

华人女性作家写作中的身份认同政治：读德龄《童年回忆录（*Kowtow*）》

阿部 沙织

德龄（Der Ling, 1881? ~ 1944）跟随其父曾在东京、巴黎等地度过童年，回国后便在清宫成为太后慈禧的女官兼翻译。后来将在宫廷里的所见所闻用英文写成回忆录，即《清宫二年记（*Two Years in the Forbidden City*）》（1911），广受国内外的好评。她也成为历史上第一个用英文写作的中国女性。本稿围绕着德龄的第三部著作——自传《童年回忆录（*Kowtow*）》，指出其中德龄与以往写作不同的偏向于女性主义态度，以及她对中国礼教施压于女性的尖锐批判。德龄在满族 / 汉族、东方 / 西方的二元对立价值中，面对她身份认同的危机，本稿沿着《童年回忆录》的文本分析德龄如何从危机摆脱，又如何维持她的身份认同。

F. R. Leavis and English Studies — Criticism and “Creative” Reading —

by

Hirozumi Ishihara

This paper is an attempt to discuss the critical activity of an English literary critic, F. R. Leavis. The paper first tries to overview and summarize some characteristics of his English studies, first as “criticism” which aims to judge and evaluate literary works as opposed to “scholarly” investigation, and second as a “collaborative” project. Leavis’ reading strategy, then, will be scrutinized more in detail. The paper will identify it as a particular reading which tries to “create” meanings or a poem / a work of art itself in the process of close (and collaborative) reading / analysis of a particular literary text. Michael Bell, a literary scholar and scrupulous Leavis reader, describes this aspect of Leavis’ reading as “existential”. This paper can be regarded as a necessary, pre-requisite work for the further investigation into the environment and mechanism in which Leavis could enjoy such a huge influence on literary studies in the middle of the last century.

## 从满洲到北平——关于钟理和在大陆地区的活动

今泉 秀人

钟理和（1915-1960）出生于日治时期的台湾，在日本皇民化运动勃兴的 1937 年，他开始尝试文学创作。钟理和生于一个富裕的客家家庭，并在公学校接受日语教育，尽管如此，他依然选择使用白话文进行创作，即选择成为一个中文作家。在这一选择的背后，可以看到的是他作为客家人的“原乡人”意识，以及 1920 年代在中国大陆地区五四新文化运动的巨大影响。之后，与其创作的轨迹几乎相同，他先前往满洲，随后又到达沦陷期的北平。本文首先回顾了钟理和在大陆 1938-1946，即从中日全面开战到中国胜利的八年间的经历。随后分析这期间在陆台湾人的生存状况，以及钟理和在此背景下形成的社会身份。本文以这两者为基础，尝试对其内面进行重新考察。

## Is Lao-China Railway Project a Debt Diplomacy ?

by

Hiroshi Onishi

Since China's foreign policy is also seeking for its national interest, countries under the debt crisis should know that it is their own problem. Sri Lanka is a typical example. But at the same time, there are some countries that had made proper feasibility studies considering repayment, and Laos might be the case. In fact, the author also conducted a field survey on China's railway construction in Laos, and led a conclusion that Laos can repay. This paper reports together with other issues related to this project, such as compensation for local people and land acquisition.

## 人民作家的时空——赵树理《“锻炼锻炼”》

加藤 三由纪

赵树理是一位具有很浓厚的历史社会特色的作家。20 世纪的战争和共产党政权使他走向作家之路,并给予了他《文艺讲话》实践者的称号和作为人民文学作家的重要地位。宇野木洋曾就《文艺讲话》的理论结构指出:不承认受众的主体性,这就是它的理论结构的前提,并由此引起了巨大后果。赵树理的文学、人生和人品因超越时空被各种阶层的人们谈论讲述而变得更加丰富、多元,赵树理的读者受众就是人民作家的文学世界的创造者。本稿以《“锻炼锻炼”》为例,通过考察 50 年代与文革后的各层读者对该作品的解读、以及赵树理对于国家激进的农业合作化的批判发言和有关《“锻炼锻炼”》写作背景的当代故事,展示由赵树理文学的读者受众们所开拓出的广阔时空,并指出赵树理没有把他当时掌握的乡村危机情况反映在小说里,是因为他明确地认识到了农民和乡村干部没有权力(权利)改正国家政策。

### Regulations on Literature: The Rewriting of *The Paper Menagerie* in the Mainland Chinese Version

by

Miki Kawamoto

*The Paper Menagerie* is one of Ken Liu's most famous novels. It was translated into Chinese as 手中纸, 心头爱 and published in the People's Republic of China (PRC) in 2012. Surprisingly, some parts of the story were altered and omitted in this edition for political reasons by the translator, editor, and publisher.

