The Henry James Society of Japan

Newsletter

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ご挨拶

町田みどり

ヘンリー・ジェイムズ協会が設立されて、はや 2 年が過ぎました。初代会長水野尚之先生をはじめ役員の方々のご尽力により、協会も次第に軌道にのって参りました。設立後の 2 年間を振り返ってみますと、とりまく環境は決して恵まれたものではありませんでした。コロナ禍という厳しい条件の下、記念すべき第 1 回年次大会、また翌年の年次大会も対面で行うことは叶いませんでした。また当初 2022 年京都にて開催を予定されていた第 9 回ヘンリー・ジェイムズ国際学会も延期されることになってしまいました。

しかしながら、そういった逆風にも屈することなく大会準備委員の方々の創意工夫により、第 1 回、2 回年次大会を無事オンラインにて開催することができました。オンライン開催という条件を逆手にとって、アメリカ在住の先生方にもご登壇いただきました。また日本各地から院生も含め多くの研究者に参加していただけたことは設立されたばかりの本協会を多くの研究者に知っていただくよい機会にもなりました。そして本協会の前身であるヘンリー・ジェイムズ研究会初回から実施してきた読書会も継続して行うことができたことは喜ばしいかぎりです。

そして今年 7 月には延期されていた国際学会が京都で開催されました。国際学会の日本への招致は我々にとって悲願でもありました。学会役員である中村仁美先生、またザカライアス先生をはじめ多くの先生方のお力添えによってついに開催に至ったことを誠にありがたく、また心からうれしく思います。中村先生をはじめ石塚則子先生、広島大学の先生方、参加された本協会のさまざまな先生方、また同志社大学の大学院生の方々には多岐にわたってご協力を賜り、言葉に尽くせぬほど感謝しております。本協会を代表して心より御礼申し上げます。

国際学会において本協会会員が多数発表されたことは会の充実を示す証左であり、今後のますますの発展を約束するものと頼もしく思われました。そして学会中多くの発表を拝聴して強く印象に残ったのはヘンリー・ジェイムズという作家の多面性です。ジェイムズはアメリカの転換期にアメリカ、ヨーロッパの国の境を越えて活躍し、交友関係も作家や画家、美術愛好家等と幅広く、また固定観念や因習にとらわれず、新たなテクノロジーにも関心を寄せるという自由闊達な精神の持ち主でした。発表の多彩なトピックはそのようなジェイムズの多面性を如実に反映し、ジェイムズ研究の尽きることのない可能性を感じさせました。

ジェイムズ研究という大きな「家」にはそこに住まう研究者の数だけ「窓」があり、それぞれの窓から見えた多面的なジェイムズ世界を発表や読書会を通じて共有することは何にもまして刺激に満ち新たな発見をもたらします。今後本協会が相互啓発の場となり、ジェイムズとジェイムズに連関する諸方面の研究の発展に資するよう、皆様のご協力を賜りますよう心よりお願い申し上げます。

Special Feature: The Henry James Society 9th International Conference Kyoto, Japan, July 5–7, 2023

今号は 2023 年 7 月に京都で開催された第 9 回ヘンリー・ジェイムズ国際学会の特集です。冒頭は長年にわたってジェイムズ書簡全集の編纂に携わっておられる Greg Zacharias 先生の発表原稿、続いて別府恵子先生の基調講演要旨、その後は国際学会での発表順に本協会会員の口頭発表要旨を掲載します。

What's New in Henry James's Letters

Greg Zacharias

(Center for Henry James Studies, Creighton University)

The last time I gave an update for *The Complete Letters of Henry James* was July 2014 at our conference in Aberdeen. At that time, we had published seven volumes, which contain letters written into 1878. In those first seven books are 556 letters. Of the 556, 245 were previously unpublished and 311 had been published elsewhere.

At the time of the Aberdeen meeting, Pierre Walker was serving with me as co-general editor of the edition. Since then, Pierre stepped away from active work and is now the edition's General Editor Emeritus. Michael Anesko replaced Pierre for the edition's the tenth volume, which contains letters from 1880-1883. Michael has help from a graduate student at Penn State University. Katie Sommer, whom some of you know and who gave a paper at the Aberdeen meeting, still works with me as the edition's associate editor. I also try to employ one or two students each year. We continue to receive help and support from archivists and Jamesians from around the world. Creighton University and the University of Nebraska Press also support the edition.

As of today we've published sixteen volumes. All sixteen earned the "Approved Edition" seal from the MLA. The seventeenth book, holding letters from 1887 and 1888, is in page proof and should be published in November. Editing but not annotation is complete for volume eighteen, which takes us to letters written in April, 1890. Volume nineteen, which includes letters into January 1891, is planned and letters are transcribed but not yet carefully edited or annotated. Beyond the nineteenth volume, most extant letters through 1897 are transcribed roughly, with hundreds more transcribed in the same way through 1916, the year of James's death.

Including the letters in the seventeenth volume, the ongoing edition contains 2,032 letters, which we represent in plain-text style. Of this number 1,126 are published for the first time and 906 were published elsewhere. Most of the previously published letters lacked textual and informational notes before our publication of them. So even previously published letters are included in our edition with more context through their textual apparatuses than before. For comparison: Leon Edel's four-volume edition, *Henry James Letters* contains about 1,100 letters, in both corrected and uncorrected clear-text style, without textual notes and with spare use of content notes. Ignas K. Skrupskelis and Elizabeth M. Berkeley's *Correspondence of William James* gives its first three volumes to Henry and William letters, with 421 from Henry. The William James letters edition includes a full textual commentary and good content notes. I mention these numbers and details to give you a sense of the growth and breadth of our edition.

