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**Forgotten Jewels: Japan in Poetry and Prose
Written by Polish Authors until 1939**

Abstract

Japanese literature has been known in Poland at least since the end of the 19th century, when first translations were made of Japanese prose and poetry (although via English or other languages). I consider the first translation made directly from Japanese into Polish language a short story by Kikuchi Kan, entitled *Tusz* ('Ink'), published in April of 1939, in a monthly magazine "Echoes from Far East." In the same magazine we can find also many examples of stories and poetry written not by Japanese, but by Polish authors, fascinated with Japan and its culture. Works by the same authors: Maria Juskiewiczowa, Aleksander Janowski, Antoni Kora, Leon Rygier, Remigjusz Kwiatkowski and others were published also in other newspapers and magazines, and as separate novel books. While some short mentions about the earliest translations may be found in books on Japanese literature and contacts between Poland and Japan, novels, stories and poems written originally by Polish authors inspired by Japan are now all but forgotten. Hardly any of them were published again after World War II and they are not to be found in regular libraries. In the present paper I concentrate on the forgotten jewels of Polish prose (and to some extent poetry and drama) based on Japanese themes, published before World War II.

Keywords: Japan, Poland, literature, theme, prose, poems, drama, pre-war, fairytales, detective stories

Japan has had a good image in Poland almost from the first moments the news about it started to appear in Polish newspapers, magazines and books, i.e. the second half of 19th century. One of the reasons might be the existence of common enemy, Russia, but that would not be enough to account for all the sympathy for Japanese people. Numerous examples of news and longer materials on subjects related to Japan from the end of the

19th and first half of the 20th centuries show genuine interest, sympathy and respect, although mixed with some feeling of superiority, common to Western world, and apparent lack of understanding, especially in the earlier times. In this paper I want to introduce the earliest works of fiction connected with Japan, written in Polish language by Polish authors, but set in Japan or with Japanese as heroes. Many works of both fiction and nonfiction about Japan translated from other languages, mostly English, also German or French, were published in Poland since the beginning of the 20th century, but these are out of scope of the present work.

Let me start with a short outline of the current state of research on the subject. The first attempts of making a bibliography of Polish *japonica*, i.e. Polish writings related to Japan, were made by Kamil Seyfried (1908–1982) and Ignacy Schreiber (1902–1939), separately. Schreiber's work appeared in print as:

- Ignacy Schreiber, *Polska bibliografia japonologiczna po rok 1926* ('Bibliography of Polish Japonology until 1926'), Towarzystwo Miłośników Książki, Kraków 1929.

Kamil Seyfried (1908–1982) for many years collected materials on Polish and European *japonica*, but only a part of it was published as:

- Kamil Seyfried, *Materiały do bibliografii japońskiej* ('Reference materials for a bibliography of japonica'), parts I and II, "Wschód", Warszawa 1931.

After the World War II his work was continued by Wiesław Kotański and part of it was published under the names of Seyfried and Kotański as:

- Wiesław Kotański, Kamil Seyfried, *Stosunki kulturalne między Polską a Japonią. Zarys* ('Cultural relations between Poland and Japan. Outline'), "Przegląd Orientalistyczny" 2(38), 1961, pp. 141–158.

In 1983 Maria Podraza-Kwiatkowska published most informative paper entitled:

- Maria Podraza-Kwiatkowska, *Inspiracje japońskie w literaturze Młodej Polski: rekonesans* ('Japanese inspirations in Young Poland literature: reconnaissance'), "Pamiętnik Literacki" 74–2 (1983), pp. 61–82.

There is also an unfinished bibliography of Polish *japonica* up to 1945, compiled by Witold Nowakowski (1959–2008), containing as many as 319 items. Currently Ewa Pałasz-Rutkowska is a major researcher on the subject of history of Polish-Japanese relations, which includes also cultural and literary exchange. I also released two papers about the earliest Polish translations of Japanese poetry and prose.¹

The early materials about Japan published in Poland were general introductions of the country, based on the accounts of travelers or diplomats, translated from European languages, for example *Poselstwo lorda Elgin do Chin i Japonii w latach 1857, 58, 59* (*The Earl of Elgin's mission to China and Japan in the years 1857, 58, 59*), published

