

百年間日本におけるチャウサー研究について

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日本におけるチャウサー研究と教育は20世紀初期にスタートして、「テキスト中心」と「文献学・文学一体化」の原則を確立した。戦後、榊井迪夫がさらにチャウサー研究の方向・分類・内容を日本人研究者にアドバイスした。こうした伝統と原則遵守は現在も守られているし、日本人のチャウサー研究の基本となっている。これらによって、日本でのチャウサー研究はきちんと組織化され、特色も目立っている。特にチャウサーの語彙と作品の書誌研究は日本人研究者たちの特徴と好みをよく表している。世代間の努力を通して、これらの東洋の学者たちは、1990年代以来、世界の学会で欧米の学者たちと並んで、もう一つの重要な存在となっている。彼らの研究の不足も含めて、彼らの経験、方法、並びに新しい動向について、同じアジアの文化的背景を持つ中国人研究者たちにとっても、学ぶべき価値が十分にある。

One Century of Chaucer Study in Japan

By Shogun Seki,

Abstract Chaucerian scholarship and education in Japan started at the beginning of the twentieth century with the fundamental principles of “manuscript first” and “integration of philology and literature”. Then, right after the war, a scholar named Michio Masui further established the categories and structures of the Chaucerian literature study in Japanese academic community, which is still working effectively today. The rigorous tradition and the adherence to it make their Chaucerian study coherent, well-organized, and clearly focused. Especially, their devotions to lexicology and bibliography show the group’s characteristics and favorites. With the long-term efforts by generations of scholars, the oriental researchers ultimately have accomplished remarkable achievements, so much so that since 1990s, they have come to be regarded as the other important

existence alongside of the western scholars. Also, their experiences, methods, and new tendency including their deficiencies are well worth studying by Chinese scholars who have a common cultural background.

Key words Japan Chaucerian Scholarship Philology Literature
The Year's Work in English Studies

The study on the Father of English Poetry, Geoffrey Chaucer (1340?-1400) started at Europe in the fifteenth century, and has experienced over six hundred-year-long history since then. It is recorded that the poet was firstly introduced to Japan around 1870, during the Meiji Restoration. At the beginning of the twentieth century when the world center of Chaucer study gradually transferred from Britain to America, Chaucer and his works also launched to get into the classrooms of universities of Japan, attracting a large number of Japanese scholars and students to devote themselves persistently to the Western superior discipline in the following one hundred years. Since 1960s, their distinguished efforts for generations commenced to gain the attention from the international society of Chaucer study; and during the 1970s and 1980s, a series of remarkable accomplishments made by them got admitted by the world Chaucerian fraternity. Due to this, Japanese medievalists have come to be regarded as another important and special existence of Chaucer study alongside of the traditional Germanic and Latin scholars.

This paper, on the one hand, attempts to review the more than one hundred year-long developments of Chaucer study and education in Japan. Especially, their research contributions, methodologies, interests, tendencies, and weakness are focused here; on the other hand, it could be expected to provide an effective research model worth considering to the Chinese scholars with similar oriental cultural backgrounds, so that make them get to realize and obey the academic canon of this specialized field, developing a rigorous scholarship and ideology ultimately.

1. The start and development of Chaucer studies in Japan

Chaucer was first introduced in Japan as early as in 1870, the Meiji Restoration period. The establishment of modern universities in Japan during the eras of Meiji and Taisho provided a timely chance for Chaucer and his works taking root in the universities. Then, early and late, the Imperial University of Tokyo, Keio University, and Hiroshima University got to be the three most important cradles and bases of Chaucerian education and research. The group efforts and accumulations under the successive leadership of three dis-

tinguished Japanese professors, Sanki Ichikawa (1886–1970), Junzaburo Nishiwaki (1894–1982), and Michio Masui (1914–1992) in early time did not only lay the foundation of Chaucer scholarship in Japan, but also formed and firmed the students training system and long-term research framework of this area, which take an influential role in the following over one hundred years, even effectively today in the Chaucerian academic community of Japan.

1.1 The Imperial University of Tokyo (henceforth, Todai)

Compared with the later foundation of Faculty of English Language and Literature at University of Oxford in 1894 for the old customs of preferring Latin and Greek over English, English Department at Todai was established in September of 1887 earlier. After Sos-eki Natsume (1867–1916) graduated here, as the first recipient of the scholarship granted by the Education Ministry of Japan, in 1900 he went to University College London to study English literature under the guidance of W.P. Ker. On his return to Tokyo in 1903, he taught literature at Todai. The then published teaching materials made by Natsume show that “he often referred to Chaucer” (Toshiyuki Takamiya: 329), which was also regarded as the earliest record of teaching and studying Chaucer in universities of Japan;¹⁾ Kenji Kaneko (1880–1962), Natsume’s student recalled that an alumnus of Todai, then a writer and translator, Bin Ueda (1874–1916) once came back to his alma mater to give an extramural lecture on Chaucer in 1903, and Kaneko himself published the first complete Japanese version of the *Canterbury Tales* in 1917; on the base of Chaucer scholarship built by the above senior colleagues and John Lawrence (1850–1916), an appointed lecturer from Oxford teaching Old and Middle English at Todai since 1906, Ichikawa who came back from England in 1916, strengthened the Medieval English teaching and studying system and tradition of Todai, Chaucer’s English then became part of the curriculum in English philology. In 1926, the first Japanese professor of Todai English Department edited a university text book in which some of Chaucer’s works were contained and directly based on W.W. Skeat’s *The Complete Works of Geoffrey Chaucer*. In 1935, Ichikawa further published an old grammar primer titled as *Introduction on Old and Middle English*, giving a definite canon of learning the original languages and sources first before studying the Old and Middle English works to the Japanese academic community. A series of the early remarkable Japanese research achievements on Chaucer’s Language were produced, including *Chaucer’s Canterbury Tales: The Prologue Edited with Introduction, Notes and Glossary* (1934) compiled by Ichikawa, two papers discussing features of Chaucer’s lan-

guage written by Takejiro Nakayama (1938) and Tokiro Shimizu (1939) which were shown in a journal of the English Literary Society of Japan (henceforth, ELSJ), *Studies in English Literary* chaired by Ichikawa as well, and Kagetomi Ueno's article concerning Chaucer's vocabulary and its italic elements collected by *Essays and Studies Offered to Dr. Sanki Ichikawa in Honour of His Sixtieth Birthday* (1946). All of the results were brought forward by the predominant researcher who was later commended as the highest leader of the English language and literature community in Japan, laying the groundwork for the growth of this subject.

1.2 Keio University (henceforth, Keio)

Slightly later than Todai, Keio was increasingly forged into another solid base of medieval English studies in Japan since 1926. This was chiefly contributed by Nishiwaki who "studied at New College, Oxford, from 1922 to 1925 under the supervision of Henry C. Wyld" (Takamiya: 329); it is the candidate of the Noble prize in literature that introduced the Oxford spirit of "the integration of philology and literature" to Keio, even the whole Japanese academic world; he also completely translated the *Canterbury Tales* into Japanese version with two volumes which was published firstly by the Tozai Publishing Company in 1949, but still being revered as one of the most sophisticated Japanese classics nowadays. Fumio Kuriyagawa (1907-1978), a student of the former, inherited the spirit of his supervisor, continually stressing the importance of the primary source in the medieval studies. In his Chaucer courses to undergraduate and graduate levels at Letter School of Keio, Kuriyagawa adhered to use the editions by Skeat and later F.N. Robinson as textbooks. One of his Japanese papers, "Chaucer and Regional Dialect Literature" (1962) published by *The Rising Generation* was a coincidence with Derek Brewer's finding, while the latter was four years later than the former. Kuriyagawa's student, Shinsuke Ando pointed out that his teacher's effort had attained a much higher academic level, but lost a chance of being recognized by the Chaucerians of the world for its Japanese output.

1.3 Hiroshima University (henceforth, Hirodai)

Almost simultaneously, Masui, an eminent Chaucerian from Hiroshima University located in western Japan, finished his two monumental monographs, *Studies in Chaucer* (1962) and *The Structure of Chaucer's Rime Words: An Exploration into the Poetic Language of Chaucer* (1964). Both of them were brought by Kenkyusha, a leading publisher in Japan, and subsequently did not only help Masui establish himself firmly in the Chauce-

rian academic community of Japan, even the whole world, but also directly led the Chaucer studies of Japan onto a formal, rigorous and well-organized progressing path. The first book was a Japanese one. Masui, on the one hand, carefully analyzed the various literary themes and possible research tendencies in Chaucer's works, and from the viewpoint of philology dissected the research spaces in syntax, rhyme, and rhetoric of the poet's language; on the other, he summarized the achievements, structures, and classifications of Chaucer studies made by western scholars over several centuries in detail. Particularly, according to the two large frames of language, and literary criticism and interpretation, Masui maintained that the former contains such branches as texts, indexes, sources, analogues, languages, and rhymes, the latter covers the categories like works, epochs, themes, and historical social environments etc. Moreover, at the present, it still can be said that Masui pioneers Chaucer studies in Japan in a certain way, for the Japanese Chaucer researchers consistently follow the fundamental tracks delimited by him; the second one was written in English, "a model of thoroughness and precision" (Takamiya: 330). The in-born distance between oriental and occidental cultures, on the contrary, aided Masui to conclude that "the use of rhyme words has much to do with various stylistic and semantic aspects of Chaucer's poetry" (ibid) objectively and neutrally. His remarkable fruit was favorably reviewed by the international Chaucerian world. Larry Benson even used it as a significant reference when editing the authoritative *The Riverside Chaucer* (1987).

