

The Conclusive Distinction between the «Field» of *Warensprache* and the World of Natural Language:
 A Newly Minute Interpretation on the Structure and Contents of the Opening Theoretical Analysis
 of Capitalist Commodity in Karl Marx's *Das Kapital*, Part III

by

Yasushi Inoue & Masaki Sakiyama

In this part, the authors deal with the theory of Value-Form.

As Marx notices “We here stand upon the spring point of all difficulties which prevent us from understanding the Value-Forms” (*Das Kapital* I, First German Edition, S.19.), understanding precisely the strictly and complicatedly dialectic logic of the Value-Forms is indeed a theoretical load.

The authors decide to treat the main-body description of the First German edition of *Das Kapital* (1867) as the main text, and the appendix text as the central referential description, based on the comparison of all editions of the descriptions of the theory of Value-Form.

Consequently, the authors conclude the importance of the *Form IV* written in the First German Edition, which other editions deal with it, e.g. replace, as *Geldform*, clarifying that the *Geldsein* is inherent in all capitalist commodities.

Riguardo al confino di Cesare Pavese (2)

Attraverso i documenti ufficiali conservati presso l'Archivio centrale dello Stato a Roma

di

Azusa Nakajima

Il periodo di confino di Cesare Pavese (1908-1950) fu cronologicamente breve, ma straordinariamente intenso. Il suo soggiorno obbligato a Brancaleone in Calabria come confinato politico durò poco più di sette mesi (dall'agosto 1935 fino al marzo 1936) ma rappresentò un momento cruciale nel suo percorso esistenziale e letterario. Dal mio punto di vista, per conoscere più a fondo il soggiorno di Pavese a Brancaleone, occorre completare la prospettiva finora seguita dalla maggior parte degli studiosi, i quali si sono basati soprattutto sulle descrizioni contenute nei diari, lettere e opera dello scrittore. Questo articolo intende documentare più estesamente il soggiorno di Pavese come confinato politico a Brancaleone attraverso i documenti ufficiali riguardanti il confino, conservati presso l'Archivio centrale dello Stato a Roma.

Bearbeitungen am Anfang von *“der Historie van Reynaert die vos”*

von
Yoichiro Hieda

In der vorliegenden Arbeit wird zu zeigen versucht, wie die Texte von *der Historie van Reynaert die vos* (Pg) im Prolog und in den ersten sechs Kapiteln im Vergleich zu den Texten von *Reynaerts Historie* (RH) bearbeitet wurden. Die erste ist die Prosaversion der Reynaert-Überlieferung, die im Jahre 1479 bei Drucker Gheraert Leeu in Gouda gedruckt wurde, während die letzte die Reimhandschrift von der zweiten Hälfte des 15. Jahrhunderts ist.

Schon ist der mit vielen *Topoi* ausgestattete traditionelle Prolog, wie man ihn noch deutlich in RH sehen kann, durch den völlig neuen Prolog ersetzt worden, damit Aufmerksamkeit der potentiellen Leser so viel wie möglich auf das gedruckte Buch gelenkt werden kann. Im Prolog wurde beabsichtigt, das Buch möglichst attraktiv den Käuferschichten feilzubieten. Hier zeigt sich deutlich der Funktionswechsel des gedruckten Buches. Dementsprechend wurde der Natureingang am Beginn vereinfacht, und die Zeitangabe im Epos wurde mehr generalisiert. Es war nicht mehr *auf einem Tag zu Pfingsten*, sondern es war *um Pfingsten herum, als Wald dann gerne lustig gestellt zu sein pflegte*. In *Reynaerts Historie* kam Fuchs Reynaert nicht zum Hoftag, weil er soviel Missetaten im Hof begangen hatte. In *der Historie van Reynaert die vos* kam er nicht zum Hoftag, weil er Schuldgefühl für manche Tiere hatte. So ist die einstige Fehde zwischen dem Fuchs und dem Löwenhof nun zur neuen Fehde zwischen Fuchs Reynaert und den anderen Tieren geworden, was für sehr wichtige Änderung geachtet werden muss. Der Hof steht nicht mehr im Mittelpunkt des Zwists, sondern der Fuchs trat offensichtlich als Erzfeind der anderen Tiere hervor. Dachs Grymbaert stand dem Fuchs um so stärker bei und beanstandete heftiger die andere Partei, so dass der Kontrast zwischen der einen und der anderen Partei pikant akzentuiert wurde. Das trug sicherlich dazu bei, die Leser für die Handlung des Epos mehr zu interessieren.

