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The Satsuma Dialect in St. Petersburg, or the Adventures of Gonza the Castaway

Yoshikazu Nakamura

Not everyone with significant academic achievements is a scholar. Perhaps one of the most remarkable exemplars of the validity of this truism is Gonza, a boy from Satsuma Province (present-day Kagoshima Prefecture, on Kyushu). Many of Gonza's books, which he wrote in his late teens, outshine similar works by later generations. Gonza's fame, however, was an unexpected consequence of his misadventures as a castaway.

Japan's closed-country policy between the 1640s and the 1850s prevented foreigners, except for certain Chinese and Dutch traders, from entering Japan. This policy also made it extremely difficult for Japanese who left Japan, for whatever reason, to return home. For example, around the end of the seventeenth century, Japanese crew members from several wrecked ships were washed ashore on mainland Asia and nearby islands. The first castaways allowed to return to Japan were Daikokuya Kōdayū (1751–1828) and two companions. By the time they reached the island now called Hokkaido, as part of a Russian mission in 1792, gravestones had already been erected for the ship's entire crew in Edo (present-day Tokyo), the ship owner's hometown, and in Ise Province (present-day Mie Prefecture), the sailors' home province.

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From Kamchatka to Russia's Capital

Researchers think that Gonza and his comrades left Satsuma Province, at the southern tip of Kyushu, in 1728, more than fifty years before Kōdayū's ill-fated voyage. Unlike the case of Kōdayū's ship, the *Shinshō-maru*, no historical record of Gonza's ship has ever been discovered in Japan, suggesting that the ship may have been used to smuggle goods. All the extant information on Gonza and his companions derives from Russian sources.

Both a German historian, Gerald Miller (1705–83), and a Russian explorer, Stepan P. Krasheninnikov (1711–55), describe how Gonza and his comrades were washed ashore and the knowledge of Japan that they took to Russia, but there are some discrepancies between the two accounts. For example, Gonza's ship is referred to as the *Wakashiwa-maru* in Miller's account and as the *Fayaiki-maru* in Krasheninnikov's. "*Fayaiki*," that is, *hayaiki*, is probably a reference

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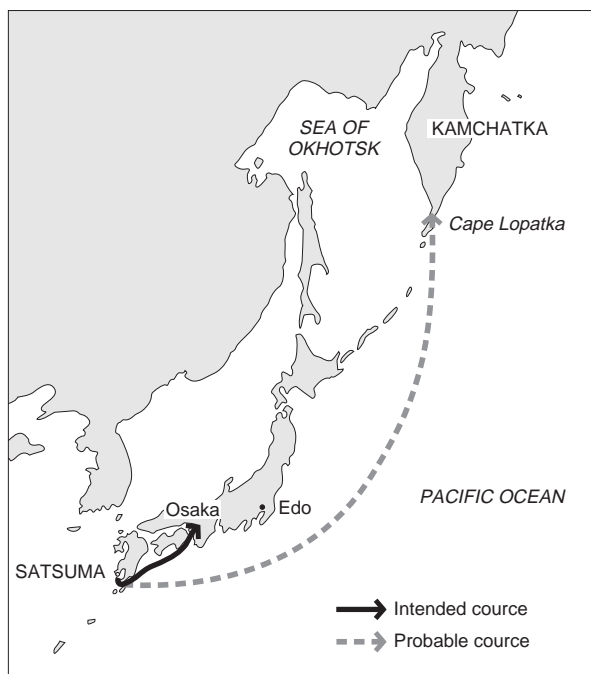
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to the ship's speed. Nonetheless, most aspects of the two accounts are in agreement. Gonza's ship, a *sengoku-bune*, a large vessel capable of carrying 1,000 *koku* (about 180 cubic meters) of cargo that was widely used for domestic shipping in the Edo period (1603–1868), set sail from Satsuma Province for Osaka, Japan's main commercial center, with a cargo of rice, silk fabrics, paper, and rosewood. It seems the ship was hit by a strong westerly wind, a common danger in Japanese waters in winter. The ship was driven ashore at Cape Lopatka, at the tip of Kamchatka Peninsula, in early June 1729, stranding the crew of seventeen, the standard complement for a *sengoku-bune*.

No sooner had the sailors managed to struggle ashore than they met with further misfortune: they were attacked by a Cossack corps, and fifteen of them were killed. The sole survivors were a thirty-six-year-old trader, Sōza, and an eleven-year-old boy, Gonza, a pilot's son who was an apprentice on the ship. It is not clear whether Gonza was in his eleventh calendar year or was actually eleven years old. In fact, if his age was reckoned in the traditional Japanese manner, he could have been ten or even nine years old at the time.

The two survivors were captured and sent more than ten thousand kilometers to the west, through Siberia and the Russian steppes to Sankt Peterburg (St. Petersburg), the capital of the Russian Empire. Different accounts place their arrival in the capital at various times between 1732 and 1734.

Arrival in St. Petersburg

In the summer of 1734, Empress Anna received

the two Japanese in audience and questioned them about their unusual experiences. Gonza answered her in Russian, having mastered the language in the five years he had been living among the Russian people. Linguists have confirmed that, generally speaking, children in their early teens have an advantage in learning foreign languages. Fortunately, Gonza's command of Japanese survived the years that he spent mastering Russian. Apparently, the presence of the older Sōza helped Gonza retain his Japanese language skills.

In fulfillment of one of the requirements for residence in Russia, Sōza and Gonza were baptized as members of the Russian Orthodox Church in the fall of 1734. Their baptismal names were Cosimo Shults and Damian Pomortsev, respectively. While the sources of these family names are uncertain, it is easy to understand why their given names were those of the legendary twin saints Cosmas and Damian. Later, their faith became a major obstacle to their return to Japan because of the shogun's ban on Christianity, faith in which was punishable by death. In contrast, Kōdayū and his companions resisted conversion throughout their ten-year stay in Russia.

In 1735, Gonza entered a theological college in St. Petersburg to further his study of Russian. Sōza's name, however, does not appear in the college enrollment records. The Russian government provided Gonza and Sōza with clothing and living expenses once it learned of their presence. Later in 1735 Gonza and Sōza were sent to the Russian Academy of Sciences. There Gonza met the brilliant Andrei Bogdanov, an academy librarian who would profoundly influence him.

Gonza's Dexterity

In 1981 I happened upon a holograph manuscript by Gonza in the academy's library in Leningrad, as St. Petersburg was then known.

While exploring the Andrei Bogdanov collection, I found a copy of a psalm written in a nearly microscopic hand. A 10 cm x 7.8 cm piece of paper pasted on a leaf in a small notebook contains the first twelve lines of the psalm whose opening verse begins "*Pomiluj mja, Bozhe,*" or "Have mercy upon me, O God," all in a space measuring a mere two centimeters from top to bottom. The margin contains a comment written in a normal hand: "Japanese Damian Pomortsev wrote this Fiftieth Psalm." (This is the Fifty-first Psalm in the Protestant Bible.) From the library catalogue, it was obvious that Andrei Bogdanov had written the comment. I also confirmed

through the catalogue that the notebook's first owner was none other than Peter the Great.

