

Abstracts

Cultural Legacy of Emperor Go-Shirakawa: *Emaki* Scrolls and Literature

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The article highlights the creative activity of the 77th emperor of Japan, Go-Shirakawa, who ruled from 1158 to 1192. Against the backdrop of political failures, the emperor appears to us as a fine connoisseur of fine arts, poetry and folk performing genres. Among the above, *emaki* scroll painting and the genre of “newfangled songs” *imayō-uta*, sung by women of the *asobi-onna* professional group, were under the special patronage of the emperor. A unique feature of the representatives of this group is the combination of both the functions of providing sexual services and the skillful performance of *imayō* songs. The *imayō* genre captivated the emperor so much that inspired him to compile the extensive work *Ryōjinhishō* (12th century), which included collections of song poetry (10 scrolls) and studies of the history of the genre (10 scrolls). Two scrolls from each collection still exist. Within the framework of this article, scroll 10 of the theoretical essay *Kudenshū* is of interest.

KEY WORDS: Heian era, Go-Shirakawa, scroll painting, *emakimono*, *imayō-uta*, *asobi-onna*, *Ryōjinhishō*, *Kudenshū*.

“The Barbershop of the Floating World” by Shikitei Sanba: The Sarcastic Men and Cunning Women in the Controlled Chaos of the Floating World

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The article analyzes basic principles of the structure and inner space, as well as peculiarities of the character’s system and main artistic methods in Shikitei Sanba’s work *Ukiyodoko*. Being a so-called sequel of the famous *kokkeibon Ukiyoburo*, *Ukiyodoko* contains some new tendencies

in its structure. The work's composition is usual for the genre: it is a mix of the author's narrative with the long dialogical fragments. Graphics also has a major part in *Ukiyodoko*: specific ways of writing, symbols and small illustrations become important in the text. There is also a strict temporal structure in Sanba's *kokkeibon*. Most of the characters are middle-class men, citizens of Edo. Furthermore, there are specific characters, playing a role of "mediators" — Bingorō, the barber, and his apprentice, Tome, who guide and control the dialogue. The communication of the characters arises conflicts, typical for Sanba's fiction and *kokkeibon* genre in whole: the contradiction between the culture of the capital and the provincial one; the ideological contradiction of the conservative Confucianists and the practical citizens of Edo. Moreover, so-called *ugachi*, literary device of the humorous fiction, is used in the depiction of each character. Verbal humor plays a crucial part in the communication of the characters, and most of it comes from the oral comic genres. There is also a gallery of women characters in *Ukiyodoko*, who are always represented through a male gaze in the text. To sum up, *Ukiyodoko* is a step towards the fixation of an oral comic performance, with a fixed structure and set lines. Things happening on pages of this book are almost theatrical, and the dialogues of characters, who realize their being in a fictional dimension, are a bizarre mix of lines created on purpose and vivid oral speech.

KEY WORDS: Japanese literature, Tokugawa period, humorous fiction, *gesaku*, *kokkeibon*, Shikitei Sanba.

The Songs of Miyazawa Kenji

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The musicality of the children's writer and poet Miyazawa Kenji (1896–1933) is widely reflected in his literary work. In particular, more than one third of Miyazawa's stories contain songs. Many researchers note that Miyazawa was characterized by a synesthetic worldview, which extended to the perception of words, colors and music. This meant that when he created a story, a certain visual range and certain music corresponded to a certain text. In this article we consider the songs created by Miyazawa, divide them into groups, analyze the text and melody of the songs, evaluate their role in a tale. Songs created by Miyazawa can be divided into the following groups:

- 1) The melody was composed by Miyazawa himself;
- 2) Miyazawa chose the music of other composers for his poems;
- 3) The song appears in the story, but the melody for it is unknown.

Among the songs completely composed by Miyazawa, we single out story-forming songs (*Song of the Star Dance*, *Telegraph Poles on a Moonlit Night*), songs-dances (*Pastoral*, *Dance with Swords*), songs making a link with the fantasy world (*Song the Magic of the Sun*, *From the Sheep in the Northern Sky...*), theme songs (*Song of the English Coast*, *Song of the Great Buddha Pass*).

Among songs on Miyazawa's verses and music by other composers we consider compositions from the play *Night at Taneyama-ga-hara* and the story *Polano Square*. As songs without the indicated melody, we analyze ones from the stories *The Wind Child Matasaburo* and *Twin*

Stars. Songs in Miyazawa's stories perform the following functions: they additionally reveal images of characters, accompany the dance, rhythmically organize the text, form part of the plot, act as a link between the world of reality and fantasy, and set the theme of the entire story.

KEY WORDS: Miyazawa Kenji, songs, children's literature, songs in tales, musical play, Japanese music, melody and lyrics, rhythm.

Kaga Otohiko's Novel *Eternal capital*: Tokita Family in a Context of Epoch

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Kaga Otohiko's (b. 1929) historical novel *Eternal Capital* (永遠の都, *Eien no miyako*) describes a difficult time for Japan: the period from 1935 to 1947. It is a time of multiple transformations at both the public and private levels, including family-related ones. Kaga manages to depict with historical authenticity many conflicts of the era by putting them into a family context: in this way, multiple contradictions between the characters are revealed most clearly. Thus, both from the point of view of the history of Japanese law and the history of everyday life, it is accepted that the *Ie* system, the main, lawfully institutionalized form of Japanese family in the pre-war era, ceased to exist with the advent of 1947, that is, with the adoption of the new constitution. Analysis of the novel shows that the *Ie* system begins to fall apart long before that. The reason for this is the increasing complexity of the traditional world view, female emancipation, war, and the loss of authority of the family with the arrival of Western values. Within the conflict space of the Tokita family there is a room for other, more "human" conflicts, many of which were also relevant to the Kaga family itself. These include the social position of women in the historical period Kaga describes, the uncritical conformism that the Japanese of the time largely chose, the adaptive timeserving that acted as a guarantor of personal security, and much more. The article will provide an analysis of the Tokita family from a sociological point of view, due to what it will have to be described in general, what the institution of the Japanese family was like in the 1930s and 1940s, a description of Kaga's writing method and the conflicts on which the author focuses the reader's attention. The appendix will include a translation of a conversation between Kaga Otohiko and Oe Kenzaburo (b. 1935) about *Eternal Capital*, as well as an excerpt from Kaga's autobiography in the form of an interview.

