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

ご挨拶

会長 當麻 一太郎

去る5月、広島ガーデンパレスで開催された第27回全国大会には大勢の皆様のご参加をいただき、様々な研究問題が提起され、充実した大会になりました。大会準備委員の先生方および事務局の先生方の多大なご支援とご協力によるものであり、ここに厚くお礼申し上げます。また、特別講演をされた山本雅先生はじめ研究発表をされた先生方、ワークショップおよびシンポジウムを担当された先生方、司会の先生方および本大会を支えてくださったすべての方々に感謝申し上げます。第27回全国大会は地理的な諸事情から初めてホテルで開催することになりましたが、多くの先生方より金銭のご援助があったことをご報告させていただきます。お力添えに改めて感謝申し上げます。

第28回全国大会は、5月29日(金)・30日(土)の両日、日本大学文理学部で開催されることになりました。日本大学文理学部での全国大会は6度目になりますが、これまでの会場ではなく「オーバル・ホール」という会場を使用できようになりましたので、マンネリを避けられると確信しております。大会準備委員の先生方を中心に、大会を盛り上げたいと思います。よろしくお願ひ申し上げます。

The Twenty-Seventh Annual Conference of the Nathaniel Hawthorne Society of Japan

Synopses of Presentations

Appropriation of the “Fair Lady” vis-à-vis the “Fair Man”: A Reading of Hollingsworth’s Complexity in *The Blithedale Romance*

Naoko UCHIBORI (Ochanomizu University)

The descriptions of Nathaniel Hawthorne’s protagonists have clear contrasts such as “fair” and “dark.” One protagonist is described as being pure, tender, white, pretty, and asexual, whereas the other is guilty, stern, dark, peculiar, and sexual. As Hawthorne mentions the words, “fair” and “dark,” to both sexes in his notebooks, such striking features, entailing some discrepancies, are attributed not only to the female characters but also the male characters. While some preceding studies like that of Monika Mueller cogently argue the remarkable features of “fair” and “dark,” little critical attention has been hitherto paid to the relation between the differences in the female and male characters, especially in the context of the “fair man.” However, the examination of the “fair man” in relation to the other types of character attributes should not be overlooked. This is of particular importance in light of the fact that it is the “fair man” who reveals a degree of instability and anxiety with his masculinity in a patriarchal society. This paper examines the weight of the role played by the “fair man” in Hawthorne’s works and discusses his most controversial figure, Hollingsworth in *The Blithedale Romance*, through a comparative reading of the following three texts: *The Scarlet Letter* (1850), *The House of the Seven Gables* (1851), and *The Blithedale Romance* (1852).

In *The Scarlet Letter*, although some traits of the characters undergo a transformation in the course of the story, we can regard Dimmesdale as the “fair man,” Chillingworth as the “dark man,” and Hester as the “dark lady.” Interestingly, there seems to be no “fair lady,” but if Pearl’s role were to be considered, she could be regarded as a rudimentary representation of the “fair lady.” In fact, Pearl is not only a collaborator but also an opponent of Hester. Her visceral temper interrupts her mother’s rendezvous with her lover, so that Dimmesdale maintains his hypocritical legitimate state in his patriarchal society. Thus, Pearl is an agency for Dimmesdale to uphold his social position as a legal social subject.

In *The House of the Seven Gables*, the contrasting characterizations are described more clearly. This is evident in Clifford. He is referred to as “innocent,” “simple,” “pure,” “passive,” and “beautiful” in his antagonistic stance with his adversary Jaffrey. The more Jaffrey pursues Clifford, the more their relationship comes to assume homoerotic meanings. But Hawthorne also incorporates the element of Clifford’s heterosexual affection for Phoebe. As compared with the former novel, *The Scarlet Letter*, Phoebe is closer to the characterization of the “fair lady.” She enables the writer to delineate his feelings of anxiety regarding homosexuality through the “fair man.”

From a rereading of the third novel *The Blithedale Romance*, we observe, based on the above analysis, that while the “fair lady” becomes more explicit, the characterization of the “fair man” assumes greater complexity. Indeed, not only Coverdale but also Hollingsworth possesses the fair aspect; they are referred to with the use of descriptors such as “simple,” “tender,” “soft,” “benevolent,” “beautiful,” and “something of a woman.” The affinity between Coverdale and Hollingsworth maintains an intimate bond between them, but once Coverdale recognizes Hollingsworth’s dark side, namely, his repressive patriarchal nature, the former moves away from his ex-fair friend. Subsequently, Coverdale attempts to set up Priscilla as a “fair lady”—and thus Zenobia’s rival in love—and goes on to induce a break in the close ties between Hollingsworth, Zenobia, and Priscilla. The complex characterizations we encounter here reveal that Hawthorne’s dilemmas and anxiety about masculinity gradually come to be represented with the use of the “fair” and “dark” descriptors in a more tacit, yet tactful, manner.

Hawthorne and Gaskell — On Representations of Fallen Women in *The Scarlet Letter* and *Ruth* — Asako KOIZUMI (Waseda University)

Nathaniel Hawthorne (1804-1864) and Elizabeth Gaskell (1810-1865) were contemporaries, and both wrote on the theme of the “fallen woman” — Hawthorne in *The Scarlet Letter* (1850), and Gaskell in *Ruth* (1853). A “fallen woman” in Victorian age-England meant one who had been seduced by a man and then abandoned. Hester Prynne and Ruth Hilton have much in common: they are young, seamstresses, and fervently in love outside the marriage system; both were abandoned by their lovers and give birth to illegitimate children resulting from the liaison. Their children at their sides, both atone for their extramarital and sexual misconduct by educating themselves and engaging in charitable activities in their communities.

For a young woman who had been seduced to make a fresh start in life with a child conceived out of wedlock and to redeem herself in the end was unacceptable in mid-Victorian times. Victorian genre paintings, which often featured images on moral or didactic themes, portray a fallen woman with numerous symbolic details—the carcass of a little bird, signs reading “La Traviata” (meaning “the wayward woman” in English) and “Lost”—all elements suggesting that a fallen woman will be deserted, forced to live on the street, and die overwhelmed by remorse. Furthermore, the belief that the taint of adultery and fornication is inherited so permeated society that it was thought that illegitimate children could never grow up respectably. Gaskell tried to question this fallacy by describing Ruth’s redemption and alluding to the decent coming of age of her son, Leonard.

Ruth, set in mid-Victorian England, was attacked for portraying seduction and birth out of wedlock, while *The Scarlet Letter*, set in seventeenth-century Boston, escaped criticism. The settings made a big difference in the responses to the two novels. It is now acknowledged that Gaskell read *The Scarlet Letter* before writing *Ruth*, and the process of Hester Prynne’s regaining of her self-respect must have encouraged Gaskell to challenge the discourse that the offspring of a fallen woman would also be disreputable. The use of similarly named characters (Bellingham) and other evidence also display the great influence of *The Scarlet Letter* on Gaskell.

Hawthorne’s Politics: Political Power Shift and the Dynamics of the Gaze

Toshikazu MASUNAGA (Kwansei Gakuin University)

Washington Irving’s Rip and Hawthorne’s Robin, those familiar fictional characters of the 19th century American literature, live in almost the same historical moment; the pre-/post- Revolutionary period of America. In these settings, both have suffered a mental confusion in different ways; however, the degree of their engagement with each historical event differs significantly. One is in the mountain, intoxicated, far away from the bloodshed battlefield, but the other is finally involved in the extraordinary tumult of the mob in a town on an empty stomach. It seems that those consequences of each story might reflect the author’s detachment from /attachment to the political affairs of America and no doubt Hawthorne pays far more attention to the course of independence of America than Irving does.

