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ご挨拶

会長 高橋利明

新年を迎え会員の皆様にはいよいよご清祥のことと存じ上げます。昨年 5 月の静岡での第 36 回全国大会において、前会長の成田雅彦先生から会長職のバトンを受け継ぐことになり、その責任の重さをひしひしと感じております。これまでの成田先生の八面六臂のご活躍を見て来た者としては、何をすべきか戸惑うばかりです。しかし、ホーソン協会のさらなる発展のために微力ながら全力を尽くしたいと存じます。そして、この発展は偏に全国の会員諸氏の日々の活動なしにはあり得ません。皆様の積極的なご協力をお願いする次第です。

さて、平成 5 年に日本大学文理学部英文学科の當麻一太郎先生を事務局長として、事務局をお引き受けした縁から始まり、早 25 年の協会とのつき合いになりますが、まさに“Time flies!”です。この 25 年という歳月に蓄積されてきたものは、確実に日本のホーソン研究のレベルアップに寄与してきたはずです。ご承知の通り、毎年 5 月の両日に亘る大会、*Newsletter* と『フォーラム』の発行、そして各支部研究会による月例会発表などは、それぞれの会員皆様の静かなる情熱によって成り立っております。そして、その情熱が引き寄せたとも言える国際ポー・ホーソン学会が、今年 6 月 21 日から 24 日に京都で開催されます。戦後 73 年、明治維新 150 年の年に、ポー、ホーソンの母国アメリカ及び、世界中の研究者が京都に一同会するという画期的な企画は、前会長の成田先生の強力なリーダーシップと現ポー学会会長の巽孝之先生のご尽力によって目下前進中です。この国際大会の成功によって我々は、両作家の文学を通して世界に通用するその普遍的な文学性を再確認し、人間が<共感>して生きることの意味に出会うことでしょう。他者の思いに<共感>できる寛容性こそがますます求められている今日、我々は John Keats が Shakespeare の中に多くを見出した“negative capability”（「消極的能力」）を涵養すべきではないかと思えます。“Man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason”という人間の能力は、簡単に判断を下さないという態度であり、保留の精神とも言えますが、文学自体があいまいな存在である人間の諸相を一義的に捉えるものではない以上、この“negative capability”という思想は、ポジティブな能力の思想よりも豊かで人間的な価値を持つように思われます。だからこそ、曖昧性に耐えているホーソンの想像力が生み出す文学を我々が研究する意味があるのではないのでしょうか。

最後になりましたが、今号には故阿野文朗先生の追悼文が掲載されます。一昨年にご逝去され、遅きに失した感がありますが、特にアメリカ・ホーソン協会の先生方からの熱いご要望などがあり、追悼文掲載に至りました。阿野先生のこれまでのアメリカの学会での活躍がいかに大きく、また、そのご業績全体の稀有さを観取できるものと思えます。

最後の最後に、6 月の国際大会の成功のために皆様の積極的なご支援、ご協力を賜りたく、どうかよろしくお願ひ申し上げます。それでは、京都でお会いできますことを楽しみにしております。

Presentation

Roderick Elliston's Gaze and the Unpardonable Sin: "Egotism; or, the Bosom Serpent" as a Pardon

Yu KOMINAMI (Kwansei Gakuin University)

In Nathaniel Hawthorne's "Egotism; or, the Bosom Serpent" (1843), such words as "look," "gaze," and "watch" are used repeatedly. These words primarily represent Roderick Elliston's gaze at his various others. For example, he fixes a gaze on his friend, looks full into a man's face in the town, and observes a married couple. This presentation considers Elliston's gaze from the viewpoint of the unpardonable sin.

The gaze is a familiar technique in Hawthorne's characterizations (including Roger Chillingworth, Ethan Brand, and Dr. Rappaccini), and, as a number of critics have observed, often leads to the committing of the unpardonable sin. In "Egotism," Elliston often gazes at others and then plays on their feelings, which leads James E. Miller, Jr. to regard Elliston as one such unpardonable sinner. We should note, however, that while Elliston is redeemed by his wife at the end of the story, the unpardonable sinners in other Hawthorne stories come to miserable ends, leading one to wonder what is exceptional about Elliston and why he should be redeemed in the end.

This is because while Elliston may play on others' feelings by gazing at them, he also expresses sympathy for their circumstances, gazing sadly at a girl and condoling with a married couple on its being possessed by snakes. Besides, Elliston's words to Herkimer, his friend, show his sympathy with those who have snakes in their hearts. One may say that Elliston's sympathetic heart makes him capable of redemption.

If that is the case, we should examine how Elliston is depicted as a sympathetic character. The key to his characterization is surely that Elliston is an author like Hawthorne himself. In "The Christmas Banquet" (1844), Elliston narrates a story as an author, or in other words he is portrayed as an author. As he himself remarks, he has to follow a process of gazing at others that is initiated in the earlier story, "Egotism," in order to complete "The Christmas Banquet." As some critics have observed, Elliston may in this sense be regarded as a projection of Hawthorne's own person. In addition to being an author, Elliston and Hawthorne have in common the fact that they are both redeemed by their wives; Hawthorne actually wrote in a letter that he had been saved from solitude by Sophia, his wife.

Hawthorne's profession as a writer of fiction requires him to gaze into the hearts of others, but this lays him open to the risk of committing the unpardonable sin. Thus, we may argue that while the gaze is a necessary part of Elliston's character as an author he is saved from punishment by his capacity for sympathy. Hawthorne may be seeking his own salvation as an author by showing in "Egotism" how the sympathetic gaze brings its own redemption.

Something of the Woman: Gender Protest in *The Blithedale Romance*

Ai TAKAHASHI (National Institute of Technology, Tokuyama College)

Nathaniel Hawthorne is one antebellum American writer who challenged society's gender norms in his works. In terms of the challenge posed to contemporary gender norms, *The Blithedale Romance* is important for three reasons. First, this romance is considered to reflect Hawthorne's anxiety about his identity both as a man and as a male writer. Second, it deals with a utopian experimental community, in which Coverdale believes there was something sexually deviant like other communities at that time. Lastly, this romance has been read with a focus on issues surrounding gender and sexuality. The character of Hollingsworth, however, has attracted less attention in such readings, despite the fact that he is described as having feminine characteristics as well as masculine ones. This study argues for the significance of the "something of the woman" within Hollingsworth by examining the descriptions of this philanthropist.

Coverdale depicts Hollingsworth as a working-class man by emphasizing his hairiness and brawn. While portraying him as a man with rude masculine features, Coverdale suggests that there is something feminine in Hollingsworth by referring to his tenderness and his piousness—qualities that were related to womanhood in the 19th century. Hollingsworth's feminine characteristics are viewed favorably, as evident in his devotion to the sick Coverdale. Considering the narrator's favorable attitude, Hollingsworth's feminine aspects can be regarded as a challenge to competitive manhood, which urged middle-class men to ruthlessly defeat their competitors and to be successful in the world.

The "something of the woman" in Hollingsworth is evident in his warm heart and in his ability to sympathize with the weak. This man, however, unlike the contemporary philanthropists, is in fact indifferent to others, except for Priscilla and the sick Coverdale. He becomes less sympathetic to others as he becomes more absorbed in his own philanthropic project. Hollingsworth's monomaniac attitude, which culminates in his urging Coverdale to work for him, on the one hand suggests that he is dominated by masculine ruthlessness. On the other hand, considering Coverdale's and Zenobia's critical view of him as an egotistic monster, perhaps Hollingsworth loses his humanity once his feminine sympathetic powers are eclipsed by the creed of competitive manhood.

In *The Blithedale Romance*, Hollingsworth is praised at first as a philanthropic man with "something of the woman" in him; however, in stark contrast to the "philanthropic man" described by Coverdale, he is eventually criticized as an inhuman philanthropist as he becomes increasingly absorbed in his scheme. Considering the ideology of manhood that permeated among middle-class men in the antebellum America, the "philanthropist" Coverdale denounces is a man who has become inadvertently trapped in this ideology while pursuing his purpose. By portraying Hollingsworth as a philanthropist in a critical manner, this romance challenges the contemporary gender norms, which prevented middle-class men from being sympathetic to others by forcing them to compete against each other.

Reading “The Birth-mark”

Masahiro UEHARA (Senshu University)

The 2017 workshop had two definite goals. One was to enhance our understanding of Hawthorne’s sketch, “The Birth-mark”; the other was to invoke much lively critical discussions among members of the society by inviting some young Hawthorne scholars and thereby exploring new perspectives on the tale.

Earlier interpretations of Georgiana’s birthmark and “The Birth-mark” by our promising young readers have been posted on the web. They were written in Japanese but their English versions (summaries) are now printed below. Their discussions of the tale will continue to progress and with your generous and insightful feedback will hopefully come to fruition in the form of publication.

Originally we had planned to give four readings of the sketch at the workshop, but due to lack of time, one of them (Uehara’s) was not presented. Therefore, its summary does not appear here.

