

CENTER FOR JAPANESE STUDIES

BIBLIOGRAPHICAL SERIES

NUMBER 8

**JAPANESE LITERATURE OF THE SHŌWA PERIOD:**

A GUIDE TO JAPANESE REFERENCE

AND RESEARCH MATERIALS



**JAPANESE LITERATURE OF THE SHŌWA PERIOD:**  
A GUIDE TO JAPANESE REFERENCE  
AND RESEARCH MATERIALS

\_\_\_\_\_ Joseph K. Yamagiwa

ANN ARBOR • THE UNIVERSITY OF MICHIGAN PRESS • 1959

Published for  
The Center for Japanese Studies

Copyright © 1959 by The University of Michigan

Published in the United States of America by  
The University of Michigan Press and simultaneously  
in Toronto, Canada, by Ambassador Books, Ltd.

Manufactured in the United States of America

## EDITOR'S FOREWORD ON THE BIBLIOGRAPHICAL SERIES

The Bibliographical Series of the Center for Japanese Studies has for its main purpose the listing and evaluating of the major Japanese works pertaining to the humanities and social sciences, particularly as they deal with Japan and the areas immediately adjacent to Japan. It is assumed that Western materials pertaining to Japan are adequately covered in the bibliographies of Pagés, von Wenckstern, Nachod, Praesent-Haenisch, Pritchard, Gaskill, the annual bibliographies of the Association for Asian Studies (formerly the Far Eastern Association), etc., and that Western specialists in the several fields will know how to get at the Western materials in their respective fields.

The bibliographies in the present series are intended to serve as an introduction to the native research materials in the several disciplines and hence as an aid to research for teachers and students. In each case an attempt has been made to describe or to evaluate each work that is listed, or at least to justify the inclusion of each item. Scholars and librarians will perhaps find that the several bibliographies in this series will serve as useful guides to buying programs which they may wish to initiate.

The bibliographies are selective. Each item listed is believed to be of some value or interest to the scholarly user. In those cases in which it has been impossible to examine a book or article of known value, it still is included. A book or article is thus included if it is written by a competent scholar, if it is included in a bibliography which is itself competently compiled, if it appears to treat its subject matter in detail and with an approach to completeness, if it is frequently quoted, if it is well reviewed, or if it is referred to as being authoritative. Wherever possible, notes as to why an item seems to be of value have been given.

The scope of each bibliography is defined by the compiler or compilers in their introductions, but in general each of the bibliographies lists (a) important source materials, and (b) secondary sources dating from a fixed date in the recent past, as, for instance, the Meiji Restoration, 1900, 1910, etc.

Although the materials in most cases deal with the Japanese islands, each compiler has set the limits of the geographical area which his materials cover. In certain cases expansion into areas that lie outside Japan appears to be justified by the fact that Japanese research has been the dominant research for these areas. Hence one or more of the bibliographies will cover Japanese materials on Formosa, Korea, Manchuria, and the Mandated Islands.

The format is uniform within each volume. In general the name of each author or compiler is given both in romanization and characters. The surnames are given first and the given names next, as the practice is in Japan. The names of corporate authors, such as government offices, are given in romanization and characters; they are then translated.

The title of each book or article is given in romanization and characters; it is then translated. The place of publication and the name of the publisher are given in romanization alone, but a separate listing within each bibliography gathers together the names of the publishers, with the characters used in writing their names. This listing is found as an appendix in each volume.

1. Long  $\bar{a}$ ,  $\bar{o}$ , and  $\bar{u}$  are indicated by macrons over the vowels.
2. Only the first letters of initial words and proper nouns are capitalized.
3. In the bibliographical data, the compilers have given both the edition and the printing of the work cited. Significant textual variations sometimes occur between different printings of the same edition of a given work.
4. When dealing with an item composed of one volume, complete pagination is generally given for that volume, including all separately paged sections. If any title is in more than one volume, only the total number of volumes is given, without paging.
5. In the event that the item cited happens to be part of a series or collection, the compilers have given in brackets introduced by an equals sign the title, characters, and translated title of that series or collection and the number of the volume concerned.
6. Works such as encyclopedias, dictionaries, yearbooks, series, and collections are cited by title; the name of the editor or compiler, in romanization and characters, is usually given after the title.
7. In the case of articles found in journals, quotation marks surround the Japanese title, characters, and translated title.
8. Abbreviations are explained in lists, if necessary.
9. If any volume of a journal is continuously paged, number and month may be omitted. If it has both continuous volume pagination and separate pagination for each issue, only the volume, year, and the continuous volume pagination may be given. If more than one volume appears in any single year, and each is separately and continuously paged, the procedure has been to give the volume, inclusive months of the issues in the volume, year, and continuous volume pagination (the last where easily ascertainable).
10. If an article comprises a chapter or a section of a book which is a compilation of articles by a number of authors, this fact is shown by inserting the word "in" between the title of the article and the compilation in which it is found. Following the "in," a complete citation of the book in question is given.
11. All descriptions, evaluations, criticisms, and comments pertaining to a volume or article follow the citations in separate, indented paragraphs.
12. A list of the standard professional journals is given whenever found to be convenient.

These remarks revise in a few particulars the Editor's Foreword appearing in numbers 1-6 of the present Bibliographical Series. When the Series was begun in 1950, it was hoped to indicate for each of the items listed in each bibliography, the American libraries which own it. However, Far Eastern libraries in the United States have recently made such substantial additions to their Japanese collections that it is no longer possible or necessary to show the location of each item. The key libraries today possess union catalogues that indicate where particular volumes may be found.

Joseph K. Yamagiwa

## AUTHOR'S INTRODUCTION

The present volume is a guide to Japanese literature of the period 1926 to date. This volume is therefore a guide to the literature of the Shōwa era, which began when the present Japanese emperor ascended to his throne upon the death of his father, Emperor Taishō. The years that have since passed include some of the most exciting times of Japanese history. Following the First World War, liberal, progressive, and even radical ideas flourished in Japan. But as the military, supported by the great financial, industrial, and mercantile combines later condemned as *zaibatsu*, began to gain ascendancy, literature as well as politics became more and more nationalistic. In the words of liberal critics, it fell into a "dark ravine," and it was only in the first years after World War II that it began once more to show its former vitality and diversity.

The first chapter of this work consists of a brief history of twentieth-century Japanese literature, covering in turn the major schools, coteries, and movements associated with the development of the several literary genres, namely, fiction, drama, the *shi* or long poem, *tanka* or 31-syllable poem, and *haiku* or 17-syllable poem. Although literary criticism might have been separately treated, it seemed easier to include it with the genres with which it was concerned. The theorists of fiction are therefore mentioned in connection with the genres and the schools on which they write, either in sympathy or in opposition. Similarly, the writers on poetry are mentioned in connection with the poetic forms and movements which they discuss. Often it was the poets themselves who most eloquently set forth their own poetics. Chapter one therefore indicates the variety of movements, ideological, artistic, or merely popularizing, which has moved Japanese literature since the turn of the century, and names the authors associated with these movements. Chapter two is an annotated listing of the basic reference works. These include bibliographies; publishers' annuals, periodical indices of new publications, yearbooks, and handbooks; dictionaries and encyclopedias; histories, studies, and essay series; chronological tables; and journals. Together these works show the variety of work on Shōwa literature done by Japanese students. Chapter three consists of a bibliography of Shōwa literature, as written by the many authors who have received something more than passing attention in the works listed in chapter two, and chapter four is a listing of anthologies and of the authors of the Shōwa era represented in these anthologies. Two appendices, consisting of a list of publishers and an index of authors, complete the volume. The index of authors and editors, it is hoped, will be of particular value in referring to those literary movements described in chapter one with which the writers are specifically related, those reference works in chapter two in which they figure as author, editor, contributor, or subject; those works, creative or critical, listed under their names in chapter three; and those anthologies, analyzed in chapter four, in which at least a portion of their works is reprinted. The index of authors and editors, therefore, will assist the user of this volume in arriving at an estimate of the particular role, large or small, which a particular writer has played in contemporary Japanese literature.

Something of the history and bibliography of Shōwa literature is already known in the West, through the writings of devoted students and translators. The *Bibliographie de la littérature japonaise contemporaine*, published by Georges Bonneau as volume 9, numbers 1-4, of the *Bulletin de la Maison Franco-Japonaise*, Paris, Paul Geuthner, 1938, is of particular importance to the present work because it covers the bibliography of Japanese literature from the Meiji Restoration of 1868, which is frequently taken as the starting point for discussions of Japan's modernization, to 1936. For the history of modern Japanese literature, Bonneau's work becomes a treasure-house of information. Its introduction describes the materials used by the author in compiling his bibliography; the critical, philosophical, and historical works published in Japan which serve to paint in the background of the literature; the translations into Japanese through which the influence of Western literature came in; and the classification of Japanese fiction, poetry, and drama in terms of the degree of affinity they show, on the one hand, to tradition, and on the other, to a spirit of innovation and even of experimentation.

The main body of the Bonneau bibliography lists the writings of 451 authors. Under each author's name is given his date and place of birth, together with the death date wherever the author is no longer living, and, next, the writings themselves under such categories as fiction (*roman*), drama (*théâtre*), poetry (*poésie*), essay (*essai*), criticism (*critique*), and collections (*recueils d'ensemble*). The arrangement throughout is eminently satisfactory, and Western students owe greatly to Bonneau's work.

The latest entries in the Bonneau bibliography come from the year 1936. The present bibliography therefore overlaps for the first ten or eleven years of its coverage with the work by Bonneau. This duplication, however, appears to be justified on several counts. The Bonneau bibliography includes 3507 items taken from a span of about 70 years. Virtually the same number of items are found in the present bibliography, but taken from a period of 30 years. The Bonneau bibliography is perhaps more selective; but it may also have missed some important items published during the last years of its coverage when no consensus had as yet been reached concerning the ultimate worth of a particular literary work. Bonneau was well aware of the existence in Japan of a literature of social criticism, for one of the chapters in his introduction has to do with "*la littérature sociale*." Living in Japan, as he did, in the latter thirties, when militarism was already in the saddle, he may not have recognized with equal perspicuity the volume of writings which represented a renunciation of liberal, progressive, and radical views and an acceptance of more conservative and even nationalistic ideas.

The problem, whether a particular recent piece of writing merits inclusion in a bibliography, has puzzled the present compiler too. To be on the safe side, the principle has been followed of including every title given some degree of attention beyond the mere mentioning in the many Japanese reference works that have been laid under contribution. Thus almost all of the items listed in the chronological tables given as appendices to various treatments of modern Japanese literature are recorded in the present bibliography, along with the titles to which

special treatment is given under the respective authors in various dictionaries of Japanese literature. The policy has been to err on the side of inclusiveness, and to escape if possible the charge of over-selectiveness. Actually, as the number of entries will show, one of the features of Shōwa literature is its almost staggering voluminousness.

The books and other sources first scanned at the University of Michigan in compiling this bibliography are listed at the end of this Introduction. The heavy burden of noting on cards the thousands of entries that have gone into this volume was accomplished by Mrs. Noriko Kakiuchi, who worked with great ardor and high efficiency. Mrs. Hiroko Quackenbush too helped in the initial gathering of titles.

Taken to Japan in the summer of 1957, the first listing of titles received a thorough scrutiny by Professor Seiichi Yoshida, acknowledged authority in the field of modern Japanese literature, who swiftly accorded to the present writer his most considerate counsel and guidance. Under Professor Yoshida's direction, his younger colleagues and graduate students at Tōkyō University undertook the important task of providing data on the main trends of Shōwa drama and poetry, analyzing the contents of various anthologies, journals, and books relating to Shōwa literature, and revising in particular the entries in this bibliography in the field of poetry. Specifically, Mr. Megumu Maeda provided materials on the history of drama in the Shōwa period, Mr. Masatoshi Kawamura materials on the history of the shi or long poem, tanka, and haiku in Shōwa times, Mr. Takashi Nomura the analyses of scholarly works pertaining to Shōwa literature, Mr. Uchida and Mr. Yukio Miyoshi the analyses of the contents of anthologies, and Mr. Uchida, Mr. Maeda, Mr. Yasuhiko Tsukamoto, and Mr. Akira Yamada the analyses of journals. Mr. Kawamura and Mr. Masaru Satō also contributed many suggestions on the final choices of items to be entered in chapter three. Mr. Yoshiki Hoshino and Miss Haruko Kishimoto provided translations for some of the foregoing materials, working especially hard on the problem of reading properly the various personal names. Mr. Sadayoshi Tanabe's staff at the Tōkyō Shisei Chōsakai provided a mass of bibliographical information. Mr. Tanabe himself has given me a new appreciation of his deep concern with cooperative scholarly activity between students who happen to reside on opposite sides of the Pacific. To each of these persons I owe a deep debt of gratitude for their thoughtful, efficient, and courteous collaboration.

I also have the very pleasurable duty of making my acknowledgments to the various agencies and persons who have made the prosecution of this work possible. To the Center for Japanese Studies of the University of Michigan I am indebted for a grant covering research assistance both in the United States and Japan. To the Horace H. Rackham School of Graduate Studies at the University of Michigan I am grateful for the provision of travel funds to Japan. From the General Library of the University of Michigan I have received a grant permitting the purchase of a collection of books in the field of modern Japanese literature which are now found on the shelves of the General Library's Far Eastern Collection. I should like to acknowledge my special thanks to Professor John W. Hall, Director of the Center for Japanese Studies, and to the Executive Committee and staff of the Center for continued encouragement in compiling this volume.

This work owes heavily to various Japanese publications. The basic printed sources are the following:

1. Hisamatsu Sen'ichi 久松潜一 and Yoshida Seiichi 吉田精一, ed., Kindai Nihon bungaku jiten 近代日本文学辞典 (Dictionary of modern Japanese literature), Tōkyō, Tōkyōdō, 1954.

This work was used as a fundamental source. The single best one-volume dictionary of modern Japanese literature, it is full of information on authors, movements, journals, and representative works. The coverage is for Meiji, Taishō, and Shōwa literature. A good bibliography of writings on this literature is included. The chronological table refers to authors only by their given names, and publishers' names are not mentioned in the case of books. However, the names of the magazines are always given in connection with the articles and creative works that appeared in them. The listing of literary events too is very useful.

2. Kataoka Yoshikazu 片岡良一 and Nakajima Kenzō 中島健藏, the editorial supervisors, Bungaku gojūnen 文学五十年 (Fifty years of literature), Tōkyō, Jiji Tsūshinsha, 1955.

This work too was used as a basic source. The chronological table lists authors by surnames. Many translations into Japanese are listed. Unfortunately, the table does not mention the names of the magazines which printed the listed articles and creative works. Nor are the publishers given, and the genres to which the titles belong are not shown.

3. Fujimura Tsukuru 藤村作 and Nishio Minoru 西尾実, the editorial supervisors, Nihon bungakushi jiten 日本文学史辞典 (Dictionary of the history of Japanese literature), Tōkyō, Nihon Hyōron Shinsha, 1954.

The chronological table names authors only by their given names and includes only a few translations into Japanese. However, the genres to which particular works belong are clearly shown, and the section on poetry is strong. Social and political events are stated in great detail.



4. Kindai Bungakusha 近代文學社, ed., Gendai Nihon bungaku jiten 現代日本文學辭典 (Dictionary of contemporary Japanese literature), Tōkyō, Kawade Shobō, 1951.

This volume was the source for the titles of a large number of works. A certain tendentiousness is evident in favor of leftist authors and journals.

5. Fujimura Tsukuru 藤村作, ed., Nihon bungaku daijiten: bekkā 日本文學大辭典 別卷 (Dictionary of Japanese literature; supplementary volume), Tōkyō, Shinchōsha, 1952.

This volume contains a number of articles providing extensive information on Shōwa literature. The significant literary works mentioned in these articles are included in the present work. The articles include:

(a) "Shōwa no engeki zasshi 昭和の演劇雜誌 (Magazines of drama during the Shōwa period)," p. 140.

(b) "Shōwa no gaikoku bungaku kenkyū 昭和の外國文學研究 (Studies in foreign literature during the Shōwa period)," pp. 142-150.

(c) "Shōwa no kadan 昭和の歌壇 (The tanka circles of the Shōwa period)," pp. 151-152.

(d) "Shōwa no kiroku bungaku 昭和の記録文學 (Documentary literature during the Shōwa period)," pp. 152-153.

(e) "Shōwa no shidan 昭和の詩壇 (The poetical circles of the Shōwa period)," pp. 162-165.

(f) "Shōwa no joryū bungaku 昭和の女流文學 (Literature by women during the Shōwa period)," pp. 168-169.

(g) "Shōwa no zuihitsu bungaku 昭和の隨筆文學 (Miscellanies of the Shōwa period)," pp. 169-172.

(h) "Shōwa no sengo bungaku 昭和の戦後文學 (The post-war literature of the Shōwa period)," pp. 174-179.

(i) "Shōwa no taishū bungaku 昭和の大眾文學 (Popular literature during the Shōwa period)," pp. 179-181.

(j) "Shōwa no dōnin zasshi 昭和の同人雜誌 (Literary coterie magazines during the Shōwa period)," pp. 181-183.

(k) "Shōwa no nōmin bungaku 昭和の農民文學 (Farmer literature during the Shōwa period)," pp. 184-185.

(l) "Shōwa no haidan 昭和の俳壇 (The haiku circles of the Shōwa period)," pp. 185-186.

(m) "Shōwa no hiyō bungaku 昭和の批評文學 (Literary criticism during the Shōwa period)," pp. 188-190.

(n) "Shōwa no bungaku 昭和の文學 (Shōwa literature)," pp. 190-193.

(o) "Shōwa no besuto serā shōsetsu 昭和のベストセラー小説 (Best-seller novels during the Shōwa period)," pp. 195-196.

6. Ara Masahito 荒正人, ed., Shōwa bungaku jūnikō 昭和文學十講 (Twelve lectures on Shōwa literature), Tōkyō, Kaizōsha, 1950.

This work was used to check dates of publication and the names of publishers. Descriptions of literary events were provided in great detail. This was the only book which included to any extent the works of Korean writers published in Japanese in Japan. The part on poetry was especially helpful.

7. Hisamatsu Sen'ichi 久松潜一, editorial supervisor, Gaisetsu Nihon gendai bungakushi 概説日本現代文學史 (A general statement on Japanese contemporary literature), Tōkyō, Hanawa Shobō, 1950.

The several fields were covered by responsible authors, such as Ara Masahito, Fukuda Tsuneari, and Nakamura Mitsuo. The part on criticism was especially useful.

8. Itō Sei 伊藤整, Nihon no bungaku 日本の文學 (The literature of Japan), Tōkyō, Mainichi Shimbunsha, 1951.

The part on criticism yielded many titles. The section entitled "Sengo no bungaku 戦後の文學 (Post-war literature)" was the source for a number of titles in dramatic and critical literature not referred to in other books.

Used to check dates and places of publication, publishers' names, the readings of authors' names, and as sources for the anthologies listed in the present volume were:

9. Nihon Kindai Bungaku Kenkyūkai 日本近代文學研究会 (Society for the Study of Modern Japanese Literature), ed., Gendai Nihon shōsetsu taikai 現代日本小説大系 (An anthology of contemporary Japanese fiction), Tōkyō, Kawade Shobō, 1951-1952, introductory volume+60 volumes+4 supplementary volumes.

10. Kadokawa Shoten 角川書店, ed., Shōwa bungaku zenshū 昭和文學全集 (An anthology of Shōwa literature), Tōkyō, Kadokawa Shoten, 1952-1955, 58 plus 2 supplementary volumes.

11. Kaizōsha 改造社, ed., Shin-Nihon bungaku zenshū 新日本文學全集 (An anthology of new Japanese literature), Tōkyō, Kaizōsha, 1939-1942, 26v.

12. Nakano Shigeharu 中野重治 and others, ed., Gendaishi taikai 現代詩大系 (An anthology of the contemporary long poem), Tōkyō, Kawade Shobō, 1950-1951.

13. Nihon Bungeika Kyōkai 日本文藝家協會 (Association of Japanese Literary Men), ed., Bungei nenkan 文藝年鑑 (Literary yearbook), 1949-1956 editions, Tōkyō, Shinchōsha, 1949-1956.

14. Nihon Chosakken Kyōgikai 日本著作権協議會 (Japan Copyright Council), ed., Bunka jimmeiroku 文化人名録 (Who's who in Japanese culture), 1953-1955 editions.

15. Shuppan Nyūsusha 出版ニュース社 , ed. , Shuppan nenkan 出版年鑑 (Yearbook of publications), 1951-1956 editions, Tōkyō, Shuppan Nyūsusha, 1952-1957.

16. Tōkyōdō 東京堂 , ed. , Shuppan nenkan 出版年鑑 (Yearbook of publications), 1932-1939, 1941 editions.

J. K. Y.

TABLE OF CONTENTS

	Page
Editor's Foreword . . . . .	v
Introduction . . . . .	vii
	Entries
I. AN OUTLINE HISTORY OF TWENTIETH CENTURY JAPANESE LITERATURE	
A. FICTION	
1. Introduction . . . . .	1
2. Naturalism (Shizenshugi) . . . . .	1
3. First-person Fiction (Watakushi-shōsetsu, shishōsetsu) and the Fiction of Mental Life (Shinkyō-shōsetsu) . . . . .	2
4. Neo-romanticism (Shin-rōmanshugi) . . . . .	2
a. The Aesthetic School (Tambiha)	
b. The Leisure School (Yoyūha)	
c. The White Birch School (Shirakabaha)	
5. The Neo-realist School (Shin-genjitsuha) . . . . .	4
6. Proletarian Fiction and its Offshoots . . . . .	4
a. Proletarian Fiction	
b. Agriculturalist Literature (Nōmin bungaku)	
c. The Literature of Conversion to Orthodox Thinking (Tenkō bungaku)	
7. The Artistic Opposition to Proletarian Literature and to the Rising Tide of Nationalism . . . . .	6
a. The Neo-impressionist School (Shin-kankakuha)	
b. The Newly Rising Aesthetic School (Shinkō Geijitsuha)	
c. The Neo-psychological School (Shin-shinrishugiha)	
d. The Neo-socialist School (Shin-shakaiha)	
e. Actionism(Kōdōshugi)	
f. The Literary-Liberal Opposition to Authoritarianism in the Journals <u>Bungakkai</u> (The Literary World) and <u>Jimmin bunko</u> (People's Library). . . . .	7
8. The Literature of Nationalism. . . . .	7
a. The Japanese Romantic School (Nihon Rōmanha)	
b. War Literature (Sensō bungaku)	
9. The Literature of Non-conformance to Nationalism during World War II . . . . .	8
a. The Literature of Decadence	
b. The Artistic Resistance to Nationalism	
10. The Postwar Revival of the Older Non-proletarian Writers . . . . .	8
11. The Revival of Proletarian Literature . . . . .	9
12. Related Ideological Trends . . . . .	9
a. The Academic Liberals	
b. The Modern Literature (Kindai Bungaku) Group	
13. Popular Literature (Taishū bungaku). . . . .	10
a. Adventure Stories	
b. "Mid-way" Fiction (Chūkan Shōsetsu)	
c. The Humorous Story (Kokkei Shōsetsu)	
d. Detective Fiction (Tantei Shōsetsu)	
e. The Fleshly School (Nikutaiha)	
f. The New School of Fiction (Shin-gisakuha)	
B. THE DRAMA	
14. The Traditional Forms of Drama: Nō, Kabuki, and Shimpa . . . . .	11
15. The Beginnings of Modern Drama . . . . .	12
16. The Tsukiji Little Theatre (Tsukiji Shōgekiyō) . . . . .	12
17. Proletarian Drama . . . . .	13
18. The Drama-writing School (Gekisakuha) . . . . .	13
19. The Drama Prior to World War II . . . . .	14
20. Drama during World War II and in the Postwar Era . . . . .	15
C. THE SHI OR LONG POEM	
21. The Background . . . . .	16
a. The Shintaishishō (Selection of Poems of New Form)	
b. The Pseudo-classical School (Gikoha)	
22. The Romantic Movement . . . . .	17
23. The Naturalist School. . . . .	17
24. The Decadents . . . . .	17
25. The Idealists . . . . .	17
26. Intellectualist Poetry . . . . .	17

	Entries	Page
27. The Older Poets in the Early Shōwa Era . . . . .	27	18
28. Dadaism and Similar Influences from the West . . . . .	28	18
29. Proletarian Poetry . . . . .	29	18
30. The Surrealist Movement and the Magazine <u>Shi to Shiron</u> (The Long Poem and Poetics) . . . . .	30	19
31. The Long Poem in the Thirties . . . . .	31	19
32. The Long Poem in the Postwar Era. . . . .	32	20
D. THE TANKA		
33. The Tanka in the Early Meiji Era . . . . .	33	21
34. The Asakasha (Light Fragrance Society) and Chikuhakukai (Bamboo and Oak Society). . . . .	34	21
35. The Myōjō (Bright Star) School. . . . .	35	21
36. The Araragi School in its Earliest Years . . . . .	36	22
37. Naturalistic Tanka . . . . .	37	22
38. Decadent Trends. . . . .	38	22
39. The Araragi School as the Dominant School of the Tanka. . . . .	39	22
40. Tanka in the Spoken Language (Kōgoka) . . . . .	40	22
41. The Independents . . . . .	41	23
42. Further Developments in Tanka in the Spoken Language . . . . .	42	23
43. Proletarian Tanka . . . . .	43	
44. <u>Araragi</u> and <u>Tama</u> . . . . .	44	23
45. The Tanka in World War II . . . . .	45	24
46. The Tanka in the Postwar Era . . . . .	46	24
E. THE HAIKU		
47. The Haiku in the Early Meiji Era . . . . .	47	25
48. The Japan School (Nihonha). . . . .	48	25
49. The Lesser Rivals of the Japan School . . . . .	49	26
50. The New Tendency Haiku (Shin-keikō-ku) . . . . .	50	26
51. The Hototogisu School in the Taishō Era . . . . .	51	27
52. Deviant Tendencies. . . . .	52	27
53. Idealism. . . . .	53	27
54. The Haiku at the End of the Taishō Era. . . . .	54	27
55. The Hototogisu School in the Shōwa Era. . . . .	55	28
56. Proletarian Haiku . . . . .	56	28
57. The Newly Rising Haiku (Shinkō Haiku) Movement . . . . .	57	29
58. The Haiku during World War II. . . . .	58	29
59. The Haiku after World War II . . . . .	59	30
II. THE BASIC REFERENCE WORKS		
A. BIBLIOGRAPHIES . . . . .	60-66	31
B. PUBLISHERS' ANNUALS, PUBLISHERS' NEWS, YEARBOOKS, AND HANDBOOKS . . . . .	67-86	32
C. DICTIONARIES AND ENCYCLOPEDIAS . . . . .	87-122	35
D. HISTORIES, STUDIES, AND ESSAY SERIES . . . . .	123-235	41
E. CHRONOLOGICAL TABLES . . . . .	236-240	56
F. JOURNALS . . . . .	241-383	57
III. A BIBLIOGRAPHY OF SHŌWA LITERATURE . . . . .		
	384-1150	82
IV. ANTHOLOGIES OF SHŌWA LITERATURE . . . . .		
	1151-1248	162
APPENDIX I: List of Publishers . . . . .		
		190
APPENDIX II: Index of Authors and Editors . . . . .		
		194

## CHAPTER ONE

### AN OUTLINE HISTORY OF TWENTIETH CENTURY JAPANESE LITERATURE

#### A . FICTION

##### 1. Introduction

Many Japanese authors seek simply to entertain, and do not strive for more than a general readability. Others tend to group themselves into schools which gravitate around one or more leaders, proclaim a set of ideals, either artistic or ideological, and often publish their writings in special coterie magazines. It also seems typical of a Japanese writer to follow basically the same set of principles, artistic or ideological, with which he started his literary career. Thus Tanizaki Jun'ichirō's latest works, like Sasameyuki (The delicate snow), Shōshō Shigemoto no haha (The mother of Lesser Commander Shigemoto), and even Kagi (The key), a novel widely discussed for its theme of diminishing sexual vitality on the part of an aging hero, show a concern with literary art reminiscent of his very earliest works which too exhibit an art for art's sake attitude. Miyamoto Yuriko was at first inspired by the idealistic Shirakaba or White Birch School. She then went to Marxism but was wooed back toward orthodoxy in the days before and during World War II. Following the war she once more began to write under the banner of humanitarian and proletarian literature. Through these changes, however, an idealistic strain runs through her writings.

This is not to say that a Japanese author will always follow the same stylistic and rhetorical qualities and the identical complex of ideas that he has once adopted. Shimazaki Tōson, who was at first a naturalist, became attracted to romanticism before returning to a more realistic vein. Kikuchi Kan, the leader of the Neo-realist movement during World War I, eventually became a writer of popular fiction, to which Yokomitsu Riichi, first classed as a Neo-impressionist, also retreated. The same literary work may in fact be viewed for its artistic qualities, its ideology, and the amount of success it achieves simply for its readability. We should not wish, therefore, to say that each author's work is marked by a strict and persistent adherence, throughout his career, to the tenets of any school of which he was once a member. Rather, if his name is mentioned under any of the groupings that follow, it is to be taken that his work followed the basic aims of that school at the time when it was prominently identified on the Japanese literary scene. The same author's name may thus be found under more than one school. When two or more of these schools are found to agree in their basic characteristics, we should not be surprised if a particular author is mentioned under each of them. To be sure, some of the schools have a temporary, faddistic aspect to them, but the ties which bind Japanese writers into more or less congenial fraternities repeat in the world of literature the associations found elsewhere in Japanese society, whether they be schools, banks, textile firms, hospitals, government offices, or political parties.

An important part of Shōwa literature is written by authors who gained their first fame in the earlier years of the century. Continuing to write to the present day are a number of writers who were involved in the basic conflict that had developed in literature, between a naturalistic view of life on the one hand and an idealistic or romantic view on the other. The opposition between these points of view is, in fact, basic to literature from the time of the Russo-Japanese War, fought in 1904-05, up to the great earthquake of the Tokyo-Yokohama area in 1923. The opposition was continued between the writers of proletarian literature and the authors to whom the artistic values of literature seemed more important, but with the rise of nationalism in the thirties both were silenced and literature like the nation went to war. It is in the postwar era that a rich literature based on a variety of ideological and aesthetic concepts is being revived.

##### 2. Naturalism (Shizenshugi 自然主義 )

At the beginning of the twentieth century one group of writers was strongly influenced by French naturalism. Although their European models had enjoyed their first popularity in Europe at least thirty years before, the writers of Japan now agreed that the methods of science and positivism should be employed in studying man. Like Zola and de Maupassant they believed that a man's personality was related to his physiology. With Darwin they agreed that the character of living beings was governed by heredity and environment. The naturalists stood against the shallow idealisms of romantic literature and stated very frankly that man was a member of the animal kingdom. On the other hand, the romanticists who wrote at the end of the nineteenth century in the journal Bungakkai (Literary world) also contributed to the rise of naturalism by searching into the truths of the individuality and by rejecting the ideals and formal morality of earlier times.

Shimazaki Tōson, Tayama Katai, and the critic Kitamura Tōkoku thus anticipated the naturalists. The naturalist movement also received part of its impetus from the interest in native things and values that came after the heady victory won in the Russo-Japanese War. The critics Uchida Roan and Hasegawa Tenkei praised Zola. Among the first examples of naturalistic writing was Hatsusugata (First rendezvous), written by Kosugi Tengai in 1900. This work was a copy of Zola's Nana; the heroine, a chanter in the kiyomoto style, is faithless to her lover, though not through her own volition. Nagai Kafū in Jigoku no hana (Flowers of hell), written in 1902, dealt with the distressing experiences encountered by a girl of pure feeling who becomes the governess in a rich man's family. In Hakai (The breaking of the pledge), published in 1906, Shimazaki was a naturalist

dealing with a social problem, that of the parish eta class. But Tayama in Futon (The quilts), written in 1907, told the story of a writer, Tayama himself, who falls in love with a girl disciple and sends her back to her home in the country when she becomes attracted to another man. After her departure the author throws himself on her bedding in an excess of mortification and sexual desire. Following Tayama's example many of the naturalists began to write confessional literature devoid of the social significance found in the works of their master, Zola. Some, like Masamune Hakuchō, were despairing nihilists. Others like Iwano Hōmei were more optimistically inclined. The roster of naturalist writers must also include Oguri Fūyō, Shimamura Hōgetsu, Chikamatsu Shūkō, Mayama Seika, Tokuda Shūsei, and Kunikida Doppo. Chikamatsu, Tayama, Tokuda, Shimazaki, Mayama, and Nagai survived to write in the Shōwa era. Starting later, that is, in the Taishō era (1912-1926), were Hirotsu Kazuo, Tanizaki Seiichi, Kasai Zenzō, and Sōma Taizō, who all contributed to the journal Kiseki (Miracle). These authors were referred to as the Waseda realists, from their association as students at Waseda University. Uno Kōji also became known as a naturalist writer about the time of World War I, and in the Shōwa era came Inoue Tomoichirō, Miyauchi Kan'ya, Yagi Gitoku, and Hōjō Makoto. Waseda bungaku (Waseda literature) and Bunshō sekai (The world of writing), both begun in 1906, were early journals of the naturalist movement. These were followed by Shumi (Taste). These magazines were opposed by Mita bungaku (Mita literature), published by a group of writers educated at Keiō University who took an art-above-all attitude. In addition to Uchida and Hasegawa, the naturalist critics included Katagami Noburu, Sōma Gyōfū, Nakamura Seiko, Maeda Akira, and Homma Hisao.

### 3. First-person Fiction (Watakushi-shōsetsu, shishōsetsu 私小説) and the Fiction of Mental Life (Shinkyō-shōsetsu 心境小説)

Some of the naturalists began to ask themselves what it was that they could best write about. The answer seemed to lie in autobiographical materials which would describe the happenings and reflections of a man's daily life. The romantic emphasis on the ego also helped to create a confessional type of literature describing the author's own experiences. The result was a kind of fiction which has come to be known as watakushi-shōsetsu or shishōsetsu, which are terms that may be rendered "first person fiction" and recall the Ich Roman in Germany. Equally introspective is the shinkyō-shōsetsu or fiction of mental life. First-person fiction and the fiction of mental life were also influenced by the emphasis given to the ego in the Shirakaba or White Birch School. Limited in their scope since their authors are literary men writing chiefly about themselves, they left untouched the larger social scene. Criticism and a spirit of reformation are missing, and naturalism becomes mainly a means of representation. Attacked with great vigor by critics like Nakamura Murao, Ikuta Chōkō, Hirabayashi Hatsunosuke, Satō Haruo, and Nakamura Mitsuo who look for a more creative and more socially significant honkaku-shōsetsu or real novel, first person fiction has also had its defenders in writer-critics like Kume Masao who say that its value lies in the emphasis it gives to unusual awarenesses, often of danger to human existence, which only sensitive literary men may discover and express.

Tayama Katai, Tokuda Shūsei, and Kasai Zenzō, who were naturalists, and Mushakōji Saneatsu, who was a member of the Shirakaba or White Birch School, anticipated the writers of first-person fiction. Among its innovators were Chikamatsu Shūkō and Kimura Sōta. These authors published Giwaku (Suspicion) and Ken'in (Pulling), respectively, in 1913. Kamura Isota too belongs to this group, while Shiga Naoya, associated with the Shirakaba school in his earlier years, turned to the fiction of mental life. In general, the writers of first-person fiction take a pessimistic view of life, and the writers of the fiction of mental life, more apt, like Shiga, to be influenced by such schools as the Shirakaba, seek a harmonizing between their literary lives and the claims of society. To the former belong Kasai, Kamura, Dazai Osamu, Tanaka Hidemitsu, and Kawasaki Chōtarō, and to the latter Shiga, Takii Kōsaku, Ozaki Kazuo, Kajii Motojirō, Tonomura Shigeru, and Ishizuka Tomoji. Midway between the two are Kambayashi Akatsuki and Amino Kiku.

### 4. Neo-romanticism (Shin-rōmanshugi 新浪漫主義)

The challenge hurled by the naturalist writers was met by a flurry of activity on the part of writers belonging to various romantic schools. In general these "neo-romantic" writers were much more hopeful in their general outlook than their predecessors in Japanese literature of the nineteenth century. They wanted to find strong stimuli in a vigorous and lively existence. They too were participants in the exuberance built up in Japan after her victories over China and Russia, annexation of Korea, and participation on the winning side in World War I.

#### a. The Aesthetic School (Tambiha 耽美派)

One of the neo-romantic groups was named the Tambiha or Aesthetic School because it believed in an art-for-art's sake philosophy. The senses and artistic taste were centrally important to these authors. They reveled in emotion. Influenced by the work of such Europeans as Oscar Wilde, Arthur Symonds, Walter Pater, Aubrey Vincent Beardsley, James A. M. Whistler, Charles Pierre Baudelaire, Maurice Maeterlinck, Hugo von Hofmannstahl, and Mme. de Staël, this school achieved a peak of popularity from about 1912 to 1914. The emphasis in Japan was on aestheticism, although decadence, hedonism, and a general fin de siècle sentiment also were discernible. The name Neo-romantic, capitalized, seems appropriate because it came after the earlier romantic efforts found in the journal Bungakkai (Literary world) at the end of the nineteenth century, and in the poetic magazine Myōjō (Bright star), published at the beginning of the twentieth. The principal Neo-romantic journals were Subaru (The Pleiades), Zambo, named after the plant, the Pride of India, and Okujō teien

(Rooftop garden). Mita bungaku (Mita literature), published at Keiō University under the editorship of Nagai Kafū and Sawaki Kōzue, was considered to be the rival of Waseda bungaku.

The precursors of the Neo-romantic movement were Mori Ōgai and Ueda Bin. Among its members were Nagai Kafū, Tanizaki Jun'ichirō, Nagata Mikihiko, Suzuki Miekichi, Morita Shōhei, Chikamatsu Shūkō, Satō Haruo, Kubota Mantarō, Osanai Kaoru, Izumi Kyōka, Minakami Takitarō, and Tamura Toshiko. It also gathered to itself the poets of the Shinshisha or New Poetry School, in particular Kitahara Hakushū, Kinoshita Mokutarō, Nagata Hideo, Takamura Kōtarō, and Yoshii Isamu, some of whom wrote plays as well as poetry. The Neo-romanticists were friendly with such painters as Ishii Hakutei and Kimura Sōhachi, who respectively wrote poems and essays. Pan no Kai (The Pan Society) was their club. The group was devoted to the pursuit and enjoyment of sensual beauty. The city rather than the country, and foreign countries instead of Japan, drew their interest; they found solace in Bohemian cafés and bars. Imaginary worlds were deliberately created in order to seek liberation from the pains of reality. Social concerns were rejected. The sensitive perception of formal beauty became all-important. The writings were chic and flashy. Too frequently without substance, the writers were attacked by critics like Abe Jirō and Akagi Kōhei; Ishikawa Takuboku, Takamura, Kitahara, and Kinoshita soon fled the group. The more idealistic Shirakaba school began to overshadow the Aesthetes, but the two had in common the priority they gave to the human individuality and to art.

b. The Leisure School (Yoyūha 余裕派)

A second romantic school is given the name Yoyūha or Leisure School. The leader was the famous Natsume Sōseki who was at first a scholar of English literature and poet of the haiku, in which he was a disciple of Masaoka Shiki, perhaps the most important poet at the turn of the century. In the year 1900, Natsume went to England for a stay of more than two years and became deeply engrossed in the works of George Meredith. In his earliest work he tried to seek freedom from the pains and anxieties of a poverty-stricken existence by laughing them down. He always took, however, the point of view of an objective outsider. His aloofness distinguished him from the writers of private fiction. In his later work Natsume became increasingly concerned with psychological problems surrounding the ego. Representative of several works that dissect egoism in man are Kōjin (Those who pass by), Kokoro (The heart), Michigusa (Grass on the side of the road), and Meian (Light and darkness), which were published between 1912 and 1915 and came near the end of a distinguished career. In these works Natsume describes the torments which egoism creates in man, and concludes that man should seek to reconcile the contradictions between his ideals and actuality, search for a higher ethics and art, but suppress his ego, and resign himself to his destiny. Among Natsume's pupils were Suzuki Miekichi, Morita Shōhei, Komiya Toyotaka, Abe Jirō, Abe Yoshishige, Uchida Hyakken, Akutagawa Ryūnosuke, and Kume Masao. The style favored by Natsume in his earlier works was called shaseibun, "imagistic writing." Masaoka Shiki had supported the writing of shaseibun. Among its practitioners were Takahama Kyoshi, Yoshimura Fuyuhiko (Terada Torahiko), Itō Sachio, Nagatsuka Takashi, Suzuki Miekichi, Nogami Yaeko, and Kawahigashi Hekigotō. Except for Itō and Nagatsuka, who were poets of the tanka, these were authors of the haiku. Itō in particular was drawn to a naturalistic style more concerned with social problems and less like "that of an adult contemplating a child, sympathetically but with a hidden smile." The term Yoyūha was a pejorative title.

c. The White Birch School (Shirakaba 白樺派)

Still another important idealistic group was made up for the most part of graduates of the Peers' School. Belonging to the propertied and even aristocratic class, they were among the few Japanese of the time to whom an almost complete freedom of thought and action was permitted. They placed the highest value therefore on the development of the individuality. They were also stimulated by examples of idealism in foreign lands. Their leader, Mushakōji Saneatsu, had already engrossed himself in the works of Tolstoy. Although for a time he rejected the humanitarianism of his Russian teacher, he returned to it when he established a community called Atarashiki Mura or New Village in Kyūshū. Arishima Takeo, influenced more by Whitman, distributed his lands in Hokkaidō among his tenants and gave his house in Tokyo and his shares in the Nippon Yūsen Kaisha (Japan Mail Steamship Company) to his family's servants. Associated with Mushakōji and Arishima were Shiga Naoya, Satomi Ton, Kojima Kikuo, Yanagi Sōetsu, Kōri Torahiko, Arishima Ikuma, Kinoshita Toshiharu, and Nagayo Yoshirō. Later members included Ozaki Kihachi, Kimura Sōta, Inukai Takeru, the poet Senke Motomaro, Kurata Hyakuzō, and Kishida Ryūsei. The entire group, including writers of fiction, drama, poetry, and literary and art criticism, took its name from the journal Shirakaba (White birch), which was published between 1910 and 1923. The school reached its peak of influence in 1916-17. Its writings were affirmative, subjective, and moral, and still included an epicurean strain. Though rough and unpolished, the style of composition was entirely free and invigorating. The group introduced or made better known such Western authors as Walt Whitman, August Strindberg, Maurice Maeterlinck, and Romain Rolland, and published translations of Western literature. Concerned also with Western art, the Shirakaba School introduced Cézanne, Rodin, Rubens, Manet, Gauguin, van Gogh, and Rembrandt to the Japanese through reproductions in their journal. Later magazines branching off from Shirakaba include Dai-chōwa (The great harmony), Jūkō (Multiplied light), and Kokoro (The heart). Related to the Shirakaba School is the broadly humanistic work of the philosophers and thinkers of the time. Abe Jirō, Abe Yoshishige, Watsuji Tetsurō, Komiya Toyotake, Tsuda Sōkichi, and, in some of their work, Sōma Gyofū and Katagami Noburu, should be mentioned here, because of the relationship their works bear to literature. Some of these writers held that man and the universe were one and that the development of each individual man, contributing to the whole of humanity, made the universe richer. Others felt that the human race was ever reaching

for a higher destiny, and that man contributed most by striving for his own perfection. The emphasis was on man's relationship with the whole of humanity or with the universe, with very little attention paid to "society."

#### 5. The Neo-realist School (Shin-genjitsuha 新現實派 )

The various idealistic schools were answered by the Shingenjitsuha or Neo-realist school, which held a prominent place in literature from about 1918 to 1923. Except for Kikuchi Kan, most of the writers were influenced by Natsume in their literary style and in their view of life. Writing, it was felt, should not be merely autobiographical. As men in society, most of the authors of the Neo-realist School tended to enjoy themselves and to regard physical health and wit as attributes of a good life. They believed that technique and art were needed to heighten reality. They also went not only to society but to the older legends of the nation in their search for interesting subject matters. In addition to Kikuchi the major writers included Kume Masao, Akutagawa Ryūnosuke, Toyoshima Toshio, Yamamoto Yūzō, Hirotsu Kazuo, Kasai Zenzō, Satomi Ton, Satō Haruo, Uno Kōji, and Murō Saisei. Akutagawa, the author of the two stories Rashōmon (The Rashomon gate) and Yabu no naka (In the thicket) which went into the movie Rashōmon, paid close attention to the details of writing. His works exhibit a high degree of intellectual control over his materials, which tend to run to the strange, grotesque, unreal, and fantastic. Kikuchi too found his subject matter in past history, but after 1920, when he published Shinjū fujin (Madame Pearl), he became more and more a writer of popular fiction. As editor of the magazine Bungei shunjū (Literary annals), he became the arbiter of the Japanese literary world. One word of praise from Kikuchi virtually opened the doors to success for any ambitious young writer. The high degree of intellectual control exercised over their materials by Akutagawa, Kikuchi, Kume, Toyoshima, and Yamamoto led to their being named the Shinrichiha (Neo-intellectual School) and Shingikōha (New Technique School). Also, their association with the third and fourth revivals of the magazine Shinshichō (New trends of thought) gave them the name Shinshichōha.

#### 6. Proletarian Fiction and its Offshoots

Japan, like most of the nations of the world, was caught in the economic depression which followed World War I. In literature the major result was the development of a vigorous proletarian movement which threatened for a time to monopolize the activities of an entire generation of writers. Proletarian literature in Japan had for its background the growing concern with human rights which came with the breakdown of feudalism in the Meiji period. As early as 1902, Tokutomi Roka in Kuroshio (Black current) had exposed corruption in government as controlled by the Satsuma and Chōshū clans, and had suggested that the lesser classes should throw off the fetters which tied them to a freedom-less existence. Shimazaki Tōson's Hakai (The breaking of the pledge) had pictured the life of a young man unfortunate enough to be born into a family of eta, the most conspicuous of the pariah groups in Japanese society. The Japanese Socialist Party was founded in 1906 by Sakai Kosen. Kinoshita Naoto had written socialistically inclined novels and had fought for human rights in the courtroom. The poet Ishikawa Takuboku too had sung of the poverty of the farmers of northern Japan, and of his hardships as a struggling young teacher in the city of Morioka. From the literary historian and critic Homma Hisao had come an essay on the meaning and value of a people's literature, and Ōsugi Sakae, after translating a treatise on "people's drama" by Romain Rolland, had written about "an art for a new world." Writers like Miyaji Karoku and Miyajima Sukeo had already come from the laboring class and a democratic poetry inspired by Whitman had been written by poets like Fukuda Masao. On the social scene Japan had also witnessed a series of rice riots and strikes in the period of depression that followed World War I, and the time was ripe for the coming in of Communism.

##### a. Proletarian Fiction

It is generally agreed that proletarian literature per se came into being when the magazine Tane maku hito (Planters of seeds) was established in 1921 to publish a literature of the working class. From the beginning this magazine included the writings of advance guard thinkers, including anarchists. Gradually it took on a Communist coloration and became an organ for anti-capitalist intellectuals rather than the anarcho-syndicalists who were vocal at that time. Hirabayashi Hatsunosuke, Muramatsu Masatoshi, and Aono Suekichi were the chief theorists.

The Japan Communist Party was established in 1922.

Attacked by traditionalist thinkers and by authors like Kikuchi Kan who proclaimed the value of literature as art, proletarian literature declined in the nationalistic period following the great earthquake of 1923. It was at this time that Tane maku hito and its sister journals Bungaku sekai (Literary world), Shinkō bungaku (Newly rising literature), and Kaihō (Emancipation) were forced to stop publication, at least temporarily. However, Bungei sensen (Literary battleline) appeared in 1924 and the Nihon Puroretaria Bungei Remmei or Japanese Proletarian Literary League was formed in 1925.

The subsequent history of proletarian writing in Japan is marked by many fissions among the authors and by the successive rise of new groupings most of which boasted a magazine in which their compositions could be published. Proletarian literature was by its very nature a literature of social problems rather than of art. Communists, socialists, and anarchists were involved; their purpose was to incite the proletariat into a class struggle against the bourgeoisie. The principal theorist writing for Bungei sensen was Aono Suekichi, who argued along Marxist lines. Hayama Yoshiki, Kuroshima Denji, Hayashi Fusao, and Satomura Kinzō were some



of the leading writers of fiction. The anti-Marxists and anarchists left the Proletarian Literary League as Aono began to pronounce his Marxist ideas and formed the Rōnō Geijutsuka Remmei or Laborer and Farmer Artists' League, taking Bungei sensen with them. This league, however, was soon split into two camps, so that a total of three organizations emerged, each with its own journal. The Rōnō Geijutsuka Remmei had its Bungei sensen, the Zen'ei Geijutsuka Dōmei or Advance Guard Artists' Federation its Zen'ei (Advance guard), and the older Proletarian Literary League, which was now renamed the Nihon Puroretaria Geijutsu Remmei or Japanese Proletarian Art League had its Puroretaria geijutsu (Proletarian art). In March, 1928, the last two were merged into the Zen-Nihon Musansha Geijutsu Remmei or All-Japan Proletarian Art League which became better known as NAPF from the initials of its Esperanto name. This organization's journal was Senki (Battle flag). The rival Laborer and Farmer Artists' League included such writers as Hayama, Kuroshima, Hirabayashi Taiko, and Iwadō Yukio, but gradually lost precedence to NAPF, which became known as the stronghold of Marxist writers. One of the leading Marxist theorists was Kurahara Korehito, whose opinions on the popularization of art were contested by Nakano Shigeharu. Kobayashi Takiji and Tokunaga Sunao were two of the better writers of fiction in NAPF, which was represented at the second International Revolutionary Writers' Congress by Katsumoto Seiichirō and Fujimori Seikichi. Kurahara next insisted on a Communist rather than social democratic criticism of literature. This did not receive complete support. Nevertheless, he succeeded in bringing about the organization of the Nihon Puroretaria Bunka Remmei or Japan Proletarian Cultural League, which included industrial workers and farmers and became better known as KOPF from the initials of its Esperanto name. This group, however, soon met official disapproval. Kurahara and Nakano were arrested and Kobayashi and Miyamoto Kenji went underground. In February, 1933, Kobayashi met his death at the Tsukiji police station in Tokyo, and in March, 1934, KOPF announced its own dissolution.

Proletarian literature thus suffered its greatest blow with the rise of nationalism following Japan's invasion of Manchuria. Miyamoto, once apprehended, spent the years of Japan's continental adventures in prison, as did Kurahara. Outside, Nakano, Tokunaga, Miyamoto Yuriko, and Kubokawa Tsurujirō were silenced by the authorities but maintained as best they could their allegiance to proletarian ideology. Biding their time until the end of World War II, they again spearheaded Japan's "democratic literature" movement. The proletarian theorists had hoped to nourish literary men among the laboring class, but only a few authors, like Hayama and Tokunaga, have come from the working class to achieve reputations as writers of fiction. Rather, most of the authors belonging to the movement have come from bourgeois and intellectualist backgrounds. The most important include Fujimori, Kobayashi, Nakano, Hirabayashi Taiko, and Miyamoto Yuriko.

#### b. Agriculturalist Literature (Nōmin bungaku 農民文學)

One of the sub-groups of the Nihon Puroretaria Sakka Dōmei was the Nōmin Bungaku Kenkyūkai or Society for the Study of Agriculturalist Literature, established in April, 1931, in accordance with the proposals of the conference held at Harikov in November of the preceding year. The amelioration of the lot of the farmer as one of the objectives of proletarian literature had already been taken up in Kobayashi Takiji's Fuzai jinushi or Absentee landlord. Now Sui Hajime, Tatenō Nobuyuki, Hirata Koroku, and Shimagi Kensaku wrote in the same vein and leftist concern with the problems of rural Japan began to overshadow the literature of another group, that of the Japanese physiocrats, which was initiated in 1926 when Waseda bungaku published a special number on tsuchi no bungaku or "literature of the soil." The writings of the physiocrats were continued in the journal Nōmin (Farmers), with such writers as Yoshie Takamatsu, Nakamura Seiko, Katō Takeo, Sasaki Toshiro, Inuta Shigeru, and Wada Tsutō. These authors belonged to the Nōmin Bungeikai or Society for Agriculturalist Literature.

The importance of the food problem at a time when Japan was engaged in aggressive overseas adventures next drew attention to the short stories of Wada Tsutō and to the drama by Kubo Sakae entitled Kazambaichi (The pace covered with volcanic ashes). But the authorities frowned upon all leftist ideas. The Nōmin Bungaku Konwakai (Conversation Group on Agriculturalist Literature) was formed under the aegis of Arima Yoriyasu, then Minister of Agriculture, in 1938. The works of Itō Einosuke, previously a leftist writer, described the farmers of Akita prefecture. Later, as more and more farmers helped to colonize Manchuria, a kaitaku bungaku or colonial literature made its appearance. The writers of this period included Maruyama Yoshiji, Iwakura Masaji, Uchiki Muraji, Moriyama Kei, Yarita Ken'ichi, Ishihara Fumio, and Satō Mimpō. During World War II, a Nōmin Bungaku Iinkai (Committee on Agriculturalist Literature) was formed by the Nihon Bungaku Hōkokukai (Patriotic Association of Japanese Literature), and on-the-spot reports of farming activities were reported along with the biographies of efficient farmers. The Arima prize named after the Minister of Agriculture went to Maruyama Yoshiji, Kanno Masao, Iwakura Masaji, Aoki Kō, and Sawa Sōichi in the five years 1939-43. The postwar years have seen very little by way of agriculturalist literature; it seems clear that Japanese writers, even though they had evacuated into the rural areas during the period of the fighting, prefer urban settings for their writing. Although the Mugi no Kai (Wheat Society), formed in 1950, gathers together the authors concerned with the problems of the countryside, only Miyazawa Kenji, with his poems and stories for children, appears to have any real following.

#### c. The Literature of Conversion to Orthodox Thinking (Tenkō bungaku 轉向文學)

When Kobayashi died, many of the leftist authors who were then in jail were swiftly reconverted to more conservative lines of thought. The change of heart experienced by the Communists is exemplified in an essay entitled "Kyōdō hikoku dōshi ni tsuguru sho," which might be rendered, "A Document Addressed to our Comrades

who are Jointly Accused with Us." The authors were Sano Manabu and Nabeyama Sadachika. Published in the magazine Kaizō (Reconstruction) in July, 1932, this article was followed by a long series of essays and fiction asserting or implying the impossibility of following the Communistic line of thought and action, however sincerely believed in, when Japan was engaged in war. Most of the writing was autobiographical and confessional. The resulting tenkō bungaku or "literature of conversion" implied that the writer should remove himself from political activity, and yet act as progressively as he could within the bounds of law. Sometimes the writing indicated a deep concern with the restrictions imposed on a man's ideas and conscience by an authoritarian environment. Sometimes it represented complete submission to authority. Among the writers of the literature of conversion were Fujisawa Takeo, Murayama Tomoyoshi, Tateno Nobuyuki, Fujimori Seikichi, Kubokawa Tsurujirō, Tokunaga Sunao, Nakano Shigeharu, Shimagi Kensaku, Hayashi Fusao, Takami Jun, Takeda Rintarō, and Miyamoto Yuriko. Since the degree of compliance with authority differed with the different authors, incriminatory and recriminatory accusations, overt or implied, were voiced in the period after World War II. However, resistance to fascistic authority is discoverable in many of these authors, notably in Nakano, Tokunaga, Kubokawa, and Miyamoto Yuriko. The last two, along with Miki Kiyoshi and Nogami Yaeko, viewed the rising tide of war from the point of view of an alarmed humanism. Necessarily, the work of these authors was carefully guarded in its tone.

## 7. The Artistic Opposition to Proletarian Literature and to the Rising Tide of Nationalism

In the twenties the writers of proletarian literature did not go unchallenged by the writers to whom literature was an art. On the other hand, as Japan in the thirties invaded Manchuria and China, coalitions of artistic and liberal authors tried vainly to stem the rising tide of nationalism.

### a. The Neo-impressionist School (Shin-kankakuha 新感覺派)

Yokomitsu Riichi and Kawabata Yasunari were the leaders of the Neo-impressionist school in which literature was likened to music and painting. Fresh images, full of movement, were recorded by these authors. Their descriptions are therefore sensual and lively, subjective and psychological. The ego receives a larger emphasis by far than is found in naturalist and proletarian writing. Poets of the highly imagistic haiku, like Bashō, inspired the Neo-impressionists, who were also deeply affected by the newer literary and artistic movements of the West; they looked for a fresher view of life and nature in cubism, futurism, and Dadaism. The Neo-impressionists were considerably influenced by Horiguchi Daigaku's translation of Paul Morand's Ouvert la nuit. Their concern with images, even though it was reinforced by Western influence, agreed with the livelier world brought about by mechanization. Images, in fact, were considered to exist at the very core of literature.

Neo-impressionism had its origins in a group of authors writing for the journal Bungei jidai (Literary age), which began publication in October, 1924. The chief representatives are Yokomitsu Riichi, Kawabata Yasunari, Nakagawa Yoichi, and Kataoka Teppei. Later adherents included Kon Tōkō and Inagaki Taruho. Considering its emphases, it seems natural that the work of the Neo-impressionists should be described by Ikuta Chōkō as being decadent and by Kataoka Yoshikazu as being a literature standing for dissection of reality and for the forfeiture of humanity.

### b. The Newly Rising Aesthetic School (Shinkō Geijutsuha 新興藝術派)

Yokomitsu and Kawabata next took an active part in the work of the Shinkō Geijutsuha Kurabu or Newly Rising Aesthetic School Club, which in 1930 developed from the Jūsannin Kurabu or Thirteen People's Club, a group headed by Nakamura Muraō, Narasaki Tsutomu, and Sasaki Toshirō, and including, besides Yokomitsu and Kawabata, such authors as Asahara Rokurō, Iijima Tadashi, Katō Takeo, Kamura Isota, Kuno Toyohiko, Okina Kyūin, Okada Saburō, Ozaki Shirō, and Ryūtanji Yū. To this group came Funabashi Seiichi, Abe Tomoji, Kon Hidemi, and Ibuse Masuji, who had been associated in the journal Bungei toshi (Literary city), and Nagai Tatsuo, Fukada Kyūya, and Kobayashi Hideo, who had written for Bungaku (Literature). Other members included Serizawa Kōjirō, Nakamura Masatsune, and Yoshiyuki Eisuke. Tsunekawa Hiroshi stated the principles of the school in "Geijutsuha sengen (Proclamation of The Artistic School)," in the April, 1930, issue of Shinchō. The entire membership, numbering thirty-two writers, was joined by its opposition to Marxism at a time when proletarian literature was enjoying its greatest vogue and in its insistence that art, neglected by the Marxists, was autonomous and integral. However, no set combination of literary ideas was advocated. The Marxists accused this group of being bourgeois in its attitudes, and condemned its work because it was merely entertaining and dealt mainly with the more garish aspects of city life. The charge was made that it was filled with "ero-guro-nansensu," that is, eroticism, the grotesque, and nonsense.

### c. The Neo-psychological School (Shin-shinrishiugiha 新心理主義派)

Soon the Newly Rising Aesthetic School developed two offshoots. One, led by Itō Sei, took the name Shinshinrishiugiha or Neo-psychological School. This school came into being as the teachings of Sigmund Freud and the literary works of James Joyce, Virginia Woolf, Marcel Proust, and Dorothy M. Richardson became known in Japan. The attempt to describe the ego through the stream of consciousness attracted Itō Sei and Hori Tatsuo. Itō was one of the translators of Joyce's Ulysses, and, along with Haruyama Yukio, discussed the stream of consciousness in writing. Yokomitsu and Kawabata were partial users of this device, as were, in the period after World War II, Nakamura Shin'ichirō, Shiina Rinzō, and Noma Hiroshi.

d. The Neo-socialist School (Shin-shakaiha 新社会派)

A second grouping of authors formerly associated with the Newly Rising Aesthetic School included Asahara Rokurō and Kuno Toyohiko who looked for a wider concern with social problems than those espoused by most of their associates. This group is known as the Shinshakaiha or New Socialist School.

e. Actionism (Kōdōshugi 行動主義)

Following the decline of proletarian literature, literary circles in Japan felt the general unrest that seemed to seize a world waiting for war. On the one hand, the anxious philosophy of Lev Shestov had gained currency in Japan; and, on the other, the Japanese were attracted to the writings of André Malraux, author of Les conquérants, La voie royale, and La condition humaine, and of André Gide, author of Retour de L'U. R. S. S. These French examples inspired some of the members of the Newly Rising Aesthetic School, notably Abe Tomoji and Funabashi Seiichi, to think anew of the role literary men might play in society. The hope was felt that the intellectuals of Japan, from a humanist point of view, might work toward the betterment of society. Abe and Funabashi established the journal Kōdō (Action) in 1933 and won the support of Aono Suekichi, Kubokawa Tsurujirō, and Moriyama Kei, who had all played major roles in the proletarian literature movement, but the group was submerged under the nationalistic thought which prevailed in the thirties. Except for Funabashi's Daivingu (Diving), nothing of stature remains of this Kōdōshugi or Actionist movement.

f. The Literary-Liberal Opposition to Authoritarianism in the Journals Bungakkai 文学会 (The Literary World) and Jimmin bunko 人民文庫 (People's Literature)

With the decline of proletarian literature, one group of authors seeking to preserve literary values joined in publishing Bungakkai (The literary world) in October, 1933. Prominent in the pages of this journal were the organizers, Kobayashi Hideo, Hayashi Fusao, and Takeda Rintarō, and their first colleagues, Uno Kōji, Fukada Kyūya, Kawabata Yasunari, Hirotsu Kazuo, and Toyoshima Yoshio, a combination of authors who had previously shown realistic, Marxist, and modernistic tendencies and who were now joined in opposing the rising tide of nationalism. When Hayashi, who had been imprisoned, was freed in 1936, the older authors Uno, Hirotsu, and Satomi Ton left the group, but a number of new ones joined it, so that the membership in 1939 came to twenty-nine in all. Writing literary criticism were Kobayashi, Nakamura Mitsuo, and Funabashi Seiichi, and contributing important pieces of fiction were Abe Tomoji, Hōjō Tamio, Nakayama Gishū, Dazai Osamu, Nakajima Atsushi, and Tanaka Hidemitsu. By 1935, Takeda, alarmed at the oppressions which a Fascistic spirit was bringing about, started a second journal, Jimmin bunko (People's literature). The writers who had formerly published Genjitsu (Reality) and who had not gone over to the nationalistically inclined Nihon Rōmanha (Japanese Romantic School) joined forces with Takeda, as did the authors writing for the journal Nichireki (Solar calendar). The principal members of the Jimmin bunko coterie included Takami Jun, Nitta Jun, Shibukawa Gyō, Tamiya Torahiko, Araki Takashi, Honjō Rikuo, Yada Tsuseko, Enji Fumiko, Tateno Nobuyuki, Inoue Tomoichirō, Tamura Taijirō, Hirabayashi Hyōgo, Minamikawa Jun, and Yuasa Katsue. A toughly realistic prose was demanded and a degree of social criticism was achieved but as the nation became engulfed in war the group turned more and more to genre fiction describing with very little criticism the manners and customs of the day. Bungakkai itself suspended publication after the April, 1939, issue, and was not revived till June, 1947, after World War II, when Hayashi, Funabashi, Niwa Fumio, Kon Hidemi, and Kawakami Tetsutarō became some of the core authors.

8. The Literature of Nationalisma. The Japanese Romantic School (Nihon rōmanha 日本浪漫派)

Japan's writing took a nationalistic turn in the years before World War II. Some of this rightist literature is to be found in the journal Nihon rōmanha (The Japanese Romantic School) which was established in March, 1935, and included the works of Ogata Takashi, Nakatani Takao, Jimbo Kōtarō, Yodono Ryūzō, Yasuda Yojūrō, Kamei Katsuichirō, Honjō Rikuo, Haga Mayumi, Asano Akira, Nakatani Takio, and later, Nakamura Jihei, Midorikawa Mitsugu, Dan Kazuo, and Yamagishi Gaishi. Yasuda had been one of the writers represented in the coterie journal Kogito (Cogito), which had placed a high value on the Japanese classics and in particular had introduced German romanticism. Nakajima Eijirō and Itō Sakio too came from Kogito. Kamei and Honjō had formerly belonged to the group that had published Genjitsu (Reality), and Dazai, Dan, and Yamagishi had been associated in Aoi hana (Blue flowers). More than thirty writers were joined in the Nihon Rōmanha. Shunning realism and seeking a new romanticism, the group pronounced itself as being anti-progressive. Taking up the older literary classics and arts of Japan, it tried to restate the nature of "the Japanese spirit" and to work toward its revival. A Fascistic tendency was made apparent in Nakagawa Yoichi's work Minzoku bunka shugi (The principles of a people's culture), published in 1937, and went hand in hand with a rebirth of interest in Kokugaku, the "national learning" dating back to the eighteenth century. Financial difficulties brought about the demise of Nihon rōmanha, but some of its authors joined with Hayashi Fusao, the former proletarian writer, in forming the Shin-Nihon Bunka no Kai (Society for a New Japanese Culture) whereas others went to the rightist Daitōjuku (Far Eastern School). Kamei sought the solace of Buddhism, and Yamagishi became a Christian as the Chinese war expanded.

b. War Literature (Sensō bungaku 戦争文学)

The wars in China and the Pacific gave birth to a copious documentary literature characterized by realistic descriptions of battles and sieges, military occupation, the care of the sick and wounded in field hospitals and on hospital ships, and life on the home front. The output during the heat of the fighting was necessarily nationalistic. After the war, however, some of it began to express anti-militaristic ideas. In point of style, the writing emphasized a concise and graphic realism influenced by the *neue Sachlichkeit* advocated in Germany in and around 1930. The battles in China were covered by a large number of writers sent by the Army, the Naikaku Jōhōbu or Information Section of the Japanese Cabinet, and by a group of magazines. These writers included Ishikawa Tatsuzō, Niwa Fumio, Hayashi Fumiko, Sakakiyama Jun, and Fukada Kyūya. Writing as soldiers were Hino Ashihei, Ueda Hiroshi, Hibino Shirō, Ogawa Shinkichi, Taniguchi Masaru, Nakayama Masao, Muneta Hiroshi, Fujita Sanehiko, Matsumura Kōjirō, Hayaba Sakae, and Takashima Masao. The fighting at Nomonhan, the stories of nurses at the front, accounts of the wounded, and stories of war widows made their appearance at this time. Just before the attack on Pearl Harbor a group of twenty-seven authors were sent to the South Seas. This expedition resulted in various works by Takami Jun, Ozaki Shirō, Abe Tomoji, and Niwa Fumio. Both the Army and Navy next issued detailed descriptions of battles in which the Japanese had emerged victorious. Writing for the services were Hino Ashihei and Iwata Toyoo. With defeat came various accounts of lost battles, fruitless strategy, evacuation from surrendered areas, life as prisoners of war, attempts at escape, the destruction wrought by American bombing including a literature of the atom bomb, and the misery of life on the home front. The authors included Okada Seizō, Toyoda Minoru, Umezaki Haruo, Komada Shinji, Sunouchi Tōru, Itō Keiichi, Nakayama Gishū, Maeda Suminori, Hara Tamiki, Takagi Sōkichi, Yoshida Mitsuru, Hosokawa Sōkichi, Ōoka Shōhei, Tsuji Ryōichi, Takasugi Ichirō, and Yamada Seizaburō. Writing on the atomic bombing were Agawa Hiroyuki and Ōta Yōko, and telling of the incendiary bombs that fell on a provincial city was Maeda Suminori. Kike wadatsumi no koe (Listen to the voices of the sea) was a widely read collection of letters written by students who had died at the front. Writing on the basis of his experiences as a prisoner-of-war was Ōoka Shōhei. Telling of the situation faced by the Japanese in post-war Manchuria were Tsuji Ryōichi and Takasugi Ichirō, and reciting the trials of those returning to Japan was Shinowara Seiei. Documentary war literature continues to be written down to the present day.

9. The Literature of Non-conformance to Nationalism during World War II

The humanistic-proletarian and literary-liberal resistance to the rising tide of nationalism has already been noted. During World War II it was evidenced more by silence than by active opposition to authoritarianism.

a. The Literature of Decadence

Evidently feeling uneasy over the nationalistic atmosphere generated in connection with the war effort were several authors who devoted their talents to the production of a literature of decadence. Among these authors were Niwa Fumio, Kitahara Takeo, Takami Jun, Dazai Osamu, and Oda Sakunosuke, although it must be said that Niwa, capitulating to the times, also wrote Kaisen or Sea battle.

b. The Artistic Resistance to Nationalism

A group of authors insistent on artistic ideals also wrote a literature implicitly resistant to nationalist policy. These included Hori Tatsuo, Nakayama Gishū, Kobayashi Hideo, Katayama Toshihiko, and Ishikawa Jun, though here again Nakayama became a writer of war literature in his Teniyā no matsujitsu or The last days of Tinian.

10. The Postwar Revival of the Older Non-Proletarian Writers

With the end of World War II came a reinvigorated freedom of expression. Writers of every persuasion, including those who had languished in prison during the war years and those who had maintained a silent loyalty to literature as an art once more resumed their work. The older magazines, suspended during the war, were revived, and new ones begun; for a period of five or six years the only constriction felt by most of the publishing houses seemed to consist in the limited supply of paper.

The postwar period found many of the older writers breaking the silences that they had maintained during the war years. Although changes are found in style and ideology, these changes for the most part consist in some small modification toward a heightening or amelioration of characteristics found in each author's earlier work.

Among the members of the Neo-romantic school resuming their activity in the postwar years are Nagai Kafū, Kubota Mantarō, Satō Haruo, and Tanizaki Jun'ichirō. The first, it is said, no longer has the same penetrating strength that he had shown in Bokutō kidan (Strange story east of the Sumida River), and Tanizaki, after producing Sasameyuki (The delicate snow) and Shōshō Shigemoto no haha (The mother of Lesser Commander Shigemoto), wrote a work entitled Kagi (The key) in which a middle-aged man, fearful of his loss of virility, and his over-sexed wife, who seeks the company of a younger man, write out their stories in a pair of diaries that are alternately quoted. Also writing and publishing anew were Shiga Naoya, Nagayo Yoshirō, and Satomi Ton of the Shirakaba school; Masamune Hakuchō, Hirotsu Kazuo, and Uno Kōji of the naturalist school; Kambayashi Akatsuki, Ozaki Kazuo, Tonomura Shigeru, writers of private fiction; the independent, Murō Saisei;

Toyoshima Yoshio, formerly of the Neo-realists but now showing a penchant for fantasy; Yokomitsu Riichi and Kawabata Yasunari of the Neo-impressionist school, with the latter evincing a tendency to depict darker shades of solitude than before; Ibuse Masuji, who at one time was a member of the Newly Rising Aesthetic School and now fills his descriptions of the lives of farmers and fishermen with pathos and humor; Abe Tomoji, a former member both of the Newly Rising Aesthetic School and of the Actionists, who added a deepening humanistic mood to his work; and Nogami Yaeko, partial from before the war to liberal ideas, whose major postwar work is Meiro or Labyrinth, a long novel which has for one of its principal themes the brutalizing effects of war.

Like Kambayashi in writing private fiction are Ozaki Kazuo, Tomomura Shigeru, Takii Kōsaku, Amino Kiku, Kawasaki Chōtarō, and to a less consistent degree, Nakayama Gishū, Tamiya Torahiko, Shimagi Kensaku, Tanaka Hidemitsu, Inagaki Taruho, and Dan Kazuo. Genre fiction depicting the manners and customs of the day but concerned only to a limited extent with social criticism is written by a number of authors including Ishizaka Yōjirō, Niwa Fumio, Ishikawa Tatsuzō, Hayashi Fusao, Funabashi Seiichi, Inoue Tomoichirō, Hayashi Fumiko, and, to some degree, the humorous writer, Shishi Bunroku. Genji Keita, who deals with the office workers of downtown Tokyo, should also be listed among the writers of genre fiction.

#### 11. The Revival of Proletarian Literature

One of the most vigorous of the schools to be revived in the postwar period was the school of proletarian literature. This, however, was presented as "democratic literature" by the Shin-Nihon Bungakkai (Society for a New Japanese Literature), which gathered together authors who held liberal and progressive as well as radical views. Shin-Nihon bungaku, first published in March, 1946, was the organ for the society; except for Ozawa Kiyoshi and Atsuta Gorō, its authors came largely from those writers who had already established a name for themselves in the past. Also, as time passed, those writers who did not hold to Marxist ideology seceded from the group, and among those who remained in the Shin-Nihon Bungakkai, there were certain authors who did not hold strictly to Marxist doctrine. These included Kurahara Korehito, Nakano Shigeharu, and Miyamoto Yuriko. Insisting on a literature that would truly serve the people and avoid "an obvious sectarianism and tendentiousness" were Ema Nakashi and Fujimori Seikichi who established the journal Jimmin bungaku (People's literature) in November, 1950, shortly after the Cominform criticized the activities of the Japan Communist Party. Among the established proletarian authors who resumed their work in postwar Japan are Miyamoto Yuriko, Tokunaga Sunao, Nakano Shigeharu, Hirabayashi Taiko, and Sata Ineko. Tokunaga later identified himself with the Jimmin bungaku group, which also received Noma Hiroshi as a member. Writing for both Shin-Nihon bungaku and Jimmin bungaku are Ozawa Kiyoshi, Atsuta Gorō, Kin Tatsuju, Yamashiro Tomoe, Inoue Mitsuharu, and Onishi Kyojin. Independent of the two groups but writing in a similar vein is Kubo Sakae.

#### 12. Related Ideological Trends

##### a. The Academic Liberals

Taking a more flexible view of society and literature are a group of liberal critics, including a number of university professors of Japanese and foreign literature, whose works, dealing with Japanese literature or with literature in general, are liberally sprinkled with examples from foreign writings. From the teachers of Japanese literature have come Yoshida Seiichi and Asami Fukashi; from English literature Fukuhara Rintarō, Nakano Yoshio, and Nishimura Kōji; from French literature Kuwabara Takeo, Watanabe Kazuo, Nakajima Kenzō, and Kawamori Yoshizō; from German literature Takahashi Yoshitaka, Takeyama Michio, and Tezuka Tomio; and from Chinese literature Yoshikawa Kōjirō, Okuno Shintarō, and Takeuchi Yoshimi. Aono Suekichi, independent of the Shin-Nihon Bungakkai, continues to write social criticism. Kobayashi Hideo has moved from literary criticism to criticism of music and art. The older and aristocratic ideals of beauty to which Kobayashi was attracted are reflected in Usui Yoshimi's literary criticism. Kawakami Tetsutarō and Kamei Katsuichirō evidence a faith in religion. Writing on various figures in Meiji, Taishō, and Shōwa literature are Nakamura Mitsuo, Hirano Ken, Senuma Shigeki, Hirata Jisaburō, and Honda Shūgo, and modern Japanese literature and its various aspects have become the subject of works by Masamune Hakuchō, Satō Haruo, Senuma Shigeki, and Itō Sei. Delving into comparative literature and emphasizing the relationships between Japanese and non-Japanese literature are Shimada Kinji, Nakajima Kenzō, Itagaki Naoko, Yano Hōjin, and Yoshida Seiichi. Nakamura Shin'ichirō, Katō Shūichi, and Fukunaga Takehiko collaborated in Sen kyūhyaku yonjū rokunen bungaku-teki kōsatsu (Literary observations for 1946), and Hanada Kiyoteru distinguished himself with a paradoxical criticism of literature and culture in Sakuran no ronri (The logic of distraction). Fukuda Tsuneari, a dramatist as well as critic, is known for his paradoxical and ironic style and for his clear anti-Marxist stand. In 1949 Nakamura Mitsuo's criticism of the genre novel engendered an argument with Niwa Fumio and Inoue Tomoichirō. Nakamura next fought a literary battle with Hirotsu Kazuo with respect to Camus' L'Étranger, and has more recently analyzed the works of Shiga Naoya and Tanizaki Jun'ichirō from the point of view of a critic well versed in Western literature.

##### b. The Modern Literature (Kindai Bungaku 近代文學) Group

Antedating Shin-Nihon bungaku by two months was Kindai bungaku (Modern literature), founded in January, 1946. Gathered in this journal were a group of writers who attempted to harmonize the attitudes which Marxism, other West European ideologies, and modern Japanese literature take with respect to art. A higher role was given to individual human dignity than in the case of the writers of the Shin-Nihon Bungakkai. Thus Hirano Ken

and Ara Masahito of the Kindai bungaku group opposed Nakano Shigeharu, Odagiri Hideo, and Iwakami Jun'ichi. Supporting the former are Sasaki Kiichi, Honda Shūgo, Yamamuro Shizuka, Hirata Jisaburō and the critic and dramatist, Fukunda Tsuneari. Among the writers of fiction who are ideologically aligned with Kindai bungaku are Mishima Yukio, Shiina Rinzō, Umezaki Haruo, Haniya Yutaka, Noma Hiroshi, Nakamura Shin'ichirō, Takeda Taijun, Shimao Toshio, and Abe Kōbō. Mishima has dealt with the subject of homosexuality, not because this aberration is new to Japanese society, but because its manifestations in this age appear to require objective and critical treatment. Shiina is known as the Japanese existentialist. Perhaps his most famous work is Eien naru joshō (Eternal preface), in which a wounded ex-soldier, told that he is also suffering from tuberculosis and a weak heart, nevertheless attempts to spend his last three months aiding as best he can those who are included in his circle of acquaintances. Umezaki is the author of the war tale Sakurajima. Some of his writings are characterized by a wry humor. Independent of the preceding were the new writers Ōoka Shōhei, Tamiya Torahiko, Hara Tamiki, Komada Shinji, Yagi Yoshinori, Fujiwara Shinji, Aoyama Kōji, Kobayashi Tatsuo, Funayama Kaoru, and Kō Haruto. Ōoka, author of Furyoki or Record of a prisoner of war and of Musashino fujin or The ladies of Musashino plain, is especially well known for his description of subtle psychological states recalling Stendahl. La rouge et le noir is said to be the prototype for The ladies of Musashino plain.

