

# NHSJ Newsletter

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## ご挨拶

会長 丹羽隆昭

皆様のご協力を得て四年間務めて参りましたが、まもなく会長職の任期満了を迎えます。そのご挨拶に代えて、近頃思うことを述べさせていただきます。

今から五十年以上も前の高校1年の時、英語テキストの一冊として与えられたのが、北星堂書店発行の *Biographical Stories* でした。小ぶりながら重厚な教科書で、英語担当のK先生は「これがどんどん読めなきゃ大学に入れんぞ」とおっしゃいましたが、地元中学から進学したばかりの私には、未知の単語が頻出する難物でした。表紙裏には書店が当時発行していた英語教科書リストがあって、それによると *Biographical Stories* は「高校(中学上)用」となっており、K先生の言葉も誇張ではなかったのですが、それにしても、いかに元々「少年少女向け」読み物とはいえ、retold 版でもないホーソーン原著テキストを、高校生はおろか中学生にさえ読ませていた当時の教育レベルは、「ゆとり」世代が聞けば卒倒するほど高かったことになります。現在では平均的大学生がホーソーンこのテキストを「どんどん」読めるとは到底思われません。

辞書を引き引き、私が必死で読んだこのテキストで強く印象に残ったのは“Samuel Johnson”の挿話でした。この挿話には分かりにくい点があります。なぜジョンソンは、若い時犯した些細な「過ち」を、ほぼ終生悔やみ続け、五十年後に、長年心に描き続けた罪の現場へ足を運んで、衆人環視の中、町の広場に立ち尽くすのか。息子の父親への一時の反抗がなぜそれほど罪意識を醸成するのか。もっと説明が欲しいと思われました。しかし同時に、ジョンソンのこの挿話は、他の挿話とひと味違った迫力があります。話者「テンプルさん」が妙に力を込め、親孝行の必要性を力説するのです。ただ、全く分からぬわけではないものの、その必然性には納得がゆきませんでした。

奇遇にもその後ホーソーンを研究する人間となって、ある時、あの衝撃的な研究書、G・アーリッヒによる *Family Themes and Hawthorne's Fiction* と出会うことになりました。これこそ、長年私が抱き続けた疑問に答えてくれる書物だったのです。養父で叔父のR・マニングに対するホーソーンの複雑な感情とその意味を詳説するこの著作によって、高一で接したジョンソンの挿話には、執筆当時マニング氏と9ヶ月ほど前に死別したホーソーンが、長年この養父に対して抱き続けてきた尊敬と反感が交り合った—最後には罪意識へと転じた—複雑な感情が息づいていたらしいことを教えられました。あの「ジョンソン」の挿話は、ジョンソンの伝記であるとともに、ホーソーン自身の精神的伝記でもあったわけです。ジョンソンとホーソーンとが接近しすぎた結果が、説明不足と迫力をあの挿話に付与したに相違ありません。

ひと頃とは事情が変わり、現在ふつうの大学でホーソーンを英語教材として用いるなど、夢のまた夢になりました。しかしもとよりそれでよいはずはありません。大学生なら英会話もさることながら、*Biographical Stories* の英語を正しく読めることや、ジョンソンの挿話の意味を通してホーソーン文学、ひいては近代文学における罪意識の問題を検討することが、大学生ならではの貴重な経験となるはずで。奇しくも「五十年」ほども退化してしまった教育レベルを元に戻すのは並大抵ではないでしょうが、努力によっては、いずれ必ず大学生がホーソーン英語や文学に取り組み、そこから人生や社会に対する糧を確実に得てくれる時も来ることでしょう。ホーソーン協会がその先陣役の一端を果たしてくれることを祈って止みません。

## Presentation

### Hawthorne's American Girl: Nation and Gender in *The Marble Faun*

Keiko ARAI (Musashi University)

This presentation examined the representation of American girlhood in Nathaniel Hawthorne's *The Marble Faun* (1860), investigating Hawthorne's conversations with the contemporary popular theme of "the American girl abroad." The theme of "the American girl abroad" became a popular literary motif in the late nineteenth century, especially as one of the genres of travel writing by female writers, whose conventional pattern was to be revised sensationally in Henry James' "Daisy Miller." As for the representation of women in *The Marble Faun*, critics have chiefly focused on Miriam, the dark lady who challenges the patriarchal oppression of women; and Hilda, the American girl in the novel, has attracted less attention as critics have largely accorded that she is merely a copyist of the Old Masters, that she does not question—and never repel—the patriarchal system and that she is to be a conventional Victorian angel in the house, making a domestic home in the end. This presentation, then, reconsidered the portrait of Hilda as the American girl abroad and investigated the ways in which the threshold of womanhood for the American girl is questioned in the novel, both strengthening and making unstable the Puritan America's idea of "the angel in the house."

On the one hand, the ending of the novel to a large extent shares the conventional plot of "the American girl abroad" novels written by contemporary female writers, showing that Hilda, who is called a "girl" and "child" in the novel, takes Kenyon—an American man—back to America and makes a domestic home as a Victorian True Woman. A closer look at Hilda's experience in Rome, however, reveals that her transition from girlhood to womanhood is not so simple but rather complicated and even problematic. Preceding Henry James' international novels where his American girls encounter the Evil in Europe, *The Marble Faun* juxtaposes Hilda's transition from girlhood to womanhood with her knowledge of sin; and, in Hawthorne's novel, the American girl's discovery of sin is associated with her encounter with the paternal Father, which makes Hilda doubt the Old Masters in Europe. Though Hawthorne, unlike James, avoids his American girl's becoming a New Woman who questions conventional gender roles, his complex interest in the women's problem makes his novel something more than a book of travel writing about the American girl abroad. In *The Marble Faun*, where the issues of nation and gender are closely intertwined, Hilda's strong attachment to the female sphere, which characterizes her domesticity and purity as a "New England girl," paradoxically suggests its potential power that transcends various differences and even overcomes the patriarchal system. Through considering Hawthorne's ambiguous attitude toward his American girl, this presentation finally discussed that the novel portrays Hilda not necessarily as a simple copyist but potentially as a reviser of the art created by the male Old Masters in Europe.