Most of the excluded descriptions concern the subsequent starvation and the Cultural Revolution that occurred in China. Some segments of the story that took place in China were modified as having happened in Vietnam. This change definitely led to a deliberate misinterpretation of the original text.

Although the author did not want to amend or delete sections of the book, it was done to obtain an International Standard Book Number (ISBN) from the PRC. The translated version of the novel was reprinted in many magazines for middle school students, and many Chinese readers have enjoyed this adaptation of the novel over the years.

## 东京左联与《世界文化》

绢川 浩敏

和田洋一《灰色的幽默》当中有关于熊泽复六的回忆。熊泽复六是给 30 年代东京左联盟员带来很大影响的文学家、翻译家，是第 2 次《美批评》、《世界文化》的同人。他 30 年代中期，把苏联的文学理论积极地翻译成日文，受到户板润等的赞扬。辛人等东京左联盟员又把熊泽翻译的苏联文学理论翻译成中文，即《文艺理论丛书》10 册，介绍给中国，受到当时文学界的鲁迅、茅盾等赞扬。本文为了探讨《文艺理论丛书》翻译的背景，对当时熊泽复六的活动和在日本的评价进行分析的同时，也对被左联盟员翻译成中文的高冲阳造的活动、及《世界文化》活动的意义和对东京左联的影响进行了探求。

## 大阪京都的华侨华人与社会变容——入境旅游带来的变化

驹见 一善

虽然，大阪与京都现在没有唐人街，但是大阪与京都的华侨也通过成立华侨学校，会馆，中国寺院祭祀等，从而形成了大阪与京都华侨社会。据 2018 年的统计，日本华侨人口扩大到 82.5 万人。日本华侨华人的大部分是 1978 年中国改革开放以后来日本的“新华侨”。2018 年，住在大阪的华侨是 70,373 人，京都的华侨是 17,128 人。随着日本华侨华人人数的增加，华侨华人与日本人之间的摩擦也时有发生。譬如在大阪，发生过“鹤见中国人早市”与周边居民的摩擦等案例。现在，在大阪与京都，「八〇后」、「九〇后」的年轻「新华侨」的创业活动引人注目。他们创办了宾馆，越境 EC 等事业，将日本的魅力变成商业机会。他们敏锐地抓住了访日中国人和中国人的嗜好及潮流。一两年内，日本社会将进入在日华侨华人到达 100 万人、访日中国人到达 1000 万人的时代。现在，日本社会与中国人之间的接触逐渐扩大，为大阪与京都的华侨华人社会带来的变化，造成新时代的多文化共生的机遇与挑战。

## Tony Birch's Fiction: An Interview

by

Wataru Sato

The purpose of this paper is to introduce the works and creative process of an Australian writer and academic, Tony Birch, with a brief introduction on his life and works followed by an interview conducted in Kyoto in April 2019. As a writer, Birch constantly publishes short stories in major Australian journals, and his novels have won multiple literary prizes. He is also known as a community activist, publicly speaking for Aboriginal title and, more recently, addressing climate change. He seldom adopts explicitly Aboriginal themes in his fiction despite his Aboriginal heritage, but he took up assimilation policies, or the forcible removal of Aboriginal children of mixed descent, in his most recent novel *The White Girl* (2019). In the interview, Birch talks about his creative process, style, creation of Aboriginal characters, History Wars, and the role of humanities in the climate change discussion.

## A Study on Loanwords from the Japanese Language Based on Inclusion of Xiandai Hanyu Cidian—Focusing on New Words

by

Li Zhang

“The Contemporary Chinese Dictionary” is the most authoritative dictionary in China compiled by the Institute of Linguistics, Chinese Academy of Social Sciences under the direction of the Chinese State Council to definite the norms of standard Chinese and disseminate them. Therefore, being recorded in this dictionary means that one word is not a temporary buzzword, but a normative word absorbed into the Chinese language. The 7th edition of “The Contemporary Chinese Dictionary” was revised and published in 2016, as the 1st edition was published in 1978.

