INTRODUCTION

In 1934 the centenary of the birth of Morris was celebrated in Japan as well as in Britain. A card announced a forthcoming 'exhibition of literary and graphic materials of William Morris celebrating the Centenary of his birth, from the 24th of April to the 3rd of May, in the 9th year of the Showa era (1934). Organised by Wiriamu Morisu Kenkyū-kai (a William Morris Society Study Group), under the sponsorship of Maruzen bookshop Co. Held in the gallery upstairs of Maruzen bookshop, Nihonbashi, Tokyo'. [Fig. 1] The announcement, printed under a rather odd drawing of Morris, also notes in small letters the special display of the Kelmscott Chaucer loaned from the Tokyo Imperial University Library, to be shown on one day only, April 28th.

The Japan Advertiser, one of the few English-language papers issued in Japan at that time, carried an article on the first day of the exhibition:

The Anglo-Saxon resident in Japan is often surprised at those of his own historic celebrities who are accounted great by his hosts here . . . He frequently finds that some of his ancestors whom he personally has thought of as somewhat tawdry heroes have had their fame refurbished by Japanese appraisal, while those whose claims to renown he has deemed unquestionable have aroused no similar admiration here. But the two races always find themselves
Figure 1: A card announcing the Tokyo Centenary Exhibition of the Birth of William Morris, April 1934. (Courtesy of Waseda University Library, Tokyo)
on common ground with regard to great artists, as is surely demonstrated by the various public tributes recurrently paid here to Shakespeare, for example.

This is borne out once more by an interesting exhibition which is opening today at the Maruzen bookshop in celebration of the centenary of the birth of William Morris, the English poet, artist, craftsman and politician. The sponsors of the exhibition are Mr. K. O[h]tsuki, a famous writer and student of English literature, and Mr. R. Mikimoto who has devoted himself to the study of nineteenth century English writers. He has written a number of critical studies of the works of Ruskin and was the founder of the Ruskin Society of Japan.2

Though the name of Ryūzō Mikimoto (1893–1971), a pioneering Ruskin scholar in Japan, is mentioned here, his role seems to have been rather slight on this occasion, and the success of the project as a whole was probably due almost entirely to the other sponsor, Kenji Ohtsuki (1891–1977).3

A year and a half ago, I started to research the records and documents relating to the exhibition filed and preserved by Kenji Ohtsuki and bequeathed by his wife, Kimi Ohtsuki (1903–2003), to the Waseda University Library in Tokyo. My research turned out to be fruitful, as it revealed the minute details of the exhibition, with an unexpected discovery of letters from England, which this article will discuss later.

KENJI OHTSUKI

Kenji Ohtsuki was born on Awaji Island in Hyogo Prefecture, Japan. After graduating from Waseda University, Tokyo, where he majored in English literature, he secured a job editing the official guidebook of the Tetsudō-shō, or National Railways Ministry, and it was at this time that he began studying German. In the 1920s he contributed a number of essays and articles to Waseda Bungaku, one of the leading literary magazines founded in 1891. In 1927, about the same time that he married, he became a freelance critic, and began studying psychoanalysis and translating
the works of Sigmund Freud into Japanese. Around 1929, he founded the Tokyo Seishopin Bunsekiyaku Kenkyūjo (the Tokyo Institute of Psychoanalysis). Adding a publishing department to the institute, he produced a number of books on psychoanalysis, including the ten volumes of Furoido seishin bunsekiyaku zenshū (the Psychoanalytical Works of Freud), published in 1929-33. He corresponded with Freud during this period on matters of translation, and sent him the published copies, one of which is displayed in the Freud Museum in London. Ohtsuki founded the journal Seishin bunseki (Psychoanalysis) in 1933, which continued to be issued for nine years until 1941, when it was forced to be suspended due to the wartime shortage of paper. Shortly before the end of the war, he was evacuated with his family to Nishi Nasuno in Tochigi Prefecture, where he lived for the rest of his life. In 1952 he resumed publication of Seishin bunseki, to which he contributed numerous articles until his death in 1977 at the age of 86. During his lifetime he published more than fifty books, mainly on psychoanalysis.

