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ご挨拶

会長 成田 雅彦

昨年、5月、日本ナサニエル・ホーソン協会全国大会において、新会長を務めさせていただくことになりました。ここ数年を振り返りましても、島田太郎会長、當麻一太郎会長、そして丹羽隆昭会長という、まさに今日のホーソン協会を創り上げられた錚々たる先生方の後を、この軽量級の若輩が受け継ぐなどはまことに僭越ではございますが、先輩諸氏の創り上げられた協会が会員の皆さまにとりまして少しでも意味深い研鑽の場となりますよう精一杯務めさせていただく所存です。非力ゆえ、会員の皆さまには様々な意味でご助力をお願いすることになるかと思いますが、どうぞよろしくお願い申し上げます。

今年、2014年は、ホーソン没後150年の節目に当たります。1864年の5月、大学時代からの友人で元アメリカ大統領のフランクリン・ピアスと旅に出た作家は、ニューハンプシャー州プリマスの宿で客死します。六十歳になるかという年齢のホーソンは、旅行前からすでに病を抱え、肉体は衰弱していました。旅立ちを見送った妻ソファイアは、これが最後の別れとなることを予感したように涙したと伝えられます。時は、まさに南北戦争の最中、時代が大きく舵を切る中、ホーソンは、純然たるアンテ・ベラム期の人間として時代転換の渦の中に消えていった印象を与えます。

内外の学会では、この150周年に際し、作家の遺産を見直す様々な試みが計画されているようです。新たなホーソン研究に踏み出す契機と言えるのかもしれませんが。創立三十年を越えた我がホーソン協会もまた、新局面を切り開くべく何らかの独自の記念を考えるということもありうるでしょう。ところで、新局面と言えば、ここ数年、アメリカのホーソン学会に参加するたびに、米国ホーソン学会の大会を日本でやりたいのだが、という打診を受けるようになりました。具体的には、2018年、おそらくは同じアメリカのエマソン学会、ポー学会と共同で開催したいというのです。こうした国際学会の趨勢は近年ますます高まっていることはご承知の通りです。数年前にはエミリ・ディキンソンの国際学会が京都であり、来年はメルヴィルの国際学会が慶應で行われると聞いております。そうした国際化の波が、今、我々日本ナサニエル・ホーソン協会にも押し寄せてきているというわけです。

これが実現するかはまだ分かりません。これが我々の小さな学会にとって対処可能な「黒船」(?)なのかどうか、協会全体で考えなければならないと思われまふ。しかし、日本のアメリカン・ルネサンス文学の研究者が、アメリカ、そして様々な国々の“Kindred Spirits”と一堂に会するというのは、文句なくいいことには違いありません。いずれにせよ、日本ナサニエル・ホーソン協会を取り囲む環境は、国内外において変化してきています。もちろん、何よりも大切なのは我々の協会の活動が活発に展開されることです。有難いことに、様々な先生方のご尽力で充実した全国大会が行われ、『フォーラム』刊行も順調、各支部研究会の活動も盛んです。昨年は、第三十回全国大会を基盤にした論集、また、九州支部研究会の方々による論集も刊行されました。時流の変化を横目で気にしつつも、今後とも様々な会員の方々に活躍していただける学会として着実に発展していけることを願っています。

The Old Man and the Cat: The Transfiguration of Clifford Pyncheon

Kazuya IKUTA (University of Kitakyushu)

This presentation analyzed Clifford Pyncheon's character and his transfiguration in *The House of the Seven Gables* while paying attention to his age. The description of his age is confusing in view of the fact that the narrator does not clearly fix Clifford's age, and he is frequently called "child" throughout most of the novel, in spite of his appearance as an old man. The word "child," which is frequently employed by the narrator to describe Clifford, can be a clue to analyze Clifford's character. From the narrator's explanation about the meaning of the child in the novel, the word "child" is regarded as a figurative expression that differentiates Clifford from the central male figure in his time and emphasizes his state of being not as a child, but rather as an old man.

The narrator explains that Clifford, an old man called "child," grows into a young man or a man by getting acquainted with Phoebe. Besides, Clifford suddenly comes to manhood during his one night journey with Hepzibah from the Pyncheon house. Although the narrator often describes his growth into adulthood in the novel, it is noteworthy that these episodes of growth are always only temporary. Every time he grows into a young man or a man, he immediately returns to his original condition, i.e. an old man called "child." Finally, however, the image of the child is suddenly and completely removed from his character after Judge Pyncheon's death. Clifford does not gradually grow from a child to an adult. By losing the image of the child, the old man who used to be called "child" is simply described as an old man at the end of the novel.

The narrator does not directly describe the moment of Judge Pyncheon's death. Furthermore, Clifford unnaturally disappears from the story at that time. Instead, the narrator abruptly describes an old cat in the Pyncheon garden immediately before revealing the death of Judge Pyncheon. The Pyncheons are likened to animals such as chickens and owls in the novel. So far little attention has been given to this cat, but we can find that there are some certain similarities between descriptions of Clifford and the old cat. This presentation pointed out that the narrator describes Clifford's murderous intent toward Judge Pyncheon in the shape of the old cat. It is well known that Hawthorne often describes characters' inner growth as experiencing sin or evil. Clifford does not commit the murder, indeed, but he has the intention of doing it. He loses his image as a child by touching sin or evil. As a result, Clifford gets out of his confusing state regarding his age and is described simply as an old man at the end.

Uncle Venner: *The House of the Seven Gables* and the Grotesque in the Renaissance

Tomomi SENOO (Kansai University)

Even though Uncle Venner is generally considered a simple, minor character in *The House of the Seven Gables* (*H7G*), he is actually one of the book's most complex figures. The phrases by which the narrator refers to him, including "the patched philosopher," or the "miscellaneous old gentleman," strongly suggest a quality of miscellaneousness in his entire existence and indicate his "patched" costume. According to the narrator, Venner is extremely old but surprisingly "vigorous." And while working as a "messenger of everybody's petty errands," he is treated not only as a "philosopher" but also as a poetic person. He is strange mixture of contradictions.

To consider why Hawthorne created such a heterogeneous figure, this paper focuses on "grotesque," which is essentially related to the concept of miscellaneousness or patchedness. As L. A. Pinsky argues, grotesque "combines elements which exclude each other, contradicts all current conceptions." Since such images have been applied to

literature, perhaps Hawthorne envisioned Venner as an emblematic figure of the grotesque.

This assumption is supported by the fact that *H7G* itself is pervaded with grotesque images. The House's "exterior" is "ornamented with quaint figures, conceived in the grotesqueness" and the "map" in the parlor is "grotesquely illuminated." Hepzibah's "tea-set" is "painted over with grotesque figures." Hepzibah, Clifford, Phoebe, Holgrave, and even the chickens in the garden are grotesque figures; Hepzibah's "scowl" is a traditional attribute of the grotesque, and she, the House and the chickens are combined as if they shared the same existence.

