

Queer Theory and Japanese Literature
—How to Cross the Conception of World Literature—

by
Shigemi Nakagawa

The queer theory was started in the early 1990s, it was a remarkable step in our gender studies history. However, the queer theory, which was mainly applied to sociology and history, was not enough supplied for Literary studies.

This special issue is one trial for adaptation of Japanese literary studies. Wang Yi was accepted by Junichiro Tanizaki while translating Edgar Allan Poe. It is not a mere reminder, but an awareness of a different kind of cognition. Tanizaki's cessation of thinking, as if he had fallen in between, is a simple "Oriental hobby". Wan discussed the process of creating a female image and leading to the creation of it. The handicapped "strange hobby" is a kind of deceptive deconstruction of gender hierarchy. Tanizaki became a disruptor of order.

Yukari Mori picked up the conception "prostitute (panpan)" from "rainbow (niji)" created by Haruo Umezaki. We will find various aspects of "desire" that the uncertain and exiting factors that support the factors of physically repeated meaningless violence. Mori is focusing on the obtained "prostitute". Mori chased the certainly meaning of it that constructed in the image of male desire.

Yusuke Kuriyama revealed the violence for occupied Okinawa by "The wood towards the eyes (me no oku no mori)" created by Medoruma Shun. It was installed in the center of the work as an overwhelming presence, targeting Kuriyama paid attention to the fluctuation of the female subject who was trying to be pointed out. Esther Andrea Martinez has been mostly neglected so far reading process of Japanese literature. She centered the problematic issue of literature through body matter, feeling and listening. How reader of literature touched and reflected Music in literature? Martinez is paying attention to the power of music floating indefinitely in the literature that was never seen, It is kind of queer touching to literature.

Seungyeon KIM picked up Tawada Yoko's "Last children of Tokyo (Kentoshi)", Kim is pursuing the structure of it, he depicted how climate over the confusion of human crisis for future that Tawada insisted on. This is how recognize the problematic queer issue.

This our trial for Japanese literature studies will be some hint for considering what is "Humanities (ningensei)" which so deeply concerning for analyzing Literary studies. We are approaching this stage by thinking queer theory. We strongly aspire to share the queer theory which provide us alternative thinking.

The Interweave of Chinese Traditional Literature and Edgar Allan Poe:
On the Image of “Lixiaojie” in Jyunichiro Tanizaki’s *Seiko no Tsuki*

by
Yang Wang

In the novel titled *Seiko no Tsuki* (The Moon of West Lake) which Jyunichiro Tanizaki created according to his first travel in China, the conflict between Chinese traditional literature and American literature is exposed by the portrait of the Chinese girl “Lixiaojie”. The “sick beauty” of “Lixiaojie” opposed to “Flowery face and willowy waist”—the stereotyped image of Chinese traditional beauties—is underlain by Edgar Allan Poe’s philosophy and method of creation.

Furthermore, in the ending of the text, Tanizaki integrated the deaths of “Lixiaojie” and the famous Chinese high-class prostitute “Suxiaoxiao” by adding permanence to the theme of “Death of Beauty”, which meant the combination of Edgar Allan Poe and Chinese traditional literature as well. Therefore, when *Seiko no Tsuki* is regarded as the representative of Tanizaki’s so-called “Toyoshyumi” (always interpreted as Orientalism), the influence of Poe should not be neglected.

Nevertheless, Tanizaki failed to get rid of the fugitiveness and ideality of the imagery of “Dead females” constructed by Poe, of which Simone de Beauvoir took dim view in *The Second Sex*. Consequently, “Lixiaojie” is supposed to be a fictional figure lacking in substance.

