Appendixes

Appendix B: The abstracts and keywords in English attached to my main articles on William Morris and Kenkichi Tomimoto.
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Abstract:
As soon as architectural and interior design student Kenkichi Tomimoto (1886-1963) submitted his graduate work, ‘A Musician’s House’, to Tokyo School of Art (now Tokyo National University of Fine Arts and Music), he left for London in autumn of 1908, where he enrolled on a stained glass evening course at the Central School of Arts and Crafts, and studied and sketched many pieces of art and design at the South Kensington Museum. During his overseas trip days in London, he also enjoyed traveling to Cairo and India to research in Islamic architecture. Returning to Japan in June 1910, his article entitled, ‘Uriamu Morisu No Hanashi’ (‘The Story of William Morris’ in English), which was the first biography of William Morris as designer in Japan, appeared in *Bijutsu Shinpou* (Art News in English) magazine in 1912. Since publication, it has been recognized as a key text to understand how Tomimoto as a craftsman endorsed Morris’s philosophy and work.

In this article I first review some important commentaries on Tomimoto’s biography on Morris cited by researchers and critics. Second, I demonstrate that the biography was mainly based on Aymer Vallance’s *William Morris: His Art, His Writings and His Public Life*, which was first published in London in 1897. Owing to the description of Red House in ‘The Story of William Morris’, since the 1970s several scholars have clearly stated that Tomimoto visited Red House personally. However, the last section of my article makes clear that, in all the materials I have to date been able to consult, there is no evidence of Tomimoto’s visit to the house.

Keywords:
Kenkichi Tomimoto, 'The Story of William Morris', Aymer Vallance, Red House

Article (2) [fig. 2 and fig. 3]

Abstract:
The introduction of William Morris (1834-1896) in Japan started at the beginning of the 1890s. It treated him rather fragmentarily either as poet or socialist. Later in 1912, Tomimoto Kenkichi (1886-1963) the potter-to-be who had studied Morris’s work and philosophy in London, published a biography on Morris as craftsman, ‘The Story of William Morris’, based on Aymer Vallance’s account. Then Iwamura Toru (1870-1917), Professor in the History of Western Art at Tokyo School of Art (now Tokyo National University of Fine Arts and Music), enjoyed travels in England before publishing an article, entitled ‘William Morris and Æsthetic Socialism’ in 1915.

The purpose of this paper is to explore Iwamura’s article on Morris and is also to clarify the relationship to Morris between Iwamura and Tomimoto at Tokyo School of Art.

In summary, the first section of my paper shows that there is no evidence for the claimed assumption that Iwamura officially through his lectures taught Morris’s work and philosophy to Tomimoto who was a student at the School. This makes it necessary to reexamine how Tomimoto acquired his knowledge of Morris in his student days and why he decided to visit London. Subsequently I clarify that Iwamura not only partly misread Arthur Compton-Rickitt’s William Morris, which he used for his own article, but also in his own way presented another image of Morris as socialist which was extremely far from the real one and was not corrected until new studies on Morris’s socialism were reopened in the beginning of the 1920s, that is to say,
in the peak times of so-called Taisho Democracy.

Keywords:

Article (3) [fig. 4]  

Abstract:
Tomimoto Kenkichi (1886-1963) was one of the greatest ceramists who established his own philosophy and work as part of Japanese modernity. In order to see the actual work of the artist and socialist William Morris (1834-1896) and to study interior design, he quickly completed his graduate work, and then left for England at his own expense around the end of November 1908. This was in part because not only had he wanted to avoid conscription into the army, but also Minami Kunzo, one of the closest friends in his schooldays, was already in London.

The purpose of this article is to clarify in detail how in his schooldays he was interested in Morris’s philosophy and work and decided to visit London to study them, using all the materials I have to date been able to consult.

The first half of my paper shows that when he was a student in Koriyama Junior High School, he not only knew about Morris through the guidance of his friend, Shimanaka Yusuke, but also read a partial translation of Morris’s News from Nowhere in the weekly Heimin Shimbun which was the only newspaper for the socialist movement in Japan at the time. I also show that entering into Tokyo Art School in 1904, he had a chance to see at most 28 plates of Morris’s work in The Studio at the library. Subsequently I refer
to Natsume Soseki’s lecture on the philosophical base in literature for the students at the School as well as Tomimoto’s political belief against the Russo-Japanese War, before demonstrating that some of three books including Aymer Vallance’s account, *William Morris: His Art, his Writings and his Public Life*, probably helped Tomimoto to decide to visit London.

In the latter half of the paper, I also discuss the characters and meanings of three works made in his schooldays: *Design for Stained Glass* displayed in the 1907 Tokyo Industrial Exhibition, a cover design for *The Late Suitai’s Writings* and his graduate work, *Design for a Cottage*, for a musician. The paper demonstrates that at the time, he was particularly interested in stained-glass work, lettering arts and cultures other than Western cultures.