The name of Ohtsuki has been almost forgotten in Japan, although an older generation might still remember him as a psychoanalyst. His first interest, however, was the study of William Morris. Though he published only a single book on Morris, he contributed over forty articles on Morris to a number of journals. Indeed, it was between 1921 and 1935 that Ohtsuki actively wrote on Morris, based on his exhaustive study of art, architecture, design and literature. He also translated Hopes and Fears for Art, the 1882 collection of Morris's lectures on art and society, in 1923. The following is a brief list of Ohtsuki's articles on Morris, classified for convenience into four rough categories. The titles, all of which were written in Japanese, are my own translation:

1. On Morris's Social Thought:
   • 'On Morris's Socialism', Kōgen (1921).
   • 'The System of William Morris's Artistic Socialism', Waseda Bungaku (October 1924).
   • 'The Contemporary Significance of Morris's Thought', Shinano Mainichi Shinbun (21-23 January 1926).

2. On Architecture, Arts and Crafts:
• ‘A Comparison of Rossetti, Artist, with Morris’, *Pantheon* (August 1928).
• ‘Morris’s Taste for Beautiful Books: Before the Foundation of the Kelmscott Press’, *Yūbokuki* (August 1929).
• ‘The Aims in Founding the Kelmscott Press’, *Yūbokuki* (September 1929).
• ‘About the Kelmscott Press Books’, *Shomotsu* (August 1934).

3. On Morris’s Poetry:
• ‘Morris as a Poet of Labour’, *Waseda Bungaku* (June-July, 1926).
• ‘William Morris as a Poet’, *Shishin* (July 1929).
• ‘Norse Saga and Morris’, *Eigo to Eibungaku* (January 1930).
• ‘A Study of *Love is Enough*, a Dramatic Poem by William Morris’, *Waseda Bungaku* (July 1930).
• ‘The Psychoanalysis of Morris as a Poet’, *Eigo Kenkyū* (December 1930).
• ‘William Morris’s Idea of Nirvana’, *Seishin Bunseki* (March 1934).
4. On the Centenary Exhibition of Morris:
• ‘Understanding Morris at the Centenary Celebration’, Miyako Shinbun (23-25 March 1934).
• ‘On Organising the Morris Exhibition’, Tokyōdō Geppo (May 1934).
• ‘A Sequel to the Morris Exhibition’, Shomotsu Tenbō (November 1934).

The above lists only those articles by Ohtsuki containing the name of Morris in the title, leaving out book reviews. There are many others which refer briefly to Morris, since Ohtsuki frequently refers to Morris in articles on modern society and political economy. A typical one is ‘Bungei hyarondan no saikin keikō’ (New trends in literary reviews), written for Waseda Bungaku in July 1924, in which he notes that at the turning point of the end of the First World War, ideology had been progressing in two main directions: towards ‘pacifism, globalism, socialism, equality, democracy, which regard human beings as brothers’ and also towards ‘more traditional, ethnic, nationalistic, local movements’ like those for independence in India and Ireland. ‘We should not forget’, Ohtsuki argues, ‘that there is an idea or an argument in which these two are in a sense fused and harmonised . . . [We should refer to] the studies and expositions of William Morris, which seem to have been flourishing recently . . . William Morris of course lived before the last World War, but his clear-sightedness possesses a special quality as a synthesis of the two principal modern trends’.

I have found only one reference to the study of Morris by Ohtsuki after his death, in a short article by Jirō Ono (1929-82), another leading Japanese scholar of Morris. The article was published in 1978, the year after Ohtsuki died. As Ono tells us, the name of Kenji Ohtsuki was familiar to his generation as ‘the introducer of Freud in the pre-war years . . . During the period shortly after the [Second World] War, if you wished to study Freud, there were no Japanese versions available except for those translated by Ohtsuki . . . However . . . long before setting about
the work of Freud, Ohtsuki had begun studying Morris rather exhaustively'. Ono goes on to say:

We can highly estimate Ohtsuki's study of Morris done during the second half of the [Taishō] period as he tried to understand Morris totally as both artist and socialist, more deeply than any other student of Morris had ever done in previous years. We could say that this approach [i.e. grasping Morris's multi-faceted aspects synthetically], which seemingly had died out, flourished then for a while. In the wave of 'Taishō democracy' a number of socialist ideas had been introduced and many movements begun, but all they could produce were dull essays flatly explaining socialism, while the poets of the populist school also seemed to have grasped only one aspect of Morris. Compared to them, however, we cannot but proclaim our reverence for the sharpness of focus of Ohtsuki's essays. It appears that it was Morris's idea of liberation which provided the fundamental motive for Ohtsuki's conversion to Freudian psychoanalysis. At the same time, the study of Freud allowed him to avoid the use of 'political terms' [prohibited during the early Shōwa era when militarism was rampant]. We should point out that this was one reason for the decline of the Morris studies after the peak of the late Taishō era.8