Venner's existence is an allegorical representation of the mechanism of the cosmos for Neoplatonists in Renaissance, illustrated by the grotesque images. In that cosmos, all creatures are combined into one another, transforming themselves into new lives, with the potentiality for every single existence—even the most trifling—to ascend to a higher state, and whole universe continues to renew itself. Likewise, Venner is constantly collecting apparently useless miscellanies and transformed them into valuable ones; the "miscellaneous refuse" of the "eatables" are united into one animated being in the shape of a "pig" of the highest quality.

This view clarifies why old age and youth are combined in Venner. The cosmos for Neoplatonists reaches a great age, but it is always reviving itself. The narrator believes that the world is "renewing" its "tattered garments of Antiquity" "by patchwork" and suggests that *H7G*'s world equals the Neoplatonic "patched" universe; Venner, "the man of patches," is its representative.

However, Hepzibah, Clifford, Phoebe, Holgrave, the chickens, and Venner, are becoming a family at the work's end to provide another perspective. Considering that they were "forlorn" grotesque beings, to one degree or another, with diverse backgrounds, this new family becomes a microcosm of the Neoplatonic heterogeneous cosmos. But this situation curiously resembles that of early America mentioned by Crèvecoeur, where "individuals of all nations are melted into a new race" embraced "in the broad lap" of "America." Venner personifies this ideal image of miscellaneous, all-comprehending America, and in him, even though America and Renaissance Europe are seemingly incongruous, they are combined tightly.

Workshop

New Readings of "The Celestial Rail-Road" (1843)

Nathaniel Hawthorne's novelette "The Celestial Rail-Road," which this workshop considered as the main subject, has been considered as his obviously allegorical retelling of John Bunyan's *The Pilgrim's Progress* (1678) and satirizes the changes taking place in American Christian society in Hawthorne's day under the cloak of Bunyan's fable. To be more precise, the short story mainly gives a satirical picture of two sides of modern civilization—scientific advancement in the mechanized society, and the heightening popularity of Transcendentalism. Because of its unequivocal theme, the novelette is recently less often discussed and is seen as a relatively minor work of Nathaniel Hawthorne. In this workshop, however, each of the four speakers attempted to explore potential readings for the novelette from narrative, theological, racial, and intertextual viewpoints.

(Yoshio NAKAMURA, moderator, Notre Dame Seishin University)

Puritan and Afro-American Allusions in "The Celestial Rail-Road"

Yoshio NAKAMURA

This presentation dealt with "The Celestial Rail-Road" (1843) as an American adaption of John Bunyan's *Pilgrim's Progress* (1678) in a geographical and racial sense as well as a religious one.

As Ferris Cronkhite pointed out, the geographical description of the train's route in "The Celestial Rail-Road" is based on Hawthorne's experience of riding a train on the Eastern Railroad from Salem to Boston in 1838. Both of the trains in his experience and in the sketch pass mainly the marshy district along the waterfront, and each passenger is required to make a connection with a steamer just before reaching their destination.

"The Celestial Rail-Road" signifies that the concept of "Pilgrim's Progress" itself can be redefined in an American religious context. "Pilgrim" readily reminds us of the Pilgrim Fathers' journey to Massachusetts. The passengers' destination, "the hill on which the city [the Celestial City] stands" echoes "a city upon a hill," one of the often-repeated sentences in the history of Protestant American culture—John Winthrop's declaration aboard the *Arabella* in 1630. The pilgrimage to the Celestial City reflects the Puritans' desire for their ideal community, "a city upon a hill." On the other hand, "Progress" is a concept which is both confronted and supported by "Providence" in Hawthorne's idea and indispensable for American rationalism. The former stimulates the white American's modernization of the American continent, especially the West, with the then frontier technology such as the train and telegraph, as illustrated by John Gast's "American Progress" (1872). Though the notion of "Pilgrim" and "Progress" in the American context is irreconcilable, the short story depicts whether the coordinate concepts can be dialectically dissolved, and the train, the symbolic means of progress, can incarnate the puritanical ideal.

The novelette may also be interpreted in racial relation to the African-American imagination or image of railroads in the nineteenth century. John F. Szwed suggests a potential reading of "Celestial Rail-Road" in conjunction with African-American images of earthly escape. African Americans used the motif of the railroad as a symbol of freedom and salvation in negro spirituals such as "The Gospel Train." Railroads also had the symbolic image as a means to help black slaves escape to free states and Canada with the aid of abolitionists and allies, that is, "the underground railroad." Hawthorne's older cousin, Susannah Ingersoll Hawthorne, happened to be a "stationmaster" of the underground railroad, and owned The House of the Seven Gables, which might be a secret hiding place—one of five in Salem—for escaped slaves. Nathaniel Hawthorne possibly heard about the situation of the fugitive slaves through his cousin. Though it is not clear that Hawthorne wrote "The Celestial Rail-Road" by taking the underground railroad or negro spirituals into consideration, we can't deny the possibility that he did so.

Thus, "The Celestial Rail-Road" can kindle the imagination using Puritan and African-American allusions and serve as a doubled story of white and black Americans who were then seen—in binaristic terms—as making up the obverse and reverse sides of America.

Hawthorne's Attitude toward Transcendentalism in "The Celestial Rail-Road" **Yuriko INADOMI (Fukuoka University)**

It is well-known that Nathaniel Hawthorne based the short story "The Celestial Rail-Road" (1843) on John Bunyan's *The Pilgrim's Progress* (1678). "The Celestial Rail-Road" is a kind of parody of *The Pilgrim's Progress*. Hawthorne satirizes the way nineteenth-century American materialism had, with the advance of mechanical civilization, become dominant, and in his work he shows that this tendency was closely connected with the optimistic spirit of the times, particularly transcendentalism. In this presentation, I summarized Unitarianism and Transcendentalism and focused on a number of depictions which remind the readers of Ralph Waldo Emerson, who was also a devotee of mechanical civilization such as railroads, investigating how Hawthorne reacts to and satirizes Emerson's remarkable ideas which inspired and influenced many people in those days.