Haruo Umezaki's "Niji (Rainbow)" Essay: Focusing on the Wavering of Being a "Panpan"

by

Yukari Mori

Haruo Umezaki's "Rainbow" (in *Shinbungei*, September 1947), is a story about a girl who is referred to as "Hanako" by "Sensei," and claims that she is a "Panpan", a streetwalkers under the occupation in Japan after the World War II. The story is told through the eye of "I", a narrator, and "Hanako" is a central character of the story, as the story develops, "I" comes to distrust "Sensei" who "I" felt sympathy with at the start. This paper aims to re-interpret the story as problem presentation towards the common concept of "Nikutai Bungaku (the literature of the flesh)" by analyzing "Hanako", "Sensei" and "I".

Firstly, I discuss the struggles of "Hanako" with fitting herself in the contemporary definition of "Panpan" which non-"Panpan" people created. The unsuccessful attempt of "Hanako" who represents "Panpan" shows "Hanako" ("Panpan") should not be merely an object to be defined by the others, and it can create cracks in the discourse which tries to position her only as a "Panpan."

Secondly, I re-interpret what "good intention" of "Sensei" towards the others means by relating his own explanation on it to the concept of "Nikutai Bungaku". "Sensei" explains his bitter wartime experience as the source of his "good intention" which compromises with the claim of "Ninkutai Bungaku" which denies the continuity between bodily experience and morals.

To “Tell” of Violence Memory : Medoruma Shun’s “In The Woods of Memory” Essay

by

Yusuke Kuriyama

This paper is about two “voiceless” women in the 2009 book “In The Woods Of Memory” by Shun Medoruma. The work recounts the testimonies and memories of Sayoko, who was raped by a U.S. soldiers during the Battle of Okinawa, and Seiji, who harpooned one of the soldiers who raped Sayoko in the sea. However, Sayoko is unable to talk about the violence inflicted on her in her work. Instead, many of characters are left to recall Sayoko, hurting herself and screaming as she runs. The violence she suffered is recalled. This essay goes over the difficulty of recalling the violence inflicted on Sayoko and criticizes those who can only “guilt” over that difficulty and those who find hope in Seiji’s act of retribution. I then points out that Sayoko’s sister, Tamiko, acknowledged the difficulties of the violence that surrounded her and her family, but denied the attempts at expression and retaliation. I also points out the problem of a girl Tamiko meets when she gives a lecture at a middle school, she too is robbed of her voice by bullying from her classmates. She imagines Sayoko’s image from Tamiko’s story, and also sees a vision of a woman jumping to her death from the roof of her apartment building on her way home. The two visions show that the girl, while grasping her situation, recognized the rawness of the violence inherent in not only the perpetrator, but also in herself. From this, it is clear that the girl tried to find a measure to take to stop the violence that was being perpetrated on her.

Becoming Animal, Becoming Music: Music of Life in Hideo Furukawa's *Music* (2010)

by

Esther Andreu Martinez

From Phenomenology to Gender Studies, the last decades have seen a return to the body as starting point of any understanding of the world, as well as an effort to overcome the dualism that characterizes the classic concept of the subject. Focusing on the body entails to accept difference and multiplicity against the ideal of universality that had as its core the image of man, and resignifies being as “being-in-the-world”. With Human-Animal Studies, the body brought back to the focus is not only the human body, but all those bodies that surrounds us, blurring the borders between human and animal.

Blurring and overcoming borders is precisely the main idea in Hideo Furukawa's *Music* (2010). In his afterword to the 2012 edition, Furukawa said that he “wanted to write an exciting novel”, and this required to “invite to the novel” all kinds of characters who stand “at the border”. Human and non-human. Taking Human-Animal Studies and Deleuze-Guattari's concept of “becoming” as its main framework, this paper examines the role of music as a disrupting device of subjectivity in *Music*. First, it focuses on the fluctuation of the characters' name to illustrate how the contact with the Other results in a subjectivity defined by its multiplicity, and approaches the character of the cat Staba as the borderline figure of the “horde”. Then it analyses how music appears in the novel as a marker of the body's insertion in the environment, as well as a way of communication that goes beyond the barrier of the species. Finally, it concludes that, through the novel's identification of music as a force that bonds the characters, not only with each other, but with the environment they inhabit, music appears as a manifestation of life itself.

keywords: Hideo Furukawa, music, body, subject, animal, becoming

The fictional-Reality of actual-Virtuality: Tawada Yoko's *Kentoshi*

by

Seungyeon Kim

In the event of a catastrophe that shakes human *existence* itself, how can literature respond?