### "The Vanquished": Rereading the Hawthorne-Melville Friendship

Taras Alexander SAK (Yasuda Women's University)

This presentation attempted to address the long-standing mystery of Herman Melville's brief but intense friendship with Nathaniel Hawthorne, less from a biographical standpoint and more from the perspective of how this encounter is reflected in Melville's work. It is not by accident that Melville's most feverish period of writing followed his initial encounter with Hawthorne, nor is it by chance that the texts produced during this period are in dialogue with Hawthorne's work. This dialogue, in turn, helped transform Melville's art, forcing him to revisit earlier work and retrieve and rework certain figures, motifs and themes. That Melville's major phase, roughly 1850 to 1857—a period which saw the publication of *Moby-Dick*, *Pierre*, and *The Confidence-Man*, as well as all of his short stories, several of

them masterpieces of the form—also ended with the demise of this enigmatic friendship is likewise no coincidence. By focusing upon the female characters, who begin to appear more prominently at this point in Melville's writing career—characters Melville himself referred to as “the vanquished”—this presentation attempted to address a gap in current scholarship and contribute to discussion and debate concerning those tumultuous and still-poorly understood years of Melville's major phase.

His encounter with Hawthorne—its initial shock of recognition and joyful passion, its deepening affection and maturity, as well as its eventual dissolution and subsequent disappointment and pain—provided Melville with the impetus to construct various “bachelor machines,” a term I adopt from Gilles Deleuze and employ in order to articulate the manner in which Melville attempted to “escape” from the confines of the family, the nation-state and, ultimately, the self. It was only through this crucial encounter with Hawthorne, which resulted in an intense sympathy for—even identification with—“the vanquished,” that Melville's profound transformation and what I term his masterful “art of escape” was made possible. By focusing upon his relationship with Hawthorne and its textual echoes in Melville's greatest work, perhaps we can better see the larger picture of Melville's (and, to a lesser extent, Hawthorne's) career and better understand what Melville was searching for—this, I assert, was nothing less than a new form of community, a kind of “brotherhood” or being-in-common, which he had hoped in vain to realize with Hawthorne, but had to settle for on the written page.

## Melville's Authorship in Self-Imposed Jingoism: *Billy Budd* and Hawthorne Eitetsu SASAKI (Momoyama Gakuin University)

The best-selling female writers working in the nineteenth-century society of mass-producing imperialistic capitalism were not bashful in wooing their customers. Their rather straightforward responses to capitalistic pressure helped pave the way to the establishment of their authorships. When Melville focused on domestic affairs and wrote *Pierre*, in the vein same as the best-selling female writers, his topics drew harsh criticism for their sensationalism. Melville, unlike the women writers, must have taken these criticisms as wounding affronts to his professionalism, even his selfhood. How did the author implement his fragile authorship and the devices available to him for the establishment of his authorship? What was the result?

According to Joseph Adamson, a Freudian psychoanalytical critic, Melville had a propensity to idealize the parental imago and thus to merge with that imago to satiate his hidden desire to aggrandize himself. In the case of Melville, the queer writer, the parent or substitute parent in question is Nathaniel Hawthorne, the canonical writer fifteen years senior, who in the psyche of Melville was homoerotically apotheosized and transformed into a polity of America (to be exact, the fall of Niagara). Wai-chee Dimock points out that “Hawthorne is to be admired” “because his authorial geography mirrors the nation's.” We can hypothesize Dimock's statement, i.e., that “[i]t makes sense that America should strike Melville as the ultimate model for authorship.” Then, Melville's strivings for authorial establishment should also be interpreted as strivings formulated under the inescapable influences of the American Way, American skewed democracy, or so-called American Manifest Destiny.

Melville's last novel, *Billy Budd*, is a final benchmark for judging the validity of his attempts to establish authorship. Claggart, the master-at-arms who hates the Handsome Sailor Billy, is related to the author, in that neither man enjoys his due love from the paternal figure. There are several parallels between the two. Claggart pretends to be an ardent jingoist to curry the favor of the paternal figure Captain Vere, only to incur displeasure from him. Melville was rejected by Hawthorne. Melville acted likewise in his trial to establish his authorship. In just the same vain as Claggart and Melville, Captain Vere, as an aristocratic and as a rather outmoded jingoist inflexible to modern society, also needs to mask his injured selfhood and thus pretends to be an imperialistic nationalist. By virtue of his Indian-like adamancy,

Vere moves to his own extinction, going the way of the Native Americans. Melville's posture as an imperialistic nationalist thus appeared to endanger his professional status in modern imperialistic capitalism. The only way Melville could have made this problem disappear would be to have portrayed Billy in a manner that offsets the disadvantageous circumstances implied by Claggart and Vere. While the apparently imperialistic author Melville succeeded in depriving this handsome young sailor of a command of language by depicting him as innocent, primitive, uneducated, and race- and gender-ambiguous, the author failed to keep his artificial imperialistic posture from protruding grotesquely.

We may reasonably affirm that Melville's strivings to merge with America/Hawthorne, the ultimate model for authorship, through his mimicry of the American Way, American imperialism eventually led him into a dystopian realm that imperiled his authorship. The author already had an inkling of coming postmodernistic circumstances that would render all claims for authorship futile. Overcome by a pathological eagerness to deny the dawning of the new age, the author stuck to the outmoded way of establishing authorship.

## **Workshop**

### **Peabody Sisters and Hawthorne:**

#### **The Attitude and Viewpoints towards Europe and Middle and South America**

According to Megan Marshall, Mrs. Elizabeth Peabody tried to educate her daughters, Elizabeth, Mary, and Sophia to be independent. As a result, it is known that Elizabeth founded the first kindergarten in the USA, Mary helped the kindergarten and became a writer, and Sophia revealed her talent of drawing pictures and writing. While Elizabeth supported Nathaniel Hawthorne and the transcendentalists, Mary helped her husband, Horace Mann, and Sophia her husband, Hawthorne. They lived in the 19th century and "ignited American romanticism."

The purpose of this workshop is to study the attitudes and viewpoints of Peabody sisters especially towards the literature, culture and society of Europe and Middle and South America, in which they had some experience and interest, in relation to Hawthorne. Specifically Elizabeth's correspondence with Wordsworth to introduce Hawthorne's works will be considered, as well as Sophia, who wrote as a professional writer and published *Notes in England and Italy*, a slave revolution in Cuba in an antebellum black novel, and *Juanita* based on Mary's experience of slavery in Cuba.