A Threatened Peace: The Neoplatonic Theory of Love and Hawthorne’s “The Birth-mark” Tomomi SENOO (Ritsumeikan University)

This presentation elucidates the underlying cause of the tragic ending of Hawthorne’s “The Birth-mark” by analyzing Aylmer’s love for his wife based on the narrator’s suggestion that his love for his wife intertwined with his love of science led to her death. The narrator suggests that his obsession (fueled by his odd love) with Georgiana’s birthmark caused his struggle to eliminate it and simultaneously resulted in her death when it disappeared. What characterized Aylmer’s love? Why did it drive him to his tragic ending? To understand these matters, this presentation refers to the Renaissance Neoplatonic theory of love, which probably greatly influenced Aylmer’s scientific perspective, even though that connection has not been thoroughly explored.

According to Marsilio Ficino (1433-99), there are two kinds of love: God’s descending love toward the earth and man’s ascending love toward God. In the latter, a man’s beloved’s visible beauty plays a great role. With the aesthetic pleasure of a beloved’s beauty, a man’s soul can ascend the ladder of being and reach God’s absolute and eternal beauty. Since Aylmer thought Georgiana “came so nearly perfect from the hand of Nature,” she might have been the ideal medium for such a union. Aylmer “would fain have worshipped” her cheek as if it were sacred, and she later thought “his honorable love” recognized “its perfect idea” in her beauty. Aylmer’s love for Georgiana closely resembles the strong Neoplatonic aspiration for God.

What Aylmer really wanted was absolute peace of mind. Neoplatonists believed that union with the Divine led to salvation. Their aspiration mostly derived from their fear of their soul’s destruction since humans are positioned unstably in the universe and always face both damnation and ascension. Being so conscious of such instability, Neoplatonists could not simply wait for God’s descending love; they eagerly appealed to God for salvation. Aylmer, who had a “strong and eager aspiration towards the infinite,” probably shared the same fear and desire.

Unsurprisingly, Aylmer interpreted the birthmark as “a fearful object” and struggled to remove it “for the sake of giving himself peace.” The birthmark, a “defect,” marred her beauty, obstructed him from reaching God, deprived him of salvation, and created insecurity. Her birthmark, which might destroy his

soul, also symbolizes sexual attractiveness. Although the Eros is one form of love for God in Neoplatonic theory, a man's soul could be destroyed if he abandons himself to sensuality. Ficino called it "bestial love" and the story's narrator suggests Georgiana's birthmark reflects her "brute" nature. Aylmer feared damnation if he were seduced by Georgiana.

What fueled his tragic ending was a love firmly related to a deep fear of damnation and a desire for salvation. By removing Georgiana from Aylmer's life, Hawthorne punished him for his self-centered perspective that completely overlooked his wife's inner beauty. Since Aylmer's skepticism about God's descending love made him insecure, he cast his wife as an ideal medium for his peace. Through this Neoplatonic story of struggle and failure, Hawthorne shows the importance of surrendering to the Absolute and shedding egotism.

Spiritual Perfection Reconsidered: Georgiana's Counter-Narrative in Hawthorne's "The Birth-mark" **Yuko TASHIMA (Miyagigakuin Women's University)**

As Judith Fetterley once asserted in her famous essay that Georgiana is not depicted as a person but a mirror of men, the heroine of Hawthorne's "The Birth-mark" has been thought to be a simple and obedient character, with little personality. In the Victorian era, women in the 19th century were required to support and comfort their husbands as "a true woman," and at first glance, Georgiana seems to conform with this traditional gender role. While Aylmer, the monomaniacal hero of the story, enthusiastically tries to remove the birthmark from the left cheek of his beautiful wife and in doing so pursues her flawless "external" beauty, he constantly admires her "inner" beauty as perfect and affirms, "[t]here is no taint of imperfection on [her] spirit," as if he acknowledged her as "a true woman."

However, we should not overlook the fact that Georgiana is not so much a perfect, heavenly character, but rather a flesh-and-blood woman, who experiences a strong conflict during the operation. The story begins to foreground the heroine's loftiness and human personality. First, the story gradually reveals Georgiana's elevated character, which makes her exceed the hero of this story in nobleness. At the beginning of the experiment, she is susceptible to Aylmer's stealthy glance at her birthmark, and when she sees her husband shudder at the sight of the intense glow of the mark, she even faints, which shows the stereotyped image of a feeble woman during her time. However, after she reads Aylmer's laboratory notebook, her character begins to change dramatically, and she wishes she can satisfy his lofty aspiration to achieve perfection. The resolved woman is no longer daunted by the paternalistic attitude of Aylmer, who accuses her of entering the laboratory. Instead, she demands that he tell her the truth about the risk of their pursuit, and Aylmer is impressed by her loftiness, which he has never known.

Second, although Aylmer and the narrator take it for granted that "there is no taint of imperfection on [Georgiana's] spirit," she reveals that her spirit is not so perfect either. When she says just before she drinks the liquid he gave her, "[w]ere I weaker and blinder, [my life] might be happiness," she means that although she cannot simply and blindly internalize her husband's view, she has tried to support it with a spirit of self-sacrifice. However, when she continues, "[w]ere I stronger, [my life] might be endured hopefully. But, being what I find myself, methinks I am of all mortals the most fit to die," she confesses that she has such a human weakness that she can no longer tolerate his lofty vision. Although Aylmer and the narrator try to create a heavenly, perfect woman, she overthrows their collusion by expressing her human weakness at the end.

Georgiana's subversive utterance reveals that "The Birth-mark" is not so much about a tragic hero who aims for a heavenly goal, but rather about a tragic "heroine" who experiences a strong conflict—on the one hand, Georgiana is eager to support her husband's vision, and on the other, she cannot help resisting it, which makes our heroine a human, flesh-and-blood character.

The Representations of Skin in "The Birth-mark"

Jun OKAWA (Kyoto Notre Dame University)

In *The Scarlet Letter*, Hawthorne elaborately depicts skin or cutaneous sensation, such as Dimmesdale's self-scourging. In "The Custom House," touching the red cloth, the narrator also illustrates that it gives him fierce cutaneous sensation: "as if the letter were not of red cloth, but red-hot iron." Among Hawthorne's earlier works, especially, "The Birth-mark" in particular centers upon skin and the obsession toward cutaneous aesthetics. Throughout this short story, the motif of skin connects with other various motifs on the metaphorical level, and relates to the main theme, "the unpardonable sin." This presentation reflects on gaze, skin, and text in "The Birth-mark," especially the metaphorical relation between skin and text so as to scrutinize its theme of "the unpardonable sin."

Although this story relates the tale of Georgiana's birthmark, it is strange that she rarely touches it by her hand. It indicates a kind of distance between the birthmark and its carrier. Also, needless to say, there should be some mediums for her to look at her own birthmark. The mirror, daguerreotype, and Aylmer's eyes reflect the birthmark to Georgiana. However, the mediums show her not the objective birthmark but the blurred or trembling images of it. The images can be considered as the deteriorated images, which echoes Aylmer's obsessional repugnance against the birthmark. Such images lead Georgiana to begin to feel an abhorrence of the birthmark. In other words, Georgiana averts her eyes from not her birthmark itself but the images rooted in Aylmer's repugnance.

As for the literary imagination of skin, Claudia Benthien argues that skin "stands metonymically for the whole human being." According to Benthien's theory, Georgiana's birthmark seems equivalent to such a metonymy that signifies her self, and that is why Aylmer is obsessed by the idea that the birthmark is rooted to his wife's heart, and that her sin and mortality pollute her essence.

The metaphorical relation between skin and text can be seen among the descriptions of Georgiana's birthmark: "a singular mark, deeply interwoven, as it were, with the texture and substance of her face," or "this fairy sign-manual." Aylmer reads, rather than looks at, his wife's birthmark and arbitrarily fancies it to be the emblem of "sin." Therefore, while the birthmark is "read," Georgiana avoids what Aylmer reads from it.

However, considering the relation between skin and text, there is, on the metaphorical level, another "birthmark," which is Aylmer's folio. The narrator illustrates the folio as "both the history and emblem of his [Aylmer's] ardent, and ambitious, imaginative, yet practical and laborious, life." The folio can be regarded as a metonymy for Aylmer in the same way as the birthmark for Georgiana. What is conspicuous is that, while Georgiana's birthmark is being removed, Aylmer's sinful experimental mark is being written in relief in the folio. That suggests that the removal of the birthmark turns out to be the creation of another "birthmark," which is written as the text of the folio. This textual birthmark allegorizes "the unpardonable sin" in the sense that Aylmer's self-satisfying experiment sacrifices Georgiana.

Applying Lafcadio Hearn's Literature in Initiatives for Community-Based Tourism and Regional Education in Matsue and Yaizu

**Bon KOIZUMI (The University of Shimane, Director of Lafcadio Hearn Memorial Museum,
Honorary Director of Yaizu Lafcadio Hearn Memorial Museum)**

Introduction

This paper examines the potential for using writers and literature as regional resources, through case studies related to Lafcadio Hearn.

