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THE MONGOLIAN ALEXANDER'S TOMB AS A HEARTLAND: THEOSOPHY, THE NAROS CYCLE, AND RESURRECTION OF GENGHIS KHAN

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Abstract

Somewhere in Tibet, the key to world domination or immortality, which men struggle in vain to obtain, is allegedly kept intact. This is a typical storyline of British literature inspired by the Shambhala legend. Strangely, the "Oriental" people depicted in these novels, such as Guy Boothby's Doctor Nikola (1896) and Rider Haggard's Ayesha (1905), were not depicted in a positive light. These novels elucidated the hegemonic battle, between the Western seeker and the Oriental keeper, over ancient wisdom.

The discourse concerning the tomb of Genghis Khan has also followed the same pattern. In Isis Unveiled (1877), H. P. Blavatsky noted the Mongolian legend; from the tomb he would one day 'awake and lead his people to new victories'. Blavatsky seems to have revised the legend told by Nikolai Mikhailovich Przhevalskii's Mongolia (English Translation, 1876). This briefly mentioned idea was connected with the Naros cycle by Elliot Coues. According to him, the great awakenings by Buddha, Jesus, Muhammad and Genghis Khan form a cycle of 600 years. Meanwhile, the American film Mask of Fu Manchu (1932) popularised the latent framework of this British Shambhala fantasy. Alluding to the political context of the Manchurian Incident (1931), the movie features an East-West struggle over the tomb's treasure, which is the key to world domination.

Whereas in Britain, Genghis Khan became a symbol of a potential menace from the East, this hero from Mongol was nearly reorganized as a model for youth in Japan's era of imperialism. Then, the lost tomb of "the Mongolian Alexander", understood as the heartland of world domination, amplified Japan's Pan-Asianism including Deguchi Onisaburo's quixotic journey to Mongolia in 1924. As for Japanized holy grail literature, Yamanaka Minetaro published the best-selling novel Bankoku no Ojo [Castle of Nations] (1933), exactly reversing the framework of "Occidental seeker versus Oriental keeper".

Annotatiya

Tibetning qaysidir bir joyida, odamlar behuda kurashadigan hukmronlik yoki boshqacha aytganda boqiylik kaliti saqlanib qolgan. Bu Shambhala afsonasidan ilhomlangan ingliz adabiyotining o'ziga xos hikoyasidir. Ajablanarlisi shundaki, Gay Butbining "Doktor Nikolya" (1896), Rider Haggardning "Oysha" (1905) romanlarida sharqona odamlar ijobiy nuqtai nazarda tasvirlanmagan. Ushbu romanlarda g'arb izdoshi va sharq soqchisi o'rtasidagi donolik yuzasidan hukmronlik jangi bo'layotgani tushuntirilgan. Chingizxon maqbarasi haqidagi munozaralar ham xuddi shunday qarashlarga asoslangan. "Ochilmagan Isis"da Blavatskiy "Chingizxonning bir kuni qabrdan tirilib chiqishi va o'z xalqini yangi g'alabalarga chorlashi" haqidagi mo'ng'ol afsonasi keltirilgan. Blavatskiy Nikolay Mixaylovich Prjevalskiy "Mo'g'uliston" (inglizcha tarjimasi, 1876) afsonasini qayta ko'rib chiqqanga o'xshaydi. Eliot Koiz aytishicha, ushbu fikrning izohi Naros davriga borib taqaladi. Unga ko'ra, Budda, Iso, Muhammad, Chingizxonning tirishi 600 yillik davrni tashkil etadi. Amerikaning "Fu Manchu niqobi" (1932) filmida inglizlar Shambhala fantaziyasining yashirin doirasini keng ommalashtirgan. "Manjuriya voqeasi" (1931) ning siyosiy sharhiga e'tibor qaratilsa, ushbu film dunyoda hukmronlik qilish uchun kalit bo'lgan qabr xazinasi uchun G'arb va Sharq kurashini tasvirlaydi. Buyuk Britaniyada Chinngizxon Sharqdan keladigan ijtimoiy xavfga aylanib turgan bir paytda, mo'g'ul (aslzoda) lardan bo'lgan bu qahramon Yaponiya imperializm davrida yoshlarga namuna sifatida qaytadan kashf etilgan. Keyin yo'qolib ketgan "Mo'g'ul Iskandari" ning qabri dunyo hukronligining yuragi deb tushunilgan. 1924-yilda

