

## ABSTRACTS

### **Japanese Studies in Post-Soviet Russia: View from Japan**

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In the paper the main attention is focused on such problems of modern Japanese studies in Russia as personnel losses during the years of Perestroika; insufficiency in recognition of scientific degrees and titles obtained abroad; compliance with copyright; lack of opportunities for young japanologists to make scientific publications; difficulties with interaction of colleagues living inside and outside Russia. The very topic of the article suggests its deliberate polemical nature; the current state of Russian Japanese studies, according to the author, is very far from what is desired; however, this situation not only can but also should be changed for the better, and the author expresses the hope that he will not only be heard and understood by his colleagues, but will also contribute to a productive and mutually beneficial dialogue for the benefit of domestic science and practice.

KEY WORDS: brain drain, recognition of degrees and titles, copyright, scientific publications, cooperation, historical features of Japanese studies in Russia.

### **The Human Face of Nara Buddhism: The Pious Friendship of Kōken Tennō and Monk Dōkyō**

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Traditionally, Nara-period Buddhism is viewed as a part of state ideology and a way to protect the state and fulfill one's political ambitions. However, if we take into account Kōken's identity, upbringing her parents' worldview, it becomes clear that 8th century Buddhism had a very personal dimension. A man of that time, especially Emperor, never could feel safe. Several natural disasters befell the country during Kōken's father, Emperor Shōmu's, reign. These events, as well as constant exposure to Buddhist scriptures, led him to believe that he lived in the world of

The Five Turbidities and was plagued by demons and evil spirits that doomed him to misfortunes caused by his wrongdoings. To save himself and the state from those misfortunes Shōmu started greatly promoting anything Buddhism-related. This leads us to believe that the state and government did not in fact shape Buddhism, but quite the opposite — it was Buddhism that shaped the state and behavior of its citizens, especially rulers. Favoring Buddhism did not demonstrate the government's authority, instead it made clear the scale of the governing system's reliance on Buddhism. It seems Empress Kōken inherited her father's worldview, considering that during her reign (764–770) she placed great trust in Dōkyō, a Buddhist monk, who granted her aid and protection. While his connection to the Empress is interpreted in different ways, this work proposes to view it as nothing more than pious Buddhist friendship – one of the greatest attributes of religious life. Kōken and Dōkyō were equal within their relationship, and mutually supported each other through their entire lives. This makes the Dōkyō incident a logical consequence of Kōken's loyalty to Buddhism and the confidence in her friend, whom she granted a position nearly equal to her own. Therefore, we can assume that during Nara period the influence of Buddhism was not simply limited to ideology, but it could shift people's worldview as a whole.

KEY WORDS: Nara period, Japanese Buddhism, Kōken, Dōkyō, friendship, Shōsōin documents, *Shoku Nihongi*.

## The Custom of *inkyō* (“Hidden Being”) and Its Socio-political Consequences in the Tokugawa and Meiji Periods

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During the Tokugawa period, the custom of *inkyō* spread among all major social strata, including the highest political elite. It assumed the voluntary resignation from the “position” of the head of the family, while being of capable age, and the transfer of authority to the heir (usually the eldest son after his marriage). This tradition softened intergenerational conflicts and acted as a limiter to gerontocratic tendencies. During the Meiji period, the custom of *inkyō* was criticized on the grounds that it produced idlers and “harmed” the country's economic development. Shigeno Yasutsugu (1827–1910) and Hozumi Nobushige (1855–1926), professors at the University of Tokyo, played a particularly large role in this criticism. The Civil Code of 1898, one of the main developers of which was Hozumi, determined the age of *inkyō* at 60 years. The average life expectancy at that time was well below 60 years. As a consequence, the head of the house actually remained in this “position” until the end of his life. Since he was a kind of government official and had enormous authority in the family, this was the most important prerequisite for turning Japan into a country of gerontocracy.

KEY WORDS: Japan, *inkyō*, family, primogeniture, Hozumi Nobushige, “*Inkyoron*”, civil code of 1898.

This article is an output of a research project implemented as part of the Basic Research Program at the National Research University Higher School of Economics (HSE University).

## **200 Works, 200 Calligraphers. Olympic *Shodo* Anthology**

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The article is devoted to the analysis of works from the exhibition of calligraphy dedicated to the recently held Olympic Games in Tokyo (2020). The focus is on texts and discourses, as well as the manner and style of the works. The composition of the participants, their age, rank and status, belonging to certain communities also do not remain outside the scope of the study, allowing us to assess the nature of the calligraphic practice of modern Japan in the context of the “establishment” beginning in the 20th century with its clear public organization (exhibitions, professional communities, printed editions).

