

ABSTRACTS 要旨集

Keynote 1, Dec. 14 (Fri.), 16:40-18:00 (英語)

James E. KETELAAR (University of Chicago)

Phallicism, Religionswissenschaft, and the Rise of “Meiji Religion” as Museum

This paper explores the work of Edmund Buckley who received the first Japan-related Ph.D. at the University of Chicago in 1895. His dissertation, published as a single monograph and also republished in later collected works, was titled *Phallicism in Japan*, and stands as one of the earliest works on Meiji religious studies. Buckley carried out research in Japan during the mid-Meiji era and remnants of his time there, including objects collected in relation to his dissertation work, are currently housed, uncataloged in the University of Chicago’s Smart Museum of Art. For his work and theoretical positioning, Buckley drew inspiration from the works F. Max Müller (the father of religionswissenschaft), Edward Burnett Taylor (on primitive culture and anthropology), Herbert Spencer (on the sociality of ecclesiastical institutions), Eugene Burnouf (on the science of religions), and Albert Reville (on the comparative history of religions). As such, Buckley’s work is emblematic of the emergent modern, scientific, rational and comparative study of religions as emergent in the 19th century. Phallicism, along with categories such as animism, polydaemonism and the like, was seen as an early stage in the evolution of human spiritual consciousness. Buckley discovered in the living museum of Japan, abundant examples of still-existent primitive practices which allowed for, indeed encouraged, his reading of religion in Meiji Japan as a laboratory for the examination of the human condition per se. This paper will thus show how “Meiji religion” formed a crucial component in the global study of religion in the emergent disciplines of the comparative and historical studies of religion.

Keynote 2, Dec. 15 (Sat.), 17:10-18:30 (日本語)

KIRIHARA Kenshin 桐原健真 (Kinjo Gakuin University)

「尊王攘夷」とは何だったのか？——言説的考察

維新史において、「尊王攘夷」ということばが、きわめて重要なものであることは論を俟たない。そしてこの四字熟語が、中国古典において見出すことが困難なものであり、実際のところ、幕末日本において新たに造り出された漢語、いわゆる「近代漢語」の一つであることもまた、多くの先行研究が指摘するところである。しかしながら、この「尊王攘夷」という四字熟語そのものについて検討した先行研究は少ない。よしんばその思想的背景について

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語る場合でも、儒学を中心とした中国古典に依拠して、「尊王」と「攘夷」とを各々説明したうえで、これを接続するにとどまっている。多くの研究者の関心は、「尊王攘夷」の思想的背景よりも、このことばを掲げた人々が、いかに維新期の政治状況にみずからを投げ入れていったのかということであり、そこには、当該期の研究における政治史中心的な傾向を見出すことができよう。本発表は、四字熟語としての「尊王攘夷」ということばが生み出された思想的な背景とその意義の検討を通して、政治史とは異なる視座から、維新期の思想状況を論ずることを目的とするものである。

第一部会 (法学部第1小講義室)

パネル① Dec. 15 (Sat.), 10:00-11:45

CHINA AND THE MEIJI WORLD (使用言語：英語)

Yijiang ZHONG (The University of Tokyo)

The Underside of Japan: Geography and Spatial Formation in Modern East Asia

Today, the geological origin and geographical position of Japan on the globe are determined and described through the plate tectonic theory, according to which the Japanese islands are shaped by the interaction between four major plates. But how did people explain Japan's position and location before the plate tectonic theory, say in the Meiji period? In this presentation, I will trace the history of the formation of modern geography in Meiji Japan and highlight some of the unintended political and cultural consequences of this history which, among other things, gave rise to a distinctive mode in which to imagine the Japanese archipelago and its relation to Asia and the world.

Egas MONIZ-BANDEIRA (University of Heidelberg)

Regional Cooperation and Global Perspectives: Kitaoni Saburō's and Zhang Bolie's Constitutional Drafts for the Qing Empire

Research has done much to illuminate the role played by Meiji Japan in the late Qing constitutional movement. However, as a full constitutional charter for the Qing Empire was never enacted, the various drafts for it remain understudied. This paper casts a closer look on them, in particular on the two drafts which were written and published in Japan. Both drafts were commercially published in 1909. The *Hypothetical draft of a constitution for China* (*Jiading Zhongguo xianfa cao'an* 假定中國憲法草案), written by a Chinese student in Tokyo named Zhang Bolie (1872-1934), not only offered creative approaches to creating a constitutional charter suited for China's needs, but also discussed to a Chinese-language public a collection of Japanese perceptions of the