Deguchi Onasiburoning Mongoliyaga xayoliy sayohatini o'z ichiga olgan Yaponiya panosiyochilik siyosati kuchaydi. Yaponlashtirilgan, muqaddas hisoblangan adabiyot uchun Yamanaka Minetaro "Bankoku no ojo" (Millatlar qasri, 1933) nomli eng ko'p sotilgan romanlardan birini nashr ettirdi. Aniqrog'i "G'arblik qidiruvchi sharqlik qidiruvchiga raqib" degan asosni ilgari surib qo'ydi.

Аннотация

В статье рассматривается Где-то в Тибете существует ключ к мировому господству или бессмертию, который люди тщетно пытаются найти. Это типичная сюжетная линия британской литературы, вдохновленная легендой о Шамбале. Как ни странно, «восточные» люди, изображенные в этих романах, таких, как «Доктор Никола Гая Бутби» (1896) и «Айеша» Райдера Хаггарда (1905), не изображались в позитивном свете. В этих романах показывалась гегемонистская битва за древнюю мудрость между западным искателем и восточным Хранителем.

Идеи о могиле Чингисхана формируются по той же схеме. В «Разоблаченной Изиде» (1877) Е. П. Блаватская привела монгольскую легенду, по которой завоеватель однажды из могилы «проснется и приведет свой народ к новым победам». Блаватская, вероятно, рассматривала легенду, рассказанную Николаем Михайловичем Пржевальским (англ. перевод, 1876). Эта идея была связана с циклом Нароса, о котором говорил Эллиот Куэс. По его мнению, великие пробуждения Будды, Иисуса, Мухаммеда и Чингисхана образуют цикл в 600 лет. Тем временем американский фильм «Маска Фу Манчу» (1932) популяризировал скрытые идеи этой британской фантазии о Шамбале. Ссылаясь на политический контекст маньчжурского инцидента (1931), фильм рассказывает о борьбе между Востоком и Западом за сокровища гробницы, которая является ключом к мировому господству.

*Автор статьи считает, что, в то время как в Британии Чингисхан стал символом потенциальной угрозы с Востока, в эпоху империализма в Японии этот монгольский герой практически стал образцом для подражания молодежи. Существование утраченной гробницы «монгольского Александра», воспринимаемого в качестве центра мирового господства, усилило паназиатизм Японии, о чем свидетельствует, в том числе, странное путешествие Дегучи Онисабуро в Монголию в 1924 году. Что касается японской литературы о святом Граале, Яманака Минетаро опубликовал бестселлер *Bankoku no Ojo* [Замок Наций] (1933), который полностью изменил структуру «Западный искатель против Восточного хранителя».*

Introduction

In the late 19th century, Britain was obsessed with invasion-scare novels. As the British Empire expanded and jingoism propagated, signs of economic and political decline were evident concerning the emerging nations of Germany and the United States. Seemingly, in order to articulate and amplify such anxiety to the inevitable historical cycle of the great empires, "Imperial Gothic" texts, as Patrick Brantlinger coined,¹ were written and became immensely popular. A prime example is H. G. Wells' *War of the Worlds* (1898) and Bram Stoker's *Dracula* (1898), which amplified a number of novels and discourses, in which characters modeling the greatest colonizer of history were soon to be defeated. The epic stories of King Arthur and Alexander the Great too had been reversed and demonized; the stock character of exotic villain was born and circulated. For instance, an Oriental doctor devises a vengeful plot on Western civilization, personifying the fear of Genghis Khan's threatening horde as the yellow peril. One of the prototypes, M. P. Shiel's *Yellow Danger* (1898), was also published in the same time, in