**(Yoko KURAHASHI, moderator, Tokai Gakuen University)**

### **To Promote Nathaniel Hawthorne: Elizabeth Palmer Peabody's 4 Letters to William Wordsworth** **Hiroaki OHSUGI (Professor Emeritus, Miyazaki University)**

At the age of eight Elizabeth Palmer Peabody watched and heard William Ellery Channing preach at the North Church of Salem, and was deeply moved. She could talk with him for the first time, in person, in 1817, and gave so good impression of her that her idol adopted her as his assistant without pay. Returning from a visit to the Lake District to meet his "poet of humanity" in July, 1822, Channing recommended Elizabeth to read William Wordsworth's poems—especially "Ode: Intimations of Immortality from Recollections of Early Childhood." Just at that time she was beginning to teach young children of her neighbors, including her sisters and brother, so she read his poems and was instantly possessed with Wordsworth's consecration of early childhood and kept on teaching them for life with it. After a long hesitation she wrote her first letter to Wordsworth on December 9, 1825, introducing herself. Then she wrote him eight letters in all in twenty years.

The fourth letter, dated February, 1838, seems to be included in the package of books—Emerson's *Nature* (1836) & Hawthorne's *Twice-Told Tales* (1837)—that Elizabeth sent to Wordsworth. In this letter in which she referred to

Nathaniel Hawthorne for the first time, she confessed what pleased her was Hawthorne's "independence of the spirit of the times" and recited the seven titles that she appraised highly: "The Gray Champion," "The May-Pole of Merry Mount," "The Great Carbuncle: A Mystery of the White Mountains," "Sunday at Home," "Little Annie's Ramble," "The Vision of the Fountain," and "Mr. Higginbotham's Catastrophe."

In the fifth letter dated April 20, 1839, she reported that Hawthorne had an office in the Boston Custom House and she had sent Wordsworth a copy of "The Gentle Boy" published separately to accompany an illustration done by her youngest sister, Sophia in 1838.

In the sixth letter dated March 29, 1841, Elizabeth dared to ask him if he got the *Twice-Told Tales* she sent him. In the next letter dated May 7, 1842, she wrote that this letter and a new volume of *Twice-Told Tales* were to be carried to him by "Mr. Alcott" who was to leave for England next day, adding that Hawthorne was "on the Eve of marriage with my youngest sister," and finally asking if "you ever should write to me again I hope you will speak of those Tales which I sent you."

In these four letters to Wordsworth, Elizabeth was clearly trying to promote Hawthorne, expecting his approving comments. Though she could not get them, she did promote Hawthorne by publishing his juvenile works that she advised him to write: *Grandfather's Chair* (1840), *Famous Old People* (1841), *Liberty Tree* (1841), and *Biographical Stories for Children* (1841). In thanks for her, Hawthorne wrote "The Great Stone Face" (1859), giving her diligent and industrious character in Ernest.

## **"The Queen of Journalizers": Sophia Peabody Hawthorne as an Author in *Notes in England and Italy***

**Mitsuyo KIDO (Hiroshima University)**

In this presentation, I discussed Sophia Peabody Hawthorne as a professional writer herself, focusing on her only published book, *Notes in England and Italy*, based on her letters and journals written while the Hawthorne family lived in Europe from 1853 to 1860. This travel writing about Europe first appeared serially in *Putnam's Magazine* in 1869, five years later than the death of her husband Nathaniel Hawthorne. Critical attention to Sophia focused almost exclusively on her direct and indirect influence on the writings of her husband, but recently there have been the active reevaluation of and revitalized attention to Sophia's own art and work.

Indeed her talent as a painter and great skill of writing were well known among her family and friends through her lifetime. The letters she sent home from Cuba in the 1830s were called the "Cuba Journal" and they were read and circulated among her family and friends. Nathaniel Hawthorne also recognized her talent for descriptions when Elizabeth first showed this journal to him before he courted Sophia in the 1840s. He even called Sophia the "Queen of Journalizers" and wrote down some passages from her journal into his notebooks. Though he continued to recognize her power of writing even after she seemingly abandoned her career as an artist or as a potential writer, he expressed his revulsion against "female authoresses" and relief that his wife would be unlikely to become one. Perhaps for this reason, Sophia's debut as a writer was realized after he died in 1864. When the family's friend and publisher Fields encouraged her to edit her late husband's notebooks for publication, she started copying and editing these notebooks in the late 1860s. But before she prepared his manuscripts written in Europe for publication, she began working on her own writings about Europe and published a successful travel book, *Notes in England and Italy*.

One feature in her *Notes* which differs from many other Italian travelogues is her keen appreciation of art as a working artist and her ability to put her observations and criticism into language. Another difference between Nathaniel and Sophia's travel writings is the attitude toward travel abroad itself. Nathaniel felt both repulsion and strange affection toward Rome and, wearing of staying abroad so long, he closes his Italian notebooks with some relief that he can finally find "a little rest, and sense that we are at home." On the other hand, everywhere in Sophia's travelogue is

shown her joy of being in Italy. Though she surely had some colonial-like prejudices against the local people, her sympathy and understandings toward Italy from its art to nature, history and people were more lively expressed in her travel writing than her husband's. Those readers who are interested in Hawthorne's family life and their writings or what Italy looked like from the eyes of a mid-nineteenth century American can find a great pleasure in reading this Italian travel book written by a talented woman, artist and writer as well as wife of a famous American writer.

## **Cuba in an Antebellum Black Novel**

**Suzuko SHINDO (Nagoya Keizai University, Junior College Division)**

The first half of the 19th century, especially during the decades following the presidency of Andrew Jackson, was an era of significant change throughout American society in that people began to place great value on the dignity of the individual in terms of either sex or race. Women's social advancement, though it was not guided by the government, was definitely one of these changes, as argued by Prof. Marshall. The Seneca Falls convention materialized in 1848 after a long struggle by the women who had attended the World Anti-Slavery Convention in London eight years prior to the convention. When they were refused seats at the London conference because of their sex they suddenly realized that their social position was as deplorable as the slaves. At Seneca Falls the women found at least one sympathizer among the blacks who were presumably forbidden to speak. Contrary to all expectations it was an ex-slave, Frederick Douglass, who persuaded the audience to pass the resolution of the women's right to vote. Toward the middle of the century it was mandated that either women or slaves must be delivered from a patriarchal society.

