師）

△2024 年 8 月 24 日（土）午後 1 時半より（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：石田 航大 氏（龍谷大学大学院生）

題 目：「家庭教師が抱く教え子たちへの支配欲——共依存の観点から Henry James の *The Turn of the Screw* を読む」

司 会：竹井 智子 氏（京都工芸繊維大学）

（2）発表者：増永 俊一 氏（関西学院大学）

題 目：「職業としての作家——ホーソーン初版本を眺めつつ」

司 会：稲富 百合子 氏（追手門学院大学）

△2024 年 11 月 16 日（土）午後 2 時半より（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】

発表者：加藤 柚月 氏（京都大学大学院博士前期課程修了）

題 目：『大理石の牧神』における聖女、ヒルダの変身」

司 会：丹羽 隆昭 氏（京都大学名誉教授）

△2024 年 12 月 21 日（土）午後 1 時半より（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：Hsu, Hsuan L. *Geography and the Production of Space in Nineteenth-Century American Literature*. Cambridge UP, 2010.

司 会：竹井 智子 氏（京都工芸繊維大学）

発表者：大川 淳 氏（京都ノートルダム女子大学）

Introduction, “Scales of Identification”

発表者：池末 陽子 氏（龍谷大学）

Chapter 2, “Urban Apartments, Global Cities: The Enlargement of Private Space in Poe and James”

発表者：真田 満 氏（龍谷大学非常勤講師）

Chapter 3, “‘The Checkered Globe’: Cosmopolitan Despair in the American Pacific”

発表者：竹井 智子 氏（京都工芸繊維大学）

Chapter 5, “Literature and Regional Production”

コメンテーター：中西 佳世子 氏（京都産業大学）

（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。

△2024 年 3 月 23 日（土）午後 2 時より（Zoom ミーティングを使用してのオンライン開催）

【読書会】

テキスト：“The Celestial Railroad”

△2024 年 6 月 1 日（土）午後 2 時より（Zoom ミーティングを使用してのオンライン開催）

【読書会】

テキスト：“Wakefield”

△2024 年 9 月 14 日（土）午後 2 時より（Zoom ミーティングを使用してのオンライン開催）

【読書会】

テキスト：“The Minister’s Black Veil”

△2024 年 12 月 14 日（土）午後 2 時より（Zoom ミーティングを使用してのオンライン開催）

【読書会】

テキスト：“The Artist of the Beautiful”

（青井 格 記）



## 事務局だより

1. *NHSJ Newsletter* 第 43 号をお届けします。
2. 第 42 回全国大会は、2024 年 6 月 29 日（土）・30 日（日）の両日に、関西学院大学西宮上ヶ原キャンパス F 号館 102 教室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 43 回全国大会は、2025 年 6 月 21 日（土）・22 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* 24-25 ページ「第 43 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」）  
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」）

（内堀 奈保子 記）

## 資料室だより

全国大会総会時に配布いたしました「ナサニエル・ホーソーン研究」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けると幸いです。なお、今年度は著書・論文のご寄贈はございませんでした。

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。

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 山口晋平研究室内

電話：022-277-6111（研究室直通）

E メール：s-yamaguchi@mgu.ac.jp

（山口 晋平 記）

## 編集室だより

今年は10月に入っても暑い日が続いたと思えば、あっという間に短い秋を経て冬に突入してきた感があります。コロナも落ち着いてきて、年次大会も順調に対面開催が戻ってきています。お陰様で29号は、シンポジウムの報告論文や要旨、ワークショップをもとにした特集論文3本に、元会長の特別講演や依頼論文などが書評とともに掲載できることとなり、『フォーラム』史上最も豪華で充実した号の一つになったのではないかと思います（目次や本文の文字の小ささや紙の厚みにもそれが反映しています）。ただ、大変遺憾なことに、次号（30号）の『フォーラム』への投稿論文の希望はありませんでした。その理由の一つはやはり、年次大会のワークショップやシンポジウムなどでの論考が、報告論文や要旨として『フォーラム』に掲載されるようになったということも大きいでしょう。その分論文の投稿に取り組まれる方が減ってしまうのは、仕方のないことかもしれません。しかし近年ではオンライン併用での研究会の開催が日常となったおかげで、支部をまたいでの会員の活動も定着してきました。ぜひ会員の皆様には、ホーソーン研究に限らず、年次大会や例会等でご発表された論考をまとめて頂き、積極的に論文投稿していただけますようお願い申し上げます。