KEY WORDS: Tokyo Olympics 2020, Japanese calligraphy, modern Japanese writing, Japanese calligraphic communities, engagement.

## **Techniques of Traditional Japanese Poetry in the Prose of Kawabata Yasunari. *Renga* Poems and *The Lake* Novel**

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In Japanese and Western literary criticism, a discussion has flared up on the refraction of traditional Japanese poetics in the prose of Kawabata Yasunari (1899–1972). Many opinions have been expressed about the existence of a national poetic tradition dating back about one and a half thousand years in the new Japanese literature. The prose style of the 1968 Nobel laureate in literature, who belongs to the school of Japanese neo-sensualists, is compared in modern philological studies with the poetics of the genres of “short song” *tanka*, “song narration” *uta monogatari* and “strung stanzas” *renga*. This article attempts to analyze the influence of the dialogic form of *renga*, its categories, techniques, and style on Kawabata Yasunari’s novel *The Lake* (Mizuumi, 1954). *Renga* poetry occupies an important place in the medieval culture of Japan. It is one of the three main genres of traditional poetry: *tanka* five-liners, *renga* “strung stanzas” and *haiku* three-liners. The theme of the novel *The Lake* is a passion for beauty, sensuality, immersion in the shadow side of life; the style of narration is an intermittent “stream of consciousness”, built of fragments that are not tightly connected to each other. The episodes in the novel are discrete, delimited from each other, they are flashes of memories of different things. The heroines do not meet anywhere, their destinies do not touch in any way. The rules for connecting images in the *renga* chain, *tsukeai*, which have developed in the poetic genre, are also presented in a rethought form in the prose of Kawabata Yasunari. The writer

freely operates with classical categories: “transience” *mujō*, “hidden beauty” *yūgen*, “pause” *ma*, embodied in the poetry of “strung stanzas”.

KEY WORDS: literature, Japanese poetry, *renga*, traditional poetics, *tsukeai* connection, modernism, Kawabata Yasunari, novel *The Lake*, seasons.

## **Book Collectors of the Edo Period and Their Activities**

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Owners of large book collections often opened access to their funds to everyone, and book salons were usually formed around them. Activism of these book salons' participants was not limited only to borrowing books. The article deals with the work of a scientist, a representative of *kokugaku*, Oyamada Tomokiyo (1783–1847) from Edo, the owner of the Yosyoro library. Several times a month Oyamada's library opened its doors for literary meetings, where the salon participants discussed selected works, took notes of historical and literary monuments, conducted reference and information searches, and carried out joint trips. The members of the salon were representatives of different social classes. Women also were allowed at these gatherings, and the love of reading and books made it possible to overcome a number of class and other restrictions of that time and contributed to the establishment of professional and friendly relations between such different people. A number of some provincial book collectors were also taken into consideration. Their collections of books were notably inferior in volume to the famous scientists and writers' ones. Here literature on practical branches of knowledge and entertaining books prevailed. The study of the diaries of major book owners and library journals is a promising area for research, as it allows exploring more information on the culture of reading and popular literature of the Edo period.

KEY WORDS: book collectors, library, Edo period, literature of the Edo period.

**The “one-yen books” critic by contemporaries:  
Miyatake Gaikotsu’s pamphlet *The Corrupting Influence of  
Fashion on One-Yen Books and the Associated Backstage Stories*  
(*Ichien ryūkō no gaidoku to sono rimendan*, 1928)**

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The term “one-yen books” (*enpon*) refers to serial subscription editions priced one yen for each volume in the late 1920s and early 1930s. In a short period of time, about 200 such series were released, and some of them were extremely successful. The release of one-yen books helped many publishing houses to cope with the difficult situation after the Great Earthquake in 1923, also significantly increased the number of people reading books, gave substantial income to authors and translators. At the same time the one-yen boom also caused a lot of problems. One-yen books were published in large editions and cost 2–3 times cheaper than small-circulation publications. In connection with this, the production of small-circulation books and reference works was reduced. Magazines and old books have fallen in price. Many publishing houses had nothing to do, but participate in issuing of *one-yen complete collections*. The publishing world has become entangled in scandals of copyright infringement and plagiarism. In 1928 Miyatake Gaikotsu (1867–1955) published a pamphlet called *The Corrupting Influence of Fashion on One-Yen Books and the Associated Backstage Stories* (*Ichien ryūkō no gaidoku to sono rimendan*), in which he mercilessly criticized the one-yen books craze. The pamphlet became a bestseller. Miyatake Gaikotsu’s main thesis stated that the transformation of books into mass-produced goods was an irresponsible act, and that the release of one-yen books had a corrupting effect on everyone who somehow participated in the process.