¹ "Poezja bez rymu i rytmu" — o najwcześniejszych przekładach poezji japońskiej na język polski, in: B. Kubiak Ho-Chi (ed.), *Japonia w Polsce. W 90. rocznicę nawiązania stosunków oficjalnych między Polską i Japonią*, Wydawnictwa Uniwersytetu Warszawskiego, Warszawa 2012, pp. 141–160, and *Literatura japońska w Polsce do 1939 roku*, in: A. Bednarczyk, M. Kubarek, M. Szatkowski (ed.), *Orient i literatura. Między tradycją a nowoczesnością*, "Orient in Literature – Literature of the Orient" 2, Wydawnictwo Naukowe UMK, Toruń 2015, pp. 393–414.

in translation in Poland in 1862.² Author's name is given as Wawrzyniec Oliphant, which is a Polish translation of the name Laurence Oliphant. As for the Japanese literature in Poland, the first translations into Polish language were made in the second half of the 19th century and the oldest piece of translation known to me is *Iroha bunko* ('Library of ABC's') by Tamenaga Shunsui, published in Japan from 1836. Polish translation was based on the English one, *The Loyal Ronins*, and Polish title was *Wierni do śmierci* ('Faithful to the death'), published in Warsaw in 1896, only a few decades after the first Japanese edition.³

After this short introduction, let us concentrate now on the original works of fiction created by Polish authors. The short piece of fiction I managed to trace down was included in *Szkice* ('Essays') by Jan Kazimierz Zieliński (1862–1919), published in 1895.⁴ One of the essays is entitled *W Japonii* ('In Japan'), which offers only on a few pages a sketch of life in Japan (pp. 39–47).

In the beginning of the 20th century some of the well known Polish writers wrote prose about Japan, among them Władysław Reymont, winner of the Nobel Prize in literature in 1924. He is the author of a novella *Komurasaki: żalostna historia o pękniętym porcelanowym sercu japońskim, opowiedziana dla Hality Lutosławskiej* ('Komurasaki, or a sad history of a broken porcelain Japanese heart, as told to Halita Lutosławska'), published as a separate book in 1903⁵ (21 pages) and later included in a collection of his short stories in 1917. This is a story of a China, or I would rather say porcelain, as China in this context might sound confusing, figurine of a Japanese beauty, living and experiencing the pains of love in the window of a curio shop. Another novella by Reymont has a title in Latin: *Ave Patria, morituri te salutant* ('Hail to the fatherland, those who are about to die salute you'). Published originally in "Czas" ('Time') daily newspaper in 1907,⁶ this is a full of pathos short story about Japanese admiral Kamimura Hikonojō (1849–1916), during the Russo-Japanese war (1904–1905), talking to his troops and encouraging them to fight the enemy to the death.

Also in the beginning of the 20th century was active a prolific writer, researcher and traveler, Waclaw Sieroszewski (1858–1945). Sieroszewski spent many years in Siberian exile and also went on expedition to Hokkaido island in Japan, where he studied an ethnic minority of Ainu people. Apart from his ethnological studies he published many novels, set in the Far East, and among them, *Miłość samuraja* ('The love of samurai', 1926), a melodrama love story with no happy end, about a merchant's daughter and a rōnin, masterless samurai, based on a Japanese drama. Sieroszewski's works are fairly well

² Wawrzyniec Oliphant, *Poselstwo lorda Elgin do Chin i Japonii w latach 1857*, 58, 59, Aleksander Nowolecki, Warszawa 1862.

³ Tamenaga Shounsui, *Wierni do śmierci: japoński romans historyczny*, editor unknown, Warszawa 1895.

⁴ Kazimierz Zieliński, *Szkice*, Jakubowski i Zadurowicz, Lwów 1895.

⁵ Władysław Reymont, *Komurasaki: żalostna historia o pękniętym porcelanowym sercu japońskim, opowiedziana dla Hality Lutosławskiej*, Wydaw. Red. Chimery, Warszawa 1903.

⁶ Later there were many book editions of this novella, the earliest probably: Władysław Reymont, *Ave Patria*, G. Gebethner i Spółka, Kraków 1907.

known, for example *Miłość samuraja* had many editions, viz. in 1926, 1928, 1935, 1937, 1956, 1958, 1962, 1966, and 1990,⁷ and probably there were even more. His collected works were published not only before the Second World War (in the years 1931–1935), but also after (1958–1963). Since there are many works of studies and commentaries on his research and literary activity, let us concentrate on much less known areas of Polish fiction concerned with Japan.