Dies wird auch dadurch möglich, indem man die verschiedenen Vorgänge, die in früheren Werken geschildert wurden, an die betreffende Version anpasst oder gar nicht mehr darin erwähnt. Die Vergewaltigung der Wölfin durch Renart, die im französischen *Roman du Renart* erzählt wurde, oder auch der Strick, an dem der Schinken hing, fand nicht mehr in *der Historie van Reynaert die vos* Eingang. Im betreffenden Epos wurde öfters die Ortsangabe *“hier”* gebraucht, und einige unwichtige Namen wie *Frau Alente* oder *Elmare* wurden ausgelassen, so dass das Epos von den früheren Werken abhängiger gemacht und die Handlung mehr auf das Hof fokussiert wurde.

Gleichzeitig wurden die Verse zu Prosa bearbeitet. Es gilt dabei nicht nur Reimwörter aufzulösen, sondern für Verse charakteristische Weitschweifigkeit zu vermeiden und die Texte kürzer und prägnanter zu gestalten. Es war ohne Zweifel ein revolutionäres Vorhaben, dass man mit all diesen Bearbeitungen das gedruckte Buch herstellte und verkaufen wollte. Die klare Absicht des Druckers kann in vielen Änderungen im Text deutlich festgestellt werden.

Nakaza Hisao and the Hana-block (Ornamental concrete block)
Architecture and Crafts of Post-War Okinawa

by
Naoki Isobe

This research note reports an investigation of Nakaza Hisao (1904–1962) and his Hana-block (Ornamental concrete block) design. Nakaza was the architect of post-war Okinawa. He was also the first president of the Okinawa Society of Architects & Building Engineers. As an architect, he led the reconstruction of Okinawa after World War II, playing a major role in the preservation and restoration of old buildings. Pre-modern Okinawa was still under the Ryukyu kingdom. However, in 1871, the Meiji government annexed the kingdom and created the Okinawa prefecture. In Shuri and Naha cities, traditional townscapes or many old buildings were preserved until World War II. However, during the battle in Okinawa, most of these structures were lost. Under the occupation of American forces, Nakaza started the restoration of war-damaged buildings and cultural assets; however, he also introduced modern architecture to Okinawa by using concrete. Thus, his concrete block buildings are considered an origin of the modernization of post-war Okinawa. In the buildings of post-war Okinawa, ornamental concrete blocks were frequently used, and Nakaza is said to have personally designed them. These blocks are now called “Hana-blocks,” which represent the crossroads of architecture and crafts in post-war Okinawa. I examined Nakaza’s role in the design of Hana-blocks in this research note.

A Comparative Literary Study of the “Noble Savage”:
Palau’s Prince Lee Boo in Pacific Postcolonial Representations

by
Naoto Sudo

Palauan anti-nuclear activist Cita Morei and Japanese writer Ikezawa Natsuki depict the "Palauan Prince" Lee Boo in their literary texts immediately before the political independence of Palau at the end of the twentieth century. Set in the contemporary Pacific Islands, the two texts, a short verse in English and a Japanese novel, have anti-colonialism and postcoloniality in common, using Lee Boo as a traditional spiritual icon of colonial/postcolonial indigenous subjectivity. Since English writer George Keate’s influential book described him late in the eighteenth century, the story of Lee Boo has been adapted in various forms and usually Lee Boo has been represented as a Rousseauan noble-savage-like idealized, enlightened Other. Ikezawa’s text appropriates the book’s Lee Boo, transforming the Christianized, modernized, obedient “noble savage” into a humorous, sarcastic, two-hundred-year old ghost or part of “magical reality” of the impersonal Pacific island society, in order to criticize Japan’s colonial and post-colonial hegemony. On the other hand, Morei’s poetry indicates how deeply the “noble savage” Lee Boo in Keate’s book has been mythologized and internalized in Palauan people’s minds: Morei’s text employs as an ideal spiritual symbol of the Palauan community Lee Boo’s conventional imagery from the West, in order to protest against US military control and rebuke Palauan people for their approval of its acceptance to win financial support and political independence at the expense of the antinuclear provisions of Palau’s constitution, and its spiritual tradition. In the discursive heterogeneous network of decolonizing discourses of the Pacific, the story of the “noble savage” Lee Boo plays pivotal roles both in Ikezawa’s postmodernistic rewriting and Morei’s stereotypical reiteration, in spiritual intervention in the imperial narrative history of dominance of Japan and the US over the region.