The first seven volumes of our edition contain about eighty letters per book. Since then the number of letters per book has increased to about twice that, about 160 per volume, with more recent books holding about the same number of pages as the earlier ones (350-400 pages). I think that there are at least two reasons for the increase in the number of letters per volume. First, there are more short business letters after 1878 than before, when James's professional life was less active than it became later. Second, in addition to short business letters, more later short social-arrangement and appointment letters survive than earlier. This might be so because James was more socially

established and active after he settled in London late in 1876 than he had been before. In addition, the survival of social-arrangement and appointment letters might be due to his increasing status and fame, which could have encouraged recipients to save his notes. In any case, with more of the surviving letters being short, more letters can be published in a volume.

We work differently now than we worked in 2014. In summer 2014 we were primarily a paper-based project that was moving steadily but not quickly into the digital world. Now we work without paper, using with Microsoft Sharepoint as our management tool, which gives everyone working on the project the appropriate access they need to current and past work files, project tools, and reference images of letters at any time and from anywhere with a decent WiFi connection.

The improvement of cell phone camera hardware and software, the speed and quality of cloud services, and the availability of high-quality letter reproductions, have also changed the way we work. Good color reproductions of Henry James letters are available for ordering or downloading from most holding repositories. Some charge a fee, others do not. But regularly, even a good letter scan is not detailed enough to answer a particular textual question. In those cases, the manuscript must be seen. Yet even then, use of a good phone camera, cloud service, laptop, and image editing software are very helpful when an in-person consultation of a letter with the naked eye and a magnifying glass leaves an editorial question unanswered. When that happens, I take a photo with my phone camera and upload it to a cloud server (I use Google Photos). Then I download the image to my laptop. At that point, the part of the letter in question can be enlarged far beyond that enabled by a magnifying glass. After enlargement I can manipulate image qualities such as exposure, brightness, contrast, saturation, and color to gain the best view of the part of the letter under examination.

In this case the answer is the triple-cancelled word "lopsidedness," which James replaced with the perhaps kinder term, "precariousness." Using these digital and electronic tools we can represent the document more accurately and more reliably than we could ten years ago. Here is our transcription of the passage, which describes Alice James to William.

186 ~~In a word~~ ^In a word[^] she has no conscious resentment +
187 not a bit of general unreasonableness of intention—she has
188 only a chronic physical ~~lopsidedness~~ ^precariousness[^], as
189 to which, if you were to see her after so long an interval,
190 you would probably agree that in dealing with her it can't
191 well be too much considered.

There is something new in James's letters from 1889 and 1890, which is worth mentioning and which shows itself rather suddenly in the book that will be out later this year: a darkening of his language, especially the use of the language of killing and violence. Let me give some examples. In his March 26, 1890, letter to Frederick Macmillan, James bargains hard for better terms for publication of *The Tragic Muse*. Such hard bargaining is not new. But James's language during the bargaining includes the language of killing and violence, which he used twice in the same letter, once about himself and once about Macmillan. "What I desire," James wrote, "is to obtain a sum of money 'down'— + I am loth to perish without a struggle—that is without trying to obtain one." But James's figurative sacrifice of his own life in such a bout of haggling wasn't enough. He reserved the same for his correspondent, finishing the letter to Macmillan this way: "I gather that the terms you mention are an ultimatum excluding, for yourselves, the idea of anything down—which is why I make this declaration of my alternative. But I should be sorry to pursue that alternative without hearing from you again—though I don't flatter myself that I hold the knife at your throat." Two days later, not having received an acceptable offer and threatening a break in his professional relationship with Macmillan, James returned to extreme language. This time it's not about separating from life itself, but instead about James cutting himself off from both Macmillan and the English literary marketplace. He wrote to Macmillan, "Unless I can put the matter on a more remunerative footing all round I shall give up my English "market"—heaven save the market! + confine myself to my American. But I must experiment a bit first— + to experiment is of course to say farewell to you." Even with the intervention of his agent, A. P. Watt, who rescued the contract with Macmillan for the English edition of *The Tragic Muse,* James would not publish another

novel with Macmillan after *The Tragic Muse* until 1896 (US edition of *The Other House*).

The specific background of James's 4 April 1890 letter to Ellen Gosse, Edmund Gosse's wife, isn't known. But the general context, working to arrange a meeting between James and the Gosses, is clear. Yet even in this everyday situation, James resorted, now ironically, to the language of killing. He wrote, "I have every hope of [seeing you on] Sunday 13th [. . .] How good of you to help to relieve the pressure of the population: though it sounds as if I were accusing you—elegantly—of murder!"

On 21 March 1890, James wrote to Robert Louis and Fanny Stevenson, who were in the South Pacific, asking them to return to England. He told them that their return was one of the three great subjects then being discussed in London. The other two were "the eternal Irish" and "Rudyard Kipling." The matter of Irish Home Rule needed no elaboration. That of Kipling did. Wrote James in a long parenthetical, "(We'll tell you all about Rudyard Kipling—your nascent rival,—he has killed one immortal Rider Haggard—the star of the hour, aged 24 + author of [. . .] Tommy Atkins-tales.)" While Kipling's rise in popularity was sudden and threatened Haggard's fame, eventually, of course, neither Haggard's nor Kipling's career was killed.

James again used the language of violence and killing facetiously on April 20, 1890, to Henrietta Reubell as he apologized for not having written to her more often: "Now that I have my pen in my hand + feel once more the full privilege of conversing with you, the full horror of the figure I must have presented to you quite takes my breath away. Never mind—I consent to be breathless, bafoué, trodden under your Louis Quinze heel or even under the wheels of your hospitable chariot from round the corner." Mock self-humiliation as an element of apology was part of James's performative writing self. But his extension of self-humiliation to death or serious injury under the wheels of a carriage is a new feature.

I'm not sure why James turned to this language. One motivation could have been his penchant for drama and emotion. But drama and emotion can be achieved without the language of violence and killing. Perhaps the language of violence and killing was just a more effective but different way for James to elevate drama and emotion in his letters. I'll need to track this and think more about it.