KEY WORDS: book history, one-yen books, complete collection, subscription edition, advertising, Miyatake Gaikotsu.

**Japanese Writers of the First Half of the 20th Century  
and the Legacy of Ueda Akinari (1734–1809)**

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Ueda Akinari is the Edo period writer, original thinker and philologist of the *Japanese Learning* school. An important role in process of introducing his works to the reading public in the first half of the 20th century was played by the critical and translation activities of Japanese writers, who saw Akinari as their predecessor in solving similar problems in creative activities. The emotional response to Akinari’s legacy by such writers as Izumi Kyoka, Akutagawa Ryunosuke, Tanizaki Junichiro, Sato Haruo, Ishikawa Jun, Mishima Yukio and Enchi Fumiko made the name of Ueda Akinari well-known and significant for the history of Japanese liter-

ature. The paper addresses the statements of Akutagawa, Tanizaki and Sato about the style and narrative skill of Akinari, which correlate with the well-known literary disputes of the second half of the 1920s. Quotations from the memoirs of Izumi Kyoka and Tanizaki Junichiro demonstrate the emotional connection that writers felt with Akinari, transferring on him their ideas about the ideal of a creative person. The articles by Yasuda Yojuro, Sato Haruo and Ishikawa Jun, which are now included in the corpus of research materials on Akinari, reflect the process of creating a narrative about a universal history of modern Japanese literature, beginning from the Edo period. The overview of translations into modern Japanese, which were undertaken during the war and after it, demonstrate the political component of the national literary canon formation.

KEY WORDS: Ueda Akinari, Izumi Kyoka, Akutagawa Ryunosuke, Tanizaki Junichiro, Sato Haruo, Ishikawa Jun, Enchi Fumiko, Mishima Yukio, translations of Japanese Classical literature into Modern Japanese, national literary canon.

## The Literary Universe of Izumi Kyoka

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Biography of writer Izumi Kyoka (1873–1939) found its reflection in his works — in such motives as nostalgic memories about old Edo, confusion and existential searching of young intellectuals, living in the early Meiji era. The distinctive features of Izumi's style let one to make assumption that the writer was under effect of Western — French, Italian and Russian — literature. Kyoka's combination of romantic novella and picaresque novel had a great influence upon later development of Japanese theatre and cinema. In this paper the main Kyoka's works are retold, and their faith in book illustration, on the stage of the “new theatre” *shingeki* and in movies is examined.

KEY WORDS: Izumi Kyoka, romanticism, picaresque novel, nostalgia, melodrama, *shingeki*, Japanese cinema.

## Reconstructing the Ancient Japanese Game *Chobo* (*Kariuchi*): Sources and Context

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The article explores the history of the gambling Japanese board game *chobo* (*kariuchi*), played with dice. Similar games that likely inspired this particular one can be found in both the cul-

tures of China and Korea. The sources used in order to reconstruct the game are texts of Chinese and Japanese treatises, encyclopedias and poetic anthologies which all reference it, as well as archaeological finds of game tools. Particular attention is paid to analyzing the popular Korean game *yunnori* as the closest prototype of the Japanese version of the game, considering the ritual and divinatory aspects of its existence. A genuine reconstruction of the Japanese game is possible only in the context of studying the historical and cultural ties in the region, taking into account functions of *chobo* (from sacred to entertaining) in different time periods. During analysis of the features of the game's development, both material and written sources, as well as historical, archaeological and literary finds allow to clarify the meanings of sacred rituals and ancient texts.

KEY WORDS: East Asia, Chinese game *shupu*, Korean game *yunnori* (*yut*), Japanese game *chobo* (*kariuchi*), gaming and divinatory practices, *Manyōshū*.

## **“Reason of Country Collapsing”: Criticism of Entertainment and Excesses of Court Nobles in 14th Century Japan**

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The paper examines criticism of waste and luxury, bad taste and violation of interclass boundaries widespread in court circles in 14th century Japan. The aim of the research is to identify the social, cultural and political motives of the authors who condemned the unacceptable excesses. By doing so, one could determine not only the essence of entertainments, but also the perception of normal inherent to authors of 14th century texts. Diaries of court nobles, war tales, official report for the emperor, historical tale, free essay, anonymous notes, etc. were examined as primary sources. As a result, it was found that criticism of unacceptable excesses was rational and pragmatic. Appealing to the public good and the will of the majority, the aristocrats sought to preserve court traditions and return to the times of systematic oppression of the common people, which did not face any resistance and supported the well-being of the aristocrats.

KEY WORDS: social history, entertainment history, medieval Japan, anomie, conspicuous consumption, *kuge*, *basara*.

