

## BIN UEDA'S "DECLARATION OF INDEPENDENCE" OF ENGLISH STUDIES IN JAPAN

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The truth set forth by Robert Browning in his "Reverie" that "one page / Deciphered explains the whole / Of our common heritage" finds its veritable illustration in Japan in the fact that "one page" of Bin Ueda's contribution to the development of Browning study in Japan "deciphered explains the whole of our common heritage" in the development of English studies in Japan.

Bin Ueda's epoch-making book, *The Sound of the Tide* (Kaicho On) (1905), contains 57 poems by 29 poets, of whom 3 are Italian, 4 English, 7 German, 1 Provençal, 2 Belgian, and 12 French. Four English poets contained in *The Sound of the Tide* are Browning, Shakespeare, Christina and D.G. Rossetti. From Browning he translated five shorter poems: "Prospice," a short lyric poem serving as prologue to "The Two Poets of Croisic," "Among the Rocks," "Pippa's Song," and "Summum Bonum."

It is generally recognized that Ueda's translation of European verses in *The Sound of the Tide* is not simply a translation from one language to another, but is almost an independent creative work. But, even so, the success of this book of translated verses depends, to a greater extent, on his linguistic talent. Ueda's rare command of English is authenticated by his teacher, Lafcadio Hearn, who praised him as "the one Japanese student in ten thousand who might learn to be himself in English."<sup>1)</sup>

In his essay on "My Last Duchess" (written most probably as the

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1) *The Collected works of Bin Ueda* (Tokyo: Kaizosha, 1930), vol. 7, pp. 295-96.

work for his graduation thesis), Ueda made the following observations about Browning's elaboration in composing this poem :

Like a sketch made by a master of painting, the whole poem seems at first sight to be only a rough draught chiefly consisting of bold strokes of the brush ; but on closer inspection, we are struck by the loving care which the poet bestowed upon the shading of his work, and also by its exquisite workmanship which only a dramatic genius of the highest order is capable of.<sup>2)</sup>

But his teacher, Lafcadio Hearn, negates this observation, and tells him that he does not see any traces of elaboration in this poem :

He [Browning] is not a polisher : he does not show effort, and probably he very seldom made effort any more than did Shakespeare. He never attempted to elaborate his work after the fashion of his contemporaries [sic] ; but seems to have cast his imagination down upon—flung it down—in one strong impulse when the fancy had become fully complete and alive in him. It is in want of finish,—want of studied effort,—that he especially resembles Shakespeare. Effort visible is weakness, of course.<sup>3)</sup>

It is of particular interest to note that, though negated by Hearn, Ueda had seen in this poem "the loving care" which the poet bestowed upon the shading of his work," as this is exactly what can be said of himself for his elaboration in his own work of translation. However much he was talented in linguistic ability, Ueda's translation had gone through some revisions in travail before finally the finished forms were made to appear in his famous book, *The Sound of the Tide*. According to Yasuo Yasuda's investigation,<sup>4)</sup> 46 of the total of 57 poems had been once publi-

2) *The Collected Works of Bin Ueda*, vol. 7, pp. 239-46.

3) Lafcadio Hearn, " To Bin Ueda, 30 June 1897, " *Classica Japonica*, section 6, Lafcadio Hearn, Letters I (Nara : Tenri University Press, 1975) , pp. 41-50.

4) Yasuo Yasuda, "Traces of Travail as Seen in the First Appearances of the Translations in the Periodicals," *Formation and Development of Mo-*

shed in journals or magazines before they were finally collected in his book in their final forms, and many of these 46 translations, when their first published forms are compared with the final ones in the book, show the traces of "the loving care" which Ueda bestowed upon the shading of his translations. Out of the five poems of Browning, the following three poems, "Pippa's Song," the short lyric serving as the prologue to "The two poets of Croisic," and "Summum Bonum" had been once published before they were finally collected in the book. "Pippa's Song" was first published in the December 1902 issue of *Mannengusa*, a literary journal, and the two others had made their first appearance in the February 1903 issue of the same journal. According to Yasuda, there is little revision made between the first and final versions of "Pippa's Song." There is no revision in the other two. As to the remaining two poems, "Among the Rocks" and "Prospice," it has been considered uncertain whether or not they had been once published before they were finally collected in his book. Previous articles have not revealed any clue leading to the discovery of the possible first appearances of these two poems. But the first published translation of "Among the Rocks" is in a journal, *The English Miscellany* (Eibungaku Soshi), compiled by the English Literary Association (Eibungakkai) in Tokyo Imperial University, published in 1904, vol. I, pp. 9-10.<sup>5)</sup> The translation was subscribed by Ueda's real name, and the translated title of the poem, "Among the Rocks," was given as "Teaching of Autumn" (Aki no Oshie), while the final version in the book bears the

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*dern Poetry* (Kindai Shi no Seiritsu to Tenkai), compiled by Kenzo Nakajima and Hojin Yano (Tokyo: Yuseido, 1969), pp. 134-40.