With the appearance of the edition's seventeenth volume later this year, we will have edited, annotated, and published about one-fifth of James's extant letters. If future volumes include about 170 letters each, as the last few books have, we'll need about fifty more volumes to finish the job. Work, then, has only just begun.

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Keynote Lecture

The Echoing Pan-Pacific—Henry James, Cid Corman, Lindley Williams Hubbell, and Gary Snyder

Keiko Beppu

It is of great significance to host the Ninth International Henry James Conference here in Kyoto. This ancient capital of Japan was exempted as the target of the Atomic Bomb in 1945; therefore, the City of Kyoto has remained with its rich historic and cultural heritages intact.

The objective of my keynote speech is to introduce a certain kind of community born of modern American and Japanese poets, across the Pacific. It began with Cid Corman's poem "No Consolation," which was inspired, as it were, by Henry James's letter written to Grace Norton in 1883: "*I* do not know / *why* we live— / but believe / we can go / on living / because…." "No Consolation" consists of thirty stanzas of trochaic, iambic three dimeter, sometime spondee, appropriating two thirds of James's letter.

The three poets—Cid Corman, Lindley Williams Hubbell, and Gary Snyder—had no intimate personal relationships other than professional, as poets, or an editor/publisher; but they happened to share crucially important biographical and professional facts. These shared facts of life illustrate what I'd like to call quite a unique community of poets across the Pacific; they respectively worked and lived in Kyoto for more than 40 years from the early 1950's to present: 1. as poets and translators of Japanese poetry; 2. as professors of American/English Literature; 3. as editor and publisher of the literary journal. Furthermore, they each represent similar aesthetic precepts: wrote under the dictum of Ezra Pound's "Make It Knew"; employed the 'haiku' like short poetic form; drew upon multi-cultural and multi-religious (as opposed to areligious) standpoints such as respect for nature and for all living things, Shinto and Buddhist perspectives reflected in their prose and poetry.

First, Cid Corman (1924-2004), a recipient of the Yale's Young Poets Prize, founded *Origin* (1951) and started the Radio program "This is Poetry"; as co-editor of the Journal with Charles Olson, introduced promising young poets such as Robert Creeley, Richard Wilbur, Denise Levertov, or Gary Snyder (he published Snyder's first collection of poetry, *Riprap* in Kyoto.) He first came to Japan as professor of American and English literature in 1958 and divided his time commuting between Kyoto and the United States, until 1980, when Corman and his wife decided to make Kyoto their "home." Thereafter, Corman continued writing poetry, working with Olson as editor of *Origin*. He offered the CC's café they founded in 1964 as a meeting place for poetry reading held every two weeks. The Café became a popular meeting place for professors and students, and for visitors to the city. Besides, the Café offered American home-made ice-cream and "apple pies," introducing American food culture; it became a literary and cultural community in the ancient city, Kyoto. More important still is his translation of the modern Japanese poet Kusano Shimpei, and of Japan's great haiku poet Matsuo Basho, which are highly evaluated.

Lindley Williams Hubbell (1901-1994) was another recipient of the Yale's Young Poets Prize, but unlike Corman, Hubbell chose Kyoto, Japan, as his "home," past 50 years of age; he came to Kyoto in 1953, never to return to his native country. "In Yokohama Harbor" he wrote: "What am I doing here, / Where my people unleashed / the age of horror / … /," praying "Lord Buddha and Lord Christ / help me to walk / lightly on this soil." He was naturalized in 1960 with the Japanese name, Hayashi Shuseki (林 秋石). He taught American and English literature, Shakespeare and Ibsen as well as Classic Dramas; made his career as Professor of English at Doshisha University, retired as Professor Emeritus in 1970. Lindley Williams Hubbell, "a New England Puritan," a "distant descendant of Thomas Hooker," he proudly claimed. He was an excellent professor with the marvelous expertise in American and English poetry, and Classic literatures; he was a superb educator, and raised young scholars and poets as well. Uninterested either in fame or wealth; his poems and critical essays were privately published by the Ikuta Press in Kobe but not for sale. After his death in 1994, his devoted friends and disciples planned to publish his *opus*; the project belatedly came out in the handsome hard cover edition of two volumes: *Essays* and *Poems* (Kyoto: Iris Press, 2002).

Of the three poets explored here, Gary Snyder (1930-) is the only poet born in the West, the eastern edge of the great Pacific Ocean extending to the shores of China and Japan, he recalls of his birthplace. Since his childhood, he was aware of the importance of indispensable still untamed wilderness around him, which made him a born ecologist/activist. His interest led him to study the native

Americans & their culture and the Eastern cultures & religions, the ethical teaching, in particular, of the Buddhist tradition—no-violence toward all of nature. To master Zen Buddhism Snyder spent twelve years (1956-68) in Kyoto and practiced the teachings at Sokokuji-Temple (相国寺). Thus, he made his life and work on both sides of the Pacific, giving lectures on American literature, writing poetry and translating 'haiku' poetry. He travelled widely in Japan, and as Corman did before him, Snyder held poetry readings for interested professors and students of English. In 2004, for his efforts to promote world-wide the art of "haiku" poetry Snyder was endowed the International Masaoka Shiki Haiku Prize. The three modern American poets above considered have, haply, become core figures independent of one another **and** simultaneously being a part of the comprehensive literary/cultural community.

This keynote speech started with James's letter to Grace Norton; it is appropriate to wind it up with another reference to James. In 1905 travelling to the West for the first time ever, James "heard," he writes, in overweening rumbles of a Pullman car, lamentations of the lost wilderness and the disappearance of native Americans and meditates on "the charm and beauty" of the wilderness forever vanished. With stretching out imagination I could hear a far-off echo of his lamenting voice—an echo Snyder also hears.