The Romantic Movement shifted society's way of thinking from a God-centered world to a man-centered one. That is, the transcendentalists claim that man is not sinful by nature, but perfectible. This emphasis on the perfectibility of human beings became so powerful that it pushed the development of America forward. However, Hawthorne, who

believes in the innate depravity of man, was skeptical of the optimistic thought of the times. In “The Celestial Rail-Road,” Hawthorne implicitly criticizes Emerson as “Mr. Smooth-it-away” or “Giant Transcendentalist” so that the readers can understand his serious misgivings about Emerson’s ideas. In this work, the railroads symbolize civilization and the bridge represents the foundation of Transcendentalist philosophy. Therefore, when the narrator says “the bridge vibrated and heaved up and down, in a very formidable manner; and, spite of Mr. Smooth-it-away’s testimony to the solidity of its foundation,” Hawthorne is saying that transcendentalism is too fragile to be a solid foundation for society. Hawthorne cautions that the great feeling of expectation for the future of American society, which was full of such optimistic individualists, could lead to the destruction of a community. In this sense, for Hawthorne, Emerson was always an object of criticism. In fact, he writes in *The Old Manse*, “I felt as if there were no question to be put, and therefore admired Emerson as a poet of deep beauty and austere tenderness, but sought nothing from him as a philosopher.”

That Hawthorne did not appreciate Emerson as a philosopher is clear in the end of “The Celestial Rail-Road.” At first, unlike Bunyan’s Christian, many pilgrims do not have any trouble carrying their sins on their backs by taking advantage of the railroad, the product of modern civilization. Only the two pilgrims, Mr. Foot-it-to-Heaven and Mr. Stick-to-the-right, who carry their enormous burdens on their backs and make their ways on foot, finally succeed in their pilgrimage. On the other hand, the narrator recognizes that his choice to make a pilgrimage via train was totally wrong when he is subjected to scorn by Mr. Smooth-it-away, who turns out to be a fiend. In this way, the narrator finally realizes what a real pilgrim is.

“A Mass like Granite”: Portrayals of the Modern Crowd in “The Celestial Rail-Road” **Tomoko TAKEI (Kyoto Institute of Technology)**

Nathaniel Hawthorne liked crowds, according to his sister Elizabeth. Indeed, his works often illustrate various crowds, as we can see in his 1843 short story “The Celestial Rail-Road.” By examining the text’s historical and geological contexts, my presentation considered how the narrative embodies what was seen to be a modern crowd in mid-nineteenth-century American society. One way in which Hawthorne achieves this is by reiterating a rhetoric of accumulation (the enumeration of words, phrases and sentences). This is evident in the scene at the Slough of Despond when Mr. Smooth-it-away lists miscellaneous texts from all ages and places to demonstrate how the Slough “has been converted into a mass like granite.” His statement is reminiscent of New England, which is built on granite rocks and whose religious foundation has frequently been described as hard as granite. Given that Hawthorne mentions granite when referring to the spiritual and geological foundations of New England throughout his works, it seems plausible that the conversion of the Slough into “a mass like granite” alludes to the various elements that make up society.

During his lifetime, Hawthorne witnessed the development of the railroad network and the birth of political liberalism in both New England and America as a whole. According to the French philosopher Michel Chevalier, the development of transportation systems in mid-nineteenth-century America encouraged political liberalism, which in turn nurtured a society in which people from various backgrounds could march together in political procession. Consequently, miscellaneous masses, which included immigrants, came to constitute the foundation of the modern American nation, just as granite rocks are described as consisting of various elements. In this way, “The Celestial Rail-Road” portrays the essence of these new crowds, i.e., so called “liberal mind,” as ultimately responsible for the story’s tragic denouement.

The homodiegetic narrator’s attitude towards such a modern crowd vacillates during the pilgrimage. At the beginning of the journey, he, as a member of the liberal pilgrims, ridicules the traditional pilgrims who travel on foot. The shared enthusiasm for ruthless scorn among the liberal railroad passengers echoes both the “surging stream of

human sympathy” of the political procession in Hawthorne’s 1851 *The House of the Seven Gables* and the contagious zeal that “was spreading among the multitude” in his 1832 “My Kinsman, Major Molineux.” Towards the end of “The Celestial Rail-Road,” however, the narrator begins to feel distant from the crowd. Both the page-long accumulation of sentences that describe the ridiculous transactions at the Vanity Fair and the enumerative short clauses that illustrate the panicking people in the steam-boat are narrated from a heterodiegetic perspective and reflect the narrator’s detachment from the crowd. It is unsurprising that, like his fellow pilgrims, the narrator cannot enter the Celestial City, because he does belong to the crowd of the modern era, even if he thinks otherwise. As well as portraying such aspects of modern society as the development of technology, democracy and capitalism, “The Celestial Rail-Road” also problematizes what is meant by the modern crowd in mid-nineteenth-century America.

The Pilgrim’s Never-Ending Progress: Smoothing the Bunyanesque Sense of Time and Place Away in Nathaniel Hawthorne’s “The Celestial Rail-Road”

Katsuhiko ENGETSU (Doshisha University)

Nathaniel Hawthorne wrote “The Celestial Rail-Road” to add to a historically accumulated stock of intertextual responses to John Bunyan’s *The Pilgrim’s Progress* (1678). The seventeenth-century masterpiece, which allegorizes a godly way to Heaven, was so popular on both sides of the Atlantic that it elicited a lot of sequels to satisfy the miscellaneous expectations of both devotional and secular readers in modern English-speaking culture. Counterpoised first by Bunyan’s own inverted narrative of an ungodly way to Hell, *The Life and Death of Mr. Badman* (1680), and augmented then by his own supplementary version of the godly pilgrim’s wife and daughters, *The Second Part of The Pilgrim’s Progress* (1684), the original allegory survived its author to find its spurious posthumous continuation, *The Third Part of The Pilgrim’s Progress* (1693), which ushered a crowd of Bunyanesque sequels one after another in the following centuries. Among innumerable spin-off stories are Charles Dickens’s *Oliver Twist: The Parish Boy’s Progress* (1837), William Makepeace Thackeray’s *Vanity Fair* (1847-48), Louisa May Alcott’s *Little Women* (1868-69), Mark Twain’s *Innocents Abroad: The New Pilgrim’s Progress* (1869). Hawthorne’s short story should be put in the variegated history of intertextual dialogues between the seventeenth-century master and his prodigal literary heirs who were eager to exhaust all the possibilities of the source of their inspiration by imitating, emulating, simulating, or even dissimulating the allegory of the popular book.

Historically marked by the nineteenth-century progress of technology for mass transportation, the allegory of “The Celestial Rail-Road” is signaled by the name of its main character: Mr. Smooth-it-away. Modern secular culture, as the short story sarcastically describes, is likely to smooth away or homogenize the sense of time and place for the development of popular society. *The Pilgrim’s Progress*, which is called “Bunyan’s road-book” in Hawthorne’s sequel, makes no linear narrative progress in order to let the main character catch a spiritual glimpse of the Celestial City. The celestial experience only reveals itself to the pilgrim in Bunyan’s devotional masterpiece when he makes a digression from the trodden road and halts at an unpredictable sight. Christian sees “the Cross,” for example, when he comes at “a place ascending” away from the road and, with his burden—an allegory of original sin as well as of toilsome travel—falling off from the shoulders, stands motionless at the sight of the Redemption that is always present to believers beyond time and place. Cheerfully or inconsiderately as always, however, the passengers of “The Celestial Rail-Road” pass by the mystical place, pleased with the “advantages” of keeping their “baggage,” because there is no special time and place for modern secular society that has completely lost the sense of the holy. The narrator of “The Celestial Rail-Road,” who believes that he is bound for the Celestial City, finally realizes that he will have to travel within Vanity Fair endlessly until he experiences the only unique event in the journey of his life which cannot be shared by Mr. Smooth-it-away: his personal death.