今後も会員の研究活動を反映した良い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ので、会員の皆様もぜひ『フォーラム』の充実にご協力をお願いできれば幸いです。今回特別講演や特集論文、報告や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ご尽力下さっている編集委員と事務局の先生方に、心から感謝申し上げます。

論文の投稿にあたっては、事務局機関誌『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、お願い致します。

・編集委員：城戸光世（編集長）、新井景子、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）

ナサニエル・ホーソーン研究  
Hawthorne Studies Bibliography in Japan  
2023-2024

日本ナサニエル・ホーソーン協会資料室

山口晋平（宮城学院女子大学）

竹井智子（京都工芸繊維大学）

**I. Books**

山下昇（著）『響き合うアメリカ文学——テキスト、コンテキスト、コンテキストの共有』松籟社（2024）.

**II. Dissertations**

該当なし

**III. Bibliographies**

該当なし

**IV. Translations**

小沢茂（訳）、ジュディス・P・サンダース著『アメリカン・クラシックス——進化論的視座から読むアメリカの古典』（2024）.

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——「父親イマージの（非）脆弱性と救世主再臨の（非）可能性：ホーソーンの「ラパチーニの娘」をめぐって」『サイコアナリティカル英文学論叢』44 サイコアナリティカル英文学会（2024）pp. 69-104.

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- 林姿穂『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』（真田満・倉橋洋子・小田敦子・伊藤淑子編著）『フォーラム』29 日本ナサニエル・ホーソーン協会（2024）pp. 111-15.
- 藤村希『ロマンスの倫理と語り——いまホーソーンを読む理由』（西谷拓哉・高尾直知・城戸光世編著）『フォーラム』29 日本ナサニエル・ホーソーン協会（2024）pp. 105-09.

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- 福島祥一郎「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」「ミニ・シンポジウム「ホーソーン・アフタヌーン」編集をめぐる攻防——検閲・炎上・誤読」（例会発表要旨）『関西アメリカ文学』60 日本アメリカ文学会関西支部（2023）pp. 60-61.
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\*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 日本ナサニエル・ホーソーン協会 会計報告**  
(2023. 4. 1 ~ 2024. 3. 31)

収入

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雑収入	14,000
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郵便貯金	4,077,158
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現金	79,483

上記の通り相違ありません

2024 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

2024 年 4 月 1 日

監事 中村栄造 倉橋洋子

## 第 43 回大会のお知らせ

日 時：2025 年 6 月 21 日（土）、22 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 43 回大会概要》

2025 年度の全国大会は東京（専修大学）での開催になります。対面形式の開催を予定していますが、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しますので、ご確認くださいませようお願い申し上げます。

また、昨年度まで、金曜夜から日曜昼までの 3 日にわたって全国大会を開催してまいりましたが、2024 年度役員会にて大会開催期間の短縮を求める意見が提出されたことを受け、2025 年度は開催期間を変更する運びとなりました。期間短縮に伴い、役員会を 1 日目夜、懇親会を 2 日目昼に開催する予定です。大会開催後に改めて皆様よりご意見・ご感想を承り、引き続き最善の案を探っていくつもりでございます。何卒ご理解とご協力のほど、よろしく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、増永俊一先生にご登壇いただきます。シンポジウムは池末陽子先生の発案で、ホーソーンの詩を扱っていただく予定です。ワークショップは大野美砂先生をコーディネーターとし、「僕の親戚モーリノー少佐」を論じていただきます。また、下記に詳細を記しましたように、研究発表の発表者を募っております。会員の方々の積極的なご応募と、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

