

NHSJ Newsletter

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ご挨拶

会長 丹羽隆昭

私たちのホーソン協会は満三十歳を迎えることになりました。昭和56年秋に東京の青山学院大学で旗揚げし、第一回大会が昭和57年春、福岡市の西南学院大学にて開催されました。めぐりめぐって第三十回大会は平成23年春、第一回と同じ、福岡県内は北九州市小倉の西日本総合展示場にて挙行される運びになっております。

英語では「世代 (generation)」、つまり親が子供をもうけるのに要する時間、は通常「三十年」を意味するそうですが、これに倣えば、ホーソン協会も当初の発起人グループの方々の子供たちが会を担う時期に入ったと言えるでしょう。その発起人グループは共通の親として、イエール大学の故 N・H・ピアソン教授を仰いでおられたわけなので、天国の同教授から見れば、日本における孫たちが、協会を背負い、その舵取りに当たる時期に入ったということになるでしょう。

これまでの三十年間、特にその後半は、大学改革の荒波に揉まれ、英米文学専攻課程の改廃が相次ぐ中で、研究どころではない状況が現出し、当協会の活動も停滞気味に見えた時期があったものの、会員の先生方の熱意と努力によって、会の存立自体が危機に瀕するような事態とは無縁のうちに、今日まで活動が続いてきており、近年は若い会員からエネルギーを貰い、再び右肩上がりの傾向がはっきり見えるようになってきました。そうした中で三十周年の記念大会を迎えられることは、まことにご同慶の至りです。

記念大会にはアメリカ・ホーソン協会会長の R・コブリー教授を特別講演講師としてお迎えしますが、同教授が高名なポー研究者でもあることから、今回はこの講演を日本ポー学会との協賛という形で行うことになりました。またシンポジウムやワークショップにも記念大会らしい趣向を取り入れています。

記念大会の会場選定に当たっては、ご当地の事情に詳しい乗口眞一郎氏と城戸光世氏のお世話になりました。歴史的猛暑の中を歩き回って下さったおふた方には心から感謝申し上げます。またプログラム作成については、成田雅彦氏、斎藤幸子氏、西谷拓哉氏の準備委員会トリオのご尽力に与っております。さらには昨年以來、協会活動の舞台裏をしっかりと支えて下さっている増永俊一氏、橋本安央氏、井上久夫氏、中村善雄氏、竹井智子氏、中西佳世子氏の皆さんや、別の形で当協会の運営にご助力下さっている矢作三蔵氏、川村幸夫氏にも、この場をお借りして感謝の言葉をお伝えしたいと思います。

われわれを取り巻く環境が厳しいことには変わりはありませんが、今後とも同じ志を抱く会員相互の熱意と団結によって、第二世代に入った当協会を次の第三世代に向けてしっかり維持、発展させてゆきたいものです。

Conflict and Concord in *Redburn* and “Hawthorne and His Mosses”

Mitsuru SANADA (Ryukoku University)

Redburn is Melville’s novel that shows his deep interest in visual arts. It is also his first novel in which, according to Douglas Robillard, Melville “address[es] the techniques of the art analogy as decorative and structural element in his fiction.”

The characteristics of the works of Melville could be summarized in three points: criticism on Western capitalist society, metaphysical discourses, and passages with the art analogy. We read criticism on Western capitalist society in Melville’s first novel, *Typee*. Melville weaves metaphysical discourses in his third romance, *Mardi*. And in his fourth book, *Redburn*, Melville developed his style with the techniques of the art analogy. He did not become the great writer “Melville” we know today until he published *Redburn*.

One of the themes of *Redburn* is independence. Redburn, the narrator and the hero, tries to act as his father would do. In Liverpool, the narrator learns a bitter lesson; his father’s old guidebook does not guide his son. He is now “a sadder and a wiser boy.” He has to make his own guidebook. Melville established his literature with his three typical characteristics when he composed *Redburn*.

About a year later, Melville got acquainted with Nathaniel Hawthorne. Robertson-Laurant claims that “Melville found a soul mate, a father, and a friend” in Hawthorne. Her statement is acceptable; however, we know that it is impossible to be “a soul mate, a father, and a friend” at the same time in the literal sense of the words.

In “Hawthorne and His Mosses,” Melville, demanding the independence of his country’s literature, implies that the author is a fatherly figure. However, at the same time, Melville wants to be in the circle of literary geniuses. He longs to be a brother of great authors such as Shakespeare and Hawthorne. In “Hawthorne and His Mosses,” the concept of father-son relationship clashes with the concept of fraternity: A father could be an oppressive figure.

One way of mediating them is to write of Hawthorne, the symbol of a father and a brother for Melville, in a chamber as he does in “Hawthorne and His Mosses.” As Sarah Wilson points out, “From the relatively few rooms of the colonial-era house, the domestic architecture of the 1850s turned to subdivision and individualization of interior space.” For example, “the library became male space in the family home, explicitly set apart from the spaces of domestic labor” It was common that a house had a separate chamber as a male space in Antebellum America. Melville had to be an independent author, the father of a novel, and a brother of literary geniuses at the same time. In “Hawthorne and His Mosses,” the author reads *Mosses from an Old Manse* in the barn. In his real life, Melville had conversations with Hawthorne in his barn. It is a barn, the symbol of male labor space, where literary fraternity is established. A separate chamber for writing, put in a house where domestic labor is also done, is the place where Melville could be the author, the independent fatherly figure and, at the same time, a literary brother. In the space for men in a house, a fatherly figure and a brotherly one could be in concord. It is understandable that Melville begins his essay on *Mosses from an Old Manse* as follows: “A papered chamber in a fine old farm-house . . . is the place to write of Hawthorne.”

***Uncle Tom’s Cabin*, the United States, Haiti, and Liberia**

Misa OHNO (Tokyo University of Marine Science and Technology)

A lot of studies have revealed that *Uncle Tom’s Cabin* became a bestseller and played an important part in the abolitionist movement not only in the U.S. but also in Europe. However, there is room for further research into the interpretation of the work in the context of the black Atlantic world connecting Africa, the Caribbean, and the U.S. In discussing the black Atlantic world Haiti and Liberia are particularly significant, because as a result of the revolution an independent black republic was established in Haiti and the American Colonization Society sent emancipated slaves to Liberia in the nineteenth century. This presentation focused on the significance of Haiti and Liberia in Harriet Beecher Stowe’s *Uncle Tom’s Cabin*.

Three persons suggest that the Haitian Revolution had an influence on Stowe’s imagination in *Uncle Tom’s Cabin*. Augustine St. Clare in a conversation with his brother and cousin warns that a slave insurrection inspired by the Haitian Revolution will break out in the U.S. George Harris, who refers to the American Declaration of Independence and calls for the

emancipation of slaves, is a person likely to raise a rebellion against slavery. He is in the genealogy of black leaders with persons such as the Haitian Revolution leader Toussaint L'Ouverture, who connected independence from British colonialism with the abolition. Cassy always seeks revenge on her master and white communities. She also possesses mysterious magical powers, which was the public perception of Caribbean women in the antebellum U.S.

At the end of the story George Harris and Cassy emigrate to Liberia with their relatives. They absolutely refuse to choose Haiti as a place to live and go to Liberia of their own choice. Augustine St. Clare dies young and disappears from the story before his view on slavery is discussed further. The decision of George Harris and Cassy, however, is different from that of black people who fought against slavery in the antebellum U.S. According to historians such as Alfred Hunt, many black leaders at that time had high hopes that Haiti would set a precedent for freedom, though in reality the political situation of the republic became highly unstable, and failed to gain the understanding of other countries. On the other hand, as Timothy Powell proves, Liberia was where the American Colonization Society sent former slaves, and the projects of the society were driven by racist impulses and imperialistic ambitions.

Stowe in *Uncle Tom's Cabin* appeals for the freedom of slaves, which has contributed to the abolitionist movement in the U.S. and Europe. At the same time she deports black leaders to Liberia, prevents the Haitian Revolution from affecting the U.S. and supports the policies of the American Colonization Society. She eliminates the possibility of black people resisting the institution of slavery. While insisting on the abolition, Stowe inadvertently reveals her racist attitude in *Uncle Tom's Cabin*.

Workshop

The Emergence of Another Family Romance: Reading *The House of the Seven Gables* as a Story of Housekeeping

Mitsuyo KIDO (Hiroshima University)

The period when Nathaniel Hawthorne was writing his second romance was the one in which there were abundant discourses regarding houses. They are found not only in guidebooks for housewives or references of architecture and interior design, but also in the then prevailing books on social reform. The 2006 Norton edition of this romance has added a section called "Houses" as background information of the text and contains some extracts by contemporary writers such as Edgar Allan Poe or Catharine Beecher. In those days, people regarded houses as something closely connected with the body and soul of their inhabitants. The narrator of this romance compares the old house to a human heart with its own life, and humans are also compared to architecture in the story. In a way, this romance is a 19th century American narrative of a house, both as a building and a family.