### 13. Popular Literature (Taishū bungaku 大衆文學)

Popular literature in Japan takes several forms. Although it is possible to condemn it on artistic grounds, its better examples deserve attention. Exciting plots, conventional ideas, and a style full of clichés mark most of the stories. Frequently illustrated with pictures, they attract wide readerships in magazines like Kingu (King) and Ōru yomimono (All kinds of reading matter).

#### a. Adventure Stories

One group of adventure stories is set in the past and owes a large part of its popularity to graphic descriptions of sword-fighting on the part of samurai. The writers include Nakazato Kaizan, Yada Sōun, Yoshikawa Eiji, Osaragi Jirō, Mikami Otokichi, Shirai Kyōji, Naoki Sanjūgo, Hayashi Fubō, Hasegawa Shin, Shimozawa Kan, Kunieda Kanji, Jūichiya Gisaburō, Muramatsu Shōfū, Kimura Ki, Haji Seiji, Tanaka Kōtarō, Kunieda Shirō, Nomura Kodō, Sasaki Mitsuzō, Yamamoto Shūgorō, Yamate Kiichirō, and such winners of the Naoki prize, named after Naoki Sanjūgo, as Kawaguchi Matsutarō, Washio Ukō, Kaionji Chōgorō, and Murakami Genzō. Some of their stories deal with famous heroes of the past who invariably have the quality of derring-do and often a profound sympathy for the plight of the masses.

Popular novels set in the present and frequently joining elements of romantic love and adventure are known as tsūzoku shōsetsu (popular fiction). Very often the characters written about are unconventional in type; they may be hoboes, jūdō-men, Eurasians, or men and women frequenting the Asakusa and other entertainment areas. This type of fiction was first attempted by a number of authors who were concerned with more artistic types of writing but were also motivated by a desire to raise the level of "pulp" fiction. Kikuchi Kan and Kume Masao took the lead and were followed by Ishizaka Yōjirō, Ishikawa Tatsuzō, Kojima Masajirō, Shimomura Chiaki, and Kishi Yamaji. Other authors whose works belong even more consistently to this type of fiction include Osaragi Jirō, Tomita Tsuneo, Tachibana Sotoo, Kitabayashi Tōma, Hamamoto Hiroshi, Misumi Kan, Masaki Fujokyū, Yamanaka Minetarō, Takeda Toshihiko, Hisao Jūran, Yamaoka Sōhachi, Minato Kunizō, Imai Tatsuo, Minamikawa Jun, Ōbayashi Kiyoshi, and the women writers Hasegawa Shigure, Yoshiya Nobuko, Tsutsumi Chiyo, Yokoyama Michiko, and Koyama Itoko. The large number of writers here included points to the wide acceptance of popular writing.

#### b. "Mid-way" Fiction (Chūkan Shōsetsu 中間小説)

Kume Masao and Kikuchi Kan were also innovators in the field of chūkan shōsetsu, a type of novelette lying between pure literature and the worst of the "pulp" variety. Here they were followed by Yamamoto Yūzō, Kishida Kunio, and Hirotsu Kazuo. The purpose was to create a readable literature, which, however, was to be done by experts in the literary craft. Takeda Rintarō, Ozaki Shirō, Ishikawa Tatsuzō, Niwa Fumio, and Fujisawa Takeo also tried their hand at this type of fiction. Hayashi Fusao argued for the writing of literature which millions would read, and the magazines Shōsetsu shinchō (New tides of fiction), Ōru yomimono (All kinds of reading material), and Shōsetsu kōen (Garden of fiction) provided the stage for such works. Critics like Nakamura Mitsuo, however, attacked this "mid-way fiction," saying that it was merely a means of escaping from the responsibility of writing more artistic literature and that its tendency to be satisfied with descriptions of society, without criticism, came in reality from an unsuccessful attempt to escape the practice followed in "private" fiction of describing the author's own actions and feelings. The writers of chūkan shōsetsu include Niwa Fumio, Funabashi Seiichi, Ishizaka Yōjirō, Ishikawa Tatsuzō, Hayashi Fusao, Hayashi Fumiko, Hirabayashi Taiko, Hino Ashihei, Tamura Taijirō, Inoue Tomoichirō, Kon Hidemi, Hōjō Makoto, Funayama Kaoru, Umezaki Haruo, Fujiwara Shinji, Inoue Yasushi, and Shishi Bunroku.

c. The Humorous Story (Kokkei Shōsetsu 滑稽小説)

Humorous literature originated with Okuno Tamio and is written by Sasaki Kuni, Ubukuta Toshirō, Tatsuno Kyūshi, Tokugawa Musei, Ōtsuji Shirō, Iguchi Seiha, Satō Hachirō, Shishi Bunroku, Nakano Minoru, Ui Mushū, Taoka Norio, Yagi Ryūichirō, Nakamura Masatsune, Ima Harube, and Miki Torirō.

d. Detective Fiction (Tantei Shōsetsu 探偵小説)

The detective story, strongly influenced by the work of such Western writers as Arthur Conan Doyle and Richard Austin Freeman, has a history going back to the Meiji era. After 1920 one of its principal homes was the magazine Shin-seinen (The new youth), founded by Morishita Uson. Elements of mystery and science creep into the stories, as in the West. The authors advocating the detective story proper belong to the Kenzenha or Healthy School, and include Kōga Saburō and Hamao Shirō. The Fukenzenha or Unhealthy School, also called the Henkakuha or Irregular School, includes Edogawa Rampo, a pen-name, appropriately enough, taken from the name of Edgar Allan Poe, Kozakai Fuboku, Ōshita Udaru, Jō Masayuki, Yumeno Kyūsaku, Unno Jūza, Yokomizo Masashi, Mizutani Jun, and Tsunoda Kikuo. All of these writers made their start before 1933. Coming since that time are Oguri Mushitarō, Kigi Takatarō, Hisao Jūran, Aoi Yū, and Watanabe Keisuke. In the years after World War II the writers include Takagi Akimitsu, Kayama Shigeru, Shimada Kazuo, Yamada Kazetarō, Iwata San, Ōtsubo Sunao, Okada Shachihiko, Miyano Murako, Sakaguchi Ango, Ōoka Shōhei, Okamoto Kidō, Sasaki Mitsuzō, Nomura Kodō, Haji Seiji, and Nagon Taihei.

In detective fiction as written in Shōwa Japan, it is possible to see the influence of such Western writers as Poe, Feodor Dostoevski, John D. Kerr, Guy de Maupassant, O. Henry, André Gide, and S.S. Van Dine. Edogawa Rampo, contending that the detective story must not only possess high literary quality but contain evidences of the use of logic in solving riddles, is perhaps the leading critic as well as writer of the detective story. He is the president of the Tantei Sakka Kurabu (Detective Writers' Club). The Torimono Sakka Kurabu (Club for Writers Describing the Capturing of Criminals) is a second organization in this field.

e. The Fleshly School (Nikutaiha 肉体派)

In the first years of the post-war era one group of writers of genre fiction gave emphasis to the description of sexual desire. Known as the Nikutaiha or Fleshly School, this group includes Niwa Fumio, Tamura Taijirō, Funabashi Seiichi, and Inoue Tomoichirō. The sensualness here is depicted for its own sake whereas in the writings of Sakaguchi Ango a somewhat more critical attitude is expressed; that is to say, Sakaguchi proposes that the fullness of youth can be realized and enjoyed only in dissipation.

f. The New School of Fiction (Shin-gisakuha 新戯作派)

Another group of authors, including Dazai Osamu, Takami Jun, Ishikawa Jun, Oda Sakunosuke, and Itō Sei often took as their subject matter the decline from status and prestige, during and after World War II, of persons belonging to the aristocratic and propertied classes. A mildly critical spirit informs the work of this group, which has been labeled the Shin-gisakuha or New School of Fiction. Sakaguchi Ango is sometimes classed with this group, and related tendencies are shown by Kitahara Takeo and Isonokami Gen'ichirō.

## B. THE DRAMA

14. The Traditional Forms of Drama: Nō, Kabuki, and Shimpa

The kabuki was the principal dramatic form at the time of Perry's arrival in Japan and has since continued to enjoy the highest popularity among all the Japanese drama types. The nō drama, jōruri or marionette play, and shimpa or "new school" drama, on the other hand, have continued a precarious existence. The nō drama was preserved because of the support it received at various temples and from members of the aristocracy, and the jōruri because of the patronage that came from its dwindling audiences at Ōsaka. Especially damaging to the nō was the bombing of Tokyo during World War II when most of the nō theatres were destroyed. The marionette theater too has survived in postwar Japan chiefly because of the subsidies it has received from the national government. Except for a few new plays and a few dramatizations of older fiction (such as the Tale of Genji), the repertory of the kabuki too has remained unchanged.

The kabuki, nō, and jōruri thus continue as the classical dramatic forms. Standing in a very anomalous position is the shimpa, a strange kind of drama, now performed only a few months a year, in which men may play the roles of women as well as of men, and women too may appear as women. These illusory procedures are accepted by the devotees in the audiences in the same way that the all-male cast is received in the kabuki and the puppeteers, dolls, samisen players, and chanters in the puppet drama. In the shimpa theater, the use of men in women's roles comes from the fact that in the latter part of the nineteenth century, when shimpa had its beginnings, it was still difficult for women to find a place on the stage. The use of men in women's roles is reminiscent of the kabuki; the larger attention given to the individual desires of the characters depicted on the stage suggests a form that might develop into the modern play.

Shimpa includes in its background not only the kabuki but the political novel and drama that enjoyed a brief vogue in the early years of the Meiji era. Breaking from kabuki it included in its repertoire the plays

of such entrepreneurs as Kawakami Otojirō and Ii Yōhō in which were treated various political events, legal judgments in criminal cases, and the battles of the Sino-Japanese war; and dramatizations of such novels as Tokutomi Roka's Hototogisu or Cuckoo and Ozaki Kōyō's Konjiki yasha or Gold demon. Shimpa even enjoyed a golden age in the first decade of the twentieth century when three of the greatest actors of the kabuki stage, Ichikawa Danjurō the ninth, Onoe Kikugorō the fifth, and Ichikawa Sadanji the fourth died at almost the same time and shimpa began to attract some of the surviving kabuki actors. However, Kawakami's death in 1911 foreshadowed a decline in shimpa's fortunes. The plays reflected the sense of giri (obligation to a second person) and ninjō (human feelings) accepted in Meiji and Taishō times. In the Shōwa period an attempt has been made to incorporate into the shimpa repertory plays that in form and substance are modern dramas. Shimpa thus stands half-way between the kabuki and modern play. That it survives at all is something of a miracle, although in morality and sentiment, in its transvestite features, and in its interest as a museum for Meiji customs it no doubt makes a varied appeal.

#### 15. The Beginnings of Modern Drama

Modern drama in Japan began in and around 1907, about twenty years later than its European counterpart. Various developments stimulated its growth. Tsubouchi Shōyō's Shingakugekiron (Treatise on a New Drama) was written in 1904 in protest against the traditional forms of drama. Asking for a more realistic type of drama, Tsubouchi characteristically tried to put his theories to practice and wrote Kiri hitoha (One leaf of the paulownia) in the same year. This play, regarded as a "new" historical drama, was not entirely successful, but became the model for other plays by Mori Ōgai, Okamoto Kidō, Takayasu Gekkō, Oka Onitarō, Yamazaki Shikō, and Mayama Seika. The first plays given by the Bungei Kyōkai or Literary Association, formed in the same year in order to study drama as an art and to produce actors, included translations of Western dramas like Shakespeare's Merchant of Venice and Hamlet and Ibsen's Doll's House. The kabuki actor, Ichikawa Danjurō, following a trip to Europe, established the Jiyū Gekijō or Free Theater with Osanai Kaoru. Here for the first time native playwrights and actors worked in cooperation with each other. Still another organization was the Geijutsuza or Art Theater, and a further development came when the shimpa actor, Fujisawa Asajirō, established a school for actors and the graduates started the Doyō Gekijō or Saturday Theater.

At least ten new drama companies were formed by 1910 or 1911. But by 1913 deficiencies in acting, stage technique, and management brought about the demise of most of the companies devoted to the modern play, but not before some of the leading actors of the kabuki and shimpa stages had felt impelled to act in the plays written by the newer dramatists. Modern drama was swiftly revived during World War I, when important authors of fiction began to devote a major part of their energies to the writing of plays. The important authors were Kikuchi Kan, Mushakōji Saneatsu, Nakamura Kichizō, Kinoshita Mokutarō, Akita Ujaku, Kubota Mantarō, Nagata Hideo, Yoshii Isamu, Tanizaki Jun'ichirō, Kume Masao, Yamamoto Yūzō, and Osanai Kaoru. Most of the plays dealt with realistic social problems and Kikuchi for one showed an inclination toward iconoclasm, but few of the plays achieved the significance of the fiction of the time, and too many of the authors seemed to wish only to entertain.

Among the interesting developments of the time was the Shinkokugeki or New National Drama which was in part a throwback to the kabuki or at least to some of the historical dramas produced on the kabuki stage because it specialized in sword-fighting. The swordsmen in Nakazato Kaizan's Dai-Bosatsu tōge (The mountain pass of the Great Buddha) and Yukitomo Rifū's Kunisada Chūji, named after its Robin Hood-like hero, became the rage. Aside from the swordplays, the Shinkokugeki gathered together whatever else might be popular in appeal. Exciting dramatizations were thus staged of works as various as Dostoevski's Crime and punishment, Tolstoy's Resurrection, plays by Kikuchi Kan and Nakamura Kichizō, and historical plays from the kabuki theatre. Popular appeal based on physical conflict was of the essence of these productions, which are still given from time to time.

The great earthquake of 1923 destroyed most of the theatres. But from the ruins rose almost twenty small theatrical groups. Although most of these failed, the Tsukiji Shōgekijō or Tsukiji Small Theatre soon earned a measure of popularity.

#### 16. The Tsukiji Little Theatre (Tsukiji Shōgekijō)

The Tsukiji Shōgekijō or Tsukiji Little Theatre was first opened in June, 1924, under the joint efforts of Osanai Kaoru and Hijikata Yoshi. Osanai had already worked vigorously at the importation of Western drama into Japan, and Hijikata had studied the work of the expressionist school in Germany during his travels abroad. Although seating only 600 viewers, the Tsukiji Little Theatre became the focal point for the development of the modern play in Japan. Prior to its opening Osanai had stated that modern Japanese plays meriting production were non-existent and that for a long time it would be his intention to produce only translations of Western drama. This called forth a violent reaction from such dramatists as Kikuchi Kan, Yamamoto Yūzō, Kubota Mantarō, and Kishida Kunio who were already associated as regular contributors to the theatre magazine Engeki shinchō or New tides in drama.

A large number of plays had been written since about 1917, and these writers had all produced notable examples of their craft. Among their plays were Kikuchi's Chichi kaeru (The father returns), Yamamoto's Sakazaki Dewa-no-kami (Sakazaki, Lord of Dewa), Kubota's Fukō (Bad fortune), and Kishida's Chiroru no aki (Autumn in the Tyrol). Since the authors had considered the period prior to 1924 to have been a kind of golden age in modern drama, Osanai's statements were felt to be unnecessarily severe. But as Osanai saw it,



the little regard with which modern drama was in general held, the small number of fixed customers (who were also restricted to the intelligentsia), and the shortness of the runs enjoyed by most of the plays made the Tsukiji Little Theatre primarily "a laboratory for the drama." After about two years Osanai retreated from his decision to produce nothing but translated plays, and added the works of Tsubouchi Shōyō, Kubota Mantarō, and Mushakōji Saneatsu to a repertory that finally included the works of Chekhov, Gorki, Ibsen, Gogol, Wedekind, Shakespeare, Goering, and Kaiser. The Tsukiji Little Theatre came to an end in 1929, a year after Osanai's death. Its varied offerings had served to introduce Western dramaturgy into Japan, and the publication of the two series entitled *Sekai gikyoku zenshū* (Anthology of world drama) and *Kindaigeki zenshū* (Anthology of modern drama), in the inexpensive "yen-books," too had served to stimulate the Japanese dramatists.

#### 17. Proletarian drama

The years during which Osanai and his supporters isolated themselves in their "laboratory for the drama" and worked for the development of modern drama in Japan was also a time when the proletarian literature movement was receiving its start. The Senkuza (Advanced Theatre) was an early leftist group. After the earthquake in 1923, it was replaced by the Zen'eiza (Advance Guard Theatre) and by a traveling theatrical troupe, the *Toranku Gekijō* (Trunk Theatre). In 1926 the latter group joined with the Proletarian Literary League in producing a version of Tokunaga Sunao's novel of the printing trade, *Taiyō no nai machi* (A street where there is no sun). *Toranku Gekijō* had at first been a mere gathering of amateur players. Presently adding the playwrights Hisaita Eijirō and Murayama Tomoyoshi, it developed into the Zen'eiza or Advance Guard Theatre Group, and in December, 1926, produced *Kaihō-sareta Don Kihōte* (A liberated Don Quixote) at the Tsukiji Theatre. Although this play was given for only three days, the tremendous applause with which it was greeted astounded Osanai and his group; in the following year, Fujimori Seikichi's *Nani ga kanojo o sō saseta ka?* (What made her do it?) became the first drama written by a leftist writer to be presented by the Little Theatre. The walls of the "laboratory" had been broken. In Fujimori's play the daughter of a poor farmer undergoes many trying and even degrading experiences and at the end sets fire to a Christian church. Social evils are attacked by the author from a humanitarian viewpoint. The play strongly affected its viewers and immediately assured for Fujimori a position in the front rank of dramatists.

On March 15, 1928, orders were issued for the arrest of all Communist Party members. In opposition, the writers and artists of the proletarian movement joined in establishing the Zen-Nihon Musansha Geijutsu Remmei or All-Japan Proletarian Art League, also known as NAPF from the initials of its Esperanto name. Specifically organized for the field of drama was the Nihon Puroretaria Gekijō Dōmei (The Japanese Proletarian Theatre Federation). The Zen'eiza which had once been dissolved now became the Sayoku Gekijō or Left-wing Theatre, and took the initiative from the Proletarian Theatre Federation as far as the presentation of proletarian dramas was concerned. On the other hand, Osanai's death in 1928 brought about an aggravation of the internal troubles that had begun to upset the Tsukiji Little Theatre. The members of this theatre company were now split into two groups, the first being the Gekidan Tsukiji Shōgekijō (Drama Troupe of the Tsukiji Little Theatre), which followed Osanai's wishes and worked for an academic theatre, and the second being the Shin-Tsukiji Gekidan (The New Tsukiji Drama Troupe), which supported Hijikata Yoshi and devoted itself to political drama. It was to be expected that the Shin-Tsukiji Gekidan, which became a part of the Proletarian Theatre Federation, should take direction from the Sayoku Gekijō (Leftist Theatre) in the kind of plays that were produced, and this was also true for a time of the Gekidan Tsukiji group. The period up to August, 1932, when the authorities ordered the dissolution of the Sayoku Gekijō and Shin-Tsukiji Gekidan, was one in which leftist drama enjoyed its greatest prosperity. Among the most noteworthy productions were Murayama Tomoyoshi's *Bōryokudanki* (Record of a gang of racketeers), produced in 1929; Murayama's *Tōyō Sharyō Kōjō* (The Oriental Rolling Stock Factory), produced in 1931; and Kubo Sakae's *Chūgoku Nonan-shō* (Hunan Province, China), produced in 1932. Although these plays are defective in structure and too obviously written for agitation and propaganda, they had the virtue of presenting subjects taken from actual society and of expressing strong feelings that could not be confined within the walls of a theatre. It was at this time that the theatre began to appeal not only to the intellectual classes but to the proletariat. In Murayama's *Bōryokudanki*, which had for its subject the differences between the warlords in control of the Peking-Hankow railroad in China and the laborers working on it, the workers act self-sacrificingly in order to bring the military to its heels. Although the characters are mechanically contrived, the structure harmonizes rather well with the stringency inherent in the subject matter. In its depiction of the proletariat as hero, Murayama's play was hailed as an epoch-making work.

#### 18. The Drama-writing School (Gekisakuha 劇作派)

Upon his return from abroad in 1923, Kishida Kunio was swiftly welcomed by the dramatists writing for *Engeki shinchō* (New Currents in Drama) and wrote a series of plays combining French intellectuality and fantasy including *Furui gangu* (An old toy), *Chiroru no aki* (Autumn in the Tyrol), and *Kamifūsen* (Paper balloon). In 1928 came *Ushiyama Hoteru* (Ushiyama Hotel), in which he sculptured in detail the Japanese residing in French Indo-China. The delicate diction with which this play reveals the subtle psychological moods found among the characters has retained its freshness down to the present day. In this respect it is like *Ōdera gakkō* (Ōdera's school), written in 1927 by Kubota Mantarō. Both agree in the appeal of their writing styles. However, Kishida's plan, to bring into Japan a fresh dramatic beauty inspired by the modern play in France, could not be realized at a time when the theatre-going public was still unprepared for it, and Kishida stood isolated both from the Tsukiji Little Theatre then enjoying a dominant position in Japan and from the leftist theatre. It seemed inevitable that he should turn to the writing of novels after *Ushiyama Hoteru*.

Kishida, however, again played an important role in the history of Shōwa drama when he assumed the editorship of the magazine Gekisaku (Dramatic composition), which was first published in March, 1932. Gathered around Kishida in this venture were Sakanaka Masao, Kawaguchi Ichirō, Tanaka Chikao, Uchimura Naoya, and Sugahara Takashi; later additions included Morimoto Kaoru, Koyama Yūshi, and Taguchi Takeo. The entire group was anti-leftist. Emphasizing psychological realism, their plays were concerned with the delicate interplay of thought and feeling found among the lesser citizens of a city. Among the representative plays of the Gekisaku group are Nijūrokubankan (Building number 26), written in 1932 by Kawaguchi Ichirō, in which the playwright recreates with great skill the life of some Japanese living in New York; Ofukuro (Mother), written in 1933 by Tanaka Chikao, a play distinguished for the subtlety of its dialogue; Seto naikai no kodomotachi (The children of the Inland Sea), by Koyama Yūshi, a play likewise composed in 1933 and notable for its lyrical atmosphere; and Hanabanashiki ichizoku (A prosperous family), by Morimoto Kaoru, 1935, a light comedy full of psychological subtleties. Among these playwrights, Morimoto in particular is known as a many-sided genius. It was at the Tsukijiza that the plays of the Gekisaku group were usually performed. There the husband and wife team of Tomoda Kyōsuke and Tamura Akiko were the producers, and Kishida and Kubota the directors.

#### 19. The Drama Prior to World War II

When Japan began her ventures on the Asian continent in 1931, the government immediately took steps to quell the leftist movement and the Japanese Proletarian Theatre Federation was forced to disband along with the other proletarian groups. Under these difficult circumstances, the members of the leftist theatre groups began to ask themselves whether their emphasis on political ideas had been proper. Taking his cue from the second Soviet Writers' Congress, which had discussed the theme of socialistic realism, Murayama Tomoyoshi proposed the amalgamation of all the groups working in modern drama. In response to Murayama's call, the Shinkyō Gekidan (Newly Associated Theatre Troupe) was formed in November, 1934, and an era dawned in which this new organization and the newly reorganized Shin-Tsukiji Gekidan (The New Tsukiji Drama Troupe) became the two rival producing organizations. The works of such dramatists as Kubo Sakae, Hisaita Eijirō, and Miyoshi Jūrō, who had worked industriously since the beginning of the Shōwa era, were all produced by these two theatre groups. Hisaita's Hokutō no kaze (A northeast wind), written in 1937, took for the model of its chief character the textile manufacturer Mutō Sanji, and showed how his warmly paternalistic attitude toward his workers, caught between the coldly calculating power of the capitalists and the growth of the proletariat, finally brought him to ruin. Hisaita's play seeks to show in miniature the whole development of capitalism in Japan, and so has a largeness of subject matter unusual in Japanese drama. Kubo's work, Kazambaichi (The ash terrace of a volcano), written in 1937-38, has for its background the farming areas of Hokkaidō. Among the characters in this play are tenant farmers, makers of charcoal, and managers of farms, and a conscientious agricultural specialist working at the improvement of farms. The special characteristics of Japanese farming life are developed in this play, which is perhaps the most conspicuous example of socialistic realism in Japanese drama. Miyoshi Jūrō's Bui (Buoy), written in 1940, may not exhibit the same concern with social problems found in Hokutō no kaze and Kazambaichi, but it boldly takes up the problem of conversion faced by the leftists at the time of their suppression and searches deeply into the feelings and motivations of the people involved. Reflecting on the proletarian movement which had been ruthlessly destroyed by the authorities, these authors still dealt with sociological problems and with the characters of men caught in them. In part too they constituted an artistic resistance against the approaching fascistic age. Among the more progressive social scientists and historians of the day, the nature of the development of Japanese capitalism was then being hotly debated. The dramatists, however, wrote such works as Fujimori Seikichi's novel, Watanabe Kazan, and Nagata Hideo's play, Daibutsu kaigan (The opening of the eyes of the great image of Buddha), in which may be seen an unwillingness on their part to deal with modern-day problems at a time when freedom of expression was being severely restricted.

The Tsukijiza, which had been overshadowed by the Shinkyō Gekidan (Newly Associated Drama Troupe) and by the Shin-Tsukiji Gekidan (The New Tsukiji Drama Troupe), made a fresh start as the Bungakuza (Literary Theatre) in 1937. Because of its insistence on the artistic nature of its efforts and its refusal to deal with social and political problems, it was permitted to continue its existence even during the Pacific War. It was the Bungakuza that produced Morimoto Kaoru's Dotō (Surging waves) in October, 1943, and his Onna no isshō (The life of a woman) in April, 1945. These were successful plays in which he deliberately emphasized a traditional morality and an exciting plot, and so appealed directly to public favor.

In September, 1934, Mafune Yutaka's Itachi (The weasel) was produced by the Sōsakuza or Creative Theatre, which had separated from the Tsukijiza. This work, delving deeply into the feudalistic relationships found among the families of a farming village, suddenly established its author's position as a front-rank dramatist. First concerned with rural life, Mafune now turned his attention to the city and portrayed a number of urban character-types, satirically, in a series of plays. These included Hadaka no machi (A naked town) and Mishiranu hito (The stranger).

The last half of the 1930s was a period during which the Gekisaku circle headed by Kishida Kunio was opposed by the dramatists gathered in the Shinkyō Gekidan and Shin-Tsukiji Gekidan groups. This opposition repeated in drama the conflict between the artistic and ideological groups found in fiction. The playwrights, nevertheless, mutually influenced each other and the age was one of considerable fruitfulness. However, both the Shinkyō Gekidan and Shin-Tsukiji Gekidan groups suffered severe restrictions in 1940, and Gekisaku too was obliged to cease publication. This was the situation in 1941, when the Pacific War began.

The authors who were more or less removed from the modern theatre movement might now be named. By about 1935 the older playwrights who had written for the kabuki theatre had almost all died. These writers included the famous Tsubouchi Shōyō, Okamoto Kidō, Ikeda Daigo, and Oka Onitarō. Only Mayama Seika remained to complete Genroku chūshingura (The Genroku treasury of loyal retainers) in 1941. Among the younger men Uno Nobuo, ably depicting the feelings of city folk in Edo times, was the principal successor to these playwrights. The writers of popular dramas intended only to thrill or amuse their audiences included Kikuta Kazuo, Yagi Ryūichirō, and Hōjō Hideji.

## 20. Drama during World War II and in the Post-war Era

During World War II many plays were written with the intention of raising popular enthusiasm for the fighting, but almost nothing remains of any consequence. However, Iizawa Tadasu's Chōken kassen (War between the birds and beasts), written in 1944 and lightly satirizing the war effort, gave a measure of entertainment to the citizens of Tokyo who were already under bombardment. The real legacies of the wartime period were published only after the war was over; these include Kinoshita Junji's Fūrō (Wind and waves) and Katō Michio's Nayotake (Pliant bamboo). Fūrō depicted a group of young samurai in Kumamoto in the early years of the Meiji era anguished over the problem how they might best live at a time when society was suffering so many changes. Nayotake, based on the ancient Taketori monogatari (Tale of the bamboo-cutter), unfolded a beautiful fantasy. Although differing in their structure the two plays agree in crystalizing the sentiments of young dramatists filled with anguished thoughts during the dark years of the war. Kinoshita also wrote a masterful play based on an ancient legend, Yūzuru (The crane in the evening), in 1949, but it was still not so important, ideologically, as Fūrō. Katō, believing that his creative years had come to an end, committed suicide in 1953.

It is possible to argue that the path followed by Kinoshita and Katō depicts in brief the history of drama after World War II. The playwrights were faced with the problem of surpassing the socialistic realism of Kazambaichi and the psychological realism of the Gekisaku school. This they discovered to be a virtually impossible task.

Most of the theatres of Tokyo, including the Tsukiji Little Theatre, were destroyed in the wartime bombing. The revival of drama in the postwar period therefore faced unusual difficulties. Still, Chekhov's Cherry Orchard was produced jointly by the several theatre companies in late 1945, and in 1946, the Shinkyō Gekidan, reorganized after the war, the Bungakuza, which had continued production even during the wartime period, and the Haiyūza, formed in the latter years of the war, were able to resume their work. It was as if the public were placing great expectations in the modern play with the changes that had come about in society. Later, the Shinkyō Gekidan, which might have been expected to show the greatest amount of activity, suffered the resignation of many members. The Tōkyō Geijutsu Gekijō or Tokyo Art Theatre group, formed after the war, was reorganized as the Mingei or People's Drama group in 1949. This became one of the three principal drama companies along with the Bungakuza and Haiyūza. The Bungakuza continues to stand on the platform enunciated at the time of its formation, that it would provide spiritual entertainment for educated adults, and has enjoyed the support of a fairly large audience. The Haiyūza, holding that the drama should not be made the servant of politics, attempts to build a new dramatic tradition after experimentation with various stage techniques. Today it commands the highest position among the Japanese dramatic companies. At the beginning, Mingei appeared to be only a chance assemblage of actors, but it has now settled down to a fixed program of production. In addition, the Budō no Kai, led by Kinoshita Junji, is attempting to establish itself as a fourth important producing group. Giving support to these dramatic companies, which today are responsible for a more active modern theatre than Japan has ever enjoyed, are many small amateur companies, and it is possible to state that modern drama has at last established itself.

Not to be outdone by the two young playwrights, Katō and Kinoshita, the dramatists who had already established their positions in the years before the war have also resumed their writing. Thus Kishida Kunio wrote Hayami jojuku (The Hayami private school for girls) in 1949 and some other works, but the lively dialogue of his earlier plays is gone, and his most important work in the postwar years seems to consist in the establishment of the Kumo no Kai (Cloud Society), an organization that seeks an interchange of views between the writers of fiction and drama. Mafune Yutaka composed the satirical comedies Kiirōi heya (A yellow room) and Tatsu no otoshigo (A sea-horse) in 1948 and 1949 respectively, but has since become lost in the writing of radio dramas. Kubo Sakae wrote Ringoen nikki (A diary about an apple orchard) directly after the war, and in 1953 produced Nihon no kishō (Japan's weather), but without too much response from his audiences. In Sono hito o shirazu (We don't know the man), Miyoshi Jūrō pictured a number of desperate people living an almost animal-like existence in the first postwar years, but was unable to escape the criticism that his work was artistically crude.

Those who had previously belonged to the Gekisaku group made a late appearance in the years after World War II. Uchimura Naoya, after one or two attempts at serious drama, turned to radio and television, and Koyama Yūshi, who won critical approval for Futari dake no butōkai (A dance party for two only) in 1956, is perhaps too lyrical for the complicated dramatic tastes of the postwar world. Tanaka Chikao, who wrote Bizen fudoki (Record of Bizen province) in 1956, seems, on the other hand, to possess a wider appeal.

Deserving special mention is the work of the newest dramatists appearing in recent years. Coming from the world of fiction and criticism are such writers as Mishima Yukio, Fukuda Tsuneari, Shiina Rinzō, and Abe Kōbō, all of whom possess qualities that are not to be found in the authors coming from before the war. Mishima's collection of modern nō plays are one-act masterpieces abounding in a mystic symbolism. In Ryū o nadeta otoko (The man who stroked the dragon), Fukuda borrowed his plot from T. S. Eliot's Cocktail Party and

and James Thurber's *Unicorn in the Garden*, and produced a kind of intellectual comedy not previously seen in Japan. Shiina and Abe too are writers of dramas with high intellectual content.

This section should perhaps close with a roster of the dramatists whose plays have been produced by the various theatrical groups. The Shinkyō Gekidan has produced the plays of Murayama Tomoyoshi, Ōsawa Mikio, and Suzuki Masao; the Bungakuza the plays of Kubota Mantarō, Kishida Kunio, Morimoto Kaoru, and Fukuda Tsuneari, together with a dramatization of Ōoka Shōhei's novel, *Mushashino fujin* or *The Musashino lady*; the Haiyūza the works of Mafune Yutaka, Kubo Sakae, Kishida Kunio, Tanaka Chikao, Fukuda Tsuneari, and Katō Michio; and the Tōkyō Geijutsu Gekijō and its successor, the Mingeiza, the plays of Kinoshita Junji, Mushakōji Saneatsu, Kubo Sakae, and Miyoshi Jūrō. These groups have also produced translations of plays by Tennessee Williams, Gogol, Rolland, Kleist, Chekhov, Ibsen, and Wilder. The Bunkaza or Culture Theatre, one of the smaller groups, has given the works of Miyoshi Jūrō, and another troupe, the Baraza or Rose Theatre, the plays of Kikuta Kazuo, Hisaita Eijirō, and Kikuoka Kuri. The Sōsakugeki Kenkyūkai or Society for the Study of Creative Drama, finally, has given recognition to the plays of Kinoshita Junji, Akimoto Matsuyo, Tanaka Sumie, and Mishima Yukio.

## C. THE SHI OR LONG POEM

### 21. The Background

Many of the older poets writing in the Shōwa era began their careers in the early years of the twentieth century. A review of the influences under which they worked shows the close relationship which obtains between the history of fiction and the history of poetry. In both genres, the principal developments seem to follow one on the other in virtually the same chronological succession. For poetry the years 1895-1905 were characterized by romanticist writing; 1906-1910 by naturalism; 1911-1914 by evidences of decadent tendencies; 1915-1919 by an idealist reaction; and 1920-1925 by intellectualist and ideological concerns. By and large these predilections are as evident in fiction as in poetry. The long poem in the Shōwa era is rather sharply distinguished from the long poem in the Meiji and Taishō periods. This is true not only of the long poem but of literature in general; however, since the long poem is by nature a form of advanced art in Japan, the distinction seems to be most conspicuous here. Both the tanka and haiku also belong in the realm of poetry, but as they follow traditional forms they do not show the same sharp changes found in the history of the long poem.

When the Meiji era opened, the thirty-one syllable tanka and the seventeen-syllable haiku were the dominant poetic forms in Japan; moreover, their overwhelming popularity had long been accompanied by a strange reluctance on the part of the poets to try poems of greater length. Having ceased to write the chōka (long poems) in the early tenth century or thereabouts, the Japanese waited until the impact of Western influence to attempt poems in their own language that were longer than the tanka and haiku.

#### a. The Shintaishishō 新体詩抄 (Selection of Poems of New Form)

It was the Shintaishishō (Selection of Poems of New Form), published in 1882, which marked a major turning point in the history of Japanese poetry. For it was in this work, with its fourteen translations from Western poetry and five Japanese originals, that the three collaborators, Toyama Chuzan, Yatabe Ryōichi, and Inoue Tetsujirō dramatically demonstrated to their readers that a revolution in Japanese poetry had taken place. Included in the Shintaishishō were the translations (in whole or in part) of Tennyson's Charge of the Light Brigade, Grey's Elegy in a Country Church-yard, Longfellow's Three Fishers, and four extracts from Shakespeare. The Japanese poems too reached far beyond the limits of the tanka. Included were a war song, a poem "on the principles of sociology," some verses written before the Buddha at Kamakura, an ode to the four seasons, and a poem on the encouragement of learning. The Shintaishishō opened the way to great activity in the long poem. A pronounced vigorousness, unknown to the tanka and haiku, is found in the works of Yuasa Hangetsu, Komuro Kutsuzan, Ochiai Naobumi, and in the translations of Ochiai, Mori Ōgai, and other poets found in Omokage (Images), a collection published in 1889. Christian hymns, songs written in the manner of the Buddhist imayō (ballad-like hymns), popular songs, and war songs were written, and the work entitled Shintaishisen (Selections of poems of new form), published in 1886 by the Ken'yūsha or Society of Inkstone Friends, followed the light and clever rhythms of the folk-song.

#### b. The Pseudo-classical School (Gikoha 擬古派)

The heavy hand of convention, however, was rarely lifted. The shi or long poem adjusted itself to Japanese poetic tradition in its tendency to favor the alteration of lines containing seven syllables and five. Up to the end of the Sino-Japanese War in 1895, the long poem was in fact characterized by a strongly archaic or classical emphasis. The so-called Gikoha or Classical School was composed of Inoue and Toyama, already mentioned, Ōmachi Keigetsu, Takeshima Hagoromo, Shioi Ukō, and Ueda Mannen. Although Toyama wrote some prose poems and free verse, and Inoue, Shioi, and Takeshima were not without their poetic moments, most of their work was characterized by trite diction, fixed rhythms, and a poverty-stricken imagination. Since this poetry was published in Teikoku Daigaku (Imperial University), the poets were known as the Daigakuha or University School. Contributing to Jōjōshi (Lyric poetry and Kokumin no tomo (Friend of the people) were certain poets of the Waseda School who wrote more simply and innocently, and with more pitiable effects. These poets, more than the Teikoku Daigaku poets, anticipated the romantic movement, but it must be said that they too preserved traditional rhythms and diction.

## 22. The Romantic Movement

It was the romantic movement centered in the journal Bungakkai (Literary world) that finally created a poetry that was truly modernized in its content. To quote Shimazaki Tōson, "It was like a beautiful dream... All of the poets seemed to be intoxicated with their brightness, their new voices, and with their fancies." The principal romantic poet was Shimazaki himself. Love and the beauties of nature, sentimentally viewed, were the principal subjects, but Tsuchii Bansui gave voice to nationalist ideals. Yosano Tekkan wrote "masculine" poems, and in November, 1899, organized the Tōkyō Shinshisha or Tōkyō School of the Long Poem, with the magazine Myōjō (Bright star), first published in April, 1900, as its organ. Yosano's wife Akiko soon became the principal representative of the Myōjō group, with her burning feelings expressed both in the long poem and in the tanka. The romanticist movement held sway from about 1895 to 1905; Kitamura Tōkoku was the major theorist. Outside Myōjō, Susukida Kyūkin wrote quiet, elegant, and highly refined verse, sometimes in the sonnet form. Kambara Ariake was a symbolist poet, delicate and dreamlike in his melancholy. Finally, in Kaichōon or Sounds of the Ocean Tide, published in 1905, Ueda Bin introduced the theories of the European symbolists and of the French Parnassians.

## 23. The Naturalist School

Even as romanticism achieved its highest popularity, a naturalist reaction became evident in Mori Ōgai's Uta nikki (Poem diary), published in 1907. Ōgai was copied even by such poets of the Myōjō school as Yosano Tekkan, Kitahara Hakushū, and Ōta Masao. These poets took the humbler objects of everyday life for their subject matter and adopted an impressionistic technique. A vigorous realism and directness in feeling were demanded. Some, like Iwano Hōmei, combined naturalism and symbolism. Many believed in free verse and the use of the spoken language; Katayama Koson, Kawaji Ryūkō, Sōma Gyofū, and the poets of the Waseda School, Katō Kaishun and Hitomi Tōmei, belonged to this group, which was supported by the critical writings of Hattori Yoshika, Shimamura Hōgetsu, and Katagami Tengen. Kitahara Hakushū and Nagata Hideo, who left the Shinshisha when Myōjō published an article attacking naturalism in December, 1907, were influenced by the plein-air or open air school of painting. Analyzing the world of phenomena into color and sound, they seemed to distort them in their representations. They looked for humble subject matters and wrote free verse, but not in the spoken language.

## 24. The Decadents

The poetry of the decadent school, predominant in the years 1911-1914, is a prolongation of the romanticism found in Myōjō. This decadent poetry was centered in three magazines: Subaru (The Pleiades), Okujō teien (Rooftop garden), and Zamboa (named after a plant, The Pride of India). Two other magazines, publishing the work of splinter groups, were Mita bungaku (Mita literature) and Shinshichō (New currents of thought). The principal poets were Nagai Kafū, Kitahara Hakushū (a poet extremely sensitive to changes in poetic fashions), Kinoshita Mokutarō, Nagata Hideo, Takamura Kōtarō, Miki Rofū (not entirely a decadent poet in his tendency to lapse into common-sense explanations), Satō Haruo, Horiguchi Daigaku, Hagiwara Sakutarō, Murō Saisei, Saijō Yaso, Yanagisawa Ken, and Hinatsu Kōnosuke. Influenced by naturalism, the decadents found beauty in things that were corrupt, degenerate, or decayed, and believed that realistic pains and disturbances might be swept away through sharp observation and intense stimulation. Nature was judged to be illusory, the world clothed in rampant, almost pathologically distorted colors. Immoderate fleshly pleasures became a favorite subject matter. The past was recalled with pleasure; at the same time, both the poet and reader were carried into areas of feeling associated with the city and with foreign lands.

## 25. The Idealists

The poetry of the idealists was at first characterized by the same kind of spirit that moved the Shirakaba or White Birch school. It was based on strongly human feelings and hopes as opposed to the nihilism of most of the naturalists and the love of enjoyment that moved the decadents. Takamura Kōtarō's Dōtei (Itinerary), published in 1914, Kitahara Hakushū's Hakkin no koma (Platinum top), published in 1914, and Miki Rofū's religious poetry are all idealist in their tendencies. Senke Motomaro and Ozaki Kihachi represented the Shirakaba school, which was not noted for its poetry. Murō Saisei, like Kitahara, came from the school of decadence. Also, from about 1916, a democratic poetry inspired by Walt Whitman, Edward Carpenter, and Horace L. Traubel and written in free verse rose in the works of Shiratori Shōgo, Fukuda Masao, Tomita Saika, Momota Sōji, and Katō Kazuo. Takamura, Senke, Itō Sōnosuke, Kawaji Ryūkō, and Yamamura Bochō were soon attracted to this group. Yamamura, somewhat like Takamura, became a Christian. Fukushima Kōjirō and Noguchi Yonejirō also belong to this somewhat diverse group of idealists.

## 26. Intellectualist Poetry

Combining a free verse form with poetic images and everyday language with unusual ideas and perceptions were a group of poets who prided themselves on their symbolist and classical styles. According to Hinatsu Kōnosuke, poetry "points the way toward discovery of the high road to the temple of God," but much of his ideology was heretic, and in general he followed an art-above-all philosophy. Hagiwara Sakutarō joined

pathological perceptions and pessimistic fancies, expressed, however, in a spoken language idiom that is carefully chosen for rhythmic qualities and becomes a fine poetic diction. Sorrow and nihilism characterized his spirit. In his poems around 1923-1925, he recorded his anarchistic anger in poems descriptive of Japanese scenery. With Kambara Ariake he ranks as Japan's finest symbolist poet. Also following symbolist, perceptive, and classical styles are Saijō Yaso, Yanagisawa Ken, Ikuta Shungetsu, Satō Haruo, and Satō Sōnosuke.

### 27. The Older Poets in the Early Shōwa Era

With the advent of the Shōwa period many of the poets of the long poem who had begun their careers in Meiji and Taishō times continued to produce works of outstanding quality. These poets include Takamura Kōtarō, Hagiwara Sakutarō, and Horiguchi Daigaku, all of whom published anthologies that enhanced their fame. Other important poets from the past include Kawai Suimei, Kitahara Hakushū, Kawaji Ryūkō, Murō Saisei, and Satō Haruo. However, there is no real change evidenced in the work of these poets. They continued their writing outside of the newer trends found in the long poem.

### 28. Dadaism and Similar Influences from the West

The newer developments in the long poem came through the influence of the various fresh views of art arising in Europe both before and during World War I. In December, 1921, Hirado Kenkichi issued his Nihon miraiha dai-ikkai sengen (First proclamation of the Japanese futurist school). The Japanese Dadaist movement arose somewhat later when in 1923 Takahashi Shinkichi published Dadaisuto Shinkichi no shi (The long poems of Dadaist Shinkichi). The same year saw the first publication of the journal Aka to kuro (The red and the black), in which Hagiwara Kyōjirō, Okamoto Jun, Tsuboi Shigeji, and Ono Tōsaborō joined in pursuing the aims of Dadaism. Both in spirit and in form of representation, these poets denied completely the artistic tenets of the older schools; anarchistically, they demanded the destruction of these ideals simply for the purpose of destruction. Similar to Aka to kuro is A (Ah!), in which Kitagawa Fuyuhiko, Anzai Fuyue, Takiguchi Takeshi, and Haruyama Yukio collaborated, and Gei gimugigamu purururu gimugemu, in which Kitazono Katsue and others published their work. These poets differed greatly from the more popular people's poetry which made up the main current of verse in the Taishō era. Coming in at almost the same time with Dadaism were compositionism, representationism, and cubism.

Dadaism lasted only a few years. As the Shōwa period dawned, two main streams of the long poem became evident. The first is found in the proletarian school which denied all artistic assumptions and tried to dissect Japanese society with a highly critical eye, and the second in the artistic schools that looked toward a revolution solely in the spirit in which poetry is composed.

### 29. Proletarian Poetry

The birth of proletarian poetry is found in the journal Bungei sensen (Literary battle-line) which was first published in 1924. Its development continued in Aozora (The blue sky) and Roba (Donkey), first issued in 1925 and 1926 respectively. However, with the exception of Nakano Shigeharu of the Roba group, none of the poets was able to write a poetry of ideas based on the existence of the social classes, and most of their work resulted from a broadly humanistic point of view.

At the beginning of the Shōwa era, the proletarian poets divided themselves into two main groups. The first was made up of the poets of Aka to kuro who were now joined by Uemura Tai, Akiyama Kiyoshi, Kikuoka Kuri, and Kusano Shimpei. Standing on a platform of anarchism, they wrote long poems that were characterized by a completely iconoclastic spirit.

The second group, more representative of the entire group of proletarian poets, adopted Marxism for its ideology. The Zen-Nihon Musansha Geijutsu Remmei (All-Japan Proletarian Art League), also known as NAPF from the initials of its Esperanto name, was formed in 1928, with the journal Senki (Battle flag) as its organ. The leading poets were Nakano Shigeharu, Ueno Takeo, Miyoshi Jūrō, Moriyama Kei, Nuyama Hiroshi, Matsuda Tokiko, Kubokawa Tsurujirō, Taki Shigeru, Miyagi Kikuo, Itō Shinkichi, and Hasegawa Shin. In time Tsuboi likewise shifted from anarchism to this group.

In 1929, after NAPF's reorganization, the publication of Senki passed to the Senkisha, and in 1930 a new journal, Nappu, became the organ for the league. In addition, the journals Puroretaria-shi (Proletarian poetry), Puroretaria bungaku (Proletarian literature), and Bungaku shimbun (Literary news) also published the works of the proletarian poets, who looked upon their poems as being weapons in the war between the classes. Invading the factories and farms, they began to have a nation-wide influence. One of the literary fruits of their endeavors was the publication of the Nihon puroretaria shishū (Anthology of the Japanese proletarian long poem), which was first issued in 1927 to commemorate the anniversary of the Russian revolution. Later editions were published in 1928, 1929, 1931, and 1932. Among the newer poets gaining recognition at this time were Onchi Terutake and Ōe Mitsuo.

Proletarian poetry enjoyed its greatest vogue from about 1928 to about 1931 or 1932. But its political coloration hastened its prosecution by the authorities and swiftly brought about its decline. The various journals were forced to cease publication; Senki came to an end in March, 1931. The Nihon Puroretaria Sakka Dōmei (Japanese Proletarian Writers' Federation), which had been at the center of the proletarian literary movement, was dissolved in 1934 under the oppressions it suffered at the hands of the government following the outbreak of the Manchurian war. Inevitably, proletarian poetry declined until it reached the stage of near demise.

In general the proletarian poets had very little interest in poetry as an art. They also paid little or no attention to the newer movements current in foreign poetry. For them art was only an accessory to politics. Although there was a great deal of vigor in the proletarian poetry movement, the results were uniformly poor.

### 30. The Surrealist Movement and the Magazine Shi to shiron 詩と詩論 (The Long Poem and Poetics)

It was the journal Shi to shiron which became the central gathering point of the poets who constituted the largest and most important group in the first years of the Shōwa era. In this magazine are found the major developments of modern poetry, especially poetry inspired by surrealism.

Surrealism was introduced into Japan through Gekka no ichigun (Group under the moon), a collection of translations from French poetry published in 1925 by Horiguchi Daigaku. In 1928 Horiguchi and Hinatsu Kōnosuke joined in bringing out the first issue of the journal Panteon (Pantheon). Here Tanaka Fuyuji, Iwasa Tōichirō, Aoyagi Mizuho, Jō Samon, and others developed an urban and elegant poetic style. Panteon came to an end in 1929 after ten issues and Horiguchi became the editor of a new magazine Orufeon (Orpheon). The poet who became most conspicuous here was Hishiyama Shūzō, the author of poetic prose characterized by a previously unknown intellectualist flavor. Okazaki Seiichirō and Iwasa Tōichirō also attempted to write poetic prose. The final issue of Orufeon came in 1930 after Miyoshi Tatsuji, Haruyama Yukio, and Anzai Fuyue too had contributed to its pages. Panteon and Orufeon both seemed to lie somewhat outside the mainstream of poetry, but they stood in sharp opposition to proletarian poetry and reflected one of the phases of society in the early Shōwa era.

It was the quarterly magazine Shi to shiron which actually introduced, put into practice, and gave unity to the doctrines of surrealism. Published for the first time in 1928, it appeared somewhat later than Panteon. Coming to a temporary end in December, 1931, after fourteen issues had been published, it was republished in March of the following year under the name Bungaku (Literature), which too was a quarterly and ran through six issues. All of the artistic ideologies then current abroad were introduced through Shi to shiron and put into practice. André Breton's proclamation on Dadaism, translated by Satō Saku, was published in the third number, and a proclamation on surrealism, by Kitagawa Fuyuhiko, in the fourth and fifth numbers. Bungaku took on the appearance almost of a journal devoted to the publication of studies of Western literature.

The eleven poets who from the first belonged to the coterie publishing Shi to shiron were Anzai Fuyue, Iijima Tadashi, Ueda Toshio, Takenaka Iku, Kambara Tai, Kitagawa Fuyuhiko, Kondō Azuma, Takiguchi Takeshi, Toyama Usaburō, Haruyama Yukio, and Miyoshi Tatsuji. With the publication of the fifth issue in September, 1929, these poets renamed themselves the kikōsha or contributors and added the following names to their number: Ono Shun'ichi, Sasazawa Yoshiaki, Satō Ichiei, Satō Saku, Takiguchi Shūzō, Nishiwaki Junzaburō, Hori Tatsuo, Yokomitsu Riichi, and Yoshida Issui. Kitazono Katsue, Sakamoto Etsurō, and Hishiyama Shūzō also contributed. Murano Shirō and Andō Ichirō are other poets who stand close to the Shi to shiron group.

It is by no means true that all of these poets were necessarily agreed in all the details of their practice. Haruyama and Kitazono, who were two of the leaders, made formalism their aim, Ueda Toshio and Takiguchi Shūzō aimed at the representation of their psychological reactions, and Takenaka Iku worked at the writing of cinépoems. But in giving shape to a new spirit in poetry, these poets agreed. And the poet who gave the strongest theoretical support to their activities was Haruyama, who denied all the musical and lyric qualities in poetry and emphasized an intellectualized composition depending on images and the combination of images. Kitagawa tried to give actuality to this new spirit in poetic prose. Nishiwaki, like Haruyama, became known as an introducer of surrealist principles and as a poet who realized these principles in his works. Remaining from this period are Ken'onki to hana (A thermometer and flowers) and Sensō (War) by Kitagawa, Ambaruwaria (Ambarvalia) by Nishiwaki, Zōge kaigan (The Ivory Coast) by Takenaka, and Sokuryōsen (Survey ship) by Miyoshi.

The surrealist movement achieved its highest vogue during the first two years or so of its existence. After June, 1930, when the eighth number of Shi to shiron came out, Kitagawa and Miyoshi left the movement, which thereupon fell into a gradual decline. But the surrealist movement continued for a long time thereafter to influence many poets and its members still rank in the forefront of present-day poets.

### 31. The Long Poem in the Thirties

Kitagawa and Miyoshi, who had left the Shi to shiron group, joined in publishing Shi, genjitsu (Poetry, reality) in June, 1930, and tried to recapture the humanness which surrealism had lost. Other poets coming to this new journal included Hishiyama, Kambara, Moriyama, Nishizawa Ryūji, Maruyama Kaoru, and Itō Shinkichi. As a whole, they were characterized by a strong Marxist tendency; this is particularly evident in the works of Itō and Moriyama.

In Kogito (Cogito), first published in 1932, were assembled Tanaka Katsumi, Kurahara Shinjirō, Itō Shizuo, and Yasuo Yōjūrō, who all worked toward a return to an elegant classicism. In Shinshiron (A new poetics) were gathered the lyric poets Yoshida Issui, Satō Ichiei, Ōki Atsuo, and Hemmi Yūkichi.

In May, 1933, was published Shiki (The four seasons) which served as the organ of a group of poets newly arriving on the literary scene after the end of Shi to shiron. It was intended to be a quarterly, but in October, 1934, after the first two issues had come out, it became a monthly, and for a period of about ten years, held the center of the stage, at least as far as the long poem was concerned. Miyoshi, Maruyama, and Hori Tatsuo were the announced editors of this journal, but actual control resided in Hagiwara Sakutarō. All of the poets were anti-proletarian; they were also critical of surrealism, and developed a new lyrical style which attempted the harmonizing of the intellect and feelings. This may perhaps be regarded as the proper development of the poetry of the Meiji and Taishō eras. The models may be seen in the freshly lyrical styles of Tachihara Michizō and

Nakahara Chūya. From about this time Miyoshi evidenced more and more a return to a classic style. In addition, Shiki drew to its membership such poets as Tsumura Nobuo, Sakamoto Etsurō, Jimbo Kōtarō, Tanaka Fuyuji, Ōki Minoru, and the former members of the Kogito coterie, and each retained his own special characteristics. Shiki continued into the post-World War II era, but it was most significant as the organ of a new poetic movement only in its first few years.

About this time, in the group of journals publishing lyric verse were Shiki and Kogito; among the avant-garde magazines were VOU, Shinryōdo (New territories), and Bungei hanron (Outline of the literary arts); and among the proletarian poetry journals were Shiseishin (The spirit of the long poem) and Shijin (The poet). A new group now arose, independent of the poets publishing their work in these magazines. This new group, led by Hemmi Yūkichi and Kusano Shimpei, first published Rekitei (Progress) in May, 1935. More than anything else, an anti-academic spirit, refusing to accept any given set of tenets, characterized this group, which is hardly to be called a coterie. Thanks to this breadth of interest, Rekitei has persisted to this day. The principal contributors include Hijikata Teiichi, Takahashi Shinkichi, Okazaki Seiichirō, Yamanoguchi Baku, Fujiwara Sadamu, Ogata Kamenosuke, Ōe Mitsuo, Hishiyama Shūzō, Kikuoka Kuri, Yoshida Issui, Kaneko Mitsuharu, and Ono Tōsaborō.

Independent of all the coteries and groups was Miyazawa Kenji, who devoted his entire lifetime to the welfare of the farmers in northern Japan, and Yagi Jūkichi, the Christian poet.

The first ten years of the Shōwa period were thus characterized by many shifts and changes in the long poem. But as the war clouds began to gather, most of the poets collaborated with the nationalistic demands of the times. Some became silent. The leftist poets Oguma Hideo, Tsuboi Shigeji, Kikuoka Kuri, Okamoto Jun, and Ono Tōsaborō hid their thoughts under a cloak of satire. It was only Kaneko Mitsuharu who severely criticized the emperor system and fascism in Same (A shark), a collection published in 1937. His work, however, was written in a highly obscure and abstract style, a fact which permitted it to escape the eyes of the censors. Kaneko continued to write poetry denouncing war, and in the post-war period published collections such as Rakkasan (Parachute), Ga (A moth), and Oni no ko no uta (The song of the devil's child). He is perhaps to be described as a superior poet who most effectively expresses a modern critical spirit.

### 32. The Long Poem in the Postwar Era

The long poem was the first of the literary forms to be revived in the period following World War II. At one time the anthologies of the long poem that were being printed reached a confusingly large number; perhaps this was due to the fact that the writers were trying to ease their depressed and anguished spirits by composing poetry. A broadly humane approach, lost during World War II, was also being revived. One of the developments in the postwar period was the organization in 1949 of the Gendai Shijinkai or Modern Poets' Association, an organization which gathered into its membership all poets without restriction as to ideology. A second development was the publication of the magazines Yūtopia (Utopia), which ran from 1946 to 1947, and Shigaku (Poetics), first published in 1947. Both journals are known for their inclusion of long poems irrespective of the poets' affiliations.

The first poets to become active were the proletarian poets who had been forced to remain silent throughout the war years. Publishing their works in Shin-Nihon bungaku (New Japanese literature) and Shin-Nihon shijin (The new Japanese poet), they found abundant support in society and threatened for a time to become the main current in Japanese poetry. But in spite of the fact that the proletarian poets were extremely active as polemicists and published poems in astounding numbers, they failed as far as creating works of high quality was concerned. As new poets, Noma Hiroshi and Andō Tsuguo received some attention and Ono Tōsaborō distinguished himself with his essays. But for the most part proletarian verse consisted of exclamations and abjurations falling far short of poetic excellence, and in point of technique differed very little from their predecessors of early Shōwa times. Okamoto Jun's Ranru no hata (A tattered flag) and the works of Nakano Shigeharu and Tsuboi Shigeji in collected form merit mention but in each case were only reprintings of publications dating from before the war. Amigasa (A braided hat) by Nuyama Hiroshi is a collection of impromptu verses composed during the war when the author was in prison, and is important because it is the record of a man, torn in flesh and spirit and suffering the sharpest torments, who still tries to find a way of life in which he can sincerely believe. Gembaku shishū (A collection of poems on the atomic bomb), by Tōge Sankichi, sings of the destruction of Hiroshima, but its appeal comes more from its subject matter than from any excellence as poetry.

Especially characteristic of post-war poetry are the works found in Arechi (Waste land). Gathered here are the new poets Ayukawa Nobuo, Kitamura Tarō, Kihara Kōichi, Kuroda Saburō, Tamura Ryūichi, Nakagiri Masao, and Miyoshi Toyoichirō. At first a monthly magazine and then published only once a year, Arechi seeks a new humanity in the midst of a devastated reality and reveals an existentialist mood. The collection Shūjin (Prisoner), by Miyoshi, is representative of this group.

Among the other magazines in which realistic poetry is printed are Nihon miraiha (The Japanese futurist school), the magazine of a coterie including Ikeda Katsumi, Uemura Tai, Kikuoka Kuri, Kambayashi Michio, Oikawa Hitoshi, Takami Jun, Ōgiya Yoshio, Nagashima Miyoshi, and Takahashi Munechika; Shi to shijin (Poetry and the poet), with Asai Jūsaborō; and Jikan (Time), edited by Kitagawa Fuyuhiko and Sakurai Katsumi. In Rekitei, edited by Kusano Shimpei, the work of the new poets Anzai Hitoshi and Mabuchi Miiko is conspicuous.

Showing an intellectualistic approach that goes back to surrealism are VOU, edited by Kitazono Katsue, and GALA, in which Nishiwaki, Murano, Kitazono, and Andō Ichirō are the principal poets. These magazines go back to the time of World War II but are not the result of any effort to organize the poets that are associated with them. Aiming at a lyric poetry whose structure is controlled by an intellectualist effort is the Machinē Poehikku or Matinée Poétique coterie including Nakamura Shin'ichirō, Katō Shūichi, Fukunaga Takehiko, and Kubota Keisaku. Opposed to the free verse rhythms so far employed and emphasizing a fixed metric scheme, these poets worked



vigorously in the period between 1946 and 1948, but produced almost nothing of value. After the publication of the Machinē Poehikku shishū or Matinée Poetique Anthology in 1948, the members all turned to fiction and criticism.

Shiki too was republished shortly after the war, but it was rather inconspicuous and came to an end after five issues. Miyoshi Tatsuji became even more concerned with the older Japanese classics and Maruyama became more realistic. Both wrote lyric verse.

The various circles of poetry thus moved in various ways, but the poets who have left the most enduring works are the older ones. Included are Takamura Kōtarō, with Tenkei (A model); Satō Haruo, with Saku no kusabue (The grass flute of Saku); Horiguchi Daigaku, with Ningen no uta (The songs of man); Kusano Shimpei, with Kaeru (Frogs), containing Kusano's poems in their final revised form; Itō Shizuo, with Hankyō (Reverberations); Nishiwaki Junzaburō, with Tabibito kaerazu (The traveler has not returned); Miyoshi Tatsuji, with Rakuda no kobu ni matagatte (Straddled on the bump of a camel); Maruyama Kaoru with Hana no shibe (The stamens and pistils of a flower), and Yoshida Issui, with Raten bara (Rosae latinae). Shaku Chōkū, known better as a poet of the tanka and as a student of Japanese literature, suddenly published two volumes, Kodai kan'aishū (Songs in deep affection of ancient times) and Kindai hishōshū (Songs of lament for modern times), and expressed in full the feelings of a modern man although using the form and vocabulary of the classic chōka, the long poem of the eighth and earlier centuries. The classical styles of Naka Kansuke and Nakanishi Godō have also attracted attention.

#### D. THE TANKA

##### 33. The Tanka in the Early Meiji Era

In the early years of the Meiji period, the long poem, unhampered by the rigid 31- and 17-syllable forms respectively taken by the tanka and haiku, blossomed under the influence of Western literature. The poets of the tanka were followers of the Keien school of Kagawa Kageki (1778-1843) and were haunted by the melodies of the Kokinshū. The Imperial Poetry Bureau, which had controlled the annual poetry competitions since 1874, took a position of dominance after Takasaki Masakaze became its head in 1888. Some of the poets associated with the bureau were Saisho Atsuko, Koide Tsubara, Kuroda Kiyotsuna, and Majima Fuyumichi. Continuing to find their subject matter in nature, they wrote flatly and monotonously of the flowers and the moon. Some called for a break from tradition. Thus Majima declared that the sexual urge lay at the basis of poetry and makoto or sincerity was the quality through which poetry made its appeal; the works Yokomoji hyakunin isshu (One poem from each of a hundred poets, in horizontal writing) and Kaika shindai kashū (A collection of poems with new titles for a civilized age), were published as early as 1878; Suematsu Kenchō and Sasaki Hirotsuna, calling for poems based on a respect for tradition but inspired by actual scenes and emotions, suggested that the steamship and the wireless might be called in the tanka by their Sino-Japanese names instead of by the awkward circumlocutions based on native Japanese words; and Unagami Tanehira asked for a revival of the Man'yōshū.

##### 34. The Asakasha 浅香社 (Light Fragrance Society) and Chikuhakukai 竹柏会 (Bamboo and Oak Society)

It was not, however, till 1893, when Ochiai Naobumi formed the Asakasha or Light Fragrance Society, that a group of poets began to find their inspiration in the living present. Ochiai himself was deeply rooted in the classics. Reserved and retiring in his personality, he nevertheless possessed a romantic flair that greatly attracted the members of his school who included Yosano Tekkan, Sasaki Nobutsuna, Onoe Saishū, Kaneko Kun'en, Hattori Motoharu, and Kubo Inokichi. Among these poets Onoe, Hattori, and Kubo formed the Ikazuchikai or Thunder Society and tried to bring about a revolution in the tanka.

One of the branches of the Asakasha was the Chikuhakukai or Bamboo and Oak Society, led by Sasaki, whose poems in the journal Kokoro no hana (Flowers of the heart), founded in 1898, were known for their combination of an easy grace and quiet subjectivity learned from the classics of the Heian age. Among Sasaki's followers were Ishigure Chimata, Kinoshita Toshiharu, Kawada Jun, Kujō Takeko, and Yanagiwara Byakuren.

##### 35. The Myōjō 明星 (Bright Star) School

Yosano Tekkan at first decried the writing of love poetry as leading to a corruption of morals but he also wrote fiercely vigorous poems, inspired by the Sino-Japanese war, whose language led to their being called "the poetry of tigers and swords." His wife, Akiko, on the other hand, wrote poems that were marked by an unrestrained admission of fiery emotions which came in the end to influence not only Yosano but even Yosano's master, Ochiai. Under Yosano the society known as the Shinshisha (New Poetry School) was formed in 1900, with Myōjō (Bright star) as its journal. Both the tanka and shi or long poem were written in a highly romantic style, with the poets claiming for themselves the right to describe life and love in all their emotional outbursts. For a time it was held that no one deserved the name of poet unless he belonged to the Myōjō school. Achieving its highest prosperity in the years 1904-1906, it nurtured the tanka poets Yamakawa Tomiko, Mizuno Yōshū, Kubota Utsubo, Ishikawa Takuboku, Yoshii Isamu, Kitahara Hakushū, Sōma Gyofū, Hirano Banri, Ōnuki (Okamoto) Kanoko, Takamura Kōtarō, and Kinoshita Mokutarō.

36. The Araragi School in Its Earliest Years

Also asking for a revivifying of the tanka but opposed to the excesses of the Myōjō school was Masaoka Shiki, who formed the Negishi Tankakai or Negishi Tanka Society. Favoring the straightforward style of the Man'yōshū, he wrote poems which were made up of tightly knit images. Masaoka's poetry was not completely unmarked by the influence of the Myōjō school, but his preference for nature as a subject matter, and soberer technique, distinguishes him from poets like the Yosanos. Like Masaoka in faithfully picturing the scenes of the countryside were Katori Hotsuma, Oka Fumoto, Itō Sachio, Nagatsuka Takashi, and Morita Yoshirō. Masaoka's emphasis on shasei, the portrayal of nature by means of a sketch-like technique, was later changed by Itō, who spoke of shajitsu, "truth to reality," and sakebi, "a shoutingness." Nagatsuka, on the other hand, believed that hie, "a coolness," was proper to the poet. Ashibi, Akane and Araragi, named after various trees, were the journals in which this group of poets published their work. Associated with Itō, who was editor of Araragi from 1908 till his death in 1913 were Saitō Mokichi, Shimagi Akahiko, Koizumi Chikashi, Ishihara Jun, Nakamura Kenkichi, and Tsuchiya Bummei.

37. Naturalistic Tanka

Onoe Saishū's Ōbakosha (Greater Plantain Society), which was founded in 1905, nurtured the naturalist poets Maeda Yūgure and Wakayama Bokusui, and soon began to reflect impressionistically the fin de siècle feelings that were then current. Onoe himself wrote an article in the journal Sōsaku (Creation), entitled "Tanka metsubō shiron (Private thoughts on the decline of the tanka), in which he declared that the tanka should no longer be composed as an independent poem but only as a unit in a series of poems, that its thirty-one syllables were too restrictive for the needs of the modern age, and that a more modern idiom should be used in place of the older literary language. Ishikawa Takuboku and Kitahara Hakushū felt that the tanka was a means more suitable for the expression of some genteel taste than of one's individuality. The influence of naturalism is found in Maeda's earliest work; later he cultivated a more impressionistic and sensuous style. Wakayama passed from high lyricism to a description of life's hardships. Especially in Ishikawa's work is found the sensitive reactions of a poet subjected to a lifetime of poverty. Toki Zemmuro and Ishikawa anticipate the rise of the Seikatsuha or Life School, which numbered Kubota Ūsubo, Matsumura Eiichi, and Handa Ryōhei among its members.

38. Decadent Trends

Decadent ideas in the tanka are next found in the works of Yoshii Isamu and Kitahara Hakushū. From the self-abandonment first characteristic of his poetry, Yoshii passed on to a somewhat more subdued insistence on the right of a man to enjoy himself. The pleasure quarters of Gion in Kyōto were a favorite subject matter for Yoshii. Kitahara, more delicate, imaginative, and pessimistic, borrowed from the theories of Arthur Symons and from the French symbolists and decadents, and used the newer words of the day in creating a modernistic poetry.

39. The Araragi School as the Dominant School of the Tanka

Following Itō Sachio's death in 1913, the editorship of Araragi passed to Shimagi Akahiko, who swiftly made Araragi the central school of the tanka in the Taishō and Shōwa periods. In this he received the full support of Koizumi Chikashi and Saitō Mokichi. The emphasis on imagism and a style based on that of the Man'yōshū, stressed by Masaoka, were now combined with a deeper reflectiveness. Among the poets gathered in Araragi were Nakamura Kenkichi, Tsuchiya Bummei, Oka Fumoto, Shaku Chōkū, Hirafuku Hyakusui, Nagatsuka Takashi, and Ishihara Jun. Nakamura insisted that true imagism came when the poet was able to see into the inner "life" of whatever he observed and was able to sing automatically about it. Shimagi too looked for a process of refinement, a gathering of "life's power in one point" whenever any subject matter for poetry was being observed. An "Oriental" quietude appears to settle in his later works. Shimagi's pupils included Moriyama Teisen, Tsuchida Kōhei, Takata Namikichi, Imai Kuniko, Tsukiji Fujiko, and Kubota Fujiko; Saitō's included Yūki Aisōka, Kanō Akatsuki, and Sugiura Suiko; and Koizumi's numbered Migashima Yoshiko and Hara Asao. The Araragi school was the dominant one by 1917 or 1918. Although it was attacked by the symbolist Ōta Mizuho, Shimagi and Saitō argued effectively in its defense. Leaving for the magazine Nikkō (Sunlight) in 1924 but still retaining a co-operative association with Araragi were the poets Ishihara, Koizumi, Shaku Chōkū, Kitahara Hakushū, Toki Zemmuro, Maeda Yūgure, Kawada Jun, and Kinoshita Toshiharu.

40. Poems in the Spoken Language (Kōgoka 口語歌)

Among those who felt that the modern tanka should be written in the modern spoken language were the following poets at the beginning of the twentieth century: Aoyama Kason, Nishide Chōfū, and Narumi Yōkichi. Later poets of the same persuasion included Yasunari Jirō, Yashiro Tōson, Nishimura Yōkichi, and Watanabe Junzō. Kinoshita Toshiharu, who began as a disciple of Sasaki Nobutsuna and was the only tanka poet of the idealist Shirakaba or White Birch group, also is known for his use of everyday language, and even slang forms, in his poetry. Nishimura, on the other hand, was a socialist and poked fun at the Shirakaba school.

41. The Independents

Ōta Mizuho, who found his ideals in Bashō, Ryōkan, and the Shin-Kokinshū, built up a symbolist style as editor of the magazine Chōon (Sounds of the tide). Soliloquizing freely and without ornament on his personal affairs was Kubota Utsubo. Oyama Tokujirō, Kawada Jun, Yoshiue Shōryō, and Matsumura Eiichi too were developing their own styles. And Onoe Saishū, who had established the journal Mizugame (Water jar) in 1914, was cultivating a genteel and crystal-clear style with a coterie including Iwaya Bakuai, Ishii Naosaburō, Okano Naoshichirō, Akagi Kōhei, and Koizumi Tōzō.

42. Further Developments in the Tanka in the Spoken Language

In 1926 the writers of tanka in the spoken language formed a nation-wide organization known as the Shinkō Kajin Kyōkai or Society of Newly Rising Poets of the Tanka and adopted for their organ the journal Geijutsu to jiyū (Art and freedom) which Nishimura Yōkichi had published from before. Among the members were Watanabe Junzō, Aoyama Kason, Asano Jun'ichi, Shimizu Shin, Tsuchida Kyōson, and Ishihara Jun. But as a result of the demands that Watanabe and Asano made with respect to revolutionizing the contents, vocabulary, and form of the tanka from the point of view of the proletariat, Shimizu, Tsuchida, and Ishihara seceded from the group and adopted a sur-realist tendency. Watanabe argued for the use of a free verse form, as did Maeda Yūgure in the journal Shiika (Poetry). Soon Tanka kensetsu (Tanka construction) became the specific organ of the writers of free verse tanka.

43. Proletarian Tanka

When Shimagi Akahiko, who had been the leader of the Araragi school throughout the Taishō era, died in March, 1925, the leadership passed to Saitō Mokichi, who had just returned from a trip abroad. Standing opposed to the Araragi school was Ishigure Shigeru of the journal Kokoro no hana (Flowers of the heart), who in the February, 1928, issue of Tanka zasshi (The tanka magazine) wrote an article entitled "Araragi no handōka (The growth of opposition to the Araragi school)." Ishigure's point of view was that of materialistic dialectic. Vigorously replying to Ishigure was Saitō, whose rejoinder appeared in the May, 1928, issue of Araragi, and the controversy continued throughout the year, causing a sensation in tanka circles. Ishigure's attacks were next directed against the tanka written in the spoken language by Nishimura Yōkichi, the free verse movement as sponsored by Ishihara Jun, the symbolism in the journal Chōon (Sounds of the tide), edited by Ōta Mizuho, and the modernism emphasized in Shiika (Poetry), edited by Maeda Yūgure. One result was that the non-proletarian tanka poets were moved to sudden and intense activity. However, a new association of progressively minded poets was formed in October, 1928. This was the Shinkō Kajin Remmei or League of Newly Rising Tanka Poets. More than twenty members were drawn to this league, including Ishigure, Watanabe Junzō, Toki Zemmuro, Ōkuma Nobuyuki, Yashiro Tōson, Maekawa Samio, and Tsubono Tekkyū. For their slogans they chose such phrases as "Unity in the battleline of the revolutionary movement!" "Destruction of the master poet system!" "A cleanup of the contradictions in content and form!" But this new society too was dissolved when Watanabe, Tsubono, and some dozen other members following the proletarian line resigned and formed the Musansha Kajin Remmei or League of Proletarian Poets, with the journal Tanka sensen (Tanka battleline), first published in December, 1928, as its organ. This was the first organized association of proletarian poets in Japan. In the following year it developed into the Puroretaria Kajin Dōmei or Association of Proletarian Tanka Poets, and published Tanka zen'ei (Advance guard tanka) a journal which was later renamed Puroretaria tanka (Proletarian tanka). The members of this association included Maekawa, Tanabe Shun'ichi, Hayashida Shigeo, Ichijō Tetsu, Gotō Miyoko, and Muramatsu Michiya. Their work was conducted in the light of intense criticism from within, and from about this time the doctrine that the tanka was a form that could never escape a feudalistic sensibility and that it should now develop into the tanshi or "short poem" began to gain wide acceptance. Many of the members adopted the free verse form. But although the literary doctrine thus became unified, the tanka was regarded as being almost devoid of content, and the result was a series of poems separated from and unattractive to the populace. When the problem of poetic form was given renewed consideration, the time was already too late. The Manchurian War was followed by the Chinese and Pacific Wars and the proletarian literary movement was driven to virtual extinction under official control.

44. Araragi and Tama

Even when these developments involving the proletarian poets were taking place, it was still the Araragi school that held the highest place among the tanka poets. In a symposium published in the July, 1926, issue of Kaizō (Reconstruction), Shaku Chōkū, who had come to feel a lack of rapport with the other members of the Araragi group, answered the question "Can the tanka keep from dying?" by saying that the tanka, as a lyrical form using classical diction, was a type of poetry which man in modern society could not be expected to write in his own modern idiom, and that its original status as an impromptu form, permitting a poet to sing easily and extemporaneously of his everyday life, had placed the emphasis more on techniques of expression than on criticism in any broad sense. Nevertheless, the Araragi school was the one which continued to boast the largest number of adherents and its members at the beginning of the Shōwa era included Saitō Mokichi, Tsuchiya Bummei, Takata Namikichi, Yūki Aisōka, Sugiura Suiko, Hara Asao, and Migashima Yoshiko. Saitō nurtured Satō Satarō, Yamaguchi Mokichi, and Fujimori Tomoo. Among Tsuchiya's pupils were Gomi Yasuyoshi and Kagoshima Juzō. After his controversy with Ishigure, Saitō duelled with Ōta Mizuho with respect to whether imagism or symbolism should have the principal role in poetry. Saitō's "Tanka shasei no

setsu (The theory of imagism in the tanka)" was published in 1929. In it he stated his doctrine that the poet looks into reality and pictures the life of unified origin enjoyed by nature and the individual. Here Saitō clarified his own widely accepted extension of the theory of imagism advanced in the Meiji era by Masaoka Shiki.