5) As for Ueda's possible first translation of the fifth poem, "Prospice," I have contacted the National Diet Library of Japan in a hope if it can be located in any one of the subsequent issues of *The English Miscellany*, but the reply from the Library stated that there was no issue of this journal being held there. Later I learned that this journal was discontinued after the publication of the first issue. See the related discussion about this journal toward the end of the present article.

original title given by Browning. When the two versions of "Among the Rocks" are compared, there are seen numerous, careful revisions. The most noticeable is the omission of the one line in the first version, which is apparently due to a typographical error. There is no explanatory note for this poem or about its author; there is only the translation of the poem itself. Among the fifteen translations contributed to this journal, *The English Miscellany*, there is, beside Bin Ueda's translation of Browning's poem, "Among the Rocks," a translation of James Fotheringham's essay on Browning's "Abt Vogler." This translation is by Motoi Kurihara. Prof. Tamotsu Sone included this translation of Fotheringham's "Abt Vogler" by Kurihara in his "Japanese Bibliography," compiled in 1931 for his *Robert Browning*. It is probable that Prof. Sone failed to notice Ueda's translation of "Among the Rocks" included in this same journal, perhaps due to the misleading change of the title of the poem to "Teaching of Autumn."

The change of the title of the poem "Among the Rocks" to "Teaching of Autumn" may be due to the main idea of the poem as he found it expressed in it, but another instance of conversion of title by Ueda is found in *The Sound of the Tide* in his translation of Christina Rossetti's "Consider the Lilies of the Field" which he changed to "Teaching of Flower." His changed title with the use of the word of "Teaching" in these two cases is interesting because it is indicative either of his consciousness of his self-imposed "mission" to be a "teacher" for the advancement of the poetry of his country, or of his unconscious predilection for the traditional use of the idea of teaching the virtue and chastising the vice in the old literature of the Edo Period under the dominating moral concept of Confucianism. It is also to be noted in this connection that Lafcadio Hearn endorsed him in his desire to be the leader of the new poetry of Japan with his word of encouragement that he "may become a great influence in future years."<sup>6)</sup>

Of the twenty-nine poets chosen for *The Sound of the Tide*, only ten

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6) Lafcadio Hearn, "To Bin Ueda, 30 June 1897," *Classica Japonica*, section 6, Lafcadio Hearn, Letters I, pp. 41-50.

are given explanatory notes. The note given to Browning is the longest and most elaborate, a fact which indicates the deep interest Ueda found in Browning's poetry. This can also be borne out by the fact that of the total of 57 poems by 29 poets, the greatest number of poems chosen from any one poet is 6 (from Emile Verhaeren), and the next is 5 from Browning and Baudelaire equally.

In view of the fact that Bin Ueda's unique position as the "father of modern Japanese poetry" and as the introducer of Browning has many significant factors to consider for the relationship Ueda bears to Hearn in their common interest in the wider outlook on European literature, especially in their common interest in French literature. It must be noted that the overwhelmingly greater number of poets chosen for *The Sound of the Tide* are French.

Ueda's aim in presenting these French poems was mainly to introduce the latest French poetry of the symbolist school. In the "Preface" to his book, Ueda explains that although his temperamental nature finds its congenial sympathy not with the symbolist poetry, but rather with the poetry of *Parnassiens*, he has ventured to present the latest symbolist poetry from his desire to show to his countrymen the latest new development in Western poetry. In this connection, it should be noted that Browning and Rossetti were chosen to the exclusion of such poets as Tennyson or Keats, a fact which indicates that Ueda was realizing that the Japanese people were at that time already prepared to leave the simple, straight-forward romanticism and receive the refracted, complex romanticism of more recent development.

Ueda thought it was his mission to lead the advancement of Japanese poetry by introducing the latest poetry of the Western world. This sense of responsibility is the remarkable characteristic commonly shared by the leaders of Meiji Japan. The title of Ueda's earlier book of translations of Western prose literature, *Channel Markings* (Miotsukushi), (1901), is itself indicative of his aim in publishing this book. It must be remembered once more in this connection that Lafcadio Hearn was the only foreign teacher who taught the Japanese students emphasizing the importance to

learn the Western literature for the purpose of enriching their native literature. Many other foreign teachers in Japan did not take this attitude of putting emphasis on this point. This is one of the best legacies Hearn left to the Japanese students of literature, and on this account Hearn is to be considered the father of comparative literature in Japan.

