

***Pilsudskiana japonica* in 2018
commemorating the centennial of Bronisław Piłsudski's decease¹**

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Allow me to use in this essay a Latin term of 'pilsudskiana', which was put forward by myself signifying a special research domain: the integral study on Bronisław Piłsudski and his work, in the form of "Pilsudskiana de Sapporo", which became the title of our serial publication in European languages (nos. 1-6, 1999-2009). Although his name has been referred to by Japanese authors from the beginning of the 20th century but a real pilsudskiana appeared in Japan when an international multidisciplinary scientific project was carried out by ICRAP ('International Committee for Restoration and Assessment of B. Piłsudski's Work') in the first half of the 1980s. The main issue was to reproduce the sounds recorded on wax cylinders by B. Piłsudski in 1902-1905, making full use of the newest technological devices (laser beam measurement included). Since we borrowed the Piłsudski's cylinders from Adam Mickiewicz University in Poznań, the project was launched as a Polish-Japanese joint enterprise. Ainological, ethnological, historical, musicological, museological and biographical studies were also carried out in parallel. Our achievements were presented in an international symposium entitled "B. Piłsudski's Phonographic Records and the Ainu Culture" (held at Hokkaido University, Sapporo, 16th – 20th September 1985), and also in the research report: *Bronisław Piłsudski's Materials on Northern Peoples and Cultures* (published in Japanese by National Museum of Ethnology in Suita, Osaka, 1987). Following the 1985 Sapporo symposium, the second international conference on Bronisław Piłsudski (2IBPC) was held in Yuzhno-Sakhalinsk in 1991, the third (3IBPC) in Kraków and Zakopane in 1999, and now we are looking forward to the fourth (4IBPC) in Kraków and Żory.

The 2nd November 2016 was the 150th birthday of B. Piłsudski, born in 1866 at the manor of Zułów (now Zalavas) in Lithuania. His birth was celebrated at Tatra Museum in Zakopane by organizing a special exhibition entitled "Bronisław Piłsudski—the Marshal's remarkable Brother" (from 15th June to 13th November 2016), which then toured to Vilnius (16th November 2017—25th February 2018) and Minsk (15th March—13th May 2018), and is now on display again in Poland at Municipal Museum in Żory (19th May—11th November 2018).

Although we also wished to commemorate his 150th anniversary in 2016, regrettably enough we could do nothing special. Despite my own endeavour to publish

¹ This is a revised (and supplemented with photographs) version of my essay, published in: Anna Król (ed.), *The Ainu, the Góral's and Bronisław Piłsudski*, 47-53, Kraków: Manggha Museum of Japanese Art and Technology (2018). The information (including photographs) regarding the topics dealt below is also available in the website of Hokkaido-Poland Cultural Association.

→http://hokkaido-poland.com/poland_pilsudski.html

B. Piłsudski's Sakhalin ethnography (an anthology of his Sakhalin-related papers ever published, which were to appear translated into Japanese), I was unable to realize this project in want of funds and due to a significant slump in the Japanese publishing circles as well. However, thanks to the generous offer from Center for North-East Asian Studies of Tohoku University, Sendai, *Bronisław Piłsudski's Sakhalin Ethnography* (in Japanese) was published in January 2018 as the Center's serial publication no. 63, comprising of five travel reports, eleven relating papers, and six reference articles and items written by various authors including Waclaw Sieroszewski's "Among Hairy People"; my paper "Chuhsamma and Her Family on Sakhalin Island"; "Japanese Newspaper Items relating to B. Piłsudski" as well as "B. Piłsudski's Chronological Records". This book was expressly devoted to the centennial of his death in Paris on 17th May 1918.

For the same purpose, the recital of a dramatic poem entitled "Piłsudski" had already been staged in Ebetsu (a neighbor city of Sapporo) by Hokkaido-Poland Cultural Association on 27th May 2017. The drama compiled by Yoshihide Ogata dealt with the period of 1887 to 1934 (starting from his exile to Sakhalin up to the moment when Chuhsamma, *i.e.* Bronisław's Ainu spouse, allegedly got to learn of her husband's death). In the finale the poetess Noriko Nagaya gave a reading of her own piece entitled "A Superb Song of Blind Shinkincho – Chuhsamma's Elegy, Lament and Dirge".