KEY WORDS: Kaga Otohiko, *Eternal capital*, *ie* system, *katei*.

Calligrapher Takayasu Rooku and *Tokai setsuyō hyakkatsū* Authorship Problem

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Tokai setsuyō hyakkatsū (*The Complete Compendium for Urban Dwellers*) is one of the most popular encyclopedias created in the late 18th century in Osaka. It was reprinted several times during the 19th century and it is thought to influence on the formation of vernacular knowledge in history, geography and social stratification among urban literate population. This paper focuses on the creator of the *Tokai setsuyō hyakkatsū* Takayasu Rooku. Takayasu Rooku was calligrapher, wrote *kanshi* and created *hanshita* for numerous printed books. By analyzing his books and testimonies of his contemporaries we seek to define his personal and professional relations and main fields of interest.

KEY WORDS: Takayasu Rooku, *setsuyōshū*, calligraphy, *bunjin*.

Calligraphic Societies in 20th Century Japanese SHODO: Form of Existence

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Calligraphic societies can be considered as a basis for SHODO as modern art establishment. They are quite numerous in Japan and different in many senses. These societies make regular exhibitions, publish their monthly journals, and doing all these during quite a period of time, they preserve and develop written styles and manners. So, in some sense, single calligrapher doesn't exist as an "art item"; most often he signs the manner of the society he belongs to. In this paper we take one thick branch (*Mainichi shodokai*) from the tree of contemporary Japanese SHO, tracing its history to the first "pure" calligraphic event in 1890. Calligraphy tended to derive from painting and emerge as special new art form. Goals, styles and scale they represented were quite different before World War II and after the war. Chinese influence on Japanese SHO, occurred in the end of 19th century, was incredibly important and still is (Northern Wei KAISHU, bronze, oracle bone, etc.).

KEY WORDS: SHO, SHODO, calligraphic society, *Mainichi shodokai*.

Questions on Research Methodology of Japanese Color Culture

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The article outlines the key issues of color research in Japan that makes possible to create a more objective picture of the color perception in Japanese culture, the parameters for choosing and combining color shades, the symbolism of costume. It helps to understand better texts that mention color characteristics. The problems of the appearance of associated with names of plants color names, features of color description through the technology of its production are considered. The role of color in the social life of Japan in different historical periods, as well as the influence of religion, economy and foreign culture on its symbolism, is highlighted.

KEY WORDS: color, Japanese color, Japanese aesthetics, color symbolism, history of color, history of costume, color names.

The Color Code of *Genji-monogatari*

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The *Tale of Genji* or *Genji-monogatari*, which was written at the beginning of the 11th century by a court lady known as Murasaki Shikibu, is considered to be one of the most significant works of not only Japanese, but world literature. Talking about the life path of the main hero of the story, brilliant Genji, author introduces the Heian period, which is thought to be the heyday of Japanese culture, to the reader. During this period, there was a rethinking of the old traditions associated with China, and the formation of national Japanese ones. At the end of the 10th century the imperial palace becomes the center of prosperity of all kinds of arts, a big part in the life of the aristocracy is occupied by ceremonies and holidays held on various occasions. In addition to participating in different festive events, a person was obliged to observe certain rituals associated with important stages of his own life. The system of state administration, which was borrowed from China in the Nara period (8th century), was based on strict hierarchical order of subordination. Positions in all departments were distributed according to the regulations, each one certainly had its own rank, on which the color of the official's clothes, the decoration of their carriage, the height of a gate in the estate, and much more depended. Color played an important role in the life of the court aristocracy of the Heian period, which is accurately and in great detail described in the *Tale of Genji*. Examination of the color code in this work makes it possible to plunge even deeper into the specified period, to reveal and understand those signs and symbols that may not be visible at first glance. And at the same time, it allows to trace and analyze important color patterns that still exist in Japanese culture.

KEY WORDS: color code, color culture, *The Tale of Genji*, colors and shades, Heian period, costume color, color combination, color patterns.

Kishida Kunio's Theater Concept: Dispute with Osanai Kaoru; the search for a "Pure" Dramatic Form (On the Example of the First Four Plays)

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Kishida Kunio's theater concept had been formed from 1923 to 1925. The development of the playwright's ideas can be illustrated by his first four plays. Kishida Kunio refuses to develop the plot in favor of the characters' relationships built according to the rules of rhythmic composition. He creates not individual, but collective images and uses "living speech" instead of literary language. Kishida's dispute with Osanai Kaoru about modern and contemporary art was based on their different understanding of the theater's goals. Kishida Kunio focuses on a chamber atmosphere, values precision of the artistic image and the rhythmic development of the action, while Osanai Kaoru appreciates the theater ideology, relevance and visual embodiment of the image.

KEY WORDS: Kishida Kunio, Osanai Kaoru, theater, *shingeki*, Tsukiji Little Theatre, theory of drama.

The Depiction of World War II in Japanese Videogames

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Videogames have long been an inseparable part of modern culture. Along with traditional media they represent a valuable source on a number of issues, including the problem of historical memory. Videogame interpretations of various events of the past are a full-fledged object of research within the framework of memory studies. In particular, videogames can be considered as a way of representation of the Second World War, and there are already a number of scientific papers on this topic. However, with regard to Japan, the topic of WWII in video games is still very poorly covered. Japanese wargames being relatively few have their own specifics due to the problematic war memory in Japan. Most Western, particularly American games in the World War II setting, display the dominant heroic narrative, which is largely responsible for games' popularity during several last decades. But in Japan it is extremely difficult to build such a narrative, so the few developers who decide to touch on the war in their projects usually try as much as possible to distance the real war from the virtual war. Over the years, the industry has developed various strategies to achieve this effect (e.g. depersonification or excessive sexualization of game characters). Using specific examples, the strategies used to represent the war will be discussed, as well as the author's own interpretation of why these particular strategies are used by game developers.