Fairy tale is a genre that seems to be easily accepted and Japanese fairy tale stories appear very early in Polish literature. The earliest Japanese fairy tale book I have found so far was written by Antoni Kora and published in 1904.⁸ It contains six tales: ‘The Enchanted Pot’, ‘White Foxes, Koma and Gon’ (this one was about a pair of cats), ‘The Virtuous Hatchibime’, ‘A Tale of Riju the Witch’, ‘A Tale of a Sea Princess Otohime’ and ‘A Clever Monkey’. I believe they could be easily adapted for a publication even now. No further editions of this book followed, but there were many other fairy tales books afterwards.

Apart from Antoni Kora’s book there were more than ten collections of Japanese fairy tales published in Poland until 1945, and there might be even more. Most of these are prose, but some of them are poetry, or poetic interpretations of Japanese tales, viz.:

- Leon Rygier, *Z motywów japońskich* (‘On Japanese motifs’), Księgarnia Nakładowa Alfreda Zonera, Warszawa 1904.
- Jan G. (Jan Grzegorzewski), *Opowieści japońskie* (‘Japanese tales’), Słowo Polskie, Lwów 1905.
- *Bajki japońskie z rysunkami japońskimi* (‘Japanese fairy tales with Japanese illustrations’), M. Arct, Warszawa 1918.⁹
- Leon Rygier, *Starzec i kwitnące drzewa* (‘Old man and the flowering trees’), Polska Składnica Pomocy Szkolnych, Warszawa 1922 (this is included also in *Z motywów japońskich*).
- Maria Juskiewiczowa, *Bajki japońskie* (‘Japanese fairy tales’), M. Arct, Warszawa 1924.
- Maria Juskiewiczowa, *Duch wierzby. Legendy i baśnie japońskie* (‘Willow spirit. Japanese legends and fairy tales’), Księgarnia św. Wojciecha, Poznań 1924.
- Remigiusz Kwiatkowski, *Wróbel-Mikado. Bajka ze zbiorów Sadzanami-Sadzanmi* (‘Sparrow-mikado. A fairy tale from a collection by Sadzanami-Sadzanmi’), Biblioteka Książek Różowych, Warszawa 1927.
- Z. Zdanowicz, *Bajki japońskie* (‘Japanese fairy tales’), Lechja, Warszawa 1928.
- Edmund Jezierski, *Bajki wschodnie* (‘Fairy tales from East’), J. Przeworski, Warszawa 1932.

⁷ Based on the records in the National Library of Poland: http://katalogi.bn.org.pl/iii/encore/search/C___Smiłość%20samuraja__Orightrresult__U?lang=eng&suite=cobalt, access: 03.05.2018.

⁸ Antoni Kora, *Japońskie bajki*, nakładem J. Grensteina w Kolomyi, 1904. <https://polona.pl/item/japonskie-bajki,MTgzOTgyNzM/8/#info:metadata> access: 03.05.2018.

⁹ <https://polona.pl/item/bajki-japonskie-z-rysunkami-japonskimi,NzM3OTU5ODk/> access: 03.05.2018.

- Maria Juskiewiczowa, *Święto księżycy. Bajki japońskie* ('Festival of the moon. Japanese fairy tales'), Biblioteka Książek Różowych, Warszawa 1932.
- Maria Juskiewiczowa, *Małpka i krabik. Bajki japońskie* ('A Monkey and a little crab. Japanese fairy tales'), Biblioteka Książek Różowych, Warszawa 1935.
- Alina Świdorska, *Bajki japońskie* ('Japanese fairy tales'), Księgarnia S.A. Krzyżanowski, Kraków 1942.

'Sparrow-mikado' by Remigiusz Kwiatkowski is a play in three acts and the dialogues are rhymed. This is a story about the king of sparrows (*mikado* is an old Japanese word for emperor), who is punished by a sorceress, because he ate all the rice grain of an old couple and these poor people, having lost their food, suffer hunger. The sparrow is sent to suffer together with them and only after due time of suffering, working and paying his debt, he is allowed to go back to his kingdom, where he is greeted by his people, the sparrows. The reference for the story is given as "a fairy tale from a collection of Sadzanami-Sadzanmi" on a title page and these two names both point out the pen-name of Iwaya Sazanami (1870–1933), novelist and storyteller, a pioneer of Japanese children literature. Iwaya collected and wrote numerous fairy tales for children, first published separately, in children's magazines and in books, then compiled into a 12-volumes collection of *Sazanami otogi zenshū* ('Collected tales of Sazanami'), in 1928–1930. His stories were partially rendered into English by Yei Theodore Ozaki (1871–1928), as *Japanese Fairy Tales* (1908) and have been since published in the West under her name, although she notes in the preface that "They have been translated from the modern version written by Sadanami Sanjin".¹⁰ Kwiatkowski's version is a quite free, poetic interpretation of a well-known Japanese story. His book was illustrated by Maria Molly Bukowska (ca. 1883–1970), painter, teacher and illustrator, and one can easily observe that the drawings were heavily influenced by the Japanese woodblock prints.