Opposing this realistic and direct approach of the Araragi school was Kitahara Hakushū who in 1935 formed the Tama Tankakai (Tama Tanka Society) and issued the magazine Tama from June of that year. What Kitahara had in mind was the shaping of a new romantic spirit under the catchword shin-yūgen or "a new mystic profundity," joining together the spirit of yūgen which Kitahara found in the Shin-Kokinshū, Bashō, and the Myōjō School. Kitahara's proposals meant the revival of a kind of art-for-art's sake attitude. Although somewhat deficient in an understanding of historical detail, Kitahara agreed with the many Japanese of the time who were seeking a new understanding of Japanese forms of beauty and looking for a revival of ancient values. Thus Tama soon began to rival Araragi. Among the poets writing in Tama were Hozumi Kiyoshi, Kimata Osamu, Nakamura Shōji, Kitami Shioko, Araki Nobuo, Sakai Hiroji, Yoshino Shōji, Mochida Katsuhō, Miya Shūji, Iwama Masao, and Kubota Nobuo. After Kitahara's death in 1942, the members of the Tama coterie began to publish their journal under joint discussion. It was not till 1947, after World War II, that Tama was finally dissolved.

Independent of these movements within the circles of the tanka was Shaku Chōkū, who continued to write poems in a pure and individualistic style appealing to the intellectual classes. Often he took the life of the artisans for his subject matter.

#### 45. The Tanka in World War II

As the authorities took stricter political and economic control over the populace and calls were sounded for the strengthening of the national spirit, the suggestions to write tanka in free verse form and in the spoken language began to lose favor and the traditional 5-7-5-7-7 form regained its dominance. The Shin-Man'yōshū or New Man'yōshū, a collection of tanka published by Kaizōsha in 1937-38, expresses the new spirit found throughout the land. As with the whole of literature, so with the tanka: a dark age dawned as the entire nation went on emergency footing. Despite its name the Dai-Nihon Kajin Kyōkai or Association of Tanka Poets of a Great Japan, formed in 1936, was declared to be too liberal in its thinking and forced to disband in 1940. Under these circumstances, many writers of fiction and the long poem fell into silence or undertook a negative kind of resistance through the writing of satires filled with obscure metaphors, but in the case of the tanka, virtually all of the poets, led by Saitō Mokichi and Kitahara Hakushū, composed poems in praise of war or resounding with patriotic fervor. Writing in a traditional medium, these poets found nationalistic ideas most congenial to them. Perhaps the only collection worth mentioning is Shimpū jūnin (Ten poets in the new style), published in 1940 and including the work of the newer poets Ikadai Kaichi, Gotō Miyoko, Saitō Fumi, Satō Satarō, and Maekawa Samio.

#### 46. The Tanka in the Postwar Era

Revived immediately after the war were the two magazines of the tanka printing the work of poets irrespective of their schools: Tanka kenkyū (Tanka studies) and Nihon tanka (The Japanese tanka). Next came the journals of the coterie that boasted established histories: Araragi, Chōon, and Mizugame (Water-jar). The desire was frequently voiced to reorganize the circles of the tanka. But it was not possible soon to raise the poets from the confusions, anxieties, and despair that had come with Japan's defeat in war and destruction through the bombing. But even as the poets of the tanka were still disorganized, the tanka itself was suddenly attacked in a number of works written by scholars in the universities. In this group of works are Odagiri Hideo's "Tanka hiteiron (Essay denying the tanka its existence)," published in the March, 1946, issue of Jimmin tanka and Usui Yoshimi's "Tanka ketsubetsuron (Departure from the tanka)," published in the May, 1946, issue of Tembō. These articles carried even further the points made by Shaku Chōkū in the symposium in Kaizō in 1926 relative to the question, "Can the tanka keep from dying?" Right or wrong, these new essays stimulated the tanka poets into reexamining their work and soon brought about a fresh burst of creative activity.

In order to attempt the solution of the several problems besetting the tanka, Kimata Osamu and Kubota Masabumi reestablished the journal Yakumo (Eightfold clouds) in December, 1946. In this journal appeared a number of articles dealing with the proposition that the tanka should be abolished. The editors tried to increase the amount of contact between the tanka poets and the other literary men and intellectuals. They hoped in this way to break down the barriers with which the tanka coterie had previously surrounded themselves. They tried also to support experimentation by publishing the works of new poets and by indicating the directions in which the tanka should advance. It is possible to say that a large majority of the newer poets composing tanka in the postwar period were first introduced to the reading public through the pages of Yakumo. After thus fulfilling its function as a catalyst in the advancement of the tanka, Yakumo ceased publication in March, 1948.

By 1948, virtually all of the prewar magazines had been revived. Among the newer journals were Hodō (Sidewalk), edited by Satō Satarō, and Chōseki (Ebb and flow), edited by Kagoshima Juzō. In order to meet more effectively the demands of a new age the followers of Kitahara who had continued to publish Tama dissolved this journal on the occasion of the tenth anniversary of their master's death. From their number came Kosumosu (Cosmos), edited by Miya Shūji; Keisei (Formation), by Kimata Osamu; Chūōsen (The Chūō line), by Nakamura Shōji, and Chōfū (Distant breeze), by Suzuki Kōsuke.

Common to all of these journals is the effort to picture real society and real men, and to show with all the powers at the command of the poets the sufferings of humankind living in a world devastated by war. In the earlier years of the postwar period, the tanka poets as well as the rest of the literary world were almost entirely captured by the proletarian literary movement. The Shin-Nihon Kajin Kyōkai or Association of New Japanese

Poets of the Tanka, formed directly after the war, first published Jimmin tanka (People's tanka) and then its successor, Shin-Nihon kajin. For a time Jimmin tanka seemed to take all the initiative as far as the tanka was concerned. However, as society became more stable and as the poets, attacked by the critics of the tanka, considered how their poems might be shaped, they found themselves more and more dissatisfied with the proletarian tanka, tied as it was to a particular political persuasion. The attitude arose, however, of trying to look as carefully as possible into the shapes of men living in an actual society, and this realistic approach has remained predominant. Among the poets who have composed superior works in the postwar period are Kondō Yoshimi, Miya Shūji, Ōno Nobuo, Kogure Masaji, Kimata Osamu, Fukuda Eiichi, Gotō Miyoko, Saitō Fumi, Takayasu Kuniyo, and Ōgihata Tadao. Kondō, Kogure, Takayasu, and Ōgihata belong to the Araragi School. Also, independent of the several movements, guarding jealously the world of the small citizen and writing poems of high artistic merit is Satō Satarō.

Among the older poets, Yoshii Isamu, with his purely lyrical style, was warmly welcomed by readers seeking time-honored supports in a confused postwar world, but with increased stability both in society and in tanka circles he has receded once more into partial oblivion.

Finally, it is necessary to record the deaths of three poets who were acknowledged leaders in their respective circles throughout the Taishō era: Saitō Mokichi and Shaku Chōkū, both of whom died in 1953, and Ōta Mizuho, who died in 1955.

## E. THE HAIKU

### 47. The Haiku in the Early Meiji Era

The haiku, like the tanka, was a well established poetic form when Perry arrived in Japan. As in the case of the tanka, the rules and conventions which governed its composition tended to constrict its development. The poets today referred to as tsukinami sōsho or "masters of the commonplace" followed tradition in their alternation of 5-7-5 syllables and in referring in each poem to one of the four seasons. The haiku, however, responded to the newer conditions of life brought about by Japan's modernization in the years following the Sino-Japanese War, and was renovated under Masaoka Shiki and his followers. (In this section we shall follow the Japanese practice of referring to each poet by his given name, that is, his poetic name, once he is identified by surname and given name.) The further history of the haiku shows two outstanding movements. The first was the development of the shinkeikō haiku or "haiku of new tendency" which had for its background the changes in society that accompanied the establishment of the capitalist system after the Russo-Japanese War. Related to the shinkeikō haiku were the jiyūritsu haiku or "haiku in free rhythms." The second important twentieth century development led to the composition of shinkō haiku or "newly-rising haiku" in the early years of the Shōwa era, followed by a full blossoming in the days before World War II.

In the first years of the Meiji era, Sōkyū (1760-1843) and Baishitsu (1768-1852) were the models for the haiku poets. Baishitsu's pupil, Tsukinomoto Isan (1804-1878), became the head of the Haikai Kyōrin Meisha or Society of Haikai Masters, who were the writers of tsukinami hokku or "hokku of the commonplace." Because of the adoption of the Gregorian calendar in place of the older lunar one, the seasons of the year to which the haiku referred began to include a different series of months. Otherwise the haiku merely repeated the practices of former times and the haiku poet was a kind of entertainer who measured his popularity in terms of the number of poetic contests to which he was invited.

### 48. The Japan School (Nihonha 日本派 )

Some of the members of the Ken'yūsha or Society of Inkstone Friends concerned themselves with the haiku and in 1886 the newspaper Hōchi gathered some haiku in a volume and so helped to pave the way for its revival. It was Masaoka Shiki, however, who gave it new life. Having joined the staff of the newspaper Nihon, from which his school eventually took its name, he published the first of many essays on the haiku in 1892. Calling for a renunciation of the commonness and the personal, argumentative style then current, he said that the poet should follow the older masters Bashō (1644-1694) and Bakusui (1720-1783) in adopting the elegant and even stiffish style and diction of Chinese poetry. At the same time, he argued for the expression of new ideas and tastes and wrote of trains, steamships, overcoats, and straw hats--whatever met the eyes of a man living in the modern Meiji era. He thus took the haiku out of the barbershop and away from those living in retirement, and breathed a new romantic and revolutionary spirit into the form. As his studies progressed, he became more and more attracted to the flourish which the use of Chinese expressions and reliance on vivid imagery gave to the poetry of Buson (1715-1783). Despising the corporate composition of linked verses in which Bashō had participated as being beneath the dignity of a poet's individualistic spirit, Shiki asserted that the poet should rely more on the impressions he received through his own eyes and ears than on any conceptions of right or wrong procedure. Sent to China as a war correspondent in 1894, Shiki returned with an aggravated case of tuberculosis. Attempting to recuperate, he stayed for a time in his native city, Matsuyama, on the island of Shikoku. It was here that Yanaibara Kyokudō began the haiku journal Hototogisu in 1897. This magazine was named after Shiki since the characters used in writing Shiki's name could also be read Hototogisu. When it was brought to Tokyo in 1898, it became even more truly than before the organ of Shiki's school. Takahama Kyoshi was the editor. Among Shiki's disciples who contributed to it were Fujino Kohaku, Ioki Hyōtei, Kawahigashi Hekigotō, Takahama Kyoshi, Ishii Rogetsu, Sakamoto Shihōta, Yoshino Saemon, Naitō Meisetsu, Satō Kōroku, Ōtani Kubutsu, Murakami Seigetsu, Samukawa Sokotsu, and Natsume Sōseki. These poets followed Shiki in finding their ultimate model in the

Nihonha or Japan School. In 1898 they published their first anthology, Shin-haiku (The new haiku). This was followed by Shunka shūtō (Spring, summer, autumn, winter) in 1901. In the meantime the journal Hototogisu (Cuckoo) and the newspaper Nihon shimbun (The Japan news) became the principal organs of the poets of the Nihonha, publishing not only their haiku but shaseibun, "the pictorial style" of prose characterized by the use of an impressionistic technique. Shiki, who had made a principle of shasei, "the picturing of life," was often excessively objective, so that the individuality of any poet following his precepts ran the danger of becoming rarefied. The imagery tended to be superficial; in their poems dealing with human affairs, Shiki and his followers did not succeed in picturing or suggesting the realities of man's inner being. Basically, Shiki's poetry was intellectual. Delighting in whatever was strange, new, or changeable in natural phenomena, he tended to exaggerate them, so that his sketches took on the aspects of things created by man rather than by nature. In Shiki's later years, this led to his insistence that a reference to one of the seasons, as held by former poets, was essential to the haiku.

#### 49. The Lesser Rivals of the Japan School

Shiki's school was opposed, although ineffectively, by two schools. The Tsukubakai (Tsukuba Society) was headed by Ōno Shachiku and was more concerned with academic study and appreciation of the haiku than with creative activity; and the Shūseikai (Autumn Voices Society) was led by Ozaki Kōyō and Tsunoda Chikurei and looked for "a true elegance" based on a harmonizing of old and new attitudes. The Shūseikai's immediate predecessor was the Murasaki Ginsha (Purple Voices Society), headed by Ozaki.

#### 50. The New Tendency Haiku (Shin-keikō-ku 新傾向句)

After Shiki's death, the haiku poets began more freely to express their individualities. One group gravitated around Hekigotō, who became responsible for the choice of poems in Nihon; the other followed Kyoshi, who was the editor of Hototogisu. But since Kyoshi for a time concerned himself mainly with the development of shaseibun and made Hototogisu a general cultural and literary magazine, it was Hekigotō who worked the more energetically in the creation of a new haiku. More progressive than Kyoshi, Hekigotō ultimately gave impetus to the Shin-keikō or New Tendency movement. In 1906 Hekigotō edited the collection Zoku shunka shūtō (Spring, summer, autumn, and winter: continued), which started this movement. In 1910, he published his poetic record of a trip to Hokkaidō under the title Sanzenri (Three thousand ri). His record of a second journey, taken in 1909 to the Kansai district, was entitled Zoku sanzenri (A new three thousand miles) and was published in 1914. His elevated style and rural themes appealed greatly to the poets in the provinces. The journal Nihon oyobi Nihonjin (Japan and the Japanese) was issued as a successor to Nihon and to a second journal Nihonjin (The Japanese), and became the organ of Hekigotō's group. According to Hekigotō, it was necessary to devote oneself to objective imagery, but, in contrast to Shiki's impressionism, which almost any poet could imitate, Hekigotō's was one which was "rich in subjective taste." Hence, the poet is to "look at nature through the window of his own senses and perceptions," and his purpose is to express "a taste higher than for nature alone." For the Shinkeikō movement, Hekigotō took the following for a motto: "a dynamic representation depending on an awakened individuality." The tendency in Hekigotō was to progress from reality to symbolism, from declarative to more suggestive statements. It was Ōsuga Otsuji who first used the term shin-keikō to describe the new style. This came in an article published in the January-February, 1908, number of Akane and entitled "Haikukai no shin-keikō (New tendencies in the world of haiku)." Speaking of Hekigotō, Kitani Rikka, and Hiroe Yaezakura, Otsuji declared that "by pointing out a special characteristic they cause the actuality to appear dimly; consequently, the range of association of ideas becomes wider and more free." Agreeing with Otsuji, Hekigotō tried to cut himself off from every association of idea connected with the seasons of the year, and worked toward the presentation of the individual characteristics of his subject matter. A consciously subjective and symbolistic style was thus born which also received the influence of naturalistic thought. Illustrating the new type of haiku is Nihon haikushō daiisshū (A selection of Japanese haiku, number one), edited by Hekigotō and containing the poems of Otsuji, Rikka, and Anzai Ōkaishi. The newer style agreed with "the movements of the poet's spirit" and "the special customs of his native province." Toward the end of 1910 many of the poets began to apply what they called muchūshinron, "the theory of centerlessness." According to this theory, the haiku was simply a one-line poem in seventeen syllables. In the older haiku, the abstract feelings associated with the seasons had been illustrated by natural scenes. Now, by beginning with an accurate description of a natural scene, the attempt was made to suggest the appropriate abstract feeling connected with it. Ogiwara Seisensui next argued for a revision of the haiku's 5-7-5 form as being too much inclined toward dividing a haiku into three parts. He therefore proposed a 5-5-7 form and also advocated the writing of poems containing 5-5-3-5 and 5-5-5-3 syllables, with each poem having a caesural break coming at the end of the second line. The haiku, he said, would thus have two "centers" and would suggest "limitless" feelings and atmospheres. This was the background against which Nihon haikushō dainishū (A selection of Japanese haiku, number two) appeared in 1913. In this collection of "new tendency" haiku are found disordered arrangements, strange word uses, and out-of-the-ordinary contents. It was inevitable that a naturalist attitude, giving high value to actual impressions and to the individualistic characteristics of whatever was observed, should gain favor. Gradually, also, the restriction to seventeen syllables was broken and a form close to that of free verse was adopted.

51. The Hototogisu School in the Taishō Era

As the New Tendency haiku supported by Hekigotō began to win favor Kyoshi discontinued the writing of haiku and converted Hototogisu into a general literary magazine publishing essays and fiction, in particular the image-filled shaseibun. But in January, 1913, Kyoshi returned to the haiku determined to rescue it from the New Tendency movement which appeared to him to call for a renunciation both of the seventeen-syllable form and of the references to the seasons. What Kyoshi wanted was the development of a new haiku within these age-old limitations. The method to be followed was Shiki's, with the emphasis on imagism. In "Susumubeki haiku no michi (The road on which the haiku should advance)," published in the July, 1918, issue of Hototogisu, Kyoshi discussed the work of thirty-two haiku poets and praised in particular the poems of Watanabe Suiha, Iida Dakotsu, Maeda Fura, Hara Sekitei, and Hasegawa Reiyoshi. This article opened up a floodtide of activity in haiku writing. Tanaka Ōjō and Suzuki Hanamino joined the Hototogisu School. Although Kyoshi himself recognized a subjective quality in much of their work, they on their part tried to preserve the objective imagery that Kyoshi required and together made the Hototogisu School the dominant school of the haiku in the Taishō era.

52. Deviant Tendencies

In general Kyoshi, as leader of the Hototogisu group, is to be regarded as one of the staunchest supporters of traditional practices in the haiku. However, it is possible to argue that he paved the way for a brief vogue of extremism both in perceptions and form in the haiku found in and around 1915. This comes from Kyoshi's advocacy in 1904-1905 of the "negativism" of the haiku of the Genroku era (1688-1702). Kyoshi's arguments amounted to a revision of Shiki's proposals that the haiku of the Temmei period (1781-1788), especially as composed by Buson, be taken as models by the modern poet. In proposing the composition of haiku in series and of long poems in haiku form, he also seemed to think of the haiku as an escapist form. Matsuse Seisei's Tsumagi (Firewood), published in 1905, and Shin-shunka shūtō (The new spring, summer, autumn, and winter), published in 1908, illustrate Kyoshi's principles, but the style is abstract and lacking in freshness. A deviant spirit, however, continued to be expressed in Murakami Kijō, a poet afflicted with an ear ailment who wrote piteous poems coming from his poverty-stricken existence. Kubota Mantarō fondly described the "downtown" areas of Tokyo, whose citizens still reflect an older Edo taste. It was in the magazine Shisaku (Trial composition), edited by Nakatsuka Ippekirō, that the poets abandoned completely the practice of referring to the seasons and forsook also the three fixed lines of 5-7-5 syllables. Saying simply that a poem of approximately seventeen syllables was all that was required, they expressed themselves with epoch-making freedom. In the magazine Kaikō, named after a kind of orange and first published in 1915, Hekigotō, who had by then parted company with Seisensui and was soon to break with Otsuji, agreed with the trend of the times in giving a heavier emphasis to human personalities than to nature. Although at first Hekigotō still composed poems of fixed form, by 1916 and 1917 he too began to depart from the 5-7-5 form, and thereafter observed only the rule of referring to the seasons, which he held to be at the very core of haiku. Gradually it became almost impossible for many of the poets to express themselves in ways other than a free formlessness. An individualistic realism was in the air. Among the poets of the past, it was the warmly human Kobayashi Issa (1763-1827) who was now given the greatest attention. His influence marks the poems of the time of World War I.

53. Idealism

The poet who first denied the traditional form of the haiku from an idealist's point of view was Ogiwara Seisensui. In the magazine Sōun (Stratus) he began to voice his dissatisfaction over the New Tendency haiku. These, he said, came close to nature and were touched with the actuality of life but still did not savor nature as did the haiku of old and did not have the all-pervasive flavor of human life which he would like to see in the haiku. The spirit of the haiku, he said, was missing, this spirit consisting of a harmonized "brightness" and "strength." Short poetic forms, "tense" words, and strong rhythms, he said, were needed in order to catch this "brightness" and "strength." There was no need to refer to the seasons, or to maintain the attitude of a man of taste. The inner life of whatever was observed should be captured. Individualism and an insistence on humanity rather than "national character" should be developed. To Seisensui, Hekigotō's absorption with the traditional form of the haiku seemed ridiculous and the two parted company in 1915. The haiku of decadent tendency too seemed to Seisensui to come from a senile spirit enjoying a darksome sweetness. The haiku, he said, was a poem for the young. It "shouts one's dignity in the face of the storm." Seisensui thus agreed with Mushakōji Saneatsu of the Shirakaba or White Birch School both in words and ideas. In composing superior haiku, the poet should ask, said Seisensui, whether his own life was sincerely and maturely lived and whether his observations went deep into the essence of things. The form which a poem took was thus of secondary importance. Following Seisensui were Nomura Shurindō, Serita Hōsha, Akiyama Shūkōryō, Kuribayashi Issekiro, Ozawa Takeji, Ōhashi Raboku, and Ozaki Hōsai.

54. The Haiku at the End of the Taishō Era

By the end of the Taishō era Hototogisu was catering to too many people to whom the haiku was only a fashionable undertaking. The flat and plain images of the Hototogisu group, therefore, could not completely satisfy its more individualistic members. Kyoshi himself actually recognized the validity of a subjective quality based on a fulsome experience, but it was through an emphasizing of this subjective quality that some of the

members of the Hototogisu school drew away from their master. Among these dissident poets were Watanabe Suiha, Iida Dakotsu, Usuda Arō, Yoshioka Zenjidō, and, in time, Mizuhara Shūōshi and a number of others. In the period following World War I, Seisensui again called for a departure from the regular 5-7-5 form. Arō, however, opposed him when he declared himself in favor of a return to the haiku of Bashō. Here he agreed with Otsuji, who had died in 1920. Still opposing the classical and traditional poets and espousing a free verse form for the haiku was Hekigotō, who began publishing the journals Heki (Green) and Sammai (Absorption) upon his return from foreign travel in 1923. In the latter he even gave up the term haiku for his poems, which he began to call tanshi or "short poems." In his essays he declared that poetry should not be limited to the stimulation of the senses, but should be "the manifestation of the eternal qualities rooted in man's life." Through his efforts the haiku began to reflect the personal lives of its poets. Despite his impatience he served as a touchstone for the modern haiku. At the end of the Taishō era, the traditional schools were thus represented by the journals Hototogisu, centered in Kyoshi, Shakunage (Rhododendron) in Arō, and Kenchō (Tired bird) in Matsuse Seisei. Sōun, edited by Seisensui, and Kaikō, edited by Ippekirō, represented the journals devoted to the free verse form. The two groups differed, as we have seen, in the emphasis they gave to references to the seasons and to the seventeen-syllable form.

#### 55. The Hototogisu School in the Shōwa Era

In the December, 1926, issue of Hototogisu, Kyoshi noted that the haiku had become even more surely than before a form of poetry characterized by objective imagery. This was followed by his pronouncement in the following year that the haiku was above all a form of nature poetry. In the first article he also described Mizuhara Shūōshi, Awano Seiho, and Yamaguchi Seishi as being three poets in whom objective imagery might be expected to find a further development. As if in answer, these poets ushered in the "period of the four S's," so named from the happenstance that their poetic names, and that of a fourth compeer, Takano Sujū, all began with the letter S. Among the four S's, it was Sujū who most faithfully illustrated Kyoshi's belief in objective imagery. Seiho too tried to concentrate on the contemplation of nature despite the warm sympathy with which he regarded human life. Contrasted with these two were Shūōshi and Seishi whose poems showed far greater revolutionary significance. In addition, Hototogisu was enriched by the contributions of Tomiyasu Fūsei, Tanaka Ōjō, Yamaguchi Seison, Hino Sōjō, Kawabata Bōsha, Matsumoto Takashi, Nakamura Kusatao, Kyōgoku Kiyō, Hasegawa Sosei, Takahama Toshio, Hoshino Tatsuko, Ikenouchi Tomojirō, Nakamura Teijo, Shiba Fukio, and Gotō Yahan. Fukio had begun publishing his poems from about the end of the Taishō era in Amanokawa (The River of Heaven), a magazine edited by Yoshioka Zenjidō. In his poems his impressions and feelings are given concrete form by means of a very precise style. Metaphors abound in Bōsha's work in which ideas become important. Yahan, who had studied under Seiho, sang quietly of the things he observed in nature. Takashi's poems are marked by much stylistic refinement. Especially noteworthy is Kusatao, who conceived of the haiku as being one of the forms of modern literature, and attempted to describe in its small compass all of the feelings and reactions which an individual might possibly experience. The recognition that the haiku might serve as the medium of expression of a modern man begins with Kusatao. His very first collection, Chōshi (The oldest son), published in 1936, is filled to overflowing with the thoughts of a young man who has deliberately taken to himself all of the social responsibilities that come with being the oldest son and heir to his family.

Many women poets began to appear at this time. Sugita Hisajo and Hasegawa Kanajo wrote elegant verses filled with feeling, and Takeshita Shizunojo tended toward general social criticism. But it was not till the postwar period that these women poets began to develop their individualistic qualities.

#### 56. Proletarian Haiku

The proletarian movement in the haiku came at about the same time that it did in the long poem and in fiction. Toward the end of the Taishō era, a tendency to deal with the problems of society and of daily living had become evident in Sōun (Stratus), the journal edited by Ogiwara Seisensui. This tendency was especially noticeable in the work of Kuribayashi Issekiro, and became even more pronounced when in 1930 Issekiro, Ozawa Takeji, and Hashimoto Mudō began publishing the journal Hata (Flag). This magazine was combined in the following year with Haiku zen'ei (Haiku advance), a magazine then being published by a group of leftist students including Yokoyama Rinji, and the resulting publication was soon renamed Haiku. Later in 1931, a further affiliation with Haiku kenkyū (Haiku studies), published by the Sōdai Haikukai or Waseda University Haiku Society resulted in the appearance of Haiku no tomo (Haiku companions), and the proletarian haiku movement was at last unified. The poets all wrote ideological verse using everyday diction and the free verse form. Although they were undoubtedly satisfying to their composers, they never reached the point of having artistic value.

In 1932, in accordance with NAPF's aims, the doctrine arose that both the tanka and the haiku should be subsumed under a single new form, the tanshi or "short poem," and for a time the proletarian haiku movement suffered a series of internal arguments. Opposing the proposal to write tanshi, Issekiro, Rinji, and Mudō began publishing Haiku seikatsu (Haiku life) in 1934. But this was already at a time when freedom of expression was being curtailed, and it was all these poets could do to write of society as it was.

Taking the same proletarian slant was the journal Seikatsuha (The life school), established in 1931 by Kuroda Chūjirō and his associates, who also used everyday speech and the free verse form.



57. The Newly Rising Haiku (Shinkō Haiku 新興俳句) Movement

When Hino Sōjō was still a student at the Third Higher School in Kyōto, he organized the Kyōdai Sankō Haikukai (The Kyōto University Third Higher School Haiku Society) and published the journal Kyōkanoko ("The dappled fawn of the capital"). Also, contrary to the imagistic verse previously published in Hototogisu, he printed romantic and imaginative verses and so attracted the attention of followers of the haiku. Stimulated by his efforts, Nakada Mizuho, Shūōshi, Seishi, and Tomiyasu Fūsei formed the Tōdai Haikukai or Tōkyō University Haiku Society in 1922, and soon drew Yamaguchi Seison and Takano Sujū to their number. It was here that these poets tried to develop a new haiku style prior to their appearance in Hototogisu. Kyōkanoko was soon to be replaced by Kyōdai haiku (Kyōto University haiku), and the source of the revolution that was to come in the haiku is to be found in these university journals.

Shūōshi, seeking to infuse a romantic sensibility into the haiku, gave form to his subjective impressions of bright and colorful scenes in nature. Since this was the period in which the flat images found in Hototogisu were considered to be the only expressions proper to the form, Shūōshi's verses were revolutionary in their impact. Before he had become a haiku poet, he had written tanka. Now he transferred the rhythms and vocabulary of the Man'yōshū into the haiku. Adopting also the practice of writing several poems together, as practiced by some of the tanka poets, here too he gave birth to a new poetic form.

Seishi on his part gave beauty to actuality through reflection and imagination and followed a method which was almost the opposite of imagism. Like Shūōshi, he too learned greatly from the tanka, but as compared with Shūōshi's lyricism, his view of nature was more direct. As far as subject matter was concerned, he was able to write of a dance hall, a skating rink, May Day, a court of justice, and capitalistic economy, thus ranging through all of the aspects of actual society and giving them a structure carefully shaped by his intellect. Here he was much more modernistic than Shūōshi and most at odds with the procedures followed up to that time in Hototogisu. In the November, 1928, issue of Hototogisu, Kyoshi published an article entitled "Shūōshi to Sujū (Shūōshi and Sujū)" and roundly attacked the over-individualistic kind of imagery favored by Sujū. Also, in the same journal, in March, 1931, he republished a symposium on Shūōshi and Sujū reported in a provincial magazine. This was nothing more than a repetition of his own views. Shūōshi, angered by these actions of Kyoshi, printed a rejoinder entitled "Shizen no makoto to bungei-jō no makoto (Truth in nature and truth in literature)" in Ashibi, and cut off his association with Hototogisu. Shūōshi had also published Katsushika in 1930. Seishi's Tōkō (A frozen port) came in 1932. These publications too called forth a sensational reaction on the part of the other poets, and quickened the movement to renovate the haiku. Born from these events was the Shinkō Haiku or Newly Rising Haiku movement.

In the Ashibi group were Shinoda Teijirō, Ishibashi Tatsunosuke, Takaya Sōshū, Taki Shun'ichi, Ishida Hakyō, and Katō Shūson, all outstanding poets. Yamaguchi Seishi joined their number in 1935 and together they worked at the composition of purely lyrical haiku.

Many journals followed the leadership of the Ashibi group. Amanokawa (The River of Heaven) was edited by Yoshioka Zenjidō and published the poems of Yokoyama Hakkō, Shiba Fūkio, and Shinowara Hōsaku; Kikan (Flagship), was edited by Hino Sōjō and published the works of Mitani Akira, Saitō Sanki, and Tomizawa Kōkio; in Kyōdai haiku (Kyōto University haiku), Hirahata Seitō, Tōgo Sayū, Nakamura Sanzan, Hasegawa Sosei, and Saitō Sanki were the leading poets; Dojō (Above the earth) had Shimada Seiho as editor and Akimoto Fujio (Tōkyōzō) as contributor; and Ku to hyōron (Haiku and criticism), later renamed Hiroba (Public square), was edited by Matsubara Jizōson. These magazines did not all agree in their points of emphasis, but they did join in denying the objective imagery stressed in Hototogisu. Some looked for a larger ideological content in the haiku and for the same spirit of critical realism found in proletarian fiction, drama, shi, and tanka. As far as form was concerned, the practice of composing a number of haiku on the same subject became quite common, and a few of the poets even rejected the custom of pointing to one of the seasons of the year in each haiku.

The attitude taken in the Ashibi group was far more gentle. As far as the seasons of the year were concerned, both Shūōshi and Seishi felt that the haiku should continue to refer to them. This led Sōshū and Tatsunosuke to resign from Ashibi and join the Kyōdai haiku group. Also, Hakyō and Shūson, the two poets considered to be the best of the younger members of the Ashibi circle, felt dissatisfied with the emphasis on lyricism in Ashibi and took up the writing of haiku more closely concerned with the problems of life.

58. The Haiku during World War II

The fact that almost all of the haiku poets had come out of the general populace helps to account for the large number of haiku written in support of Japan's war efforts. In 1938 Haiku kenkyū (Haiku studies), serving as a publishing medium for all of the haiku poets irrespective of the groups to which they belonged, published a supplement entitled Shina jihen sanzenku (Three thousand verses on the Chinese incident), and in the following year brought out Shina jihen shin-sanzenku (Three thousand new verses on the Chinese incident). These publications indicate the trends in the haiku as Japan became more and more involved in war.

On the other hand, the Newly Rising Haiku movement was brought under official surveillance. In 1940, a large number of members of the Kyōdai haiku group were arrested, and in the following year came the seizure of the leaders of Dojō, Hiroba, Haiku seikatsu, and Seikatsuha. The Newly Rising Haiku movement was thus brought to a dead stop, and only the traditionalist haiku centered in Hototogisu remained. After 1942, the publication of haiku collections stopped completely, to be resumed only after the end of World War II.

59. The Haiku after World War II

The history of the haiku after World War II begins with the freeing of the principal writers of the Newly Rising Haiku movement. Almost at a stroke they succeeded in recreating the situation that had existed before the war, when they had vied with the writers of the traditional haiku. But just as they were about to resume their work, Kuwabara Takeo wrote his article entitled "Daini geijutsuron (Essay on a second-class art)" in the November, 1946, issue of Sekai and asserted his theory that the haiku was a second-class form of art and inappropriate as a literary medium in the new age. Kuwabara's statements, far from discouraging the poets, spurred them on to greater endeavors. Those who were members of the traditionalist school and those who belonged to the Newly Rising Haiku movement joined forces in considering what the real nature of the haiku might be. Especially worthy of attention was the criticism published by Yamamoto Kenkichi, Imoto Nōichi, Hirahata Seitō, and Nakamura Kusatao.

In May, 1946, some of the poets of the Newly Rising haiku in Tōkyō took the lead in forming the Shin-Haikujin Remmei or Federation of New Haiku Writers and began the publication of the journal Gendai haiku (Modern haiku) under the editorship of Ishida Hakyō. This was the occasion for an increase in intercommunication among the several schools, but the ultimate results were somewhat disappointing, partly owing to Hakyō's illness.

When Kuwabara's article was published, Hakyō in Tōkyō and Saitō Sanki in Kōbe joined in establishing the Gendai Haiku Kyōkai or Modern Haiku Federation. Although the journal published by this organization, Haiku geijutsu (Haiku art), died out after two numbers in 1948, the federation itself drew together a total of thirty-eight members.

Within the Shin-Haikujin Remmei a dispute arose when Saitō Sanki objected to the leftist course taken by the chief secretary, Kuribayashi Issekiro. This resulted in the resignation of such members as Sanki himself, Mitani Akira, Abe Shōjin, Yamabata Issuiro, Tomizawa Kakio, Akimoto Fujio (Tōkyōzō), and Mizutani Saiko.

Yamaguchi Seishi was a member of the Ashibi circle in 1948 when he began the magazine Tenrō (Sirius). Attracted to this magazine were Hirahata Seitō, Saitō Sanki, Takaya Sōshū, Hashimoto Takako, and Akimoto Fujio. This group has taken a critical attitude with regard to both the Newly Rising and traditionalist schools of the haiku. On the other hand, Hakyō, taking Ishizuka Tomoji and Ishikawa Keirō with him, returned to Shūōshi's Ashibi. Also, Hino Sōjō started publication of Seigen (Blue and black), a Newly Rising haiku magazine of the most colorful tendencies, in 1949. Among the journals following a middle of the road policy with respect to the opposition between tradition and modernism are Hama (Beach), edited by Ōno Rinka, Mugi (Barley), by Nakajima Takeo, and Kaze (Wind), by Sawaki Kin'ichi, who was formerly editor of Kanrai (Cold lightning).

Among the better men poets, those who began their work in the postwar period are relatively few in number; the active poets are the ones who had already started their careers in the days before the war. Hakyō, Seishi, Shūson, and Kusatao belong among the most important poets. Recognizing the special traditional characteristics of the haiku, Kusatao nevertheless tries to instill in it the complicated intellectual preceptions of a modern man. In 1946, he began publication of the magazine Banryoku (The height of the springtime), and has since worked vigorously both in creative work and criticism. The postwar period has seen a burst of activity among such women poets as Hashimoto Takako, Hosomi Ayako, and Katsura Nobuko. Takako's Kōshi (Crimson thread) and Ayako's Fuyubara (Winter rose) have both attracted considerable attention.

The journal Haiku, published for the first time in 1952 with the aim of breaking down the factionalism found in haiku circles, has not only served to bring the poets together but to force the haiku into the full view of literary-minded men.

## CHAPTER TWO

### THE BASIC REFERENCE WORKS

The coverage of Shōwa literature becomes better with the passage of time; the student now finds a growing number of reference works to impress him anew with the fact that the Japanese are great compilers. Uniformly, the introductions and prefaces state the possibility of shortcomings which will be corrected in succeeding editions. Almost uniformly, it must also be said, the various compilations borrow from preceding ones.

#### A. BIBLIOGRAPHIES

There are relatively few bibliographies *per se* for Shōwa literature. However, each of the items given in the following sections of Chapter II yields a list, in some cases of major dimensions, of writings in the Shōwa period. Taken together, they yield a majority of the items listed in Chapter III.

60. Asō Isoji 麻生磯次, ed., Kokubungaku kenkyū shomoku kaidai 國文學研究書目解題 (An annotated bibliography of studies in Japanese literature), Tōkyō, Shibundō, 1957, 11+503pp.

Of special use are the sections dealing with Japanese literature in general (pp. 1-99) and with modern literature in particular (pp. 429-478). Although the number of items listed by Asō which deal specifically with Shōwa literature is relatively small, many of them are very usefully annotated.

61. Georges Bonneau, Bibliographie de la littérature Japonaise contemporaine [= Bulletin de la Maison Franco-Japonaise, 9 (1937) 1-4], Paris, Librairie Paul Geuthner, 1938, 102+280pp.

For the format and contents of Bonneau's work and its relationship to the present bibliography, see the Author's Introduction to the present volume.

62. Hoshino Shizuo 星野静雄, "Meiji, Taishō, Shōwa Nihon bungaku kenkyū riron bunken mokuroku (Meiji shichinen - Shōwa jūkyūnen) 明治・大正・昭和日本文学研究理論文献目録 (明治七年一昭和十九年) (Bibliographies of materials of Japanese literary theory during the Meiji, Taishō, and Shōwa eras: 1874-1944)," Bungaku, 18. 3, March, 1950, 41-54.

A listing of about 650 books and articles having to do with Japanese literary theory, in the order of their publication, giving author, title, and year in the case of the books, and author, title, journal, year, and month in the case of the articles. About 385 of the titles come from the Shōwa era, but only a small percentage of the titles deals directly with Shōwa literature. Unannotated.

63. Kiso Ryūichi 木曾隆一 "Meiji, Taishō, Shōwa bungaku hyōron bunken mokuroku 明治・大正・昭和文學評論文献目録 (Bibliography of literary criticism during the Meiji, Taishō, and Shōwa eras)," Bungaku, 18. 1, January, 1950, 52-64.

A listing of about 600 titles having to do with literary criticism, arranged chronologically in the order of their publication, giving author, title (and series), publisher, year, and month in the case of the books, and author, title, journal, year, and month in the case of the articles. The coverage is from 1882 to 1944, inclusive. Unannotated.

64. Kokuritsu Kokkai Toshokan 國立國會圖書館 (National Diet Library), Zasshi kiji sakuin 雜誌記事索引 (Periodicals index), Tōkyō, Kokuritsu Kokkai Toshokan, 1949-, initially a monthly, now a quarterly.

This index comes out approximately five months after the last month of issue of the indexed periodicals. The periodicals covered by the index include those that are deposited in the National Diet Library. Regularly published government publications are also indexed in the latest issues. At first the entries were by author (in the order of the kana tables), and by subject matter. For each article, the author, title, journal, year, month, volume, number and inclusive pagination were given. Creative works (fiction, drama, and poetry) usually did not receive separate listing. Articles, essays, and reviews relating to literature, however, were conveniently listed under the heading bungaku (literature), which had such sub-headings as shohyō (reviews), rekishi (history), ronsetsu (essays), hikaku bungaku (comparative literature), hihyō (criticism), and buntai (style), along with headings for the several literary eras. The index today is divided into the jimbun kagaku-hen 人文科學篇 ("Humanities and social science") and shizen kagaku-hen 自然科學篇 ("Natural sciences"). The former is further divided into five sections: (1) general, philosophy, religion, and history; (2) the social sciences and industry; (3) education; (4) literature, language, and art, further divided into various subject matter headings; and (5) the names of persons, Japanese and foreign, concerning whom one or more articles are written. An author list and list of indexed periodicals are given at the end of each issue. Approximately 83 of the indexed periodicals have to do with Japanese literature and language, 53 with foreign literature and language, 15 are specifically literary magazines, 9 deal with poetry, and 17 have to do with the performing arts. The section on literature is a useful running list for students of Shōwa writing.

65. Nihon Gakujutsu Kaigi 日本學術會議 (Japan Science Council), Bungaku, tetsugaku, shigaku, bunken mokuroku I: Nihon bungaku-hen 文学·哲学·史学·文献目録 I 日本文学篇 (A bibliography of works in literature, philosophy, and history: I, Japanese literature), Tōkyō, Nihon Gakujutsu Kaigi, 1952, 5+195pp.  
This is a listing of books, pamphlets, articles, and reviews appearing between September, 1945, and December, 1950, inclusive. Listed are: (1) studies and encyclopedic articles on Japanese literature from ancient times to the present, (2) commentaries, critical and explanatory, on Japanese literature and translations into foreign languages which are considered to be of value, (3) reprints and revised editions that are felt to be of value, (4) bibliographies, chronological tables, dictionaries, word-lists, personal-name dictionaries, handbooks, tables, and indices, and (5) studies in foreign languages that are felt to be of value. The books, pamphlets, articles, and reviews are arranged under various subject headings, such as literary history and theory, early fiction, the diary and miscellany, poetry, drama, modern fiction, and miscellaneous. Within each category, the arrangement is in the chronological order of the books, authors, theories, etc. dealt with. An index of journals (together with publishers) is given on pp.175-179, an index of subject matters on pp.180-188, and a personal name index on pp.189-195. The entire volume is a useful introduction to Japanese literary scholarship in the first years after World War II.
66. Shimanaka Yūsaku 嶋中雄作, Kaiko gojūnen 回顧五十年 (Fifty years in retrospect), Tōkyō, Chūō Kōronsha, 1935, 2+370+4pp.  
This commemorative volume contains a brief history of the Chūō Kōronsha, publishers of Chūō kōron (The Central Review), followed by a listing of the contents of each number of this magazine from its inception in August, 1887, till September, 1935, when its 574th number was published. The contents of each issue are divided under such headings as kōron (articles), sōsaku (creative works), setsuen (essays), jiron (current topics), hyōron (criticism), and under such headings as were given to symposia. Interesting for the range of subject matters covered by Chūō kōron, but the absence of an index makes it impossible to seek out, quickly, the contributions of particular authors and critics. A final listing of 4 pages gives the titles of volumes published by Chūō Kōronsha in the period 1929-1935.
- B. PUBLISHERS' ANNUALS, PUBLISHERS' NEWS, YEARBOOKS, AND HANDBOOKS
1. Publishers' Annuals
- The publishers' annuals are arranged in chronological order of publication in order to show how the successive years of the Shōwa period are covered. Unfortunately, it has not been possible to check all of the end dates of publication.
67. Kokusai Shichōsha 國際思潮社, Shuppan nenkan 出版年鑑 (Publications yearbook), Tōkyō, Kokusai Shichōsha, 1927, 1928.  
Replaced after two years by the Tōkyō Shosekishō Kumiai's Shuppan nenkan.
68. Tōkyō Shosekishō Kumiai 東京書籍商組合 (Tōkyō Book Trade Union), Shuppan nenkan 出版年鑑 (Publications yearbook), Tōkyō, Tōkyō Shosekishō Kumiai Jimusho, 1929-.  
Annual. Last date of publication possibly 1940. The first half of the 1940 edition gives a survey of activity in the Japanese publishing world in 1939, including a breakdown by subject of the 30,000 titles published in that year. This is followed by a section giving the laws and regulations relating to publications, authors, and organizations concerned with publication. Statistics follow on the membership of organizations concerned with the book trade, together with a list of names of these organizations. The publishers of magazines are next given, followed by a list of the major libraries. The succeeding pages (489-922) list under 34 subject headings the 8,150 books published in 1939 and delivered to the Naimushō or Interior Ministry. Included in the listings are commercially published works, books that are "not for sale," books that are privately printed, and the publications of government agencies. Of special concern to Shōwa literature are the laws and regulations which indicate the conditions under which publication was carried on in Japan in the years before World War II. The statistics show that 673 items in language and literature (excluding fiction), 1174 items of fiction, and 46 items in music, the movies, and the drama were published in 1939. The listings are by title, in the order of the kana syllabary. Prices, book size, total pagination, and publisher are given for each entry.
69. Tosho Kenkyūkai 圖書研究會 (Book Study Association), Shinkansho sōmokuroku 新刊書總目録 (Complete index of newly published books), Tōkyō, Tosho Kenkyūkai, 1928, 1929.  
This and the following item preceded the Tosho Kenkyūkai's Sōgō shuppan nenkan.
70. Tosho Kenkyūkai 圖書研究會 (Book Study Association), Shuppan nenkan (sōgō) 出版年鑑 (總合) (Publications annual: combined), Tōkyō, Tosho Kenkyūkai, 1930, 1931.

71. Tōkyōdō 東京堂, Shuppan nenkan 出版年鑑 (Publications yearbook), Tōkyō, Tōkyōdō, 1930-1941. Annual. This was the best of the prewar publishers' yearbooks. The 1941 edition contains charts on publishing activities during the period 1930-1940, inclusive; a history of the publishing industry in 1940; statistics on publishing in 1940; a classified catalogue of books published in 1940 and a second list of books delivered to the Interior Ministry; a list of volumes published in various anthologies and series in 1940; a list of journals; a list of persons connected with the publishing industry; the regulations of organizations connected with publishing; and a reprinting of the laws and regulations under which publishing was carried on in Japan. Of special interest to students of Shōwa literature is the section giving lists of books in literature, pp. 305-401, divided according to genre and showing in each instance the author, title, size, total pagination, price, publisher, month of publication, and contents in brief. This yearbook was succeeded in turn by the following two items.
72. Toshō Kenkyūkai 圖書研究会 (Book Study Association), Sōgō shuppan nenkan 綜合出版年鑑 (Combined publications yearbook), Tōkyō, Ōsabayagō Shoten, 1932-  
An annual listing of commercially published books covering the twelve-month period prior to September in the preceding year. Since the listings are by month, it is difficult to locate particular items whose month (as well as year) of publication is not known.
73. Kyōdō Shuppansha 協同出版社, comp., Shoseki nenkan 書籍年鑑 (Publications yearbook), under supervision of Nihon Shuppan Bunka Kyōkai 日本出版文化協会 (Japan Association for Publications Culture), Tōkyō, Kyōdō Shuppansha, 1942.
74. Kyōdō Shuppansha Hensambu 協同出版社編纂部, comp., Nihon shuppan nenkan 日本出版年鑑 (Japan publications yearbook), under supervision of Nihon Shuppankai 日本出版会 (Japan Publishers' Association), Tōkyō, Kyōdō Shuppansha, 1943.  
This volume and the two volumes published in accordance with the next entry are important for their coverage of the period of World War II, although all three volumes are necessarily smaller in scope than the Shuppan nenkan published by the Tōkyōdō because of the decline in publications that came with the war. The 1943 edition covers the year 1942, the 1947 edition covers the years 1943-1945, and the 1948 edition covers the years 1946-1947. Each year is separately treated. The major happenings in the publishing world are first chronicled. This is followed by a classified listing of the principal works published during the year covered, then by a classified list of journals, and finally by a list of publishers and their addresses.
75. Nihon Shuppan Kyōdō Kabushiki Kaisha 日本出版協同株式会社, comp., Nihon shuppan nenkan 日本出版年鑑 (Japan publications yearbook), under supervision of Nihon Shuppan Kyōkai 日本出版協会 (Japan Publishers' Union), Tōkyō, Nihon Shuppan Kyōdō Kabushiki Kaisha, 1947, 1948.  
See above.
76. Shuppan Nyūsusha 出版ニュース社, Shuppan nenkan 出版年鑑 (Publications yearbook), Tōkyō, Shuppan Nyūsusha, 1951-  
Annual. The only currently published yearbook of publications. Covers various matters pertaining to the publishing trade and lists the publications of the year immediately preceding the year of issue. In part 1 of the 1951 edition is given a history of activity in the publishing world in 1950, that is, in the year prior to year of publication; a month by month record of happenings of interest both to publishers and readers; notices of authors who have died during 1950; listings of men and of works that have won prizes in various competitions in 1950; a bibliography of books and articles in Japanese on libraries in Japan and elsewhere, published in 1950; and a list of newspapers and magazines concerned with books, libraries, and the publishing, printing, and paper trades. In part 2 is given a catalogue of the books printed in 1950 arranged in accordance with the Japan Decimal System. Of special interest is the 900 section on literature: the grouping of books on general literature is followed by groupings on Japanese, Chinese and Far Eastern, English and American, German, French, Spanish, Italian, Russian, and other literatures. Children's literature and reference works are separately listed. This catalogue consists of books listed by the various Japanese publishers, and is followed by a listing of items delivered to the National Diet Library but somehow missed in the publishers' lists. Next comes a list of the chief government publications registered with the Diet Library. Part 3 gives a listing of Japanese magazines: the categories sōgō (general), fujin (women's), jidō (children's), taishū (popular), bungei (literary), geinō (polite accomplishments, including drama), tanka, haiku, shi (long poem), and senryū are of special consequence to students of Shōwa literature. Part 4 gives statistics pertaining to the publishing world. Part 5 lists publishers, publishers' organizations, book brokers, book-dealers' associations, etc. Part 6 gives brief notices of authors who published books in 1950, and part 7 prints the rules and regulations pertaining to book publishing. A series of appendices discusses the classification of books, activity in the area of copyright revision, the system of delivering books to the National Diet Library, and editorial practices. The listing of government publications was dropped in the 1953 edition. The authors' biographies in part 6 include birth dates.

## 2. Publishers' News

77. Nihon dokusho shimbun 日本讀書新聞 (Japan readers' news), Tōkyō, Nihon Shuppan Kyōkai, 1933-  
A weekly containing articles on publishing activities, lists of new publications, reviews of the latest books, interviews with authors and critics on the latest trends not only in publishing but on significant events throughout the world, and special boxes on the latest best-sellers, books pending publication, etc. The successive inside pages are devoted to society and thought, literature and art, science, the current magazines, children and education, and publishing news from the outside world. The advertisements, placed by the leading publishing houses, sometimes fill almost one-third of the total space.
78. Nihon kosho tsūshin 日本古書通信 (Japan old book news), Tōkyō, Nihon Kosho Tsūshinsha, 1935-  
A monthly magazine containing bibliographical articles and lists of books offered for sale by the major second-hand bookdealers.
79. Tōkyō Shosekishō Kumiai 東京書籍商組合 (Tōkyō Bookdealers' Union), Tosho sōmoku-roku 圖書總目錄 (General catalogue of books), Tōkyō, Tōkyō Shosekishō Kumiai Jimusho, 1893; 9th edition, 1940, 2+2+28+21+992+570pp.  
The 1940 edition has a list of publishing houses belonging to the Tōkyō Shosekishō Kumiai, a list of books currently in print published by these publishing houses and classified according to their subject matter, and an author-title listing of the same volumes. Of special interest to students of Shōwa literature are pages 677-789, where the publications in literature are listed in accordance with the following categories: literary theory; poetry; legends; narrative writings (excluding fiction); literature in general (including studies of individual authors and works, histories of literature, essay series, bibliographies, etc.), fiction, and drama. Each of the titles, arranged in the order of the kana syllabary, is followed by the name of its author or authors, the number of volumes, price, size, and publisher. Although not all of the Japanese publishers are represented in the Tōkyō Shosekishō Kumiai, this compendium, like the publishers' annuals, affords an interesting view of available materials on literature.
80. Shuppan nyūsu 出版ニュース (Publications news), Tōkyō, Shuppan Nyūsusha, 1949-, 3 times a month.  
Presents the current concerns of the reading public in articles, reviews, and symposia. Often various authors are asked to discuss their own works. Notices of forthcoming publications and classified lists of current publications are also given, along with best-seller lists.
81. Tosho shimbun 圖書新聞 (Publications news), Tōkyō, Tosho Shimbunsha, 1949-  
Weekly. Presents interviews and symposia on current trends with respect to such subjects as criminal libel, Marxism, and cultural theory, in which persons concerned with literature may be assumed to show interest. Special pages are devoted to the social sciences, literature and art, the natural sciences, and "general matters." A view of current publications is given in the extensive advertisements as well as in the regularly printed classified lists.

### 3. Yearbooks

82. Bungei nenkan 文藝年鑑 (Literary yearbook), ed. by Nihon Bungeika Kyōkai 日本文藝家協会 (Association of Japanese Literary Men), Tōkyō, various publishers, 1929-1957.

The following editions were examined for this bibliography:

- 1929: Tōkyō, Shinchōsha, 4+414pp.  
1939: Tōkyō, Daiichi Shobō, 418pp.  
1943: Tōkyō, Tōkei Shobō, 4+366pp.  
1948: Tōkyō, Tōkei Shobō, 4+236pp.  
1949: Tōkyō, Shinchōsha, 3+240pp.  
1950: Tōkyō, Shinchōsha, 4+284pp.  
1951: Tōkyō, Shinchōsha, 318pp.  
1952:  
1953:  
1954:  
1955:  
1956:  
1957: Tōkyō, Shinchōsha, 225+96pp.

The Bungei nenkan now is an annual survey of activity in literature and related fields in the year immediately preceding the year of publication. Thus the Bungei nenkan for 1957 covers activity in the year 1956 in creative literature, translation, drama, the movies, art, music and the performing arts, radio and television, journalism, and "general culture" (including a listing of the cultural prizes given in 1956, magazines in the fields covered by the Bungei nenkan, and the principal libraries in Japan). Finally, separately paged, is a who's who of authors currently active and a separate list of authors, no longer living, for whom other persons hold copyright. In the 1957 edition, under literature, is found an article by Nakajima Kenzō on "the world of thought and the literary person," a month-by-month survey of fiction published in 1956, reviews of the long poems, tanka, and haiku, popular literature, children's literature, criticism, and literary scholarship published in 1956, and a chapter on mystery fiction, which attained a special vogue in 1956. Next follows a listing of literary works published in magazines and newspapers, together with a

listing of literary prizes given in 1956. Finally comes a list of literary journals both commercially published and issued by various literary coteries, and a listing of literary organizations. The section on translations gives separate consideration to translations and studies of English and American, French, German, Soviet, and Chinese literature, and lists the winners of the principal foreign literary prizes. Foreign literary organizations are also listed. A separate section gives an account of various Japanese literary organizations, the authors who died in 1956, and an account of the controversies which enlivened the literary scene in that year. The section on drama discusses the modern play as produced in 1956 and the plays produced at the larger theatres, lists the plays published in the principal drama magazines, the principal plays produced for the first time, and the plays for which prizes were given, and ends with a list of drama journals, theatres, theatrical companies, and organizations connected with drama.

#### 4. Handbooks

83. Hanawa Shobō Henshūbu 塙書房編輯部 (Hanawa Shobō Editorial Section), ed., Bungaku benran Nihon-hen 文學便覽日本篇 (Literary notebook, Japanese section), Tōkyō, Hanawa Shobō, 1949, 3+400pp.

Designed for senior high school and university students. A general history of Japanese literature is followed by a series of histories on the several literary genres (the tanka, haiku, long poem, tale, diary, travel work, essay, medieval and modern fiction, drama, criticism, and translations). Next comes a section describing approximately 135 major works of Japanese literature, another defining a group of literary terms and describing a number of literary events, and still another giving the biographies of about 1000 authors. A chronological table coming down to the year 1949 derives chiefly from the tables in Nihon bungaku daijiten, edited by Fujimura Tsukuru; Nihon bungakushi hyōran, compiled by Numazawa Tatsuo; and Gaisetsu gendai Nihon bungakushi, compiled under the direction of Hisamatsu Sen'ichi. A valuable list of reference works for the whole of Japanese literature, for the several periods, and for the genres, including texts and commentaries, next follows, and the volume ends with a listing of the contents of various kōza or essay series. An'ya kōro, by Shiga Naoya, and the poems of Nakano Shigeharu are listed with the major works of Japanese literature, but this volume, covering as it does the whole of Japanese literature, is of minor use to the historian of Shōwa literature.

84. Hisamatsu Sen'ichi 久松潜一, Nihon bungaku meisaku gaikan 日本文学名作概観 (Outline of the major works of Japanese literature), Tōkyō, Ōbunsha, 1950, 255pp.

Following an introduction in which the principal ideas current in successive literary ages in Japan are discussed, the author gives critical summations of approximately 120 Japanese literary works. The only work representing Shōwa literature is Shiga Naoya's An'ya kōro, and much of it was written prior to the Shōwa era. A short list of definitions of Japanese literary terms is given on pp. 244-250.

85. Kazamaki Kagejirō 風巻景次郎, ed., Gendai Nihon bungaku techō: sambun-hen 現代日本文学手帖: 散文篇 (Handbook of present-day Japanese literature: Section on prose), Ōsaka, Sōgensha, 1951, 6+295+15pp.

The editor's introduction is followed by a section on prose by Takada Mizuho; another on the drama by Noda Hisao; and a third section on literary criticism by Sakakibara Yoshifumi. The coverage is spotty. A chronological table for the period 1868-1950 is given on pp. 267-295. The coverage is of Meiji, Taishō, and Shōwa literature. Next follows a series of appendices: the biographies of 15 modern Japanese critics, analyses of 20 important modern Japanese novels, a discussion of popular literature, a list of works on modern Japanese literature, a list of the principal living authors and critics, a list of winners of the Akutagawa prize, a chronological table of Japanese literature from 1868 to 1950, inclusive, compiled by Wada Kingo, and an index. Although these last sections are of uneven scope and value, the work is of some value as a handy reference guide.

86. Nihon Engeki Kyōkai 日本演劇協会 (Japan Theatrical Association), ed., Nenkan gikyoku, ichi, issen kyūhyaku gojū yonemban 年刊劇曲, 1, 1954 年版 (A year-book of the drama, v. 1, 1954 edition), Tōkyō, Hōbunkan, 1954.

#### C. DICTIONARIES AND ENCYCLOPEDIAS

The Hisamatsu-Yoshida dictionary (entry 96) is undoubtedly the best of the one-volume dictionaries of modern Japanese literature. Useful review articles covering various phases of Shōwa literature are found in the supplementary volume of the Zōho kaitai Nihon bungaku daijiten, edited by Fujimura Tsukuru (entry 90; compare Author's Introduction). The student will also note the variety of specialized dictionaries, covering drama (87, 98), the long poem (93, 100, 114, 115), the tanka (103), the haiku (97, 121), children's literature (92, 94), authors (108, 109, 111, 112, 117, 119), characters appearing in literature (106), technical terms in literature (91, 102, 110, 113, 118), and literary works (95).

87. Atsumi Seitarō 渥美清太郎, Nihon engeki jiten 日本演劇辞典 (Dictionary of Japanese drama), Tōkyō, Shintaishūsha, 1944, 2+687pp.

Lists and discusses 2500 personal names and technical terms connected with the kabuki, jōruri, modern drama, the dance, and music, with minimal coverage given to the nō drama for which adequate dictionaries are already available. Also discussions of particular plays are left to a second (as yet unpublished) work.

88. Fujimura Tsukuru 藤村作, supervisor, Shinsen Nihon bungaku jiten 新撰日本文学辞典 (A dictionary of Japanese literature, newly compiled, Tōkyō, Gakutōsha, 1953, 4th printing, 1955, 4+771pp. For the general public and for senior high school and university students for whom the Nihon bungaku daijiten (Dictionary of Japanese literature), edited by Fujimura Tsukuru, is too involved. The compilers are connected with Tōhoku University at Sendai. The coverage is from ancient times down through 1953. A chronological table is given on pp. 695-736. This is followed on pp. 737-747 by a series of genealogical tables for scholars of Japanese matters together with listings of Confucian scholars in Japan, poets of the tanka, and poets of the haiku. Index, pp. 748-771.
89. Fujimura Tsukuru 藤村作, ed., Shukuyaku Nihon bungaku daijiten 縮約日本文学大辞典 (A large dictionary of Japanese literature, in reduced compass), Tōkyō, Shinchōsha, 1955, 18+1159+2+94+2+40+2pp. Map. This is a reduction into a single volume, for the use of students, of the larger Zōho kaitei Nihon bungaku daijiten (entry 90). Some 2600 articles remain, often in abbreviated form and in somewhat simpler language. The chronological table is brought down to the year 1953. The articles on Shōwa literature found in volume 8 of the larger work are inserted into the main body of the text, in their proper order in accordance with the table of the syllabary.
90. Fujimura Tsukuru 藤村作, ed., Zōho kaitei Nihon bungaku daijiten 増補改訂日本文学大辞典 (A large dictionary of Japanese literature, revised and enlarged), Tōkyō, Shinchōsha, 1949-1952, 8v. An enlarged and revised edition of the dictionary first published by Shinchōsha in seven volumes in 1936-37, Nihon bungaku daijiten, which was the largest and most extensive dictionary of Japanese literature. According to Fujimura, writing in the preface, the Nihon bungaku daijiten surpasses the largest of the dictionaries of foreign literature, namely, the dictionaries of German literature compiled by Paul Merkel and Wolfgang Stammeler (1925-1931) and by Walter Hofstaetter and Ulrich Peters (1930). Approximately 300 writers participated in the writing of the articles, each of which is signed. The dictionary is of the greatest value and use to the student of Japanese literature and language. The entries deal not only with Japanese literature and language but with such arts, disciplines, and matters auxiliary to Japanese literature as general literary theory, aesthetics, textual criticism, manners and customs, the drama, dance, music, painting, calligraphy, bibliography, Shintō, Buddhism, Sinology, folk-lore, and foreign literature. In the original edition of 1936-37, the historical coverage was from ancient times down to the end of the Taishō era. In the revised edition the coverage is brought down almost to the time of publication. Major revisions made necessary by the discovery of new materials and by scholarly studies are incorporated; this is true not only of the articles on literary subjects but of the entries relating to aesthetics. Literary activity in the Shōwa era has also had to be recognized, hence the addition of an extra (eighth) volume to include Shōwa authors and their works, Shōwa studies relating to Japanese literature and language, and scholars of the Shōwa period who have left outstanding contributions. Almost 1000 new entries have been included in the eighth volume. Each of the articles is signed by its author or authors and provided with a bibliography. Of major importance to students of Shōwa literature are the summary articles in the supplementary volume listed in the Author's Introduction to this bibliography. The eighth volume also contains the following indices formerly found in the seventh volume of the earlier edition and now revised: a general index, separately paged, 1-170; an index of names and titles in kanji that are difficult to read, 171-178; a chronological table coming down to 1950, separately paged, 1-103. The original edition also contained an index of names and titles in historical kana spelling that are difficult to read, v. 7, 179-197; an index of the Western terms, written in Roman letters, found in the text, separately paged, 1-8; and a list of era names in the order of the kana syllabary, 97-98. Cf. entry 89.
91. Fukuda Kiyoto 福田清人, Senuma Shigeki 瀬沼茂樹, and Sasazawa Yoshiaki 笹澤美明, ed., Shinbungeigo jiten 新文藝語辞典 (A dictionary of new words in the literary arts), Tōkyō, Daini Shobō, 1950, 212pp. Lists and defines approximately 1400 words belonging to the field of literature and to such fields as philosophy, art, aesthetics, and the social sciences insofar as these terms relate to literature. Approximately one-half of the terms are borrowings into Japanese from foreign languages.
92. Furuya Tsunatake 古谷綱武, Yamamuro Shizuka 山室静, Seki Hideo 関英雄, Okagami Suzue 岡上鈴江, and Funaki Shirō 船木积郎, comp., Gendai jidō bungaku jiten 現代児童文学辞典 (Dictionary of present-day children's literature), under supervision of Kawabata Yasunari 川端康成 and Ogawa Mimei 小川未明, Tōkyō, Hōbunkan, 1955, 3+452+60pp. A dictionary of children's literature not only of Japan but of the rest of the world. Incorporates folklore. The articles, whose headings are arranged in the order of the kana table, deal with authors, works, movements in children's literature, children's magazines, myths, legends, poetry, folk-tales, and folk songs; the genres of children's literature and their history; the history of children's literature in Japan and in other countries of the world; and technical terms relating to children's literature. 612 entries in all, divided among 30 writers. Bibliographical references are provided for many of the entries. A list of studies pertaining to children's literature is given under the heading Jidō bungaku kenkyūsho 児童文学研究書 (Studies in children's literature). The table of contents lists the entries having to do with (1) general matters, (2) Japanese authors and works, and (3) authors and works outside Japan. A chronological table of children's literature is given on pp. 401-452; the Shōwa era is covered on pp. 441-452, and gives a list



of works for children published in Japan along with a record of events bearing on children and children's literature. Two indices are provided: one of authors and the other of works and other matters.

93. Gendaishi Jiten Henshūbu 現代詩辞典編集部 (Editorial Section on the Dictionary of Present-day Poetry), Gendaishi jiten 現代詩辞典 (Dictionary of contemporary poetry), compiled under the direction of Horiguchi Daigaku 堀口大学, Yoshida Seiichi 吉田精一, and Nakano Shigeharu 中野重治, Tōkyō, Iizuka Shoten, 1950, 6+301+27pp.

The major poets, works of poetry, poetic movements and organizations, and technical terms connected with poetry are entered under approximately 1,000 headings, in the order of the syllabary. Although the emphasis is on the Japanese shi or long poem since Meiji times, items having to do with Western poetry and the older classical poetry of Japan are entered in so far as they illuminate the long poem in modern Japan. A chronological table is given on pp. 263-301 for the period 1868-1950. The indices of personal names and of subject matters are given separate paging, 1-13 and 14-27, respectively.

94. Hasegawa Seiichi 長谷川誠一, ed., Nihon jidō bungaku jiten 日本児童文学辞典 (Dictionary of Japanese children's literature), under supervision of Ogawa Mimei 小川未明, Akita Ujaku 秋田雨雀, and Tsubota Jōji 坪田譲治, Tōkyō, Kawade Shobō, 1954, 10+378+13+10pp.

This is a dictionary giving brief synopses and commentaries on the principal legends and stories that classify as children's literature. Three main divisions are found: ancient (up to the beginning of the Edo period), modern, and contemporary. The children's literature of the ancient period is further divided into densetsu (legends) and setsuwa (tales), otogizōshi (elementary stories, fairy tales), mukashibanashi ("ancient stories"), and warabeuta (children's songs); the literature of the modern period into otogibanashi (fairy stories) and dōwa bungaku ("children's literature"; and contemporary literature into jidō bungaku ("children's literature") Under jidō bungaku (pp. 179-371) are treated the magazines and newspapers devoted to children's literature, collections of children's literature, specific examples of children's literature, songs and poems for children, analyses and histories of children's literature, and organizations devoted to children's literature. At the end of the volume is a chronological table of children's literature in Japan, from ancient times down to the year 1953. As stated in the preface written by the committee directing its compilation, the contents are of considerable interest when viewed in relation to Japan's social history, educational system, and literature in general. Elements recalling the jātaka and Märchen contend, as they say, with elements that reflect more the social conditions obtaining when the stories were being composed.

95. Hisamatsu Sen'ichi 久松潜一, Nihon bungaku meisaku gaikan 日本文学名作概観 (Outline view of the chief works of Japanese literature), Tōkyō, Obunsha, 1950, 255pp.  
See item 84.

96. Hisamatsu Sen'ichi 久松潜一 and Yoshida Seiichi 吉田精一, ed., Kindai Nihon bungaku jiten 近代日本文学辞典 (Dictionary of modern Japanese literature), Tōkyō, Tōkyōdō, 1954, 888pp.

The single most useful dictionary of modern Japanese literature. The introduction outlines the history of Japanese literature in the Meiji, Taishō, and Shōwa eras, that is, from 1868 to 1953. Four periods are found, 1868-1905, 1906-1924, 1925-1945, and 1945 on. Under each period, the historical and ideological background is given, followed by descriptions of the fiction, criticism, drama, poetry produced in the period. This is followed by a section on the influence of foreign literature on Japanese literature since the beginning of the Meiji era. The dictionary itself contains approximately 1800 entries on authors, literary currents, works, literary matters, and literary journals. Under each author, one or more of his major works are often given special coverage. A bibliography of literature since 1868 is given on pp. 771-794. This is followed by a chronological table of literature and of literary events from 1868 to 1953 on pp. 795-837.

97. Ijichi Tetsuo 伊地知鐵夫, Imoto Nōichi 井本農一, Kanda Hideo 神田秀夫, Nakamura Toshisada 中村俊定, and Miyamoto Saburō 宮本三郎, ed., Haikai daijiten 俳諧大辞典 (A large dictionary for the haikai), Tōkyō, Meiji Shoin, 1957, 8+1+1009pp.

Approximately 5000 entries relating to the renga or linked poem, haikai (comic renga), senryū (satiric verses in form identical with the haiku), zatsuhai (miscellaneous pastimes based on the haiku), and the modern haiku are explained, often with brief bibliographies attached. A very substantial and important work for this group of genres. The chronological table (pp. 839-873) covers the years 1951-1956. Indices, pp. 875-1008.

98. Kawatake Shigetoshi 河竹繁俊, supervisor, Geinō jiten 芸能辞典 (Dictionary of the performing arts), Tōkyō, Tōkyōdō, 1953, 796pp., photographs, maps, line drawings, charts, index.

The whole history of Japanese dance, music, drama, and other stage forms is covered, including therefore the older religious and secular dances, nō, kyōgen, marionette play, kabuki, provincial songs and dances, shimpa, modern play, operetta, and chant forms; music, musical instruments, stage techniques, and costumes; names for different types of role, kinds of property, the theater; terms used in the entertainment industry; schools of drama and the dance, organizations connected with drama, etc. As far as the older forms are concerned, an attempt has been made to take advantage of the latest findings of scholarship.

The emphasis, however, is on the modern forms. The genealogical charts on pp. 687-702 show the line of descent of the masters in various schools of drama, chant, and dance. A listing of bugaku dances, nō plays, and kyōgen still performed is given on pp. 703-708, followed by a listing of the names of marionette and kabuki plays on pp. 708-720. Next follows a listing of plays belonging to the newer kabuki, shimpa, and modern play, on pp. 721-749. Provincial dances and performances are listed on pp. 750-754. The chart on p. 755 shows the history of development of drama in Japan. A highly useful work.

99. Kindai Bungakusha 近代文学社, ed., Kindai Nihon bungaku jiten 現代日本文学辞典 (Dictionary of present-day Japanese literature), Tōkyō, Kawade Shobō, 1949, 13+568+20+2pp.  
A dictionary of Meiji, Taishō, and Shōwa literature compiled by ten members of the group publishing the journal Kindai bungaku (see entry under journals). These ten members are Ara Masahito, Odagiri Hideo, Kubota Masabumi, Sasaki Kiichi, Tomono Daizō, Hirata Jisaburō, Hirano Ken, Honda Shūgo, Yamamuro Shizuka, and Yoshida Seiichi. Each was responsible for approximately 40 entries, which cover authors, major works in fiction, criticism, drama, the long poem, tanka and haiku, and the literary movements, schools, and journals. The announced attempt is to indicate the historical position of the major works of modern literature, giving emphasis to their criticism and appreciation. Under authors are given their birth and death dates, real names if they are better known by the pen-names, pen-names other than the one used for the entry, major writings, and the principal reference works relating to the author. Under title entries, the author's name, journal where published, dates of publication, publisher, and the existence or non-existence of popular editions are given, along with a listing of reference works and author's biography if the author does not receive separate treatment. For journals, the initial and final dates of publication, publisher, and special characteristics are given. This dictionary, it must be said, tends to over-emphasize left-of-center authors, organizations, and journals, and has yielded first place to the work edited by Hisamatsu Sen'ichi and Yoshida Seiichi, Kindai Nihon bungaku jiten (entry 96).
100. Kubota Masabumi 久保田正文 and Shidai Ryūzō 司代隆三, ed., Nihon gendaishi jiten 日本現代詩辞典 (Dictionary of the present-day Japanese long poem), Tōkyō, Hokushindō, 1955, 367+28pp.  
The major currents of thought, movements, organizations, journals, collections of poetry, poets, and technical terms connected with the shi or long poem since Meiji times are discussed under approximately 650 entries arranged in the order of the syllabary. The compilers and their colleagues who wrote the articles belong to the Bungaku geijutsu or Literature and Art circle. A bibliography of the major works having to do with modern poetry is given on pp. 299-304, and a chronological table for the period 1843-1954, including notes on the tanka, haiku, senryū, song, Chinese poetry, and humorous verse for the period 1843-1867, is given on pp. 305-367. The index is separately paged, 1-28.
101. Kume Masao 久米正雄 and Aida Ryūtarō 相田隆太郎, comp., Shin-bunshō jiten 新文章辞典 (A new dictionary for written composition), Tōkyō, Daisen Shoten, 1950, 345pp.  
This dictionary gathers together a series of quotations from modern literature, mainly Japanese but also including foreign literature, illustrating the following headings: character and personality, men, women, the features of the face, the emotions, psychology, conversation, love, sex, etc., with sub-headings for each of these categories. Thus for character and personality, the works of Mori Ōgai, Natsume Sōseki, Kunikida Doppo, Miyamoto Yuriko, Ishikawa Tatsuzō, Hino Ashihei, Ishizaka Yōjirō, Masugi Shizue, and Kojima Masajirō are quoted. An interesting compilation presenting Japanese attitudes on the subject matters in question.
102. Maruyama Rimpei 丸山林平, comp., Bungei shin-jiten 文艺新辞典 (A new dictionary of the literary arts), Tōkyō, Meiji Shoin, 1953; 2nd printing, 1954, 2+2+492pp.  
A dictionary for students, teachers, and others concerned with world literature defining approximately 6000 names and terms. The literatures of China, India, England, and America as well as of Japan are included in the coverage. Also, terms belonging to painting, sculpture, music, drama, dance, and the movies, the names of artists, musicians, and actors, titles of important works in literature and language, and terms belonging to the printing and photographic trades are entered. The chronological table covers the history of world literature from the beginnings down to and including 1953.
103. Kindai Tanka Jiten Kankōkai 近代短歌辞典刊行会 (Society for the Publication of a Dictionary of the Modern Tanka), comp., Kindai tanka jiten 近代短歌辞典 (Dictionary of the modern tanka), under editorial supervision of Kimata Osamu 木俣修, Kubota Masabumi 久保田正文, and Watanabe Junzō 渡辺順三, Tōkyō, Shinkō Shuppansha, 1950; 1952; 1956, 2+6+12+521+64+46pp.  
This is a dictionary for the modern tanka concentrating on poets, anthologies, schools and circles, books and journals, and organizations connected with this poetic form, together with literary terms useful in its discussion. The range of coverage is roughly from 1893, when the Asakasha was formed, down to May, 1950. However, generalized treatments of the past history of the tanka, and the major pre-modern tanka poets are also entered, in order to give a background to the entries from modern times. Among the 624 entries, 244 are devoted to individual poets, 160 to anthologies and studies of the tanka (by single authors or by more than one author), 80 to the schools of the tanka, the organizations of tanka poets, and journals published by these groups, and 200 terms in modern literary history, the history of the tanka, and related fields such as philosophy and sociology. As far as possible, a list of reference works is added

at the end of each entry. The separately paged chronological table in the 1956 edition covers collections of poetry, happenings in tanka circles, and happenings in society and the cultural world (outside the circles of the tanka) from 1868 to 1955. The index, also separately paged, contains about 3000 entries. 12 writers participated in the writing of this dictionary. Their contributions are signed by their names in each case. The 1956 edition differs from the one published in 1950 only in having an enlarged chronological table.

104. Nakajima Kenzō 中島健藏, ed., Gendai Nihon bungaku jiten 現代日本文学事典 (Dictionary of present-day Japanese literature), Tōkyō, Kawade Shōbō, 1953.

105. Nishio Minoru 西尾実 and Hisamatsu Sen'ichi 久松潜一, ed., Nihon bungaku jiten 日本文学辞典 (Dictionary of Japanese literature), Tōkyō, Gakuseisha, 1954; also, 1956, 584pp.

Gives the basic facts of Japanese literature. Also adds a few entries on the Japanese language. Aimed at senior high school and university students and the general public. The 1200 entries were written by a group of 115 contributors. The historical coverage is from ancient times down to 1953. The table of contents is analytical; matters of general import and the articles having to do with the several literary genres are first listed. This is followed by a listing of entries in accordance with the several historical periods. The 424 entries having to do with Meiji, Taishō, and Shōwa literature are given on pp. 11-14. Bibliographies are given at the end of most of the entries. Chronological table, pp. 504-540; list of era names in the order of the kana table, 541-544; list of names and titles that are difficult to read, 545-546; titles established by the Taihō code, 546; genealogical tables of scholars of Japanese matters, 547; Confucianist scholars in Japan, 547-549; tanka poets, 549-550; haiku poets, 550-552; index, 553-584.

106. Yoshida Seiichi 吉田精一, Ichiko Teiji 市古貞次, and Mitani Eiichi 三谷榮一, comp., Nihon bungaku sakuhi jinmei jiten 日本文学作品人名辞典 (Dictionary of characters appearing in Japanese literature), under supervision of Hisamatsu Sen'ichi 久松潜一, Asō Isoji 麻生磯次, and Yamagishi Tokubei 山岸徳平, Tōkyō, Kawade Shōbō, 2nd printing, 1956, 3+665+34pp.