Ueda's unique position as the "teacher" leading the foremost vanguard of the advancement of English literature in Japan is indeed symbolically exhibited in his change of the original title of Browning's "Among the Rocks" to "Teaching of Autumn" in his translation first published in *The English Miscellany*. This self-imposed and self-acknowledged "teacher" consciousness is the clue to the truth of Ueda's position in the history of the development of English studies in Japan.

One of the most significant of his achievements as the "teacher" for the advancement of new literature in Japan is the establishment of the Kyoto University school of English literature as the embodiment of what is considered by Professor Kazumi Yano as the literary ideals represented by Lafcadio Hearn in conceiving the true life of the study of literature as the unification of what have been called by Prof. Yano as "*sentir*" and "*savoir*."<sup>7)</sup>

In citing the successful unification of "*sentir*" and "*savoir*" achieved by such pioneers as Shoyo Tsubouchi, Lafcadio Hearn, Soseki Natsume, Bin Ueda, and Tokuboku Hirata, Prof. Yano claims the tradition, embodied in those pioneers, as the "orthodox" school of English literature in Japan as against what he calls the "academism of Japan" which, in Prof. Yano's view, has taken the wrong way by placing too much weight on "*savoir*." Prof. Yano has pointed out further that the "orthodox" school was best represented in Hearn, and developed by his students, Bin Ueda and Hakuson Kuriyagawa. If one agrees with Prof. Yano on this point of view, Ueda, as the successor to Hearn, should be accorded the distinguished position in the history of the development of the "orthodox" school of

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7) See a series of controversy between Professors Kazumi Yano and Takeshi Saito in *The Rising Generation*, vol. 108, nos. 2, 3, 4, 5.

English literature study in Japan. Whether one can or cannot agree with Prof. Yano on this point of view depends on his concept of literature and on his understanding of the nature of the historical development of English literature study in Japan, but it is the belief of this writer that no impartial observer should fail to accord this preeminent position to Bin Ueda as the leader of the new literature of Japan. Prof. Yano, in explaining his basis of argument for the "orthodoxy," has said that "in the early years of Meiji, from the days of the activities of *Literary World* group to the time of Hearn's death, the unification of sensibility [unification of "*sentir*" and "*savoir*"] was maintained, even though unconsciously."<sup>8)</sup> But it must be pointed out that so far as Ueda is concerned, the "unification" was maintained, not unconsciously, as Prof. Yano has said it was, but rather with emphatically declared consciousness. It is "declared" in the "Preface" he wrote to *The English Miscellany* (Eibungaku Soshi), in which, it must be recalled, Ueda's first translation of Browning's "Among the Rocks" was published, as already pointed out earlier in the present article.

This journal, *The English Miscellany*, vol. 1, was published in 22 February 1904 by the English Literary Association, perhaps the first official organization of the English Department of Tokyo Imperial University, established for the purpose of providing its members with opportunities for a wide range of academic activities in English literature. It was published only twelve days after the outbreak of the Russo-Japanese War which was so crucial, in its resulting effects, to decide the subsequent course of Japan in her domestic policies to be pursued, but more important, in her relationship with the Western countries. It was published seven months before the death of Lafcadio Hearn in September of the same year. It was published the year after Bin Ueda had assumed the chair of English at the University. Among its contributors was Soseki Natsume, who had assumed the chair of English, along with Bin Ueda, as the first native faculty members at the English Department. It must be noticed that the compiler of this journal was Katsuichiro Ando, one of

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8) *The Rising Generation*, vol. 109, no. 11, pp. 646-47.

Hearn's former students, and that almost all of thirteen contributors were Hearn's former students, among whom was Hakuson Kuriyagawa<sup>9)</sup> who, though then a student in his undergraduate senior year, was destined to succeed Bin Ueda at Kyoto University.

For these circumstances in which this journal was born, and the substance of what Ueda asserts in its "Preface," it is so important and significant that if Ueda's "Preface" to his *The Sound of the Tide* is considered as the first cry of the symbolism poetry in Japan, this "Preface" written by him to the first issue of this journal, *The English Miscellany*, can be called the "Declaration of the Naissance of English Literature in Japan" or it may be called the "Declaration of Independence of English Literature in Japan." For its historical significances it deserves full quotation:

We, who are devoted to the study of English literature at our Alma Mater, the College of Arts and Sciences of Tokyo Imperial University, had previously organized, after having deliberated on the plan, our English Literary Association, through which we have since then been actively engaged for many months already in promoting our study of English literature by opening lecture meetings, by publishing critical studies, and by holding our group discussions, bringing in, we believe, not a small amount of benefit to the study of English literature. In taking one more step for the furtherance of the aim of our Association, we have decided to compile the first issue of this journal by collecting the highly wrought translations of verse and prose of English literature by the members of our Association. The original work of each translation has long since been deeply appreciated by its translator, and has been rendered with the best

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9) Kuriyagawa contributed to this journal his translations of Addison's two works, "Endeavours of Mankind to Get Rid of Their Burdens, a Dream" and "On Ghosts and Apparitions." So far as I know these two Kuriyagawa's translations of Addison's works have never been noticed by scholars.



possible care in an effort to transmit the true shade of meaning and the distinctive style of the original.