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Chinese constitutional movement. The other draft, entitled *Draft constitution for the Qing* (*Daishin kenpōan* 大清憲法案), was published by the mysterious Japanese scholar Kitaoni Saburō (?–1912). Drawing on hitherto disregarded Japanese sources, the paper clarifies some open questions about Kitaoni’s work and his importance for the Qing constitutional project. Kitaoni became interested in the topic when it was not yet a governmental goal, and finished the first version of the draft about half a year before the Chinese government adopted an official “Outline for a constitution” in August 1908. Kitaoni, thus, was the “pioneer of China’s constitutions,” although he died early and never gained wider fame. Most importantly, however, the two drafts illustrate a deeper point: They show that the close regional coöperation in creating a constitutional text for China was accompanied by wider perspectives which transcended the East Asian region. More than being a mere passive (albeit selective) copying of the Japanese model, Chinese constitution-making was embedded in a global context which the drafters took into account. At a time when other ailing Empires like the Ottoman Empire and Russia were also enacting constitutions, the Meiji constitution was a powerful, yet not the sole, model of how to overcome national hardships.

Pär CASSEL (University of Michigan)

The Meiji Restoration and the Response to China

The beginning of the modern era in East Asia is often framed as a “response to the West.” The imperial powers of Western Europe and North America forced the Qing Empire and Tokugawa Japan into the Western-dominated international order through a series of unequal commercial treaties and through the opening of treaty ports. Ever the quick study, the fledgling regime of Meiji Japan quickly learned from its more unfortunate neighbors and proceeded to impose its own will first on Korea and then on China, becoming an imperial power in its own right. While there is a great deal of truth in this narrative, it often overlooks the fact that Japan and China had their own set of relations under the Sino-Japanese Treaty of Tianjin 1871, which granted both countries symmetric privileges in the Chinese and Japanese treaty ports and was in force until the First Sino-Japanese War of 1894–95. Far from being merely an equal version of the unequal commercial treaties, the Treaty of Tianjin represented an extension of Chinese treaty port institutions to Japanese soil and also paved the way for a rather extensive Chinese emigration to Japan, which meant that the single largest community enjoying extraterritorial privileges in Japan was the Chinese community. This situation, which was not paralleled by a similar projection of Japanese influence in China, posed a serious threat to Japan’s ambition to revise the unequal treaties and to become an imperial

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power in the Western Pacific. This paper tells the history of the Treaty of Tianjin and considers its significance for understanding Sino-Japanese relations in the late nineteenth century.

パネル② Dec. 15 (Sat.), 13:00-14:45

ART IN THE MEIJI PERIOD (使用言語: 英語)

Daniel SASTRE (Autonomous University of Madrid)

Japanese Art Periodization in the Meiji Period: The Narrative of “National Art” and its Challenges

During the Meiji period Art History as a scientific discipline arrived to Japan based on a clearly established Western model. This model needed a clear-cut narrative of progress, master artists and their masterpieces as well as a troupe of strong defining features to describe the art produced in Japan prior to that date. Crucial in this narrative was the overarching frame of periodization. Japan did possess up to that time some conceptualization to fragment its own views of her artistic past but now there was a need to systematize this rhetoric following Western models. The figure of Okakura Kakuzō (1863-1913) is central to this topic since his was the first clear proposal to systematize in a coherent narrative the artistic productions of the country. His proposal was shaped by the requirements of the Meiji Government in several events such as the World Fair of Chicago in 1893 or the Exhibition of Works of Different Epochs of 1895 in Kyoto, and showed a resourceful manner of pleasing his superiors at the same time that he was trying to refine his model. The dominance and preeminence that Okakura's periodization proposal had during the Meiji period can be explained by the active role of the Government in spreading it to the society. However, his model was not always accepted and some regions did not agree with his views on specific periods of time associated with ideas of decline and decadence which might affect their status at the time. Different actors from the political and artistic worlds would raise their voices and ended up proposing a different understanding of some of Okakura's ideas. This would end up configuring a picture which is still quite current in the study of Japanese Art History today.

Chelsea FOXWELL (University of Chicago)

What is a Painting? The Art of Two Meiji Eras

As far as art is concerned, the Meiji era was actually two eras. Viewers in the early Meiji (1870s and 1880s) defined painting differently than they did in the late Meiji period (1890s to 1911). Competition and cultural differences between Kyoto and Tokyo provoked

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another dichotomy within the category of Meiji art. Meiji painting was further divided between so-called “new” and “old” schools, a distinction that transcended stylistic difference and stemmed from more profound questions about . what a painting is and what functions it should perform. This talk considers primary sources associated with four artists: Utagawa Kuniyoshi 歌川国芳 (1798-1861), Sumiyoshi Hirokata 住吉広賢 (1835-83), Kano Hōgai 狩野芳崖 (1828-88) and Otake Chikuha 尾竹竹坡 (1878-1936), to explore alternative ways of periodizing nineteenth- and early twentieth-century Japanese art. Does it make more sense to speak of one Meiji or two? Or could it be that duality and plurality are themselves crucial to our discussion of Meiji?