1.4 Organization and journal

In the 1950s and 1960s, with the economic recovery and social stability in post-war Japan, the Japanese group of medieval English language and literature including Chaucer studies got to be increasingly huge and vigorous as well. The scholars realized that there should be another specialized association especially for the Chaucer researchers besides ELSJ founded in 1928, so that they can strengthen the cooperation and resource sharing, avoiding needless duplication and improving their research efficiencies and abilities. Then the medievalists from the eastern and western Japan firstly set up their own institutions in 1954 and 1965 respectively. They communicated with each other on their findings and exchanged the newest relevant materials regularly. In particular, both of the two founders of the western organization, Naozo Ueno (1900-1984), president of Doshisha University at Kyoto, and Sutezo Hirose (1911-2002), president of Kansai University at Osaka, were prominent Chaucerians. Together with Masui, they emphatically promoted the development of Chaucer studies in western Japan.

In 1984, the two local divisions were merged into a new national and formal organization with rigid and inflexible rules called The Japan Society for Medieval English Studies. They meet every year, publish an annual journal, *Studies in Medieval English Language and Literature*, while the original two still work as branch. Undoubtedly, Chaucer studies are one of the most important contents of their academic activities. According to the statistics by the present president of the national society, Akiyuki Jimura, there are 51 Chaucerians among all the about 500 members by the end of 2016.²⁾ In 1992, the Society for Chaucer Studies was founded in Japan as well, and by the March of 2016, they have held 95 lecture meetings and symposia on linguistic and literary aspects of Chaucer.³⁾ In addition, in 1969, some grand medievalists including Kuriyagawa and Masui were instrumental in founding the Centre for Medieval English Studies at Todai. Under the comprehensive arrangements of Yoshio Terasawa, a professor of Todai, the Centre collected and sorted out the materials on medieval English studies from Japanese scholars far and wide, issuing *A Bibliography of Publications on Medieval English Language and Literature in Japan* with 5 volumes (1975, 1979, 1983, 1994, and 2001), in which 1021 items of paper, book review and monograph on Chaucer studies from 1950 to the March of 1994 are contained.⁴⁾ The center formerly organized a Chaucer lexicon project. Although it was closed in 1990s, some of its achievements have not been released yet to the public for many reasons, it is irrefutable that the center once fulfilled a decisive role in the Japanese academic society.

1.5 International approach

In view of the peculiarities of Chaucer studies, the Japanese researchers have been attaching great importance to the link and cooperation with the Western academic world all the time. A leading medievalist, Derek Brewer, as early as 1950s, came to Japan to teach English literature at the International Christian University for several years, and formed friendships with the local English circles. In 1974, Kuriyagawa, Masui, and another senior scholar Kikuo Miyabe (1915–1981) of Todai, launched an international journal of medieval English language and literature studies, *Poetica*. This semi-annual journal published numerous important articles on Chaucer, achieving worldwide acclaims and rising to one of the highest-level journals of medieval studies in the world.⁵⁾ Masui (1976) and Akio Oizumi (1987) further organized some international conferences on Chaucer at Miyajima and Kyoto, inviting many world-class medievalists, for example, H.L. Rogers, Ralph Elliott, and Richard Barber, to attend and share their recent fruits. All of the efforts promoted their international standing and the concern from the world highly. The traditions

are well adopted by the junior Japanese scholars at the present.⁶⁾

2. The general situation and tendency of Chaucer studies in Japan

Owing to the strength of the thorough and comprehensive bibliography system in Japan, the overall status and performance of Japanese researchers in Chaucer studies seem to be clear and distinct over one century on the whole, being divided into three sections of editing and translating, philology, and literary interpretation and criticism according to the academic discipline. During the one hundred year-long process, edit and translation mainly appeared in the early period, showing a certain spontaneity; the latter two parts, more or less, were kindred to the research frames established by Masui in 1960s, presenting some team conformity and hook-up.

2.1 Edit and translation

To an extent, the Japanese translated versions of Chaucer's works could be evaluated as both a start of Chaucer studies and an important accomplishment for the Japanese Chaucerians. Synthesizing the multiple bibliographies and documents, the author of the present review gathered the data concerning the Japanese translations as the following: *The Canterbury Tales* has 13 complete translations, and 27 abridged ones; *Troilus and Criseyde* and *The Parliament of Fowls* both 5; *The Legend of Good Women*, 4; *The Book of the Duchess*, *The House of Fame*, and *The Romaunt of the Rose*, each 3; *Anelida and Arcite* and complete *The Short Poems*, 2 respectively; *Boece*, 1. Besides the long works, a scattering of Japanese versions of short poems like "The Complaint of Chaucer to His Purse", "The Complaint of Venus" and "Against Women Unconstant" also were seen separately in many journals.

The total number of the Japanese translations of the works of Chaucer tends to be small, new versions still less. Until 2001, scholars had not finished translating all of them, while there is even no one Japanese edition of *The Complete Works of Chaucer* up to the present. Looking into the reasons, such an unsatisfactory situation seems to be related to Ichikawa's principle of "original text first" regularized at the inception of Chaucer studies in Japan and its far-reaching influence. Thus, when the basic editing and translating pursuits at the early time came to an end, researchers urgently devoted to the Middle English texts themselves, but not the translated ones any more.

Take *The Canterbury Tales* as an example. According to the statistics of the so-called 13 complete translations as mentioned above, only 4 versions of Kaneko, Nishiwaki, Masui,

and Hisayuki Sasamoto exist in reality, the other 9 are merely the revised editions of the former 4 without exception; except Sasamoto's work finished in 2002, all the 3 were achieved before 1970s. It was Kaneko who published the first entire Japanese version of *The Canterbury Tales* in 1917, whose source was seen as *The Student's Chaucer* of Skeat (1895). His translation, therefore, appeared to be very faithful to Chaucer; Nishiwaki (1949) went on with his work in a free translation, presenting his poetic sagacity, consummate skill, and literary talent, but certain divergences from the Chaucerian original characteristics as well; Masui (1973) weighed a careful literal translation with the acute philological insight, fulfilling poet's language rigorously and standardly, while inflexibly and complicatedly unavoidably; owing to the time advantage, Sasamoto (2002) absorbed the quintessence of the seniors in the most recent Japanese translation. On the other, compared with the smaller number of the complete version of *The Canterbury Tales*, the abridged and experimental ones simply focusing on the *General Prologue* and several representative tales are relatively larger in quantity. They commonly assembled the editing, translation and research as an organic whole, being achieved with interpretative notes referring to sources, religions, cultures, languages, and logical arguments besides translations, and being able to be assorted into academic translation. The exemplary results of this kind by Hideji Takami (1928), Ikujiro Yoshida (1931), Toshio Watari (1934), Shingo Yoshida (1949), Toshikazu Oyama (1956), Kazuso Ogoshi (1959), Masataro Takesue (1973, 1993, 2000), Hisashi Shigeo (1982-85), and Tsunenori Karibe (2000), may reflect the deep-going, cautious and careful traditions highly appreciated by the Japanese academic community, but not blindly aiming at perfection in everything.

As for *Troilus and Criseyde*, Chaucer's another masterpiece, embarrassingly, there was only one Japanese translation by Motoshi Karita (1942) for almost half a century. Then, with the improvement of Chaucer studies in text and philology, Takeshi Miyata (1987), Saburo Oka (2006), and Sasamoto (2012) put forth their Japanese *Troilus and Criseyde* one after another; for the detailed notes and indexes, both of the latter two exceeded the normal translation, revealing the academic worth. Similarly, Tomoyuki Shiomi's *The Short Poems* (1981) and Sachiko Tanaka's *The Parliament of Fowls* (2004) were the effective combinations of translation and exploration as well.

In recent two decades, many researchers headed by Yoshiyuki Nakao and Akiyuki Jimura, further have been drawing a total comparison among the different manuscripts and printed editions of Chaucer's works by high-tech computer; a good deal of variants and faults were found in various editions, attracting the worldwide attentions. Their dis-

tinguished contributions are expected to drive a new rise of Japanese translation on Chaucer.