Although some of Morris's works had already been introduced into Japan as early as 1900, it was in the first half of the inter-war period that Japanese interest in Morris was at its height. During this period a number of important studies were published by such scholars as Tetsuji Kada (1895–1964), Daikichi Kitano (1898–1945), and Hisao Honma (1886–1981),9 as well as Japanese translations of Morris's works. The full Japanese text of News from Nowhere was published in 1925.10 It should be noted here that in the Taishō period (1912–26), there were various democratic movements, both social and artistic, hence the name of 'Taishō Democracy', before militarism prevailed in the early Shōwa period that followed. Some movements were definitely influenced by Ruskin and Morris, both of whom were highly valued as being among the most progressive European thinkers. The most famous movement was the Mingei (Folk Crafts)
movement led by Sōetsu (Muneyoshi) Yanagi (1889–1961), which featured in the International Arts and Crafts exhibition held at the Victoria and Albert Museum in 2005.\(^{11}\)

Ohtsuki's study of Morris evidently added fuel to these movements. Although it is possible to agree with Ono's view that in the final peak years of the Taishō era Morris studies flagged, Ohtsuki clearly still maintained his interest in Morris in the new era and alongside his developing interest in psychoanalysis he read *The Earthly Paradise, Love is Enough*, and *Sigurd the Volsung*. The study of psychoanalysis evidently provided Ohtsuki with a new point of view in reading Morris's poetical works, as can be seen in essays such as 'Shijin Morisu no seishin bunseki' (The Psycho-analysis of Morris as a Poet). Ohtsuki also published articles on Morris in *Seishin bunseki* (Psychoanalysis). The same influence is also evident in Ohtsuki's short biography of Morris published in 1935. For example, in his discussion of 'The Story of the Unknown Church', one of Morris's early prose romances, Ohtsuki psychoanalyses the two dreams depicted in the story: 'You may have an impression of the dreams as being about the land of the dead, the tone of the dreams being so lonely and sad. It has been proved through many analytical experiments conducted by psychoanalysts that silence in a dream symbolises nothing but death'. Ohtsuki goes on to say:

Morris is a poet of love and death. The culmination of love is death. Underlying almost all of his poetical works is a mythical idea that the fear of death can be overcome by love. If this idea is most splendidly expressed in *The Earthly Paradise* which is considered to be his most important work, 'The Story of the Unknown Church' should be regarded as its forerunner.\(^{12}\)

The analysis of Morris as 'a poet of love and death' could be said to anticipate the rereading of Morris's romances in the late twentieth century as one aspect of his re-evaluation.\(^{13}\) Likening *The Earthly Paradise* to 'a cathedral built on the material of letters', Ohtsuki writes that 'wandering in the interior, we see beautiful decorations and paintings everywhere, and thinking of the sad and significant stories represented in the paintings, we
taste mingled feelings of joy and grief. For me this book is a source of eternal fascination. I wish I could finish the study of it some day. Unfortunately, his study of *The Earthly Paradise* was for some reason never completed, and he published no further essay on the topic. Ohtsuki’s exhaustive study of Morris is still of great value, both for what he wrote as well as for what he intended to develop. Above all, Ohtsuki should be remembered for his pioneering role in the late Taishō and early Shōwa eras, symbolised by his organisation of the Maruzen exhibition.

**THE MARUZEN BOOKSHOP CENTENARY EXHIBITION**

The atmosphere of the exhibition might be grasped in part through one of the photographs taken during the event. [Fig. 2]

Under the banner of the exhibition’s title, two dozen visitors are shown, one of whom is Ohtsuki himself, wearing glasses and looking straight at the camera, his hands on the showcase. A lady beside him is reading the catalogue. Over them hang a photograph

*Figure 2: A scene of the centenary exhibition in the gallery upstairs of Maruzen Bookshop, Tokyo, probably taken on April 28th, 1934. (Courtesy of Waseda University Library, Tokyo)*
Figure 3: Cover of *William Morris Bibliography* (1934), published for the occasion of the exhibition. The calligraphy for the main title of ‘Morisu Shoshi’ was by Sanki Ichikawa. (Owned by the author)
of Morris, a number of exhibits of decorative works, and books by and on Morris are displayed, including Kelmscott Press books in the showcases.

