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**France's Vision of "Informal Empire" in Mexico (1821-1867)**

Takuto INOUE

This article examines how France developed its foreign policy and imperial strategy to secure its presence in Mexico from its independence (1821) to the fall of the Maximilian Empire (1867), focusing on three key aspects: political ideology, trade, and finance. It situates the history of French-Mexican relations — often overlooked due to the perception that French imperial expansion was confined to formal colonial ventures and the collapse of the Maximilian Empire — within the broader history of the French Empire. Chapter 1 explores the political and ideological connections between France and Mexico, highlighting the political dimensions of France's "informal empire" by examining how it incorporated cooperative Mexican political leaders. Chapter 2 analyzes the formation and limitations of this "informal empire", emphasizing France's pursuit of free trade, particularly in the context of active Franco-Mexican trade even before the 1850s, when large-scale loans were first issued. Chapter 3 then examines France's financial engagement with Mexico, focusing on the provision of loans from the 1850s onward. The primary aim of this article is to clarify the nature of France's "informal empire" and to assess whether Mexico can be considered part of it, not only after the 1850s but also from a long-term perspective.

**The Development and Achievements of Aboriginal Art Policy in the Northern Territory of Australia**

Akiko SUGIYAMA

The Northern Territory of Australia had an average of 1.4 million tourists per year between 2004 and 2006. The majority of these tourists were from within Australia (75%), with the remaining (25%) coming from overseas. Tourism, with Kakadu National Park as its main destination, contributes significantly to the Northern Territory economy. Furthermore, the Northern Territory is a place where art has been seen as a symbol of the restoration of land rights for indigenous people. The state capital, Darwin, has also been a city that symbolises the promotion of art by indigenous people, with the Darwin Aboriginal Art Fair (DAAF) being held there since 2007. How has the practice of Aboriginal art in Darwin, which is characterised by its entertainment value and diversity, developed? Darwin has developed as a holiday destination for domestic tourists, following the Japanese bombings of 1942-43 and the redevelopment of the waterfront from 2006 onwards. However, there is limited empirical research on indigenous art practice and policy. This paper provides an overview of the nature and changes in various practices of Aboriginal art in the Northern Territory from the 1950s to the 2000s.