2.2 Philology studies

Over one hundred years, the Japan community for Chaucer studies has been following Ichikawa's positioning all along, setting the investigation into text and philology as the root and core of Chaucer studies. This basic research has been being carried out systematically and orderly as well. Based on the bibliographies of Chaucer studies collected by Akio Oizumi (1968, 1995), Matsuji Tajima (1999), and Ayumi Miura (2016),⁷⁾ the present paper adopts the classification systems adjusted by the latter two scholars in accord with the present conditions in this area, but not the one delimited by Masui (1962) single-handedly. By the first half of 2016, the philological achievements on Chaucer studies from Japanese scholars were counted as the below: Paper totaled 645 items, especially concentrating on such five categories as lexicon and word formation (205), syntax (157), rhyme, style and rhetoric (97), text-edition and language expression (54), semantics and pragmatics (44), comprising over 86%; while the rest 14% contained index (28), phonetics and phonology (17), morphology (10), affix and punctuation (9), dialect (5), and others (19), much less. Monograph amounted to 47 items, nearly half was on text-edition study (20), then rhyme, style and rhetoric (7), lexicography and index (6), syntax (4), lexicon (4), integration (4), semantics and pragmatics (2), appeared in order.

In 1933, Kazuo Ueda published an article titled "Chaucer and the History of English Language" in a journal of The Hiroshima University of Literature and Science which now is Hirodai, discussing the pronunciation issue of the poet's language. According to the present review, it is found to be the earliest philological paper by Japanese in Chaucer studies. However, the much earlier academic versions of Hideji Takami (1928) and Ikujiro Yoshida (1931) referred above substantially belonged to the same philological category too.⁸⁾ Interestingly enough, for the same reason of Ichikawa's spirit of "original text first", the above translation progress got slow even stopped in a long period, but a sharply contrary effect occurred here. During 1950s and 1960s right after World War II, with the great effort and devotion of Japanese academic group led by Masui and other responsible pioneers like Tsuneshi Miura, Tamotsu Matsunami, Shigeru Ono, Takeshi Miyata, Jun Sudo, Masataro Takesue, Shu Yamane, and Akio Oizumi, Chaucerian philology research started to make significant breakthroughs both in quantity and quality. Then, in the following half a century from 1970s to the present, the further dedication from new-rising

generations of preeminent philologists including Toshiyuki Takamiya, Masatoshi Kawasaki, Masa Ikegami, Matsuji Tajima, Masayuki Higuchi, Yoshiyuki Nakao, and Akiyuki Jimura, ensured the virtuous circle in this field vigorously. This kind of comparatively strict inheritance among generations made the whole research progression plain, sustained, ordered, balanced, but concentrated purposely, and especially reflected a Japanese fondness and peculiarity.

As the system subdivision and content enrichment occurring in the modern linguistics increasingly, Japanese gradually reorganized their traditional programs as index, source, and rhyme in Masui time, and expanded to various smaller or larger linguistic units like phoneme or discourse, also their range covered as widely as all the works of Chaucer. However, simultaneously, on the one hand, the Japanese medievalists usually only would like to borrow the angles provide by the discipline of modern linguistics to summarize and discuss the language expressions and regulations of Chaucer, but very few use the endless fashionable hypothesis and theories to explore and demonstrate the poet's language, even the theories of Chomsky or Halliday are extremely rarely utilized here; the Chaucerians consistently persist in the investigation and statistics of the texts and concrete language examples. For instance, in such actual projects as whether it is Chaucer that established the SVO word order of Present English, the perfection degree of his participial constructions, or the variety of negative patterns, stressing importance of cooperation and follow-up, the scholars, through collecting and observing the focused examples in Chaucer's works in several decades, progressively drew a general picture of Chaucer's language, discovered its syntactic features, and further concluded his influence and contribution to the Present English in many respects. On the other, here, the peculiar meticulous, circumspect, rational, and rigorous nature inside Japanese emerged clearly, particularly in Chaucer lexicon study. Their micro-achievements centering around the tiny object reached nearly the one-third of all the above philological papers and books; together with other accomplishments in the fields of phonetics, phonology, index, morphology, affix, punctuation, dialect, lexicography, which are very closely connected with lexicon, this percentage even over half.

Since 1930s, Japanese scholars have been being engaged in the profound research into Chaucer lexicon from wide-ranging respects containing pronunciation, morphology, affix of un- / y- / -e / -able, etymology, loanword, proper vocabulary on feeling / color / season / animal / plant / character narration, synonymicon, compound phrase, prepositional phrase, and inflection etc. Also, their mutually promotive tradition and increasingly broad-

er exploration of lexicon further brought the diverse courageous scientific trials in this field. For example, in 1974, Tomomi Kato, for the first time by employing both the idea of a “Key word in Context” (KWIC) concordance and new-emerging computer technology of Japan, published *A concordance to the works of Sir Thomas Malory* which soon turned to be an indispensable tool for Malory scholars; in 1975, enlightened by the former, Tadayuki Tsuchiya made *A Concordance and Glossary to the General Prologue of the Canterbury Tales*. This unpublished practice provided an independent and nearly complete reference model for the past index and explanation approaches to Chaucer which were attached to translation generally, rapidly pushing the development of the fundamental research of Chaucer lexicon and index; in the following thirty years, Tsuchiya (1983–88, 1991–95, 1999, 2000, and 2004) kept on reediting his Chaucer concordance in the alphabet order successfully; in 1988, Michio Masui published *A New Rime Index to ‘The Canterbury Tales’ Based on Manly and Rickert*, a much more specialized one; the same period witnessed the coming out of the three volumes of *Key-word Studies in Chaucer* (1984, 1987 and 1990) brought out by the Centre for Medieval English Studies at Todai. The massive works gathering the contribution from all the country’s Chaucer researchers took a summarizing and directing role, even establishing a link between the preceding and the following studies of this field; it should be noteworthy that *A Complete Concordance to the Works of Geoffrey Chaucer* in ten volumes (1991–92) and another four supplementary volumes (1994–95), and *A Lexical Concordance to the Works of Geoffrey Chaucer* with five volumes (2003) both achieved by Akio Oizumi, did not only make the Japanese scholars begin to take an indispensable position in the international Chaucer society, but also furnished favorable conditions and laid solid foundations for the edition study of Chaucer’s works, a much huger unit than lexicon.

From 1994, Masatsugu Matsuo and Yoshiyuki Nakao started their joint project with Norman F Blake and David Burnley, compiling an index of *The Canterbury Tales* in Hengwrt edition; almost in the same pace, as mentioned above, Matsuo, Nakao, and Akiyuki Jimura began to cooperate with the IT scientists of Japan, broadening and deepening their observing spheres by the aid of the unceasingly progressive electronic technology. They undertook the textual criticism literally among the different hand-writing and printing editions of Chaucer’s works in order, managing to present and trace the original appearances objectively. Surprisingly but happily to see, the Japanese fondness for arithmetic precision encouraged by the availability of high technology has been developed fully in the humanities. This kind of careful and entire edition study by Japanese scholars still

continues positively so far, gaining the world-wide acceptance, even being worshiped as an outstanding model to the world Chaucer society. This will be discussed in 3.3 section of present paper in detail.

In addition, inside the text and philological field itself, all its branches are connected with each other interactively, interdependently, and mutually complementarily; thus, there is no absolutely clear divisions among them. For instance, an observation on the ending of a noun or participle in Chaucer lexicon study, could be classified into a syntactic category, while phonology, rhyme, and semantics are unavoidably seen as an organic whole too. In the same way, outside this field, it is firmly related to literary study; namely, Oxford spirit of “the integration of philology and literature”, which was set up firmly in the Japanese academic society by Nishiwaki as early as the start of their Chaucer study, as described above. In the following one hundred years, the Japanese group has been adhering to the backbone and carrying out their systemic and complete Chaucer studies. Both of the philology and literature researches root in the idea of “original text first”, backing each other. the former cannot study the language thoroughly when separating from the contents and surroundings of Chaucer’s works, whereas the latter cannot ignore the complicated language phenomenon written by the poet or scribes, even it seems necessary to borrow some relevant fruits of the former to deepen the interpretation and criticism exploration further. Indeed, when getting enough academic accumulations, some of the Chaucer philologists of Japan gradually turned to the literary studies, for they are well versed in several old European languages, and have fewer barriers of understanding the historical works. For example, in the recent 88th General Meeting of ELSJ held in Kyoto University in 2016, four philologists, Akiyuki Jimura, Masahito Nishimura, Hideshi Ohno, and Hisayuki Sasamoto altogether convened a symposium of “Chaucer and the Influence of European Continent”. Nishimura compared Giovanni Boccaccio’s narrative poems of *Filostrato* and *Teseida* with Chaucer’s the other two of *Troilus and Criseyde* and *The Knight’s Tale*. He asserted that Italian literature had a large influence on Chaucer’s writing at least in the two visible and invisible respects, rhyme and religious ideology; Ohno examined the verbs and modal auxiliaries expressing the meaning of order and obligation both in *Le Livre Mellibee et Prudence* and *The Tale of Melibee*, and discussed the concrete contribution of the original French work to Chaucer; from the viewpoint of literary translation, Sasamoto demonstrated that, as the source book, how all the Italian, Latin and French versions of the late medieval European masterpiece, *Griselda*, enlightened Chaucer to create the narrative construction of “The Clerk’s Tale”. He also pointed out

that Chaucer's exquisiteness in depicting the clerk's attitude to Griselda exceeded the original definitely. The newest efforts of Japanese Chaucerians reflect that they do not only follow the tendency in the international Chaucer society as before, but also attempt to pursue a complete and well-balanced researching with an unprecedented height.

