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The Pre-Raphaelites in Japan: A Checklist of Exhibition Catalogues and Special Issues of Periodicals

INTRODUCTION

The present checklist represents only a small portion of the projected "Bibliography of Pre-Raphaelite Studies in Japan," on which I have been working for the last two years. Even at this intermediate stage my bibliography has grown too large to be included in the present issue. Consequently, I have provided here a checklist of exhibition catalogues of the Pre-Raphaelites in Japan and special issues of periodicals devoted to them, because the publication of the special issues often coincided with exhibitions. From this one can appreciate the general trends in Pre-Raphaelite studies in Japan.

For practical reasons I had to use the Roman alphabet for Japanese titles in the present checklist. In a complete bibliography, however, which I hope to see printed in the near future, I would use Chinese and Japanese characters as well as English for the added benefit of Japanese researchers. In such a bilingual edition, Japanese translations of the works by the Pre-Raphaelites (such as D. G. Rossetti, Christina Rossetti, Morris, Swinburne, Watts-Dunton), and of critical works on them, as well as Japanese books, chapters and articles on them will be included. What follows is a brief historical account of how the Pre-Raphaelites were introduced in Japan.

Although individual Pre-Raphaelite members received passing mentions as early as 1891, perhaps the first reference in Japanese to them as a group is found in Togawa Shûkotsu's article, "Eibungaku to Itaria Bungaku to no Kankei [The Relationship Between English and Italian Literature]" in *Taiyô* [*The Sun*], 3.7 [1897]). Here he referred to the flourishing state of Pre-Raphaelite studies in Japan at the end of the last century, but regretted that they were still exotic for the Japanese. One will have to bear in mind that "exotic" served as a keyword to the Japanese reception of the Pre-Raphaelites in the Meiji era (1868-1912).

After the nation's isolation from foreign culture for more than two and a half centuries, the Japanese kept their eyes wide open for anything coming from abroad, and avidly tried to absorb new cultures, manners and education, including literature and art. They attempted desperately to catch up with "modern literature and thought." New journals concerned with letters and arts emerged to introduce them. The Pre-Raphaelites were welcomed as modern poets and artists, as was the case with Ibsen of Norway and Pushkin of Russia. The "exotic" and modern art and literature were something the Japanese saw as fundamental for catching up with the development of Western countries.

Ueda Bin and Hirata Tokuboku were pioneers who introduced the Pre-Raphaelites to Japan, including a critical appraisal of their works. Hirata's article, "Tennyson-kyô to Pre-Raphaelite Gaka [Lord Tennyson and the Pre-Raphaelite Painters]" (*Geien* [*The Garden of Art*], 1 [1902]), Togawa Shûkotsu's "Rafaeru-zenpa Kaisetsu [A Commentary on the Pre-Raphaelites]" (*Taiyô* [*The Sun*], 9.2 [1903]), and Sakai Yoshisaburô's "Rafaeru-zenpa no Sanso [Three Founders of the Pre-Raphaelites]" (*Seika* [*Florilegium*], 2.2 [1905]) deserve to be singled out as highly informative and instructive. Many translations of Pre-Raphaelite works and critical works on them followed. A number of books on the Pre-Raphaelites were imported, introduced and reviewed. Percy Bate's *The English Pre-Raphaelite Painters, their Associates and Successors* (rev. 1901), for example, was partly translated by Togawa and reviewed in *Bijutsu Shinpô* [*New Trends in Art*] (2.6 [1903]) as "a very good reference book on the PRB, studies on which now flourish in Japan."

Lafcadio Hearn contributed to the promotion of English literature studies in Japan. He became naturalized as Koizumi Yakumo, and he gave lectures on