My *tovarisch* Binari Nicole Jayamaha played the major role in current research. Her concern for living beings and the beauty of the spirit inspired me to rethink the social history of Japan critically. I would also like to thank Natalia Vlasova for the kobun and kanbun classes, Nadezhda Trubnikova for in-depth support, and Nikita Bratukhin for discussions on Amino Yoshihiko.

## Sen-no Rikyu: The Master Who Was Ahead of His Time (to the 500th birth anniversary)

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The article is devoted to the life, work and heritage of Sen no Rikyu — the famous Japanese tea master of the 16th century. He made a great contribution to the transition from the *shoin-cha* to the *wabi-cha* style, had a great influence on the design of Japanese garden and architecture of tea space, as well as composition of utensils and the philosophical concept of the Way of Tea, emphasizing its main components — Zen and practice.

KEY WORDS: Japanese traditional culture, The Way of Tea, tea ceremony, Sen-no Rikyu, *wabi* style, *shoin* style.

This article is an output of a research project “History and Culture of Oriental countries. Inter-civilization contacts”.

## Theater in an Age of Change: The Work of Kawakami Otojirō

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After the Meiji Restoration Japanese society moved towards Westernizing all spheres of life, including theater. The theater was to become a place worthy of the aristocracy and foreigners' attention. The theater reform movement did much to westernize Kabuki, but the actors could not betray family traditions and failed to change the action structure. The next step toward European theater was the work of Kawakami Otojirō. He initially performed *rakugo* style verbal sketches to promote the Freedom and Civil Rights Movement. The first phase of Kawakami's work can be characterized as an attempt to change the action structure and the theater system of Japan in general, retaining the traditional art techniques (*rakugo*, Kabuki). The second phase started after Kawakami's successful tour of the USA and Europe. After return he became a key figure of the movement for a European-type dramatic theater in Japan, *seigeki*. Kawakami set a new direction for theater development. He staged adaptations of *Othello*, *Hamlet* and *The Merchant of Venice*, fought against the entrenched system of tea houses and opened a school to educate the “new” actor. Kawakami can be called the founder of Japanese modern theater.

KEY WORDS: Kawakami Otojirō, Sadayakko, *shimpa*, *sōshi shibai*, reformation of Kabuki, *seigeki*, *shingeki*.



## A Case Study of *Jinnōshōtōki* and *Tokushi Yoron*

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The analysis of the texts of *Jinnōshōtōki* by Kitabatake Chikafusa (1339) and *Tokushi Yoron* by Arai Hakuseki (1712) was carried out and the main similarities and differences were identified. *Jinnōshōtōki* is one of the first examples of Japan's "author's history"; *Tokushi Yoron* can be called the highest point in the development of such tradition of historical writing. Both texts written by statesmen with similar goals — to justify the legitimacy of power, as well as to transfer the ways of governing the state to future rulers. Arai used the *Jinnōshōtōki* not only as an ideological basis, but also as his most important historical source. The following conclusions can be drawn from the present study: 1) in *Jinnōshōtōki*, the center of historical writing is the sovereign and his biography; in *Tokushi Yoron* — a historical event; 2) both texts present the power of the emperors as divine and indisputable, but differ in perception of the nature of power of *kuge* (aristocracy) and *buke* (military class); 3) in *Jinnōshōtōki* the historical process is cyclic, while in *Tokushi Yoron* it is linear. A comparison of the two texts seems important for identifying the peculiarities of the authors' approaches to historical writing.

KEY WORDS: Japanese historical thought, historical writing, *Jinnōshōtōki*, Kitabatake Chikafusa, *Tokushi Yoron*, Arai Hakuseki.

## Historical Science and the Study of the *Ikkō-Ikki* Religious Movement in Japan (1868–1940)

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After the Meiji revolution, Japan moved to modernization in all areas, including historical science. The advanced research methods of Leopold von Ranke, a professor at the University of Berlin, were borrowed through his student Ludwig Riess, who was invited to work at the Historiographic Research Institute and lecture at the University of Tokyo, where he worked from 1887 to 1902. On his initiative and with his active support, the first historical society in Japan and the historical magazine "*Shigaku zasshi*" were created. Japanese specialists also managed to preserve all the best that was created in the old days according to the patterns of Chinese historiography. The study of the religious movement *ikkō-ikki* became possible after researchers turned to socio-economic problems that had previously not aroused interest among historians, to an objective study of Buddhist schools in Japan, especially the Jōdo Shin school (the school of the True Faith of the Pure Land), and also to the analysis of the role of Shinran, the founder of the school, and the eighth hierarch Rennyo, who managed to create a strong religious community, which, in addition to the will of the hierarch himself, became the basis of the *ikkō-ikki* movement.