There seem to have been two different traditional lines followed by the scholars in their study of English literature. One is the type of the research work that is based on philological study, and the other is the kind of training to be carried on with due regard to art. The former line has been taken by the men of profound learning at the universities in Europe and America in their lifelong pursuit. The range of their study is so wide and deep that it starts from the study of Primitive Indo-European Language, or from the study of Gothic, through the particularly emphatic study of Old and Middle English, down to the study of the philology of modern times. The latter line is advocated also at the universities in the Western world, having been pursued by a host of talented and learned men, who aim to establish, mainly through their endeavors in critical and interpretative works, their own theories on the process of the development of literature. Accordingly, the former direct their endeavors to the analytical study of the process of the change of the languages, while the latter direct their observations to the interesting subjects in the comparative study of literatures. Each of these two schools has its own merit in its purpose of pursuit, and, therefore, it is not a matter to admit any hasty comparison against each other for superiority in purpose. Each school is engaged in the study of literature in its own way of careful research from the different standpoint. There is no reason to blame a scholar for taking either line, for it is to be decided solely by the kind of talent possessed by each scholar. It is my ardent desire that there may come out such a different kind of scholars in the English Department of our University.

With all these prevailing situations of the two different schools, however, the most important thing for the study of English literature is its final purpose and the object of its study. We don't study the collected works of literary men of successive ages as the specimens for the linguistic study of the English language. We don't trace back

the changes of life and society, which are revealed to us in English literature, as the explanation for the history of England. Our final aim is but to experience the pure taste of the glory of art, and thereby to have the fullness of the glory of life. Because of this final aim, we should rather have other supplementary fields of learning to serve us as the maid-servant in our study of English literature. To say this in another analogy, it is like a construction of a huge temple building. Many honest and diligent workmen must be directed in their works, in placing the supporting walls, in making the dome, main hall, and golden lettered spire, in installing the conduits decorated with monstrous forms, and in planting the beautiful roses looking into the round windows. Are all these works in construction not unlike the works of textual explication, or the investigations for historical verifications of the facts, or the study of languages, or the study of history, serving for our help in our study of English literature? Indeed, the grandeur of the finished building must surely be in the mind of an architect in a completed design before the actual construction work begins.

It has already been pronounced that our final aim for the study of English literature is the meticulous and exact comprehension of its verse and prose. Under the direction of this aim, we, as students of English literature, must be stimulated to the cultivation of our own creative talent. And as a natural consequence of setting up this aim, an ardent desire will be awakened in us to contribute to the development of the literature of our country. To say more on this—just as it is true that if one desires to have the wealth of India, he must possess it in his hand, so it is also true that he, who wants to taste the beauty of the literature of other countries, must be, first of all, well versed in the beauty of the literature of his own country, and must himself be experienced to a certain extent in the painful labor of creative work. From all this, I am convinced that the work of translation is one of the important purposes for us. In believing that it is not the responsibility of the University to bring up such talent as to

be an interpreter, and that there must be some other people who are more fit than we are at the University to teach the elementary English, we are, though harboring no intention at all of abandoning the scholarship in the philological explication of texts, not satisfied with prevailing manners only picking up the crumbs of lifeless learnings. We shall take the attitude which is legitimate for those who are to engage in the study of English literature by assuming the task of translation and of critical interpretation, all because of our desire, on one hand, for our own improvement by devoting ourselves to the true accomplishments in literature, and, on the other, for the improvement of our nation by contributing something to the development of our Japanese literature. By whose hands the florescence of the glorious Elizabethan literature was nursed? Was it not by the hands of those who were called "the University Wits?" Should our enterprise of publishing this journal ever serve as the "Flourishing prelude to the Grand Age" of the Japanese literature in the years to come, it will be the honor not only of our College of Arts and Sciences of the Imperial University of Tokyo.