¹ As for the details, see his *Rule of Darkness: British Literature and Imperialism, 1830-1914*, Ithaca: Cornell University Press 1988.

which Dr. Yen How, once discriminated in England, attempts a conspiracy to conquer Europe by sending a Sino-Japanese allied force.¹

This invasion genre of literature became a central part of the global popular culture beyond the British political sphere and intention of anti-imperial hubris, especially in aspiring to be the Britain of the East. In the late 19th century, Japan, joining the imperial race to catch up with the great powers, appropriated these “Imperial Gothics” as Imperial Epics; an oppressed or unnamed boy could found a huge empire from scratch and become an emperor. The discourses of Genghis Khan would epitomize the contrast between Britain and Japan. Whereas in Britain, Genghis Khan became a symbol of a potential menace from the East, this hero from Mongol, although his empire attempted to invade Japan later, was nearly rediscovered and reorganized as a model for youth in Japan’s era of imperialism. Some nationalistic authors even claimed that he was originally Japanese, and the modern discourse or legend concerning Genghis Khan’s tomb resembled an Eastern version of the Holy Grail. This paper discusses how this legend was distributed and exchanged between English-speaking countries and Japan.

1. The Myth of Messiah Every 600 years and its Transformations in Japan

In 1875, Helena Petrovna Blavatsky from Russia, with Henry Steel Olcott, founded the Theosophical Society in America, attempting to achieve the “truth” through mystical experiences. Blavatsky alleged that she encountered a group of spiritual adepts, the “Masters of the Ancient Wisdom,” who sent her to Tibet, where they trained her to develop her own psychic powers. She subsequently became a spirit medium who had allegedly made contact with “Mahatmas” in Himalaya, claiming that the universal truth was hidden in her Esoteric Buddhism texts, which were forgery inspired by Oriental studies. Today’s fantasized utopia-like image of Tibet, Shambhala or Shangri-La, derives from the Theosophy craze, which Blavatsky nearly invented². Her first major work *Isis Unveiled* (1877) of over one thousand pages was a patchwork of ancient wisdom, encompassing the following dubious legend in Mongol.

According to local tradition, the tomb of Ghengiz [sic] Khan still exists near Lake Tabasun Nor [sic]. Within lies the Mongolian Alexander as though asleep. After three more centuries he will awake and lead his people to new victories and another harvest of glory. Though this prophetic tradition be received with ever so many grains of salt, we can affirm that the tomb itself is no fiction, nor has its amazing richness been exaggerated.³

Blavatsky, who did not cite this reference, appears to have revised the legend told by Nikolai Mikhailovich Przhevalskii’s *Mongolia* (1875, English Translation was published in 1876). Przhevalsky, a renowned explorer of Central and East Asia, played a pivotal role in the British-Russian struggle for influence in Central Asia, the Great Game. However, he was not able to reach his ultimate goal, the holy city of Lhasa in Tibet. According to his *Mongolia*,

On his death-bed, he [Chingiz-Khan] told them [Mongols] that he would rise again after the lapse of not more than a thousand years, and not less than 800. In Chingiz-Khan’s tomb lies the figure of a man apparently asleep, although no mortal can account for this phenomenon. (...) The Mongols reckon that 650 years have elapsed since his death, leaving 150 to 350 years more before his coming resurrection.⁴

Nikolai Przhevalskii or Helena Blavatsky paid no serious attention to the legend. They

¹ See, for the details, Hashimoto, Yorimitsu, “Germs, Body-politics and Yellow Peril: Relocation of Britishness in *The Yellow Danger*” *Australasian Victorian Studies Journal*, 2003, 9, pp.52-66

² As for Blavatsky’s deep and wide cultural impact including the Tibet fantasy, see, Olav Hammer, Mikael Rothstein, (eds), *Handbook of the Theosophical Current*, Leiden: Brill, 2013.

