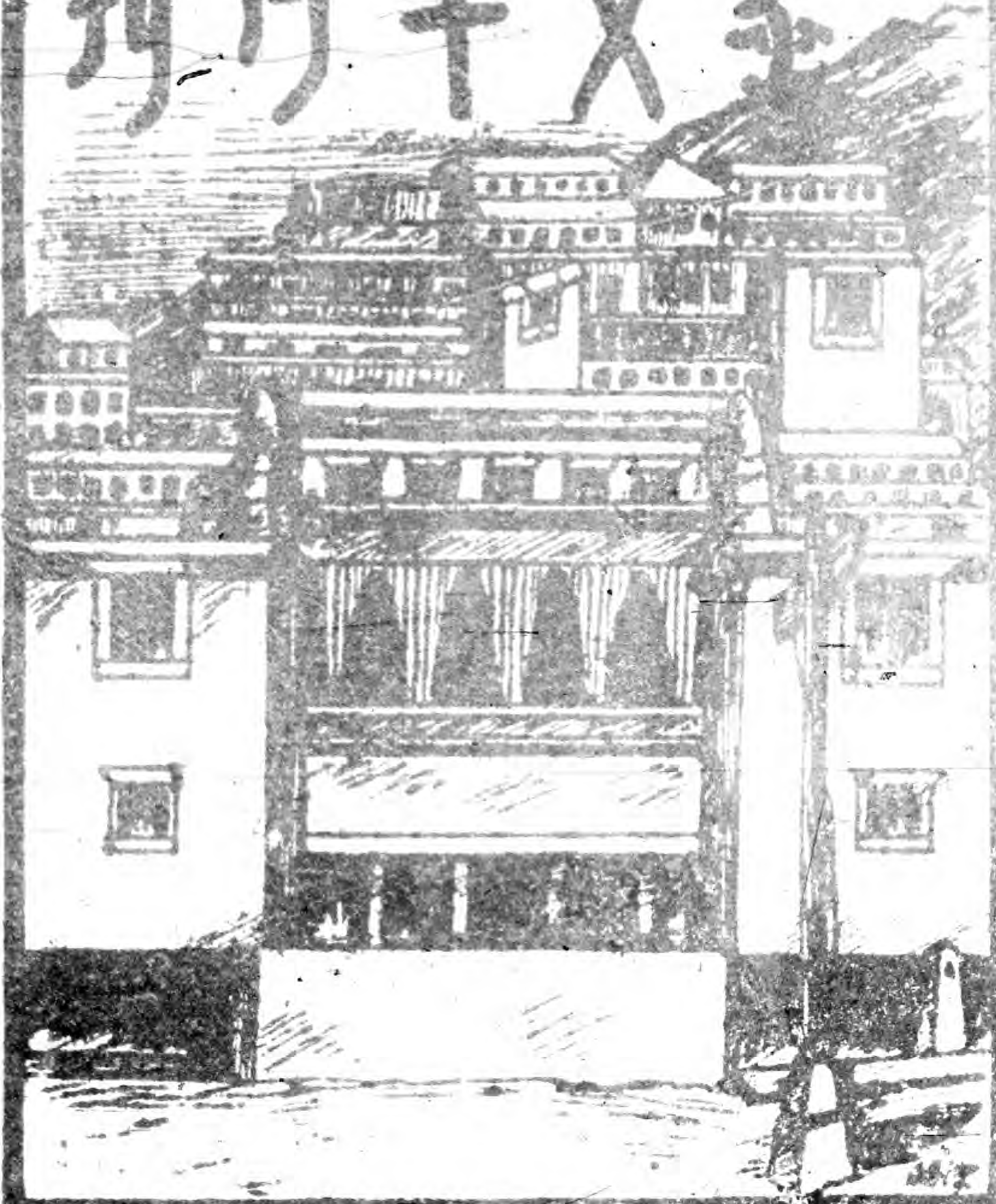


遠 綏

崇 文 半 月 刊



中華民國二十一年十月十日

第三十九號

綏遠省政府秘書處印行

余致力國民革命凡四十年其目的在求中國之自

總

由平等積四十年之經驗深知欲達到此目的必須喚

理

起民衆及聯合世界上以平等待我之民族共同奮鬥
現在革命尚未成功凡我同志務須依照余所著建

遺

國方略建國大綱三民主義及第一次全國代表大會

囑

宣言繼續努力以求貫徹最近主張開國民會議及廢

除不平等條約尤須於最近期間促其實現是所至禱

講話

各盟旗須要注重蒙漢文字

續

傅作義

所以現在帝國主義者想要亡這一國或這一民族先消滅這一國與這一民族的文字入手由此可知文字的力量與關係了我中國是亞洲最古之國我蒙族是中國最古之族這古國古族都是從這兩種漢蒙古代文字相襲以至于現在的這并不是無因而至現今五大民族合組中華民國事事都得攜手事事都得互助都得交換這文字是第一件要緊的事須要交換的北平南京關於蒙藏文字頗有相當的組織什麼蒙藏學校啦蒙藏史研究所啦且將蒙藏文字造成鉛字刊印書籍報章雜誌等項近而說到本省亦有蒙文傳習所全國上下注重蒙藏文字於此可見這為的是什麼呢簡括說文字關於民族間的情感與歷史文化政治等等無一不由文字內產出上古時代結繩紀事其後以文字代之這民族進化不是由結繩開展的純革是由文字開展的什麼叫作結繩紀事就是上古時代的人民沒有文字有了事恐怕忘掉用繩結成疙瘩以紀事之經過料想大事必然結個大疙瘩小事必然結個小疙瘩起的事多了恐怕大小分不清這這種結繩的辦法等於沒有文字一樣所以上古的民族是渾渾噩噩不識字這都是沒有文字的毛病其後有了文字纔有史書纔有經傳所謂歷史的