Among the black novels, which began to be written from 1852 on, the most belligerent one is *Blake or the Huts of America* by Martin R. Delany. The novel consists of two parts—the first half is about an all-out uprising by Southern slaves and the latter half concerns a slave revolution in Cuba. It is an extraordinary odyssey of a slave who changes his identities wherever he travels by land or sea. His battlefield is sometimes in the American South and at other times it is on the Atlantic Ocean, in West Africa or Cuba. It is a book of wrath against the white invasion by which the native populations of the Caribbean islands, especially of Cuba, were deracinated and African tribes were then transplanted there instead as slaves. These enslaved individuals were trapped in the machinery of monocultural plantations owned by white absentee landlords.

Delany, who was thoroughly versed in American policies toward Cuba since the latter half of the 1840s, knew the importance of the Ostend Manifesto made under Franklin Pierce's administration. Among the enslaved Americas Delany believed Cuba to be the country where the second slave revolution must succeed. He took this stance in his novel half a century after the Haitian Revolution. The novel is the political expression of a non-citizen deprived of the voice of protest against those who predominated over them. Delany severely criticizes the American government for taking over Cuba as a slave state while demonstrating the potential capacity of Africans in the diaspora.

## ***Juanita* Based on Mary Peabody's Experience in Cuba**

**Yoko KURAHASHI**

Mary and Sophia Peabody stayed at the plantation in Cuba for a year and a half starting from late December in 1833 for Sophia's cure, which Dr. Walter Channing recommended, in return for Mary's tutoring the children of a Spanish planter and slaveholder. In 1817, Britain pressured Spain to enter a treaty to ban transatlantic transportation of slaves by 1820. However the slave trade continued with Spanish government connivance.

Mary was indignant at slavery through her experience in Cuba, which motivated her to write *Juanita*. In *Juanita*, Helen, a tutor from New England and similar to Mary, is astonished at the fact that slave traders have an honored position in Cuba. It seems to Helen that there is no distinction between good and evil in Cuba. Moreover she is indignant at the cruelty of slavery in which members of a slave family are sold separately and the fact that punishment of slaves is

approved as a necessary evil. Though Helen protests the punishment, as Mary did, to Isabella, Helen's friend and the oppressed wife of a slaveholder by patriarchy and gender, her effort is in vain. Isabella only feels conflict between slavery and the rich life in the plantation. It is notable that the relation between the wife and an old disobedient slave is reversed, which seems to be a sign of the future abolition. In *Juanita*, slavery is not only a cruel system to slaves but also causes the conflict for the family of a slaveholder.

The caste is oppressive to people in *Juanita*, too. Juanita, whose grandmother used to be a slave, is not a slave legally but works as a servant in the plantation. Though Juanita is proposed to by Ludovico, a son of the slaveholder, she cannot accept because she herself and other people around her are bound to the caste. Juanita is the symbol of a caste tragedy. It emphasizes Juanita's tragedy that she suddenly dies in the disorder of a riot.

Within the novel, Ludovico, who knows the poor productivity of slave labor, tries to modernize his plantation after Juanita dies. Most importantly, he frees his slaves but they remain at the plantation. This indicates that people who have lived under slavery for a long period cannot be independent as Hawthorne argues in *The American Notebooks*. Though Hawthorne and Sophia were not for the movement of slavery, Hawthorne picked it as a subject for his novel. For example, Priscilla is the "bond-slave" of Hollingsworth.

As Megan points out, Horace Mann said that "whenever within her [Mary's] circle, there has been good to do or evil to remove." Mary, who thought it important to teach children human rights to abolish slavery, was concerned with children's education after she returned to New England. Elizabeth, Mary and Horace Mann took part in the antislavery movement, and Sophia and Hawthorne were involved in the discussions about slavery in spite of their will.

Finally, I argue that emancipation for all people, slave or owner, cannot be achieved until slavery ends and the way of thinking about slaves is changed.

## **Special Lecture**

### **"Her Kindred Art": Sophia Peabody as Nathaniel Hawthorne's Soul Mate**

**Megan Marshall (Emerson College)**

What kind of woman did Nathaniel Hawthorne marry? Biographers have given us several views of Sophia Peabody. In one version she is a career invalid who merely transferred her neurotic dependence on an overprotective mother to her husband, the writer she glorified as "the very king and poet of the world." In another she is an enforcer of Victorian morality who curbed her husband's restless nature and censored his writing after his death. She has been called conventional, vain, and narcissistic.

But the Hawthornes' marriage is widely recognized as one of the few happy ones in American literary history. My research shows that Sophia Peabody was as powerfully driven to lead a life in art as her future husband was, and that the two were more alike than they were different. If anything, Sophia Peabody was the more instinctively creative, less conventional, and perhaps even more ambitious of the two. It was their similarities that drew the two together and that underlay Sophia's ability to draw Nathaniel out of himself, to actually help him become *more* himself.

My paper examines first Sophia's relationship to her mother. Was her mother really overprotective? I look at the poetry written and published by Mrs. Peabody, and the many instances in which she pushed her daughter forward and held high expectations of her. Sophia Peabody's famous migraine headaches were more a matter of resistance to pressures exerted by her mother than a means of bonding between mother and daughter in fear of the outside world, as has been previously suggested by biographers. Sophia's headaches were real: full-blown, classic migraines, beginning in periods of high energy build-up followed by days of crushing pain, dizziness, hypersensitivity to light, noise, and motion,

and sometimes a fainting sensation she called “syncope of the brain.” Her headaches were also a real means of protecting herself.

Part of what she was protecting herself against was disappointment when she couldn’t realize her high ambitions. At age twelve, Sophia dreamed of growing up to become a minister. She wrote of wishing to be president of the United States so she could help the Indians. She wanted to go to college to study Greek and learn chemistry in a laboratory. But she couldn’t do any of this as a girl or woman. This fierce ambition turned inward and against herself: she was often too sick to go to church where she would have had to watch young men compete for the job of minister that she could never have. Her ministry was a different one: “My heart never moves to joy or grief without sending out a *ministry of pain* through all my nerves,” she wrote.

Around this same time her talent for drawing and painting emerged. Here was a way out, but did she want to become a professional artist, a self-supporting single woman? Contrary to what some biographers have written, Sophia’s art didn’t always feel to her like liberation. Her talent could feel like pressure too. Once she showed skill at a new medium, whether drawing or painting or sculpture, those around her began to expect she would become productive and make money by selling her work. This was not the life Sophia wanted, as revealed in a manuscript poem, “To the Unknown Yet Known,” written sometime before she met Nathaniel Hawthorne. This poem depicted her vision of a future life—one perhaps even more radical in her time than the life of a lone female artist. Here she imagined a soul mate: a man who was, she wrote, “an artist & a poet too.” She envisioned a marriage of a man and a woman working together, inspiring each other, dedicating their creative lives to each other. The poem concludes:

All [the] good I do  
For others or myself is done for thee;  
All good thou work . . . is done for me.

