

Title	パブリック・ヒストリー 第15号 英文要旨
Author(s)	
Citation	パブリック・ヒストリー. 2018, 15, p. 86-87
Version Type	VoR
URL	https://hdl.handle.net/11094/68033
rights	
Note	

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Osaka University

Journal of History for the Public 15 (2018) Abstracts

A Pioneering Female Profession: Female Primary School Teachers in the First Half of the Third Republic

Yuko MATSUDA

In the 1880s when society was recovering from the confusion caused by the wars and the Revolutions, French women began to occupy professional jobs, which had been closed up until then. The most popular but arguable female profession was teaching as a primary school teacher which was available all over France. The public education system established in 1881 and 1882 by Jules Ferry, Minister of Public Education, made public primary education free, secular and compulsory. The new system under the principle of “male teachers for boys and female teachers for girls” made it necessary to train female teachers as rapidly as possible. As public servants, secular female teachers took place of nuns in primary education.

The purpose of this paper is to uncover the reality and images of the female primary teachers at that time. Reflecting the rapidly increasing interest in this new profession, topics regarding it were widely discussed in such medias as journals, guidebooks for women’s jobs, critical reviews and fictions. These materials explain what was required for women to become a primary school teacher and how women got licenses for it. They also show the life of school, the payment, conditions, daily life and mentality of female teachers. Female primary school teachers were pioneers who paved the way for today’s female professional workers.

An Attempt to Revitalize American Urban Community in the 1980s: A Case Study of Philadelphia Mural Arts Program

Michiko YASUI

America has been experiencing an ‘urban crisis’ of deindustrialization since the 1970s. Declining population, increasing unemployment, widening gaps between the rich and the poor helped increase the crime rates, drug addiction as well as racial conflicts. Regarding this situation, Philadelphia, the metropolitan city of Pennsylvania State has never been an exception. Although it was once a leading industrial city and still ranks fifth in population as an American city, many industries have disappeared since the 1970s. The ‘whites’ flights’ to suburban areas ensued. In common with other big industrial cities like Detroit, Chicago and Cleveland, the people who were left behind were African Americans, Latino Americans, and poor white Americans. Against this background, the black community, who had led the civil rights movements during the 1960s, understood that they needed an agenda not solely for expanding their civil rights or ‘political power’ but rather for solving problems such as unemployment, redevelopments, crimes, deteriorating public education and so on. They called for ‘cross-fertilization’ among ethnics and racial groups, which means forming coalition with various citizens’ movements.

In 1984, they elected the first African American mayor in the history of Philadelphia. He also

was one of those who rose from the civil movements. One program he offered was 'Philadelphia Anti-Graffiti Network' (1984), which has been developed and reorganized into 'Mural Arts Program: MAP' (1996). MAP has created more than 4000 murals and are still creating many in Philadelphia. Jane Golden has headed MAP, which is a kind of a private finance initiative, but supported by the city fund as well.

This article explores the history and activities of MAP and examines how "arts ignite a change," reinvigoration of people and community. The murals are the expression of community, their history, their heroes and heroines, their identities, their sorrows and joys and their voices and so on. This article also looks through the mural making activities of other American cities such as Los Angeles and Chicago. By doing so, it attempts to compare the murals in different cities and points out some characteristics of Philadelphia's murals.

The Decorated Uniform of Officers in Imperial Germany: As a Symbol of Their Aristocratic Mentality

Koto FUKUNAGA

After the beginning of 19th century, there was a dramatic change in men's mode in parallel with changing society: Gorgeous aristocratic clothing became simple, following the new moral of the bourgeoisie who disliked loud clothes. Luxury clothing was a proof of high position of aristocrats but diligent citizens regarded it as vice in the new era. Still the military uniforms were an exception. They remained gorgeous.

There have been little academic literature on this subject and if any, most of the available literatures is written for the collectors of military clothing. The reason that military uniforms have been ignored is that they are regarded as an unusual type of clothes, which were worn only by military people. The military uniform should be studied more academically and its place in the mode history should be established as well as the researches on the relationship between the military and the society, which have considerably developed in the study of the military history.

This paper examines the question why the officers in Imperial Germany wore decorated clothes in spite of the strict dress code. The first chapter explores the clothes and the dress code in the modern civil society and their historical background. The second chapter shows that the military uniform was a deviation from the dress code by studying details of the form of individual uniforms. The third chapter discusses the relationship between the officers and aristocratic culture. In the Imperial German army, many noblemen served as officers. Gorgeous uniform was not shameful for them, but represented their authorities. Finally we came to the conclusion that the decorated military uniform of the Imperial German army was a symbol of the aristocratic mentality of the officers.