Remigiusz Kwiatkowski published numerous collections of poetry, proverbs and sayings from different Asian countries, with catchy titles like 'Do not look behind the curtains' or 'Even at night do not go outside naked'.¹¹ As it was common in the beginning of the 20th century, he does not provide the information about the language he translated from, but it is hardly possible he knew Japanese, especially classical Japanese, well enough to read it fluently. Moreover, his works were much more like travesties or even his own creations than actual translations. His subordinate and later publisher, publicist and critic, Stanisław Lam (1891–1965) mentions him reading his translations from 'the Russian original'.¹²

¹⁰ <http://www.gutenberg.org/files/4018/4018-h/4018-h.htm> access: 03/05.2018. There are also contemporary Polish editions: Yei T. Ozaki, *Bajki japońskie*, Kirin, Toruń 2016.

¹¹ Remigiusz Kwiatkowski, *Nie zaglądaj za parawan...*, Biblioteka Miniaturowa, Warszawa 1925, and Remigiusz Kwiatkowski, *I nocą nie wychodź nago*, Księgarnia św. Wojciecha, Poznań 1921.

¹² Adam Bednarczyk, "Parasol noś i przy pogodzie". *Wspomnienie o Remigiuszu Kwiatkowskim (1884–1961) i jego zainteresowaniach (nie tylko) aforystyką "krajny Wiśniowego Drzewa"* ('Take your umbrella even when it's fine weather. Remembering Remigiusz Kwiatkowski (1884–1961) and his interest in (not only) "cherry tree country" aphorisms'), "Litteraria Copernicana" 4–24 (2017), Toruń, p. 85.

Let us have a look at one more of the Japanese fairy tales authors. Maria Juszkiewiczowa (1894–?) was a Polish writer and what is especially important, she actually lived in Japan during her childhood for a few years. Later she used her childhood memories and incorporated them in her story books for children. One of her novels is entitled *Listek klonu. Przygody małej Polki w Japonii* ('Maple leaf. Adventures of a little Polish girl in Japan').¹³ This is a story of an eleven years old girl who comes to Japan to stay with her businessman father, but one day, during an earthquake, she wanders off, first with a circus troupe. She learns Japanese dances and performs together with the acrobats, in a kimono and a black wig on her golden hair, then she leaves the circus and just casually gets on an airplane and goes to another part of Japan. There she helps an elderly couple in their shop with bamboo utensils until finally a family friend accidentally finds her and takes her back to her father. Quite an adventure for an eleven years old girl, but the construction of the story allows the author to introduce different regions of Japan and different everyday settings, like a bamboo shop or popular entertainment events. When Juszkiewiczowa writes about public places, public gatherings like the acrobats show, a reader can really feel she had seen such gatherings with her own eyes and could describe them vividly.

Juszkiewiczowa used the same construction for another of her stories for young readers, *Chłopiec z "Czodża-goja"* ('A boy from a mountain hut'; *chojagoya* in a proper transcription, here means 'a hut in the mountains').¹⁴ It is a story of a young boy, living somewhere in the mountains in Japan, who, as the reader learns after some time, looks different from Japanese children and turns out to be a child of a foreigner, rescued and brought up by a childless couple. The boy is sent to a bigger village to learn there, then while watching a performance of a troupe of actors, he is asked to join them and in this way he gets to Tokyo. In Tokyo he gets estranged from the troupe (this time it is a gas attack exercise, not the earthquake, like in the *Listek klonu* story), then gets to live with a family of a Japanese officer, who takes him later to China. In China he gets estranged too and after some adventures he meets two Polish boys whom he tells his story and who are able to decipher a document he always carries with him. Little Japanese, Tobi, turns out to be a Polish boy, born in 1920 in Irkuck, and in the end of the story he rejoins his real family in Poland. The story of a little Japanese boy who turns out to be a Polish is actually based on facts to some extent. Between the years 1919–1922 as much as 877 Polish children, mostly orphans, who lived in Siberia, were rescued by a committee from horrible living conditions and most of them were sent to Japan. Later, with a help from the Japanese Red Cross Society and other organizations the so-called 'Siberian children' were transported to Poland.