**Dismal Swamp and American Renaissance: Nat Turner, Dred, and Hop Frog
Shoko ITOH (Hiroshima University, Professor Emeritus)**

American Renaissance: Art and Expression in the Age of Emerson and Whitman (1941) by F. O. Matthiessen has been destined to be revised over the course of the continual evolution and development of the field of American literary history and its various critical stages during these seven decades. Many of these revisions, however, have not addressed the issue of racial intertextuality between African American and major white writers in the mid-19th century. The climactic year of 1850, in terms of the “History of Masterpieces,” according to *American Renaissance*, was also the year of the passing of the so-called “Bloodhound Bill,” the Fugitive Slave Law, which brought a moral crisis not only to Transcendental writers such as Emerson and Thoreau but also to Melville and Hawthorne, who wrote “They [Slaves] are our brethren, as being lineal descendants from the Mayflower, the fated womb of which, in her first voyage, sent forth a brood of Pilgrims on Plymouth Rock, and, in a subsequent one, spawned slaves upon the Southern soil, —a monstrous birth, but with which we have an instinctive sense of kindred, and so are stirred by an irresistible impulse to attempt their rescue, even at the cost of blood and ruin” (“Chiefly about War-Matters,” Centenary Edition, Vol. 23: 420). Many masterpieces by African American writers were published in the decades covered by Matthiessen’s book and had a serious influence on canonical writers, in terms of themes, rhetoric, and narrative style.

This lecture focuses on the crucial role of “The Confessions of Nat Turner” as an originary document of an alternative American Renaissance narrated by Nat Turner and edited and published by Thomas Gray, a small-scale Virginian planter and lawyer. It was published in Baltimore, where Poe stayed for a period of less than two years that nevertheless include its publication month, November 1831. Itoh tries to explore Turner’s place in the tradition of the heroic slave figure and his just war theory to better understand their influence on *The Heroic Slave* (1852) by Frederick Douglass and Martin R. Delany’s *Blake; or, The Huts of America* (pub. 1970), among other many works by African American writers, as well as H. B. Stowe.

This lecture also explores the imaginative and evocative power and the specific political sense of place of the Great Dismal Swamp in Southeastern Virginia and Northeastern North Carolina, viewed as a “Great Refuge” for fugitive slaves where Turner prepared for his failed rebellion and the formation of his messianic philosophy. It was H. D. Thoreau that first took special notice of the Swamp. He refers to it in *Walden*, and often describes it elsewhere—in *Wild Fruits*, the *Journal*, and eleven times in the text of “Walking,” a kind of essay of celebration of the swamp as wilderness. Indeed, Thoreau talks about the swamps or bogs in Concord so much that he has been called the “Patron Saint of Swamps.” Thoreau writes that “[w]hen I would recreate myself, I seek the darkest wood, the thickest and most interminable, and, to the citizen, most dismal, swamp. I enter a swamp as a sacred place,—a *sanctum sanctorum*. There is the strength, the marrow, of Nature” (Thoreau 176-77). Thoreau thus combines the political, ecological, and imaginative power of the swamp all at once.

This integral essence of the Dismal Swamp as a refuge and its wild sense of place gave Stowe, as well, a rich creative power that she put to use in her construction of the heroic slave, a protagonist echoing the figure of Turner, in *Dred: A Tale of the Great Dismal Swamp*, which has an epigraph from the ballad, “The Lake of the Dismal Swamp” (1803) by Thomas Moore. “Dismal Swamp” was also one of the great sources of inspiration for Poe in Richmond, because it was one of Poe’s frequented rambling places in his youth; he too was inspired by the ballad when he wrote, “The Lake” (1827), based on Norfolk folklore and expressing Poe’s deep interest in the dark red water of Lake Drummond, where he imagined finding a “fitting grave,” and a kind of “Eden of that dim lake”; (Mabbott I:85) and the dense atmosphere and

miasma pervading the wetland also contributed to the uniquely Poesque landscape of “Dreamland” or “The Fall of the House of Usher,” among others.

As Gerald Kennedy suggests, we cannot conclude that Poe was simply a “proslavery Southerner”; such tales as “Hop Frog” seem to “reveal complicated patterns of racism and antiracist sympathy, recognition on Poe’s part that racial signifiers are inherently unstable, while racism and racist efforts to ascribe fixed racial identities lead inevitably to revenge” (220). In this lecture, Itoh tries to show how “Hop Frog” presents a coherent image cluster related to slavery culture in the Richmond experience of Poe, including the great fire at Richmond Theater immediately after the death of Elizabeth Poe in 1811. “Hop Frog,” then, may be read as a kind of story of heroic slave, a globally relevant, socially complex archetype of the slave rooted in European culture before it became a Southern nightmare.

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Symposium

Hawthorne and the Unconscious

Since the unconscious in Hawthorne’s works has not yet been considered fully, the discussion on this theme seems very meaningful.

Mr. Iwata points out many sexual elements in “Rappaccini’s Daughter” from Freudian viewpoint and pays attention to the theme of incest, particularly a father-daughter incest. As Hawthorne preceded Freud, his manner of writing was not due to Freudian theories but to his own insights and his sexual unconsciousness seems to have revealed itself onto the text through the control of his consciousness. Mr. Iwata concludes that incest was Hawthorne’s life-long theme, which transformed itself with his age.

Mr. Oba considers some expressions of the unconscious in the Hawthorne’s works from the Freudian or Jungian viewpoint. He points out the relationship between the protagonists and antagonists corresponding to that of consciousness to the unconscious, creativity of the unconscious with the process of libido’s regression and progression and the unconscious of the text.

Takashima introduces a dynamic process of development of collective consciousness based on Neumann’s theory into reading of *The Scarlet Letter* as a key for some essential riddles in the romance. Dimmesdale’s transformation along the archetypal stages of “Separation of the World Parents,” “fight with the dragon” and “night sea journey” gives us a possibility of reading this work as a symbolic story of the collective rebirth of consciousness.