Gonza possessed not only an excellent memory, as will be demonstrated later, but also considerable manual dexterity. His microscopic Russian calligraphy is barely readable even under a powerful magnifying glass, and his minute lettering hardly seems the product of a human hand.

Gonza as Japanese-Language Teacher

In 1736 the first Japanese-language school in Russia, possibly the world's first practical institute for Japanese-language instruction, was founded at the Academy of Sciences in St. Petersburg. It is likely that Bogdanov was the founder, while Sōza and Gonza probably served as teachers. The project was driven by Bogdanov's anticipation of the need the Russian government would have for Japanese speakers, although there were no formal diplomatic relations between Japan and Russia at the time. In the late 1740s the first several students on record had a chance to put their knowledge to use earlier than expected, when castaways from the Tōhoku district of northern Honshu were sent to St. Petersburg.

Gonza proved his ability as a Japanese-language instructor in Russia through his books. Through analysis of a survey by the late Professor Shichiro Murayama, a respected linguist, I came up with the following list of books that Gonza edited under Bogdanov's direction. The parenthetical numbers are the years that Gonza worked on the books.

1. *Russian-Japanese Lexicon Classified by Item* (1736)
2. *Introduction to Japanese Conversation* (1736)
3. *Abridged Japanese Grammar* (1738)
4. *New Slavonic-Japanese Lexicon* (1736–38)
5. *Examples of Friendly Conversations* (1739)
6. Partial translation of the Russian version of John Comenius's *Orbis Sensualium Pictus* [The Visible World in Pictures] (1739)

The Institute of Oriental Studies attached to the Russian Academy of Sciences in St. Petersburg owns the autograph manuscripts of these six works. The Japanese words in these books are not written in Japanese characters but transliterated in the Cyrillic alphabet. Gonza's texts are invaluable to linguists because they contain an exact and extensive record of the Satsuma dialect of Japanese of the early eighteenth century.

Murayama discussed the significance of Gonza's books at length in *Hyōryūmin no Gengo—Roshia e no Hyōryūmin no Hōgen-tekki Kōken* [The Language of a Castaway: The Dialectical Contribution of a Castaway in Russia; Yoshikawa Kōbunkan, 1965].

The *New Slavonic-Japanese Lexicon* contains more than twelve thousand entries. Murayama republished this dictionary [*Shin Surabu-Nihongo Jiten*; Nauka, 1985] with the assistance of Sadayoshi Igeta, a professor of Russian literature, and Noriko Koshimizu, a scholar of linguistics. Some sample entries are presented below. These words confirm Gonza's origin as Satsuma. Here, the Cyrillic originals are transliterated in the Latin alphabet; the Slavonic is followed by an English gloss and Gonza's Japanese.

az (I): *ware, oi*
velikij (great): *ftoka-t*
dobryj (good): *yoka-t*
znaju (I know): *shicchor*
izjashchestvo (elegance): *itch-yoka-t*
lezhu (I lie): *nechor*
mater' (mother): *kaka*
pozhar (fire): *kwadz*

The above words are still used in daily conversation in Kagoshima Prefecture, the modern name of Satsuma Province. Gonza's lexicon also includes the following words, which have generally fallen out of use.

zabava (pastime): *faragrui*
zdravie (health): *sakashika-t*
koleno (knee): *tsubush*
molodets (youth): *nise*
nuzhnik (toilet): *manaka, ura, shenchin*
podarok (gift): *zassho*

This dictionary also preserves phonemic variations, which are difficult to infer from present-day standard Japanese. Below, modern standard-Japanese glosses follow Gonza's Japanese.

ruka (hand): *che (te)*
rukav (sleeve): *sodze (sode)*
neznaju (I don't know): *shtan (shiranu)*
belyj (white): *shtoka (shiroi)*
igla (needle): *fai (hari)*
zabyvaju (I forget): *was'yur (wasureru)*
nos (nose): *fana (hana)*
polden' (noon): *fir (hiru)*

Gonza's inclusion of the following words was phenomenal considering that he was about ten years old when he left Japan and that he had opportunities to speak Japanese with only one person for a period of five years. Again, modern Japanese glosses follow Gonza's Japanese.

(Continued on page 5)

CULTURAL HIGHLIGHTS

From the Japanese Press (July 1–August 31, 1998)

AWARDS

Praemium Imperiale Laureates

The 1998 winners of the Praemium Imperiale awards, established by the Japan Art Association to honor excellence in culture and the arts, were announced on July 9. This year's recipients are the American painter Robert Rauschenberg, 72; the Israeli sculptor Dani Karavan, 67; the Portuguese architect Alvaro Siza, 65; the Russian composer Sofia Gubaidulina, 66; and the British film director Richard Attenborough, 74.

(A, Y: July 10)

Fukuoka Asian Cultural Prizes

The city of Fukuoka has announced the winners of the 9th Fukuoka Asian Cultural Prizes. Lee Ki-Moon, 67, an authority on the Korean language and professor emeritus of Seoul University, received the Grand Prize. Stanley J. Tambiah, 69, a professor of anthropology at Harvard University, received the International Academic Prize, and Masaaki Ueda, 71, a noted authority on Japanese and East Asian history and professor emeritus of Kyoto University, received the Domestic Academic Prize. R. M. Soedarsono, 65, a master of Indonesian dance and professor at Gadjah Mada University, was awarded the Arts and Culture Prize.

(A, Y: July 2)

Akutagawa and Naoki Prizes

The 119th Akutagawa Prize for belles-lettres by new writers was awarded jointly to Shū Fujisawa's *Buenosu Airesu Gozen Reiji* [Buenos Aires at Midnight], which appeared in the summer edition of *Bungei*, and to Mangetsu Hanamura's *Gerumaniumu no Yoru* [The Night of Germanium], which appeared in the June edition of *Bungakukai*. The 119th Naoki Prize for popular literature by new writers was awarded to Chōkitsu Kurumatani's *Akame Shijūyataki Shinjū*

Misui [The Double Suicide Attempt at Akame Shijūyataki Falls], published by Bungei Shunjū. Fujiwara's piece depicts the relationship between a young man working at a shabby hot-spring inn and an old blind woman rumored to have been a prostitute. The protagonist of Hanamura's novel is a youth on the run who commits a murder and seeks refuge in the Catholic monastery-cum-reform school where he had spent his childhood. Using sex and violence as a point of departure, Hanamura explores the relationship between religion and humanity in this cloistered environment. Kurumatani's novel focuses on the quirks of human nature, depicting the complex web of relationships of a young man from Tokyo living in the Kyoto-Osaka area and a beautiful woman with a tattoo on her back.