Lafcadio Hearn was born in 1850 to an Irish father and Greek mother on the Greek island of Lefkada. He was raised in Dublin, the home of his father. After studying in Great Britain and France, he traveled to the United States, and worked as a journalist in Cincinnati and New Orleans. He also spent time on the Caribbean island of Martinique, before arriving in Japan at the age of thirty-nine. While working as a teacher and journalist, he explored the essence of Japanese culture through travelogues, essays and retelling folktales. He produced around thirty books in his lifetime.

Regional Education Utilizing the Power of Hearn's Five senses: Children's School and Yaizu Ghost Tour

In 2004, the 100th anniversary of Hearn's death, the "Hearn Hundred Year Event Executive Committee" was established in Matsue. During a meeting of this committee, it was proposed that, rather than holding a single event, we should create the opportunity for ongoing learning from Hearn's legacy. The target for this initiative would be children, who are the future of Matsue. I agreed with this proposal.

The amount of time children spend in a virtual world has increased dramatically in recent years. When considering what children should learn from Hearn, I intuited that it should be the power of the five senses. According to Takashi Saito, a lack of power in the five senses means that "The circuit which unifies the senses, and allows a true sense of reality, is not functioning well." (Takashi Saito, Yumi Yamashita, *Developing the Power of the Five Senses*). One loses a sense of reality, and awareness of oneself and others. This creates weakness, and causes a lack of confidence in living.

Hearn was raised by his mother, Rosa, until the age of four. He was then raised by a great-aunt, and heard ghost stories and fairy tales from his Irish nanny, Catherine Costello, on a daily basis. He was immersed in the world of Celtic oral literature, and this refined his auditory sense. Furthermore, at the age of sixteen, he lost the sight in his left eye. This heightened his ability to observe culture using all his senses. In "The Chief City of the Province of the Gods" (*Glimpses of Unfamiliar Japan*), Hearn wrote of the sounds of Matsue: the pounding of the cleaner of rice, the boom of the bell of Tokoji Temple, the drumming from the temple of Jizo, the cries of vendors, and the sound of geta sandals on the Ohashi bridge. Over seventy years before the Canadian composer Murray Schafer advocated the concept of soundscape in the 1960s, Hearn recognized the sounds of the town as important cultural elements.

It is believed that one of the main reasons Hearn's works continue to be read today is because his comprehension of Meiji era Japan was informed by all of his senses. In August, 2004, we started the Children's School, Super Hearn Course. This course is aimed at students from fourth grade elementary school through to junior high school. During the summer vacation, the children are encouraged to develop their five senses through Hearn-inspired activities. The themes and activity locations change each year, and have included the sounds of the town, the cries of cicada, life by the sea, folktales, ghost stories, the sound of insects, rickshaws, a house of ghost stories, walking around town, biodiversity, and the eight scenic sights of Matsue. Rather than learning about Hearn, children relive Hearn's experiences in the Meiji era, through their experiences of present day Matsue. Through this initiative, children discover the appeal of the region's nature and culture.

From the participants' impressions, and the results of questionnaires, we have found that their curiosity and imagination have been enhanced through the honing of their five senses, and that they can better recognize the existence of themselves and others. It is clear that Matsue-based experience education, which develops the five senses, also raises interest in the region.

In his later years, Hearn spent six summers in Yaizu City in Shizuoka Prefecture. From 2013, the city has been conducting an experience called the Yaizu Ghost Tour. During the summer vacation, participants walk around Hearn's beloved temples and shrines and other places he often visited when strolling around the city. They listen to ghost stories that are related to these places. The aim of this project is to raise interest in the region, and the organizers hope to increase the number of participants. Many of the participants enter the Literary Composition Contest organized by Yaizu City, and it generates interest in Hearn's literature and the traditions of the region. These cases are part of PBE (Place Based Education), which is attracting attention globally. It is a form of educational activity that is rooted in a region, and aims for sustainable society development.

Lafcadio Hearn and Community-Based Tourism

Community-Based Tourism is a form of tourism in which the local community takes the initiative in development and management. It reflects a new era of tourism, which focuses on small groups, is purpose and experience oriented, and aims to avoid the adverse effects of mass tourism.

In Matsue, the Matsue Ghost Tour began in 2008. This was a new initiative to utilize the regional resource of ghost stories as a tourist attraction. In places related to Hearn, including Dublin, London and New Orleans, ghost stories are actively used as regional resources for tourism. Considering such examples, and since the traditional ghost stories from Matsue were already known through Hearn's retellings, I developed a two-hour walking tour. After sundown, and accompanied by a storyteller, the participants visit the locations of the ghost stories in the old castle town of Matsue. We were fortunate enough to receive funding from the Ministry of Land, Infrastructure, Transport and Tourism, as it was a pioneering initiative, and it attracted attention as Japan's first ghost story-related tourism venture held at night. At first, 70% of participants were from within Shimane Prefecture, however, in 2014, 80% were from outside the prefecture. The tours are held on Saturday nights during the tourist season. They have been held almost 300 times, and the total number of participants is approaching 5,000.

The key to its success was improving the nature of the tour by holding storyteller training sessions on Hearn's literature, oral literature, Matsue's history, storytelling techniques and hospitality. The following four points comprise the organizer's policy which is to be observed: 1. Have a rich, playful spirit, 2. Create a fear of the dark, 3. Create a form of tourism which can be enjoyed aurally, 4. Provide historical and literary knowledge.

Hearn said "The ghostly represents always some shadow of truth." Ghost stories used as a form of tourism should not merely be used to test the courage of participants. The organizer hopes that the participants can appreciate the truths contained in the ghost stories, and this purpose must be transmitted. For this reason, in Matsue, Matsue Kaikien, a ghost story conversation event (a talk between the writer Hirokatsu Kihara and myself), and Ayakashi-kai, a ghost story reading performance, are held once a year. Through these events, we have succeeded in creating a new character for Matsue as a city of ghost stories. Furthermore, influenced by the Matsue Ghost Tour, Hikone City in Shiga Prefecture created the Hikone Ghost Tour, which is an exploration of the mysterious culture of Higashiomi. It contributes to the re-evaluation of regional culture and regional revitalization.

Cultural Creative Activities Centered on Hearn's "Open Mind"

The year 2009 marked the 110th anniversary of the establishment of diplomatic relations between Greece and Japan. Takis Efstathiou, an avid reader of Hearn's works, proposed a modern art exhibition entitled *The Open Mind of Lafcadio Hearn* be held at the American College in Athens in that year. The purpose was to spread the concept of an "open mind," which was the foundation of Hearn's spiritual nature, and contributes to the appeal of Hearn's literature. Artists from around the world were approached through the Internet, and they donated artworks appropriate to the theme. For around ten months, forty-seven works were exhibited in the college's art gallery, and were later displayed in Lefkada, the birthplace of Hearn. *The Open Mind of Lafcadio Hearn* exhibition was held in Matsue Castle in 2010, at the Nippon Club in New York in 2011, and at Tulane University in New Orleans in 2012. In 2014, an international symposium was held in Lefkada, and was attended by nine panelists from Japan, Greece, Ireland and Martinique. They discussed the meaning of Hearn's open mind, and its social application from many different perspectives. The talks focused on the idea that what one thinks is not definite, and is not the final conclusion. From there, the next new path opens. We must provide children with a context where opportunities to identify and follow new paths are constantly available.

Additionally, in 2015, the Lafcadio Hearn Gardens opened in Tramore, Ireland, a place dear to Hearn's heart. The nine gardens express Hearn's life and open mind. In the same year, The Little Museum of Dublin held *The Open Mind of Lafcadio Hearn—Coming Home*, which was the first Hearn exhibition in Ireland. The Lafcadio Hearn Reading Performance was also held in three cities in Ireland. It was performed by the actor Shiro Sano and the guitarist Kyoji Yamamoto, and was well-received.

Conclusion: The Connection to Activities Which Aim for a Sustainable, Inclusive Society

“From GDP (Gross Domestic Product) to GNE (Gross National Enjoyment)”

(John Kenneth Galbraith).

“From ‘to have’ to ‘to be’”

(Harvey Gallagher Cox Jr.).

As the attention these statements have attracted shows, there is a value shift in contemporary society from material wealth to spiritual wealth. To encourage the realization of a sustainable, inclusive society, it is necessary to be proactive in the search for the significance of literature as a cultural resource. However, a major premise of utilizing literature in a social sense is that literary research and popularization are accumulated sufficiently.

Eighteenth- and Nineteenth-Century Intellectual Communities Surrounding Hawthorne

We know now for a fact that in eighteenth- and nineteenth-century America many intellectual communities were formed to achieve academic independence from Europe as commensurate with the republican ideas. These communities endeavored to propose literary, cultural, and scientific modes suitable for the republic, and some of them aimed for clarifying fundamental differences between the new world and the old. These include, for example, the American Philosophical Society, the Saturday Club, and many other lyceums and athenaeums along the Eastern coast. Through communal activities, Young America acted on their grave concerns for the national identity, and exhibited their whole-hearted interests in social reform.