This "Preface," though so well wrought, is not subscribed by the author's name. But the authorship of Bin Ueda can be clearly verified, not only from its overall points of assertion aiming at the establishment of the "legitimate" school by unifying the two different schools, but more precisely by means of identifying the following particular words and phrases used in it with the same, almost identical, ones used by Ueda elsewhere in his other essays.

- (1) His somewhat disparaging remark on the purpose of English education only for the practical uses is also found toward the end of his essay, "Study of English Poetry" (Eishi no Kenkyu).
- (2) The same tone of emphasis on the importance of translation in study of European literature is expressed in his essay, "Meticulous and Exact Comprehension in the Study of Literature" (Saishin Seichi no Gakufu).
- (3) The same point of assertion that "anyone who wants to taste the beauty of the literatures of other countries must be, first of all, well

versed in the beauty of the literature of his own country" is repeatedly expressed all through Ueda's essay, "Taste of Art" (Geijutsu no Shumi).

(4) The idea of separating philology from literature is also strongly emphasized in Ueda's lecture to his students, recorded and published in his *Collected Works*, vol. 7, pp. 9-10, and in the last paragraph of his essay, "Fresh Thought and Tone" (Seishin no Shiso Seicho).

(5) The use of the phrase "lifeless learning" referring to mere philological study for explication of texts finds its identical use in his essay, "Fresh Thought and Tone."

(6) The use of the word "philology." The Japanese counterpart of which, "Bunkengaku," was first coined by Ueda himself.<sup>10)</sup>

(7) The use of the word "contribution." The Japanese counterpart of which, "koken," was also coined by Ueda himself.<sup>11)</sup>

(8) The identical Japanese term, "kunko kosho" ("explication of texts) is used in his lecture on English literature at Kyoto University.<sup>12)</sup>

(9) The word "shifu" for Alma Mater, used in this "Preface" to the exclusion of other commonly used Japanese words for it, is also used by Ueda in his essay, "Taste in Art" (Geijutsu no Shumi).

(10) The phrase "meticulous and exact comprehension of literature" (Seichi naru Kansho) is so particularly Uedanian in its characteristic use that it has already been made historic, representing the tradition of the Kyoto University school of English literature which he founded under this slogan.

(11) One particular dictum that "it is not a matter to admit any hasty comparison against each other for superiority in purpose" has its almost identical expression in his essay, "Meticulous and Exact Comprehension in the Study of Literature." In putting forth his observation, in that essay, as to the possible way to establish a true comparative study of mythology by unifying the opposing schools of Friedrich Max Muller and Andrew Lang,

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10) *The Collected Works*, vol 7, p. 10.

11) "Topics of Ryuson, "Literary Studies, (Bungei Kenkyu) , vol. 1, no. 2 (1 June 1928) , p. 51.

12) *The Collected Works*, vol. 7, p. 10.

Ueda says "... since each of these two schools has its own good ground, it is not a matter to admit any hasty comparison against each other for legitimacy in method."

(12) The idea of "if one wants to have the wealth of India, he must possess it in his hand" finds its exactly identical expression in two places, one in his essay "Study of English Poetry" and the other in "The Relation of Literature to Society" (Bungei Seun no Kanren).

(13) "Flourishing prelude to the Grand Age" has its almost identical use in his essay "Study of English Poetry," in his eulogy of Chaucer as the "flourishing prelude to the Grand Age of Elizabethan literature."

From the foregoing verifications, it can fairly be justified to ascribe the authorship of this "Preface" to Bin Ueda, and if so, this "Preface" has many historical significances. It can be called the "Declaration of Independence of English Literature in Japan" in that it was written by Ueda as one of the first two native scholars to assume the chair of English at the Imperial University of Tokyo, and that it was written in 1904, the year of Lafcadio Hearn's death, and the year before the publication of his epoch-making book, *The Sound of the Tide*, and that it was written almost simultaneously with the Declaration of War upon Russia which, in its resulting effects, made Japan "independent" in her subsequent relationship with the Western Powers. Or it can be called the "Declaration of the Naissance of the Orthodox School of English Literature in Japan" in that it was the first to set forth the theory of the unification of the two main different schools, the unification of the critical appreciation of literature with the scholarship in bibliography and philology. It must be noted that his prophecy for the advent and development of the two different schools was to come true soon with the establishment of John Lawrence school at the University after Ueda had gone to Kyoto to establish his school there.

Ueda's unique position is indeed characteristically represented in this "Preface" as the foremost vanguard of the advancement of English literature in Japan with his hoisted standard declaring the ideal form of unification of the critical talent in literature with the scholarship in philol-

ogy and bibliography.

"The Declaration of the Naissance of Orthodox school of English Literature in Japan" of Bin Ueda's "Preface" to *The English Miscellany*, written in the 37th year of the Meiji Era (1904) signifies the remarkable progress of English study in Japan. The next eight years to the end of the Era in 1912 saw the successive publication of books of historical importance.