As such, it presents opposing views about property possession or settlement versus wanderlust through those characters who lead rootless lives and move from one place to another, like Hawthorne himself, and others who stick to one place and value immovable property like houses or land. Each character can then be seen as representing one ideology of house or home of the period. For example, Judge Pyncheon is the embodiment of the patriarchal ideology of the colonial period when a man ruled his family as the center of the home. He is characterized by his strong manliness as well as his feudal insistence on inheriting property from his ancestors, challenging the contemporary middle-class ideology of the house with a woman in its center as a domestic angel. The ending in which he dies from the disease he inherited from his ancestors with his son also passing away in a foreign land seems to represent a historical process where the pre-modern patriarchal family structure was collapsing and giving way to a new middle-class family ideology. The process is also reinforced by the heroine of the romance, Phoebe Pyncheon, who quickly becomes the core of this old family, with her efficient housewifely talent and cheerful character, brightening the entire atmosphere surrounding the ancient gothic mansion. She is the very personification of "the pastoralization of housework." In a sense, this romance of house-possession and family-making can be called a *Buildungsroman* of a new family, in which each member is revising their different views on houses and creating a new form of family with an ideal housekeeper, Phoebe, in its center, while learning to value others' privacy and yet live in the same place in unity, which became the ideal way of family life then and perhaps still is now.

Women, Nation, and American Democracy in *The House of the Seven Gables*

Keiko ARAI (Musashi University)

This paper examines the relationship between female figures and the national image in *The House of the Seven Gables*, and, by doing so, investigates Hawthorne's reaction to the contemporary nationalist movement in the mid-nineteenth century.

Critics of *The House of the Seven Gables* have generally agreed with the premise that the central conflict in the novel is that between two families, the Pyncheons and the Maules. A close examination, however, reveals that class politics and gender politics are complexly intertwined in this novel so that the conflict resides more essentially between the masculine and the feminine in ways that cross family lines. The conflict is finally resolved when the paternal figure Jaffrey Pyncheon dies almost at the same time that Phoebe and Holgrave—who are categorized as “feminine” as well as “plebeian”—get engaged. What is emphasized in the union of Phoebe and Holgrave is that Holgrave separates himself from radical thought and asks her to lead him in their new “home.”

Considering that the idea of “home” was often connected with that of “nation” in the mid-nineteenth-century context, the final vision of Phoebe leading a new family may adumbrate Hawthorne's idea of American family or American nation: this is envisioned as distinct from the male Pyncheons' patriarchy or Holgrave's fourierism, which are both linked with Europe. In fact, Phoebe, whose “New England” origin is repeatedly underlined, is presented as an “American girl” who embodies Tocquevillian democracy and is vividly contrasted with Alice, who represents a European lady. Phoebe thus is an American daughter, not a Pyncheon daughter, and her marriage with Holgrave serves to create an American democratic family. In this way, Hawthorne appears to participate in the contemporary literary nationalism which promotes democratic republicanism.

As critics have noted, however, it is significant that the last scene of this novel is somewhat ambivalent. Why does the new family, which should be the model American family, leave town? Why does the family consist of five people and include Uncle Venner? The new family separate themselves not only from European patriarchy and fourierism but also from the materialistic capitalism, popular culture, and scientific development gradually prevailing in the town. Also, in choosing to depict an immigrant boy who represents the idea of materialism and popularized culture, Hawthorne shows awareness of a new aspect of democracy and of the change in the definition of “America.” That is, the American family/nation envisaged by Hawthorne exists in an idealized future rather than the actual American society of the time. In addition, as a character who crosses various class boundaries, Uncle Venner may be a powerful representative of the democratic spirit; at the same time, however, it is worth noting that the future envisioned for him, living at his ease in a cottage in the garden, suggests the persistence of a contradictory aristocratic privilege. The family leaves the town “for the present.” Their life in the country seat outside the town can be seen as a transitional period between the old patriarchal system and the new popularized democracy, and in this pause can be found Hawthorne's ambivalent attitude toward the contemporary American nationalism.

Aesthetics of Grotto: Paradoxical Efficacy of Solitude in Hawthorne's *The House of the Seven Gables*

Tomomi SENOO (Kansai University)

Few critics have favorably commented on Hepzibah's long solitary way of life, often regarding it as the sin of isolation from society. But does it provide no redeeming qualities? As the narrator in *The House of the Seven Gables* (*H7G*) claims, “Life is made up of marble and mud,” Hawthorne suggests that every single matter has two contradictory elements in it. If so, perhaps something good or valuable accompanies her notorious solitary existence.

To discover such a beneficial quality, this essay focuses on her “hermitage” itself, The House of the Seven Gables, for as Hawthorne often suggests, the inhabitants are influenced by their houses, and certain traits of the House may have greatly affected the solitary Hepzibah and brought her life something valuable that is never spotlighted.

Hawthorne describes the House with an analogy with classical grottoes, which fascinated people in Renaissance Europe and 17–18th century England. Grottoes are artificial caverns, usually decorated with grotesque imagery that included ornaments “compounded in a fantastical manner, of men, beasts, flowers, plants, &c.” (*Encyclopaedia Americana*, 1831). The House in *H7G* is actually narrated in a metaphor of a “cavern,” and both its inside and outside are filled with the grotesque; its “whole visible exterior” is “ornamented with quaint figures, conceived in the grotesqueness of a Gothic fancy,” and the “ancient map,” whose geography is “fantastically awry,” is “grotesquely illuminated with pictures,” and her “China tea-set,” is “painted over with

grotesque figures of man, bird, and beast, in as grotesque a landscape.”

Thus Hepzibah in her grotto-house has been surrounded by these fantastic grotesques: highly fanciful but bizarre, unnatural, and irrational things. Her environment explains why she frequently dreams about “fantasies,” and has become “a kind of lunatic” who cannot get along with the actual world. The House has clearly infected her.

However, we must remember that through her “fantasies,” she simultaneously perceives Judge Pyncheon’s real character, which he cunningly hides from the public. The fantastic imagery of her grotto-house has paradoxically given her deep insight as well. But, if so, how did it happen?

Consider the classical idea of retirement to grottoes, which although fantastic and irrational spheres, are believed to be the locus for reaching eternal wisdom. Poets, philosophers, and artists would withdraw to their grottoes to find the truth, meditating and experiencing dreams, visions, and illusions. Hepzibah’s situation resembles those of such old masters, even though she had no intention to seek the truth. The fantastics in Hepzibah’s grotto-house stimulated her imagination and eventually helped her acquire deep insight.

Hepzibah’s experience evokes Hawthorne’s “solitary years” from 1825 to 1837 before he became successful for his masterpiece, “Twice-Told Tales.” During that period, he withdrew to his “owl’s nest” from the world of rational people and meditated and dreamed visions to seize the truth of the human heart. Hawthorne, who experienced that paradoxical effect of solitude, skillfully used the classical idea of grottoes, when he described Hepzibah’s solitary existence.

The symposium, “Hawthorne and Eroticism” started with a special lecture, “Literature and Eroticism,” by Mr. Tetsushi SUWA, a laureate of the 2007 Akutagawa Prize, one of the most authoritative literary awards in Japan.

Literature and Eroticism

Tetsushi SUWA (Novelist)

Today, I would like to speak on the subject of “Literature and Eroticism.” I believe that literature is equivalent to eroticism. Eroticism, different from sexual behavior, is quite a unique phenomenon attributed only to humans. Eroticism seems to be what lurks in the process that leads to sexual behavior. Distortion inherent in literary quality, or in artistic quality, more in general, is equal to perversion. Perversion is eroticism, which indicates what literary quality is. Eroticism plays a major part in art, starting with literature. Therefore, literature is innately “queer.” In this sense, “queer literature” is nothing but tautology.

Let me give instances from my works. My third book, *Lombardy, a Distant View*, especially its latter half, has been often reviewed as being rich in eroticism and immorality owing to its sexual descriptions designating particular parts of a human body. However, perversion and eroticism dwell within my work itself or my literary-orientedness, not in its partial and outright descriptions. The same thing can be said about my first book, *A Deviate (Asatte no Hito)* and the second one, *Listen*.

In *A Deviate (Asatte no Hito)*, a special tribute devoted only to my respected professor, Suehiro TANEMURA, appear two characters, the narrator and the uncle near his age, each representing my alter ego. Because the uncle stutters, he maintains linguistic skepticism as well as loathing for language, which appear in the form of nausea against mediocre utterances. “Assatte” in Japanese means not only “the day after tomorrow,” but also “irrelevance or indecisiveness.” My “Aassate” refers to the latter, and thus the title of the book is bestowed on a man of deviation. The uncle, fed up with ordinary circumstances, utters something irreverent and irrational in daily conversations. The instance when he threatens the basic foundation of social associations and human relations, he can enjoy the reality of life and of his own existence. A sense of minority is strongly reflected in him, a man of stammering who both cherishes love of written letters and feels disgust against spoken language. His personality, from the wider viewpoint, embodies a character that cannot but intentionally and deliberately perform existential actions of deviation from humanity confined in the formula or stereotype of life.

