日本におけるThomas Hardy研究史概観

皆川三郎

日本におけるThomas Hardy研究史としては山本文之助氏の著作Biography of Thomas Hardy in Japan（東京、朝倉，昭和34年）と大沢徳氏「ハーディ文学の研究」（研究社，昭和34年）がすぐない資料を提供してくれる。万山俊氏の「Hardy」（研究社，英文学研究叢書，昭和9年）は日本における研究史としての項目はない。ただ「書目」や「伝記」などのところでBranche Ja，Ernest：The Life of Thomas Hardy，New York 1925とHardy，Florence Emily：The Early Life of Thomas Hardy，1840-1891 Macmillan & Co. 1928. The Later Years of Thomas Hardy，1872-1928上上のとあるものにはとあるものには

岩井雄太郎氏「トマス・ハーディ伝」（英文学の叢書）研究社，昭和4年があげられている程度である。日本におけるHardy研究文論は，山本・大沢両氏の文献をもって通じて大変な数であるからここでは歴史の歩みをふり返って見て，その出発から比較的大きな結びとなったものを指摘する程度に止めたい。読者には指摘する人によって解釈のしかたが大なり小なり違ってくる状であるが，幾分の参考にもととめて紹介する次第である。

1. 明治35年（1902）帝国文学にHardyを詩人として取扱う。
2. 明治39年Meredithと比較——島村拓司「普悠文談」，以後43年まで同Meredithと比較される——「英語青年」
3. 明治42年（1909）「帝国文学」工藤夏生がThe Dynastsにふれる。
4. 明治44年（1911）「帝国文学」The Dynasts：Napoleonic Wars DynastsというdramaがMacmillanから出版されるという予告（注：The Dynastsが出版されたのは1903，1906，1908年）
5. 明治45年（1912）「英語青年」で平田秀木がMeredith，Henry Jamesとならべて紹介。
6. 大正10年（1921）「英語青年」鈴木三郎がMiss Gertrude Buglerの著するEustaciaに人気の集まったことを報じている。
（ここに参考のためMrs. Buglerから私宛の手紙の一部を引用する。これより22 Moreton Road，Owermoigne，Dorset 23-3.65（1965年3月23日）の日付である——
If I can help later, please do not hesitate to ask - but, meanwhile I can tell you that I played Marty South in The Woodlanders in 1913, Eustacia Vye in The Return of the Native in 1920, and Tess of the D’Urbervilles in 1924. 

By the way, I was born in March 1897, so was not so very old when I played Marty South. I am so glad you come to Beaminster. 

Yours sincerely,

Gertrude Bugler,
藤・丹羽・望月・金子・滝山の著氏

19. Monographs on the Life of Thomas Hardy by the Toucan Press, England による新資料の日本におけるハンディ研究に与えるもの。

20. 近年 Hardy Country の人々および外国の Hardy 研究者の数も増加する。

本稿は昭和49年度文部省奨励科学研究費 一総合における「英学導入史の研究」による分担研究報告の一節である。
Appreciation of Thomas Hardy's Works in Japan

by

Professor Saburo Minakawa

BRIEF ACCOUNT OF HARDYAN STUDIES IN JAPAN

In a short essay like this, too much space must not be given to the studies on Hardy's works in this country. I am sure that it will be enough to point out here some major events or activities before and since the Japan Hardy Society was established in 1932 with Professor Mamoru Osawa unanimously approved as its first president.

According to Professor Bunnosuke Yamamoto's "Bibliography of Thomas Hardy in Japan," published in 1932, some commentary was made about "Far from the Madding Crowd" in the Japanese magazine "Kokumin no Tomo" (translated "Companion of the Nation") in 1890. Of all Hardy's works, this was the first to be introduced to the English students of this country. Hardy gradually became the object of study among those who were interested in English literature. Professor Shun Katayama's book, published in 1934, of criticism on his works was a milestone in the progress of Hardyan studies, Professor Osawa's book, "Appreciation of Hardyan Literature," published in 1949, marks another and far more advanced standard of academic research, undoubtedly the highest that had ever been achieved in Japan. He has also won great reputation for his translation of Hardy's works, particularly "Tess" and "The Return of the Native." I have already mentioned Professor Yamamoto's "Bibliography."
This was the fruit of his thirty years' investigation and intensive study. Professor Yamamoto's "Thomas Hardy: His Works and Thought," Vols. I and II, published in 1963 and 1964, is also an outstanding achievement because of his untiring research into an affinity between Hardy's cosmic philosophy and Buddhism that must have been introduced into the Western world by way of the Middle East. I do not know which of these two books deserves to be called his life work. Probably both do, since each of them has its own unique value and fame.

