

ABSTRACTS

Talents, Martyrs, Visionaries – Researchers of the Past on Japanese Antiquity

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The chapter is devoted to works from the early period of professional Russian Japanology, including studies and translations of Russian/ Soviet scholars, as well as ones by Russian specialists in emigration who published their researches in Japan and Europe. The earliest information about ancient Japanese literature can be found in Russian literary beginning with manuscript sources of the 17th century. From the late 18th century Russian literati could read extracts from Japanese chronicles “*Kojiki*” and “*Nihon shoki*”, translated into Russian from Western translations, in spite of later being still rather fragmentary at that time. The professional study of Japanese literature, ancient, classical and modern – that is, the study of the originals, and not through intermediary languages – practically began in Russia in the early 20th century. The chapter will give a brief analytical overview of several major works on Japanese antiquity, from G. De Vollan (book dated 1906) to the studies of N.A. Nevsky (1935). In addition, translations of three *norito* from “*Engishiki*”, made by M.P. Grigoriev in 1931, are published for the first time. These three manuscripts were discovered by the author of this chapter in two Japanese archives, belonged to professor Orest Pletner and to Russian philosopher A.A. Vanovsky. M.P. Grigoriev’s works are the first translations of *norito* into Russian.

KEYWORDS: Japanese antiquity, G.A. De Vollan, N. Matsokin, A. Gluskina, N.I. Konrad, A.A. Vanovsky, M.P. Grigoryev, N.A. Nevskiy.

An Increasing Japanese Influence in Northern Manchuria in 1916–1917 (on the Materials of the AFPIR)

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After the Russo-Japanese War, Manchuria was divided into two spheres of influence — Russian and Japanese. Treaty and allied relations between Russia and Japan assumed the preservation of the status quo in the future. However, in 1916–1917 Russian diplomats are recording more and more signs of strengthening Japanese positions in the Russian sphere of influence — Northern Manchuria. This chapter is devoted to the analysis of the information that Russian diplomatic and consular official had on this issue. The diplomats considered the primary signs of the changing situation to be the growing number of Japanese in Northern Manchuria, professional diversity of the Japanese diaspora, which allows creating self-sufficient communities; growth of Japanese trade and monopolization of certain areas of the trade and services sector by Japanese business; opening of banks and growth of Japanese influence in the financial sector; monopolization of banking products; creation of alternative logistics systems; ensuring systematic distribution of the Japanese press; formation of groups loyal to Japan from the local population through the creation of diverse communities; formation of an attractive image of Southern Manchuria as a result of Japan's successful colonial policy; support for the Manchurian monarchical project. The logic of further historical development has confirmed the correctness of the conclusions of Russian diplomats. The main sources for this chapter are documents of Russian office work, primarily diplomatic, preserved in the funds of the Archive of Foreign Policy of the Russian Empire.

KEYWORDS: Northern Manchuria, Southern Manchuria, Nangan, Japanese colonial policy, spheres of influence in Manchuria, Russian-Japanese relations.

Beginning of Japanese Intervention on Russian Far East and Contradictions between Members of The Allied Powers in the Light of Diplomatic Correspondence Documents of the USA

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The chapter analyzes the decision-making process regarding the intervention in Russia by the Allied Powers based on previously unused in Russian Japanese studies diplomatic correspondence documents of the USA, which were published on the Office of the Historian website of the U.S. Department of State. It reveals changes in the positions of main participants of the intervention — Japan, Great Britain and the USA. An attempt is made to justify the thesis that

the “Korean factor”, which has been underestimated in domestic Japanese studies literature, influenced Japan’s decision to deploy troops in the Russian Far East.

KEYWORDS: foreign intervention in the Far East, Japanese intervention, US diplomatic documents, contradictions among the members of the Entente, Korean factor.

