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Tokihiko Oto
 July 20, 1965

- Tôzô Suzuki, Ed. 鈴木棠三編 KUTTAN JIJI NO HANASHI, TSUSHIMA NO MUKASHIBANASHI かったんじじの話 対馬の昔話 Tokyo: Miraisha, 1958. 230 pp. and 4 pp. of plates.
- Yoshitaka Imamura, Ed. 今村義考編 AKITA MUGASHIKO 秋田むがしこ Tokyo: Miraisha, 1959, 375 p. and 1 map, 1 plate.
- Shigetaka Hiejima, Ed. 比江島重考編 HANPI NO GENABANASHI, HYUGA NO MUKASHIBANASHI 半ひのげな話 日向の昔話 Tokyo: Miraisha, 1959. 261 pp. and 8 pp. of plates.

These three books put out by Miraisha will be reviewed first because they are representative of the types published at that firm.

Tôzô Suzuki, editor of the first mentioned volume, is one of the prewar folklorists. His first collection of tales, KAWAGOE CHIHÔ MUKASHIBANASHI SHÛ (1937) was arranged under titles found in Kunio Yanagita, MUKASHIBANASHI SAISHÛ TECHÔ (1936). The

stories themselves were selected from those he got through a survey conducted in the Prefectural Girls High School of that city. His SADO MUKASHIBANASHI SHŪ (1939) was the result of his first attempt to set down folk tales as he heard them. Selections from this collection appeared later in SADO GASHIMA MUKASHIBANASHI SHŪ (1942), one of the ZENKOKU MUKASHIBANASHI KIROKU. In the meantime he contributed notes on his first trip to Tsushima, Nagasaki, in 1937 through ten articles in various journals. Suzuki has always been identified with educational circles, his first trip as well as the second in 1950 being to make surveys under the Nagasaki Prefectural Board of Education. He included collecting folk tales in his activities. The present volume represents his efforts on these two trips. The title is the local nickname for Senkichi Kurita, his principal source of tales on the first journey. There is some duplication among the tales within it, but he makes no cross references or notes. He gives the name of the narrator. Because his titles conform more or less to those already used by collectors, they are easily recognized. This volume gathers together his efforts before and right after the war in Nagasaki Prefecture.

Imamura's AKITA MUGASHIKO will probably be his single contribution to books of folk tales, but it is a carefully planned, valuable work. It is the first book-length collection from Akita Prefecture. Some other collectors contributed to the magazine MUKASHIBANASHI KENKYŪ (1935-37). He has employed identifiable titles for his tales. Although he did not follow the order of grouping in NIPPON NO MUKASHIBANASHI MEI (1948), the standard guide to the study of Japanese folk tales, he has given a table in his Introduction which shows their distribution under its headings. He avoids duplicating stories by adding notes on variations he found after the version he selected. This kind of careful editing is welcome to those who are searching through many collections.

Perhaps one of the most impressive qualities found in his Introduction and Postscript are his candor and humility in writing about his difficulty as an outsider to meet local narrators on a friendly footing and to understand the speech of those inclined to share their tales generously with him. That he still was considered an outsider after living twenty years in Akita should be a sobering thought to foreigners who expect to reap a harvest of tales by going around with a transistor tape recorder slung over their shoulders.

The third volume of these Miraisha books mentioned hardly deserves notice, for it is a flash-in-the-pan product of one admittedly out in the spirit of a fisher, putting his line down where there seems to be a chance of a nibble. Since it is listed as a collection of folk tales, it will be considered from that point of view. The first two divisions comprising half of the book are only jests, the Hanpi tales being a part of them. Hanpi is supposed to have been a knave, a sharp dealer, who lived in the area of Miyazaki Prefecture which Hiejima covered, but in spite of the picture of his alleged tomb, he bears resemblance to a universal type. "Genabanashi" is the local word for folk tale. In the

remaining half of the book there are few familiar titles and those tales which are well known appear in a shortened, humorous form.

Miraisha's books are attractive, the lines broken by narrative and direct quotations, the pages resembling western books in format. A minimum amount of printed portion and maximum reader appeal seem to justify this policy if the writer himself is reliable. Aside from setting down the place and the name and age of the narrator at the end of each tale, Hiejima's work bears no trace of serious scholarship.

Fanny Hagin Mayer
 Karuizawa, Japan
 August 24, 1965

Yoshihiro Sato, Ed. 佐藤良裕編 FUKUOKA NO MUKASHIBANASHI 福岡の昔話 Fukuoka-machi, Ninohe-gun, Iwate Prefecture: Fukuoka-machi Kyoiku Inkai, 1963. 157 pp. and 1 plate.

Sato's collection, like Imamura's, will probably be a one-time effort although for a number of years he has contributed regularly to local papers columns on folk lore and folk tales of his region. His book is in the traditional style, with a paper cover and solid two-column pages in which quoted passages are buried in solid paragraphs of narratives. Actually, if printed in Miraisha style, it would be a book of twice the size. A sketch of a teakettle hanging over an open hearth on the front cover and a couple of chestnuts rolled out of their bur on the back are its only outward appeal to the imagination.

His Introduction shows that the work is rooted in dreams burning in the heart of a young prisoner of war in Siberia. His only comfort was in trying to recall the tales he had heard from his mother as a child. Lying in a military hospital in his homeland, he chanced to hear Miss Hisako Maruyama, a specialist in folk tales, discussing them on the radio. This led to their correspondence and eventual meeting. Through her guidance he began collecting tales when he could go home at last. His first efforts were those he set down from his mother's memory and to these he added tales found in the neighborhood. It has been an effort to preserve the strong, earthy flavor of the local dialect and still make the contents intelligible to the general reader. Here Miss Maruyama could advise him and even Yanagita contributed memo's, a copy of a page being reproduced at the beginning of the book. Perhaps the tales are not unique as to selection, but there is a rare warmth, a sense of belonging, in them. They are rooted in the lives of folk living under harsh circumstances in a remote area of northeastern Japan. They have pathos, sincerity, humor, and, underlying all, a simple sense of piety.

Sato has added a number of local conundrums and the book closes with a Postscript by Miss Maruyama.

Fanny Hagin Mayer
 Karuizawa, Japan
 August 24, 1965.