

AN ANALYSIS OF CAUSALITY

Taiyū Nakagiri

Causality, or causal relation betwixt cause and effect has been regarded as the foundation of our inference from one to the other. Hence our most knowledges concerning the world have been achieved upon it. And we have attained a number of our practical controls of things and events in the world by means of causal knowledges. Viewing from these points, causality, or causal relation seems to be one of the most important categories.

But, it is not always clear what is the meaning of causality, or what is the idea of causal relation. In this paper, an analysis and clarification of the proper meaning of causality is attempted. The aim of the early part of our arguments is the analytic clarification of the meaning of our usual statements expressing causal relations.

In the middle part, descriptions and critical investigations of empiricist's theories of the meaning of causality are developed. As a whole, various empiricists have proposed similar theories. They may be called the succession-theory. As well known, Hume and Mill are famous representatives of the classical empiricism and keen critics. Their theories of causality, also, seem to be reduced to the succession-theory. Here, mainly Hume's and Mill's theories are treated.

The representatives of the new empiricism, who are modern logical-positivists, also, try to reduce causality to meer succession. Among them, Schlick is famous. His radical theory of causality is worthy of our considerations. In the last part of our arguments, Schlick's theory is investigated.

In the end, we are forced to say that Hume's, Mill's and Schlick's interpretations of the meaning of causality, respectively, do not offer the proper clarifications of it. Generally empiricist's interpretations seems to be insufficient. In order to offer the adequate and sufficient interpretation, they would need the support of the ontological *Begründung* of the idea of causality.

“ J’ai mal, donc je suis.”

— DOULEUR ET EXISTENCE CHEZ MONTAIGNE —

Hisaaki Katayama

On entend souvent dire, “ j’ai mal à la tête ”, ou “ j’ai mal aux dents ”, etc ... Tout le monde connaît et comprend ce qu’est la douleur, et elle est une des expériences quotidiennes. Quand j’ai mal à la tête ou aux dents, je sens tout à coup l’être de ma tête ou de mes dents. Je sens la douleur à mes dents, mais c’est moi qui souffre de la tête ou des dents. Ni la tête ni les dents ne souffrent. Je sens donc mon être à la douleur, et alors je ne peux nier ni mettre en doute mon être.

Montaigne fut pris de la première attaque du calcul rénal à quarante-cinq ans, en 1578. Dès lors, il était ami de cette maladie douloureuse jusqu’à sa mort en 1592. A l’occasion de l’expérience de la maladie, Montaigne, qui avait déjà commencé d’écrire ses premiers essais, approfondit sa méditation sur soi-même, ajouta une sorte de la pesanteur à son style et exprima les nuances tout à fait différentes. Il n’écrivit pas seulement des impressions sur des livres classiques, mais aussi il apprit à voir, à regarder, à entendre, à penser et enfin à sentir des choses intérieurement.

De 1580 à 1581, Montaigne fit un long voyage en Italie durant à peu près un an et demi, et ce fut pour raison de santé ainsi que pour s’engager dans les affaires politiques et diplomatiques. Dans son “ *Journal en Italie* ”, qui a un ton pathétique, il écrit minutieusement ses expériences de la douleur, de la rage, de de la souffrance, etc. ... Il était, en voyage, presque toujours avec la colique et allait vraiment “ semant ses pierres et graviers sur les routes ” (Sainte-Beuve). Il fit son tour en compagnie de la douleur. S’il était souvent tout appliqué à voir et à regarder les moeurs et usages des différents pays, il y avait toujours l’expérience de la douleur au fond de sa description.

Dans ses “ *Essais* ” aussi, Montaigne fait les considérations sur la douleur. Il semble penser qu’il y a trois ordres de la douleur. D’abord, elle appartient à la sensation du corps. Nous ne pouvons forcer “ la générale habitude

de nature ... de trembler sous la douleur" (I, 14) ainsi que le pourceau de Pyrrho, et "... les souffrances vraiment essentielles et corporelles, je les gouste bien vivement" (II, 37). Montaigne commence à philosopher sur sa maladie, comme le dit Villey, et c'est la douleur qui a formé Montaigne philosophe. Et puis, la douleur est à l'imaginaire et à la volonté, et dépend de nos situations diverses. L'imagination de la mort ou de la misère est la plus insupportable des douleurs. Montaigne met souvent le rapport intime entre la douleur et la mort en question de la condition de la vie humaine. Parler de sa douleur, c'est parler de soi-même. Et enfin, il y a une douleur qui fait partie de l'expérience religieuse. Montaigne mentionne comme par hasard des saints qui veulent plonger à la fois leur âme et leur corps dans la douleur, "d'autant plus salutaire que plus aspre" (III, 5).