The Mode of Stay of Soviet Diplomats in Japan in the Second Half of 1938–1939

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Soviet-Japanese relations were going through hard times by the end of the 1930s. The Chinese Eastern Railway problem, the Mongolian issue and border incidents continuously worsened bilateral contacts. The countries embarked on the path of hostility and open confrontation: they detained and searched fishing vessels, artificially fanned spy mania, intensified pressure on leftist elements (Japan), and arrested those who were connected with the hostile side through science or work (the USSR). Limited to two events from the Soviet-Japanese history of that time, the chapter analyses how the mode of stay of Soviet diplomats in Japan changed during the period between the end of the fighting on Lake Khasan (1938) and the end of the conflict on the Khalkhin Gol River (1939). Mainly on example of reports from employees of the USSR embassy in Tokyo, the chapter explores how the atmosphere of Soviet-Japanese relations of the time affected the position and status of employees of Soviet foreign institutions, when not only diplomats, but also Soviet citizens were taken under control of the Japanese police and counterintelligence. The chapter also examines how with the beginning of improvement of political dialogue between Moscow and Tokyo the situation around the embassy changed.

KEYWORDS: the USSR, Japan, People’s Commissariat for Foreign Affairs, soviet diplomats, Khalkhin Gol.

Fukuzawa Yukichi and His “Moral Code”

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Many works are devoted to the huge heritage of Fukuzawa Yukichi (1834–1901). However, researchers usually ignore his almost last text, entitled “Moral Code” (修身要領, “*Shūshin yōryō*”). It can be considered Fukuzawa’s spiritual testament, in which he expounded his vision of the ideal Japanese. The fate of the “Moral Code” turned out to be unenviable: it was not truly in demand either in pre-war or post-war Japan. For pre-war times, it turned out to

be too liberal: it talked too much about freedom and independence of the individual. As for the post-war Japan, the passages contained in the “Moral Code” about eternity of the imperial dynasty and need to serve in the army turned out to be irrelevant. It is possible that the lack of demand for the “Moral Code” was the main reason for the inattention of researchers to this text. However, it seems that it is the most important document for understanding Fukuzawa’s personality. It is generally believed that he was a pragmatic man and did not care much for literature, art and religion. However, a closer look reveals that this is not the case. The vision of the ideal Japanese, captured in the “Moral Code”, rather reveals a romantic and utopian. Probably, Fukuzawa was a pragmatist, but a pragmatist only in the means of achieving his either romantic or utopian ideals.

KEYWORDS: Fukuzawa Yukichi, “Moral Code” (修身要領, “*Shūshin yōryō*”), ideal Japanese.

Evolution of Ideas of Resistance in Texts of Uchiyama Gudō (1974–1911)

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This chapter is dedicated to texts of Uchiyama Gudō, Japanese anarchist, Buddhist monk of Sōtō school and political prisoner. Two of his most famous works are analyzed: his clandestinely published manifesto “Anarcho-Communist Revolution. Dedicated to Prisoners” (1908) and his unfinished treatise “Awakening in Everyday Life” (1910–1911). Russian translation of the last text is also presented. “Anarcho-Communist Revolution...” is a provocative text in many ways: it directly calls for revolution, denies the idea of karma and the divine nature of Japanese emperor, and confronts the reader with the unsightly realities of peasant life. “Awakening...”, however, is a calmer and more thoughtful philosophical reflection upon the general rules of equal and fair life, which may not come in the near future. The idea of violent class struggle of the “Anarcho-Communist Revolution...” is replaced in “Awakening...” by the belief in the possibility of peaceful coexistence of those who previously opposed each other; the conviction in the need for urgent direct action turns into the expectation of a spiritual experience akin to *satori*, after which a person can truly begin “to build paradise”. Uchiyama’s position on many political, social, and religious issues put him in direct opposition to the dominant ideology of Meiji era.

KEYWORDS: Japanese anarchism, Buddhist socialism, Uchiyama Gudō.

Concept of the God's Kingdom in Interpretation of Japanese Christians in the Late 19th – Early 20th Centuries