Mariko TAKASHIMA (Kagoshima Women’s College)

***The Scarlet Letter* Considered from the Psychological Viewpoint based on C.G.Jung's Theory: The Transformation Process of Dimmesdale**

Mariko TAKASHIMA

The Scarlet Letter is full of various riddles. What does it mean that Dimmesdale's passiveness and Hester's activeness meshes closely with each other to develop the plot? How can the forest scene be connected to his confession of his adultery? Jung's psychology, particularly Erich Neumann's theory, might be useful to answer these questions. For we can find out, in the transformations of Dimmesdale and Hester, some elements of the archetypal process of the development of human consciousness Neumann showed by connecting various mythological images. His viewpoint might suggest a new way of reading this work as a symbolic story of the collective rebirth of consciousness.

Concentrating on Dimmesdale to make my discussion simple, we can divide his life in 4 archetypal stages: his "Separation of the World Parents" (the relief of ego-consciousness from unconsciousness) in Chapter II with himself as the Ego=the Son, Hester as the Mother and the puritan community as the Father; his secret "fight with the dragon" during 7 years; his "night sea journey" in which he returns from the forest (the collective unconsciousness) to the community (the consciousness) with a new energy; and his Individuation (his integration of the consciousness and unconsciousness) with his sermon and confession.

In the first part he is standing at a loss between the dominant power of Hester and the community. He cannot help being free from their control by committing an adultery with her and keeping it secret with a deep sense of guilt, although Hester (the Great Mother archetype with an earthly vitality) charms him and the community (the system of spiritual control) supports his religious identity and demands a new leadership from him.

The second part is Dimmesdale's fight against Chillingworth, who represents both of the opposite power of the World Parents (Hester and the community) by insisting on earthly values through his science to keep Dimmesdale alive and stimulating his professional pride to constrain his confession. That's why we can see the archetype of the dragon in Chillingworth under his personal role of a betrayed husband.

The third part, Dimmesdale's interview with Hester in the forest and return to the community, symbolizes his night sea journey including death of his ego-consciousness and rebirth with the Treasure (some archetypal energy) led by Hester's transformation. Moreover he cultivated the Treasure into a new realization by awaking to his own Shadow in Chillingworth and integrating it in himself. Finally, based on the strong bonds with the Great Mother, he attained a new unity with the Self (Puritan God) behind his Shadow, which inspired him to confess his sin in a unique way.

The last part proves his rebirth and Individuation by integrating the opposite; heart and head, sin and salvation, consciousness and unconsciousness or so. Hawthorne was critical about the paternal tendency with too much emphasis on the intellect or conscious values, and the egoistic nationalism of the U.S. in 19th century as the result of such tendency. According to Neumann, such a paternal tendency threatens the balance of human personality, which Hawthorne always worried about. Besides, Hawthorne was depressed with the urgent necessity of independence as a man and a writer in the face of his mother's death and the loss of his job. His desire for rebirth of himself and his nation might dramatize Dimmesdale's Individuation process in this romance.

Incestuous Elements in Hawthorne's "Rappaccini's Daughter"

Tsutomu IWATA (Kyoto Koka Women's University, Professor Emeritus)

Most readers of Nathaniel Hawthorne's "Rappaccini's Daughter" (hereinafter abbreviated as "R.D.") will probably perceive abundant sexual elements overfilled in the tale, but to what extent they are abundant and in what way they are organized have not yet been expounded fully enough. So let me take up this problem at the start of my discussion.

In Chapter VI of *The Interpretation of Dreams*, Sigmund Freud enumerates seemingly asexual objects that can be associated with sexual organs or activities. Comparing them with the fictional setting and paraphernalia of “R.D.”—a peeped sunken garden covered with vines, a blossomed shrub in the center of a pool, a covered staircase being descended, a portal to the garden, a man’s nose with a mask, a man’s hands in gloves—, the close correspondence between the two is amazing, which illustrates the accuracy of Hawthorne’s sexual insights. Since Hawthorne preceded Freud, these insights must have been acquired not by reading Freudian theories but by his own observations of sexual matters. This spontaneousness gives “R.D.” a kind of naturalness that is often lacked in many sexual works of post-Freud writers. It is as if Hawthorne’s sexual unconsciousness revealed itself in ore onto the surface of the text controlled by his consciousness.

Now let us return to our main subject, incestuous elements in “R.D.” The incestuous elements there have already been pointed out by Oliver Evans and Frederic Crews, but they are either treated separately or developed insufficiently. Thus it will be meaningful to organize them and give a full consideration.

The sexual elements in “R.D.” can be classified into 1) a father-daughter family, 2) the sisterly love between Beatrice and the poisonous shrub, 3) the alleged brother-sister relationship between Giovanni and Beatrice, 4) Rappaccini’s attitude for fostering Beatrice, and 5) Rappaccini’s experiment in mating Beatrice with Giovanni. Taking these perverted sexual elements into synthetic consideration, it will be persuasive that the problem of incest is being treated in “R.D.”

I do not insist, however, that Hawthorne intentionally treated the theme of a father-daughter incest in this tale. When “R.D.” was written in 1844, Hawthorne was hard up financially. His conscious intention might be to write a salable, tear-jerking tale in which a pure-hearted girl with the poisonous body was victimized by the egotism of her father and her lover.

As Hyatt Waggoner once pointed out, however, Hawthorne’s “texture” (the manner of writing) sometimes expresses what is *not* intended by his “structure” (the shape of the action). It is probable that the father-daughter incest elements detected by his subconscious revealed itself onto the text more clearly than his consciousness had intended.

As maintained in my *Nathaniel Hawthorne and Incest* (2012), incest was Hawthorne’s life-long literary theme, which transformed itself as his age advanced. As a youth about twenty of age, he wrote a brother-sister incest story, “Alice Doane’s Appeal.” At the age of fifty-five, when his daughter Una was about to reach the marriageable age, he wrote a novel with father-daughter incest in its background, *The Marble Faun*. “R.D.” is another tale of this kind. It was written just after Una was born. This is a good timing for Hawthorne to conceive a perverted father who nourishes his newly-born daughter with poisons and makes her into a monster. As a descendant of Nicholas Manning, a seventeenth-century incest perpetrator, it is very probable that Hawthorne associated this father with incest.

Hawthorne’s Literature and the Unconscious

Atsushi OBA (Tokai Gakuen University)

Our concern is to consider the unconscious in the Hawthorne’s literature, from the viewpoints of the relationship between the protagonists and the antagonists, creativity of the unconscious, dream, masochism, and the unconscious of the text.

The relationship of the protagonists to the antagonists in Hawthorne’s fiction corresponds to that of consciousness to the unconscious, which, as the case may be, will be equivalent with the repressed, Freudian “Es,” or the “shadow” in Jungian word. Aminadab, the “earthly part” of Aylmer in “The Birth-mark,” implies the necessity for “making conscious,” or the integration of the “shadow.” The scenes of the appearance of two antagonists in “The Artist of the Beautiful,” Hovenden and Danforth, make us imagine, by the image of the light and the dark of the space, that the “shadow” appears at the light of consciousness from the darkness of the unconscious. In *The Blithedale Romance*, Hollingsworth,

Old Moodie, and Westervelt relate with the unconscious of Coverdale, and the scene of the encounter of Coverdale with Westervelt in the woods is remarkable. The topography of the woods seems to suggest the metaphor of the unconscious, and Coverdale's seclusion of his hermitage implies the regression into the womb, and furthermore the Nirvana principle derived from death instinct.