變遷文化的推進政治的興衰就都在這史書經傳內標載明白了你們大家想這文字的效用何其偉大的民族間的聯絡文字當先言語在後這是定例譬如說未到北滿來的人聽蒙人講話是一字不懂的可是大江以北的人聽大江以南的人講話也是不懂的就像廣東福建等省的粵語說起話來比蒙古話還難懂的可是大江南北民族間的感情却是非常濃厚毫無界限可說亦無藩籬其間這是什麼緣故就是因曉漢文同讀漢書禮儀習尚人情性來是非常接近的言語縱有不通之處原所

妨碍有此印象所以人人關於蒙藏文是非常注重的習之學之趨之若鶩原因就在此點但是文字的交流單獨仰仗一方面成功必然遲緩若思速成還須兩方面同時注重漢人曉得蒙文佔多數這自然是好現象倒過來說蒙人曉得漢文這便利更大了說起來世界文字很多越多學越佔便宜漢人不僅懂得漢文現在各學校都附帶英文其餘法德義奧俄日各國文字也有單獨學的以中國人還要學歐美文字難道說五族同化的蒙古人還不懂得漢文那還成開通的民族嗎再說蒙古人再不懂蒙文那更提不起了當這種人羣進化文明大開的世界文字上沒有考究的民族在這天演競爭優勝劣敗的場合還能立足嗎本主席等庸封疆權間蒙漢視蒙漢如一家這一家之子弟文字不通當然引為大病故此剴切勸諭首以文字當先這並不是普通的講話重理論不重實際這是從實際上體察出來的故此說出也是實際上最切用的想要使這中華民國強盛五大民族融洽沒有別的領先互相研究蒙漢文字況且是今後盟折的新政一天多是一天公文往來函電文馳真是有如雪片主体當然是漢文了能懂漢文有多便利漢文不懂能知蒙文便是通曉漢文的媒分刷後蒙漢合璧的書籍也要出版出版並聽說中央宣傳部預備編纂蒙漢字典辭典這書出世還怕漢蒙文字難於更換嗎願我烏伊兩區各許多設學校第一研究漢文第二沒忘蒙文這民族的聯合問題不用提倡不用開會從這文字就可收效