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On the turn of the 19th century Christian community in Japan found itself in a difficult position: after issuing of the Imperial Rescript on Education of 1890, stimulating Japanese subjects to cultivate the best moral values of the past, such as obedience to the Imperial throne, violent criticism of Christianity in Buddhist circles burst out. Christians were accused of the lack of patriotism, promiscuous love to everybody without distinction of what is more important, disloyalty to the state. These accusations made Christian leaders not only ardently oppose them, but also systematically prove their patriotic spirit afterwards through the support of various government's undertakings, specifically those connected with the military expansion of Japan to the continent. This period is characterized by frequent mentions of the God's Kingdom in works of many prominent Christian authors, who proposed various interpretations of this concept, sometimes different from the traditional Christian one. The chapter examines the most specific ways of understanding of the "God's Kingdom" concept seen in the works of such Japanese Christians as Ebina Danjo, Kagawa Toyohiko, Yanaihara Tadao and Nakada Juji. One can trace four main lines of interpretation: God's Kingdom as Japan's expansion to the continent and the spread of the Imperial rule there; God's Kingdom as helping the miserable; God's Kingdom as the establishment of the Divine Justice in the world; and God's Kingdom as the re-establishment of Israel through prayers of Japanese believers. Among these interpretations the idea of the God's Kingdom as the expansion of Japanese lands became the most wide-spread, since Japan's territorial acquisitions were understood as a sign of God's blessing on the country. In the years ahead this exercised negative influence on the prospective history of Christianity in Japan.

KEYWORDS: Christianity in Japan, State Shintō, nationalism, militarism, God's Kingdom.

Publications of Modern Fiction During the Meiji Period: Tayama Katai on the Publication of His Works (Based on the Memoirs "Thirty Years in Tokyo", 1917)

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Tayama Katai's book "Thirty Years in Tokyo" (*Tōkyō no sanjū nen*) was published by Hakubunkan publishing house in 1917. The life of the Japanese literary community is one of the main themes of the writer's interest. Japanese authors of the second half of Meiji period were able to put the text into a magazine of literary society, a magazine issued by publishing house or into newspaper, and they also could publish the separate book. In general, the Meiji period was the time of periodicals. The books usually were coming into being after successful magazine

or newspaper publication. At the start of writing career, many writers used to publish their works in the magazines of literary societies. Although such magazines rarely were economically successful, had short lives, small circulations, and did not pay a fee to the authors, some of them were quite influential in the literary environment. Tayama Katai received his first fee in famous *Edo no hana* in 1892, but the heyday of magazines produced by large publishing houses, which had a significant circulation and paid royalties, dates back to the time after the Sino-Japanese war of 1894–1895. It was no less prestigious to publish one's work in the newspaper. Tayama Katai writes especially a lot about the *Yomiuri Shinbun* which was even called "literary" newspaper for so many works of art were published there. In connection with a publication a lot of questions are raised such as an amount of royalties paid by publishing houses to an author; author's dependence on the publishing house; the practice of releasing works in collaboration, and others.

KEYWORDS: Japanese literature, Meiji era, book, periodical, publishing house, author, Tayama Katai, Ozaki Kōyō.

Plot and Style of "The Holy Man of Mount Kōya" by Izumi Kyōka

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Writer Izumi Kyōka (1873–1939) took no part in any big literary movement or group of Meiji era, and he didn't establish his own literary school. Yet he had a great influence on the development of contemporary Japanese culture: in particular, revival of popular in Edo genre of *kaidan* stories ("tales about unusual") is considered to be Kyōka's contribution. His works were revalued in the second half of 20th century; therefore, they became a source of inspiration for some modern writers. The tale "The Holy Man of Mount Kōya" (*Kōya Hijiri*, 1900) made Kyōka truly famous. In this chapter structure of the text and main topics are examined, as well as artistic, lexical, grammatical and syntactical features of Kyōka's prose. An analysis of writer's early work, especially in fiction, is useful for better understanding of development of Japanese fiction.

KEYWORDS: Japanese literature, *kaidan*, Izumi Kyōka.

Postwar Japanese Literature: The Mechanics of Censorship and Self-Censorship

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Japanese literature of the postwar period was rapidly changing due to the variety of reasons, among which such factors as the vast transformations of political and social conditions, as

well as the new place for fiction and its creators in the Japanese society should not be disregarded. One of the major aims of The Supreme Commander for the Allied Powers, General Douglas MacArthur, was to proclaim freedom of speech and to banish wartime censorship installed by the Japanese government during previous years, it was important measure for commander's course of reforms to be successful. It was considered as a necessary act of high priority to demonstrate the Japanese people basic principles of democracy. Though official documents proclaiming freedom of speech and press were issued by SCAP at the very beginning of the occupation, and the Japanese writers, as well as journalists and specialists, whose work was closely related with the creation of texts and literature, accepted these changes with enthusiasm, they actually didn't get all the instruments to fully satisfy their need for creative freedom — certain themes and ways of writing about past and present were still not available, even after the new Constitution of Japan, guaranteeing freedom of speech and neglecting any forms of official censorship, was promulgated. Soon after the end of the occupation discussions about freedom of literary and artistic self-expression and their boundaries became highlighted due to a number of cases with demands to keep texts out of circulation or to restrict the spread of them, including lawsuits against translators and writers or acts of violence by those who had different views on what should or should not be allowed to publish. The lack of legal mechanisms prohibiting to write on uncomfortable topics was compensated with self-censorship of authors and publishers. In this chapter the attempt is made to analyze some of the most famous cases and their influence on the Japanese literature world.