As a joint academic work of international importance, I must mention the "Hardy Glossary" which ten members of the Japan Hardy Society have been compiling for many years. These members are Professors Fujii, Goto, Ida, Iijima, Niwa, Osawa, Yamamoto, Mochizuki, Kaneko, and (Mrs.) Takivama. Such work requires perfect co-operation and considerable patience. Also, this is certainly a hard labour for the people who, as senior officers in their universities, have a lot of things to attend to in addition to their professorial work. However, surmounting one obstacle after another, they are struggling towards the completion of this tremendous work. When finished, it will prove to be an invaluable contribution to the Hardyan study not only in this country but in the rest of the world.

CHARACTER AND CIRCUMSTANCE

In Hardy's early novels, character and circumstance often combine in producing tragedy, but in the later works, character is a more dominant factor, though circumstance still retains its great importance in the sense that it represents social convention. In England and elsewhere, too, there are many novels dealing with people who offer unsuccessful resistance to their environment and social convention which they do not like. In Japanese literature there are many novels and dramas in which climatic disasters form another important factor of tragedy.

With all this difference in the causes of unhappiness, Japanese readers are sympathetic with the tragic characters, such as Tess, Jude, Henchard, Eustacia and many other people regardless of their personality and their moral and religious ideas. I must mention a little more about the environment in which the Japanese people were placed, particularly in the feudal age, because then English readers will understand better the Japanese attitude towards Hardyan literature.

Japan has been visited by casual but frequent climatic disasters since the beginning of its history. There are many records of earthquakes and typhoons that wrought havoc, not to speak of fires and other calamities that led to famine and death. The most dreadful of all were earthquakes and we have more records about them than about anything else. In ancient times the Japanese thought that the earthquake was freakishly let loose upon them by an unknown god, and this primitive idea was represented by the fact that in the 7th year of the Empress Suiko's reign a new shrine was dedicated to this god apparently with the object of appeasing it. According to the old calendar the 7th year of the Empress' reign fell on the year 599 of the Western era. Some of the greatest earthquakes were those in the Fushimi area in the 19th year of Keicho (1614), the Kanto area in the 4th year of Kan-ei (1627), the Kanto area
in the 16th year of Genroku (1703), the Kanto area in the 2nd year of Tenmei (1782), the Odawara area in the 10th year of Kasei (1798), the Odawara area in the 1st year of Kaei (1848), the Edo area (present-day Tokyo) in the 2nd year of Ansei (1855) and the Kanto area in the 12th year of Taisho (1923) many sufferers of which still live today. The earthquakes rendered hundreds of people homeless in a night, exposing them to starvation and death. While fighting over a piece of land or over a title to prestige, their feudal lords did not bother about the people’s miseries.

We have some records about social welfare activities that Buddhist temples made to rescue the sufferers by providing them with food and medicine. Buddhism had reached its height in the latter part of the Middle Ages. Later, in the Edo period, that is, the early 17th century onward, the priests, contented with the popularity handed down from their predecessors, exercised very little initiative in helping the poor people. The priests in spite of their mission to save the poor people, "pampered themselves, eating well and dressing in warm clothes." The fiery enthusiasm with which Nichiren and Shinran had preached in the face of hunger, cold and threat in the Kamakura days, in the 13th century, bore fruit some generations later, down to the Muromachi period, the 14th and the 15th century, but did not continue as long as the Edo period. Placed under such precarious social conditions and exposed to the climatic disasters that visited them quite unexpectedly, the Japanese very naturally had a tendency to assume a fatalistic attitude toward life. Resignation was the last resort for appeasing their own rage and despair. Aloisius Froes (1532?–97) the Portuguese missionary, in his letter "to his companions in Jesus Christ, that remain in China and India," says about Japan: "Whirlwinds most vehement, earthquakes so common, that the Japanese dread such kind of fears little or not at all."

With all his deep insight into the political and religious affairs and with all his informative writings on the history of Japan, the Jesuit priest was wrong in saying that the Japanese dreaded such kind of natural disasters "little or not at all." They were used to so many calamities that they did not reveal their misfortunes on their facial expression; in other words, they had, so to speak, a natural mask to cover their inborn sentiments and grudges.

In the latter part of the epistle quoted above, the Jesuit priest says "Want, though it trouble most of them, so much they do detest, that poor men cruelly taking pity on their infants newly born especially girls, do many times with their own foot strangle them." Who strangled their own infants except those who despaired of their own life? Social conditions have greatly changed since the political transfer from the feudal regime to the Meiji Government in 1868, but still the causes of miseries have not entirely vanished. In addition, we have literary associations of those people whose environments combined with natural catastrophes in pulling them down into the slough of despair. With such experiences and with such associations, Japanese readers could not help sympathizing with the victims under similar circumstances that Hardy narrated in his works.