Therefore, I myself understand that literary quality of my works lies in deviation from literary formula and stereotyped patterns. Let me say again that this deviation is perversion, and perversion is eroticism. This sort of deviation is persistently repeated throughout my literary career. And what is needed to deviate is poem and criticism in addition to the narrative. These three factors combined together compose a novel.

The honored persons who guided me to believe thus are Yukio MISHIMA, Tatsuhiko SHIBUSAWA and Suehiro TANEMURA. SHIBUSAWA is a literary critic who introduced Marquis de Sade, and had to stand for a trial because authorities regarded Sade’s literature as obscene. Sade boldly tried to show the impulse of perversion to society as a form of literature. He succeeded in representing human nature within a man, a repressed primitive impulse of humanity. A perversion peculiar to human beings turns this impulse into eroticism. Yet, what he did is against the law. “The Sade-trial in Japan” symbolizes the incompatibility of literature with law.

SHIBUSAWA points out that Sade possessed properties not only of “the anal stage” but also of “the oral stage” in Freudian terms. His comment reveals Sade is an intrinsic artist in that he held characteristics of “the repressing” as well as “the repressed.” Here we can see a human doubleness; that is, he who regulates and he who is regulated. This doubleness consists of the existence of regulation and the destructive impulse toward it. The self who regulates himself is also regulated from the self outside. This situation is destined to repeat itself endlessly. Namely, unless the impulse to destroy the regulations is repeated, the existence of the self would never be ascertained. Therefore, the uncle’s deviation in *A Deviate (Asatte no Hito)* is destined to repeat itself ceaselessly. I suppose the insight existing here embodies distortion, deviation and eroticism in my literature.

“Young Goodman Brown” and “the erotic”

Eizo NAKAMURA (Meijo University)

In *Eroticism*, George Bataille says “Eroticism is one aspect of the inner life of man. We fail to realise this because man is everlastingly in search of an object *outside* himself but this object answers the *innerness* of the desire.” Eroticism itself is quite an inner experience. This view provides us with a fascinating reading of “Young Goodman Brown.” This story depicts the hero’s erotic fantasy in his inner world, resulting from his own excessive repression. All through the story, and especially in the forest scene, his unconscious sexual desire keeps running riot, and finally returns to himself as “Das Unheimliche,” or the uncanny.

The perspective such as eroticism makes us notice a quite unique setting of the story. Goodman Brown and Faith are “but three months married.” As Edmund S. Morgan points out, in the puritan orthodoxy, “sex must not interfere with religion. Man’s chief end was to glorify God, and all earthly delights must promote that end, not hinder it.” We can, therefore, infer that Brown, an immature puritan, might deeply be embarrassed with carnal pleasure in his own night life with Faith, and therefore believe that he could be gifted with a special—and sexual—wisdom enough to counter the wife’s abundant sensuality on his secret errand into the night forest. Importantly enough, this phallogocentric purpose remains unconscious because such an erotic desire is a mental process which is never integrated into his social personality.

According to Freud, when the repressed desire returns as a symptom, it persistently returns as the uncanny. Indeed Brown’s case seems to verify this theory. He meets the demoniac figure in the deepest recess of the forest, which makes the most fearful revelation, saying to Brown that all men are sexually depraved and damned. This devilish man says “It shall be yours to penetrate, in every bosom, the deep mystery of sin, the fountain of all wicked arts.” Here our hero is certainly granted the power of penetration, or unbounded sexual energy. In other words, Brown’s repressed desire returns to him as the ability of penetration. At the same time, however, he loses peaceful order of his mind because all the wickedness he perceives around him destroys his ordinary view of the world theretofore. The covenant with a devil, thereby, brings him to the hell of solitude in the uncanny way. The man in the deep forest is supposed to be a symbolic representation of Brown’s repressed desire itself, just as Freud suggests that “the demons are bad and reprehensible wishes, derivatives of intellectual impulses that have been repudiated and repressed.”

Bataille says that the inner experience of egotism is a kind of “religious sensibility, and it always links desire closely with terror, intense pleasure and anguish.” Hawthorne might raise a sort of dark laughter against the erotic sickness contracted in the inner world of sexually immature Brown. “Young Goodman Brown” is a story which reveals that Hawthorne, from the very beginning of his writing career, had a remarkably keen insight into erotic complexities of the human mind.

Hawthorne, Sadism, Masochism

Atsushi OBA (Tokai Gakuen University)

In relation to “Hawthorne and Eroticism,” what I wish to show is to read *The Scarlet Letter*, “The Birth-mark,” and “Rappachini’s Daughter” from the perspective of sadism and masochism.

Dimmesdale’s lashing, a manifestation of moral masochism, reminds us of the pictures representing the martyrdom of St. Sebastian who assumes an expression of a mixture of agony and ecstasy. The analogy of the masochistic behavior and the figurative masturbation evokes eroticism. Chillingworth’s deed of getting a peep of Dimmesdale’s chest, combined with his ecstasy, brings to mind the image of rape, which enhances the sadism of his vengeance. The relation of his arrogance and modern intellect will be reinforced with the view that the birth of the concept of sadism is associated with the beginning of modern times. Hester, whose masochistic tendency emerges at the first scaffold scene, seems to remain in the settlement because of the erotic, masochistic relation with Dimmesdale.

The removal of the birth-mark can be considered as the husband’s violence to his wife as well as his control of her. In addition, we can discern Aylmer’s ambivalent feelings toward Georgiana, that is, love and unconscious malice, and the ambivalence discloses his erotic and sadistic desire. Her half painful, half pleasurable response to Aylmer’s sadistic deed, during the process of the removal of the birth-mark, is masochistic and erotic. Her response suggests the possibility that a man’s violence not only satisfies his sadistic, erotic desire, but also causes a woman to fall a victim to a man’s stratagem which leads her into the perverted feeling of pleasure of his violence. It is interesting that Georgiana’s full dependence on Aylmer puts strong pressure upon him, and his sadistic deed ironically assumes a masochistic aspect. Moreover her death will bind him

with a spell. Georgiana, seemingly a masochist, has an inclination for a sadomasochist in the term of psychoanalysis.

The relation between Aylmer and Georgiana corresponds to the relation between Giovanni and Beatrice. Both Georgiana's birth-mark and Beatrice's poison are associated with eroticism, and the two men's immaturity is disclosed through their deeds of eliminating eroticism. Beatrice's sadistic poison fatally alienates her lover from herself, which shows that her sadism connects directly with masochism. In a similar way as Georgiana, she has an inclination for a sadomasochist, because her death by drinking an antidote will bind Giovanni with a spell. The replacement of sadism by masochism, or the contrary, seems to be a manifestation of Hawthorne's sense of balance.

Gorgon, the Birth-mark, and Fetishism: Eroticism in Hawthorne's Texts

Junko KOKUBO (Aichi Shukutoku University)

Eroticism in Hawthorne's texts is typically presented when men peep at women's body or sexuality. I have attempted to discuss the relation between eroticism and voyeurism, using the representation of Medusa as a clue. In this attempt, the relationship between glance and eroticism and between death and eroticism is especially highlighted.

In the general Greek mythology, Medusa's body and face are described only abstractly, but Medusa in "The Gorgon's Head," one of the tales in Hawthorne's version of the Greek mythology, is unique since her outlook is described as a mixture of the uncanny and the humorous. It can be supposed that behind the grotesque representation of her body, which is deviated from the ideal female body, lies the narrator's and Hawthorne's desire or paranoia toward female sexuality. Medusa's face does exist, also, but it cannot be seen. That means she is treated as a physical being without character and mentality. She is very vulnerable as an object to be killed and petrified by man/Perseus in the end.

A trace of Medusa in "The Gorgon's Head" can be found in Hawthorne's other texts. In "The Birth-mark," for example, the trace of monstrosity appears in Georgiana's spot in her left cheek as a symptom. It not only excites eroticism as the representation of her sexuality, but appears to be a symptom of her deviation, so it makes Aylmer, her husband and a voyeur, frightened and petrified as grotesque. Georgiana, as well as Medusa, is a kind of hybrid that has the grotesque skin and the gothicized body. The way how Medusa is described in "The Gorgon's Head" also gives us a hint to consider the aspects of Aylmer's eroticism typified as voyeuristic desire for the female sexuality and a strong attachment for the dead body (necrophilia).

Eroticism in Hawthorne's texts is tightly connected with the impulse of making the female sexuality/body the object caused by the anxiety for it and results in necrophilia, that is, fetishism.