Does a Reformed Rake Make the Best Husband?: Adapting "Sentimental" Fiction in *Washington Square*

Taeko Kitahara

Henry James's *Washington Square* (1880) occupies a unique position in his entire oeuvre, as it does not treat an "international theme," but is set in New York (as the title suggests), and is even excluded from the New York Edition. However, a close examination of the novella shows that the author struggled to establish his own style and likely borrowed some ideas from his contemporary sentimental fiction. The characterization of the "handsome" hero/villain, Morris Townsend, brings to mind a popular idiom, "a reformed rake makes the best husband." The story seems to revolve around such a maxim, which was heralded by Samuel Richardson's novels of seduction, such as *Pamela* (1740) and *Clarissa* (1747-48), succeeded by early American popular authors, like Susanna Haswell Rowson (*Charlotte Temple*, 1791) and Hannah Webster Foster (*The Coquette*, 1797).

How did Henry James work in this situation? As mentioned in *A Small Boy and Others* (1913), James eagerly read his contemporary bestseller, *The Lamplighter* (1854) by Maria Susanna Cummins. His reviews on Louisa May Alcott and other American women writers illustrate that he paid attention to these "damned mob of scribbling women," as Nathaniel Hawthorne famously called them. Reading the novella in the context of sentimental fiction would provide new insights into the master's early artistry. Thus, this paper studies how James adapts his writing to match Hanna Webster Foster's, and recreates his version of "sentimental" fiction in *Washington Square* by focusing on his narration, metafictional accounts, and anti-sentimentalism in the text.

The Real Things behind Glass: In/communicability of the Value of Art in Henry James's Artistic Tales

Kazuma Matsui

Museums frequently hold importance in Henry James's fiction. This project explores the use of museum tropes in Henry James's artistic tales as a strategy for communicating the value of art to the public. These stories often feature artists who despise the vulgarity of the mass market and reject popular taste. However, there is sometimes an ambivalence about these artists, especially when they, as they seemingly withdraw from the market, confuse the aesthetic value of a work of art with its commercial value. To elucidate this confusion, this project examines three tales: "The Beldonald Holbein," "Flickerbridge" and "The Real Thing." These tales show how the museum tropes underpin the aesthetic value and convey it to the public by translating it into the market value.

Museums play an educational role in modern society. They not only preserve valuable objects but also organize and coordinate them in a particular order to represent scientific, historical, or aesthetic discourses. They offer criteria by which to evaluate things and thus make the elusive value of the objects they exhibit tangible to the public. By distancing themselves from popular taste, museums set

standards for how to value things, particularly works of art.

The former two above-mentioned tales exemplify this standardization. When Frank Granger, the protagonist of "Flickerbridge," likens his discovery of "supreme beauty" in the eponymous village to a chance meeting with "great things" in a "rich museum" and the narrator of "The Beldonald Holbein" compares the beauty of Mrs. Brash to that of "a Holbein for a great museum," it is evident that their perceptions of beauty rely on the standards of the museum. In addition, their invocation of museum tropes serves to establish their connoisseurship. As is often the case with James's fiction, the public cannot appreciate the beauty discovered by his protagonists. The museum metaphors underwrite the aesthetic value of their discoveries and differentiate it from their market value or popular taste.

At the same time, these tales indicate the proximity of the museum to the marketplace. Although "ninety-nine people out of a hundred have no eyes, no sense, no taste" to understand the aesthetic value, they "flock" to see the beauty of Flickerbridge or "a Holbein." In modern society, museum value can easily be translated into market value, and the museum goes hand in hand with the marketplace. The tragic fate of Mrs. Brash in "The Beldonald Holbein" clearly suggests the complicity between the two: while she is enthusiastically praised in England, she becomes "mere dead paint" in a minor American city that "wasn't a market for Holbeins."

What is noteworthy is that both Granger and the narrator of "The Beldonald Holbein" regard the valuable beauty as "the real thing." The relationship in these tales between "the real things" and the market provides a clue to understanding the 1892 short story of the same name. Indeed, the Monarchs in the tale can be seen as a parallel to Mrs. Brash: both stray into circumstances in which there is no market for them and lose their value. The museum tropes in James's artistic tales thus manifest the relationship between the value of art and the market.

"In the Cage" and the Neuroscience of Fiction Reading

Chiyo Yoshii

This paper explores Henry James' unique approach to human consciousness or imagination by relating it to recent neuroscience studies on fiction reading and the brain-body relationship. In his popular essay "What is an Emotion?" William James emphasizes that emotional consciousness does not work in the absence of physical activity. However, Henry James describes the workings of consciousness from a diverse perspective. He posits that the mind is vibrant even in the absence of bodily activity and that it has the capacity to produce a condition closely resembling the actual body state, even if such a body state never actually transpires. I clarify such treatment of consciousness by exploring James' several works, including "In the Cage," *The Ambassadors*, *The Portrait of a Lady*, *The Golden Bowl*, and "The Art of Fiction."

Furthermore, I demonstrate that the mental processes that James describes as generating a vivid perception of actual body activities have been experimentally proven by recent neuroscientific studies. These studies investigate the brain mechanisms that simulate the actual body state. Among them are Antonio Damasio's theory of the "as-if body loop," Giacomo Rizzolatti's exploration of the "mirror neuron," and experimental research on fiction reading. In this process, I elucidate the similarity between James' and present-day neuroscientists' depictions of mental processes. This similarity blurs the distinction between the imagined and the executed;—thus, the distinction between fantasy and reality. Through these explorations, I demonstrate that James' perception of the mind as creating an experience resembling the actual bodily interaction with the outside world is closely linked to today's relevant neuroscientific ideology about the brain-body relationship.