Tawada's *Kentoshi* (2014) is a clear demonstration of this confrontation. Tawada saw it unfolding from outside of Japan and her mother tongue. She draws a clear portrait of post 3.11 (i.e. *today*); she does this by vividly conveying information from abroad in her story, *Fushi no Shima* (2012), which she penned in Germany shortly after 3.11, and in *Kentoshi*, which she wrote after witnessing Fukushima. "The near future," "science fiction," and "dystopia" are all monikers used to describe her work and while the novel has been interpreted as expressing a marked sense of urgency, Tawada repeatedly emphasizes that "this is not the future." That is, it is the *present* reality. She further suggests that fiction considered as dys/utopian is not a world beyond ours (*kanata*), but the actual reality that exists "here and now." The work focuses on how all the follies committed were contained within this devised symbol of the outside *island* of FUKUSHIMA and poses the question of how long we can keep repeating this futuristic-apocalyptic dys/utopia.

The discourse concerning this issue does not end with works that deal with victims (*hisaisha*) and restoration from "natural disasters" such as earthquakes and tsunamis. By examining Tawada's post 3.11 literature and its " (queer-) reading" I want to approach the problematization of the suffering of being alive in the fiction (and reality) of the nation-state, and of how to confront it and live inside it.

A Study of Kant's "*Groundwork of the Metaphysics of Morals*" (5)

—A Study of Chapter 2 (3) —

by

Hiroyuki Kitao

This paper is the fifth one of a series of papers which aims at giving a comprehensive study of *Groundwork of the Metaphysic of Morals* (*Grundlegung zur Metaphysik der Sitten*), one of Kant's major works on ethics. These papers present some commentaries and a new interpretation grounded on thoroughgoing examinations in order to clear away difficulties and misunderstandings which Kant's beginners and critics often have. My new interpretation is that the demonstration style of the second chapter of this work is not a regressive and analytic style (as many interpreters think), but a progressive and synthetic style.

This paper treats the last part of the chapter 2 of the work and makes the following four points clear. (1) Kant's aim of presenting the "formula of autonomy" of the categorical imperative is to integrate the aspect of universality of the "formula of the law of the nature" and the aspect of individuality of the "formula of the end in itself". (2) The aim of presenting the "formula of the kingdom of ends" is to make the concept of "lawmaking" in moral clearer. (3) The chapter 2 of this work has the opposite direction of the argument to the chapter 1, i.e. the chapter 1 starts from the good will leading to the categorical imperative but the chapter 2 starts from the categorical imperative leading to the good will. (4) These arguments show merely what is the moral, if it is real. In order to prove that it is real, we need the criticism of reason itself, which is the theme of the chapter 3. Thereby the new interpretation mentioned above is reinforced.

Bibliographical Study of *Collected Poems of Sagawa Chika* (Shoushinsha, 1936)
: On the Attitude of Compilation by Ito Sei

by
Ryu Shimada

After the death of the female poet Sagawa Chika (1911–36), her unpublished poems were compiled and published under the title of *Collected Poems of Sagawa Chika* (Shoushinsha, 1936) (hereinafter *Collected Poems*), with Ito Sei (1905–69) acting as editor. Through comparing the variants of the poems included in *Collected Poems*, ranging from the first and revised editions to their versification at the time of incorporation to *Collected Poems*, this article explores the editor's attitude of compilation.

Chapter 1 provides a summary of the currently known works of Sagawa Chika, including those not included in *Collected Poems*, and numbers each of them.

Chapter 2 examines the background to the collection's compilation. First, an overview of the compilation policy is provided. Then the variations are summarized in the latter half of the article, and a hypothesis is presented as to which magazines the editor used as sources for each poem.