On the other hand, Japanese is a foreign language which introduced the second most new words into the Chinese language, while English introducing the most. New words borrowed from Japanese are considered as a delicate reflection of the fusion and negotiations between Japanese and Chinese culture and daily life. One borrowed word may become established as a common Chinese word, or it may become temporarily popular and disappear over time.

Therefore, this paper studies the acceptance and usage of Japanese in modern Chinese through the perspective of new Chinese words derived from terms borrowed from Japanese, using “The Contemporary Chinese Dictionary” as its background.

## 基于礼貌原则的汉语约束性公示语分析

中西 千香

本论文以中国路边出现的提示·禁止类的公示语为研究对象，从禁止性的强弱、礼貌原则的角度进行讨论。现在，在中国（主要为中国大陆，简体字地区）能看到各种各样的提示·禁止类公示语，都很值得关注。一般来说，这些公示语原来以书面语为主，写得很简单且有较为固定的格式。有的公示语直接使用禁止语气；有的公示语会注意措辞，不直接说出需要禁止的内容。有的会加入口语要素、感谢词等。还有的采用比较委婉的表达方式。笔者将基于禁止性的强弱程度，对此类公示语进行整理，并分析在表达方式上所出现的差异。

## 2000年以后汉语复句研究综述

长谷川 贤

汉语复句的研究以前与单句研究相比较少，但是2000年以后，以一些重要的研究为契机，研究论文逐步增加。本文主要概述2000年以后在中国国内发表的现代汉语复句研究成果。

关于现代汉语复句的研究，近年的主要研究内容集中在描写性研究、基于认知语义学的研究、话语分析（discourse analysis）等。方梅2000分析了自然口语中发生语义弱化的连词的话语功能，而沈家煊2003则基于Sweetser1990考察了汉语复句的三个概念域。以这些研究为契机，2000年以后的复句研究，在邢福义2001等对复句的句子层面的描写研究的基础上，把研究范围扩大到了篇章层面，研究主要集中在对连词和分句的篇章功能的考察和探讨。

Text of First Volume of the *Tales of the Three Kingdoms* 三国志平話  
: Those who Recited, Scribed, and Published it

by

Yusuke Hirosawa

This article examines the issues surrounding how the text of the of the first volume of the *Tales of the Three Kingdoms*, which is said to have been compiled sometime between the late Yuan and early Ming period, was created from the perspective of those who recited, scribed, and published it,

Chapter1 argues some basic features in first volume. In first volume, characters of Zhang fei 張飛 and Cao cao 曹操 are described differently from them in *Romance of Three Kingdoms* 三国志演義. And main characters in this story, Liu Bei 劉備, Guan Yu 關羽, and Zhang Fei are described as wanderers who cannot find their belong place, but their character setting overlap with Buddhist saints of expository tales in a scrolling illustrations 絵解き in Japanese old entertainment performance. And I points out the features of layout in the publication, pictures are arrange in upper part of the pages like scrolling illustrations 絵巻, and transcription is placed in of the narration of expository tales of scrolling illustration performances.

Chapter 2 discusses how the various problems observed in the text that have been indicated by previous studies arose. It shows that we need examine what causes these problem and at what stages these problem happens, including omissions in the text, cutting down of the story, confusing use of multiple names, and errors in the narration, from a more subdivided approach compared to previous studies.

Chapter3 pointes out the discrepancy between images and text. The images reflect previous text that have not changed or abridged texts and stories.

Chapter4 argues that, since there are uneven distribution of poems and iconographic intaglios, they are unevenly distributed as several layers that this text includes some originally independent stories, and with using these previous stories text was compiled. For example, story of Sima Zhongxiang's 司馬仲相 underworld judgement is in the beginning of first volume, famous story of Oath of the Peach Garden 桃園結義 is in stating episode for Liu Guan and Zhang brothers, expository tails of scrolling illustrations described Lü Bu's 呂布 life is in final part of first volume.

Previous studies have raised various problems regarding the text of the *tales of the Three Kingdoms*. However, text of this book was originally a transcript of the storytelling of expository tales of scrolling illustrations, and thus the problems likely occurred due to the nature and errors of those who recited, scribed, and published it. The article also notes that the nature of the text of the *tales of the Three Kingdoms* is totally different from that of texts in the traditional culture formed by Chinese intellectuals.