³ Blavatsky, H. B., *Isis Unveiled, a Master-key to the Mysteries of Ancient and Modern Science and Theology*, vol.2, New York: J.W. Bouton 1877, pp.598-599.

⁴ Przhevalskii, Nikolai Mikhailovich, *Mongolia, the Tangut Country, and the Solitudes of Northern Tibet, Being a Narrative of Three Years’ Travel in Eastern High Asia*, vol.1, London: S. Low, Marston, Searle, & Rivington 1876, pp.205-206.

conceded that the resurrection, if at all, would occur a couple of centuries later. One Theosophist, however, placed it in a messianic cycle and suggested that the revival would be impending. Elliott Coues, an American army surgeon and ornithologist, suggested that this would correspond to an astronomical period of Naros, “conjunctions of the sun and the moon the spring equinox,”¹ thought to be approximately 600 years; in each cycle the great soul appeared in the world and caused messianic transformation. In a lecture delivered in 1888, Coues noted that this year was 666 years following the appearance of Genghis Khan, and predicted it was necessary to “prepare our ascension robes” because,

Genghis Khan, personification of brute force, was mouldering dust; and conjunctions of planets in the skies, those strange portents from heaven to earth, attested the turn of the cycle from whose initial point the spirit of light was to struggle with Europe for such ascendancy as we behold to-day, and take 600 years to reach her zenith.²

Coues was evidently inspired by the myth of a messianic apparition every 600 years. Blavatsky had advocated this very assertion in *Isis Unveiled* that Buddha, Jesus, Alexander and Napoleon were reincarnated by “the mysterious powers controlling the destinies of our world.”³ The Naros or Neros cycle was, however, originally an idea developed by Godfrey Higgins in *Anacalypsis* (1836). According to Higgins, “the antediluvian wisdom of the ancients” was rediscovered by the Chaldeans and passed on to India, becoming the “the origin of the vast cyclical periods of classical and Hindu mythology.”⁴ Blavatsky relived and coined the messianic cycle, which was explained by Hermetic Brotherhood of Luxor, another occult organization in London, for instance, as the historical irruptions caused by “Buddha, Apollonius of Tyana, Mohammed and the Reformation (said to have begun in the 13th century).”⁵ For better or worse, the messiah did not seem to manifest himself in 1888. It is uncertain whether this disillusioned Coues, but thereafter he was disappointed with Blavatsky and her Theosophical institution. Then in April 1889, he became “The Founder of the Gnostic Theosophical Society of Washington,” “also perpetual President of the Esoteric Theosophical Society of America,” breaking up with the Theosophical Society.⁶ Ironically, despite the detachment from Theosophical Society, his idea was disseminated and shared by Blavatsky’s organization. Before the two split, an anonymous article briefly summarized his claim:

Dr. Coues introduces his subject by a comparison of the four great influences which have moved the world, and he draws attention to the cycle of time which occur [sic] in the history of humanity. The cycle is that of the Naros, or a period of 600 years. Buddha, Jesus, Mohammed and Genghis Khan are the examples selected; and a final period of 666 years from the date of Genghis Khan brings us down to the year 1888.⁷

Thereafter, his original idea of considering Genghis Khan as one of the messiahs at the Naros cycle was appropriated to explain the destiny of the awakening and rising of the East in the following century. Nevertheless, he probably did not imagine this whatsoever.

¹ Godwin, Joscelyn, *The Theosophical Enlightenment*, Albany: State University of New York Press, 1994, p.82.

² Elliott Coues, *Signs of the Times: From the Standpoint of a Scientist. An Address Delivered at the First Methodist Church, April 26, 1888, Under the Auspices of the Western Society for Psychical Research*, Chicago: Religio-Philosophical Publishing House, 1889, p.4.

³ Blavatsky, H.B., *Isis Unveiled, a Master-key to the Mysteries of Ancient and Modern Science and Theology*, vol.1, New York: J.W. Bouton 1877, p.35.