要聞

康藏交兵

無關政治說

藏代表之聲明

前於二十日下午九時五分本報專電唐村三等三命赴西康調解康藏紛給唐定三日起程(高)二十日中央

憲藏總代表相却仲昆談康藏交兵連結白茹兩寺械鬥係宗教上爭執無關政治蒙藏會及重鎮已電令到上軍部行動又唐旺三等奉命前往調查日內即起行

日人組織

內蒙開拓團

圖我內蒙農產牧畜

據日方機關確實消息有日民清水清七者(年四十七歲)係拓殖大學專門部卒業生在武東北各地居有念餘年之久素以侵略我東北之活動為其快意之工作近受日本內地政實業各界之援助率同拓大卒業生十名組成內蒙開拓團其本人則任團長定於本年五月自日本內地出發擬以赤峯為根據地於青島天津設分駐所在日本東京則設一分部以日本內地之貨物及海產物交換蒙古特產物之貿易為名而暗中却着經營蒙古之農產及牧畜業彼等入蒙之途徑則定由津至平再假道張家口而赴蒙古云按日本帝國主義者近因受不景氣之影響對於我東北侵略之步驟益形積極明攻暗取力求周密為謀奪延吉一帶之地則要求在帽兒山設領為侵略我蒙古之產業則要求在洮設領凡其一舉一動皆有政治的意味附帶之中國人宜注意之也

省 聞

綏省指委會籌設

大規模之民衆圖書館

訓練部擬具詳細計畫

綏遠蒙文半月刊

館址在牛橋塞北局舊址

綏遠地處邊陲文化落後綜觀全省民衆除少數知識份子外其餘各界大都目不識丁間或有識字者無研究機會故對於社會狀況及各種常識罕多茫然此種智識上之飢荒影響於社會進化頗鉅若不設法救濟不但全綏民衆永無自治之能力而社會亦將形成半墮之狀態省指委會有見於此特開會議決擬先在歸綏市籌設大規模民衆圖書館俾便閱覽並飭訓練部擬具詳細計劃從速物色館址當經紀委員守先覺俾歸綏市牛橋街塞北關牛馬橋稅局舊址坐落街心交通便利甚屬相宜並商得塞北關溫監督之同意概允借用閒房指委會近以館址業已確定現正派員着手籌備一切想不日即可實現從此綏遠又多一文化機關各界民衆亦研究學術之機會將來對於綏遠文化前途社會改進洵抱樂觀云

章嘉活佛定明日來張

劉主席已派代表備專車赴大同

本市各機關團體現正籌備歡迎

本省省政府昨接五台來電謂章嘉呼圖克圖已定於本月十一日由台台起身走旱路前赴大同再由大同乘火車來口預於十四日(即明日)可到省府接到此電後即急備專車赴大同歡迎並派文際處王樹人第四科拉瑪加普代表劉主席乘與章嘉活佛預備之專車於昨(十二)日下午八時前往大同歡迎云(又訊)章嘉呼圖克圖駐張辦事處亦於昨日接得五台來電該辦事處當即派曹慶儒李文泰二人與王拉二氏同乘專車赴大同歡迎云(又訊)本市各機關團體以章嘉活佛不日來張正在籌備歡迎並在中山公園內為該活佛設立臨時宿室並聞在張小住三三日後即轉車赴平云