A catalogue and bibliography were published for the occasion of the exhibition. The number of exhibits was 280 in total, which were, according to the catalogue, divided into eight categories: (i) books by Morris (fifty-two items); (ii) books and essays on Morris in Japanese (sixty one items); (iii) books on Morris in English (fifty one items); (iv) books on Morris in German and French (sixteen items); (v) arts and crafts works (twenty-seven items); (vi) twenty-three Kelmscott Press books and four Chiswick Press books; (vii) photographs of Morris and his family (nineteen items); (viii) books concerning Morris stored in the Maruzen bookshop (twenty-seven items). A group of twenty Morris enthusiasts contributed exhibits, including Soetsu Yanagi, Hisao Honma, Sanki Ichikawa (1886–1970), Shōgo Shiratori (1890–1973), Kōnosuke Hinatsu (1890–1971), Chōzo Itō (1887–1950), and Ohtsuki himself.

Given the circumstances, it was inevitable that the fifth category of arts and crafts works had very little substance. Ohtsuki apologised for it in the foreword, saying that he regretted his failure (with a few exceptions) to provide original works, despite having made every available effort to do so. Indeed, most of the items in the category were photographed copies of wallpapers (Marigold, Daisy and Trellis), tapestries (Pomona and Woodpecker), or carpets (Black Tree and Redcar). However, there was a unique exhibit of ‘Pages from Fitzgerald’s “Rubáiyát of Omar Khayyám”’ (item number 201), a gift from May Morris to Shigeru Nishimura, the loaner, which was, as described in the catalogue, ‘written on vellum in ink, unfinished, leaving initials and margins to be illuminated. 2 x 4 inches. Very small’.

Among the exhibits the chief attractions were the Kelmscott Press books, loaned by five people:

- The Poems of William Shakespeare; The Tale of King Florus and the Fair Jehane; The Story of the Glittering Plain (1894 version); Of the Friendship of Amis and Amile; The Tale of King Coustans and of Over Sea; Sonnets and Lyrical Poems (by
D. G. Rossetti); Some German Woodcuts of the Fifteenth Century; Child Christopher and Goldilind the Fair; The Well at the World’s End; Syr Isambræc; A Note by William Morris on His Aims in Founding the Kelmscott Press (loaned from Chōzō Itō).

- The Recuyell of the Historyes of Troye (2 vols.); The Golden Legend (3 vols.); Maud, a Monodrama; The Wood beyond the World; The Tale of King Coustans and of Over Sea; Laudes Beatae Mariae Virginis; The Works of Geoffrey Chaucer (Tokyo University Library).

- The Poems of William Shakespeare; Laudes Beatae Mariae Virginis (Kōnosuke Hinatsu).

- The Nature of Gothic; Gothic Architecture (Sōetsu Yanagi).

- Gothic Architecture (Makoto Sangū).

This list shows that as many as eleven titles were loaned from Chōzō Itō (1887-1950), a well-known millionaire and a collector of rare books, whom Ohtsuki counted on as the most promising contributor.17

Ohtsuki had some difficulty in obtaining the Kelmscott Chaucer which was temporarily loaned for the exhibition. The copy was one of those specially bound by the Doves Bindery of Cobden-Sanderson using white pig-skin, but it was unique for another reason. The inscription on the flyleaf is as follows:

This Volume was presented by the British Nation to the Imperial University of Tokyo in token of the long-abiding friendship between the peoples of Japan and Great Britain, and as representing a gift of books chosen to repair a part of the loss sustained by the University Library in the great earthquake of September the 1st, 1923; it was accepted on behalf of the University by His Excellency Monsieur Tsuneo Matsudaira, Ambassador Extraordinary and Plenipotentiary of His Majesty the Emperor of Japan this ninth day of May, 1929.

[signed by] Arthur Chamberlain

His Britannic Majesty’s Principal Secretary of State for Foreign Affairs. Foreign Office, London.
Ohtsuki brought his ability as an organiser into full play in negotiations with the university authorities to get permission to borrow the copy. Ohtsuki made an initial approach early in 1934 to Professor Takeshi Saitō (1887–1982), of the English department, who expressed disapproval. Saitō said that considering the troublesome procedures which even required any professor to get the seal of the president should he wish to look at the *Chaucer* within the library, no external loan had ever been approved. Thus sending it to the exhibition would be out of question. The refusal first ‘dejected’ Ohtsuki, but ‘nothing daunted’, he negotiated directly with Dr. Masaharu Anezaki (1873–1949), the then director of the library, whose reaction was also negative for the reason that there seemed to be problems with the security of the Maruzen bookshop, its building being made of wood.