Apparently, Hawthorne himself was not involved in these sorts of activities (other than when he became a member of the Brook Farm project), but his friends and relatives were deeply involved in them, either in America or overseas. This year's symposium was organized to investigate into these intellectual communities surrounding Hawthorne, and to look into the possibility that any of the wide varieties of groups might have influenced his works, either directly or indirectly.

The “Witch-Hunting” in Manhattan: From Salem to New York

Keiko SHIRAKAWA (Doshisha University)

This presentation is concerned with the now little-known slave conspiracy of 1741, or what is called the “Great Negro Plot,” in colonial New York. This is judged to have been significant, since it is often compared to the Salem witchcraft hysteria, given that the “naming names” and “guilty by suspicion” policy led to mass arrests as well as an increased number of executions: the city jail was filled to overflowing; 30 slaves and 4 alleged white ringleaders were executed; about 50 slaves were publicly flogged; more than 70 slaves were deported to the West Indies.

The conspiracy started with a burglary perpetuated by a white tavern owner named Hughson and several slaves, which was soon connected to a contingent series of fires. Fires destroyed the Lieutenant Governor's mansion and Fort George, early America's principle defense against any foreign menace, especially during the current war between Britain and Spain, known as the War of Jenkin's Ear (1739-42). As slaves were often observed in and around the tavern, where they were illegally offered liquor, and several of them were witnessed in the vicinity of the fires, people suspected arson and soon the rumor of a “Spanish Negro” uprising spread. Daniel Horsmanden, the city recorder and the third presiding judge, investigated the cases, related the purported slave revolt to arson and larceny, and subsequently extended the charge even to popish conspiracy. In the course of his investigations, dubious witnesses and suspects named names. However, when the accusations reached the higher ranks, probably the judicial authorities themselves, the trial was suddenly discontinued.

The conspiracy hysteria as such is understandable if we consider the situation surrounding colonial New York at the time. Between 1712 and 1741, the number of slaves living in New York more than doubled, and eventually one-fifth of the city's population consisted of black slaves. Fear of potential uprisings by enslaved Africans haunted people's minds. In 1712, New York had experienced an arson-related slave rebellion, and people there had frequently heard the horrible news of slave uprisings from, for instance, the island of St. John, Jamaica, and Antigua, New Jersey, and South Carolina.

With such a background, it is likely that each coincidental event was, consciously or unconsciously, interrelated and mis/interpreted by the politico-judicial leaders, as any conspiracy is related to the information network. While the white community might have drawn the auxiliary lines when fermenting the conspiracy theory, the accused blacks tried to mitigate the sentence by making false confessions and utilizing the available information to evade capital punishment. For instance, a slave named Jack, availing himself of the court system of amnesty for confession, testified to large plot hatched at a meeting of blacks in the home of his master, Hughson's next door neighbor. Meanwhile, some of the slaves in Hughson's band knew the white authorities had engaged in factional strife between the two antagonistic parties, mimicking and mocking the white masonic rituals. Their appropriation of the white mode suggests Manhattan's intellectual information network was also shared by slaves.

The witch-hunting in New York was severely criticized by a Plymouth judge, who considered the conspiracy as imaginary; both New York and the New England colonies learned that tragedy had resulted from the un/intentional fallacy resting on the premises of interpretation before the bar of justice.

Margaret Fuller's "Conversations" as a Community Where "Love" Could Be Realized **Naochika TAKAO (Chuo University)**

Though new textual resources and materials concerning Margaret Fuller's celebrated "Conversations" are rarely available, I believe it is still possible to conduct archaeological research into the informal community led by this prototypical feminist of the 19th-century.

One of the most significant themes that would strike the reader is the fact that many recorders of Fuller's conversations feign their "inabilities" to recollect precisely what she had said or done in their presence. One of the students in her classes in the Green Street School in Providence (just before Fuller started the "Conversations") writes, typically, "I wish that my poor memory could retain all that she said for it is well worth remembering, but as that cannot be, I must content myself, if such were possible, with what I have already written." And the pattern is repetitive. Caroline Healy Dall remembers, long after Fuller was gone, how "at some time this evening Margaret distinguished three mythological dynasties," though "[she] cannot recall the words." And Elizabeth Peabody, the unofficial recorder of the "Conversations," bluntly tells of one of Fuller's comments that "[i]t was very beautiful but I cannot remember it."

This recurrent pattern, I argue, is due to the sense of the primordial loss felt by Fuller and the participants about their female self, the sense of total impossibility to represent the loss in a textual mode. I analyze the imageries from Greek mythology which Fuller employed in the first series of her "Conversations," and conclude that she utilized its physical sensuousness (as embodied in various paintings and statues) to adumbrate the locus of the lost female identity. I also suggest, based on the famous entry in her journal which declares that "my god was love, his [Emerson's] truth," that Fuller introduces a new set of values based not on unitary truth but on the harmony between multiple experiences (including the experience of the loss of female self). By so doing, Fuller establishes a community, which shares the new value system; and in that community "love" as she proposes it—as "the formation of character," which is "art in its highest sense"—could be realized.

Louisa May Alcott and Her Scrapbook

Asako MOTOOKA (Hiroshima University of Economics)

This presentation examines how scrapbooks could contribute as an alternative knowledge to the classics, including Greek and Roman literature, which have been cultivating the readers' wisdom and virtue. I especially focus on Louisa May Alcott, a scrapbook maker, and trace how she saved, organized, and transmitted knowledge by shedding light on her literary texts, in which scrapbooks appear, and her unpublished scrapbooks archived in Harvard's Houghton library.

Scrapbooking has appealed to the reading public from the mid-nineteenth century onward. Propelled by increased accessibility of cheap printed materials, women in particular have been culling interesting information from the data masses with a pair of scissors. Those scrapbookers have creatively and critically juxtaposed and remixed not only newspaper and magazine clippings but also pictures and letters on their scrapbooks. Through the materials they select to exhibit, the arrangement of those artifacts, and the comments they leave on the materials, the creators have displayed their private emotions. Moreover, some women have reacted to the political, cultural, and social events of their time. In this sense, their hand-made publications move beyond an individual act and become an act of community building.

A prime example is that of Abigail Alcott, Louisa's mother. In her scrapbooks, which are now housed in Houghton library as well, Abigail not only preserved her family history but also expressed herself by overwriting an original Latin text into her own English message. In addition, she transferred a newspaper article related to poverty alleviation to a minister and helped him to republish it in another periodical ensuring that the useful information would potentially reach millions of readers throughout the country and teach them how to tackle the problem of poverty. She transmitted knowledge without ever leaving her house.

In contrast to Abigail's scrapbooks, full of pictures and letters, her daughter Louisa's two scrapbooks were composed chiefly of handwritten excerpts from the works of Pythagoras, Shakespeare, etc. Fascinated and inspired by these literary gems, Louisa wrote stories by her pen; however, some of Alcott's characters handled their scissors like Abigail.

"Little Neighbors" (1877), for example, is a story of a classical scholar and a boy interacting when learning "bird language." The professor picks up one of John James Audubon's illustrated bird books, instead of classical texts or dictionaries, to gain knowledge of the new language. After reading the descriptions to the boy, the professor abruptly cuts the illustrations with his scissors and pastes them on his "scrapbook." Given that the scrapbook is one of his rare classic books, it is clear that the professor regards the authorized text as useless other than a pasted board. After he loses interest in reading the classics, he starts writing a children's story featuring a new-born bird. His work is filed in a portfolio, which is basically synonymous with scrapbook, circulated in his neighbors and well-received.

Thus, "Little Neighbors" reflects the social significance of scrapbooking in the late-nineteenth century America, that is, of being as a tool of democratization of knowledge: for example, to break the monopoly of knowledge of the privileged elite as represented by the classic professor and displace the authorized knowledge with new one that even children can enjoy.

Fin-de-siècle British Socialism and Nathaniel Hawthorne

Maki SADAHIRO (Meijigakuin University)

This presentation examines how fin-de-siècle British socialism significantly affected the reception of Whitman, Thoreau, and Melville on both sides of the Atlantic, and in so doing points, albeit obliquely, to how differently Hawthorne was received by Victorian socialists despite his connection with Brook Farm in the 1840s. It would not be an overstatement to say that Thoreau and Whitman were discovered in Britain during the socialist revival of the 1880s and 1890s. Socialism during this nascent stage was, as historians argue, a kind of liberal radicalism rather than the class-based politics later embodied in the Labor Party. This early socialism sought alternatives to the middle-class ideologies of industrial progress and economic liberalism, and attracted contiguous social movements including anarchism, spiritualism, and anti-colonialism, in order to make up for the philosophical weakness of their ideology. Marginalized in British society, socialist intellectuals such as Edward Carpenter, Henry Salt, and Robert Buchanan sympathized with these American writers who were neglected or unjustly evaluated in their home country, and attempted to forge transnational alliances with the revolutionary “exiles” against imperialism and capitalism.