Keywords:

Article (4) [fig. 5]

Abstract:
When Tomimoto Kenkichi (1886-1963), the ceramist-to-be, was a student at his Junior High School, he first knew about the artist and the socialist William Morris (1834-1896) through the guidance of his friend and also read a partial translation of Morris’s ‘News from Nowhere’ in the Weekly *Heimin Shimbun* which was the only newspaper for the socialist movement in Japan at the time. Entering into Tokyo Art School in 1904, he had further opportunities to read some books and magazines on Morris. At last, in
order to see Morris’s actual work, he quickly completed his graduate work, and then left for London at his own expense around either the end of November or the end of December in 1908. This was a great event for young Tomimoto, the age of 22.

The purpose of this article is to demonstrate in detail what he learned from Morris’s work at the Victoria and Albert Museum in 1909, using all the materials and images I have to date been able to consult.

In this article, I first review how the Victoria and Albert Museum had collected and displayed Morris’s work by the time, and then I make clear what Tomimoto felt about them, using the fragmentary comments seen in some articles which he wrote after his returning to Japan. In summary, the last section of my paper shows that Morris’s design for artichoke in 1877 was not only what is a symbol of Tomimoto’s study on Morris at the Victoria and Albert Museum, but also what is the origin for him to search his own original patterns shortly afterwards.

Keywords:
Tomimoto Kenkichi, William Morris, Victoria and Albert Museum, Artichoke Pattern

Article (5) [fig. 6]

Abstract:
This Article follows the previous one, ‘Tomimoto Kenkichi in London in 1909-10 (I), and mainly focuses on his other activities except studies on William Morris. In this I fully discuss the following topics as a whole,
consulting a lot of valuable materials and photographs.

The Ship Tomimoto Kenkichi (1886-1963) took, arrived in Albert Dock probably in January of 1909. Settling in lodgings, he started visiting the Victoria and Albert Museum, where he spent almost every day in sketching the exhibits. Immediately, he was strongly charmed by the Museum, because they displayed not only William Morris’s work but also good examples of craft in each period in the world. On the other hand, he studied stained-glass work in the evening class at the Central School of Arts and Crafts, and also stayed in Windsor about for two weeks in April to enjoy drawing sketches together with his close friends in art, Minami Kunzou and Shirataki Ikunosuke. Around the end of the year, he accidentally met the Japanese architect-officer Niinomi Takamasa who was traveling around North America and Europe for research on Islamic architecture. The meeting gave Tomimoto a good chance to visit Egypt and India as an assistant to Niinomi for some three months. Returning to London after the work there, Tomimoto quickly shipped for Kobe on 1 May 1910.

The fruit of his studies at the Victoria and Albert Museum was not only about Morris. The excellent exhibits of craft which were gathered from various areas of the world brought about a great impact to him, because both Western and non-Western crafts were equally displayed and both pieces of fine art and applied art were treaded with same respect. Such strong impact to him on their collection policy was more reinforced with his research trip to Egypt and India. This was another fruit for him.

Keywords:
Tomimoto Kenkichi, Victoria and Albert Museum, Central School of Arts and Crafts, Minami Kunzou, Shirataki Ikunosuke, Niinomi Takamasa, Egypt, India, William Morris
Appendices / Appendix B

Abstract
The introduction of William Morris (1834-1896) in Japan started at the beginning of the 19th century. It turned into a major trend from 1920s to 1950s, fragmented either as an aesthetic or as a philosophy. Later in 1930s, Tsuchimori Kenkichi (1893-1969), professor at the Tokyo National University, who had studied Morris's work and philosophy in London, published a biographical essay on Morris in Hitorigusa. The story of William Morris, based on Aoyama Wataru's account, then became well known (Tsuchimori, 1937). Professor at the History of Western Art at Tokyo School of Art (now Tokyo National University of Fine Arts and Music), enjoyed trends in England before publishing an article entitled "William Morris and Aesthetic Sociology" in 1933. The purpose of the paper is to explore Japanese art on Morris and is also to clarify the relationship to Morris between Tsuchimori Kenkichi and Tsuchimori Kenkichi's philological work. In summary, the first section of my paper shows that there is an evidence for the claimed unconscious that became officially through his lectures taught Morris work and philosophy to Tsuchimori Kenkichi at the School. This makes it necessary to re-examine how Tsuchimori acquired his knowledge of Morris in his student days and why he decided to visit London. Subsequently I clarify that became not only directly but also by his own action, which is used in this paper to present another image of Morris as a social trend which is extremely far from the real one and was not corrected until new studies on Morris's sociology were proposed in the beginning of the 1920s. That is to say, in the peak times of so-called Taisho Democracy.

Keywords: William Morris, Aesthetic Sociology, Japanese Art, "William Morris and Aesthetic Sociology", "The Story of William Morris".
fig 5. The abstract and keywords on a front page of the Article (4)

fig 6. The abstract and keywords on a front page of the Article (5)