

A Consideration of Kaishu Diary from a Historical Perspective, with a Focus on the Boshin Days of the Keio Period

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In this study, several historical documents pertaining to the final days of the Tokugawa Shogunate and the early days of the Restoration are examined from a historical perspective. One of the materials of focus is Kaishu Nikki (Kaishu Diary), a diary written by Katsu Kaishu. Kaishu Nikki is one of the most well known historical documents covering the history of the final days of the Tokugawa Shogunate, as well as the early days of the Restoration, and has spread into circulation in various forms. I have reexamined these documents systematically. Specifically, three diaries, including Diaries of the Boshin War Days of the 4th Year of the Keio Period (Kodansha Collection), Kaishu Nikki (Edo Tokyo Museum Collection) and Excerption of Kaishu Diary (Edo Tokyo Museum Collection), were given historical consideration regarding their correlation, particularly around the years 1867 and 1868, the time of the Boshin War.

Writing style of each diary's individual articles, as well as their bibliographical background, is analyzed. A resulting finding is that Kaishu Nikki was the original manuscript from which excerpts and different books were later published. It is also found that Diaries of the Boshin War Days of the 4th Year of the Keio Period, traditionally considered to be one of the original diaries, was actually written as a memory.

A finding regarding Excerption of Kaishu Diary is that it is among the historical documents of this era collected by Shushi-kan, a historiography agency of the Meiji Government, as part of its compilation project on Restoration history. Specifically, Diaries of the Boshin War Days of the 4th Year of the Keio Period, on

which Kaishu Nikki was later excerpted, was gathered around 1872 (Meiji 5) by Shushi-kan (at that time called "The History Department"). Then, around 1882 (Meiji 15), Excerption of Kaishu Diary was compiled. And the author concludes that this material was presented as a historical document by Kaishu Katsu for the Meiji Government during compilation of the "Records of the Reactionary Period", historical material which describes the full account of the Meiji Restoration.

Private Learning Schools and their Curricula in Edo/Tokyo during the Final Days of the Tokugawa Shogunate and the Early Days of the Restoration

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Private learning schools in Edo/Tokyo during the last days of the Tokugawa Shogunate and the early days of the Restoration are discussed based upon the historical research document on private educational institutions - Detailed Notification of School Foundation - compiled by Tokyo prefecture. Focused aspects include: (1) the distribution of private learning schools, and social status of teachers; (2) the total number of attendees, the number of attendees per school (school size), and the gender ratio of these attendees; and, (3) educational content and its transition during the Restoration era.

The research was conducted on the period from August, Meiji 5th (1872) through the end of Meiji 6th (1873). Data detail varied from school to school, but there were a total of eleven (11) categories recorded in Detailed Notification of School Foundation: (1) the name of the owner of the school, (2) the address of the owner, (3) the social status of the owner, (4) the age of the owner, (5) the year the school started, (6) the name of the school, (7) the location of the school, (8) the course subjects, such as Calligraphy, Arithmetic ("traditional Japanese arithmetic" as well as "western arithmetic"), Medicine, English and German, (9) the textbooks used (letter collection, arithmetic books, and translated books, among others), (10) the number of students (by gender as well as by age), and (11) data regarding teaching staff besides the school owner, such as subjects taught and professional expertise.

More private schools were found in downtown areas, where ordinary people

resided, than the uptown areas where Samurai residences were located. Many teachers were commoners, but quite a few private schools in uptown areas had former Samurai class teachers. With regards to the attendees, many were between the ages of 6 and 13, with female students having a higher retention rate than male students. This was presumably because most boys began working around the age of 9. The average number of total students per school was around 50, but those with over 100 students were not uncommon. Such large-scale schools were found not only in metropolitan areas, but also in post station towns such as Senju and Shinagawa. Furthermore, transitions in educational content were reviewed with comparative viewpoints of the Edo era and the Tokyo era. In the first year of Meiji, the textbooks used were the same ones used in the Edo era, and changes to their content were minimal.

The "General Public" as Readers - A Depiction of the "General Public" which Appeared in the Time of the One-yen Book Boom

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From the end of Taisho through early Showa, a popularization of mass culture took place. The one-yen book, which appeared during early Showa, is believed to have helped in popularizing books by supporting the contemporary publishing system, which consisted of mass production, mass selling, and mass advertisement. The advertisements for one-yen books in those days were frequently using the term, "General Public," in an attempt to invite the masses to purchase. In this study, a consideration is given to the characteristics of the so-called "General Public" as a major audience of "Mass Culture."

The one-yen book was originally invented by Kaizo Book Publishing Co., which published The Collective Works of Modern Japanese Literature. According to an advertisement by Kaizo Book Publishing Co., this literature was published for the sake of the "General Public," because the publisher was afraid that books were beginning to be owned exclusively by a "privileged social class." After the Great Kanto Earthquake, in which significant libraries were lost, books were becoming increasingly more precious commodities than before. Such a view of the "Great Public," however, was merely a tactic made up by the publisher, which was targeting those who had never read a book, and was trying to create as many new readers as possible in the midst of the sluggish economy. Those who actually purchased the one-yen books, however, were not the "General Public" readers, but rather those who had previously read books. Thus, the "popularization" of the "one-yen book boom" represents the fact that many people had begun to enjoy a similar item, regardless of the social class to which they belonged, rather than that books had become widespread with those who had not typically read books.

Societal analysts in those days considered the readers of one-yen books to be passive consumers, turned into the quantitative receivers of the books by means of the publishers. The articles in newspapers and magazines of the day, however, depict the readers of one-yen books expressing their interests in the "one-yen book boom" on their own accord, and they are shown as proactive in expressing their opinions and requests. Such one-yen book readers were a different group of people from those visualized by the publishers and the societal analysts; they are, rather, closer to the meaning of the present day "General Public," which means "many people," or "the people."

The phenomenon called the "one-yen book boom" depicts the extended power of "the public," which was becoming the center of society during that era. "Popularized Culture" was the culture, which was accepted and cherished by those who were trying to build the new era.