KEYWORDS: postwar Japanese literature, freedom of speech, censorship, morality, Mishima Yukio, Fukazawa Shichiro, Ito Sei.

The First Military March of Modern Japan *Miya-san, Miya-san*: Context of Origin and References to Events

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Despite the fact that the Meiji Restoration proclaimed the return of state institutions of Japanese antiquity, in fact it strengthened Japan's commitment to complex modernization of the country, while preserving traditional Japanese values. During the same period, the history of modern Japanese music begins, one of the first examples of which is considered to be the military march *Miya-san, Miya-san*. It arose at the dawn of the Boshin Civil War of 1868–1869 and became a kind of anthem for the imperial army's march to the East after the fateful victory at the Battle of Toba-Fushimi, to which the song largely refers. The military march *Miya-san* remained a popular composition until the end of Showa period (1926–1989), it can serve as a valuable source on the Boshin War and shed light on some interesting details of this civil war.

KEYWORDS: Japan, Meiji restoration, Toba-Fushimi, Tokugawa, Boshin war.

“Great Nōbi Earthquake” Photographic Series from the “Kusakabe Kimbei Album (6)”: Artistic Features and Parallels with Japanese Woodblock Prints of the 19th Century

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The chapter is devoted to the “Great Nōbi Earthquake” photographic series included in the so-called “Kusakabe Kimbei Album (6)”. This group of images is examined as a peculiar visual piece, documenting the eponymous natural catastrophe of 1891. The main feature of the photographs is their dichotomous character — within the series, the documentary narrative on the cataclysm’s aftermath acquires vivid and ornate design. The chapter analyses the photographs’ aesthetic aspects: their polychromic colouring, deliberately “picturesque” compositions and some distinct expressive motifs. The origin of these artistic features is attributed to the influence of the style of souvenir images that comprised the major commercial field in Japanese photography of the time. Moreover, the chapter places the photographs of the series into a wider context of 19th-century Japanese art, discovering parallels to their artistic features among popular Japanese woodblock prints of *meisho-e* and *kaika-e* genres. In this regard, the paper examines works by the major artists of the mid-19th century — Katsushika Hokusai and Utagawa Hiroshige, as well as some pieces by their contemporaries and successors.

KEYWORDS: documentary photography, souvenir photography, Japanese photography, Japanese woodblock prints of the 19th century.

The Passions Around “The Orchid Pavilion”

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The chapter presents an attempt to examine the ratio between School of Epistles and School of Monuments in history of Chinese and Japanese calligraphy, based on “Preface to the Poems Composed at the Orchid Pavilion” (*Lantingji xu*), the most important work of Chinese calligraphy, written in 353. In Japan of the 20th century School of Monuments prevails in terms of number of pieces and revising of writing approaches. But in China this style had been on the periphery for a long time, and only in the late 20th century School of Monuments acquired, through Japan and due to Japanese calligraphers, popularity as a modernistic and vanguard calligraphy trend.

KEYWORDS: School of Monuments, School of Epistles, “Orchid Pavilion”, *Lantingji xu*, Wang Xizhi, Japanese calligraphy, Chinese calligraphy.

“Shukkeien”: A Japanese Garden with a Chinese Accent

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The Shukkeien Garden is located in the center of Hiroshima City on the banks of the Kandahawa River. The owner of the garden was Lord Asano. Ueda Sōko, the senior administrator of his House, began construction in the eastern part of the castle complex, which would become the basis of the Japanese garden “Shukkeien”, in 1620. There are beautiful pond, many plants and flowers, bridges, tea houses that constantly attract tourists from Japan and abroad to this garden. This garden has a very long and complex history, the religious principles of Buddhism, Shintō and Confucianism are combined in its composition. The place remembers Emperor Meiji, and the atomic bombing tragedy rather united all heterogeneous elements of the garden. Its history and the first reconstruction of the 1950s — early 1960s are examined in the chapter, as well as the contemporary review of Hiroshima’s image taking into account the traditional culture, including the Shukkeien Garden.