"Le monde n'est qu'une branloire perenne" (III, 2). C'est une maxime de Montaigne. "Divers et ondoyant", ce sont ses adjectifs. Mais, il me semble qu'il cherche au fond de son coeur l'unité de l'homme, la "forme maîtresse", et qu'il arrive à voir le fond du monde et de l'homme. La douleur n'est-elle pas comme expérience originelle au fondement de sa pensée et son existence? Le lecteur de ses "Essais" n'entend-il pas la voix de Montaigne, "j'ai mal, donc je suis"?

THE ESTABLISHMENT OF LIBRARIES IN ANCIENT TIMES

Sadao Yoshida

Leaving aside all kinds of imaginary libraries, we have for real human libraries a historical and prehistorical antiquity. This long period may be divided into prehistoric and historic or beginnings and later history. In case of books and libraries this line of division is most clearly made at the invention of phonetic writing, and this seems to correspond with the point of definite chronological data in the general history of mankind. In terms of relative chronology this line corresponds with the first dynasty of Egypt. It begins for Egyptians and Sumerians about this period.

The earlier forms of written documents appeared in about 3,400 B.C. At this time the invention of alphabetic writing was still two thousand years in the future. Mnemonic and picture writing, however, had already been practised. The beginnings of libraries lie, therefore, back of the phonetic writing of 3,400 B.C.

The formation of a library presupposes the existence of a literature, whether it is preserved on clay tablets, papyrus, parchment, or paper. In the earliest days or recorded civilization in Mesopotamia, the material used for writing was wet clay, through which we get glimpses of early epic poems, liturgic, magic texts, tribute lists, administrative acts, astronomical compilations, other archives, and so forth.

Thousands of tablets were unearthed at the palace of Assurbanipal in Nineveh. They include the stamps of ownership, catchwords, and source and place indications, which testify to the existence of a well-developed cataloging system. In Egypt every temple had its library and school. Though actual papyrus finds in Egypt come mainly from graves and tombs, as to the library collections little has survived.

RELATION BETWEEN SELF-CONCEPT AND GOAL-SETTING BEHAVIOR

Masayuki Nobechi

This investigation was designed to clarify the relation between self-concept and goal-setting behavior after I. D. Steiner. We can find some investigations on the relation made by P. Sears, L. T. Lepine, J. G. Martire, K. S. Miller, P. Worchel and so on, but these used the self-esteem as the measures, that is [Self — Ideal] discrepancy. Steiner, on the other hand, used the scores obtained from the Self-Rating Scale by Brownfain as the measure in order to find the relation between self-concept and goal-setting behavior.

We tried to investigate using the scale of Brownfain and to count four indices after Steiner, and at the same time give the Ss the tasks of making three-letter words as the goal-setting behavior, then to clarify the relation between the results of self-rating and the goal-setting behavior comparing each other.

The Ss in this study were the 120 members of the undergraduate students in Doshisha University.

The results we obtained were as follows :

1. Persons with large self-rating ranges had larger goal ranges than persons with small self-rating ranges.
2. Persons with large adjusted self-rating ranges did not have larger goal ranges than persons with small adjusted self-rating ranges.
3. Persons with large self-rating ranges, or large adjusted self-ranges, had low anticipated stabilities of performances.
4. Persons with large self-rating ranges, or large adjusted self-rating ranges, had larger positive goal-discrepancy scores than other persons.
5. Persons with large self-rating ranges had larger G.A.S. than other persons. But, persons with large adjusted self-rating ranges did not so.
6. Persons with large self-rating ratios had been intropunitive more frequently than other persons.

7. Persons with large self-rating ratios had larger goal ratios than other persons.
8. Persons with large self-rating ratios did not have smaller G.D.S. than other persons.
9. Persons with large self-rating ratios did not have lower G.D.S. than other persons.
10. Persons with high mean realistics self-rating scores had large positive G.D.S. than other persons.
11. Persons with high mean realistic self-rating scores had larger positive G.A.S. than other persons.
12. Persons with high mean realistic self-rating scores had larger goal ranges than other persons.

A STUDY OF "PERCEPTUAL PERSISTENCY"
IN SCHIZOPHRENICS BY THE USE
OF REVERSIBLE STIMULI

Haruyo Hama

The purpose of the present study is to investigate whether or not "perceptual persistency" as measured by an experiment of figure-ground reversal is related to the "rigidity" of schizophrenic personality.