KEY WORDS: game studies, memory studies, World War II, videogames, new media, distancing.

On the Problem of the Evolution of the Musical Phonosphere of Traditional Japan and the Identification of Timbre Priorities

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The article deals with the historical modifications of the acoustic musical space of traditional Japan in the context of the civilization of East Asia and the cultures of North Asia. Attention is paid to the main physical parameters of musical sound that can be reconstructed: timbre, intensity (loudness), pitch. The history of the formation of timbre priorities in Japanese traditional music is briefly described. The peculiarity of the national perception of the sounds of nature as musical, the important role of the noise component of instrumental sound is noted. Unique Japanese musical phenomena are revealed — the nature of vocalization, which becomes one of the main characteristics of the type of music; the presence of “secret” compositions of *hikyoku*, available only to a select few. Such an important component of the sound cultural environment of Japan as bell ringing is emphasized, as well as the traditional belief in the mystical areas of the phonosphere.

KEY WORDS: phonosphere, musical-acoustic space of Japan, sound, timbre, pitch, *lu-lü*, *hikyoku*, *hichriki*, bell ringing, *qi/ki* material energy.

Sociogenesis and Etnocracy in Nara — Heian Mythological Narratives

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Japanese mythological history reflected in *Kojiki* and *Nihon shoki* is replete with narratives on sociogenesis — about the formation of various social groups and their elites, the origin of socially significant cultural inventions, crafts, social customs, about the rules of interactions between groups, social structures engaged in ritual practice, etc. A typical example of this written activity to explain and substantiate social orders is “filling in the blanks” of already existing mythological codes by constructing new narratives about the mythological prehistory of a certain social or ethnic group or clan. The article is devoted to a brief description of such mythical prehistories and the definition of their general patterns.

KEY WORDS: chronicles of ancient clans, secondary intertextualization of the mythological image of the world.

Death and Piety in Chinese Buddhist Tales of *Konjaku monogatari-shū*

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The goal of a Buddhist is to gain enlightenment and go to nirvana, breaking all ties with a world full of suffering. But on the way to this goal, living beings undergo many rebirths, each of which is associated with their good or bad deeds committed in previous lives. Sinners go to hell, righteous people go to heaven, that is, to the Pure Land, free from suffering. In Chinese and Japanese Buddhism, the idea of hell and heaven took the place of the idea of nirvana, and people yearned to be in the Pure Lands of the Buddhas after death. Especially popular was Buddha Amida's Pure Land of Supreme Joy. In *Konjaku monogatari-shū* many stories are devoted to people who sinned during their lifetime or, on the contrary, led a righteous life, and after death ended up in hell or heaven. The paper deals with the stories of the Chinese Buddhist part of *Konjaku*, the sixth and seventh scrolls. The stories dealing with piety, death, and the question, how bad or righteous lifestyle affects death and subsequent rebirth, are analyzed. A righteous man can be saved from death and remain safe when faced with any danger. People who performed some pious deed during their lifetime can, after dying, return to life again. If a person was pious and diligent in worshiping Buddhas, he or she can die completely, but be reborn in paradise, in the Pure Land. At the same time, the circumstances of death matter: the righteous people die consciously, in certain poses and with the remembrance of the Buddha Amida on their lips, during and immediately after their death, miracles occur.

KEY WORDS: Japanese Buddhism, Chinese Buddhism, *Konjaku monogatari-shū*, piety, death, karma.

Kūkai in *Setsuwa* Literature: *Tales about Old Matters*

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The glorious founder of Shingon school of Buddhism in Japan, Kōbō Daishi Kūkai (774–835), who is very famous for a number of his theoretical religious works, became a hero of a great deal of legends, in which appears as a saint, capable of miracles, but also a gifted man, skilled in many different arts. Such stories about Kōbō Daishi emerge in collections of short didactic tales *setsuwa* inter alia. For instance, one can find legends about Kūkai in the largest *setsuwa* collection, *Konjaku monogatari-shū*. While this paper presents an examination of tales about Kōbō Daishi in the minor *setsuwa* collection *Tales about Old Matters (Kojidan)*, compiled in 1212–1215 by Minamoto-no Akikane (1160–1215), the nobleman who took monastic vows.

The book is divided on six sections, each one is focused on a certain theme. Stories where makes his appearance Kōbō Daishi are placed in the third *maki* (the one devoted to the Way of monks) and in the fifth one (which contains tales about temples and shrines). Kūkai is depicted as a rainmaker, as a painter, who creates image of bodhisattva Hachiman, then as a saint, who even after death — or falling into deep meditation — continues to make miracles: he may come to people in dreams or in reality, make prophecy, warn about danger; thus it seems that Kōbō Daishi did not cease to take care of his disciples and progeny, and may be — to look after the country at whole.

KEY WORDS: *Kojidan*, Kōbō Daishi Kūkai, Akikane, *setsuwa*, Buddhism.

***Hoshinshū* in the Tradition of *Setsuwa* Collections**

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The hermit poet Kamo no Chōmei compiled *Hoshinshū* (c. 1216), continuing and updating the tradition of collections of *setsuwa* didactic tales. The features of the collection can be explained on the basis of those changes in the life of the Japanese Buddhist community that occurred at the turn of the 12th–13th centuries. The main characters of the stories are hermits, “fugitives from this world”, various aspects of their lives are discussed in the thematic sections of the collection. In addition to stories, the book contains discussions on the difficult issues of Buddhist preaching: how to relate to death and love, to one’s own body, to the poetic word, what a person can rely on if she/he wants to try to follow the path of Buddha in the coming “evil age”. In addition to the *Lotus Sutra*, which gave the book its title and one of the forms of narration, the *Hoshinshū* sources are the *Pure Land Sutras* and Genshin’s treatise *Ōjōyōshū*, several more sutras and treatises that were common property in Japan different schools. Chōmei includes in the book both good and bad examples from the life of the Japanese community, only occasionally referring to India and China, and is limited mainly to recent and contemporary events.