A South African Yiddish Writer, Rakhmiel Feldman and His Short Story, 'Jan and Piet'

by
Masahiko Nishi

Rakhmiel Feldman (1897-1968) is one of the most eminent Yiddish writers in South Africa, whose collection of short stories under the title of 'Shvarts un vays' ('Black and White') was first published in 1935 in Warsaw and again in 1957 in New York, as an enlarged edition. 'Jan and Piet', which is taken from the second edition fully reveals central characteristics of the author, whose interest focused on interracial relation between South African white and the indigenous African, as well as on the assimilation or acculturation of Jewish immigrants from East Europe, mainly from Lithuania. The reader will be able to appreciate the local color prevailing in the text, interracial friendship and its breakdown, the life background of poor whites in South Africa, indigenous rebellion and its suppression at the eve of apartheid era in the republic. The Jews in South Africa who suffered discrimination as non-Christians, though they succeeded in obtaining the status of 'white Europeans', sympathized sometimes with Afrikaners as an economic or linguistic minority, and sometimes with Africans as enslaved to white society. The story represents neither the situation South African Jews experienced nor that of the Yiddish-speaking community, but shows clearly the instable identity of the Jews, who were neither 'colored' nor completely 'white'.

Figaro Refigured

by

Takahiro Ueda

Aside from being a play on words not dissimilar to the advertising blurb “Intel Inside,” the title – “Figaro Fu-ta-ta-bi,” if simply romanized – indicates an attempt to refigure (“figure again,” or more like “figure out”) the critical interpretation of Mozart’s *Le Nozze di Figaro* (*The Marriage of Figaro*, written in 1786), which Theodore Adorno made only by halves.

From my hypothesis, for example, there lies a to-be-refigured point in the fact that it was the finale of the second act of *Nozze*, not of the fourth one, that Adorno took for instance when he admired Mozart’s “genius” – “capacity to employ [forms] without an element of domination”(Aesthetic Theory). On reflection, the grand finale of its fourth act is, in the Adornian sense, nothing but a reproduction of the epic of the ship of Odysseus, the dominator, in face of Sirens; The modern audience of this *opera buffa* who celebrates the final, musical reconciliation of antagonists is the allegory of the quasi-egalitarian ship’s rowers who cannot survive the song of the Sirens. In fact, Adorno’s pronominal reference to Odysseus by the German word “Grundherr” – “landowner” or “lord” in English translations – in his another book *Dialectic of Enlightenment* (German: *Dialektik der Aufklärung*; co-authored by Max Horkheimer) must be the deliberate allusion to Le Conte Almaviva, the unchanged lord not only in Da Ponte/Mozart’s libretto but also in original Beaumarchais’s dramatic trilogy: *Le Barbier de Séville* (1775), *Le Mariage de Figaro* (1784), *La Mère coupable* (1792).

In order to develop the speculative argument above, this research note begins by glancing at two relatively recent studies with one identical title as book: *Le Droit de Cuissage*, which *literally* means “the right of the lord,” *implicitly* “jus primae noctis,” latin for the right allowing the lord to spend the first night with the bride of any one of his vassals. However, the discussion about the way this alleged tradition works in *Nozze*, assuming aspects of true/false statements rather for the audience, as a kind of Diltheian “point of impression,” remains a prefiguration to be refigured by myself in the future.

Visual Culture Styles of the Pre-Film Era:
Magic Lantern Shows and Exhibitions in Kyoto during the Sino-Japanese War

by
Manabu Ueda

In recent years, film history researchers have shown an increasing interest in the concept of screen practices and have discussed the continuity of visual media before the appearance of film. This paper discusses magic lantern shows and exhibitions in Kyoto during the Sino-Japanese War, before movies were imported to Japan, a subject that has not yet been clarified. Kyoto was chosen as the subject for two reasons. First, the first private Japanese showing with an imported cinematograph was performed in Kyoto in 1897. Addressing the question of why the film industry developed in Kyoto will clarify the pre-film history of that city. Second, local deviations, especially Tokyo, break with previous conceptions of pre-film history. The example of Kyoto corrects our understanding of these local deviations. This paper discusses the period of the Sino-Japanese War, June 1894 to April 1895, which was the golden age of the magic lantern show, before the arrival of movies. The Kinetoscope was imported in the next year after the War's end. This period is the most important time for considering the relation between magic lantern shows and early films from the point of view of the screen practices. Magic lantern shows and exhibitions are discussed as parts of the paper's fundamental research of the pre-film history of Kyoto.

The “Lost Ethnography” of A. C. Doyle and Representations of the Andaman Islanders

by

Tadao Nakamura

This paper explores diverse representations of the Andaman islanders at the end of the Nineteenth century, which Sir Arthur Conan Doyle mobilized to create his famous novel *The Sign of Four*. Doyle could obtain current ethnographical information about the Andamans through the medical training he received at Edinburgh University, one of the highest medical research centers in the British Empire to which the officers of Indian Medical Service sent back their data collected directly from the islanders. However he distorted them so anachronically that the Andamans were reduced to the Cannibal Savages as in the legend recorded by Marco Polo. The paper shows that his intentional distortion was a way to render the homage to his boyhood literary heroes, E. A. Poe and Captain Mayne Reid. It draws out a possibility that he would use the essay of Capt. Reid, *Odd People: Being A Popular Description of Singular Races of Man* (1860), to create a figure of his novel, andamanese Tonga. Finally, I suggest that a certain isomorphism is recognizable between the imperial politics of colonial governance and the differentiated regards upon various colonials which Doyle depicted in the novel.