In 1905, the year following the "Declaration," Bin Ueda's epoch-making book, *The Sound of the Tide* was published. In 1907, Soseki Natsume's famous book, *On Literature* (Bungaku-Ron), was published, followed by the same author's equally meritorious book, *Eighteenth Century English Literature* (Bungaku-Hyoron), in 1909. In the 45th year of the Era, 1912, Hakuson Kuriyagawa's famous book, *Ten Lectures on Modern Literature* (Kindai Bungaku Jikko) appeared as if to symbolize the successful conclusion of the progress of English study during the Meiji Era. In the same year, but according to the Japanese calendar, the first year of the following Taisho Era, Sanki Ichikawa's *The Study of English Grammar* (Eibumpo Kenkyu) was published and became the first cry for the scientific study of the English language in Japan.

In the field of Browning study in Japan, Ueda's good prophecy for the ideal unification of literature and philology came true in the following Taisho Era when Rinshiro Ishikawa (1879-1939), also a student of Lafcadio Hearn, published in 1925 an epoch-making book, *Select Poems of Robert Browning, with Introduction and Notes* (Kenkyusha English Classics Series), as the result of his successful synthesis of his lifelong devotion to the poet and his profound scholarship in the English language and in Browning bibliography.<sup>13)</sup> It is no exaggeration to say that Ishikawa's book has since become the Bible of Browning study for those who want to read Browning's poetry in Japan. Professor Rintaro Fukuhara, Ishikawa's for-

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13) Ishikawa's first book, *A Garland of Flower-Poems*, published in 1906, was dedicated to his teacher, Lafcadio Hearn. See, Chigahei Kobayashi, "A Biographical Sketch of Professor Rinshiro Ishikawa," *The Rising Generation*, vol. 82, no. 3, p. 82.

mer student who later succeeded him to the chair of English at Tokyo Bunrika University, the nation's highest University for training teachers for higher education, has described him in the following terms:

Prof. Ishikawa is one of the students of Lafcadio Hearn. Contrary to the general impressions that most of those who studied under Hearn were lovers of the literature of romantic spirit, there are in fact many who were rather directed to the interest in the study of English language. Prof. Ishikawa grew up under the balanced influence from Hearn for his interest both in literature and language. This balanced influence, coupled with his temperamental quality of exactitude, has contributed to his development of his talent for accurate reading of the texts of literary works. His unique position in English literature in Japan is characterized by his insatiable research in philological study and in the natural things of England as the aid to the study of English literature. As for his taste in academic fashion, he had a dislike to Bradley, while showing his whole hearted devotion to Kittredge. It may be partly because he studied under him when he went to study at Harvard, but it is more by the characteristic elements he had in common with Kittredge.<sup>14)</sup>

In this view of his accomplishment in Browning study which was made possible through the successful unification of "sentir" and "savoir," Prof. Ishikawa can be considered as the culmination of Browning study in the field of academic pursuit.

Any attempt at the historical survey of the development of Browning study in Japan will find it justifiable to set forth a proposition that the most important "one page" of the history of the development of Browning study in Japan should be given to the contribution made by the Hearnian school at Kyoto University which was founded and represented by Bin Ueda who was attracted to Browning for his holding of the ideal of strong individuality. This line of tradition of acceptance of Browning for his

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14) Quoted by Takanobu Otsuka, in his "Introduction" to Rinshiro Ishikawa, *Selections from Modern English Poetry* (Tokyo: Sanseido, 1941), p. 1.

idea of strong individuality was succeeded by Hakuson Kuriyagawa, and reached to its culminating point in the creative literature of Ryunosuke Akutagawa who wrote many short stories under the strong influence of Browning's idea of strong individuality as it was explained and propagated by the scholars who belonged to the Hearnian tradition.

Akutagawa, as the culmination of Browning study in Japan, accepted Browning for his idea of strong individuality as the inspirational source of his creative power in his dedicated task for the modernization of Japanese literature. Akutagawa studied under John Lawrence, while his sympathy was with the line of tradition of Lafcadio Hearn's school of English literature. It is significant that these two dominant forces in the history of English studies in Japan played an important role in fostering Akutagawa's literary spirit to become the culminating point of Browning study in Japan and, at the same time, to become the culminating point of the modernization of Japanese literature.