Finally, I explore how James equates the mind's simulation of reality with the act of reading fiction and how he considers this psychological work, which is indeed a defining feature of the fiction reading experience, to be potentially beneficial for the people suffering from some adverse situation. By reading stories, they temporarily feel transported to another world enjoyed as an alternative reality and thus have the vivid experience of escaping a challenging environment. I conclude that James' simulating mind and its role as an effective means to survive hardship are also crucial topics in current neuroscience and other life sciences.

Letters to Unspecific Readers: James's Words of Solitude

Yuki Miyazawa

Henry James sent out a vast amount of private correspondence, the entirety of which is still awaiting publication. Letters often play an important role in his fictional works, perhaps because he was a prolific correspondent in his personal life. However, in fiction, James does not restrict the letters to specific recipients, but addresses them to a more general, unspecified audience. The most obvious example is the governess's manuscript in "The Turn of the Screw." Although this was originally addressed to an individual, it was to be spoken to an unspecified audience after her death. Further, James deprives the recipient of direct access to the sender of the letter, making the letter only a vague indication of that person. Consequently, he relegates the sender of the letter/manuscript to the lonely position without a specific recipient, as though the letter is merely a monologue, a design that reminds the reader of Poe's "MS. Found in a Bottle," which deals with a letter with no expectation of reaching a specific individual. The effects of communication established by such a letter from an ambiguous sender could be examined from the perspective of a relationship such as that between James and his predecessor or between public and private exchanges.

Rewriting / Overwriting History: *The Ivory Tower* and Continuity

Megumi Matsuura

When Henry James returned to Newport during his 1904-05 American tour, he lamented how Newport, the city where he spent his youth, had changed, becoming the mecca of new riches in the Gilded Age. The author mourned the loss of the quaint and placid beauty of this old coastal city. However, if we look back further at the history of Newport, we cannot help but point out that the original wealth of this city was established through the slave trade during the colonial period and that the writer gives no references to or thoughts on this embarrassing side of the history of Newport. James's memory of this old city reflects just a tiny part of a rather short but constantly changing history of Newport, and equally, of America.

The Ivory Tower, one of James's unfinished novels published posthumously in 1917, shows the change of Newport through the depictions of two generations and the inheritance of money between them. When two antagonistic old businessmen and ex-partners die, their wealth goes to Gray Fielder, a total outsider to the business world, and Rosanna Gaw, who aims to reconcile the old, embittered relationship between the two families. How does a legacy of treachery and sin influence the next generation? Can betrayal ever be atoned for? And is it possible to rewrite what this money represents and bring history forward in a new direction? By reading *The Ivory Tower* as a story of inheritance of both capital and history, I explore the possibility of rewriting or overwriting history and the continuity of history and people.

The Children's Hour in Modern Times: Henry James and Edith Wharton

Hitomi Nakamura
Noriko Ishizuka

Nakamura and Ishizuka explored the transformations of children depicted in the fiction of Henry James and Edith Wharton. We gave our presentations separately (15 min. each) and examined in particular how the child characters were seen and interpreted in their fiction. Nakamura looked at how differently children were depicted in *The Other House* (1896), in which a child dies and *What Maisie Knew* (1897), in which a child lives. Then James's Maisie was compared to Wharton's Maisie in *Twilight Sleep* (1927). Wharton's recreation of Maisie sheds light on a new lifestyle in the modern times. Other children, one who is killed in James's *The Other House*

or one who is left alone in Wharton's *The Custom of the Country* (1913), also come into focus. Ishizuka started with Wharton's *The House of Mirth* (1905), analyzing its representations of domesticity. The novel scarcely depicts "home" as the feminized domain of continuity, rootedness, and family values, while tracing Lily Bart's gradual and wretched fall of domestic dwellings. In the 1920s, *The Children* (1928) represents unique life styles of the seven Wheater children, the bourgeois family traveling around Europe without any stable "home." It depicts an alternative version of domesticity, serving to deconstruct conventional key aspects of domestic life and family values. Chiefly dealing with the two texts, Ishizuka argued how Wharton along with expatriatism and cosmopolitanism transforms the concept of "home" and family solidarity in the era of modernity.

Exploration of Forms of Human Bonds: Marriage, Family, and Community in *The Ambassadors*

Sonoko Saito

The Ambassadors (1903) presents a final form of Henry James's life-long investigation into how humans can relate to each other and how their forms of relationships could develop beyond the then-existing forms of marriage, family, and community. The different forms of human bonds including unconventional marriage and family systems are tested as possible alternatives.

"Live all you can: it's a mistake not to" is a well-known phrase uttered by Lambert Strether. What follows this maxim is "I'm too old—too old at any rate for what I see." After receiving "impressions" in Chad Newsome's society in Paris, Strether claims he has come to see something. He knows that, while he cannot obtain what he has lost, his life could not have been different for him either. What he grieves is that he has not even been able to get to the "illusion of freedom."

What did Strether see? Chad's community is full of people whose marital and familial statuses are unstable and even troubled, including Strether. Strether, a widower in his fifties, travels to Paris because Mrs. Newsome, in Massachusetts, has dispatched him to take back her son Chad, the heir of the family business. Upon successfully returning Chad to the United States, marriage to Mrs. Newsome is promised for Strether. However, both Strether and Mrs. Newsome, who never shows herself in the novel, do not seem to care much about each other. Many other characters also struggle to achieve successful conventional forms of marriage and family, and some of their relationships could even appear as deviations, encompassing not only monogamy but also its alternatives. Male-bonding relationships are also suggested. While involved in Chad's community, Strether is exposed to these diverse forms of human bonds that call forth an "illusion of freedom."

Different forms of human bonds or communities, including celibacy or "complex marriage," were explored in utopian communities in 19th century New England. If Nathaniel Hawthorne's works present traces of the associated imagination, James seems to depart from what Hawthorne left unclarified and give his own answer to the question of possible forms of human bonds. The human exploration of this sort remains to this day with a variety of untraditional alternatives in view including "polyamory." *The Ambassadors* shows the same imagination that drives the exploration that resonates into the 21st Century.