The socialist press, including newspapers and periodicals as well as cheap reprints, played an important part in allowing socialists to reach a broad readership. In particular, the Walter Scott Publishing Company’s Camelot Series, a popular series designed to be affordable and appealing for working-class readers, was responsible for the canonization of Whitman and Thoreau in Britain. In addition, it was also responsible for the increased interest in Melville’s early writings in the early 1890s. There was, in fact, an aborted project for reissuing *Typee* from this series, though it eventually ended in vain due to John Murray, the publisher who held the copyright. If that situation had been different, Melville would have been discovered much earlier than the Melville Revival of the 1920s and *Typee* would have achieved status in the British working-class canon.

Whereas the enthusiastic reception of these American writers in Britain can be taken as a transnational socialist collaboration, the admiration on the British side also fueled antagonism between the two nations. On the US side, Edmund Stedman, the then-influential literary critic who was considered to have established Anglophone comparative literature in the 19th century, spent a great deal of effort to present Whitman as a national celebrity with a distinctly American writing style, rather than as a socialist icon. In the midst of such cultural negotiations and appropriations across the Atlantic, both Whitman and Melville responded to their admirers in unique ways. Melville’s “Rip Van Winkle’s Lilac” is particularly worth reexamination as his response to British socialists, in that it foregrounds the commons as “Lilac Land,” where strangers share pieces of the lilac that Rip Van Winkle planted.

東京支部研究会

2017年、東京支部研究会では下記の活動を行いました。3月の例会ではメルヴィル学会会長の牧野有通氏をお招きし、メルヴィルのホーゾン評伝に関するご講演をしていただきました。研究発表は今回もどれもみな独創的で、大変意欲的な内容でした。作品研究では毎回活発な議論が展開され、大いに刺激を受けました。読書会では、支部会初めての試みとしてNHRをテキストに選び、とても有意義な時間を共有できました。その後の懇親会では、親睦を深めるとともに、今後の学会活動への決意を新たにしました。2018年も、研究発表・作品研究・招待講演・読書会を開催する計画です。

△2017年3月18日(土)午後4時30分より(於 専修大学 神田キャンパス 1号館 8階 8B会議室)

【講演】

講師：牧野 有通氏(メルヴィル学会会長)

題目：「反逆する個性の創出——「ホーゾンとその苔」再読」

司会：高尾 直知氏(中央大学)

△2017年7月22日(土)午後3時より(於 専修大学 神田キャンパス 7号館 772教室)

【研究発表】

発表者：古屋 耕平氏(神奈川大学)

題目：「マーガレット・フラーと翻訳——エッカーマン『ゲーテとの対話』翻訳について」

司会：大野 美砂氏(東京海洋大学)

【研究ノート発表】

発表者：上原 正博氏(専修大学)

作品：Nathaniel Hawthorne, "The Birth-mark"

△2017年9月16日(土)午後3時より(於 専修大学 神田キャンパス 7号館 772教室)

【研究発表】

発表者：伊藤 淑子氏(大正大学)

題目：「マーガレット・フラー『19世紀の女性』の諸相」

司会：高尾 直知氏(中央大学)

【作品研究】

発表者：加藤 惠梨香氏(立教大学大学院生)

作品：Nathaniel Hawthorne, "The Celestial Rail-road"

△2017年11月11日(土)午後3時より(於 専修大学 神田キャンパス 1号館 7階 72教室)

【研究発表】

発表者：藤村 希氏(亜細亜大学)

題目：「"Septimius Felton," "Septimius Norton"とホーゾン晩年再考」

司会：高橋 利明氏(日本大学)

【作品研究】

発表者：佐野 陽子氏(上智大学非常勤講師)

作品：Nathaniel Hawthorne, "Drowne's Wooden Image"

△2017年12月16日(土)午後3時より(於 専修大学 神田キャンパス 1号館 7階 7B会議室)

【読書会】

テキスト：*The Nathaniel Hawthorne Review*, vol.43, No.1 Spring 2017
(Transatlanticism and *The Blithedale Romance*)

司会・発表：高尾 直知氏(中央大学)

発表者：伊藤 淑子氏(大正大学)

内堀 奈保子氏(日本大学)

常光 健氏(中央大学大学院生)

(鈴木 孝 記)

中部支部研究会

中部支部では、研究会／講演会を年4回開催することを予定しております。2016年12月に研究会を開催できませんでしたので、2017年は5回研究会を開催することになりました。12月には他支部の中村善雄氏をお迎えすることができました。いずれも興味深い発表でした。

△2017年1月21日(土)午後2時より(於 東海学園大学 栄サテライト)

【研究発表】

発表者：中村 栄造 氏(名城大学)

題目：「セイラムの魔女狩りをどう教えるか——さまざまなメディアを通じて」

司会：中村 正廣 氏(愛知教育大学)

△2017年3月26日(日)午後2時より(於 東海学園大学 栄サテライト)

【研究発表】

発表者：中村 正廣 氏(愛知教育大学)

題目：「セジウィックとシェイカー教——“Mary Dyre”から Redwood へ」

司会：鈴木 元子 氏(静岡文化芸術大学)

△2017年7月29日(土)午後2時より(於 東海学園大学 栄サテライト)

【研究発表】

発表者：鈴木 元子 氏(静岡文化芸術大学)

題目：「*The Scarlet Letter* のアダプテーション研究(1)——オペラ、推理小説、ロック」

司会：進藤 鈴子 氏(名古屋経済大学)

△2017年10月1日(日)午後2時より(於 東海学園大学 栄サテライト)

【研究発表】

発表者：進藤 鈴子 氏(名古屋経済大学)

題目：「アメリカ初期黒人小説とイギリス社会運動」

司会：大場 厚志 氏(東海学園大学)

△2017年12月16日(日)午後2時より(於 東海学園大学 栄サテライト)

【研究発表】

(1) 発表者：中村 善雄 氏(ノートルダム清心女子大学)

題目：『アトランティック・マンズリー』にみる文学的潮流——ローウェル、フィールズ、ハウエルズ」

司会：倉橋 洋子 氏(東海学園大学)

【研究発表】

(2) 発表者：大場 厚志 氏(東海学園大学)

題目：「ポーの作品の映像化——作品はどのように翻案されるか」

司会：倉橋 洋子 氏(東海学園大学)

(倉橋 洋子 記)

関西支部研究会

関西支部では例年年4回のペースで支部研究会を開催しています。今年も会員諸氏のご協力により、新進、中堅、ベテランの各氏による多彩な発表がありました。特に今年は、ラウンドテーブルという新たな形式を取り入れ、真田満氏に国際学会での様式も参照しつつオーガナイズしていただきました。関西ならではの「作家とお金」というあけすけなテーマを設定しましたが、発表自体は身も蓋もある興味深いセッションになったと思います。今後も新機軸を探りながら、支部活動を行っていきたくと考えております。

その手始めとして、2018年3月31日(土)に他支部の気鋭の女性研究者をお招きし、シンポジウムを開催する予定です。多数のご参加をお待ちしております。

△2017年3月20日(月)午後3時より(於 大谷大学慶開館 K407 教室)

【講演】

講師：丹羽 隆昭 氏(関西外国語大学)

題目：「リヴァプールのホーソーン」

司会：中西 佳世子 氏(京都産業大学)

△2017年8月27日(日)午後2時より(於 関西学院大学大阪梅田キャンパス 1005室)
【ラウンドテーブル】

題目:「Money, Money, Money——19世紀アメリカ作家の経済事情」
司会・講師:真田 満氏 (龍谷大学非常勤講師)
講師:池末 陽子氏 (大谷大学)
尾崎 裕子氏 (立命館大学非常勤講師)
竹井 智子氏 (京都工芸繊維大学)
中西 佳世子氏 (京都産業大学)
藤沢 徹也氏 (梅花中学校高等学校)

△2017年9月16日(土)午後2時より(於 関西学院大学大阪梅田キャンパス 1002室)
【研究発表】

- (1) 発表者:小川 恭佑氏 (関西学院大学大学院生)
題目:「『白鯨』における絞首刑の描写について」
司会:真田 満氏 (龍谷大学非常勤講師)
- (2) 発表者:大川 淳氏 (京都ノートルダム女子大学)
題目:「皮膚とテキストの表象から読む Hawthorne 文学」
司会:中西 佳世子氏 (京都産業大学)
- (3) 発表者:小田 敦子氏 (三重大学)
題目:「*The House of the Seven Gables* とエマソン」
司会:橋本 安央氏 (関西学院大学)

△2017年12月23日(土)午後3時より(於 関西学院大学大阪梅田キャンパス 1406室)
【講演】

講師:山下 昇氏 (相愛大学)
題目:「William Faulkner と Nathaniel Hawthorne の近さと遠さ」
司会:丹羽 隆昭氏 (京大名誉教授)

(西谷 拓哉 記)

九州支部研究会

九州支部では、研究会を年数回開催しています。

△2017年6月24日(土)午後3時より(於 北九州市立大学 E-512 会議室)
【研究発表】

発表者:山口 晋平氏 (九州大学大学院生)
題目:「ゆらぎの屋敷——『七破風の屋敷』のロマンス的再構築」
司会:青井 格氏 (近畿大学)