Hardy takes firm hold upon a series of figures encircling a dramatic situation and the steady conduct of the plays to their destined catastrophe. He has a structural art so high that it excites our admiration, wonder and
deep sympathy. He also unfolds the steady progress of a story with mathematical formulas and the reader is often overpowered by a dramatic climax. In reading Hardy's works, we often come across the people who can be considered the victims of some irresistible law or inexorable fate. Consequently, Hardy gives an impression of being a fatalist, but as Beach says in his book “The Technique of Thomas Hardy” (p. 230), “he is neither a fatalist nor one urging belief in the governance of God.” Hardy, with his poetic imagery and also with a stern eye for the tragedy of common things, gives a sense of mysterious destiny which is beyond human scrutiny. He makes it clear that what looks like an unkind fate that waylays men behind his tragic story is the whole mystery of maladjustments in the order of nature. He is not a fatalist, but a man who gives a careful and measured utterance about the grim facts of life.

**TRADITIONS, BELIEVS AND, DIFFERENCES IN SOCIAL STANDING**

In the feudal days, the social ranks in Japan were divided into four in the order of importance; the warrior class, the agricultural, the artizan and the commercial. The distinction between the first class and the other three was strictly observed, and even in each rank of society there was much hereditary distinction in wealth and social prestige. For instance, it was very difficult for a man of low standing to go over the barrier unless he had an exceptionally adroit mind or an unusual spirit of adventure and it was utterly impossible for him to have an appointment as a warrior, unless fortune favoured him in an age of utter confusion where a series of civil wars tore the island empire into innumerable feudal states; Taiko presented a very rare case of climbing the ladder of success from the lowest rank to the helm of the state.

We have many stories of thwarted love affairs that ended in tears and despair because of the social castes and traditions. In Japan ill-starred lovers were often separated from each other because the trammels of etiquette, customs and human relationships that encompassed them twofold and threefold were so powerful that they could not fight their way into a union of happiness and freedom. The ill-starred couple, in their desperate resistance, often preferred double suicide to separation.

We find many stories of these in the works of the famous dramatist Chikamatsu (1653-1724); in fact, most themes of his dramas are about double suicide.

In the feudal days parental rights also were very strong. The father often overruled the marriage of his children, ignoring their natural wishes and inclinations. Therefore the father was counted as one of the most dreadful things though he ranked the fourth in the order of dread; the earth, the thunder, fires and the father. The father was probably regarded as such half in earnest and half in joke. It must, however, be admitted that parental prestige has made much contribution to the order and stability of the family, and in a large sense, of social life. It was quite natural that the father who was the oldest and most powerful member of the family should have exercised leadership at home, but if his predominance was so rigorous as to obstruct the natural growth of sentiment and creative
imagination of the young it would have delayed the balanced development of a modern society. In fact, he was predominant in domestic life in the Japan of feudal days. We have many stories of lost loves that were caused by the parental prejudice, traditional family relationships, and other things that had nothing to do with pure love. With this historical background, Japanese readers sympathize with the heroes and heroines in similar circumstances of the northern island country which had and still has complicated traditions, social castes, prides and prejudices not altogether dissimilar to those of our country.

COSMIC IDEAS

Hardy makes strong assertions of the reign of natural law and insists on the law of cause and effect in the fatal chain of occurrences, as in “The Mayor of Casterbridge.” But this method of Hardy’s does not strike the Japanese as so very unusual. His artistic rather than philosophical treatment of an apparently fatal chain of events has a certain resemblance to that of many Japanese writers in the past. Formerly, the Japanese had a tendency to assume a submissive attitude to what appeared the dictate of an unknown fate, which they could not resist at all. They thought that they were in the grip of its supreme power. There are still some people with this trend of idea. They are fatalists who resign themselves to the doom predetermined by the blind “Mover.” There are also people with Buddhist philosophy who try to attain Buddhahood by practising ascetism. There are, however, more people today who regard accident and coincidence as part of natural law or, better expressed, natural phenomena. They think that men can exercise their free-will only within a limited sphere of activities and also within their limited length of life; otherwise, they are quite powerless. Suppose a man is killed in the eruption of a volcano because he happens to be near it when the accident takes place. His death is, in a sense, a natural phenomenon, and Great Nature does not bother about this event, no matter whether he is a king or a beggar. The Japanese with such a naturalistic view of life disbelieve the existence of any supreme power to be represented by the Christian God or by an unknown power of mysticism. There is another group of people who believe in the words of the Bible exactly as they stand. Nevertheless, there is no hard and fast line between these groups of people in their ways of approaching Thomas Hardy, because the Japanese regard him as a man with poetic imagery rather than as a philosopher.

It can be said without exaggeration that the admirers of Hardy in Japan are not in their number in the minority compared with those in other countries. We have deep and varied strata of readers and a great man like Hardy has so many facets of literary talents that he can be approached from many angles and by many readers of different ideas.