Following the comparison, chapters 3 and 4 consider the characteristics of the attitude of compilation based on how the variants were reflected. It is shown that there was no consistent compilation policy regarding the handling of magazines and revised verses to be used as the source texts of *Collected Poems*.

Chapter 5 focuses on the poems included in *Collected Poems* that had undergone some unique revisions. That is, the article points out that the editor Ito Sei may have referred to some manuscripts that the poet herself had prepared for *Sagawa Chika Shishu* [Collected Poems of Sagawa Chika] (Shinokisha), a publication that had been planned before her death.

The article concludes that *Collected Poems* was a mixture of many poems that took diverse forms. Even in recent years, where Sagawa Chika has gained recognition as being one of the pioneering poets of contemporary poetry in literary history, many scholars have discussed her poems with reference to *Collected Poems* or other books based on it. However, in view of the relationship between *Collected Poems* and the poet's works published in magazines during her lifetime, the article argues that, from a bibliographical perspective, extreme caution is required when using the text. The continuous nature of and differences between the first edition, revised edition, and *Collected Poems* version of individual poems need to be considered.

[Keywords] Female poet, contemporary poetry, modernist literature, variant, revision/adaptation and creative expression

The Handing Down of the Yoshida Style of Hawking
: Using the Case of the Sendai Domain as a Clue

by

Yasuko Nihonmatsu

Since the last years of the Middle Ages, the culture of hawking thrived in the samurai class of Japan. The development of various hawking styles is given as the main factor for this change. The Nezu Style and the Yoshida Style are especially important as hawking styles that were popular among samurai in the early modern period. The former was a style closely associated to Tokugawa Ieyasu, whereas the latter was closely associated to Tokugawa Yoshimune, and both were praised as what was known as “Shogun affiliated” hawking.

In this paper, I focus on the Yoshida style out of the two and study texts relating to the Yoshida Style of hawking that were passed down among the falconers of the Sendai Domain. The Yoshida style of hawking was circulated by falconers who served the bakufu in the age of Yoshimune. It is said that the Sendai Domain actively accepted this style under the influence by the bakufu, and that texts relating to the Yoshida Style of hawking handed down in the Sendai Domain were also passed down to the Domain by falconers of the bakufu. However, after analyzing the contents of these texts, I was able to confirm that there were occurrences of original traditions and instructions in the texts relating to the Yoshida Style of hawking passed down in the Sendai Domain, and that the content was different from that of hawking texts handed down among the falconers of the bakufu. This demonstrates that that the Yoshida style of hawking, which was popular in the early modern era, had complex circumstances in its propagation.

Study of the Origin of *Tao Kan*: Revisiting the *Xi* in the Six Dynasties Period

by

Hibiki Ono

Tao Kan, a famous general of Eastern Jin, is considered to have been descended from a non-Han people called the Xi. Some consider the term Xi to refer to a particular tribe, while others consider the term to denote various non-Han tribes from the southern region. Either way, the term Xi is associated with non-Han descent. However, a detailed examination of previous research shows that the evidence based on which Tao Kan is considered to have been of Xi or non-Han descent does not necessarily connect Tao Kan with non-Han descent. The non-Han descent of other figures who have traditionally been associated with non-Han descent, such as Hu XieZhi, is also unsubstantiated. The use of the character “Xi” to denote non-Han descent cannot be confirmed in the official history of the Six Dynasties. Therefore, the term Xi did not mean non-Han descent in the Six Dynasties period. Based on these observations, it can be reasonably concluded that Tao Kan and others who have traditionally been associated with non-Han descent were of Han descent.