With such a historical setting, it is natural that quite a few readers of “My Kinsman, Major Molineux” take it as a political discourse among the various kinds of reading of the story. However, Hawthorne’s political attitude toward the cause of American independence sways on occasions as many critics have pointed out. The narrator of the story is apparently rather sympathetic to the ousted royal governor, just like Grandfather in “The Hutchison Mob” who feels sympathy to the loyalist governor, denouncing the violence of the mob as “the most unjustifiable act.” On the contrary, in “Lady Eleanore’s Mantle,” the miserable condition of colonial America, harassed by British tyranny, is emphasized by the symbolic scene of Lady Eleanore, who descends from her coach putting her foot on a colonist’s back as a step. Seemingly, the author’s political attitude is inconsistent. However, we should note that his interest is not in an ideological aspect of the Revolution itself but in the moralistic aspect. And he is more concerned about the fate of “human sympathies” under social upheaval.

In this manner, what Hawthorne describes attentively in “My Kinsman, Major Molineux” is rather the confounded state of people’s mind under some political power shift and the changing nature of the relationship between the ruler and the ruled. It is Robin’s visual obsession that plays an important part throughout this dramatic story. The aesthetic quality of the gaze magnifies the tension between Robin and the town’s people amidst the political agitation. Robin is obsessed with seeing and at last he gazed at his kinsman’s disgraced figure illuminated by mob’s torches. As the town’s people and Robin exchange glances so keenly, those exchanges turn into a kind of battle to gain the hegemony on a psychological level: the visual obsession aspires to rulership which enables “absolute control” (Starobinski).

It is almost the consensus among readers of the story that its actions unfold in the pre-revolutionary period of America. However, the historical date is manipulated purposely, the name of “Molineux” is converted from a historical Whig hero to an ignominious fallen Tory, and the place where much of the action happen is not in “Boston” but in “the little metropolis of a New England colony.” These dexterous modifications open up the possibility of reading the story as a universal one, whose political agitation and its consequence would be also applicable to 19th century America. The specific historical moment of the story also reflects the social and political confusion of Hawthorne’s era on the eve of the devastating Civil War. Robin tries to rise in the world, ends up in failure and finally finds himself estranged from the circle of “human sympathies.” However, it is quite a relief for Robin to have such a sympathizing gentleman next to him at the end. Furthermore, the last sentence pronounced by the gentleman with a tint of sarcasm, “You may rise in the world, without the help of your kinsman, Major Molineux,” could be heard as a cheer by Hawthorne’s contemporaries of ‘Young America,’ facing a huge social change.

A Study of Robin in “My Kinsman, Major Molineux”: in Relation to *A Midsummer Night’s Dream*, *May-Day*, and *Robin Hood*

Motoko SUZUKI (Shizuoka University of Art and Culture)

As, in *The Country and the City*, Raymond Williams, researcher of Cultural Studies defines, Hawthorne’s “My Kinsman, Major Molineux” also embraces the contrast between country and city. In particular its hero Robin embodies the country such

as of innocence and simple virtue, and comes to town for his ambition looking for help from his relative Major Molineux.

Therefore, this masterpiece first appears to the reader to be a story of initiation, as the hero's name itself symbolizes a small bird which tells the coming of spring. Yet, gradually following Robin in the moonlight, who is loitering in the street on a summer night, we shall enter into Hawthorne's "neutral territory, somewhere between the real world and fairy-land, where the Actual and the Imaginary may meet..." (*The Scarlet Letter*, 36) Especially, in "My Kinsman," when we come across the following sentence "A heavy yawn preceded the appearance of a man, who, like the Moonshine of Pyramus and Thisbe, carried a lantern, needlessly aiding his sister luminary in the heavens," that reminds us of Shakespeare's *A Midsummer Night's Dream*.

Nathaniel Hawthorne is known to have revered Shakespeare's works. He changed the spelling of his name to Hawthorne, named after a hawthorn bush (May flower) often touched upon in *A Midsummer Night's Dream*. This comedy of great renown has two main characters: Robin and Oberon. Curiously enough, beyond Robin, Hawthorne created characters named Oberon in his short stories: "The Devil in Manuscript" and "Fragments from the Journal of a Solitary Man;" the former is a writer who burns his rejected manuscripts. This episode is autobiographical and furthermore Hawthorne used to call himself Oberon in his letters to Horatio Bridge.

In *A Midsummer Night's Dream*, Puck whose other name is Robin Goodfellow says "Thou speakest aright; I am that merry wanderer of the night. I jest to Oberon and make him smile." (Act 1: Sc 2) Hawthorne's Robin, too, is a wanderer of the night. When he notices a procession approaching, he thinks it must be a "merry-making." The truth, however, was that it's a riot where his relative Major Molineux was taken to be hung. The big enigma here is whether it was a real disturbance or a dream Robin had after he dropped with fatigue. My idea is, it might be a stage-play in the evening like the May-game or a play within a play suggested by 'Pyramus and Thisbe.'

I suggest this because Robin's laughter can be fully explained by Mikhail Bakhtin's theory about carnival folk culture; where there is the logic of the "inside out," and "the suspension of all hierarchical precedence." (*Rabelais and His World*, 10-11) Just as Bakhtin describes that "Carnival laughter is the laughter of all people" (11) and that the people's festive laughter is directed at those who laugh, Robin is an observer of the procession but at the same time he is observed by townspeople such as the gentleman and the lantern bearer. When Bakhtin mentions "we find both poles of transformation, the old and the new, the dying and the procreating" (24), we can assure the old is Major Molineux and the new is Robin.

In consequence, Robin is playing a significant role of a clown to progress a plot and to make people laugh at the carnivalesque climax. This procession could be reflected by the historical riot in 1765, but another interpretation is that 'Pyramus and Thisbe' incited Hawthorne to create pageantry in his short fiction as a public entertainment of mayings referring to Joseph Strutt's *Sports and Pastimes of the People of England*. The author of this theatrical device with a great spectacle can be called Oberon Hawthorne, and his jester is Robin.

Hawthorne's perspective through the Gothic devices in "My Kinsman, Major Molineux"

Kimiko MURATA (Shimonoseki City University)

I'd like to reach Hawthorne's perspective by analyzing his power of darkness through Gothic devices. In "My Kinsman, Major Molineux" there are frequent references to Gothic conventions such as darkness, moonlight, violence, insanity, hatred, insult, anti-government movements, old-fashionedness, monstrous characters, decadence, and so on.

Among them let me pick up on three devices Hawthorne used to heighten the Gothicism: (1) "preface," (2) "moonlight," and (3) the monstrous characters.

Hawthorne is one of the most representative writers to make the most use of the "preface" to confuse readers and create a "calculated vagueness." The background of this story is considered to be in 1765 when the Sons of Liberty were active against the Stamp Act. Hawthorne, however, cleverly described in the preface that this story was written about 100 years ago (1732) under King James II and 6 colonial governors were suffering from insurgencies and imprisonments. So Hawthorne purposely combined these two dark periods (1732 and 1765) to strengthen historical darkness and create ambiguity.

The second device is that of "moonlight." In this story the moonlight is used as often as 15 times to disclose not only the corrupted situation of the town and demonic characters full of despise and anger, but also to reflect Robin's mental image and

helps to reach Robin's psychological depth.

The third device is monstrous characters. The town is full of demonic strangers. And each character appears three times. Finally they gather in a mob marching with shouts, laughter, and crazy music. At the center of the mob the most monstrous man was leading on a horse. In front of the crazy mob Robin was appalled by his uncle, Major Molineux in tar-and feather dignity on the cart. Their eyes met each other in the cruelest situation. This story is considered to be not only historical Gothic but also psychological Gothic.

Then what is Hawthorne's perspective through this story? He depicted Patriots as strangers with exorbitance and ugliness and Loyalists as a kinsman with sympathies. Hawthorne was critical against the extravagance in political behavior. The mob easily becomes crazy if they have a cause. He discerned the political and social situation and showed the cruelty and ugliness of humans by using Gothic devices.