Owen's development as an artist is concerned with the unconscious. His lethargy and regression into infancy corresponds to libido's regression to the unconscious, and his recovery, to its progression to consciousness, bringing in a vague concept of beauty in the unconscious. The removal of the birth-mark by Aylmer is also concerned with the unconscious. Because the repressed emotion of Aylmer is projected upon the birth-mark, the mark is the visualized unconscious, so its removal is equivalent to the repression of the unconscious. Georgiana's masochistic feeling in her body, which is the mixture of pain and pleasure, relates to the unconscious drive (or impulse) towards self-destruction.

Lastly, in order to consider the problem of the unconscious of the text, we will verify that the relationship between the narrator of "Wakefield" and the story of Wakefield corresponds to that of consciousness and the unconscious.

東京支部研究会

東京支部研究会では、2013年に下記のようにさまざまな形式で月例研究会を開催しました。談話会は肩の力を抜いた雰囲気でのよい機会となりましたし、作品研究は原点に立ち返る意味で重要な活動でした。また、批評紹介もよい経験となりましたし、丹羽先生をお迎えした講演ではとても貴重なお話を拝聴できました。読書会は重要なホーソン批評を共有することができました。

△2013年3月16日（土）15時より（於 専修大学 神田キャンパス 1号館会議室 13A教室）

【談話会】

報告者：成田 雅彦氏（専修大学）

題目：『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』をめぐって

【作品研究】

テキスト：“The Prophetic Pictures”

コーディネーター：堀切 大史氏（日本大学）

△2013年7月20日（土）16時より（於 専修大学 神田キャンパス 7号館〔大学院棟〕774教室）

【作品研究】

テキスト：“Mrs. Bullfrog”

コーディネーター：内堀 奈保子氏（日本大学）

△2013年10月19日（土）15時より（於 専修大学 神田キャンパス 7号館〔大学院棟〕774教室）

【批評紹介】

発表者：岡田 大樹氏（専修大学・院）

題目：「ポーの「黒猫」——奴隷制とペット愛玩の政治学——」

テキスト：Lesley Ginsberg, “Slavery and Gothic Horror of Poe’s ‘The Black Cat’”

American Gothic New Interventions in a National Narrative (Iowa UP, 1998)

司会：成田 雅彦氏（専修大学）

【作品研究】

テキスト：“The Wives of the Dead”

コーディネーター：富樫 壮央氏（麗澤大学・非）

△2013年11月30日（土）15時より（於 専修大学 神田キャンパス 7号館〔大学院棟〕773教室）

【講演】

講師：丹羽 隆昭氏（関西外国語大学）

題目：「“The Great Stone Face”の重要性」

司会：川村 幸夫氏（東京理科大学）

△2013年12月14日（土）15時より（於 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：Robert Milder, *Hawthorne’s Habitations: A Literary Life* (Oxford UP, 2013)

司会・発表：成田 雅彦氏（専修大学）

発表：市川 健氏（日本大学・院）

大野 美砂氏（東京海洋大学）

岡田 大樹氏（専修大学・院）

小久保 潤子氏（大妻女子大学）

中村 洋祐氏（中央大学・院）

（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。

△2013年5月6日（月）午後3時より（於 東海学園大学 栄サテライトキャンパス）

司会：竹野 富美子氏（名城大学・非）

【研究発表】

(1) 発表者：倉橋 洋子氏（東海学園大学）

題目：「*The Blithedale Romance* 再読——一つの奴隷解放の物語——」

(2) 発表者：小久保 潤子 氏 (大妻女子大学)
題目：「セルフメイド・マンへの旅——『ワンダー・ブック』におけるベレロフォンを中心に——」
△2013年9月22日(日)午後3時より(於 東海学園大学 栄サテライトキャンパス)
司会：中村 栄造 氏 (名城大学)

【研究発表】

(1) 発表者：竹野 富美子 氏 (名城大学・非)
題目：「ナサニエル・ホーソーン『大理石の牧神』とトランスナショナルティ」
(2) 発表者：富樫 壮央 氏 (麗澤大学・非)
題目：「『The Wives of the Dead』にみる夢想世界とリアリティー」
△2014年1月12日(日)午後2時より(於 名城大学 名駅サテライト)
司会：中村 正廣 氏 (愛知教育大学)

【研究発表】

発表者：中村 栄造 氏 (名城大学)
題目：「『Rappaccini's Daughter』における毒と“monomaniac”——エピステーメから眺める——」
(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)例会を開いて、研究発表および懇親の場としております。発表を希望される方は支部事務局(丹羽)までお申し越し下さい。また適宜読書会や講演をはさむこともありますので、その旨のリクエストもお寄せ下さい。昨年12月は成田先生にご足労、ご講演をいただきました。あらためて感謝申し上げます。

△2013年3月16日(土)午後3時より(於 関西外国語大学本部棟2階204会議室)

【研究発表】

(1) 発表者：澤西 祐典 氏 (京都大学・院、作家 [第35回すばる文学賞受賞者])
題目：「ホーソーンの群集の用い方——『緋文字』における人物・建築描写を通して——」
司会：中西 佳世子 氏 (京都産業大学)
(2) 発表者：真田 満 氏 (龍谷大学・非)
題目：「『Moby-Dick』と非物質的労働——創造の時間と家庭の時間——」
司会：福岡 和子 氏 (京都大学名誉教授)

△2013年6月15日(土)午後3時より(於 関西外国語大学本部棟2階204会議室)

【研究発表】

発表者：藤沢 徹也 氏 (梅花中学・高等学校)
題目：「『ラバチーニの娘』における語り手と読者——ベアトリーチェは悲劇のヒロインなのか——」
司会：竹井 智子 氏 (京都工芸繊維大学)

△2013年9月28日(土)午後3時より(於 関西外国語大学本部棟2階204会議室)

【読書会】

「美の芸術家 (The Artist of the Beautiful)」を読む
司会・進行：中西 佳世子 氏 (京都産業大学)

△2013年12月21日(土)午後3時より(於 関西外国語大学本部棟2階204会議室)

【研究発表】

発表者：Gong Yuezhu 氏 (京都大学・院)
題目：“Poe, Hawthorne and American Authorship”
司会：水野 尚之 氏 (京都大学)