In his article "Soseki at the Time of Russo-Japanese War," in *The Rising Generation*, vol. 112, no. 7, p. 458, Prof. Kochi Doi says he first became acquainted with the name of Soseki Natsume in 1904 when this journal, *The English Miscellany*, came off the press and discovered in it Natsume's beautiful translation of "The Song of Selma" in *Ossian* of Macpherson. Prof. Doi further admits that he decided to go to Tokyo University to study English literature as the result of the charming influence of this journal. When he came over to Tokyo University three years later, however, he found that Soseki had already gone from the University to devote himself to his new career as a novelist, and Bin Ueda was leaving to Kyoto University in December of the same year, thus, Prof. Doi admits, bringing in the disruption of the romantic tradition of Tokyo University school of English literature since Lafcadio Hearn. Prof. Doi studied under John Lawrence and became one of the prominent scholars in the line of the Lawrencian tradition in English studies in Japan. According to Prof. Doi, the first number of this journal, *The English Miscellany*, was published only 12 days after the Declaration of War with Russia and that its second issue was never published probably because of the coun-



try's war-time conditions. Thus, Prof. Doi says, it has become the last monument of the romantic literary movement of Meiji Japan. Prof. Doi further explains that it was when he was a high school student that he ordered a copy of this journal when he read a leaflet advertisement of the forthcoming issue of this new journal. For its historical interest, the photo-copy of this advertisement is exhibited on the following page, together with the copy of the title pages of this journal.

In concluding, it may be said that it has been proved that "one page" of *The English Miscellany* "deciphered explains the whole of our common heritage" in the history of the development of English studies in Japan.

此廣告依御附記之節(中學英語)を見たるを御附記

# 英文學叢誌

●東京文科大學英文學科內英文學會編纂(發售本日)

第 一 輯  
原譯文對照 定價五十五錢  
裝釘新意匠  
質義券附隨 郵稅六錢

本書は、新進專門家が細心組織なる研學の益に成る。第一輯は十文藝士三大學生が、本邦の風俗を傾注し、一字一句の微と雖も若しせざる風靡なる譯文を撰びて、英語文壇、六大詩人四大作家の風靡風格を傳へたる者なり。整店業者の便宜を謀り、特に請ひて、贈するに質義券を以てし、載するに原文を以てしたれば、原譯文相参照して、英文翻譯の空語と欺すべく、英文學の入門と見るべく又英文學史の注脚と批評とすべき也。整店業者の意匠は、爲常に新編録を工夫し、本書に施すに製本界空前の裝釘法を以てしたり。希くは切に江湖大方の鑒賞と批評とを待す。

## 本書の内容

夏目漱石の「天セラムの歌」カリックスウラの詩は、その歌で、セルムの上の詩人カリックの秋の教は、  
 アーサー・ヘンリーの「四六詩人」なる、アラウリンの「縁外縁」は、山村文學士の節に始めて、詩想天外に、無邊の技巧を示し、  
 海ノきは、及、妹カ眠、天の雲を、影、として、現人の體、エレオノラは、夢見、在明、に、  
 「ハイム」其人にして、譯者、小野文子、の「天の雲を、影、として、現人の體、エレオノラは、夢見、在明、に、  
 ナオグ、ラ、ア、の「賭物」五、此、文、は、  
 社會を、刺、す、  
 が、  
 わ、つ、ら、ひ、  
 する、  
 發賣元 小東市神田區 文會堂 全神田區 合資 富山房 藥神保町

學大科文京東

內科學文英

纂編會學文英

誌叢學文英

輯壹第

京東

允發堂會文

THE ENGLISH  
MISCELLANY \* \*  
FIRST VOLUME \*

COMPILED

BY

ENGLISH LITERARY ASSOCIATION

IN

TOKYO IMPERIAL UNIVERSITY

TOKYO:  
BUNKWAIDO  
PUBLISHER  
MCMIV

序 詞

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(一)

吾等が慈母師府たる文科大學に英文を修むる人々、曩に相謀りて英文學會を組織し、講演に論評にはた會談に、斯道研鑽を勉むること既に幾閱月、裨益する所をさく少小ならざるを、茲にまた更に歩を進めて、各自の平生鑑賞し來れる詩文を繙し、原書の意義風格を移植すること及ぶがぎり、嚴正精密なる譯述を試みたるもの、集りて此叢誌を成しぬ。

謂ふに英文學の研究に關して學者の執り來れる方

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針は自ら二あるが如し。一は文獻學に基きたる研鑽にして、他は藝術の方面に立脚したる修養なり。前者は歐米の大學に博識の碩儒孜孜として終生の討究に従ふところ、上は印歐の母語乃至戡斯の古語に始めて、専ら古代英語中世英語に留心し、延いて近世の文獻に及べるものなり。後者も亦瀛西の學府に唱道せらるる研究法なれと世上才學ある人士之に志す者頗る多く、批判評釋に力を盡し、詩文發達の逕路に關して自家の見識を樹てむとす。故に前者は自ら精力を言語變遷の行程に注ぎ、後者は觀察を比較文學の興味ある間