KEYWORDS: Shukkeien, Asano clan, Japanese garden, *daimyō* garden, Ueda Sōko, Shimizu Shichirōemon.

Nakao Tozan and the First Tour of Japanese Musicians in Russia in 1915: An Attempt to Comprehend

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In 1915, Nakao Tozan together with his colleagues, Yonekawa Kin’ō and his wife Teruko, gave more than forty concerts in Russia. Most of them were played in hospitals for sick and wounded soldiers. Musicians gave concerts in Vladivostok, Harbin, Moscow, and Saint Petersburg. This tour was the first in Russia for performers of traditional Japanese *sankyoku* music. Nakao Tozan described in great details in his dairy the plan for this travel and its fulfilment. Comments in Russian press about Japanese musicians’ performances were quite positive in general, though audience frequently emphasized that Japanese music seems unusual. It’s possible to suggest that one of the tour’s aims was to establish connections between Russian and Japanese businessmen, particularly Shima Teijirō among the latter.

KEYWORDS: trip to Russia, Nakao Tozan, Yonekawa Kin’ō, *shakuhachi*, *sankyoku*, concerts for soldiers.

An Influence of Classical Japanese Theater Noh on Researches of European Directors and Performing Arts

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In the 1920–1960s European and American experimenter-directors became interested in classical Japanese theatre Noh. It was due to the fact that the spirit and practices of the Noh theatre turned out to be very closely related to developments in the field of theatrical art, carried out by Western theater avant-garde. It was primarily a desire to create an aristocratic, not mass theater, desire for the revival of religious theater as a mystery and not a profane production. All these signs were inherent in the Noh theater, in whose practices Western directors found inspiration. In addition, in the West there was a strong desire to create the so-called “total” theater, in which in a single performance a word, dance, music, pantomime are combined, with the involvement of not only intelligence, but also the integral bodily resources of Western actor. European avant-garde directors found the image of such a synthetic theatre in the practices of the Noh theatre.

KEYWORDS: Noh theater, European direction, performing arts, intercultural interaction, total theater, Jacques Kopo, Charles Dullen, Susan Bing.

Simone de Beauvoir in Japan: Descriptions of the Touristic Trip of 1966 in Various Sources

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This chapter aims to discover narrative patterns produced by various authors who described the tour around Japan by famous French writers and philosophers, Simone de Beauvoir and Jean-Paul Sartre, in Autumn of 1966. In the center of the author’s attention are two women — Simone de Beauvoir (1908–1986) and translator and writer Asabuki Tomiko (1917–2005) — and their relations with Japan. The outcome of the analysis of the texts (Beauvoir’s and Asabuki’s memoirs, Beauvoir’s interviews to the press) can be viewed as several integral narratives, consisting of quite typical images: the place of Japan in the postwar world community, the place of an intellectual woman in a conservative society. Asabuki Tomiko seems to appreciate her mission of establishing a cultural relationship between Japanese and French culture elites, and she presents Japan to her famous guests as a peaceful country, ideally suitable for cultural tourism. She describes the behavior of Simone de Beauvoir as dramatically rapturous and devoid of any critical attitude. Journalists of Japanese newspapers and magazines treat Beauvoir as a notorious feminist activist because of her innovative book “The Second Sex”, and they (and maybe their readers as well) lack attention to her other fields of creative writing. Simone de Beauvoir, who identifies herself as a writer and simultaneously as a left-wing Marxist intel-

lectual and existentialist, finds her interest mainly in the contemporary life of Japan and its social-economic development.

KEYWORDS: Simone de Beauvoir, Asabuki Tomiko, travel, memoirs, postwar Japan, women's autobiographies, gender studies, Japanese-French relations.