⁴ Godwin, Joscelyn, Chanel, Christian, Deveney, John P., *The Hermetic Brotherhood of Luxor: Initiatic and Historical Documents of an Order of Practical Occultism*, York Beach, Me.: S. Weiser, 1995, p.178. See also Godwin, Joscelyn, *The Theosophical Enlightenment*, Albany: State University of New York Press, 1994, pp.82-84.

⁵ Godwin, Joscelyn, *The Hermetic Brotherhood of Luxor*, p.178.

⁶ Blavatsky, H. B., “A Voice from Over the Seas”, *Lucifer*, 1889, 4, p.313.

⁷ Anonymous, “The Sign of the Times”, *Lucifer*, 1889, 4, p.172.

Meanwhile, at the turn of the century, the Great Game became intense and complicated, and British literature depicted Tibet and Tibetan people in a way that accentuated the negative side of their isolation. A typical storyline inspired by the Shambhala legend describes a Tibetan monastery as if it embodied the key source to world domination or immortality, slamming the door to condescending foreign visitors or slaying the disguised pilgrims. One of the earliest examples is Guy Boothby's *Doctor Nikola* (1896), in which the eponymous, mysterious doctor and his British assistant, disguise themselves as Tibetans, try to steal "scientific and occult knowledge" from "a lonely monastery in the center of Thibet"¹ and narrowly escape the monstrous Tibetan mastiffs and a haunting assassin. *Doctor Nikola* was loosely translated into Japanese as *Maho Isha [Magic Doctor]* (1899) and the narrator was changed from a British male (Bruce) to a Japanese male (Bungo). This successful and timely adaptation published after the victory of the Sino-Japanese war (1894-1895) spread the Tibet fantasy across Japan.

Rider Haggard's *Ayesha* (1905), the sequel to *She* (1887), followed an analogous pattern of *Doctor Nikola*, depicting the reincarnation of a witch queen from the time of Alexander the Great as another revival of "Mongolian Alexander." In a remote lamasery in Tibet, the dark heroin Ayesha takes a map, places her finger on Beijing, and confesses a plan to a young Cambridge professor named Holly.

"There is the place that shall be our home for some few centuries, say three, or five, or seven, should it take so long to shape this people to my liking and our purposes. I have chosen these Chinese because thou tellest me that their numbers are uncountable, that they are brave, subtle, and patient, and though now powerless because ill-ruled and untaught, able with their multitudes to flood the little Western nations. Therefore, among them we will begin our reign and for some few ages be at rest while they learn wisdom from us, and thou, my Holly, makest their armies unconquerable and givest their land good government, wealth, peace, and a new religion."²

As in the well-known first novel, Haggard has Ayesha perish into ashes, which might be considered a literary tomb of Genghis Khan, followed by transmigration or reincarnation.

As these two novels foreshadowed the hegemonic battle between the Western seeker and the Oriental keeper of ancient wisdom, the Great Game itself slightly reflected fiction. For example, in 1927, newspapers and magazines globally, including in Japan, reported that Russian archaeologist and explorer Pyotr Kozlov (or occasionally written as Kozloff) had discovered Genghis Khan's tomb near Khara Khoto in Mongolia. Although this assertion was later disproved, Kozlov, ex-member of Nikolai Przhevalsky, followed in the footsteps of his guru in the belief that Genghis Khan's tomb might be a crucial heartland in winning the Great Game.³ Echoing Przhevalsky, Blavatsky or rather the narrator of *Doctor Nikola*, Kozlov dramatically reported how he discovered the tomb after he "had to make friends among Mongol Lamas and the Chiefs, learn their language, become as one of them." According to Kozlov, he happened to meet "the Khan's eighteenth descendant, Alashan Genghis Khan," who had guided him to the tomb with seven lama priests guarding and serving them. Kozlov never forgot to mention Blavatsky-like séance too; on the anniversary of the great Khan's death, they believe that "his ghost arises" and "writes with his priest's hand prophecies for the coming year."⁴ This

¹ Guy Boothby, *Doctor Nikola*, London: Ward, Lock, 1898, p.47. Nikola emphasizes to his companion the importance of the research into the occult world. Even if Theosophy sounds "arrant nonsense" [for "the average Englishman"] and he laughs at the Theosophist and Spiritualist," according to Nikola, "he would consider that he had very good grounds to consider his intelligence insulted." See, *Doctor Nikola*, p.48.

