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論 文 題 目	A Study in the Paratext of the Seventeenth Century Religious Poetry

審査要旨

Mr Kenichiro Watanabe's dissertation is a major piece of research into the development of the publication of religious poetry in early modern England, and is a doctoral dissertation is of great scholarly interest and value. His study deals with the intersection of literature, printing history, and reception history, which are areas of topical concern in the international academic community. His study of the paratextual aspects of printed religious poetry in the 17th century has adopted the new theoretical approaches advanced by major bibliographical scholars such as Jerome McGann and Donald McKenzie. Where traditional literary critics have tended to take the poetic text in isolation, and historicists have usually looked at poetry in the context of social and political structures, the such new critics have considered the book as a material object, and thus focused on how its materiality has formed the conditions for the reading experience. The experience of literature, then, is the product of a dynamic between the producer (writer, printer, bookseller), the book itself, and the reader. By situating his analysis within this triad, Mr Watanabe has made significant discoveries in how and why religious poetry was produced and received in the 17th century.

Mr Watanabe has studied the religious poetry in terms of the material book, analyzing the different editions, with their different material embodiments, in order to better understand how the contemporary readers of these works used and understood them. He has made a stimulating revision of scholarly reception of major poets such as Milton and Herbert, as well as poets such as Cowley and Quarles who were very popular in the period, and has examined how the printers of the early editions constructed methods for reading.

He begins with a theoretical introduction showing how the nature of study of books has transitioned from purely bibliographical concerns of establishing an authoritative text to a sociology of textual relations as embodied in the material object of the book which contains the text. In order to do this, Mr Watanabe considers some crucial aspects of the idea of paratext in literary and religious works. Of particular interest in this approach are the ways in which printers introduced additional material such as indexes, contents pages, and annotations in order to guide the reading experience. Mr Watanabe goes on to show how this kind of paratextual material was central to the publication of the most important book of the early modern period, the Bible, which in various editions, particularly the Authorized Version of 1611, dominated the English reading experience.

Mr Watanabe then continues his analysis by looking at the several 17th-century editions of *The Temple* by George Herbert, one of the most popular and influential works of the period. This work was first published by Cambridge University in 1633, after the poet's death but through the intermediary efforts of friends. *The Temple* is a particularly interesting case for bibliographical and paratextual analysis as it also exists in previous manuscript examplars, which can be contrasted, as Mr Watanabe does, with the eventual material book issued by the Cambridge printers. Several paratextual innovations such as titles and tables of places were present in the early editions of *The Temple*, and this process of paratextual addition continued to an even greater extent when the

printing of the book moved from the university printers to commercial London printers in the middle of the 17th century. While the first edition of the work and its manuscript forebears have received some critical attention, mainly in order to elucidate biographical details about its author, the later, London editions have been relatively neglected, and it is a mark of Mr Watanabe's scholarship and critical acumen that he not only makes a thorough presentation of these editions, but also analyses how their structures helped to form the readers' interactions with the literary-religious content.

The next section of the dissertation looks at two relative minor poets of the period: Francis Quarles and Abraham Cowley. While both of these poets have suffered from critical neglect in modern times compared to the major revaluation of Herbert since the 1950s, and the huge industry of scholarship and criticism that surrounds Milton, nevertheless Quarles and Cowley were very popular in their own time and their works were printed in numerous editions, and, as Mr Watanabe perspicaciously shows, in different formats.

The major section of the dissertation, and in the view of the examiners, its most important, is devoted to the printing of John Milton's *Paradise Lost* in the late 17th century. As with Herbert's *The Temple*, critical attention has focused on the first two editions of Milton's epic, which are the closest guide to the intentions of the poet himself. However, it is one of the tenets of the bibliographical-sociological approach that printers and readers also play very important roles in the literary experience. Thus, Mr Watanabe's analysis of the additions, annotations, and adaptations of the subsequent editions of *Paradise Lost* is immensely important in providing insight into how the reading public understood Milton and his epic in the decades following the poet's death.

The examiners were unanimous in their praise for Mr Watanabe's research; the dissertation was, in the view of the examiners, meticulous in original research in Japan, and in archives the UK and the USA. The dissertation is tightly argued, and extremely interesting both in approach and conclusions. Mr Watanabe had spent a great deal of time and effort in collecting his primary materials, using early printed books both in digitised versions and in original copies in library repositories. He had then developed his arguments and the overall thesis with intelligence and perspicacity. This dissertation, in the view of the examiners, is a notable contribution to the field of Early Modern English literary and cultural studies, particularly in the reception of poetry by past readers. Based on these evaluations of the dissertation, the examiners came to a unanimous agreement that Mr Kenichiro Watanabe, the author of the dissertation, should be granted the degree of Doctor of Literature.

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