In 2018, several attempts have been realized (or will be realized) in order to commemorate the Bronisław's death of a century ago. In France, on 17th May, a wreath-laying ceremony was held at his tomb in Montmorency; a memorial lecture was delivered at the Paris scientific station of Polish Academy of Sciences, and the solemn mass was said for his soul at Notre-Dame Cathedral in Paris. In Japan, on the same day, a memorial event took place at the former Ainu Museum of Shiraoi in Hokkaido, in a traditional Ainu hut (*cise* in Ainu) as well as in front of the B. Piłsudski's bronze statue which had been donated by the Polish government and unveiled on 19th October 2013.

The Ainu Museum ceased to exist on 31st March 2018, in order to be reborn as part of the National Ainu Museum, to be constructed by March 2020, towards the coming Tokyo Summer Olympic Games. As a consequence, in the middle of May, all of the museum site was under the operation of machinery wrecking facilities and leveling the ground, with quite a few important structures left untouched, including the Ainu huts and the Piłsudski monument. Therefore, Masahiro Nomoto (ex-director of the museum), who was to supervise the very event, announced that the centennial celebrations could be undertaken in quite a modest manner with as few participants as possible, and no later than 17th May. Hence the participants included five persons from outside the museum (the consul with a consulate staff from the Polish Embassy in Tokyo and the president with two members from the Hokkaido-Poland Cultural Association, Sapporo), and fifteen men and women from the museum (the ex-director with fourteen performers and dancers). The Ambassador of the Republic of Poland and the First Secretary, who had been very keen to join the event, were unfortunately on an official tour elsewhere.

On 17th May, the twenty participants clad in Ainu robes found themselves in a spacious *cise* of the Ainu museum in Shiraoi along with a number of newspaper and TV reporters. We sat down around a large rectangular fireplace with raging flames in the centre whilst the reporters were standing behind. Thus started the *kamui nomi*, *i.e.* ceremonial intercourse with gods, to ask for protection and help by offering sake and prayers. This time the prayers in Ainu were offered for a smooth flow of our memorial procedure. Then, in the open air, round dances in a traditional Ainu style followed in front of the Piłsudski's statue. The dancers performed by singing and clapping their hands, with male ones raising their swords high and roaring from time to time. After a while we returned to the same *cise* and joined the final *kamui nomi* in thanksgiving for a successful completion of the memorial event devoted to Bronisław's soul.

In the Municipal Museum of Żory, as mentioned above, a special exhibit on B. Piłsudski is held as part of a larger scheme entitled "The World of Ainu — From Bronisław Piłsudski to Shigeru Kayano" (19th May to 11th November 2018). According to reports, a group monument was unveiled there on 22nd May, showing B. Piłsudski recording an Ainu woman speaking into an Edison phonograph. This is the first monument ever erected for him in Poland and the fourth one in the world, following the stone sculpture unveiled in Yuzhno-Sakhalinsk on 2nd November 1991, the bronze bust in Shiraoi on 19th October 2013, and a stone monument dedicated to him and his brother Józef, erected on their native land in Zułów/Zalavas on 25th April 2017.

On 29th July another centennial event for B. Piłsudski took place in Sapporo, at the Conference Hall of Hokkaido University where the preceding two events had also been held — the first symposium on him (1985) and the international seminar on the occasion of unveiling his monument in Shiraoi (2013). The event titled "A Meeting for Lectures, Film Exhibition and Poem Readings — Poland, Sakhalin, Hokkaido" was staged under the auspices of the Slavic and Eurasian Research Center of Hokkaido University, the Hokkaido-Poland Cultural Association, and the Polish Cultural and Information Center in Tokyo, gathering an audience of about 150 motivated citizens for more than five hours.