KEY WORDS: historical science in Japan, Historiographic Institute of the University of Tokyo, *ikki*, *ikkō-ikki*, Rennyo, temple cities, Oda Nobunaga, Tokugawa Ieyasu.

## **From History of the Mint's Foundation in Japan During the Meiji Period: People and Events**

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To stabilize the economic situation in Japan, the new Meiji government needed to carry out some reform to create a financial system capable of serving the needs of the country's growing reorganization. The measures for introduction of unified monetary unit, the organization of the issue of coins and banknotes were very important parts of this reform. A major role in these plans was to be played by the Mint, which was decided to be built in Osaka. It was one of the largest projects of the new government, and it was conceived as a technological outpost of modernization. However, in order to establish the minting of new coins, it took the time and efforts of many people who left a deep mark not only in the history of the Mint, but also in the history of Japan. A comprehensive examination of the eventful initial stage of the organization and formation of the Mint during the Meiji period allows us to draw the following conclusions: the project created an opportunity for Japanese specialists to have practical experience with Western technologies, and also made it possible to train personnel who could create their own equipment and organize production; the Mint became a reference point for subsequent projects in terms of production and organizational standards; the production foundation laid at that time made it possible in the following years to develop the Mint's technologies to a world-class level; the Mint formed the basis of many areas of modern industry in Japan.

KEY WORDS: Meiji, financial reform, Mint, yen.

## **The Correlation between the Recognition of Meiji Architectural Monuments as Cultural Heritage Sites and the Socio-cultural and Economic Context of Japan in the 20th and 21st Centuries**

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The Meiji period is a rather controversial era in terms of determining the significance of certain cultural sites and their preservation. It was the time when castles, Buddhist temples and other religious artefacts were destroyed in the wake of the *haibutsu kishaku* policy. And in these very same years, an entirely new Western-style architecture was being created, reflecting the ideology of the new government. The formation of a conservation policy also began in the Meiji period, at first to protect Japan's traditional architecture and save large castles and temple complexes from destruction. Gradually, newer architecture came under protection, including buildings which were constructed between 1868 and 1912. Today, according to the Agency for Cultural Affairs, there are more than 4,500 Meiji era architectural or infrastructural monuments that fall into three categories — national treasures, important cultural properties and registered tangible cultural properties. Analysis of these sites, particularly the

period in which they were designated as cultural heritage sites, indicates that there were two main peaks in the 1970s and the 1990s to 2000s, and two periods of decline in the 1980s and 2010s. It can be suggested that these upsurges are closely correlated with the socio-economic and political changes taking place in Japan. Clarifying this correlation will enable a better understanding of how different changes in the country's economy or politics can affect the preservation and general existence of its cultural heritage.

KEY WORDS: Meiji period, Japanese architecture, Japanese cultural policy, preservation of cultural heritage.

## **Deeds of Zōga Shōnin in Text and Illustrations: Zōga Shōnin gyōgyōki-emaki Scrolls**

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The article is a study and translation of the text of the Japanese illustrated scrolls *Zōga Shōnin gyōgyōki-emaki* (*Illustrated Scrolls of the Accounts of the Deeds of Zōga Shōnin*), compiled by a joint effort of nineteen high-ranking nobles led by Sesshō and Dajōdaijin Konoe Iehiro (1667–1736). The manuscript, consisting of 2 scrolls divided into 19 chapters, is richly illustrated by the famous Kanō Einō, and presents the biography of Zoga Shōnin (917–1003), a monk of the Tendai school, ascetic of the Lotus Sutra, who became famous for his “extravagant” deeds. This version of the Zoga’s biography can be considered to be the most complete among the available sources.

KEY WORDS: Buddhism in Japan, Tendai, Zoga, *emaki*.

## **Honchō Shinsen-den by Ooe no Masafusa in setsuwa Tradition**

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Collections of didactic tales *setsuwa* in the 10th–11th centuries mainly contain examples of retribution for good and evil, legends about Buddhist ascetics, rebirth in the Pure Land, or the miracles of the Lotus Sutra and other books of the Buddhist canon. *Honchō Shinsen-den* by Ooe no Masafusa (late 11th – early 12th centuries) stands out in this series not with the choice of heroes (they are in many ways the same as in previous collections), but the approach to the presentation of stories. The narrator follows the pattern of Chinese “biographies of the immortals” and lines up three dozen of his compatriots in a row, which, as it were, continues the series of Chinese Taoist miracle workers. Famous heroes of antiquity and recent times coexist in Masafusa’s work with unknown characters, monks and laity, noblemen and

commoners perform miracles, usually correlated with the image of the “immortal” (*shenxian*, jap. *shinsen*). Unlike Buddhist thematic collections, there is no constant set of miracles here: not only extraordinary longevity or eternal youth, but also the ability to fly, and rare skills in calligraphy, music, poetry, and possession of paraphernalia can be a sign of an “immortal”. An important role in the stories is played by the character who happens to meet a miracle worker in the deserted mountains or recognize the hidden qualities of the “immortal” in someone whom others consider to be just a man.