照錄 達省政府主席傳

為照復事頃據

貴札薩克呈以派委代表依德爾佈魯特來綏駐處辦公請鑒查并兩盟辦事處呈報該員業已到差等情令該處知照相應照會

貴札薩克查照此照會

烏拉特前折札薩克

照錄 達省政府主席傳

為照復事頃准

貴副盟長齊爾珠本折代表色勒固朗來綏駐處值班請鑒查等因並據兩盟辦事處呈報該員業已到差辦公等情除指令外相應照復

查照此照會

烏盟副盟長烏拉特中折札薩克

照錄 達省政府主席傳

為照復事頃准

貴副盟長咨以派委協理台吉色楚多爾濟為烏伊兩盟十三折聯合辦事處駐班代表員來綏接替請鑒查等因到府除令該處知照外相應照復

貴副盟長查照此照會

伊盟副盟長

黨義

三民主義問答

(一)

問：革命黨推翻了滿清政府就算盡了三民主義的義務嗎？那裏可以說革命黨的推翻滿清不過是掃除當時革命的障礙實行了三民主義中民族主義的最狹小的部分至於民族民權民生的問題正多呢推倒區區滿清政府那裏算盡了三民主義之義務呢？我們現在要不要繼續盡力於三民主義答：當然要繼續盡力於三民主義因為三民主義是救國主義現在的中國在國際間民族的地位上是不平等在政治的地位上是不平等在經濟的地位上是不平等我們改善中國的地位同享平等的幸福我要當然繼續盡力於三民主義以達到救國的目的問：我們國民盡力於三民主義以後究有何種利益答：我們國民盡力於三民主義以後民族可以團結了民權可以擴大了民生可以充裕了這幾種勢力漲大起來便可以使中國強盛便可以救中國的危亡問：三民主義和帝國主義是相反的吗答：當然是絕對相反的帝國主義以強權的霸道來侵略人家壓迫人家而三民主義係取自然的結合謀人人自由謀人人平等完全為人類謀福利所以三民主義極端反對帝國主義絕對與帝國主義作殊死戰以打倒帝國主義問：歐美各國的革命他們所唱的口號是自由平等博愛三民主義中也包含這些意義嗎答：歐美革命的確為爭得自由平等博愛而戰我們的三民主義實在也含有自由平等博愛的意義譬如民族主義即是自由不過我們中國人以歷史的關係個人的自由似乎不必提倡但是民族的目的正應該提倡呢我們的革命就是為民族爭自由民權主義即是平等不過我們所爭者是政治上的地位平等是真平等不是假平等民生主義即是博愛因為我們的民

生是圖四萬萬人的幸福為四萬萬人謀幸福不就是博愛嗎這樣看來自由平等博愛都包含在三民主義中了

(未完)

Handwritten Japanese text in cursive style (sōsho), consisting of approximately 15 vertical columns of characters. The text is dense and appears to be a formal document or a letter. The characters are black ink on a light background. The writing is fluid and continuous across the columns.

Handwritten Japanese text in cursive style (sōsho), consisting of approximately 15 vertical columns of characters. The text is dense and difficult to decipher due to the cursive nature of the script.

(見)

美しき

花の香りにあふれた庭の隅に
静かに咲き誇る花の姿は
春の訪れを告げるように
優しくも力強く
風に揺られて
人々の心を癒す
そんな花の美しさを
この紙に
残そうと
筆を執る
その瞬間
心は花と共に
舞う
そして
言葉は
花の香りを
伝える
ように
書く
その美しさを
永遠に
残そうと
願う

（一）

（二）

（三）

（四）

（五）

（六）

（七）

（八）

（九）

（十）

（十一）

（十二）

（十三）

（十四）

（十五）

Handwritten text in a cursive script, likely Arabic or Persian, consisting of approximately 10 lines of dense, flowing characters.

Handwritten text in a cursive script, likely Arabic or Persian, consisting of approximately 10 lines of dense, flowing characters.

Handwritten Japanese text in cursive style (sōsho), consisting of approximately 15 vertical columns of characters. The text is dense and difficult to decipher due to the cursive script.

Handwritten Japanese text in cursive style (sōsho), consisting of approximately 15 vertical columns of characters. The text is dense and difficult to decipher due to the cursive nature of the script. It appears to be a formal document or a letter, possibly related to a historical or literary context. The characters are written in black ink on a light background.