「僕の親戚モーリノー少佐」を再読する

司会・講師：大野 美砂 氏（東京海洋大学）

講師：稲富 百合子 氏（追手門学院大学）

講師：常光 健 氏（神奈川大学非常勤講師）

＜概要＞『トークン』1832 年号に掲載された「僕の親戚モーリノー少佐」は、ホーソーン最初期の作品のひとつです。

この作品はこれまでも、イギリスとアメリカの関係、作品における暴徒の表象、笑いの意味、作品の曖昧さなど、多様な観点から論じられてきました。今回のワークショップでは、これまでの議論を踏まえつつ、3 人の講師がそれぞれの関心に基づいて、インディアンの表象、大西洋におけるさまざまな革命との関連など、新たな視点を提示したいと思っています。ワークショップでは、最初に講師 3 人が作品についてそれぞれ 20 分程度の発表をします。その後、講師からも発案をしながら、フロアのみなさまと活発な議論をしたいと思っています。ご参加いただくみなさまとともに作っていくワークショップにしたいと考えておりますので、ご協力をどうぞよろしくお願いいたします。

- ・特別講演

講演者：増永 俊一 氏（関西学院大学）

演 題：声望は何処に——ホーソーンのトラベル・スケッチをめぐる

- ・役員会



## 【第2日】

### ・シンポジウム

詩人ホーソーンの横顔——ホーソーンの詩を読む

司会・講師：池末 陽子 氏（龍谷大学）

講師：川下 剛 氏（京都産業大学）

講師：西谷 拓哉 氏（神戸大学）

講師：古屋 耕平 氏（青山学院大学）

＜概要＞最初の詩集とされる Richard E. Peck 編 *Poems* (1967) には、新聞や雑誌、手記に残された 29 編の詩が収録されている。2 編を除いてほとんどがとても短いもので、テーマは様々だ。これまでホーソーンの「詩人」としての側面はあまり注目されてこなかった（少なくとも本学会のシンポジウムで取り上げられたことはない）。だが、編者ペックは「その創造力と小説の余韻によって、散文詩人ともいわれる」と評価する。うら若き日のホーソーンはどんなことを考えていたのか、あるいはのちの小説作品とどんな関連性があるのか、また同時代詩人や作家と比較してみるとなにか浮かび上がるのだろうか、など興味は尽きない。本シンポジウムでは、この詩集に収録された詩を紹介しながら、彼の「ハイトーン・ポエジー」に耳を傾け、新たなパースペクティブを模索してみたいと思う。

### ・総会

### ・閉会のことば

### ・懇親会

### 《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）：貞廣 真紀（明治学院大学）E-mail: sadahiro@ltr.meijigakuin.ac.jp

4. 応募締切：2025 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》

今回のワークショップのテーマや人選につきましては、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。

（貞廣 真紀 記）

## 役員一覧

(2025 年 2 月)

### 顧問

島田太郎（東京大学名誉教授）

丹羽隆昭（京都大学名誉教授）

### 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（東海学園大学名誉教授）		小宮山真美子（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（東京薬科大学）
	高橋利明（日本大学）	会 計	生田和也（長崎県立大学）
	辻祥子（松山大学）		高橋愛（大阪公立大学）
	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（学習院大学）
	成田雅彦（専修大学）		竹野富美子（東海学園大学）
	西谷拓哉（神戸大学）		中西佳世子
	橋本安央（関西学院大学）		古屋耕平
	藤村希（大東文化大学）	資 料 室	山口晋平（宮城学院女子大学）
	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	貞廣真紀（明治学院大学）
			上原正博
			辻祥子
			中村善雄
			橋本安央