(A: July 17)

HISTORY

Oldest Extant Japanese Photo Discovered

In the summer of 1858, seven samurai posed for a formal photograph in the precincts of a Buddhist temple. Japan had just concluded a treaty of amity and commerce with Great Britain (one of five such treaties made with Western powers that year), and the seven warriors were key members of the shogunate's open-door movement. Historical English documents record the warriors' efforts to absorb Western culture throughout the course of the negotiations, noting their keen wit and their liking for ham and champagne. The picture is reportedly the oldest extant photograph taken in Japan using the wet collodion process.

(A: Aug. 25)

Yellow River Origin Suggested for Yayoi People

A joint Japanese-Chinese research team recently discovered a cemetery in Bronze Age ruins (ca. 1000 B.C.) near the source of China's Yellow River, in Qinghai Province. The team noted significant similarities between skulls recovered at the excavation site and those of the migrant Yayoi people of northern Kyushu and Yamaguchi

Abbreviations used here:

A...Asahi Shimbun M...Mainichi Shimbun
N...Nihon Keizai Shimbun S...Sankei Shimbun
Y...Yomiuri Shimbun

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Prefecture, on western Honshu, who introduced wet-rice cultivation and bronze to Japan. These similarities suggest that some of the earliest continental settlers in Japan may have migrated from farther inland than was previously thought.

(A: Aug. 30)

MISCELLANEOUS

World Folkloriada Slated for Japan in 2000

The second World Folkloriada will be held in Japan in 2000. The festival, which features folkloric entertainment from all over the world, is sponsored by the Conseil International des Organisations de Festivals de Folklore et d'Arts Traditionnels (CIOFF), a UNESCO-affiliated NGO that is dedicated to the preservation of intangible cultural assets. The first festival, held in the Netherlands in 1996, aimed to promote world harmony and peace. Because the event is scheduled to take place every four years, it has been dubbed the Olympics of Ethnic Culture. For ten days in July 2000, more than two thousand folkloric entertainers from the seventy-three member nations of the CIOFF will gather in Sapporo, the festival's main venue, to offer performances of ethnic music and dance. (Y: July 29; A: Aug. 1)

Major Logistics Exhibition Opens

The Museum of Logistics, which explores the past, present, and future of land, sea, and air transportation, opened in Tokyo's Minato-ku on August 11. Its collection of fifty thousand items focuses on *hikyaku* (express messengers) and marine transportation of the Edo period (1603–1868), river and rail transportation of the Meiji era (1868–1912), and modern-day air-cargo transport. Through its wide-ranging collection, this museum presents a unique opportunity for visitors to learn more about the physical distribution processes that are essential to daily life.

(Y: Aug. 12)

OBITUARIES

Ryūichi Tamura, 75, leading modern poet, August 26. Tamura was a popular figure known for his love of liquor and public baths. His sharp social criticism was laced with colorful terms, such as *shigo* (dead phrases) and *yōki na seikimatsu* (cheerful end of the century). Tamura not only produced numerous literary works, including essays on liquors and travel, but also translated many of Agatha Christie's mysteries into Japanese. (A: Aug. 27)

(Continued from page 3)

mir (world): *sheke* (*sekai*)

brak (marriage): *godzemke* (*gozenmukae*)

utrenja (matins): *nenkin* (*nenkyo*)

kvasstsy (alum): *myoban* (*myoban*)

Gonza's knowledge of such vocabulary items as "evening star," "whale," and the winds from all directions probably stemmed from his nautical background. It is no wonder that he left blanks for such words as *bolnitsa* (hospital) and *pavlin* (peacock), however, since these things did not exist in Japan at the time.

In Gonza's Hometown

Sōza died in September 1736, before Gonza began editing his first dictionary. Gonza died three years later, at the young age of twenty-one. The Kunstkamera, or Russian Academy of Sciences Museum of Anthropology and Ethnography in St. Petersburg, has preserved wax portrait sculptures of the two men.

Since publication of Murayama's *Shin Surabu-Nihongo Jiten*, interest in Gonza has increased dramatically in his native Kagoshima Prefecture. A Gonza fan club was formed in the city of Kagoshima in 1994 and has regularly published a bulletin called *Gonza* since then. It has also come to my attention that the citizens of Suzuka, in Mie Prefecture, have formed an association to honor Daikokuya Kōdayū.



A road in downtown Kagoshima was named Gonza Dōri, or Gonza Street, in 1995. Unlike in Europe and America, streets are very rarely named after individuals in Japan; thus this honor is indicative of the esteem in which Gonza is held. With plans laid to make a film version of his story by the year 2000, there can be little doubt that Kagoshima Prefecture is experiencing a "Gonza Boom."

The Tale of the Burned-Cheek Amida and the Motif of Body Substitution

James H. Foard

Much recent scholarship on religious images, especially those of Christianity, Hinduism, and Buddhism, has struggled with the nature of icons as extensions of divinities or as being divinities themselves. Neither the art historian's study of style nor the religious historian's study of symbolic meanings captures the way in which icons "live" within human communities. In the Buddhist tradition, justification for the liveliness of icons came from the myth of King Udayana, who commissioned the first icon of the historical Buddha when Shakyamuni ascended to the Heaven of the Thirty-three Gods to preach to his mother. Later this statue was able to greet the Buddha on his return and converse with him concerning the dharma, or Buddhist teachings. This legend, the earliest Japanese version of which is in the twelfth-century *Konjaku Monogatarishū* [Tales of Times Now Past], treats the image as a substitute body of the Buddha himself.

In an extremely important article, the late Bernard Frank connected this idea of icons as substitute bodies for Buddhist divinities with their role as substitute bodies for human devotees in Japanese *migawari densetsu*, or "body substitution legends."¹ Such tales, he suggests, reflect a more general Buddhist, and particularly Tantric, tendency to identify the icon not only with a particular Buddhist divinity but also with the officiant who performs rituals before it and by extension with all those who worship it. Since *migawari densetsu* involve both kinds of substitution, they are of special significance for understanding the life ascribed to Buddhist icons. Hence, my research that was supported by the Japan Foundation covered the *migawari* motif in a variety of Japanese genres, including *setsuwa* (tales), *engi* (temple legends), *gunki* (martial stories), *sōden* (biographies of monks), folklore,



Hohoyake Amida Engi (Kōsoku-ji)

and *sekkyōbushi* (sermon ballads) and other theatrical texts. I used the term "*migawari*" to indicate tales in which (1) an icon assumes the suffering of a human, (2) some physical indication of the assumption of that suffering appears on the icon, and (3) the same physical indication of that suffering disappears from or fails to appear on the body of the human being.