Special Lecture

Salem Witchcraft Episode and Hawthorne's Creative Method: The Origin, Development, and Disappearance of Hawthorne's "Environment" in His Works **Masashi YAMAMOTO (Hiroshima International University)**

In his book, *Nathaniel Hawthorne: A Critical Biography* (New York, 1964), Mark Van Doren, one of the most capable Hawthorne scholars in the decades after the War, pointed out that Hawthorne, in his last years, "ceased to believe, as sometimes he said he had, that romance was an acceptable product." He also pointed out that Hawthorne's "environment evaporated" in his unfinished romances of his last years (p.240). This remark, it seems to me, provides us with an important hint in understanding Hawthorne's fiction and its creative problems. What strikes me as of special interest in his remark is his reference to the "environment." In a popular understanding of the word, the "environment" refers to the setting or background where characters appear and disappear. But in Hawthorne's stories, the word has a much more significant meaning than that. The "environment" in Hawthorne's fiction is not only the setting or the background. It is also conditions or situations through which protagonists go, usually with great difficulty, and in this process, their moral characters are modified or developed. By setting the "environment" in his stories, Hawthorne could discuss effectively the "truth of the human heart" — the ultimate goal of his "psychological romance."

In this summary of the talk I gave at the annual convention on May 23 2008, sponsored by Japan Hawthorne Society, I shall describe in a brief manner what I presented orally at that occasion. I shall discuss how the "environment" in Hawthorne's stories originated and developed, and why it finally disappeared. Also, in Hawthorne's creation of the "environment," I shall refer to the important role played by the Salem witchcraft episode, which took place in Salem, Massachusetts in 1692.

(1)

Hawthorne's first novel is *Fanshawe* (1828). Immediately after its publication, he withdrew all the copies he could find and destroyed them by burning them. The "environment" in this story is a town somewhere in New England. In particular, it is Harley College in the town. Fanshawe, the title character and a student at Harley College, succeeds in saving Helen, a beautiful co-ed, from evil hands. As is clear to any reader of the book, the "environment" in this story is a mere stage or background. There is no close relationship or correlation between the background and the characters. Thus, the story need not take place in a New England town. It could take place almost anywhere, in Tokyo or New York, for instance.

Two years after the publication and the destruction of *Fanshawe* by the author, Hawthorne wrote a tale, "The Hollow of the Three Hills" (1830). The setting of this tale is a remote place somewhere deep in the New England mountains. In this place, an old woman, a witch, meets a young woman by a small mountain lake after dark. The young woman sees, through the magic of the old witch, her parents in their old age, her husband in a mental hospital, and a small child whom she left unattended in her hometown. After that, the young woman dies with her head pressed down between the witch's knees because of her deep heartbreak. Here we can find a good example of the "environment" unique to Hawthorne's stories.

The setting in this story is an unrealistic, completely fictitious one. Hawthorne introduces into this setting an old witch and a young woman. This woman is perhaps one of the victims of witchcraft accusations who fled the town to escape execution. By creating the intricate “environment” for the story, Hawthorne could effectively discuss the young woman in her moral predicament. This is Hawthorne’s typical “environment.” Hawthorne frequently utilized this kind of fictional device and developed it further in his later stories.

How did Hawthorne come to think of such an excellent “environment”? For a long time, I was unable to find an answer to this question. But recently, I believe I found an answer. The origin of Hawthorne’s “environment” could be found in two of Hawthorne’s earliest stories, “Alice Doan” (c.1828) and its later version, “Alice Doan’s Appeal” (1835). Since “Alice Doan” no longer survives because Hawthorne burned the manuscript in anger before its publication in his late twenties, we can, from various other sources, only surmise what its original story was like. In this story, a wizard makes Leonard murder Walter, taking advantage of Leonard’s jealousy toward Walter, who resembles Leonard closely both physically and mentally and whom Alice, Leonard’s sister, loves passionately. In “Alice Doan’s Appeal”, the narrator of the story, who is Hawthorne himself, sits on one of the large rocks on the Gallows Hill in Salem, where the execution of “witches” took place in 1692, and talks to his two lady companions about the witchcraft episode, especially the most dramatic scene in which the condemned witches were carried in a wagon to the place of execution, while townspeople including the victims’ family and children were all watching. Later in the story, the narrator talks about the ghosts of witchcraft victims and their persecutors buried a long time before appearing from their graves and doing their macabre dances of death. While listening to this story, the two young ladies, moved by the tragic story, shed tears to the great satisfaction of the narrator. In both of these stories, we find Hawthorne’s “environment” in its embryonic stage. First, there is a dreary place remote from town, and then, one or two characters are introduced into this place, and fantastic, unrealistic events take place. In both of these stories we see Hawthorne burrowing deep into common human nature. Note that both of these stories have a great deal to do with the Salem witchcraft episode. As is well known, John Hathorne (Hawthorne added *w* to this family name in his early twenties), one of Hawthorne’s ancestors, was an infamous, prominent participant in this episode as a judge. So we can see that the Salem witchcraft episode was instrumental in Hawthorne’s creation of the “environment”

(2)

The fictional device of the “environment” which Hawthorne first experimented with “Alice Doan” and “Alice Doan’s Appeal” and then established firmly in “The Hollow of Three Hills” is developed further in many of Hawthorne’s later stories. One example is “My Kinsman Major Molineau” (1832). The setting is Boston in the colonial period, into which Hawthorne introduces Robin, an innocent but self-righteous country youth. Unfortunately for Robin, people in Boston were secretly plotting, on the very day Robin arrived in the city, to ouster Major Molineau, a prominent Royalist member and Robin’s uncle, whom Robin came to see and whose help Robin had expected for his worldly success. In this setting or “environment,” Hawthorne could effectively analyze Robin’s confusion on the day of his arrival and his later moral development. Another example is “Roger Malvin’s Burial” (1832). The setting is some place deep in New England wilderness. Into this place, Hawthorne introduces Reuben, a middle-aged frontiersman and his family. What the family didn’t know but what Reuben knew very well was the fact that the place was where, in their fierce battle with Indians many years before, he had deserted Roger Malvin, now his father in law, to die by leaving him fatally wounded and unattended in the deep wilderness. With these conditions and human relationships in the tale, Hawthorne could effectively discuss Reuben’s moral dilemma and the expiation of his “sin” by shooting his own son to death. Yet another example is “Young Goodman Brown” (1835). The setting is an open space in the forest. Into this opening at night, Hawthorne introduces Goodman Brown, a naïve and sexually inexperienced Salem village youth. How shocking it was for this young man, when he saw something like a witches’ Sabbath was being held in the opening, and all good people in the Salem Village whom he loved and admired from his childhood were engaged in a kind of sexual orgy! In this way Hawthorne could successfully discuss the young man’s shocking experience and moral trauma, and his becoming a misanthrope later in his life. Then, in *The Scarlet Letter* (1850), one of Hawthorne’s masterpieces, we see the most artistic development of his “environment.” In this novel, the “environment” is a Puritan society in Boston in the seventeenth century, where people severely condemned those men and women who committed sexual misdemeanors, especially adultery. Into this “environment” Hawthorne introduces Hester and Dimmesdale, her parishioner, and made them commit adultery. Under these conditions, Hawthorne could effectively discuss the meaning of “sin” and its effect on both the young couple and those people around them.

(3)

Considering various types of the “environment,” such as discussed above, I find there are two categories of “environment” in Hawthorne’s fiction. One is a realistic, ordinary type of environment. It is usually filled with peculiar, difficult conditions. “My Kinsman Major Molineau,” “Roger Malvin’s Burial,” and *The Scarlet Letter* have this type of environment. The other type of environment is a totally unrealistic, fantastic one. It is created purely out of Hawthorne’s imagination. “Young Goodman Brown” has this type of the environment. To this type, I may add “The Birth-mark” (1843). and “Rappaccini’s Daughter” (1844). Although all of the above stories are different in their fictional devices and intentions, they have several things in common. In all of these stories, the author introduces more or less innocent, honest and naïve protagonists into the environment. There, some unexpected, some unheard-of conditions are waiting for them, and protagonists have shocking experiences and go through internal conflicts. As a result, their moral characters are modified or developed in one way or another. This is the fundamental pattern of Hawthorne’s creative method.