Handwritten text in a cursive script, likely a letter or a document. The text is written in a fluid, connected style, characteristic of a personal or informal communication. The characters are dense and difficult to decipher without a key, but they appear to be a mix of Latin and possibly other languages or a highly stylized form of a single language.

Handwritten signature or name, possibly "J. B. ...".

(1894)

Handwritten text in Arabic script, consisting of several lines of cursive writing.

Handwritten text in Arabic script, consisting of several lines of cursive writing.

Handwritten text in a cursive script, likely a letter or document. The text is written in a dark ink on a light background. It consists of approximately 15 lines of text, starting from the top right and moving downwards. The script is highly stylized and difficult to decipher without a key. The text appears to be a personal communication, possibly a letter or a document related to a specific event or person. The handwriting is consistent throughout, suggesting it was written by a single person. The overall appearance is that of a historical document or a piece of calligraphy.

Handwritten Japanese text in cursive style (sōsho), consisting of approximately 15 vertical columns of characters. The text is dense and appears to be a continuous passage, possibly a letter or a section of a manuscript. The characters are fluid and connected, characteristic of the cursive style. The text is written on a light-colored background.

Handwritten text at the top right of the page.

Main body of handwritten text, consisting of approximately 15 lines of cursive script.

Handwritten text at the bottom left of the page.

Handwritten text in a cursive script, likely a letter or document. The text is written in a dark ink on a light background. It consists of several lines of text, with some words appearing to be "Handwritten" and "written".

Handwritten text in a cursive script, likely a signature or a closing. It includes a large, stylized flourish that resembles a signature, possibly "Handwritten".

Handwritten text in a cursive script, likely a letter or document. The text is written in a dark ink on a light background. The script is highly stylized and difficult to decipher. The text is arranged in approximately 12 horizontal lines, with some lines starting with a small decorative flourish or initial. The overall appearance is that of a personal or official communication from a past era.

Handwritten text in a cursive script, likely a letter or document. The text is written in a dark ink on a light background. The script is highly stylized and difficult to decipher. The text is arranged in approximately 15 lines, with some lines starting with a large initial letter. The overall appearance is that of a historical document or a personal letter.

(over)

(10)