Because the *migawari densetsu* literature is so vast, I initially chose to focus on the example of an early-fourteenth-century Japanese miracle story about an image, the *Hohoyake Amida Engi* [Legend of the Burned-Cheek Amida], a two-scroll *emaki* (picture scroll) originally preserved at Kōsoku-ji, a Jishū (Ji sect of Pure Land Buddhism) temple in Kamakura. The *Hohoyake Amida Engi* tells of a woman of Kamakura, called in the text a *machi no tsubone* (a prosperous townswoman), who had the famed sculptor Unkei carve an icon of the buddha Amida in 1215, which she installed in her residence. She then ordered her servant Genjirō to brand a practitioner of *nenbutsu* (invocation of Amida's name) in her household named Manzai because he was a thief. In a dream the icon came to her with tears flowing, asking, "Why did you brand my face?" Awake, she rushed into the room in which the icon was kept and found a scar on its cheek. When she examined Manzai's face, there was no mark on it. Since attempts to repair the statue failed, the woman arranged for the construction of a temple for it, Iwakura-dera. The woman then released Manzai, who spent the rest of his life on a roadside making *nenbutsu* seals. He, Genjirō, the *machi no tsubone*, and her daughter all attained rebirth in Amida's Pure Land, as promised to devotees of Amida.

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Gaining understanding of the circumstances of this *emaki*'s composition involved addressing two historical problems: (1) the existence of a variant story in the *Shasekishū* [Collection of Sand and Pebbles] compiled between 1279 and 1283 by the Buddhist priest Mujū Ichien (1226–1312), and (2) the fact that two temples are involved in the history of the *emaki* and the icon, Iwakura-dera (of which nothing else is known) and Kōsoku-ji. Having examined all the premodern documents concerning both Kōsoku-ji and the Jishū's activities in the Kamakura area, I would suggest the following scenario. Originally, a legend grew about a particular icon in, as the *Shasekishū* describes, a family Amida hall. That is where Mujū saw it and heard the story. Iwakura-dera was then founded in the late thirteenth century due to the popularity of this image, although the time interval is compressed in the *emaki*. In the early fourteenth century, the *emaki* was commissioned by this temple. It is easy to imagine that the original temple was burned during the overthrow of the Kamakura shogunate in 1333 but that the *emaki* and the icon were saved. In the context of increased patronage for the Jishū in Kamakura, this icon was donated to a Pure Land *dōjō* (practice hall), probably under the jurisdiction of the Shingon sect of esoteric Buddhism, thereby helping the *dōjō* eventually grow into a Jishū temple, Kōsoku-ji. Consequently, as the colophon of the scrolls describes, the *emaki* was also received as a donation.

My next task was to judge how the *Hohoyake Amida Engi* used the *migawari* motif. To do so, I had to see what sort of response it expected from its intended audience. In the beginning, the image was created explicitly as a ritual device by the *machi no tsubone*, so that she could attain an auspicious rebirth. In the end, this device actually worked, and due to its effectiveness, the text urges all others to use it, too. However, according to the story, to become an effective ritual device, this icon had to undergo a transformation or metamorphosis. This transformation required that it cross two categorical boundaries at once: one between the icon and Amida Buddha and the other between the icon and the human body. I would suggest that crossing both categorical boundaries engendered logical difficulties, especially in the negotiation of those boundaries, so that the icon became both like and unlike Amida Buddha, both like and unlike the human body. I would also suggest that the transformation of the icon made possible the transformations of the human characters, such that the entire narrative

relies upon a general grammar of transformation. While the original miracle would not be repeated—how many branded people could there be?—it did, nevertheless, authorize a whole range of possible transformations. In the transformations of its main characters, especially the *machi no tsubone* and Manzai, it also provided a model for its intended community of response.

By having effected its own transformation, the icon became a device for effecting that of others. But why was there concern for transformation at all? In her book *Henjōfu: Chusei Shinbutsu Shūgō no Sekai* [Metamorphosis: The World of Medieval Kami-Buddha Synthesis; Shunjūsha, 1993] Hiroko Yamamoto, a scholar of medieval Japanese beliefs, suggests that this sort of thing was a general and fundamental concern of medieval Japanese religion, and such transformations do appear in Noh and Kyogen texts produced some decades after the *emaki*. Such observations, however, do not answer the question so much as show its importance. From my preliminary work, I have come to see this religious interest in transformation as reflecting human identity in the society of its time. When we think of Japan's medieval times, we think, quite rightly, of a severe inequality of status; but unlike caste or ethnic distinctions, these medieval identities seem to have been defined by particular human relationships, geographical place, and bodily presentation. In this, they were themselves subject to a surprising degree of transformation. We can see this even in legal codes (such as the *Jōei*, or *Goseibai Shikimoku* [The Formulary of Adjudications; 1232]) and in the intense sense of *gekokuujō* (upheaval attending challenges to established authority from below) virtually contemporaneous with the *Hohoyake Amida Engi*.

With a somewhat lesser degree of speculation, we can see the purposes for which the *Hohoyake Amida Engi* was deployed in this medieval world of transformations, specifically how it served to render these transformative possibilities into an instrument for, rather than a threat to, clerical and political power. This is particularly apparent in the evolution of the tale from the *Shasekishū* version to that of the *Hohoyake Amida Engi*. We might describe that direction as a clerical one; that is, the story was transformed to serve the interests of the clergy. In conjunction with the constitution of Kōsoku-ji around this icon, with patronage presumably from the highest authorities in Kamakura, this transformation of the tale shows what might be called the location and channeling of aspirations.² Particularly in studies

of *sekkyōbushi*, it has been claimed that the *migawari* motif reflects aspirations of the powerless and oppressed. This, I believe, is indisputable. Manzai himself represents the sorts of marginal people brought into our historical vision by Professor Yoshihiko Amino and other scholars of medieval Japan. However, these tales also directed these aspirations into a path that was safe for clerical and political power, such that icons became devices which not only reflected popular sentiments but controlled them as well. In other words, the same icon that became in the *migawari* story a device to establish a transforming connection with a buddha or bodhisattva simultaneously, through the very artifice of icon and story, became a device for claiming jurisdiction over that connection.

In Japan, *migawari densetsu* have appeared in a vast range of literature. In my research this year, I collected many of these tales, and certain patterns seem fairly clear. Medieval tales involve a variety of Buddhist deities assuming injuries from attack, punishment, or self-sacrifice. Most of those assisted are religious professionals, and those causing the injury are converted. In *sekkyōbushi* and *ko-jōruri* (old *jōruri*, or chanted narratives), the nature of the injury is the same, but the person aided is generally one who has fallen from his or her proper station in life and

his or her opponent is destroyed. In tales from the Edo period (1603–1868) and contemporary folklore, Jizō (the bodhisattva Kshitigarbha) is the most popular deity. He generally assists common people with illnesses and problems with their livelihood. Unlike the medieval *migawari* miracles, those of the Edo period are infinitely repeatable, but for a ritual and monetary price.