(4)

Why did Hawthorne have this kind of creative method for his fiction? It is because he was deeply concerned with discovering “the truth of the human heart” (*Hawthorne, Centenary Edition* III, p.1). Discovering the truth of the human heart — this was indeed the Alpha and Omega of Hawthorne’s fiction. When they are put into unexpected, difficult situations, how do human beings behave? This was where Hawthorne showed his greatest interest. Hawthorne once named such stories of his where the author burrows far into the depths of common human nature and tries to find the truth of the human heart “psychological romance” (*Hawthorne Centenary Edition*, XI, p.4).

One of the interesting facts about Hawthorne’s use of “environment” is that it is closely related to the “neutral territory of fiction,” a central idea in Hawthorne’s literary theory. In the “Custom- House,” a long and autobiographical essay Hawthorne prefaced to the *Scarlet Letter*, he says that the proper sphere of his fiction is neither the world of reality nor the world of fantasy, but “somewhere between the real world and fairy-land, where the Actual and the Imaginary may meet” (*Hawthorne Centenary Essay*, I, p.36) For example, in “Young Goodman Brown,” a young man starts from the Salem village (the world of reality) and joins the witches Sabbath in the wilderness (the world of fantasy) and then returns to the Salem village from which he started (the world of reality). Again, in “Rappaccini’s Daughter” Giovanni, a young medical student from the southern part of Italy, comes to Padua, a town in northern Italy (the world of reality), enters Dr. Rappaccini’s mysterious garden (the world of pure fantasy) and then he is expected to return to his hometown (the world of reality). Thus, when we read Hawthorne’s stories, we are also reading his literary theory.

(5)

But unfortunately to the readers of Hawthorne, with *The Scarlet Letter* as the highest example of Hawthorne’s use of “environment” we see a gradual decline in its use. For example, in *The House of the Seven Gables* (1851) we read about the house with its seven gables — Hawthorne’s use of “environment” This is a place where many murders were committed, and other hideous incidents, such as that of the unfortunate Alice Pyncheon, took place in the past. But the environment in this novel is nothing but the stage or background for the story, where the characters of the novel play their assigned roles in the foreground. There is no inseparable or inevitable relationship, such as the one we find in many of Hawthorne’s major stories, between the stage and the characters. The same things can be said about *The Blithedale Romance* (1852) and *the Marble Faun*, (1860), Hawthorne’s other major novels. In both of these novels, we have the “environment”, the brook farm in the former, and the city of Rome in the latter. But, here again, the environments in these novels are not the ones fraught with danger, unexpectedness, or mystery. They just constitute the background for the characters to interact. And finally in Hawthorne’s last years (1860-64), as I have mentioned earlier in this article by referring to Mark Van Doren’s remark, Hawthorne’s “environment evaporated.” It simply disappeared.

(6)

As is generally accepted among Hawthorne’s readers and critics, after *The Scarlet Letter*, Hawthorne showed a gradual decline in his creative power. In his last years, he was unable to produce even one complete novel. Why was this so? As to its causes, many Hawthorne scholars have given their opinions. Some of them are: (1) Hawthorne was very sick internally and no longer energetic enough to produce full-fledged novels; (2) political affairs in the U.S., especially the national confusion of the Civil War years, made Hawthorne very much depressed and this was not favorable to Hawthorne’s creativity; (3) Hawthorne was very much pinched financially and had the constant fear of being sent to the poor house; (4) he was suffering from both

spiritual and psychological problems and was not really happy, as his family supposed him to be; (5) Hawthorne exhausted his materials for tales and romances and had no new ideas to write about. These are some of the opinions given by, among others, Edward Davidson, Frederick C. Crews, and Hyatt Waggoner.

As to the gradual decline in Hawthorne's creative power after the *Scarlet Letter*, I agree, but as to its causes, I must disagree. If we read Hawthorne's unfinished romances, *Septimius Felton* (c.1861-1862) or its revised version, *Septimius Norton*, for example, we realize Hawthorne is still very dexterous in his use of words and expressions. He is still energetic enough to write page after page of stories about American claimants in the English estate and the elixir of life, themes which obsessed Hawthorne in his last phase. Indeed, one recent Hawthorne biographer said that *Septimius Felton* "contains the ripest, most coruscating of his satires, including — significant from a biographical point of view — his most seering self-portrait to date" (Brenda Wineapple, *Hawthorne: A Life*, 2003, p.363).

My own idea about Hawthorne's literary decline after the *Scarlet Letter* and in his last years has a great deal to do with his creative method. Hawthorne forgot or misunderstood about the creative method of the "environment", a literary device so indispensable and vital to his fiction. .

As I wrote above, Hawthorne showed his highest use of the environment in *The Scarlet Letter*. But what he had to realize at this point, is that the environment he created in the novel is a realistic, common environment that could be found in a Puritan society in the colonial Boston. It was not an unrealistic, fantastic environment created purely out of Hawthorne's imagination. But, as it turned out, this novel proved to be an unprecedented success commercially. It sold more than 6,000 copies in just several months after its publication (C. E. Frazer Clark, Jr., ed., *Nathaniel Hawthorne: A Descriptive Bibliography*, p.140-148). At this phenomenal success, Hawthorne realized that the "environment" is not something which is created out of the author's imagination, but something which the writer tries to find somewhere in the real world. Thus, Hawthorne lost the way of creating the "environment" and missed its importance in his fiction. This is why Hawthorne's major novels after the *Scarlet Letter* and unfinished romances in his last years are no longer "romances" in the real sense of the word. At their best, they are realistic novels of ordinary occurrences. At their worst, they are Gothic novels, which try to frighten readers with their bizarre settings and incidents. And Hawthorne was not very adept at these types of novels.

As far as I can see, among many Hawthorne critics, Terence Martin was the first to point out creative problems Hawthorne faced as a writer of romance. He wrote:

These terms [i.e., region, precinct, territory] were undoubtedly very helpful to him as a strategy for thinking about the creation of his fiction. But they could, on occasion, introduce problems of their own; they could lead him, for example, to overlook the fact that the metaphor of neutral ground was a fiction for creating fiction and encourage him to look for an already existing neutral ground as a solution to his creative difficulties. (Terence Martin, *Nathaniel Hawthorne*, 1965, p.42). This is exactly what I was trying to demonstrate concerning Hawthorne's deterioration of the "environment" and its final disappearance.

In conclusion, Hawthorne took hints from the Salem witchcraft episode and used it for his fictional purposes. He experimented on the use of the "environment" in his early tales and developed it further in his major tales and novels. The results were Hawthorne's psychological romances in which he burrowed deep into our common nature. But after the *Scarlet Letter*, Hawthorne showed a gradual decline in his use of this important literary device, chiefly because of seeking an easy solution to his difficult creative problems. This is indeed unfortunate. Nevertheless, we, readers of Hawthorne's tales and novels, should fully realize his artistic use of the "environment" and appreciate his psychological romances with their deep insight into the truth of the human heart.

Hawthorne and Social Reform Movements

Keiko ARAI (doctoral student, the University of Tokyo)
Junko ARAKI (Aoyama Gakuin Women's Junior College)
Shitsuyo MASUI (Sophia University)
Naochika TAKAO (moderator, Chuo University)

The symposium started with Takao's brief comment about the relevance of conducting political readings on Hawthorne today. He criticized the recent (and not fully persuasive) lionization of Emerson as abolitionist hero and suggested that healthier social criticism did come from the unsuspected works of Hawthorne. He concluded his opening remark with a hopeful note of reevaluating Hawthorne as an author with social commitment in the following presentations.