## 关于政论文体中的动态助词“了”

文 楚雄

本文就政论文体中的动态助词「了」进行了探讨。「了」对于一个学习汉语的外国人来说，是一个难以掌握的语法点。外国学习者很难把握住在什么时候该用、什么时候不该用，是用在句中还是句末。针对这一问题，研究者们进行了各种各样的探讨，提出了许许多多的解释和正确使用的办法。然而，尽管如此，在实际运用中学习者还是很难把握，常常出错。作者以为助词「了」在政论文体中的使用比较简单，通过分析政论文体中的「了」的用法，归纳和总结「了」使用的倾向和特点，可以帮助学习者正确使用动态助词「了」，本文就这一问题进行了研究和探讨。本文使用的政论文为《习近平谈治国理政》。

## 閱讀《療養秀歌三千集》

星名 宏修

1930年12月，台灣總督府開設了癩療養所樂生院。1934年10月，總督府開始強制收容癩病患者。在這樣的背景下，樂生院慰安會在1934年創刊機關誌《萬壽果》，其中刊載了收容患者所著各式各樣的文學作品，尤其短歌的篇幅比較大。

1930年代後半，北條民雄與明石海人等人的「癩文學」在日本內地文學界獲得注目。1940年12月，德安堂書房出版了《療養秀歌三千集》。內田守人編輯的這本短歌集收入了3800多首的漢生病患者和結核患者的作品。《療養秀歌三千集》裡面除了有有名的短歌作家以外，還有住在樂生院的5個內地人的短歌。本文將以《療養秀歌三千集》為中心，討論日本殖民期的「癩短歌」。



## 从《秋海棠》到《红伶泪》——现代中国文艺作品中的男旦与男性特质

三须 祐介

《秋海棠》是一九四〇年代轰动一时的通俗小说，首先在《申报》上连载一年多，广受欢迎。后来，不断地改编为话剧、电影、各种地方戏、甚至是电视连续剧。该作品的主人公是名叫“秋海棠”的京剧演员。到现在，有学者从国族寓言的观点来分析，在其叶子貌似中国国土形状的“秋海棠”内涵里看出“爱国”的表象。值得观察的是，象征中国的主人公是男旦，这离中国现代性向往的男性形象有所隔开，甚至是有了一种颠覆性的魍魉能量。迁移目光，六〇年代的香港出现，又一部《秋海棠》新的版本邵氏电影《红伶泪》。这里“秋海棠”改为“秋汉堂”，不再是「男扮女装」，而是「真正」的男人了。而且，在这里“秋汉堂”以配角的身份稍微后退，反而《秋海棠》里的女学生（先为军阀的姨太太，后为秋海棠的情人）改为比较阳刚的刀马旦，以主角的身份登场。本文主要以原作小说和两部电影为对象，从中国现代性和性别的观点来切入，分析文艺作品中的男性形象建构的变化以及异性或同性的情欲的关系。

## The Transition of Religious Policy since the 1990s to the Present in China : An Analysis Based on the Cases of Protestant Church

by

Shiho Murakami

This article examines the religious policy under the Xi Jinping administration through comparison with the former administrations since the 1990s. At the same time, in order to understand what is happening actually, this article focuses on the cases of Protestant churches. The Xi Jinping administration started the “Sinicization of Religion” policy and let each religions including Buddhism, Daoism, Islam, Catholic and Protestant to make themselves to be Sinicized or more Sinicized. And moreover, “Sinicization” implies to become more patriotic and at the same time, to reduce their foreign characteristics and to break off their transnational connections. In order to control religions more effectively, in 2018, the administration issued new religious law and also reformed government organizations which in charge of religious affairs. As a result, religious situation is extremely tensed now, and it is far beyond expectations of scholars doing research on religious in contemporary China. Especially, Islam and Christianity are under the severe suppression because of their foreign background. These situations indicate that the current administration is trying to centralize and unify the power to supervise religious affairs and to keep religions separated from the transnational influences.