A dictionary of the characters, some real and mostly fictional, appearing in Japanese legends, fiction, drama, and poetry, and to some extent in essays and in the senryū or satiric verse form of 5-7-5 syllables. The given names are given for the characters found in older literature, the surnames and given names for the characters in Meiji and later writings. An index of the names of the characters is found at the end of the volume, separately paged, 1-23, and a list of the works (and their authors) from which the characters entered in the dictionary were taken is found on pages 24-34. The material on page 31 should have been given on page 32, and vice versa. Approximately 135 titles from Shōwa literature were canvassed for the names of one or more of the characters appearing in them. For greater usefulness an index of the given names of the characters appearing in modern literature might have been included. However, this is a unique dictionary in giving in convenient form analyses of the main characters appearing in Japanese literature.

107. Nihon Bungaku Kyōkai 日本文学協会 (Japanese Literary Association), ed., Nihon bungakushi jiten 日本文学史辞典 (Dictionary of the history of Japanese literature), under supervision of Fujimura Tsukuru and Nishio Minoru, Tōkyō, Nihon Hyōron Shinsha, 1954; 2nd printing, 1955, 22+980+84+97pp.

A compilation of about 115 essays written by as many members of the Nihon Bungaku Kyōkai 日本文学協会 (Japanese Literary Federation). This federation was formed in August, 1945. It is devoted to the unification of literary studies and education and comprises not only students of Japanese literature but scholars in history, foreign literature, and Japanese language. In order to give unity to the contributions, a number of entries giving an overall view of the several periods of literature is included. The table of contents lists the entries first in the order of the kana syllabary and then in accordance with the eras to which they belong. For the modern period, covering the Meiji era down to the present, 88 titles are listed on pages 18-21. At the end of the volume are found a general index in 84 pages and a chronological table (coming down to and including 1950) in 97 pages. More a collection of essays on the periods, genres, and major authors of Japanese literature than a dictionary *per se*.

108. Nihon Chosakken Kyōgikai 日本著作権協議会 (Japan Copyright Council), Bunka jimmeiroku (Shōwa nijū rokunen-ban) 文化人名録 (昭和二十六年版) (Who's who of men in the cultural field - 1951 edition), Tōkyō, Nihon Chosakken Kyōgikai, 1951, 1+12+787+201+1pp.

A very useful reference work in which the holders and "users" of copyright and laws pertaining to copyright are listed under 9 main headings and 80 sub-headings. The 9 main categories include: authors, performers in the entertainment arts, editors, present owners of copyright who are no longer living, members of the Japan Copyright Council, documents pertaining to the Japan Copyright Council and laws and regulations relative to copyright, index of copyright-holders, users of copyright (newspapers, publishers, theatrical companies, advertising agencies, etc.), and organizations working in the several disciplinary fields. Of special interest to students of modern Japanese literature are the listings of authors working in prose literature (fiction, essay, drama); Japanese language and literature; foreign language and literature; poetry (the shi or long poem, song, tanka, and haiku); children's literature; linguistics and philosophy, religion, and education. Under each of the groupings, the authors are listed in the order of the kana syllabary. Their original names are given when the entry consists of a pen-name. This is followed in each instance by the name of the prefecture where the author was born, his birth-date, present address, place of employment, telephone number, the school that he last attended, his specialty,

and titles of his principal works. Since the kana are given at the side of each name in kanji, the author's names are conveniently provided with their pronunciations. Cross-references are given in the case of authors working in more than one disciplinary field.

109. Nihon Shuppan Kyōdō Kabushiki Kaisha 日本出版協同株式会社 (Japan Publications Union Joint-stock Company), comp., Shōwa nijū sannen-ban gendai shuppan bunkajin sōran 昭和23年度版現代出版文化人總覽 (1948 edition: Survey of persons connected with present-day publication and culture), Tōkyō, Nihon Shuppan Kyōdō Kabushiki Kaisha, 1947, 408pp.; suppl. v., 1948, 136pp.

This work succeeds a volume of the same name, not seen for this bibliography, published by the Kyōdō Shuppansha in 1943. Part 1 consists of an index, by specialty, of 3590 persons active in writing between 1943 and 1948. Included in the specialties are literary criticism, Japanese language and literature, the novel, essay, and drama, the long poem, tanka, haiku, foreign language and literature, and the performing arts. Part 2 consists of the dictionary proper, in which the biographies are given of the 3590 persons entered. Part 3 consists of obituaries of approximately 400 persons who died in the years 1943-1946. The supplementary volume adds about 900 names, gives the addresses of authors who have changed their places of abode since the publication of the prior volume, another list indicating changes of employment, and still another of persons who died in the years 1946-1948 inclusive. This volume is today replaced by Bunka jimmeiroku.

110. Nishishita Kyōichi 西下経一, ed., Bungaku shōjiten 文学小辞典 (A small dictionary of literature), Okayama, Nihon Bunkyo Shuppan Kabushiki Kaisha, 1951, 6+211pp.

A dictionary of terms in literature, language, thought, philosophy, science, and the performing arts taken from nine textbooks on Japanese language used in the kōtōgakkō or senior high schools. Western terms as well as Japanese are given. Of interest in showing the range of subject matters covered by the language student in Japan's higher schools.

111. Nomoto Yonekichi 野本米吉, Gendai Nihon bungakusha jiten 現代日本文学者辞典 (A dictionary of modern Japanese authors), Tōkyō, Musashino Shoin, 1941; enlarged eds., 1950, 1952, 304pp.

This work is in essence a who's who of authors of Meiji, Taishō, and Shōwa literature. In the 1952 edition, biographies are given of 172 writers of "serious" fiction, 54 writers of popular fiction and children's literature, 19 authors of essays and travel works, 62 authors of the long poem, 70 poets of the tanka, 37 poets of the haiku, 47 dramatists, 157 critics and translators, and 102 scholars of Japanese language and literature. There is also a list of reference works for modern literature, covering its history in general, the several genres, and studies of various authors. A second appendix is a chronological table of Japanese literature from 1867 to 1951. According to the author's preface in the enlarged edition of 1952, 50 biographies were deleted from the 1941 edition and 250 added. The edition of 1952 adds two years (1950, 1951) to the chronological table given in the 1950 edition; otherwise, it is the same as the 1950 printing.

112. Sekai Bungaku Kenkyūkai 世界文学研究会 (Association for the Study of World Literature), Sekai bungei sakka jiten 世界文藝作家辞典 (Dictionary of world authors) [Gakusei zensho 学生全書 (Student's anthology), v. 301], Tōkyō, Sekai Bungaku Kenkyūkai, 1949, 311pp.

Compiled in order to provide information on Japanese, Chinese, and Western authors and works named in junior and senior high school texts. Approximately 1000 names are entered in the dictionary proper, which is followed by a section describing in brief the history of literary currents in Japan (first down to the end of the Edo period, then for the subsequent period), China, England and America, Germany and Northern Europe, France, and Russia. The chronological table is divided into three columns, one each for Japan, the West, and the East excluding Japan. Literary events, authors (entered under the year in which they died, with their ages), and works are entered for each of the three geographical groupings.

113. Sekai Bungei Jiten Henshūbu 世界文藝辞典編集部 (Editorial Office for the Dictionary of the Literary Arts of the World), ed., Sekai bungei jiten: Tōyō-hen 世界文藝辞典: 東洋篇 (Dictionary of the literary arts of the world: section on the Orient), Tōkyō, Tōkyōdō, 1950, 768pp.

The basic literary currents found in Asia are first discussed, with Takagi Ichinosuke covering Japan, Matsueda Shigeo dealing with China, Tanaka Otoyō with India, Arabia, Persia, and Southeast Asia (Java, the Malay Peninsula, Burma, and Thai), and Takeshita Kazuma with the Ainu, Taiwan, and Korea. Authors and works are next discussed, with critical comments; technical terms and subject matters follow in a third section. The four indices cover personal names, works, technical terms and subject matters, and terms that are difficult to read. Since so much is covered, this dictionary is of limited use to students of modern Japanese literature. However, a good deal of comparative data from other Asian literatures is made available.

114. Sekai Gendaishi Jiten Henshūbu 世界現代詩辞典編集部 (Editorial Staff of the World Modern Poetry Dictionary), Sekai gendaishi jiten 世界現代詩辞典 (World modern poetry dictionary), Sōgensha, 1951, 615pp.

115. Shinshikai 新詩会 (Association of New Poetry), ed., Gendaishi jiten 現代詩辞典 (Dictionary of the present-day long poem), Tōkyō, Sōgensha, 1951.

116. Shuzui Kenji 守隨憲治, Yamagishi Tokuhei 山岸徳平, Imaizumi Tadayoshi 今泉忠義, and others, Nihon bungaku jiten 日本文学辞典 (Dictionary of Japanese literature), Tōkyō, Sōmeisha, 1950, 2v.  
The second volume deals with modern Japanese literature. (Not seen).
117. Sojinsha 素人社, ed., Gendai haika jimmei jiten 現代俳家人名辞典 (Dictionary of present-day haiku poets), Tōkyō, Sojinsha, 1930.
118. Tōdai Gakusei Bunka Shidōkai 東大学生文化指導会 (The Tōkyō University Society for the Cultural Guidance of Students), ed., Bungei yōgo jiten 文藝用語辞典 (Dictionary of words used in the literary arts), Tōkyō, Tōkyō Daigaku Gakusei Bunka Shidōkai, 1950, 406pp.  
This dictionary defines and lists approximately 1500 words that are used in studies of literature and in literary criticism. Terms denoting the literary genres, concepts, principles, and schools are defined, along with terms from philosophy, aesthetics, the social sciences, ethnology, linguistics, and bibliography needed in literary study. Brief listings of reference works are given at the end of most of the entries.
119. Tōdai Gakusei Bunka Shidōkai 東大学生文化指導会 (The Tōkyō University Society for the Cultural Guidance of Students), ed., Gendai bungaku jimmei jiten: issen kyūhyaku gōjūnen-ban 現代文学人名辞典 1950 年版 (Dictionary of authors of modern literature, 1950 edition), 7+365pp. Table.  
Designed as a reference work for junior and senior high school teachers and students. The coverage is for modern times, from the Meiji era down. In addition to 1000 biographies of Japanese and foreign authors (entered in two separate sections) are a series of appendices giving 170 biographies of Western authors of the pre-modern era, a summary of literary currents in modern Japan, a chronological table for modern literature from 1868 to 1949 inclusive, two indices (one each for Japanese and non-Japanese authors), and a chronological table showing the life-spans of 130 Japanese authors of the Meiji, Taishō, and Shōwa eras.
120. Tōkyōdō Henshūbu 東京堂編集部 (Editorial Section of Tōkyōdō), ed., Sekai bungei jiten (Tōyō-hen) 世界文藝辞典 (東洋篇) (Dictionary of world literature: section on the Far East), Tōkyō, Tōkyōdō, 1950, 770pp.  
A dictionary of authors, works, and matters relating to Japanese, Chinese, Indian, and Near Eastern literature, complementary to a second volume on Western literature. Divided into three main parts. In the first part, pp. 9-58, a group of scholars discuss the currents of literary thought found respectively in Japan, China, India, Arabia, Persia, Southeastern Asia, and in the areas "surrounding" Japan; the last section is thus concerned with Ainu, Ryukyuan, Formosan, and Korean literature. The second part, pp. 59-543, discusses the authors and works found in each of these literatures, and the third part, pp. 545-693, describes or defines literary matters and terms. Indices are provided of personal names, 1-31 (738-768); works, 32-51 (718-737); literary terms and matters, 52-71 (698-717); and names of persons and titles of works that are difficult to read, 72-75 (694-697). The works treated in part 2 are usually discussed under their authors, except when the authors are either unknown or little known. Part 1 is of special interest in providing a Japanese view of Asian literatures.
121. Yamamoto Kenkichi 山本健吉 and others, ed., Gendai haiku jiten 現代俳句辞典 (Dictionary of present-day haiku), Tōkyō, Kawade Shobō, 1954, 377+16pp.  
The main emphasis is on the several schools of modern haiku, including the Hototogisu, Shinkeikō or New Tendency, Shinkō or Newly Rising, and related schools of the twentieth century. However, important poets and movements of the past are also covered. The entries for the many poets include listings and discussions of their major works, which are treated under separate sub-headings. Counting these sub-headings, there are approximately 900 entries. A special table of "season-words," used in the traditional haiku, is given on pp. 339-355. The chronological table found on pages 357-377 covers the period 1887-1954. The index is separately paged, 1-16. A special feature of this dictionary is the table of contents, pp. 7-22, in which the entries are arranged in historical order, the modern age being first treated, and then the pre-modern. The modern era is further divided into two periods: first from Masaoka Shiki up to and including the "Period of the Four S's," which came in the middle 1920s; and secondly, from the middle of the 1920s down. For the period from Shiki through the four S's, the poets and their works are grouped in accordance with the schools to which they belong - an arrangement of value to the student of the history of the haiku.
122. Yoshie Takamatsu 吉江喬松, ed., Sekai bungei daijiten 世界文藝大辞典 (A large dictionary of world literature), Tōkyō, Chūō Kōronsha, 1935-1937, 7v.

## D. HISTORIES, STUDIES, AND ESSAY SERIES

The following is a selected list of secondary sources for the history of Shōwa literature, the majority being scholarly presentations of their subject matter instead of being mere "appreciations," guides to composition, and the like. For an excellent listing of similar material for the whole of modern Japanese literature, covering the Meiji, Taishō, and Shōwa periods, see Hisamatsu Sen'ichi 久松潜一 and Yoshida Seiichi 吉田精一, ed., Kindai Nihon bungaku jiten 近代日本文学辞典 (Dictionary of modern Japanese literature), Tōkyō, Tōkyōdō, 1954, 771-794.

123. Akiba Tarō 秋庭太郎, Nihon shingekishi 日本新劇史 (A history of modern drama in Japan), Tōkyō, Risōsha, 1956, 2v.  
This work gives in detail the origins and development of modern drama in Japan. However, it is only in vol. 2 that the author is able to begin his discussion of the modern play in the Shōwa period, and his coverage is also confined to chapter 23 on the Tsukiji Little Theater and chapter 24 on proletarian drama. The outstanding characteristic of this work is the author's use of an abundance of documents which he has ferreted out with great industry and inquisitiveness.
124. Ara Masahito 荒正人, Sengo bungaku no tembō 戦後文学の展望 (Trends in postwar literature), Tōkyō, Mikasa Shobō, 1956, 291pp.  
This work gathers together the author's essays, published for the most part in newspapers and magazines in the postwar period. Since the essays are arranged chronologically and deal with problems of urgent literary interest, a kind of day-to-day history of Shōwa literature emerges.
125. Ara Masahito 荒正人, ed., Shōwa bungaku jūnikō 昭和文学十二講 (Twelve lectures on Shōwa literature), Tōkyō, Kaizōsha, 1950, 321pp.  
Ara Masahito, Hirano Ken, Yamamuro Shizuka, Honda Shūgo, Hirata Jisaburō, and other members of the group publishing Kindai bungaku discuss Shōwa literature in accordance with its various periods. All of these authors launched their literary careers in the early years of the Shōwa era. Together they present a good view of the whole of Shōwa literature. The second edition was published later under the title Shōwa bungaku kenkyū 昭和文学研究 (A study of Shōwa literature), Tōkyō, Hanawa Shobō, 1952.
126. Ara Masahito 荒正人, Kubota Masabumi 久保田正文, Sasaki Kiichi 佐々木基一, Hirano Ken 平野謙, Honda Shūgo 本多秋五, and Yamamuro Shizuka 山室静, ed., Shōwa bungakushi 昭和文学史 (A history of Shōwa literature), Tōkyō, Kadokawa Shoten, 1956, 2v.  
Consists of 10 chapters, as follows: Ch. 1, An outline of Japanese literature in the Shōwa period (by Hirano); Ch. 2: Some characteristics of Shōwa literature (by Hirano); Ch. 3: The proletarian literary movement (by Ara); Ch. 4: The modernistic trend (by Yamamuro); Ch. 5: The "renaissance in literature" and the literature of conversion (by Honda); Ch. 6: Literature during the last war (by Hirano); Ch. 7: Postwar literature (by Sasaki); Ch. 8: A general survey of Shōwa poetry (by Yamamuro); Ch. 9: The tanka (by Kubota); and Ch. 10: The haiku (by Kubota).  
These articles had originally appeared in the monthly reviews issued with the Shōwa bungaku zenshū (Anthology of Shōwa literature), published by Kadokawa Shoten. They now appear in revised form. Although the book might be criticized as being overgeneralized, it would be difficult to find a better summary of the literary history of the Shōwa period. The authors are members of the group that published the magazine Kindai bungaku. Together, they share an interest in a wide range of problems, political and literary, and stand in particular opposition to the authors, partial to Marxism, found in Shin-Nihon bungaku.
127. Ara Masahito 荒正人, Tomono Daizō 友野代三, Nakamura Mitsuo 中村光夫, Hirano Ken 平野謙, Hirata Jisaburō 平田次三郎, and Fukuda Tsuneari 福田恒存, Gaisetsu gendai Nihon bungakushi 概説現代日本文学史 (An outline history of modern Japanese literature), under supervision of Hisamatsu Sen'ichi 久松潜一, Tōkyō, Hanawa Shobō, 1950, 3+340+38pp.  
This book is divided into seven chapters. Tomono Daizō discusses the development of Meiji literature; Nakamura Mitsuo, naturalist literature; Fukuda Tsuneari, anti-naturalist literature; Ara Masahito, developments in Taishō literature; Hirano Ken, the literature of the early Shōwa period; Hirata Jisaburō, the literature of the decade after 1935, including World War II; and Hirata again, the literature of the postwar period. A 38-page chronological table of Japanese literature, covering the years 1868-1949, is given at the end of the volume. Handy in giving in brief compass the history of Shōwa literature. The main trends are described; the treatment is largely bibliographical, with many authors and works mentioned.
128. Ara Masahito 荒正人, Sasaki Kiichi 佐々木基一, Hirano Ken 平野謙, and Honda Shūgo 本多秋五, ed., Tōron Nihon puroretaria bungaku undōshi 討論 日本プロレタリア文学運動史 (Discussion: the history of the Japanese proletarian literature movement), Kyōto, San'ichi Shobō, 1955, 268pp.  
A joint attempt, in the form of a discussion, to look back on the rise and decline of the proletarian movement in Japanese literature, this symposium first appeared in six installments in the magazine Kindai bungaku. Those who participated in the discussion include Kurahara Korehito, Nakano Shigeharu, Miyamoto Kenji, and Kamiyama Shigeo in addition to the four editors. The book's major contribution consists in revealing many previously unknown facts, particularly those relative to the decline of the proletarian literature movement.
129. Asami Fukashi 浅見蓊, Gendai sakkaron 現代作家論 (On some contemporary writers), Tōkyō, Akatsuka Shobō, 1938.  
Kawabata Yasunari, Yokomitsu Riichi, Tokuda Shūsei, Wada Tsutō, and others are discussed in this volume. Asami has the faculty of identifying the ranking authors at the time his books are published.
130. Asami Fukashi 浅見蓊, Gendai sakka sanjūninron 現代作家三十人論 (On thirty contemporary writers), Tōkyō, Takamura Shobō, 1940.  
Ibuse Masuji, Niwa Fumio, Hemmi Hiroshi, Tonomura Shigeru, and others are discussed in this volume. See preceding entry.

131. Chūnichi sensō kara Taihei'yō sensō e: kokumin bungaku o chūshin ni 中日戦争から太平洋戦争へ・國民文學を中心に (From the Sino-Japanese war through the Pacific war: with the focus on the people's literature movement), special issue of Bungaku, February, 1955.  
This work is made up of three articles: (1) On people's literature during the Pacific war, by Hirano Ken; (2) People's literature during the decade following the tenth year of Shōwa (1936), by Yamada Seizaburō; (3) Modern drama during the decade beginning in 1936, by Okakura Shirō; and a symposium on the decade 1936-1945. This work is centered around "people's literature" during the decade 1936-1945, a subject that was hotly argued immediately after the war.
132. Engeki Hakubutsukan 演劇博物館 (Drama Museum), ed., Kokugeki yōran 國劇要覽 (The essentials of national drama), Tōkyō, Azusa Shobō, 1932.  
This is a convenient handbook for the many drama-types found in Japan. The preface by Iizuka Tomoichirō discusses the meaning of the term drama, its formal characteristics and nature, the unusual variety, "un-surpassed elsewhere in the world," of Japanese drama, its development in brief, and various aspects of drama in Japan at the time of writing. The body of the work is divided into 8 parts, divided as follows: (1) Ancient drama and the people's drama, (2) The nō drama and kyōgen, (3) The marionette drama, (4) Kabuki, (5) Shingeki or modern drama, (6) Miscellaneous types of stage entertainment, (7) Special forms found in the Ryūkyūs, Taiwan, among the Ainu, and in the South Sea areas, and (8) The movies. Parts 5 and 6 on modern drama and on the various miscellaneous types of stage entertainment are of special importance to students of drama in modern times. However, the volume was published in 1932, early in the Shōwa period, and is therefore of limited use in so far as the situation after 1932 is concerned.
133. Fukuda Tsuneari 福田恒存, Sakka no taido 作家の態度 (The attitude of a writer), Tōkyō, Chūō Kōronsha, 1947, 295pp.  
The Shōwa writers chosen for discussion in this and the following volume are Kamura Isota, Yokomitsu Riichi, Miyamoto Yuriko, Sakaguchi Ango, Dazai Osamu, and Kobayashi Hideo. The author also discusses some writers who are more frequently associated with the Taishō era, such as Akutagawa Ryūnosuke and Shiga Naoya. The largest amount of emphasis is given to Akutagawa and Dazai. The author attempts to analyze the characteristics of modern Japan against the background of the modern West. He feels doubtful about the conventional monism of politics and literature as imported from the West, and attacks the "first-person" fiction found in Japan.
134. Fukuda Tsuneari 福田恒存, Gendai sakka 現代作家 (Contemporary writers), Tōkyō, Shinchōsha, 1949.  
See preceding entry. This and the preceding book were later revised and published in three volumes under the title Sakkaron 作家論 (On some writers) in Kadokawa bunko 角川文庫 (Kadokawa Library), nos. 332-334, Tōkyō, Kadokawa Shoten, 1952-1953, 3v. Fukuda's other critical essays are found singly or in collections in "Kindai no shukumei 近代の宿命 (The destiny of the modern age)," Tōzai bunko, November, 1947; Heikō kankaku: bungei hyōronshū 平衡感覚・文藝評論集 (The sense of equilibrium: a collection of literary criticism), Tōkyō, Shinzembisha, 1947, 263pp.; and "Ningen - kono gekiteki naru mono 人間—この劇的なるもの (Man - this dramatic being)," Shinchō, July, 1955 - May, 1956.
135. Furuya Tsunatake 古谷綱武, Kawabata Yasunari 川端康成 (Kawabata Yasunari), Tōkyō, Saku-hinsha, 1936; [= Gendai sōsho 現代叢書 (Modern Library), v. 38], Tōkyō, Mikasa Shobō, 1942, 204pp.  
This and the following entry are detailed studies of the two pioneers of Shōwa literature, Kawabata and Yokomitsu, and of their literary works, by a young critic of the day. Kawabata and Yokomitsu are identified as central figures of the "literary renaissance." Their attitudes with respect to techniques of writing, human life, the feelings, imagery, style, conversation, characterization, etc. are discussed and analyses given of some of their works.
136. Furuya Tsunatake 古谷綱武, Yokomitsu Riichi 横光利一 (Yokomitsu Riichi), Tōkyō, Saku-hinsha, 1936.  
See preceding entry.
137. Gendai bungakushi 現代文學史 (The history of present-day literature), special issue of Kokugo to koku-bungaku 國語と國文學 (Japanese language and literature), October, 1951.  
This compilation consists of six essays: (1) Contemporary fiction (by Kataoka Yoshikazu); (2) Drama in the Taishō and Shōwa periods (by Sugiyama Makoto); (3) A history of the long poem in the Shōwa period (by Furukawa Kiyohiko); (4) A historical sketch of Japanese literary criticism in the Taishō and Shōwa periods (by Hasegawa Izumi); (5) A history of Shōwa tanka (by Yoshihara Toshio); (6) Six steps in the history of the contemporary haiku (by Kanda Hideo). Both Taishō and Shōwa literature are reviewed but the larger amount of emphasis is given to the latter. A summary of present-day Japanese literature as seen by some of the authorities in the field.
138. Hirano Ken 平野謙, Gendai Nihon bungaku nyūmon 現代日本文学入門 (Introduction to present-day Japanese literature), Tōkyō, Kaname Shobō, 1953, 194pp.  
Part 1 consists of a literary history of the Shōwa period, which is divided into the pre-war, war-time, and post-war periods, and part 2 of a history of proletarian literature. Appendix A discusses the literature

of the different schools found in Shōwa times and Appendix B consists of a bibliography of studies of Shōwa literature. This book was the first to give an overall literary history of the Shōwa period. Three different schools of literature are clearly recognized and defined: the proletarian school, the neo-impressionistic school, and the traditional school. The analysis of the neo-impressionistic school and its modernism is incomplete, but in general the author is exceptionally exact in his data.

139. Hirano Ken 平野謙, Gendai no sakka 現代の作家 (Contemporary writers), Tōkyō, Aoki Shoten, 1956, 330pp.  
The author analyzes the characteristics of the following writers: Hirotsu Kazuo, Miyamoto Yuriko, Yokomitsu Riichi, Nakano Shigeharu, Hirabayashi Taiko, Kobayashi Hideo, Sakaguchi Ango, Itō Sei, Shimagi Kensaku, Takami Jun, Dazai Osamu, Hōjō Tamio, Noma Hiroshi, Takeda Taijun, and Hotta Yoshie. The author's interest lies with the writers who are concerned with both politics and literature. He tries to find out the attitudes they express with reference to both of these areas of human concern.
140. Honda Shūgo 本多秋五, Kobayashi Hideo-ron 小林秀雄論 (On Kobayashi Hideo), Tōkyō, Kawade Shobō, 1949.  
Kobayashi Hideo is looked upon as the father of modern Japanese literary criticism. The author, who is a member of the coterie magazine Kindai bungaku, makes a thorough analysis of Kobayashi's techniques in literary criticism, and challenges the dogmatic concepts he finds in Kobayashi's works.
141. Ibaraki Tadashi 茨木憲, Shōwa no shingeki 昭和の新劇 (Modern drama in the Shōwa era), Tōkyō, Awaji Shobō, 1956, 326pp.  
Part 1 deals with the problems faced by modern drama in Japan; part 2 is a history of modern drama in the Shōwa era; part 3 is an account of the dramatists of the present day; and part 4 a description of the work of present-day dramatic companies. The author's emphasis is on part 3, in which he discusses the works of the following dramatists: Kubo Sakae, Hisaita Eijirō, Miyoshi Jūrō, Tanaka Chikao, Koyama Yūshi, Uchimura Naoya, Iizawa Tadasu, Kinoshita Junji, Mishima Yukio, Fukuda Tsuneari, Shiina Rinzō, and Abe Kōbō. At the end of the volume is a valuable table of plays produced in the period 1945-1956 inclusive, and a list of plays printed in various easily available series. The author has attempted the difficult task of discussing thirty years of dramatic history. Although his work may need to be refined as study progresses, it remains a valuable contribution in a country where most of the criticism of drama takes the form of impressionistic reviews or of chatty "behind the stage" conversations.
142. Ichijō Shigemi 一條重美, Nihon puroretaria bungei rironshi 日本プロレタリア文藝理論史 (A history of the theories of Japanese proletarian literature), Tōkyō, Eikō Shoin, 1948.  
This book consists of two parts, the first on "political value and artistic value," and the second on "the development of theories of realism." The author suggests that the core of proletarian literary theory, as developed in the early Shōwa period, has become in modified form the core of "democratic" literature in the postwar era. He aims to bring together the proletarian literary movement and proletarian literary theory. His book is the most detailed history of proletarian literature now available.
143. Isogai Hideo 磯貝英夫, Shōwa bungaku sakka kenkyū 昭和文学作家研究 (Studies in the authors of Shōwa literature), Kyōto, Yanaibara Shoten, 1955, 4+300pp.  
Outlines in brief the history of Shōwa literature and continues with a discussion of the works of such authors as Ibuse Masuji, Kawabata Yasunari, Yokomitsu Riichi, and Nakano Shigeharu. The author is a member of the Kindai bungaku group.
144. Itagaki Naoko 板垣直子, Fujin sakka hyōden 婦人作家評傳 (Critical biographies of women writers), Tōkyō, Meijikaru Furendosha, 1954, 4+13+472pp.  
The author gives the life history of each of the following women writers and discusses their literary productions: Hayashi Fumiko, Okamoto Kanoko, Miyamoto Yuriko, Hirabayashi Taiko, Yoshiya Nobuko, Sata Ineko, Ōtani Fujiko, and Tsuboi Sakae. The most comprehensive treatment so far available of modern women writers.
145. Itagaki Naoko 板垣直子, Hayashi Fumiko 林芙美子 [=Sakkaron shiriizu 作家論シリーズ (Series on authors), 1], Tōkyō, Tōkyō Raifusha, 1956, 229pp.  
This a revision of the chapter on Hayashi Fumiko in the author's earlier book, Fujin sakka hyōden. The author corrects the errors in her previous work and also expands it somewhat. The result is a fine critical biography of the late Hayashi Fumiko to whom the author was most strongly attached.
146. Itagaki Naoko 板垣直子, Gendai shōsetsuron 現代小説論 (On contemporary fiction), Tōkyō, Daiichi Shobō, 1938, 289pp.  
In this and in the three following volumes, the author comments on the conservative trend followed by Japanese literature after the outbreak of the Sino-Japanese war. Her criticism is directed chiefly against her patriotic contemporaries in the literary field who were riding the crest of rightist sentiment. Her criticisms and judgments are stated with great emphasis. Disregarding the popular views of the day, she makes a striking contribution in her protests against the Nihon Rōmanha (the Japanese Romantic School). The books were written in spite of the many wartime handicaps the author had to overcome. Jihenka no bungaku and Nihon no sensō bungaku are particularly noteworthy.



147. Itagaki Naoko, Gendai no geijutsu hyōron 現代の藝術評論 (On contemporary art criticism), Tōkyō, Daiichi Shobō, 1942, 247pp.

148. Itagaki Naoko, Jihenka no bungaku 事変下の文学 (Literature under an emergency), Tōkyō, Daiichi Shobō, 1942.

149. Itagaki Naoko, Gendai Nihon no sensō bungaku 現代日本の戦争文学 (War literature in present-day Japan), Tōkyō, Rokkō Shōkai Shuppambu, 1943.

150. Itō Sei 伊藤整, Shōsetsu no hōhō 小説の方法 (The method of fiction-writing), Tōkyō, Kawade Shobō, 1948; 6th printing, 1955, 245pp.

The author holds that fiction-writing has its own special method. This method is deeply affected by the temperament, education, and life of the writer himself. It also has to do with the social conditions and ethical order in which life exists, the feelings experienced in perceiving life, and the structuring of beauty as a means of expressing these feelings. Specifically, the author tries to reveal the reasons why "private" fiction exists in Japan. He discusses this fiction with respect to the differing circumstances under which modern literature began to grow in Japan and in Europe. The author is convinced that a novel should be constructed by a premeditated method and that this method is a means for the writer to assert his ego in opposition to the social order. He also believes that the ego does not have an established place in Japan's "private" fiction. He recognizes two types of "private" fiction, *i. e.*, the "destroying" type and the "reconciling" type.

151. Itō Sei 伊藤整, ed., Mainichi raiburarii: Nihon no bungaku 毎日ライブラリー - 日本の文学 (Mainichi library: Japanese literature), Tōkyō, Mainichi Shumbunsha, 1951.

Part 1 deals with the history of modern Japanese literature, and part 2 with its interpretation. The part dealing with Shōwa literature was written by Hirano Ken and Ara Masahito. The book was published as part of the Mainichi Library; it is directed at the general public in an attempt to convey a basic knowledge of modern-day Japanese literature.

152. Itō Sei 伊藤整, Ino Kenji 猪野謙二, Kuwabara Takeo 桑原武夫, Saigō Nobutsuna 西郷信綱, Takeuchi Yoshimi 竹内好, Nakano Yoshio 中野好夫, and Noma Hiroshi 野間宏, ed., Iwanami kōza: bungaku 岩波講座・文学 (Iwanami essay series: Literature), Tōkyō, Iwanami Shoten, 1953-1954, 8v.

In vol. 5, "People's literature," part 2, are found the following articles: (1) Popular literature (by Sugiura Mimpei); (2) The development of proletarian literature (by Maruyama Shizuka); (3) The literature of conversion (by Honda Shūgo); (4) Some aspects of postwar literature (by Sasaki Kiichi); (5) The development of modern drama in Japan (by Uriu Tadao). The movement for creating a people's literature (kokumin bungaku 国民文学) which reached its height in 1953 found an expression in the compilation of this Iwanami series.

153. Itō Sei 伊藤整, Ino Kenji 猪野謙二, Kuwabara Takeo 桑原武夫, Kokubun Ichitarō 國分一太郎, Saigō Nobutsuna 西郷信綱, Takeuchi Yoshimi 竹内好, Nakano Yoshio 中野好夫, and Noma Hiroshi 野間宏, ed., Iwanami kōza: bungaku no sōzō to kanshō 岩波講座・文学の創造と鑑賞 (Iwanami essay series: The creation and appreciation of literature), Tōkyō, Iwanami Shoten, 1954-55, 5v.

In vol. 1, "Appreciation of literature, part 1," the following works are discussed: (1) Yokomitsu Riichi's Shanghai (Shanghai), by Odagiri Hideo; (2) Kobayashi Takiji's Kanikōsen (Crab-canning boat), by Kashima Yasuo; (3) Nagai Kafu's Bokutō kitan (Strange story east of the river), by Hirano Ken; (4) Tanizaki Junichirō's Sasameyuki (The delicate snow), by Terada Tōru; (5) Noma Hiroshi's Shinkū chitai (The zone of emptiness), by Tada Michitarō; and (6) Ōoka Shōhei's Musashino fujin (The Musashino lady), by Sasaki Kiichi. The editors' outlook is the same as seen in Iwanami kōza: bungaku. The present series was published as a means of mass education in modern-day literature.

154. Itō Shinkichi 伊藤信吉, Gendaishi no kanshō 現代詩の鑑賞 (The appreciation of the modern long poem), Tōkyō, Shinchōsha, 1954, 2v.

The second volume discusses 120 poems by ten poets of the Shōwa period: Miyazawa Kenji, Ozaki Kihachi, Kaneko Mitsuharu, Miyoshi Tatsuji, Nakano Shigeharu, Kusano Shimpei, Kitagawa Fuyuhiko, Nakahara Chūya, Tachihara Michizō, and Nishiwaki Junzaburō. An essay on the development of the modern poem is added. A good objective treatment written by a critic who is at the beginning of a promising career.

155. Iwakami Jun'ichi 岩上順一, Yokomitsu Riichi 横光利一 (Yokomitsu Riichi), Tōkyō, Mikasa Shobō, 1942, 192pp.

The author traces the development of Yokomitsu's work and comments on its changing aspects. This book was written during the first years of World War II. The author speaks up for what he believes is right, boldly attacking one of the idolized figures of the literary world. Later, the book was republished under the title Bungaku no kyojitsu 文学の虚実 (Falsehood in literature).

156. Kamachi Kan'ichi 蒲池歎一, Itō Sei 伊藤整, Tōkyō, Tōkyō Raifusha, 1955, 229pp.  
The author discusses the relationship between the life and works of Itō Sei, and proves to be an ardent admirer of the novelist-critic.
157. Kamei Katsuichirō 亀井勝一郎, "Gendai bungaku ni arawareta chishikijin no shōzō 現代文学にあらはれた知識人の肖像 (Some portraits of the intellectual as seen in contemporary literature)," Gunzō, January-December, 1951.  
The author discusses ten important characters in modern Japanese fiction. From Shōwa times come the heroes of Yokomitsu Riichi's Ryoshū (Loneliness on a journey), Shimagi Kensaku's Seikatsu no tankyū (Life's search), Itō Sei's Narumi Senkichi, named from its main character, Miyamoto Yuriko's Dōhyō (A guide-post), and Dazai Osamu's Ningen shikkaku (Man disqualified).  
The author's analysis of these characters leads him into a discussion of life in Shōwa times, with minimal attention given to the novels from which these characters come.
158. Kamei Katsuichirō 亀井勝一郎, Gendai sakkaron 現代作家論 (On modern writers). [in Kadokawa bunko 角川文庫 (Kadokawa library)], Tōkyō, Kadokawa Shoten, 1954, 216pp.  
This is a revision of the sixth volume of the anthology, Kamei Katsuichirō chosakushū 亀井勝一郎著作集 (The works of Kamei Katsuichirō), Tōkyō, Sōgensha, 1952, 6v. A few of the chapters are newly written. The following writers are discussed: Okamoto Kanoko, Aizu Yaichi, Ibuse Masuji, Kobayashi Hideo, Kawakami Tetsutarō, Nakano Shigeharu, Shimagi Kensaku, Niwa Fumio, and Dazai Osamu. The author's literary criticism is characterized by an eager inquisitiveness. He is particularly interested in the themes of faith and distress.
159. Kataoka Yoshikazu 片岡良一 and Nakajima Kenzō 中島健藏, ed., Bungaku gojūnen 文学五十年 (Fifty years of literature), Tōkyō, Jiji Tsūshinsha, 1955, 14+452+13pp. Photos.  
This is a very useful survey of twentieth century Japanese literature. The rise and decline of each school is discussed separately. The authors include Ara Masahito, Itō Shinkichi, Kanda Hideo, Kimata Osamu, and Senuma Shigeki in addition to the two editors. The present volume is one of a series on various phases of Japanese culture during the first half of the twentieth century, and presents a large amount of conveniently arranged information. Two appendices give a list of reference works (pp. 383-393) and a chronological table of Japanese literature from 1868 through 1954 (pp. 394-451).
160. Kataoka Yoshikazu 片岡良一, Nakajima Kenzō 中島健藏, and Nakano Shigeharu 中野重治, ed., Kindai Nihon bungaku kōza 近代日本文学講座 (Essay series on modern Japanese literature), Tōkyō, Kawade Shobō, 1951-, still in process of publication.  
Vol. 4 is the second of two volumes on the trends and schools of modern Japanese literature. It contains the following articles of interest to the student of Shōwa literature: (1) The Araragi School and the anti-Araragi schools (by Usui Yoshimi); (2) Popular arts and proletarian literature (by Senuma Shigeki); (3) The modern artistic schools (by Naruse Masakatsu); (4) On "private" novels (by Hirano Ken); (5) Some problems of popular literature (by Odagiri Hideo); (6) The second Bungakkai or Literary World (by Nakano Shigeharu); (7) The Japanese Romantic School (also by Nakano Shigeharu); (8) The time of the People's Front (by Hirata Jisaburō); (9) Historical literature in late modern times (by Hasegawa Izumi); (10) The genealogy of traditionalism, nationalism, and racialism (by Shioda Ryōhei); and (11) Trends in literary ideas since the war and problems of the present (by Aono Suekichi).  
In addition, vol. 1, dealing with the background of modern Japanese literature, and volume 2, with the influence of foreign literature upon modern Japanese literature, contain a dozen or more relevant articles respectively. This series has for its objective the analyzing of modern Japanese literature from as many different viewpoints as possible. The impression is one of great variety and little unity.
161. Kataoka Yoshikazu 片岡良一, supervisor, Odagiri Hideo 小田切秀雄, ed., Kōza kindai Nihon bungaku kushi 講座近代日本文学史 (Essay series: The history of modern Japanese literature), Tōkyō, Ōtsuki Shoten, 1956-1957, 5v.  
Vol. 4 deals with proletarian literature and artistic literature (The Shōwa era, part 1) and vol. 5 with wartime and post-war literature (The Shōwa era, part 2). More specifically, ch. 16 is concerned with the rise of proletarian literature, ch. 17 with the Neo-impressionistic and Newly Rising Aesthetic Schools, ch. 18 with the period of "conversion" and "the literary renaissance," ch. 19 with literature during the Sino-Japanese war, ch. 20 with literature during the Pacific war, ch. 21 with the rebirth of literature in the post-war era, and ch. 22 with literature after the Korean war. In addition to the above mentioned chapters, there are seven special essays. This work is the most voluminous of all the summations of the history of Shōwa literature. The viewpoint of the contributors is relatively consistent. This is perhaps due to the fact that for the most part they are under the influence of the editor, Odagiri. The attempt to synthesize two distinctly different concepts, namely, "national consciousness" and "class consciousness," leads to difficulties and the authors' evaluation of literary works becomes unjust.
162. Kawade Shobō 河出書房 (Kawade Publishing Company), ed., Nihon bungaku kōza 日本文学講座 (Essay series on Japanese literature), Tōkyō, Kawade Shobō, 1950-1952, 8v.  
Vol. 6 deals with the "latter half" of modern literature and contains contributions on: (1) Proletarian

literature (by Hirano Ken); (2) Modernism (by Itō Sei); (3) Mental-life novels and "private" novels (by Terada Tōru); (4) Yokomitsu Riichi (by Ishibashi Makio); (5) Kawabata Yasunari (by Hirata Jisaburō); and (6) Kobayashi Takiji (by Kubokawa Tsurujirō).

Vol. 7 deals with aesthetic ideas in Japanese literature and with the history of literary criticism. It contains articles on: (1) Reality (by Kataoka Yoshikazu); (2) Symbolism (by Tezuka Tomio); (3) Genres (by Kawakami Tetsutarō); (4) Mechanical beauty (by Hanada Kiyoteru); and (5) Fiction (by Nakamura Shin'ichirō). This work is the first *kōza* or collection of essays on Shōwa literature published after World War II. The articles by Hirano Ken and Itō Sei, though brief, offer good bird's-eye views of Shōwa literature. Although subjected to editorial revision, the differences in opinion among the contributors remain quite conspicuous with respect to such subjects as are handled by more than one of them.

163. Kawade Shobō 河出書房 (Kawade Publishing Company), ed., Nihon bungaku taikei 日本文学大系 (Outline of Japanese literature), Tōkyō, Kawade Shobō, 1938-40, 24v.

The several volumes have separate authors and titles. Of particular value to students of Shōwa literature are the following volumes: (6) Asō Isoji, Nihon bungaku to gairai shisō 日本文学と外来思想 (Japanese literature and foreign ideologies); (11) Shioda Ryōhei, Kindai shōsetsu 近代小説 (Modern fiction); (12) Kataoka Yoshikazu, Gendai shōsetsu 現代小説 (Contemporary fiction); (14) Origuchi Shinobu, Kindai tanka 近代短歌 (The modern *tanka*); (15) Takada Mizuho, Kindaishi 近代詩 (The modern long poem); (20) Saitō Kiyoe, Hihyō bungaku 批評文学 (Literary criticism); (23) Kawatake Shigetoshi, Kindai gekibungaku 近代劇文学 (The literature of modern drama); and (24) Gotō Tanji, Nihon bungaku meicho kaisetsu 日本文学名著解説 (Commentaries on the most notable works of Japanese literature).

164. Kobayashi Hideo 小林秀雄, Bungei hyōron 文藝評論 (Literary criticism), Tōkyō, Nissan Shobō, 10th printing, 1955, 248pp.

This work, first published by Hakusuisha in 1931, includes the first article through which the author gained recognition in the literary world, namely, "Samazama naru ishō (Various designs)," a second article on Shiga Naoya, and some comments on current literature which had appeared serially in the magazine Bungei shunjū. The author goes deeply into the secrets of literary creation, protesting all the while against the proletarian literary school. These articles led to the recognition of literary criticism as a full-fledged genre in Japanese literature. An ardent admirer both of Rimbaud and of Shiga Naoya, Kobayashi declares that literary criticism should be nothing but the expression of one's own self through making use of other people's works. Bungei hyōron was his first monumental work of literary criticism. It made him a representative critic of the artistic school. Following this book were published Zoku-bungei hyōron (Literary criticism, continued), 1932 (10th printing, Tōkyō, Nissan Shobō, 1950, 264pp.), and Zokuzoku-bungei hyōron (Literary criticism, again continued), 1934 (10th printing, Nissan Shobō, 1950, 268pp.). These too are collections of the author's essays.

165. Kobayashi Hideo 小林秀雄, Mujō to iu koto 無常といふこと (On uncertainty), Tōkyō, Sōgensha, 1946, 1+106pp.

This is a collection of articles published during the Pacific war, on mujō (uncertainty), the Taima (a *nō* play), the Tsurezuregusa 徒然草 (Idle jottings), the Heike monogatari (Tales of the Heike), and the poets Saigyō and Sanetomo. The author harshly criticizes the social disorders of the wartime and postwar worlds, using classical literature to support his arguments. Greatly attracted to this older literature he seeks after what cannot be found in present-day writings. With this book, Kobayashi leaves the field of present-day literature.

166. Kobayashi Hideo 小林秀雄, Rekishi to bungaku 歴史と文学 (History and literature), Tōkyō, Sōgensha, 1941, 226pp.

In addition to the article, "History and literature," which gives its title to the book, there are some others on individual authors and their works, such as "On Pascal's Pensées," "Miyoshi Tatsuji," and "Shimagi Kensaku." "History and literature" is a lecture in which the author proves the changing relationship between history and the individual at a time when the wars in which Japan was engaging began to show signs of prolongation. The author, who has been "poisoned" by literature, begins to show an interest in those who have not yet been "poisoned."

167. Kobayashi Hideo 小林秀雄, Shishōsetsu-ron 私小説論 (On private fiction), Keizai ōrai, May-August, 1935.

This is an outright attack against Yokomitsu Riichi's Junsui shōsetsuron (Theory of pure fiction), "Kaizō," April, 1935. The author had previously torn apart the proletarian writings of the time, pointing out their weakness as literature. Now he makes a strong protest against the psychological approach found among the non-proletarian "modernistic" writers. He asserts that it goes against the principles of literature for any overwhelming new idea to bypass the problems of the self which lie deep in the mind of any writer. The central core of the author's literary criticism may be recognized for the first time in this book. Formerly looked upon as the principal critic of Marxist literature, now, after proletarian literature had died out, the author takes his stand on a socialized ego discovered through study and through the re-evaluation of the self as seen by the European masters of the nineteenth century.

168. Kondō Tadayoshi 近藤忠義, ed., Nihon bungaku nyūmon 日本文学入門 (Introduction to Japanese literature), Tōkyō, Nihon Hyōronsha, 1940, 6+3+492pp.  
The part on Shōwa literature, "The fourteen years of Shōwa," was written by Miyamoto Yuriko. It is a general outline of Shōwa literature written more for the purpose of public enlightenment than as a scholarly work. The author tries not to be a representative of her particular proletarian school of ideas. Rather, her attitude is broadly humanistic. The style is lively; it comes from an author who has herself been caught in the vicissitudes of her age.
169. Koyama Kiyoshi 小山清, ed., Dazai Osamu kenkyū 太宰治研究 (Studies in Dazai Osamu) [= suppl. vol. to Dazai Osamu zenshū 太宰治全集 (The complete works of Dazai Osamu)], Tōkyō, Chikuma Shobō, 1956.  
This work was edited eight years after Dazai's death, and published as a supplementary volume to Dazai's complete works. It is an introductory book to which Dazai's teachers, friends, and admirers contributed, bringing to light his personality, life, and writings either in a scholarly manner or as personal recollection.
170. Kubokawa Tsurujirō 窪川鶴次郎, Gendai bungakuron 現代文学論 (On present-day literature), 5th printing, Tōkyō, Chūō Kōronsha, 1939, 9+666pp.  
The main body of this book is composed of the author's articles published in various magazines since 1934. Added are three new articles at the beginning and end, on "The renaissance in art and new developments in literature," "Artistic value and political value," and "Literary ideas focused on human beings." The author's major theme is the relationship between "the renaissance in literature" and the literature of unrest. An advocate of humanism, he is to be regarded as a sort of conscientious objector in the literary world. The book is one of the noteworthy works of its period.
171. Kubokawa Tsurujirō 窪川鶴次郎, Saisetsu gendai bungakuron 再説現代文学論 (The theory of present-day literature, restated), Tōkyō, Shōshinsha, 1944, 2+330pp.  
This is a collection of the author's articles written after the publication of Gendai bungakuron. Literary history during the decade after 1935 is reviewed by tracing the flow of various literary ideas.
172. Kubokawa Tsurujirō 窪川鶴次郎, Hirano Ken 平野謙, and Odagiri Hideo 小田切秀雄, ed., Nihon puroretaria bungaku: shi-teki tembō to saikentō no tame ni 日本プロレタリア文学・史的展望と再検討のために (Japanese proletarian literature: For a historical view and for reexamination), Tōkyō, Aoki Shoten, 1956, 245pp.  
The authors review the history of the proletarian literary movement in Japan in its different stages. The contributors are, in addition to the editors, Kiso Ryūichi, Tsuboi Shigeji, and Ara Masahito. The volume is a review and re-evaluation of proletarian literature of the past done from the point of view of a united front assumed at the end of the first decade following World War II.
173. Kurahara Korehito 蔵原惟人, Bunka undō 文化運動 (Cultural movements) [= Nauka kōza ナウカ講座 (Nauka study series), 11], Tōkyō, Naukasha, 1949, 2+117pp.  
This book is a collection of articles which were either excluded when the author's Geijutsuron was compiled or published thereafter. The author's discussion is focused upon the problems of organizing an artistic movement. Hence, the reader will not expect to find concrete theories of art and evaluations of individual works.
174. Kurahara Korehito 蔵原惟人, Geijutsuron 藝術論 (On art), Tōkyō, Chōryūsha, 1932, 3+2+392pp.  
Part 1 is headed "The history of art and the theory of art," part 2 "Some problems relating to literary movements," and part 3 "Studies and essays." This book is a compilation of those articles by the author which appeared in various magazines between 1927 and 1931. It contains such noted essays as the ones on "The methodology of the sociology of art," "The basis of Marxist literary criticism," "The way to proletarian realism," "Three or four problems of theory," and "Some thoughts on the artistic method." The author became the leading proletarian literary critic, taking the place of Aono Suekichi and Hirabayashi Hatsunosuke, about the time that the Zen-Nihon Musansha Geijutsu Remmei 全日本無産者藝術聯盟 (All-Japan Proletarian Art Federation) was organized. The present articles mark the high points of the author's literary activities. He was first under the influence of Prehanov's sociology, but this was gradually replaced by Leninism. His article, "Some thoughts on the artistic method," is noteworthy because it set up a Marxist standard for literary criticism in modern Japan.
175. Kurahara Korehito 蔵原惟人, Kobayashi Takiji to Miyamoto Yuriko 小林多喜二と宮本百合子 (Kobayashi Takiji and Miyamoto Yuriko), Tōkyō, Kawade Shobō, 1953, 2+227pp.  
The author has here compiled all of his former articles on Kobayashi Takiji and Miyamoto Yuriko and has added the title article, "Kobayashi Takiji to Miyamoto Yuriko," at the beginning of this work. He regards these two writers as the real legacies of the "democratic" literary movement of the past. He asserts the view that their writings should be re-evaluated and utilized by the present-day writers for constructive purposes.

176. Kurahara Korehito 蔵原惟人, Kokumin no bunka to bungaku 国民の文化と文学 (The culture and literature of the people), Tōkyō, Shin-hyōronsha, 1955, 263pp.  
The "people's literature" movement was greatly promoted by the Korean War. The book discusses the question how a proletarian writer should treat the problems of race that he might come across in the cultural and literary world. Unlike the other supporters of the people's literature movement, the author speaks from an orthodox Marxist viewpoint.
177. Kurahara Korehito 蔵原惟人 and Nakano Shigeharu 中野重治, ed., Kobayashi Takiji kenkyū 小林多喜二研究 (Studies in Kobayashi Takiji), Tōkyō, Kaihōsha, 1948, 5+265pp.  
The contributors are members of the Shin-Nihon Bungakkai 新日本文学會 (The New Japanese Literary Association). They discuss the personality, life, and literary productions of Kobayashi Takiji. Kobayashi's writings are regarded as being the most valuable heritage of the "democratic" literary movement.
178. Kurahara Korehito 蔵原惟人, Takeuchi Yoshimi 竹内好, Noma Hiroshi 野間宏, Hirano Ken 平野謙, and Odagiri Hideo 小田切秀雄, ed., Nihon puroretaria bungaku annai 日本プロレタリア文学案内 (A guide to Japanese proletarian literature), Kyōto, San'ichi Shobō, 1955, 2v.  
Vol. 1, part 1 divides the history of proletarian literature into three stages, the beginning, the period of greatest prosperity, and the war-time era. Part 2 deals first with proletarian literature as a whole, and then with the proletarian long poem, tanka, and haiku as separate genres. Vol. 2 describes the work of 16 proletarian writers. The book actually consists of articles published after the war. The analyses are thorough and the book does full justice to its title as a well-organized and useful guide.
179. Maruoka Akira 丸岡明, Hori Tatsuo: hito to sakuin 堀辰雄・人と作品 (Hori Tatsuo: the man and his writings), Tōkyō, Shikisha, 1953, 223pp. Chart.  
The author discusses the late Hori Tatsuo's personality and works from the vantage point of a close friend and as favored owner of various data.
180. Miyamoto Kenji 宮本顯治, Haiboku no bungaku 敗北の文学 (The literature of defeat), Tōkyō, Iwasaki Shoten, 1946, 163pp.  
In addition to the lead article on "The literature of defeat," first published in 1929, this book includes three other articles, namely, "A milestone in the transitional period," "The scientific nature of criticism," and "Fellow-traveling authors." "The literature of defeat" is an article on Akutagawa Ryūnosuke. The author went through a crisis in his intellectual life at the time of the death of Akutagawa. As a young and progressive intellectual he tries to find means of surpassing Akutagawa's literature even though he loved and respected it.
181. Miyamoto Kenji 宮本顯治, Miyamoto Yuriko no sekai 宮本百合子の世界 (The world of Miyamoto Yuriko), Tōkyō, Kawade Shobō, 1954, 320pp.  
This work reorganizes and amplifies the author's commentaries in Miyamoto Yuriko zenshū 宮本百合子全集 (The complete works of Miyamoto Yuriko), published by Kawade Shobō in 15 volumes. For the most part, the volume is made up of comments on the individual works. The author's affection for his wife pervades the book. The reader should also examine his Hihansha no hihan 批判者の批判 (Criticizing the critics), Tōkyō, Shinkagakusha, 1954, 2v., written in reply to the abusive comments on Miyamoto Yuriko's writings prevalent in and after 1951.
182. Miyamoto Kenji 宮本顯治, Rēnin-shugi bungaku tōsō e no michi レニン主義文学闘争への道 (The way to Leninist literary strife), Tōkyō, Mokuseisha, 1933.  
This is the first collection of the author's critical essays. He began to take part in the proletarian literary movement after his essay "Haiboku no bungaku" was published and soon replaced Kurahara Korehito as the leading literary critic in the movement. Leninism is well expressed in the essay on "Politics and literature: the problem of the supremacy of politics." The book reflects clearly the troubles of the proletarian literary movement under strict thought control.
183. Nakajima Kenzō 中島健蔵, Gendai sakkaron 現代作家論 (On some contemporary writers), Tōkyō, Kawade Shobō, 1941, 3+280pp.  
Yokomitsu Riichi, Fukada Kyūya, Hori Tatsuo, Tokunaga Sunao, Ibuse Masuji, Niwa Fumio, Ishikawa Tatuzō, and others are discussed in this book, which was written at a time when the author was just beginning to establish himself as a leader in the field of literary criticism. He discusses the above-mentioned writers with an outlook which is more or less European, coming from his studies of Baudelaire, Stendhal, the Goncourts, Valéry, and Gide.
184. Nakajima Kenzō 中島健蔵 and others, ed., Gendai sakkaron sōsho 現代作家論叢書 (A series of studies on contemporary writers), Tōkyō, Eihōsha, 1955, 7v.  
Vols. 5, 6, and 7 are devoted to thirty-two authors and literary critics of significance in the Shōwa period, as discussed by twenty-seven writers. Vol. 5 is on the proletarian school and the artistic schools of literature in the early part of the Shōwa period; vol. 6 on literature during the decade starting in 1935; and vol. 7 on postwar literature. Since practically all the important Shōwa writers are discussed, this is a handy compendium. The critical attitudes expressed are necessarily various as the articles were written by many people and over a considerable period of time.

185. Nakajima Kenzō 中島健蔵 and Nakano Shigeharu 中野重治, ed., Sengo jūnen: Nihon bungaku no ayumi 戦後十年日本文学の歩み (Ten years of the postwar era: the course of Japanese literature), Tōkyō, Aoki Shoten, 1956, 242pp.

This book records the remarks made at a symposium sponsored by the Shin-Nihon Bungakkai (New Japanese Literary Association) and attended by its members and some outsiders. The purpose was to discuss and criticize the trends of Japanese literature during the first decade after the war. The notes taken in short-hand at the meeting were first published serially in the magazine Shin-Nihon bungaku (New Japanese literature). The book is a reprint of these notes with the addition of notes taken in a second discussion which was held to draw up the conclusions to the earlier discussion. The first decade of postwar literature is criticized from the point of view of those who are progressives and, in some cases, inclined toward the left.

186. Nakamura Mitsuo 中村光夫, Fūzoku shōsetsuron 風俗小説論 (On the genre novel), Tōkyō, Kawade Shobō, 1950.

The title is rather misleading, for actually this book is a study of the peculiar characteristics of modern Japanese fiction. The author describes the history of modern realism from its birth in the literature of Oguri Fūyō, Shimazaki Tōson, and Tayama Katai, through its transformations down to its disintegration. His prime objective here is to examine the nature of the fūzoku shōsetsu or genre novel which began to appear in and around 1935 and reached its height of popularity after World War II. The author regards naturalist literature, "private" fiction, and the genre novel as three different phases of one development. In the author's view, the three go back to the realism imported from Europe during the Meiji period; each, however, was transformed into something Japanese. He states that Japanese realism is not as forceful in its effect on the reader as the French realism established by Flaubert and others in the nineteenth century. He asserts that the writer as a man of ideas should live in his works, which stand between his own ego and society. These assertions are expressed in the form of a challenge hurled at the leading writer of genre fiction, Niwa Fumio, who is inclined to describe social mores without subjecting them to criticism.

187. Nakamura Mitsuo 中村光夫, Sakkaron 作家論 (On some writers), Tōkyō, Masu Shobō, 1941. In this work and those listed below, Nakamura deals with many authors of the modern period. However, his coverage of Shōwa authors is relatively limited, and includes the following: Yokomitsu Riichi, Shimagi Kensaku, Hōjō Tamio, Ishikawa Tatsuzō, Takeda Rintarō, Dazai Osamu, Ōoka Shōhei, Abe Tomoji, and Kobayashi Hideo. Nakamura aims always to look into the interaction between the actual life of an artist and his works. He is a faithful follower of his master, Kobayashi Hideo, though his techniques of criticism are one step advanced. He concludes that the dramatic paradoxes found within an author can only be explained by discerning the paradoxes within his work. Nakamura's work Sakkaronshū 作家論集 (A collection of treatises on writers), published in three volumes in 1957, is based on this and the following two volumes.

188. Nakamura Mitsuo, Sakka to sakuhin 作家と作品 (Writers and their works), Tōkyō, Chikuma Shobō, 1947.

189. Nakamura Mitsuo, Sakka no seishi 作家の生死 (The life and death of writers), Tōkyō, Sōgensha, 1949, 286pp.

190. Nakamura Mitsuo, Sakka no seishun 作家の青春 (The youth of a writer), Tōkyō, Sōbunsha, 1952.

191. Nakamura Mitsuo, Futabatei Shimei-ron 二葉亭四迷論 (On Futabatei Shimei), Tōkyō, Shiba Shobō, 1936; also, Shinrosha, 1937.

192. Nakamura Mitsuo, Tanizaki Jun'ichirō-ron 谷崎潤一郎論 (On Tanizaki Jun'ichirō), Tōkyō, Kawade Shobō, 1952.

193. Nakamura Mitsuo 中村光夫, "Shiga Naoya-ron 志賀直哉論 (On Shiga Naoya)," Bungakkai, January, 1953; also, Tōkyō, Bungei Shunjū Shinsha, 1954.

The author discusses the "secrets" of Shiga Naoya's work, especially as seen in the light of the dramatic complications which beset Shiga's youthful years. Shiga remains today a hallowed master-writer of the Taishō era, but, according to Nakamura, his work continues to have immense significance. To write about Shiga, says Nakamura, is to write about modern literature.

194. Nakano Shigeharu 中野重治, "Geijutsu ni kansuru hashirigaki-teki oboegaki 藝術に関する走り書的小説 (Some hasty notes on art)," Puroretaria geijutsu, October, 1927; also, Tōkyō, Kaizōsha, 1929.

This is the first collection of the author's critical essays, most of which were written between the fall of 1927 and the fall of 1928. Many of them are full of a polemic spirit. "Where to enter the fighting front in literature" and "On the mistaken concept of the so-called popularization of art" state the author's side in his well-known disputes with Hayashi Fusao and Kurahara Korehito. The essays entitled "Fragmentary thoughts on poetry" and "Anger as it appears in poems descriptive of the authors' native homes" are found in the appendix. Both are important essays, Marxist in concept, revealing the author's keen poetic sense. Throughout the book he shows himself to be more a sensitive poet than a literary critic. Hence, his style is quite unique as he is led by intuition in his literary criticism.

195. Nakano Shigeharu 中野重治, Saitō Mokichi nōto 齋藤茂吉ノオト (Notes on Saitō Mokichi), Tōkyō, Chikuma Shobō, 1942.  
Thirteen essays and six appendices are included. The author, a leftist poet and critic, discusses Saitō Mokichi both informally and appreciatively. Characteristic modes of expression found in Saitō's earlier, as well as more recent, tanka are commented upon. The author discusses Saitō's poetic temperament, comparing Saitō's adolescence with his own. Finally, Nakano throws doubt upon the value of the tanka as a means of literary expression.
196. Nakano Shigeharu 中野重治 and Shiina Rinzō 椎名麟三, ed., Bungaku no riron to rekishi 文学の理論と歴史 (The theory and history of literature), Tōkyō, Shin-hyōronsha, 1954, 274pp.  
This book gathers together a series of lectures on literature sponsored by the Shin-Nihon Bungakkai (New Japanese Literary Association). The major items include: "A literary history of the Shōwa era," the first part by Hirano Ken and the second by Honda Shūgo, and "The proletarian literary movement," by Kurahara Korehito. Everything is repetitious of these writers' other works. The book, however, is meant to serve as a means of public education.
197. Nihon Bungaku Kyōkai 日本文学協会 (Society for Japanese Literature), ed., Nihon bungaku kōza 日本文学講座 (Essay series on Japanese literature), Tōkyō, Tōdai Shuppankai, 1954-55, 7v.  
Vol. 2, on Japanese poetry, contains an essay by Andō Tsuguo on proletarian poetry. Vol. 5, the second of two volumes on Japanese fiction, has an essay on fiction of the modernistic school by Sasaki Kiichi and another on proletarian fiction by Ohara Gen. Other essays relating to Shōwa literature are also included. These volumes are in the nature of handbooks. Present-day problems are borne in mind in the writing of the several essays.
198. Nihon Gendai Bungakushi Kenkyūkai 日本現代文学史研究会 (Association for the Study of the History of Contemporary Japanese Literature), ed., Nihon no gendai bungakushi 日本の現代文学史 (A history of modern Japanese literature), Tōkyō, San'ichi Shobō, 1954.  
This is an outline history of Japanese literature after the Meiji Restoration. Shōwa literature is discussed in chapters 7 and 8, on "The disintegration of modern literature" and in chapter 9, "The way toward a people's literature." These chapters were written by Izu Toshihiko and Kusabe Norikazu, respectively. Mostly, this work is a product of collaboration by the young student members of the Nihon Bungaku Kyōkai 日本文学協会 (Japan Literary Association). They were particularly influenced by the "people's literature" movement which was prevalent at the time.
199. Odagiri Hideo 小田切秀雄, Kindai Nihon no sakkatachi 近代日本の作家たち (The writers of modern Japan), Tōkyō, Kōbunsha, 1954, 2v.  
Shōwa literature is discussed in Vol. 2. The following writers are examined: Kobayashi Hideo, Kawakami Tetsutarō, Nakamura Kusatao, Niwa Fumio, Ishikawa Tatsuzō, Kobayashi Takiji, Kurahara Korehito, Nakano Shigeharu, Tanaka Hidemitsu, Dazai Osamu, Hara Tamiki, Miyamoto Yuriko, Itō Sei, and Noma Hiroshi. The author tries to characterize each writer in terms of his attitude toward life along with the way he pictures the characters in his works.
200. Odagiri Hideo 小田切秀雄, Kobayashi Takiji 小林多喜二 (Kobayashi Takiji), Tōkyō, Kaname Shobō, 1950, 173pp.  
The works of Kobayashi Takiji are treated in chronological order. Especially notable are the author's comments on Kobayashi's Tō seikatsusha 党生活者 (One who lives in accordance with his party's principles). The author looks for political significance in Kobayashi's writings. The book has a raison d'être as a criticism from a progressive.
201. Odagiri Hideo 小田切秀雄, Nihon kindai bungaku: kindai Nihon no shakai kikō to bungaku 日本近代文学・近代日本の社会機構と文学 (Modern Japanese literature: The social structure of modern Japan and literature), Tōkyō, Aoki Shoten, 1955, 347pp.  
The following chapters are related to Shōwa literature: "The problems of popular literature," "On the causes of decadence [in proletarian literature]," "Detours and artistic maturity," and "The atomic and hydrogen bombs and Japanese literature." This book has for its principal object a discussion of the merits and demerits of the proletarian movement in literature. As discoverable in the chapter on the causes of decadence in proletarian literature, the author's major contribution consists in pointing out the lack of plasticity in the prewar proletarian literary movement.
202. Odagiri Hideo 小田切秀雄, Samazama na shisō no atarashii kankei ni tsuite さまざまなる思想の新しい関係について (On the new relationships among various ideas) [in Kawade Shinsho 河出新書 (New Kawade books)], Tōkyō, Kawade Shobō, 1956, 168pp.  
Part 2 contains a number of articles on Shōwa literature including one that seeks a revised criticism of modern Japanese literature. The author, who is a believer in modified Marxism, hopes to see the development of an extensive people's literature characterized by the incorporation of many different ideologies.

203. Odagiri Hideo 小田切秀雄, ed., Puroretaria bungaku saikentō プロレタリア文学再検討 (A re-evaluation of proletarian literature), Tōkyō, Yūzankaku, 1948, 197+52+2pp.  
This work contains a dozen or so essays, including Puroretaria bungaku kessan no kokoromi プロレタリア文学決算の試み (Attempt at an inventory of proletarian literature), by Odagiri Hideo; Puroretaria bungaku riron keishō no kihonteki mondai プロレタリア文学理論継承の基本的問題 (Fundamental problems in adopting the proletarian theory of literature), by Mizuno Akiyoshi; Tenkō ni tsuite 轉向について (On conversion), by Kubota Masabumi; and Senjika ni okeru puroretaria bungaku riron 戦時下におけるプロレタリア文学理論 (The proletarian theory of literature during war), by Kikuchi Shōichi. A chronological table of the history of the Japanese proletarian literary movement, compiled by Odagiri Susumu, is appended. The entire work is a concise, well-organized, and critical review of proletarian literature in the period after World War II.
204. Okuno Takeo 奥野健男, Gendai sakkaron 現代作家論 (On contemporary writers), Tōkyō, Kindai Seikatsusha, 1956, 326pp.  
Mishima Yukio, Shiina Rinzō, Ōoka Shōhei, Shimao Toshio, Takeda Taijun, Yasuoka Shōtarō, Umezaki Haruo, Niwa Fumio, Nakano Shigeharu, and Itō Sei are discussed. The author made his debut as a literary critic only recently. His comments on various literary techniques are characterized by plasticity and tolerance.
205. Onchi Terutake 遠地輝武, Gendaishi no taiken 現代詩の体験 (My experiences in the modern long poem), Tōkyō, Sakai Shoten, 1957, 257pp.  
Most of this work is devoted to a review of activity in the long poem in the early years of the Shōwa era, and in particular to the proletarian long poem, of which the author was himself a writer. This book is directed chiefly at the youthful reader.
206. Ono Tōsabrō 小野十三郎, Gendaishi techō 現代詩手帖 (Handbook for the contemporary long poem) [ in Sōgen techō bunko 創元手帖文庫 (Sōgen handbook library)], Ōsaka, Sōgensha, 1953, 252pp.  
Consists of three parts dealing with the questions, what the contemporary long poem is, how it is written, and how it might be read. As the title indicates, this volume is a handy introductory work, but in point of content it achieves a high standard and in relatively simple terms outlines the history and special characteristics of the long poem in Shōwa times, giving critical comments as necessary.
207. Ozaki Hirotsugu 尾崎宏次, Shingeki no ashioto 新劇の足音 (The footsteps of modern drama), Tōkyō, Tōkyō Sōgensha, 1956, 213pp.  
The author looks at the development of modern drama in Japan, paying close attention to the changes that have occurred in staging, texts, and the makeup of theatrical companies. The portion devoted to the Shōwa era comes to about one-third of the whole work. The author has been a drama critic writing for the Tōkyō Shimbun for a long time. His work recalls his experiences as a viewer of drama; he gives special heed to the problems of the actor's art.
208. Sako Jun'ichirō 佐古純一郎, Kobayashi Hideo nōto 小林秀雄ノート (Notes on Kobayashi Hideo), Tōkyō, Ichikodō, 1955.  
A series of short essays on Kobayashi Hideo and his works are accompanied by the author's comments on the nature of modernism in Japan. The author's values are the Christian ones. Thus, in his discussion of Japanese literature, he refers frequently to such concepts as eternity and death. In this respect, his discussion of Kobayashi Hideo becomes unique.
209. Sasaki Kiichi 佐々木基一, Shōwa bungakuron 昭和文学論 (A treatise on Shōwa literature), Tōkyō, Wakōsha, 1954.  
Consists of three parts. Part 1 deals with various phases of Shōwa literature: sensualistic literature, modern Japanese fiction, literature during the nationalistic decade beginning in 1936, and literary criticism during the "literary renaissance." Part 2 is concerned with certain individual authors: Nagai Kafū, Masamune Hakuchō, Ishikawa Jun, Nakano Shigeharu, Hori Tatsuo, Sakaguchi Ango, and Kajii Motojirō. Part 3 deals with various other authors and their works. It is headed by an essay on Itō Sei. The central theme is presented in Part 1, in the author's reflections on modern Japanese narrative writing. The author seeks a new technique for the postwar Japanese novel built upon the idea of "fiction." The author is a member of the group which published the magazine Kindai bungaku. Having gone through a number of dismal experiences during the decade of the "dark ravine" beginning in and around 1936, and having become disillusioned with conventional literary ideas and techniques, he has wanted to set up some new literary ideas. He tries to achieve his goal by synthesizing two dominant yet opposing ideas, namely, self-consciousness and social consciousness, in Shōwa literature.



210. Sengo bungaku no jūnen 戦後文学の十年 (Ten years of post-war literature), special issue of Bungakukai 文学界 (The literary world), August, 1955.  
Six essays review the ten years of Japanese literature following World War II: (1) Post-war society and literature (by Nakajima Kenzō); (2) The activities of the established writers (by Isomura Geki); (3) The post-war writers (by Senuma Shigeki); (4) The merits and demerits of the literary prizes (by Togaeri Hajime); (5) A history of literary controversies during the post-war decade (by Ara Masahito); and (6) The literature of the West which has influenced post-war Japanese literature (by Nakamura Shin'ichirō). A few memoirs are also added.
211. Senuma Shigeki 瀨沼茂樹, Kindai Nihon bungaku no naritachi 近代日本文学のなりたち (The growth of modern Japanese literature), Tōkyō, Kawade Shobō, 1951.  
Part 1 is on the ego, and part 2 on society. The author analyzes what he considers to be the fundamental problems of modern Japanese literature from the Meiji Restoration till the present. The following chapters are relevant to Shōwa literature: in part 1, the chapter on the neo-impressionistic school and that on Japanese fascism and literature; and, in part 2, the chapter on the Meiji Restoration seen from the point of view of the history of different ideas. Comprehensive and well documented.
212. Senuma Shigeki 瀨沼茂樹, Kindai Nihon no sakka to sakuin 近代日本の作家と作品 (Writers and their works in modern Japan), Tōkyō, Kaname Shobō, 1955, 197pp.  
Part 1 deals with the development of modern Japanese literature and part 2 with the writers and their works. Part 2 touches upon some of the problems faced by the Shōwa writers, but it is part 1 that presents in better form various aspects of the human image in Shōwa times. This work is an amplification of the author's earlier work, Gendai bungaku 現代文学 (Contemporary literature), Tōkyō, Mokuseisha, 1933 (see the following entry).
213. Senuma Shigeki 瀨沼茂樹, Shōwa no bungaku 昭和の文学 (Shōwa literature), Tōkyō, Kawade Shobō, 1954.  
This is a revised edition of the work through which the author first became known, Gendai bungaku 現代文学 (Modern literature), published in March, 1933 by Mokuseisha. Various forms and trends in early Shōwa literature, such as modernism, mechanism, formalism, psychological literature, pseudo-romanticism, societism, and neo-psychological literature, are analyzed and discussed from the standpoint of the modern generation's sensitivity and consciousness as well as in the light of various literary theories and techniques. An introductory chapter which gives an outline of present-day literature was added when the book was revised, as was a chapter at the end which deals with tradition. When the author launched into a career as a literary critic in the early Shōwa period, he adopted the literary theories of the French critics who had survived the destruction and anxieties of the period of the First World War and had devoted themselves to the post-war revival of literature. In the present work he criticizes "artistic" literature from a social viewpoint. The book is still notable for the fact that it is the first literary history to deal specifically with the Shōwa period.
214. Shibundō 至文堂 (Shibundō Publishing Company), ed., Nihon bungaku kyōyō kōza 日本文学教養講座 (Essay series on the understanding of Japanese literature), Tōkyō, Shibundō, 1950-52, 15v.  
Vol. 3 on modern poetry is written by Yoshida Seiichi; vol. 8 on the essay, diary, and criticism by Naruse Masakatsu; vol. 10 on modern fiction by Fukuda Kiyoto; vol. 12 on modern drama by Yamada Hajime; and vol. 13 on translations in Japanese, by Shimada Kinji. Each touches on Shōwa literature. Vol. 13 also contains a dictionary of literary terms. The entire series was originally intended to serve as an introduction both for beginning scholars and for those who seek a general understanding of Japanese literature. It is handy for the concise treatments it gives of various phases of Japanese literature.
215. Sugiura Mimpei 杉浦明平, Gendai Nihon no sakka 現代日本の作家 (Writers of contemporary Japan), Tōkyō, Miraisha, 1956, 403+15pp.  
The Japanese writers of the period after the Meiji Restoration are discussed. The following Shōwa writers are included: Shimazaki Tōson, Shiga Naoya, Shaku Chōkū, Hagiwara Sakutarō, Yokomitsu Riichi, Kawabata Yasunari, Ibuse Masuji, Nakano Shigeharu, Niwa Fumio, Oda Sakunosuke, Sakaguchi Anjo, Dazai Osamu, Tamiya Torahiko, Tachihara Michizō, Noma Hiroshi, Mishima Yukio, and a number of others. The author boasts a good background in Japanese literature, especially in the tanka, and is also well acquainted with the literature of the European Renaissance. His discussion shows his very high regard for strong individualities. He is also the author of Saitō Mokichi, Tōkyō, Kaname Shobō, 1954, along with some eight other volumes.
216. Sugiyama Heisuke 杉山平助, Bungei gojūnenshi 文藝五十年史 (Fifty years of the literary arts), Tōkyō, Masu Shobō, 1942.  
Only a very small portion of this work is devoted to Shōwa literature; also, it was strongly influenced by the ultra-nationalistic view of history which prevailed during World War II. At the same time, it is valuable because few other books give a richer account of right-wing literature. As stated in the preface, the greater part of the book was written by Tanaka Seijirō.

217. Takami Jun 高見順, "Shōwa bungaku seisuishī 昭和文学盛衰史 (The history of the vicissitudes of Shōwa literature)," Bungakkai, August, 1952 - still appearing serially.

Part 1 deals with the relationships among the modernistic schools of Japanese literature and with the rise and fall of proletarian literature. Part 2 starts with the publication of Bungakkai in 1933. The author relates the literary history of the Shōwa period largely on the basis of his own experiences and observations, supplemented by newspaper and magazine articles. The author, who was a college student at the beginning of the Shōwa era, has himself seen the vicissitudes of the various literary schools; at one time he was very close to becoming a proletarian writer, and he has gone through the "renaissance" in literature. These experiences make for a vivid literary history different from the usual memoir and "inside story."

218. Takami Jun 高見順, ed., Taidan gendai bundanshi 對談現代文壇史 (The history of modern literary coteries, discussed in a series of conversations), Tōkyō, Chūō Kōronsha, 1957, 319pp.