Ernest F. and Mary M. Fenollosa and the World Literature

Akiko MURAKATA

(Professor Emeritus, Kyoto University; President, The Fenollosa Society of Japan, 2003~10)

1. Nathaniel Hawthorne, Ernest F. Fenollosa, and Salem

The direct link between Nathaniel Hawthorne (1804–1864) and Ernest F. Fenollosa (1853–1908) is that both men of literature were born, about half a century apart, in Salem, Massachusetts of parents from old families or in the case of Fenollosa, of a Spanish musician and a daughter of a prominent family. Both married daughters of distinguished Salem families (in the case of Fenollosa his first wife), and both grew up in the milieu of greater Boston and New England history and culture: the China trade, Emerson and Transcendentalism.

The Ota Ward Museum (Tokyo) has long been a sister museum of Salem's Peabody Museum, now the PEM, the Peabody & Essex Museum, having annexed the former Essex Institute. The connection comes through Edward S. Morse, the Peabody's first and lifetime director, who discovered the Omori Shell Mound in Ota Ward, and mediated Fenollosa's employment as professor of the newly founded University of Tokyo. To celebrate the signing of the sister city agreement between Salem and Ota Ward, the Tokyo museum mounted an exhibition, "The History of Salem: The Town that Bridged the Japan-US Friendship" in 1993. I gave a lecture during the exhibition, introducing Matsuki Bunkyo, a Nichiren priest and art dealer, who graduated from the Salem High School under Morse's patronage, married his classmate, and opened a Japanese antique shop in Boston in 1893, the lecture being based on my article, "Japan Beauty' Priest: Matsuki Bunkio".¹ In 1993 PEM held a special exhibition "A Pleasing Novelty' : Bunkio Matsuki and The Japan Craze in Victorian Salem", looking back on Matsuki's Salem days. Fenollosa knew Matsuki through Charles L. Freer, the Detroit art collector, and wrote introductions and comments on the ukiyo-e sections of Matsuki's auction catalogues in 1907 and 1908.

Recent literary interest in visual culture such as the re-examination of the American Renaissance through the visual arts seems to justify discussion of Fenollosa at the Hawthorne Society conference, since this benefactor of Japanese art and culture is also one of the pioneer historians who introduced its essence to the world. I may refer to other stray points of contact between Hawthorne and Fenollosa; the latter's first name Ernest coincides with that of the hero of "The Great Stone Face", though for the last twenty years of his life Ernest Fenollosa never returned to his home town, unlike Hawthorne's fictional Ernest.

Hawthorne's dark family heritage finds faint echoes in the fact that Fenollosa's father took his own life in 1878, six months before the young man's honeymoon to Japan, and that Fenollosa's six-year old son died of appendicitis while left with his parents-in-law's in Salem during an inspection tour of European art in 1887.

Furthermore, as I learned at the Hawthorne Society conference today here at Kwansei Gakuin University, Fenollosa's death coincided with the appointment of Professor Sato Kiyoshi, the first Japanese translator of *The Scarlet Letter* (1850), that "solemn and beautiful novel", as my teacher Professor Saito Hikaru described it in Kenkyusha's *Dictionary of English and American Literature*.

Fenollosa was divorced by his first wife in 1894 and married his secretary at the Boston Museum of Fine Arts where he had been appointed the curator of Japanese art in 1890. His second wife, Mary McNeil (1865–1954) was a literary woman from Mobile, Alabama, who was also divorced, with a daughter by her deceased first husband and a son by her second. The affair scandalized genteel Boston and the newly-wed couple never returned to the Hub, but left for Japan for their second honeymoon via Europe in 1896.

They took Hawthorne's *The Marble Faun* (1860) with them on their honeymoon in 1896, and Fenollosa read *The House of*

the Seven Gables (1851) to Mary in bed in Tokyo on August 11, 1897: “E[rnest]. dear kind fellow read to me at night. We are now reading *The House of the Seven Gables* and reveling in Hawthorne’s creamy sentences, after the long-winded monologues of Thackeray.” Hawthorne is said to have moved twenty times; Ernest and Mary Fenollosa seem to have moved as often in their lifetime.

2. Fenollosa and Japan

Ernest Francisco Fenollosa, Harvard University BA, 1874, MA (philosophy), 1876, came to Japan in 1878 as “yatoi” professor at University of Tokyo and taught many of the future leaders of Japan such as Ariga Nagao, Takada Sanae, Tsubouchi Yuzo (Shoyo), Kano Jigoro, Makino Nobuaki, Inoue Tetsujiro, Okakura Kakuzo (Tenshin), Sakatani Yoshio, Inoue Enryo, Tokunaga (Kiyozawa) Manshi, among others.

Having studied art history with Professor Charles Eliot Norton at Harvard, painting at Boston Museum Art School and art education at Massachusetts Normal School of Art, Fenollosa chose art as his specialization, a decision we can date from his diary to a visit to the Centennial Exposition museum in Philadelphia in 1876. While teaching diverse subjects at the College of Liberal Arts, University of Tokyo, he studied and collected Japanese paintings and investigated the ancient art treasures hidden in the old temples and shrines in the Kansai area with his students such as Okakura who became the officer of the Ministry of Education responsible for art administration and education. He also gave a series of lectures to artists and connoisseurs, encouraging the regeneration of Japanese art by organizing Kangakai, the Painting Appreciation Society, in 1884, with veteran artists like Kano Hogai and Hashimoto Gaho.

In his new position as Imperial art commissioner, which he took up in 1886, he was relieved of teaching to concentrate on the inspection of Western art and founding of the Tokyo School of Art, and the Imperial Museum in 1887, today’s Tokyo University of Arts, and National Museums of Tokyo, Kyoto, Nara, and Kyushu.

Fenollosa died in London in 1908 and was buried at Highgate Cemetery, but according to his will, his ashes were transferred to Miidera, Otsu a year later by a member of the London Yamanaka Co., via the Trans-Siberian railroad. The grave with stone accessories were dedicated by University of Tokyo, Tokyo School of Art, and Charles L. Freer, Arthur W. Dow of USA as well as Lawrence Binyon of the British Museum and Gaston Migeon of the Louvre Museum in a solemn ceremony, attended by Freer, the President of Kyoto University, the Mayor and the Chairman of the City Council of Kyoto, Miss Denton of Doshisha, and Director of Kansai Japan-American Society among others.

In 2008 the Japan Fenollosa Society celebrated the centenary of Fenollosa’s death by a memorial service at Homyo-in, the sub-temple of Miidera, Otsu where he and his friend and patron Dr. William Sturgis Bigelow (1850–1926) are also buried. We held our 29th annual conference at University of Tokyo, where Fenollosa had taught economics, political science, sociology, ethics and philosophy for eight years, 1878–1886. The Fenollosa Society was founded in 1980 following the centenary of Fenollosa’s arrival in Japan, and the 80th anniversary of the founding of Otsu City, both the city and Miidera temple sponsoring the event. It makes us about two years older than the Nathaniel Hawthorne Society.

3. Ernest F. and Mary M. Fenollosa and the World Literature

a) Fenollosa the poet

Internationally known as a pioneer historian of East Asiatic art and in Japan revered as saviour of its own art, Fenollosa wrote poems from boyhood, was a class poet at Harvard graduation in 1874, read a retrospective poem at the reunion of High School Association, Salem in 1875 and read his long poem “East and West” before the Phi Beta Kappa Society at Harvard in 1892, which heralded his first anthology, *East and West, Discovery of America and Other Poems* (1893). His summary identification in the *Dictionary of American Biography*, contributed by Langdon Warner describes him firstly as “a poet” and only secondarily as a “historian of Eastern Art”. His Japanese poems include “Cho Densu”(1884), a paeon on the early

Muromachi monk artist of Tofukuji temple, an “Ode on Re-incarnation”(1897), his meditation on death and rebirth on revisiting Kyoto with Mary, and “Epithalamial Ode on the Marriage of H.I.H. the Crown Prince of Japan”(1900).

b) The Fenollosas’ Literary Period: Revisiting Japan, 1896–1901

Fenollosa came back to Japan with Mary in the summer of 1896 via Europe on their second honeymoon. They rented a Japanese villa by the Kamo River, Kyoto, during August and September, hoping for the opportunity of an indefinite stay. Okakura suggested professorship of philosophy in the nascent Kyoto University and the Fenollosas dreamed of living in Kyoto, studying with Tendai priests and translating Chinese poetry. Sadly, this did not materialize in time, and they sailed home from Yokohama early November, but returned to Tokyo with Mary’s boy child and literary friend Ann Dyer in April, 1897.