Micah L. AUERBACK (University of Michigan)

Buddhist Themes in Meiji-era ‘Historical Painting’ (*Rekishiga*)

The Meiji Restoration ultimately transformed not only Japanese history and religion, but also their expressions in art. Within the new kind of “Japanese painting” (*Nihonga*) promoted by Okakura Kakuzō (1862-1913) and his circle, themes related to “history” and “religion” themes assumed a novel and important role in a national artistic imaginary. These roles are exemplified by the amorphous category of *rekishiga* (“historical painting”), at once indebted to European models and to Japan’s continental heritage, and embracing in its ambit not just “objective” historical figures and episodes, but religious and mythological themes as well. What ought to count as “proper” historical painting, however, remained a matter of fractious debate. Beginning in 1898 and continuing for several years, the so-called “debate over historical painting” (*rekishiga ronsō*), conducted in the medium of nationally circulating periodicals, drew in several the latter Meiji period’s most prominent thinkers and men of letters: Takayama Chogyū (1871-1902), Tsubouchi Shōyō (1859-1935), and Tsunashima Ryōsen (1873-1907). While specifically Buddhist or religious themes played only a minor role in this debate, the debate itself had important implications for the future of Buddhist-related painting in the *Nihonga* mode. The present talk introduces key points of debate along with selected examples of “historical painting,” particularly those focused on broadly Buddhist themes.

パネル③ Dec. 15 (Sat.), 15:00-16:45

TIME AND NARRATIVE (使用言語 : 英語)

OKADA Masahiko (Tenri University)

Toward a Modern Consciousness of Time: Buddhist Annual Rites and the *Butsureki Ippan*

In 1883, Ise-jingu Shrine monopolized the right to distribute the official calendar and established the system to propagate the national holidays and Shinto related yearly

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events to the public. On the other hand, the Buddhist distributors of calendar published the “Buddhist Calendar” which mentioned the Birthday of Buddha Shakyamuni, the day of Buddha's death, and the memorial days for Japanese Buddhist sects. The Company of Buddhist Calendar, named *Dainihon Butsureki Kaisha* (大日本仏暦会社), received an official license to distribute the calendar in 1883. The license was invalidated next year and the Buddhist Calendar became unofficial after that. However, the Company of Buddhist Calendar had continually published and distributed the calendar. The Buddhist Calendar in 1883 was the first calendar that mentioned the Buddhist yearly events punctually. In order to compete with the official calendar which tried to propagate the national holidays as yearly events of Japanese people, the Company of Buddhist Calendar had distributed the Buddhist calendar to propagate the Buddhist yearly events. This style of Buddhist calendar itself was a product of newly created consciousness of time in the process of establishing the modern nation state. It is an interesting topic to consider the modern consciousness of time in Japan

SASAKI Shunsuke (Tohoku University)

Between Oral and Written History: Evolutionary Theory and Modern Critiques of the *Kojiki* and *Nihon Shoki*

The aim of this paper is, by focusing on the early history of disciplines such as archeology and anthropology in Japan, to reconsider the development of new historiographical ideas in the Meiji period. The origins of these fields go back to when American zoologist Edward S. Morse (1838-1925) discovered what is now known as the Ōmori Shell Mound. This finding was fundamental in proving that the Japanese archipelago had indeed gone through a “Stone Age,” indirectly opening the way for a whole generation of Meiji scholars who dedicated themselves to uncover the identity of the “original” inhabitants of the archipelago. This type of academic quest for ethnical origins was particularly significant in Meiji Japan, as it was directly related to the then pressing enterprise nation-building. However, it was not only in this more domestic sense that Morse's discovery was important: it also played an important role in incorporating the Japanese archipelago into the “universal” progression of prehistory into protohistory, and history. Since contemporary understandings of this timeline were also strongly connected with the presence –or absence – of historical records, Meiji anthropologists concluded that the inhabitants of the territory's northernmost islands, the Ainu, were then still in prehistory. Based on evolutionary theory, these scholars replaced spatial with temporal distinctions, determining that, in the context of Meiji Japan, there coexisted both prehistorical *and* historical societies. The Ainu, then,

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became understood as the key for unraveling the mysteries of the archipelago in the olden days before history itself. In this context of (re)invention of national identities, oral narratives by the Ainu folk provided the framework for criticizing then authoritative sources such as the *Nihon Shoki* and the *Kojiki*. In order to further clarify the context above, this presentation will focus on Tsuboi Shōgorō (1863-1913), one of the “founding fathers” of both Anthropology and Archeology in Japan. I will consider, in special, his understanding that oral narratives could deny written sources, as well as the historical meaning of critiques of his work based on an anti-evolutionary perspective and, how these relate to the broader scientific context of Meiji Japan.