Engineer Lieutenant Tokio Zenzaburō, Chief of Construction

by
Yasuhiko Karasawa

Following the career of one engineer officer of Japanese Imperial Army, this research note aims to shed light on what kind of soldiers worked on permanent fortification sites during the Meiji period. Coastal fortification in Meiji Japan was one of those crucial, urgent projects to defend a new nation. The official life of Tokio Zenzaburō, born to an Okayama peasant family in 1853, shows not only a typical portrait of the fortification manager, but also provides an example of the career patterns among engineer officers in Meiji Japan.

Tokio chose to study at the Army School for Noncommissioned Officers as an engineering student in 1874. Graduating from the school in 1876, he was assigned as an army corporal to the engineering corps in Kumamoto in time to participate in suppressing the Satsuma Rebellion the following year. His ability enabled him to ascend the military ranks of noncommissioned officers to be appointed as a probationary second lieutenant in 1882. He started his long career as a fortification site manager when he, as an engineer lieutenant, was assigned to the Second Engineering District of the Army in 1886. International conflicts and tension then prompted the Japanese army to construct coastal fortifications. Tokio's first fortification works began on Tsushima in 1887. People can see stone tablets proudly inscribed with the words "Engineer Lieutenant Tokio Zenzaburō, chief of construction" at each of the four batteries (Imosaki, Ōhira Low, Nukue and Ōishiura) on the island.

Apart from the fortification sites, Engineer Captain Tokio spent a short time working at central offices (such as the Bureau of Temporal Battery Constructions and the First Engineering District of Army), and then returned to the field in 1893. His fortification work continued at the islands of Awaji and Tomogashima to defend Ōsaka Bay (Yura Fortress), the bay of Maizuru to defend the naval port there (Maizuru Fortress), and sea forts to defend the imperial capital (Tōkyō Bay Fortress), where he oversaw the construction of all of these fortifications between 1893 and 1904. Most of the coastal fortifications had been completed by the time the Russo-Japanese War began in 1904. The duty imposed on Lieutenant Colonel Tokio during the war was to build the military railway between Masanpo and Samnangjin in southern Korea. Although his age required him to transfer to the second reserve shortly after the war, a final job awaited Colonel Tokio in 1908: supervision of forest management in Korea. He finally requested permission to retire from the Office of Forestry, Government-General of Korea, in 1914 due to initial symptoms of cerebral hemorrhage.

The army's training of officers was not standardized during the early Meiji period. A number of other military engineers of Tokio's generation chose to become noncommissioned officers. Many of them made a great contribution to the Meiji-era fortification of Japan's coasts. Some later ascended to officer rank. Given that these military engineers did not have chance to graduate from the Army Academy, Tokio can be counted as the most successful among them in terms of his final rank of Engineer Colonel.

关于初唐末期的大画变相
— 以敦煌莫高窟第 217 窟为中心 —

西林 孝浩

敦煌莫高窟第 217 窟的主室壁画，根据其山水表现形式及供养人题记，创作期推定为八世纪初。该窟主室入口处东壁为观世音菩萨普门品为主体的《法华经变》、北壁为《西方净土变》、对面南壁为《佛顶尊胜陀罗尼经变》、西龕内的藻井为《金刚经变》。

第 217 窟《金刚经变》与《佛顶尊胜陀罗尼经变》的中尊，二者右肩完全袒露、作转法轮印相、左脚在上的结跏趺坐的造型具有相同之处。此外，第 334 窟北壁中尊、第 321 窟南壁中尊、第 205 窟北壁中尊、第 124 窟北壁中尊等，也有这种相似之处。笔者认为，该中尊当为玄奘带到中国的印度初转法轮佛图像。

第 217 窟《佛顶尊胜陀罗尼经变》之右侧为佛陀波利译《佛顶尊胜陀罗尼经》序文，记述了《佛顶尊胜陀罗尼经》被佛陀波利带到中国并进行了翻译之缘由；而同窟《金刚经变》之右侧，表现了印度祇园《金刚般若经》之由来；另外该窟《西方净土变》之左侧，绘有释迦灵鹫山说法图。而同窟的《法华经变》之中央场景，亦绘有释迦灵鹫山说法图。

笔者认为，第 217 窟变相图中对佛教经典的序文、序段、印度佛图像之采用，其背景在于当时的佛教界欲将中国作为“正统印度佛教传承地”。