Fenollosa taught English language and literature, including Emerson’s essays, at the Higher Normal School, Tokyo, 1898–1900. Studying Chaucer with a British colleague, Ralph Watkin, inspired his passion for Elizabethan literature and his own literary creativity. His “Preliminary Lectures on The Theory of Literature” begun in January, 1898, to the graduating class, including Hirata (Tokuboku) Kiichi, contained some anatomy of kanji (Chinese characters), presaging the famous essay (originally a lecture) to be posthumously publicized by Ezra Pound. Fenollosa confided in Hirata during his last sojourn, May through November 1901: “The intellectual audience in America have awakened not only to the painting which appeals to the eyes, but also to the literature of the East which appeals to the mind. I intend to cultivate this area from now on.”

c) The Fenollosas’ Study of Nō

Aside from his work on ukiyo-e (exhibition catalogues and *An Outline of the History of Ukiyoe* (1901)) Fenollosa studied Nō. He took singing lessons from Umewaka Takeyo, also interviewing his father Minoru I, and attending performances with Mary, using translations of texts prepared with Hirata’s assistance, and taking notes on the stage actions, costumes, and music. “Fenollosa and Nō: A Rondo around ‘At the Hawk’s Well,’” the exhibition at the Dr. Tsubouchi Memorial Theatre Museum, Waseda University, in connection with the Fenollosa Society’s 30th annual conference, 25 September–16 October, 2009, summed up his contribution and ensuing waves of cross-cultural ‘influence’ through Pound’s “editions” of Yeats’s ‘dance plays’, right back to the different versions of Japanese adaptation and performance.

d) Friendship with Lafcadio Hearn

Fenollosa finally succeeded in renewing contact with Hearn, now Lecturer at the Imperial University, since their first encounter in the short interval between his departure and Hearn’s arrival in 1890. Fenollosa had written an anonymous review of Hearn’s *Glimpses of Unfamiliar Japan* (1894) and *Out of the East* (1895) in the *Atlantic Monthly* (June, 1895). Mary’s diary for the 1st of April, 1898, noted down details of Hearn’s visit at their house, which enchanted them and Ann Dyer. Hearn had read Mary’s writing in his New Orleans days and shared Southern memories with her. The Fenollosas exchanged letters, proofs, books, magazines and visits (Hearn as “twilight guest”): their correspondence, especially Hearn’s to Mary, reveal a rare intimacy of the hermit-like Hearn. The epigraph in her *Out of the Nest: A Flight of Verses* (1899) for Hearn says: “To my dear friend, Lafcadio Hearn, is sent this first presentation copy of my first book. O agari Nasai!” This is another precious literary episode of this period.

e) “The Chinese Written Language as a Medium for Poetry”: the origin of Fenollosa’s “Ars Poetica”

I have shown elsewhere that the famous “essay” edited by Pound, who hailed it as “one of the most important essays of our time” and “a study of the fundamentals of all aesthetics”, derived from the manuscript for an “illustrated” lecture at Columbia University, the first of the second series of six lectures on Japanese and Chinese Poetry, in 1901, though Pound sporadically dated it “about 1906”. Columbia was about to found a department of Chinese studies, appointing Friedrich Hirth as Professor in 1902. Fenollosa read a paper entitled “Notes for a History of the Influence of China upon the Western World” before a seminar held by Professor George E. Woodberry on the 18th of December 1900, under the topic, ‘The Influence of the East upon English Literature in the XVIII and XIX Centuries’. The first series was entitled “The History of Japanese Art, including an Outline of the History of Chinese Art, “thus testifying to Fenollosa’s shift of emphasis from the art to the literature of the Eastern half of the world in his last years.

The Fenollosas saw a “magic” lantern show in the Kyoto Art Club in 1896, a year before the birth of movie in France, illustrating scenes from the Sino-Japanese War. On going home after revisiting Japan, Fenollosa gave illustrated lectures, using a set of two slide lanterns. In his lecture on Chinese characters, Fenollosa lined up a few kanjis side by side, referring to “the thought-picture”, called up far more vividly and concretely by these signs than by words, and remarked that “The group holds something of the quality of *a continuous moving picture*” (my italics). In his posthumous magnum opus *Epochs of Chinese and Japanese Art: An Outline History of East Asiatic Design* (1912) Fenollosa described the dynamic battle scenes of “the Burning of Sanjo Palace” from *Heiji monogatari emaki*, “as we see reality in modern moving pictures”, perhaps the first comparative reference of a Japanese picture scroll with a movie. No wonder Sergei Eisenstein was inspired by Fenollosa’s *Ars Poetica*.

f) The Fenollosas and American literature/culture

Apart from Hawthorne, the Fenollosas brought the hermitess of Amherst to Japan, lending “our Emily Dickinson” to Okakura, our poet, though we do not know which of her first three anthologies available by then. Fenollosa got it back on the 7th of April 1898, as noted in Mary’s diary, the earliest record of her introduction to our shores. It is difficult to estimate Dickinson’s impact on the director of Tokyo Art School in the midst of an affair that ousted him from his position, many of his followers resigning in protest. However, in view of his international set of intimate women friends, including poetesses and opera singers, especially the Bengalese poetess Priyambada Devi Bannerjee, the object of Platonic love through his last decade, the New England poetess seems to be a viable link to Okakura’s poetical inspiration.

The Fenollosas wrote a bestseller novel *Truth Dexter* (1901) in Tokyo, a product of joint effort, under the pseudonym Sydney McCall. The title is the name of the heroine, a young heiress of a dilapidated Southern plantation who marries a Boston lawyer turned guardian, incorporating some of their biographical factors. The marriage of a Southern belle to a Yankee suitor symbolized the popular theme of post-bellum rapprochement in contemporary genre novels. The satirical description of the fashionable society of Boston seems to reflect the views of the co-authors, who never returned there. They named the house in the suburbs of Mobile, said to have been built with the royalty from this book, Alabama “Kobinata”, after the address of their last Tokyo residence, meaning “Little Sunshine”. Though Fenollosa is almost forgotten today in Salem and Boston, near the site of their former “Kobinata” in Mobile, there is, in spite of Hurricane Katrina, a project to build a Japanese garden, including Fenollosa Memorial Hall.

There is renewed interest in Mary Fenollosa as a writer of literary *japonisme*. The only surviving French version of the Hollywood film *The Dragon Painter* (1919), based on her 1906 novel by the same title, and produced and starred in by Hayakawa Sesshiu, was discovered recently and its DVD version is available. I published the Japanese translation of Mary Fenollosa’s diary, *The Japanese Journals of Mrs. Fenollosa: A Honeymoon around the World to Kyoto, 1896* in 2008. The first installment of its sequel, “The Tokyo Journals of Mrs. Fenollosa” is about to appear in the Monthly *Bosei* (December, 2010), and will be serialized over the next two years.

Following the Fenollosa centenary, I hope that the role of Ernest and Mary in promoting the cross-cultural communication between the East and the West may be re-examined and re-evaluated from the new perspective of world literature. Thank you for giving me an opportunity to speak before the Hawthorne Society as the first step toward the goal.

¹ Akiko Murakata, “Japan Beauty’ Priest: Matsuki Bunkio”, *Ukiyo-e Art*, No. 66 (December, 1980)

Intermission?

Kazuko Takemura (Ochanomizu University)

Nathaniel Hawthorne is a “lucky guy,” in a sense, despite his repeated complaints about the literature-unfriendly climate of his day, on the one hand, and, on the other, his bitterness about the “d···d[sic] mob of scribbling women” whose books outsold his own. Since the earliest days of his career, Hawthorne has been continuously accepted by the American audience in some way or other. This is very rare in the history of American literature, taking into consideration the vicissitudes of fame experienced by most American writers, including his contemporaries, Herman Melville and Edgar Allan Poe.

Hawthorne started his career as a short story writer¹ in the early nineteenth century, when the market for this genre was emerging simultaneously with the increasing publication of political periodicals which, felicitously, needed short readings as a means for attracting a wider audience. Moreover, Hawthorne was blessed with the influential publisher/editor, James T. Fields, who supported him with the introduction of journals he could contribute to, as well as with manuscript preparation and editing, even when the writer had moved on to producing longer pieces. The success of *The Scarlet Letter*, which deals with adultery, established his literary fame in antebellum society, where a puritan and evangelical mentality continued to linger.

After his death, which some conjecture was caused in part by a creative impasse with two unfinished novels, Henry James stimulated a revival of interest in Hawthorne’s literary achievements, proclaiming himself Hawthorne’s successor. And in the twentieth century, as American literature became academically institutionalized, Hawthorne was acknowledged as one of the greatest literary founders from the home of American culture, New England. Later, when this “Flowering New England” had been re-named “American Renaissance” and when “Criticism” was prefixed with “New,” Hawthorne’s decorous yet esoteric style of writing and his creative attitude continued to attract scholarly attention and interest. As we know so well, his work also stimulated—and survived—deconstructive and poststructural analyses in the 1970s and 80s, as well as critical analyses in the late 1980s and the years following, such as new historicism, feminism, postcolonialism, and queer theory. Through the decades, his texts have provided a seemingly inexhaustible source of inquiry for any and all newly-appearing literary approaches. Coincidentally, Samuel Chase Coale’s forthcoming book, *The Entanglements of Nathaniel Hawthorne: Haunted Minds and Ambiguous Approaches*, is said to deal with this toughness shown by Hawthorne’s work in surviving different critical approaches. This book is scheduled to come out in June, 2011.