² Haggard, H. Rider, *Ayesha: The Return of She*, London: Ward, Lock, 1905, p.309.

³ See, for the details, Lamb, Harold, *Genghis Khan: The Emperor Of All Men*, London: Thornton Butterworth, 1936, pp.243-244.

⁴ "A Secret of the Orient: The Guarded Tomb in the Desert's Dead City", *Derry Journal*, 2 December 1927, p.8.

highly distrustful report was, nevertheless, spread across the world. Needless to say, the article was summarized as news in *The Theosophical Path* and an abridgment, although no credit to the original source mentioned, it was additionally translated into Japanese magazines.¹

During the same period, Japan also joined the race to secure its influence with northern China. One religious spiritualist, possibly appropriating Blavatsky's episode in *Isis Unveiled*, visited Mongolia as a self-appointed messiah or Mongolian Alexander. In 1924, Deguchi Onisaburo, who had been suppressed after leading a messiah movement in Japan, reached Mongolia. However, he was arrested and deported to Japan. In 1930, *Tsuki-Kagami [Moon Mirror]*, he wrote that his arrival should have corresponded with the cycle of the Naros, contending that he was the reincarnation of Genghis Khan.

[Minamoto no] Yoshitsune, Japanese hero, moved to Mongolia via Hokkaido and became an emperor named Genghis Khan (...). According to a local legend, a descendant of Genghis Khan, at the age of 54 (...), will save Mongolia from its destruction. I came to Mongolia at the age of 54 and it was 666 years since Genghis Khan rose in revolt. When I went to Mongolia, I was also 54 and exactly 666 years passed since Genghis Khan rose. Mongolian people, therefore, believed that I was a second coming of Genghis Khan or Yoshitsune. Yoshitsune went to Afghanistan and Balochistan finally died in Gansu, China. Kublai Khan of the Yuan dynasty is a descendant. Yuan comes from the Chinese pronunciation of the letter "Minamoto".²

The pseudohistory that a Japanese samurai Yoshitsune changed his name and became Genghis Khan maintained popularity in Japan at the end of the 19th century, and was introduced in the Journal of Theosophical Society, probably due to widespread interest in Naros cycle.³ This kind of ludicrous schoolboy fantasy partly inspired by the Naros cycle, however, certainly brought about a would-be messiah in Japan.

Coincidentally, a similar story was adapted into a Soviet propaganda movie, *Storm Over Asia* (1928), in which the occupying British army arrests a Soviet partisan and discovers that he is a direct descendant of Genghis Khan. It is unknown whether Kozlov's suspicious report inspired this episode, but this direct descendant of Genghis Khan, like Alishan, also resulted politically and ideologically convenient for the Soviet Union's expansion and penetration into Mongolia. The newly discovered "Khan" became mythologized as a national hero, but soon finds that he is merely used as a British puppet and leads a revolt against them. This film was publicly shown in Japan after censorship, which was very unusual as a Soviet film at the time, possibly because of its anti-British theme⁴. Unsurprisingly, Deguchi was fond of *Storm over Asia*. According to a writer who had met Deguchi by accident, Deguchi proudly told him that "that movie depicted my war on independence in Manchuria [probably mistake of Mongolia]."⁵ Not only Deguchi but numerous Japanese audience members might have identified the

¹ "News from the Archaeological Field", *The Theosophical Path*, vol.34 (1928), pp.59-61. Kozlov, "Jingisukan no Kohun Hakkenki" [How I Discovered Genghis Khan's Tomb], *Kaigai [Overseas]*, 13-3(1928), pp.124-125

² Deguchi, Onisaburo, *Tsuki Kagami: Nyoze Gamon*, Kyoto, Daini Tenseisha, 1930, pp.159-160.