Aafke VAN EWYK (Leiden University)

Little Citizens and Great Men: Iwaya Sazanami's Re-interpretations of Japanese Heroic Warriors in *Nippon Mukashibanashi* and *Nippon Otogibanashi*

During the 1890's, the conceptualization of a demography of 'little citizens', new printing techniques and rising primary school attendance brought about the first popular magazines and book series specifically aimed at children. Upon the promulgation of the Imperial Rescript on Education (1890), many writers and editors took upon themselves the task of weaving the proposed ideology into imaginary narratives that would appeal to young readers. The (imminent) First Sino-Japanese War (1894-5) and fine examples of 'great men' from the West moreover brought about a zest for Japanese national heroes. Text and images produced for children to a great extent build upon warrior legends represented in early modern illustrated books (*kusazōshi*) that already included a child audience. These legends and histories were adapted to appeal to and instruct Meiji period children in being Japanese and modern, in gender-appropriate ways. The appearing children's literature formed moreover a sphere in which the adults involved could explore and give form to their own identities and fantasies. Iwaya Sazanami 巖谷小波 (1870-1933), known as a pioneer in the field of Japanese children's literature with a special interest in fairy-tales, wrote two highly popular series including Japanese folktales, legends and historical fiction during the last decennium of the nineteenth century. This paper will take as a case study several volumes from the series *Nippon mukashibanashi* 日本昔話 (1894-96) and *Nippon otogibanashi* 日本お伽噺 (1896-97) and analyse the way in which Iwaya appeals to a primary-school aged audience by focusing on boyhood episodes in the lives of famous Japanese warriors. What kind of ideal dispositions for Meiji boys can we glean from Iwaya's writings and how are representations of boys such as Momotarō, Ushiwakamaru (Minamoto Yoshitsune), Hiyoshimaru (Toyotomi Hideyoshi) and the members of the

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Byakkotai related to each other? How are these representations related to *kusazōshi* precursors and new concepts about Japanese identity and modernity? I would like to argue that 1890’s Japanese children’s literature was not only a didactic device, but also a discursive space in which for example the premodern could be narrated ‘legitimately’ and repeatedly, thereby serving several important roles in the making of the Japanese nation-state.

パネル④ Dec. 16 (Sun.), 9:45-11:45

RELIGION (使用言語: 英語)

RESPONSE: Trent MAXEY (Amherst College)

HOSHINO Seiji (Kokugakuin University)

The Development of Knowledge about Religion(s) in Meiji Japan: Takahashi Gorō and His Opponents

In this paper, I focus on the development of knowledge about religions in Meiji Japan. It is now common knowledge that the modern Japanese concept *shūkyō* was originally a translation of “religion” (or other equivalent terms in Western languages) and also that *shūkyō* as well as “religion” itself is a historically developed concept in various modernities. The studies that have investigated the development of the concept *shūkyō* tend to examine the term as a general category, which is one important aspect of modern religion. This paper, however, views *shūkyō* from a different angle, examining what Meiji intellectuals categorized and described as an individual *shūkyō*. In other words, what did they include on the list of religions? While *shūkyō* denotes a general category, it also can convey individual items. Thus, *shūkyō* can simultaneously imply a general category and an individual religion such as Christianity, Buddhism, etc. In Meiji Japan, apparently, Christians placed Christianity at the top of their *shūkyō* list, while Buddhists placed Buddhism there. Then, what other religious traditions were considered as *shūkyō* and placed on their list? This act of categorization is related to knowledge about religions, and the development of such knowledge in modern Japan has not yet been well examined. Takahashi Gorō, a prolific author arguing for Christianity in 1880s and 1890s, published a book, *A Compendium of Religions (Shoshū binran)* in 1881. This book is one of the earliest attempts to present information about various religions in modern Japan. Takahashi provided overviews of Shinto, Buddhism, Hinduism, Daoism, Christianity, and Islam and added his own comments about each religious tradition. Takahashi also wrote separate critical treatises on Buddhism and Shinto, applying his knowledge of them acquired in his youth, and he engaged in an

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apologetic controversy among Buddhists. This paper examines his explanations and evaluations as well as his understandings and misunderstandings of those religious traditions and considers how knowledge about religions in Meiji Japan related to the conception of *shūkyō* in modern Japan.