It is also intended in this experiment to see whether the black or the white is prominent in the sight of the subject at his first perception.

Eighteen college students were chosen for the control group and eighteen schizophrenic patients for the experimental group.

Four kinds of reversible stimulus cards A, B, C, D, were used.

A clock was provided to be electrically operated by pushing either of two buttons.

The cards were dealt to each subject at random who was then asked to push one of the buttons.

The black button to be pushed was to show that the subject perceived the black space of the stimulus as a figure, and the white one pushed just the converse.

Four criteria of measures were set in this study. They were: (1) Which space, black or white, caught higher frequency of the subject's first perception. (2) The reversal frequency of perception by the subject, black or white. (3) The length of time of perception by each subject both of the black and the white. (4) The length of time of the subjects failing in perceiving either black or white.

The main findings were as follows:

- 1) Figs 1 & 2 and Table 1 show that on the Card B the schizophrenic subjects perceived the black space as a "figure", more frequently than the control subjects. No schizophrenic subject perceived the white space as a "figure", but the control subject perceived the white space also as a "figure".

- 2) The length of time during which the black space on the Card B & D was perceived by the schizophrenic subjects was longer than that by the control subjects. (See Fig. 4)
- 3) Table 4 shows the schizophrenic subjects as having failed to perceive either black or white.

These results point to the "perceptual persistency" in the schizophrenic subjects, and can be attributed to the "rigidity" as factor for schizophrenic personality.

THE EFFECT OF VARIOUS BACKGROUND
SOUNDS (BGS) ON THE TASK OF
THE MULTIPLICATION

Kiyoshi Akita

For the purpose of re-estimating the writer's previous results, we used more conditions of BGS (2 levels of loudness by 6 kinds of BGS, consisting of BGM, classic, Jazz, conversation, noise, and noise plus BGM), more complicated task (multiplying a number of 2 figures by a number of 1 figure), and longer time of continuous work (30 min.) than previous procedures.

This result agreed considerably with those of Oowaki and Akita. We found a detrimental effect of noise; the performance under a condition of higher loudness on noise was inferior to those under the other conditions and a control condition (no BGS). Regarding critical flicker fusion frequency, we could not find regular tendencies about influences of BGS on mental fatigue, but did significantly lower cff values on groups that had more amounts of response. Subjects' evaluations about the degree of concentration on work turned out just as we had expected; the higher loudness and meaningfulness were, the more disturbance of BGS on mental set was.

THE SOURCE MATERIAL OF THE DUAL-CEMETERY
SYSTEM OF THE VILLAGE IN EDO PERIOD:
HIKAEMURA, YAMAGUNI-GŌ, KUWATA-GUN, TANBA

Chōshu Takeda

Source material concerning cemeteries in Japan during the feudal period is almost non-existent, but a fair amount of literature is available for the village cemeteries of Hikaemura, Tanba. This is due to the unique history of the cemetery system of the village. In the village the cemeteries were closely related to temples, although they in theory belonged to feudal lords, and there was developed an extensive use in common by the villagers of the cemeteries. Disputes arose as to who should control the cemeteries on several occasions, which is responsible for the relative abundance of records concerning the forms of cemetery use in this village.

THE EXISTENCE OF THE WORK OF ART

Katsumasa Nakagawa

Generally we are concerned with a work of art only through its sensual, real existence in the first place. Here it is fundamentally „Mitrealität“ (with reality) (M. Bense). But essentially a work of art is not the real thing itself. For its essential existence the character of reality must be transcended and transformed into an ideal object.

And for the sake of it a work of art inevitably is conditioned on the deep relation with the spontaneous, productive subject. In this sense the way of the existence of work may be nothing but „für-uns-Sein“ (for-us-being) (N. Hartmann). However this subject is not merely a usual, ordinal consciousness, but the subject, which is based on the original deepness of emotion, in a sense, the subject as a universal humanity. So the work of art is real and at the same time transcendental. That the aesthetic attitude takes place and that the transcendence of reality happens, both are identical.

Now if the contemplation of a work of art must be accomplished through the intimate correspondence of a individual subject with a objective, formal structure of the work of art, the existence of work of art means originally the establishment of „the third reality“ — „the third order“ (R. Huyghe), which is neither merely the work of art nor merely our being. Mind and material, inner world and external one are so closely combined together as can not be done in any other way except art. Art is essentially the unique place where the whole of existence can be opened immediately and vividly. Primarily the work of art is made to exist by us and we are made to exist by it, because there already we can not exist as ever have existed, but can exist only as we have attained a new significance of existence.