The article precedes the translation of selected tales of *Hoshinshū*.

KEY WORDS: Japanese Buddhism, Amidism, *Lotus Sutra*, Kamo no Chōmei, *Hoshinshū*, hermitage.

***An Account of Good Neighborly Relations
as a Treasure of Our Country (Zenrin Kokuhōki).***
**Official Diplomatic Correspondence During the Reigns
of Shoguns Ashikaga Yoshimitsu and Ashikaga Yoshimochi**

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The article includes translations of 17 documents from *Zenrin Kokuhōki* (the first Japanese collection of diplomatic documents, 1470), related to official diplomatic correspondence between Japan and Ming China and Korea for the period from 1392 to 1428, that is to say during the reigns of the 3rd and 4th Ashikaga shoguns. Many documents have been translated into English, but some have never been translated into European languages. Almost all documents of Japan-Korea correspondence refer to Japanese requests for Korean printed copies of the Buddhist canon. Buddhist canon continued to be one of the top themes in Japan-Korea relations in the 14th and 15th centuries. It was not until the early 16th century that the number of such requests dropped dramatically.

KEY WORDS: *Zenrin kokuhōki*, Japanese-Korean relations, Chinese Buddhist Canon, Ashikaga Yoshimitsu, Asikaga Yoshimochi.

**The Nature of Mastery in the Martial Arts
and the Method of Acquiring it in the Treatise
*Tengu geijutsu ron***

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The article deals with the nature of mastery in martial arts (*bugei*) and the method of its acquisition in the treatise by Issai Chozan (Niwa Jurozaemon Tadaaki, 1659–1741) *Tengu geijutsu ron (Reasonings of Tengu about the Art [of the Sword], 1729)*. The book is a unique phenomenon in the literature on the martial arts of Edo period (1603–1867): being a work designed for the mass reader, it was perceived by martial artists as a revelation and to this day occupies a prominent place among the canonical works on Japanese *bugei*. The theme of consciousness and control of its state is central to the *Tengu geijutsu ron*. Mastery in martial arts, as it's convincingly showed in the book, is an integral product of achieving the state of "true consciousness", bringing the *ki* (pneuma) into the correct state, mastering the technique of combat, training the body, comprehending the "nature" (*sei*) of the applied weapons and gaining the ability to "follow" this nature. Issai Chozan points out that in the system "consciousness – *ki* – the body", consciousness occupies a higher, commanding place, and commands *ki*, which, in turn, commands the body, but the process of mastering

the martial art is based on reversing the system upside down and requires mastering first of all, techniques, i.e. body, thereby bringing the correct state of *ki* and, as a result, reaching the state of “true consciousness”.

KEY WORDS: Japanese martial arts, *budo*, *bugei*, Confucianism, Issai Chozan, Niwa Tadaaki, Kumazawa Banzan, *Tengu geijutsu ron*.

Kitarō Nishida’s Doctrine of the “Pure Experience” as a Metatext: The Role of the Neo-Kantian Tradition of the Baden School

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The problem of the relation between Nishida’s own philosophical doctrine and Western philosophical systems is implicit in many of his early texts. The essay *On the Position of the School of Pure Logic in Epistemology* (1911) contains Nishida’s reflections on the possibility of a fundamental opposition between the philosophical foundations of his own theory of “pure experience” and theoretical statements of Kantian and Neo-Kantian theory of knowledge expressed in the works of the Baden School (Wilhelm Windelband, Heinrich Rickert and others). The reflection around the key problems of Neo-Kantian epistemology in the Nishida’s essay appears as a search for equivalents to the doctrine of pure experience in the Western philosophical tradition. The stated intention is seen in two ways. On the one hand, the text is interpreted as an attempt to “translate” Nishida’s own ideas into the language of Western philosophical thinking, i.e. as an attempt to “build” his own thought into the system of modern Western philosophy. On the other hand, Nishida constructs the relationship between Neo-Kantian philosophy and his own doctrine of pure experience as a relationship between two isomorphic systems. The theory of pure experience appears as a kind of metatext which includes Neo-Kantian philosophy as a lower-order “text”: the central concepts of Neo-Kantian epistemology are seen as varieties of a certain unified structure, captured by Nishida in the concept of “unity of pure experience”.

KEY WORDS: Nishida Kitarō, pure experience, epistemology, Heinrich Rickert, Wilhelm Windelband, Immanuel Kant, metatext.

Pan-Asianism and its Critics by the Historian Tsuda Sokichi

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In this paper an attempt is made to consider the development of Pan-Asian ideas: why they appeared and how developed, as well as what the historian Tsuda Sokichi (1873–1961), known

for his views that run counter to the position of government, thought about them. In the first half of the 20th century Japan tried to extend its influence to neighboring states, to acquire a stable position in the world. Thus, Japanese formed an idea about East Asian culture, uniting the peoples of Japan, Korea, China and India. Tsuda Sokichi considered it erroneous and even destructive. According to the historian, Japan needed to go beyond the West-East paradigm. Tsuda argued that it is important to focus on the uniqueness of Japanese culture and develop it further in order to achieve the admiration of not only China but also Western countries.

KEY WORDS: Tsuda Sokichi, Japanese historical science, Pan-Asianism, Eastern culture, Japanese ideology.