In the First Part three lectures were delivered — "Life and Work of Bronisław Piłsudski" by Koichi Inoue; "Ainu Clothing Culture collected by Bronisław Piłsudski" by Shiro Sasaki; and "Bronisław Piłsudski's Images left behind in Japan from the Era of Meiji up until today" by Fujiko Arai. Koichi Inoue outlined Bronisław's biography, showing numerous photographs of him and his family (including his wife Chuhsamma, their son Sukezo and grandson Kazuyasu as well as her uncle Bahunke). Shiro Sasaki put forth an analysis of the Ainu robe in which B. Piłsudski had been depicted on his portrait in oil, painted by the Lithuanian artist Adomas Varnas in Zakopane (1912). Although he carried out the analysis on a colour photocopy of the portrait, Shiro Sasaki came to the conclusion that the robe presented itself as a typical sample of the Sakhalin Ainu costume made of nettle fibre (termed as *tetarape* in Ainu), and that the most similar specimen had been collected by V. P. Vasilyev in 1912 from Ai-kotan on the

eastern coast of Sakhalin (now preserved in Russian Ethnographic Museum, St. Petersburg). In the lecture both photographs were presented comparatively. According to the lecturer's presumption the former sample might have been 'the superb masterpiece' of Chuhsamma who could have sewn it in Ai-kotan with profound love for Bronisław. Fujiko Arai offered an overview of the various images of B. Piłsudski conceived by the Japanese, beginning with the Meiji era (*e.g.* his contemporaries, such as Shimei Futabatei, Gennosuke Yokoyama *et al.*) up to our contemporary authors, and compared them with that found in W. Sieroszewski's obituary for B. Piłsudski (1921).

The Second Part was a screening of the documentary film entitled "Piłsudski Bronisław—An Exile, Ethnographer and Hero. A Film on Bronisław Piłsudski, the Marshal Piłsudski's Elder Brother", produced by the talented documentarian Waldemar Czechowski. As the Polish Cultural and Information Center had taken the toil to superimpose Japanese texts on the film towards the presentation in Sapporo, the audience was able to follow the story with great ease and was profoundly impressed.

In the Third Part three poems relating to Bronisław, Chuhsamma, or Bahunke were read aloud: "A Superb Song of Blind Chuhsamma—Her Elegy, Lament and Dirge" (a revised and renamed version) by Noriko Nagaya; "Epic Narratives on Chuhsamma, Piłsudski and Tomi" by Kohei Hanazaki; and "On Penriuku and Bahunke" by Yoshimi Dobashi. The first poem was read by the poetess herself² whilst the latter two were read by dexterous poetry readers. The second poem by Kohei Hanazaki was composed of passages from his long narrative poem dedicated to Tomi, his beloved Ainu lady, comparing their relationship to that of Bronisław and Chuhsamma (published in May 2018).

Yoshimi Dobashi is one of the descendants of Penriuku Hiramura with whom W. Sieroszewski and B. Piłsudski got acquainted in Piratori/Biratori in the autumn of 1903. She learned from a Hokkaido University research report (2013) that the Medical Faculty had in its possession Penriuku's remains designated as 'Biratori 1' (serial number 690). Although she required Hokkaido University to return the Penriuku's remains, and the latter once consented to it, in September 2016, however, she was informed that the restitution was to be suspended due to inconsistencies between the newly measured numerical values of 'Biratori 1' and those which had been documented earlier with regard to Penriuku. Thereafter, she began to write a long epic poem of burning protest, which was published in March 2017 entitled *Aching Penriuku — Imprisoned Ainu Bones*. In this regard Yoshimi Dobashi has asked me to obtain the data on Sieroszewski and Piłsudski's measurement of Penri[uku] in Piratori (1903). I am quite eager to obtain information from whoever might be able to satisfy Ms Dobashi's needs in any way.

Pilsudskiana japonica is steadily extending its own range in 2018.

² Digitally recorded performance of Noriko Nagaya was presented at the 4IBPC in Kraków. Her poem in the Japanese original, and its English and Polish translations are found in the exhibition catalogue: Lucjan Buchalik (ed.), *The World of Ainu — From Bronisław Piłsudski to Shigeru Kayano*, Municipal Museum in Żory (2018).



At the finale of the dramatic poem “Piłsudski” Photo: Y. Ogata on 27th May 2017



After the dancing in front of the B. Piłsudski’s monument in Shiraoi (17th May 2018)
Photo: by courtesy of M. Nomoto



The author showing the Żory monument at the centennial event in Sapporo

Photo: Y. Ogata on 29th July 2018