2.3 Literary studies

In the field of the literary studies of Chaucer in Japan, however, the researching traditions of "original text first" and "the integration of philology and literature" successively established by Ichikawa and Nishiwaki seemed to be deviated at one time, especially during the high-speed development of the Japanese economy. Different from language and its rules which are relatively visible, the invisible "culture-bound" called by Takao Suzuki (1993), a born distance between Eastern and Western cultures, makes the literary studies much more complicated and multivariant, and requires oriental scholars much higher abilities at the same time.⁹⁾ Toshiyuki Takamiya (1995) commented that the literary publications about Chaucer "in Japan are usually remarked on more for quantity than quality".¹⁰⁾ Investigating into the *Bibliography of English and American Literature in Japan (1945-2009)* in eight volumes by Masaru Ando and *Studies in the Age of Chaucer* of The New Chaucer Society, the present research finds that 1074 literary articles about Chaucer by Japanese during the one hundred years from 1907 to 2009 are recorded; among the total of 1074: The papers on general and comprehensive literary interpretation and criticism are 355; for the rest specializing on the poet's concrete works, the amount of *The Canterbury Tales* (443) and *Troilus and Criseyde* (136) is the largest, then *The Parliament of Fowls* (41), *The House of Fame* (37), *The Book of the Duchess* (31), *The Legend of Good Women* (18), *The Romaunt of the Rose* (7), *The Short Poems* (5), and *Boece* (1) with a descending order. The same one hundred years witnessed 27 monographs on literary studies: Books with general and comprehensive themes are 16, accounting for 60%; in the others narrowing down particular works, *The Canterbury Tales* has 9, then *Troilus and Criseyde* and *The Book of the Duchess* 1 respectively.¹¹⁾

An especially noticeable fact is that only 5 literary papers on Chaucer emerged in Japan before 1950s; later on, 49 in the decade of 1950s; in the next thirty years, the amount of the paper and book both increased sharply, attaining 119 (2) and 154 (4) in 1960s and 1970s respectively, then climbing to the peak of 307 (10) in 1980s; after that, a slight fall occurred in 1990s, but still achieving 264 (3); in the first decade of the new century, the decrease did not stop either, as less as 176 (8) compared with the before.¹²⁾ However,

during the same one hundred years that the Chaucerians worked, the total of their literary achievements of 1074 (27) is surprisingly much higher than that of philological ones of 645 (47); that the former isolatedly passed over the latter, a more essential one, seems to go against the academic discipline to a certain degree. Takao Suzuki (1993) even pointed out that few Japanese books on Chaucer literature showed “evidence of plagiarism” in Western scholars’ works. Despite that, the Chaucer literature society of Japan still established a certain research system in their ways; although their academic characteristics and styles are not so distinct as the philologists manifested, many old and new members, like Shinsuke Ando, Hisashi Shigeo, Tsutomu Sato, Isamu Saito, Masatoshi Kawasaki, Yasunari Takada, and Takami Matsuda made some notable contributions to literary aspect of Chaucer since late 1980s.

The literary interpretation and criticism of Chaucer in UK started at the late fourteenth century, going for over six hundred years so far. According to Caroline F. E. Spurgeon’s classification (1922), by 1900 this field could be divided into several stages including the first period of the “enthusiastic and reverential praise by Chaucer’s contemporaries, immediate successors” to the end of the fifteenth century, and the Scottish poets of the fifteenth and early sixteenth centuries; then, the critical period covered the following two hundred years. Chaucer’s language and versification were denied, the poet’s reputation touched “its lowest point”; however, “the period of modernizations” was inaugurated by Dryden’s *Fables* in 1700. Compared with the fact that no edition of Chaucer’s works” was published for eight-five years (1602–1687), his writings were “refined” and translated into current English for modern readers since then, initiating “a time of ever-increasing interest in and admiration for Chaucer”; continuingly, the period of the rational “study and appreciation” of Chaucer’s works” dated from the publication of Thomas Tyrwhitt’s edition of *the Canterbury Tales* with five volumes in 1775. Chaucer was highly evaluated “as a literary craftsman” for his greatness in versification; finally, the foundation of Chaucer Society in 1868 and W. W. Skeat’s scholarly edition of *The Complete Works of Geoffrey Chaucer* marked a well-developed period of Chaucer study in UK.

Obviously, around 1900, the earliest efforts on Chaucer in Japan exactly relied on the then mature Chaucer research in UK; especially with the direct promotion from such senior scholars who studied in UK before as Soseki Natsume, Sanki Ichikawa, and Junzaburo Nishiwaki, their studies were heavily influenced by the academic society of UK since the beginning; thus, they kept very similar research patterns and systems to those in UK. According to the earliest five literary articles on Chaucer, the three of “A few words: Jer-

emy Taylor, Milton and Chaucer” by an unknown author (Meiji 40, 1907) in *The Cosmos* (*Rikugou zasshi*), a monthly Christian journal, “Chaucer and his works” by Shoji Kamiyama (1940s) in *A Brief History of British Literature III*, and “Chaucer’s *Troilus and Criseyde*” by Takejiro Nakayama (1948) in *Studies in Literature* (*Bungaku kenkyu*), a journal of Kyushu University, were all general introduction and surveys of Chaucer; but the other two by Sensui Shoji (1931) and Iichiro Tokutomi (1934) both in *Shomotsu tenbo* respectively argued how William Morris contributed to the edition of *The Complete Works of Geoffrey Chaucer* printed by his private Kelmscott Press (1891–98) and the internal and external characters of the private edition, closely following the hottest issue of the international Chaucer society at that time.

In postwar Japan, the researchers invested more energy to pursue the frontiers of the international Chaucer studies. It is attested by the present review that Michio Masui (1955) and Sachiko Tanaka (1959) initially wrote and translated the reviewing articles of the previous Chaucer studies in the world; in 1960s and 1970s, Masui continued to trace the newest situations and tendencies in international Chaucer society more completely and systematically; the same periods also witnessed that Takero Oiji (1968), Masataro Takesue and Yutaka Soeda (1968), and Seizo Sukagawa (1973) compiled the specialized Chaucer bibliographies of Japan and Western countries; around the early 1980s, Kumiko Shikii (1979), Wataru Kikuchi (1981), and Masatoshi Kawasaki (1983) discussed the changes and possible exploring spaces in Chaucer studies based on the times background; in 1990s, Keiko Hamaguchi (1991) summarized the potential hot issues pointed out by the Western scholars in detail. As a result, under these directions filled with influence and foresights, the group work on Chaucer interpretation and criticism in Japan could be undertaken in an orderly way for a long period, but seemed to get so dependent on the western learning on the other, easily losing the characteristics they should hold.

When taking a diachronic view of the literary achievements of Chaucer in Japan, it is evident that the then 49 papers at the very start of 1950s already covered a wide range of contents about Chaucer’s religious ideology, feminism, and knowledges, and the perspectives of nature, irony, comedy, dream, realism, and medieval literary traditions reflected in his works, even expanding to the relations between Chaucer and the Italian or French originals.