The diversity of such patterns shows that motifs like that of *migawari* are cultural artifacts defined by their structure and, as such, can be deployed for different purposes in different times and situations, according to the possibilities that those who deploy them find inherent in those structures. In the case of the *migawari* motif, we can say that in different eras Japanese have highlighted in the motif its possibilities for transformation, power, and magical commodity, in keeping with the social relations in which they have lived. As their lives have changed, so have those of their icons.

NOTES

1. Bernard Frank, "Vacuité et corps actualisé: Le problème de la présence des 'Personnages Vénérés' dans leurs images selon la tradition du bouddhisme japonais," *Journal of the International Association of Buddhist Studies* 11, no. 2 (1989): 53–86.

2. Michele Marra, *Representations of Power: The Literary Politics of Medieval Japan* (Honolulu: University of Hawaii Press, 1993).

The Establishment of Japanese Orthodoxy and Its Influence on Cultural Relations Between Japan and Russia

Sablina Eleonora

Some evidence of Russia's nineteenth-century interest in its Far Eastern neighbor, particularly in terms of establishing diplomatic and trade relations, comes from a series of Russian visits to Japan in midcentury. The first was the 1853 mission led by Vice-Admiral Evfimii Vasilevich

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Putiatin (1803–84), who reached Nagasaki with four warships and his flagship, the *Pallada*, charged with establishing the boundary between Russia and Japan. In 1854 Putiatin returned on the frigate *Diana* to initiate relations with Japan and reopen the country to Russian trade. He was successful on both counts: the Treaty of Shimoda, concluded in February 1855, opened the ports of Nagasaki, Shimoda, and Hakodate to Russian traders.

In September 1858 the first Russian consul, Iosif Antonovich Goshkevich (d. 1875), arrived in Hakodate, on Hokkaido, with a staff that included a chaplain for the consular chapel, Ivan

Vasilevich Makhov. In poor health, Makhov returned to Russia in 1860, and Goshkevich sent a letter through the Ministry of Foreign Affairs requesting that the Holy Synod dispatch a successor to Hakodate. Goshkevich specifically requested a highly educated missionary, someone capable of preaching the gospel to the Japanese, rather than serving only the consular staff. The Synod's response took the form of the twenty-five-year-old hieromonk Nikolai (Ivan Dmitrievich Kasatkin; 1836–1912), a graduate of the St. Petersburg theological academy, who arrived in Hakodate on July 2, 1861. Nikolai's journey from St. Petersburg, which had lasted the better part of a year, had taken him through Siberia, where he had had the good fortune to meet Bishop Innocent Veniaminov (1797–1879) of Kamchatka, an illustrious Orthodox missionary. The bishop gave the young missionary perceptive advice: translate the Bible and liturgical books into the language of his potential converts.

Nikolai's first convert was Takuma Sawabe (1834–1913), a samurai from Tosa Province (present-day Kōchi Prefecture, on Shikoku). Sawabe had gone to Hokkaido and married the daughter of a Shinto priest, eventually taking over his father-in-law's priestly position. The first meeting between Sawabe and Nikolai was not promising: the samurai intended to kill the young missionary if he could not best him in argument. Nikolai had such great personal charm and his reasoning was so persuasive, however, that Sawabe left the meeting with plans to return for further instruction in the Christian faith. In 1868 he and two friends were baptized—secretly—in the chapel of the Russian consulate. All three men remained true to their new faith throughout harrowing episodes of religious persecution.

Nikolai spent part of 1869–70 in Russia, petitioning the Holy Synod to establish a Russian Orthodox mission in Japan. On April 6, 1870, the new mission was approved. Nikolai was appointed head of the mission and named an archimandrite. Even before leaving for Russia, Nikolai had thought deeply about the methodology of his proposed mission in Japan. Indeed, one reason for the mission's favorable reception in Russia had been a set of rules that Nikolai had prepared before his departure. These rules would come to form the basis for all Orthodox missionary activity in Japan for the next half-century and more.

The first of Nikolai's rules called for missionaries to learn their hosts' language in both its literary and its vernacular form. Oral communication, while important, had to be accompanied

by the ability to create graceful translations of the Bible, liturgical works, and even primers for children, so that an indigenous Christian literature might begin to evolve. Next, Nikolai expected missionaries to seek out particularly gifted converts for training as catechists, who would instruct others in the fundamentals of the faith, and to spare neither time nor effort nor material means in their training. Third, financial support for catechists was to be provided by the mission. Fourth, a missionary was expected to carefully question all who requested baptism and to baptize no one until he was fully assured of the aspirant's firm Christian faith. Nikolai was particularly concerned about educating the children of believers in the truth of the Christian spirit. His hope was that some could be trained to be catechists and others as schoolteachers or interpreters. The best-qualified male converts would be trained for the priesthood at a seminary in Japan or sent to a theological academy in Russia. In the last of his rules, Nikolai stressed the need for two kinds of instructional meetings for Christians. One involved catechists or evangelists and believers who already knew the basic doctrines of the faith. Its purpose was to enable converts to pursue advanced study, particularly in reading and analysis of the New Testament. The other type of meeting was for those new to the study of Christian teachings, whether men, women, or children. All in all, these rules not only reveal much about Nikolai's attitude and spirit but also give insight into the atmosphere surrounding the work of the Orthodox mission in Japan.

After the arrival of the hieromonk Anatoli, a graduate of the Kiev theological academy, Nikolai committed the community of fifty Christians in Hakodate to his care and, in January 1872, set out for Tokyo. There, Nikolai was able to lease—in the name of the Russian legation—a large plot of land on Surugadai, a hill in the bustling Kanda district. He soon settled down to a regime of teaching Russian by day and Christian doctrine at night to any who were willing to attend. Within a year, on February 10, 1873, the shogunate issued a decree that led to the removal of the anti-Christian edict from public noticeboards. The Orthodox Church, along with other Christian groups, thus gained freedom of activity. Over the next four decades, Nikolai continued to disseminate Orthodoxy in Japan.

Nikolai frequently noted that Orthodox Christianity was preached in Japan free of any connection with foreign politics, making it quite natural for an individual to accept the faith while also

ensuring that it posed no threat to the Japanese nation or its government. The main center of Orthodoxy in Japan was in the north. Hokkaido was divided into three districts, each under the supervision of an ordained priest who made a circuit of his district three times a year. Nikolai had great hopes for Hokkaido and always said that its inhabitants were more inclined to Christianity than those of any other area in Japan. Honshu was divided into eighteen ecclesiastical districts, stretching from Aomori in the north to Hiroshima in the south. The majority of Orthodox Christians on Honshu were in the island's northern regions. Overall, thirty-nine of Honshu's provinces had parishes; only nine did not. On Kyushu the story was similar: of the island's nine provinces, only one lacked a parish. Five catechists worked on Kyushu under the direction of two priests. All four provinces on Shikoku had parishes, though only one priest was assigned to serve them.