This volume gathers together the author's conversations with various other literary men. These conversations were first recorded serially in the magazine Bungei. The Taishō era is included in the term "modern" used in the title, but the emphasis is on Shōwa literature. The Shōwa subjects covered are: Neo-Impressionism, with Kawabata Yasunari; socialist literature, with Aono Suekichi; proletarian literature, with Nakano Shigeharu; the Newly Rising Aesthetic School, with Funabashi Seiichi; the writers of the time of conversion, with Kamei Katsuichirō; the writers of the decade after 1935, with Niwa Fumio; the women writers of the Shōwa era, with Hirabayashi Taiko; war and literary men, with Itō Sei; trends before, during and after, World War II, with Ōoka Shōhei; and the time of the maturing of authors, with Kambayashi Akatsuki. The editor, who in Shōwa bungaku seisuishī reveals a first-hand acquaintance with the literary world in which he himself has played an important part, has elicited from each of the several conversationalists above named an account of the membership, motivations, and activities of the schools to which they belonged, along with a series of remarks on some of the writings contributed by the conversationalist. The recounting of various events and episodes in which the members of the various schools took part enlivens this guide to Shōwa literature.

219. Takamura Kōtarō 高村光太郎, ed., Nihon no shiika 日本の詩歌 (Japan's poetry) [ in Mainichi raiburarii ], Tōkyō, Mainichi Shimbunsha, 1953.

This compilation outlines the special characteristics of the long poem, tanka, and haiku since the Meiji era. The editor, Takamura, discusses the special characteristics of Japanese poetry; Yoshida Seiichi traces the genealogy of the various schools of poetry; Miyoshi Tatsuji deals specifically with the long poem in present-day Japan, as does Kimata Osamu with the tanka and Kato Shūson with the haiku. This work is written with great competence even though it may not include the details that a specialist might wish. Still, many examples are given, and appreciative and critical comments added. Especially useful in the fields of the tanka and haiku, where handy introductory works are virtually non-existent. The authors have achieved a high degree of objectivity; this work is of particular value to students and literary historians who are not committed to any of the various schools.

220. Takeuchi Yoshimi 竹内好, Kokumin bungakuron 國民文学論 (Treatise on a people's literature), Tōkyō, Tōdai Shuppankai, 1954.

This work is divided into three parts, among which the second is the most significant. The following essays are found in part 2: "The problem of modernism and the nation," "A proposal for a people's literature," "Points of dispute in a literature of the people," "On the autonomy of literature," and "Intensified support of a proposal for a people's literature." According to Takeuchi, literary critics in the period after World War II have tried to point out the distortions of modern Japanese literature through reference to models in modern European literature. This attitude may be modernistic but in its one-sidedness not much different from the nationalism current during the war. The author tries to show that a writer should respond to the national consciousness of the less sophisticated people if he wishes to appeal to them. His book helped to intensify the arguments for and against a "people's literature" equally among the right-wing and left-wing writers. The author, a specialist in Chinese literature, was moved to write these essays because of the common set of characteristics which he discerned in modern Chinese literature.

221. Terada Tōru 寺田透, Gendai Nihon sakka kenkyū 現代日本作家研究 (A study of modern Japanese writers), Tōkyō, Miraisha, 1954.

More than twenty writers of the period after the Meiji Restoration are discussed. Included are Nagai Kafū, Tanizaki Jun'ichirō, Kobayashi Hideo, Kawakami Tetsutarō, Niwa Fumio, Uno Kōji, Ishikawa Jun, Miyazawa Kenji, Tachihara Michizō, Hara Tamiki, Mishima Yukio, Miyamoto Yuriko, Hirabayashi Taiko, Hayashi Fumiko, Yokomitsu Riichi, Kawabata Yasunari, and Ibuse Masuji. Terada has the unusual ability to pierce into the special characteristics of each author. This ability, however, he conceals under the cloak of a certain loquaciousness. Along with Nakamura Mitsuo and Fukuda Tsuneari, Terada owes much to Kobayashi Hideo.

222. Terada Tōru 寺田透, Sakka shiron 作家私論 (Personal notes on some writers), Tōkyō, Kaizōsha, 1949, 13+304pp.

This volume deals with such Shōwa authors as Nagai Kafū, Kawabata Yasunari, Masamune Hakuchō, Yokomitsu Riichi, Hayama Yoshiki, Ibuse Masuji, Tokuda Shūsei, Tanizaki Jun'ichirō, and Shiga Naoya. (See preceding entry.)

223. Todai Shun'ichi 戸台俊一, ed., Miyamoto Yuriko kenkyū 宮本百合子研究 (Studies in Miyamoto Yuriko), Tōkyō, Shinchōsha, 1952.

The majority of the contributors are members of the Shin-Nihon Bungakkai or New Japanese Literary Association. They try to determine where Miyamoto Yuriko stands in literary history and to rate each of her major literary productions. This was the first study made of her writings after her death. Since the book was written by her admirers, everything tends to be overrated.

224. Togaeri Hajime 十返肇, Gendai bundanjin gunzō 現代文壇人群像 (Groupings of modern literary men), Ōsaka, Rokugatsusha, 1956, 9+364pp.

In this and the following work the author discusses briefly each of a large group of modern writers and their characteristics. Since the author is probably more familiar with the various figures of the Japanese literary world than any other literary critic of the present time, these vignettes are handy guides to the work of the various writers selected. In the present work the groupings consist of 21 of the most popular writers, 11 who have earned their reputations in the period after World War II, 12 who write the better grade of adventure fiction and novels descriptive of manners and customs, 7 concerned with sword-fights, 11 who write mystery stories, 18 women writers, 8 authors of private, first-person fiction, 11 of the older, best-established writers, 11 authors surrounded by devoted coteries, 17 literary critics, 12 social critics, 19 writers of essays, 10 dramatists, 12 poets, 13 translators, 6 authors, popular before the war, who now seek to have their work reaccepted, and 20 writers currently beginning their careers.

225. Togaeri Hajime 十返肇, Gojūnin no sakka 五十人の作家 (Fifty writers), Tōkyō, Dai-Nihon Yūbenkai Kōdansha, 1955, 227pp.

226. Togaeri Hajime 十返肇, Jidai no sakka 時代の作家 (The authors of the day), Tōkyō, Akashi Shoten, 1941, 262pp.

The author discusses the works of Ishikawa Tatsuzō, Ishizaka Yōjirō, Itō Sei, Niwa Fumio, Takami Jun, Abe Tomoji, Shimagi Kensaku, and Hino Ashihei, most of whom became popular after 1935. The author pays close attention to literary currents and tries to evaluate each writer in terms of the environment in which he works.

227. Toita Yasuji 戸板康二, Engeki gojūnen 演劇五十年 (Fifty years of drama) [in Nijisseiki zenhan no kaiko 二十世紀前半の回顧 (Recollections of the first half of the twentieth century)], Tōkyō, Jiji Tsūshinsha, Tōkyō, 1956, 643pp. Photos.

Takes up the history of modern drama in Japan from the middle of the Meiji period, when the famous actors Ichikawa Danjūrō the ninth, Onoe Kikugorō the fifth, and Ichikawa Sadanji the fourth died almost at the same time, till 1950. The portions relating to the Shōwa era include chapter 12 on proletarian drama, 13 on commercial drama in the Shōwa era, 14 on modern plays in the early 1930s, and 15 on the period directly before and after World War II. At the end of the volume is an abbreviated chronology of fifty years of dramatic production and a list of reference works. The author covers kabuki, shimpa, and shinkokugeki as well as modern drama. His work is representative of the most widely accepted views of modern Japanese drama and well grasps the main developments in dramatic history. The over-emphasis given to particular persons in the world of drama is perhaps a failing.

228. Usui Yoshimi 臼井吉見, Kindai bungaku ronsō 近代文学論争 (Controversies in modern literature), Vol. 1, Tōkyō, Chikuma Shobō, 1956, 3rd printing, 1957, 256pp.; the continuation is still being published in the magazine Bungakkai.

The major controversies in literature after the Meiji Restoration are analyzed. The author's objective is to see what the problems of modern Japanese literature are through an historical analysis of the conflicts among various literary ideas. In Vol. 1 very little mention is made of Shōwa literature, which, however, will undoubtedly come to the fore in Vol. 2. The author has abundant data at his disposal and presents them with the utmost accuracy.

229. Usui Yoshimi 臼井吉見, Ningen to bungaku 人間と文学 (Man and literature), Tōkyō, Chikuma Shobō, 1957, 445pp.

Thirty modern writers are selected for discussion. The Shōwa writers include Yokomitsu Riichi, Kawabata Yasunari, Kawakami Tetsutarō, Ibuse Masuji, Takeda Rintarō, Miyamoto Yuriko, Nakano Shigeharu, Dazai Osamu, and Shiina Rinzō. The author combines keen perception and scholarly accuracy.

230. Yamada Seizaburō 山田清三郎, Nihon puroretaria bungei undōshi 日本プロレタリア文藝運動史 (A history of the Japanese proletarian literary movement), Tōkyō, Sōbunkaku, 1930.

This is a history of the proletarian literary movement beginning shortly before the first publication in 1921 of the coterie magazine, *Tanemaku hito* (Those who plant seeds), and ending with the organization of the Zen-Nihon Musansha Geijutsu Remmei (The All-Japan Proletarian Art Federation) in 1928. The author was himself a part of the proletarian literary movement, and this account is based on his own experiences. It is valuable as a history of the early period of the proletarian movement, although the author fails to be entirely objective.

231. Yamada Seizaburō 山田清三郎, Puroretaria bungakushi プロレタリア文学史 (A history of proletarian literature), Tōkyō, Rironsha, 1954, 2v.

Volume 1 consists of 7 chapters dealing with the beginnings of literature pertaining to the proletariat. The period covered is from the early years of Meiji to 1923, the year of the Kantō earthquake. Vol. 2 consists of seven additional chapters starting with the so-called period of "second strife" following the earthquake, and ends with the dissolution of the Zen-Nihon Musansha Geijutsu Remmei (The All-Japan Proletarian Art League) in 1934. The author utilizes every possible datum available today in tracing the history of the proletarian movement in Japanese literature. This work is a comprehensive leftist presentation of individual authors and their works.

232. Yamamoto Kenkichi 山本健吉, Shishōsetsu sakkaron 私小説作家論 (The authors of "private" fiction), Tōkyō, Jitsugyō no Nihonsha, 1943, 300pp.

This is a collection of the author's critical essays on nine representative authors of "private" fiction, Kasai Zenzō, Makino Shin'ichi, Kamura Isota, Uno Kōji, Okamoto Kanoko, Hōjō Tamio, Takii Kōsaku, Shiga Naoya, and Kajii Motojirō. Through a study of these writers, the author of the present work seeks to grasp the peculiar currents of modern Japanese literature which he terms its *intérieur*. He looks into the degree of perfection of private fiction, the extraordinary excitement to be found in it, and into the desires of the authors of private fiction to seek after truth or after faith. During the decade following 1935, the author's literary criticism appeared in the magazine *Hihyō* 批評 (Criticism). In his view the younger critics of those days had a tendency to discuss their own special individualities under the pretext of criticizing other authors and their works. Protesting against this tendency, the author attempted a return to the spirit of Sainte-Beuve so that as critic he might rise above himself. In this book, the author distinguishes for the first time the authors of "private" fiction into two types, those who are self-reliant and those who find a controlling power (such as society) outside of themselves.

233. Yoshida Seiichi 吉田精一, Nihon kindaiishi kanshō 日本近代詩鑑賞 (The appreciation of the modern Japanese long poem) [= Temmei sōsho 天明叢書 (Temmei series), 1-3], Yokosuka, Temmeisha, 1946-1948, 3v.; also, Tōkyō, Temmeisha, 1953-1954, 3v.

This work discusses the long poem from Meiji times down to the present. The portion on the Shōwa era deals with Miyazawa Kenji, Horiguchi Daigaku, Miyoshi Tatsuji, Nakano Shigeharu, Tsuboi Shigeji, Kaneko Mitsuharu, Kusano Shimpei, Nakahara Chūya, Tachihara Michizō, and Tōge Sankichi. Brief biographies are followed by appreciative and critical comments on the works of these poets. Added is an outline of the development of the long poem in modern times. The author's views concerning the modern Japanese long poem are widely recognized as constituting a standard, and the present work has received the highest commendation both as an introduction to the history of the long poem and as a work leading to an understanding of the poets treated. The sections on the Meiji, Taishō, and Shōwa eras are separately reprinted in Shinchō bunko 新潮文庫 (Shinchō Library).

234. Yoshimura Teiji 吉村貞司, Hori Tatsuo: tamashii no henreki to shite 堀辰雄—魂の遍歴として (Hori Tatsuo: as the pilgrimage of a soul), Tōkyō, Tōkyō Raifusha, 1955, 204pp.

The author discusses Hori Tatsuo's works in chronological order. He is particularly interested in the details of Hori's contacts with European literature. Tedious in spots.

235. Yoshimura Teiji 吉村貞司, Mishima Yukio 三島由紀夫 (Mishima Yukio) [= Sakkaron shiriizu, 2], Tōkyō, Tōkyō Raifusha, 1955, 202pp.

The works of Mishima Yukio are discussed in detail in chronological order. In many places the author's enthusiasm overcomes his understanding.

## E. CHRONOLOGICAL TABLES

Various chronological tables are found in the works so far listed, especially in the dictionaries of literature. The following is a list of chronological tables printed in separate volumes by themselves or not otherwise noted in the present volume.

236. Koizumi Tōzō 小泉荃三, ed., Gendai tanka dianempyō 現代短歌大年表 (A large-scale chronological table for the present-day *tanka*), Kyōto, Potonamu Tankakai, 1934.

237. Numazawa Tatsuo 沼澤龍雄, Nihon bungakushi hyōran 日本文学史表覽 (Tables for the history of Japanese literature), Tōkyō, Meiji Shoin, 1934, 2v.

Publication near the end of the first decade of the Shōwa era limits the value of this compendium as far as Shōwa literature is concerned. However, in tabular form, it shows the full history of Japanese literature up to 1931 and is especially valuable for its treatment of twentieth century materials forming the immediate background of Shōwa writing. The tables in the first volume cover the history, era by era, of the tanka, kyōka (comic 31-syllable poem), shiika (the long poem), renga (linked poem), haikai and haiku, senryū (the satiric 17-syllable poem), songs and chants, drama (the marionette play, kabuki, modern drama), fiction, diary, travel writing, essay, and criticism. Also, as genres ancillary to Japanese literature are Chinese prose and poetry written in Japan and writings in history, kokugaku ("national learning"), religion, and calligraphy, all represented in tabular form. Schools of painting, sculpture, the decorative arts, and architecture, and the manners and customs of each age are also shown. Of particular interest for present purposes are the tables showing the products of Meiji, Taishō, and Shōwa literature given on pages 130-151. On pages 130-133, for instance, is given a genealogical table of schools of the tanka since Meiji times, showing the poets and magazines associated with the various schools. Also to be noted are the histories of literature, reference works, and dictionaries listed in chronological form on pages 166-171; and the contents of four kōza or essay series on Japanese literature (Nihon bungaku kōza, published by Shinchōsha in 1928-29; Iwanami kōza Nihon bungaku, published by Iwanami Shoten in 1931-33; Tanka kōza, published by Kaizōsha in 1931-32; and Haiku kōza, also published by Kaizōsha in 1932-34, given on pp. 172-175. A list of translations of Japanese literature is given on pp. 178-206, and the contents of various anthologies, including a few published in the Shōwa period, on pp. 207-224. The second volume contains a booklet including a chronological table of Japanese history, with Chinese and Gregorian equivalents, and tables of the Japanese emperors and eras and of the Chinese dynasties and eras; a table showing the development of the genres of Japanese literature, with examples of each genre, and cross-lines indicating the influences affecting each genre; a chronological table showing the emperors and principal officials of each era; and two tables indicating the life spans of the major Japanese authors, one for literature up to and including the Muromachi era and one for the authors of the Tokugawa period and after.

238. Noma Hiroshi 野間宏 and others, ed., "Nihon puroretaria bungaku nempyō 日本プロレタリア文学年表 (A chronological table for proletarian literature) [at the end of each volume of Nihon puroretaria bungaku taikei 日本プロレタリア文学大系 (Outline of Japanese proletarian literature)], Kyōto, San'ichi Shobō, 1954-1955, Introductory v. plus 8 v.

This table is divided into three columns, the first giving the chief works of proletarian literature, the second the literary events and trends related to proletarian literature, and the third the principal political and social events year by year. The coverage, volume by volume, is as follows:

Introductory. 1895-1915

1. 1916-1923
2. 1924-April, 1928
3. March 25, 1928-June, 1929
4. June, 1929-July, 1930
5. August, 1930-December, 1931
6. January, 1932-March, 1934
7. April, 1934-June, 1937
8. July, 1937-August, 1945

239. Saitō Shōzō 斎藤昌三, Gendai Nihon bungaku dainempyō 現代日本文学大年表 (A large chronological table for modern Japanese literature) [= suppl. v. to Gendai Nihon bungaku zenshū], Tōkyō, Kaizōsha, 1931.

240. Saitō Shōzō 斎藤昌三 and Kimura Ki 木村毅, Seiyō bungaku hon'yaku nempyō 西洋文学翻譯年表 (A chronological table of translations of Western literature) [in Iwanami kōza sekai bungaku 岩波講座世界文学 [Iwanami essay series in world literature)], Tōkyō, Iwanami Shoten, 1932.

## F. JOURNALS

The following is a list of most of the magazines cited in Chapter III (Bibliography of Shōwa literature). The purpose here is to give something of the history of each magazine, its editorial policy, and the principal authors whose works it has published. The characters used in writing each author's name will be found either in Chapter III or in the Index of Authors and Editors, and the characters used in writing the titles of books and shorter works will be found in Chapter III. The characters, however, are given for such works as were published prior to the Shōwa era. In the present section, there is usually no indication of the particular issue of a magazine in which any title of the Shōwa era was printed. For full bibliographical details see Chapter III.

241. Abō 阿房 (Abō [name of a Chinese palace])

A literary magazine begun as a quarterly in June, 1935. The publisher was Abōsha. At first it covered the whole field of literature and issued extra numbers on specific writers. As of October, 1939, it was taken over by Akatsuka Shobō and published as a monthly. It preserved itself as a literary magazine for two or three years more. Hōjō Makoto wrote "Harufuku (Spring wear)," for Abō in 1940 at the beginning of his literary career. Otherwise, nothing worth noting is to be found in this magazine.

242. Amanokawa 天の川 (The Milky Way)  
A magazine for the haiku. Begun in July, 1918, at Fukuoka under the leadership of Yoshioka Zenjidō as a magazine belonging to the same lineage as Hototogisu. However, when the Shinkō haiku undō or Newly Rising haiku movement received its start in the early Shōwa era, Zenjidō adopted the most radical innovations and Amanokawa published haiku that disregarded both the traditional references to the four seasons and the seven-teen-syllable form. Suspended in 1943, it was restarted in July, 1947. After the war it advocated the free rhythms of a colloquial style. At present suspended. Shiba Fukio, Yokoyama Hakkō, and Shinowara Hōsaku made their debuts in Amanokawa.
243. Aozora 青空 (The blue sky)  
A coterie magazine begun in January, 1925, and discontinued in June, 1927. The member writers included Kajii Motojirō, Iijima Tadashi, Tonomura Shigeru, Kitagawa Fuyuhiko, and Miyoshi Tatsuji. Kajii's "Remon 檸檬 (Lemon)" and "Shiro no aru machi nite 城のある町にて (In a castle town)," were published in the January and February, 1925, issues, respectively.
244. Araragi アララギ (named from a kind of yew tree)  
After Ashibi 馬酔木, the organ of the Negishi Tankakai 根岸短歌會 (Negishi Tanka Society), ceased publication in January, 1908, it was not till December of the same year that its successor, Araragi, made its appearance under the editorship of Itō Sachio. At that time naturalism was the dominant literary fashion, and Araragi was often overwhelmed by it. But it gradually established its characteristic flavor through the poems of such men as Shimagi Akahiko and Saitō Mokichi. After Itō's death in 1913, Shimagi, with the cooperation of Saitō and Koizumi Chikashi, took charge of the editing. Among the poets publishing in Araragi were Nagatsuka Takashi, Oka Fumoto, and Shaku Chōkū. By 1917 and 1918, it became the vehicle for the principal poetic current in Japan. Its contributors tried to penetrate objectively into each subject matter; utilizing the style of the Man'yōshū 萬葉集, they tried to express themselves in concrete terms. After Shimagi's death in 1926, Saitō became the editor. His successor in 1930 was Tsuchiya Bummei. Opposed first by the proletarian school and then by the romantic-symbolist group led by Kitahara Hakushū and writing for Tama 多摩, a journal named after an area lying outside of Tōkyō, it nevertheless maintained its pre-dominant position. During World War II it followed the nationalistic tide, but afterwards tried to face up to the realities of postwar life and thought. It was after World War II that Kondō Yoshimi and other poets of the younger generation came into the limelight through the pages of Araragi.
245. Asahi hyōron 朝日評論 (The Asahi review)  
A monthly magazine published from March, 1946, through 1950 by Asahi Shimbunsha. Earlier political reviews had dealt mainly with political personalities. In order to remedy this defect, Asahi hyōron added critiques on the economic and cultural scene. It also became much more interested in reexamining the history of Japan. Among the major pieces of fiction are "Shi no kurohata (The black flag of death)," by Eguchi Kan; "Hanjūshin (A half animal god)," by Funayama Kaoru; and "Sannen Netarō (Tarō, a three year sleeper)," by Kinoshita Junji. Hasegawa Nyozeikan and Yamakawa Hitoshi were among the contributors of the non-fictional pieces.
246. Asahi shimbun 朝日新聞 (The Asahi news)  
Begun on January 25, 1879, in Ōsaka. With the establishment of its sister newspaper, the Tōkyō Asahi shimbun 東京朝日新聞 (Tōkyō Asahi news), on July 10, 1888, its name was changed to Ōsaka Asahi shimbun 大阪朝日新聞 (Ōsaka Asahi news). The two newspapers became independent of each other in 1895 but were rejoined in 1919, with the Tōkyō Asahi becoming the branch paper. During the Shōwa era the two papers printed many serial novels. Enjoying wide reputations were: "Nami (The waves)," by Yamamoto Yūzō, 1928; "Ikeru ningyō (A living doll)," by Kataoka Tepei, 1928; "Yuri Hatae (Yuri Hatae [personal name])," by Kishida Kunio, 1929-1930; "Asakusa kurenaidan (The crimson group at Asakusa)," by Kawabata Yasunari, 1929; "Rangiku monogatari (A tale of some chaotic chrysanthemums)," by Tanizaki Jun'ichirō, 1930; "Shōhai (Victory or defeat)," by Kikuchi Kan, 1931; "Onna no isshō (The life of a woman)," by Yamamoto Yūzō, 1932-1933; "Ginza hatchō (The eight blocks of the Ginza)," by Takeda Rintarō, 1934; "Miyamoto Musashi (Miyamoto Musashi [personal name])," by Yoshikawa Eiji, 1935-1939; "Bokutō kidan (A strange story east of the [Sumida] river)," by Nagai Kafū, 1937; "Danryū (A warm current)," by Kishida Kunio, 1938; "Kaigun (The Navy)," by Shishi Bunroku, 1942; "Aoi sammyaku (A blue mountain range)," by Ishizaka Yōjirō, 1947; "Hana no sugao (The sober face of a flower)," by Funabashi Seiichi, 1948-1949; "Jiyū gakkō (The school for freedom)," by Shishi Bunroku, 1950; "Meshi (Boiled rice)," by Hayashi Fumiko, 1951; and "Hana hiraku (The flowers bloom)," by Itō Sei, 1953.
247. Bessatsu bungei shunjū 別冊文藝春秋 (Extra issues of Bungei shunjū)  
Begun in February, 1946, and still continued. At first irregular, afterwards published once every two months, then irregularly again. The editorship passed in turn from Nagai Tatsuo to Suzuki Mitsugu, Tokuda Masahiko, Tagawa Hiroichi, and Ozeki Sakae. Published by the Bungei Shunjū Shinsha. Supplementary to the general magazine Bungei shunjū, this publication is devoted principally to literature. Among the more remarkable works printed in it are "Doku (Poison)," by Funabashi Seiichi, February, 1946; "Yoru no ie (A home at night)," by Shimomura Chiaki, April, 1947; "Ueno (Ueno [place name])," by Murō Saisei, April, 1947; "Akai jimbaori (A red coat of arms)," by Kinoshita Junji, February, 1947; "Yuki no Ivu (Eve in the

snow)," by Ishikawa Jun, June, 1947; "Mori no yūhi (Evening sun in the forest)," by Kawabata Yasunari, August, 1949; "Honjitsu kyūshin (No medical examinations today)," by Ibuse Masuji, August, 1949 - May, 1950; "Mirai no injo (Prostitutes of the future)," by Takeda Taijun, October, 1949; "Shōnen shikeishū (Boy under a death sentence)," by Nakayama Gishū, December, 1949; "Makkōmachi (Street with many temples)," by Kawasaki Chōtarō, March, 1950; "Ginzagawa (The river Ginza)," by Inoue Tomoichirō, May, 1950 - March, 1951; "Tōnorikai (A long ride club)," by Mishima Yukio, August, 1951; "Rekishū (History)," by Hotta Yoshie, February, 1952; "Kiri ni yuragu fujinami (A wave of wisteria flowers in the mist)," July, 1951; "Jakurenge (A solitary lotus)," by Nakayama Gishū, February, 1952; and "Norai jidōsha (A bus)," by Ibuse Masuji, April, 1952.

248. Bummei 文明 (Civilization)

Published from February, 1946, to March, 1948, inclusive, by Bummeisha. Edited by Tamiya Torahiko, Bummei became the publishing medium for the so-called honest writers who had tried to write as they thought even in the years immediately prior to World War II. It also published some of the critical essays of the postwar writers belonging to the Kindai Bungaku 近代文学 (Modern literature) school and served to produce some of the newer leaders on the postwar Japanese cultural scene. A special issue was entitled "Fukuin seinen no ummei 復員青年の運命 (The destiny of the demobilized youths)." "Shikaiya Yasukichi (The general dealer Yasukichi)," by Funabashi Seiichi, and "Jikkan bungakuron (Treatise on a literature of actual feelings)," by Sasaki Kiichi were notable contributions to Bummei.

249. Bungakkai 文学界 (Literary world)

A literary magazine begun in October, 1933, and continued somewhat sporadically till April, 1944. It is to be distinguished from the earlier Bungakkai published in the Meiji era. The new Bungakkai was planned by Kobayashi Hideo, Takeda Rintarō, and Hayashi Fusao at a time when literary art was beginning to revive after the decline of proletarian literature. In addition to the above mentioned writers, the members of the group editing Bungakkai included Uno Kōji, Kawabata Yasunari, Fukada Kyūya, Hirotsu Kazuo, and Toyoshima Yoshio. It therefore gathered together a singular group of realistic, liberal, and Marxist writers. This came from a desire to organize a people's front against the authoritarianism that was then rearing its head. Later, when the older writers left the coterie, the members did their best to attract a fresh group of young and energetic writers. After the war, Bungakkai was revived in June, 1947. It is still continued with Bungei Shunjū Shinsha as the publisher. Some major pieces of fiction published in Bungakkai are "Fuyu no yado (An inn in the winter)," by Abe Tomoji; "Atsumonozaki (Pompon chrysanthemums)," by Nakayama Gishū; "Kyokō no haru (A false spring)," by Dazai Osamu; and "Hikari to kaze to yume (Light, wind, and a dream)," by Nakajima Atsushi. Notable pieces of criticism include "Futabatei Shimei-ron (On Futabatei Shimei)," by Nakamura Mitsuo; "Iwano Hōmei-den (A biography of Iwano Hōmei)," by Funabashi Seiichi; and Dosutoe-fusukii no seikatsu (The life of Doestoevski), by Kobayashi Hideo. Also to be noted is a symposium on "Seiji to bungaku 政治と文学 (Politics and literature)," found in the August, 1934, issue.

250. Bungaku annai 文学案内 (Literary guide)

A monthly magazine started in July, 1935. This very short-lived literary magazine tried to make the left-wing school and the art-for-art school join hands in opposition to authoritarianism. In this respect it was like Bunka shūdan, Bungaku hyōron, and Bungakkai, all of which see.

251. Bungaku gojūichi 文学 51 (Literature 51)

Begun in May, 1951, and discontinued in September of the same year. 4 numbers in all. Edited by Bungaku Jōjūichi no Kai 文学 51 の会 (The Society of Literature 51). Published by Nihonsha. According to Yanaiharu Isaku, "Literature must be not only the literature of 1951 but also the literature of 1951." The principal writers of fiction were Katō Shūichi, Nakamura Shin'ichirō, and Fukunaga Takehiko. Among the pieces of fiction were "Haguruma (A cogwheel)," by Hotta Yoshie, and "Fūdo (Natural features)," by Fukunaga.

252. Bungaku hyōron 文学評論 (The criticism of literature)

A magazine for fiction, criticism, and the long poem begun in March, 1934, and discontinued in August, 1936, after thirty numbers had been issued. Published by Naukasha. After the Nihon Puroretaria Bunka Remmei 日本プロレタリア文化連盟 (The Japanese Proletarian Cultural Federation), which had been organized in 1931, was dissolved under oppression by the authorities, such proletarian writers and critics as Yamada Seizaburō, Hashimoto Eikichi, and Shimagi Kensaku still wrote for this magazine. The chief editor was Watanabe Junzō. Like Bunka shūdan (Cultural group), Bungaku hyōron was a vehicle for the presentation of social realistic theory. "Sen kyūhyaku sanjū yonen burujoa bungaku no dōkō (Trends in bourgeois literature in 1934)," by Miyamoto Yuriko (December, 1934) was a notable contribution, as were Shimagi Kensaku's "Rai (Leprosy)" in the April, 1934, issue and Hashimoto Eikichi's "Tankō (A coal-mine)" in the October, 1934, issue.

253. Bungaku kaigi 文學會議 (Literary conference)  
A literary magazine begun in April, 1947, and discontinued in July, 1950. Nine numbers in all, irregularly published by Kōdansha. At first it was edited by the Nihon Bungeika Kyōkai 日本文藝家協會 (Japanese Literary Men's Association) as a journal representing every segment of the literary world. The staff members, representing the several schools, included such writers as Ishikawa Tatsuzō, Itō Sei, Ara Masahito, Kawakami Tetsutarō, Takami Jun, Nakano Shigeharu, Funabashi Seiichi, Hirano Ken, and Honda Akira. Organizing a series of symposia on various literary subjects, they tried to make this magazine an impartial organ of opinion within the different literary circles. The various special issues bore the following titles: (1) Kindaisei no kenkyū 近代性の研究 (A study of modernism); (2) and (3) Sōsaku tokushū 創作特集 (Special issues for creative works); (4) Shi to chūhen shōsetsu tokushū 詩と中篇小説特輯 (Special issue on the long poem and medium-length stories); (5) Shūki sōsaku tokushū 秋季創作特輯 (Special autumn issue for creative works); (6) Shinjin shōsetsu tokushū 新人小説特輯 (Special issue of fiction by a group of new writers); (7) Shiga Naoya tokushū 志賀直哉特輯 (Special issue on Shiga Naoya); (8) Masamune Hakuchō tokushū 正京白鳥特輯 (Special issue on Masamune Hakuchō); and (9) Tanizaki Jun'ichirō tokushū 谷崎潤一郎特輯 (Special issue on Tanizaki Jun'ichirō). Dan Kazuo and Yoshiyuki Junnosuke were introduced in the sixth number.
254. Bungaku kikan 文學季刊 (Literary quarterly)  
A quarterly literary magazine begun in August, 1946, and discontinued in August, 1949. 10 numbers in all. Published by Jitsugyō no Nihonsha. Kurasaki Kaichi was the editor. Entrusted by his seniors with the administration of this magazine, Kurasaki tried to convert it from a "toy" to "a literary salon." The magazine became the stage of activity for a number of writers of medium standing. Translations of foreign literature and criticism were also published. Among the pieces of fiction are: "Kuchiki (A decayed tree)," by Umezaki Haruo; "Aku (Evil)," by Inoue Tomoichirō; and "Haikyo (The ruins)," by Abe Kōbō. The literary criticism includes "Miyamoto Yuriko-ron (On Miyamoto Yuriko)," by Ara Masahito, and "Monogatari no hassō (The conception of a story)," by Itō Sei.
255. Bungaku no sekai 文學の世界 (The world of literature)  
Lasted from May through December, 1948, with only four issues being published. The editor was Aoyagi Seisei, and the publisher Bungaku no Shakaisha. A magazine for beginners in literature. Among the writers were Shiga Naoya, Kawabata Yasunari, Mushakōji Saneatsu, and Murō Saisei. In the fourth number (December, 1948), Shiina Rinzō, Umezaki Haruo, Mishima Yukio, and Noma Hiroshi recalled their maiden works.
256. Bungaku seikatsu 文學生活 (Literary life)  
A coterie magazine first published in May, 1936; suspended in the latter half of 1937. The editor and publisher was, at the beginning, Tonomura Shigeru, later Yamazaki Gōhei. The members of their circle included Itō Sei, Ozaki Kazuo, Oda Takeo, Kambayashi Akatsuki, Niwa Fumio, Kawasaki Chōtarō, Tabata Shūichirō, Fukuda Kiyoto, Asami Fukashi, Aoyagi Mizuho, Towada Misao, Nagamatsu Sadamu, and Furuya Tsunatake. There was no set body of doctrine bringing this group together. Loosely organized, it soon dissolved.
257. Bungaku tōin 文學黨員 (A literary member of the party)  
Leftwing literary magazine. Begun in January, 1931. The details are unknown.
258. Bungakusha 文學者 (Men of letters)  
Started in October, 1948; suspended after the combined issue of March and April, 1950, had been published; restarted in July, 1950. Monthly. The editor at the beginning was Hironishi Motonobu; later, Ishikawa Toshimitsu took over the editing. The publisher also changed from Sekai Bunkasha to Jūgonichikai. Bungakusha is a coterie magazine published with the intention of giving encouragement both to new writers and to new types of fiction. The works of Inagaki Tatsurō and Muramatsu Sadataka, who wrote on the authors of the Meiji era and on the history of literature, are included.
259. Bungei 文藝 (Literary art)  
A literary magazine begun in November, 1933, at a time when proletarian literature was rapidly declining and a more artistic kind of writing began to prevail. Representing the new trend in literature were such magazines as Bungei, Kōdō, and Bungakkai. Bungei, planned by the publishing firm Kaizōsha as a general literary magazine, had for its first chief editor Kambayashi Akatsuki. Printing a wide variety of articles on literature, he made the magazine a means of publicizing the happenings and currents of the literary world. The following works were published in Bungei: "Mugi shinazu (Wheat never dies)," by Ishizaka Yōjirō; "Ika naru hoshi no moto ni (Under which star?)," by Takami Jun; and "Kūsōka to shinario (A dreamer and a scenario)," by Nakano Shigeharu. The magazine brought to light such outstanding writers as Dazai Osamu, Kitahara Takeo, and Tsuboi Sakae. "Meoto zenai (It's good to be husband and wife!)," by Oda Sakunosuke, was introduced as a maiden work recommended by the editors. In July, 1944, Bungei was discontinued when Kaizōsha was dissolved, but it was reissued after World War II, in November, 1945, by Kawade Shobō. The editorship passed from Noda Utarō to Sugimori Hisahide, and Bungei tried to follow the newer trends in literature, introducing many new writers. Later the editorship fell to Iwaya Daishi,



who planned various special editions and converted Bungei into a more popular and more marketable journal. Bungei published Nakamura Mitsuo's "Fūzoku shōsetsu-ron (On genre novels)" and Fukai Michiko's "Natsu no arashi (A summer tempest)." In March, 1957, Kawade Shobō went bankrupt and the magazine ceased publication.

260. Bungei hanron 文藝汎論 (Outline of the literary arts)  
 Issued from September, 1931, through May, 1944. Published by the Bungei Hanronsha. Edited by Iwasa Tōichirō and Jō Samon. Included poetry and prose. The main writers were Horiguchi Daigaku, Kitazono Katsue, Sasazawa Yoshiaki, Tanaka Fuyuji, Kondō Azuma, Sakamoto Etsurō, Osada Tsuneo, Kōso Tamotsu, Jō Samon, Murano Shirō, Andō Ichirō, Hishiyama Shūzō, and Yamanaka Chirū. Giving the annual Bungei Hanron prize, tried to encourage new writers. The judges were Satō Haruo, Horiguchi Daigaku, and Hagiwara Sakutarō. Many books of poetry were published by the Bungei Hanronsha. Bungei hanron was almost the only place where the Japanese poets could express themselves freely during World War II.
261. Bungei jidai 文藝時代 (Literary age)  
 A coterie magazine begun in October, 1924, and discontinued in May, 1927, after 32 numbers had been issued. The first numbers included the works of fourteen members: Jūichiya Gisaburō, Kawabata Yasunari, Kataoka Teppei, Yokomitsu Riichi, Nakagawa Yoichi, Kon Tōkō, Sasaki Mosaku, Ishihama Kinsaku, etc. Later Kon left and Kishida Kunio, Inagaki Taruho, and others joined the group, which then numbered eighteen persons. Kataoka Teppei's critique, "Wakaki dokusha ni kotau (In answer to young readers)," number 3 showed a Neo-impressionistic tendency. Thereupon, Kawabata, Yokomitsu, Nakagawa and others began to show a strong avant-garde modernism in their writings, and their artistic work began to contend with proletarian writing as the chief literary current in the early Shōwa period. The fiction published in Bungei jidai includes such works as "Izu no odoriko (A dancer of Izu)," by Kawabata and "Napoleon to tamushi (Napoleon and a ringworm)," by Yokomitsu. Bungei jidai was short-lived but it was very influential and many coterie magazines followed its tenets. Especially significant is the fact that this magazine stimulated the development of the Neo-impressionistic School and became its chief vehicle.
262. Bungei kōdō 文藝行動 (Literary action)  
 A coterie magazine begun in January, 1926, and discontinued in August of the same year. It was started by the critics belonging to the Waseda school. Later they entrusted the editing to Hosoda Genkichi. Katagami Noburu and Aono Suekichi wrote for this magazine. Katagami's "Hyōron no hyōron (The criticism of criticism)" appeared in the March, 1926, issue.
263. Bungei ōrai 文藝往來 (Communication in literary art)  
 Issued from January, 1949, through October, 1949. Edited by Iwaya Daishi and published by Kamakura Bunko. A monthly. According to Kume Masao's comments in the first number, the editors hoped to establish a close friendship between the writers and readers, allowing anyone, regardless of the particular literary tenets he held, to send in his articles and questions. Two of the contributions in fiction were "Kuri no mi (Chestnut meat)," by Amino Kiku, and "Haitokusha (An immoral person)," by Nakayama Gishū. Special features found in each issue included "Sakka kaibōshitsu 作家解剖室 (A room for dissecting writers)," and "Sakka hōmonki 作家訪問記 (Visits with writers)."
264. Bungei sensen 文藝戰線 (Literary battle-line)  
 A proletarian literary magazine. A monthly magazine lasting from June, 1921, through July, 1932. Re-named Bunsen 文戰 (Literary battle) in January, 1931. It was started in order to fill the place left by Tane maku hito 種蒔く人 (Planters of seeds), which ceased publication after the great earthquake of 1923. In supporting the cause of proletarian literature through a second period of struggle, it gave many writers a chance to make their literary debuts. At first, it was run as a coterie magazine in close association with the Nihon Puroretaria Geijutsu Dōmei 日本プロレタリア芸術同盟 (The Japanese Proletarian Art Union); later, it became the organ of the Rōnō Geijutsuka Remmei 勞農藝術家連盟 (Farmer and Laborer Artists' Federation) and stood as one of the two chief citadels of the proletarian literary movement, the other being Puroretaria geijutsu (Proletarian art), the organ of the Puroretaria Geijutsu Dōmei. Major pieces of fiction published in Bungei sensen include "Seryōshitsu nite (In a room at a charity hospital)," by Hirabayashi Taiko, and "Sori (A sleigh)," by Kuroshima Denji. Aono Suekichi was the principal theorist. When the Rōnō Geijutsuka Remmei was split into two groups, one the Jōhōha or Legalist Group and the other the Hijōhōha or Anti-legalist Group, on the question of procedure with respect to desired reforms, the Jōhōha retained Bungei sensen as its organ and the Hijōhōha, naming itself the Zen'ei Geijutsuka Dōmei (Advance Guard Artists' Federation), began to publish Zen'ei (Advance Guard), which see.

265. Bungei shunjū 文藝春秋 (Literary annals)  
A magazine begun in January, 1923, and still continued. Published at first by Bungei Shunjūsha, later by Bungei Shunjū Shinsha. Established by Kikuchi Kan. At its beginning, presented only the essays of writers who were Kikuchi's immediate friends, but after a while began to publish short stories and one-act plays by other writers. In 1926, its format was changed into that of a multiple-interest magazine. Rejecting the stiffness of its rivals, Chūō kōron (The central review) and Kaizō (Reconstruction), it cultivated an intellectual readership through the printing of symposia, reports of actual happenings, and articles appraising and criticizing various public figures. Coming to the war period, Bungei shunjū showed a rightist inclination and opposed the progressives of the time. It was able to survive as a literary magazine in 1939 when the authorities ordered a "readjustment" of then-current journals. After the war, it became a general-interest magazine again, and added to its popularity through the publication of true-life reports and fiction of medium quality. Bungei shunjū has never aligned itself with proletarian literature, but has served as a hotbed for the growth of narrative writing, which is either non-political and artistic or belongs to the category of genre fiction. In 1935, it established the Akutagawa and Naoki prizes, and began to publish the winning stories in its pages. Among the many literary men who gained their reputations through their contributions to Bungei shunjū are Akutagawa Ryūnosuke, Kume Masao, Yamamoto Yūzō, Sasaki Mosaku, Yokomitsu Riichi, Kawabata Yasunari, Kishida Kunio, Naoki Sanjūgo, Takii Kōsaku, Makino Shin'ichi, and Hori Tatsuo.
266. Bungei shuto 文藝首都 (Metropolis of the literary arts)  
Begun in January, 1933. Published by Bungei Shutosha. Started by Yasutaka Tokuzō with the intention of nourishing new writers. Several times discontinued. At first Hirotsu Kazuo and Uno Kōji served among the advisers, and Hayashi Fumiko, Ozaki Shirō, and Niwa Fumio were some of the principal writers. After World War II, this magazine again encouraged the rise of new writers by soliciting their manuscripts and giving them the benefit of expert criticism.
267. Bunka shūdan 文化集團 (Cultural group)  
Begun in June, 1933, and discontinued in February, 1935. A magazine published by the members of a coterie led by Hirata Koroku and other proletarian writers concerned with the problems of the farmer. Kuroshima Denji, who had previously written for Puroretaria bungaku (Proletarian literature), an organ of the Nihon Puroretaria Sakka Dōmei 日本プロレタリア作家同盟 (Japanese Proletarian Writers' Union), later joined the Bunka shūdan group. Also, Hidejima Takeshi, Hasegawa Susumu, and others came over from the Zen-Nihon Musansha Geijutsu Remmei 全日本無産者藝術連盟 (All-Japan Proletarian Art Federation), also known as NAPPU from the initials of its Esperanto name. Bunka shūdan thus prospered but this also became one of the causes of the dissolution of NAPPU.
268. Bunshō kurabu 文章俱樂部 (Writing club)  
A monthly literary magazine published from May, 1916, through May, 1929. Like Bunshō sekai 文章世界 (Writing world), which ran from March, 1906, through December, 1920, Bunshō kurabu tried to teach how to write; later, however, it was given over to a general study of the literary arts. Published by Shinchōsha. The editor was at first Katō Takeo; Sasaki Toshirō and others helped him. It allowed a good deal of space to many young literary enthusiasts and cultivated their abilities. It also introduced the newer literary currents found in foreign countries and the works of leading foreign authors. In these ways it played an important part in cultivating a taste for literature among the younger readers. It was a sister magazine to Shinchō (New currents), also published by Shinchōsha.
269. Buntai 文体 (Style)  
A monthly literary magazine published by Sutairusha. Begun in November, 1938. Edited by Miyoshi Tatsuji and filled with essays, poems, translations, and fiction. In July, 1933, a monthly magazine of identical name devoted to the printing of essays was published by Buntaisha, but it is not clear if there was any connection between the two magazines. After the war, four numbers of the second magazine were published irregularly in the period between December, 1947, and April, 1949, again by Buntaisha. The editor was Uno Fumio. The writers, disclaiming commercial profit and standing aloof from the trends of the time, tried to produce their finest work. The magazine was discontinued before many of their serial writings were completed. The final parts, therefore, were printed in other magazines. Among the most notable pieces of fiction are "Haitokusha (An immoral person)," by Kitahara Takeo, and "Waga mune no soko no koko ni wa (Here at the bottom of my heart)," by Takami Jun. The critical work included "Gohho no tegami (van Gogh's letters)," by Kobayashi Hideo.
270. Chisei 知性 (Intelligence)  
Begun in May, 1938; suspended during the latter part of World War II; reissued after the war. A monthly literary magazine published by Kawade Shobō. In the postwar period, it changed into a popular general-interest magazine. Suspended when Kawade Shobō went bankrupt in March, 1957, but in August of the same year the former members of the Chisei staff obtained the copyright from Kawade Shobō and began to reissue this magazine. During the period of the war, critiques, round-table discussions, and articles on "the intellectuals during wartime" were frequently printed. Among the creative works, which too often were of inferior literary quality, were the nōmin bungaku 農民文學 (farmers' literature) and tairiku bungaku 大陸文學 (continental literature) of Iwakura Masaji and the proletarian writings of Satomura Kinzō and

Kubokawa (Sata) Ineko. Of greater interest are the works of Itō Sei including "Tokunō Gorō no seikatsu to iken (Tokunō Gorō's life and opinions)," August, 1940 - February, 1941, and his shorter stories, "Kuichigai (Cross-purpose)," November, 1939; "Esupuri desukarie (Esprit de l'escalier)," July, 1940; "Onsen ryōyōsho (A hot-springs sanatorium)," October, 1941; and "Hokkoku (The north country)," May, 1943.

271. Chishikijin 知識人 (The intellectuals)  
 Begun in November, 1948, and discontinued in May, 1949, after 7 numbers had been issued. Published by Koyama Shoten. It desired "to cultivate good sense" in every field, in politics, economics, and science, as well as in literature. "A clear intelligence and expression" was its motto. The relationship between the intellectualist class and politics, also the resistance movement among the French intellectuals during World War II, were discussed in the columns "Bungei jihyō 文藝時評 (Comments on current literature)," by Nishimura Mitsuji, "Bunka jihyō 文化時評 (Comments on culture)," by Okazaki Saburō, and "Mushomei hyōron 無署名評論 (Anonymous critiques)," also by Okazaki Saburō. Important pieces of fiction include "Nogitsune (A wild fox)," by Tanaka Hidemitsu and "Chōshun monogatari (A story of Chōshun)," by Nagayo Yoshirō. Takamura Kōtarō, Kaneko Mitsuharu, Kitagawa Fuyuhiko, Maruyama Kaoru, and Fukao Sumako wrote long poems for the successive issues.
272. Chōryū 潮流 (Stream)  
 Begun in January, 1946, and discontinued in December, 1949. The chief editor was Yoshida Shōzō. Published first by Yoshida Shōbō and then by Chōryūsha. It took for its object the uplifting of proletarian culture; it was written mainly for students and for intellectual laborers. Among the more notable works introduced in this magazine were "Kokudō (The national road)," by Miyamoto Yuriko, "Zanzō (The remaining image)," by Noma Hiroshi, "Hanrangun (A rebel army)," by Kin Tatsuju, and "Hakone yōsui (The Hakone irrigation ditch)," by Takakura Teru. Ara Masahito and Odagiri Hideo wrote criticism for this magazine.
273. Chūgai shōgyō shimpō 中外商業新報 (Chūgai commercial news)  
 A daily newspaper often referred to as Chūgai whose predecessor was the Chūgai bukka shimpō 中外物價新報 (Chūgai prices news), a weekly economics review started in December, 1876. This was renamed Chūgai shōgyō shimpō in January, 1889, and became a newspaper specializing in finance and politics. In 1942, the Nihon sangyō keizai 日本産業經濟 (Japanese industrial economy) absorbed Chūgai together with most of its staff.
274. Chūō kōron 中央公論 (Central review)  
 A multiple-interest magazine begun in January, 1899, when Hansei zasshi 反省雜誌 (The magazine of self-examination), devoted to prohibition and the general advancement of Buddhist virtue, was renamed. Suspended in July, 1944; and restarted in January, 1947. The present editor is Shimanaka Hōji. Published by the Chūō Kōronsha. After the Russo-Japanese war, enriched itself with accounts of politics and economics; also introduced many important works of fiction and began to take the shape of a general-interest magazine. In the Taishō era, it became a stage for the democratic ideas stated by Yoshino Sakuzō and other writers. As a leading magazine of social criticism it received the support of the intellectuals. As the war clouds gathered, the military authorities, following their policy of regulating public opinion, suppressed this magazine, regarding it as a special stronghold of liberalism. But after World War II it was reestablished as a general magazine advocating democratic opinions. In the latter years of the Meiji era, under the editorship of Takida Choin, it made a special effort to introduce pieces of fiction, and printed many works by the newer writers. After the period of naturalism in the first decade of the twentieth century, almost all of the major writers began to contribute to this magazine. Thus many of the elder leaders of modern-day Japanese literature, like Masamune Hakuchō, Nagai Kafū, and Tanizaki Jun'ichirō, have an intimate relationship with Chūō kōron.
275. Chūō kōron bungei tokushū 中央公論文藝特集 (The special Chūō kōron issues on the literary arts).  
 Published from October, 1949, to October, 1953, inclusive, by the Chūō Kōronsha. 14 volumes in all. Quarterly. The editorship passed from Yamamoto Eikichi to Shinowara Toshiyuki, and then to Shimanaka Hōji. A rival of Bessatsu bungei shunjū (Extra issues of Bungei shunjū). Notable contributions include "Hisa to sono onna tomodachi (Hisa and her girl friends)," by Hirotsu Kazuo, in the October, 1949, issue; "Hiroba no kodoku (The loneliness of the public square)," by Hotta Yoshie, in the September, 1951, issue; and a symposium in which Itō Sei, Usui Yoshimi, Kawamori Yoshizō, and Nakamura Mitsuo participated, on Tanizaki Jun'ichirō, Nagai Kafū, and Shiga Naoya.
276. Engeki 演劇 (Drama)  
 Published by Hakuuisha. Started in June, 1951; suspended in February, 1952. Organ of the Kumo no Kai 雲の會 (Cloud Society), which was a gathering of men devoted to the modernization of drama in Japan. The chief editor was Kishida Kunio; the principal staff members were his former colleagues on the journal Gekisaku 劇作 (Drama writing). Also joining the group were Katō Michio and Nakamura Shin'ichirō, who began their literary careers after World War II. Among the works which appeared in this magazine, "Ryū o nadeta otoko (The man who stroked a dragon)," by Fukuda Tsuneari, was applauded when produced. The magazine also devoted much space to the introduction of modern English and French plays. Suspended when the activity of the Kumo no Kai declined.

277. Engeki shinchō 演劇新潮 (New tides of drama)  
 Started in January, 1924, by the Shinchōsha; first suspended in June, 1925. Fifteen writers, including Yamamoto Yūzō, Kikuchi Kan, Kume Masao, and Osanai Kaoru, were members of the group forming the editorial staff. Engeki shinchō was the first to reappear of the magazines of the drama suspended after the great earthquake of 1923. Introducing European plays of the period directly after World War I, it spurred activity in the theatrical world. Printed many new works written by the members of its own coterie and at the same time introduced new writers. Printed such notable works as "Furui gangu 古い玩具 (The old toy)," by Kishida Kunio, March, 1924; "Chiroru no aki 4ロルの秋 (Autumn in the Tyrol)," also by Kishida Kunio, September, 1924; and "Ikite iru Koheiji 生きてゐる小平次 (The surviving Koheiji)," by Suzuki Senzaburō, August, 1924. Revived by Bungei Shunjūsha in April, 1926, with Miyake Shūtarō as editor. In its last months Engeki shinchō tried again to give direction to the modern theater, but without much avail. Suspended in September, 1927.
278. Enju 槐 (The [Japanese] pagoda-tree)  
 This journal was preceded by Jimmin bunko (People's library), which was first published in March, 1936. The leaders were Takeda Rintarō and Takami Jun, who were editors of the magazine Nichireki (Solar calendar). Joining them were certain members of the Genjitsu 現実 (Reality) circle who had not been absorbed into the Nihon Rōmanha 日本浪漫派 (Japanese Romantic School). When the war between China and Japan began, the strictures of the military authorities became severer, and Jimmin bunko was obliged to discontinue in January, 1938. Thereupon, a group of its writers started Enju as a means of maintaining their literary ideals. Enju lasted for only a short time, and its activity was not notable, but it was the predecessor of Gendai bungaku 現代文学 (Modern literature), started in December, 1939, by Ōi Hirotsugu, Oguma Hideo and Sakaguchi Ango. "Ishikari-gawa (The Ishikari river)," by Honjō Rikuo, was published serially from September, 1938, to February, 1939.
279. Fudōchō 不同調 (Non-cooperation)  
 A literary magazine lasting from July, 1925, to February, 1929, inclusive, published by a coterie headed by Nakamura Murao. Among the members were Okada Saburō, Ozaki Shirō, Kon Tōkō, and Sasaki Mosaku. At first the editorship was given to two members at a time, but it was later entrusted to Kamura Isota. Fudōchō stood opposed to the two main literary currents then found on the Japanese scene, those of proletarian literature and neo-impressionistic literature. It tried to clarify "the true path of literature" and tried to found a Shin-jinsei-ha 新人生派 (New Life School), but in actuality it was a gathering of authors of naturalistic leaning and had nothing new to offer. Aside from Kamura's writing, it printed nothing that was in any way remarkable. Among Kamura's works published in Fudōchō are "Goku (Retribution)," and "Gake no shita (Under a cliff)." After World War II, another magazine of the same name was published but without significance in literary history.
280. Fujin kōron 婦人公論 (Women's review)  
 Begun in January, 1916, under the influence of Seitō 青鞵 (Blue steps), which had been published with the intention of establishing a higher degree of individualism among the women of modern Japan. A monthly magazine, still continued. Both in format and content, similar to Chūō kōron (Central review). Attempts to add to the enlightenment of intelligent and progressive women, and discusses the relationship of women to social problems. Notable writers include Yamakawa Kikue, Miyamoto Yuriko, Maruoka Hideko, and Ishigaki Ayako. Among the outstanding works published after the war are volume 3 of "Sasameyuki (The delicate snow)," by Tanizaki Jun'ichirō, from March through October, 1948; "Yūzuru (The crane in the evening)," by Kinoshita Junji, January, 1949; and "Josei ni kansuru jūnishō (Twelve chapters on women)," by Itō Sei, from January through December, 1953.
281. Fujin kurabu 婦人倶楽部 (Women's club)  
 A monthly magazine begun in October, 1920, with the object of raising the cultural level of the women of Japan, guiding their lives, and promoting the happiness of their homes. Its pages are filled with lively accounts of social matters considered to be of consequence to women, educational pieces, and works of fiction. Seeking a high degree of concreteness in its teachings, it tries to be easily understood. It therefore makes an effort to "share" its editorship with its readers. It has printed the novels and short stories of Tsurumi Yūsuke, Kawaguchi Matsutarō, Yoshiya Nobuko, Kume Masao, Mikami Otokichi, Kikuchi Kan, Ishikawa Tatsuzō, Ishizaka Yojirō, and Genji Keita.
282. Fujokai 婦女界 (Women's world)  
 A women's magazine begun in January, 1910. Intended both for amusement and education. Many of its articles give practical advice on household matters. At first it was modeled after Fujin sekai 婦人世界 (Women's world), published by the Jitsugyō no Nihonsha, but its own success was so striking that it induced the establishment of many rival magazines in the Taishō era.

283. Fukuoka nichinichi shimbun 福岡日々新聞 (The Fukuoka daily news)  
A daily newspaper which is also referred to as the Fukunichi. It originated from the Chikushi shimbun 筑紫新聞 (Chikushi news), started in March, 1877. This was renamed the Fukuoka nichinichi shimbun 福岡日々新聞 in April, 1880. In 1942, it was joined with the Kyūshū nippō 九州日報 (Kyūshū daily news) and renamed the Nishi Nihon shimbun 西日本新聞 (The West Japan news). Now the most important newspaper in Kyūshū.
284. Fūsetsu 風雪 (Wind and snow)  
A monthly literary magazine. Lasted from January, 1947, until August, 1950, inclusive. At first only graduates of Waseda University wrote for it, with Niwa Fumio standing as sponsor. But when the first publisher, Fūsetsusha, was replaced by the Rokkō Shuppansha, it began to publish the writings of many authors of medium standing not connected with Waseda. Among the more notable pieces of fiction published in Fūsetsu are "Kurutta kisetsu (The season gone wrong)," by Hirotsu Kazuo; "Monoui haru (A dreary spring)," by Ozaki Kazuo; and "Ukigumo (A drifting cloud)," by Hayashi Fumiko. The major critical works include "Shizenshugi seisuishi (The history of the rise and decline of naturalism)," by Masamune Hakuchō; "Gendai bungakuron (Essay on modern literature)," by Aono Suekichi; and "Gendaijin no kenkyū (A study of present-day man)," by Kamei Katsuichirō.
285. Geijutsu 藝術 (Art)  
A general art magazine, begun in July, 1946, and discontinued in January, 1949. 12 numbers in all. First a quarterly and then a monthly. Published by Yakumo Shoten. The first chief editor was Shinjō Yoshiaki, who was followed by Hagino Tei and Kameshima Sadao. The intention was to encourage inter-stimulation among literature, art, and music, and to promote a collective advancement of art. But when Yakumo Shoten undertook to publish its Nihon puroretaria bungaku hattatsushi shiryō 日本プロレタリア文学発達史資料 (Materials for the history of the progress of Japanese proletarian literature), articles coordinated with this work were published in Geijutsu. The fiction included "Tandoku ryokōsha (A lone traveler)," by Shimao Toshio, and "Kurohata (A black flag)," by Takeda Taijun. In Bessatsu geijutsu 別冊藝術 (Special issues of Geijutsu), March, 1949, were included "Me (Eyes)," by Noma Hiroshi, and "Sammyaku (A mountain range)," by Kinoshita Junji.
286. Gekibungaku 劇文学 (Dramatic literature)  
A coterie magazine started in June, 1934. Not known when it was suspended. The founders included Nishizawa Yōtarō and Hasumi Taisaku. "Itachi (A weasel)," by Mafune Yutaka, appeared in the first issue. Produced at the Sōsakuza 創作座, it gave Mafune his first fame. "Kyōto Sanjō-dōri (Sanjō street in Kyōto)," by Taguchi Takeo, appeared in the January, 1935, issue.
287. Gekkan bunshō 月刊文章 (Monthly writing)  
A literary magazine begun in March, 1935, and continued for several years. Monthly. Published by Kōseikaku. Included studies in the older literary styles along with a considerable number of creative works.
288. Gendai 現代 (The present age)  
A general magazine. Monthly. Begun in October, 1920, and continued till the latter part of World War II. Published by Kōdansha. In addition to articles on political, economic, social, and cultural affairs it printed stories for general amusement.
289. Gendaijin 現代人 (Modern people)  
A monthly literary magazine begun in January, 1948, and discontinued in May of the same year after five numbers had been issued. Published by Sumida Shobō. The editor was Karasawa Masao. It had some share of the atmosphere of the magazine Bummei 文明 (Civilization) in which Tamiya Torahiko had expended his efforts, and became a stage of activity for the "conscientious" writers of the prewar era. The studies by Ino Kenji of the writers of the Meiji era were a notable contribution to Gendaijin. Nitta Jun, Tateno Nobuyuki, Inoue Tomoichirō, Terazaki Kō, and Niwa Fumio also wrote for this magazine.
290. Gunzō 群像 (Images in groups)  
Begun in October, 1946, and still continued. A monthly literary magazine published by Kōdansha. The first editor was Takahashi Kiyoji, who was succeeded first by Ariki Tsutomu and then by Mori Kenji. Rejecting any single line of thought, it seeks out a variety of points of view. At the same time it devotes as many pages as possible to fiction. Cultivating a journalistic style calculated to win a large readership, it has come to assume a leading position as a vehicle of literature. It has published more than a hundred symposia in which critics and writers participate, and has become required reading for students of post-war literature. Interested in the relationship between literature and painting, it has inserted illustrations in color in each number. Among the more important pieces of fiction published in Gunzō are "Nikutai no mon (The gate of the flesh)," by Tamura Taijirō; "Kokuheki (A wailing wall)," by Niwa Fumio; "Nihon das-shutsu (Escape from Japan)," by Masamune Hakuchō; "Namekuji yokochō (A bystreet of snails)," by Ozaki Kazuo; "Musashino fujin (The Musashino lady)," by Ōoka Shōhei; "Kinjiki (Abstinence from sex)," by Mishima Yukio; and "Fūbaika (Fūbaika [an anemophilous flower])," by Takeda Taijun. A dispute over Camus' L'Étranger between Hirotsu Kazuo and Nakamura Mitsuo and the serial "Nihon bundānshi (History of Japanese literary circles)," by Itō Sei, should also be included among the more notable contributions.

291. Hikari 光 ("Clairté")  
A general magazine. Lasted from January, 1947, till November, 1948. A monthly. It tried to throw "the light of rebirth and independence upon Japanese society and the Japanese people." Among the pieces of fiction printed in it are "Yasei no yūwaku (The allurements of the wild)," by Nagayo Yoshirō; "Asayake (The morning glow)," by Toyoshima Yoshio, and "Hōmatsu no kiroku (Record of a bubble)," by Sata Ineko. Among the critical essays was "Ningen shikkaku-ron (An essay on man disqualified)," by Usui Yoshimi.
292. Hōchi shimbun 報知新聞 (Information news)  
Began on June 10, 1872, under the name Yūbin hōchi shimbun 郵便報知新聞 (The postal information news). At the beginning, it marched side by side with the other big newspapers of the day, Nichi-nichi shimbun 日々新聞 (The daily news) and Nisshin shinjitsushi 日新真実誌 (The news of everyday truth), and propagated the most radical opinions, so that it frequently suffered suppression at the hands of the authorities. Fukuchi Ōchi, Narishima Ryūritsu, Ōtsuki Jorai, and others contributed to it. In 1894, the Hōchi became a more orthodox, non-political newspaper. Its publication in 1890 of the elegant "Fujō monogatari 浮城物語 (A story of the floating castle)," by Yano Ryūkei, is said to have destroyed the stiffness of the big newspapers. "Fujō monogatari" is usually considered to be the first serial novel published by a Japanese newspaper. In the Shōwa era, the Hōchi sponsored an oratorical meeting to attack England and America, a fencing tournament to commemorate the war in Asia, and a collection of songs to honor the souls of the war dead. Thus it rode the tide of militarism. On August 5, 1942, it merged with the Yomiuri shimbun 讀賣新聞 (The newsman's news). The resulting publication was named Yomiuri-hōchi 讀賣報知 (Newsman's information). On July 1, 1946, as a paper subsidiary to Yomiuri shimbun, the Hōchi once more began a separate existence. Now devoted to the amusement of its readers, it confines itself to reporting on sports and other forms of public entertainment.
293. Hokkai taimusu 北海タイムス (North sea times)  
A daily created by the amalgamation of the Hokkaidō mainichi 北海道毎日 (Hokkaidō daily), Hokumon shimpō 北門新報 (North gate news), and Hokkai jiji 北海時事 (North sea times) in September, 1901. It became the most important daily newspaper in Hokkaidō. In 1942, it was combined with the Otaru shimbun 小樽新聞 (Otaru news) and the Shin-Hakodate 新函館 (New Hakodate) and now exists as the Hokkaidō shimbun.
294. Hototogisu ホトトギス (Cuckoo)  
Widely followed magazine of the haiku, named after Masaoka Shiki, Hototogisu being a second pronunciation of the characters 子規. Begun in 1897 at Matsuyama city on the island of Shikoku under the editorship of Yanaibara Kyokudō. Transferred to Tōkyō in 1898, with the editorship passing to Takahama Kyoshi. In and around 1902 Hototogisu began to lose favor as the imagism advocated by Shiki was gradually supplanted by the "perceptive imagism" enjoined by Kawahigashi Hekigotō in the magazine Nihon 日本 (Japan). Kyoshi, inspired by Natsume Sōseki, concentrated his interest in fiction, so that Hototogisu changed its nature from a magazine of haiku to one of general literature, and became a vehicle for Natsume's Yoyūha 余裕派 or School of Leisure. In 1913 Takahama returned to the haiku. Opposing Hekigotō's shinkeikō or "new-style" haiku, he tried to promote the composition of haiku that would observe the traditional restriction to seventeen syllables and reference to one of the seasons. In the early years of the Shōwa era, the Hototogisu school reached the summit of its prosperity. Takahama, backed by his powerful school, asserted that the haiku was "the verse-form to sing of the flowers and birds." This assertion was much criticized. But Hototogisu enjoyed the so-called 4-S period when the following poets, all with their poetic names beginning with S, contributed to its pages: Yamaguchi Seishi, Mizuhara Shūōshi, Hino Sōjō, and Awano Seiho. With the exception of Seiho, these poets, along with Nakamura Kusatao, presently seceded from the Hototogisu school. Since 1951, Takahama Toshio has been the chief editor.
295. Jiji shimpō 時事新報 (News of current topics)  
Started in March, 1882, by the leading spirit of the Meiji era, Fukuzawa Yukichi, with the intention of inspiring the Japanese with the newer ideas then being imported from the West. Dissolved on December 25, 1936, during the period of Shōwa nationalism. All of the business affairs were taken over by the Tōkyō Nichinichi Shimbunsha 東京日日新聞社 (Tōkyō Daily News Company). After the war, on November 1, 1955, Jiji shimpō was merged with the Sangyō keizai shimbun 産業經濟新聞 (Industrial and economic news), and the new publication was named Sangyō jiji 産業時事 (Current topics in industry). Ever since its beginning, Jiji shimpō has actively discussed political and economic problems. Its cartoons by Kitazawa Rakuten have gained nation-wide popularity. At one time Jiji shimpō sponsored the musical concours now given under the auspices of the Mainichi shimbun 毎日新聞 (Daily news).
296. Jikyoku zasshi 時局雜誌 (The magazine of current affairs)  
Published by Kaizōsha. Started in January, 1942, just after the Pacific War had broken out. Printed commentaries on current affairs, reports on the war, and essays in support of national policy. Saitō Tadashi took charge of the military critiques, and Hino Ashihei contributed his reports of the fighting at Bataan to this magazine.

297. Jimmin bunko 人民文庫 (People's library)  
A coterie magazine, begun in March, 1936, and discontinued in January, 1938. Published by Jimminsha. Edited by Takeda Rintarō. The member writers included Takami Jun, Tamura Taijirō, Inoue Tomoichirō, Nitta Jun, Tamiya Torahiko, Tateno Nobuyuki, Minamikawa Jun, and Enji Fumiko, most of whom had been members of the circles publishing the magazines Nichireki (Solar calendar) and Genjitsu 現実 (Reality). Also, Aono Suekichi, Eguchi Kan, and Akita Ujaku, the elders among the socialistic writers, contributed to this magazine, which advocated a revival of learning and humanism and tried to stem the rising tide of Japanese fascism. Accordingly, Jimmin bunko opposed Nihon Rōmanha 日本浪漫派 (The Japanese Romantic School), which had begun publication a little earlier. At the beginning, much emphasis was given to a socio-realistic literature. But the tense political situation brought about an increase in genre fiction depicting uncritically the manners and customs of the day. Among the more remarkable works published in Jimmin bunko are the final parts of "Kokyū wasureubeki (How can we forget our old friends?)," by Takami Jun, "Aragane (Unwrought metal)," by Mamiya Mosuke, and a portion of "Nagare (A stream)," by Tateno Nobuyuki.
298. Jokyoku 序曲 (Prelude)  
A literary magazine projected as a quarterly; however, only the first number of December, 1948, was published. The so-called postwar writers regarded this magazine as a workshop where they might introduce their writings without any restriction whatsoever and so try to raise the quality of fiction. The writers included Haniya Yutaka, Noma Hiroshi, Takeda Taijun, Nakamura Shin'ichirō, Umezaki Haruo, Shiina Rinzō, and Mishima Yukio. Unfortunately, the magazine was discontinued before anything remarkable was published.
299. Josei 女性 (Women)  
A women's magazine begun in April, 1936, and lasting till about 1940. A monthly. Published by the Chōsen Nippōsha. Printed articles in the fields of education, entertainment, the domestic arts, and hobbies as well as literature. A second magazine of identical name was published after World War II by Shinseisha. It was a monthly magazine that seems to have lasted two or three years, but the details are unknown.
300. Kaihō 解放 (Emancipation)  
The first run of this magazine lasted from May, 1919, through September, 1923. Supported by the floodtide of democracy that came after the first World War, Kaihō was a general magazine of socialistic tendency. The publisher was Daitōkaku. Among the chief contributors were Asō Hisashi, Akamatsu Katsumaro, Sano Manabu, and Hirabayashi Hatsunosuke. Hirabayashi was the author of "Daishi kaikyū no bungaku 第四階級の文学 (Literature of the fourth class)," published in the January, 1922, issue. The fiction included "Ku no sekai 苦の世界 (The world of pain)," by Uno Kōji, published in the June, 1920, issue, and various works by Hirotsu Kazuo, Kaneko Yōbun, Maedagawa Kōichirō, Nakanishi Inosuke, Fujii Masumi, and other writers, old and new, belonging to various schools. The second run had its beginning in October, 1924. The editor was Yamanouchi Fusakichi. The socialistic tendency was even more strongly emphasized. The early works of Yamada Seizaburō, Murayama Tomoyoshi, Hayama Yoshiki, and Kuroshima Denji, who all played important roles in the development of proletarian literature, can be found in this revival of Kaihō. After the second series was suspended, the third run was issued in 1927 as an organ of the anarchist Nihon Musanha Remmei 日本無産派連盟 (Japanese Proletarian Federation), but it was soon discontinued (in September, 1929) as this federation was itself short-lived.
301. Kaizō 改造 (Reconstruction)  
Begun in April, 1919; suspended in July, 1944; restarted in January, 1946; and suspended again in the spring of 1955 because of internal conflicts. Published by Kaizōsha. Founded by Yamamoto Sanehiko who made the saying "social reconstruction after the destruction" a catchword of the time. After a while it became a spearhead of socialistic ideology, and took for its aims the reformation of the capitalistic economy, the promotion of the labor movement, and the strengthening of the proletarian political parties. Soon it had gained for itself a reputation parallel to that of Chūō kōron (Central review). However, because of its radical social criticism, the authorities began to censor it severely. It was nevertheless a vehicle for the propagation of Marxist ideas and even during World War II defended the ideal of constitutional democracy despite the surveillance of the authorities. Kaizō, however, was at last suppressed along with Chūō kōron, and was not revived till after the war. It has succeeded too in reflecting the main trends of the literary world and has printed many works of distinction, such as "An'ya kōro (Road through the dark night)," by Shiga Naoya; "Nobuko (Nobuko [name of a girl])," by Chūjō (Miyamoto) Yuriko; "Kappa (Kappa [a river imp])," by Akutagawa Ryūnosuke; "Nani ga kanojo o sō saseta ka (What made her do it?)," by Fujimori Seikichi; "Monshō (The family crest)," by Yokomitsu Riichi; and "Kaze tachinu (The wind began to blow)," by Hori Tatsuo. By awarding prizes to Miyamoto Kenji and Kobayashi Hideo for their literary criticism and to Ryūtanji Yū, Serizawa Kōjirō, and Yasutaka Tokuzō, it introduced these writers to the literary world.
302. Kaizō bungei 改造文藝 (Reconstruction's literary art)  
A literary magazine which lasted from March, 1948, through June, 1950. At first a quarterly, it later became a monthly. When it was a quarterly, it was published as a supplement to Kaizō (Reconstruction). After it became a monthly, it was directed not only to its readers interested specifically in literature but to the general public. The first issue was a special number on Yokomitsu Riichi. Among the works printed in Kaizō bungei are "Kakesu, natsu to fuyu (The Japanese jay, summer and winter)," by Kawabata Yasunari, and "Aki-kaze (Autumn wind)," by Shiga Naoya.

303. Kakushin 革新 (Reform)  
A general magazine begun in October, 1938, and continued for several years. Monthly. Published by the Kakushinsha. It claimed that its reformist policies would be established only on the basis of strict, scientific studies into politics, economics, thought, culture, and every other pertinent field. However, it is remembered chiefly for the fact that it printed Nakano Shigeharu's "Uta no wakare (Departure with a song)."
304. Keizai ōrai 經濟往來 (Events in economics)  
An economics magazine. Monthly. Begun in May, 1926. In October, 1935, it was reissued under the new title Nihon hyōron (Japan review) and became one of the four great general magazines along with Kaizō (Reconstruction), Chūō kōron (Central review), and Bungei shunjū (Literary annals). Published in Keizai ōrai was "Shishōsetsu-ron (On private fiction)," by Kobayashi Hideo.
305. Kibachi 黄蜂 (The wasps)  
Published by Dōbunsha. Begun in April, 1946; suspended in February, 1949, after the fifth number had been issued. The name Kibachi was taken from the work of Aristophanes to symbolize the existence in Japan of a true democracy. Emphasizing art and science, Kibachi tried to attract a readership consisting of women and youth as well as of the older male intelligentsia. "Kurai e (A dark picture)," by Noma Hiroshi, was perhaps its most important offering in fiction.
306. Kindai bungaku 近代文學 (Modern literature)  
A literary magazine begun in January, 1946. At first published by the founders' group consisting of seven writers, Honda Shūgo, Yamamuro Shizuka, Hirano Ken, Haniya Yutaka, Ara Masahito, Odagiri Hideo, and Sasaki Kiichi, later by Yakumo Shoten, and at last by Kawade Shobō. In suspension now. In the pre-war era, the founders had all been attracted to Marxism in varying degrees. Now their common aim was to revise the literature of the older Marxist school and correct the naïveté of literary realism in Japan. Having survived the period prior to and during World War II when most progressive and radical writers had become more traditionalist in their thinking, they now tried to ascertain the exact nature of the modern (and postwar) age each for himself. They therefore discussed such topics as the relationship between politics and literature, the question of the special characteristics of the several generations of writers working at the same time, the nature of the subjective consciousness, the degree of war guilt which literary men should feel, the problem of reconversion to orthodox thinking, and the pre-modernism discernible in postwar Japanese literature. At the end of 1946, Odagiri seceded, and Katō Shūichi, Kubota Masabumi, Nakamura Shin'ichirō, Noma Hiroshi, Hanada Kiyoteru, and others newly joined the group. Approximately 30 additional members were added in 1948. Most recently the members have not written quite so much as before for Kindai bungaku, and the magazine has had to suspend publication. Among the works printed in the earlier years of Kindai bungaku are "Shiryō (A dead man's spirit)," by Haniya, "Seinen no wa (The circle of youths)," by Noma; "Kabe (The wall)," by Abe Kōbō; and "Norisoda sōdōki (Report of the disturbance at Norisoda)," by Sugiura Mimpei.
307. Kindai seikatsu 近代生活 (Modern living)  
Ran from April, 1929, to August, 1932, inclusive. Followed Fudōchō. Edited by Kamura Isota, who received the assistance of Nakamura Murao. It became the medium in which the younger writers of the Newly Rising Aesthetic School placed their contributions. These writers included Funabashi Seiichi, Sasaki Toshirō, Serizawa Kōjirō, Kitamura Komatsu, and Kitamura Hisao.
308. Kingu キング (King)  
Published by Kōdansha. Begun in January, 1925, with the object of becoming a magazine for the entire nation, offering culture, amusement, enjoyment, and ready information for all the people irrespective of age, sex, and class. Frankly bent on becoming popular, it hoped to reach every family in the whole country. Also introduced many fresh and vivid accounts of the social and political scene in addition to exciting pieces of fiction, and actually attained a readership of a million and several hundred thousands. It still remains a popular general magazine. Among the authors represented in Kingu are Yoshikawa Eiji, Kikuchi Kan, Maki Itsuma, Funabashi Seiichi, Tateno Nobuyuki, Tsunoda Kikuo, and Suwa Saburō. A long succession of editors has worked to maintain Kingu's popularity.
309. Kinrōsha bungaku 勤勞者文學 (Worker's literature)  
Begun in March, 1948, by the Shin-Nihon Bungakkai 新日本文学会 (New Japanese Literary Association) with the intention of training writers who belong to the proletariat. The editors were Tokunaga Sunao and Tsuboi Shigeji. Introduced the fiction, poems, and reportorial work of the writers it trained, and at the same time gave instruction on how to write fiction. Among the workers who started writing in this magazine are Hamada Kyōtarō and Atsuta Gorō. Suspended in August, 1949, just after the publication of the 9th number.