Education in Colonial Korea

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While conducting research Japanese colonial policy on the Korean peninsula one should analyze not only methods of governance and control of the administration (GGK), but also social, economic and technical innovations in colonial Korea. The Governor-General's office spent money on education, public health and industrialization campaigns. Modernization related to different spheres of social life. It included construction of railways, grand architecture and hospitals, building electric streetcars and modern facilities in cities, setting up education for a significant number of people. The present article refers to the education system in colonial Korea. The author stresses, that the GGK was essentially building a modern education system from scratch. Before 1910 public education in Korea was confined mainly in Seoul, with only seven or eight schools operating there. The total enrollment in modern public schools was around 500 pupils — for a nation of twelve million. The government moved at a steady pace to provide students a modern education that would prepare them for a new stage of industry and technology. The number of students registered in government-run schools grew from 20,100 in 1910 to 901,200 in 1937. The total number of students attending all schools, excluding Confucian academies, jumped from 110,800 in 1910 to 1,211,400 in 1937. One-fourth of all students were female. Research shows that Japanese colonial administration had one of the best records of colonial education when compared against African and South-east Asian colonies.

KEY WORDS: Japanese colonial administration, Japan, Korea, GGK, education system, school education, modernization.

The Works by Imamichi Tomonobu as an Example of Synergy of Eastern and Western Mental Cultures

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The article is devoted to the works of the Japanese philosopher Imamichi Tomonobu (1922–2012), the creator of an original aesthetic theory. Providing intercultural dialogue between East and West and demonstrating an outstanding ability of equally employing the both aesthetic methods, the Japanese scientist played the role of an “interpreter”, applying, so to say, “metalanguage”. The universal nature of prof. Imamichi’s philosophy to great extent is revealed in his interpretation of the concept “Nothingness”. Just like his teacher Nishida Kitaro, prof. Imamichi demonstrated the two-vector nature of the XX c. Japanese aesthetics in the intercultural discourse, combining traditional views and drawing the works of Western thinkers for their creative interpretation within his own personal philosophical theory.

KEY WORDS: Imamichi Tomonobu, aesthetics, Nothingness, being, Eastern and Western (mental) cultures, intercultural discourse, Kalonologia, existentialism.

Nuns and laywomen in *Zoku Honchō Ōjōden*

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The article discusses the women whose biographies are presented in *Zoku Honchō ōjōden* (*Continuation of the biographies of Japanese reborn into the Pure Land*), tales collection composed in 1101–1111 by Ōe-no Masafusa as a sequel to Yoshishige no Yasutane’s *Nihon ōjō gokurakki* (*Japanese Accounts of Rebirth into the Pure Land*), that is why in the article the first text is constantly being compared to the second one (and in fact, there are many similarities between them). An attempt is made to find out what is known about the females of *Zoku Honchō ōjōden* from other sources: unfortunately, in the vast majority of cases, it turns out that it is almost nothing we can find; although, much more information actually can be presented about their relatives (husbands, fathers, sons), who are also mentioned in the *Zoku Honchō ōjōden*. The second issue to be considered is the structure of women’s biographies and their possible differences from men’s ones. The analysis shows that there are much more similarities than differences between them: the structure tends to be practically the same, very similar are also descriptions of lifetime piety, the death hour (as well as the actions taken at death bed), and the signs that prove his or her rebirth; the differences can be found in descriptions of talents and achievements.

KEY WORDS: Buddhism in Japan, Pure Land Buddhism, *ōjōden*, Ōe-no Masafusa, women, biography, nun.

Participation of Court Ladies in the Social Life of Medieval Japan on the example of Ano Renshi

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While active participation of women in the social life of premodern Japan is associated with Heian period (794–1192), there are many examples of fruitful women activity on the field of management in the 14th century Japan. Current study aims to determine the course and results of administrative, economic and cultural activities of court lady Ano Renshi (阿野廉子, 1301–1359), a concubine of sovereign Go-Daigo (後醍醐天皇, 1288–1339). She lived in the dynamic era of collapse of the Kamakura Shogunate, rise and fall of the Kenmu Regime, establishment of the Muromachi Shogunate and the Southern Court that opposed it. Findings of the study make possible to reconsider our understanding of women's history of medieval Japan. Supporting her family, Renshi did not acquire excessive wealth and at the same time showed outstanding political abilities, poetic talents, and devotion to relatives. The example of Renshi demonstrates that the participation of court ladies in social life of medieval Japan could be active and fruitful for a long time. Although the era of samurai masculinity came, the dynamism of the Southern and Northern Courts period forced men of various origins to involve women in military and political spheres. Meanwhile, the involvement of women in the managerial affairs deprived them of any social guarantees and left deep psychological traumas. In addition, men condemned any public activity of women, therefore the representation of women in Japanese literature of the 14th century dramatically reduced.

KEY WORDS: social history, women's history, national memory, medieval Japan, Kenmu Regime, Southern Court, Ano Renshi.

Women's Education at the Meiji and Taishō Eras and Its Influence on the Image of Woman in Public Space

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The education system was an important tool in the process of creating a modern Western-style capitalist society during the Meiji (1868–1912) and Taishō (1912–1926) eras. According to the “Education System Law” of 1872, girls were admitted to formal institutionalized education. The change in attitude to women's education was due to the idea of equality of the sexes originated in the West, and the new national idea of creating a middle class in which an educated woman would be a support to her husband, and at the same time a mother, raising conscious loyal subjects. The idea of women's education was reflected in two contradictive slogans of the new era: “civilization and enlightenment” and “good wife and wise mother”. Female students were few in numbers, but their influence on the image of a woman in modern society was in-

commensurable with their number. They became a “style icon” of the modern Japan. For the first time women began to be noticed and close attention was paid to their clothes, behavior, speech. Assessment was often not flattering. Female students were characterized as “vulgar”, “frivolous”, their speech as “unpleasant to the ear”. In this paper we discuss the appearance of the image of a modern girl as an integral part of the public space, in which two tendencies are combined — towards freedom and provocation on one hand, and regulation and social restriction on the other. The paper is based on legislative acts, newspapers’ and magazines’ articles at the turn of the 19th–20th centuries.

KEY WORDS: Meiji, Taishō era, school, women’s education, “modern girl”, “god wife, wise mother”.