The Microscope as a Mediator of the Rise of Pediatrics at Harvard: Thomas Morgan Rotch,  
the Winner of the First Prize of the Boylston Medical Society in 1873

by

Kumiko Yoshioka

The rise of artificial feeding in America has typically been depicted as part of the scientification and medicalization of perinatal and infant care by patriarchal professionals. This paper inquires how one such expert was raised and trained before the emergence of pediatrics as an institutionalized discipline. Specifically, it examines the making of the first full professor of pediatrics at the Harvard Medical School by closely reading his prize-winning debut essay, "The Emigration of the White Corpuscle in Inflammation," in which microscopic observation plays a pivotal role. Rotch's career was afforded by Ward Nicholas Boylston's gift in many respects. By focusing on the microscope as a mediator rather than a mere intermediary, Rotch's percentage method of feeding is traced back to hypothesis-testing experimental science, Darwinian comparative physiology and veterinary technology. His approach turns out to be quite distinct from the highly individualized, practical observation and narrative of his mentor, Abraham Jacobi. Neither was Rotch's undertaking mathematical pursuit for the universal truth, as has often been condemned by gender historians.

眨眼间消失的文艺复兴—〈喜剧电影问题讨论〉的“轨道”、—

好并 晶

内容提要：毛泽东主导的大跃进运动时期，文艺工作者对于在建国十周年时创作的喜剧电影《五朵金花》与《今天我休息》展开了喜剧电影问题讨论。这项讨论描绘了从大跃进时期的浮夸风到政策调整后的平静化之间的文艺评论家们思维的轨道。本稿把这条轨道仔细地分析，从而对于大跃进运动到文化大革命之间的政治情景没有特别变化的见解举具体的一项反例，之同时，对于浮出在评论家们想法的历史转折点上的形象，和电影创作者表示出来的反抗的态度进行分析。

## Characters Created by Lu Xun

### 【鲁迅笔下的知识分子形象】

#### 为谁服务？——读《狂人日记》与《非攻》

城山 拓也

本论文注目于鲁迅的小说《狂人日记》与《非攻》中描绘的知识分子形象，考察了鲁迅对于现代知识分子的现状所作出的思考。

一直以来，鲁迅都被看作是 20 世纪中国的现代知识分子的代表人物。然而，本论文想要着重指出的是，事实上鲁迅本人通过 1920、30 年代的小说创作，对知识分子的社会作用进行了非常彻底的讨论。例如，他在 1910 年代后期创作的《狂人日记》中，将现代中国的知识分子的情状，以“狂人”这一独特的形象来表现了出来。《狂人日记》中的狂人，虽然觉醒并认识到启蒙大众的必要性，在大众眼中却只是被视作“狂人”的存在。

此外，在 1930 年代中期的小说《非攻》里，知识分子也并非被刻画成大众的领袖，而是被描绘为与一般民众相差无几的人物。《非攻》的主人公墨子，虽然为国家倾尽全力，其行动却并没有得到回报。鲁迅在小说中通过对墨子这一历史人物的描写，表现出来的是知识分子不被领导者、大众所理会的状况。鲁迅通过 1920、30 年代的小说创作，具体地展现出了现代中国的知识分子所处的困境。

综上所述，本论文并没有沿用将鲁迅视为现代知识分子的代表人物的一贯讨论，而是试图从新的视角——将他看作是表明了现代知识分子的虚构性的人物——来看待他。

## Characters Created by Lu Xun

## 【鲁迅笔下的众生相】

## 作为角色的阿 Q——读《风波》《阿 Q 正传》

大野 阳介

通过解读《风波》《阿 Q 正传》中出场的人物或故事情节中所蕴含的中国传统戏剧的特征，以考察鲁迅是如何在描绘“国民性”上面下工夫的。

《风波》中出场人物的性格或行为模式的描述沿用了传统戏剧中类型化的形式，故事架构也是最终朝着团圆的结局发展，没有跳出传统戏剧的框架。

在《阿 Q 正传》中也是，主人公阿 Q 被塑造成一个类型化的“角色”，人物性格扁平没有太多复杂的心理活动，如同传统戏剧中的“丑”角。在故事的后半段，鲁迅意图将阿 Q 转变成一个内在丰满的人物，然而在演变成“完美角色”的过程中阿 Q 便被处决了，以“角色”的形象结束了一生。就这样，《阿 Q 正传》也在同样未能跳出传统戏剧的类型化故事中迎来了结局。

更有甚者，《风波》《阿 Q 正传》中还采用传统戏剧或古典小说中常用的“多场次结构法”，使持有同一世界观的同一个“角色”在多个故事中登场。《风波》的主人公在《阿 Q 正传》中出场，也就是说《阿 Q 正传》是《风波》的前史。作者向这两部作品的读者表明，那些冷眼围观过阿 Q 处刑的群众，在这之后也依然留存着原来的面貌散布在中国的各个角落。