Wu Peiyao (Tohoku University)

Superstition and Scripture: Sakaino Kōyō and the Politics of Buddhism in Meiji Japan

As described in several recent studies, the appropriation of the concept “religion” in modern Japan made “Buddhism” enter a transformation process that led, ultimately, to the reimagining of its very content: according to historian of religions Isomae Junichi, one of these elements was, for instance, an emphasis on “belief” to the detriment of “practice.” However, in terms of Buddhism’s reframing into the category of “religion,” we should also pay attention to the construction of the idea of “superstition,” which appears during this time as a concept relative to “belief.” Often considered the epitome of this “belief-centered” version of the dharma, the so-called New Buddhism Movement (*shinbukkyō undō*) that occurred in the turn of the century played a fundamental role in terms of establishing the concept of “superstition.” There is, however, very little research in both Japan and elsewhere focusing on the intellectual development of its key-figures. In this presentation, I will focus on Sakaino Kōyō (1871-1933), a pioneer of Chinese Buddhist studies in Modern Japan and one of the main leaders of the Movement. In order to explore the intellectual context that gave birth to such reformist efforts, I will explore his ideas during the later 1890s, a time during which he was dedicated to differentiating “belief” from “superstition,” emphasizing the elimination of the latter as an element unsound in terms of society. After providing a brief biographical overview, I will discuss his idea of “Poetic Buddhism” (*shiteki bukkyō*), a method he offered for interpreting scripture in general, and segments thereof contemporarily regarded as “superstitious” in special. That is, on top of the new type of historiographical narrative he offered based on this approach, this paper will also examine his stance within the broader post-restoration context of reinvention of scripture, in many aspects intrinsically related with the increasingly heated discussions on civic morality and national identity that marked the period.

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Bruce GROVER (University of Heidelberg)

Constructing Religious Nationalism in the mid to late Meiji period: The Nippon Kokkyō Daidōsha of Torio Koyata and Kawai Kiyomaru

Imperial army general Hayashi Senjūrō, an important military commander who had been instrumental in promoting the *Kokutai no Hongi* as a form of ideological orthodoxy while serving as prime minister and education minister in 1937, repeatedly insisted in public writing that Meiji-era religious ideologue Kawai Kiyomaru of the Nippon Kokkyō Daidō-sha (The Society of the Great Way, the National Religion of Japan) had “without any exaggeration completely made me who I am today.” Kawai was a Shinto priest who came to believe that Shinto, Confucianism and Buddhism working in parallel formed Japan’s timeless national religion. Fearing the impending encroachment of Christianity, Kawai had sought to develop a more complete socio-religious worldview and gravitated towards a circle of lay Zen practitioners centered on the Engaku-ji in Kamakura which included prominent ‘national essence preservation movement’ leader Torio Koyata. This network formed the basis first of the Myōdō Kyōkai and its successor the Daidō-sha in the 1880s. Although the Daidō-sha has attracted very little scholarly attention, the organization represents one of the most consequential examples of the Meiji backlash against perceived over-Westernization. For this presentation I will seek to explain the religious nationalism motivating the Daidō-sha’s activism and how these views were strategically reformulated over time. Drawing on Torio’s presentation of Zen Buddhism as a ‘philosophy’, Kawai adapted nominally rationalist arguments to shore up the philosophical aspect of his Shinto-based understanding of ‘Japanese religion’ and prove its intellectual superiority to Christianity. By equating Shinto as well as Confucianism with Buddhist philosophy yet also stressing the centrality of ‘religious faith’, Kawai aimed to develop a construction of Japanese religion which was buffered from the critiques of both Christianity and scientific materialism. As a result, the discourse employed by the Daidō-sha ultimately converged in some important ways with a range of well-known contemporary religious thinkers and mirrors important trends in Meiji thought.