Community, Communicability, and Illness in *Washington Square*

Yasuko Tarui

This presentation examines the interrelationships among community, communicability, and illness in Henry James's *Washington Square* (1880) and reveals why Catherine and Morris's marriage was not possible.

1. "Community" and "Communicability"

Catherine and Dr. Sloper are deeply rooted in the New York City community, and Catherine embodies Washington Square. In contrast, Morris is rootless and mobile. Catherine and Morris are not marriageable, especially because in the community to which Catherine and Dr. Sloper belong, it is essential to earn an income to be respectable, and Morris, who does not earn a stable income, is bound to be

rejected by Dr. Sloper.

2. The “communicability” or communicative ability of Dr. Sloper’s deceased wife and son

It may seem as if the deaths of Dr. Sloper’s wife and son eternally deprive him of the chance to communicate with them, but their images as the perfect wife and son continue to communicate silently with him for the rest of his life, contributing to the emotional entanglement between him and Catherine and his rejection of Morris.

3. Dr. Sloper and Morris’s contrasting views regarding illness

Dr. Sloper sees illness as an origin of communication, because his principle when treating patients is to communicate thoroughly with them, explaining their illness and prescriptions to them. In contrast, Morris sees illness as an excuse for refusing communication. When he wishes to marry Catherine, he is eager to communicate with her. However, when he decides to leave her, he uses the yellow fever epidemic in New Orleans as an excuse to refuse further communication with her.

Women Physicians and Community in James and Jewett

Sayo Saito

During the first six years of the 1880s, four novels about women physicians were published one after another; Sarah Orne Jewett’s *A Country Doctor* (1884) and Henry James’s *The Bostonians* (1886) are the last of them. Although *The Bostonians* is not focused directly on a female doctor’s career and marriage, Dr. Prance plays an important role in the novel. Furthermore, both Anna Prince (Nan), the female doctor in Jewett’s novel, and Dr. Prance have a stronger sense of vocation and advocate more radical ideas than female physicians who preceded them. However, the most significant difference between the two doctors lies in the fact that by the time we first meet Dr. Prance, she has already established her fame, whereas Nan struggles to carve out her career. This distinction has provoked a discussion about gender issues.

Furthermore, if we turn to focus on the two women’s objectives, workplace environments, and relationships with their communities, we come to understand what each author conceived as an ideal woman doctor and what they believed to be the role of the community in producing talented women physicians. Dr. Prance can save a wider range of people because she likes to work in isolation at home, detached from home comforts, and is not confined within a close community. On the other hand, Nan chooses to remain committed to her community. For Nan, watching over her neighbors, curing their diseases, and healing their psychological wounds are the most important things, and the novel depicts how her community has developed her talent.

Artistic Community of Henry James and Isabella Stewart Gardner

Chikako Tsutsumi

Henry James develops a splendid human relationship with Isabella Stewart Gardener, who lives in the same era and shares artistic interests by introducing promising artists to each other. They have many opportunities to build up their friendship and stimulate each other in the field of art and literature in their home country, the United States as well as in Europe. Through their interaction, James is inspired in setting the background and shaping the characters of some of his most famous works, especially, *The Wings of the Dove*.

Gardner is not a writer or artist herself, but she is a famous woman in New England at that time, and she is so influential as a kind of muse to some artists. She has an influence on the celebrities including writers and artists on both sides of the Pacific Ocean. Her audacious character as well as her dresses, and her behaviors arouse some gossips on the American societies wherever she stays, which is reflected in some of James’s works.

This presentation aims not only to verify the similarity between the characters of James’s works and Gardner but also to analyze his works from a point of view that emphasizes modernity and conspicuous consumption culture presented by Veblen’s theory.

On top of that, it is also the main point to study Gardner's role in establishing the Isabella Stewart Gardner Museum, patronizing young artists of great promise, and hosting the American community in Europe, especially in Venice.

Henry James and Reconstruction: *The Portrait of a Lady* as a Novel about the Great American Novel

Naoto Kojima

This paper highlights a largely unexplored link between *The Portrait of a Lady* and the postbellum project of national conciliation and reads the novel as at once a critique and a fulfillment of the idea of the Great American Novel. The Great American Novel is a manifesto of literary nationalism calling for the American bildungsroman and its soul-nation allegory that mediates between regions, especially the North-South divide, after the Civil War. Isabel's story, her decision at the end in particular, realizes and unsettles the idea in two ways. First, choosing to become a southern lady and face Osmond the southerner in her return to Rome, Isabel works as a mediating figure situated in-between North and South as well as reunion and divide, while criticizing the romance of reunion which was dominant in the wake of the centennial celebration and the Compromise of 1877. Second, by employing Ralph as a supportive spectator and benefactor whose imaginative and financial investment in Isabel makes her a soul-nation allegory, *The Portrait* questions what Jed Esty calls "the integrative and conciliatory functions of national allegory" embedded in the idea of Great American Novel without abandoning it. Whereas Isabel's dilemma discloses the male-centered ideology of bildungsroman anchored by the notion of self-development of the nationally representative soul, she finally chooses to embody what Ralph invested in her through her act of reconceiving his inheritance not as a burden but as a condition of possibility.

Henry James and Fourth-Dimensional Thinking

Yoshio Nakamura

In his *Notebooks*, Northrop Frye briefly mentions the nature of science fiction in Henry James's two later works, describing "The Jolly Corner" as a story with a parallel world theme and *The Sense of the Past* as a pioneering work on time travel. However, these works have been categorized as ghost stories and have rarely been examined from a science fiction perspective. However, the 19th century was when absoluteness came under question, exemplified by Darwinism, and the relativity of time and space was also a topic of debate. Before Einstein's theory of relativity, the intellectuals discussed the fourth-dimensional world in various academic fields such as mathematics, physics, philosophy, and psychology, and the idea became an intellectual fad.