不可思议的媒介“脸”

——石黑一雄《小夜曲》论

霍士富

石黑一雄短篇集《小夜曲——音乐与黄昏》中共收录6个短篇，其中短篇“小夜曲”占据着非常重要的地位，统领着短篇集的核心主题。本文以“不可思议的媒介‘脸’”为切入点，首先分析了在日常生活中，主人公“我”的“脸”如何影响着社会对他的评价、进而带来夫妇关系的危机；其次，在与现实世界隔离的、非现实世界的“医院”，通过“我”与演艺界名人的、没有媒介“脸”（因整容手术而看不见脸）的“交流”，从新认识了“脸”真实含义。经分析认为：世俗的“脸”的价值观念，扭曲人的价值判断，从而对现实社会提出批评。其主题旨在呼唤一个公正社会的诞生。

The Office of Buggyō-nin under the Muromachi Shogunate (4)
 —O-an 1 (1368) to Meitoku 3 (1392) —
 A Study of Clans (the Fuse Family)

by
 Makoto Tanaka

This article considers the office of buggyō-nin under the Muromachi shogunate. The period covered is from O-an 1 (1368), the year the second shogun Ashikaga Yoshiakira died and Hosokawa Yoriyuki came to Kyoto to act as guardian of his young master Yoshimitsu and establish a regency, to Meitoku 3 (1392), the year when Yoshimitsu united the Northern and Southern Courts, and this article represents the final part of the study of the office of buggyō-nin. The period under examination is one in which buggyō-nin clans and families became more fixed. In contrast to previous research, this article argues that buggyō-nin families became fixed and were reorganized into buggyō-shu—with typical Muromachi-period features—during the period between the 1390s to the early 1410s, becoming a foundation of shogunate power.

The article also includes a study of the Fuse family, which served as buggyō-nin under the shogunate. The study considers the family's origins and situation during the Kamakura period to the Northern and Southern Courts period, and sheds light on how its members established themselves as buggyō-nin under the shogunate. The Fuse family was part of the Yasunobu-ryu Miyoshi clan, and settled in Fuse Mikuri/Honjo in Shinano Province as Shinano gokenin during the first half of the Kamakura period. The family was chosen by the shogunate as buggyō-nin in the late Kamakura period owing to its relationship with the Kanazawa Hojo clan as well as the Ota clan, which was related to the Fuse family. From this region, members of the Fuse family served as buggyō-nin under both the Muromachi and Kamakura shogunates. Although Fuse Dojo had been involved in the formulation of the Kenmu Shikimoku under the Muromachi shogunate, it was Fuse Suketsura who laid the foundation for the family's development. He assumed an important post during the regency of Hosokawa Yoriyuki and supported Yoriyuki's government as one of his core buggyō-nin. Mototsura, Suketsura's son, was not promoted to such a high position like his father, but established his position as buggyō-nin under the Muromachi shogunate and became a supporter of the shogunate.

A Certain Monarch Organ Theory:
Personal Views on the Image of the Japanese State in the Meiji Period

by
Yoritaka Ikuta

This article discusses the emperor system (*tennosei*), a form of monarchy that was established following the Meiji Restoration. The monarchy with the emperor at its top was first referred to as the emperor system in the 1932 Theses presented to the Japanese Communist Party by the Communist International of 1932. According to the analysis provided in the Theses, prewar Japan was supported by the following three elements: (1) absolute monarchy, (2) landowner-centered land ownership, and (3) monopolistic capitalism. The emperor system was considered to represent (1) absolute monarchy.

However, Hirobumi Ito and others who created the Meiji Constitution and built modern Japan are said to have aimed to establish a constitutional monarchy based on the “monarch organ theory” (*kunshukikan-setsu*). According to the monarch organ theory, the emperor was merely an organ of the state, and Japan was conceived as a human body-like sovereign state in which the monarch (emperor), the cabinet (government), and the diet (legislature) each acted as individual organs. The social elite could check the diet through a restricted electoral system, the diet could check the cabinet, the cabinet could check the emperor, and the emperor could, if necessary, check the government when requested by the legislature. Furthermore, it can be considered that a system was adopted whereby political power could be held accountable to society through election to the diet and mutual checks between the respective organs.