Let us examine one more literary genre – a crime novel or a detective novel, a thriller. Edgar Allan Poe published in 1841 *The Murders in the Rue Morgue*, considered to be

¹³ Maria Juszkiewiczowa, *Listek klonu. Przygody małej Polki w Japonii*, Towarzystwo Wydawnicze Bluszcz, Warszawa 1937.

¹⁴ Maria Juszkiewiczowa, *Chłopiec z "Czodża-goja"*, Biblioteka Książek Różowych 188, Bracia Wójcikiewicz, Warszawa 1936.

the first modern detective story, and Arthur Conan Doyle wrote his Sherlock Holmes detective stories since 1888, but in Polish literature crime novel appears much later. Aleksander Błażejowski (1890–1940), writer and journalist, is considered to be the author of the first Polish crime novel, *Czerwony błazen* ('The red jester'), published in 1925.¹⁵ It gained soon great popularity in Poland, a movie adaptation followed in 1926, directed by Henryk Szaro and with a very popular actor, Eugeniusz Bodo. Three years later, in 1928, appeared two new novels by Błażejowski: *Walizka P.Z.* ('The P.Z. suitcase') and its continuation, *Tajemnica doktora Hiwi* ('The secret of doctor Hiwi').¹⁶

Doctor Hiwi is a Japanese biologist and epidemiologist and I could find no information how the author intended his name to be pronounced: according to Polish rules of pronunciation it would be Heevee, but this does not sound like a Japanese name. The plot is quite sensational, because there is an outbreak of a mysterious epidemic in Berlin, hundreds and thousands of people die, and barriers are set around the city to stop people from running away and spreading the disease. The Japanese epidemiologist comes to the rescue. Later other heroes of the novel learn that he is a great friend of Poland: before coming to Berlin he first worked to protect Poland and gave his invention, a medicine against the disease, to the Polish nation. Finally, thanks to his heroic efforts, Berlin is saved.

I believe this is a first Japanese hero of a long novel created by a Polish writer, with full, rich personality and distinctive individual traits. On the other hand, doctor Hiwi is a product of those days and, for example, in a blurb on the back of the book he is introduced as 'mysterious, smiling, all-knowing Japanese'. He is an epitome of a modern Japaneseness, characterized by a polite smile, perfect manners and modesty, a touch of mysteriousness and knowledge or special skills. Although his name appears in the title of the novel, I would not consider him the main character, because the story revolves around two other persons and their romance. I would rather say that doctor Hiwi is a sort of a bait, to attract prospective readers and buyers of the novel with his mysterious Japaneseness, omniscience and power to save thousands of lives. We can see here that the good image the Japanese have in Poland had been well grounded already before the World War II.

Tajemnica doktora Hiwi had three editions until 1939 and no other after. In 1940, during the war Aleksander Błażejowski was arrested by the Russians, sent to a labour camp in Soviet Russia and he died there probably the same year. After the war all his books were considered improper for "socialist" readers, they were removed from the libraries and there were no new editions. The first reedition since 1939 appeared only in 2015, but before that a scan of a 1928 edition could be found on the polona.pl web-site.

There is one more powerful Japanese hero created by a Polish writer that needs to be mentioned here, viz. Yoshimura, the Yellow Devil or Yellow Satan, who came to life in a novel published in 1933, entitled *Żółty szatan* ('The yellow satan'), and in the same year he reappeared in the second novel, *Ostatnia gra Yoshimury* ('The last game

¹⁵ Aleksander Błażejowski, *Czerwony błazen*, Wydawnictwo Biblioteki Dzieł Wyborowych, Warszawa 1925.

¹⁶ Aleksander Błażejowski, *Tajemnica doktora Hiwi*, Wydawnictwo Polskie, Poznań 1928.

of Yoshimura’).¹⁷ His creator was Marek Romański, applauded as one of the three of the most important crime novel authors in pre-war Poland. After the war he went to live in Argentina and in the 1950s his books suffered the same sad fate as the novels of Błazejowski: they were censored, removed from the libraries and again only in 2015 the first reedition of his novels appeared.