When Nathaniel Hawthorne and Sophia Peabody fell in love, it was through art. In the early months of their acquaintance, Nathaniel borrowed and read Sophia’s *Cuba Journal*. Almost immediately, Nathaniel began writing a story inspired by Sophia’s account of a visit to friends in Havana. There she had cleaned a sooty religious painting, using her fingers dipped in aromatic oils, and uncovered a beautiful portrait of Mary Magdalene. Hawthorne transposed the scene to colonial New England in “Edward Randolph’s Portrait.” The story’s heroine, Alice Vane, was “clad entirely in white,” as Sophia had been the first day he met her. The invalid artist Sophia Peabody had given Nathaniel Hawthorne his first substantial heroine. More than that, Alice Vane was a character imbued with Hawthorne’s own ambitions as a creative artist.

Nathaniel, in turn, inspired Sophia’s art, first in the drawing of “The Gentle Boy” that served as illustration in a published version of the story, which he called a “thrice-told tale”: Sophia’s illustration was the third telling. Sophia illustrated more of his stories, and most important of all, painted landscapes in oils of Lake Como as engagement gifts, into which she painted the couple embracing in the foreground. Sophia had painted a vision of life with her soul-mate, Nathaniel Hawthorne—one that would be realized two years later in their honeymoon year at the Old Manse in Concord. Nathaniel “has a study & I a studio, one over the other,” Sophia wrote to a friend shortly before their wedding in July of 1842. She imagined that the two would work during the mornings, and then show each other the results. Nathaniel has “an intuitive knowledge of art,” she wrote, “& is far the best critic I ever had—He is a perfect artist only never has used these particular tools—but the artistic mind & eye are identical in all.”

“Identical in all.” This was the belief that Nathaniel and Sophia shared when they married: they were twins in reclusiveness, and in artistic aspiration. Alone together in their Concord retreat, they would inspire each other to be their best and truest selves, to do their best work. “When we live together in our own home, belovedest,” Nathaniel had



written Sophia after receiving her gift of the Como paintings, “we will *paint pictures together*.” Sophia’s poem, “To the Unknown yet known,” and her paintings had proved prophetic. “There we are, unchangeable,” Hawthorne wrote, while gazing at Sophia’s rendition of the couple in the Como paintings. “Years cannot alter us, nor our relation to each other.”

## ***Symposium***

### **Nathaniel Hawthorne and the Sea**

In this symposium, the three speakers discussed the often ignored and yet significant relationship between Hawthorne and the sea. While in his fiction Hawthorne did not focus specifically on the sea itself as a central theme, his literary works and journals do include important descriptions of the sea and its mariners. Moreover, in various ways worthy of our attention, Hawthorne had a connection with the sea. Many of his ancestors, for example, were ship captains. Salem where he was born and grew up was one of the most important international trading ports in the United States, and at different periods in his life he worked at the ports of Boston, Salem, and Liverpool. Against such a backdrop, the speakers in this symposium worked to cast a new light on how the sea came to influence Hawthorne’s literary imagination.

**(Misa ONO, moderator, Tokyo University of Marine Science and Technology)**

### **Nathaniel Hawthorne and the Mariners**

**Misa ONO**

The purpose of this paper is to demonstrate that Hawthorne was aware that mariners by virtue of their job were inevitably involved in the slave trade.

During the period from the 1790s until 1808, when Captain Nathaniel Hawthorne went to sea, the mariners and merchants in Salem entered into the transatlantic slave trade on an extensive scale. Captain Hawthorne engaged in a route to the East Indies until 1804 and to the West Indies after 1804, where he sailed a course of the triangular trade. His ship often stopped and practiced its trade at islands in the Atlantic, which are known to have been the central stage for the slave trade. Hawthorne knew that the job of the Salem mariners, including that held by his father, was connected with the slave trade because he read his father’s logbooks thoroughly.

In “The Custom-House,” Hawthorne associates the commerce conducted in the Salem Customs with the slave trade. Trading vessels often come from Africa and South America and transport smuggled goods. He also refers to the names of merchants who had made a profit from the slave trade at the beginning of the nineteenth century.

Hawthorne also alludes to the relationship between the seafaring job and the slave trade in *The Scarlet Letter*: In a scene of New England Holiday at the end of the story, mariners who had been on one of the “questionable cruisers” from South America appear. The cruiser is of Bristol registry and leaves for Bristol, which was the base of the slave trade. Hester is able to contract to board this cruiser in secret. The appearance and belongings of the shipmaster and mariners intimate that they travel to an area where violence prevails.

Hawthorne understood that the seafaring job of his father and the Salem mariners was connected with the slave trade. This recognition is demonstrated in full by the descriptions of the mariners and various commercial activities in both “The Custom-House” and *The Scarlet Letter*.

## ***The Scarlet Letter* and Its Surrounding Sea in the Seventeenth Century**

**Fumiko IRIKO (Kansai University)**

This paper is a part of a larger study that seeks to determine the reason why Hawthorne, in building the plot for *The Scarlet Letter*, initially considered having Dimmesdale confess to a Catholic priest but went on to abandon this approach. I have examined the validity of the two main assertions regarding this issue that have emerged from reviewing the critical literature. One of the two assertions put forward is that Hawthorne thought the Puritans were not persuaded by Catholic teachings. After studying the text of *The Marble Faun* and *The French and Italian Notebooks*, I have made clear that this assertion lacks validity.

Another assertion is that Hawthorne, who took great pains to determine whether the story corresponded to historical fact, had found that Catholic priests were not accepted by the intolerant community of seventeenth-century Boston. To determine the validity of this assertion, I examined the detailed information regarding the sea around Boston in the first half of the seventeenth century, studying the historical materials Hawthorne had read, especially John Winthrop's *Journal*. Through that process, it became clear how the text of *The Scarlet Letter* came to be closely intertwined with the circumstances surrounding the sea. I have taken particular note of two Frenchmen, La Tour and D'Aulney, who were involved in an internal conflict in New France of North America, and searched for historical materials to understand how their Catholicism and the Puritanism of Boston were related to each other.