The Loss of Musical Tradition Is the Loss of A Part of Spiritual Culture: On the History of Japanese Monochord

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Among the musical cultures of Asia Japanese one is perhaps the most investigated and detailed, nevertheless studies of the monochord and its history are few in number yet; in Japan they began to appear only at the late 20th century, and in major European and American monographs on traditional Japanese music, the *ichigenkin* monochord is mentioned either in one line or in a note. European musicology started to discuss the problem at the early 21st century. Exploring the history of monochords in Japan, the author gives brief information about the *azusayumi* musical bow discovering its analogues in India. Considering the historical context of *vina* monochords in South and Southeast Asia makes it possible to answer the question about monochord of what kind accidentally came to Japan in 799, according to the *Nihon Kōki*. The main attention is paid to the *ichigenkin* zither-shaped monochord: having appeared at the late 17th century, it became an instrument of Zen-Confucian spiritual practice among samurai and literati, and existing in modern days; iconographic evidences are provided; Chinese origin of this monochord, its connection with the Qin zither, its Taoist aesthetics and Confucian philosophy are proved; the reasons for the extinction and gender modification of the tradition due to social changes after the Meiji era are discovered.

KEYWORDS: monochord, vina, *ichigenkin*, *yixianqin*, *sumagoto*, Japanese musical instruments, *qin*, Taoist music, Benzaiten, Japanese musical iconography.

“Non-Japanese Japan”: The Pros and Cons of Policy for the Development of Tourism and Student Migration

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In 2003, the Japanese government announced a plan to increase the number of foreign tourists to 10 million people per year. This goal was achieved in 2013, and in 2015 a new task was set: to accept 40 million foreigners in 2020, and 60 million — in 2030. At the same time, Japan is actively stimulating the growth of student migrations: the new goal (2023) is to increase

the number of foreign students in Japan to 400 thousand per year, while sending young Japanese to study abroad should become 500 thousand per year — both by 2033. Despite the acute shortage of workers both in the manufacturing industries and in the service sector, the government does not explain the reasons for its acceleration of such tourist and student “boom”. What is the government of Japan guided by in its goal setting, contrary to country’s historical focus primarily on domestic tourism, and well-known self-sufficiency in the field of cultural and educational development? What made it reconsider the view of foreigners as people incapable of truly understanding and appreciating the Japanese culture, which only strengthened the general confidence that there is no need in promoting this culture abroad? Why is Japan so intensively developing the tourism sector and attracting foreign youth to study at the Japanese universities and enterprises? With such an accelerated growth of the foreign stratum, is it still possible to preserve one’s own authenticity without losing the so-called “nation code”? How realistic are these government’s plans to stimulate migration in general? All these issues, along with some others, are discussed in this chapter.

KEYWORDS: foreign tourism, student migration, labor shortage, government plans.

Views of Ōmura Masujirō and Ōkubo Toshimichi on the Formation of Japan’s Armed Forces at the Beginning of the Meiji Era

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One of the most important goals of the military reform in the beginning of Meiji era was to create a centralized military system subordinate to the emperor and strong enough to enforce his authority and protect state sovereignty. However, the new Japanese government was divided in its views on the organization of the armed forces. Thus, Ōmura Masujirō (1824–1869) favored the creation of a permanently functioning conscript army on the European model. Ōkubo Toshimichi (1830–1878) proposed to place all *daimyō* troops under the direct control of the emperor, preserving their individual organizational structure. Another important issue on which the two camps disagreed was the choice of a foreign model for modernizing the armed forces. Ōmura supported the idea of military cooperation with France, while his opponents insisted on collaboration with Great Britain. Although in October 1869 Ōmura Masujirō was killed, it was the idea of a conscript army that gradually took over and was implemented under Yamagata Aritomo (1838–1922) in the early 1870s.

KEYWORDS: Omura Masujiro, Meiji reforms, Japanese armed forces, Okubo Toshimichi, Franco-Japanese relations.

Children Playing at War: Constructing Children's Images on Japanese Political Postcards of the 1900s

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Postcards were an important means of communication at the beginning of the 20th century. Political postcards were mostly published by Japan Post and represented the position of the state. The study focuses on them; advertising cards from private printing houses are also considered. Children's images on postcards are closely related to everyday life and at the same time represent an image of the desired future. Boys on the postcards play war and wear school uniforms similar to military uniforms. The emphasis is on the state symbols and "victory" over the enemy in games.

KEY WORDS: Japanese postcard, Meiji period, children.