Suffrage was subsequently extended, and 1925 marked the establishment of male universal suffrage and the beginning of the era of party politics. One could say that those in power were no longer accountable only to the elite class. However, party politics was unable to deal with economic depression and came to an end with the May 15 Incident. This led to the loss of control over the military, which had, in accordance with the Meiji Constitution, become independent from party politics and was considered to be under the direct control of the emperor. In a way, this incident was the moment when society abandoned its role of checking political power through elections and when political power abandoned its role of maintaining accountability to society. Meanwhile, as the military grew increasingly out of control, the army rejected the “emperor organ theory” (*tennokikan-setsu*), i.e. monarch organ theory, due to the need to deify the emperor, which led to the ousting of Tatsukichi Minobe, the proponent of the theory, from politics. These incidents represent the transformation of the emperor from an organ under the monarch organ theory to an absolute monarch.

An Evaluation of Japanese Studies in Taiwan by an Analysis of
the Editorial Boards of Both *Japan Forum* and *Japanese Studies*

by
Koji Okazaki

Based on an analysis of the editorial boards of both *Japan Forum* between 1989 and 2018 and *Japanese Studies* from 1994 through 2018, all indexed in ESCI, this study tries to assess research performance of Japan researchers in Taiwan. Evidence proves that none of the Japan specialists in Taiwan have been found in the editorial and advisory boards of the two quality journals. As a result of this paper and Okazaki (2014) which examined the editorial and advisory boards of *Journal of Japanese Studies*, *Monumenta Nipponica*, and *Social Science Japan Journal*, it can be safely said that Japanese studies in Taiwan have been less regarded at least in Australia, Japan, the United Kingdom and the United States, who have been the major countries in Japanese studies. This research encourages Japan experts in Taiwan to export their works to Japan or Western countries, for example, to publish their articles in prestigious journals in the four countries, as Okazaki (2014) has already pointed out.

Keywords Evaluation *Japan Forum (JF)* Japanese studies *Japanese Studies (JS)*
Research productivity Taiwan

A Critical Re-examination of the So-called Cathar Church

by

Takashi Odauchi

In this paper I attempt to re-examine one aspect of the recent historiography about Catharism, that is, the assumption of the existence of a “Cathar Church” with a systematically dualist doctrine and an organised hierarchy. Since about 2000 some historians have questioned this assumption, and scrutinized historical materials and interpretations concerning them. Most radically, an Australian scholar M. G. Pegg asserted that Catharism is a modern historian’s construct, accordingly, “a new history of heresy without Catharism must be written”. Following this step, I also think that a ‘Cathar Church’ is the result of historians’ preconceptions and false method. Such an image of the past people who had been persecuted by the Albigensian crusade and the inquisition fundamentally distorts their true existence. For this reason, first, I try to deconstruct of a ‘Cathar Church’ through an analysis of persecutors’ representation. When medieval churchmen described heresy, they used some typologies derived from the Church Fathers, particularly Augustine of Hippo. They tended to think heretics as the Satan’s counter-church. From Evervin of Steinfeld (1147) to the thirteenth century Italian anti-heretical polemicists, descriptions of ‘a Cathar Church’ were based on this typology. About 1250 Ranier Sacchoni had completed this development. Modern descriptions of a ‘Cathar Church’ are largely based on Sacchoni. As a result their interpretation has been predetermined by the persecutors’ point of view. This epistemological tradition was methodically established by A. Dondaine. Since then many historians have followed his path. To overcome this sterile totology we should turn to the sources close to heretics themselves. From them a different picture of Catharism is evoked. In place of a ‘Cathar Church’ it represents the charismatic relationships between the good men and the believers, and their characteristics are not institutional but informal. Catharism is less than a ‘Church, rather a complex of infinite and fluent sociabilities.

『立命館文學』 投稿規定および執筆要領

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p.6（目次） 好並昌（誤） → 好並晶（正）

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