On the other hand, the pace of Hawthorne criticism does seem to have been slowing down. Certainly, non-“ism” researches worthy of note have recently been conducted, as mentioned frequently in this column, including biographical investigations of the writer’s family members and friends which help to place his texts in a more political and discursive context: Hawthorne’s fraternal bonds with his contemporaries in the political world, as well as biographical material on his wife and her sisters, should be explored in more detail for a reconsideration of the history of Hawthorne studies themselves. Still, is it solely my own personal impression that Hawthorne criticism is now experiencing a bit of an intermission before a coming new phase? I have no idea in what direction future research might be heading after this interlude, if that is the case. Might it explore trans-Atlantic intertextuality (one article listed below is working on this topic) or trans-American geopolitical perspective (another article explores the Caribbean trade suggested in *The Scarlet Letter*), or something totally new and not even imagined today?

In spite of the current decline in the publication of books and articles on Hawthorne (except for reprinted editions of works first published long ago), I nevertheless believe that we still need his stories. They help us to understand more deeply the psychic drama of ourselves and others and shed light on the economy of our modern society in a time when modern problematics have yet to be clarified. And they do all of this in terms of gender, sexuality, imperialism, classism, religion, and many other socio-political-psychic apparatuses. In this sense, Hawthorne’s “errand” has *not* been “all fulfilled.”

Note:

1. His first work was not a short story but a novella called *Fanshawe*, which was a failure.

Books on Nathaniel Hawthorne published in the United States, 2010:

- Essex Institute. *The proceedings in commemoration of the one hundredth anniversary of the birth of Nathaniel Hawthorne*. Reprinted. Nabu P.
- Kobrossy, Sossie. *Nathaniel Hawthorne's Distortion: of Puritan and Platonic Ideologies*. LAP LAMBERT Academic Publishing.
- Lowell, Maria. *Letter of Maria White (Mrs. James Russell) Lowell to Sophia (Mrs. Nathaniel Hawthorne); with remarks by F. B. Sanborn*. (1912?). Nabu P.
- O'Connor, Evangeline Maria Johnson. *An Analytical Index To The Works Of Nathaniel Hawthorne, With A Sketch Of His Life*. (1882). Kessinger Publishing, LLC.
- Robinson, Enders A. *Salem Witchcraft and Hawthorne's "House of the Seven Gables."* Heritage Books, Inc.
- Woodberry, George Edward. *Nathaniel Hawthorne, how to know him*. (1918). Nabu P.

Journal essays published in the United States, 2010 (may not be inclusive):

- Barnes, David. "Historicizing the Stones: Ruskin's The Stones of Venice and Italian Nationalism." *Comparative Literature* 62.3 (Summer): 246–61.
- Herrmann, Steven B. "Melville's Portrait of Same-Sex Marriage in Moby-Dick." *Jung Journal: Culture & Psyche* 4.3 (Summer): 65–82.
- Keetley, Dawn. "Bodies and Morals: Hawthorne's 'The Birthmark' and Neil LaBute's 'The Shape of Things.'" *Literature Film Quarterly* 38.1: 16–28.
- Manheim, Daniel. "Pearl's Golden Chain in THE SCARLET LETTER." *Explicator* 68.3 (Jul-Sep): 177–80.
- Rubin, Charles T. "Artful by Nature." *New Atlantis: A Journal of Technology & Society* 27 (Spring): 94–102.
- Schaub, Diana. "From Hearth-Fires to Hell-Fires." *New Atlantis: A Journal of Technology & Society* 28 (Summer): 111–32.
- Short, Edward. "Rose Hawthorne and the Communion of Saints." *Human Life Review* 36.1 (Winter): 18–28.
- Wachtell, Cynthia. "CONSCIENTIOUS OBJECTIONS." *America's Civil War* 23.6 (Jan): 52–59.
- Wagner, E. J. "The Tell-Tale Murderer." *Smithsonian* 41.7 (Nov): 60–68.
- Wesp, Edward. "Beyond the Romance: The Aesthetics of Hawthorne's 'Chiefly About War Matters.'" *Texas Studies in Literature & Language* 52.4 (Winter): 408–32.

東京支部研究会

東京支部研究会は2010年に下記の5回（研究発表会4回，読書会1回）開催しました。

△2010年3月27日(土)：15:00～17:00 3月例会（研究発表会）

場 所：学習院大学北2号館10F 中会議室

司 会：川村幸夫氏（東京理科大学）

発表1

発表者：進藤鈴子氏（名古屋経済大学）

題 目：アンテベラムの黒人小説とカリブ海

発表2

発表者：大野美砂氏（東京海洋大学）

題 目：『アングル・トムの小屋』とアメリカ，ハイチ，リベリア

△2010年7月24日(土)：15:00～17:00 7月例会（研究発表会）

場 所：学習院大学北2号館10F 中会議室

司 会：高尾直知氏（中央大学）

発表者：内堀奈保子氏（東京理科大学・非）

題 目：道徳的なコケット—『シャーロット・テンプル』と『コケット』にみるモラルの変容と背景

△2010年10月23日(土)：15:00～17:00 10月例会（研究発表会）

場 所：東京理科大学（神楽坂）理窓会館第2会議室

司 会：谷岡朗氏（日本大学）

発表者：富樫壮央氏（麗澤大学・非）

題 目：「ロジャー・マルヴィンの埋葬」にみるルーベンの心的抑圧と解放

△2010年11月20日(土)：15:00～17:00 11月例会（研究発表会）

場 所：東京理科大学（神楽坂）理窓会館第3会議室

司 会：成田雅彦氏（専修大学）

発表1

発表者：佐野陽子氏（上智大学・非）

題 目：『緋文字』に見られるホーソーンの職業倫理

発表2

発表者：齋藤幸子氏（川村学園女子大学）

題 目：「ラバチャーニーの娘」にみるウジェーヌ・シユの新聞小説の影響

△2010年12月18日(土)：15:00～17:00 12月例会（読書会）

場 所：学習院大学北2号館10F 中会議室

司 会：高尾直知氏（中央大学）

発表者：神谷真由美氏（中央大学・院）

内堀奈保子氏（東京理科大学・非）

富樫壮央氏（麗澤大学・非）

小宮山真美子氏（国立長野高専）

TEXT：Reynolds, Larry J., *Devils and Rebels: The Making of Hawthorne's Damned Politics*.
(Ann Arbor: U of Michigan P, 2008.)

(川村幸夫 記)

中部支部研究会

中部支部では、研究会を年3回開催しております。

△2010年3月13日(土)：午後3時から

場 所：名城大学 名駅サテライト

発表者：小久保潤子（愛知淑徳大学）

題 目：「ゴルゴンの首」と「アリス・ピンチョン」におけるモンスター表象：アンテペラム
期の女子教育の言説を手がかりに

司会者：倉橋洋子（東海学園大学）

△2010年9月4日(土)：午後2時から

場 所：名城大学名駅サテライト

発表者：倉橋洋子（東海学園大学）

題 目：ホーソーンの短編にみる夫婦の関係

司 会：竹野富美子（名城大学非常勤）

△2010年11月28日(日)：午後1時から

場 所：名城大学 名駅サテライト

発表者：竹野富美子（名城大学非常勤）

題 目：ホーソーンの時代の美術館

司会者：中村栄造（名城大学）

（倉橋洋子 記）

関西支部例会

支部例会は年3回程度、時によって変わりますが原則として3月、6月、12月（会場：関西大学）を予定しています。
例会後は懇親会を持ちます。

2010年3月から12月の間に下記のように支部例会を開催しました。

△2010年3月26日(金)：15：00～（於 関西大学第一学舎4号館 D301）

司 会：柏原和子氏（関西外国語大学）

研究発表：佐々木知彦氏（関西大学・院）

エピグラフから読む *In the Country of Last Things*

——オースターとホーソン——

△2010年6月26日(土)：14：00～（於 関西大学第一学舎4号館 D205）

司 会：松坂仁何氏（兵庫教育大学）

研究発表：井上久夫氏（関西学院大学）

<ニュートラル・テリトリー>について

△2010年12月25日(土)：14：00～（於 関西大学百周年記念会館特別第一会議室）

(1) 司 会：市川美香子氏

研究発表：水野尚之氏（京都大学）

保養地の若者たち——Henry James の *Confidence* を読む

(2) 司 会：丹羽隆昭氏（関西外国語大学）

研究発表：小久保潤子氏（愛知淑徳大学）

不可視の鎖——“Alice Pyncheon”における裸体彫刻

（入子文子 記）

九州支部研究会

第38回

△2010年3月27日(土)：14:00～17:00

会 場：福岡大学文系センター2階第1会議室

<シンポジウム>「ホーソーンの短編を読む」

コーディネーター兼パネリスト：高島 まり子 氏 (鹿児島女子短期大学)