【講演】

講演者：成田 雅彦 氏 (専修大学)
演題：「ロマンスと超絶主義の接点を考える」
司会：西谷 拓哉 氏 (神戸大学)

(丹羽 隆昭 記)

九州支部研究会

九州支部では、研究会を年4回開催し、終了後は懇親会で和やかに交流を深めています。

△[第50回] 2013年3月30日(土) 14時より(於 福岡大学文系センター9階 学部共通室B)

【シンポジウム】

題目:「19世紀の作家と都市」

司会:高野 泰志氏(九州大学)

パネリスト:乗口 眞一郎氏(北九州市立大学名誉教授)

「“Wakefield”と *The Ambassadors* に於ける都市の役割

砂川 典子氏(九州ルーテル学院大学)

「大聖堂と摩天楼——ヘンリー・アダムズとヘンリー・ジェイムズのニューヨーク——」

秋好 礼子氏(福岡大学)

「解読不可能な人・都市——殺人ナラティブと Poe——」

△[第51回] 2013年6月29日(土) 14時より(於 福岡大学文系センター15階 第6会議室)

【研究発表】

(1) 発表者:青井 格氏(近畿大学)

題目:「“Sunday at Home” ホーソーンの非小説作品を読む」

司会:乗口 眞一郎氏(北九州市立大学名誉教授)

(2) 発表者:中嶋 寿子氏(熊本学園大学・院)

題目:「*The Blithedale Romance*——Zenobia への愛の告白——」

司会:高島 まり子氏(鹿児島女子短期大学)

△[第52回] 2013年9月28日(土) 14時より(於 北九州市立大学 本館D棟5階D-503)

【総会】14:00~14:30

【研究発表】14:30~17:30

(1) 発表者:斎藤 彩世氏(九州大学・院)

題目:「身体的接触から読む *The Spoils of Poynton*

——Fleda の語りに抑圧されたホモエロティシズム——」

司会:乗口 眞一郎氏(北九州市立大学名誉教授)

(2) 発表者:村田 希巳子氏(北九州市立大学・非)

題目:「ホーソンとスコット——二人の反英精神——」

司会:青井 格氏(近畿大学)

(3) 発表者:稲富 百合子氏(福岡大学)

題目:「*The Marble Faun* におけるホーソーンの芸術論

——大理石の彫刻に隠された「色」をめぐって——」

司会:高島 まり子氏(鹿児島女子短期大学)

△[第53回] 2013年12月1日(日) 14:00時より(於 福岡大学文系センター15階 第6会議室)

【研究発表】

(1) 発表者:生田 和也氏(北九州市立大学・非)

題目:「意味をなさぬ「何か」——ドナテロの無垢と変身をめぐって——」

司会:乗口 眞一郎氏(北九州市立大学名誉教授)

(2) 発表者:高野 泰志氏(九州大学)

題目:「『緋文字』と小説の勃興」

司会:高島 まり子氏(鹿児島女子短期大学)

(高島 まり子 記)

編集室だより

在外研究のため渡米されました増永俊一編集長に代わり、今年度よりホーソン協会学会誌『フォーラム』の編集を担当することとなりました。歴代編集長と比べると力不足は否めませんが、どうか、この点ご容赦いただき、ご支援ご鞭撻のほど、よろしくお願い申し上げます。

また、昨年度末をもって、編集委員として長きにわたりご尽力いただきました川窪啓資先生がご勇退になられました。この場をお借りして、心から感謝の意をお伝えいたします。新委員として、城戸光世先生、高尾直知先生に加わっていただきました。心強いです。

ご投稿は事務局 (hawthorne.forum@gmail.com) 宛のメールに、WORD (.doc 形式) で作成したものを添付してご提出願います。投稿者情報 (氏名、ご所属、住所、メールアドレス、電話番号) は、メール本文にご記載ください。投稿規定は、日本ナサニエル・ホーソン協会のホームページに詳しく記載されておりますので、ご参照のうえ、積極的にご投稿賜りますようお願い申し上げます。

『フォーラム』18号会計報告 (2012.9-2013.8)

収 入		支 出	
繰越金	706,088	『フォーラム』18号発行費	366,407
『フォーラム』19号費用	500,000	〔内訳 印刷費 (400部) 321,000 封入手数料 (303件) 9,597 郵送費 35,810〕	
利息	177		
収入合計	1,206,265		
		バックナンバー送付代	10,640
		振り込み手数料 (2件)	980
		支出合計	378,027
残 高	828,238		

・編集委員：大場厚志、城戸光世、倉橋洋子、佐々木英哲、高尾直知、中村栄造 (編集長)

・編集室：〒468-8502 名古屋市天白区塩釜口 1-501

名城大学理工学部教養教育 中村栄造研究室気付 日本ナサニエル・ホーソン協会編集室

(中村 栄造 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。

- 『アメリカン・ルネサンス——批評の新生』西谷拓哉・成田雅彦編、開文社、2013年 (ISBN: 9784875710714)
『あめりか いきものがたり——動物表象を読み解く』辻本庸子・福岡和子編、臨川書店、2013年 (ISBN: 9784653041979)
『神の残した黒い穴を見つめて——アメリカ文学を読み解く／須山静夫先生追悼論集』松本昇・大崎ふみ子・行方均・高橋明子編、音羽書房鶴見書店、2013年 (ISBN: 9784755302718)
『セイレムの若き文人——「陰鬱な部屋」のホーソン』井坂義雄、南雲堂、2013年 (ISBN: 9784523293231)
『ラパチーニの娘——ナサニエル・ホーソン短編集』阿野文朗訳、松柏社、2013年 (ISBN: 9784775401859)
『ロマンスの迷宮——ホーソンに迫る15のまなざし』日本ナサニエル・ホーソン協会九州支部研究会編、英宝社、2013年 (ISBN: 9784269740266)

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
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日本大学文理学部 堀切大史研究室内
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Eメール：horikiri@chs.nihon-u.ac.jp

（堀切 大史 記）

事務局だより

1. *NHSJ Newsletter* 第32号をお届けします。
2. 学会のホームページアドレスは<http://www.nhs-j.org/>に変更になりました。
3. 第32回全国大会は2013年5月24日（金）・25日（土）の両日に仙台国際センター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33回全国大会は2014年5月23日（金）・24日（土）に「かでの2・7 北海道立道民活動センター」での開催となります。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。お知り合いでご興味のある方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）

本協会顧問で元会長の阿野文朗先生（東北大学名誉教授）が、平成 25 年秋の叙勲で瑞宝中綬章を受章されました。ホーソンをはじめとしたアメリカ文学研究に多大な貢献をしてこられた先生の栄誉は、協会にとっても大きな喜びであり誇りです。協会を代表して心よりお祝い申し上げます。