KEY WORDS: religions of Japan, Japanese literature, *setsuwa* tradition, Ooe no Masafusa, *Honchō Shinsen-den*.

## **Fire and the Dharma: Temples’ Feuds in *Setsuwa* Tales (Based on Stories from *Kojidan*)**

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There is a quantity of stories about monks, temples and shrines in the *setsuwa* collection *Tales about Old Matters (Kojidan)*, compiled in 1212–1215 by Minamoto-no Akikane (1160–1215). The book consists of six chapters; there are some tales about temples’ destruction in the fifth one, among the stories which are devoted to foundation of sacred places and so on; moreover, these demolitions are performed by monks. Those who took the Buddhist vows were prohibited from murdering, carrying arms and participating in wars, but monks did it all — the more powerful and wealthy became large temples, growing the considerable force on the political stage, the more often monks perpetrated against such bans. The stories in *Tales about Old Matters* concern the conflicts between two significant temples of Tendai school, Enryakuji and Onjōji (Miidera), besides the author refers to burning the capital Kiyomizudera by Enryakuji monks. By years of *Tales about Old Matters* compilation Akikane has been taken the vows himself, so he only naturally estimated such occurrences as an evidence of unprecedented decline of the Law of Buddha. But in spite of this deplorable circumstances, it is clear from his choice of tales that he reserves the place for miracles and possibility of human enlightenment even when the Last Age became.

KEY WORDS: *Kojidan*, “Tales about Old Matters”, Akikane, *setsuwa*, Buddhism, monks, temples, violence.

***Nittō guhō junrei kōki****Ennin*

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The fragment includes records from the third to the fourth lunar month of 840. Ennin announces negotiations with Tang officials regarding permission to visit the Utaishan Mountains.

KEY WORDS: Ennin, diary, Tang China, Utaishan.

***Ezo sōshi. Vol. 2****Mogami Tokunai*

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This publication presents a translation of the second volume of *Ainu notebooks (Ezo sōshi)*, written by one of the most prominent Japanese travelers and explorers of Hokkaido, Sakhalin and the Kuril Islands, Mogami Tokunai (1754–1836). As an official surveyor of Japan's central government, he visited the Ainu lands eight times, having stayed there for a total of about five years. The text of *Ainu notebooks* was completed in 1790 and is based on the experience of the author's early trips to Ainu lands, which he took in 1785–1786 and 1789. It consists of 45 small paragraphs, grouped into three main and two additional volumes. Each paragraph has its own title and contains a story about a custom of the Ainu or Matsumae domain as the author knew it. The second volume includes mainly stories about Ainu customs and some outstanding geographical objects of the Ainu lands.

KEY WORDS: Mogami Tokunai, *Ezo sōshi*, Ainu, Hokkaido, Kuril Islands, Matsumae, expeditions, history of Russia-Japan relations.

## Yosano Akiko's Manchurian Travel Diary and Its Historical Context

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The article is devoted to the analyses of not so well-known travelogue by famous Japanese poet Yosano Akiko, *Travels in Manchuria and Mongolia*, published in 1930 and written two years earlier, during her travel on South Manchurian Railway. The author of the article demonstrates how Yosano's opinion on state's policy shockingly transformed from liberal criticism of the 1900s – 1910s to precipitate justification of Japanese colonialism and expansionism. Yosano Akiko and her husband Yosano Tekkan made this railroad trip in May-June 1928 by invitation of South Manchurian Railway Company (Mantetsu) who paid all the bills. Japanese authorities often involved prominent writers in vindicating the colonial practices and making the positive image of empire. Yosano Akiko in this travelogue presents exactly the image Mantetsu desired to produce: she writes about agricultural and industrial achievements and development, and pays no attention to the Japanese military aggression and involuntary conversion of the territory to Japaneseness. Yosanos travel in the North China but they meet only Japanese people and contact with hardly no locals. Yosano Akiko sees the region as the typical *gaichi* (Outer Japan). This diary, written in the decline of her career, presents us an unexpected Akiko (much more well known as the author of the most famous pacifist poem of all the Japanese literature – *Kimi shinitamo koto nakare*, 1904). So, by the end of her more than 40 years length writing career Yosano Akiko comes to the perception of totalitarianism as a normal way of life.

KEY WORDS: Yosano Akiko, travel diaries, biography, colonialism, propaganda, Manchuria, Japan.