「優しい少年」を中心にホーソーンにおける「影」の扱い

パネリスト：稲富 百合子 氏 (福岡大学外国語講師)

ホーソーン作品に見られる政治性：“Legends of the Province-House”(「総督官邸に伝わる物語」)を中心に

パネリスト：松尾 祐子 氏 (宮崎大学、宮崎公立大学講師)

ホーソーンと薬草：ラパチーニの庭を中心に

第39回

△2010年6月26日(土)：14:00～16:30

会 場：北九州市立大学大学院棟 (3-218室)

●研究発表

(1) 山村 栄子 氏 (北九州市立大学修士課程修了) (発表30分、質疑応答30分)

『緋文字』ヘスター・プリンの先に見えるもの—『ルース・ホール』より—

司 会：薬師寺 元子 氏 (北九州市立大学(非))

(2) 大塚 由美子 氏 (北九州市立大学(非)) (発表30分、質疑応答30分)

Margaret Atwood の作品における「サバイバル」

司 会：高島 まり子 氏 (鹿児島女子短期大学)

第40回

△2010年9月25日(土)：13:45～16:30

会 場：北九州市立大学 本館 E 棟512 (外国語学部の会議室)

●総会 13:45～14:00

●研究発表 14:00～16:30

(1) 村田 希巳子 氏 (北九州市立大学(非)) (発表30分、質疑応答30分)

ゴシックで読み説く『緋文字』—チリングワース—

司 会：城戸 光世 (広島大学)

(2) 乗口 眞一郎 氏 (西南女学院大学(非)) (発表30分、質疑応答30分)

「ぼくの縁者、モリヌー少佐」の背後に潜むもの

司 会：高島 まり子 (鹿児島女子短期大学)

第41回

△2010年11月27日(土)：14:00～16:30

会 場：北九州市立大学本館 E 棟512 (外国語学部の会議室)

●研究発表 14:00～16:30

(1) 高橋 愛 氏 (徳山工業高等専門学校) (発表30分、質疑応答30分)

悲劇『白鯨』再考

司 会：大島 由起子 氏 (福岡大学)

(2) 青井 格 氏 (近畿大学) (発表30分、質疑応答30分)

“the sanctity of a human heart”について

司 会：松尾 祐美子 氏 (宮崎大学(非))

(高島まり子 記)

編集室だより

昨年度から電子提出による新方式になりました。皆様のご協力をいただき、さほどの混乱もなく新方式に移行できたように思われます。

さて、『フォーラム』について大切なお知らせが2点ございます。

- (1) 2011年度より投稿先が変わります。
新しい投稿先 hawthorne.forum@gmail.com
- (2) 2011年度より問い合わせ先が変わります。
新しい問い合わせ先 jimukyoku.hawthorne@gmail.com

念のため、再度、確認していただく意味で、新投稿方式の要点だけを繰り返しお知らせいたします。

- (1) 事務局宛に電子ファイル（WORD ファイル形式 [.doc]）を添付して送る。
- (2) 論文本体に投稿者氏名等を記載しない。
- (3) メールの件名は「フォーラム投稿」とする。メール本文には、氏名、所属、連絡先（メールアドレス、住所、電話番号）、口頭発表した旨の注記等を記す。
- (4) 投稿者はメールにて提出後、事務局から送信された受領メールを確認する。
ご存じのように、審査は匿名で行います。英文要旨にも名前は記さないようにお願いいたします。

『フォーラム』15号会計報告（2009.9-2010.8）

収 入		支 出	
繰越金	691,553	『フォーラム』15号発行費	519,763
『フォーラム』15号費用	500,000	（内訳 印刷費（540部）	447,300
利息	157	封入手数料（313件）	9,943
収支合計	1,119,710	郵送費	45,720
		封入印刷料（500枚）	16,800
		振り込み手数料	840
		支出合計	520,603
残 高	599,107		

編集委員：川窪啓資，倉橋洋子，増永俊一，大場厚志，中村栄造，佐々木英哲（編集長）

編 集 室：〒594-1198 大阪府和泉市まなび野1番1号 桃山学院大学 国際教養学部

佐々木英哲 研究室気付 日本ナサニエル・ホーソン協会編集室

（佐々木英哲 記）

資料室だより

これまでに以下の書籍・論文の寄贈がありましたので報告します。

『アメリカ短編小説の構造』橋本賢二著，大阪教育図書，2009（ISBN：978-4-271-11792-6）

『悪夢への変貌—作家たちの見たアメリカ—』福岡和子・高野泰志編著，丹羽隆昭・中西佳世子・竹井智子・杉森雅美・山内玲・島貫香代子・吉田恭子・伊藤聡子著，松籟社，2010（ISBN：978-4-87984-279-4）

『Nathaniel Hawthorne: *The Artist of the Beautiful*』矢作三蔵編註，開文社出版，2010（ISBN：978-4-87571-039-4）

『ヘンリー・ソロー研究論集』第36号，日本ソロー学会，2010（ISBN：1341-0938）

Fujimura, Nozomi, “A Text of Deep and Varied Meaning”: Nathaniel Hawthorne, “The Story Teller,” and the Making of the American Subject, *Studies in English Literature*, 51, 2010.

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。著書上梓の折にはご書名等を，論文ご執筆の際にはタイトル等を，資料室までお知らせ頂けますとありがたく存じます。

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 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）

Fax：04-7122-1560

e-mail: kawmyuk@rs.noda.tus.ac.jp

（川村幸夫 記）

国際渉外室だより

昨年度の *Newsletter* でご案内しました Nathaniel Hawthorne Society の Summer Meeting が 6 月 10 日～13 日に Concord で開催されました。発表者やタイトル等の情報については <http://www.outreach.psu.edu/programs/hawthorne/schedule.html> に掲載されています。なお、次回は 2012 年 6 月 8 日～10 日にフィレンツェ（イタリア）の Villa La Pietra で開催される予定です。

2011 年の MLA 大会は 1 月 6 日～9 日に Los Angeles で、“Editing Hawthorne” と “Hawthorne and Empire” というふたつのセッションが開かれました。なお、2012 年の大会は 5 月 8 日～8 日に Seattle で開催されることが決まっています。こちらは、“Hawthorne and Myth” と “Poe and Hawthorne: Shades of the Gothic” というふたつのセッションで、論文募集がおこなわれます。いずれも Samuel Coale 教授 (samcoale@cox.net) 宛で 2011 年 2 月 28 日まで。

2010 年の ALA 年次大会は San Francisco の Hyatt Regency San Francisco で開催されました。Hawthorne Society は “Hawthorne and the Family” のセッション（ふたつの口頭発表）と Round-Table Discussion として Larry Reynolds の *Devils and Rebels* をホストしました。また、この他にもいくつかのセッションでホーソーンが取り上げられています。ALA 2011 年大会は 5 月 26 日～29 日に Boston の Westin Copley Place で開催されます。米ホーソーン協会では “Rethinking Hawthorne through His Notebooks” と “Hawthorne and Humor” の 2 セッションを行います。なお、発表希望者は 2011 年 1 月 15 日までにコール教授宛に 200 語の要旨を送り、また、上記以外に個人で発表を希望する場合は 2011 年 1 月 30 日までに Alfred Bendixen 教授 (abendixen@tamu.edu) 宛に電子メールにて連絡することとなっておりますので、今後応募される場合の参考にして下さい。なお、大会に関する詳しい情報は ALA のウェブサイト (<http://www.calstatela.edu/academic/english/ala2/>) に掲載されています。

2010 年 6 月 17 日～20 日、Catharine Maria Sedgwick Society が Salem State College でシンポジウムを開催しました。“Contested Belonging: Religion, Ritual, Devotion” のセッションでホーソーンについての発表が行われています。

Approaches to Teaching Poe's Prose and Poetry など有名な、MLA の Approaches to Teaching World Literature シリーズで、ついにナサニエル・ホーソーン作品が取り上げられることとなりました。おもにアメリカの学部生を教えるためのさまざまな方法論や資料などを扱う論文が求められています。編者はコール教授と Christopher Diller 教授です。プロポーザルは、編者宛に 2011 年 2 月 1 日までに送付のこととなっておりますので、こちらも今後の参考にして頂ければと思います。また、ホーソーンを教える先生がたは <http://www.mla.org/approaches> にありますアンケート調査にもご協力くださいということです。

ことから、*Newsletter* と大会プログラムを海外の関係者に送付することを再開しました（委員の交代で、引継ぎがされず、いったん中断していました）。Richard Kopley 教授らから、お礼のお便りをいただいています。