³ See, for the details, Hashimoto, Yorimitsu, "Yoshitsune Jingisukan Setsu no Yusytsu to Gyakuyunyu: Koka to Koa no Aidade" [Between the Yellow Peril and Pan-Asianism: Transcultural Discourses of Yoshitsune as Genghis Khan], *Ajia Yugaku [Intriguing Asia]*, 2018, 216, pp.129-145. This kind of ridiculous pseudohistory was spurred and exacerbated by the vicious circle between the anti-immigration movement in America and the imperialism in Japan. Kimura Takataro, a well-known for his pseudohistory (ab)using absurd pans, claims that Yoshitsune's uncle Tametomo was born and raised in central Asia and Tamerlane was a corruption of Tametomo. According to him, Tashkent indicates "Task End" for a Japanese emperor although he did not explain why English was used. See, Kimura, Takataro, *Tametomo to Tameruran [Tametomo and Tamerlane]*, vol.1, Tokyo: Nihon Minzoku Kyokai, 1921, p.11

⁴ "In this propaganda film for "White" read "British," according to a British reviewer. See, "Britain Libelled in a Russian Film", 2 February 1929, *Sphere*, p.173. After these negative reports the movie was banned in England. See, for instance, "Ban on Russian Film", *Daily Herald*, 22 February 1930, p.6.

⁵ Nakagawa Yoichi, *Guzen to Bungaku [Probability and Literature]*, Tokyo: Daiichi Shobo, 1935, p.341.

awakened hero from a humble origin as the idealized self. The movie was favorably received and even the adapted playwright *Ajia no Arashi [Asian Storm]* was staged in Japan as a popular play opposing the British or Euro-American powers around the Manchurian Incident in 1931.

Simultaneously, the American film *The Mask of Fu Manchu* (1932) articulated and popularized the framework of the Victorian Shambhala fantasy. Exploiting the Kozlov's expedition and alleged discovery of Genghis Khan's grave, the movie emphasized a sole British (and indirectly Anglo-American) presence that leads and dominates the investigation. Appropriating the political context of the Manchurian Incident, the film features an East-West struggle over Genghis Khan's tomb, which was considered the key to world domination. Following the archetype of Sherlock Holmes or Ayesha, a British hero battles against Fu Manchu, an incarnation of the yellow peril, who wishes to revive himself as Genghis Khan. The following speech of Fu Manchu's daughter to a multinational Asian crowd, a nightmarish parody of Pan-Asianism, echoes or amplifies Ayesha's confession.

I have seen a vision, the prophecy is about to be fulfilled. Genghis Khan, masked in his plate of gold, bearing the scimitar that none but he could ever wield comes back to us. I've seen a vision of countless hordes swarming to recapture the world. I've seen them victorious. I've heard the shouts of the dead and the dying drowned by the victorious cries of our people. Genghis Khan comes back! Genghis Khan leads the East against the world!

Sax Rohmer, the original author of the Fu Manchu novels, was deeply fascinated by Theosophy and Esotericism. According to his friend Peter Underwood's memoir, some time before Rohmer had become successful as a novelist and he was living with his wife Elizabeth in relative poverty, they would sit for hours with a ouija board and the single word "Chinaman" would spell itself out over again and again.¹ In spite of his deep respect for Theosophical thought and message, Rohmer did not refer to the legend of the Mongolian Alexander in the novel published in 1913. Probably the filmmakers also did not know Coues's prediction that Genghis Khan might be revived, according to the Theosophical Naros cycle. Flourishing Pan-Asianism echoing Coues's prophecy in Asia and the Manchurian Incident made the fear of Genghis Khan or the yellow peril more realistic. These changes are evident from a movie of the Mr. Moto series featuring a Japanese-American agent. *Thank You, Mr. Moto* (1937) also uses the tomb of Genghis Khan as a central element although it is not mentioned in the original story by John P. Marquand. Interestingly, in both movies of Fu Manchu and Mr. Moto, Genghis Khan's treasure as the Holy Grail is discarded as if it were a hell pot.