310. Kōdō 行動 (Action)  
A literary magazine. Lasted from October, 1933, to September, 1935, inclusive. A monthly. Issued at a time when Marxist literature began its decline, and fiction depicting the writers' own lives (private, "first-person" fiction) and manners of the day (genre fiction) became more and more popular. This magazine was thus started "to bring order to a confused literary situation and to inspire a lively humanism." It took its cue from the activist literature of Malraux. The leaders were Funabashi Seichi and Abe Tomoji. Funabashi's "Daivingu (Diving)" was a small masterpiece, and critical essays were contributed by Funabashi and Komatsu Kiyoshi. Also, the activists received the support of the left-of-center critics Aono Suekichi, Kubokawa Tsurujirō, and Moriyama Kei, but their writing was not very fruitful.
311. Kōgen 高原 (Plateau)  
A quarterly literary magazine begun in August, 1946, and discontinued in October, 1948. Eight numbers in all. The editorship, first held by Kakegawa Chōnen (Nagatoshi), later went to Yamamuro Shizuka. Published by Hōbun Shorin. Its object was "to send clear air into the cities covered by the dust of war." Conceived by a group of writers including Hori Tatsuo who had evacuated from Tōkyō and lived in or near Karuizawa, these authors issued this magazine after the war as a rallying point for their literary activity. Many of them were well grounded in foreign literature and belonged to the group known for their "artistic resistance" to authoritarianism before and during the war. The first number was a luxurious volume of 288 pages. Among the writers of fiction are Nakamura Shin'ichirō, Fukunaga Takehiko, and Hara Tamiki. Among the writers of criticism are Katayama Toshihiko, Endō Shūsaku, Naka Kansuke, and Tanabe Jūji.
312. Kogito コギト (Cogito)  
A coterie magazine started in March, 1932, by Yasuda Yojūrō, Itō Shizuo, and others. Derived its name from Descartes' "Cogito ergo sum." Issued 141 numbers before its suspension in April, 1944. After the Marxist literary school had dissolved, the Kogito circle advocated romanticism, especially of the German variety, and emphatically recommended the study of the literary classics and plastic arts of older Japan. In its concern with the classics it remained aloof from current literary trends. Afterwards some of its members, combining with Kamei Katsuichirō, Honjō Rikuo, and others, formed the Nihon Rōmanha (Japanese Romantic School), and brought about a sudden upsurge in nationalistic literature.
313. Kokoro 心 (The mind)  
Ran from July, 1948, through May, 1951. Restarted in October, 1951. A monthly magazine. The editorship passed from Suzuki Miekichi to Tatsuno Yutaka. The publisher also changed from Kōjitsu Shoin to Nihon Hyōronsha, Kantōsha, and Heibonsha in turn. Such present elder leaders of Japanese literature as Mushakōji Saneatsu, Komiya Toyotaka, and Nagayo Yoshirō were included among the principal members of the coterie publishing this magazine. Not concerned with current movements in world literature or with journalistic matters, the group also includes the artist Umehara Ryūzaburō. "Shinri sensei (Professor Truth)," by Mushakōji, was published in Kokoro and achieved a high reputation.
314. Kokubungaku kaishaku to kanshō 国文学解釋と鑑賞 (Japanese literature: interpretation and appreciation)  
Published by Shibundō. Begun in June, 1936, and still continued. The chief editor at first was Fujimura Tsukuru, professor of Japanese literature at Tōkyō University. The assertion in the first edition that "in addition to the pursuit of scholarly studies, our efforts should be devoted to the simplification and popularization of the national literature" has long been followed. Almost every number has been a special issue devoted to a particular subject, and the magazine has clarified various problems relating to Japanese language and literature and to national language education. Its commentaries on various literary works have proved very useful to several generations of students.
315. Kokugo to kokubungaku 国語と国文学 (Japanese language and literature)  
A scholarly magazine edited by the seminars in Japanese language and literature at Tōkyō University. Begun by Fujimura Tsukuru in May, 1924, and still continued. A pioneer among the magazines devoted to the study of Japanese language and literature. Along with Kokugo kokubun 国語国文 (Japanese language and writing), published at Kyōto University, the most important of the magazines in these areas. Opening its pages to scholars irrespective of school and methodology, Kokugo to kokubungaku makes every effort to introduce the best results of research. At the same time it presents book reviews, indices, and essays bearing on education in the field of Japanese language and literature.
316. Kosei 個性 (Individuality)  
A monthly literary magazine begun in January, 1948, and discontinued in November, 1949. 22 numbers in all. Published by Shisakusha. Differing from most coterie magazines, it is published by selected groups of "fellow" thinkers, and has played an important part as a meeting-place for the intellectual class. Among the pieces of fiction are "Fukao Masaji no shuki (Fukao Masaji's notes)," by Shiina Rinzō; "Owarishi michi no shirube ni (As the guide to a road already taken)," by Abe Kōbō; "Kiken na busshitsu (A dangerous substance)," by Takeda Taijun; "Watakushi no Sōniya (My Sonya)," by Yagi Yoshinori; "Nami no shita (Under the waves)," by Hotta Yoshie; and "Sayōnara (Goodbye)," by Tanaka Hidemitsu.

317. Kuraku 苦樂 (Pleasure and pain)  
A popular magazine for amusement. Monthly. It was begun by the Puratonsha in January, 1924, and continued till the early years of the Shōwa era. After World War II it was reissued, but disappeared soon thereafter. It published many illustrations and a large number of picture stories as a means of endearing itself to its readers. "Niji (A rainbow)," by Takahama Kyoshi, was published in the postwar era.
318. Kyūshū bungaku 九州文学 (Kyūshū literature)  
A literary magazine. Monthly. Started in September, 1938, and still continued. The members of the circle publishing this magazine include Hino Ashihei, Harada Taneo, Hayashi Isuma, and Ryū Kankichi. These writers live (or lived) in Kyūshū. Although it was a local magazine Kyūshū bungaku influenced one corner of the literary world.
319. Mainichi shimbun 毎日新聞 (Daily news)  
A daily newspaper formed when the Tōkyō nichinichi shimbun (The Tōkyō daily news), which was started in 1872, and the Ōsaka mainichi shimbun (Ōsaka daily news), which was started in 1888, were united in 1943. It is one of the three most important newspapers in Japan, the others being the Asahi shimbun (The Asahi news) and the Yomiuri shimbun (The newsman's news).
320. Marukusu-Renin-shugi geijutsugaku kenkyū マルクス・レーニン主義藝術学研究 (Studies in the Marxist-Leninist science of art)  
Begun in June, 1931. Edited by the Puroretaria Kagaku Kenkyūjo プロレタリア科学研究所 (The Proletarian Scientific Institute; abridged name, Puroka). A quarterly. strove to introduce methods of writing which were in agreement with materialistic dialectic. Among the more notable articles are "Sovētō bungaku riron oyobi bungaku hiyō no genjō (The present situation in Soviet literary theory and literary criticism)," by Ueda Susumu, July, 1932; "Makishimu Gōriki no kyōkun (The teachings of Maxim Gorki)," by Kamei Katsuichirō, November, 1932; and "Bungaku sakuhi no kachi ni kansuru ichiren no shomondai oboegaki (Memoranda on various problems concerning the value of literary works)," by Honda Shūgo, July, 1933.
321. Marukusu-shugi マルクス主義 (Marxism)  
Begun in March, 1924, under the legal responsibility of the Nihon Kyōsantō 日本共産党 or Japanese Communist Party. It was succeeded by Musansha shimbun 無産者新聞 (Proletarian news) in September, 1926. Marukusu-shugi was mainly given over to the theoretical disputes between Fukumoto Kazuo (Fukumoto-ism, the theory under which the Japanese Communist party was directed) and Yamakawa Hitoshi's theory (the theory calling for dissolution of the Communist party).
322. Marumera まるめら (Marumera [a quince])  
A magazine for the tanka begun in January, 1937, at Yonezawa city in Yamagata prefecture. The chief editor was Ōkuma Nobuyuki. In the fifth number Ōtsuka Kinnosuke wrote an article entitled "Musansha tanka (The tanka of the proletariat)" and emphasized the importance of exalting the consciousness of the working class. After the appearance of Ōtsuka's article, Marumera stood at the forefront of a new movement in the tanka, presenting colloquial verses which disregarded the traditional thirty-one syllable tanka form. Marumera played an important role in the founding of the Shinkō Kajin Remmei 新興歌人連盟 (Newly Rising Tanka Poets Federation) in September, 1928, but as the proletarian tanka movement gained vigor, its attitude became ambiguous as far as poems in the new style were concerned. In 1932, it advocated the use of the older Japanese language, thus abandoning its former position. Suspended in February, 1942.
323. Minshu Chōsen 民主朝鮮 (Democratic Korea)  
A general magazine. Begun in April, 1946, and suspended in September, 1949. Issued again in April, 1955. Published by Minshu Chōsensha (at one time Chōsen Bunkasha). The editorship passed from Kin Genki to Kin Tatsuju and then to In Heigyoku. Published by a group of progressive Koreans living in Japan who wished to correct what they considered to be the wrong impressions which the Japanese have had of Korean history, culture, and tradition, and to develop cultural interchange between the peoples of Japan and Korea. In the second number, when the editorship fell to Kin Tatsuju, the magazine began to emphasize cultural and literary themes. At one time the magazine was called Bunka Chōsen 文化朝鮮 (Cultural Korea). Among the works published in this journal are "Kōei no machi (A street of descendants)," and "Zokufu (Racial genealogy)," by Kin Tatsuju, and "Chōsen fūbutsushi (Long poems of the Korean countryside)," by Kyo Nanki. Other Korean writers contributing fiction to this magazine include Kin Shiryō, Ri Taishun, Chō Toshoku, Kin Nanten, Raku Hinki, Boku Tenshun, and Ri Inchoku. Among the Japanese writers who have contributed pieces of literary criticism are Iwakami Jun'ichi, Odagiri Hideo, Aono Suekichi, Eguchi Kan, and Mizuno Akiyoshi. Minshu Chōsen has worked closely with the Shin-Nihon Bungakkai 新日本文学会 (New Japanese Literature Society).

324. Mita bungaku 三田文学 (Mita literature)  
The literary magazine associated with Keiō Gijuku University, named from the fact that the main Keiō campus is located in the Mita district in Tōkyō. First published in May, 1910, shortly after Nagai Kafū became professor of literature at Keiō. Recommending Nagai to this post were Mori Ōgai and Ueda Bin, who were greatly concerned because Keiō did not have a literary department to equal Waseda's. Mori and Ueda also projected Mita bungaku as a magazine to rival Waseda bungaku, the journal devoted to naturalistic writing published at Waseda University. Mita bungaku ran till March, 1925, when publication was suspended. Restarted in April, 1926, it was suspended once more during World War II. Still another start was made in 1946. Opposing Waseda bungaku, Mita bungaku became a stronghold of romantic literature. This was to be expected in view of its sponsorship, Mori and Ueda being idealists who were vigorously opposed to naturalism. Mita bungaku quickly attracted contributions from Kinoshita Mokutarō, Yoshii Isamu, Kitahara Hakushū, Nagata Hideo, Nagata Mikihiko, Osanai Kaoru, Tanizaki Jun'ichirō, and Izumi Kyōka. Soon it was receiving manuscripts from Keiō's own graduates. Included were Kubota Mantarō, Satō Haruo, Minakami Takitarō, Nambu Shūtārō, Kojima Masajirō, Mizuki Kyōta, Miyake Shūtārō, Nishiwaki Junzaburō, Kitamura Komatsu, and Katsumoto Seiichirō. Later came Sugiyama Heisuke and Yazaki Dan. With the passing of the years Mita bungaku has shed its partisanship for Keiō authors and has become more and more a magazine of general literary interest. Most recently it has printed the works of Imai Tatsu, Minamikawa Jun, Maruoka Akira, Kuwabara Takeo, and Hara Tamiki. In Shōwa times, it has published the following pieces of fiction: "Wakai hito (Young people)," by Ishizaka Yōjirō; "Natsu no hana (The flowers of summer)," by Hara Tamiki; and "Enrai no kyakutachi (Visitors from afar)," by Sono Ayako. An important contribution in criticism has been "Kindai Nihon bungaku no tembō (A view of modern Japanese literature)," by Satō Haruo.
325. Miyako shimbun 都新聞 (News of the capital)  
The forerunner of Miyako shimbun was Konnichi shimbun 今日新聞 (Today's news), an evening paper first published on September 25, 1884, under the chief editorship of the famous Kanagaki Robun. On November 16, 1888, Konnichi shimbun was renamed Miyako shimbun 都新聞, and became a morning paper. Boasting an intimate relationship with the kabuki, it was backed by Onoe Kikugorō and by other actors, and published many accounts of the artistic world. Coming into the Taishō era, it increased its coverage of politics and economics and became a general-interest newspaper. On October, 1942, it was merged with the Kokumin shimbun 國民新聞 (National news) of Tokutomi Sohō 徳富蘇峰 and the combination eventually evolved into the Tokyo shimbun 東京新聞 (Tōkyō news).
326. Musansha shimbun 無産者新聞 (The proletarian's news)  
Begun in September, 1925, in support of the Japanese Communist Party. Its professed aims were as follows: to serve as a political paper for the whole of the Japanese proletariat, to work for the unity of the proletariat, and to become a weapon of the people in their daily struggles. In October, 1926, on the occasion of its first anniversary, it held a propaganda week. Cooperating with the Nihon Puroretaria Bungei Remmei 日本プロレタリア文藝連盟 (Japanese Proletarian Literary Art Federation), it organized a "Musansha no yūbe 無産者の夕 (An evening for the proletariat)," consisting of plays and musical offerings, and thus attempted to solidify the unity of the laborers. On February 5, 1927, it printed Kaji Wataru's article, "Iwayuru shakaishugi bungei o kokufuku-seyo (Vanquish the so-called socialistic literary art)," which held that art should be used to rally the people toward political and economic ends, and thus sowed the seeds of a split within the Puroretaria Bungei Remmei. Musansha shimbun's work was finally absorbed by the Zen-Nihon Musansha Geijutsu Remmei 全日本無産者藝術連盟 (All-Japan Proletarian Art Federation) in 1928.
327. Nappu ナッポ (Nappu)  
The Nihon Puroretaria Geijutsu Remmei 日本プロレタリア藝術連盟 (Japan Proletarian Art Federation) and Zen'eī Geijitsuka Dōmei 前衛藝術家同盟 (Advance Guard Artists' Union) were suddenly united under the shock of the so-called "three-fifteen" or March 15 suppression in 1928, and formed the Zen-Nihon Musansha Geijutsu Remmei 全日本無産者藝術連盟 (All-Japan Proletarian Artists' Federation), which was also called Nappu from the initials of its Esperanto name, Nippona Proleta Artista Federatio. The journal Senki (Battle flag) was issued as the organ of the new federation in May, 1928. But when Senki tried to become "a regularly issued journal widely read by laborers and farmers," and assumed the mission of "agitating the people and educating them into class consciousness," it ceased to be the organ of the Zen-Nihon Musansha Geijutsu Remmei, and this organization started a new magazine, Nappu, in September, 1930. This latter journal continued publication through its sixteenth number, which was published in November, 1931. Senki and Nappu were published side by side until NAPF was dissolved into the Nihon Puroretaria Bunka Remmei 日本プロレタリア文化連盟 or Japan Proletarian Art Federation, also known as Federatio de Proletaj Kultur-organizoy Japanij (KOPF).
328. Nichireki 日曆 (Solar calendar)  
A coterie magazine begun in September, 1933, and discontinued in October, 1941. The group writing for this magazine included Takami Jun, Nitta Jun, Shibukawa Gyō, and Araki Takashi, who had all been associated in the magazine Bungei kōsaku 文藝交錯 (Literary complication), and Ōtani Fujiko, Shirakawa Atsushi, Tamiya Torahiko, Yada Tsuseko, and Enji Fumiko. The earlier portion of Takami Jun's "Kokyū wasurebeki (How can we forget our old friends?)," published in the February - July, 1935, issues, was a major contribution. Resumed in September, 1951, this magazine is still continued by its former member-writers.

329. Nihon hyōron 日本評論 (Japan review)  
A general magazine. Monthly. Begun in May, 1926. The first name given to this journal was Keizai ōrai (Events in economics). The name was changed to Nihon hyōron in October, 1935. Continued till the last stages of World War II. After the war it was reissued in April, 1946, and discontinued in June, 1951. Before the war, it was one of the four major general-interest magazines, and took considerable interest in literature. Its fiction included "Hachinensei (The eight-year system)," by Tokunaga Sunao; "Gendan (Dream talk)," and "Renkanki (An account of links)," by Kōda Rohan; and "Nenashigusa (Rootless grass)," by Masamune Hakuchō. Among the works of the postwar era are "Hosokawa Garashiya fujin (Madame Galatia Hosokawa)," by Morita Sōhei, and "Kaze to honō (Wind and flame)," by Noma Hiroshi.
330. Nihon rōmanha 日本浪漫派 (The Japanese Romantic School)  
A coterie magazine begun in March, 1935, and discontinued in March, 1938. Published at first by Musashino Shoin, and then by Seitō Shobō. The first members of the Nihon Rōmanha circle included Ogata Takashi, Nakatani Takao, Jimbo Kōtarō, Haga Mayumi, and Yodono Ryūzō; Nakajima Eijirō, Itō Sakio, and Yasuda Yojūrō from the circle publishing Kogito; and Kamei Katsuichirō and Honjō Rikuo from the group gathered in Genjitsu 現実 (Reality). Later, Dazai Osamu, Yamagishi Gaishi, Dan Kazuo, Koyama Yūshi, and others of the circle publishing Aoi hana 青い花 (Blue flowers) joined the group. Each of these authors had his own opinions and literary style; it was left to Yasuda and Kamei to urge the re-examination and revival of the Japanese spirit. The nationalistic leaning thus manifest took a fascistic coloring in Nakagawa Yoichi's "Minzoku bunka shugi (The principle of a people's culture)." The magazine revived Japanese classical literature and played an important part in support of Japanese militarism. Among the members, Yodono, Dazai, Dan, Koyama, and others left the group and followed their independent paths. In the field of fiction, "Dōke no hana (The flower of buffoonery)," by Dazai, was a major contribution to Nihon rōmanha. Nakamura Jihei and Ito Sakio also wrote stories, and Kamei contributed a column entitled "Ningen kyōiku 人間教育 (The education of man). Nihon rōmanha continued publication for three years before its suspension on account of financial difficulties. Yasuda and others joined Hayashi Fusao in the Shin-Nihon Bunka no Kai 新日本文化の會 (Association for a New Japanese Culture). Still others were attracted to rightist groups like the Daitōjuku 大東塾 (The Great Eastern School). Kamei took refuge in Buddhism and Yamagishi in Christianity as Japan approached World War II.
331. Nihon shidan 日本詩壇 (Japanese circles of the long poem)  
A monthly journal begun in March, 1935, in an attempt to provide a national magazine devoted to the long poem. Combined Shishō 詩章 (Poetic chapters), edited by Yoshikawa Norihiko, and Kansai shidan 関西詩壇 (Kansai circles of the long poem), edited by Yoshizawa Dokuyō. Discontinued in 1944, just after its 124th number, but in March, 1949, it resumed publication. Discontinued again in December, 1950, it was revived in January, 1956, and has continued publication till the present day. A supplementary publication is entitled Nihon min'yō 日本民謡 (Japanese folk songs). After Yoshikawa's death in 1949 the editorship and management passed to Yoshizawa. Directed toward students, teachers, and office workers; also tries to appeal to the rural population. Numbered among its contributors are found such important authors of the long poem as Shimazaki Tōson, Kitahara Hakushū, Kawai Suimei, Miki Rofū, Kawaji Ryūkō, Origuchi Shinobu, Takamura Kōtarō, Murō Saisei, Hagiwara Sakutarō, Shiratori Shōgo, Horiguchi Daigaku, Kitagawa Fuyuhiko, Kusano Shimpei, and Murano Shirō.
332. Nihon shōsetsu 日本小説 (Japanese fiction)  
A monthly literary magazine issued from May, 1947, through November, 1948. It tried to "recapture the feeling that fiction should give us something that is just next to actual life." It also inserted many illustrations as a means of enjoyment for readers living in a desolate post-war Japan, and become one of the first magazines to introduce the middle-length novel. Among the major works published in Nihon shōsetsu are "Watakushi wa ikiru (I shall live)," by Hirabayashi Taiko; "Basha monogatari (Story of a carriage)," by Ishizaka Yōjirō; "Ningen moyō (A mortal pattern)," by Niwa Fumio; and "Furenzoku satsujin jiken (A discontinuous murder case)," by Sakaguchi Ango.
333. Ningen 人間 (Man)  
A literary magazine which appeared each month from January, 1946, through August, 1951. Published at first by Kamakura Bunko, a publishing company which had been established by some authors living in Kamakura, including Kume Masao, Kawabata Yasunari, Takami Jun, and Nakayama Gishū. Published afterwards by Meguro Shoten. Taking in the modern thought of Western Europe, Ningen, as a versatile general-interest magazine, introduced the works of many writers, both those already accepted and those of the post-war age. Among the more notable contributions are the stories "Akagaeru (Red frog)," by Shimagi Kensaku; "Sesō (A phase of life)," by Oda Sakunosuke; "Sei Yohane Byōin nite (At St. John's Hospital)," by Kambayashi Akatsuki; "Saishi kajin (A wit and beauty)," by Takeda Taijun; "Omoigusa (The grass of remembrance)," and "Omoigawa (The river of mutual love)," by Uno Kōji; "Bishō (A smile)," by Yokomitsu Riichi; "Aru hareta hi ni (On a certain fine day)," by Katō Shūichi; and "Fuji sanchō (The summit of Mt. Fuji)," by Hashimoto Eikichi. The plays "Kitii taifū (Typhoon kitty)," by Fukuda Tsuneari, and Michi tōkaran (The road will be long)," by Kishida Kunio, and the pieces of criticism "Dōbutsu, shokubutsu, kōbutsu (Animals, plants, and minerals)," by Hanada Kiyoteru, and "Kyōsanshugi-teki ningen (Communitistic people)," by Odagiri Hideo were also published in Ningen.

334. Nyonin geijutsu 女人藝術 (Women and art)  
A women's literary magazine. Monthly. Published from July, 1928, through May, 1932 by Nyonin Geijutsu-sha. Started by Hasegawa Shigure, then a senior woman writer, with the financial aid of her husband Mikami Otokichi. She wanted to make this magazine a vehicle through which the newer women writers might be introduced. In the magazine were published the reviews, creative works, and long poems written by such women as Yamakawa Kikue, Kamichika Ichiko, Chūjō (Miyamoto) Yuriko, and Hiratsuka Raichō. At the time Marxism was playing a prominent role on the Japanese scene, and this magazine was gradually influenced by leftist thought. But although it became a salon for left-wing women writers, it never developed into a full-fledged Marxist magazine, and it was presently discontinued. It is notable for the fact that it gave Hayashi Fumiko and Ueda (Enji) Fumiko their start as writers. Among the representative works are "Hōrōki (An account of a wandering)," by Miss Hayashi, and "Banshun sōya (A noisy night in late spring)," by Mrs. Enji.
335. Ōsaka mainichi shimbun 大阪毎日新聞 (The Ōsaka daily news)  
A newspaper which was started on November 20, 1888, when its predecessor, the Ōsaka nichidai 大阪日題 (Ōsaka daily topics), was renamed. Becoming more and more prosperous, it bought the Tōkyō nichinichi shimbun 東京日々新聞 (The Tōkyō daily news) in 1911. In 1943 it was joined with the Tōkyō nichinichi and began to appear under the name Mainichi shimbun 毎日新聞 (Daily news).
336. Puroretaria bungaku プロレタリア文学 (Proletarian literature)  
Organ of the Nihon Puroretaria Sakka Dōmei 日本プロレタリア作家同盟 (The Japanese Proletarian Writers' Union), also known as NAPF (Nappu) from the initials of its Esperanto name, Nippona Proleta Artista Federatio. Begun in January, 1932; suspended in November, 1933. Miyamoto Kenji, Miyamoto Yuriko, Fujimori Seikichi, Kurahara Korehito, Ueda Susumu, and others wrote articles on the methods to be followed in writing proletarian literature. Many of the articles took their materials from war and fascism or from the struggle against fascism in factories and villages. The magazine thus reflected NAPF's attitude in the period following the start of the fighting in Manchuria. Typical of the works published in Puroretaria bungaku were "Haru (The springtime)," by Tateno Nobuyuki, and "Shimura Natsue (Shimura Natsue [a woman's name ])," the drama by Murayama Tomoyoshi. Among those writing for the magazine were Tokunaga Sunao and Honjō Rikuo, who also guided literary endeavor in factories and in villages. As the oppression of the authorities became severer, NAPF was weakened. Kuroshima Denji and others left the magazine in June, 1933, and published Bunka shūdan (Cultural group).
337. Puroretaria bunka プロレタリア文化 (Proletarian culture)  
The organ of the Nihon Puroretaria Bunka Remmei 日本プロレタリア文化連盟 (more familiarly known as KOPF from the initials of its Esperanto name, Federatio de Proletaj Kultur-organizoy Japanaj), which was organized in 1931 as a successor to the Zen-Nihon Musansha Geijutsu Remmei 全日本無産者藝術連盟 (All-Japan Proletarian Art Federation), also known as NAPF from the initials of its Esperanto name, Nippona Proleta Artista Federatio. KOPF embraced many spheres of activity in addition to literature, as, for instance, drama, art, sports, radio, education, and the teaching of Esperanto, but in May, 1934, it was obliged to dissolve itself under pressure from the authorities. Although short-lived it was able to cultivate the same fields formerly tended by Tane maku hito 種蒔く人 (Planters of seeds) and by Nappu. Among the contributors were Miyamoto Kenji and Kobayashi Takiji, who had gone underground, Nakano Shigeharu, Tsuboi Shigeji, and Miyamoto Yuriko. In the combined issue of November and December, 1932, Miyamoto Kenji criticized Fujimori Seikichi's "Kame no Chārii (The turtle Charley)," which had appeared in the September, 1932, issue of Kaizō. Fujimori's reply came in Puroretaria bungaku (Proletarian literature), in the February, 1933, issue. Puroretaria bunka participated in many of the disputes prevalent among leftist writers.
338. Puroretaria geijutsu プロレタリア藝術 (Proletarian art)  
After Kaji Wataru had advocated the use of literature for political means in his article entitled "Iwayuru shakaishugi bungei o kokufuku-seyo (Vanquish the so-called socialistic literary art)" in the May 5, 1927, issue of Musansha shimbun 無産者新聞 (Proletarian news), two groups were formed inside the Nihon Puroretaria Geijutsu Remmei 日本プロレタリア藝術連盟 (Japan Proletarian Art Federation). One wanted to make art a revolutionary weapon and use it in the arena of political struggle, whereas the other wanted to defend the special character of art even though it was not opposed to the combination of art with politics. The former view as advocated by Kaji, Nakano Shigeharu, Hisaita Eijirō, and others belonging to the Han-bungei-sensen-ha 反文藝戦線派 (School Opposing the Literary Battle-line), and the latter by Hayashi Fusao, Kurahara Korehito, and others who belonged to the Bungei sensen 文藝戦線 (Literary Battle-line) group. The latter at last left the Nihon Puroretaria Geijutsu Remmei and formed the Rōnō Geijutsuka Remmei 労働藝術家連盟 (Laborer and Farmer Artists' Federation). The former, on the other hand, started the journal Puroretaria geijutsu in July, 1927; however, they were unable to sell more than 3,000 copies of this magazine, that is, less than half the number of Bungei sensen. Nevertheless, Puroretaria geijutsu attracted widespread interest by printing the essays of Nakano Shigeharu and the story by Sata (Kubokawa) Ineko entitled "Kyarameru kōjō kara (From a caramel factory)." Puroretaria geijutsu lasted till March, 1928, when its parent organization was merged into the Zen-Nihon Musansha Geijutsu Remmei 全日本無産者藝術連盟 (All-Japan Proletarian Art Federation).

339. Puroretaria-shi プロレタリア詩 (Proletarian poetry)  
 Begun in January, 1931, and discontinued in March, 1932. An organ of the Puroretaria Shijinkai プロレタリア詩人会 (Proletarian Poets' Society) which had been formed by Sano Takeo, Onchi Terutake, and Arai Tōru, who did not belong to the Nihon Puroretaria Sakka Dōmei 日本プロレタリア作家同盟 (Japanese Proletarian Writers' Union). In March, 1932, the magazine was discontinued when the Puroretaria Shijinkai became a part of the Nihon Puroretaria Sakka Dōmei.
340. Roba 驢馬 (Donkey)  
 A literary magazine published by a coterie. Begun in April, 1926; twelve numbers were issued by May, 1927. Discontinued in January, 1928, after the thirteenth number was issued. It was published mainly by Murō Saisei and by a group of writers gathered around Murō: Nakano Shigeharu, Kubokawa Tsurujirō, Nishizawa Ryūji, Hori Tatsuo, and others. The leftist tendencies found in Nakano and Kubokawa were contrasted with the artistic tendency, influenced by a taste for French literature, found in Hori. In 1928, when the Zen-Nihon Musansha Geijutsu Remmei 全日本無産者藝術連盟 (All-Japan Proletarian Art Federation) was organized, Nakano, Kubokawa, Nishizawa, and others left the Roba staff. Accordingly, the magazine was dissolved. Akutagawa Ryūnosuke, Satō Haruo, and Hagiwara Sakutarō wrote for Roba. Sata Ineko too contributed to this magazine. Nakano published his long poems "Uta (A song)" and "Yōakemae no sayonara (Goodbye before dawn)" in Roba.
341. Rōningyō 蠟人形 (Wax doll)  
 Begun in May, 1930. A monthly magazine edited by Saijō Yaso. In the fall of 1944, under order of the military authorities, all the poetry magazines in Tōkyō were obliged to merge into the two journals, Shi kenkyū 詩研究 (Studies in the long poem) and Nihonshi 日本詩 (The Japanese long poem). Rōningyō thus lost its identity at this time but was restarted in May, 1946, after the war, again under Saijō Yaso's editorship and published by Futaba Shoin. Suspended in November, 1946, its publication was resumed in January, 1948, by the Tōkō Shuppansha, but its character was then changed into that of a magazine for girls. This time, Rōningyō continued only for a short while, its suspension coming just after the fifth number was printed. Almost all of the known poets contributed to this magazine, but the main driving force came from the graduates of Waseda University who were tutored by Saijō. Among their number are Saeki Takao, Yokoyama Seiga, Katō Noriharu, Inagaki Tsuneko, Kadoda Yutaka, Murano Saburō, Ōshima Hakō, and Nakamura Ikoji.
342. Sakka 作家 (Writers)  
 A literary magazine. Monthly. First issued in January, 1948, and still continued. It is a coterie magazine edited by a group of writers whose object is to cultivate local literature without being swayed by the fashions of the central literary scene. The head office is in Nagoya. In its sixth year, more than ten branch offices were set up in different places in Japan, and a business office was opened in Tōkyō. Kotani Tsuyoshi, Itō Hiroshi, Ono Minoru, and Kameyama Iwao were introduced through Sakka. A major work published in Sakka was Kotani's "Tsubasa naki tenshi (An angel without wings)."
343. Sakuhin 作品 (Works)  
 A literary magazine. Quarterly. Ran from August, 1943, through June, 1950. 5 numbers in all. An energetic magazine which opposed the older magazines and tried to awaken new tendencies in literature. It mobilized the writers of medium standing and helped to bring about improvement in the quality of the medium-length novels then being published. Among the representative works published in Sakuhin are "Reite no ame (The rain at Leyte)," by Ōoka Shōhei; "Oda Nobunaga (Oda Nobunaga [16th century military leader])," by Sakuguchi Ango; and "Bii-tō fūbutsushi (An account of the natural features of B island)," by Umezaki Haruo.
344. Seiri 生理 (Physiology)  
 Hagiwara Sakutarō's private magazine for his long poems. Begun in June, 1933, and continued till 1937. Five numbers were issued. "Tora (A tiger)" was included in the June, 1933, issue.
345. Sekai 世界 (World)  
 A multiple-interest monthly magazine first published in January, 1946, by Iwanami Shoten and still continued. The chief editor is Yoshino Genzaburō. At first it was edited by the Dōshinkai 同心会 (The Society of Same Minds), the chief members of which were Abe Yoshishige, Watsuji Tetsurō, and Shiga Naoya. Afterwards it became independent and the editorship passed to Iwanami Shoten. Rivaling the older magazines Chūō kōron (The Central Review) and Kaizō (Reconstruction), it is important as a magazine of progressive tendency, dedicated to the preservation of the postwar constitution, opposed to rearmament, and insistent on freedom of thought and action in the conflict between East and West Students, intellectuals, and progressive laborers comprise its readership. Among the major pieces of fiction published in Sekai are "Haiiro no tsuki (A gray moon)," by Shiga Naoya; "Sakurambo (Cherries)," by Dazai Osamu; and "Ehon (A picture book)," by Tamiya Torahiko. In "Daini geijutsuron (On a secondary form of art)," Kuwabara Takeo claimed that the tanka was a second-class form of poetry, thus giving rise to a long-continued controversy.

346. Sekai bunka 世界文化 (World culture)  
Published by the Sekai Bunkasha. Begun in February, 1946; suspended in April, 1949. A general magazine publishing the works of a group of authors including Tsuchiya Takao, Ōkochi Kazuo, Yanaihara Tadao, Ōuchi Hyōe, and Odaka Tomoo, many of whom are or were professors of Tōkyō University, so that the magazine showed a strikingly academic and at the same time progressive character. Special contributions from foreign writers like Bertrand Russell, André Gide, Leon Blum, and others were also printed. "Kiri no naka (In the mist)," by Tamiya Torahiko, appeared in the November, 1948, issue.
347. Senki 戦旗 (Battle flag)  
Proletarian art magazine. Begun in May, 1928; discontinued in March, 1931. Published as an organ of the Zen-Nihon Musansha Geijutsu Remmei 全日本無産者藝術連盟 (All-Japan Proletarian Art Federation), also known as NAPF from the initials of its Esperanto name. Senki may be regarded as having joined together its predecessors Puroretaria geijutsu (Proletarian art) and Zen'ei (Advance guard). Its rival proletarian magazine was Bungei sensen (Literary battle-line). But gradually Senki was recognized as the legitimate representative of the proletarian and Marxist cause. Kobayashi Takiji and Tokunaga Sunao were among the contributors. The former wrote "Sen kyūhyaku nijū hachi-nen sangatsu jūgonichi (March 15, 1928)," for the November and December issues, 1928, and "Kanikōsen (A crab-canning boat)," for the May and June issues of 1929, and the latter "Taiyō no nai machi (A street without sunshine)," for the issues from June through November, 1929. It was in Senki that Kurahara Korehito and Nakano Shigeharu engaged in their dispute on the popularization of art. In addition, Nakano contributed "Harusaki no kaze (The wind in early spring)," August, 1928, and "Tetsu no hanashi (The story of iron)," March, 1929. Murayama Tomoyoshi wrote "Bōryokudan-ki (An account of a gang)" for the June 1929, issue, and Kurahara published "Nappu geijutsuka no atarashii nimmu (The new duties of the NAPF artist)" in the April, 1930, issue. The circulation of the magazine increased from 7,000 to 22,000, even though almost every number was censored. From February, 1929, after NAPF was reorganized, the magazine was published by Senkisha. In September, 1930, when Nappu was started as an organ of NAPF, Senki became an independent magazine devoted to "mass enlightenment." But its radical coloration hastened its final suppression.
348. Shakai hyōron 社會評論 (Social criticism)  
A general-interest monthly magazine begun in February, 1946, and discontinued in July, 1949. 32 numbers in all. Published by Naukasha. It succeeded a magazine of identical name which had been published from 1934 through August, 1936, and was founded as the first leftist general-interest magazine at the meeting which also reestablished the Japanese Communist Party. Both magazines were begun under the editorship of Ōtake Jirōkichi. The editorship of the second Shakai hyōron later passed to Suzuki Masashi. The magazine became a medium for introducing information on international problems, mainly with respect to Soviet Russia. Oppressed by the advance of the general-interest magazines published under more conservative auspices and also by the growth of Zen'ei (Advance guard), another magazine of the Communist party, Shakai hyōron's circulation began to decline from the maximum it had attained of 60,000 until it was finally forced to discontinue publication.
349. Shi, genjitsu 詩・現実 (Poetry, reality)  
A coterie magazine. A quarterly begun in June, 1930; discontinued in June of the following year after five numbers had been published. The editor was Yodono Ryūzō, and the staff members included Iijima Tadashi, Kambara Tai, and Kitagawa Fuyuhiko. Up to that time, these writers had been connected with the magazine Shi to shiron 詩と詩論 (Poetry and poetics). However, dissatisfied with the emphasis given to surrealism in Shi to shiron, they began publishing Shi, genjitsu. Included in their platform was a determination not to isolate themselves from reality. They also attached great importance to history, and to a view-point based on knowledge of world literature. Included in their magazine were creative works, criticism, scholarly studies, and book reviews. The creative works were mainly long poems. Satō Haruo, Hagiwara Sakutarō, Takamura Kōtarō, Miyoshi Tatsuji, Maruyama Kaoru, and others contributed their poetry. Kajii Motojirō, Takeda Rintarō, Itō Sei, and others wrote fiction. The translations of foreign authors included the works of André Gide, Ambroise Valéry, Charles Baudelaire, Jules Renard, Francis Jammes, Jean Cocteau, and Johannes R. Becher. James Joyce's Ulysses was jointly translated by Itō Sei, Tsujino Hisanori, and Nagamatsu Sadamu, and was published serially. It served as a strong stimulus to a number of young writers and caused them to produce Neo-psychological fiction.
350. Shijin 詩人 (Poets of the long poem)  
Ran from January, 1936, to October, 1936, inclusive, for a total of ten numbers. Published by the Bungaku Annaisha. A magazine of the long poem edited by Onchi Terutake and Kishi Yamaji, it was the last of the proletarian poetry magazines published before World War II. Its immediate predecessor was Shi seishin 詩精神 (The spirit of the long poem). It introduced many foreign poets, and urged the writing of poems for children. Many new poets made their debuts through this journal. Among its contributors were Oguma Hideo, Arai Tōru, Ōe Mitsuo, Moriyama Kei, and Nakano Suzuko.

351. Shinchō 新潮 (New currents)

A monthly literary magazine begun in May, 1904, and still continued. Published by Shinchōsha. At the beginning the outstanding contributions came from Kaneko Kun'en, Ikuta Chōkō, Sōma Gyōfū, Takasu Baikei, Nakamura Kichizō, and Taguchi Kikutei, all of whom had cooperated in Shinsei (New voices). The conversations of literary men were also published, and the magazine gradually established itself financially. Inviting Nakamura Murao to be its editor, it acquired the reputation of a magazine attuned to literary trends. Preserving an impartial and purely literary character, it introduced not only original pieces of Japanese fiction but foreign literary ideologies and reports of various symposia. During the Shōwa era Narasaki Tsutomu was the person mainly charged with the editing, but after World War II Kawamori Yoshizō was invited to become the advisor, and the magazine added a note of modernism even though it maintained its traditional role of a general literary magazine. The Shinchōshō 新潮賞 (Shinchō prize), established in 1936, was won by such writers as Wada Tsutō, Itō Einosuke, Tsubota Jōji, and Tsuboi Sakae. Among the works published in Shinchō in Shōwa times are "Haritsuke Mozaemon (The crucified Mozaemon)," by Fujimori Seikichi; "Hikage no mura (A village in the shade)," by Ishikawa Tatsuzō; "Kazambaichi (The ash terrace of a volcano)," by Kubo Sakae; "Shayō (The setting sun)," by Dazai Osamu; and "Koyomi (A calendar)," by Tsuboi Sakae. Important critical contributions have come from Nakamura Murao, Hirabayashi Hatsunosuke, Takami Jun, and Sakaguchi Ango.

352. Shin-joen 新女苑 (A new women's garden)

Begun in January, 1930, and still continued. Monthly. The successive editors include Uchiyama Motoi, Kamiyama Yūichi, Kasuya Masao, and Mitani Akira. Published by Jitsugyō no Nihonsha. A cultural magazine for young women. Notable works introduced in its pages include: "Kamon (The flower crest)," by Osaragi Jirō, January, 1938 - April, 1939; "Seishun no sho (A book for youth)," by Niwa Fumio, January, 1938 - December, 1938; "Ishi no makura o tatete (Lifting the stone pillow)," by Kagawa Toyohiko, July, 1937 - December, 1938; "Mi imada jukusezu (The fruit is still unripe)," by Yokomitsu Riichi, July, 1938 - June, 1939; "Bōrō (A watch tower)," by Kishida Kunio, January, 1939 - December, 1939; "Ai to chi to (Love and wisdom)," by Satomi Ton, January, 1940 - December, 1940; "Ikiru tochi (The living land)," by Nakazato Tsuneko, January, 1940 - December, 1940; "Tabi e no sasoi (Invitation for a journey)," by Kawabata Yasunari, January, 1940 - September, 1940; "Otoko no shōgai (The life of a man)," by Serizawa Kōjirō, July, 1940 - May, 1941; "Utsukushiki kokoro no monogatari (The story of a noble mind)," by Mushakōji Saneatsu, January, 1941 - December, 1941; "Ame (Rain)," by Hayashi Fumiko, January, 1941 - March, 1942; "Aogoke no niwa (A garden with green moss)," by Ibuse Masuji, January, 1941 - December, 1941; "Shuppatsumae (Before the departure)," by Shimagi Kensaku, February, 1942 - December, 1942; "Tabi no machi, tabi no hito (A tourist resort and tourists)," by Yoshida Genjirō, January, 1941 - December, 1941; "Dorosuzume no uta (The song of a muddy sparrow)," by Murō Saisei, June, 1941 - February, 1942; and "Ai no shōka (A song in praise of love)," by Satō Haruo, September, 1956 - August, 1957.

353. Shin-Nihon bungaku 新日本文学 (New Japanese literature)

Begun in March, 1946, and still continued. Monthly. Organ of the Shin-Nihon Bungakkai 新日本文学會 (New Japanese Literature Society), which was formed after World War II under the leadership of Eguchi Kan, Kurahara Korehito, Nakano Shigeharu, Kubokawa Tsurujirō, Miyamoto Yuriko, Tsuboi Shigeji, and Tokunaga Sunao. Aiming to popularize and foster "democratic" literature, appealed to the literary energies dormant in the general public and tried to foster workshops and local literary circles. From its start, actively developed discussion on many fronts, including the question of the extent of responsibility which literary men should shoulder for the war in Asia and the Pacific, the theory of realism in literature and its use in presenting social problems, workers' literature, the relationship between politics and literature, and modernism in literature. In May, 1948, issued a "Peace Declaration" and tried to focus literary activity on the problems of peace and national independence. The major literary works published in Shin-Nihon bungaku include "Banshū heiya (The Banshū plain)," by Miyamoto Yuriko; "Tsuma yo nemure (Sleep, my wife!)," by Tokunaga Sunao; and "Genkainada (The Sea of Genkai)," by Kin Tatsuju. Kuriyoshi Tamio, Odagiri Hideo, Sasaki Kiichi, Hanada Kiyoteru, Watanabe Junzō, Okamoto Jun, and Kubota Masabumi are among the active contributors. In late 1950, some of the members went over to the group publishing Jimmin bungaku 人民文学 (People's literature), which was begun in November of that year by Fujimori Seikichi, Eguchi Kan, Toyoda Masako, Shimada Masao, and Kurisu Kei. Joining this group were Tokunaga Sunao, Noma Hiroshi, and Abe Kōbō. Jimmin bungaku objected to the cliquish tendentiousness found among some of the Shin-Nihon bungaku writers and tried to make of itself "a literary magazine truly devoted to the people." The Shin-Nihon bungaku group has also been subjected to much criticism by the Kindai bungaku (Modern literature) circle.

354. Shinro 進路 (A way)

Organ of the Sekai Bunka Kyōkai 世界文化協會 (World Culture Federation). Begun in May, 1946; suspended in June, 1948. Okōchi Kazuo, Kamichika Ichiko, Tomizuka Kiyoshi, Tomizawa Uio, and Yanagida Kenjūrō have participated as editorial advisors. Intended to show the way to cultural amelioration in the confused period after World War II. Has discussed such themes as politics and culture in the present age and the current role of religion. "Mamushi no sue (The end of a viper)," by Takeda Taijun, was printed in the August - October, 1947, issue.



355. Shinsei 新生 (New birth)  
 Begun in November, 1945; suspended in August, 1946; restarted in January, 1948; again suspended after October, 1948. A monthly magazine published by the Shinseisha. The editorship, first held by Aoyama Toranosuke, passed to Takamori Kario. Appeared immediately after World War II as a general multiple-interest magazine, at a time when many multiple-interest magazines of long standing were still in suspension. At the beginning, politics and economics were the main themes, but after January, 1946, fiction and literary criticism began to fill its pages. In October, 1946, it published a special edition enlarged by an anthology of fiction. Notable contributions published in Shinsei include "Kunshō (A decoration)," by Nagai Kafū; "Sensai-isha no kanashimi (The grief of the war sufferers)," by Masamune Hakuchō; and "Kishimojin (The goddess of children)," by Hirabayashi Taiko.
356. Shin-seinen 新青年 (The younger generation)  
 A popular literary magazine. Monthly. Begun in January, 1920, and continued through World War II. The first chief editor was Morishita Uson, who introduced translations of Western detective fiction and discovered Edogawa Rampo and other Japanese writers of detective stories. Later, continued to print popular fiction, mainly detective stories both native and foreign in origin, and concentrated some of its energies on the discovery of new writers.
357. Shinshōsetsu 新小説 (New fiction)  
 Ran from January, 1946, through June, 1950. A monthly magazine edited at first by Matsumoto Tarō and later by Yokogawa Ryōichi. Published by Shun'yōdō. Founded with the intention of fostering a new and "constructive" literature written by the younger writers of the postwar era. Its contributors numbered such names, now well known, as Ishikawa Tatsuzō, Inoue Tomoichirō, Nakayama Gishū, Hino Ashihei, Aoyama Kōji, Fujimori Seikichi, Dazai Osamu, Umezaki Haruo, Tanaka Hidemitsu, Tamiya Torahiko, Ōoka Shōhei, Ōta Yōko, and Abe Kōbō.
358. Shin-Waseda bungaku 新早稲田文學 (New Waseda literature)  
 A monthly coterie magazine begun in the fall of 1930 and discontinued in December, 1933, after 30 numbers had been published. Started by Satō Yoshimi, Umeda Kan, Shiraishi Yasushi, and Nakamura Goichirō, who were all graduates of Waseda University. Ishikawa Tatsuzō and Nakayama Gishū joined the group in 1931. The stories of Ishikawa and Nakayama, the long poems of Satō, and criticism by Umeda were conspicuous contributions. Later, Ishikawa and Nakayama went over to Seiza 星座 (Constellation), which had begun publication in April, 1935.
359. Shisaku 詩作 (The composition of the long poem)  
 A magazine for the long poem begun in January, 1936, and discontinued in April, 1938, after 16 numbers had been published. Published first by Shisaku Hakkōjo, and then by Geiensa. Edited by Kawaji Ryūkō. Around him were gathered such poets as Andō Ichirō and Murano Shirō, who had earlier been associated with Kawaji in the journal Kotatsu 炬火 (Fire-box). Hagiwara Sakutarō, Fukao Sumako, Kaneko Mitsuharu, and Takamura Kōtarō contributed to Shisaku. It also published Andō's translations of foreign poetry. The works of Paul Ambroise Valéry, Jean Cocteau, Rainer Maria Rilke, D. H. Lawrence, Francois Villon, and others were thus introduced.
360. Shiseishin 詩精神 (The spirit of the long poem)  
 Ran from March, 1934, through November, 1935, in a total of 21 numbers. Published by Zensōsha. A proletarian poetry magazine planned by Arai Tōru, Gotō Ikuko, and Onchi Terutake. Some of the contributors were Oguma Hideo, Ōe Mitsuo, Kōriyama Hiroshi, and Taki Shigeru. Many new writers gathered around this magazine which was the forerunner of Shijin (Poets of the long poem). The rise and fall of these magazines took place in a period of rising nationalism marked by such events as the "two-twenty six" or February 26 revolt in 1936.
361. Shisō 思想 (Thought)  
 A magazine begun in 1921, and still continued. Monthly. Published by Iwanami Shoten. Special stress is placed on philosophy, but current problems are not excluded. Tanigawa Tetsuzō, Watsuji Tetsurō, Hayashi Tatsuo, and others served as editors. "Shiga Naoya (Shiga Naoya [the novelist])," by Kobayashi Hideo was a notable contribution in the field of literary criticism.
362. Shōsetsu shinchō 小説新潮 (New currents in fiction)  
 A monthly magazine first published in September, 1947, and still issued, it has tried not to descend to popularity nor to become too high-brow, but still to find space for entertaining fiction. Among the major works published in Shōsetsu shinchō are "Ishinaka-sensei gyōjōki (Record of the behavior of a school teacher, Mr. Ishinaka)," by Ishizaka Yōjirō; "Yuki fujin ezu (A sketch of Madame Yuki)," by Funabashi Seiichi; "Geisha Konatsu monogatari (A tale of the geisha Konatsu)," also by Funabashi Seiichi; and "Awa ressha (The train through Awa)," by Uchida Hyakken.

363. Shufu no tomo 主婦の友 (The housewife's companion)  
 Begun in February, 1917. The founder was Ishikawa Takemi. A monthly magazine for women, published with the intention of "rationalizing" family life and "uplifting" women's culture. Before the war, it attained a circulation of over two million copies; as one of the most popular women's magazines it still maintains a numerous readership. Some of the more notable literary works published in the Shōwa era include "Shinjitsu ichiro (The one road to the truth)," by Yamamoto Yūzō, January, 1935 - September, 1936; "Shimpen robō no ishi (A new story of the stone at the roadside)," also by Yamamoto Yūzō, October, 1938 - July, 1940; "Arashi no bara (The rose in the storm)," by Yoshiya Nobuko, July, 1930 - April, 1931; "Otoko no tsuginai (The recompense of a man)," also by Yoshiya Nobuko, July, 1935 - July, 1937; "Kafuku (Fortune and misfortune)," by Kikuchi Kan, September, 1936 - November, 1937; "Chijō no seiza (A constellation above the earth)," by Maki Itsuma, July, 1932 - April, 1934; "Hitozuma tsubaki (A wife's camellia)," by Kojima Masajirō, March, 1935 - April, 1937; "Akatsuki no gasshō (Concert in the early morning)," by Ishizaka Yōjirō, January, 1939 - January, 1941; "Koshō musuko (Pepper boy)," by Shishi Bunroku, August, 1937 - July, 1938; "Musume to watakushi (My daughter and I)," also by Shishi Bunroku, January, 1953 - May, 1956; "Kōgō-sama (Our empress)," by Koyama Itoko, January, 1955 - December, 1956; and "Sabaku no hana (A flower in the desert)," by Hirabayashi Taiko, January, 1955 - July, 1957.
364. Shūkan Asahi 週刊朝日 (Asahi weekly)  
 Begun in February, 1922. Still continued. A weekly magazine published by the Asahi Shimbunsha, it fulfills the role of mass enlightenment. Gained special popularity through serial publication of "Shin-Heike monogatari (A new Tales of the Heike [family])," by Yoshikawa Eiji, which began its appearance in 1951 and was concluded only in 1957.
365. Sōgen 創元 (Origin)  
 A magazine for literature and art. Only two issues were published, one in December, 1946, and the other in November, 1948. Kobayashi Hideo, Aoyama Jirō, and Ishihara Ryūichi comprised the editorial group. The initial number was a special edition on the artist Umehara Ryūzaburō, and many illustrations in color, sketches, woodcuts, and drawings in offset and sepia, done by Umehara, were inserted. It was one of the luxury publications of its day. The second issue was on Tomioka Tessai. "Mōtsaruto (Mozart)," by Kobayashi Hideo, was a featured work in Sōgen.
366. Sōgō bunka 綜合文化 (General culture)  
 Organ of the Sōgō Bunka Kyōkai 綜合文化協會 (Society for General Culture). A monthly magazine started in July, 1947, and discontinued in January, 1949. Published by Shinzembisha. Writing for Sōgō bunka were many writers and critics of the new generation, living in the ruins after the war, who tried to give shape to a modernized point of view able to meet the problems of the twentieth century. In a series of symposia Sasaki Kiichi, Hanada Kiyoteru, Noma Hiroshi, Fukuda Tsuneari, Katō Shūichi, Nakano Hideto, Hirano Ken, Shiina Rinzō, Abe Kōbō, and others expressed their opinions on the methods employed in post-war literature, avant garde art, realism, etc. Among the stories were "Kao no naka no akai me (The red eyes in the face)," by Noma Hiroshi; "Henshin (A change of mind)," by Fukunaga Takehiko; "Na mo naki yoru no tame ni (For a nameless night)," by Abe Kōbō; and "Yoidore fune (A drunken boat)," by Tanaka Hidemitsu. There were also many fine examples of literary criticism.
367. Sunao 素直 (Docility)  
 Begun in September, 1946; suspended in May, 1948; and resumed in May, 1949, for only a single number. Irregularly issued. Edited by Tonomura Shigeru. Published at first by Akasaka Shoten, later by Ryūjo Shoten. The coterie writing for this magazine consisted of Tonomura, Takii Kōsaku, Kamei Katsuichirō, Kambayashi Akatsuki, and Asami Fukashi. The writers were joined more by friendship than by principle or doctrine. Notable contributions include "Usagi (A rabbit)," by Shiga Naoya, published in the September, 1946, issue; "Sakurajima (Sakurajima [the name of the island])," by Umezaki Haruo, also published in the September, 1946, issue; and "Tenteki (A droplet)," by Ibuse Masuji, published in May, 1949. Amino Kiku, Oda Takeo, and Kiyama Shōhei also contributed to this magazine.
368. Tairiku 大陸 (Continent)  
 A magazine on current topics. Monthly. Started in June, 1938, and discontinued after two or three years. The publisher was Kaizōsha. It claimed that it was a magazine specializing in the problems of the Asian continent and aiming at its development. In the field of literature it printed "Kōjin (Yellow dust)," by Ueda Hiroshi, a piece of documentary writing on the fighting in China.
369. Taiyō 太陽 (The sun)  
 Ran from January, 1895, through February, 1928. Mostly a monthly; at one time, in the years 1896-1899, it was published twice a month. The publisher was Hakubunkan. Played the role of a multiple-interest magazine representing bourgeois liberalism at the time of the development of capitalism in Japan. It attached importance to political, economic, and social problems, but also established sections on history, geography, commerce, industry, agriculture, household affairs, and literature, contributing to a knowledge of the theories and techniques in each of these fields. It exerted considerable influence in literature, as when it printed Takayama Chogyū's criticism of romantic literature and Hasegawa Tenkei's analysis of

naturalistic literature. It was only after the middle of the Taishō era (1912-1926), when Chūō kōron (Central review) and Kaizō (Reconstruction) began to occupy public attention that it seemed to have fulfilled its duty. A literary magazine of identical name was issued after World War II.

370. Tanka 短歌 (The tanka)  
Published by Kadokawa Shoten. Begun in January, 1954, and still continued. This and Tanka kenkyū 短歌研究 (Tanka studies) are the most important general magazines of the tanka now being published. The writers are of various persuasions, but are ideologically opposed to the leftist poets gathered in Shin-Nihon kajin 新日本歌人 (New Japanese poets of the tanka). The first number of Tanka was a special issue mourning the death of Shaku Chōkū. Since then each number has been edited as a special issue.
371. Tanka gekkan 短歌月刊 (The tanka monthly)  
Begun in May, 1929; ended in July, 1942. Founded by Kusuda Toshirō, Yanagita Shintarō, and others as a magazine which tried to give direction to the tanka poets after the breakup of the Shinkō Kajin Remmei 新興歌人連盟 (Federation of Newly Rising Tanka Poets). Giving emphasis to a class-conscious tanka appealing to the proletariat, it tended to attract the more progressive and radical readers as compared with the more conservative Tanka zasshi (The tanka magazine). During and after 1933 Tanka gekkan was frequently suspended. After 1937 it became the organ of a special group led by Kusuda, who, with Ueda Kanji as associate, moved the magazine's office to Kyōto. Finally suspended in 1942.
372. Tanka zasshi 短歌雜誌 (The tanka magazine)  
Published by Tōundō Shoten. Begun in May, 1917; suspended in October, 1917. The first magazine for the tanka which was not the organ of a particular circle. Rendered considerable service by introducing many new poets. Succeeded in attracting many voluntary contributions. The editing was generally impartial. The first issue was compiled by Oyama Tokujirō and Matsumura Eiichi. After a year or two, the editing passed to Nishimura Yokichi. It later went to Yajima Kan'ichi, and, after a period of non-publication in 1921-1924, to Matsumura Eiichi and Yanagita Shintarō. Although its publication was frequently delayed, and sometimes seemed to cease, it existed until 1931.
373. Tanka zen'ei 短歌前衛 (Advance guard tanka)  
Organ of the Puroretaria Kajin Dōmei プロレタリア歌人同盟 (Proletarian Tanka Poets' Union), formed in May, 1929. Published at first by the Sojinsha, then by Marukusu Shobō. Begun in September, 1929; suspended in October, 1930. The originators included Maekawa Samio, Tsubono Tekkyū, Watanabe Junzō, and Yashiro Tōson. Emphasized mass enlightenment. In order to express the militant feelings of the proletariat, it tried to replace the old formality of the tanka with a newer, freer form. From the latter half of 1930, it was frequently censored by the authorities. In November, 1930, when it was renamed Puroretaria tanka プロレタリア短歌 (Proletarian tanka), it became more and more politically inclined, and its tanka progressively more prosaic. Finally suspended in 1932.
374. Tembō 展望 (Prospect)  
A general cultural magazine. Monthly. Ran from January, 1946, through September, 1951. 69 numbers in all. Published by Chikuma Shobō. The chief editor was Usui Yoshimi. In order to fill the wartime blank in thought and in the literary arts, each issue of Tembō was edited not only as a magazine but as an independent book; that is to say, it tried to introduce a major creative work in each number. Shiina Rinzō was discovered by Tembō. Outstanding works published by Tembō include "Odoriko (A dancer)," by Nagai Kafū; "Towazugatari (Voluntary remarks)," also by Nagai Kafū; "Shin'ya no shuen (A feast in the dead of the night)," by Shiina Rinzō; "Igyō no mono (A monstrous fellow)," by Takeda Taijun; "Dōhyō (A guide-post)," by Miyamoto Yuriko; "Ningen shikkaku (Man disqualified)," by Dazai Osamu; and "Nobi (A fire in the field)," by Ōoka Shōhei.
375. Tōhoku bungaku 東北文学 (Northeastern literature)  
Ran from December, 1945, to May, 1949, inclusive. Published by the Kahoku Shimpōsha in Sendai. A literary magazine published under the editorship of Hibino Shirō, Ōike Tadao, and others.
376. Tōkyō nichinichi shimbun 東京日日新聞 (The Tokyo daily news)  
A daily newspaper started in February, 1872. It began to decline in the latter half of the Meiji era, and in 1911 it was taken over by the company publishing the Ōsaka mainichi (the Ōsaka daily news). In 1943, the two newspapers were combined into the Mainichi shimbun (Daily news).
377. Tosho 圖書 (Books)  
Begun in August, 1938; suspended in December, 1942; restarted after the war in November, 1949. A monthly journal published by Iwanami Shoten, devoted chiefly to reviews of the books published by this firm. However, it also includes short essays, critiques, and introductory notices of other materials. Of particular value are the special issues on Akutagawa Ryūnosuke (December, 1949), the literature of schoolboys (November, 1950), Saitō Mokichi (April, 1952), children's books (November, 1953), and Shiga Naoya (June, 1955).

378. Waseda bungaku 早稻田文学 (Waseda literature)  
A literary magazine initiated by the Faculty of Literature of Tōkyō Semmon Gakkō 東京専門学校 (Tokyo Specialist College), the earlier name of Waseda Daigaku 早稻田大学 (Waseda University). Begun in January, 1891, under the chief editorship of Tsubouchi Shōyō. Concerned at first with comments and notes on Western as well as Japanese literature. The precision with which Waseda bungaku discussed current topics soon became part of its general style. The famous dispute in its pages between Tsubouchi and Mori Ōgai on botsurisō 没理想 ("submerged" idealism) came in 1891-1892, with the former arguing for more realistic and the latter for a more idealistic approach to literature and life. Ōnishi Hajime, Shimamura Hōgetsu, Gotō Chūgai, and others also made important contributions in literary criticism. Tsubouchi's "Kiri hitoha 桐一葉 (A leaf of the paulownia)," which was started in the November, 1894, issue, is one of the most famous works published in this magazine. Suspended in October, 1898, when Tsubouchi expressed a desire to devote himself to "social education," Waseda bungaku was restarted in January, 1906, by Shimamura, and continued till December, 1927. Under Shimamura it was regarded as the head temple of the literature of naturalism and helped to introduce many of the naturalist authors coming out of Waseda University, as, for instance, Masamune Hakuchō, Chikamatsu Shūkō, Akita Ujaku, Nakamura Seiko, and Ogawa Mimei. From the outside came Tayama Katai, Iwano Hōmei, Shimazaki Tōson, and Tokuda Shūsei. The theorists included Katagami Noburu and Sōma Gyofū. Coming into the Taishō era, the editorship passed eventually into the hands of Homma Hisao, with Aono Suekichi, Hirabayashi Hatsunosuke, and Miyajima Shinzaburō writing literary criticism and Hirotsu Kazuo, Uno Kōji, Kasai Zenzō, Makino Shin'ichi, and Hosoda Tamiki appearing as authors of fiction. In June, 1934, it began a third stage under Yoshie Takamatsu and Tanizaki Seiji, and Asami Fukashi, Inoue Tomoichirō, and Hōjō Makoto made their debuts as writers of fiction. Suspended in 1949, it resumed publication in January, 1951, with Asami becoming its editorial advisor.
379. Yakumo 八雲 (Eightfold clouds)  
Ran from April, 1948, through February, 1949. A monthly. The editor at first was Hashimoto Harusuke, later Kameshima Sadao. Published by Yakumo Shoten. Succeeded the tanka magazine of the same name which was edited by Kubota Masabumi and ran from January, 1947, through March, 1948. Claiming to be "a literary journal for men in society," it became more and more a magazine devoted to its readers' entertainment. Two extra editions, published under the title Bessatsu yakumo 別冊八雲 (Yakumo, separately published), were issued in September, 1949, and December, 1949. These included notable contributions from both older and newer writers, as, for example, "Moyuru yuki (The burning snow)," by Ishizaka Yōjirō, and portions of "Zemma (The good demon)," by Kishida Kunio.
380. Yomiuri shimbun 讀賣新聞 (The newsman's news)  
Begun on November 2, 1874, as a small-scale newspaper. Among the contributors in its earlier years were Aeba Kōson, Katō Hyōko, and Tsubouchi Shōyō. The translations of Dumas' Three musketeers and Poe's Black cat were printed along with the native works "Kyaramakura 伽羅枕 (Pillow of the kyara tree)," by Ozaki Kōyō, and "Higeotoko ひげ男 (A man with a moustache)," by Kōda Rohan. Yomiuri shimbun, however, earned its first fame by printing in serial form a section of "Konjiki yasha 金色夜叉 (A she-devil in golden color)," written by Ozaki Kōyō. During the latter part of the Meiji era, the Yomiuri printed "Ie 家 (Home)," by Shimazaki Tōson, "Ashiato 足跡 (Footprints)," by Tokuda Shūsei, and "Okawabata 大川端 (On the bank of the great river [Sumida])," by Osanai Kaoru. These serial novels gave it the reputation of a newspaper devoted to literature. The Yomiuri Bungakushō 讀賣文學賞 (Yomiuri literary prize) was established in May, 1950. The winners in the field of fiction include Ibuse Masuji for "Honjitsu kyūshin (No medical examinations today)," and Ōoka Shōhei for "Nobi (Fires in the field)," and the winners in literary criticism include Kobayashi Hideo for "Gohho no tegami (Van Gogh's letters)."
381. Yuibutsuron kenkyū 唯物論研究 (Studies in materialism)  
The organ of the Yuibutsuron Kenkyūkai 唯物論研究会 (Association for the Study of Materialism), founded on October 23, 1932. The members of this association numbered 150 persons and included Oka Kunio, Tosaka Jun, Hattori Shisō, and Miki Kiyoshi. Yuibutsuron kenkyū was begun in November, 1932, and lasted till February, 1938, when the association dissolved itself upon consideration of the political situation. 65 numbers of the magazine had been published by that time. After the dissolution of the Yuibutsuron Kenkyūkai, the magazine was renamed Gakugei 学藝 (Art and science) in April, 1938, and continued for a time, but in November and December of the same year the chief members of the association were arrested, and subsequently several hundred students of Tōkyō, Waseda, and Keiō universities were likewise apprehended. This mass jailing became known as the "Yuiken jiken 唯研事件 (the incident of the Association for the Study of Materialism)." Thus Gakugei too was obliged to cease publication after a total of eight issues had been printed. "Sekaikan to sōsaku hōhō to no mujun ni tsuite (On the contradiction between the outlook on world affairs and the method of story writing)," by Sugiyama Hideki, was a notable article printed in December, 1936.

382. Zayūhō 座右寶 (The treasure at hand)  
 Ran from April, 1946, through August, 1948. A monthly magazine edited by Gotō Shintarō and published by the Zayūhō Kankōkai. A magazine of art and literature, published with the intention of kindling "the spirit of the Shirakaba school" in the younger generation. Shiga Naoya, Mushakōji Saneatsu, and Amino Kiku were among the contributors. Shiga's "Akugi (A piece of mischief)," was published in the April, 1946, issue and "Kurōto shirōto (Experts and amateurs)," in the April, 1947, issue. Other contributions include literary criticism by Satō Saku, Komatsu Kiyoshi, and Shiga Masaru, and short stories by Takii Kōsaku, Kobori Annu, Nitta Jun, and Nakamura Teijo.
383. Zen'ei 前衛 (Advance guard)  
 Organ of the Zen'ei Geijitsuka Dōmei 前衛藝術家同盟 (Advance Guard Artists' Union), which was formed by Fujimori Seikichi, Hayashi Fusao, Yamada Seizaburō, Kurahara Korehito, Murayama Tomoyoshi, Sasaki Takamaru, and others. Begun in January, 1928. In the first number, Kurahara called for the unification of the proletarian art movement, and urged the formation of the Zen-Nihon Musansha Geijutsu Remmei 全日本無産者藝術連盟 (All-Japan Proletarian Art Federation). In May, 1928, Zen'ei merged with Puroretaria geijutsu プロレタリア藝術 (Proletarian art) to form Senki 戦旗 (Battle flag); this became the organ of the federation proposed by Kurahara, the Zen-Nihon Musansha Geijutsu Remmei. "Kita no kaikonchi (The reclaimed land in the north)," by Honjō Rikuo, was printed in the April, 1928, issue.

CHAPTER THREE

A BIBLIOGRAPHY OF SHŌWA LITERATURE

In the following listing of the authors of the Shōwa period and of their most representative works, personal names are given in Japanese order, with the surnames given first and then followed by the given names. Generally, pen-names are given in lieu of the authors' legal names since the authors are usually best known by these pen-names. In a few instances, cross-references are given, as when a woman author (Chūjō Yuriko) marries and begins to use her married name (Miyamoto Yuriko). Dates of birth and death are given, where known. However, approximately eighty authors are listed without these dates. Insofar as possible, under each author all the items belonging to the same genre are grouped together. The particular genre to which any item belongs is indicated by one of the following symbols:

- c = literary criticism
- d = drama
- e = essay
- f = fiction (novel or short story)
- h = haiku (the 17-syllable poem)
- k = study, scholarly work
- l = letters
- p = shi (the long poem)
- t = tanka (the 31-syllable poem)
- tr = translation (into Japanese of a foreign literary work)
- z = anthology

It has not been possible to show the inclusive pagination for items published in journals. If a drama is both published and produced, two separate entries have been made. This is also true in the few instances in which a piece of fiction, once published, is also known to have been dramatized. It has not been possible to trace all of the first printings of particular books, stories, and poems; Japanese authors sometimes publish their works originally in the magazine issued by the little-known coterie to which they belong, then in larger, better-known journals, when they themselves achieve their first reputations. A rather large number of errors must necessarily creep into a bibliography whose titles derive from other bibliographies and title-lists and in whose compilation it has not been possible always to check the originals.

The anthologies of the works of particular authors, when published separately from the larger anthologies containing the works of many authors, will be found in this chapter listed under the authors' names. The anthologies of the works of particular authors, when found with the works of other authors in larger collections, are, generally speaking, not listed in the present chapter. However, these larger collections are listed in alphabetical order, with indication of their contents, in Chapter IV. The references in the Index of Authors and Editors will point to the particular larger anthologies in which any author's works are reprinted.

The histories and studies of Shōwa literature annotated in Chapter II, Section D, are reentered in this listing, as are the articles, stories, and poems named in the annotations for the journals listed in Chapter II, Section F.