As a result, it has been revealed that the ships carrying Catholics traveled on waters off Boston in the early seventeenth century and that Jesuit priests as well as Catholics stayed and were welcomed. As the Puritan Revolution accomplished its aim in England, however, the entry of Catholic priests into Boston became severely restricted. Nevertheless, by at least 1649, when the story of *The Scarlet Letter* ends, Charles I had been executed and more moderate measures had been taken. Accordingly, Hawthorne, who had thorough knowledge of the historical facts, could not have come to the conclusion that seventeenth-century Boston intolerantly refused to accept Catholics. Thus the two main assertions critics have put forth so far in explaining for Hawthorne's relinquishment of his primary plot could not be validated. It would be wise to take this discussion back to its starting point and carry out further research.

## **Salem: A Port Town and Flourishing Base of Overseas Trade**

**Satoru MATSUKI (Professor Emeritus, Kobe University of Mercantile Marine)**

Salem was the first city in the United States to carry on a huge overseas commerce, and at one time the Salem Customs accounted for about half of the total customs revenues of the country. It remained at the height of prosperity from the time when the country became independent until around 1807. The houses of former ship owners and captains still remain in Salem, though Boston became the center of foreign trade after the beginning of the nineteenth century. The House of the Seven Gables and harbor area, which have been designated as a National Historic Site, attract tourists even today.

Hawthorne was born in Salem at the end of its height. In the year before he graduated from university, the predecessor of the Peabody Essex Museum was opened to exhibit a large number of precious items the captains had brought back from such faraway places as India and the Pacific area. The exhibits showed foreign trade had brought wealth to Salem.

At that time many mariners lost their lives in accidents or from diseases during long voyages. Hawthorne's father, Captain Nathaniel Hathorne, also died of a disease in a foreign country shortly after his son was born. Hawthorne may have been affected by the culture of mariners because he grew up in this port town with its stories of voyages.

In Hawthorne's time, privateers were not regarded as illegal and made a substantial profit from foreign trade in conflicts overseas. Some of them ran a blockade of a hostile country in a war zone. What then did the citizens, who took pride in being descendants of the Puritans, think of the behavior of privateers?

## 東京支部研究会

東京支部研究会では、月例研究会の際に、研究発表と作品研究を併せて行うことにしています。作品研究は、原点に立ち返る意味でも重要な機会となっておりますし、また、ディスカッションを通して、新たな発見があることも貴重な機会であると言えます。2012年には下記の5回（研究発表会と作品研究を4回、読書会を1回）開催しました。

△2012年2月25日（土）：15:00～17:00

場 所：専修大学 神田キャンパス 7号館（大学院棟）783教室

司 会：成田 雅彦 氏（専修大学）

【研究発表】

発 表 者：小久保 潤子 氏（大妻女子短期大学）

題 目：「The Paradise of Children」におけるパンドラ表象と19世紀アメリカの性規範」

【作品研究】

作 品：“Rappaccini’s Daughter”

コーディネーター：川村 幸夫 氏（東京理科大学）

△2012年3月24日（土）：15:00～17:00

場 所：専修大学 神田キャンパス 7号館（大学院棟）783教室

司 会：高尾 直知 氏（中央大学）

【研究発表】

発 表 者：内堀 奈保子 氏（東京理科大学ほか・非）

題 目：「美・鳥・女——パールの変容に見られるホーソーンの女性観——」

【作品研究】

作 品：“The Minister’s Black Veil”

コーディネーター：富樫 壮央 氏（麗澤大学・非）

△2012年7月21日（土）：15:00～17:00

場 所：専修大学 神田キャンパス 7号館（大学院棟）773教室

司 会：成田 雅彦 氏（専修大学）

【研究発表】

発 表 者：中垣 恒太郎 氏（大東文化大学）

題 目：「Italian Hours ——『大理石の牧神』における近代・国家・ツーリズム——」

【作品研究】

作 品：“My Kinsman, Major Molineux”

コーディネーター：成田 雅彦 氏

△2012年11月25日（土）：15:00～17:00

場 所：専修大学 神田キャンパス 7号館（大学院棟）773教室

司 会：齋藤 幸子 氏（川村学園女子大学）

【研究発表】

発 表 者：鈴木 孝 氏（日本大学）

題 目：「ホーソンとアメリカ児童文学」

【作品研究】

作 品：“Wakefield”

コーディネーター：齋藤 幸子 氏

△2012年12月15日（土）：15:00～18:00

場 所：専修大学 神田キャンパス 7号館（大学院棟）773教室

【読書会】

テキスト：Megan Marshall, *The Peabody Sisters: Three Women Who Ignited American Romanticism* (Boston: Houghton, 2005)

司 会：高尾 直知 氏（中央大学）

コメンテーター：倉橋 洋子 氏（東海学園大学）

発 表 者：和泉 周子 氏（日本大学・院）

大竹 菜穂子 氏（中央大学・院）

峰岸 杏里 氏（成蹊大学・院）

菅原 大一太 氏（成蹊大学・非）

（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、研究発表は中部支部の会員を中心に行っています。

△日時：2012年3月18日（日）午後2時から

場 所：東海学園大学 栄サテライトキャンパス

司 会：大場 厚志 氏（東海学園大学）

【研究発表】

（1）発 表 者：進藤 鈴子 氏（名古屋経済大学短期大学部）

題 目：「Blake と越境革命」

（2）発 表 者：中村 正廣 氏（愛知教育大学）

題 目：「Hobomok から The First Settlers of New England へ

——チャイルドと十九世紀初頭の修正主義的歴史観」

△日時：2012年9月30日（日）午後2時から

場 所：東海学園大学 栄サテライトキャンパス

司 会：横田 和憲 氏（金城学院大学）

【研究発表】

（1）発 表 者：大場 厚志 氏（東海学園大学）

題 目：「映画『バトルランナー』を<読む>——ウェイクフィールドの末裔たち」

（2）発 表 者：竹野 富美子 氏（名城大学・非）

題 目：「『骨董通の収集品』と19世紀の博物学」

△日時：2012年12月2日（日）午後2時から

司 会：倉橋 洋子 氏（東海学園大学）

【研究発表】

（1）発 表 者：横田 和憲 氏（金城学院大学）

題 目：「メルヴィルの『白鯨』と旧約の「ヨナ書」」

（2）発 表 者：内堀 奈保子 氏（日本大学）

題 目：「ホーソーンの時代の社会改革運動と仏教

——リディア・マリア・チャイルドの宗教論をてがかりに」

（倉橋 洋子 記）

## 関西支部研究会

関西支部では、年4回（3月、6月、9月、12月）を目標に例会を開催し、研究発表や読書会を実施することで、会員の研究促進の一助としています。また例会終了後は毎回懇親会を開き、会員相互の親睦や情報交換にも努めてきました。