Social and Economic Policies of Colonial Governance in Korea

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Historiography of Japanese colonial policy on the Korean peninsula slowly changes. From the early 1950s to the middle of 1990s researches were mostly conducted in approach of accusation, they focused on the exploitation of Korea by the metropolis. The work of Governance of the administration was estimated as "completely destructive" for Korean society. But Korea's introduction to the modern world came largely while this country was a colony. In the middle of 1980s historians started to write about modernization of Korea in colonial period, paying attention to positive changes in country's social and economic life. Modernization under the Governor General's office related to different spheres of social life. It included construction of railways, grand architecture and hospitals, investing into industrial development, building electric streetcars and modern facilities in cities, setting up education for a significant number of people, etc. GGK also invested into public health of Koreans. It seems that a scholar should not absolutize nor diminish the exploitation of colony or elements of its modernization.

KEYWORDS: colonial Korea, General-governor office, colonial governance, modernization of Korean society.

Milito Ergo Sum: Aesthetic Problems of Japanese Cinematographic Propaganda in 1938–1945

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This chapter is devoted to identifying the main discursive strategies in the field of film language and aesthetics of non-fiction *kokusaku-eiga* – Japanese documentary propaganda films of the Second World War. The main aspects in the process of building a communicative act between the viewer and the screen are considered. At the same time, the author draws lines of comparison between similar genres of world cinematography, thus establishing the continuity of some artistic techniques and images and the uniqueness of others. The chapter identifies the main reasons that led to the paradigm shift in the late 1930s in the field of cinema and describes the most notable elements of *kokusaku-eiga*.

KEYWORDS: *kokusaku-eiga*, propaganda, narrative, homogenization, meditateness, show-stopper.

The Reception of “The Bronze Horseman” by A.S. Pushkin in the Studies of Sugino Yuri

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Modern Japanese Pushkin scholar Sugino Yuri uses the technique of singular text analysis in her works. This research method is based on the Japanese understanding of the relationship between part and whole, mental singularity, as a feature of thinking, which differs from the Western tradition. The point of compression of all semantic layers of the poem “The Bronze Horseman”, according to Sugino, is the word “beast”, which is metaphorically associated with riots, epidemics and madness. From Sugino’s point of view, in “The Bronze Horseman” artistic images correlated with the image of beast are the key to understanding the artistic structure of the poem. Sugino places this image in the literary and biblical context, and shows its relation to historical facts. The works by Sugino and other Japanese specialists in Russian studies are interesting for researchers as a material representing the peculiarities of the Japanese reception of Russian culture.

KEYWORDS: Japanese Russian studies, singular method, Sugino Yuri, A.S. Pushkin, “The Bronze Horseman”.

Rikyū Hyakushu as a Tea Embodied in Poetry

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Japanese poetic anthology *Rikyū Hyakushu* (“One Hundred Poems of Rikyū”) directly related to the tradition of Japanese tea ceremony (“The Way of Tea”). The collection of songs consists of one hundred and two *waka* poems, named after famous master of tea ceremony, Seno Rikyū (1522–1591), though in fact the poems were not written before the 18th century, and anthology itself was compiled in the second half of 19th century. In this collection the main aesthetic, philosophical and didactic principles of the “The Way of Tea” are described. The poems wrote on “The screen with useless paper” (*Hogo bushima* 反古襖), one of the most valuable items of Sen Tea House. This screen with poems not only decorates the tea room in the Konnichian 今日庵 complex (Urasenke 裏千家 School), but reminds the students of basic theses of The Way of Tea, and particularly of fact that no written word should be taken too seriously.

KEYWORDS: tea ceremony, The Way of Tea, Japanese poetry, Sen no Rikyu.

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History and Culture of Japan. 19th — 20th Centuries: New Studies of Russian Scholars / Scientific editors N. N. Trubnikova, M. S. Kolyada; Compiler and Executive editor A. N. Meshcheryakov ; HSE University, Institute for Oriental and Classical Studies. — Moscow : HSE Publishing House, 2025. — 440 pp. — 600 copies. — (Orientalia et Classica Series. XII (LXXXIII) / Editor-in-chief I. S. Smirnov). — ISBN 978-5-7598-4118-0 (hardcover). — ISBN 978-5-7598-4245-3 (e-book).

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