In 1891 Nikolai was able to consecrate a great Orthodox cathedral, a magnificent Byzantine-style edifice on Surugadai, in Kanda. The Holy Resurrection Cathedral took five years to build and, with its splendid dome, became one of Tokyo's main sightseeing attractions.

The Japanese Orthodox mission was organized into nine sections: a translation section, a magazine publication section, a seminary, a women's school, a catechists' school, an orphanage, an iconography division, a choir, and a library. Nikolai reserved his greatest attention for the translation section, and during his time in Japan, almost all the recognized theological classics were translated into Japanese. It was through the work of the translation section that the Japanese also became acquainted with great Russian writers, such as Pushkin, Tolstoy, and Chekhov. The mission produced four periodicals: *Seikyō Shinpō*, its biweekly official organ; and three

monthly journals, *Uranishiki*, published by the women's school and believed to be one of the first women's magazines in Japan, and *Shin-Kai* and *Seikyō Yowa*, both devoted exclusively to Christian doctrine.

According to Richard Henry Drummond's *A History of Christianity in Japan* (Grand Rapids, Michigan: W. B. Eerdmans Publishing Co., 1971), by 1890 the number of Orthodox believers in Japan was reported to be 17,614; by 1900 that had risen to 25,994; and by 1910 it stood at 32,000. In 1890 the Orthodox mission maintained 18 priests, 5 deacons, and 125 catechists in Japan. In 1912, the year of Nikolai's death, there were 35 priests, 22 deacons, 106 catechists, and 33,017 Orthodox Christians distributed among some 266 congregations.

The Russo-Japanese War of 1904–5 placed Nikolai in a very difficult position, with his loyalties divided. However, his pastoral letter to the Japanese Orthodox Christians of that time reveals his greatness. In it, he urged the Japanese Orthodox community to pray for the victory of the Japanese imperial forces and to sacrifice for their country's needs during the war. He advised that those compelled to fight go into combat not out of hate for the enemy but out of love for Japan. He ended his letter with a resolution to take no further part in public prayers, explaining, "As a Russian subject, I cannot pray that my native country should be conquered by an enemy. I have, as you also have, an obligation to my country."

Through such writings, Nikolai emerges as one of the greatest missionaries of the modern era. Working always in accordance with Orthodox tradition, he showed great respect for the language and cultural traditions of the people he served. Nikolai, who respected and loved people regardless of religion or nationality, was an apostle of peace among humankind.

URL Change

Japanese Studies Network Forum (JS-Net)

The Japanese Studies Network Forum (JS-Net) has changed its URL to

<http://www.jsnet.org/>

This Web site is intended mainly to serve those conducting research in Japanese studies. Its purpose is to facilitate networking among Japan specialists and to provide easier access to information on Japanese studies.

BOOKS IN OTHER LANGUAGES

Subsidized Under the Japan Foundation
Publication Assistance Program

Japanese and Chinese Poems to Sing: The *Wakan Rōei Shū*. Edited and translated by J. Thomas Rimer and Jonathan Chaves. New York: Columbia University Press, 1997. ix + 329 pp. ISBN 0-231-10702-1.



My university's English department uses various principles to classify the literature taught in its courses: genre, author, gender, and so on. We do not find any courses, however, that focus on an anthology. In Japanese literature, if we could offer a sufficient range

of courses, the classical anthologies of poetry—the *Man'yōshū*, *Kokinshū*, and *Shinkokinshū*—would certainly have a conspicuous place, for each defined a major period in Japanese literary history. Furthermore, such anthologies provided one of the main contexts in which poetry was read. They came to consist of works by diverse authors arranged topically. Translators, however, are apt to sort their English versions according to the more familiar principle of authorship. While this helps us recognize the distinctive features of individual poets, it simultaneously obscures a common format in which the poems were originally appreciated. Fortunately, some scholars have recognized this and we now have good translations of the *Kokinshū* and a few other less familiar anthologies. To the list of translated anthologies, we can now add the *Wakan Rōei Shū*, rendered as *Japanese and Chinese Poems to Sing* by J. Thomas Rimer and Jonathan Chaves.

The *Collection* (and I will follow the translators in calling it that) was compiled around 1013 by the eminent poet Fujiwara no Kintō (966–1041). Its most distinctive feature is linguistic. As its name suggests, it includes works in both Chinese and Japanese, all arranged by topic. The title further tells us that these pieces were meant to be sung. For this purpose, the Chinese-language works appear as fragments, typically couplets from longer poems, that roughly approximate the length of a *waka*, the standard thirty-one syllable form of all the poems in Japanese. For centuries afterward, the *Collection* remained at the core of literary education, and

writers turned to it for allusions to the Chinese classics. Accordingly, we, too, must study it if we wish to fully understand the aesthetic and intellectual worlds of writers from as late as the Edo period (1603–1868), when it was still widely read. Rimer and Chaves have performed a valuable service by making it available in a well-annotated English version. Furthermore, in addition to introductions by each translator, the book also includes valuable essays by Jin'ichi Konishi on the *Collection's* impact on Japanese literature, by Stephen Addiss on how the poems were sung, and by Ann Yonemura on how it was used by calligraphers, complete with illustrations.

Reading the *Collection* suggests many issues. For example, it helps us understand the nature of Chinese literature and learning in Japan. One discovery is that Japanese scholars seem to view the matter somewhat differently than the *Collection's* American translators are apt to. Whereas my Japanese encyclopedia follows the title in classifying the *Collection's* contents by language (588 items in Chinese; 216 in Japanese), in his introduction, Rimer prefers a tripartite scheme, with the works in Chinese separated into those by Chinese authors (234 items) and those by Japanese (354 items), which as a convenience he terms "*kanshi*," although in Japanese the word refers to any poem in the Chinese language. My guess is that most non-Japanese would tend to share Rimer's view, at least until they read the *Collection*. Consider three selections on the topic "Clouds" (pp. 124–26):

405. All day long I gaze at the clouds,
mind unattached to them;
at times I see the moon break through,
at night, completely serene.
408. Confused, we cannot find the place
of the Han emperor's dragon visage;
the chickens of the prince of Huai
have lost their residence.
409. Shall I think of you
As someone altogether separate from me?
Just like the white clouds
On the highest peaks
Of Mount Katsuragi?