A Pandora's box, however, seemed to have been opened. The feverish propaganda call similar to Fu Manchu's daughter had been echoed after the Manchurian Incident when the movie was released in Japan. The film evidently portrayed the protagonist as a monster, but the theme of the Great Game for the Heartland of the Eurasian continent, especially against Britain, was exceptionally timely. Seizing the chance, popular writer Yamanaka Minetaro published the best-selling *Bankoku no Ojo [Castle of Nations]* (1933) for the children in the expanding empire or from the East². The author states in the preface this political purpose of the novel without hesitation, juxtaposing the danger of Genghis Khan's treasure by Kozlov (mistakenly written a typo as Komilov) with the ongoing conflict within the continent. According to Yamanaka, Kozlov veiled and hid the golden castle when he discovered Genghis Khan's tomb, exactly reversing the framework of "Occidental seeker versus Oriental keeper." The story revolves

¹ Peter Underwood, *No Common Task: The Autobiography of a Ghost-hunter*, London: Harrap, 1983, p.85.

² As a child, Shibusawa Tatsuo avidly read the novel. Inspired by the hero's name Tatsuhiko, he chose his pen name. See, "Shonen Boken Shosetsu to Watashi" [Adventure Novels for Boys and I] (1976), Shibusawa Tatsuhiko Zensyu [Complete Works of Shibusawa Tatsuhiko], vol.15, Tokyo: Kawade Shobo Shinsha, pp.475-476. Incidentally Shibusawa popularized Blavatsky and her Theosophical Society in one of his well-known works, *Himitsu Kessha no Techo* [Note about Secret Societies] (1966).

around the treasure, indicating the identity and descendant of the great Khan searched by a Mongolian emigrated prince raised in Japan. Predictably, the boy, like Deguchi, realizes that he is originally a descendant of Yoshitsune and holds an aspiration to become a hero like his ancestor Genghis Khan.

Conclusion

Certainly, Blavatsky mystified and overestimated the wisdom of the East significantly enough that Theosophy soon disappointed or disenchanted its followers. As Blavatsky said of Genghis Khan's tomb, "many grains of salt" would be necessary to read her books. According to typical criticism against her plagiarism, which Sax Rohmer quotes, only in *Isis Unveiled*, "some 2000 passages copied from other books without proper credit."¹ Sax Rohmer, with his deep interest in Theosophy and Egyptology, turned his eyes to the Western esotericism, not counterfeit Buddhism or messages from "Mahatmas". It is noted, however, that Blavatsky spread the concept of the messianic Naros cycle and inspired Coues to suggest the resurrection of Genghis Khan. As the word of the "Mongolian Alexander" can also represent a metaphor for the "yellow peril," Theosophy's message can indeed be a double-edged sword. Although the Theosophical Society, estimating or overestimating Buddhism as a way out of Western materialism, promoted the idea of the universal brotherhood; a part of its occult ideas was used for ethnocentrism or expansionism across the world. Echoing and mixing Tibetan Shangri-La fantasy with Genghis Khan's Holy Grail legend, for instance, numerous overturned Imperial Gothic gain popularity. As the discourses utilized Blavatsky's notion of the Mongolian Alexander in spite of the detachment from Theosophy, the interrelationship between popular culture and Blavatsky's encyclopedic editing, therefore, have been unconsciously repeated and reproduced although it had been nearly ignored. As her passage's unintentional influences indicate, it can be concluded that considerably more "amazing richness" has been concealed in her writing and its intertextuality, rather than the tomb of Genghis Khan.

¹ Rohmer, Sax, *The Romance of Sorcery*, London: Methuen, 1914, pp.191-192.