384. Abe Jirō 阿部 次郎 (1883- )

Abe Jirō senshū 阿部 次郎 選集 (A selection of the works of Abe Jirō), Tōkyō, Haneda Shoten, 1947, 6v. /z/

385. Abe Kōbō 安部 公房 (1924- )

"Doreigari 奴 隸 狩 (Slave hunting)," Shin-Nihon bungaku, July, 1955. /d/

"Haikyo 廢 墟 (The ruins)," Bungaku kikan, November, 1948. /f/

"Kabe 壁 (The wall)," Kindai bungaku, February, 1951. /f/

Kiga dōmei 飢 餓 同盟 (A hunger strike), Tōkyō, Kōdansha, 1954. /f/

"Na mo naki yoru no tame ni 名 も な き 夜 の た め に (For a nameless night)," Sōgō bunka, July-December, 1948. /f/

"Owarishi michi no shirube ni 終 り し 道 の 標 べ に (As a guide to a road already taken)," Kosei, February, 1948. /f/

386. Abe Tomoji 阿部 知二 (1903- )

"Afurika no Doiru アフリカのドイル (Doyle of Africa)," Kaizō, March, 1931. /f/

"Fūsetsu 風 雪 (Wind and snow)," Nihon hyōron, September, 1938 - August, 1939. /f/

"Fuyu no yado 冬 の 宿 (An inn in the winter)," Bungakkai, January - October, 1936. /f/

"Hanakage 花 影 (The shade of flowers)," Bungakkai, June, 1949. /f/

"Kuroi kage 黒 い 影 (A black shade)," Gunzō, February, 1949. /f/

"Nichi-doku taikō kyōgi 日 独 対 抗 競 技 (Rivalry between Japan and Germany)," Shinchō, January, 1930. /f/

"Oboroyo おぼろ 夜 (A misty night)," Shinchō, March, 1949. /f/

"Shi no hana 死 の 花 (Flowers of death)," Sekai, July, 1946. /f/

"Shiroi shikan 白 い 士 官 (A white officer)," Shinchō, May, 1930. /f/

"Tabibito 旅 人 (Travelers)," Fujin kōron, January-December, 1940. /f/

"Tadayou hito 漂 う 人 (A wanderer)," Chūo kōron bungei tokushū, no. 7, March, 1951. /f/

"Yajin 野 人 (A rustic)," Chūo kōron, April, 1940. /f/

Shuchi-teki bungaku-ron 主 知 的 文 学 論 (An intellectualistic theory of literature), Tōkyō, Kōseikaku, December, 1930. /c/

- Yōroppa kikō ヨーロッパ紀行 (An account of a trip to Europe), Tōkyō, Chūō Kōronsha, June, 1951. /e/  
Abe Tomoji sakuhinshū 阿部知二作品集 (A collection of the works of Abe Tomoji), Tōkyō, Kawade Shobō, 1952, 5v. /z/
387. Abe Yoshishige 安倍能成 (1883- )  
Abe Yoshishige senshū 安倍能成選集 (A selection of the works of Abe Yoshishige), Tōkyō, Koyama Shoten, 1948, 5v. /z/
388. Agawa Hiroyuki 河川弘之 (1920- )  
 "A-gō sakusen zengo あ号作戦前後 (Before and after action A)," Shinchō, November, 1949. /f/  
Haru no shiro 春の城 (A castle in spring), Tōkyō, Shinchōsha, 1952. /f/  
 "Kōmori 蝙蝠 (A bat)," Shin-shōsetsu, November, 1948. /f/  
 "Kumo no bohyō 雲の墓標 (The cloud marking a grave)," Shinchō, January-December, 1955. /f/  
 "Ma no isan 魔の遺産 (Legacy of a demon)," Shinchō, July-December, 1953. /f/  
 "Nennen saisai 年々歳々 (Years and years)," Sekai, September, 1946. /f/
389. Aizu Yaichi 會津八一 (1881-1956)  
Rokumeishū 鹿鳴集 (A collection of the voices of deer), Tōkyō, Sōgensha, 1940. /t/
390. Akagi Kensuke 赤木健介 (1901- )  
Kōkyōkyoku dai-kyūban 交響曲第九番 (The ninth symphony), Tōkyō, Itō Shoten, 1943. /p/  
Akagi Kensuke jōjishishū 赤木健介叙事詩集 (Anthology of the narrative poems of Akagi Kensuke), Tōkyō, Seikisha, 1949. /p/
391. Akashi Kaijin 明石海人  
Akashi Kaijin zenshū 明石海人全集 (The complete works of Akashi Kaijin), Tōkyō, Kaizōsha, 1941. /z/  
Hakubyō 白描 (Plain sketch), Tōkyō, Kaizōsha, 1939. /t/
392. Akiba Tarō 秋庭太郎  
Nihon shingekishi 日本新劇史 (A history of modern drama in Japan), Tōkyō, Risōsha, 1956, 2v. /k/
393. Akimoto Fujio 秋元不死男 (1901- )  
Kobu 瘤 (The wen), Tōkyō, Sakagamesha, 1950, 135pp. /h/
394. Akita Ujaku 秋田雨崖 (1883- ) and others  
Engekishi 演劇史 (The history of the drama) [=v. 1 of Gendai engekiron taikai 現代演劇論大系 (Outline of modern dramatic theory)], Tōkyō, Gogatsu Shobō, 1951. /k/
395. Akutagawa Ryūnosuke 芥川龍之介 (1892-1927)  
 "Aru ahō no isshō 或阿呆の一生 (The life of a certain fool)," Kaizō, October, 1927. /f/  
 "Genkaku sambō 玄鶴山房 (The Genkaku mountain cottage)," Chūō kōron, January, 1927. /f/  
 "Haguruma 齒車 (A cogwheel)," Bungei shunjū, October, 1927. /f/  
 "Kappa 河童 (Kappa [a river imp])," Kaizō, March, 1927. /f/  
 "Shinkirō 蜃氣樓 (A mirage)," Fujin kōron, March, 1927. /f/  
 "Bungei-teki na amari ni bungei-teki na 文藝的な余りに文藝的な (Literary, too literary)," Kaizō, April, 1927. /c/  
 "Shi-shōsetsu shiken 小説私見 (Personal views on 'private' fiction)," Shinchō, November, 1925. /c/  
 "Seihō no hito 西方の人 (A person from the west)," Kaizō, August, 1927. /f/  
Akutagawa Ryūnosuke sakuhinshū 芥川龍之介作品集 (A collection of the works of Akutagawa Ryūnosuke), Tōkyō, Iwanami Shoten, 1949-50, 6v. [After these six volumes, three more containing short articles, thoughts, and criticism were added.] /z/  
Akutagawa Ryūnosuke sakuhinshū 芥川龍之介作品集 (A collection of the works of Akutagawa Ryūnosuke), Tōkyō, Sōgensha, 1950, 5v. /z/  
Akutagawa Ryūnosuke zenshū 芥川龍之介全集 (The complete works of Akutagawa Ryūnosuke), Tōkyō, Iwanami Shoten, 1927-1928, 8v. /z/  
Fukyūban Akutagawa Ryūnosuke zenshū 普及版芥川龍之介全集 (The complete works of Akutagawa Ryūnosuke, popular edition), Tōkyō, Iwanami Shoten, 1934-1935, 10v. /z/  
Akutagawa Ryūnosuke zenshū 芥川龍之介全集 (The complete works of Akutagawa Ryūnosuke), Tōkyō, Iwanami Shoten, 1954-1955, 20v. /z/
396. Amakasu Sekisuke 甘粕石介 (1906- )  
 "Geijutsu-ron 藝術論 (A treatise on art)," Yuibutsuron zensho, October, 1935. /c/
397. Amano Teiyū 天野貞祐 (1884- )  
Ikiyuku michi 生きゆく道 (The way of life), Tōkyō, Hosokawa Shoten, 1948. /e/

398. Amino Kiku 網野菊 (1900- )  
 "Chiki 知己 (An acquaintance)," Bungei, July, 1954. /f/  
 "Gō 業 (Karma)," Sekai, December, 1953. /f/  
 "Kin no kan 金の棺 (A golden coffin)," Sekai, May, 1947. /f/  
 "Kuri no mi 栗の实 (Chestnut meat)," Bungei ōrai, January, 1949. /f/  
 "Tsukimono 憑き物 (Demonic possession)," Sekai, April, 1946. /f/  
Wakai hi 若い日 (Younger days), Tōkyō, Zenkoku Shobō, 1942. /f/
399. Andō Tsuguo 安藤次男 (1919- )  
Rokugatsu no midori no yoru wa 六月のみどりの夜は (A green night in June), Tōkyō, Kosumosusha, 1950. /p/  
Andō Tsuguo shishū 安藤次男詩集 (A collection of the long poems of Andō Tsuguo), Tōkyō, San'ichi Shobō, 1952. /p/  
Teikō shiron 抵抗詩論 (A treatise on long poems expressing resistance), Tōkyō, Aoki Shoten, 1953. /c/
400. Anzai Fuyue 安西冬衛 (1898- )  
Daigaku no rusu 大学の留守 (Holiday at the university), Ōsaka, Yugawa Kōbunsha, 1943. /p/  
Gunkan Matsuri 軍艦茉莉 (The warship Matsuri), Tōkyō, Kōseikaku, 1929. /p/
401. Aoki Tadashi 青木正 (1903- )  
Genji monogatari shinshaku 源氏物語新釋 (The Tale of Genji, newly annotated), Tōkyō, Yaseidō, 1947, 371pp. /k/
402. Aono Suekichi 青野孝吉 (1890- )  
 "Bungaku-teki jinseiron 文學的的人生論 (On a life of literature)," Shinchō, April, 1946. /c/  
 "Shinrin 心輪 (Mental age)," Bungakkai, May, 1943 - April, 1944. /c/  
 "Bungei hiyō no ichi-hattengata 文藝批評の一發展型 (One type of development in literary criticism)," Bungei sensen, October, 1925. /c/  
 "Futatabi shirabeta geijutsu 再び調べた藝術 (Art restudied)," Bungei sensen, December, 1925. /c/  
 "Gendai bungakuron 現代文學論 (On present-day literature)," Fūsetsu, February-April, 1949; also, Tōkyō, Rokkō Shuppansha, 1949. /c/  
 "Jimmin no bungaku ni tsuite 人民の文學について (On a literature of the masses)," Tōhoku bungaku, February, 1946. /c/  
Marukusu-shugi bungaku tōsō マルクス主義文學闘争 (Conflicts in Marxist literature), Tōkyō, Tenjinsha, 1930. /c/  
 "Nihon puroretaria geijutsushiron 日本プロレタリア藝術史論 (A treatise on the history of Japanese proletarian art)," Kaizō, November, 1927. /c/  
 "Shinrei no fukkatsu 心靈の復活 (The revival of the soul)," Bungei, March, 1940. /c/  
 "Shizen seichō to mokuteki ishiki 自然成長と目的意識 (Natural growth and consciousness of an objective)," Bungei sensen, September, 1926. /c/  
 "Shizen seichō to mokuteki ishiki sairon 自然成長と目的意識再論 (Rediscussion of natural growth and consciousness of an objective)," Bungei sensen, January, 1927. /c/  
Tenkanki no bungaku 轉換期の文學 (Literature in an age of change), Tōkyō, Shunjūsha, 1927. /c/  
 "Kyōdō zakki 經堂襟記 (Miscellaneous notes at Kyōdō)," Bungakkai, May, 1940. /c/  
Aono Suekichi senshū 青野孝吉選集 (A selection of works by Aono Suekichi), Tōkyō, Kawade Shobō, 1950. /z/
403. Aoyama Kōji 青山光二 (1913- )  
 "Yaiba 刃 (A blade)," Kindai bungaku, September, 1948. /f/  
 "Yoru no hōmonsha 夜の訪問者 (A visitor at night)," Shinshōsetsu, December, 1947. /f/
404. Ara Masahito 荒正人 (1913- )  
Akai techō 赤い手帳 (A red note-book), Tōkyō, Kawade Shobō, 1949. /c/  
 "Daini no seishun 第二の青春 (A second youth)," Kindai bungaku, February, 1946. /c/  
 "Engisetsu hatan 演技説破綻 (Failure in a theory of acting)," Shinchō, November, 1954. /c/  
 "Makeinu 負け犬 (An underdog)," Kindai bungaku, November-December, 1946. /c/  
 "Miyamoto Yuriko-ron 宮本百合子論 (On Miyamoto Yuriko)," Bungaku kikan, November, 1947. /c/  
 "Sanjūdaī no taitō 三十代の抬頭 (The rise of those in the thirties)," Asahi hyōron, January, 1947. /c/  
Sengo bungaku no tembō 戦後文學の展望 (Trends in postwar literature), Tōkyō, Mikasa Shobō, 1956. /k/  
Shimin bungakuron 市民文學論 (A treatise on popular literature), Tōkyō, Aoki Shoten, 1955. /c/  
 "Shokugyō to shite no bungaku 職業としての文學 (Literature as a profession)," Gunzō, March, 1954. /c/
405. Ara Masahito, Hirano Ken 平野謙, and others  
Shōwa bungaku jūnikō 昭和文學十二講 (Twelve essays on Shōwa literature), Tōkyō, Kaizōsha, 1950, 321pp.; later published under the title Shōwa bungaku kenkyū 昭和文學研究 (Studies in Shōwa literature), Tōkyō, Hanawa Shobō, 1952. /k/



406. Ara Masahito, Kubota Masabumi 久保田正文, Sasaki Kiichi 佐々木基一, Hirano Ken, Honda Shūgo 本多秋五, and Yamamuro Shizuka 山室静  
Shōwa bungakushi 昭和文学史 (History of Shōwa literature), Tōkyō, Kadokawa Shoten, 1956, 2v. /k/
407. Ara Masahito, Tomono Daizō 友野代三, Nakamura Mitsuo 中村光夫, Hirano Ken, Hirata Jisaburō 平田次三郎, and Fukuda Tsuneari 福田恒存  
Gaisetsu gendai Nihon bungakushi 概説現代日本文学史 (An outline history of modern Japanese literature), under supervision of Hisamatsu Sen'ichi 久松潜一, Tōkyō, Hanawa Shobō, 1950. /k/
408. Ara Masahito, Sasaki Kiichi, Hirano Ken, and Honda Shūgo, ed.  
Tōron Nihon puroretaria bungaku undōshi 討論日本プロレタリア文学運動史 (Discussion: the history of the Japanese proletarian literature movement), Kyōto, San'ichi Shobō, 1955. /c/
409. Arai Tōru 新井徹  
"Arumenia no kyōdai e アルメニアの兄弟へ (To our brothers of Armenia)," Nappu, July, 1931. /p/
410. Araki Takashi 荒木巍 (1905-1950)  
"Tanizoko 谷底 (The bottom of the ravine)," Kaizō, June, 1935. /f/  
"Uzu no naka 渦の中 (Inside a whirlpool)," Tōkyō, Kyōwa Shoin, 1936. /f/
411. Asahara Rokurō 浅原六朗 (1895- )  
Birudingu to shōben ビルディングと小便 (A building and urine), Tōkyō, Sekirokaku, 1930. /f/  
"Kabuto-chō 兜町 (Kabuto street)," Chūō kōron, September, 1932. /f/  
Shinshakaiha bungaku 新社会派文学 (The neo-socialistic literature), Tōkyō, Kōseikaku, 1932.
412. Asahara Rokurō, Kuno Toyohiko 久野豊彦, and Ryūtanji Yū 龍胆寺雄  
"Issen-kyūhyaku-sanjūnen 1930 年 (1930)," Chūō kōron, October, 1930. /f/
413. Asahi Shimbunsha 朝日新聞社  
Chūsonji to Fujiwara yondai 中尊寺と藤原四代 (The Chūsonji [temple] and the four generations of the Fujiwara [family]), Tōkyō, Asahi Shimbunsha, 1950. /f/
414. Asai Jūzaburō 浅井十三郎 (1908- )  
Echigo sammyaku 越後山脈 (The Echigo range), Tōkyō, Shi to Shijin Hakkōjo, 1940. /p/  
Keikaidai no me 火刑台の眼 (Eyes at the stake), Tōkyō, Shi to Shijinsha, 1949. /p/
415. Asami Fukashi 浅見淵 (1899- )  
Gendai sakkaron 現代作家論 (On some contemporary writers), Tōkyō, Akatsuka Shobō, 1938. /c/  
Gendai sakka sanjūninron 現代作家三十人論 (On thirty contemporary writers), Tōkyō, Takemura Shobō, 1940. /c/
416. Asano Akira 浅野晃 (1901- )  
"Kokumin bungakuron no kompon mondai 国民文学論の根本問題 (Basic problems relating to the question of a national literature)," Shinchō, August, 1937. /c/
417. Asano Shin 浅野信 (1905- )  
Matsuo Bashō 松尾芭蕉 (Matsuo Bashō [the haiku poet]), Tōkyō, Chōbunkaku, 1950, 305pp. /k/
418. Ashigara Sadayuki 足柄定之  
"Tetsuro no hibiki 鉄路のひびき (The reverberations of an iron road)," Jimmin bungaku, May-December, 1953; also, Tōkyō, Rironsha, 1954. /f/
419. Asō Kōtarō 麻生恒太郎  
Kaze no naka 風の中 (Within the wind), Tōkyō, Shi to Jinseisha, 1931. /p/  
Shizuka naru jinsei 静かなる人生 (A quiet life), Tōkyō, Shi no Kai, 1929. /p/  
Tengoku to jigoku 天国と地獄 (Heaven and hell), Tōkyō, privately printed, 1926. /p/
420. Atsumi Seitarō 渥美清太郎 (1892- )  
Kanshaku daimyō かんしやく大名 (The hot-tempered lord), performed by the Ennosuke and Sumizō troupe, August, 1946. /d/
421. Atsuta Gorō 熱田五郎 (1912- )  
"Samui mado 寒い窓 (A cold window)," Shin-Nihon bungaku, May, 1947. /f/
422. Awano Seiho 阿波野青畝 (1899- )  
Manryō 万両 (A spear flower), Tōkyō, Manryō Kankōkai, 1931. /h/  
Teihon Seiho kushū 定本青畝句集 (A collection of Seiho's haiku, standard edition), Tōkyō, Takara Shobō, 1947. /h/

423. Azumi Atsushi 安住敦 (1907- )  
Furugoyomi 古曆 (An old calendar), Tōkyō, Shuntōsha, 1954. /f/
424. Chida Chūhei 千田忠兵  
Eikōsen 戎航船 (Tugboat), Tōkyō, Koizumi Shoten, 1950, 159pp. /p/
425. Chō Kakuchū 張赫宙 (1905- )  
 "A Chōsen 嗚呼朝鮮 (Ah, Korea!)," Shinchō, February, 1952. /f/  
 "Garubō ガルボウ (Garbo)," Bungei, March, 1934. /f/  
 "Gon to yū otoko 權と小男 (A man called Gon)," Kaizō, 1934. /f/  
 "Hinammin 避難民 (Refugees)," Shinchō, June, 1952. /f/
- Chūjō Yuriko 中条百合子: see Miyamoto Yuriko
426. Dan Kazuo 檀一雄 (1912- )  
 "Owari no hi 終りの火 (The last fire)," Ningen, February, 1948. /f/  
Hanagatami 花篋 (The flower box), Tōkyō, Akatsuka Shobō, 1937. /f/  
Kono ie no seikaku 此の家の性格 (The characteristics of this family), 1933. /f/  
Ritsuko: sono ai リツ子・その愛 (Ritsuko: her love), Tōkyō, Sakuhinsha, 1950. /f/  
Ritsuko: sono shi リツ子・その死 (Ritsuko: her death), Tōkyō, Sakuhinsha, 1950. /f/  
 "Shinsetsu Ishikawa Goemon 真説石川五右衛門 (The true version of the story of Ishikawa Goemon)," Shin-Ōsaka shimbun, October, 1950 - December, 1951. /f/
427. Dazai Osamu 太宰治 (1909-1948)  
Bannen 晩年 (His later years), Tōkyō, Sunagoya Shobō, 1936. /f/  
 "Biyon no tsuma ヴィヨンの妻 (Villon's wife)," Tembō, March, 1947. /f/  
 "Dasu gemaine ダスゲマイネ (Das Gemeine)," Bungei shunjū, October, 1935. /f/  
 "Dōke no hana 道化の華 (The flower of buffoonery)," Nihon rōmanha, May, 1935. /f/  
 "Fugaku hyakkei 富嶽百景 (A hundred scenes of Mount Fuji)," Buntai, January, 1939. /f/  
 "Gyakkō 逆行 (Retgression)," Bungei, February, 1935. /f/  
 "Hashire Merosu 走れメロス (Run, Meros)," Shinchō, May, 1940. /f/  
 "Hifu to kokoro 皮膚と心 (The skin and heart)," Bungakkai, November, 1939. /f/  
 "Kirigirisu きりぎりす (A grasshopper)," Shinchō, November, 1940. /f/  
 "Kyokō no haru 虚構の春 (A false spring)," Bungakkai, July, 1936. /f/  
 "Kyokō no hōkō 虚構の彷徨 (A pretended wandering), Tōkyō, Shinchōsha, 1937. /f/  
 "Ningen shikkaku 人間失格 (Man disqualified)," Tembō, June-August, 1948. /f/  
 "Onna no kettō 女の決闘 (A duel by women)," Gekkan bunshō, January-June, 1940. /f/  
 "Sakurambō 櫻桃 (Cherries)," Kaitan, May, 1948. /f/  
Otogizōshi お伽草紙 (A story book), Tōkyō, Chikuma Shobō, 1945. /f/  
Seigi to bishō 正義と微笑 (Justice and a smile), Tōkyō, Kinjō Shuppansha, 1942. /f/  
 "Shayō 斜陽 (The setting sun)," Shinchō, July-October, 1947; also, Tōkyō, Kadokawa Shoten, 1950. /f/  
Shin-Hamuretto 新ハムレット (A new Hamlet), Tōkyō, Bungei Shunjūsha, 1941. /f/  
 "Shin'yū kōkan 親友交歓 (Greetings between intimate friends)," Shinchō, December, 1946. /f/  
 "Suisen 水仙 (Daffodils)," Kaizō, May, 1942. /f/  
 "Tōkyō hakkei 東京八景 (Eight views of Tōkyō)," Bungakkai, January, 1941. /f/  
Tsugaru 津軽 (Tsugaru [a placename in northern Japan]), Tōkyō, Koyama Shoten, 1944. /f/  
Ūdaijin Sanetomo 右大臣実朝 ([Minamoto] Sanetomo, the Great Minister of the Right), Tōkyō, Kinjō Shuppansha, 1943. /f/  
 "Zoku-tenshi 俗天使 (A worldly-minded angel)," Shinchō, January, 1940. /f/  
 "Haru no kareha 春の枯葉 (Withered leaves in spring)," Ningen, September, 1946; performed by the Haiyūza company at the Mainichi Hōru, February, 1948. /f-d/  
 "Nyoze gabun 如是我聞 (My observations of Nyoze)," Shinchō, March-July, 1948. /c/  
Dazai Osamu sakuhin-shū 太宰治作品集 (A collection of the works of Dazai Osamu), Tōkyō, Sōgensha, 1951, 6v. /z/  
Dazai Osamu zenshū 太宰治全集 (The complete works of Dazai Osamu), Tōkyō, Yakumo Shoten, 1948, 18v. /z/  
Dazai Osamu zenshū 太宰治全集 (The complete works of Dazai Osamu), Tōkyō, Chikuma Shōbō, 1955-1956, 13v. /z/ [Vol. 13 is a work by Koyama Kiyoshi entitled Dazai Osamu kenkyū 太宰治研究 (Studies in Dazai Osamu).]
428. Doi Kōchi 土居光知 (1886- )  
Bungaku josetsu 文学序説 (An introduction to literature), Tōkyō, Iwanami Shoten, 1927. /k/
429. Edogawa Rampo 江戸川乱歩 (1894- )  
Kyūketsuki 吸血鬼 (A vampire), Tōkyō, Hakubunkan, 1931. /f/  
Edogawa Rampo zenshū 江戸川乱歩全集 (The complete works of Edogawa Rampo), Tōkyō, Shun'yōdō, 1954-1956, 15v. /z/

430. Eguchi Kan 江口 漢 (1887- )  
 "Dengen bōei 電源防衛 (Defense of a source of electricity)," Kaizō, February, 1954. /f/  
 "Shi no kurohata 死の黒旗 (The black flag of death)," Asahi hyōron, October, 1946 - March, 1947. /f/  
 "Waga bungaku hanseiki わが文学半生記 (A record of my half a lifetime in literature), Tōkyō, Aoki Shoten, 1953. /e/
431. Ei Yoshiko 英美子  
Haru no kao 春の顔 (Spring's face), Tōkyō, Heibonsha, 1927. /p/  
Yoshiko ren'ai shishū 美子恋愛詩集 (A collection of long poems on Yoshiko's love affair), Tōkyō, Sojinsha, 1932. /p/  
Tōyō no haru 東洋の春 (Eastern spring), Tōkyō, Kōransha, 1932. /p/
432. Endō Shūsaku 遠藤 周作  
 "Kiroyi hito 黄人 (The yellow people)," Gunzō, November, 1955. /f/  
 "Yūropian 白人 (The Europeans)," Bungei shunjū, September, 1955. /f/
433. Engeki Hakubutsukan 演劇博物館 (Drama Museum), ed.  
Kokugeki yōran 國劇要覽 (The essentials of national drama), Tōkyō, Azusa Shobō, 1932. /k/
434. Enji Fumiko 円地 文子 (1895- )  
 "Banshun sōya 晩春驕夜 (A noisy night in late spring)," Nyōnin geijutsu, October, 1928. /d/  
 "Himojii tsukihii ひもいゝ月日 (Months and days of hunger)," Chūō kōron, December, 1953. /f/  
Onnazaka 女坂 (Female hill), Tōkyō, Jimbun Shoten, 1938. /f/  
Sekishun 惜春 (A lamented springtime), Tōkyō, Iwanami Shoten, 1939. /f/
435. Fujimori Hideo 藤森 秀夫 (1894- )  
Murasaki suishō 紫水晶 (Purple crystal), Tōkyō, Kinseidō, 1927. /p/  
Ine 稻 (Rice-plant), Tōkyō, Kōkeisha, 1929. /p/
436. Fujimori Seikichi 藤森 成吉 (1892- )  
 "Gisei 犠牲 (A sacrifice)," Kaizō, June, 1926. /d/  
 "Kame no Chārii 亀のチャリー (The turtle Charley)," Kaizō, September, 1932. /f/  
Kanashiki ai 恋しき愛 (A sad love), Tōkyō, Kadokawa Shoten, 1930. /f/  
Rai San'yō 頼山陽 (Rai San'yō)," in Seishōnen Nihon bungaku 青少年日本文学 (Japanese literature for young people), Tōkyō, Shibundō, 1941. /f/  
Watanabe Kazan 渡辺 華山 (Watanabe Kazan)," Kaizō, July-October, 1935. /f/  
Edojō akewatashi 江戸城 明渡し (Giving up Edo castle), Tōkyō, Kaizōsha, 1938. /d/  
 "Nani ga kanojo o sō sasete ka 何が彼女をさうさせたか (What made her do it?)," Kaizō, January, 1927. /d/  
 "Haritsuke Mozaemon 磔 茂左衛門 (The crucified Mozaemon)," Shinchō, May, 1926. /d/  
 "Chōei no yukikata 長英の行き方 (The way Chōei goes)," Bungaku hyōron, January, 1936. /d/  
Ōhara Yūgaku 大原 幽学 (Ōhara Yūgaku)," Chūō kōron, September, 1940. /d/  
 "Musankaikyū bungeiron 無産階級文藝論 (A criticism of proletarian literary art)," Shakaimondai kōza, May, 1926. /c/
437. Fujisawa Furumi 藤澤 古実 (1897- )  
Kunibara 國原 (A spacious country), Tōkyō, Iwanami Shoten, 1927. /t/
438. Fujiwara Tei 藤原 てい (1918- )  
Nagareru hoshi wa ikite iru 流れる星は生きている (A shooting star is alive), Tōkyō, Hibiya Shuppansha, 1949./e/
439. Fukada Kyūya 深田 久彌 (1903- )  
 "Asu narō あすならう (It may be tomorrow)," Kaizō, November, 1932. /f/  
 "Orokko no musume オロッコの娘 (An Oroks maiden)," Bungei shunjū, April, 1930. /f/  
Shin'yū 親友 (Intimate friends), Tōkyō, Shinchōsha, 1939. /f/  
Tsugaru no nozura 津軽の野づら (The Tsugaru field), Tōkyō, Sakuhinsha, 1935. /f/
440. Fukai Michiko 深井 迪子  
 "Natsu no arashi 夏の嵐 (A summer tempest)," Bungei, May, 1956.
441. Fukazawa Shichirō 深澤 七郎  
 "Narayamabushikō 播山 節考 (Thoughts on a Narayama tune)," Chūō kōron, November, 1956. /f/
442. Fukuda Ayako 福田 綾子 (1915- )  
 "Otoko-tachi 男たち (Men)," Bungei shuto, May-June, 1947. /f/
443. Fukuda Kiyoto 福田 清人 (1904- )  
 "Dasshutsu 脱出 (Escape)," Shinchō, March, 1935; also, Tōkyō, Kyōwa Shoin, 1935. /f/  
 "Kunikida Doppo 國木田 獨歩 (Kunikida Doppo)," Shinchō, February, 1937. /f-k/

444. Fukuda Tsuneari 福田恒存 (1912- )  
 "Kitii taifū キティ颱風 (Typhoon Kitty)," Ningen, January, 1950. /d/  
 "Ryū o nadeta otoko 龍を撫でた男 (The man who stroked the dragon)," Engeki, January, 1952. /d/  
 "Dōke no bungaku 道化の文学 (The literature of buffoonery)," Gunzō, June-July, 1948. /c/  
 "Saigo no kirifuda 最後の切札 (The last trump card)," Jigen, September, 1948. /d/  
 "Geijutsu no tenraku 藝術の轉落 (The decline of the arts)," Bungei, February, 1948. /c/  
 "Geijutsu to wa nani ka 藝術とは何か (What are the arts?)," Tōkyō, Kaname Shobō, 1950. /c/  
Gendai sakka 現代作家 (Contemporary writers), Tōkyō, Shinchōsha, 1949. /c/  
 "Hanzoku no bungaku 反俗の文学 (The literature of social demoralization)," Gunzō, December, 1947. /c/  
Heikō kankaku: bungei hyōronshū 平衡感覚・文藝評論集 (The sense of equilibrium: a collection of literary criticism), Tōkyō, Shinzembisha, 1947. /c/  
 "Kindai no shukumei 近代の宿命 (The destiny of the modern age)," Tōzai bunko, November, 1947. /c/  
 "Ningen, kono gekiteki naru mono 人間・この劇的なるもの (Man-this dramatic being)," Shinchō, July, 1955 - May, 1956. /c/  
Sakka no taido 作家の態度 (The attitude of the author), Tōkyō, Chūō Kōronsha, 1947. /c/  
 "Shūsengo no shōsetsu 終戦後の小説 (Post-war fiction)," Bummei, May, 1946. /c/  
Fukuda Tsuneari-shū 福田恒存集 (A collection of the works of Fukuda Tsuneari), Tōkyō, Kawade Shobō, 1950. /z/
445. Fukuhara Rintarō 福原麟太郎 (1894- )  
 "Nihon bungaku to gaikoku bungaku no ichi 日本文学と外国文学の位置 (The positions of Japanese and foreign literature)," Shinchō, April, 1943. /c/
446. Fukumoto Kazuo 福本知夫 (1894- )  
 "Yamakawa-shi no hōkō tenkanron no tenkan yori hajimezaru-bekarazu 山川氏の方角轉換論の轉換より始めざるべからず (We must start from the conversion of the theory of conversion of direction of Mr. Yamakawa)," Marukusu shugi, February, 1926. /c/
447. Fukunaga Takehiko 福永武彦 (1918- )  
 "Fūdo 風土 (Natural features)," Bungaku gojūichi, May-September, 1951. /f/  
 "Henshin 変心 (A change of mind)," Sōgō bunka, November, 1947. /f/  
 "Shin'en 深淵 (An abyss)," Bungei, December, 1954. /f/
448. Funabashi Seiichi 舟橋聖一 (1904- )  
 "Bokuseki 木石 (Trees and stones)," Bungakkai, October, 1938.  
 "Daivingu タイウイング (Diving)," Kōdō, October, 1934. /f/  
 "Doku 毒 (Poison)," Bessatsu bungei shunjū, February, 1946. /f/  
 "Gamō 鶯毛 (The down [of ducks])," Bungakkai, July-October, 1947. /f/  
 "Geisha Konatsu monogatari 藝者小夏物語 (A tale of the geisha Konatsu)," Shōsetsu shinchō beginning in January, 1952. /f/  
 "Hana no sugao 花の素顔 (The natural face of a flower)," Asahi shimbun, December, 1948 - June, 1949. /f/  
 "Iwano Hōmei-den 岩野泡鳴傳 (A biography of Iwano Hōmei)," Bungakkai, July, 1936. /k/  
 "Niku no hi 肉の火 (The fire of the body)," Shinchō, March, 1947. /f/  
 "Oinasu 老茄子 (The old eggplant)," Bungei shunjū, April, 1947. /f/  
Shikkaiya Yasukichi 悉皆屋康吉 (The general dealer Yasukichi), Tōkyō, Sōgensha, May, 1945. /d/  
 "Yoko ni natta reijō 横になった令嬢 (A young lady who lay down)," Kingu, January-December, 1956. /f/  
 "Yuki fujin ezu 雪夫人繪圖 (A sketch of Madame Yuki)," Shōsetsu shinchō, January, 1948 - February, 1950; also, Tōkyō, Shinchōsha, 1948-1950.  
Genji monogatari 源氏物語 (The tale of Genji), pt. i performed at the Kabukiza, Tōkyō, March, 1951; also published as Genji monogatari sōshi 源氏物語草紙 in parts: Kiritsubo 桐壺, Tōkyō, Kawade Shobō, 1950, 2+189pp.; Hahakigi, Utsusemi, Yūgao 帝木・空蟬・夕顔 [named after chapter-headings in the Genji monogatari], Tōkyō, Kawade Shobō, 1951, 1+191pp.  
Hokusai to Oman 北斎とおえん (Hokusai and Oman), performed by the Ennosuke and Yaeko company at the Kyōto Minamiza in May, 1946. /d/  
Matsukaze murasame 松風村雨 (The wind among the pines and the shower of rain), performed by the Ennosuke and Yaeko company at the Tōkyō Gekijō, April, 1940. /d/  
Senshu to Yoritomo to 千手と頼朝と (Senshu and Yoritomo), performed by the Ennosuke, Yaeko, and Inoue Masao company at the Tōkyō Gekijō, April, 1948. /d/  
Shunshoku Satsuma uta 春色薩摩歌 (The spring song of Satsuma), performed by the Ennosuke and Yaeko company at the Tōkyō Gekijō, February, 1946. /d/  
Tagiguchi Nyūdō no koi 滝口入道の恋 (Tagiguchi Nyūdō's love), performed by the Ennosuke and Yaeko company at the Tōkyō Gekijō in February, 1946. /d/  
Tanosuke-beni 田之助紅 (Tanosuke-beni), performed by the Shinsei Shimpa company at the Tōkyō Gekijō in February, 1946. /d/  
 "Kitamura Tōkoku 北村透谷 (Kitamura Tōkoku)," Bungakkai, January-July, 1940. /k/  
 "Geijutsuha no nōdōsei 藝術派の能動性 (The activeness of an artistic school)," Kōdō, January, 1935. /c/  
 "Nikutai bungaku no yukue 肉体文学のゆくへ (The future of fleshly literature)," Shinchō, October, 1949. /c/

449. Funakata Hajime 船方一 (1912- )  
Waga ai wa tatakai no naka kara わが愛は闘いの中から (Our loves come from out of our fighting), Tōkyō, Ichikawa Shoten, 1949. /p/
450. Funayama Kaoru 船山馨 (1914- )  
 "Hanjūshin 半獣神 (A half animal god)," Asahi hyōron, April, 1947. /f/
451. Furukawa Katsumi 古川克巳 (1913- )  
Gendai haiku no kenkyū 現代俳句の研究 (Studies in present-day haiku), Tōkyō, Taikōdō, 1949. /k/
452. Furuta Daijirō 古田大次郎  
Shi no zange 死の懺悔 (Repentance for death), Tōkyō, Shunjūsha, 1926. /f/
453. Furuya Tsunatake 古谷綱武  
Kawabata Yasunari 川端康成 (Kawabata Yasunari [name of author]), Tōkyō, Sakuhinsha, 1936. /c/  
Yokomitsu Riichi 横光利一 (Yokomitsu Riichi [name of author]), Tōkyō, Sakuhinsha, 1936. /c/
454. Gendai Shijinkai 現代詩人會 (Association of Present-day Poets), ed.  
Gendaishi jikkō 現代詩十講 (Ten lectures on present-day poetry), Tōkyō, Hōbunkan, 1951. /k/  
Gendaishi shinkō 現代詩新講 (New lectures on the present-day long poem), Tōkyō, Hōbunkan, 1951. /c/
455. Gomi Yasusuke 五味康祐 (1921- )  
 "Sōshin 喪神 (Abstraction)," Bungei shunjū, March, 1953. /f/
456. Gotō Kentarō 後藤謙太郎  
Rōdō hōrō kangoku yori 労働放浪監獄より (From the prison of a laborer's wanderings), Ōsaka, Gotō Kentarō Ikōshū Kankōkai, 1926. /p/
457. Gotō Miyoko 五島美代子 (1898- )  
Oka no ue 丘の上 (The top of the hill), Tōkyō, Kōbunsha, 1948. /t/
458. Gotō Shigeru 五島茂 (1900- ); also known as Ishikure Shigeru 石榑茂  
Atarashiki tankaron 新しい短歌論 (A new theory for the tanka), Tōkyō, Daiichi Shobō, 1942. /c/  
Tanka kakumei no shinten 短歌革命の進展 (The progress of revolution in the tanka), 1928. /c/  
Ishikure Shigeru kashū 石榑茂歌集 (A collection of tanka by Ishikure Shigeru), Tōkyō, Nihon Hyōronsha, 1929. /t/
459. Hagiwara Kyōjirō 萩原恭次郎 (1899-1938)  
Dampen 断片 (Fragments), Tōkyō, Keibunsha, 1931. /p/  
Hagiwara Kyōjirō shishū 萩原恭次郎詩集 (A collection of the long poems of Hagiwara Kyōjirō), Tōkyō, Hōkokusha, 1940. /p/
460. Hagiwara Ragetsu 萩原蘿月 (1884- )  
Shijin Bashō 詩人芭蕉 (The poet Bashō), Tōkyō, Kōgyokudō Shoten, 1926. /k/
461. Hagiwara Sakutarō 萩原朔太郎 (1886-1942)  
Hyōtō 氷島 (An island of ice), Tōkyō, Daiichi Shōbō, 1934. /p/  
 "Tora 虎 (A tiger)," Seiri, June, 1933. /p/  
Junsei shiron 純正詩論 (A theory of pure and true poetry), Tōkyō, Daiichi Shōbō, 1935. /c/  
Kyomō no seigi 虚妄の正義 (False justice), Tōkyō, Daiichi Shōbō, 1929. /c/  
Shi no genri 詩の原理 (The principles of the long poem), Tōkyō, Daiichi Shōbō, 1928. /c/  
Zetsubō no tōsō 絶望の逃走 (A desperate escape), Tōkyō, Kadokawa Shoten, 1935. /c/  
Kyōshū no shijin Yosa Buson 郷愁の詩人與謝蕪村 (A poet of the native heath, Yosa Buson), Tōkyō, Daiichi Shōbō, 1936. /k/  
 "Shidan kara bundan e 詩壇から文壇へ (From the circles of the long poem to those of narrative writing)," Nihon shijin, June, 1923. /c/  
Shiron to kansō 詩論と感想 (The theory of long poems and impressions), Tōkyō, Sōjinsha, 1928. /c/
- Hagiwara Sakutarō shishū 萩原朔太郎詩集 (A collection of the long poems of Hagiwara Sakutarō), Tōkyō, Daiichi Shōbō, 1928. /p/  
Hagiwara Sakutarō zenshū 萩原朔太郎全集 (The complete works of Hagiwara Sakutarō), Tōkyō, Shōgakkan, 1943-1944, 12v. /z/  
Hagiwara Sakutarō zenshū 萩原朔太郎全集 (The complete works of Hagiwara Sakutarō), Tōkyō, Sōgensha, 1951, 8v. /z/

462. Hamada Kyōtarō 浜田 矯太郎 (1920- )  
 "Nise kichigai にせきちがひ (A pretended lunatic)," Kinrōsha bungaku, April, 1948. /f/
463. Hanada Kiyoteru 花田 清輝 (1909- )  
 "Dōbutsu, shokubutsu, kōbutsu 動物・植物・礦物 (Animals, plants, and minerals)," Ningen, January, 1949. /c/  
 "Don Fan-ron ドン・ファン論 (A treatise on Don Juan)," Ningen, September, 1949. /c/  
Fukkōki no seishin 復興期の精神 (The spirit of the Renaissance), Tōkyō, Gagansha, 1946. /c/  
 "Sakuran no ronri 錯乱の論理 (The logic of distraction)," Bunka soshiki, March, 1940; also Tōkyō, Shinzembisha, 1947. /k/
464. Hanaoka Kenji 花岡 謙二  
Gendai kōgo kashū 現代口語歌集 (An anthology of present-day tanka in the spoken language), Tōkyō, Daichisha, 1933. /t/
465. Hanawa Shobō 塙 書房, comp.  
Bungaku dokuhon -- hito to sakuhin 文學讀本 — 人と作品 (A textbook on literature -- writers and their works), Tōkyō, Hanawa Shobō, 1951. /k/
466. Handa Ryōhei 半田 良平 (1887-1945)  
Saiwaigi 幸木 (The tree of good luck), Tōkyō, Seikō Shobō, 1948. /t/
467. Handa Yoshiyuki 半田 義之 (1911- )  
 "Niwatori sōdō 鶏騒動 (An uproar concerning chickens)," Bungei shunjū, September, 1939. /f/
468. Haniya Yutaka 埴谷 雄高 (1910- )  
Fugōri yue ni ware shinzu 不合理ゆえに吾信ず (I believe it because it is irrational), Tōkyō, Getsuyō Shobō, 1950. /f/  
 "Ishiki 意識 (Consciousness)," Bungei, October, 1948. /f/  
 "Shiryō 死霊 (A dead man's spirit)," Kindai bungaku, January, 1946. /f/
469. Hara Sekitei 原 石鼎 (1884-1951)  
Kaei 花影 (The shade of flowers), Tōkyō, Kaizōsha, 1936. /h/
470. Hara Takeo 原 武男  
 "Kamatagi to kikanshi 燻焚きと機關士 (A fireman and an engineer)," Shakai hyōron, September, 1949. /f/
471. Hara Tamiki 原 民喜 (1905-1951)  
 "Natsu no hana 夏の花 (The flowers of summer)," Mita bungaku, June, 1947. /f/  
 "Shingan no kuni 心願の國 (Land of heart's desire)," Gunzō, May, 1951. /f/  
Hara Tamiki sakuhinshū 原 民喜 作品集 (A collection of the works of Hara Tamiki), Tōkyō, Kadokawa Shoten, 1953, 2v. /z/  
Hara Tamiki shishū 原 民喜 詩集 (A collection of the long poems of Hara Tamiki), Tōkyō, Hosokawa Shoten, 1951. /p/
472. Haruyama Yukio 春山 行夫 (1902- )  
Hanabana 花々 (Flowers of various sorts), Tōkyō, Hangasō, 1935. /p/  
Shokubutsu no dammen 植物の断面 (The cut sections of plants), Tōkyō, Kōseikaku Shoten, August, 1929. /p/  
Atarashiki shiron 新しき詩論 (A new theory for the long poem), Tōkyō, Daiichi Shobō, 1940. /c/  
Bungaku hyōron 文學評論 (Criticism of literature), Tōkyō, Kōseikaku, 1934. /c/  
 "Chōgenjitsushugi shiron 超現實主義詩論 (A treatise on surrealist long poems)," Kaizō, October, 1929. /c/  
 "Ishiki no nagare to shōsetsu no kōsei 意識の流れと小説の構成 (The stream of consciousness and the construction of novels)," Shinchō, June, 1931. /c/  
Shi no kenkyū 詩の研究 (A study of the long poem), Tōkyō, Daiichi Shobō, February, 1931. /c/
473. Hase Ken 長谷 健 (1904- )  
 "Asakusa no kodomo あさくさの子供 (The children of Asakusa)," Bungei shunjū, September, 1939. /f/
474. Hasegawa Ginsaku 長谷川 銀作 (1894- )  
Kihara 木原 (Kihara), Tōkyō, Sanjitsu Shobō, 1948. /t/
475. Hasegawa Kōhei 長谷川 鎌平 (1908- )  
Hokōsha no ronri 歩行者の論理 (The walker's logic), Tōkyō, Shinzembisha, 1948, 230pp. /c/

476. Hasegawa Nyozezan 長谷川 如是閑 (1875- )  
 "Nihon geijutsu no dentō-teki tokuchō 日本藝術の傳統的特徴 (The traditional characteristics of the Japanese arts)," Nihon hyōron, June, 1940. /c/  
 "Sensō to bungakusha no sekinin 戦争と文学者の責任 (The war and the responsibility of men of literature)," Ningen, April, 1946. /c/  
Nyozezan chosakushū 如是閑著作集 (A collection of the works of Hasegawa Nyozezan), Nara, Yōtokusha, 1948, 2v. /c/  
Nyozezan bungei zenshū 如是閑文藝全集 (The complete literary works of Nyozezan), Tōkyō, Gakugeisha, 1933. /z/
477. Hasegawa Reiyoshi 長谷川 零余子 (1886-1928)  
Reiyoshi kushū 零余子句集 (A collection of the haiku of Reiyoshi), Tōkyō, Suimei Hakkōjo, 1932. /h/
478. Hasegawa Seiya 長谷川 誠也  
Bungei to shinri bunseki 文藝と心理分析 (Literature and psychological analysis), Tōkyō, Shun'yōdō, 1930. /k/
479. Hasegawa Shigure 長谷川 時雨 (1879-1941)  
Enoshima Ikujima 江島生島 (Enoshima and Ikujima), performed by the Kan'ya and Yaeko company at the Shinjuku Daiichi Gekijō, November, 1946. /d/
480. Hasegawa Shin 長谷川 伸 (1884- )  
 "Beni kōmori 紅蝙蝠 (Red bat)," Asahi shimbun, September, 1930 - February, 1931; March, 1931 - August, 1932. /f/  
Irezume kigū 刺青奇偶 (Coincidence of tattoos), performed by the Ennosuke, Tokizō, and Sōjūrō company at the Shinjuku Daiichi Gekijō, December, 1946. /d/  
 "Mabuta no haha 賸の母 (The image of a mother)," Sōjin, February-March, 1930. /d/  
 "Shisei hangan 刺青判官 (A judge of tattooing)," Asahi shimbun, February, 1933 - July, 1933 /f/
481. Hasegawa Shirō 長谷川 四郎 (1909- )  
Shiberiya monogatari シベリヤ物語 (Tales of Siberia), Tōkyō, Misuzu Shobō, 1952. /f/
482. Hashimoto Eikichi 橋本英吉 (1898- )  
 "Fuji sanchō 富士山頂 (The summit of Mt. Fuji)," Ningen, July, 1946. /f/  
 "Fuji to suigin 富士と水銀 (Mt. Fuji and mercury)," Bungei shunjū, January, 1943. /f/  
 "Kan to akahata 棺と赤旗 (A coffin and a red flag)," Zen'ei, January, 1928. /f/  
Keizu 系圖 (Genealogy), Tōkyō, Taikandō, 1942. /f/  
 "Kin'yūshihon no ichi-dammen 金融資本の一面 (A phase of financial capital)," Senki, November, 1929. /f/  
 "Shigaisen 市街戦 (Street fighting)," Senki, March, 1930. /f/  
 "Shōnenkō no negai 少年工の希ひ (The wishes of a boy workman)," Senki, September, 1928. /f/  
 "Tankō 炭坑 (A coal mine)," Bungaku hyōron, beginning in October, 1934; also, Tōkyō, Naukasha, 1935. /f/  
 "Tempyō 天平 (The Tempyō era)," Bungei shunjū, June, 1941. /f/
483. Hashimoto Tokuju 橋本徳壽 (1894- )  
Chikuinshū 竹院集 (A collection of [tanka composed at] the Chikuin ["Bamboo Study"]), Tōkyō, Aogakikai, 1936. /t/
484. Hata Toyokichi 秦豊吉 (1892-1956)  
Seibu sensen ijō nashi 西部戦線異常なし (E.M. Remarque's Im Western nichts neues), Tōkyō, Chūō Kōronsha, 1929. /tr/
485. Hattori Tatsu 服部 達 (1922-1956)  
 "Warera ni totte bi wa sonzai-suru ka われ等にとって美は存在するか (Does beauty exist for us?)," Gunzō, June-September, 1955. /c/
486. Hattori Yoshika 服部 嘉香 (1886- )  
Gen'ei no hanabira 幻影の花から (The petals of illusion), Tōkyō, Hasegawa Shobō, 1953. /p/
487. Hayama Yoshiki 葉山 嘉樹 (1894-1945)  
Ruryo no hitobito 流旅の人々 (People who wander), Tōkyō, Shun'yōdō, 1939. /f/  
 "Sementodaru no naka no tegami セメント樽の中の手紙 (A letter in a cement barrel)," Bungei sensen, January, 1926. /f/  
Umi ni ikuru hitobito 海に生きる人々 (People who live on the sea), Tōkyō, Kaizōsha, 1926. /f/  
Yama no sachi 山の幸 (Products of the mountain), Tōkyō, Nihon Bungakusha, 1939. /f/  
Hayama Yoshiki zenshū 葉山嘉樹全集 (The complete works of Hayama Yoshiki), Tōkyō, Kaizōsha, 1933. /z/  
Hayama Yoshiki zenshū 葉山嘉樹全集 (The complete works of Hayama Yoshiki), Tōkyō, Shōgakkan, 1947 - 48, 5v. /z/

488. Hayashi Fumiko 林芙美子 (1904-1951)  
 "Ame 雨 (Rain)," Shin-joen, January, 1941 - March, 1942. /f/  
Bankiku 晚菊 (The late blooming chrysanthemums)," Bessatsu bungei shunjū, no. 9, November, 1948. /f/  
 "Fūkin to uo no machi 風琴と魚の町 (The town of an accordion and a fish)," Kaizō, April, 1931. /f/  
 "Hōrōki 放浪記 (An account of a wandering)," Nyonin geijutsu, August, 1928. /f/  
Kaki 牡蠣 (Oysters), Tōkyō, Chūō Kōronsha, 1933. /f/  
 "Karasu 鴉 (A crow)," Bungakkai, December, 1949. /f/  
 "Meshi めし (Boiled rice)," Asahi shimbun, March-June, 1951. /f/  
 "Seihin no sho 清貧の書 (A book on honest poverty)," Kaizō, November, 1931. /f/  
 "Takizawa Bakin 滝澤馬琴 (Takizawa Bakin)," Bungei, January, 1942. /f/  
 "Ukigomo 浮雲 (A drifting cloud)," part 1, Fūsetsu, November, 1949; part 2, Bungakkai, January, 1950.  
 Later published by Rōkkō Shōkai, Tōkyō, in April, 1951. /f/  
Sōba o mitari 蒼馬と見たり (I have seen a blue horse), Tōkyō, Nansō Shoin, 1929. /p/  
Hayashi Fumiko bunko 林芙美子文庫 (The Hayashi Fumiko library), Tōkyō, Shinchōsha, 1949. 8v. /z/  
Hayashi Fumiko senshū 林芙美子選集 (A selection of the works of Hayashi Fumiko), Tōkyō, Banrikaku, 1935. /z/  
Hayashi Fumiko zenshū 林芙美子全集 (The complete works of Hayashi Fumiko), Tōkyō, Shinchōsha, 1951 - 1953, 23v. /z/
489. Hayashi Fusao 林房雄 (1903- )  
 "E no nai ehon 絵のない絵本 (A picture book without pictures)," Shin-shōsetsu, July, 1926. /f/  
 "Ringo 林檎 (Apples)," Bungei sensen, February, 1926. /f/  
 "Seinen 青年 (Youths)," Chūō kōron, August-December, 1932. /f/  
 "Sōnen 壯年 (The prime of life)," Kaizō, September, 1935; also, Bungakkai, August-December, 1939. /f/  
 "Yottsu no moji 四つの文字 (Four characters)," Shin-shōsetsu, December, 1949. /f/  
 "Bungaku no tame ni 文学のために (For the sake of literature)," Kaizō, July, 1932; also, Tōkyō, Naukasha, 1934. /c/  
 "Puroretaria bungaku no saishuppatsu プロレタリア文学の再出発 (A second start for proletarian literature)," Kaizō, October, 1933. /c/  
 "Puroretaria taishū bungaku no mondai プロレタリア大衆文学の問題 (The problem of a proletarian popular literature)," Senki, October, 1928. /c/  
Tenkō ni tsuite 轉向について (On conversion), Tōkyō, Shōfūkai, 1941. /c/
490. Hayashi Tatsuo 林達夫 (1896- )  
Rekishi no kuregata 歴史の暮方 (The nightfall of history), Tōkyō, Chikuma Shobō, 1946. /c/
491. Hayashida Shigeo 林田茂雄  
 "Tanka kakumei to tankasei no sōshitsu 短歌革命と短歌性の喪失 (Revolution in the tanka and the loss of the characteristics of the tanka)," Tanka zen'ei, August, 1930. /c/
492. Hemmi Yūkichī 逸見猶吉 (1907- )  
Hemmi Yūkichī shishū 逸見猶吉詩集 (A collection of the long poems of Hemmi Yūkichī), Tōkyō, Jūjiya Shoten, 1948. /p/
493. Hibino Shirō 日比野士郎 (1903- )  
 "Usun kuriiku 吳淞クリク (The Wusung creek)," Chūō kōron, February, 1939. /f/
494. Hidaka Rokurō 日高六郎 (1917- )  
 "Nijisseikiron 二十世紀論 (A thesis on the twentieth century)," Kindai bungaku, April, 1948. /c/
495. Hidejima Takeshi 秀島武  
 "Imōto e 妹へ (To my younger sister)," Puroretaria bungei, February, 1928. /p/
496. Higashinobe Kaoru 東野邊薫 (1902- )  
 "Washi 和紙 (Japanese paper)," Bungei shunjū, September, 1943. /f/
497. Hijikata Teichi 土方定一 (1904- )  
Kindai Nihon bungaku hyōronshi 近代日本文学評論史 (The history of modern Japanese literary criticism), Tōkyō, Seitō Shorin, 1936. /k/
498. Hinatsu Kōnosuke 日夏耿之介 (1890- )  
Meiji Taishō shishi 明治大正詩史 (The history of the long poem in the Meiji and Taishō eras), Tōkyō, Shinchōsha, 1929, 2v. /k/  
Jumon 咒文 (A magic formula), Tōkyō, Gien Hasshunsho, 1933. /p/  
Meiji rōman bungakushi 明治浪漫文学史 (The history of romantic literature in the Meiji era), Tōkyō, Chūō Kōronsha, 1951. /k/



- Ōgai to Rohan 鷗外と露伴 ([Mori]Ōgai and [Kōda] Rohan), Tōkyō, Sōgensha, 1949, 323pp. /k/  
Hinatsu Kōnosuke zenshishū 日夏耿之介全詩集 (The complete long poems of Hinatsu Kōnosuke), Tōkyō, Sōgensha, January, 1952. /p/
499. Hino Ashihei 火野葦平 (1907- )  
 "Funnyōdan 糞尿譚 (A story of excrement)," Bungaku kaigi, no. 2, 1937; Tōkyō, Koyama Shoten, March, 1938. /f/  
 "Gentōbeya 幻燈部屋 (A room for showing slides)," Kaizō, November, 1940. /f/  
 "Hana to heitai 花と兵隊 (Flowers and soldiers)," Asahi shimbun, December, 1938 - April, 1939. /f/  
 "Hana to ryū 花と龍 (A flower and a dragon)," Yomiuri shimbun, June, 1952 - May, 1953. /f/  
 "Heitai no chizu 兵隊の地圖 (A soldier's map)," Jikyoku zasshi, 1942. /f/  
 "Kanton shingunshō 廣東進軍抄 (Extracts from an account of the march to Kwangtung)," Mainichi shimbun, December, 1938; also, Tōkyō, Shinchōsha, 1939. /f/  
 "Mugi to heitai 麥と兵隊 (Wheat and soldiers)," Kaizō, August, 1938. /f/  
 "Rikugun 陸軍 (The army)," Asahi shimbun, May, 1943 - April, 1944. /f/  
 "Sensō hanzainin 戦争犯罪人 (War criminals)," Bungei, November, 1953. /f/  
 "Shinwa 神話 (A myth)," Kaizō, September, 1941. /f/  
 "Tekishōgun 敵將軍 (An enemy marshal)," Kaizō, February, 1943. /f/  
 "Tsuchi to heitai 土と兵隊 (Earth and soldiers)," Bungei shunjū, November, 1938. /f/  
 "Utsukushiki chizu 美(き)地圖 (A beautiful map)," Asahi shimbun, November, 1940; also, Tōkyō, Kaizōsha, 1941. /f/  
 "Yamaimo nikki 山芋日記 (A diary of yams)," Bungei, May, 1940. /f/  
 "Zoku-sensō hanzainin 續戦争犯罪人 (War criminals, continued)," Bungei, April, 1954. /f/
500. Hino Sōjō 日野草城 (1901-1956)  
Aoshiba 青芝 (Green grass), Tōkyō, Ryūseikaku, 1932. /h/  
Haru 春 (Spring), Kyōto, Usui Shobō, 1947. /h/  
Jinsei no gogo 人生の午後 (The afternoon of human life), Ōsaka, Seigen Haikukai, 1953. /h/  
Kōseki 航跡 (A wake [behind a sailing ship]) [=Kikan sōsho 旗艦叢書 (Kikan series), no. 2, Ōsaka, Kikan Hakkōjo, 1936. /h/  
Shatei 射程 (A firing range) [=Kikan sōsho 旗艦叢書 (Kikan series), no. 4, Ōsaka, Kikan Hakkōjo, 1937. /h/  
Tambo 旦暮 (Morning and evening), Ōsaka, Seiunsha, 1949. /h/
501. Hirabayashi Hatsunosuke 平林初之輔 (1892-1931)  
Bungaku riron no shomondai 文学理論の諸問題 (Various problems concerning the principles of literature), Tōkyō, Chikura Shobō, 1929. /c/  
 "Bungei hiyōron 文藝批評論 (A treatise on literary criticism)," Shinchō, September, 1928. /c/  
 "Bungei oyobi geijutsu no gijutsuteki kakumei 文藝及藝術の技術的革命 (A technical revolution in literature and art)," Shinchō, January, 1928. /c/  
 "Puroretaria bungaku e no nisan no keikoku フロレタリア文学へのニ三の警告 (A few warnings to proletarian literature)," Shinchō, April, 1930. /c/  
 "Puroretaria no bungaku undō フロレタリアの文学運動 (The literary movement of the proletariat)," Taiyō, January, 1926. /c/  
 "Seijiteki kachi to geijutsuteki kachi 政治的価値と藝術的価値 (Political values and artistic values)," Shinchō, March, 1929. /c/  
Hirabayashi Hatsunosuke ikōshū 平林初之輔遺稿集 (A collection of manuscripts left by Hirabayashi Hatsunosuke), Tōkyō, Heibonsha, 1932. /z/
502. Hirabayashi Hyōgo 平林彪吾  
 "Ugai no komyunisuto 鵜飼ウのコミュニスト (A Communist who fishes with cormorants)," Bungei, June, 1935. /f/
503. Hirabayashi Taiko 平林たゐ子 (1905- )  
Fusetsu ressha 敷設列車 (A construction train), Tōkyō, Kaizōsha, 1929. /f/  
 "Hitori yuku 一人行く (Proceeding by myself)," Bungei shunjū, February, 1946. /f/  
 "Jinsei jikken 人生実験 (An experiment with life)," Sekai, June, 1948. /f/  
 "Kekkon 結婚 (Marriage)," Gunzō, June, 1949. /f/  
 "Kishimojin 鬼子母神 (The goddess of children)," Shinsei shuki shōsetsugō, October, 1947. /f/  
 "Kō iu onna かういふ女 (A woman like this)," Tembō, October, 1946. /f/  
 "Naguru 殴る (I hit him)," Kaizō, October, 1928. /f/  
 "Sabaku no hana 砂漠の花 (A flower in the desert)," Shufu no tomo, January, 1955 - July, 1957. /f/  
 "Seryōshitsu nite 施療室にて (In a room of a charity hospital)," Bungei sensen, September, 1927; also, Tōkyō, Bungei Sensensha, 1928. /f/  
 "Watakushi wa ikiru 私は生きる (I shall live)," Nihon shōsetsu, November, 1948. /f/
504. Hirado Renkichi 平戸廉吉 (1893-1922)  
Hirado Renkichi shishū 平戸廉吉詩集 (A collection of the long poems of Hirado Renkichi), Tōkyō, Hirado Renkichi Shishū Kankōkai, December, 1931. /p/

505. Hirafuku Hyakusui 平福百穂 (1877-1933)  
Kanchiku 寒竹 (The solid bamboo), Tōkyō, Kokin Shoin, 1927. /t/
506. Hirai Hiroyuki 平井敬之 (1921- )  
 "Sōzōryoku no mondai 想像力の問題 (A matter of imagination)," by Jean Paul Sartre, Kindai bungaku, June, 1954. /tr/
507. Hirano Fumiko 平野婦美子  
Jokyōshi no shuki 女教師の手記 (The notes of a school mistress), Tōkyō, Nishimura Shoten, 1940. /f/
508. Hirano Ken 平野謙 (1908- )  
Gendai Nihon bungaku nyūmon 現代日本文学入門 (Introduction to present-day Japanese literature), Tōkyō, Kaname Shobō, 1953. /c/  
Gendai no sakka 現代の作家 (Contemporary writers), Tōkyō, Aoki Shoten, 1956. /c/  
 "Kurai Sōseki 暗い漱石 (A darksome Sōseki)," Gunzō, January-February, 1956. /c/  
 "Seiji no yūsei to wa nani ka 政治の優位性とは何か (What is this thing called the dominance of politics?)," Kindai bungaku, October, 1946. /e/  
 "Seiji to bungaku 政治と文学 (Politics and literature)," Shinchō, October, 1946. /c/  
 "Seikatsu engisetsu shūsei 生活演技説・修正 (The theory of a lifelike dramatic performance: a correction)," Bungakkai, October, 1954. /c/  
Sengo bungei hyōron 戦後文藝評論 (A critique of post-war literature), Tōkyō, Shinzembisha, 1948. /c/  
Shimazaki Tōson 島崎藤村 (Shimazaki Tōson), Tōkyō, Chikuma Shobō, 1947. /k/  
 "Shōwa bungakuron 昭和文学論 (A thesis on Shōwa period literature)," Ningen, December, 1950. /c/
509. Hirata Jisaburō 平田次三郎 (1908- )  
 "Mitsu no Soren kikō 三つのソ連紀行 (Three accounts of travel in Russia)," Kindai bungaku, March, 1948. /c/  
Natsume Sōseki 夏目漱石 (Natsume Sōseki), Tōkyō, Kawade Shobō, 1948. /c/  
 "Sengo bungaku sengen 戦後文学宣言 (A proclamation for post-war literature)," Bungei, March, 1949. /c/
510. Hirata Koroku 平田小六 (1903- )  
 "Torawareta daichi 囚はれた大地 (The captured earth)," Bunka shūdan, November, 1933 - May, 1934. /f/
511. Hiroike Akiko 廣池秋子 (1919- )  
 "Onrii-tachi オンリー達 (The onlies)," Bungei shunjū, March, 1954. /f/
512. Hirotsu Kazuo 廣津和郎 (1891- )  
 "Chimata no rekishi 巷の歴史 (The history of a place)," Kaizō, January, 1940. /f/  
 "Fūu tsuyokarubeshi 風雨強かるべし (A rainstorm must be strong)," Hōchi shimbun, August, 1933 - March, 1934. /f/  
 "Hisa to sono onna tomodachi ひさとその女友達 (Hisa and her girl friends)," Chūō kōron, bungei tokushū (Special literary edition), no. 1, August, 1949. /f/  
 "Ichijiki -時期 (A particular period)," Chūō kōron, February, 1935. /f/  
 "'Hojin' ni tsuite '異邦人'について (On 'The foreigner')," Gunzō, October, 1951. /c/  
 "Kurutta kisetsu 狂った季節 (The season gone wrong)," Fūsetsu, March, 1948 - March, 1949. /f/  
 "Shimamura Hōgetsu 島村抱月 (Shimamura Hōgetsu)," Kaizō, April, 1950. /c/  
 "Izumi e no michi 泉への道 (The road to a spring)," Asahi shimbun, August, 1953 - March, 1954. /f/  
 "Jokyū 女給 (A waitress)," Fujin kōron, May, 1930 - October, 1931. /f/  
 "Nagaruru jidai 流るゝ時代 (A period of transition)," Kaizō, March, 1941. /f/  
 "Rekishi to rekishi to no aida 歴史と歴史との間 (Between history and history)," Chūō kōron, May, 1941. /c/  
 "Shōwa shonen no interi sakka 昭和初年のインテリ作家 (The intellectual writers of the early years of Shōwa)," Kaizō, April, 1930. /f/  
 "Waga kokoro o kataru わが心を語る (I speak of my heart)," Kaizō, June, 1929. /e/  
 "Wakai hitotachi 若い人達 (Young people)," Chūō kōron, June, 1941. /f/  
Geijutsu no aji 藝術の味 (The taste of the arts), Tōkyō, Zenkoku Shobō, 1942. /c/  
 "Mudōtoku no geijutsukyō 無道德の藝術境 (The boundary of art and immorality)," Bungei shunjū, November, 1933. /c/  
 "Sambun seishin ni tsuite 散文精神について (On the spirit of prose)," Tōkyō nichinichi, October, 1936. /c/  
 "Shinjitsu wa uttaeru 真実は訴える (The truth appeals)," Chūō kōron, September, 1953. /e/  
Hirotsu Kazuo chosaku-shū 廣津和郎著作集 (A collection of the works of Hirotsu Kazuo), Tōkyō, Kangensha, 1952-1953, 2v. /z/
513. Hiroumi Taiji 廣海太治  
 "Sagaren no furōsha サカレンの浮浪者 (A vagabond in Saghalien)," Shijin, April, 1936. /p/

514. Hisaita Eijirō 久板 榮二郎 (1898- )  
 "Dansō 断層 (A fault [in the earth's surface])," Bungei, November, 1935. /d/  
 "Hokutō no kaze 北東の風 (A northeast wind)," Bungei, April, 1937. /d/  
 "Semmannin to iedomo ware yukan 千万人と雖も我行かん (Although they speak of ten million men, I will go)," Chūō kōron, December, 1937. /d/  
Shinsei kazoku 神聖家族 (A sacred family), Tōkyō, Shinchōsha, 1952. /d/  
Wakaki kokoro no gunzō 若き心りの群像 (A youthful-minded group), 1939; performed by the Shimpū Shō company at the Nichigeki Shōgekijō, May, 1948.
515. Hisamatsu Sen'ichi 久松 潜一 (1894- ), supervisor.  
Gaisetsu gendai Nihon bungakushi 概説現代日本文学史 (A history of present-day Japanese literature: a general outline), Tōkyō, Hanawa Shobō, 1949.
516. Hisamatsu Sen'ichi and Yoshida Seiichi 吉田 精一 (1908- ), ed.  
Kindai Nihon bungaku jiten 近代日本文学辞典 (A dictionary of modern Japanese literature), Tōkyō, Tōkyōdō, 1954.
517. Hitomi Enkichi 人見 円吉, also Hitomi Tōmei 人見 東明 (1883- )  
 "Kōgoshi no hattatsu 口語詩の発達 (The development of the long poem in the spoken language)," Gakuen, beginning in May, 1954.
518. Hōjō Hideji 北條 秀司 (1902- )  
Bombon ほんぼん (The young son), performed by the Shinkokugeki company at the Yūrakuzo in June, 1946. /d/  
Hanayaka na yakei 華やかな夜景 (A gorgeous night scene), performed by the Shinsei Shimpa company at the Tōkyō Gekijō, June, 1947. /d/  
Kajitsu 果実 (The fruit), performed by Ennosuke, Yaeko, and Masao company at the Tōkyō Gekijō, October, 1948. /d/  
Onna arikeri 女ありけり (There is a certain woman), performed by the Kataoka Chiezō company at the Yūrakuzo, in April, 1946. /d/  
Reitō butai 冷凍部隊 (A frozen corps), performed by the Haraza company at Mitsukoshi Gekijō, September, 1949. /d/  
Shūressha no kyaku 終列車の客 (The passengers on the last train), performed by the Konomiza company at the Shimbashi Embujō, December, 1948. /d/
519. Hōjō Makoto 北條 誠 (1918- )  
 "Shumpuku 春服 (A spring costume)," Abō, 1940.
520. Hōjō Tamio 北條 民雄 (1914-1937)  
 "Bōkyōka 望郷歌 (Poems of nostalgia for one's native home)," Bungakkai, October, 1937. /f/  
 "Inochi no shoya いのちの初夜 (The first night of life)," Bungakkai, February, 1936. /f/  
 "Rai kazoku 癩家族 (A leprous family)," Bungei shunjū, December, 1936. /f/  
 "Raiin jutai 癩院受胎 (Conception at a leper house)," Chūō kōron, October, 1936. /f/  
Hōjō Tamio zenshū 北條民雄全集 (The complete works of Hōjō Tamio), Tōkyō, Sōgensha, 1938, 2v. /z/
521. Homma Hisao 本間 久雄 (1886- )  
Meiji bungaku sakkaron 明治文学作家論 (Treatise on the writers of Meiji literature), Tōkyō, Tōkyōdō, 1951. /k/  
Meiji bungakushi 明治文学史 (A history of Meiji literature), Tōkyō, Tōkyōdō, 1935-1937. /k/
522. Homma Hisao and others  
Shisō chūshin kindai bungakushi 思想中心近代文学史 (A history of modern literature, with the emphasis on ideas), Tōkyō, Tōkyōdō, 1953. /k/
523. Honda Shūgo 本多 秋五 (1908- )  
 "Bungaku sakuhin no kachi ni kansuru ichiren no shomondai oboegaki 文学作品の価値に關する一連の諸問題覽之書 (Memoranda on various problems concerning the value of literary works)," Marukusu-Renin-shugi geijutsugaku kenkyū, July, 1933. /c/  
Kobayashi Hideo-ron 小林 孝雄論 (A treatise on Kobayashi Hideo), Tōkyō, Kawade Shobō, 1949. /c/  
 "Miyamoto Yuriko-ron 宮本百合子論 (A treatise on Miyamoto Yuriko)," Kindai bungaku, April, 1947 - February, 1949. /c/  
 "Nihon riarizumu saigo no sakka 日本リアリズム最後の作家 (Japanese realism: the last authors)," Bungaku, February, 1953. /c/  
Senso to heiwa'ron 「戦争と平和」論 (A thesis on War and Peace), Kamakura, Kamakura Bunko, September, 1947. /k/  
"Shirakaba"-ha no bungaku 「白樺」派の文学 (The literature of the "Shirakaba" school), Tōkyō, Kōdansha, 1955. /k/

524. Honjō Rikuo 本庄陸男 (1905-1939)  
 "Ishikari-gawa 石狩川 (The Ishikari river)," Enju, September, 1938 - February, 1939; also, Tōkyō, Taikandō, 1939. /f/  
 "Kita no kaikonchi 北の開墾地 (The reclaimed land in the north)," Zen'ei, April, 1928. /f/  
 "Shiroi kabe 白の壁 (A white wall)," Kaizō, May, 1934; also, Tōkyō, Naukasha, 1935. /f/
525. Hori Tatsuo 堀辰雄 (1904-1953)  
 "Bukiyō na tenshi 不器用な天使 (A clumsy messenger from heaven)," Bungei shunjū, February, 1929; also, Tōkyō, Kaizōsha, 1930. /f/  
 "Kagerō no nikki かげろふの日記 (Summer-colt diary)," Kaizō, December, 1937. /f/  
 "Kaze tachinu 風立ちぬ (The wind began to blow)," Kaizō, December, 1936. /f/  
 "Moyuru hoho 燃ゆる頬 (Burning cheeks)," Bungei shunjū, January, 1932. /f/  
 "Naoko 菜穂子 (Naoko)," Chūō kōron, March, 1941. /f/  
 "Rūbensu no giga ルウベンスの偽画 (A fake picture of Rubens)," Sōsaku gekkan, January, 1929. /f/  
 "Seikazoku 聖家族 (A holy family)," Kaizō, November, 1930. /f/  
 "Ubasute 姥捨 (Deserting the old woman)," Bungei shunjū, July, 1940. /f/  
Hori Tatsuo sakuhin-shū 堀辰雄作品集 (A collection of the works of Hori Tatsuo), Tōkyō, Kadokawa Shoten, 1946-49, 7v. /z/  
Hori Tatsuo shishū 堀辰雄詩集 (A collection of the long poems of Hori Tatsuo), Tōkyō, Yamamoto Shoten, 1940. /p/  
Hori Tatsuo-shū 堀辰雄集 (A collection of the works of Hori Tatsuo), ed. by Jinzai Kiyoshi 神西清, Tōkyō, Shinchōsha, 1950. /z/  
Hori Tatsuo zenshū 堀辰雄全集 (The complete works of Hori Tatsuo), Tōkyō, Shinchōsha, 1954, 6v. /z/
526. Horiguchi Daigaku 堀口大学 (1892- )  
Dorujeru-haku no butōkai ドルゼル伯の舞踏会 (A ball given by Count d'Orgel [by Raymond Radiguet]), Tōkyō, Daiichi Shobō, 1931. /tr/  
Ningen no uta 人間の歌 (The songs of man), Tōkyō, Hōbunkan, 1947. /p/
527. Hoshikawa Kiyomi 星川清躬  
Koten shishō 古典詩抄 (A selection of classical Chinese poems), Tōkyō, Genrei Shobō, 1942. /tr/  
Hikone byōbu 彦根屏風 (A Hikone screen), Tōkyō, Genrei Shobō, 1943. /p/
528. Hoshino Bakujin 星野蓑人 (1877- )  
Kusabue 葦笛 (A reed), Tōkyō, Kidachisha, April, 1932. /h/
529. Hoshino Tatsuko 星野立子 (1903- )  
Tatsuko ku-shū 立子句集 (A collection of haiku by Tatsuko), Tōkyō, Tamamosha, 1936. /h/
530. Hosoda Tamiki 細田民樹 (1892- )  
 "Shinri no haru 真理の春 (The springtime of truth)," Asahi shimbun, January-June, 1930. /f/
531. Hosokawa Sōkichi 細川宗吉  
Senkan Yamato 戦艦大和 (The battleship Yamato)," Shinchō, October, 1947. /e/
532. Hotta Yoshie 堀田善衛 (1918- )  
 "Haguruma 歯車 (A cogwheel)," Bungaku gojūichi, May, 1951. /f/  
 "Hiroba no kodoku 廣場の孤獨 (The loneliness of the public square)," Ningen, August, 1951 (the earlier portion alone); Chūō kōron bungei tokushū, September, 1951 (complete). /f/  
 "Jikan 時間 (Hours)," Sekai, November, 1953. /f/  
 "Junanraku 受難樂 (The pleasure of suffering)," Bungakkai, August, 1954. /f/  
 "Nami no shita 波の下 (Under the waves)," Kosei, December, 1948. /f/  
 "Rekishi 歴史 (History)," Bessatsu bungei shunjū, February, 1952. /f/
533. Ibaraki Tadashi 茨木憲 (1912- )  
Shōwa no shingeki 昭和の新劇 (Modern drama in the Shōwa era), Tōkyō, Awaji Shobō, 1956. /k/
534. Ibuki Takehiko 伊吹武彦 (1901- )  
 "Sarutoru-teki zetsubō yori kōdō e サルトル的絶望より行動へ (From a Sartre-like despair to action)," Ningen, July, 1949. /c/
535. Ibuse Masuji 井伏鱒二 (1898- )  
 "Aogoke no niwa 青苔の庭 (A garden with green moss)," Shin-joen, January, 1941-December, 1941. /f/  
 "Hana no machi 花の町 (The town of flowers)," Tōkyō nichinichi shimbun and Osaka mainichi shimbun, August-October, 1942; also, Bungei Shunjūsha, 1943. /f/  
 "Honjitsu kyūshin 本日休診 (No medical examinations today)," Bungei shunjū bessatsu, August, 1949, January, April, and June, 1950; also, Tōkyō, Bungei Shunjū Shinsha, 1950. /f/  
 "Hyōmin Usaburō 漂民宇三郎 (The shipwrecked Usaburō)," Gunzō, April, 1954 - December, 1955. /f/  
 "In no shima 因の島 (In no shima [island])," Bungei shunjū, January, 1948. /f/

- Jon Manjirō hyōryūki 江ノ萬次郎漂流記 (A record of drifting [on the sea] by John Manjirō), Tōkyō, Kawade Shobō, November, 1937. /f/  
 "Kibukijima 鬼無鬼島 (Kibikijima [placename])," Gunzō, November, 1956. /f/  
 "Kinenhi 記念碑 (A monument)," Chūō kōron, May-August, 1955. /f/  
 "Kuroi tsubo 黒い壺 (A black jar)," Bungei shunjū, May, 1954. /f/  
 "Noriai jidōsha 乗合自動車 (A bus)," Bessatsu bungei shunjū, April, 1952. /f/  
 "Shiraga 白髪 (White hair)," Sekai, September, 1948. /f/  
Shūkin ryokō 集金旅行 (A trip to collect bills), Tōkyō, Hangasō, April, 1937. /f/  
 "Shūkin ryokō daiichinichi 集金旅行第一日 (The first day of a trip for collecting bills)," Bungei shunjū, May, 1935. /f/  
 "Sokoku sōshitsu 祖國喪失 (Loss of one's fatherland)," Gunzō, May, 1950; also, Tōkyō, Bungei Shunjū Shinsha, 1952. /f/  
Sōsaku 搜索 (A search), Tōkyō, Miraisha, 1952. /f/  
 "Tajinko-mura 多甚古村 (Tajinko village)," Kaizō, February, 1939. /f/  
 "Tange-shi-tei 丹下氏邸 (Mr. Tange's mansion)," Kaizō, February, 1931. /f/  
 "Tenteki 点滴 (A droplet)," Sunao, May, 1949. /f/  
 "Tōbōki 逃亡記 (Account of an escape)," Rōningyō, April, 1932. /f/  
Yofuke to ume no hana 夜ふけと梅の花 (At dead of night, the flowers of the plum), Tōkyō, Shinchōsha, 1930. /f/  
 "Yōhai taichō 遙拜隊長 (A commander who worships [the emperor] from afar)," Tembō, February, 1950. /f/  
Yoru no mori 夜の森 (A forest at night), Tōkyō, Kōdansha, 1955. /f/  
Yakuyoke shishū 厄除け詩集 (A collection of long poems giving protection from evil), Tōkyō, Noda Shobō, 1937. /p/  
Ibuse Masuji sakuhinshū 井伏鱒二作品集 (A collection of the works of Ibuse Masuji), Tōkyō, Sōgensha, 1953, 6v. /z/  
Ibuse Masuji senshū 井伏鱒二選集 (A selection of the works of Ibuse Masuji), Tōkyō, Chikuma Shobō, 1948-1949, 9v. /z/  
 536. Ichijō Shigemi 一條重美  
Nihon puroretaria bungei rironshi 日本プロレタリア文藝理論史 (A history of the theories of Japanese proletarian literature), Tōkyō, Eikō Shoin, 1948. /k/  
 537. Ichinose Naoyuki 一瀬直行  
Kumo 蜘蛛 (Spider), Tōkyō, Shishi Hakkōsho, 1929. /p/  
 538. Ide Itsurō 井手逸郎 (1902- )  
Masaoka Shiki 正岡子規 (Masaoka Shiki), Tōkyō, Kōgakusha, 1948, 270pp. /k/  
 539. Iida Dakotsu 飯田蛇笏 (1885- )  
Hakutake 白嶽 (Hakutake [peak]), Tōkyō, Kizambō, 1943. /h/  
Reishi 靈芝 (The [Japanese] touchwood), Tōkyō, Kaizōsha, 1937. /h/  
Sanroshū 山廬集 (A collection of haiku composed by the fireplace of a mountain cottage), Tōkyō, Ummosha, 1942. /h/  
Sekkyō 雪峽 (A snow-covered gorge), Tōkyō, Sōgensha, 1951. /h/  
 540. Iijima Tadashi 飯島正 (1902- )  
 "Andore Giddo アンドレ・ジッド (André Gide)," Shinchō, September, 1932. /k/  
 541. Ikadai Kaichi 浅井嘉一 (1899- ) and others  
Shimpū jūnin 新風十人 (Ten people in the new style), Tōkyō, Yakumo Shoten, 1940. /t/  
 542. Ikari Mitsunao 猪狩満直 (1898-1938)  
Ijūmin 移民 (Immigrants), Tōkyō, Dorasha, 1929. /p/  
 543. Ikeda Hisao 池田壽夫  
 "Shinkankakuha no rekishi-teki kaikyū-teki hihan 新感覚派の歴史的階級的批判 (A historical and class criticism of the Neo-impressionists)," Sōsaku gekkan, August, 1928. /c/  
 544. Ikeda Katsumi 池田克巳 (1912-1943)  
Genshi 原始 (Origins), Tōkyō, Tonshisha, 1940. /p/  
Hōryūji dobei 法隆寺土塙 (The earthen walls of the Hōryūji), Ōsaka, Shinshi Shobō, 1948. /p/  
 545. Ikenoya Shinsaburō 池谷信三郎 (1900-1933)  
 "Hana wa kurenai 花はくれなぬ (The flowers are red)," Fujin kōron, January-October, 1929. /f/  
 "Hashi 橋 (A bridge)," Kaizō, April, 1927. /f/  
 "Yūkan fujin 有閑夫人 (A lady of leisure)," Asahi shimbun, December, 1929. /f/

546. Ikuta Chōkō 生田長江 (1882-1936)  
"Shakuson-den 釋尊傳 (A biography of Buddha)," Kaizō, February, 1934. /f/
547. Ikuta Hanayo 生田花世 (1888- )  
Haru no tsuchi 春の土 (Spring earth), Tōkyō, Shi to Jinseisha, 1933. /p/
548. Ikuta Shungetsu 生田春月 (1892-1930)  
"Shōchō no ika 象徴の烏賊 (The squid as a symbol)," Tōkyō, Arusu, 1930. /p/
549. Imamura Tsuneo 今村恒夫  
"Sanjō no uta 山の上の歌 (A song at the top of a mountain)," Nappu, October, 1931. /p/
550. Imaoka Hiroshi 今岡弘  
Fuyu ni naru kao 冬になる顔 (A face that is becoming that of winter), Tōkyō, Kizankaku Shobō, 1931. /p/
551. Inagaki Taruho 稲垣足穂 (1900- )  
"Hakuchūmi 白晝見 (Daylight vision)," Shinchō, February, 1948. /f/  
Hoshi o uru mise 星を賣る店 (A store which sells stars), Tōkyō, Kinseidō, 1926. /f/  
"Zakuro no ie 柘榴の家 (The house with a pomegranate tree)," Bungakkai, March, 1939. /f/
552. Inazu Shizuo 箱津静雄 (1916- )  
Hankyō 反響 (An echo), Tōkyō, Sōgensha, 1947. /p/
553. Ino Kenji 猪野謙二 (1913- )  
Kindai Nihon bungakushi kenkyū 近代日本文学史研究 (Studies in the history of modern Japanese literature), Tōkyō, Miraisha, 1956. /k/
554. Inoue Isamu 井上勇 (1901- )  
Jan Kurisutofu ジャン・クリストフ (Jan Christophe: by Romain Rolland), Tōkyō, Mikasa Shobō. /tr/
555. Inoue Mitsuharu 井上光晴 (1926- )  
"Kakarezaru issshō 書かれざる一章 (A chapter that cannot be written)," Shin-Nihon bungaku, July, 1950. /f/
556. Inoue Tomoichirō 井上友一郎 (1909- )  
"Aku 悪 (Evil)," Bungaku kikan, August, 1948. /f/  
"Bishoku 美食 (Dainty food)," Shinchō, February, 1950. /f/  
"Ginzagawa 銀座川 (The river Ginza)," Bessatsu bungei shunjū, May, 1950 - March, 1951. /f/  
"Haine no tsuki ハイネの月 (Heine's moon)," Gunzō, April, 1947. /f/  
"Jutai 受胎 (Conception)," Bungei, March, 1947. /f/  
"Zeppeki 絶壁 (A cliff)," Kaizō, May, 1949. /f/
557. Inoue Yasushi 井上靖 (1907- )  
"Aru gisakka no shōgai ある偽作家の生涯 (The life of a certain fake writer)," Shinchō, October, 1951. /f/  
"Gyokuwanki 玉碗記 (Account of a beautiful bowl)," Bungei shunjū, August, 1951. /f/  
"Kafun 花粉 (Pollen)," Bungei shunjū, July, 1954. /f/  
"Kuroi ushio 黒い潮 (The black tide)," Bungei shunjū, July-October, 1950. /f/  
"Ryōjū 獵銃 (A hunting gun)," Bungakkai, October, 1949. /f/  
"Sengoku burai 戦国無頼 (A vagabond in a turbulent age)," Sandai Mainichi, August, 1951 - March, 1952. /f/  
"Shatei 射靶 (A shooting range)," Shinchō, January-December, 1956. /f/  
"Shiroi kiba 白牙 (White fang), Tōkyō, Shinchōsha, 1951. /f/  
"Sono hito no na wa ienai その人の名は言えない (I cannot tell his name), Tōkyō, Shinchōsha, 1950. /f/  
"Tōgyū 闘牛 (Bullfight)," Bungakkai, December, 1949. /f/  
"Meiji no tsuki 明治の月 (The Meiji moon)," Shin-gikyoku, June, 1955. /d/
558. Inukai Takeru 犬養健 (1896- )  
"Arabiajin Erufui 亜刺比亜人エルフイ (The Arabian Erufui)," Chūō kōron, January, 1929. /f/  
"Nankin rokugatsu-sai 南京六月祭 (The June festival at Nanking)," Bungei shunjū, October, 1928. /f/
559. Ishibashi Ningetsu 石橋忍月 (1865-1926)  
Ishibashi Ningetsu hyōron-shū 石橋忍月評論集 (A collection of criticism by Ishibashi Ningetsu)  
[in Iwanami bunko 岩波文庫 (Iwanami library), nos. 2134-2135], Tōkyō, Iwanami Shoten, 1939, 2v. /k/
560. Ishida Hakyō 石田波郷 (1913- )  
Shakumyō 惜命 (Holding life dear), Tōkyō, Sakuhinsha, 1950, 191pp. /h/  
Kyōkeihen 胸形変 (Changing the shape of the chest), Tōkyō, Matsuo Shobō, 1949. /h/  
Tsuru no me 鶴の眼 (The eyes of the crane), Tōkyō, Shara Shoten, 1939. /h/