Representation of Female Images in Japanese Political Postcards of the late 19th — early 20th Century

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The article is dedicated to the research of the visual representation of female images on Japanese postcards in the late 1800-s and the beginning of the 20th century. This time was the “Golden age” of the postcards, since the illustrations obtained both political and cultural meaning. The image had evolved from staged photographs of pretty geishas to pictures of volunteer nurses with military decorations over quite a short period of time. This change mirrored the social and cultural transformations of the society. Female portraits became one of the main symbols of the new ideology as well as pictures of men in their working uniforms. When it came to the visual design a lot of attention was given to the national symbols which explicitly showed how much the country appreciated certain events or people. The image of the Empress became iconic and the photographs of the Imperial family members often appeared on the postcards of that time. The article also examines the illustrations which demonstrate the change in the looks of “ordinary” women in the Meiji era. Collage and drawing appear to be the main illustration techniques of the epoqe. For collages were actively used the same photographs of the authorities and the family of the Emperor. As for the drawings, the characters there seem to be depicted in a more liberated manner, for instance, they could show some emotions. There were two types of the female images on these postcards, a realistic one and an idealised one. The second one was the mainstream, as it showed how the authorities wanted the women to look like and how the citizens should behave in the current situation. The women as they actually looked like in their daily life could rarely be seen on the political postcards. Such a tendency was taking place up to the end of the Second World War.

KEY WORDS: visual image, Meiji period, postcards.

The *Karayuki-san* Phenomenon as a Reflection of Domestic Political and Social Changes in Japan

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Throughout history of Japan, the attitude of society towards prostitution changed. Representatives of this kind of activity were by no means always perceived as a marginal part of society. There was a well-known tradition of dividing women involved in prostitution into different categories depending on various factors. At the beginning of the 20th century one of such categories was *karayuki-san*, which were girls from Japan and China engaged in prostitution in the countries of Southeast Asia, Manchuria, Siberia, China, the South Pacific and Australia. The origin of this phenomena laid in old Japanese custom; those women's activities played an important role in the material development and maintenance of both the local society and the economy of Japan. It is important to note that the term originally referred to persons of both sexes living in the Kyushu area and leaving the island to work abroad. The Meiji period is called the "golden time" in the history of the existence of *karayuki-san*, but the change in attitudes towards this group of women and prostitution in Japan as a whole takes place at the beginning of the 20th century. This article is devoted to the study of the history of *karayuki-san*, as well as the explanation of reasons for the change in attitudes towards prostitution in Japan.

KEY WORDS: *karayuki-san*, prostitution, brothel, women, migrant.

Short List of Writings in Japanese About Ainu Lands and Russia Until 1799

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In 1799 in Saint-Petersburg Russian-American company (RAC) was established for opening up and developing new lands in northeastern part of Pacific Ocean by Russian merchants. In Japan in the same year there was made a policy decision to include Eastern Ainu lands (*Higashi ezochi*) and sooner Western and Northern Ainu lands (*Nishi ezochi*, *Kita ezochi*) in the Japan's state territory and to develop Ainu lands economically. By this year in Japan enough information was collected on Ainu and their lands, on the Russian promotion on the Kuril islands in the south direction, on Russian History, Ruling House and Russian language. This article is devoted to Japanese authors and their treatises on the topic under consideration, which could not but influence the political decision-making of military government (*bakufu*).

KEY WORDS: Russian-American Company (RAC), Ainu lands *ezochi*, Western Matsumae-han, Nishikawa Joken, Habuto Masayasu, Takadaya Kahee, Kudō Heisuke, Mogami Tokunai, Hayashi Shihei, Daikokuya Kōdayū.

Window on The West: Japanese Commercial Agency in Vladivostok (1876–1907)

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The article attempts to summarize the material and analyze the activities of a commercial agency in Vladivostok. The commercial agency, established in 1876, is seen as a compromise form, taking into account Japan's desire to have an official representative in the Russian Far East and Russia's unwillingness to admit foreign diplomats to a remote, sparsely populated border region. The author sees an additional difficulty in creating such an institution in the fact that Japan at that time was moving from "Confucian diplomacy" to Western-style diplomacy. The author pays special attention to the biographies of five Japanese commercial agents who led this institution in different years.

KEY WORDS: Russian-Japanese relations, commercial agency, Vladivostok, Confucian diplomacy, Sevaki Hisato, Matsudaira Taro, Terami Kiichi, Futatsubashi Ken, Kawakami Toshitsune.

The place of the General Political Agreement of 1907 in Global and Regional Politics

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After the Russo-Japanese War, two of the most important documents were signed between Russia and Japan. One was the Treaty of Portsmouth of 1905 and the other — the General Political Agreement of 1907. The first of has been given much more attention in the literature, while the study of the Political Agreement of Russia and Japan of 1907 on general matters has always been in the shadow of the Treaty of Portsmouth. The Russian title of the 1907 document includes the word "General," which emphasizes its importance for general issues, i.e. not only bilateral but also multilateral relations. In addition, the General Agreement is called "political" in contrast to the Treaty of Portsmouth, named by the place where it was negotiated and signed. The introduction of this term was intended to indicate a desire to shift the nature and direction of relations with Japan, indicating the need to conclude a political document in which the parties made political commitments for peace; this was the beginning of a turn in bilateral relations aimed at using predominantly peaceful means, as opposed to a prolonged confrontation that ended in war. The agreement of 1907 combined regional and global political goals as well. One part that did not relate to world politics was about the division of spheres of influence in China. This is an important segment of global politics that was also of interest to the signatories. Accordingly, the analysis of this document should not be limited to a narrow focus on Russo-Japanese relations in Manchuria and Korea. The place of this document in the system of world relations should be given much more attention, as well

as its links with the significant changes that took place in world politics in the run-up to the First World War.

KEY WORDS: Russo-Japanese relations, General Political Agreement 1907, Entente, Iswolsky.