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第二部会（経済学部第2小講義室）

パネル① Dec. 15 (Sat.), 10:00-11:45

LANGUAGE AND AESTHETICS（使用言語：日本語）

ターライベク・ムサエフ（マラヤ大学）

近代日本の基盤としての明治維新——言語の立場から見た権力の出現と発展

19世紀後半に日本は、徳川幕府の崩壊に伴って、大きな変化を遂げた。1868年に起きた明治維新は天皇の権力を国の頂点に据えた。これは、日本に深く定着していた封建制度の亀裂となるものであった。この時代を揺るがした急進的な政治的、経済的、文化的改革は、後に日本の基礎となった。明治維新は、様々な分野で徳川時代の成果を基として展開されたが、中でも東京（江戸）方言が日本の社会に共通語として普及し始めていたことが、日本の近代化社会の統一基盤に大きな影響を与えたといえる。また、これらの変化は、言語政策を再構成し、日本社会における権威関係の構造的特徴を表した。明治維新までの日本には、国家を代表するような標準語はなく、地域方言だけがかった。それぞれの「藩」で使用されていた方言の存在は、その方言の話者を藩の共同体に緊密に結びつけていた。さらに、各藩の上位層は一般市民とは「異なった言葉」を使っていた。このような制度はエリートの「上・下」間の権威関係を定めた、いわば剛性の高い垂直遷移であった。垂直遷移では、下位層との接触も制限され、このような異なる方言の環境では、対立している藩のメンバーの移動は困難であった。そして、明治維新の改革によって作られた標準語は大きな傘として、全てのドメインを結合した。この新しい言語政策では、言語がすべての国民によって利用されるようになり、支配慣行はより効率的になっていった。ここでは、標準化された言語が「上・下」の構造関係に及ぼす影響の仮説を見ることにする。単一の標準語の採用は、日本国内の異なる地域間の移動とコミュニケーションの水平遷移的なパターンを容易にし、社会における「上・下」の境界線をぼかしたことで、効率的な権威構造がつくられた。この標準語の水平遷移の普及と発展は、150年経っても続いており、今後も日本の社会に大きく影響していくと考えられる。

ワリントン・ウーウォン（タマサート大学）

質の高い日本の人材育成方法

人の質は国の発展を促す重要な要因である。日本人の質の高さは広く一般に知られているが、質の高い人材は国の貴重な資源であり、「日本はどのように質の高い人材を育成しているのか」を追求することは大変興味深いところである。本研究の目的は次の4つである。1. 社会で他者と共生する中でのふさわしい行動という視点から、タイ人の行動は日本人の目にどのように捉えられているかを明らかにする。2. 日本の学校教育における道徳教材やマナー関連書籍を通して、日本人はどのような行動を社会で他者と共生するためにふさわし

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いと捉えているかを調べる。3. 質の高い人間の育成に日本の学校と家庭はどのような役割を担っているかを調査し、考察する。4. 調査結果から、タイの社会で応用し実践しうることを提案する。研究方法としては、意見を収集するためタイに在住する日本人、日本に在住するタイ人と日本人を対象としたアンケート調査やインタビュー調査、また、日本の公立幼稚園・小学校・中学校・高等学校を見学しインタビュー調査を行った。本研究の全調査結果より明らかになったことは、日本人の行動様式におけるキーワードは**人に迷惑をかけない**ことであり、人に迷惑をかけないための方法として**自分に厳しくする**ことが子どもの育成の**コアの部分にある**ということである。そして、人に迷惑をかけないこと以外に、日本では、**自然や環境を傷つけない**ことも教えている。また、日本では、このような日本人らしい人間を育成するための教育理念がそれぞれの地域や特定の地区によらず、国全体で均しく運用されている。同時に、社会の中でふさわしい行動を家庭、学校、地域社会が同様に教えていることによって、効果的に運用されている。学校での教え方は、実際に行い、丸暗記ではなく積み重ね習慣づけることで定着を図り、目標や規則を作って具体的に行動する。そのようにして培われた行動は、社会で他者と共生する中でのふさわしい行動様式として、細かいところまで深く身についたものである。このような教育方法が国全体で均しく行われ、習慣化された行動様式は既に日本の文化になりつつある。本研究では、在タイ日本人を対象とした調査結果から、今後のタイの学校教育への10項目の提案をまとめた。それらに加え、筆者らからタイが社会でよりよく他者と共生していくため、また、国の経済発展のために急ぎ真剣に認識すべきこととして5項目を提示する（共著者：スニーラット・ニャンジャローン、ピヤヌット・ウィリエナワット、ナナコーン由喜恵）。

郭城（東北大学）

明治維新前後における茶碗の美意識の変化

本稿では明治維新前後の時期を中心に、日本の茶碗についての美意識の変化を検討する。明治維新は、明治時代初期の日本が行った大々的な一連の改革であり、日本社会の各方面に重要な影響を与えた。明治維新を通じて、美意識の面で変化があった。美意識は価値観の一部分として、美意識の変化から価値観の変化も伺える。本稿では、明治維新前後における茶碗の美意識の変化を考察するため、まず、可能な限り多くの日本の茶の湯についての関連資料を集め、分析し、明治維新前後における茶碗の美意識の特徴を明らかにする。次に、明治維新前後における茶碗の美意識の比較を通じて、明治維新が美意識に与えた影響をより深く理解することを目指す。明治維新後、日本の茶碗は新しい段階に入った。一つは茶碗づくりに創作する遊びの要素を加えた。もう一つは、大富豪となった数寄者たちは茶碗の美意識に重要な影響を与えた。明治維新前後における茶碗の美意識の変化を検討することは、明治維新を再考する上で大変重要であるばかりではなく、日本文化を理解することにも大きな意義を持つと考えられる。