Masui commenced her evaluation of Hawthorne's relationship with the Puritans in "Hawthorne and the 19th-Century Religious Developments in America." She argued that the use of the Puritan themes in the author's works is based not on historical documents, but on the 19th-century's (biased) understandings of the religious forefathers. She substantiated her argument by meticulously following the religious developments in 19th-century New England. According to Masui, the Calvinist ideas were handed down through the successive offsprings of the Puritans to the "New Light" revivalists in the 19th century. Those successors to the old Calvinist attitudes were sympathetic to the Puritan ideas, whereas the "Old Light" group, out of which the Unitarians grew, was severely critical of the Puritan determinism. Hawthorne was regionally situated in the group sympathetic to the latter, which included Emerson and Thoreau. Hawthorne's depictions of the Puritan severities were thus influenced by those who were around him, as well as by the 19th century romanticization of the American past.

Araki then put forward her reading of the pains Hawthorne took in deciding to become a professional writer in "Hawthorne and Women's Social Participation." She looked at three professions, namely law, medicine, and ministry, which just started to open up for women in 19th-century America, and compared their struggles with those experienced by Hawthorne's heroes and heroines. Araki analyzed Chillingworth's status as physician in the colony in comparison with Hester's status as nurse-at-large. Araki further commented that Hawthorne seems to modernize the former by allowing him non-traditional medical practice and to exalt the latter's position in society. Also in the analysis of *The Blithedale Romance*, Araki juxtaposed Zenobia as an anti-traditional female reformer and Priscilla as a traditional domestic angel. Araki concluded that by giving them both complex social functions in and out of the reform community, Hawthorne obscures the stereotypical professional binarism between men and women in the 19th century.

In "Rethinking Hawthorne and Feminism: Class and Gender in *The House of the Seven Gables*," Keiko Arai proposed to rethink Hawthorne's "feminism" by conducting a stimulatingly new reading of the novel. Paying special attention to Phoebe's characterization, Arai pointed out her position in the novel is "democratized," and therefore in close relationship with the Maul family. In the long history of oppressions by the Pyncheons, she furthermore analyzed, women have been put in the position analogous to that of the laboring class, as evidenced by Alice Pyncheon's seduction by a Maul. The same sort of trans-gender positioning occurs in the case of Clifford. He "never was a Pyncheon," as Hepzibah blurts out, in the same way that Phoebe "is no Pyncheon." If we align Phoebe (women) with the Maul family (the laboring class) as opposed to the Pyncheons (men/the ruling class), Clifford will fall in the category of the former. When Holgrave asks Phoebe for her guidance for both of them, Hawthorne is portraying Phoebe as a symbol of feminine empowerment. The *denouement* of the novel presents an ideal picture of democratically inclusive society without class, subverting the patriarchal dominion of the Pyncheons. It shows, as Arai concluded, the possibility of feminist social reform Hawthorne was still nursing after his experiment with the Brook Farm reformers.

Takao turned to Hawthorne's last novel in "Fuller and the Faun; or, the Tangential Relations between the Roman Revolu-

tion and Social Reform Movements.” He picked up the now-famous lines on Margaret Fuller in Hawthorne’s *Italian Notebooks*, and proposed a revised reading of it. Takao assumed that “Fuller” in this passage does not refer to Margaret Fuller as an individual, but to Fuller the reformer, or Fuller as the symbol of a female artist who tried to re-create herself in a social disturbance. Hawthorne’s misogynist comment would then look, as Takao suggested, not so misogynist; it would become something that indicates the novelist’s understanding of the reasons why the Roman Revolution failed. *The Marble Faun*, according to Takao, is Hawthorne’s counter-argument against social reformers like Fuller. Quoting from Fuller’s dispatches during the revolution in Rome, Takao proposed a reading that Hawthorne might have read these articles and even used them as background information in the novel. Specifically, Miriam’s attitude toward her model reflects Fuller’s problematical relationships with her father (and those who are his patriarchal representations, especially the Pope). The conclusion of the story, which presents the penitent Miriam, shows Hawthorne’s critical comments about the social reform movements in the Fuller’s vein.

Book News

From Death to Life and Politics

Kazuko TAKEMURA (Ochanomizu University)

Death is a hidden agenda of Hawthorne’s fiction. *The Scarlet Letter*, beginning with reference to a cemetery and closing with an epitaph on the heroine’s grave, reaches its denouement at the scene of the minister’s death. The minute and ruthless descriptions of human bodies provided in the following two romances are pivotal for their plots: In *The House of the Seven Gables*, the plot changes from a dreadful drama of hereditary grudges and vengeance to a happy ending, a reconciliation between the two families; and, in *The Blithedale Romance*, it changes from a dream-like narration to a manifestation of the bitter reality of humanity. Also in *The Marble Faun*, tinted with a murder mystery, death plays an important and indispensable part for the mental development of the four main characters, all of whom are involved in a dark homicide committed in Rome.

Roberta Weldon’s recent book, *Hawthorne, Gender, and Death: Christianity and Its Discontents*, highlights those deaths narrated or insinuated in these four major romances and “The Custom House” to examine the relationship between represented death, Christian ideology, and gender issues. Mid-nineteenth century New England saw a shift from the realm of Christian faith to a secular dimension of social dynamics in terms of people’s attitude toward death and aspiration to immortality as resistance to death. According to Weldon, Hawthorne’s narratives in this transitional period “work with and against” the Christian mythology of mortality and resurrection. Using feminist, psychoanalytic, political and historical discussions by Luce Irigaray, Sigmund Freud, etc., Weldon traces textual inscriptions of women’s role as self-sacrificing sufferers mandated by men, who are so possessed by death anxiety as to deny their own death and associate mortality with femininity.

Her book contributes to our reconsideration—from a new perspective of death—of Hawthorne’s works, including his short stories she does not treat here, though it seems Weldon does not clearly distinguish between Christian (or pre-modern) misogynistic culture and modern secular gender hierarchy. Certainly there is an ideological continuum between the two, which strategically makes the latter fabrication more invisible and more justifiable. In fact, however, the modern sexual regime constructed an unprecedented extensive gender asymmetry in history, which emerged in the U.S. or, more specifically, in New England around the mid-nineteenth century, when Hawthorne worked on these texts. This is also the age when, according to Michel Foucault, incipient biopolitics started to govern population, focusing on the human body, including birth, sexuality, health, and mortality. From biopolitical viewpoint, Hawthorne’s representations of death and life can be further examined.

Kumiko Mukai, a member of our society, refers to Hawthorne’s fascination with the woman’s tragic death in light of transatlantic culture in her new book published by Peter Lang, *Hawthorne’s Visual Artists and the Pursuit of a Transatlantic Aesthetics*. As for women’s issues, she also deals with “gendered meanings of embroidery” and American women artists in the antebellum period.

Women’s Issues in Nathaniel Hawthorne’s The Scarlet Letter, from the Social Issues in Literature Series, is a new approach to Hawthorne’s masterpiece, which combines excerpts from milestone essays about the text and/or its author by Gloria C. Erlich, David S. Reynolds, Nina Baym, Frederick Newberry, and other literary scholars with sociological analyses of our present gender issues. “For Further Discussion” appended here can serve as a good introduction to feminist research for both literature and sociology majors. In this way the 1995 film adaptation of *The Scarlet Letter* can be called today’s feminist inter-

pretation of this text, however far and freely it strays from the original.

Laurence Raw's *Adapting Nathaniel Hawthorne to the Screen* pursues a genealogy of social, political, and cultural reception of Hawthorne's works through their film adaptations. Raw's collection covers 17 film versions from the silent film featuring Lillian Gish in 1926, through TV versions, including those broadcast on PBS or made for pedagogical purpose for high-school students in the 1960s to the 1980s, to a no-budget independent film shot in 1991, the above-mentioned big-budget Hollywood movie starring Demi Moore, and a recent animated cartoon distributed straight to the video market. Among the adaptations treated here, films based upon "Feathertop," a brief story unmarked by literary scholars, occupy as much as a quarter of the content, while, as a matter of course, *The Scarlet Letter's* adaptations accounted for half the content. "Filmography" should have been added here.