To 1960s, almost single-handedly, Michio Masui established the fundamental patterns and structures of literary interpretation and criticism of Chaucer in Japan. He considered that the world center of Chaucer studies had been moved to America in the twentieth

century; after a careful study on the achievements by the American eminent Chaucerians including John Manly, George Kittredge, John Livingston Lowes, and John Tatlock, he gave the instructions on Chaucer studies to the Japanese academic society, which contained two parts of the external and internal: The former focused on the interpretations on the historical circumstances and period surrounded by Chaucer, and the poet's identities and literature contributions; the latter, namely, the text itself, mainly referred to the works' structure and texture, poetic identification, artistry, originality, narrative technique, and modern interpretation; in connection with the newest developments in international Chaucer community, Masui also pointed out some meaningful issues that Japanese medievalists seemed to deal with well in Chaucer's important works. For example, marriage group research in *The Canterbury Tales*, psychology of argumentation in *Troilus and Criseyde* and *The Book of the Duchess*; Masui (1962) quoted the basic research method for Dante scholars given by F. R. Leavis, "Dante must be interpreted by Dante", exhorting the rising Japanese generations to devote themselves to observe the poet and his works as close as they can; he further maintained that some popular projects praised highly by the American Chaucer scholars, for example, the research of source and analogue, might not be fit for Japanese born with the cultural differences; succeeding Sanki Ichikawa, Masui had been consistently emphasizing the importance and necessity of "the original text first" in all his academic life; ¹³⁾ as shown in 2.2, this spirit and tradition was well implemented in the field of philology, but did not seem to be the same case in Chaucer literary studies, especially during the following thirty years between 1960s and 1990s when this discipline developed extremely fast in Japan.

Despite that, Masui still takes a great influence on the Chaucer community of Japan. For example, according to a review of "A literary study of *Troilus and Criseyde* in Japan" by Kumiko Shikii (1984), it was well-seen that the overall research over twenty years was accurately carried out in Masui's feasible directions of 1960s, which included courtly love, tragedy, fortune, character depiction, psychological fiction, and romantic tradition in literature etc., manifesting Masui's powerful leadership.¹⁴⁾ Thus, it is apparent that the pattern and construction of Chaucer literary studies was established basically as early as 1960s. The 119 relevant papers and 2 monographs written in that decade observed by the present author also reflected clearly that as they complied with Masui's significant plans, on the basis of group accomplishments in 1950s, Japanese academic society positively urged their researches toward much broader areas like social life, comparison between Chaucer and other British and Italian poets of the corresponding period, version study,

narrative technique, form and structure, dramatic element, and character analysis etc.

In 1970s, the abilities of Chaucer literary studies in Japan got strengthened and developed. The interpretation and criticism contents of the 154 papers and 4 books were much more diversified and sophisticated, widely involving many fields like philosophy, aesthetics, religion, sociology, psychology, and environmental science; then in the whole 1980s, the amount of the published papers and books reached 307 and 10 respectively, nearly the sum of all the publications before. However, the researches by Japanese Chaucerians appeared to be excessively dependent on the previously built patterns and systems, and confined to the Western literary traditions highly worshiped by their senior scholars. Thus, it is not surprising to see that their interpretation and criticism overly concentrated on such themes as history, woman, marriage, religion, writing technique, artistic quality, narrative form, texture, and structure. In the bubble economy period, although a considerable number of literary articles on Chaucer sprung up like bamboo shoots after the rain, most written and published in Japanese, needless duplication and blindly following were well-seen, certainly the quality of them was not high either, much less meaningful breakthroughs. Also, the poet's works observed by the Japanese were merely focused on a very limited number; for example, they showed the great interests in *The Canterbury Tales*, but fondly tended to the fewer characters like the knight, miller, Oxford clerk, or wife of Bath. Partly, this could be due to the academic and economic promotions or fulfillment of workload requirements in Japanese universities making professors eager for quick success and instant benefits; more seriously, the fatal defects of them including the born oriental cultural backgrounds and later insufficient training and learning in dealing with the works in the English original freely prevented them progressing ahead. In spite of the unsatisfactory situation, some notable exceptions still existed. For instance, from 1986, Yasunari Takada, a professor of Todai well versing in medieval Latin and several other European languages, read his papers in Fifth, Sixth, and Seventh International Congress of the New Chaucer Society successively. His three academic presentations of "'Hevene' in Criseyde" (in the views of fortune and fate from Dante and Chaucer) (1986), "From *The House of Fame* to Politico-Cultural Histories" (1988), and "Libidinous Dissemination in Chaucer's poems" (1990), all were highly evaluated by the international Chaucer world.

Entering into 1990s, as the international academic exchanges among Japan and Western Chaucer society got more directly and frequently, this kind of articles simply summarizing the Western scholarships on Chaucer started to be outmoded. On the one hand, Japanese researchers went on to carry out their Chaucer studies in the methods and

viewpoints from Western literary criticism, like feminism, sexism, empiricism, structuralism, psychoanalytical criticism, Anglo-American new criticism, and Christian doctrines. They also made some remarkable achievements in some external or internal issues, such as medieval economy, education, authorization of kingship, poet's originality, and especially in the relation between Chaucer's works and French or Italian literature; indeed, in the past several decades, Osamu Rokutanda (1969), Kuniji Saito (1972), Tomoyuki Shiomi (1978, 1984), Jun Sudo (1983), and Akiko Kawakami (1989) had already attempted to explore this point through some comparatively visible angles like forms, contents, constructions, and narrative techniques. On the strength of the careful and effective previous studies, as a neutral and outsider, Toshitaka Shirai (1991) and Masahiko Kanno (1995) argued the influence from Italian and French literature on Chaucer and his works, further challenging the traditional Western idea of "the French stronger than Italian", also breaking down the earlier Japanese custom of "sources apart" made by Masui; on the other hand, Japanese Chaucer community began to recognize the limitations of blindly imitating Western learning and the necessities of constructing their own research systems. At the Ninth International Congress of the New Chaucer Society, Toshiyuki Takamiya (1994) put forward a new direction of "Chaucer and Japanese Classical Literature" encouragingly, suggesting "It is high time that Japanese paid attention to the comparative study of Chaucer and Japanese literary traditions". However, compared to the Japanese Chaucerians, it is Western medievalists that showed greater interests in Takamiya's proposal at that time. In 1995, Bonnie Wheeler at first made comparisons on grammar, genre, and gender of the writings of Chaucer and Murasaki Shikibu who wrote *The Tale of Genji*, and contended "that what Chaucer did for the English language, the earlier female writer, Murasaki Shikibu, did for Japanese"; the same year witnessed Barbara Stevenson's efforts too. In her "West Meets East: Geoffrey Chaucer's *Franklin's Tale* and the Japanese *Captain of Naruto*", she argued for the value of cross-cultural perspectives and offered this Japanese tale as another analogue to *The Franklin's Tale*; the one difference is that the Franklin's equality is ultimately anti-feudal in conception, while the Japanese author insisted on peaceful co-existence between the differing feudal classes. Obviously, these challengeable endeavors shed a bright light to the medieval society.¹⁵⁾

In the first decade of the new century, it was hard for Japanese scholars to get independent entirely from the shadow of Western literary criticism and traditional hot issues within a short time, and they were still very keen on such old-fashioned themes as love, marriage, fortune, poetic strategy, character depiction, dramatic elements and so on. How-

ever, an undeniable fact is that the number of the papers and monographs on Chaucer literary study declined to 176 and 8 respectively, much less than those of 1990s, which might reflect a true situation of Chaucer group in a crucial rethinking and changing period. Fortunately, two kinds of their researches at this stage, seemed to be inspiring and worth anticipating. First, by responding Takamiya's advice, Shinsuke Ando (2001) made a comparative view of displaced heroes in Chaucer's poems and Japanese classical literature; he focused on *The Monk's Tale* and connected its plots of downfall with the classical and medieval Japanese legends of exiled nobles; Harumi Ishino (2000) also drew a parallel in narrative characteristics of *The Physician's Tale* and *Nakamitsu*, a Japanese Noh chant; one after another, Yuko Tagaya (2004), attempted a style and skill comparison between Chaucer's poems and Waka poetry with 31 syllables, a traditional Japanese poetry style. Second, after a consistent effort over half a century on the Chaucer version study by several senior Japanese generations, then further effectively stimulated by the research with high technology on the textual criticism among the different editions of Chaucer's works, which were undertaken by some Western-Japan Chaucerians as Yoshiyuki Nakao and Akiyuki Jimura since 1990s, the younger scholars in a favored position including Yuzuru Okumura (2000), Satoko Tokunaga (2000, 2001), Kazuo Yoshida (2003), Shuichi Aita (2004), Masa Ikegami (2008), and Yoshiyuki Nakao (2008, 2009) commenced a further challenge to make judgement on various Chaucer editions for the objective and full reappearance of the poet and his works. The long-term contributions from the oriental group has gradually gained the reputation in the international Chaucer world. Of course, Toshiyuki Takamiya's leadership took an important role in the whole process.