The Japanese place name and the treatment of love identify the third poem as the *waka*, its author unknown. Of the first two, the second might seem to be the more "Chinese," but clever test takers will guess—correctly—that it was selected for its deceptiveness: its author is Ōe no

Mochitoki (955–1010). The first poem is the authentically Chinese one, by Yüan Chen (779–831). Several lessons can be learned from this trio of poems. First, Japanese poets had so thoroughly assimilated the Chinese idiom that their works are hardly distinguishable from those by Chinese poets. Ranking, too, is interesting. Poems by Chinese authors come first; poems in Japanese are last. If this reflects a sense of hierarchy, and presumably it does, it would demonstrate that at least in some circles of the Heian court, Chinese continued to enjoy high prestige, even in a day when the cliché tells us that native culture was at its peak. Actually, the hierarchy is more complicated. The opening section of the *Collection*, a place of honor, begins with poems in Chinese by Japanese authors, passing over the Chinese poets. In other words, the prestige accorded foreigners was somewhat more qualified than that accorded the foreign language.

The content of the poetry, too, is interesting. Once, derision was the usual attitude toward Japanese attempts at writing in Chinese. Then Burton Watson and others began to translate choice examples, many of them quite pleasing, and so recently Japan's literature in Chinese has come to be treated with more respect. As the examples reproduced above suggest, however, the *Collection* may not help the cause. Many of its poems in Chinese, regardless of their authors' nationality, are largely unintelligible without annotation. When Watson, for example, compiled his own anthologies, he selected works likely to appeal to modern sensibilities. The *Collection*, on the other hand, teaches us something of Heian tastes, and one lesson seems to be that its audience admired displays of classical erudition more than we do, although one wonders whether all who sang the couplets in Chinese caught every allusion. Fortunately, the translators not only clarify allusions but also point to the literary genius lurking in some of these couplets. Alas, the truly diligent reader will also discover scattered careless errors—a *waka* identified as a poem in Chinese, another with different authors in the text and the finding list, and so forth. Such minor problems, however, do not detract substantially from the overall merit of the book. To read the *Collection* is to explore an important but largely unfamiliar corner of Heian court culture.

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Japan's Total Empire: Manchuria and the Culture of Wartime Imperialism. Louise Young. Berkeley: University of California Press, 1998. xiii + 487 pp. ISBN 0-520-21071-9.



During the past quarter century, with dissipation of the smoke and haze of the great conflagrations ignited by Japanese aggression in Asia in the 1930s and 1940s, historians on both sides of the Pacific have begun to perceive more clearly the character and pathologies of prewar and wartime Japanese imperialism. In consequence, we have had explanations of the origins of Japan's forceful expansion in the late nineteenth century, studies on the creation, management, and dynamics of Japan's formal colonial empire, and monographs on individual territories within that empire, all of which have added to more judicious and convincing assessments of Japan's imperial record than ever before.

To this ongoing analysis Louise Young has now made a superb contribution with her study of Manchukuo, Japan's client state in northeast China in the 1930s. So important was this imperial experiment in the shaping of Japanese assumptions and attitudes concerning the rest of Asia that one might wonder why the subject had not been treated before. But a reading of *Japan's Total Empire* makes it clear that only someone with Young's insight, analytical range, and sure grasp of the vast body of relevant literature could have told this story with such authority.

Much of the value of Young's work is that the story of Manchukuo—that is, Manchuria and part of Inner Mongolia—has never been told so comprehensively. On nearly every page she has something new and interesting to say about the Japanese imperial venture in Manchuria, providing as she does discussions of the books and films that glorified the Japanese campaign of conquest, the existence of domestic groups opposed to the violence, the tension between the army and Japanese business over the objectives of the new state; descriptions of the "Asia," the new superexpress of the South Manchuria Railway, the creation of new cities and towns in Manchuria by the best urban planners in Japan; the establishment of Japanese agricultural communities in Manchuria; the popular literature on Manchurian colonization; and how, in the disaster

of defeat, Japanese communities in Manchuria were abandoned by the very state that had promoted them. Her encyclopedic and informative coverage of the rise, character, and collapse of Japan's experiment in Manchukuo ensures that hers will be the resource book on the subject for decades to come.

Admirable, too, are the scholarly underpinnings of the book. Above and beyond the valuable excavations in the relevant Japanese archives and wide reading in the popular literature of which she writes, the superb bibliographic notes that she provides on page after page themselves comprise a useful resource for the reader and demonstrate her solid grounding in the scholarship, both English and Japanese, that has gone before.

But it is the larger framework of ideas that gives Young's work such importance and power. She views Japan's Manchurian experiment through the revolutions associated with modernity: the projection overseas of the social discontents and dislocations wrought by industrial capitalism; the emergence of new vehicles for mass culture; and the consequent rise of popular enthusiasm for imperialism that mobilized state action as much as the state mobilized public support for the imperial venture. In no other colonial venue, certainly not in any other Japanese imperial territory, was the impact of these revolutions of modernity as total as in Manchukuo. Indeed, Young has coined a term for this new imperialism: "total empire"—an imperialism made, she explains, on the home front and entailing "the mass and multidimensional mobilization of domestic society: cultural, military, political, and economic." The term conjures up the late Gregory Henderson's "colonial totalitarianism," a system of rule that he believed Japan attempted to establish in Korea. But where Henderson used his expression to characterize the repressive absolutism with which Japan bound a foreign people, Young employs hers to convey Manchukuo's impact on Japanese society.

Young explores the concept sequentially through its three principal facets: military, economic, and migratory. She starts her account by tracing the history of Japan's gradual penetration of the region before the military conquest of Manchuria by the Kwantung Army in 1931. In undertaking the military domination of the region, Japan faced both the opposition of the West and the challenge of Chinese nationalism. This fact accounted for the rise of army influence over the institutions of Japanese government, dramatically shaped the creation of Japan's new

colonial state of Manchukuo, and gave empire building, she asserts, "a new urgency, a new audacity, and a new vision." The sense of urgency was created in large part by the war fever stirred up by new domestic forces in Japan, particularly the mass media, which exploited the dramatic military events on the continent for the opportunities of technological and commercial advance. The conquest of Manchuria in defiance of the West went hand in hand with an audacious transformation of Japanese foreign policy that abandoned the principles of arms limitation, diplomatic solutions to problems in Sino-Japanese relations, and cooperation with the League of Nations. And mass culture now provided fertile ground for imperial myth-making, particularly the vision that Manchuria was now, for Japan, a lifeline vital to Japan's survival.

Despite the fact that the army took the lead in the radical experiment in colonial development that was Manchukuo, one of the remarkable aspects of the venture was that it involved major participation by two middle class groups that inherently mistrusted the army and its policies: the business elite and the intellectuals. As Young explains it, the crisis in domestic and global markets caused business to join the army in the economic development of Manchuria because each saw in such development the furtherance of its own objectives. Ultimately, this uneasy partnership was riven by internal contradictions—the army's utopian vision of a reformed capitalism and a command economy as against the business community's dream of relief from economic depression. But the collaboration nevertheless resulted in economic development unprecedented in colonial history, not only in terms of scale but also in the fact that, other than Korea, Manchuria was the only colonial territory on the globe that involved heavy industrialization.