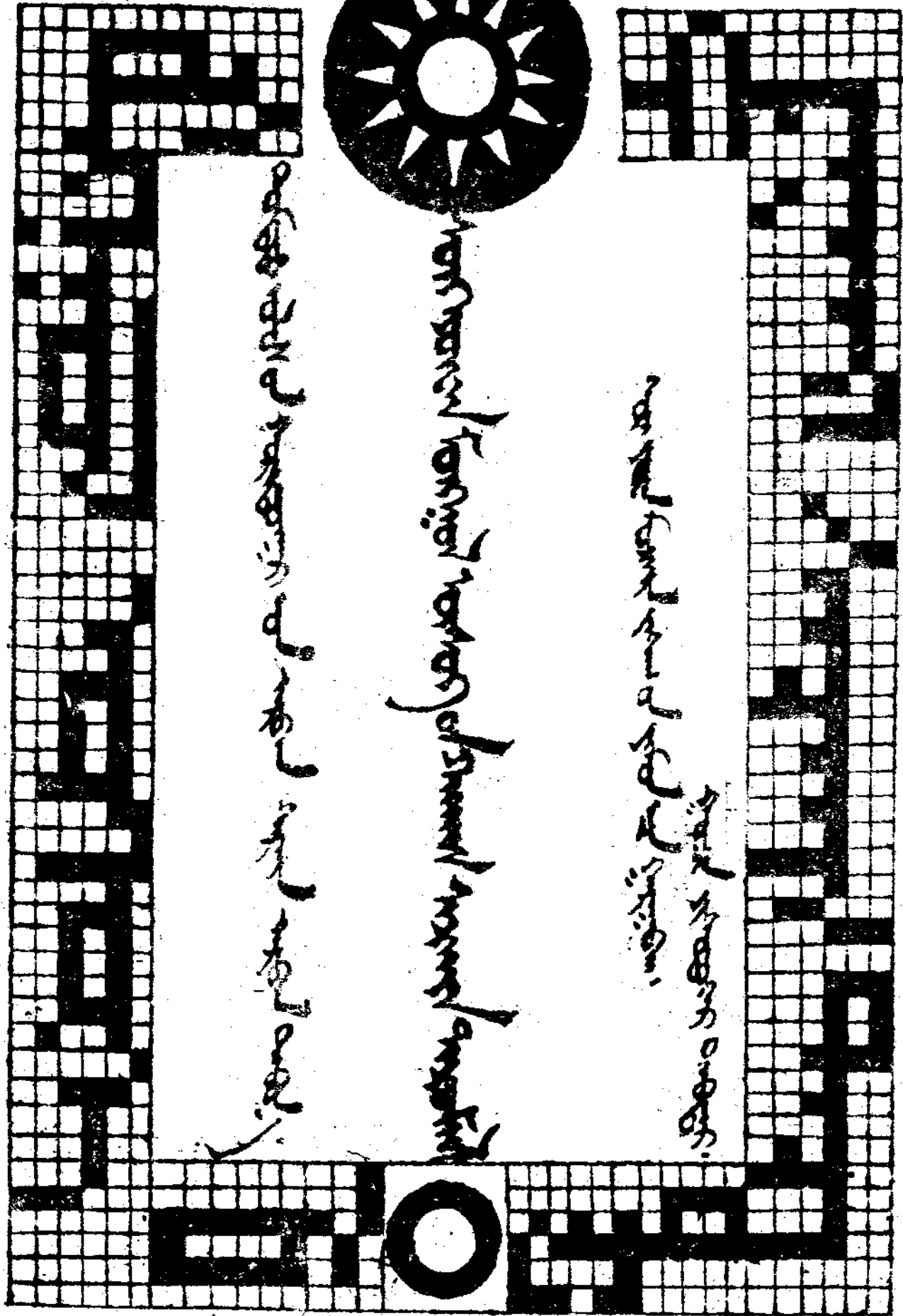
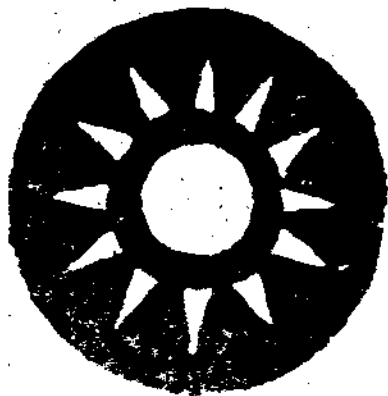
Handwritten text in a cursive script, likely a historical document or manuscript. The text is written in a dark ink on a light-colored paper. The script is highly stylized and difficult to decipher. The text is arranged in approximately 12 horizontal lines, with some lines starting with a small circular mark or flourish. The overall appearance is that of a personal letter or a private record.

Handwritten text in a cursive script, likely a letter or a document. The text is written in a dense, flowing style, characteristic of early modern European cursive. It consists of approximately 12 lines of text, starting from the top left and moving downwards. The ink is dark, and the paper appears aged and slightly yellowed. The text is mostly illegible due to the cursive style and the angle of the page.

(Handwritten mark or signature)

(1854)

Handwritten text in a cursive script, likely a letter or document. The text is written in a dense, flowing style with many loops and flourishes. It appears to be a personal communication, possibly a letter or a note, given the informal and expressive nature of the handwriting. The text is written in a single column, filling most of the page. The ink is dark, and the paper is light-colored, providing a clear contrast. The overall appearance is that of a historical document or a personal letter from the mid-19th century.



Handwritten text in the left column, written vertically from top to bottom.

Handwritten text in the middle column, written vertically from top to bottom.

Handwritten text in the right column, written vertically from top to bottom.