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(三)

題に幸む。二者おのがじ、の長ありて、輕々しく其高下を論すべきにあらず、各異なる方面よりして文學の精緻なる研究に従ふものなれば、學者が才分の種類如何に依りて其何れに専らなるも敢て尤むべきにあらざる可し。吾等が大學の英文科にもかゝる異種類の學儒輩出せむことは素より吾が熱望する所なり。然れども、英文學の研究に於て吾等の終に忘る可からざる事は、終局的の目的に在り、とす、また、研究の對象に、ありとす、吾等は、英吉利言語學の標本とし、歴代騷人の集を繙くにあらざるなり。吾等は、英吉利歴史の説

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明るものにして、文學に現はれたる世態風俗の變遷を追溯するものにあらざるなり。期する所は終に藝術の莊麗なる清興を味ひ、光榮ある人生の本分を盡さむとするに在れば、他の伴隨せる補助學科を以て斯道の侍女たらしめむとす。他の喩言を以て之に換ふれば、茲に文學といふ大伽藍を完成せむとするに當り、幾多の忠實勤勉なる工人を督して、或は基礎の首石を置かしめ、或は支柱の拱壁を築かしめ、穹窿中央閣金字牆または怪異の纏嘴を環らし、瑰麗の薔薇圓窓を穿たむとするは、實にこれ訓詁考證の學術を利用し、語學史學の輔佐を

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(五)

享受するものに非らずや、而も土木の巧術に大成したる輪奐の美は、必らず建設の初より大工師の胸に畫かれざる可からざるなり。

既に斯道終局の目的を以て詩文の精緻なる鑑賞に在りしとす。研究の學徒勢之に由りて自家創作の才を刺激せられざる可からず、將また之に據りて自國文學の發達に資せむとす。熱望の自ら生ずるを見る可し。加よるに印度の富を獲むとす。者は印度の富を齎らざる可からざる如く、異邦詩文の妙を味はむとす。者は先づ自國文章の美を知り、創作の苦心に於て、多少

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の閱歷無くむはある可からず。翻譯の業是に於てか吾等が重要な目的の一たるを知るなり。譯官通事の器を養成するは大學の責務に非らず、初等英語の教授に歎學するも世間自ら之に適する人物ある可しと信ずる吾等が業より訓話の學術を棄てざれと徒らに死學の餘瀝を舐る今の學風に安ぜず、斯道人士に取りて正當なる態度を執り、徹力の評すかぎり譯述釋義の業に就かむとす。一面には眞正の學藝に遊びて自家の修養を謀り、他の一面には日本文學の發達に幾分の貢獻を爲して、國家の光榮利福を増進せむとす。

著 書 第 二 卷 (43) 頁 終

手・が・爲・め・な・り・。・處・女・王・朝・の・燦・爛・た・る・文・華・果・し・て・誰・れ・が・  
 文・學・會・が・今・回・の・舉・に・し・て・日・本・文・學・後・年・の・盛・時・に・と・よ・  
 び・劉・嘯・の・樂・の・響・の・序・歌・た・ら・ば・こ・れ・獨・り・文・科・大・學・の・榮・  
 譽・の・み・に・非・ざ・る・可・し・。

明治三十七年二月

真 告

本會は以上の趣旨に基きて、漸次歩  
 趨を進めん事を期す。故に譯書と  
 曰はず、編訳と曰はず、將た訓註註釋  
 の類たるとを撰ばず、凡そ新進に關  
 する著書と寄贈し給はゞ、歡びて是  
 れが紹介或は批評の任に當る可し。

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セ ル マ の 歌

夏 目 金 之 助

セ ル マ

歌  
の  
マ  
ル  
キ  
セ

暮れ果て、わびしくも、わらしの阜に一人。峯に轟く風の音、岩を下  
る早瀬。雨浸ぐ軒端もなく、風吹く阜に一人。  
昇れ月雲の底より。出よ夜の星。導きの火影もなきか。狩り暮れ  
て、獨り居はす君が方に。鼓張らぬ月の傍、端ぎ臥す犬の中に、獨り居は  
す君。高く鳴る瀬、高く鳴る風。思ふ人の聲を聞き待ず。わがチルガ  
アの歸らぬは如何に。山に入る強もの、響。巖はこゝに、木もこゝに  
潮が流れもこゝにこそ。こゝに今宵歸らんと誓ひし君はいかに。わ  
がチルガアの行末はいづこ。君とならば行かんものを、父を養へども。