鲁迅虽然试图通过这种方式描绘出“国民性”，但其实也是他为唤醒读者对中国现状的自我觉醒的方式之一。但是，跟鲁迅预想的一样，鲁迅死后发表的众多《阿 Q 正传》的二次创作中可以看出，阿 Q 这个角色依然没有任何改变。

## Characters Created by Lu Xun

### 【鲁迅笔下的男性形象】

#### 从男性到父亲——读《伤逝》、《孤独者》

城山 拓也

本论文注目于鲁迅的小说《伤逝》、《孤独者》中的男性形象，并对鲁迅对于“男性气质”的思考进行了考察。

鲁迅其人在 20 世纪的中国、以至日本，一直被冠以例如“中国现代文学之父”“中国革命的精神支柱”这样非常具有“男性气质”的称呼。然而，本论文想着重提出的是，鲁迅本人事实上对这种具有“男性气质”的形象，是抱有复杂的心情的。例如，短篇小说《伤逝》中，正是主人公涓生的具有“男性气质”的行为，使他毁灭了自己的新生活。鲁迅通过小说的创作，为当时的青年知识分子下意识中对“男性气质”的仿效敲响了警钟。

另外一方面，本论文还想讨论的是，反之鲁迅也在作品中将具有“男性气质”的行为作为通向未来的一种可能性来进行描绘。例如，从小说《孤独者》可以看到，主人公的友人魏连受为了破坏旧文化的价值观，故意居于旧文化这一侧，最终走向破灭的情状。魏连受以一种过火的方式去表演“男性气质”，以此来揭露“男性气质”的虚构性。鲁迅通过小说的创作，对中国社会的“男性气质”“女性气质”的二项对立的架构重新进行了追问。

综上所述，本论文是将鲁迅其人从具有“男性气质”的形象中解放出来，将其作为“一个人”来重新进行讨论的一次尝试。

## Characters Created by Lu Xun

### 【鲁迅笔下的女性形象】

#### 从少女到母亲——读《伤逝》

鸟谷 真由美

本文通过解读《伤逝》中作为知识分子的涓生对子君形象的叙述，来探讨鲁迅寄托在少女子君身上的希望。

新文化运动时期，鲁迅与周作人都对妇女解放运动表示出极大的关注。鲁迅在此时期创作的小说中，登场的女性人物多为以祥林嫂、寡妇为代表的经历过旧式婚姻的妇女，但偶尔也会出现未婚的年轻少女。在被视为鲁迅唯一恋爱小说的《伤逝》中登场的女主人公子君，就是一位“半新半旧”、大放异彩的女性形象。然而，值得注意的是她的形象是以“手记”的形式表现。朦胧不清的“轮廓”，正如在“周边”活过但却未曾自我发声的民国时期女性群体的缩影。子君究竟是什么样的女性？鲁迅在她的身上又寄托了怎样的真意或希望？本文试图通过整理和分析涓生以第一人称对子君的相关叙述，而将其“面貌”描绘出来。在此基础上，进一步阐述鲁迅对如子君一般拥有主体性的女学生所寄予的深意与期望，重申子君活在“周边”叙述的意义。

## 华北沦陷区的华北善邻会及其机关杂志《建设战》、《敦邻》

菊地 俊介

华北善邻会是在华北沦陷区北京日本大使馆管辖下，由日本人和中国人共同参与的承担被称为“善邻工作”的宣抚工作的官方组织。该组织出版有日文机关杂志《建设战》和中文机关杂志《敦邻》。本文通过对比这两个机关杂志，探讨在同一个官方组织内共处的日本人和中国人的认识上的差距。同时通过分析《敦邻》，探讨沦陷区中国人的民族意识和沦陷区的言论环境。《建设战》重点讨论“善邻工作”和沦陷区内中日民众在日常生活领域巩固友好关系等问题，而《敦邻》对这些问题几乎没有讨论。《敦邻》编辑人表示拒绝“媚日”，强调中国的“独立自主”和以“中国人的立场”进行讨论的编辑方针。然而《敦邻》刊登的内容除了编辑人撰写的文章以外，强调“中国人的立场”的言论极少，反而刊登了一定数量的支持日方的言论。而《敦邻》刊登的大部分内容则与中日政治外交关系没有直接关系。本文关注如此不够彻底的言论情况。