In addition, it cannot be denied that the literary interpretation and criticism of Chaucer in Japan on the whole lacked the distinct characteristics for a long period, although some changes and new trends emerged recently. In the several decades of the postwar, only two focal points which were relatively evident and stable run through their entire researches. That is, the so-called technique and skill, with a mixed reception. The former means that the Japanese group was particularly keen on using such instruments of Western literary criticism and other Western learnings as feminism, marriage, and religion to interpret Chaucer and his works; for following the Western footprints so slavishly, it is hard to keep themselves independent; moreover, their other deficiencies of Middle English, history and culture enlarged the distance between them and the original texts as well; all of these definitely led to their researches merely like a technical operation, but not an essential contribution to international Chaucer studies. This is an unevadable prob-

lem to the Japanese Chaucerians, even to some preeminent senior Japanese scholars. For example, *The Year's Work in English Studies* (henceforth, *YWES*) (1994) published by Oxford University seriously commented that Shunich Noguchi's paper titled "Prayers in Chaucer's *Knight's Tale*" (1994) is "disappointing", "because it scarcely goes beyond describing their contents, and making comparisons with Boccaccio", and only has "A few pieces" dealing with language in the *Knight's Tale*; according to Isamu Saito's (1994) "Chaucer's Kneeling Friar", *YWES* also pointed out his argumentations on the ironies there "are somewhat laboured, and the discussion rather pedestrian" "in spite of the brevity of the article".¹⁶⁾ The latter signifies that the Japanese medievalists, especially represented by Tsutomu Sato, Tomoyuki Shiomi, Toshio Yamanaka, Masashi Fujimoto, Masatoshi Kawasaki and Takami Matsuda, insisted on the researches of visible skills comparatively easily caught in Chaucer's poems; for them, this kind skills concretely referred to the issues of form and content, structure and implication, narrative angle and method, character depiction, dramatic element, poetic device, colloquial style, contrast, repetition, irony, figure of speech, and relation among poet, narrator, character, and reader; obviously, this category study was based on the philology, in general, it could reflect the principle of "the integration of philology and literature" working much more clearly and positively than the former, the so-called technique; thus, for its healthy essence as well as the higher visibility of its targets, it is relatively helpful for the Japanese Chaucerians with a different cultural background to find their own exploring spaces; indeed, at the present, their achievements on poetic structure has been highly evaluated by the international medieval society.

3. The remarkable achievements in Chaucer studies in Japan

As have been well-known, *YWES* is an annual narrative bibliography which aims to record and evaluate all significant scholarly contributions to English language and literatures in the world in a given year; it already has almost one hundred year-long history, being published by Oxford University Press on behalf of the English Association of UK and Modern Language of America. Thus, it would be helpful to choose the part of LATER MEDIEVAL: CHAUCER in this authoritative large-scale reference book as a window and basis to overlook and judge the world-class accomplishments and the new tendencies in Chaucer studies directly and conveniently.

According to the special development circle of Chaucer studies in Japan, the present article selectively focuses on the relevant accomplishments by Japanese from 1980 to 2010

which were gathered in *YWES*.¹⁷⁾ This is because the thirty years witnessed a relatively mature and independent growth of the Chaucer studies in Japan. Besides the above two counter-examples of the senior scholars, 44 distinguished items from Japan won highly praises in the podium of *YWES*; among them, 15 for philology, 13 for literature, 10 for international cooperation with Western scholars, 6 for edition study, and 1 for the general.

3.1 Philological achievements

Of the 15 works on philology documented in *YWES*, 13 are concerning lexicon or an expansional study based on lexicon, only 2 about syntax. In 1988, a collection of Michio Masui's treatises titled *Studies in Chaucer's Language of Feeling* was reprinted, which contained his 8 articles published between 1958 and 1987 by Kinseido. Masui himself hoped it could be "a study of the meaning of Chaucer's language in the widest sense of the word" by examining the poet's language of love, laugh, smile, mood, tenderness, consolation, and tone of speech. And *YWES* remarked that it showed "a characteristic close reading and alertness to the semantics of the text"; in the same year, Masui's other book *A New Rime Index to 'he Canterbury Tales': Based on Manly and Rickert's Text of 'The Canterbury Tales'* was published by Shinozaki Shorin. *YWES* conceived that Masui's study of the structure of Chaucer's rhyme-words, also his last publication, is a masterpiece equal with Marshall and Porter's *Ryme-Index* (1887), and unlike the latter completed one century ago, "the focus here is the written forms of the words themselves rather than the endings" only.

Pleasantly, from the great senior scholars, the fundamental disciplines of phonology and rhyme were duly inherited by the younger Japanese medievalists. Masa Ikegami (1984) gave a "phonological analysis of Chaucer's rhymes" in her wider ranging work *Rhyme and Pronunciation: Some Studies of English Rhymes from Kyng Alisaun to Skelton* (Hogaku-Kenkyu-Kai-Keio University); on the other, Akio Oizumi invested more energy and time in practice. He (1991) made a "a Rhyme Concordance to Chaucer's Poetical Works", listing "all the rhyme elements (a finer measure than mere rhyme words) in alphabetical order". *YWES* (1992) highly qualified this work as "a concordance", not simply an index, as every entry is illustrated from the (Riverside) text including the intervening non-rhyme lines"; besides the rhyme word, based upon *The Riverside Chaucer*, Oizumi further (1991-1994) produced the computer-generated text of *A Complete Concordance to the Works of Geoffrey Chaucer* in ten volumes. The large project did not only contain "every occurrence of every word in Chaucer's works", also provided "a ranking word-fre-

quency list, an alphabetical list of hyphenated compounds, and an indication of the frequency with which individual words appear in rhyming position". *YWES* (1991) greatly commended that "This supersedes the John S. P. Tatlock and G. Kennedy edition of 1927". In 1994, by quoting Willard McCarty's comments towards "computer-assisted Oizumi concordances" "that contains not only both concordances but also a database of the source text",¹⁸⁾ a second time, *YWES* approved Japanese scholar's outstanding contributions to international Chaucer studies.

As computer technology get frequently used in social and human sciences, the Japanese Chaucerians, however, keep a sober attitude to this tide throughout. For example, in Yoshiyuki Nakao's "The Semantics of Chaucer's *Moot / Moste* and *Shal / Sholde*: Conditional Elements and Degrees of their Quantifiability", he (2003) discussed "the effect of propositional, clause structure, and pragmatic factors on Chaucer's use of the modals", and examined the extent to which their outer environments could be judged by computer. Nakao finally found that "the semantics of Chaucer's modals can only be made comprehensible through the balanced interaction of computer-readable data and readers' input", pointing out limitations of the high technology in the humanities.

Influenced and promoted by the tradition in Chaucer society of Japan, the Japanese researchers were particularly intent on a lexicon study, aiming at catching a full view by the accumulation of small points. From the viewpoint of etymology, Masayuki Higuchi (1987) analyzed the reason for the frequent emergence of word "deeth" in *The Pardoner's Tale*, and its efficacy in pushing the communication between the host Harry Bailly and the Pardoner in the tale; for a long period, Yoshiyuki Nakao paid a special attention to the words of psychology in *Troilus and Criseyde*. In 1994, he checked the term "pite" and a number of semantically related terms" used by Chaucer, demonstrating their functions in heightening Criseyde's affective change; in 2003, Nakao also investigated how the poet used the modal adverb "trewely" in *Troilus* to develop readers' awareness of Criseyde's "untrouthe"; in 2008, he further elucidated the mixed natures of the "moste" in the line of "Syn I moste on yow triste" (3.587) from the "phonological, morphological, lexical, syntactic, and pragmatic angles", and clarified "how and why this deceptively simple line provokes different scholarly interpretations". In addition, Haruo Iwasaki, Masahiko Kanno, and Fumiko Yoshikawa attempted to broaden their observation into a larger respect of syntax from the level of lexicon. Haruo (1986) explained the grammaticalization process of "Not worth a straw" in Chaucer's writing; Kanno (1989) argued the relation between lexis and structure in *The Canon's Yeoman's Tale*; Yoshikawa (2007) contended

Chaucer's synonymous verbs, especially "menen and remembren" with their impersonal and reflexive uses. Both Matsuji Tajima and Yoko Iyeiri confined their interests in the syntax issue, approving Chaucer's distinguished contribution to the English language. The former (1985) searched the gerund expressions in Chaucer's works, while the latter (2004) looked at the negative constructions in four Middle English texts, including *The Canterbury Tales*.

3.2 *Literary achievements*

According to *YWES*, 13 literary accomplishments of Japanese in Chaucer studies gained wide acclaims from the international academic society. However, it reveals an unbalanced situation between quality and quantity, exactly as Toshiyuki Takamiya regarded before. Among the plenty of researches in Chaucer's skills shown in his poems, inconceivably, merely 3 were noticed positively. Tsutomu Sato (1988) inquired the relationship between narrator and audience in *Troilus and Criseyde*, and analyzed that Chaucer employed a mimesis of direct address as rhetoric to acquire the reader's responses, and also diplomatically hid himself in "the sorrowful story and the audience's empathy with its characters", "involving the audience in the process of narration" and strengthening the objectiveness of his narration. Thus, it could be considered that the poet established his poetic credentials in epic mode; Nobuyuki Yuasa (1994) deliberated the art of naming in *The Canterbury Tales*, and concluded that only some of the pilgrims' names realized their implications within the tales; Shinsuke Ando concentrated on both Western and Eastern literature traditions, he first (1986) observed how the medieval "native romance elements and techniques" influenced Chaucer when translating foreign works, then as described above, he (2001) made full use of his oriental backgrounds and undertook a comparative study on displaced heroes both in *The Monk's Tale* and classical Japanese legends of exiled nobles.