### △2012年3月例会

日 時：平成24年3月24日（土）午後3時開会

場 所：関西外国語大学本部棟2階204会議室

#### 【研究発表】

(1) 司 会：福岡 和子 氏（京都大学名誉教授）

発 表 者：大川 淳 氏（関西学院大学・研究員）

「虚構の戯れ——*The Confidence-Man* におけるメタフィクション構造」

(2) 司 会：市川 美香子 氏（元・大阪市立大学教授）

発 表 者：竹井 智子 氏（京都工芸繊維大学）

「サバービアの夫婦——“Mora Montravers”の集団意識——」

### △メガン・マーシャル氏講演会（京都大学大学院人間・環境学研究科水野尚研と協賛）

日 時：平成24年5月22日（火）午後5時より

場 所：京都大学人間・環境学研究科棟地下大会議室

演 題：The Peabody Sisters: Biography as a Means of Conveying Ideas

司 会：丹羽 隆昭 氏（関西外国語大学）

### △2012年9月例会

日 時：平成24年9月15日（土）午後3時開会

場 所：関西外国語大学本部棟2階204会議室

#### 【研究発表】

(1) 司 会：中西 佳世子 氏（京都産業大学）

発 表 者：西尾 麻未 氏（大阪大学・院）

「ケニヨンの彫刻批評」

(2) 司 会：岩田 強氏（元・京都光華女子大学）

発 表 者：斎藤 彩世 氏（九州大学・院）

「ヘンリー・ジェイムズの作品における hero と villain の曖昧性について」

### △2011年12月例会

日 時：平成24年12月15日（土）午後3時開会

場 所：関西外国語大学本部棟2階204会議室

【読書会】Nathaniel Hawthorne, “The Celestial Railroad”を読む

発題と司会：竹井 智子 氏（京都工芸繊維大学）

（丹羽 隆昭 記）

## 九州支部研究会

九州支部研究会では、研究会を年4回（シンポジウム1回、研究発表3回）開催し、終了後は懇親会に討論の続きを持越して、活発かつ和やかに交流を深めています。また現在、10年以上継続している支部会活動の一里塚として論文集を編集しているところです。近々刊行の予定ですので、その際にはホーソン協会会員の皆様のご意見、ご鞭撻を頂ければ有り難いと思っています。以下、年間活動の報告です。

△[第46回] 2012年3月24日（土）14:00～17:00

場 所：福岡大学文系センター2階 第1会議室

題 目：シンポジウム 「ノートブックを読む」

司会・パネリスト：青井 格 氏（近畿大学）

パネリスト：高島 まり子 氏（鹿児島女子短期大学）

村田 希巳子 氏（北九州市立大学・非）

稲富 百合子 氏（福岡大学）

△[第47回] 2012年6月30日（土）14:00～16:45

場 所：福岡大学文系センター15階 第6会議室

【研究発表】

(1) 司 会：乗口 眞一郎 氏（北九州市立大学）

発 表 者：斎藤 彩世 氏（九州大学・院）

「Catherine Sloper はなぜ「悲劇のヒロイン」なのか

——Hawthorneを手がかりに *Washington Square* を読む」

(2) 司 会：青井 格 氏（近畿大学）

発 表 者：生田 和也 氏（九州大学・院）

「『七破風の屋敷』における子どものイメージ」

△[第48回] 2012年9月29日（土）14:00～16:45

場 所：福岡大学文系センター2階 第1会議室

【総会】 14:00～14:15

【研究発表】 14:15～16:30

(1) 司 会：高島 まり子 氏（鹿児島女子短期大学）

発 表 者：田島 優子 氏（九州大学・院）

「『大理石の牧神』再考」

(2) 司 会：高橋 勤 氏（九州大学）

発 表 者：薬師寺 元子 氏（北九州市立大学）

「*Walden*における“Higher Laws”の一考察」

△[第49回] 2012年12月1日（土）14:00～16:30

場 所：北九州市立大学 本館 B-303

【研究発表】

(1) 司 会：乗口 眞一郎 氏（北九州市立大学）

発 表 者：松尾 祐子 氏（宮崎公立大学）

「ホーソンの衣・食・住」

(2) 司 会：砂川 典子 氏（九州ルーテル学園大学）

発 表 者：山村 栄子 氏（北九州市立大学修士課程修了）

「『ある婦人の肖像』の考察——『緋文字』とともに

——イザベル・アーチャーの変貌をめぐって——」

（高島 まり子 記）

## 編集室だより

編集責任を担って 2 年目になりますが、編集委員や多くの先生方から様々な形でお助け頂き、何とか今日に至りました。編集室では現在『フォーラム』第 18 号の編集作業を鋭意進めており、今号では論文 1 編と書評 4 点の掲載を予定しております。本誌の内容を充実させるべく、微力ながら各方面に投稿のお願いしてきましたが、結果として今回は投稿論文数が 3 本に留まり、残念ながら活況を呈するとまではいきませんでした。会員の便宜を図るため、メールでの投稿（WORD ファイル添付）となっております。次号では会員諸氏からさらなる積極的なご投稿をお待ちしております。

### 『フォーラム』17 号会計報告 (2011.9-2012.8)

収 入		支 出		
繰越金	756,679	『フォーラム』17 号発行費	546,307	
『フォーラム』18 号費用	500,000	〔内訳〕	印刷費 (400 部) 462,000	
利息	109			封入手数料 (316 件) 10,017
収入合計	1,256,788			郵送費 45,940
				封筒印刷料 (1,500 枚) 28,350
		書評献本代	4,253	
		振り込み手数料 (1 件)	140	
残 高	706,088	支出合計	550,700	

- ・編集委員：川窪啓資、倉橋洋子、佐々木英哲、中村栄造、大場厚志、増永俊一（編集長）
- ・編集室：〒662-8501 西宮市上ヶ原一番町 1-155 関西学院大学 経済学部  
増永俊一研究室気付 日本ナサニエル・ホーソーン協会編集室