However, Anezaki also suggested that the *Chaucer* should be allowed out of the library walls for a single day, under guard, believing that the library should make the precious volume available to the public as the occasion arose. Yet with his term as director expiring at the end of March, he could not promise to leave the responsibility for the fulfilment of his words to his successor. Hearing the answer, Ohtsuki was ‘dejected again’, but he told himself that ‘it is still too soon to give up’ and visited Professor Kenzō Takayanagi (1887–1967), the new director, to negotiate the matter again on the 6th of April. The last meeting proved successful, as Takayanagi finally gave him official approval for the one-day loan, with two security guards. On leaving the library, Ohtsuki was in a rapture of delight.18

This episode may sound rather exaggerated, as now in Japan there are a number of complete sets of the Kelmscott Press books available, and the Japanese people have numerous opportunities to see them. We can imagine, however, that in 1930s Japan, just to be able to glimpse a copy of a Kelmscott Press book was a rare opportunity indeed. In fact, Shigeru Nishimura, a contributor to the exhibition, wrote in a retrospective essay that, though he ‘regretted the insufficiency of exhibits representing Morris as a craftsman’, he was ‘very much impressed by the spectacular sight of the Kelmscott Press books, especially the *Chaucer*, owned by the Imperial University’.19
Ohtsuki sent a copy of the catalogue to people in Britain who might have been expected to take an interest, including May Morris (1862–1938), Sydney Cockerell (1867–1962), J. W. Mackail (1859–1945), and several museums and libraries, including the Victoria and Albert Museum, where it can still be found in the Art Library. During my research into the exhibition, I found several letters from Morris specialists which relate to these donated catalogues in the collection of the Ohtsuki manuscripts in the Waseda University Library. First, there is a letter to Ohtsuki from Sydney Cockerell, then Director of the Fitzwilliam Museum, Cambridge:

29 Sept 1934
Dear Sir,

I write to thank you for the copy of the catalogue and Morrisiana which you have sent to this museum through Sir Eric Maclagan. Professor Ichikawa had sent me a copy for my personal use, so it is not quite new for me. It is very impressive evidence of interest aroused in Japan by the work of my revered friend and master.

Yours very faithfully,
Sydney Cockerell

Mr K Ohtsuki
Tokio

Ohtsuki preserved another letter from Cockerell to Professor Sanki Ichikawa (1886–1970), a contributor to the exhibition:

2 May 1934
Dear Professor Ichikawa,

I am very much interested and impressed by the catalogue you have kindly sent me of the Morris Exhibition in Tokyo. It would have greatly astonished my old friend and master to find himself held in such honour by a group of Japanese scholars.

With many thanks and very kind regards,
I am yours sincerely,
Sydney Cockerell.
Figure 4: A photograph of J. W. Mackail with his autograph, reproduced in Kenji Ohtsuki’s Wiriamu Morisu (Tokyo, 1935), p. 137.
From Miss May Morris, Kelmscott Manor, Lechlade
Gloucestershire
22 Jan 1935

Dear Sir,

I have to thank you for sending the journals with your essays on my father William Morris. Unluckily I cannot read them but a message or greeting from your country, whose great traditions of art I so much admire, is always welcome.

I understand you wish for a photograph of my unworthy self at the present time. I enclose the only recent one that has been taken that is at all a good likeness. This was done 3 or 4 years ago and represents what I am to-day. About the memorial hall built in this village of Kelmscott: I enclose the leaflet that we got out some years ago when I was collecting money to build the hall. The building that is now finished is not quite like the design originally intended, so we had to build it smaller. But it is a beautiful little hall, such as my father would have liked. I enclose photographs from a newspaper, and will send you a real photograph soon when they are done – too late for your book, I expect – if you intended to mention the Memorial.

