how, in the light of the rise of antisemitism in the West, the emergence of Pan-Slavism, the perceived failure of Jewish members of the intelligentsia to effect changes among the broad Jewish population, and general disillusionment over the potential for Jews to be neutralized or absorbed into Russian society, notions about the Jewish "blood libel" and other "occult elements" of Judeophobia began to inform the discussion of the Jewish Question in the 1870s. This, in turn, paved the way for a more modern hatred of the Jews and the expressly anti-Jewish policies of Alexander III and his successor, Nicholas II.

Klier is very successful at exploring and analyzing all the facets of Russia's Jewish Question for his chosen period. However, the links between ideas in the Russian press and state policy are not always as clearly drawn as the introduction contends. Although the majority of publicists were in favor of dismantling the Pale of Settlement in the early 1860s, the most the state did was pass a law permitting Jewish artisans (estimated by Klier to have been approximately one-fifth of the Jewish population in the Pale) to migrate. In fact, Judeophobia in Russian journals seems to have predated the imperial government's more crippling policies directed at the Jews by several years. Finally, this reviewer was not always certain about the value of reconstructing in detail the complete arguments of many heretofor obscure Russian and Jewish writers, especially as the overlapping themes within the book entailed some repetition.

Yet Klier illuminates the quandary of Russian Jewry quite well. Denied civil rights, Jews could not really demonstrate the kind of good citizenship that Judeophobes demanded of them. Ghettoized and cast into the roles of usurers, tavern keepers, kulaks, and other unsavory types, they could only fulfill and perpetuate negative stereotypes. Jews had one way out: to reject their Jewish heritage and convert to Russian Orthodoxy. But even this questionable route would be closed as soon as Judeophobia turned into the racialist antisemitism that emerged in Europe and Russia at the century's end.

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The essays contained in this volume were originally presented at an international conference held at Sapporo, Japan in May 1991. They deal with a wide range of themes in the cultural interaction between Japanese and Russian artists, novelists and dramatists. The articles are descriptive and do not apply cultural theory to their topics: they are grounded in historical narrative and organized chronologically. Many of the articles overlap in content, but the organization of the book as a whole is good. The emphasis is on the impact of the Russians on the Japanese rather than vice versa, though there are a few exceptions. The book is divided into five sections: fictional literature, performing arts, Russian and Japanese views of each other, cultural contacts, and historical relations.
In the late nineteenth century, the Japanese government concentrated its efforts on learning the industrial techniques of the modern world. It sent several hundred gifted students to Great Britain and the United States. By contrast, only eight went to Russia, and comparatively few Russians went to Japan as technical advisors. This situation may have reflected feelings in Japan about Russia's relative economic "backwardness," but it was not an accurate representation of the importance of Russia in shaping Japan's understanding of the modern. Collectively, the articles under review remind us that Russian artists played a tremendous role in influencing the development of Japanese literature, painting and drama. Indeed, the most prevalent theme of the book is the power of Russian "culture" in shaping Japanese intellectuals' response to non-Japanese culture and fine arts.

Matsumoto Shinko and J. Thomas Rimer analyze the role director Osanai Kaoru played in bringing the plays of Andreev and Chekhov to Japanese audiences. Rimer suggests cultural affinity as one reason why Russian drama appealed to the Japanese. He notes that traditional Japanese drama served as a "communal and social rite" which did not need to emphasize the individual personal qualities of its characters for its success. This may well explain the popularity of Chekhov for the Japanese context, "for in the Russian model, personality and action are submerged within a larger context." (p. 90) Still, as Hatano Kazuhiro's article on Japan's first modern novelist, Futabatei Shimei, shows, Russo-Japanese cultural interactions were not based simply on fragments of cultural familiarity. Hatano argues that most of Futabatei's literati colleagues did not understand the author's use of humor which had been adopted and borrowed from Gogol'. Janet A. Walker states in her piece that Futabatei did more than copy Russians: "as he continued his writing, he connected more and more to the aesthetic assumptions and patterns of his own tradition and developed his own originality, so that he ended up writing quite a different kind of work from those he revered." (p. 36) It is thus too simple to say that the emergence of Japan's modern novel was dependent on cultural borrowing from Russian artists such as Gogol', Turgenev and Dostoevskii; we must also take into account those elements of style and substance which were unique to the artists who produced them.

Omuka Toshiharu looks at how the Russian artist Varvara Bubnova shaped Japanese thinking about painting and theories of contemporary art. Living in Japan from 1922 to 1958 she helped to introduce to the Japanese the ideas behind Cubism and Primitivism; modern uses of color; form and space; and the importance of bringing art forms into the everyday lives of the population. Religious themes are covered in an article by Naganawa Mitsuo on Father Nikolai, the founder of the Russian Orthodox Church in Japan, and in Yamanashi Emiko's essay on Yamashita Rin, a female artist who spent several difficult years in the early 1880s in Moscow learning icon painting. The artistic representation of the Russo-Japanese conflict is the theme of Elizabeth de Sabato Swinton's article on Japanese Triptychs during the Russo-Japanese War, 1905-05. She notes that the Wars of the Meiji era were the first to mobilize public opinion in support of Japanese imperialism.

A few of the articles carry their subjects beyond the periodization given for the book. Barbara Heldt's article on the depiction of the Japanese in Russian literature covers the 1930s and beyond. Paul Anderer, in his piece on Japan's first modern liter-