A Study on the Partnership between Oomoto-kyo and the Daoyuan-Red Swastika Society  
—The Political Implications included in the Religious Union Movement

by

Mitsuaki Sassa

Oomoto-kyo (大本教), which was founded in 1892, had greatly expanded its power and gained many followers under a charismatic leader named Onisaburo Deguchi. Onisaburo had actively engaged in exchanges with various religious organizations overseas since the 1920s, and in the process Oomoto-kyo developed a partnership with Daoyuan (道院) and the Red Swastika Society (紅卍字会) in 1923. Daoyuan is a spiritual training group with revelation through planchette writing (fuji : 扶乩), and was approved as a religious organization in 1921; the Red Swastika Society is a charitable organization founded in 1922 as an affiliated society of Daoyuan. These two organizations worked together and had great power in the northern region of China in the 1920s. Daoyuan and the Red Swastika Society sent missionaries to Japan three times between 1929 and 1930 through this partnership with Oomoto-kyo. As a result, 500 Daoyuan and Red Swastika Society branches have been set up in Japan using Oomoto-kyo facilities. In this paper, we clarify the reasons for such a deep partnership between the religious organizations, taking into account the political situation in East Asia in the 1920s and 30s.

## 国立北京女子师范学院—沦陷时期北平的女子教育研究

杉本 史子

国立北京女子师范学院是1938年日本傀儡政权“中华民国临时政府”创建的女子高等教育机关。该校校规森严，而且重视体育课以及以性别角色分工为前提的家政教育。但该校的家政科内容并非完全模仿日本的家政学，有些受到国民政府的“母性教育”的影响。尽管如此，该校的学生并不希望将来成为家庭的贤妻良母。她们在日本旅行期间并没有将注意力放到日本的女子教育上，而是格外关注日本的职业女性。作为国家精英的她们，对临时政府培养贤妻良母的这种教育方针有众多不满。

## 近代中国的自治与宗族：1920、30年代广东省台山县的实例研究

宫内 肇

本文从近代中国宗族结合的延续性这个问题出发，考察了20世纪20、30年代间，在历史以来具有较强的宗族结合观念，并以依靠侨汇生产生活这种社会性质为主要特征的台山县，广东省的地方自治政策是如何展开实施的。20年代初，陈炯明提倡的地方自治政策，与以孙中山、中国国民党为后援的县长刘裁甫，以及县内强大宗族代表所组成的县议会议员，在县政问题上产生了分歧。结果是，由县议会议员收回了县政权力中的征税权和财政权。这种以宗族代表作为参与者的县议会组成模式，在30年代陈济棠政权下的地方自治政策中得以传承下来。在台山县，县参议会议员（中心人物）、居住于县外的台山人（提供精神支持及经济援助），及基层社会中的宗族结合这三者协作融合，推动县政畅通落实。尤其是在受大萧条及日本侵略影响而处于危机状态中的台山社会里中，县参议会（即县议会）实施了大米的购入和储备政策，因此在基层社会中，可看出宗族结合通过限制举办奢华的婚礼祭祀仪式，及用同族的祖产充当大米购置费用等方式来促进政策的落实。本文揭示了近代中国的宗族纽带纵使会自然衰落，但根据其地域的历史背景和特征来看，又表现出了宗族结合的可延续性。

## 从幕僚人事角度考察清末地方行政：以张之洞的幕僚为中心

山本 一

本文章通过对清末著名地方高官张之洞的幕僚人事的研究来，考察当时的地方行政的特点。清末的幕僚就是总督以及巡抚将自己管辖范围内的候补官等中，对擅长实际业务的人员下“札（地方政府内的下行文书）”作为文案或委员，让这些人员在局所等新建机构中从事临时性的工作。督抚不仅从自己管辖范围内的候补官等中选拔幕僚，也利用各种门路招集能干的人员。从作为幕僚的人员来看，他们依靠自己的实际业务能力获得职务成为了可能。幕僚是临时性的工作，而督抚亦能随意建立局所等机构。因此，局所等机构具有伸缩性，被新建在传统地方政府的外围。局所等新机构有幕僚才能发挥功能。以督抚为首，新旧机构并存是清末地方行政的实态。