△2017年9月30日(土)午後3時より(於 福岡大学文系センター棟9階 学部共通室 B)
【研究発表】

- (1) 発表者:川下 剛氏 (広島修道大学)
題目:「『ヒギンボタム氏の災難』における語り手の語り——「ストーリー・テラー」を巡るホーゾーンの修辞学」
司会:青井 格氏 (近畿大学)
- (2) 発表者:村橋 素行氏 (西南女学院大学)
題目:「『緋文字』に埋め込まれたホーゾーンの立脚点——登場人物の命名法から探る作家の意図」
司会:乗口 眞一郎氏 (北九州市立大学名誉教授)

(青井 格 記)

事務局だより

1. *NHSJ Newsletter* 第 36 号をお届けします。
2. 第 36 回全国大会は 2017 年 5 月 19 日（金）・20 日（土）の両日に静岡市のレイアップ御幸町ビル CSA 貸会議室で開催されました。大会運営にご尽力いただいた皆さまにこの場をお借りして深くお礼申し上げます。
3. 来年度は国際ポー・ホーソン会議が開催されるため、単独での全国大会は行いません。国際会議の詳細につきましては 20 頁掲載の「国際ポー・ホーソン会議のお知らせ」をご確認ください。会場で多くの会員の皆さまとお会いできることを楽しみにしております。
4. 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. 住所変更やご所属の変更がございましたら、事務局へご一報ください。
6. 昨年度、ホーソン協会に多大な貢献をされてきた二名の先生の訃報に接しました。ここに、ご遺徳を偲び、謹んで哀悼の意を表します。

阿野 文朗 氏（2016 年 7 月 12 日 享年 84 歳）

1932 年生まれ。鹿児島大学文理学部卒業。東北大学大学院文学研究科修士課程修了。東北薬科大学講師、東北大学講師、助教授、教授を経て、東北大学名誉教授。アメリカ＝ナサニエル・ホーソン協会創立会員、日本ナサニエル・ホーソン協会創立会員、同協会会長（第六代）、同協会顧問。平成 25 年秋の叙勲で瑞宝中綬章を受章。著書に『緋文字の断層』（開文社出版 2001 年）、『ナサニエル・ホーソンを読む——歴史のモザイクに潜む「詩」と「真実」』（研究社 2008 年）、訳著に『ラパチーニの娘——ナサニエル・ホーソン短編集』（松柏社 2013 年）など。

萩原 力 氏（2017 年 3 月 9 日 享年 85 歳）

1932 年生まれ。青山学院大学文学部卒業。立教大学大学院文学研究科博士課程中退。専修大学商学部、講師、助教授、教授を経て専修大学名誉教授。日本ナサニエル・ホーソン協会創立会員、同協会会長（第五代）、同協会顧問。著書に『ナサニエル・ホーソン研究——神話の諸相・書誌』（旺史社 1981 年）、『アメリカのフォークロア——光と影 入門編』（近代文芸社 1999 年）など。

7. 第 36 回全国大会役員会および総会にて、『フォーラム』編集室費が、これまで別会計であった学会全体の会計に組み込まれることとなりました。昨年度分の編集室費は下表の通りです。今後は学会全体の会計報告内でのご報告となります。

『フォーラム』22 号会計報告（2016.9-2017.8）

収 入		支 出										
繰越金	990,847	『フォーラム』22 号発行費	347,605									
『フォーラム』23 号費用	500,000	<table> <tr> <td>内訳</td> <td>印刷費（400 部）</td> <td>297,000</td> </tr> <tr> <td></td> <td>封入手数料（281 件）</td> <td>11,880</td> </tr> <tr> <td></td> <td>郵送費</td> <td>38,725</td> </tr> </table>	内訳	印刷費（400 部）	297,000		封入手数料（281 件）	11,880		郵送費	38,725	
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	郵送費	38,725										
利息	4	郵送用角 5 封筒印刷代	21,600									
収入合計	1,490,851	振り込み手数料（1 件）	432									
残 高	1,121,214	支出合計	369,637									

（鈴木 孝 記）

編集室だより

今年度から、編集委員会の責任者が交代して、波乱含みの『フォーラム』編集となりましたが、曲がりなりにも、作業は順調に進んでおります。投稿して下さった会員のみなさま、書評をお引き受けいただいた会員のみなさま、段取りの悪さにもかかわらずご尽力いただいた編集委員のみなさまに、お礼を申し上げます。次号については、現在論文査読中で、書評についても2本を掲載予定です。どうか、お楽しみに。

なお、ご投稿は事務局 (jimukyoku.hawthorne@gmail.com) 宛のメールに、WORD (.doc/.docx 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・ホーソーン協会ホームページに詳しく記載されております。ただし、スタイルは *MLA Handbook* 第8版に準拠するものとします。積極的な投稿をお待ちしております。

- ・編集委員：大場厚志、城戸光世、佐々木英哲、高尾直知 (編集長)、中村栄造、古屋耕平
- ・編集室：〒192-0393 東京都八王子市東中野 742-1

中央大学文学部 高尾研究室気付 日本ナサニエル・ホーソーン協会編集室

(高尾 直知 記)

資料室だより

これまでに下記の論文をご寄贈いただきましたので、ご報告いたします。

井上久夫 「“Little Annie’s Ramble”——手廻しオルガン弾きに注目して」『教育学論究』8 関西学院大学教育学会 (2016)

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・ホーソーン協会資料室

〒981-8557

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(田島 優子 記)

国際ポー・ホーソン会議のお知らせ

日 時：2018年6月21日（木）、22日（金）、23日（土）、24日（日）
場 所：京都ガーデンパレスホテル
（〒602-0912 京都府京都市上京区烏丸通下長者町上ル龍前町 605
電話：075-411-0111）

すでにお知らせしておりますように国際ポー・ホーソン会議（International Poe and Hawthorne Conference）が、2018年6月21日（木）～24日（日）に京都ガーデンパレスホテルにて開催されます。4日間で120程の口頭発表が行われ、また、基調講演者にはホーソン研究の重鎮であられ、名著 *The Province of Piety* の著者として我々には馴染み深い Michael J. Colacurcio 先生（UCLA 教授）が、また日本からは巽孝之先生（慶應義塾大学教授）がご登壇されます。アメリカの2学会、Poe Studies Association、Nathaniel Hawthorne Society、それに日本のポー学会、また我が日本ナサニエル・ホーソン協会の4学会が共同して開催し、日本では初めて行われる記念すべき国際大会となります。つきましては、以下の点にご留意頂き、皆さま奮ってご参加ください。

1. 国際大会出席に際しては、日本の学会と異なり、事前に大会ホームページから参加登録をしていただき、参加費（230米ドル。大学院生、非常勤講師、またご退職の先生方は180米ドル）を納入していただく必要があります。これは、ご発表や司会をされる方々も含めすべての参加者に当てはまります。正式な参加登録が事前に行われない場合はご出席いただけませんのでご注意ください。登録サイトのURL並びに詳細は協会ホームページの国際渉外室のブログに掲載されておりますので、そちらからお申し込みください。また懇親会、エクスカッションなどの申し込みも登録ページでしていただけます。
2. 宿泊については大会として京都ガーデンパレスホテル、京都平安ホテル、またザ・パレスサイド・ホテルに部屋を確保しております。ホテルのお申し込みや詳細についても、協会ホームページの国際渉外室ブログに詳しい情報が掲載されておりますので、上記のホテルをご利用になりたいというご希望の方はそちらをご覧ください。
3. 本国際会議の開催に伴い、2018年度の日本ナサニエル・ホーソン協会独自の全国大会は行われませんのでご注意ください。

6月に京都で皆さまにお目にかかれますことを楽しみにしております。

（国際大会実行委員会代表 成田 雅彦 記）

追悼抄

阿野先生のこと

丹羽 隆昭（京都大学名誉教授）

メタボとは無縁の長身。ダンディー。高めのピッチと独特の抑揚を持つ声。カイゼル髭を思わす書体。「こけし」への熱い思い。白いベンツを自ら操り、仙台の街を若干強引に疾駆する孤高の薩摩隼人。奥様思いで愛犬家。そして、もちろん、わが国を代表する国際派ホーソーン学者。それが当協会第六代会長、阿野文朗先生である。

「ホ、ホ、ホ、ホ、ホ、さあ、それはどうでしょうかねえ」が口癖。学会ではイの一番に挙手し、「東北の阿野です」に始まる、穏やかだが容赦ない質問やコメントで発表者に裨益された。今から半世紀近く前、当時院生だった私も、当時四十そこそこでアメリカ帰りの先生から大きな裨益を受けたひとりで、その後今日までの長きにわたり、「東北の阿野」は、真に尊敬すべき、数少ない立派な先達であり続けた。

海外の動向に明るく、正攻法を貫く学究であり、特に日本におけるホーソーン受容史研究では右に出る者がいない存在で、近年は漱石へのホーソーンの影響を立証しようとする情熱を燃やしておられた。これをも含むライフワーク、『ホーソーンと近代日本』の刊行が待望される中での急逝は残念至極である。もっともそう言う先生は、「さあ、それはもうあなた方の仕事でしょ、ホ、ホ、ホ、ホ、ホ」とおっしゃるに相違ない。