Believe me
Your sincerely
May Morris

It appears that news from the Far East of the centenary exhibition was for some Britons impressive enough to ensure that its organiser would be remembered until well after the Second World War. Indeed, as late as 1961, R. C. H. Briggs, the then Honorary Secretary of the Morris Society, wrote to Ohtsuki about the forthcoming first issue of the Journal of the William Morris Society and invited him to contribute to the second issue, although for some reason Ohtsuki did not do so:

The Society has long been looking for ways of producing a Journal ... Whatever you care to contribute to the Journal will be welcome, but, for reasons which will be familiar to you, I must regretfully add that we can offer no fee. About 2,000 words would
be an appropriate length for an article . . . The subject is of course a matter for you. We hope that it will be possible to publish two issues a year. All being well the first issue will be distributed next September, and if you thought of sending something for the second issue it would be helpful if I could have it not later than the end of next October.21

Still later, in 1966, Briggs wrote again to Ohtsuki to ask him if he was still in touch with some of those who had assisted him with the 1934 Tokyo exhibition, hoping in this way to make contact with Japanese people who were interested in Morris:

16 July, 1966

Dear Mr Ohtsuki,

Thank you for kindly sending a copy of your book, ‘Analytical Comments on Communism: Its Original Vision and Mental Developmental Degenerations’, which has arrived safely. I was very interested to see that you had included a chapter on ‘William Morris and Communism’ and to read the English synopsis of it. It so happens that one of your countrymen, who is a member of our society, is studying in London at the moment and I shall ask him to make a translation of your chapter on Morris.

I am glad that you received our publications safely and that you find them of interest. We endeavour to maintain a high standard of production, but it is not always possible to achieve that.

It occurs to me that you are perhaps still in touch with some of those who, like yourself, assisted with the Tokyo Centenary Exhibition in 1934. If so, and if you could let us have their names and addresses, we should be happy to get in touch with them. We have two members in Japan, one of whom is, as I say, studying in this country at the moment, but they are both younger men.

With best wishes.

Yours sincerely

R. C. H. Briggs,
Honorary Secretary22

It is evident from these letters that during his lifetime Ohtsuki was regarded by Briggs and others as a representative of Morris
scholars in Japan. It is also of note that from the start Briggs and his collaborators had intended to make the *Journal of the William Morris Society* as international as possible.

A week later, Briggs wrote another letter to Ohtsuki, referring to E. P. Thompson's lecture *The Communism of William Morris*, published by the Society in 1965, and sending him a copy. Ohtsuki's chapter on Morris in *Kyōsanshugi bunseki* (Analytical Comments on Communism), published in 1966 by the Tokyo Institute of Psychoanalysis, points out that if communism was regarded in terms of its original meanings of 'communal service' or 'mutual help', then Morris presents us with some important ideas which Marx had failed to notice:

While Marx did not trouble himself much with the adjustment to natural surroundings, Morris definitely demanded it. He recognised that human beings, belonging to nature, find their happiness only in their normal natural surroundings. We have suffered now various kinds of pollution, smog for example. In such a situation, I only hope that Morris should be more highly estimated than Marx, as Morris warned against the present ills so early.23

The argument here might sound naïve, but it should be stressed that as early as the mid-1960s Ohtsuki was arguing for the significance of Morris’s contribution to the modern world as an ecologist.24

**CONCLUSION**

It seems appropriate to finish this paper by quoting from Ohtsuki’s introduction to the same book:

I had engaged in studying Morris before I began studying psychoanalysis. What interested me most was, though I was interested in his poems and designs too, his social thought, which was an attempt to arrange the relationship between human personality and society, and the natural environment, in a reasonable way. His thought seemed to me justifiable in that it explained what con-
ditions, both intrinsic and external, should be required of us to bring out the best in human creativity. In that sense, studying Morris had never become a stumbling block for my psycho-analytical study; on the contrary, the former study contributed much to the latter.25

It is evident that Morris was not simply an early subject of research for Ohtsuki, from which he would move on, but a remarkable thinker to whom Ohtsuki continued to give his attention throughout his life. Ohtsuki was also a pioneer in Japan in practicing clinical psychoanalysis (holistic psychotherapy in respect of shizen chiyu ryoku, or the natural healing power, of the patient), which is still to be properly re-evaluated. Kenji Ohtsuki’s temperamental bias in favour of human liberation, as well as his dauntless spirit of resistance towards authority,26 had certainly had been fostered and exercised by his contact with the life and work of William Morris.