The Rye circle, an intellectual group led by James, was no exception to the influence of the thinking. Joseph Conrad and Ford Madox Ford, who were members of the circle, collaborated to publish *The Inheritors* in 1901, a quasi-science fiction. Even more profoundly influenced by this idea was H. G. Wells. He wrote *The Time Machine* and a series of science fiction novels. Henry James came to know Charles Hinton, who made the four-dimensional thinking popular in *Scientific Romances* via his brother William and offered to collaborate with Wells in writing science fiction, as Conrad and Ford. However, Wells refused James's offer, and the latter wrote, without Well's collaboration, *The Sense of the Past* against the backdrop of fourth-dimensional thought.

Thus, this presentation will consider the influence of fourth-dimensional thinking on James and the nature of science fiction inherent in this unfinished novel.

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シリーズ「ヘンリー・ジェイムズ、私の一冊」

嫉妬が織り成す個性
――“The Patagonia”を読む――

里見繁美

“The Patagonia” (1891) に登場する語り手は、嫉妬心を抱え込むと、ますます意識が冴え、ストーリー展開を活発化させて、強烈な個性を発揮する人物である。Henry James は時として、この嫉妬心という要素を有効的に作中で利用し、物語をスムーズに進めていく。この作品について分析する前に、この作品の数年前に出版された “The Art of Fiction” (1884) という小説論に触れておきたい。

James はこの小説論の中で、自作品の特徴に触れつつ、小説というものの理想形態を極めて明確に主張している。具体的には、 “A novel is . . . a personal, a direct impression of life.” と述べ、 “the intensity of the impression” に応じて小説の「価値」が決定される、と基本的な考え方を述べた後、ただしそこには作中人物による “freedom to feel and say” がなければならない、と追加する。言い換えれば、小説が描写対象とするものは必ずしも真実や事実というわけではなく、あくまで作中人物による個人的印象の記録であり、その印象の蓄積こそがまさに人間の経験を構成するとして、 “impressions *are* experience” と強調して説明する。しかしながら、その印象や経験はみな同じかというとそうではなく、人によって異なる。その相違こそが個性（character）であり、個性の描写こそが作中の出来事となり小説を構成していく、と James は説くのである。

まさにこの「方程式」こそ、 “The Patagonia” に登場する語り手に当てはまる。では、この語り手の “personal” で “direct” な、しかも「強烈」な印象や経験とは一体何であり、それに対して彼はどう「感じ」、どう「述べて」いくのか。本題の分析に入る前に、実は、その種の「習作的」作品が幾つかあるので、比較の意味を込めて見ておきたい。

先ず “Daisy Miller” (1878) だが、この作品には James が “The Art of Fiction” で論じた基本形が描かれている。観察者である Winterbourne が Daisy に興味を持ち、観察を始める。彼女が好意的に Winterbourne に反応する限りにおいて、Winterbourne の彼女に対する評価は高い。ところが、Giovanelli が登場して、Daisy がこの男性と恋をしている、と憶測したあたりから、Winterbourne の嫉妬心に火がつき、彼女に対する風当たりは強くなって、彼女を追い詰め、結局は、Daisy を死の方向へと向かわせてしまうことになる。Winterbourne は最終的に Daisy の真実を知るのだが、性懲りもなく、また別の女性に興味を持ち、観察を再開していく、ということで終わる。 “Daisy Miller” という作品は、嫉妬心が織り成す世界という意味で、基本形を極めて分かりやすく読者に提示してくれる、と言える。

次に、 “The Liar” (1888) である。この作品は同様に、「Oliver Lyon の嫉妬のドラマ」ということになる。そしてそのドラマの中心的関心は「如何に生き生きとした Oliver の精神世界を活写するか」ということである。

“The Liar” は三章からなり、第一章は Oliver の Mr. Capadose への注目および Mrs. Capadose (Everina)に対する恋心の再燃で構成され、第二章は Mr. Capadose という人物の解明と Mrs. Capadose に対する Oliver の一方的な恋の高まりを扱い、最後の第三章では Mrs. Capadose の奪還の試みと Mr. Capadose に対する Oliver の嫉妬と復讐、そしてその失敗を扱っている。いずれの章も Oliver の精神世界が前面に押し出されて大きく取り上げられている。その背景には、James によって実に巧妙な工夫がなされていることに気づく。第一に、画家としての才能を持つ Oliver が、肖像画の対象として先ず Mr. Capadose の外見に惹かれる点である。しかもその配偶者は、Oliver がかつて求婚して断られ、今でも時々思い出す人物という設定になっている。こうした組み合わせにより、Oliver の好奇心と嫉妬心を最大限に引き出すことに成功し、それらの感情が織り成す世界を実に豊かで実りあるものにしている。 Oliver は、 “Daisy Miller” の Winterbourne と比較すると、かなり深化している。だが、第三章での試みの失敗等からもわかるよ