Gender matters are also sexuality matters. With the emergence of queer theory the enigmatic friendship between Hawthorne and Melville has been attracting scholarly attention. *Hawthorne and Melville: Writing a Relationship* is an attempt to explore their relations comprehensively, both from biographical and literary terms. Many approaches are adopted here such as sexuality studies, masculinity studies, psychoanalysis, race studies, political perspective, sociological access, and marketplace analysis. This book resulted from a session, "The Hawthorne-Melville relationship," at the 2000 American Literature Association conference. I wish our Hawthorne Society in Japan would develop this sort of publication from our annual conference.

Peter West's *The Arbiters of Reality: Hawthorne, Melville, and the Rise of Mass Information Culture* is another approach to the two writers, focusing on their attitudes toward new media devices emerging in their day, such as commercial journalism, telegraphic communication, daguerreotypes, moving panoramas, and so forth. West explores "the romancer's desire for a different kind of reality" by loading the term "reality" with rhetorical as well as historical dimensions. New-historicist research is also evident in Larry J. Reynolds's *Devils & Rebels: The Making of Hawthorne's Damned Politics*. The former president of the Nathaniel Hawthorne Society, with his scrupulous examination of Hawthorne's texts and historical documents, investigates the author's literary and political struggle to resist his contemporary "highly charged partisan environment" in order to "do justice on the depth, complexity, and even progressiveness" of his political views, in spite of his harbored conservatism and racism, which are often criticized recently. Hawthorne's quandary in the antebellum period may, in the critic's mind, reflect the difficulty encountered by present-day intellectuals in the midst of the frenzy of nationalism after 9.11.

Books on N. Hawthorne published in 2008 in the U.S.

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Conway, Moncure D. *Life Of Nathaniel Hawthorne*. (1890). Pomona P
E. T. M., ed, *American Humor: Beecher, Hawthorne, Holmes, Irving, Longfellow, Etc.* (1886). Whitefish, MT: Kessinger Publishing, LLC.
Farkas, Julia. *The Artist and the Scientist in Hawthorne's Short Stories: On the Way of the Search for the Ideal*. Saarbrücken, Germany: VDM Verlag Dr. Müller Aktiengesellschaft & Co.
Gilder, Cornelia Brooke & Julia Conklin Peters. *Hawthorne's Lenox: The Tanglewood Circle*. Charleston, SC: History P
Idol, John L., Jr. & Buford Jones. *Nathaniel Hawthorne: The Contemporary Reviews* (American Critical Archives). Cambridge UP
Johnson, Claudia Durst, ed. *Women's Issues in Nathaniel Hawthorne's The Scarlet Letter* (Social Issues in Literature). Farmington Hills, MI: Greenhaven P
Lathrop, George Parsons. *A Study of Hawthorne*. (1876). BiblioBazaar.
Lawton, William Cranston. *The New England Poets: A Study Of Emerson, Hawthorne, Longfellow, Whittier, Lowell, Holmes*. (1898). Whitefish, MT: Kessinger Publishing, LLC.
Mather, Edward. *Nathaniel Hawthorne: A Modest Man*. (1940). Whitefish, MT: Kessinger Publishing, LLC.
Mukai, Kumiko. *Hawthorne's Visual Artists and the Pursuit of a Transatlantic Aesthetics*. Peter Lang Publishing.
Person, Leland S. *The Cambridge Introduction to Nathaniel Hawthorne* (Cambridge Introductions to Literature). New York: Cambridge UP
Raw, Laurence. *Adapting Nathaniel Hawthorne to the Screen: Forging New Worlds*. Lanham, Md; Toronto; & Plymouth, UK: Scarecrow P, Inc.
Reynolds, Larry J. *Devils and Rebels: The Making of Hawthorne's Damned Politics*. Ann Arbor, MI: U of Michigan P

- Stearns, Frank Preston. *The Life and Genius of Nathaniel Hawthorne*. BiblioBazaar.
- Weldon, Roberta. *Hawthorne, Gender, and Death: Christianity and Its Discontents*. New York: Palgrave Macmillan.
- West, Peter. *The Arbiters of Reality: Hawthorne, Melville, and the Rise of Mass Information Culture*. Columbus, OH: Ohio State UP.
- Woodberry, George E. *Nathaniel Hawthorne: A Study of His Life*. (1903). Wildside P.
- Wright, John Hardy. *Hawthorne's Haunts in New England*. Charleston, SC: History P.

Journal essays published in 2008 in the U.S. to my knowledge

- Baskett, Sam S. "The Making of an Image: Emily Dickinson's Blue Fly." *New England Quarterly* 81.2: 340-44.
- Bidney, Martin. "Fire, Flutter, Fall, and Scatter: A Structure in the Epiphanies of Hawthorne's Tales." *Texas Studies in Literature & Language* 50.1: 58-89.
- Cole, Phyllis. "Review of Reinventing the Peabody Sisters, edited by Monika M. Elbert, Julie E. Hall, and Katharine Rodier." *Nathaniel Hawthorne Review* (hereinafter referred to as *NHR*) 33.2: 24-34.
- Dolis, John. "Review of *Thin Culture, High Art: Gogol, Hawthorne, and Authorship in Nineteenth-Century Russia and America* by Anne Lounsbury." *NHR* 33.2: 39-44.
- Easton, Alison. "Review of *Hawthorne and the Real: Bicentennial Essays*, edited by Millicent Bell." *NHR* 33.2: 35-38.
- Hunt, Constance C. T. "The Persistence of Theocracy: Hawthorne's *The Scarlet Letter*." *Perspectives on Political Science* 38.1: 25-32.
- McDougall, Walter A. "Our Stillborn Renaissance." *First Things: A Monthly Journal of Religion & Public Life* 182: 17-21.
- Milder, Robert. "Beautiful Illusions: Hawthorne and the Site of Moral Law." *NHR* 33.2: 1-23.
- Nowacki, Jessica Chainer. "Current Bibliography." *NHR* 33.2: 49-77.
- Riss, Arthur. "Review of *Civilized Creatures: Urban Animals, Sentimental Culture and American Literature, 1850-1900* by Jennifer Mason." *NHR* 33.2: 45-48.
- Ryan, Michael. "'The Puritans of Today': The Anti-Whig Argument of *The Scarlet Letter*." *Canadian Review of American Studies* 38.2: 201-25.
- Roggenkamp, Karen. "Campaigning for the Literary Marketplace: Nathaniel Hawthorne, David Bartlett, and the Life of Franklin Pierce." *ATQ* 22.1: 365-79.

支部研究会だより

東京支部研究会

東京支部研究会は年6回を予定し、そのうち1回を読書会としています。開催月・曜日は原則として、2, 3, 7, 10, 11, 12月(会場: 日本大学文理学部)で、時間は3:00 ~ 5:00p.m.です。

△ 2008年12月20日(土): 12月例会(読書会)

- 司会: 川村 幸夫氏(東京理科大学)
- 発表者: 川村 幸夫氏
- 森山 敬子氏(学習院大学・院)
- 内堀 奈保子氏(お茶の水女子大学・院)
- 堀切 大史氏(日本大学)
- Text: Jana L. Argersinger & Leland S. Person, ed.
Hawthorne and Melville: Writing a Relationship
 (The University of Georgia Press, 2008)

(高橋利明記)

中部支部研究会

研究会は年3回、原則として2月、7月、11月を予定しております。

△ 2008年3月5日（水）：午後2時より

場 所：名城大学 11号館303
発表者：中村 栄造氏（名城大学）
題 目：「循環から直線へー時間感覚とアメリカン・ルネサンス」
司 会：中村 正廣氏（愛知教育大学）

