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Dear professors of the Kogakkan University, dear Mr. Tamada and dear all, who have ever somehow taken any efforts to make the last three weeks easy, comfortable and unforgettable for 14 foreigners from the western cultural sphere This will be my last post for the Ise and Japan Study program 2016 where I got the chance to participate in. This is the last blog entry and the last report I will do for this program, but I have never felt any better to write about this unforgettable experience. Mr. Tamada told us about his worries that he was afraid we won't come to participate in this program because of influenza in Europe in February. I was afraid this program won't be as interesting and motivating to study the issues of Japanese Shintō as I heard before from my co-students. I owe a deep debt of gratitude to the Kogakkan University and would like to explain it to you, how it worked and what it was aimed at.

The purpose of the Ise and Japan Study Program 2016 and the tasks at the Kogakkan University were to contribute a role of spreading the image of Ise city with a team of foreign researchers to the world's community and to represent the activities and traditions of Ise city in a blog. We had to visit a series of lectures on history of Ise city conducted by the professors of Kogakkan University and did the research on a definite aspect of Ise. We had to use blogs, Facebook or Twitter as the best communication strategy to represent the research effectively to the community. We cooperated with the Japanese students to enhance the international exchange and later on had to prepare and submit a report to Kogakkan University

I was informed about the very first program held at the Kogakkan University in December 2013 from my Dōshisha University's teachers, but I did not show any interest in it and went back home in February 2014. I did not know much about the ceremony of Shikinen Sengū which is held every 20 years in Ise Jingū and I regret now because I have to wait the next 20 years to see it with my own eyes how Naikū and Gekū are rebuilt and presented to the public. The obvious reason for not attending Ise in 2013 was my course of studies in Kyōtō, where I was interested in and slightly overwhelmed with Aoi-, Gion Maturis, Yasaka Jinja, Matsunō Taisha and Tenryū-ji, Kasuga Taisha and Ninna-ji not to think about Ise Shrine, which is 3 hours away from Kyōtō. Later on, I needed the motivation to continue my studies and this chance to participate in this program which appeared to me 3 years later could not be simply rejected. How could I reject the fully funded three week scholarship which included the flight

to Japan only under the condition I do the research, write a blog about it and present my research? I will not probably understand students of my university who do not care about it and do not take the chance to participate in it.

My plan for the three weeks depended deliberately from the plan issued by Kogakkan University. We usually had to visit lectures on Shintō Studies which were accomplished by practical experience of visiting these places. It did not even include Shintō Studies as a core element as we had so many lectures on tourism in Ise City and places close to it. The lecture I liked most was dedicated to Japanese classical literature and the peculiarities of waka poems, which even today retain much attributes of their original charm even though some of them were written during the Heian Period. We visited the Shigureden Museum of One Hundred Poems in Kyōto which represents social, cultural and educational layers of noble culture and their behavior during the Heian Period. The exhibition of the museum illustrates "Ogura Hyakunin Isshū", which corresponds to prior classic waka poems. The Hyakunin Isshū is an anthology of one hundred poems, each by a different poet. The poems are all 31-syllables long. The form of poetry is the tanka, or "short poem." It is also referred to by the words 歌 and 和歌. One person writing a hundred poem sequence is something which starts from the Heian Period. Fuiwara Teika edited the oldest anthology of one hundred poems by one hundred different poets. However, there is no extant copy in Teika's own hand what is common to many works of classical Japanese literature. Because of this, when thinking of the origin of the Hyakunin Isshū, the Meigetsu-ki, Ogurashikishi and Hyakunin Shūka are important materials. As I entered the museum, I was given the ticket on which one waka poem was written under the number 39. Sangi Hitoshi (Minamoto-no-Hitoshi) (880-951) is the author of this poem which was selected to the anthology of Hyakunin Isshū. He is the great-grandchild of Emperor Saga, who served as a local official in areas such as Tanba and Yamashiro.

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にどうしてこんなにも、あなたのことが恋しくてたまらないのだろうか

I wonder why I must endure this heartbreak? Why, as if I were a reed in the meadows, I must keep on enduring, why I miss you so very much.

Everybody had the chance to do some research in anything connected to Ise and Shintō Studies, but I definitely knew what sphere I want to research even before coming to Japan.