（成田 雅彦 記）

第 33 回大会のお知らせ

日 時：2014 年 5 月 23 日（金）、24 日（土）
場 所：かでの 2・7 北海道立道民活動センター

2014 年度の全国大会は札幌での開催となります。今回は北海道の大自然にあやかり、「自然環境」や「生きもの」を大会全体のテーマとして取り入れてみました。特別講演には折島正司先生にご登壇をお願いしました。アメリカ自然主義文学について大きく、かつ深いお話がうかがえるものと楽しみにしています。シンポジウムでは城戸光世先生を中心として、辻和彦先生、中垣恒太郎先生、古屋耕平先生に旅行と自然という観点から 19 世紀アメリカ文学を論じていただきます。ワークショップは高野泰志先生にこれまでにない斬新な形式を考えていただいています。『緋文字』に即して、生きとし生けるものが避けては通れない「古い」をテーマに議論が展開される予定です。

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いたします。

新会長のもと、新たな一歩を踏み出すべく、フレッシュな大会にしたいと考えております。多数の会員のご出席を賜りますようお願い申し上げます。

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日本語 800 字程度、もしくは英語 400 words 程度にまとめたもの、ならびに②勤務先、職名（学生の場合は所属先、身分）、連絡先（住所、電話番号）を明記した略歴の 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下さい。
3. 研究発表は 5 月 23 日（金）、開会后直ちに行います。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。予めご承知下さい。
4. 発表時間は 1 件 25 分とします。
5. 応募締切は 2014 年 2 月末日です（必着）。

問い合わせ、ならびに応募は、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 33 回大会概要》

【特別講演】

講演者：折島 正司氏（青山学院大学）
演 題：「主体、環境、それに自然主義」（仮題）

【シンポジウム】

「旅する 19 世紀アメリカ作家たち——自然、風景、いきもの」（仮題）
司会・講師：城戸 光世氏（広島大学）
講師：辻 和彦氏（近畿大学）
講師：中垣 恒太郎氏（大東文化大学）
講師：古屋 耕平氏（和洋女子大学）

【概要】ホーソーン、メルヴィル、トウエインという、19 世紀アメリカ文学を代表すると考えられてきたキャノニカルな作家たちを、＜旅する作家＞という観点から取り上げ、transatlantic や transpacific studies にも目配りしつつ、travel writing や animal studies の近年の研究成果も反映したシンポジウムを予定している。パネリストそれぞれの視点から、19 世紀中葉から後半にかけてのヨーロッパと南半球を旅した作家たちが、自然や動物を含む他者をどう観察・記述・批評しているのかを見ていくことで、旅行記作家としての三者三様の違いや類似などを浮き彫りにし、その人間観や国家観、言語観や人種意識など様々な面をフロアとともに比較検討できるシンポにしたいと考えている。

【ワークショップ】

『緋文字』に見られる老いの表象」（仮題）
司会・講師：高野 泰志氏（九州大学）
講師：小久保 潤子氏（大妻女子大学）
講師：生田 和也氏（北九州市立大学・非）
（他にも検討中）

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)	丹羽 隆昭 (関西外国語大学)
	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 成田 雅彦 (専修大学)</p> <p>副 会 長 高橋 利明 (日本大学)</p> <p style="padding-left: 2em;">西谷 拓哉 (神戸大学)</p> <p>監 事 進藤 鈴子 (名古屋経済大学)</p> <p style="padding-left: 2em;">井上 久夫 (関西学院大学)</p> <p>理 事 入子 文子 (関西大学)</p> <p style="padding-left: 2em;">岩田 強 (元・京都光華女子大学)</p> <p style="padding-left: 2em;">大場 厚志 (東海学園大学)</p> <p style="padding-left: 2em;">川村 幸夫 (東京理科大学)</p> <p style="padding-left: 2em;">城戸 光世 (広島大学)</p> <p style="padding-left: 2em;">倉橋 洋子 (東海学園大学)</p> <p style="padding-left: 2em;">齋藤 幸子 (川村学園女子大学)</p> <p style="padding-left: 2em;">佐々木 英哲 (桃山学院大学)</p> <p style="padding-left: 2em;">高尾 直知 (中央大学)</p> <p style="padding-left: 2em;">高島 まり子 (鹿児島女子短期大学)</p> <p style="padding-left: 2em;">中村 栄造 (名城大学)</p> <p style="padding-left: 2em;">堀切 大史 (日本大学)</p> <p style="padding-left: 2em;">増永 俊一 (関西学院大学)</p>	<p>事 務 局 川村 幸夫</p> <p style="padding-left: 2em;">稲富 百合子 (福岡大学)</p> <p style="padding-left: 2em;">内堀 奈保子 (日本大学)</p> <p style="padding-left: 2em;">鈴木 孝 (日本大学)</p> <p style="padding-left: 2em;">妹尾 智美 (関西大学・非)</p> <p style="padding-left: 2em;">富樫 壮央 (麗澤大学・非)</p> <p style="padding-left: 2em;">中村 文紀 (日本大学)</p> <p>会 計 大野 美砂 (東京海洋大学)</p> <p>編 集 室 中村 栄造 大場 厚志</p> <p style="padding-left: 2em;">城戸 光世 倉橋 洋子</p> <p style="padding-left: 2em;">佐々木 英哲 高尾 直知</p> <p>資 料 室 堀切 大史</p> <p style="padding-left: 2em;">中西 佳世子 (京都産業大学)</p> <p style="padding-left: 2em;">奈良 裕美子 (諏訪東京理科大学)</p> <p>国際渉外室 藤村 希 (亜細亜大学)</p> <p>大会準備委員 西谷 拓哉</p> <p style="padding-left: 2em;">谷岡 朗 (日本大学)</p> <p style="padding-left: 2em;">辻 祥子 (松山大学)</p> <p style="padding-left: 2em;">橋本 安央 (関西学院大学)</p>
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2012年度 日本ナサニエル・ホーソーン協会 会計報告

(2012. 4. 1 ~ 2013. 3. 31)

収入		支出				
会費	741,000	編集室費	500,000	前期繰越金	1,656,049	
賛助会員	60,000	大会費	159,187	収入計	859,382	
雑収入	52,300	大会準備委員会費	0	計	2,515,431	
預り金	6,000	印刷費	129,360	支出計	1,177,261	
利息	82	国際渉外室費	10,000	次期繰越金	1,338,170	
計	859,382	謝礼費	100,000			
		支部研究会費	100,000			
		(東京	40,000)	キャッシュポジション	
		(中部	20,000)	郵便貯金	1,102,075
		(関西	20,000)	みずほ銀行普通預金	181,269
		(九州	20,000)	現金	54,826
		通信費	60,350			
		事務費	60,124			
		人件費	56,000			
		雑費	2,240			
		計	1,177,261			

上記の通り相違ありません

2013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

2013年4月1日

監事 進藤 鈴子

井上 久夫