△ 2008年7月19日（土）：午後2時より

場 所：名城大学 11号館303
発表者：中村 正廣氏（愛知教育大学）
題 目：「ヤモイデンからホボモックへーポールフレイの書評との関係」
司 会：鈴木 元子氏（静岡文化芸術大学）

△ 2008年11月30日（日）：午後2時から

場 所：東海学園大学三好キャンパス 2号館3階会議室
発表者：鈴木 元子氏（静岡文化芸術大学）
題 目：「カルチュラル・スタディーズから読み解く“My Kinsman, Major Molineux”」
司 会：進藤 鈴子氏（名古屋経済大学）

（倉橋洋子記）

関西支部研究会

△ 2008年3月29日（土）

場 所：関西大学E-202
発表者：松阪 仁伺氏（兵庫教育大学）
題 目：カーニヴァルとホーソーン
司 会：丹羽 隆昭氏（京都大学名誉教授）
例会後、「チルコロ」にて懇親会を開きました。

△ 2008年12月25日（木）

場 所：関西大学文学部英文合同研究室
発表者：西前 孝氏（岡山大学）
題 目：Text World Theory で読んでみる Alice Pyncheon の物語
司 会：丹羽 隆昭氏（京都大学名誉教授）
例会後、「すっぽん」にて懇親会を開きました。

（入子文子記）

九州支部研究会

第30回

△ 2008年3月29日（土）：14:00～17:00

会 場：福岡大学 文系センター9階 学部共通室A
<シンポジウム>
司 会：向井 久美子氏（熊本学園大学）
パネリスト：

- (1) 村田 希巳子氏 (北九州市立大学・非)
 ホーソーンの暗闇の装置
 —「僕の親戚—モリヌ—大佐」を中心に
- (2) 城戸 光世氏 (北九州市立大学)
 森の光と文明の闇—ホーソーンのウィルダネス空間再考
- (3) 乗口 眞一郎氏 (北九州市立大学)
 ホーソーンの暗い感受性と洞察力—『七破風の家』と「美の芸術家」
- (4) 高島 まり子氏 (鹿児島女子短期大学)
 ホーソン作品に見る心の闇との闘い—ユング心理学の〈夜の航海〉の観点から

第31回

△2008年6月28日(土)：14:00～16:30

- 会 場：北九州市立大学大学院棟(3-218室)
- (1) 発 表：吉川 美津子氏(北九州市立高等学校)
 “The Aspern Papers” についての一考察
 司 会：渡辺 寿康氏(北九州市立大学生)
 - (2) 発 表：山村 栄子氏(北九州市立大学修士課程修了生)
 “Ethan Brand” における Unpardonable Sin についての考察
 司 会：薬師寺 元子氏(北九州市立大学・非)

第32回

△2008年9月27日(土)：14:00～16:30

- 会 場：九州大学六本松キャンパス本館第3会議室
- (1) 発 表：川下 剛氏(北九州市立大学・非)
 『七破風の家』と秘密の部屋
 司 会：乗口 眞一郎氏(北九州市立大学)
 - (2) 発 表：青井 格氏(近畿大学九州工学部)
 ホーソンとフロイト
 司 会：城戸 光世氏(北九州市立大学)

第33回

△2008年11月29日(土)：14:30～17:00

- 会 場：福岡大学文系センター9階 学部共通室A(エレベーター横)
- (1) 発 表：稲富 百合子氏(福岡大学外国語講師)
 ホーソンとポール・オースター：「ウェイクフィールド」を中心として
 司 会：薬師寺 元子氏(北九州市立大学・非)
 - (2) 発 表：大杉 博昭氏(宮崎大学名誉教授)
 Emily Dickinson & Higginson & Hawthorne
 司 会：高島 まり子氏(鹿児島女子短期大学)

(高島まり子記)

編集室だより

編集室では現在『フォーラム』14号の編集作業を進めております。今年度、投稿論文は4編で、これは昨年2編からは倍増した(?)とはいえ、まだまだ投稿数がさびしい感じは否めません。アメリカのホーソン協会と連携を強めて海外からも投稿を求めるなどいろいろなご意見はありますが、やはり基本はもっと会員の皆様に自由にご投稿いただき、この学会誌が文字通り、様々な議論の活発な「討論の広場」となるように変わっていくことだと思います。魅力ある学会誌作りに何かご提案がありましたら是非編集室までお知らせください。

長く編集委員をお勤めいただいた竹村和子先生が今年度は在外研究で委員から抜けられました。竹村先生には是非またお戻りいただきたいと願うとともに、新しい編集委員候補も募集中です。自薦、他薦を問いませんのでよろしく願います。

編集委員：川窪啓資、倉橋洋子、増永俊一、佐々木英哲、成田雅彦（編集長）

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(成田雅彦記)

資料室だより

これまでに以下の書籍・論文の寄贈がありましたので報告します。

『ナサニエル・ホーソンを読むー歴史のモザイクに潜む「詩」と「真実」ー』阿野文朗著、研究社、2008 (ISBN978-4-327-47217-7)

『クルマが語る人間模様ー二十世紀アメリカ古典小説再訪ー』丹羽隆昭著、開文社出版、2007 (ISBN978-4-87571-990-8)

『アメリカ文学案内』寺門泰彦・渡辺信二・武田千枝子・佐藤千春・矢作三蔵・水谷八也編著、朝日出版社、2008 (ISBN978-4-25500-430-3)

井坂義雄、幻想の“My Kinsman, Major Molineux”ー文学史からの解放ー、『伊藤廣里教授傘寿記念論集』、2007

井坂義雄、虚構と現実の“Roger Malvin’s Burial”ー方法の模索ー、『異文化』8、法政大学国際文化学部、2007

井坂義雄、“Young Goodman Brown”の地方性、PHOEBUS 第7号、法政英語英米文学研究会、2004

萩原力、ナサニエル・ホーソンー芸術的靈性の視点から、専修人文論集 第80号、2007

ご協力ありがとうございました。

資料室を充実させていきたいと存じておりますので、今度とも皆様方のご協力をお願いいたします。

住所：278-8510 (郵便物は郵便番号のみで届きます)

千葉県野田市山崎2641 東京理科大学理工学部教養科 川村(幸) 研究室内

日本ナサニエル・ホーソン協会資料室

電話：04-7122-9219（研究室直通）
04-7122-9158（事務室直通）
e-mail：kawmyuk@rs.noda.tus.ac.jp

（川村幸夫記）

国際渉外室だより

今年度の米ホーソン協会の夏期研究会（メイン州ボードン，2008年6月12～15日）では，“Nathaniel Hawthorne: Starting Over”と題して，ホーソン研究の新しい展望を期する研究発表が各種おこなわれました。「ホーソンと児童文学」「ホーソンと超絶主義者たち」「ホーソンと新しい大学教室」「ホーソンの新旧」といったセッションが開かれ，フレデリック・ニューベリーや，ラリー・レーノルズ，ジョン・アイドル，リチャード・ミリントンなどの研究発表とともに，若手研究者のペーパーが発表されています。また，このカンファレンスでは，ホーソン協会次期会長として，トーマス・ミッチェル氏（テキサスA&M国際大学，*Hawthorne's Fuller Mystery* [1998]）が選ばれました。ミッチェル氏の会長就任は2012年となります。さらに，次回のカンファレンスは，2010年マサチューセッツ州コンコードで開催の予定です。この研究会でもあるようなペダゴギーへの関心は，これにさきだって開かれたALA全国大会（サンフランシスコ，5月22～25日）でも見られ，「ホーソンを教える」「ホーソンと舞台芸術」といったセッションが開催されています。2008年12月のMLA全国大会（サンフランシスコ）では，「物語り手としてのホーソン」と「ホーソンとエマソン」といったセッションが開かれ，ロバート・マイルダーらの発表に交じって，日本から本協会会員の藤村希氏も発表者として登場しました。