Otake Hirokiti and His Publishing House “Nauka” (ナウカ): From The History of Russian-Japanese Cultural Dialog

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The article discusses the publishing activity of Otake Hirokichi 大竹博吉 (1890–1958), which was important for the development of cultural cooperation between Russia and Japan. Otake was known not only as a journalist and publisher, but also as a scientist, writer, researcher of Russian culture, public figure. In 1931 Otake created a trade and publishing company “Nauka”, which, in addition to selling Russian books, dictionaries, encyclopedias, was engaged in translations and publication of Russian classics in Japanese, and issuance of magazines dedicated to Russia. The cultural significance of the activity of “Nauka” can be represented in three directions: 1) The development of Russian studies in Japan; 2) The spread of Russian culture and positive perception of Russia; 3) Educational work. To carry out the tasks set, the published magazines covered various aspects of the life of Soviet society, Russian literature, culture, etc. The publishing company was repeatedly closed by government agencies, but each time resumed its work soon. Its activities continued after Otake’s death. The magazine *Mado* (*Window*), founded by him in 1955 under the name *Kagaku no Mado*, had been published until 2005. Since 2006, under a new name — “Nauka Japan”, the company publishes a catalog magazine *Litera*, which introduces recent publications on problems of Russian and Slavic studies. The company’s website allows to order and purchase *Mado* magazines, Russian fiction and reference literature, as well as DVDs, audio recordings, etc. Contribution to the development of the Russian-Japanese cultural dialogue by Otake Hirokiti deserves recognition and study.

KEY WORDS: Otake Hirokichi, “Nauka” Publishing House, Japanese Russian studies, the spread of Russian culture in Japan, *Mado*, “Nauka Japan”, *Litera*, “soft power”.

Ōizumi Kokuseki: Literature and Life

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Ōizumi Kokuseki 大泉黒石 (1893–1957) is a totally forgotten writer now, but a century ago he was a best selling author. He was half Russian and half Japanese, who at first went to school in Moscow and then entered lyceum in Paris. Lately he continued his education in schools of Kyoto and Tokyo. He wrote novels, autobiographies and essays, published the work on history of Russian literature. He admired Lermontov and translated Gorky’s writings to Japanese. Ōizumi Kokuseki was writer and intellectual, who crossed states’ boundaries and broke language barriers.

ers, he had been fed and nursed on the masterpieces of European literature and ancient Chinese philosophy, and now it's time for him to take his merited place in history of Japanese literature.

KEY WORDS: Japanese literature, Russian Literature, Ōizumi Kokuseki, Tolstoy, autobiography, mystification.

Organization of the defense of the Ezo Republic by French officer Jules Brunet during the Bosin Civil War (1868–1869)

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During the Bakumatsu period (1853–1867), under pressure from Western countries, the Tokugawa shogunate was forced to end Japan's policy of self-isolation and conclude unequal treaties with a number of Western powers. This caused deep discontent in the country, affecting various segments of the population. In the context of the political crisis, the shogunate launched a series of reforms aimed at strengthening its power, including military power. Great Britain secretly supported the opposition forces in the south of the country, and France made a bet on the shogunate, expressing its readiness to support its reforms. As a result, in January 1867 a French military mission consisting of 15 people arrived in the Japanese port of Yokohama, commanded by Captain Charles Chanoine, who had previously led French troops in China during the Second Opium War (1856–1860). The purpose of the mission was to modernize the obsolete military system of the Tokugawa shogunate. However, the recommendations of the French military advisers had not been fully realized, because after the outbreak of the civil war in January 1868 and the defeat of the supporters of the shogun, Emperor Meiji ordered the mission to leave Japan in October. A number of members of the mission, who did not obey this order, led by Jules Brunet, along with supporters of the shogunate took part in the creation of the Republic of Ezo (1868–1869) on the island of Hokkaido.

KEY WORDS: Jules Brunet, “the last samurai”, Boshin War, Ezo Republic, French military mission, Bakumatsu.

The Evolution of the Concept of “Little Japan” in the late 19th — early 20th Century

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After the Meiji Revolution, Japan develops a strong inferiority complex. It manifested itself, in particular, in relation to the size of the territory of Japan. Even though it was comparable to the major European countries, it was still considered “small” as Japan compared itself with

the collective and “hostile” West, so the territory of Japan turned out to be really small. In addition to this territorial “smallness”, there was another meaning that justified the application of the term “small” in relation to Japan. During the Meiji period, Japan shows exceptionally rapid population growth. Malthusian-tinged concerns about this began to emerge in the late 1880s. Economists and demographers stated that the territory of Japan was “small” for a rapidly growing population. The measures proposed by Malthus to reduce the birth rate were not discussed in Japan for ethical reasons and because huge population was considered as a sign of powerful and vital nation. Instead of reduction of birth rate, some projects were proposed to resettle the Japanese abroad. However, all plans to stimulate emigration ran into the unwillingness of the Japanese to leave their homeland. In the emigration context, publicists of that time often regarded the attachment of the Japanese to their the small homeland as negative feature. The debate on overpopulation escalated in the 1920s in connection with the food problem. It certainly could be solved, but it would require considerable effort and time. However, the military-political elite showed impatience and decided that the main way to solve the problem of overpopulation was military expansion. Despite continued population growth and increasing demographic pressure, in the late 1930s a policy of encouraging the birth rate was introduced.

KEY WORDS: Japan, history, territory size, historical demography, overpopulation, food problem.