NOTES

An earlier version of this paper was read at the 50th Anniversary Conference of the William Morris Society, Royal Holloway, University of London, on 8 July 2005. In preparing this paper, I am indebted to Dr. Haruhiko Fujita, of Osaka University, who first recommended me to research the Tokyo Centenary of the Birth of William Morris, as well as to R. C. H. Briggs, who kindly permitted me to quote his letters to Ohtsuki.

1. This card is preserved in ‘Wiriamu Morisu tanjō hyakunensai kinen bunken kaiga tenrankai kiroku’ (Records of the exhibition of the centenary of the birth of William Morris), Waseda University Library, Tokyo.
2. Japan Advertiser, 24 April 1934.
3. I follow the irregular spelling of ‘Ohtsuki’ which he used in his English correspondence, although the ordinary one should be ‘Otsuki’ and is written with two Chinese characters.
4. The biographical information on Kenji Ohtsuki was provided by his
grand-daughter, Mrs. Nachiko Nagai, and his daughter-in-law, Mrs. Michiko Ohtsuki, to both of whom I am much indebted.


13. See, for example, Amanda Hodgson's *The Romances of William Morris* (Cambridge: Cambridge University Press, 1987), in which the author defends *The Earthly Paradise* against the negative opinions still prevalent, saying that the book requires its reader 'to face the problem of time and to consider the value of man's constant search for a way of evading time's depredations - the theme so important in Morris's early poetry and prose' (p. 51).


15. Tokio Wiriamu Morisu Kenkyū-kai, ed., *Morris Shoshi: Wiriamu Morisu tanjō hyakunensai kinen bunken kaiga tenrankai mokuroku* [William Morris Bibliography or the Catalogue of the Exhibition of Morrisiana held by the Tokio W. Morris Society at Maruzen Co., Ltd. Tokyo, Nippon (April 24th-May 3rd, 1934) in Celebration of Morris's Centennial Birthday], (Tokyo: Tokio William Morris Society, 1934). It is interesting to find the name of the Tokio (Tokyo) Morris Society in the front cover of the catalogue and bibliography. Regrettably there are no documents remaining about the group. The conclusion I have drawn is that the so-called 'Tokio Morris Society' was the person of Kenji Ohtsuki himself.

16. Ibid., p. 18.

17. Kenji Ohtsuki, 'Morisu bunkenten o moyōshite' (On organising the Morris exhibition) in *Tokyodō Geppo* (Monthly report of the Tokyodō bookshop) (May 1934), p. 17.

18. Ibid., pp. 6-7.


20. V & A National Art Library, General Collection, 74. G Gox VII.


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26. In an interview conducted in July 2000 by Professor Kazushige Munakata, of Waseda University, Kimi Ohtsuki, Kenji’s widow, reminisced about the days during the Second World War as follows: ‘My husband openly defied the oppression of the military authorities. Do you know that they raised a slogan “Luxury is a hostile act”? Then my husband soon delivered a lecture with the title of “Is luxury really a hostile act?” making him a more hateful figure to them . . . Yes, indeed . . . we virtually escaped [from Tokyo to Nasu Highlands]. We hadn’t noticed, but we were always being followed by an agent of the Special Higher Police’. In the same interview, she revealed that during the war Ohtsuki continued to practice clinical psychoanalysis at home as the head office of the Tokyo Institute of Psychoanalysis, which seems to have been a kind of consulting clinic for the younger generation bound for military service. It is evident that for Ohtsuki psychoanalysis was never simply an academic exercise but was rather a practical philosophy directly relating to how ordinary people lived together. ‘Though my husband never told anyone at this time that he would treat patients’, the 97-year-old Kimi recalled, looking back over 55 years, ‘a lot of his readers visited him, hoping that he would somehow elucidate the nature of their agonies or sufferings . . . There were a lot of patients, really . . . I am sure his work must have irritated the academic psychologists at the Imperial universities . . . As you know, many students had to go to the front [in 1943], some of whom visited him, as they wanted to find a persuasive explanation for their own impending death. My husband did nothing special for such young men, but they expected, I’m sure, that they might understand themselves by consulting with him. How piteous the young people in those days were! Poor things, really!’ ‘Dosaka kaiwai no sakkatachi: Ohtsuki Kimi-san intabyū’ (Writers in the neighbourhood of Dosaka Town: an interview with Mrs. Kimi Ohtsuki) in *Waseda Daigaku Toshokan Kiyō* (Bulletin of the Waseda University Library) 48 (March 2001), pp. 40, 44. My translation.