As for interpretations on the text content, Hisashi Shigeo (1989) regarded *Troilus and Criseyde* as a play of Criseyde's defense of love. From this angle, Shigeo built "a defense of Criseyde as being aware of the limitations of the game of love and only breaking faith in response" to Troilus's disclosure of their love to Cassandra. The reason he gave was that Chaucer ennobled "earthly love in the hope of equating it with divine love", and provided "a context of play and game" through his unsuccessful attempt to "make such a convergence possible"; Shunichi Noguchi (1992) studied Chaucer's concept of nature, and courageously maintained that "despite certain traditional Boethian aspects", poet's nature

was “crypto-modern, morally neutral and a disinterested distributor of the power to live”; in his “From the *House of Fame* to Politico-Cultural Histories”, Yasunari Takada (1992) considered “the narrator’s parodic flight as a move away from theocentric transcendentalism to geocentric empiricism”, and confirmed “Chaucer’s emphasis on the authority of individual cognitive experience displays a political anti-authoritarianism that becomes explicit in the *Parliament of Fowls* where he sees the *commune profit* as in need of political as well as ontological organization”; in 2001, *YWES* highly glorified Takada’s another article “‘Commune Profit’ and libidinal Dissemination in Chaucer” (1999) as “much the best of the three” on Chaucer in *The body and the soul in medieval literature* (eds. by Boitani and Torti, Cambridge: D. S. Brewer). According to *The Parliament of Fowls*, Takada caught a process whereby Chaucer commenced to discard “the other worldly, incorporeal notion of political virtue offered by Macrobius, Alan of Lille and Petrarch” and to trend towards “an understanding of common profit that is rooted in the material body politic”; to the same dream poetry, Akio Kikuchi (1997) discussed the elements of mythological authorization of kingship shown there, proposing that “the conflict between the royal eagle and the common birds as a representation of Richard II’s difficulties with a restless commons”. And through “the birds’ rebellion was repressed by Nature’s seemingly democratic intervention”, Kikuchi asserted it seemed that Chaucer, as royal servant, gave “a coded piece of political advice to the king as to how to deal with his subjects”.

In recent years, Keiko Hamaguchi with a series of conspicuous contributions to the colonialism and feminism studies brought the literary interpretation and criticism of Chaucer in Japan to a new height. From 2006 to 2009, *YWES* continuously introduced 4 items of Hamaguchi’s achievements, 2 articles, and 2 books. As early as in 2004, through postcolonial theory, Hamaguchi focused on “Domesticating Amazons in *The Knight’s Tale*”, arguing how Hippolyta resists and undermines the culture of conformity when Theseus attempts to colonize the Amazon. She also considered “the Knight’s crusading exploits as participating in colonial impulses before the advent of colonialism itself”; concerning the collection of her selected treatises titled *Chaucer and Women* (2005), *YWES* remarked she offered “possibility for historical research”, and her analysis proceeded “less by thesis than by close reading”, especially setting a good model to young generation. Here, Hamaguchi paid special attention the fabliaux women in Chaucer’s writing, and pointed out that the poet laid “much of the blame for their misbehaviour” and always looked down them as replacement or goods among males. She further explained that this commercial tendency could be found more seriously in the later Shakespeare’s *Troilus and Criseyde*, and

stressed a certain connection between the feminisms of later medieval and the Renaissance; in the paper of “Transgressing the Borderline of Gender: Zenobia in *The Monk’s Tale*”, based on her oriental background and female superiority, Hamaguchi (2005) analyzed the “connection between medieval Orientalism and cross-dressed women”, then concluded that for the monk the Orient represented “the kind of place where gender and religious difference were permeable”; in her other book of *Non-European Women in Chaucer: A Postcolonial Study* (Peter Lang, 2006), she provided “a theoretically informed account of Non-European Women” in poet’s work, and stated that previous studies on Chaucer’s women “focused on the otherness in gender but tended to ignore ethnic difference and non-European cultural aspects within the gender category”.

3.3 Edition Study

In the field of edition study, as generated above, Japanese Chaucerians have made some marked progress since 1990s, and *YWES* evaluated 6 of them. In 1998, Tsuyoshi Mukai performed a detailed investigation into Richard Pynson’s 1526 edition of *The Parliament of Fowls*, and found it was accomplished from multiple sources. Mukai ultimately verified that Pynson, but not Thynne, “was the first printer to attempt to establish the poem’s text from different sources”; Satoko Tokunaga (2001) identified the differences between the two versions of *The Canterbury Tales*, i. e., Wynkyn de Worde’s Version (1498) and Caxton’s second edition (1480s), “including changes in tale order and textual variants”, then she concluded that the former was not merely a reprint of the latter, and “de Worde rather arbitrarily conflated both Caxton’s second edition and a manuscript in order to produce a complete text”.

At the beginning of the new century, the Humanities Media Interface Project sponsored by Keio and the British Library collaborated to digitize Caxton’s two editions of *The Canterbury Tales*, which is a great advance for typographical research” definitely; as a professor of Keio, Satoko Tokunaga benefited from the large project directly and rapidly. In 2003, she carried out a digital approach to the Caxton materials. On the basis of close observation into the variety of its typefaces, Tokunaga called for “the outdated classification of William Blades and G. I. F. Tupper to be revised”.

Because of Toshiyuki Takamiya’s purchase, the Delamere Manuscript of *The Canterbury Tales* was reidentified as Takamiya MS 32 by the international Chaucer society. According to Takamiya’s striking academic contributions and influences, Takamiya MS 32 also began to obtain much more attentions in recent years. Many world-class medievalists,

including Helen Cooper, A. S. G. Edwards, Linne R. Mooney, and Daniel W. Mosser devoted themselves to this manuscript enthusiastically, and *YWES* (2006) favorably reviewed that “there have been several advances” in this issue, especially on “paleographical and orthographical grounds”, Chaucer’s scribes seemed to get known gradually. Thus, to a certain degree, it might be considered that Toshiyuki Takamiya brought a new interest to the edition study of Chaucer. Certainly, this direction was followed remarkably in Japan. As mentioned above, a project with high technology named “a comprehensive collation of the Hengwrt and Ellesmere Manuscripts of *The Canterbury Tales: The General Prologue*” made by Yoshiyuki Nakao, Akiyuki Jimura, and Masatsugu Matsuo (2004) has been well accepted in the international Chaucer community. *YWES* (2006) further predicted that “in the future more advances might be expected from “this ambitious undertaking to compare the two manuscripts on a line-by-line and word-by-word basis”, which would benefit Chaucer studies definitely.

3.4 International cooperation

Over a long period, the international cooperation between Japanese and Western academic societies did not only broaden the former’s horizons, but also promoted their Chaucer studies effectively. Thus, the Japanese scholars attached much importance to this academic tradition and kept them all along. From 1990s, as their strength and achievement reached a certain height, it is not surprising to see their chances of working with the world-class researchers, institutions, and publishers subsequently got increased. With this background and timing, many collaborations pertaining to Chaucer achieved outstanding success, gaining the acclaim from the international Chaucer community. *YWES* presented 10 of them in detail.

In the year of Derek Brewer’s retirement, Ruth Morse and Barry Windeatt compiled a Festschrift titled *Chaucer Traditions: Studies in Honour of Derek Brewer* (Cambridge, 1990), in which 17 essays concerning “the variety of responses to Chaucer, and his influence on subsequent writers up to the end of the twentieth century” were collected together. Invited by the editors, Toshiyuki Takamiya gave a list of Brewer’s published writings at the end of the collection; affected by this academic tradition, two years later when Shinsuke Ando retired, through the cooperation with Richard Beadle and Cambridge University Press, Takamiya edited the Festschrift of *Chaucer to Shakespeare: Essays in Honour of Shinsuke Ando* (Cambridge, 1992) in order to commend his long-term devotion to medieval studies; then in 2004, when Takamiya retired from Keio, Takami Matsuda, to-

gether with Richard A. Linenthal and John Scahill, compiled *The Medieval Book and a Modern Collector: Essays in Honour of Toshiyuki Takamiya*, which was co-published by the two first class publishers, Yushodo and Boydell & Brewer. *YWES* (2006) highly approved that it “is the most splendid of this year’s Festschrifts”. Its forty contributions cover medieval literature, manuscripts and early printed books, and the history of book-collecting. According to *The Canterbury Tales*, from different views, Jill Mann, Helen Cooper, and Linne R. Mooney respectively explored its manuscript genealogy, scribes, and important versions both in handwriting and early printing, and further attempted to draw out the relations of some manuscripts. In their discussions, Takamiya 32 was included as well, and as described above, its value was recognized much more clearly than before; another similar Festschrifts of *And gladly wolde he lerne and gladly teche: Essays on Medieval English Presented to Professor Matsuji Tajima on his Sixtieth Birthday* (Kaibunsha, 2002) was also published with the joint efforts of Yoko Iyeiri and Margaret Connolly.