My course of Japanese cultural studies included the historical map making during the Edo Period, so I just needed some information how pilgrimage to Ise at the Edo Period was connected to Ishikawa Ryūsen's map *Nihon Kaisan Chorikuzu* issued more than 300 years ago. I got my answers, found everything I was looking for and presented the results of in during the final day of the program. It was a new dimension for me to come back to Japan after 3 years of absence, but I tried to maximize the efforts to promote Ise city as a prior destination in a series of blog entries, where I illustrated my experience. Subsequently, I dealt with the representation of Ise city during the Edo period on Ishikawa Ryūsen's map "Nihon kaisan chōrikuzu" and hope that my research gave a view on Edo period's travel tradition, shed light on the peculiar hidden denominators of Ryūsen's map and by doing so alleviated the intricacies and eeriness of Ryūsen's comprehension

皇學館大学の皆さま、先日は大変お世話になりました。ありがとうございます。
私が皇學館大学の伊勢と日本スタディプログラムに参加した経験について、報告書を書きたいと思います。伊勢には三週間滞在しました。三週間も住んでみれば、皇學館大学での講義や伊勢での生活等にも慣れ、伊勢の町に親しみが生まれた頃に帰国しました。伊勢と日本スタディプログラムへの参加は本当に大変貴重な経験になりました。

日本へ来る前、チュービンゲンで四年半、日本学を勉強しました。日本学の授業の時、クラスメイトは伊勢の有名な日別朝夕大御饗祭や、神嘗祭や月次祭について、発表しました。調べた情報によると、祭りに参加する人は長い時間、それらの練習をして、自分で昔の服装を作り、全国から来る観光客のために、日本の伝統的な祭りを披露します。私は祭りに参加する人は神主などの神社関係者や研究者というイメージを持っておりました。どうしてかということ、過去のプログラム参加者である Paula Curtis や Olga Evgrafova のブログなどを見ると、祭りに参加している人はいつも日本人だったからです。しかし、伊勢市へ来てから、伊勢のイメージと神道のイメージは大きく変わりました。私は二年前に伊勢神宮を研究した先輩の紹介で伊勢と日本スタディプログラムに参加しました。

伊勢と日本スタディプログラムではウクライナやドイツ、ポーランドにベルギー、中国、トルコ、アメリカ、ドイツから来た留学生と一緒にでした。日本スタディプログラムへの参加前、私はドイツの日本大使館からビザを与えられました。今回の伊

勢滞在は私の四年間の勉強のご褒美といえるものでした。日本スタディプログラムに参加している学生には重大な責任があります。それは、伊勢日本プログラムの参加要件として、Facebook や Twitter 等 SNS を用いての情報発信を毎日行うことになっています。

伊勢日本スタディプログラムは三週間の長さで、いろいろ国から来た研究者の卵と一緒に皇學館大学でのさまざまな講義や伊勢の各地でのフィールド・スタディを通じ、「伊勢」や日本について理解を深めていきます。

この三週間で、私は江戸時代の伊勢参りと日本海山潮陸図の比較研究をしました。伊勢日本スタディプログラムでは驚く学びがいくつもありました。一つは伊勢神宮の参拝客数でした。観察してみると、多くの日本人は家族でお伊勢参りをして、全国から人が集まります。なぜなら、伊勢市は特別な地域で人気のある場所だからです。もう一つは伊勢の文化について、日本人が昔から好むからです。

プログラムの中で京都の時雨殿という小倉百人一首をテーマとした博物館を見学しました。ここは、藤原定家が百人一首を選んだ地、小倉山の麓、嵐山の渡月橋の近くに位置し、財団法人小倉百人一首文化財団が設立運営しています。まるで、私たちはタイム・スリップしたような気持ちになりました。私が受けた入場券には以下のような和歌が書かれていました。

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にどうしてこんなにも、あなたのことが恋しくてたまらないのだろうか。

このように、私の日本における伊勢と神道のイメージはお菊変わりました。中世から近代にかけて、日本人にとって伊勢神宮は特別な場所であったことと、伊勢日本スタディプログラムに参加した経験について、私は述べました。とても印象的な経験でしたが、私はドイツに帰ってから、後輩に伊勢の魅力と伊勢日本スタディプログラムについて、すすめてみます。