

新 β -ラクタマーゼ阻害剤：YTR 830 H の 基礎的研究（総説）

山 辺 茂

β -ラクタム系抗生物質すなわち、ペニシリン（PC）類およびセファロスポリン（CEP）類は現在、臨床的に最もひろく使用されている化学療法剤である。ところで1940年に創製された粗製ペニシリン G 以来、今日に至るまで、 β -ラクタム剤は絶えず研究開発されて、つねに新型の、すぐれた特色をもつものが感染症の化学療法に貢献している。しかし一方において、 β -ラクタム剤の耐性菌の出現は、これも古くて、かつ新しい難問である。

この耐性の主原因として β -ラクタマーゼによる失活が考えられていたが、最近になって、クラブラン酸（Beecham 社，CVA と略記）とスルバクタム（Pfizer 社，SBT）が β -ラクタマーゼ阻害剤として開発され、数種の PC との併用により、当該 PC 耐性菌に対して、その対策が可能になってきた。

本総説は筆者のデザインにもとづいて、大鵬薬品研究部において開発中の新型阻害剤 YTR 830 および YTR 830 H に関して、筆者と関係の深い研究機関すなわちケース・ウエスタン・リザーブ大学（クリーブランド）、ロンドン病院医科大学、オックスフォード大学、セントヨゼフ病院（パリ）、アルバータ大学（エドモントン）および大鵬薬品研究部にて、これまでに得られた本剤に関する実験成績（その中の大部分は本年 6 月 23～28 日の第 14 回国際化学療法会議で公表されたもの）をまとめたものである。

YTR 830 および YTR 830 H の酵素レベルでの阻害作用は CVA より強く、SBT より著しく強く、また細菌に対するアミノペニシリン・ウレイドペニシリンとの Synergism（増強効果）も、ほぼこれと併行している。さらに CVA の無効な菌種（*Proteus*, *Citrobacter* など）にも本剤は有効である。マウス感染防御テストにおいても *Staph* では CVA にやや劣る（CVA 自体の抗菌作用にもとづく）ものの、*Proteus* ではきわめてすぐれている。本剤の作用メカニズムは細菌細胞膜の PBP 2 に結合し、スフェロプラスト形成をおこす。

このようなユニークな特性をもつ本剤の今後の展開が期待される。（YTR 830 H は YTR 830 の Na 塩である）

Implicit Personality Theories Based on Blood Types

Hiroaki Nakazato

Implicit theories of personality based on blood types have become popular among Japanese people in recent years. The present study is an attempt to examine the structures and functioning of such implicit theories in college women. Research was conducted from the following four standpoints :

- (1) Stereotyping—Bayesian analysis showed a considerably high ratio of acceptance of stereotyping by blood types. However, there was also a wide variation in individual responses.
- (2) Causal attribution—Observers tended to seek for unique effects of an actor's behavior. Implicit personality theories based on blood types were used by the observer in order to gain greater confidence in attributing causes of behavior.
- (3) Prototype—Prototypical target persons were recalled more fully and created more extensive impressions than inconsistent members of the personality categories based on blood types. The observers' judgements may have been guided by previous knowledge of such categorizations.
- (4) Hypothesis testing—When asked to judge job choice of hypothetical individuals, observers tended to consider confirmatory evidence of blood-type personality stereotyping more relevant as bases for judgments. Thus, observers inclined to regard the observed as better suited for jobs considered to be appropriate to their blood-type personality categorization.

Finally, some further implications of these results were discussed.

Summary

A Study of the 1486 and 1496 Editions of *The Boke of St. Albans*

Yu Sugise

The Boke of St. Albans, a compilation of treatises on hawking, heraldry, and hunting, was first published by the Schoolmaster of St. Albans in 1486. In 1496 a second edition, which included as Part Four "The Treatyse of Fysshynge wyth an Angle," by Dame Juliana Berners, was published by Wynkyn de Worde at Westminster. This "Treatyse of Fysshynge wyth an Angle" is the oldest extant English angling literature.

This paper traces theories of authorship and of textual origins, and treats various aspects of the social and cultural background of the *Boke* as well as its significance in fifteenth century England, especially in London.

Contents :

1. Introduction
2. The original text and manuscript : the John Rylands Library text and Thomas Satchell's *An Older Form*
3. The identity of the author
4. The printers : Caxton, Wynkyn de Worde, Pynson, and the Schoolmaster of St. Albans
5. Book publishing and cultural trends in late fifteenth century London

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The Basic Structure Of the Japanese Sentence : On *Wa* and *Ga*

Sonoko Harada

The basic structure of the Japanese sentence is discussed in relation to the particles *wa* and *ga*. The discussion is based on the child acquisition of the particles in the stages of two-word utterances and the beginning of multi-word utterances. The particles are distinctively used in the utterances at these stages, and the misuse of one for the other shows the child's authentic knowledge of them. The utterances that contain either one of the particles are studied and the situations in which they are uttered are examined to show on what bases the child is using either one differentially.

The functional meaning of the particles are also discussed. *Ga* is the subject marker, the subject not necessarily indicating the agent of an action. The basic sentence that contains the *ga* element is a descriptive sentence. *Wa* is the topic marker; it brings up some element either in the basic sentence or in the context beyond the basic sentence, or it presents some totally new element the speaker chooses as the topic of his utterance. The sentence that is introduced with the *wa* element is an explanatory sentence.

The basic structure of the sentence consists of the optional *ga* element and the obligatory predicate. The *wa* element is not included in the basic structure; it is a *super*-basic structural element.