Just as Japanese business elites saw in Manchukuo the salvation to economic crisis, Japanese intellectuals, particularly Japan's influential community of Sinologists, saw in the new puppet state the chance to build a social utopia overseas of the sort that appeared impossible in Japan. Sympathetic to Chinese nationalism and under siege in Japan for their revolutionary ideology, they were drawn into the imperialist venture overseas, where they provided the research and planning for Manchurian development. Hence, as Young notes, circumstances brought together left-wing researchers and right-wing officers to shape the development and design the ideology of the new state.

But research and planning for the utopian state envisioned by the army, business, and the intelligentsia required that it be peopled by large numbers of Japanese who would be committed to its ideals and eager to seek out its opportunities. Fortuitously, it seemed, such a community was at hand: rural Japan, always impoverished, now faced the ravages of economic ruin wrought by the depression in national and global markets. The vast program undertaken in Manchurian colonization in the 1930s thus responded to the needs of both the planners and the agrarian proletariat of tenant farmers. Young explains, however, that the migration of rural Japanese to Manchuria was as much a nationwide social movement in Japan as it was a major government effort. Indeed, as she points out, it was rural activism championing the cause of a large agricultural underclass that mobilized the government into taking responsibility for the relief of Japan's farming villages by supporting a massive program of migration to Manchuria. This program, Young writes, "represented a new level of state involvement with rural society on the one hand, and a new level of rural involvement in the empire on the other."

Perhaps the single greatest contribution that Louise Young has made to the study of Japanese imperialism, as viewed through the creation of Manchukuo, is her altogether new perspective of this imperial venture as a popular undertaking as well as a state policy. For too long, she correctly observes, both mainstream historiography on the

one hand and public memory in Japan on the other have viewed the Japanese state as solely responsible for imperialist aggression and the wars that inevitably accompanied it. In this view, the Japanese people were simply victims dragged unwillingly along the road of foreign conquest. Young's pages are a vibrant refutation of that view. Far from reluctant and passive observers of Japan's empire in Manchuria, Japanese from all walks of life—journalists, businessmen, scholars, and poor farmers—all enthusiastically participated in and benefited from that imperial venture, until Japan's defeat and eviction from the Asian continent. While the dreams and ambitions of the mass of those participants in Japan's imperial venture in Manchuria were understandable in human terms and, in some cases, were even idealistic, Young has shown that they do not cancel out the mass responsibility for the fundamental aggression on which Manchukuo was founded.

This is a work of great erudition, beautifully crafted, and superbly organized, on a subject of major importance in East Asian history. It would be a remarkable achievement for an established scholar. That it is the first book by a young historian just entering the field is a source of wonder and admiration to this reviewer.

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New Web Site

Guidelines for The Japanese-Language Proficiency Test

<http://www.jpf.go.jp/e/learn/jedu/test10.html>

This new Web site provides information on the Japanese-Language Proficiency Test. Application procedures for examinees overseas and those in Japan and the contents of the test are described.

For further information, please contact the appropriate office as indicated below.

Examinees in Japan:
The Association of International Education
Fax: +81 (03) 5454-5235

Examinees abroad:
Test Division, The Japan Foundation Japanese-Language Institute, Kansai
Fax: +81 (0724) 90-2803
E-mail: jlptinfo@jpf.go.jp

FOUNDATION ACTIVITIES

The Japan Foundation Awards and Special Prizes for 1998

Every year the Japan Foundation confers the Japan Foundation Awards and the Japan Foundation Special Prizes on individuals and organizations in recognition of their academic, artistic, or cultural activities that have made outstanding contributions to international cultural exchange by deepening mutual understanding between Japan and other nations.

The 1998 recipients were selected from among 167 nominees worldwide. The presentation ceremony for the awards was held on October 5 at the Japan Foundation Forum, Tokyo, and was attended by many prominent guests. The recipients are introduced below.

The Japan Foundation Awards

Robert Anthony Scalapino

For many years, through his outstanding research, publications, and lectures to students and the public, Dr. Scalapino, Robson Research Professor of Government Emeritus at the University of California at Berkeley, has made great contributions to a better understanding of Japan and Asia in the United States and to the nurture of young scholars. As a scholar of international political science and one of America's foremost scholars of Japan and East Asian studies, he is highly respected not only in Japan but around the world. His major writings include *Democracy and the Party Movement in Prewar Japan* (Berkeley: University of California Press, 1953), *The Chinese Anarchist Movement* (with George T. Yu; Berkeley: Institute of International Studies, 1961), and *Parties and Politics in Contemporary Japan* (with Junnosuke Masumi; Berkeley: University of California Press, 1962).



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Ikuma Dan

Mr. Dan's great achievements as a composer and conductor communicating Japanese aesthetic values via Western musical modes have made outstanding contributions to the introduction of Japanese culture around the world. His creation of truly Japanese grand operas, including *Yūzuru* [The Twilight Heron], merits great praise. Also deserving of special recognition is his



long-standing contribution to cultural exchange between Japan and China. His major works include operas, symphonies, choral works, and other theatrical music. He is also famous for his numerous publications, such as the essay series *Paipu no Kemuri* [Pipe Smoke] (Tokyo: Asahi Shimbunsha, 1980–97).

The Japan Foundation Special Prizes

Thomas Erdos

Since the early 1960s Mr. Erdos has devoted great effort to the popularization of Japanese traditional and contemporary performing arts in France and other European countries, where his work introducing such groups as the Sankai Juku dance troupe and Kodō drum troupe has contributed to a better understanding of Japan. He was a major planner in the performing arts department of the Japan in France Year (1997–98) and organized the successful Kabuki, Bunraku, Noh, and Jiuta-mai dance performances. He has also been named artistic advisor for many international art festivals, including the Baalbek International Festival (Lebanon), Shiraz Festival (Iran), and International Culture Center Festival (Tunisia).



Pusan Korea-Japan Cultural Exchange Association

Since its establishment in 1987 the Association has promoted cultural exchange and friendship between Korea and Japan through grass-roots activities. The Association's major activities include Korean- and Japanese-language classes for Japanese and Korean residents of Pusan and

FOUNDATION ACTIVITIES



person-to-person exchanges that range from elementary school students to groups of teachers, businesspeople, and artists. The Association has also contributed to many Japan Foundation programs in Korea, such as traveling exhibitions, Japanese speech contests, and administration of the Japanese-Language Proficiency Test.

Suntory Foundation

The Suntory Foundation, Tokyo, has contributed to a better understanding of Japanese society and

culture in other countries and to the development of an international intellectual community through its support of research and intellectual exchange. Since its founding in 1979 the Foundation has sponsored various kinds of symposiums and lectures, as well as translations of research publications, all of which have played a great role in the worldwide dissemination of information about Japan and the Japanese perspective.



From the Editor

Thank you very much for your cooperation in regard to the notice we attached to the last issue of the *Newsletter*. We have received many postcards and e-mail messages with words of encouragement.

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