さらに，今後のイベントとしては，セーレムのthe House of the Seven Gablesにおいて2009年2月14，15日にヴァレンタインの特別企画として，ホーソンとソファイアのラヴレターを題材として催しが開催されます。詳しくはウェブ（www.7gables.org）にてご覧ください。

来年度開催の学会発表募集では，まず，5月21～24日ボストンで開催されるALA全国大会で，「ホーソンと結末」「ホーソンとジャンル」と題する二つのセッションが開かれます。こちらのメ切は1月15日となっており，このニューズレター発行の時期にはすでに締め切られています。また，来年度のMLA全国大会（フィラデルフィア，12月27から30日）では，「創作的ノンフィクション作家としてのホーソン」「ソファイア・ピーボディ生誕200年」と題したセッションが企画されています。こちらのプロポーザルメ切は，3月1日で，サミュエル・コール氏まで（samcoale@cox.net）。

また米ホーソン協会機関誌 *Nathaniel Hawthorne Review* では，今年度の夏期カンファレンスでもテーマのひとつだった「ホーソンの児童文学」と題する特集号のための寄稿論文（5,000から6,000語）を募集しています。投稿のメ切は2月15日で，次期編集長モニカ・エルバート氏（elbertm@mail.montclair.edu）まで。

最後に，メイン州のHawthorne Community Associationでは，ホーソン幼年期の住居（合衆国National Register of Historic Placesに登録）の老朽化のため，修復費用のための募金活動をおこなっています。詳しくは同協会のホームページ（www.hawthorneassoc.com）まで。

（高尾直知・中村文紀記）

事務局だより

1. *NHSJ Newsletter* 第27号をお届けいたします。今回も〈Book News〉の原稿を竹村和子氏からお寄せいただきました。
2. 第27回全国大会を無事に終えることが出来ました。大会開催に向けてご尽力頂いた，山本雅先生と山本典子先生に厚く御礼申し上げます。
3. 第28回全国大会は平成21年5月29日(金)・30日(土)に決定し，大会会場は日本大学文理学部に決定いたしました。
4. 新入会員を歓迎いたします。ご推薦下さい。

この *NHSJ Newsletter* とともに振替用紙が同封してある場合は，会費をまだお納めいただいていないことをお知らせするものです。それを用いてご送金ください。なお，振替用紙をもって領収書に換えさせていただきます。別の領収書が必要な方は，事務局までご連絡ください。

5. 本協会宛で下記の書籍が贈呈されましたので，ご報告いたします。

（1）阿野文朗『ナサニエル・ホーソンを読む―歴史のモザイクに潜む「詩」と「真実」』（研究社，2008年）

- (2) 高島真理子「エドワード・ハウスとの交遊に見るマーク・トウェインの日本—一八七〇年代を中心に」日本マーク・トウェイン協会編『マーク・トウェイン研究と批評』第7号(南雲堂, 2008年)
- (3) 高梨良夫「エマソンの“Moral Sentiment”と朱子の「敬」—コトバとの関係をめぐって—」日本ソロー学会編『ヘンリー・ソロー研究論集』第34号(日本ソロー学会事務局, 2008年)
- (4) 竹村和子「ジェンダー・レトリックと反知性主義」巽孝之編著『反知性の帝国—アメリカ・文学・精神史』(南雲堂, 2008年)
- (5) 巽孝之「アメリカ文学と反知性主義の伝統」巽孝之編著『反知性の帝国—アメリカ・文学・精神史』(南雲堂, 2008年)
- (6) 巽孝之『思い出のブックカフェ—巽孝之書評集成』(研究社, 2009年)
- (7) 田中久男「フォークナー文学と反知性主義—構造化されたヴィジョン」巽孝之編著『反知性の帝国—アメリカ・文学・精神史』(南雲堂, 2008年)
- (8) 田中久男「南部—マーク・トウェインの内なる他者とそれとの和解」日本マーク・トウェイン協会編『マーク・トウェイン研究と批評』第7号(南雲堂, 2008年)
- (9) 中垣恒太郎「アメリカ文化における「日本」表象の変遷—『ロスト・イン・トランスレーション』」越智道雄監修『9.11とアメリカ—映画にみる現代社会と文化』(鳳書房, 2008年)
- (10) 中垣恒太郎「医療問題とポスト9・11における暴力の機能—『ジョンQ』」越智道雄監修『9.11とアメリカ—映画にみる現代社会と文化』(鳳書房, 2008年)
- (11) 丹羽隆昭「ホーソンと民主主義」紀平英作編著『アメリカ民主主義の過去と現在—歴史からの問い—』(ミネルヴァ書房, 2008年)
- (12) 藤田佳子「エマソンの山岳詩にみるロマン主義のかたち」日本ソロー学会編『ヘンリー・ソロー研究論集』第34号(日本ソロー学会事務局, 2008年)
- (13) 向井久美子 *Hawthorne's Visual Artists and the Pursuit of a Transatlantic Aesthetics*. Peter Lang, 2008.
- (14) 宗形賢二「スパイク・リーのポップ社会学—人種混交と『ジャングル・フィーバー』をめぐって」越智道雄監修『9.11とアメリカ—映画にみる現代社会と文化』(鳳書房, 2008年)
- (15) 山下昇「トウェインとフォークナーの南部」日本マーク・トウェイン協会編『マーク・トウェイン研究と批評』第7号(南雲堂, 2008年)
- (16) 山本雅訳, ポール・ボイヤール/スティーヴン・ニッセンボーム『呪われたセイレム—魔女呪術の社会的起源—』(溪水社, 2008年)

(高橋利明記)

第28回全国大会のお知らせ

日 時：2009年5月29日(金)・30日(土)

場 所：日本大学文理学部 〒156-8550 東京都世田谷区桜上水3-25-40

会員の方々には、次の規定をご参照の上、奮って研究発表にご応募ください。下線部は例年と異なっているところ
です。ご注意ください。

1. 発表者は会員であること。
2. 発表要旨として横書き400字詰め原稿用紙2枚程度(日本文)を1部提出してください。
3. 研究発表は5月29日(金)、開会后直ちに行います。今大会ではプログラムの都合上2名を限度とします。応募多
数の場合は選考による制限を行いますので予めご承知ください。
4. 勤務先、職名、連絡先を明記した略歴を1通つけてください。
5. 発表時間は1件25分(質疑応答とあわせて35分)とします。
6. 応募締め切りは2009年2月末日です(事務局必着)。

プログラムの概要が決定しましたのでご報告いたします。今大会は非常に盛り沢山の内容になっております。ご期
待ください。

特別講演：「ホーソンと夏目漱石」

阿野 文朗氏(東北大学名誉教授)

特別研究発表：Joel Pfister氏(Wesleyan University)

題目は未定ですが、近刊予定のご著書に添ってホーソンに関する発表をしていただきます。

シンポジウム：「HawthorneとMelville：解けぬ呪縛」

司会・講師 佐々木 英哲氏(桃山学院大学)

講師 高橋 利明氏(日本大学)

講師 植芝 牧氏(東京聖栄大学)

講師 内堀 奈保子氏(お茶の水女子大学・院)

ワークショップ：「「ロジャー・マルヴィンの埋葬」を読む」

司会・講師 辻 祥子氏(松山大学)

講師 丹羽 隆昭氏(京都大学名誉教授)

講師 成田 雅彦氏(専修大学)

顧問	阿野文朗(東北大名譽教授)	鴨川卓博	川窪啓資(麗澤大)
	島田太郎(昭和女子大)	萩原 力(専修大名譽教授)	牧田徳元(金沢大名譽教授)
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役 員

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2007年度 日本ナサニエル・ホーソン協会 (会計報告)

(2007. 4. 1 ~ 2008. 3. 31)

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雑収入	77,910	大会準備委員会費	34,260
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上記の通り相違ありません

2008年3月31日

会計 齋藤幸子

監査の結果、上記の通り相違ないことを証明します

2008年4月1日

監事 辻 祥子
監事 進藤鈴子