In addition, Yushodo and Huntington Library brought the appearance of *The Canterbury Tales by Geoffrey Chaucer: The New Ellesmere Facsimile* in 1995. With former’s high technology, latter’s treasure was digitalized into a precious production with full-colour, full-size and exactly original writing. *YWES* (1995) praised their partnership made “a red-letter year in Chaucer studies”; almost at the same time, the two organizations congruously co-published a collection of treatises, i. e., *The Ellesmere Chaucer: Essays in Interpretation* (1995) to enlarge its influence and to propel Chaucer studies as well. Focusing on Ellesmere manuscript, fourteen authoritative Chaucerians including Daniel Woodward, Martin Stevens, and Alan T Gaylord discussed its inter and external proofs, value, and faithful degree to Chaucer’s exemplar. In the final essay, Toshiyuki Takamiya analyzed that it was the health of Japanese economy and science that helped Japanese Chaucerians make some breakthroughs in the edition field of Chaucer studies, and they somewhat determined “why Chaucer studies should be so popular in Japan” too.

Besides the edition study, 4 books are introduced by *YWES* as well. In 2002 and 2004, two monographs about how computer and corpus are used in analysis of medieval materials, *English Corpus Linguistics in Japan: Language and Computers* (eds. by Saito, Toshio, Junsaku Nakamura, Shunji Yamazaki) and *English Corpora under Japanese Eyes* (eds. by Nakamura, Junsaku, Nagayuki Inoue, and Tomoji Tabata) were published by Rodopi; obviously, both of them reflected that the high technology further strengthened Japanese fondness for arithmetic precision as already mentioned by Toshiyuki Takamiya; other two were compiled by Japanese female medievalists. Michiko Ogura compiled *Textual and*

Contextual Studies in Medieval English: Towards the Reunion of Linguistics and Philology (Peter Lang, 2006), which explored the possibilities and concrete methods for the integration of philology and linguistics; together with Roseanna Dufault, Mihoko Suzuki edited *Diversifying the Discourse: The Florence Howe Award for Outstanding Feminist Scholarship, 1990–2004* (MLA, 2006), efficiently strengthened Feminism study. All of the contributions from Japan were highly evaluated by *YWES*; and it turned to be an undeniable fact that, with the new perspectives, special methods, deliberate argumentations, and cooperation of first class publishers, Japanese Chaucerians promoted, even led the development of the researches in the above fields rapidly and overtly.

4. Conclusion

To sum up, Chaucer translations and studies over one hundred years in Japan started at the opening university education after the Meiji Restoration, rightly lying in a transition period when world center of Chaucer studies transferred to America from Britain as well. Under the directions and efforts of many oriental scholars with Western learning backgrounds, at the very beginning, their studies tended to learn widely from others' strong points, persist in principle of "original text first", obey and practise the objective law that research comes from education, then returns to education.

Therefore, in 1920s, when Sanki Ichikawa offered the course of Chaucer literature in Todai, he assembled several famous sections from W. W. Skeat's edition of *The Canterbury Tales* into a university textbook edited by himself, inserting the corresponding "portraits of the pilgrims, indirectly reproduced from the Ellesmere Chaucer" (Takamiya: 328–329); right after World War II, Kuriyagawa stuck to use the W. W. Skeat's one-volume edition, and later the second edition of F.N. Robinson's *The Works of Geoffrey Chaucer* (1957) in Keio's literary classes. The latter was the most current one at that time, synthesizing the most important manuscripts and early printed editions of Chaucer's works; then from 1990s, Larry Benson's *The Riverside Chaucer* (1987) was well popularized throughout the English departments of almost all the universities in Japan; especially during the recent thirty years, with the successive publishments of *Chaucer Variorum*, the rapid developments of world Chaucer's edition study and Japanese economy, Toshiyuki Takamiya (1995: 333) further advised that the university literary classes should adopt the landmark Hengwrt and Ellesmere manuscripts directly, which will "immeasurably benefit Japanese scholars and students". Thus, it could be clearly caught that the Chaucer education in Japan has been keeping consistent with that of English departments in West-

ern universities.

Due to the peculiarity and specialization of Chaucer studies, both of the relevant training and the younger Chaucerians' growth would be extremely long and rigid. This could be seen from the number of PhD gainers in this field over one hundred years. According to the statistics of National Diet Library of Japan, there are altogether nineteen Chaucerians getting their doctor's degrees in Japan by now. Four of them achieved between 1952 and 1971; all the rest fifteen in the recent twenty years from 1994 to 2012, which greatly profited from the slightly loose adjustment of the academic degree policies by Ministry of Education, Culture, Sports, Science and Technology, Japan, since the end of the twentieth century. Although the new policies made the requirements and difficulties of winning a PhD of the humanities compromised relatively, the doctor degree is still regarded as a highest realm and ideals of Chaucer studies at least in the Japanese community of Chaucer studies. Among the nineteen Chaucerians, thirteen including Naozo Ueno in 1950s, Michio Masui, Shingo Yoshida, and Sutezo Hirose in 1960s and 1970s, Masayuki Higuchi, Akiyuki Jimura, Yoshiyuki Nakao, Hiroshi Yonekura, Keiko Hamaguchi and Masatoshi Kawasaki since 1990s are all paper doctors. The leading Chaucerians in Japan finally obtained the official hats with their achievements of Chaucer studies through many decades even whole lives; while the other six relatively younger course doctors also held the teaching and researching backgrounds in universities before entering a doctoral course, then it took them at least five years to finish their doctoral dissertations and acquire the PhD eventually. With the harsh education as a prop, then with the conditions that education settles, protects, and forwards the academic traditions and characteristics, and further with the adherence to the realizations that quality education definitely could promote and strengthen research, the smooth generational inheritance and prosperity in the Chaucer studies in Japan would be an inevitable outcome. Therefore, the Japanese experiences and models are especially worth thinking and studying by Chinese scholars and universities with similar Eastern cultural backgrounds.

Notes —————

- 1) Takamiya, Toshiyuki and Andrew Armor. *Arthurian Literature II*. Cambridge University Press, 1982: 92-94.
- 2) By now, the accomplishments on Chaucer studies have been taking a certain percentage both in 31 annual meetings and 32 volumes of *Studies in Medieval English Language and Literature* charged by The Japan Society for Medieval English Studies.

- 3) Details can be seen from <https://sites.google.com/site/chaucerkenkyukai/>.
- 4) Because the bibliographies are not open to the public, the data was provided by Professor Jun Terasawa at Todai, the son of Professor Yoshio Terasawa.
- 5) For example, among the 7 papers published by the 37th volume of *Poetica* in 1993, 4 written by the world class medievalists were related to Chaucer and his works.
- 6) The Japan Society for Medieval English Studies has held 33 international seminars lectured by 33 world class Chaucerians.
- 7) Professor Ayumi Miura's bibliography has not been published yet, details can be seen from <http://www013.upp.so-net.ne.jp/HEL/bibliography.html>.
- 8) This kind of academic versions have been calculated in the translation category, and no second statistic here.
- 9) 鈴木孝夫。「日本の社会科学・人文科学はなぜ国際性がないのか？」『学習院大学言語共同研究所紀要』, 1993 (16) : 64-70.
- 10) Takamiya, Toshiyuki. Chaucer Studies in Japan: A Personal View. *The Ellesmere Chaucer: Essays in Interpretation*. Huntington Library Press and Yushodo Co. Ltd, 1995: 327-335.
- 11) In addition, there are 80 papers / books by Western scholars being published in Japan.
- 12) The figure in the parentheses is the number of monographs.
- 13) 榊井迪夫。『チャウサー研究』。研究社, 1962 : 275-336。
- 14) 式井久美子。「日本における Troilus and Criseyde 研究」。『Sella 白百合女子大学英語英文学科紀要』, 1984 (13) : 85-97。
- 15) Allen, Valerie & Margaret Connolly (eds.). *The Year's Work in English Studies Vol. 77*. Oxford University Press, 1996: 210-249.
- 16) Allen, Valerie & Margaret Connolly (eds.) *The Year's Work in English Studies Vol. 75*. Oxford University Press, 1994: 167-200.
- 17) The English Association of UK, the Modern Language Association of America. *The Year's Work in English Studies Vols. 61-89*. Oxford University Press, 1980-2010.
- 18) Seen in [10].

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