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パネル② Dec. 15 (Sat.), 13:00-14:45

JAPANESE SOCIETY AND ITS CHALLENGES (使用言語：英語)

Hans BATSCHECK (Tohoku University)

Issues of Japanese Privatization Experience

Johannes HOCHREUTHER (University of Heidelberg)

Learning to Lobby: The State of Interest Representation of Non-former Imperial National Universities

Jing WANG (University of Sheffield)

Long Term Care System in the Era of Super Aging

Ra MASON (University of East Anglia)

Japan-North Korea Relations: From Estrangement to Engagement

パネル③ Dec. 15 (Sat.), 15:00-16:45

LAW AND STATE IN EASTERN INTELLECTUAL HISTORY (使用言語：日英両語)

GE Amy (Tohoku University)

Confucianism and the Rule of Law Construction in China

Qi Tonghui (Southwest University of Political Science and Law)

The Influence of Meiji Restoration on Modern China: A Perspective of Changes in State Types

吳豪人 (輔仁大学)

台湾から見た明治維新後の東亜思想史

パネル④ Dec. 16 (Sun.), 9:45-11:45

MODERNIZATION AND COLONIALISM (使用言語：日本語)

唐利国 (北京大学)

兵学と儒学との間——吉田松陰の政治変革思想の形成について

日本の倒幕維新運動の先駆者と言われる吉田松陰(1830-1859)の思想について、先行研究は、松陰の世界情勢への開眼、西洋兵学に対する受容など、新しい知的刺激に焦点を当ててきたが、幕末の日本はすでに長い歴史を持つ学問的な伝統を育成した。吉田松陰の場合、儒学を学んだほかに、特に家学として日本近世兵学の一つの山鹿流兵学を身に付けたので、松陰は伝統学問をどう読みかえるかという問題も注目されてきた。この場合、松陰における兵学と経学との対峙している側面についての研究業績はいくつもあるが、近世の学問としての兵学と儒学とは、もとより必ず対立するわけではない。特に松陰が家学として学んだ山鹿流兵学は儒学の影響をかなり受け入れた。吉田松陰は山鹿流兵学の継承者として、短期間の動揺も見

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せたが、その兵学者の立場から儒学を研究する姿勢を貫いていった同時に、儒学の基本的な理念をもって兵学を規範すると主張していた。吉田松陰は嘉永三（1850）年頃、「兵を学ぶ者は経を治めざるべからず」という基本的な考え方を形成したが、嘉永四年、江戸に遊学する時、経学と兵学との間で迷って、兵学の重要性をもう一度考えていた。もとより、松陰にとって、経学と兵学とを統一するのは理想状態であるが、この理想を実現することはそう簡単ではない。いろいろ悩んでから、儒学に惹かれた松陰は、終に兵学という所謂「大事業」を選んだ。ただし、松陰は注釈の学問としての伝統的な経学を否定したが、儒学を捨てることなく、兵学者にとって必要不可欠の教養として認めた。吉田松陰は安政元（1854）年3月に海外への密航に失敗して投獄されたが、獄中で孟子の輪読を行って、安政三（1856）年6月13日に『講孟余話』を完成した。この『講孟余話』は松陰の「国体論」として研究者に重要視されているが、その兵学書として側面についてまだ十分に検討したと言えない。実は、『講孟余話』は兵学と経学とを整合した松陰の学問の到達点であると指摘したい。儒学の深い影響を受けた吉田松陰の独自の兵学は、軍事問題を政治問題として捉え、政治問題を倫理問題として捉える傾向にあり、彼の急進主義的な変革思想の形成を促すが、伝統的な学問に縛られる側面もある。先駆者としての吉田松陰の思想の両義性はともに明治維新の性格に強い影響を与えたと考える。

劉軒（南開大学）

明治維新に対する中国からの認識と研究

幕末の日本は明治維新より近代国家への移行を達成し、資本主義の発展を遂げて東アジアの強国となった。それは、もともと「学生」としての日本が、明治維新によって中国の「先生」となるので、同じ東アジアにおける中国にとって複雑な感情と特別な意味を持っている。明治維新は、中国と日本の近代歴史上における「大分流」となっているということである。当時の清朝は、「天朝」大国として日本を「蕞尔小国」（小国の意味）と見なし、明治維新が起こったとき、ほとんど注目しなかった。日清戦争による中国の敗戦から中国の官僚や知識人は大きなショックを受けて、明治維新の紹介と研究を熱心に行った。黄遵憲の『日本国志』、康有為の『日本変政考』などから、百年来、明治維新に関する研究は多く出版されたが、その大部分は、日中両国関係の変化、中国の政治変動、イデオロギーの流れなどによって、時代の色と構築主義という特徴が明らかである。1990年代以来、中国における世界史、日本史研究の深化、日中間の学術交流の深化、近代史料のデジタル化などに伴って、実証主義、制度主義、脱近代化、グローバルヒストリーなどの理論と方法の応用によって、明治維新に対する中国の認識は多様化し、多くの学術論文と論著が出版された。2017年以来、『日本学刊』『日本問題研究』『日本研究』などの日本研究専門雑誌及び歴史研究雑誌は、明治維新関係の論文を多く発表した。2018年7月27-29日、南開大学日本研究院、中国日本史学会、南開大学近現代史センターは、『明治維新と近代世界』という国際シンポジウムを共催した。中国の明治維新研究は新しい時代を迎えている。