## The Image of Western Regions in the *Anthology of the Silk Road* by Inoue Yasushi

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Inoue Yasushi was a prominent novelist of modern Japanese literature, he was a chairman of the Japanese chamber of Pen club, author of historical novels, poems and nonfiction works, including essays, journalism and travel prose about his journeys to Eurasian continent. A special point of his work are documentary and fiction prose and poetry about the so-called "Western Regions" (the area of nomadic Eurasia to the west and northwest of China), he dedicated these texts to the history and culture of this place and explained the historical and cultural concept of contacts between China and the countries of the Great Silk Road. Comprehending theoretically and empirically the uniqueness of the historical development of Eurasian peoples, Inoue Yasushi reviewed the position of Japan in Asia and its participation in Asian deals.

The purpose of this article is to analyze the tasks and content of one of the pieces on Eurasian theme, published in 1982 under the title *Anthology of the Silk Road*, to consider the main images of timeless desert space in the border zone between the West and the East, to determine the methods of constructing the space of the Western Regions. Inoue Yasushi's poetic activity is inextricably linked with his civic position and participation in Japan's cultural diplomacy in China in the 1950s – 1980s, aimed to build friendly Japan-China relations. His intellectual search in study of past and present of Eurasia is laid in the foundation of his work about Western Regions, his novels and documentary works consistently draw a line of understanding of this region and its place in the world history and culture as the most important East-West crossroads.

KEY WORDS: Eurasia, Silk Road, travelogue, Inoue Yasushi, Japanese *gendaishi*.

### **The Birth of “The Science for Military Houses”: Yamaga Soko and His Manual *The Primer of a Warrior Education***

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By the middle of the 17th century, after three decades of peace that had been established in Japan since the Osaka campaigns of 1614–1615, the samurai were faced with particularly acute questions about their place in the socio-political life of the country in a stable world. The Tokugawa *bakufu* and the *han* were unable to offer detailed clear answers on them. In such circumstances, many intellectuals and, above all, representatives of *gungaku* — “military science” actively joined in their discussion. Thus, over several decades, an extensive corpus of texts was created, the authors of which offered their answers to questions that worried *bushi*. A special place among them is occupied by the works of Yamaga Soko (1622–1685), the most prominent representative of *gungaku* of the mid-17th century. The article deals with his personality and one of his most important works — *Buke shogaku* (*The Primer of a Warrior Education*, 1656), which has been the most important guide for samurai for almost two centuries, giving clear, precise instructions on how they should live.

KEY WORDS: Tokugawa era, samurai, *bushi*, *bushido*, Confucianism, *gungaku*, Yamaga Soko, *Bukyo shogaku*.

## **Advice on Governance and Discussions about History in the 17th-century Didactic Commentary *Teikanhyō***

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Commentaries with evaluation (*hyōban*), one of the categories of military texts (*gunsho*), were quite common in the Tokugawa period, especially in the 17th century. Many of them are based on the content of *gunki monogatari* and are linked with the practice of *Taiheiki-yomi* (reading/commenting the *Taiheiki*). At first, they were mainly meant for *daimyo* lords and their vassals, but later they influenced socio-political views of the warrior class in general. Evaluations (*hyō*) discussing governance, military affairs, and ethics were the main part of these commentaries. This format made it possible to use known literary and historical works for discussions about social issues, values, warrior duties etc. In addition to multivolume *hyōban* commentaries on *Taiheiki* and *Heike monogatari*, there is a short commentary titled *Evaluation commentaries on the Imperial mirror (Teikanhyō)* compiled by the *daimyo* Ikeda Mitsumasa in the 1630s or 1640s. This commentary is based on the Japanese edition of Chinese work *The Emperor's Mirror, Illustrated and Discussed* (Ch. *Dijian tushuo*, J. *Teikan zusetsu*, 1572) that contains good and bad examples of Chinese imperial governance. Four *bakufu* vassals headed by the *daimyo* Ikeda Mitsumasa produced the commentary *Teikanhyō* with critical evaluations (*hyō*) of this work. This article discusses historical context, format and contents of the commentary. This text reveals what advice a *daimyo* received on governance and what opinions *bakufu* vassals expressed about social issues, rise and fall of states and similar topics.

KEY WORDS: didactic commentaries, evaluations (*hyō/hyōban*), *Teikanhyō* commentary, Ikeda Mitsumasa, Tokugawa period.