うに、まだ弱さも見せる人物となっていることに気付く。それに対して、“The Patagonia”の語り手は、最後まで強烈な個性を見せ続けるのである。

それでは、本題の“The Patagonia”に触れたい。この作品は、「ニューヨーク版」で“Daisy Miller”と同じ第18巻に収められていることからもわかるように、“Daisy Miller”の構成要素を多く取り入れている作品だとわかる。しかしながら、“Daisy Miller”執筆から十年以上が経っていることもあり、実際に読んでみると、かなり深化し強烈な印象を読者に与える。先ず、“The Patagonia”においては読者を誘導していくのは語り手である。読者をある意味で誘導した Winterbourne が作中人物の一人であった“Daisy Miller”とは異なり、語り手の読者に与える影響は極めて大きくなっている。しかも、この語り手の「個性」はWinterbourne とは比較にならないくらい強い。それでは、そうした個性を持つ人物が他者をどう観察していくのか、簡潔に見ていってみたい。語り手は作品の前半部分においては、Grace Mavis に対しても Jasper Nettlepoint に対しても冷静に接している。ところが、Grace の結婚相手Porterfield が語り手の知り合いであったことや、また Grace と Jasper が船内で頻繁に接している場面をたびたび目にするようになると、語り手の嫉妬の炎は燃え始める。とりわけ、恋心を抱く Grace Mavis に対しては、強烈な攻撃を仕掛けていく。それ故に、Grace はこれ以上ない精神的ショックを受け続けていき、やがて読者が想像してもいなかった悲劇が生じてしまうのである。この流れは、ある意味で“Daisy Miller”に類似する。語り手は作品の最後において、Jasper に対し、珍しく低姿勢で対話を求めるが、Jasperは逆に憤慨して、頑な姿勢で拒否し、作品は最期を迎える。この Jasper の反応こそ、真実が託されているのである。“The Patagonia”という作品は、“The Liar”における Oliver Lyon 以上に、語り手の好奇心と嫉妬心を最大限に引き出す工夫がなされ、語り手の精神世界を緻密に生き生きと、かつ見事に描き出した作品と言える。そうした意味では、James 作品の中でも、「傑出している」という印象を受けるのである。ただし、最後に付け加えると、この作品の最後の最後に Porterfield に対して発せられる語り手の言葉は余りにも無慈悲で行き過ぎていて、かつ「追い撃ち」の印象が強く、私にはどうしてもこの作品を好きになることができないのである。それほどこの作品の語り手は、強烈な個性に仕上がっていると言える。

さて、James 作品の読み方は様々あるが、以上、私の読み方の一つを紹介してみました。

ヘンリー・ジェイムズおよび関連作家書誌

2022 年～2023 年

１．研究書・書誌

２．翻訳（ヘンリー・ジェイムズや関連作家による小説・戯曲の日本語訳、含会員以外によるもの）

山口ヨシ子･石井幸子訳､イーディス･ウォートン著『夏』彩流社、2022 年。

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竹井智子「小説執筆という労働――ヘンリー・ジェイムズ「ブルックスミス」と一貫性の呪縛」『19 世紀アメリカ作家たちとエコノミー――国家・家庭・親密な圏域』真田満、倉橋洋子、小田敦子、伊藤淑子編著、彩流社、2023 年、253–70 頁。

中村善雄「親密圏のジェイムズとボサンケット――タイプライターのエコノミーと書くことへの欲望」『19 世紀アメリカ作家たちとエコノミー――国家・家庭・親密な圏域』真田満、倉橋洋子、小田敦子、伊藤淑子編著、彩流社、2023 年、237–52 頁。

Nabae, Hitomi. “Speaking Hands: Henry James’s *The Portrait of a Lady*.” 『神戸外大論叢』第 75 巻、第 2 号、2022 年、55–80 頁。

松井一馬「書き換えが作った英雄――金メッキ時代のグラント将軍」『アメリカ文学と大統領――文学史と文化史』巽孝之監修、大串尚代・佐藤光重・常山菜穂子編著、南雲堂、2023 年、204–20 頁。

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４．エッセイ・文学書・辞書など

５．書評

中村善雄「高野泰志、竹井智子編『テクストと戯れる――アメリカ文学をどう読むか』」『アメリカ文学研究』第 59 号、2023 年、9–14 頁。

６．学位論文

Kojima, Naoto. *Before Realism: The Great American Novel and the Forms of Nationhood, 1851–1882*. Ph.D. in English, University at Albany, State University of New York, 2022.

日本ヘンリー・ジェイムズ協会
第 3 回年次大会プログラム

日時：2023 年 9 月 3 日（日）14：00〜15：20
オンライン（Zoom）開催

1. 開会の辞 会長　町田　みどり

2. 総会（14：10〜15：10）

3. 閉会の辞 副会長　北原　妙子

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第 4 回年次大会および総会のお知らせ

日時： 2024 年 9 月 7 日（土）午後〜 8 日（日）
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＜https://www.kyusan-u.ac.jp/guide/summary/access.html＞

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研究発表の応募要領に関しましても、年末までにはウェブサイトで公開する予定ですので、奮ってご応募くださいませ。

2023-24 年度大会準備委員会

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編集部からのお願い

会員の皆様から書誌情報、その他の掲載情報を募集します。

書誌は、ジェイムズ研究をはじめ、ジェイムズの隣接分野や関連する作家（Wharton, Howells 等）についての論文、翻訳、エッセイなどの情報をお寄せ下さい。

これまでの号に載せられなかった、没後百年記念論集（2016 年）以降にご発表のジェイムズ研究の書誌情報もお待ちしております。

掲載をご希望の方は、次の編集部専用アドレス<hjsj.newsletter(at)gmail.com>まで、メールで情報をお寄せくださいますようお願いいたします。

＊メールアドレスの「(at)」は「@」に置き換えて下さい。

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編集後記

コロナ禍で延期となっていた国際大会が、今年 7 月に京都で晴れて開催されました。今号の Newsletter はその特集号とさせていただきましたが、Greg Zacharias 先生や別府恵子先生をはじめ、登壇された方々のご協力のお陰様で大変充実した内容になりました。また、シリーズ「ヘンリー・ジェイムズ、私の一冊」では、里見繁美先生が記念すべき第 1 回年次大会の読書会で扱われた「パタゴニア号」を取り上げてくださいました。今年度から町田みどり先生を会長とする新体制がスタートしましたが、今後、一層の充実が期待されるヘンリー・ジェイムズ協会の活動を、Newsletter が記録し、広めていければと存じます。みなさまからのお声をお待ちしております。

（竹井智子）

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