



The Ohara Family of Kurashiki: A Study from the Viewpoint of the Prewar *Rono*  
(Laborer / Farmer) Classes and “Civil Society” (Part One)

by  
Yoritaka Ikuta

This article considers Ohara Magozaburo, capitalist and executive manager of Kurabo Industries in prewar Kurashiki, and his relationship with his workers. Ohara Magozaburo was “interested in socialism”, and is said to have took part in various constructional and educational activities for his workers’ welfare. Ideologically, he is said to have been sympathetic to the works of Robert Owen, whom Karl Marx criticized as a “utopian socialist”, and was also concerned about the ideas of the October Revolution. With this in mind, this article starts by tracing the history of labor movements and socialist movements in prewar Japan and considering the ideas of Lenin, the leader of the October Revolution. Then, the Kurabo workers’ strike that occurred in 1930 is considered; this strike was apparently influenced by the Japanese Communist Party, which was created in the wake of Lenin’s ideas and the October Revolution. Finally, the issue concerning workers’ participation in corporate management as well as the education offered to workers by the administration is examined.

Balthild's "Monastic Policy" and Royal-Episcopal Relations in the Later Merovingian Era:  
An Analysis of the Signatures in Monastic Privileges (*privilegia*)

by  
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In the mid-7<sup>th</sup> century, under the leadership of queen regent Balthild, many major basilicas and monasteries in the Merovingian Kingdom received privileges from bishops that officially removed them from episcopal control. Eugen Ewig referred to this as Balthild's "Monastic Policy" (*Klosterpolitik*), and saw in it an attempt by the monarchy to curb episcopal power. In other words, Ewig assumed that royal and episcopal authority were in conflict. This article reconsiders the royal-episcopal relationship that characterised Balthild's "Monastic Policy" through analyzing in detail the trends, careers, alliances, and political standings of the bishops who signed these episcopal privileges.

The results are as follows. First, it is apparent that the common notion that Balthild all but forced bishops to issue privileges has been exaggerated owing to the interpretation of certain sources. Second, the general trend of episcopal signatories indicates that privileges issued under Balthild's influence were continually supported by a specific group of bishops. Lastly, bishops in that group as well as many others, including bishops who themselves issued privileges, were part of a network connected to Balthild and the royal court.

From the above analyses, one can conclude that Balthild's "Monastic Policy" was not imposed from above in the context of royal-episcopal opposition, but rather promoted on a basis of cooperation and in consideration of mutual interests.

Parody Songs sung by Japanese Children during the Asian and Pacific War:  
Toru Kasagi's Research for Parody Songs, vol.1

by  
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This paper will introduce the materials of parody songs sung by Japanese children during the Asian and Pacific War (1931-1945), collected by the late Toru Kasagi, a folk-singer and song-writer, known as an organizer the legendary concert, Nakatsugawa Folk Jamboree in 1969. Beside the career as a singer, he had been interested in the parody songs during the Asian and Pacific War because of his own experience singing them as one of school-children at the period. Through the research of meaning and historical background of the words of parody songs, he seems to have tried to find out the reason why human-beings sing songs.

I will arrange his collection of children's parody songs into four parts based on the genre of original songs; (1) army songs, (2) school songs and artistic songs for children, (3) popular songs for adults, and (4) others. Although there were parody songs in all of these genres, ones originated into army songs seem to have the richest stuffs. In this volume, therefore, these parody songs will be introduced, separated into 19 original songs. The parody songs originated into (2) to (4) will be introduced in the second volume. Following them, three kinds of parody songs will be prepared; ones by children after the war-time, ones by youths and adults during and after the war-time, and ones by Korean and Chinese people during the war-time for the purpose of the protest against the Japanese reign.