**Tayama Katai on the Japanese Literary World
of the Late 1880s — 1890s:
The Literary World of the Those Days chapter
from the book *Thirty Years in Tōkyō***

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In 1917 the famous Japanese writer Tayama Katai published a book of memoirs called *Thirty Years in Tōkyō* (*Tōkyō no sanjū nen*). The book is a valuable historical document in which one can draw biographical information about Tayama Katai, look “behind the scenes” of the literary world, and see through the eyes of a contemporary how Tōkyō was changing. Tayama Katai ended up in Tōkyō at the age of eleven, and walked up and down it, working as an errand-boy for a bookstore. Later, having already associated himself with the city, he found himself at the center of literary life, communicated with numerous authors both still famous nowadays — as Ozaki Kōyō, Shimazaki Tōson, Yanagida Kunio, Kunikida Doppo — and already forgotten. The publication contains Russian translation of the chapter of the book titled *The Literary World of those Days* (*Sono jibun no bundan*), devoted to the literary process and the literary society of the late 1880s — 1890s. Tayama Katai characterizes six literary groups that, in his opinion, determine the literary situation: Kenyūsha, Waseda, Sendagi, Kokumin bungaku, Negishi, and Jogaku zassi, and reveals the ideological and literary foundations for their presence. The author considers criticism to be an important application of the literary process;

in this aspect, he pays special attention to the activities of Mori Ōgai. In Meiji period the problem of developing a new written language was acute. Tayama Katai writes about literary works by Japanese writers and translations from western languages which appear to form a unified literary language. Tayama Katai characterizes the second half of the 1890s as a time when new literary magazines became popular and a time of conflict between “big” and “new” authors.

KEY WORDS: Japanese literature, Meiji period, Tayama Katai, literary groups, criticism, *bundan*, *genbun-itchi*, Ozaki Kōyō, Mori Ōgai.

Historical Perspective on Public Libraries in Meiji Era

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The present article examines from a historical perspective the foundation and development of Japanese libraries in the second half of the nineteenth and in the beginning of the twentieth centuries. The main focus is on public libraries, which were opened en masse at that time throughout Japan. The first laws, which regulate the activities of the libraries: Library Law (1899) and Education law (1879, 1880, 1885), were adopted in that period. At the beginning of the Meiji period, libraries were called *shōjakukan*, *zūshokan*, and the modern name of libraries familiar to us *toshokan* was first used in 1877 in relation to the library of the only recently opened University of Tokyo and started to be used commonly at the end of 19th century. One of the earliest and largest public libraries was the Imperial library, the official decree on the opening of which was issued in 1892. The Imperial library became one of the symbols of that era and attracted a large number of readers, among whom were Japanese writers Tayama Katai, Mori Ōgai, Akutagawa Ryūnosuke, Tanizaki Junichirō, Watsuji Tetsurō and others, in whose works a library often was the setting for story and who shared the memories of visits to the library in their autobiographical works. In addition to state support, a great contribution to the development of libraries was made by enthusiastic librarians who organized mobile libraries in remote corners of the country, opened libraries in provincial towns and villages, increased working hours of the libraries, trying to make libraries popular among common people.

KEY WORDS: libraries, Imperial library, Meiji, public libraries.

“Pseudo-Western-style architecture” *giyōfū kenchiku* in the Context of Meiji Cultural Policy: A Case of Periodization

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In the Meiji era (1868–1912) Japanese society began actively studying and mastering Western technologies, including building construction. Along with the invited architects, local carpenters also began to build in new Western-style forms. Buildings that imitated Western European but were built by Japanese carpenters from wood and using traditional technologies were named *giyōfū kenchiku* (“pseudo-Western-style architecture”). This style was gradually spreading throughout the country. However, approximately from the end of the 1880s, the excitement around it subsides, although construction, especially in the provinces, does not stop. Even though a large number of *giyōfū kenchiku* buildings have survived, the period in which such a transition occurs is difficult to frame. As modern historiography doesn’t provide unquestionable periodization of the development of *giyōfū* architecture, this study aims to clarify this matter by means of corresponding building typology to chronological and geographical characteristics of the construction development. We assume that such clarification of periodization will be useful for better understanding of the evolution of architecture in pseudo-Western-style in the context of the processes of perception and absorption of novelties in the Meiji period, and permits to characterize more accurately the role of *giyōfū kenchiku* for the further development of Japanese architecture.

KEY WORDS: *giyōfū kenchiku*, pseudo-Western-style architecture, Japanese architecture, Meiji restoration, Japanese cultural policy.

Fragments from The History of the Metallurgical Industry of Japan During the Meiji Period

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Studies of the history of Japan’s industry make it possible to bring new fragments to the research scene, complementing the overall picture of Japan’s development on different stages, clarifies importance of national experience and traditional knowledge in the process of modernization. The metallurgical industry is the basic branch of Japanese economy, and its study, including a retrospective approach, allows us to achieve useful experience that correlates with

the current tasks of Japan's modern innovative development. Consideration of the processes that took place during the late Edo period and the beginning of the Meiji era in the development of metallurgy in Japan, investigation of the interaction of Japanese and German specialists in those years in creation of the foundations of modern metallurgy in Japan (on the example of the project for the construction of a metallurgical plant in Yahata, Kyushu Island) makes it possible to describe the technologies of the metallurgical industry of this period as an element of the material culture of Japan and analyze the mechanism for the international dissemination of knowledge and building bilateral technological cooperation. The article examines the historical context of the evolution of technologies in the metallurgy of Japan and the connection of these processes with the organization of large-scale factory production, highlights the key figures in the development of Japanese metal industry of the Meiji period.

KEY WORDS: Meiji, metallurgical industry, melting, reverberatory furnace, Yahata, Kamaishi, Oshima, technology.

***My Socialism* by Takagi Kenmyō: A Pure Land Buddhist Take on Ideal Social Order**

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The article introduces a Russian translation of essay *My Socialism* (1904) written by the Buddhist monk, civic activist and political prisoner Takagi Kenmyō (1864–1914). In this text, Takagi attempts to incorporate secular form and religious content, Buddhist and socialist influences, while interpreting ideal of social equality by the means of Jōdo Shinshū faith. Thus, he thinks of *nembutsu* as the most important proof of inherent social equality, and of Pure Land as the model of socialist society. Takagi also examines false and selective interpretations of key concepts of Jōdo Shinshū utilized for war propaganda.

KEY WORDS: Japanese Buddhism, Pure Land Buddhism, Buddhist socialism, Meiji period, Jōdo Shinshū, Ōtani sect, Takagi Kenmyō.

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