（高尾直知 記）

事務局だより

1. *NHSJ Newsletter* 第 29 号をお届けします。今回も <Book News> の原稿を竹村和子氏からお寄せいただきました。
2. 昨年度、日本ナサニエル・ホーソーン協会の事務局を関西学院大学を中心とする体制に移行してから早くも一年以上が経過しました。その間、多くの方々のご協力とご理解により、曲がりなりにも今日まで運営してこることが出来ました。この場をお借りして、関係各位と会員諸氏に改めて御礼申し上げます。それぞれの業務毎に所属大学が異なる者が担う分業体制ですが、相互の連絡も当初よりはスムーズになっているものと自負しています。とは言え、思わぬところでご不便やご迷惑をお掛けしているかも知れません。会員各位のご寛恕を乞うと共に、残されたあと 1 年間の任期にわたってお支えいただきますよう、よろしく願い申し上げます。
3. 関西学院大学西宮上ヶ原キャンパスの関西学院会館において開催された第 29 回全国大会は、天候にも恵まれ無事に終わることが出来ました。大会準備委員の先生方、各発表をご担当下さった先生方のご努力で、充実した大会になったのではないかと思います。1 日目プログラム終了後に開催された懇親会も多く参加者を得て談義に花が咲き、盛会でした。なお、事務局の方で行った学会開催補助申請が認められ、本大会に対して 79,000 円の補助金が関西学院大学から支給されたことを、ここにご報告申し上げます。補助申請にあたって、学会当日には記帳にご協力いただき、有難うございました。
4. 第 30 回全国大会は 2011 年 5 月 20 日（金）・21 日（土）の両日に北九州市小倉区の西日本総合展示場で開催の予定となっ

ています。九州地区の先生方には、会場決定についてご尽力いただき有難うございました。また、30回目という記念すべき大会において、アメリカホーソーン協会前会長の Richard Kopley 氏に特別講演をお引き受けいただくことになりました。この特別講演については、日本ポー学会からも協賛のお申し出があり、現在その方向で準備を進めています。会員各位におかれましても、是非ともご参加いただけますよう、よろしくお願い申し上げます。尚、全国大会発表の申込方法及び応募先メールアドレスについては、現在ホーソーン協会のホームページに掲載されていますのでご覧下さい（「第30回全国大会研究発表の募集について」）。応募先メールアドレスは事務局のものとは異なりますので、ご注意下さい。発表が盛んであってこそこの全国大会です。奮ってご応募下さい。

5. 学会誌『フォーラム』は、事務局移転に伴って電子メール投稿となりました。業務の合理化と会員の利便性向上が目的でしたが、その甲斐あってか投稿数が従来よりも増加いたしました。次号『フォーラム』（16号）については投稿の受付がすでに終了していますが、次年度以降も『フォーラム』に投稿される場合は、投稿規定共々ご留意の上、奮ってご投稿下さい。なお、論文の投稿用メールアドレスが変更となりました（hawthorne.forum@gmail.com）。「編集室だより」に詳細が記載されていますので、ご確認下さい。
6. メールアドレスについては、事務局の連絡用アドレスも変更となります。新しいアドレスは、次の通りです。<jimukyoku.hawthorne@gmail.com>。フォーラム投稿用のアドレスとは別のものとなりますので、ご注意下さい。また、ホーソーン協会の公式ホームページについても、この度移転しました。新 URL は、<<http://www.soc.nii.ac.jp/nhsj/index.html>>となっております。当面は旧 URL でもアクセスできますが、ブラウザのブックマーク等に登録されている場合には、御変更いただきたいと存じます。
7. 新入会員を歓迎いたします。ご推薦下さい。
8. この *NHSJ Newsletter* とともに振替用紙が同封してある場合は、会費をまだお納め頂いていないことをお知らせするものです。それを用いてご送金下さい。振替用紙をもって領収書に代えさせていただきます。別途領収書が必要な方は、事務局までご連絡下さい。
9. 会員がご出版になった書籍・論文のご連絡、あるいは寄贈については協会事務局宛ではなく資料室の方にご送付いただくよう、改めてお願いいたします。新事務局は分業体制となっていることもあり、御著書の寄贈等については資料室において一元的に管理させていただきたいと存じます。

（増永俊一 記）

第 30 回全国大会のお知らせ

日 時：2011年 5月20日(金)・21日(土)

場 所：北九州市小倉 西日本総合展示場

来年度の全国大会は、第30回大会という協会にとって記念すべき大会となります。準備委員会では、協会のこれまでの軌跡を振り返り、今後の発展を祈るという願いをこめて、特別プログラムを編成しました。特別講演には、米国ホーソーン学会前会長の Richard Kopley 先生をお迎えします。先生は、ホーソーンのみならずポー学者としても著名な方ですので、今回は日本ポー学会にも協賛をいただき、二つの学会会員に開かれた講演となります。ワークショップは、特別座談会の形をとり、アメリカン・ルネッサンスの女性像を竹村和子先生、福岡和子先生、巽孝之先生に語っていただきます。シンポジウムも、今後のアメリカン・ルネッサンス研究を考えるということで西谷拓哉先生にご司会をお願いし、高橋勤先生、加藤雄二先生、阿部公彦先生、藤村希先生にご登壇をお願いしました。両企画ともフロアの会員の方々を巻き込んで大いに語っていただく予定であります。ご期待下さい。もちろん、大会の核である研究発表も充実させたい所存です。

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

1. 発表者は会員であること。
2. ①発表要旨として横書きで800字程度（日本語）にまとめたもの、並びに②勤務先、職名（学生の場合は所属先、身分）、連絡先を明記した略歴の2つの文書を大会準備委員会までEメールに添付してお送りください。
3. 研究発表は5月20日(金)、開会後直ちに行います。応募多数の場合は選考による制限を行うことがあります。予め

ご承知ください。

4. 発表時間は1件25分とします。
5. 応募締め切りは2011年2月末日です(必着)。

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

特別講演: “Adventures with Hawthorne and Poe”

Richard Kopley

(ペンシルヴェニア州立大学教授, 米国ホーソン学会前会長)

特別座談会: 「アメリカン・ルネッサンスの女性像再考—ホーソンを中心に」

司会・講師 竹村 和子氏(お茶の水女子大学)

講師 福岡 和子氏(京都大学名誉教授)

講師 巽 孝之氏(慶応義塾大学)

シンポジウム: 「アメリカン・ルネッサンス研究の新潮流」

司会 西谷 拓哉氏(神戸大学)

講師 高橋 勤氏(九州大学)

講師 加藤 雄二氏(東京外国語大学)

講師 阿部 公彦氏(東京大学)

講師 藤村 希氏(立教大学)

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

		役員	
会長	丹羽隆昭 (関西外国語大学)	事務局	増永俊一 井上久夫 (関西学院大学)
副会長	成田雅彦 (専修大学)		竹井智子 (京都工芸繊維大学)
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理事	入子文子 (関西大学)	会計	橋本安央 竹井智子
	岩田 強 (京都光華女子大学)	編集室	佐々木英哲 川窪啓資
	川村幸夫 (東京理科大学)		倉橋洋子 増永俊一
	城戸光世 (広島大学)		中村栄造 (名城大学)
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	佐々木英哲 (桃山学院大学)		奈良裕美子 (諏訪東京理科大学)
	高島まり子 (鹿児島女子短期大学)	国際渉外室	高尾直知 (中央大学)
	高橋利明 (日本大学)		中村文紀 (日本大学)
	竹村和子 (お茶の水女子大学)	大会準備委員	西谷拓哉 (神戸大学)
	西村千稔 (札幌学院大学・非)		成田雅彦
	堀切大史 (日本大学)		齋藤幸子
	増永俊一 (関西学院大学)		
	松阪仁伺 (兵庫教育大学)		

2009 年度 日本ナサニエル・ホーソーン協会 会計報告
(2009. 4. 1~2010. 3. 31)

<u>収入</u>		<u>支出</u>			
会費	967,000	編集室費	500,000	前期繰越金	1,539,242
賛助会員	60,000	大会費	103,901	収入計	1,036,899
雑収入	9,259	大会準備委員会費	0	計	2,576,141
利息	640	印刷費	136,920	支出計	975,623
計	1,036,899	国際渉外室費	10,000	次期繰越金	1,600,518
		謝礼費	50,000		
		支部研究会費	77,000		
		(東京)	45,000	キャッシュポジション	
		(中部)	6,000	郵便貯金	1,600,518
		(関西)	20,000		
		(九州)	6,000		
		通信費	60,679		
		事務費	20,923		
		人件費	16,200		
		雑費	0		
		計	975,623		

上記の通り相違ありません

2010年 3月31日

会計 橋本安央 竹井智子

監査の結果、上記の通り相違ないことを証明します

2010年 4月 1日

監事 辻 祥子 進藤鈴子