（増永 俊一 記）

## 資料室だより

これまでに下記の書籍をご寄贈いただきましたので、ご報告いたします。

- 『カウンターナラティブから語るアメリカ文学』伊藤詔子監修・新田玲子編集、音羽書房鶴見書店、2012  
(ISBN: 978-4-7553-0269-5)
- 『文豪ホーソンと近親相姦』岩田強著、愛育社、2012 (ISBN: 978-4-7500-0419-8)
- 『ホーソンと孤児の時代——アメリカン・ルネサンスの精神史をめぐって』成田雅彦著、ミネルヴァ書房、2012  
(ISBN: 978-4-623-06439-7)
- 『ヘンリー・ジェイムズ『悲劇の詩神』を読む』藤野早苗編著、彩流社、2012 (ISBN: 978-4-7791-1830-2)

ご協力ありがとうございました。

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

日本ナサニエル・ホーソン協会資料室  
〒156-8550 東京都世田谷区桜上水 3-25-40  
日本大学文理学部 堀切大史研究室内  
電話：03-5317-8948（研究室直通）03-5317-9709（事務室直通）  
FAX：03-5317-9336  
Eメール：horikiri@chs.nihon-u.ac.jp

(堀切 大史 記)

## 国際渉外室だより

最新の情報をできるだけ早くお伝えするという観点から、今後は当会 HP にて順次掲載します。

(高尾 直知 記)

## 事務局だより

1. NHSJ Newsletter 第31号をお届けします。
2. 学会のホームページアドレスが変更になりました。すでに新URLでご利用頂いていると存じますが、念のため記しておきます。<http://www.nhs-j.org/>
3. 第31回全国大会は2012年5月25日（金）・26日（土）の両日に日本大学文理学部で盛大に開催されました。大会運営にご尽力いただいた方々にこの場をお借りして深くお礼申し上げます。次回第32回全国大会は2013年5月24日（金）・25日（土）に仙台国際センターでの開催となります。また会場で多くの会員の方々とお会いできるのを楽しみにしております。
4. 会員の方々のご著書・論文等は、資料室にお送りくださるようお願いいたします。
5. 新入会員はいつでも歓迎です。お知り合いの方でご興味のある人がいらっしゃいましたらぜひともご推薦ください。

(川村 幸夫 記)



## 第 32 回大会のお知らせ

日 時：2013 年 5 月 24 日（金）、25 日（土）  
場 所：仙台国際センター

全国大会は、杜の都仙台での開催となります。今回は、特別講演に伊藤詔子先生をお招きします。ポーを中心にアメリカン・ルネサンス全体を視野に入れたお話を伺えるものと思います。シンポジウムは、「ホーソンと深層心理学」をテーマに高島まり子先生、岩田強先生、そして大場厚志先生にご登壇いただきます。ワークショップは、「天国行き鉄道」を読むということで中村善雄先生と竹井智子先生にお願いしました。いずれも興味深いセッションになると思います。是非、ご期待ください。

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せようお願いします。

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 24 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 2013 年 2 月末日です（必着）。

問い合わせ、並びに応募は、西谷拓哉（神戸大学）までメールにてお願いします。 E-mail: takuyan@kobe-u.ac.jp

### <第 32 回大会概要>

#### 【特別講演】

伊藤 詔子 氏（広島大学名誉教授）

演 題：「ポーと沼地のアメリカン・ルネサンス——序章と終章」（仮題）

#### 【シンポジウム】ホーソンと深層心理学（仮題）

司会・講師：高島 まり子 氏（鹿児島女子短期大学）

講師：岩田 勉 氏（元 京都光華女子大学）

講師：大場 厚志 氏（東海学園大学）

#### 【ワークショップ】「天国行き鉄道」を読む

司会・講師：中村 善雄 氏（ノートルダム清心女子大学）

講師：竹井 智子 氏（京都工芸繊維大学）

他の講師は交渉中です。

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（昭和女子大学）	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）	師岡愛子（日本女子大学名誉教授）	

役 員

<p>会 長 丹羽隆昭（関西外国語大学）</p> <p>副 会 長 成田雅彦（専修大学） 高橋利明（日本大学）</p> <p>監 事 進藤鈴子（名古屋経済大学） 井上久夫（関西学院大学）</p> <p>理 事 入子文子（関西大学） 岩田 強（京都光華女子大学） 川村幸夫（東京理科大学） 城戸光世（広島大学） 倉橋洋子（東海学園大学） 齋藤幸子（川村学園女子大学） 佐々木英哲（桃山学院大学） 高尾直知（中央大学） 高島まり子（鹿児島女子短期大学） 西谷拓哉（神戸大学） 堀切大史（日本大学） 増永俊一（関西学院大学）</p>	<p>事 務 局 川村幸夫 内堀奈保子（日本大学） 小宮山真美子（国立長野高専） 谷岡 朗（日本大学） 富樫壮央（麗澤大学・非） 中村文紀（日本大学）</p> <p>会 計 大野美砂（東京海洋大学） 小久保潤子（大妻女子大学短期大学部）</p> <p>編 集 室 増永俊一 大場厚志（東海学園大学） 川窪啓資 倉橋洋子 佐々木英哲 中村栄造（名城大学）</p> <p>資 料 室 堀切大史 鈴木孝（日本大学） 奈良裕美子（諏訪東京理科大学）</p> <p>国際渉外室 高尾直知 中村文紀</p> <p>大会準備委員 齋藤幸子 成田雅彦 西谷拓哉</p>
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## 2011 年度 日本ナサニエル・ホーソン協会 会計報告

(2011. 4. 1 ~ 2012. 3. 31)

収入			支出			
会費	851,000		編集室費	500,000	前期繰越金	1,495,947
賛助会員	60,000		大会費	196,152	収入計	1,254,772
雑収入	343,650		大会準備委員会費	0	計	2,750,719
利息	122		印刷費	96,964	支出計	1,094,670
計	1,254,772		国際渉外室費	10,000	次期繰越金	1,656,049
			謝礼費	97,784		
			支部研究会費	77,000		
			(東京	42,000	キャッシュポジション	
			(中部	6,000	郵便貯金	880,215
			(関西	20,000	みずほ銀行 普通預金	764,267
			(九州	9,000	現金	11,567
			通信費	39,030		
			事務費	7,190		
			人件費	48,500		
			雑費	22,050		
			計	1,094,670		

上記の通り相違ありません

2012 年 3 月 31 日

会計 大野美砂

小久保潤子

監査の結果、上記の通り相違ないことを証明します

2012 年 4 月 1 日

監事 進藤鈴子

井上久夫