HUMOUR AND PATHOS

I have pointed out the dark and gloomy aspects of society in the
feudal days of Japan, but it is wrong to jump to the conclusion that the Japanese were fettered by social customs and distinctions with their backs to the sunny side of their nature in all ages and in all places. On the contrary they sought humour even in small things and tried to enjoy life if they were not molested by feudal strike or natural disaster. For instance, in his famous book called "Hokuetsu Seppu" translated "The Stories of the Snow-bound District in Northern Echigo" (present-day Niigata Prefecture) published in 1835, Suzuki Bokushi (1770-1842) gives humorous descriptions of the people in and around his birthplace. A group of laughing young girls going into the spring fields to pick vegetables, a happy couple dancing early in the morning, the people enjoying bullfighting amid boisterous laughter and hurrays, the fishermen proud of a big catch—all these scenes that appear in his book show how happy these rustics were even in a district wet with a long spell of rain, and covered with snow for five months of the year. The people in such a district are particularly sensitive to the call of spring. Then, liberated from their long winter, they respond, like so many frogs and insects, to the gentle showers and the warm smiling sun. Such feelings are more or less shared by the people favoured by better climates.

It is also due to their innate sensitiveness that the Japanese people are attracted by such a natural background as the one described by Hardy; the gentle slopes, the green woods and pastures, the heath at twilight, the night and the storm on an uncultivated waste, the plaintive winds of November. The massive power and beauty of these scenes with their idyll of pastoral and agricultural life quite easily captivate the Japanese. The Japanese receive so lively an impression from these scenes that they smell the earth and the grass while reading "The Woodlanders," "The Return of the Native," "Far from the Madding Crowd" and many other works of Hardy. Altogether, the local tincture appeals to them as something familiar but at the same time as something foreign and romantic. The rustic humours appeal to the Japanese with the same effectiveness as the scenes from which such humours are inseparable. Hardy gives vivid portrayal of the local people, mostly of the simple and strong farmers who are fond of singing over a cup of wine, often to the accompaniment of their old musical instruments. On the other hand, with their Biblical allusions, they are invested with a dignity of their own, not unequal to that of the people of the upper class. On the whole, Hardy is better at dealing with rustics than with urban people. The same is true of soldiers. From a boatman who sings "The Night of Trafalgar" in the "Old Rooms" Inn, South Wessex (The Dynasts I, V, VII) and from a sergeant who sings a song "Budmouth Dears" on the eve of the Battle of Vitoria, Spain (The Dynasts III, II, I) do we receive more humour and pathos than from their officers excepting Lord Nelson and his flag-captain Hardy. Also, the self-effacing lovers, Gabriel Oak in "Far from the Madding Crowd," John in "The Trumpet-Major," and Diggory Venn in "The Return of the Native" grip the heart of Japanese readers. I must add that, in contrast with humour and pathos, the ironies of circumstances narrated with Hardy's matter of fact, realistic style also stimulate the interest of Japanese readers. For instance, he presents in striking contrast the high aspirations of Jude and the ugly circumstances of his life. Hardy is not only a poet of vivid imagination with Wessex as the background of
"First Night" by Alfred Stevens (the Belgian). Oil on canvas 114 cm. x 83 cm.
This was the first night at the New English Opera House (London) of Sir Arthur Sullivan’s Opera, "Ivanhoe" in 1891. In 1893 this theatre was renamed the Palace Theatre. Identified are Thomas Hardy, Lily Langtry on his left, Joseph Conrad behind with the right hand at mouth and Mr. D'Oyly Carte with opera glasses.
Reproduced by kind permission of Charles Jerdein, 38 Albermarle Street, London W. 1. who has the picture on offer at £2,000.
his theme, but he is also a prose writer of biting realism who describes
the dreary and sordid aspects of town and country life in a most un-
compromising way.

Unlike W. H. Hudson, Henry James and others, Hardy is a pure
English writer who restricts the material of his text mostly to the
countryside of England. The insular traits of England, her monarchy, her
capitalism, her parliamentary system and her navy appear very great in the
eyes of the Japanese at the beginning of the Meiji Era (1863-1912). On the whole, the Japanese tried to know more about England than about any other country, particularly in this era. Undoubtedly, they read with a pleasant surprise the tragedy and the comedy, and even the melodrama enacted among the local people of the northern country which had some similarities to Japan in its social complexities and also in its pride and prejudices. Since the 19th century English affairs have undergone international change, and this is still more true of Japan. Nevertheless, Hardy country still remains nearly the same as it was in his days. Moreover, human psychology remains nearly the same as it was a century ago in England and elsewhere. This is another reason why Hardy is still warmly appreciated in this country. In fact, there are more Japanese to day who, besides being interested in the plot of his text, seek beauty and truth in something at once old and new.

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