Sur la signification de l'aveu de Madame de Clèves

Toshio Izumi

Les points essentiels de Madame de Clèves seraient l'aveu de l'amour que M^{me} de Clèves éprouve pour M. de Nemours, aveu fait auprès de son mari et son refus final d'épouser cet homme qu'elle aime, conséquence inévitable de l'aveu.

M^{me} de Clèves dit à son mari : « L'aveu que je vous ai fait n'a pas été par faiblesse, et il faut plus de courage pour avouer cette vérité que pour entreprendre de la cacher. » Malgré cette déclaration, certains critiques ont souligné que l'aveu de M^{me} de Clèves signifie l'abandon fatal de soi et son impuissance à réagir, loin de l'aveu héroïque et courageux auquel elle prétend.

Nous voudrions donc savoir premièrement si l'aveu naît de l'impulsion d'avouer son impuissance et sa faiblesse, et examiner la signification de cet aveu ensuite.

L'aveu n'est point une résolution saugrenue et passive, pressée par les questions de son mari. Dans la lucidité complète, après avoir éprouvé plusieurs fois le désir de s'en ouvrir à lui qu'elle a commencé à aimer M. de Nemours, elle l'a fait par conviction. Certes, l'aveu n'a pas de sens héroïque à la façon de Corneille. Il est, cependant, un choix hardi où M^{me} de Clèves une issue au risque de sa vie. Il lui faut une raison déterminée pour y arriver.

Comme disent certains critiques, l'aveu pourrait être l'appel à son mari au soutien que M^{me} de Clèves eût demandé naguère à sa mère. Mais cela seul ne suffit pas à clarifier toute la signification de cet acte.

Il faut regarder de plus près des qualités de l'amour qui comporte le désir d'être illustré à autrui, c'est-à-dire la société. Tout amour brûlerait plus et deviendrait plus stable, en se faisant révéler à autrui. Nous nous permettons de considérer cette tendance comme socialisation de l'amour. Et il faudrait ajouter que les moments où elle se sent poussée d'avouer son amour sont chacun ceux où sa passion est particulièrement exaltée. Dans ces moments de passion exaltée irrésistiblement, elle aperçoit tour à tour l'impossibilité à maîtriser des mouvements qui révéleraient sa passion, des désarrois du cœur qu'engendre l'inclination, les épreuves successives du remords, et le sens du devoir vis-à-vis son mari ; tout cela l'incite à se fuir de ce monde qui ne lui donnera le repos : elle cherche où elle pourrait aimer M. de Nemours dans le secret de son cœur et retrouver la stabilité de soi. Mais elle sait bien qu'elle ne pourra pas se retirer du monde à cause de l'opposition de son mari, et qu'en tenant secret ainsi son amour, elle se perdra. Voici l'aveu brave par lequel elle veut retrouver l'affirmation de son soi et la stabilité de son amour.

Summary

A Midsummer Night's Dream : The Concord of This Discord

— Chaos as an Activator

Seiki Kinjo

Accepting the conceptual pattern of *A Midsummer Night's Dream* as a movement of Order-Fall-Order as formulated by Paul A. Olson, this paper tries to interpret the "Fall" in the comedy as a kind of fortunate fall, *felix culpa*.

The folly of love, capitulation of reason to passion, unleashed in the Athenian youths in the dark wood outside the city of Athens, a symbol of law and order, brings about utter chaos. The folly, however, is absorbed by reason when the "virtuous property" of Dian's bud overcomes the effect of Cupid's flower. The blind animal energy is not rejected but put under rational control in the form of marriage, itself a symbol of order. The folly functions, paradoxically, to revitalize the order of the civilized community which, of necessity, tends to become stiff and dehumanized. The "Fall" ultimately contributes to the strengthening of order by making it more acceptable in human terms. This happy accommodation of opposing values, or rather bringing forth good out of the "evil" condition of human existence, seems to reflect the fundamental outlook of Shakespeare, who does not fail to wish for the world as it should be while never forgetting the reality as it is.

The idea of finding a redeeming quality in an apparently negative value as opposed to the positive value of order, reason, and culture in the traditional dichotomy was suggested by *Bunka to Ryogisei* (*Culture and Ambiguities*), a work of cultural anthropologist Masao Yamaguchi.

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ジョージ・チャップマンの「ブッシイ、ダンボワ」

における暴力行為の上演について

高 瀬 ふみ子

エリザベス朝演劇は、しばしば、暴力行為——殺人・傷害・暴行・自殺等——を取り扱っている。この時期の劇作家達が学んだ古典作家達のうち、ホラチウスは、こうした行為を舞台上演するよりは、口頭で述べるのが妥当であると説き、一方、セネカは、激しい心の動きを常に行動にあらわす手法をとった。

チャップマンの「ブッシイ・ダンボワ」ではふんだんに、決闘、乱闘、婦女拷問、魔界との交流等、血腥い、おどろおどろしい場面が多い。ブッシイ・ダンボワをセネカ的主人公であるという考え方を一応しておいて、このドラマの暴力行為を、シェイクスピアの「タイタス・アンドロニカス」、および、ベン・ジョンソンの「セジェイナス——その没落」での暴力行為と対比することによって、ドラマの展開上、どのような意義をもっているかを考えてみたい。

Summary

A Study of the Meaning of Eternity in Saito Ryusuke's *Hachiro*

Midori Okubo

In his novel *Hachiro* (1967), Saito Ryusuke tells the story of a kind-hearted man, Hachiro, whose goodwill nevertheless lacks focus and direction. An encounter with a kind-hearted child leads Hachiro to the conviction that to live for others is to live for one's own self. It has been said that this principle depicts a radical change in the author himself as a result of the social revolution of the period. Today, there is much discussion on whether this point of view is right, or wrong. This study is an attempt to clarify the problem by focussing attention on Saito's portrayal of Hachiro's death.