Who is Yoshimura? He is a master spy, an ace, who works for his country not for patriotic reasons, but because he enjoys the great game. I believe he may be included in the list of great villains of popular literature. His abilities to control people around him and make them do whatever he wishes are beyond understanding of the other persons in the novels. In many passages his mysteriousness is described and his mind is impenetrable. Yet, he has an opponent who undertakes his game and who can withstand his schemes. This opponent is – naturally – Polish, previously an officer of the Scotland Yard, who retired and came back to his fatherland, only to find his enemy from Scotland Yard times, Yoshimura, secretly spinning his web in Warsaw. And again, I would not consider him the main character, as the story is told rather from the perspective of his opponent, but he is better characterized than the Polish officer and has much more powerful personality.

As a last point I would like to introduce one more very interesting group of Polish materials connected with Japan, which I consider a true jewel that should not be forgotten. “Echo z Dalekiego Wschodu” (‘An Echo from the Far East’) is a title of a monthly magazine, published under this title from May 1938 until, I suppose, June 1939. It was a magazine intended mostly for young people, edited by the Union of Far East Youth, and the subjects ranged from cultural and literary matters to sociology, history, politics, education and other matters of Asian countries. Materials on Japan were quite numerous and having read most of them, I consider them to be on a really advanced level of knowledge about Japan, many of them being the first materials on the subject published in Poland.

Many short pieces of translations were published there, mostly of poetry, and there is a translation of a short novel by Kikuchi Kan (1888–1940), *Tusz* (‘Ink’). A note from one of the translators explains that it was translated directly from the Japanese language, by Moriya Hisashi and Karol Wójcik.¹⁸ This is the first direct translation of Japanese prose into Polish I could find, all the previous works were translated from English or other languages. This is one of many reasons I think the magazine “Echo” should be remembered and studied, though it is now hardly available. I found ten issues of the magazine in the Library of the Chair of Japanese Studies of the University of Warsaw, but in the catalogue of the National Library there were only four or five numbers and nothing at all in the main library of the same university.

What else can we find in the magazine – many pieces of Polish fiction about Japan, mostly short stories. For example stories by Stanisław Lubodziecki (1879–1975), then a colonel, and later a general in Polish army, like e.g. *Miłość Sakana sana* (‘A romance

¹⁷ Marek Romański, *Żółty szatan and Ostatnia gra Yoshimury*, Stanisław Cukrowski, Warszawa 1933.

¹⁸ Kikuchi Kan, *Tusz*, transl: Hisashi Moriya, Karol Wójcik, “Echo z Dalekiego Wschodu”, 4 (1939), pp. 18–19.

of Sakana san', i.e. 'Mister Fish', or 'a Fisherman').¹⁹ There are also other stories penned by him and a story about a maiden from Iwawada village,²⁰ based on a Japanese legend, written by Antoni Ślósarczyk (1899–1984), a diplomat and military attache at the embassy of Poland in Tokyo before the second war, an expert on military matters, and others.

Since number 5 (1938) lessons of Japanese language and writing were published in the "Echo" magazine, written by Moriya Hisashi. An excursion to Japan was also planned and the participants were supposed to learn the Japanese language before going. An advertisement for the members of the Japanese learners group, sounds sadly seen from our perspective when it says:

We remind you that only those who mastered Japanese language to some extent may take part in a trip to Japan, planned for 1940 year.

In the present paper I tried to gather informations about less known examples of how Japan inspired Polish writers. This is why I did not mention Antoni Ossendowski or Stefan Żeromski's works, and I only shortly mentioned Waław Sieroszewski. Certainly there are more short stories, fairy tales or poems inspired by Japan, hidden in the old newspapers and magazines. Many of them deserve to be remembered, if not for their literary value, than for the inspiration they were for others and as a food for imagination or as a source of information about Japan.

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¹⁹ Stanisław Lubodziecki, *Miłość Sakana sana*, "Echo z Dalekiego Wschodu", 7 (1939), pp. 13–16.

²⁰ Antoni Ślósarczyk, *Dziewczę z wioski Iwawada. Według japońskiej gawędy z nad Pacyfiku*, "Echo z Dalekiego Wschodu", 6 (1939), pp. 20–22.

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