阿野先生を偲ぶ

成田 雅彦（専修大学）

阿野先生がご逝去されたと伺った時、一瞬、信じられないような気がした。ついその一月ほど前もエッセイ等を送っていただいたばかりで、机の上には、あの独特な字体のお名前と住所が封筒の上で踊っていたからである。衝撃を受けたことはもちろんだが、僕は、日本のホーソーン研究の一時代が終わったと思った。それほど阿野先生とはホーソーンと切っても切れない学者であり、まさに我が国のホーソーン研究を牽引された研究者だったと思う。

駆け出しの院生の頃、阿野先生は恐るべきお方であった。ホーソーン協会はもちろん、あらゆる学会のホーソーンの研究がある部屋の最前列には必ず先生が座っておられ、発表者に鋭い質問を浴びせられていた。気の弱い僕は、この先生を前にして発表などとても、と怯んだ。しかし、今思うとそれは何と厳しくも可憐な時代だったことだろう。文学研究が人間研究の大学問たることを誰も疑わない時代。阿野先生は、そうした時代精神の体現者であられた。名著『ナサニエル・ホーソーンを読む』に見えるのは、影のような作家の真実を追求される学究のお姿と同時に作家への並々ならぬ愛着である。そこには何か精悍で快活な精神の躍動と研究の喜びを凝縮したような空間がある。

先生には国際派のお顔もある。今でも海外の学会に出掛けると年配の先生方から「フミオ・アノは知ってるか」と尋ねられることも多い。そのホーソーン研究により「七破風の屋敷賞」を受賞されアメリカでも知られている先生は、国際派ホーソーンニアン先駆けであったと思う。海外の学者との交流をとっても大切にされていてご友人も多かった。今年の京都での国際学会も非常に楽しみにしておられた。出席していただけたら、どんなにかお喜びだったろう。

先生は鹿児島のご出身で、東北大学で学ぶべく遠い仙台に移られた。以来長年学究の道を歩まれ、そこで大輪の花となって生涯を閉じられたことになる。東北出身の僕は、南国ご出身の先生がどのようなお気持ちで東北の暮らしを送られたことだろうと思うことがあった。先生はこけしがお好きで、ご自宅では置き切れないほどのこけしに囲まれていた。僕も十体ほどいただいて居間に飾ってあるが、その素朴な表情を眺めていると、先生も孤独なご研究の中でこのこけしたちに慰められることもあったろう、と思ったりする。もっとも、こけし達に先生との対話を尋ねても、東北の内気な娘たちは静かに微笑しているばかりだ。しかし、先生のご著書を開けば、僕には先生の「やあ」というお声が聞こえるような気がする。それは、僕らには幸福なことだと思うのである。

In Memory of Professor Fumio Ano

Reflections on Professor Fumio Ano

Joel PFISTER (Wesleyan University)

I first met Fumio Ano in June, 1994, at the Hawthorne Society Conference in Concord, Massachusetts. I recall standing next to him looking at some art and we began a conversation that would continue with enthusiasm, respect, and affection for more than two decades. He was tall, stylish, sincere, and gracious as well as dignified. Cornel West once said that Duke Ellington's genius was not only his musical talent but his "way of being in the world." Fumio's presence—his inspiring "way of being in the world"—conferred distinction on the study of Hawthorne. Before the conference ended he had kindly invited me to give a lecture at the Japan Hawthorne Society.

Finally, I traveled to Japan in May 2000 and delivered a Special Lecture at Nihon University in Tokyo on "Hawthorne as Cultural Theorist." I did not know it then, but Fumio had given me my first opportunity to write a formal lecture on what would evolve into my most recent book, *Surveyors of Customs: American Literature as Cultural Analysis* (2016). Shortly after I traveled to Sendai, his hometown, to talk to a symposium he had convened. This turned out to be not simply another opportunity but a pedagogical lesson: he specified that I should talk to his group about the historical forces that shaped my own critical concerns, though without notes. I had never given a talk like this before. He was quite a teacher. The next night he invited me to his house where Ikuko, his wonderful wife, cooked a magnificent feast for us and several symposium members. There he showed me his extensive kokeshi doll collection and regaled me with anecdotes about the legendary Yale Hawthorne scholar, Norman Holmes Pearson, whom he so admired. He also talked about the historical conditions that shaped his early fascination with Hawthorne. In the postwar period a young Fumio found himself entranced by the scarlet A and what it might mean. His curiosity about this led him to pioneer Hawthorne studies in Japan. During this visit we also exchanged many ideas about how Japanese formations of subjectivity might influence *new* readings of the American formations of subjectivity that Hawthorne's works sometimes reproduce and sometimes scrutinize.

Over the years, many more emails, exquisite Christmas cards, and gifts of kokeshi dolls followed (I have four). The final time we saw one another was when I returned to the Japan Hawthorne Society in May 2009, again at Nihon University, to give another Special Lecture that advanced ideas I had first debuted in Tokyo in 2000. After the lecture we feasted in a local restaurant. Many photos I treasure were taken there. During that dinner and over lunch the next day I learned about his love of the brilliant Clint Eastwood, especially in *Grand Torino* (2008). Fumio was the Clint Eastwood of Japan Hawthorne studies. He was a dedicated Hawthorne scholar and an indefatigable leader. His open spirit calls for more U.S.-Japan exchanges. More than that, to me, he was a friend. I miss him.

Tribute to Professor Fumio Ano

T. Walter HERBERT (Southwestern University)

I am grateful for the opportunity to take part in this memorial for Professor Fumio Ano, with whom I had an extended collegial friendship. We first met in 1994, at the Nathaniel Hawthorne Society Annual Meeting in Concord Massachusetts, when Professor Ano came as a representative of the Nathaniel Hawthorne Society of Japan. As the President of the U.S. society, I had the honor of offering him our official welcome.

This occasion extended an international scholarly engagement in Hawthorne's writing that descends to us from the Meiji restoration, when Japanese authorities sponsored a systematic effort to explore Western societies. Nathaniel Hawthorne was identified as the ideal model of American literary creation, and his work was subsequently assigned in Japanese schools for students learning English.

I am embarrassed to confess that my own schooling included no comparable instruction in Japanese. Professor Ano's scholarly work—like that of other students of Hawthorne's writing—is known to me very imperfectly, if at all.

Nonetheless, coming to know him as a scholar and a gentleman amplified my sense of Hawthorne's special appeal. Professor Ano reminded me, perhaps strangely but very strongly, of my own father whose conduct was marked by an easy decorum that harkened to an earlier era. Professor Ano was—to repeat—a gentleman, with a quiet ordering of personal conduct behind which powerful inward energy, and a restless intelligence, could readily be felt. He possessed an air of masterful authority grounded in honorable self-mastery. Hawthorne too projects such a presence, which accounts in large measure for the hypnotic power of his writing. Elegant and orderly, also deeply vital.

We carried on a correspondence which including seasons greetings at Christmastime, as well as personal letters and professional notifications. He was active in affording me a great honor, that of addressing the Hawthorne Society of Japan in May of 2002, at the invitation of Professor Keisuke Kawakubo, when it met in Sapporo. This journey included meetings in Tokyo, at Nihon University and Reitaku University, where I met Professor Ichitaro Toma, Professor Naochika Takao, and renewed my friendship with Professor Tomoyuki Zettsu (whom I had met earlier at the University of Texas).

I wish my memory were able to provide the names of the other professors and students who took part in these occasions, such a stimulating and valuable fruition of the international exchange that Professor Ano had initiated by reaching out to his American colleagues.

I have always regretted that I was unable to take up the invitation offered by Professor Ano and his wife Ikuko Ano to pay them a visit in Sendai, where he had many years of distinguished service. When we saw each other in Sapporo, he gave my wife and me a pair of Kokeshi dolls, with simple and elegant painted decoration. For me, they are a personal emblem of the trans-cultural sharing to which Professor Ano gave energetic and effective leadership.

Wish You Were Here: Professor Fumio Ano and His Publications

Takayuki TATSUMI (Keio University)

I cannot recall exactly when I first talked with Professor Fumio Ano. However, it is certain that after I gave a special lecture at the tercentenary of the Salem witch hunt held at Asahi Hall in the neighborhood of Tsukiji fish market, Tokyo on January 31, 1993, as a prelude to the unusual screening of Raymond Rouleau's legendary 1958 film *Les Sorcieres de Salem* (The Witches of Salem) based upon Arthur Miller's play *The Crucible* (1953) with Jean-Paul Sartre as the scriptwriter, a young lady, Reiko Maruyama, introduced herself as the daughter of Professor Ano. Therefore, I first met Professor Ano probably after 1987 when I came back from Cornell University and before 1993, either at the annual meeting of the American Literature Society of Japan or at a monthly meeting of the Nathaniel Hawthorne Society of Japan. This period, between 1987 and 1993, precisely coincides with the transitional years of critical theory when Deconstructionist Criticism was taken over by New Historicism, Postcolonialism and Cultural Studies. Accordingly, having completed my Ph.D. dissertation on American Renaissance writers, in 1987, I started exploring the historical unconscious of Puritan writings and Republican novelists and publishing essays on Cotton Mather's philosophical rhetoric of homeopathy and inoculation, Mary White Rowlandson's Indian Captivity Narrative, Benjamin Franklin's hoax poetics of "Polly Baker's Speech," and Harriet Jacobs's Feminist Slave Narrative, all of which are compiled into my 1995 monograph *New Americanist Poetics* (Tokyo: Seidosha Publishers).