## **Albert Du Bousquet and His *Proposals* for Modernization of Japan's Armed Forces**

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The article is devoted to Albert Du Bousquet (1837–1882), officer of the first French military mission to Japan (1867–1868), military attache at the French Consulate General in Yokohama, and later — an active participant in the development of the reform program for the Japanese armed forces. Although in the late 1860s relations between France and the new Japanese government were spoiled by the participation of officers from the French military mission to Japan in the civil war of 1868–1869 on the side of shogunate, the Japanese government positively assessed the results of the mission and decided to reorganize the Japanese ground forces according to the French model. In 1870 the War Ministry (*Hyobusyo*) invited Du Busquet to the post of adviser. Interest in the services of Du Bousquet was apparently caused by the fact that in February 1870 he sent a memorandum to the Minister of War of Japan, in which he recommended avoiding blind copying of Western models and called for building the Japanese



military system taking into account the specifics of the country and its historical experience. Du Bousquet's activities during his tenure were not limited to translating many European military documents into Japanese. The numerous reports compiled by him served as directives for officials of the War Department in the implementation of reforms. Du Bousquet's work as an adviser to Hyobusyo was highly appreciated by the Japanese government, and from 1871 he continued it as an adviser to the Left Chamber of the Supreme Council of Japan. One of the main results of his activities at that time was the *Proposals* for the modernization of armed forces of Japan, which largely determined the content of the reforms of the armed forces of Japan in the 1870s.

KEY WORDS: Albert Du Bousquet, Meiji reforms, Japanese armed forces, French military mission, Franco-Japanese relations.

**Japanese Presence in Chientao (Manchuria)  
after the Russian-Japanese War  
(on the Materials of the Archive of the Foreign Policy  
of Russian Empire)**

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The paper examines the measures taken by the Japanese government for revision of the Sino-Korean Treaty of 1904. According to the treaty, the territory of Chientao remained with China, which did not suit national interests of Japan. The following sources were used: Russian and Chinese documentation, primarily diplomatic; regional press; intelligence data received by the Office of the Border Commissioner of the South Ussuri Territory, — the set of documents on which officials of the Russian Foreign Ministry relied when building their Far Eastern policy. If the Japanese plan had been implemented, the section of the Russian-Chinese border would have turned into a Russian-Korean section controlled by the Japanese government. For Japan, Chientao was widely associated with an advantageous strategic position, natural resources wealth, an opportunity to weaken the national liberation movement in Northern Korea, and to oust Russia from its sphere of influence in Northern Manchuria. A set of measures was implemented: 1) while negotiating, Japanese diplomats questioned the historical evidence of the territory belonging to China; 2) the Japanese administration of Korea launched several expeditions to explore the region, took a step for creation of strongholds in Chientao and for subordination of Koreans living in neighboring Nangan area. The dispute was finally resolved in 1909. Although Japan lost the dispute, its influence on Chientao continued to grow in the following decades.

KEY WORDS: Nangan, Chientao, Japanese colonial policy, Korean-Japanese relations, territorial dispute.

## **Soviet Tour of Kabuki in 1928. From Diplomatic Project to the National Event**

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The article is devoted to the tour of the Japanese Kabuki Theater in the USSR in 1928 and based on study of archival materials, including treaties, protocols, reports and other documents, which make it possible to interpret the position of the Soviet authorities towards Japan in the 1920s, as well as to trace the stages of the formation of Soviet Japanese studies. There is also a brief overview of theater criticism from Soviet papers, which let one to trace the reaction of Soviet viewers to Japanese dramas. When comparing the political agenda and real reviews, a difference was revealed between the position of the authorities in relation to Japan and the real attitude of the public. The value of the Kabuki Theater remained not entirely clear to the Soviet public; the exotic component was appreciated in its own way. VOKS played a certain role in this, with the goal of creating a positive image of the neighboring state in the Far East. The article also analyzes the impact of Kabuki performances on the creative intelligentsia. For instance, Japanese troupe had the greatest influence on director Sergei Eisenstein.

KEY WORDS: Japanese theatre, Kabuki theatre, Japanese drama, Kabuki tour, VOKS, Japanese-soviet relationship.

## **On the Singular Approach of Japanese Russian Studies Scholars to the Study of Russian Literature**

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In the paper the examples from works of Japanese Russian scholars are used to demonstrate the application of the singular analysis method: the study highlights and examines the “compression points” of the Whole image, habitually perceived as a key, according to the Japanese traditional art culture. Semiotics of national culture affects the perception of images of Russian literature and largely determines the choice of objects for singular analysis. For Japanese researchers, the Whole is a set of data for the analysis of a detail perceived as the top of an imaginary cone: the entire creative heritage of the writer, his perception of the world in the context of a certain period of Russian cultural history. Primarily, images of nature and visual content (color characteristics, visual images of the scene) become objects for singular analysis.

KEY WORDS: singular approach, Russian literature, Japanese Russian studies scholars, compression and expansion of meanings, semiotics of national culture.

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