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崔金柱（首都師範大学）

日清戦後の賠償金受領をめぐる両国間の外交交渉

日清戦争は交戦国の中国と日本にとって、それぞれ以降の歴史道程を導く一大転機となったものである。本稿は、当時中、日、英三国の外交文書（外交档案）と関与者の私人記録を用いて、戦後の賠償金受領をめぐる、1895年夏に北京で行われた外交交渉が如何なる展開したか、両国の外交担当者はそれを如何に捉えるかということを実証的に考察する。この主題に関する先行研究は、大きく分ければ三つの方向性から成っている。第一は、中国の一部の学者は巨大な賠償金数額に注目し、清国側を売国と無能の外交だと見做しながら、日本側の詐欺性と侵略性をも批判する見解である。第二は、政治外交史の視野から中日双方の間、さらに中国と列強の間的外交政策や意思決定などを究明することである。第三は、一部の経済史学者が財政金融史の視点から日本側政策立案を分析することである。こうした先行研究は、おもに各国の外交と財政文書を利用しているだけで、担当者の私人資料とそれに示された個人の外交と金融に関する認識を十分に分析していない。こうした状況に対して、本稿では賠償金受領をめぐる両国当時の外交組織と体制以外に、交渉者個人の国際政治と近代金融に関する知見を取り入れ、交渉の過程と結果を新たな分析枠組みで再検討する。清国側の交渉方針は賠償金の額をできる限り減少させ、列強との関係を平衡に処理することで、短期の経済計算と長期の政治判断の融合を図る立場である。が、交渉の責任者である翁同龢氏らは近代金融知識が足りなかったため、賠償金受領の手続きは基本的には日本側の草案により定められた。すなわち、総理衙門王大臣たちには近代国際政治の常識はあったが、近代金融知識の欠如が原因で、経済と政治両方の交渉目標をうまく達成することができなかった。それに対して、日本側の交渉方針は賠償金受領と戦後経営、特に軍備拡張と金本位制改革、を一体化し、交渉関与者の林董や政策決定制定者の西園寺公望と松方正義らは、それぞれ近代の外交と金融知識を持ち、交渉の主導権を握りつつあった。故に、賠償金の額について、少し妥協をしても、早急に全額の賠償金をポンドで受領する政策目標を達成したのである。

徐禎完（翰林大学）

近代日本と能——植民地朝鮮を中心に

本報告では、植民地朝鮮という空間において能・謡が如何なる展開を見せ、如何なる文化装置として作動していたのかという問題を検討したい。これは、「植民地能楽史」なるものを近代能楽史の一部として捉え、その中でも特に殆ど語られていない戦時期能楽史の欠落片を埋めることで「能楽史」としての連続性・完結性を補う作業でもある。具体的には、世阿弥以来、権力との距離を至近に保つことで乱世を生き永らえ、徳川幕府の下では式楽となることで確固たる地位を築いた能が明治維新という政治変革によって誕生した新たな権力である帝国日本の下では如何なる動態を見せたのか、さらには膨張と富国強兵政策の下で権

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力が極大化された帝国本体及び植民地における能と社会の在りようとその実態を探求することが本作業の基軸としてある。植民地(朝鮮)における能・謡の意味は何であったのか、植民地に形成された謡曲界の担い手はだれであったのか、「日本精神の国粹」として認知され・賞讃奨励され、その幟の下で芸能報国の筆頭として動員された能は帝国「臣民」の教養として要求され且つ同化政策の装置として動員されたのか、あるいは「血統的日本人」＝「大和民族」に特化・差別化された専有物であったかなど、湧き出る疑問は多岐にわたる。さらには、今日、能が「六百年以上続いた日本の伝統芸能」としての座を獲得している事実、その言説に反して国体保持という権力の危機の前では芸能統制によって翼賛体制を確立するために一介の芸能として権力に服従することを要求された「技芸者証」問題から、権力と芸能の関係、権力と文化が織りなす動態を確認することで「近代」という時代の一端を垣間見ることができる。