Of course, before I plunged into this new theoretical approach, the way had already been paved by my mentors Professor Ken Akiyama of Sophia University and Professor Michael Colacurcio of Cornell University, both inspiring authorities on Puritan literature. Nonetheless, I am more deeply indebted to Professor Ano, who kept dropping me notes and sending me new materials whenever I published articles on Colonial America. In retrospect, being an authentic scholar of Nathaniel Hawthorne, who was so familiar with the Indian Captivity Narrative as to publish "The Dustan Family" (1836) and to describe Roger Chillingworth in Chapter 3 of *The Scarlet Letter* (1850) as a typical victim of American Indian warfare, it is very natural for him to visit places of interest related not only to the writer but also to Hannah Dustan during his sabbatical spent at Duke University and Yale University in 1973. Professor Ano's letters convinced me that although we are primarily required to read literary texts closely, it is also important to visit the places the authors featured in their works: the spirit of place invariably inspires us to observe the deep time of literature.

What matters most is that Professor Ano is undoubtedly an international scholar who maintained friendship with a number of American intellectuals and who published quite a few papers in North American journals such as *The Nathaniel Hawthorne Review*, *The Nathaniel Hawthorne Journal*, the *Essex Institute Historical Collections* and others. Thus, in 2007 he ended up putting together and compiling these five erudite articles into a small but beautiful monograph entitled *Miscellaneous Encounters: Collected Essays on Nathaniel Hawthorne* (Tokyo: Shohakusha Publishers) with a forward by the author's longtime friend Professor Rita K. Gollin of SUNY Geneseo. This book is followed by his second and last monograph, entirely written in Japanese, simply entitled *Reading Nathaniel Hawthorne: Poesy and Truth Inherent Within the Mosaic of History* (Tokyo:

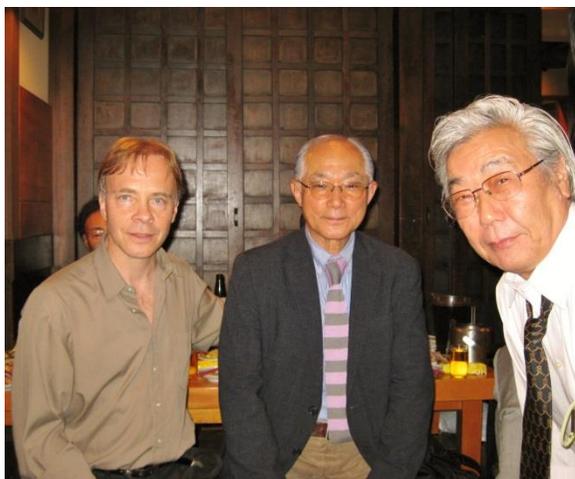
Kenkyusha Publishers, 2008) consisting of eleven essays, some of which are the Japanese version of the articles included in *Miscellaneous Encounters*. While it is not unusual for my generation of scholars, born in the postwar years, to study and publish articles in the United States, I have rarely seen Professor Ano's generation of scholars, born in the interwar years and threatened by World War II, publish articles in English. As far as I know, the majority of his fellow literary Americanists faithfully followed Anglo-American examples, imported post-New Critical methodologies and made every effort to translate canonical works, without developing academic dialogues and collaborating with North American colleagues. In this respect, Professor Ano is so exceptional in Japanese academia as to stimulate and invite younger followers, including me, into the international arena of literary critical negotiations.

Of course, it is also significant for us to introduce to an international audience how Japanese readers came to accept Anglo-American literature, as is clearly represented by Professor Ano's famous essay, "A Long Incubation before a Renaissance: Hawthorne's Introduction into Meiji Japan," included in the first monograph. Nonetheless, the most remarkable contribution Professor Ano made to Hawthorne scholarship is his 1985 essay, "Hawthorne and Poison," whose Japanese original is not included in *Reading Nathaniel Hawthorne* but whose English version is available also in *Miscellaneous Encounters*. Why did he exclude this brilliant essay from his Japanese monograph? The reason might be that, inspired by Dr. Jemshed A. Khan's intriguing article "Atropine Poisoning in Hawthorne's *The Scarlet Letter*," published in 1984, Professor Ano made up his mind to critically and creatively expand his precursor's perspective upon Hawthorne, with special emphasis on the short story "Rappaccini's Daughter." No other article by Professor Ano so ambitiously challenged the Anglo-American specialist's theory. Thus, apparently indebted to Harry Levin's *The Power of Blackness* (1958), Professor Ano concludes his excellent essay "Hawthorne and Poison" as follows: "It is not without reason, therefore, that Hawthorne, a writer of Gothic romances, took a great interest in poison which has much to do with the dark side of the human heart" (*Miscellaneous Encounters* 43).

As if bearing out my theory, Professor Ano published a short story anthology of Nathaniel Hawthorne entitled "Rappaccini's Daughter" (Tokyo: Shohakusha Publishers, 2012), which consists of his favorite tales, "Wakefield," "The Birth-Mark," "Mrs. Bullfrog," "My Kinsman Major Molineau," "Young Goodman Brown" and the title piece. This book was published a couple of years after I and my wife Mari Kotani visited Sendai, Miyagi Prefecture, Professor Ano's hometown where he had long taught at Tohoku University, in order to participate in a symposium at the Sendai Literature Museum on February 20th, 2011, enjoying the last lunch with him. Please note that this final meeting took place a month before the March 11th Eastern Japan earthquake, tsunami and nuclear disaster, from which he was to suffer. Now, I assume that in the wake of the disasters storming the area, including his beloved city, Professor Ano felt it necessary to edit this anthology. At that point, to him, Dr. Rappaccini's poison must have overlapped with the nuclear disaster.

Let me conclude this eulogy with a coincidence. The latter half of 2012, when Professor Ano must have been terribly busy proofreading the galley of the anthology, saw the revival of Paul de Man (1919-1983), the most charismatic of deconstructionist critics; a couple of his major works, *Blindness and Insight* (1971) and *Allegories of Reading* (1979), were finally translated into Japanese by the end of the year. Thus, I started rereading his books, coming up with the following passage in "The Epistemology of Metaphor" (1978): "Worse still, abstractions are capable of infinite proliferation. They

are like weeds, or like a cancer; once you have begun using a single one, they will crop up everywhere. They are said to be “marvelously fecund”... but there is something of Rappaccini’s garden about them, something sinister about those vigorous plants that no gardener can do without nor keep in check” (Paul de Man, *Aesthetic Ideology* [U of Minnesota P, 1996], 43, emphasis mine). Although de Man himself does not analyze Hawthorne’s short story itself, his insight into the power of blackness within the very rhetoric of “Rappaccini’s Daughter,” which was probably made possible through studying with (de Man’s Harvard mentor) Harry Levin, amazingly coincides with Professor Ano’s rediscovery of “the dark side of the human heart” implied in the tale. Of course, being a serious and constructive scholar of Hawthorne, he didn’t mention at all how he experienced the March 11 multiple disasters. Nevertheless, whenever I recall our last meeting in Sendai, I will undoubtedly feel like rereading Hawthorne’s “Rappaccini’s Daughter” along with Professor Ano’s academic masterpiece “Hawthorne and Poison.”



東京，下高井戸にて（左からPfister先生，阿野先生，當麻先生）



仙台にて（左から阿野先生，巽先生ご夫妻）

2016年度 日本ナサニエル・ホーソーン協会 会計報告

(2016. 4. 1 ~ 2017. 3. 31)

収入			支出			
会費	689,000		編集室費	500,000	前期繰越金	1,248,265
賛助会員	60,000		大会費	6,639	収入計	806,232
雑収入	57,230		大会準備委員会費	0	計	2,054,497
利息	2		印刷費	98,280	支出計	958,470
計	806,232		国際渉外室費	10,000	次期繰越金	1,096,027
			謝礼費	50,000		
			支部研究会費	90,000		
			(東京)	30,000		
			(中部)	20,000		
			(関西)	20,000		
			(九州)	20,000		
			通信費	79,671	キャッシュポジション	
			事務費	23,880	郵便貯金	690,643
			人件費	100,000	みずほ銀行普通預金	251,534
			雑費	0	現金	153,850
			計	958,470		

上記の通り相違ありません

2017年3月31日

会計 中西佳世子 大野美砂

監査の結果、上記の通り相違ないことを証明します

2017年4月1日

監事 進藤鈴子 井上久夫

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