561. Ishihara Shintarō 石原慎太郎 (1932- )  
 "Shokei no heya 處刑の部屋 (The room of punishment)," Shinchō, March, 1956. /f/  
 "Taiyō no kisetsu 太陽の季節 (The time of the sun)," Bungakkai, July, 1955. /f/
562. Ishii Naosaburō 石井直三郎 (1890-1936)  
Seiju 青樹 (Green trees) [=Mizugame sōshō 水甕叢書 (Mizugame series), no. 17], Nagoya, Mizugamesha, 1931. /t/
563. Ishikawa Jun 石川淳 (1899- )  
 "Chō Hakutan 張柏端 (Chō Hakutan [personal name])," Bunko, October, 1941. /f/  
 "Fugen 普賢 (Samantabhadra)," Sakuhin, June, 1936. /f/  
 "Kayoi Komachi かよひ小町 (A beautiful lady who frequently visits her love)," Chūō kōron, January, 1947. /i/  
 "Marusu no uta マルスの歌 (A song of Mars)," Bungakkai, January, 1938. /f/  
 "Mujintō 無盡燈 (A perpetual light)," Bungei shujū, July, 1946. /f/  
 "Taka 鷹 (A hawk)," Gunzō, March, 1953. /f/  
 "Ōgon densetsu 黄金傳説 (A golden legend), Chūō kōron, March, 1946. /f/  
 "Sango 珊瑚 (Coral)," Gunzō, November, 1953. /f/  
 "Sororibanashi 曾呂利咄 (Stories told by Sorori [Shinzaemon])," Bungei hanron, beginning in June, 1936. /f/  
 "Yamazakura 山櫻 (Wild cherry)," Bungei hanron, 1936. /f/  
 "Yoshisada-ki 義貞記 (An account of [Nitta] Yoshisada), Tōkyō, Sakurai Shobō, 1944. /f/  
 "Yuki no Ivu 雪のイヴ (Eve in the snow)," Bessatsu bungei shunjū, June, 1947. /f/  
Bungaku taigai 文学大概 (A general view of literature), Tōkyō, Shōgakkan, 1942. /k/  
Mori Ōgai 森政外 (Mori Ōgai), Tōkyō, Mikasa Shobō, 1941. /k/  
Ishikawa Jun chosaku-shū 石川淳著作集 (A collection of the works of Ishikawa Jun), Tōkyō, Zenkoku Shobō, 1949, 4v. /z/
564. Ishikawa Tatsuzō 石川達三 (1905- )  
 "Bukan sakusen 武漢作戦 (Strategy around Wuchang and Hankow)," Chūō kōron, January, 1939. /f/  
Bokei kazoku 母系家族 (A matrilineal family), Tōkyō, Shinchōsha, 1940. /f/  
 "Chie no aogusa 智慧の青草 (The green grass of wisdom)," Shinchō, August, 1939. /f/  
 "Hikage no mura 日陰の村 (A village in the shade)," Shinchō, August, 1937. /f/  
 "Ikite iru heitai 生きてゐる兵隊 (The living soldiers)," Chūō kōron, March, 1938. /f/  
 "Kaze ni soyogu ashi 風にもよる葦 (Reeds that sway in the wind)," Mainichi shimbun, part 1, April-November, 1949; part 2, June, 1950 - March, 1951; also, Tōkyō, Shinchōsha, 1950 - 1951, 2v. /f/  
 "Kiseki 奇蹟 (A miracle)," Fūsetsu, September, 1948. /f/  
 "Nozomi naki ni arazu 望みなきに非か (It isn't that there is no hope)," Yomiuri shimbun, July-November, 1947; also, performed by the Shinsei Shimpa company at the Tōkyō Gekijō, August, 1948. /f-d/  
 "Saigo no kyōwakoku 最後の共和國 (The last republic)," Chūō kōron, April-December, 1952. /f/  
Kekkon no seitai 結婚の生態 (The true nature of marriage), Tōkyō, Shinchōsha, 1938. /f/  
 "Sandai no kinji 三代の矜持 (The pride of three generations)," Bungei shunjū, August, 1938. /f/  
 "Sōbō 蒼氓 (The people)," Seiza, April, 1935; also, Bungei shunjū, September, 1935. /f/  
 "Mitsugitori no uta みつきとりの歌 (The song of a tax collector)," Chūō kōron, January, 1952. /f/
565. Ishikawa Toshimitsu 石川利光 (1914- )  
 "Haru no kusa 春の草 (Spring grass)," Bungei shunjū, September, 1951. /f/
566. Ishimi Tameo 石見為雄  
Osorubeki seppun 怖るべき接吻 (A dreadful kiss), performed by the Kūkiza company at the Teitoza, November, 1947. /d/
567. Ishiyama Tetsurō 石山徹郎  
Bungeigaku gaisetsu 文学概説 (An outline of literary art), Tōkyō, Kōbundō, 1929. /h/
568. Ishizaka Yōjirō 石坂洋次郎 (1900- )  
 "Akatsuki no gasshō 暁の合唱 (Concert in the early morning)," Shufu no tomo, January, 1939 - January, 1941. /f/  
 "Aoi sammyaku 青い山脈 (A blue mountain range)," Asahi shimbun, June-September, 1947. /f/  
 "Basha monogatari 馬車物語 (Story of a carriage)," Nihon shōsetsu, March, 1947. /f/  
Chiisa na dokusaisha 小さな独裁者 (A small dictator), Tōkyō, Kaizōsha, 1941. /f/  
 "Ishinaka sensei gyōjōki 石中先生行状記 (Record of the behavior of Mr. Ishinaka)," Shōsetsu shinchō, January, 1948 - May, 1949. /f/  
 "Izuko e 何處へ (Where?)," Shufu no tomo, August-December, 1939. /f/  
 "Magi no koi マギの恋 (Maggie's love)," Shinchō, June, 1947. /f/  
 "Moyuru yuki 燃ゆる雪 (The burning snow)," Yakumo, September-October, 1948. /f/  
 "Mugi shinazu 麦死なず (Wheat never dies)," Bungei, August, 1936; also, Tōkyō, Kaizōsha, 1936. /f/  
 "Wakai hito 若い人 (Young people)," Mita bungaku, May, 1933 - December, 1937; also, Tōkyō, Kaizōsha, 1937, 2v. /f/

- "Yama no kanata ni 山の彼方に (On the other side of the mountain)," Yomiuri shimbun, June-December, 1949. /f/  
Ishizaka Yōjirō sakuhinshū 石坂洋次郎作品集 (A collection of the works of Ishizaka Yōjirō), Tōkyō, Shinchōsha, 1951, 6v. /z/  
Ishizaka Yōjirō tampen-shū 石坂洋次郎短篇集 (A collection of the short stories of Ishizaka Yōjirō), Tōkyō, 1934. /z/
569. Ishizuka Kikuzō 石塚喜久三  
 "Tensoku no koro 纏足の頃 (About the time of foot-binding)," Bungei shunjū, March, 1943. /f/
570. Ishizuka Tomoji 石塚友二 (1913- )  
 "Matsukaze 松風 (The pine winds)," Bungakkai, February, 1942. /f/  
 "Soshin no tō 祖神の燈 (A lantern for one's family gods)," Yakumo, June, 1943. /f/
571. Isogai Hideo 磯貝英夫  
Shōwa bungaku sakka kenkyū 昭和文学作家研究 (Studies in the authors of Shōwa literature), Kyōto, Yanaibara Shoten, 1955. /k/
572. Isonokami Gen'ichirō 石上玄一郎 (1910- )  
 "Nisshoku 日蝕 (A solar eclipse)," Chōryū, July-September, 1948. /f/  
Ogon bunkatsu 黄金分割 (The partition of gold), Tōkyō, Kōdansha, 1953. /f/  
 "Seishimbyōgaku kyōshitsu 精神病学教室 (The classroom for psychiatrics)," Chūō kōron, October, 1942. /f/
573. Itagaki Naoko 板垣直子 (1896- )  
Fujin sakka hyōden 婦人作家評傳 (Critical biographies of women writers), Tōkyō, Meijikaru Furendosha, 1954. /c/  
Gendai Nihon no sensō bungaku 現代日本の戦争文学 (War Literature in present-day Japan), Tōkyō, Rōkkō Shōkai Shuppambu, 1943. /c/  
Gendai no bungei hyōron 現代の文藝評論 (Present-day literary criticism), Tōkyō, Daiichi Shobō, 1941. /c/  
Gendai no geijutsu hyōron 現代の藝術評論 (On contemporary art criticism), Tōkyō, Daiichi Shobō, 1942. /c/  
Gendai shōsetsuron 現代小説論 (A treatise on present-day fiction), Tōkyō, Daiichi Shobō, 1938. /c/  
Hayashi Fumiko 林芙美子 (Hayashi Fumiko [name of author]) [=Sakkaron shiriizu 作家論シリーズ (Series on authors), 1], Tōkyō, Tōkyō Raifusha, 1956. /c/  
Jihenka no bungaku 事変下の文学 (Literature as a result of the Chinese incident), Tōkyō, Daiichi Shobō, 1942. /c/  
 "Shesutofu hiteiron シェストフ否定論 (An argument negating Shestov)," Kōdō, January, 1935. /c/
574. Itō Einosuke 伊藤永之介 (1903- )  
 "Fukurō 梟 (An owl)," Shōsetsu, September, 1936. /f/  
 "Tsuru 鶴 (A crane)," Shinchō, April, 1939. /f/  
 "Uguisu 鶯 (A nightingale)," Bungei shunjū, June, 1938. /f/  
 "Uma 馬 (A horse)," Bungei shunjū, January, 1939. /f/  
Natsukashii sanga なつかしい山河 (The beloved mountains and rivers), Tōkyō, Misuzu Shobō, 1954. /f/
575. Itō Sei 伊藤整 (1905- )  
Chatarei-fujin no koibito チャタレイ夫人の戀人 ([D. H. Lawrence's] Lady Chatterley's lover), Tōkyō, Kembunsha, 1935. /tr/  
 "Esupuri desukarie エスプリ・デスカリエ (Esprit de l'escalier)," Chisei, July, 1940. /f/  
 "Hana hiraku 花ひらく (The flowers bloom)," Asahi shimbun, May-July, 1953. /f/  
 "Hi no tori 火の鳥 (A fire bird)," Bungei shunjū, August, 1952. /f/  
 "Hi o meguru mushi 灯をめぐる虫 (An insect which flies around a light)," Gunzō, December, 1948. /f/  
 "Hokkoku 北國 (The north country)," Chisei, May, 1943. /f/  
 "Kisshō tennyo 吉祥天女 (A heavenly maiden of good luck)," Bungei, January, 1940. /f/  
 "Kuichigai 食ひちがい (Cross-purpose)," Chisei, November, 1939. /f/  
Narumi Senkichi 鳴海仙吉 (Narumi Senkichi [personal name]), Tōkyō, Hosokawa Shoten, 1950. /f/  
Onsen ryōyōjo 温泉療養所 (A hot-springs sanatorium)," Chisei, October, 1941. /f/  
Saiban 裁判 (A trial), Tōkyō, Chikuma Shobō, 1952. /e/  
Sakuraya Tasuke no nōto 櫻谷多助のノト (An account of Sakuraya Tasuke)," Shinchō, February, 1941. /f/  
 [Part of Tokunō Gorō no seikatsu to iken.]  
Seibutsu-sai 生物祭 (The festival for living creatures), Tōkyō, Kinseidō, October, 1933. /f/  
 "Shōjo no zō 少女の像 (Image of a girl)," Fūsetsu, June, 1949. /f/  
 "Shukke tonsei no kokorozashi 出家遁世の志 (The aspiration for monastic seclusion)," Ningen, April, 1947. /f/ [Part of Narumi Senkichi.]  
 "Itō Sei-shi no seikatsu to iken 伊藤整氏の生活と意見 (The life and opinions of Mr. Itō Sei)," Shinchō, May, 1951 - December, 1952. /f/  
Tokunō Gorō no seikatsu to iken 得能五郎の生活と意見 (The life and opinions of Tokunō Gorō)," Chisei, August, 1940 - February, 1941; also Tōkyō, Kawade Shobō, 1941. /f/



- Tokunō monogatari 得能物語 (The story of Tokunō), Tōkyō, Kawade Shobō, 1942. /f/  
 "Umi no mieru machi 海の見えぬ町 (A town where the sea can be seen)," Shinchō, March, 1954. /f/  
 "Wakai shijin no shōjō 若い詩人の肖像 (Portrait of a young poet)," Chūō kōron, September-December, 1955. /f/  
 "Yūki no machi 幽鬼の街 (The street of demons)," Bungakkai, August, 1937. /f/  
 "Yūki no mura 幽鬼の村 (The village of demons)," Bungakkai, August, 1938. /f/  
 "Zadan 座談 (Symposium)," Bungakusha, March, 1941. /f/  
 "Gendai bungaku no kanōsei 現代文学の可能性 (The possibilities of present-day literature)," Kaizō, January, 1950. /c/  
 "Gendai shiika o kataru 現代詩歌を語る (I speak about present-day poetry)," Shinchō, June, 1953. /c/  
 "Monogatari no hassō 物語の発想 (The conception of a story)," Bungaku kikan, April, 1948. /c/  
 "'Seikatsu engisetsu shūsei' no shūsei 生活演技説・修正の修正 (The correction of 'The theory of a lifelike dramatic performance: a correction')," Bungakkai, November, 1954. /c/  
 "Seiyoku byōsha ni tsuite 性慾描寫について (On the description of sexual desire)," Chūō kōron bungei tokushū, January, 1951. /c/  
 Shinkō geijutsuha to shin-shinrishugi bungaku 新興藝術派と新心理主義文学 (The school of the newly rising arts and neo-psychological literature)," Kindai bungaku, August, 1950. /c/  
 Shin-shinrishugi bungaku 新心理主義文学 (Neo-psychological literature), Tōkyō, Kōseikaku Shoten, 1932. /c/  
 Shōsetsu no hōhō 小説の方法 (The method of the novel), Tōkyō, Kawade Shobō, 1948. /c/  
 "Nihon bundanshi 日本文壇史 (A history of Japanese literary circles)," Gunzō, beginning in January, 1952. /k/  
 "Josei ni kansuru jūnishō 女性に関する十二章 (Twelve chapters on women)," Fujin kōron, January-December, 1953. /e/  
 Waga bungaku seikatsu 我が文学生活 (My literary life), Tōkyō, Hosokawa Shoten, 1950. /e/  
 Itō Sei bungaku hyōron senshū 伊藤整文学評論選集 (A selection of literary criticism by Itō Sei), Tōkyō, Jitsugyō no Nihonsha, 1949. /c/  
 Itō Sei sakuhinshū 伊藤整作品集 (A collection of the works of Itō Sei), Tōkyō, Kawade Shobō, 1953. /z/  
 Itō Sei shishū 伊藤整詩集 (A collection of the long poems of Itō Sei), Tōkyō, Kōbunsha, November, 1954. /p/  
 Itō Sei zenshū 伊藤整全集 (The complete works of Itō Sei), Tōkyō, Kawade Shobō, 1955 - 1956, 14v. /z/  
 576. Itō Sei, ed.  
 Mainichi raiburarii: Nihon no bungaku 毎日ライブラリー・日本の文学 (Mainichi library: Japanese literature), Tōkyō, Mainichi Shimbunsha, 1951. /k/  
 577. Itō Sei, Tsujino Hisanori 辻野久憲, and Nagamatsu Sadamu 永松定, tr.  
 "Yurishiizu ユリシイズ (Ulysses [by James Joyce])," Shi-genjitsu, September, 1930. /tr/  
 578. Itō Sei, Ino Kenji 猪野謙二, Kuwabara Takeo 桑原武夫, Saigō Nobutsuna 西郷信綱, Takeuchi Yoshimi 竹内好, Nakano Yoshio 中野好夫, and Noma Hiroshi 野間宏, with addition of Kokubun Ichitarō 國分一太郎 for the second of the following compilations  
 Iwanami kōza: bungaku 岩波講座・文学 (Iwanami essay series: literature), Tōkyō, Iwanami Shoten, 1953 - 1954, 8v. /c/  
 Iwanami kōza: bungaku no sōzō to kanshō 岩波講座・文学の創造と鑑賞 (Iwanami essay series: The creation and appreciation of literature), Tōkyō, Iwanami Shoten, 1954 - 1955, 5v. /c/  
 579. Itō Shinkichi 伊藤信吉 (1906- )  
 Kokyō 故郷 (One's native place), Tōkyō, Naigai Shobō, 1933. /p/  
 Shimazaki Tōson no bungaku 島崎藤村の文学 (Shimazaki Tōson's literature), Tōkyō, Daiichi Shobō, 1936. /k/  
 580. Itō Shinkichi 伊藤信吉 (1906- ), ed.  
 Gendaishi no kanshō 現代詩の鑑賞 (The appreciation of the modern long poem), Tōkyō, Shinchōsha, 1954, 2v. /c/  
 581. Itō Shirō 伊藤至郎 (1899-1956)  
 Ōgai ronkō 鴉外論稿 (Studies on [Mori] Ōgai), Tōkyō, Gakugeisha, 1950, 399pp. /k/  
 582. Itō Shizuo 伊東静雄 (1906-1953)  
 Waga hito ni atōru aika わがひとに與ふる哀歌 (An elegy presented to my dear one), Tōkyō, Kogito Hakkōjo, 1935. /p/  
 Itō Shizuo shishū 伊東静雄詩集 (A collection of the long poems of Itō Shizuo), Tōkyō, Sōgensha, 1953. /p/  
 583. Itō Teisuke 伊藤貞助 (1901-1946)  
 "Kinsen 金銭 (Money)," Shinchō, November, 1938. /d/

584. Itō Yawara 伊藤和 (1905- )  
Doro 泥 (Mud), Tōkyō, Dorosha, 1930. /p/
585. Iwai Sannosuke 祝算之介 (1915- )  
 "Bōrei 亡靈 (A departed soul)," Kindai bungaku, October, 1954. /p/
586. Iwakami Jun'ichi 岩上順一 (1907- )  
Bungaku no kyōen 文学の饗宴 (The banquet of literature), Tōkyō, Taikandō Shoten, 1941. /c/  
 "Kangaeru setai: bungei jihyō 考へる世代—文藝時評 (A generation which meditates: comments on current literature)," Chūō kōron, April, 1940. /c/
- Rekishi bungakuron 歴史文学論 (A treatise on historical literature), Tōkyō, Chūō Kōronsha, 1942. /k/  
 "Seiji to bungaku 政治と文学 (Politics and literature)," Chūō kōron, August, 1939. /c/  
Yokomitsu Riichi 横光利一 (Yokomitsu Riichi [name of author]), Tōkyō, Mikasa Shobō, 1942. /c/
587. Iwakura Masaji 岩倉政治 (1903- )  
 "Atarashiki dōgi 新しき道義 (A new moral)," Chisei, April-May, 1941. /f/  
 "Dōryoku 動力 (Power)," Bungakkai, September, 1939. /f/  
 "Imochibyō 稻熱病 (Rice-blight)," Chisei, February, 1939. /f/  
Sonchō nikki 村長日記 (The diary of a village head), Tōkyō, Chūō Kōronsha, 1941. /f/
588. Iwama Masao 岩間正男 (1905- )  
Engun 炎群 (Flames), Tōkyō, Shūkan Kyōiku Shimbunsha, 1947. /t/
- Iwata Toyoo 岩田豊雄, see Shishi Bunroku 獅子文六
589. Iwatō Yukio 岩藤雪夫 (1903- )  
Chi 血 (Blood), Tōkyō, Nihon Hyōronsha, 1930. /f/  
 "Chingin dorei sengen 賃金奴隷宣言 (A declaration by the wage slaves)," Bungei sensen, September, 1929. /f/  
 "Kuroi honō 黒い焔 (A black blaze)," Sekai hyōron, January, 1951. /f/  
 "Shikabane no umi 屍の海 (A sea of corpses)," Chūō kōron, June, 1930. /f/  
 "Tetsu 鉄 (Iron)," Bungei sensen, March, 1929; also, Tōkyō, Kaizōsha, 1930. /f/
590. Izawa Rokurō 伊澤六郎  
Toppi na musume 突飛な娘 (A venturesome girl), performed by the Kūkiza company at the Teitoza, November, 1947. /d/
591. Jimbo Kōtarō 神保光太郎 (1905- )  
 "Gendaishi no ichi 現代詩の位置 (The position of the long poem in the present day)," Ningen, December, 1946. /c/  
Fuyu no Tarō 冬の太郎 (Tarō [personal name] in the winter), Tōkyō, Yamamoto Shoten, 1943. /p/  
 "Nadare 雪崩 (Snowslide)," in Gendai shishū 現代詩集 (A collection of modern long poems), Tōkyō, Kawade Shobō, v. 1, 1939. /p/  
Nampō shishū 南方詩集 (A collection of long poems on the islands of the south), Tōkyō, Meiji Bijutsu Kenkyūjo, 1944. /p/  
Shokō no toki 曙光の時 (The time of the dawn), Tōkyō, Kōgakusha, 1945. /p/  
Tori 鳥 (Birds), Tōkyō, Shikisha, 1939. /p/  
 "Yōnen echō 幼年繪帖 (A picture album for youth)," in Gendai shijinshū 現代詩人集 (A collection of present-day poets), Tōkyō, Sangabō, v. 2, 1940. /p/
592. Jinzai Kiyoshi 神西清 (1903-1957)  
 "Haiiro no me no onna 灰色の眼の女 (A woman with gray eyes)," Shisaku, November, 1946. /f/  
 "Shōnen 少年 (The boy)," Bungakkai, November-December, 1951. /f/  
 "Kamen to kokuhaku to 假面と告白と (A mask and a confession)," Ningen, 1949. /f/  
 "Nikutai no ochiba 肉体の落葉 (The fallen leaves of the flesh)," Tembo, December, 1946. /f/  
Shi to shōsetsu no aida 詩と小説の間 (Between the long poem and fiction), Tōkyō, Hakujitsu Shoin, 1947, 273pp. /c/
593. Jō Samon 城左門 (1904- )  
Kinsei burai 近世無頼 (Modern villainy), Tōkyō, Daiichi Shobō, 1930. /p/
594. Jūichiya Gisaburō 十一谷義三郎 (1897- )  
 "Kamikaze-ren 神風連 (The Kamikaze gang)," Fukuoka nichinichi shimbun, January-February, 1934; also, Tōkyō, Chūō Kōronsha, February, 1934. /f/  
 "Tōjin Okichi 唐人お吉 (The foreigner, Okichi)," Chūō kōron, July, 1928. /f/

595. Kagawa Toyohiko 賀川豊彦 (1888- )  
Hitotsubu no mugi 一粒の麥 (A grain of wheat), Tōkyō, Kōdansha, 1931. /f/  
 "Ishi no makura o tatete 石の枕を立てて (Putting up the stone pillow)," Shin-joen, July, 1937 - December, 1938. /f/
596. Kagoshima Juzō 鹿兒島壽藏 (1898- )  
Kyūsei 求青 (Seeking for greens), Tōkyō, Shiratama Shobō, 1950, 201pp. /t/  
Chōseki 潮汐 (Ebb and flow), Tōkyō, Kokin Shoin, 1941. /t/
597. Kaizōsha 改造社, comp.  
Shin-Man'yōshū 新萬葉集 (The new Man'yōshū), Tōkyō, Kaizōsha, 1937 - 1938. /t/
598. Kaji Wataru 鹿地亘 (1903- )  
 "Iwayuru shakaishugi bungei o kokufuku-seyo 所謂社会主義文藝を克服せよ (Vanquish the so-called socialistic literary art)," Musansha shimbun, February 5, 1927. /e/  
Nihon puroretaria bungaku undō no hōkō tenkan no tame ni 日本プロレタリア文学運動の方向轉換のために (For changing the direction of the Japanese proletarian literature movement), Tōkyō, Narupu Shuppambu, 1934. /c/  
 "Rōdōsha to kutsu 労働者と靴 (A laborer and some shoes)," Chūō kōron, April, 1930. /f/
599. Kajii Motojirō 梶井基次郎 (1901-1932)  
 "Aru gakeue no kanjō ある崖上の感情 (Feelings on top of a certain cliff)," Bungei toshi, July, 1928. /f/  
 "Fuyu no hi 冬の日 (A winter day)," Aozora, February-April, 1927. /f/  
 "Nonki na kanja のんきな患者 (An easy-going patient)," Chūō kōron, January, 1932. /f/  
Kajii Motojirō shōsetsu zenshū 梶井基次郎小説全集 (A complete collection of fiction by Kajii Motojirō), ed. by Yodono Ryūzō 淀野隆三, Tōkyō, Sakuhinsha, 1936, 2v. /f/
600. Kajiura Masayuki 梶浦正之 (1903- )  
Hyō 豹 (Leopard), Tōkyō, Bon Shoten, 1936. /p/  
Seiran 青嵐 (A blue storm), Tōkyō, Shibungaku Kenkyūkai, 1939. /p/  
Shun'ō 春鶯 (Spring nightingale), Tōkyō, Keikan Shijinsha, 1931. /p/
601. Kakei Kazuhiko 笈一彦  
Wasurarenu kao 忘れられぬ顔 (The unforgettable face), performed by the Takada Kōkichi Gekidan company at the Kyōto Minamiza in April, 1946. /d/
602. Kamachi Kan'ichi 蒲池 歡一  
Itō Sei 伊藤 整 (Itō Sei [name of author]), Tōkyō, Tōkyō Raifusha, 1955. /c/
603. Kambara Ariake 蒲原有明 (1876-1952)  
Ariake zenshishō 有明全詩抄 (A selection from the collected long poems of Ariake), Tōkyō, Kantōsha, 1950, 240pp. /p/
604. Kambara Tai 神原泰 (1898- )  
 "Oreta hata 折れた旗 (A broken flag)," Nihon shidan, January, 1934. /p/
605. Kambayashi Akatsuki 上林 暁 (1902- )  
 "Banshun nikki 晩春日記 (Late Spring diary)," Shinsei, February, 1946. /f/  
 "Bara nusubito 薔薇盗人 (A rose-thief)," Shinchō, July, 1932. /f/  
Chichi haha no ki ちちははの記 (A record of my father and mother), Tōkyō, Takemura Shobō, 1939. /f/  
Den'en tsūshin 田園通信 (Correspondence from the rural districts), Tōkyō, Sakuhinsha, 1938. /f/  
 "Hika 悲歌 (An elegy)," Shinchō, February, 1941. /f/  
 "Hime kyōdai 姫鏡台 (A small stand for a mirror)," Gunzō, April, 1951. /f/  
 "Kono yo no minaoshi この世の見直し (Another look at this world)," Bungei, November, 1954. /f/  
 "Meigetsuki 明月記 (Record of a bright moon)," Bungei, November, 1942. /f/  
 "No 野 (The field)," Bungei, January, 1940. /f/  
 "Ryūgūki 流寓記 (An account of a life in exile)," Chisei, January, 1942. /f/  
 "Sei Yohane Byōin nite 聖ヨハネ病院にて (At St. John's Hospital)," Ningen, June, 1946. /f/
606. Kambayashi Michio 上林 猷夫 (1914- )  
Ongaku ni tsuite 音楽について (On music), Tōkyō, Gendai Shiseishinsha, 1942. /p/
607. Kambe Yūichi 神戸 雄一 (1902-1954)  
Arata naru hi 新たな日 (A new day), Tōkyō, Tosho Kenkyūsha, 1943. /p/  
Misaki: itten no boku 岬・一兵の僕 (The cape: I, a dot), Tōkyō, Sakuhinsha, 1927. /p/

608. Kamei Katsuichirō 亀井勝一郎 (1907- )  
 "Bi e no kyōshū 美への郷愁 (Nostalgia for beauty)," Shinchō, January, 1937. /e/  
Chishikijin no shōzō 知識人の肖像 (Portrait of an intellectual), Tōkyō, Bungei Shunjū Shinsha, 1952. /c/  
 "Gendai bungaku ni arawareta chishikijin no shōzō 現代文学に現われた知識人の肖像 (The image of the intellectual as revealed in modern literature)," Gunzō, January-December, 1951. /c/  
Gendai sakkaron 現代作家論 (On modern writers [in Kadokawa bunko]), Tōkyō, Kadokawa Shoten, 1954. /c/  
 "Gendaijin no kenkyū 現代人の研究 (A study of present-day man)," Fūsetsu, May-September, 1949. /c/  
 "Kamigami no fukkatsu 神々の復活 (Revival of gods)," Bungakkai, October, 1938. /c/  
 "Makishimu Gōrikii no kyōkun マキシム・ゴリキの教訓 (The teachings of Maxim Gorki)," Marukusu-Renin-shugi geijutsugaku kenkyū, November, 1932. /c/  
 "Ningen saisei no bungaku 人間再生の文学 (Literature for the regeneration of man)," Bungakkai, July, 1940. /c/  
 "Shesutofu-ron シェストフ論 (On Shestov)," Nihon rōmanha, May, 1935. /c/  
Kamei Katsuichirō chosakushū 亀井勝一郎著作集 (A collection of the works of Kamei Katsuichirō), Tōkyō, Sōgensha, 1952, 6v. /z/
609. Kamitsukasa Shōken 上司小剣 (1874-1947)  
 "Yū shimbun nendaiki う新聞年代記 (A chronicle of newspaper U)," Chūō kōron, November, 1933. /d/
610. Kamura Isota 嘉村磯多 (1897-1933)  
 "Aki tatsu made 秋立つまで (Till the first day of autumn)," Shinchō, October, 1930. /f/  
 "Gake no shita 崖の下 (Under a cliff)," Fudōchō, July, 1928. /f/  
 "Gōku 業苦 (Retribution)," Fudōchō, January, 1928. /f/  
 "Tojō 途上 (On the road)," Chūō kōron, February, 1932. /f/
611. Kanda Hideo 神田秀夫 (1913- )  
Gendai haiku nyūmon 現代俳句入門 (A guide to present-day haiku), Tōkyō, Kyōiku Shorin, October, 1951. /k/
612. Kaneko Mitsuharu 金子光晴 (1895- )  
Fuka shizumu 鯨沈む (A shark sinks), Tōkyō, Ariakesha Shuppambu, May, 1927. /p/
613. Kaneko Mitsuharu and Mori Michiyo 森三子代 (1906- )  
Ga 蛾 (A moth), Tōkyō, Hokuto Shoin, 1948. /p/  
Ningen no higeki 人間の悲劇 (The tragedy of man), Tōkyō, Sōgensha, 1952. /p/  
Oni no ko no uta 鬼の兒の唄 (The song of a devil's child), Tōkyō, Jūjiya Shoten, 1950. /p/  
Rakkasan 落下傘 (Parachute), Tōkyō, Nihon Miraiha Hakkōjo, 1948. /p/  
Same 鮫 (A shark), Tōkyō, Jimminsha, August, 1937. /p/
614. Kaneko Yōbun 金子洋文 (1894- )  
Arashi no naka no hitobito 嵐の中の人々 (People in the storm), performed by Ennosuke and Yaeko company at the Tōkyō Gekijō in February, 1946. /d/  
Ikite iru yūrei 生きてゐる幽霊 (A living ghost), performed by the Shinsei Shimpa company at the Shinjuku Daiichi Gekijō in January, 1946. /d/  
Kami 髪 (Hair), performed by the Shinkokugeki company at the Yūrakuzo in June, 1946. /d/
615. Kanetsune Kiyosuke 兼常清佐 (1885-1957) and Miyauchi Tamako 宮内玉子  
Igirisu no shi Nihon no shi イギリスの詩・日本の詩 (English poetry and Japanese poetry), Tōkyō, Hokuseidō, 1954. /k/
616. Kanno Masao 菅野正男  
Tsuchi to tatakau 土と闘ふ (Struggling with the soil), Tōkyō, Manshū Ijū Kyōkai, 1940. /f/
617. Kanō Sakujiro 加能作次郎 (1886-1941)  
Chichi no nioi 乳の匂ひ (The scent of milk), Tōkyō, Makino Shoten, 1941. /f/  
 "Chichi no shōgai 父の生涯 (Father's life)," Chūō kōron, December, 1940. /f/
618. Karaki Junzō 唐木順三 (1904- )  
Gendai Nihon bungaku josetsu 現代日本文学序説 (An introduction to present-day Japanese literature), Tōkyō, Shun'yōdō, October, 1932. /k/  
Gendaiishi e no kokoromi 現代史への試み (Attempt at a modern history), Tōkyō, Chikuma Shobō, 1949. /k/  
Kindai Nihon bungaku shiron 近代日本文学史論 (On the history of modern Japanese literature), Tōkyō, Kōbundō, 1952. /k/  
Mori Ōgai 森鷗外 (Mori Ōgai), Tōkyō, Sekai Hyōronsha, 1949. 238pp. /k/  
Ōgai no seishin 鷗外の精神 (The spirit of [Mori] Ōgai), Tōkyō, Chikuma Shobō, 1943. /k/  
 "Shutai ka genjitsu ka no mondai 主体か現実かの問題 (The problem of whether it is the subject or the reality)," Bungei, September, 1947. /c/

619. Kasai Yuriko 河西百合子  
Sanjū rokuban kyōshitsu 三十六番教室 (Classroom number 36), performed by Oka Jōji, Mizunoe Takiko and others at the Yūrakuzo, December, 1947. /d/
620. Kasai Zenzō 葛西善藏 (1887-1928)  
"Suikyōsha no dokuhaku 醉狂者の独白 (The monologue of a whimsical man)," Shinchō, January, 1927. /f/
621. Katakami Noburu 片上伸 (1884-1928)  
"Bungei jihyō 文藝時評 (Comments on current literature)," Chūō kōron, January, 1928. /c/  
"Hyōron no hyōron 評論の評論 (The criticism of criticism)," Bungei kōdō, March, 1926. /c/  
"Musān kaikyū bungaku hyōron 無産階級文学評論 (A criticism of proletarian literature)," Bungei kōdō, March, 1926.  
"Naizai hihyō ijō no mono 内在批評以上のもの (Something more than internal criticism)," Shinchō, January, 1926. /c/  
Roshia bungaku kenkyū ロシア文学研究 (Studies in Russian literature), Tōkyō, Daiichi Shobō, 1928. /k/  
"Seiji to bungei 政治と文藝 (Politics and literature)," Asahi shimbun, January, 1928. /c/
622. Kataoka Teppei 片岡鉄兵 (1894-1944)  
"Aijō no mondai 愛情の問題 (The problem of love)," Kaizō, January, 1931. /f/  
"Ayasato-mura kaikyōroku 綾里村快挙録 (Record of the inspiring exploit of Ayasato village)," Kaizō, February, 1929. /f/  
"Ikeru ningyō 生ける人形 (A living doll)," Asahi shimbun, June-July, 1928. /f/  
"Tsuna no ue no shōjo 綱の上の少女 (The girl at the top of the rope)," Kaizō, February, 1927. /f/  
"Geijutsu no hinkon 藝術の貧困 (The poverty of art)," Chūō kōron, February, 1928. /c/  
"Wakaki dokusha ni kotau 若き読者に答う (I answer my young readers)," Bungei jidai, December, 1924. /c/
623. Kataoka Yoshikazu 片岡良一 (1878-1957)  
Gendai sakka ronsō 現代作家論叢 (A collection of treatises on present-day writers), Tōkyō, Mikasa Shobō, 1934. /k/  
Ihara Saikaku 井原西鶴 (Ihara Saikaku), Tōkyō, Shibundō, 1926. /k/  
Kindaiha bungaku no rinkaku 近代派文学の輪廓 (An outline of the literature of the modern school), Tōkyō, Hakuyōsha, 1950. /k/  
"Kindai Nihon bungaku no tembō 近代日本文学の展望 (The outlook for present-day Japanese literature)," Chūō kōron, April, 1941. /k/  
Kindai Nihon no sakka to sakuhin 近代日本の作家と作品 (Modern Japanese writers and their works), Tōkyō, Iwanami Shoten, 1939. /k/
624. Kataoka Yoshikazu and Nakajima Kenzō 中島健蔵, supervisors  
Bungaku gojūnen 文学五十年 (Fifty years of literature), Tōkyō, Jiji Tsūshinsha, 1955. /k/
625. Kataoka Yoshikazu, Nakajima Kenzō, and Nakano Shigeharu 中野重治, ed.  
Kindai Nihon bungaku kōza 近代日本文学講座 (Essay series on modern Japanese literature), Tōkyō, Kawade Shobō, 1951-, still in process of publication. /c/
626. Katayama Toshihiko 片山敏彦 (1898- )  
Kokoro no henrei 心の遍歴 (The pilgrimage of the spirit), Tōkyō, Chūō Kōronsha, 1942. /e/
627. Katō Kakuhan 加藤覺範  
Sōshun 早春 (Early spring), Tōkyō, Shuntōsha, 1952.
628. Katō Kazuo 加藤一夫 (1887-1951)  
Nōmin geijutsuron 農民藝術論 (A treatise on farmers' art), Tōkyō, Shunjūsha, 1931. /c/
629. Katō Michio 加藤道夫 (1918-1953)  
Episōdo エピソード (An episode), performed by the Bungakuza company at the Mitsukoshi Gekijō in March, 1949. /d/  
"Nayotake なよたけ (Pliant bamboo)," Mita bungaku, May, 1946. /d/
630. Katō Shūichi 加藤周一 (1919- )  
"Aru hareta hi ni ある晴れた日に (On a certain fine day)," Ningen, January-August, 1949. /f/  
"Buntai ni tsuite 文体について (On styles of writing)," Bungei, September, 1948. /c/  
"Minshushugi bungaku-ron 民主主義文学論 (A treatise on democratic literature)," Bungei, March, 1950. /c/  
Teikō no bungaku 抵抗の文学 (The literature of resistance), Tōkyō, Miraisha, 1952. /c/
631. Katō Shūichi, Nakamura Shin'ichirō 中村真一郎, and Fukunaga Takehiko 福永武彦  
Sen-kyūhaku-yonjū-rokunen bungaku-teki kōsatsu 1946年文学的考察 (An observation of 1946 from the literary point of view), Tōkyō, Shinzembisha, 1947. /c/

632. Katsumoto Seiichirō 勝本清一郎 (1899- )  
 "Geijutsu-teki kachi sei-ji-teki kachi 藝術的價值・政治的價值 (Artistic value and political value)," Mita bungaku, November, 1927. /c/  
 "Keishiki-shugi bungaku-setsu o haisu 形式主義文學説と排す (I regret the doctrine of formalistic literature)," Shinchō, February, 1929. /c/  
Kindai bungaku nōto 近代文學ノート (Notes on modern literature), Tōkyō, Nōgaku Shorin, 1948. /c/  
 "Kindai Nihon bungaku no haaku 近代日本文學の把握 (The grasp of modern Japanese literature)," Shin-Nihon bungaku, December, 1947 - January, 1948. /k/  
Nihon bungaku no sekai-teki ichi 日本文學の世界的地位 (The position of Japanese literature in the world), Tōkyō, Kyōwa Shoin, 1936. /c/  
 "Sekaikan geijutsu no kussetsu 世界觀藝術の屈折 (Changes in an art expressive of a world new)," Bungei hyōron, no. 1, December, 1948. /k/  
 "Tempo kara mita gendai bungei no shosō テンポから見た現代文藝の諸相 (Several aspects of present-day literary art viewed from the standpoint of its tempo)," Shinchō, March, 1928. /c/  
Tenkeiki no bungaku 轉形期の文學 (Literature during a period of transformation)," Tōkyō, Naukasha, 1934. /c/  
Zen'ei no bungaku 前衛の文學 (Avant-garde literature), Tōkyō, Shinchōsha, 1930. /c/
633. Kawabata Bōsha 川端茅舎 (1900-1941)  
Kawabata Bōsha kushū 川端茅舎句集 (A collection of haiku by Kawabata Bōsha), Tōkyō, Tamamosha, 1934. /h/
634. Kawabata Yasunari 川端康成 (1899- )  
 "Asakusa kurenaidan 淺草紅團 (The crimson group at Asakusa)," Tōkyō asahi shimbun, December, 1929 - December, 1930 (intermittently); Kaizō and Shinchō (intermittently); separately published, Tōkyō, Senshinsha, 1930; continued in Bungei, 1934; incomplete. /f/  
 "Chichi no na 父の名 (Father's name)," Bungei, February-March, 1943. /f/  
 "Hana no warutsu 花のワルツ (A flower waltz)," Kaizō, April, 1936. /f/  
 "Izu no odoriko 伊豆の踊子 (An Izu dancer)," Bungei jidai, January, 1926. /f/  
 "Jojōka 抒情歌 (A lyrical song)," Chūō kōron, February, 1932. /f/  
 "Kakesu, natsu to fuyu かけず・夏と冬 (The Japanese jay, summer and winter)," Kaizō bungei, January, 1949. /f/  
 "Kinjū 禽獸 (A beast)," Kaizō, July, 1933. /f/  
 "Koen 故園 (The ruined garden)," Bungei, April, 1943 - February, 1945; not completed. /f/  
 "Maihime 舞姫 (A dancing girl)," Asahi shimbun, December, 1950 - April, 1951. /f/  
 "Matsugo no me 末期の眼 (Eyes at the moment of death)," Bungei, December, 1933. /e/  
 "Meijin 名人 (The champion [go player])," Shinchō, August, 1951.  
 "Meijin kuyō 名人供養 (A memorial service in honor of a champion [go player])," Sekai, May, 1952.  
 "Meijin shōgai 名人生涯 (Life of a champion [go player])," Sekai, May, 1952.  
 "Mizuumi みづうみ (A lake)," Shinchō, January-December, 1954. /f/  
 "Mori no yūhi 森の夕日 (Evening sun in the forest)," Bessatsu bungei shunjū, August, 1949. /f/  
 "Nijūsei 二重星 (A double star)," Bessatsu bungei shunjū, no. 24, December, 1951. /f/  
 "Saikai 再會 (Meeting again)," Ningen, November, 1946. /f/  
 "Sembazuru 千羽鶴 (Thousands of cranes)," Jiji yomimono bessatsu, May, 1949. /f/  
 "Shigure しぐれ (A drizzling shower in late autumn)," Bungei ōrai, January, 1949. /f/  
 "Suishō gensō 水晶幻想 (The illusion of a crystal)," Kaizō, January, 1931. /f/  
 "Tabi e no sasoi 旅への誘い (Invitation for a journey)," Shin-joen, January-September, 1940. /f/  
 "Yama no ne 山の音 (The sound of a mountain)," Kaizō bungei, September, 1948. /f/  
Yukiguni 雪國 (The snow country), Tōkyō, Sōgensha, 1937. /f/  
 "Yūgeshiki no kagami 夕景色の鏡 (Mirror of an evening scene)," Bungei shunjū, January, 1935. /f/  
Kawabata Yasunari senshū 川端康成選集 (A selection of the works of Kawabata Yasunari), Tōkyō, Kaizōsha, 1938 - 1939, 9v. /z/  
Kawabata Yasunari zenshū 川端康成全集 (The complete works of Kawabata Yasunari), Tōkyō, Shinchōsha, 1948-53, 17v. /z/
635. Kawada Jun 川田順 (1882- )  
Risshū 立秋 (The first day of autumn), Tōkyō, Kaizōsha, 1933. /t/  
Ryogan 旅雁 (Traveling wild geese), Tōkyō, Kaizōsha, 1935. /t/  
Yoshino-chō no hika 吉野朝の悲歌 (Elegies of the Yoshino dynasty), Tōkyō, Daiichi Shobō, 1938. /e/
636. Kawade Shobō 河出書房 (Kawade Publishing Company), ed.  
Nihon bungaku kōza 日本文學講座 (Essay series on Japanese literature), Tōkyō, Kawade Shobō, 1950 - 1952, 8v. /c/  
Nihon bungaku taikai 日本文學大系 (Outline of Japanese literature), Tōkyō, Kawade Shobō, 1938 - 1940, 24v./c/

637. Kawaguchi Matsutarō 川口松太郎 (1899- )  
 "Fūryū Fukagawa-uta 風流深川唄 (A song of the romantic Fukagawa)," Ōru yomimono, February-April, 1935. /f/; performed by the Kan'ya, Yaeko, Fujimura, Kabori, and Kōbai company at the Shinjuku Daiichi Gekijō, October, 1946. /d/  
Kaidan Kasanegafuchi 怪談累ヶ淵 (A ghost story, the Kasanegafuchi abyss [originally written by San'yū-tei Enchō]), performed by the Shinsei Shimpa company at the Teikoku Gekijō, August, 1946. /d/  
Kisobushi O-Gin 木曾おしお銀 (O-Gin, a singer of the Kisobushi [folk song]), performed by the Shin-Engiza company at the Yūrakuzū, September, 1946. /d/  
Kokyōjin 故郷人 (The people in one's native village), performed by the Roppa Ichiza company at the Yūrakuzū, August, 1947. /d/  
Korosareta onna 殺された女 (The murdered woman), performed by the Shinsei Shimpa company at the Tōkyō Gekijō, June, 1949. /d/  
Meiji jogakusei 明治女学生 (High school girls during the Meiji era), performed by the Shinsei Shimpa company at the Tōkyō Gekijō, December, 1947. /d/  
Onna 女 (Woman), performed by the Shinsei Shimpa company at the Shinjuku Daiichi Gekijō in March, 1946. /d/  
Tsukiogarasu 月夜鴉 (The crow in the moonlight), performed by the Shinsei Shimpa company at the Tōkyō Gekijō, June, 1947. /d/  
 "Tsuruhachi Tsurujirō 鶴八鶴次郎 (Tsuruhachi Tsurujirō)," Ōru yomimono, October, 1934; performed by the Shinsei Shimpa company at the Shinjuku Daiichi Gekijō in March, 1946. /f-d/  
Yotsuya kaidan 四谷怪談 (The ghost story at Yotsuya [originally written by Tsuruya Namboku]), performed by the Shinsei Shimpa company at the Teikoku Gekijō, August, 1947. /d/
638. Kawai Suimei 河井醉茗 (1874- )  
Meiji daihyō shijin 明治代表詩人 (Representative poets of the long poem in the Meiji era), Tōkyō, Daiichi Shobō, 1937. /e/
639. Kawaji Ryūkō 川路柳虹 (1888- )  
Mui no sekkei 無為の設計 (An idle plan), Tōkyō, Fugaku Honsha, 1947. /p/
640. Kawakami Hajime 河上肇 (1879-1946)  
Gokuchūki 獄中記 (An account of life in prison), Tōkyō, Sekai Hyōronsha, 1949. /e/  
Ryōjin 旅人 (A traveler), Tōkyō, Kōfūkan, 1946. /p/  
Jijoden 自殺傳 (An autobiography), Tōkyō, Sekai Hyōronsha, 1946 - 1948, 4v. /e/
641. Kawakami Kikuko 川上喜久子 (1904- )  
 "Hikari honoka nari 光仄かなり (The light is dim)," Bungakkai, February, 1937.
642. Kawakami Tetsutarō 河上徹太郎 (1902- )  
Shin-Seisho kōgi 新聖書講義 (Lectures on the new Bible), Tōkyō, Koyama Shoten, 1950. /k/  
 "Watakushi no shi to shinjitsu 私の詩と真実 (My poems and truth)," Shinchō, January-December, 1953. /e/
643. Kawamori Yoshizō 河盛好藏 (1902- ), tr.  
Nijūgoji 二十五時 (The twenty-fifth hour [C. V. Gheorghiu's La vingt-cinquième heure]), Tōkyō, Chikuma Shobō, 1949. /tr/
644. Kawasaki Chōtarō 川崎長太郎 (1901- )  
 "Bakushū 麥秋 (Wheat harvest season)," Shinchō, August, 1954. /f/  
Hadakagi 裸木 (A bare tree), Tōkyō, Sunagoya Shobō, 1939. /f/  
 "Hen na koi へんな恋 (A strange love)," Sakuhin, October, 1950. /f/  
 "Hikagezaki ひかげざき (Blooming in the shade)," Shinchō, April, 1952. /f/  
 "Hōsenka 鳳仙花 (Garden balsams)," Bungakkai, October, 1952. /f/  
 "Makkōmachi 抹香町 (Street with many temples)," Bessatsu bungei shunjū, March, 1950. /f/  
 "Niseisho 偽遺書 (A false will)," Shinchō, October, 1948. /f/  
 "Ochibo 落穂 (Fallen ears)," Yakumo, June, 1943. /f/  
 "Sazanka 山茶花 (Sazanka [name of a flower])," Bessatsu shōsetsu shinchō, January, 1951. /f/
645. Kawatake Shigetoshi 河竹繁俊 (1889- )  
Kindai gekibungaku 近代劇文学 (Modern dramatic literature), Tōkyō, Kawade Shobō, 1952. /k/
646. Kazamaki Keijirō 風巻景次郎 (1902- ) ed.  
Gendai Nihon bungaku techō 現代日本文学手帳 (A pocket-book for present-day Japanese literature), Tōkyō, Sōgensha, 1951. /k/  
 "Kensetsuki ni iru sensō bungaku 建設期に入つた戦争文学 (The war literature which enters into a period of construction)," Shinchō hyōron, December, 1939. /k/

647. Kida Minoru きたみのる (1894- )  
 "Nihon bunka no kontei ni hisomu mono 日本文化の根底に潜むもの (That which lies hidden at the bottom of Japanese culture)," Gunzō, January-November, 1956. /e/
648. Kikuchi Kan 菊池寛 (1888-1948)  
 "Kafuku 福福 (Fortune and misfortune)," Shufu no tomo, September, 1936 - November, 1937. /f/  
 "Meibōka 明眸禍 (Misery from the bright eyes of a woman)," Fujokai, January-October, 1928. /i/  
 "Nihon meifu-den 日本名婦傳 (Biographies of famous Japanese women)," Fujokai, June, 1934 - June, 1935, in ten installments; also, separately published, Tōkyō, Fujokai-sha, 1935. /biographies/  
 "Shōhai 勝敗 (Victory or defeat)," Tōkyō and Ōsaka, Asahi shimbun, 1931. /f/  
 "Umi yukaba 海行かば (If I go to sea [on a battleship])," Shufu no tomo, May, 1943. /i/  
Tokino ujigami 時の氏神 (A clan deity of the time), performed by the Haiyūza company at the Mainichi Hōru, February, 1949. /d/  
Kikuchi Kan chōhen shōsetsu senshū 菊池寛長篇小説選集 (A selection of the long novels of Kikuchi Kan), Tōkyō, Hibonkaku, 1950, 3v. /i/  
Kikuchi Kan sakuhinshū 菊池寛作品集 (A collection of the works of Kikuchi Kan), Tōkyō, Hibonkaku, 1950, 3v. /z/  
Kikuchi Kan zenshū 菊池寛全集 (The complete works of Kikuchi Kan), Tōkyō, Heibonsha, 1929, 12v. /z/  
Zoku-Kikuchi Kan zenshū 續菊池寛全集 (The complete works of Kikuchi Kan, continued), Tōkyō, Heibonsha, 1933, 10v. /z/
649. Kikumura Itaru 菊村到 (1925- )  
 "Iōjima 硫黄島 (Iwojima)," Bungei shunjū, September, 1957. /f/
650. Kikuoka Kuri 菊岡久利 (1909- )  
Hinjikō 貧時交 (Friendship in a time of poverty), Tōkyō, Daiichi Shobō, 1936. /p/  
Tokino gangu 時の玩具 (A toy for the time), Tōkyō, Nihon Bungakusha, 1938. /p/
651. Kikuta Kazuo 菊田一夫 (1908- )  
Aijō ni tsuite 愛情について (On love), performed by the Shinsei Shimpa company at the Mitsukoshi Gekijō, September, 1947. /d/  
Daitaii 墮胎医 (An abortionist), performed by the Nichigeki company at the Nichigeki Shōgekijō, October, 1947. /d/  
Kane no naru oka 鐘の鳴る丘 (The hill where the bell rings), performed by the Nichigeki company at the Nichigeki Shōgekijō, February, 1948. /d/  
Komadori fujin 駒鳥夫人 (Madame Robin), performed by the Kan'ya, Yaeko, Fujimura, Kobori, and Kōbai company at the Shinjuku Daiichi Gekijō, October, 1946. /d/  
Nagasaki 長崎 (Nagasaki), performed by the Shinkokugeki company at the Shinjuku Daiichi Gekijō, October, 1947. /d/  
Yama kara kita otoko 山から来た男 (The man who came from the mountain), performed by the Meirō Shingeki company at the Shinjuku Daiichi Gekijō in February, 1946. /d/
652. Kimata Osamu 木俣修 (1906- )  
Fuyugoyomi 冬曆 (The winter calendar), Tōkyō, Yakumo Shoten, 1948. /t/  
Kōshi 高志 (High ambition), Tōkyō, Dai-Nihon Yūbenkai Kōdansha, 1942. /t/
653. Kimura Ki 木村毅 (1894- )  
Bungei tōzai namboku 文藝東西南北 (The four cardinal points of literary art), Tōkyō, Shinchōsha, 1926. /e/
654. Kimura Shigeo 木村重男  
Akai hotaru wa koi no mushi 赤い螢は恋の蟲 (The red firefly is the insect of love), performed at the Mūran Rūju, July, 1947. /d/
655. Kimura Tomiko 木村富子 (1890-1944)  
Kurozuka 黒塚 (Kurozuka), performed by the Ennosuke and Yaeko company at the Kyōto Minamiza, May, 1946. /d/
656. Kin Ryūsai 金龍齋  
 "Aisuru tairiku yo 愛する大陸よ (My beloved continent!)," Nappu, October, 1931. /p/
657. Kin Shiryō 金史良  
 "Hikari no naka ni 光の中に (In the light)," Bungei shuto, October, 1939. /f/  
Kokyō 故郷 (One's native home), Tōkyō, Kōchō Shorin, April, 1942. /f/  
Kusa fukashi 草深し (The grass is deep)," Bungei, July, 1940. /i/  
Temba 天馬 (A flying horse)," Bungei shunjū, June, 1940. /f/



658. Kin Tatsuju (Kim Darasu) 金達壽 (1919- )  
 "Genkainada 玄海灘 (The Sea of Genkai)," Shin-Nihon bungaku, January, 1952-; also, Tōkyō, Chikuma Shobō, 1953. /i/  
 "Hanrangun 叛乱軍 (A rebel army)," Chōryū, August-September, 1949. /f/  
 "Kōei no machi 後裔の街 (A street of descendants)," Minshu Chōsen, April, 1946 - May, 1947. /f/  
 "Zokufu 族譜 (Racial genealogy)," Minshu Chōsen, January, 1948 - July, 1949. /f/  
 "Yanotsu tōge 矢の津峠 (The Yanotsu pass)," Sekai, April, 1950. /f/
659. Kindai Bungakusha 近代文学社, ed.  
Gendai Nihon bungaku jiten 現代日本文学辞典 (A dictionary of present-day Japanese literature), Tōkyō, Kawade Shobō, 1949, 13+568+20+2pp. /k/
660. Kinoshita Junji 木下順二 (1914- )  
 "Akai jimbaoori あかい陣羽織 (A red coat of arms)," Bessatsu bungei shunjū, February, 1947; performed by the Shinsei Shimpa company at the Tōkyō Gekijō, December, 1947. /d/  
 "Fūrō 風浪 (Wind and waves)," Ningen, March, 1947. /d/  
 "Hikoichi-banashi 彦市はなし (The story of Hikoichi)," Shōtenchi, November, 1946. /d/  
 "Kawazu shōten 蛙昇天 (Death of a frog)," Sekai, June-July, 1951. /d/  
 "Kurai hibana 暗い火花 (A faint spark)," Chūō kōron, November, 1950. /d/  
 "Sammyaku 山脈 (A mountain range)," Bessatsu geijutsu, March, 1949; also, separately, Kyōtō, Sekai Bungakusha, 1950, 189pp. /d/  
 "Yūzuru 夕鶴 (The crane in the evening)," Fujin kōron, January, 1949; performed by the Budō no Kai at the Mitsukoshi Gekijō, October, 1950. /d/  
 "Sannen Netarō 三年寝太郎 (Tarō, a three year sleeper)," Asahi hyōron, October, 1947. /d/
661. Kinoshita Mokutarō 木下杢太郎 (1885-1945)  
Kinoshita Mokutarō shishū 木下杢太郎詩集 (A collection of the long poems of Kinoshita Mokutarō), Tōkyō, Daiichi Shobō, January, 1929. /p/  
Kinoshita Mokutarō senshū 木下杢太郎選集 (A selection of the works of Kinoshita Mokutarō), Tōkyō, Chūō Kōronsha, 1942. /z/  
Kinoshita Mokutarō zenshū 木下杢太郎全集 (The complete works of Kinoshita Mokutarō), ed. by Ōta Masao 太田正雄, Tōkyō, Iwanami Shoten, 1948 - 1951. /z/
662. Kinoshita Yūji 木下夕爾 (1914- )  
Inaka no shokutaku 田舎の食卓 (Country meals), Tōkyō, Shibungaku Kenkyūkai, 1939. /p/
663. Kinumaki Seizō 衣巻省三 (1900- )  
Ashifūkin 足風琴 (Wandering), Tōkyō, Bon Shoten, 1934. /p/  
Kowareta machi こわれた街 (A broken street), Tōkyō, Shi no Ie Shuppambu, 1928. /p/
664. Kishi Yamaji 貴司山治 (1899- )  
 "Jitsuroku-bungaku no teishō 実録文学の提唱 (Advocacy of authentic literature)," Bungei, May, 1935. /c/
665. Kishida Kunio 岸田國士 (1890-1954)  
 "Bōrō 望樓 (A watch tower)," Shin-joen, February, October, and November, 1939.  
 "Danryū 暖流 (A warm current)," Asahi shimbun, April-September, 1938. /f/  
 "Izumi 泉 (A spring)," Asahi shimbun, October, 1939 - March, 1940; also, Tōkyō, Asahi Shimbunsha, 1940. /f/  
 "Muchi o narasu onna 鞭を鳴らす女 (A woman who cracks a whip)," Jiji shimpō, October, 1931 - March, 1932. /i/  
 "Ochiba nikki 落葉日記 (A diary of fallen leaves)," Chūō kōron, April, 1936. /f/  
Sōmenjin 雙面神 (The god with two faces), Tōkyō, Sōgensha, April, 1936. /i/  
 "Yuri Hatae 由利旗江 (Yuri Hatae [personal name])," Tōkyō Asahi shimbun, September, 1929 - January, 1930. /i/  
 "Zemma 善魔 (The good demon)," Yakumo, April, 1948 - February, 1949. /i/  
 "Hayami jojuku 連水女塾 (The Hayami private school for girls)," Chūō kōron, June, 1948. /d/  
 "Michi tōkaran 道遠からん (The road will probably be long)," Ningen, June, 1950. /d/  
 "Mura de ichiban no kuri no ki 村で一番の栗の木 (The best chestnut tree in the village)," Josei, November, 1926. /d/  
 "Saigetsu 歲月 (Time)," Kaizō, April, 1935; performed at the Mitsukoshi Gekijō, January, 1948. /d/  
 "Ushiyama Hoteru 牛山ホテル (Ushiyama Hotel)," Chūō kōron, January, 1928. /d/  
Kotoba, kotoba, kotoba 言葉・言葉・言葉 (Words, words, words), Tōkyō, Kaizōsha, 1926. /e/  
Kishida Kunio chōhen shōsetsu-shū 岸田國士長篇小説集 (A collection of the long novels of Kishida Kunio), Tōkyō, Yakumo Shoten, 1947 - 1948, 10v. /z/  
Kishida Kunio chōhen shōsetsu zenshū 岸田國士長篇小説全集 (A complete collection of the long novels of Kishida Kunio), Tōkyō, Kaizōsha, 1938 - 1939, 8v. /z/  
Kishida Kunio chōhen shōsetsu zenshū 岸田國士長篇小説全集 (A complete collection of the long novels of Kishida Kunio), Tōkyō, Yakumo Shoten, 1947 - , 12v.  
Kishida Kunio zenshū 岸田國士全集 (The complete works of Kishida Kunio), Tōkyō, Shinchōsha, 1954 - 1955, 10v. /z/

Kishida Kunio zenshū: gikyoku-hen 岸田國士全集·戯曲篇 (The complete works of Kishida Kunio: section on the dramas), Tōkyō, Shinchōsha, 1954, 2v. /d/

Kishida Kunio zenshū: shōsetsu-hen, ikkan 岸田國士全集·小説篇一卷 (The complete works of Kishida Kunio: section on novels, v. 1), Tōkyō, Shinchōsha, 1954. /f/

666. Kishida Yoshiko 岸田美子  
Mori Ōgai-ron 森鷗外論 (A discussion of Mori Ōgai), Tōkyō, Jibundō, 1950, 178pp. /k/

667. Kitagawa Fuyuhiko 北川冬彦 (1900- )  
Iyarashii kami いやらしい神 (An unpleasant god), Tōkyō, Kamata Shobō, 1936. /p/  
Ken'onki to hana 検温器と花 (A thermometer and flowers), Tōkyō, Misumarusha, 1926. /p/

Kōri 氷 (Ice), Tōkyō, Kamada Shobō, 1933. /p/

Sensō 戦争 (War), Tōkyō, Kōseikaku, 1929. /p/

Uma to fūkei 馬と風景 (A horse and scenery), Tōkyō, Jikansha, 1952. /p/

Gendaishi kanshō: Meiji, Taishō, Shōwa 現代詩鑑賞·明治·大正·昭和 (Appreciation of present-day poetry: the Meiji, Taishō, Shōwa eras), Tōkyō, Daini Shobō, 1951, 2v. /c/

Shi no hanashi 詩の話 (A talk on the long poem), Tōkyō, Hōbunkan, 1949. /c/

668. Kitahara Hakushū 北原白秋 (1885-1942)

Kaihyō to kumo 海豹と雲 (Seals and clouds), Tōkyō, Arusu, 1929. /p/

Shinshō Hakushū 新頌白秋 (Hakushū in new form), Tōkyō, Yakumo Shorin, 1940. /p/

Danryūshō 暖流唱 (Songs about a warm current), Tōkyō, Seibunsha, 1943. /t/

Hakunampū 白南風 (The white south wind), Tōkyō, Arusu, 1934. /t/

Kaihan 海阪 (Sea hill), Tōkyō, Arusu, 1949. /t/

Karatachi no hana からたちの花 (Blossoms of the trifoliate orange), Tōkyō, Shinchōsha, 1926. /p/

Kurohi 黒檜 (Black cypress), Tōkyō, Yakumo Shorin, 1940. /t/

Yumedono 夢殿 (Yumedono [hall at the Horyūji]), Tōkyō, Yakumo Shorin, 1939. /t/

Kitahara Hakushū sakuhin-shū 北原白秋作品集 (A collection of the works of Kitahara Hakushū), Tōkyō, Akane Shobō, 1952, 3v. /z/

669. Kitahara Hakushū 北原白秋, Shaku Chōkū 釋道空, Akutagawa Ryūnosuke 芥川竜之介, Saitō Mokichi 斎藤茂吉, Satō Haruo 佐藤春夫, and Koizumi Chikage 古泉千樞

"Tanka wa metsubō sezaru ka" 短歌は滅亡せざるか (Can the tanka help being destroyed?), Kaizō, July, 1926. /k/

670. Kitahara Takeo 北原武夫 (1907- )

"Ame 雨 (The rain)," 1939. /f/

"Haitokusha 背徳者 (An immoral person)," Buntai, December, 1949. /f/

"Mon 門 (A gate)," Bungei shunjū, March, 1939. /f/

"Saisho no onna 最初的女 (The first woman)," Ningen, April, 1946. /f/

"Sakura Hoteru 櫻ホテル (Sakura Hotel)," Shinchō, September-December, 1939. /f/

"Tenshi 天使 (An angel), Tōkyō, Sutairusha, 1949. /f/

"Tsuma 妻 (A wife)," Bungei, November, 1938. /f/

671. Kitazono Katsue 北園克衛 (1902- )

Shiro no arubamu 白のアルバム (A white album), Tōkyō, Kōseikaku, 1929. /p/

672. Kō Ei 黄瀛 (1904- )

Mizue 瑞枝 (Young branches), Tōkyō, Bon Shoten, 1934. /p/

673. Kō Haruto 耕治人 (1906- )

"Aru tanima ある谷間 (A certain gorge)," Kaizō, October, 1948. /f/

674. Koana Ryūichi 小穴隆一 (1894- )

"Futatsu no e ニつの繪 (Two pictures)," Chūō kōron, December, 1932. /e/

675. Kobayashi Hideo 小林英夫 (1903- )

Gengogaku genron 言語学原論 (The principles of linguistics: [Ferdinand de Saussure's Le cours de linguistique générale]), Tōkyō, Iwanami Shoten, 1928. /tr/

676. Kobayashi Hideo 小林秀雄 (1902- )

Jigoku no kisetsu 地獄の季節 (A season in hell: [Jean Arthur Rimbaud's Une saison en enfer]), Tōkyō, Haku-suisha, 1930. /tr/

"Bungei hiyō no yukue 文藝批評の行方 (The direction of literary criticism)," Chūō kōron, August, 1937. /c/

Bungei hyōron 文藝評論 (Literary criticism), Tōkyō, Haku-suisha, 1931. /c/

"Dostoevskii no seikatsu トストエフスキイの生活 (The life of Dostoevski)," Bungakkai, January, 1936 - May, 1939. /c/

- "Dosutoefusukii no seikatsu ドストエフスキイの生活 (The life of Dostoevski)," Bungakkai, January, 1936 - May, 1939. /c/  
 "Dosutoefusukii no seikatsu ドストエフスキイの生活 (The life of Dostoevski)," Bungakkai, January, 1954. /c/  
 "Ekkusu e no tegami X への手紙 (A letter to X)," Chūō kōron, September, 1932. /c/  
 "Gendai shōsetsu no shomondai 現代小説の諸問題 (Various problems in present-day fiction)," Chūō kōron, May, 1936. /c/  
 "Gohho no tegami ゴッホの手紙 (Van Gogh's letters)," Buntai, April, 1949. /c/  
 "Kikuchi Kan 菊池寛 (Kikuchi Kan)," Shinchō, January, 1937. /c/  
 "Marukusu no gotatsu マルクスの悟達 (Comprehension of Marx)," Bungei shunjū, January, 1931. /c/  
 "Mōtsaruto モーツァルト (Mozart)," Sōgen, December, 1946; also, Tōkyō, Sōgensha, 1946. /c/  
 "Mujō to iu koto 無常といふこと (The thing called uncertainty)," Tōkyō, Sōgensha, 1946. /c/  
 "Rekishī to bungaku 歴史と文学 (History and literature)," Kaizō, March, 1941. /c/  
 "Samazama naru ishō 様々なる意匠 (Various designs)," Kaizō, September, 1929. /c/  
 "Sanetomo 實朝 ([Minamoto] Sanetomo)," Bungakkai, June, 1943. /c/  
 "Sensō ni tsuite 戦争について (On war)," Kaizō, November, 1937. /c/  
 "Sensō to heiwa 戦争と平和 (War and peace)," Bungakkai, February, 1942. /c/  
 "Shiga Naoya 志賀直哉 (Shiga Naoya [the novelist])," Shisō, December, 1929. /c/  
 "Shishōsetsu-ron 私小説論 (On 'private' fiction)," Keizai ōrai, May-August, 1935. /c/  
 "Shisō to jisseikatsu 思想と実生活 (Ideas and real life)," Bungei shunjū, April, 1936. /c/  
 "Taima 當麻 (Taima [place name])," Bungakkai, April, 1942.  
 "Tsumi to batsu ni tsuite 罪と罰に就て (On crime and punishment)," Bungei, May, 1934; also, Sōgen, November, 1948. /c/  
Watakushi no jinseikan 私の人生活観 (My view of life), Tōkyō, Sōgensha, 1949. /c/  
Zoku-bungei hyōron 續文藝評論 (Literary criticism, continued), 10th printing, Tōkyō, Nissan Shobō, 1950, 264pp. /c/  
Zokuzoku-bungei hyōron 續々文藝評論 (Literary criticism, again continued), 10th printing, Tōkyō, Nissan Shobō, 1950, 268pp. /c/  
Kobayashi Hideo zenshū 小林秀雄全集 (The complete works of Kobayashi Hideo), Tōkyō, Sōgensha, 1950 - 1951, 8v. /z/  
 677. Kobayashi Hideo 小林秀雄 and others  
 "Kindai no chōkoku 近代の超克 (Conquest over the present)," Bungakkai, September-October, 1942. /c/  
 678. Kobayashi Takiji 小林多喜二 (1903-1933)  
 "Dokubō 独房 (A solitary cell)," Chūō kōron, July, 1931. /f/  
 "Fuzai jinushi 不在地主 (An absentee landlord)," Chūō kōron, November, 1929. /f/  
 "Issen kyūhyakū nijū hachinen sangatsu jūgonichi 一九二八年三月五日 (March 15, 1928)," Senki, November-December, 1928. /f/  
 "Kanikōsen 蟹工船 (A crab-canning boat)," Senki, May-June, 1929. /f/  
 "Kōjō saibō 工場細胞 ([Communist] cells in a factory)," Kaizō, April-June, 1930. /f/  
 "Numajirimura 沼尻村 (Numajiri village)," Kaizō, April-May, 1932. /f/  
 "Tenkan-jidai 轉換時代 (An era of transition)," Chūō kōron, April-May, 1933. /f/ Later retitled "Tō seikatsusha 党生活者 (One who lives in accordance with his party's principles)."  
 "Bungei jihyō 文藝時評 (Comments on current literature)," Chūō kōron, May, 1931. /c/  
Hiyorimishugi ni taisuru tōsō 日和見主義に対する闘争 (The fight against opportunism), Tōkyō, Koppu Shuppambu, April-May, 1933. /c/  
 "Uyokuteki henkō no shomondai 右翼的偏向の諸問題 (Various problems concerning the trend toward the right)," Puroretaria bungei, December, 1932. /c/  
Kobayashi Takiji zenshū 小林多喜二全集 (The complete works of Kobayashi Takiji), Tōkyō, Aoki Shoten, 1953 - 1954, 12v. /z/  
Kobayashi Takiji zenshū 小林多喜二全集 (The complete works of Kobayashi Takiji), ed. by Shin-Nihon Bungakkai, Tōkyō, Nihon Hyōronsha, 1948 - 1950, 9v. /z/  
 679. Kobayashi Tatsuo 小林達夫 (1916- )  
 "Seishun hōkō 青春彷徨 (Wandering in one's youth)," Shin-shōsetsu, November, 1948. /f/  
 680. Kōda Aya 幸田文 (1904- )  
 "Kuroi suso 黒い裾 (The black train [of a kimono])," Shinchō, July, 1954.  
 "Nagareru 流れる (It flows)," Shinchō, January-December, 1955. /f/  
 "Sōsō no ki 葬送の記 (Account of a funeral)," Chūō kōron, November, 1947. /e/  
 681. Kōda Rohan 幸田露伴 (1867-1947)  
 "Gendan 幻談 (Stories of visions)," Nihon hyōron, September, 1937; also, Tōkyō, Nihon Hyōronsha, 1941. /f/  
 "Nawa Nagatoshi 名和長年 (Nawa Nagatoshi [personal name])," Tōkyō, Hakuyōsha, 1926. /f/  
 "Renkanki 連環記 (An account of links)," Nihon hyōron, June-July, 1940. /f/  
 "Yukitadaki 雪たき (Knocking off the snow)," Nihon hyōron, March-April, 1939. /d/  
Zokuzoku- Bashō haiku kenkyū 續々芭蕉俳句研究 (A study of the haiku of Bashō, part three), Tōkyō, Iwanami Shoten, 1926. /k/

- Rohan zenshū: dai-ikki 露伴全集・第一期 (The complete works of Rohan: the first period), Tōkyō, Iwanami Shoten, 1949 - 1954, 33v. /z/
682. Koizumi Chikashi 古泉千槲 (1886-1927)  
 "Byōshō shunkōroku 病牀春光録 (Notes on spring scenery in a sickbed)," Bungei shunjū, May, 1927. /e/  
Okujō no tsuchi 屋上の土 (Soil on the roof), Tōkyō, Kaizōsha, 1928. /t/  
Seigyū-shū 青牛集 (A collection of works by Seigyū), Tōkyō, Kaizōsha, 1933. /t/
683. Koizumi Shinzō 小泉信三 (1888- )  
Kyōsan-shugi hihan no jōshiki 共產主義批判の常識 (Common sense in the criticism of Communism), Tōkyō, Shinchōsha, 1949. /e/  
Marukusu shigo gojūnen マルクス死後五十年 (Fifty years after Marx's death), Tōkyō, Kaizōsha, 1933. /e/
684. Kojima Masajirō 小島政二郎 (1894- )  
 "Hitozuma tsubaki 人妻椿 (A wife's camellia)," Shufu no tomo, March, 1935 - April, 1937. /f/
685. Kojima Nobuo 小島信夫 (1917- )  
 "Amerikan sukūru アメリカンスクール (American school)," Bungakkai, September, 1954. /f/  
 "Hoshi 星 (Stars)," Bungakkai, April, 1954. /f/  
 "Kami 神 (God)," Bungakkai, December, 1954. /f/
686. Komada Shinji 駒田信二 (1914- )  
 "Dasshutsu 脱出 (An escape)," Ningen, July, 1948. /f/  
 "Nichireki 日曆 (A calendar)," Ningen, January, 1949. /f/
687. Komatsu Tarō 小松太郎 (1900- )  
 "Nondakure seidan のんたくれ聖譚 (Holy stories told by a drunken man)," Bungei, July, 1951. /f/
688. Komiya Toyotaka 小宮豊隆 (1884- )  
Komiya Toyotaka-shū 小宮豊隆集 (A collection of the works of Komiya Toyotaka) [in v. 25 of Shōwa bungaku zenshū], Tōkyō, Kadokawa Shoten, 1953. /z/
689. Kon Hidemi 今日出海 (1903- )  
 "Miki Kiyoshi ni okeru ningen no kenkyū 三木清に於ける人間の研究 (A study of man as found in Miki Kiyoshi)," Shinchō, February, 1950. /f/  
 "Oshoku 汚職 (Corruption)," Bungei shunjū, May, 1954. /f/  
 "Tennō no bōshi 天皇の帽子 (The emperor's hat)," Ōru yomimono, April, 1950. /f/  
Yokubō rinne 欲望輪廻 (The transmigration of desires), performed by the Shinsei Shimpa company at the Shimboshi Embujō, September, 1950. /d/
690. Kondō Azuma 近藤東 (1904- )  
Bankokuki 萬國旗 (The flags of all the nations), Tōkyō, Bungei Hanronsha, 1941. /p/  
Kami no bara 紙の薔薇 (Paper roses), Tōkyō, Yugawa Kōbunsha, 1944. /p/
691. Kondō Keitarō 近藤啓太郎 (1920- )  
 "Amabune 海舟 (Fishing boat)," Bungei shunjū, March, 1957. /f/
692. Kondō Tadayoshi 近藤忠義 (1901- )  
Nihon bungaku genron 日本文学原論 (The principles of Japanese literature), Tōkyō, Dōbun Shoin, 1937. /k/
693. Kondō Tadayoshi 近藤忠義 ed.  
Nihon bungaku nyūmon 日本文学入門 (Introduction to Japanese literature), Tōkyō, Nihon Hyōronsha, 1940. /c/
694. Kondō Yoshimi 近藤芳美 (1913- )  
Hokori fuku machi 埃吹く街 (A street where the dust blows), Tōkyō, Sōmokusha, 1948. /t/  
Shizuka naru ishi 静かなる意志 (A quiet will), Tōkyō, Shiratama Shobō, 1949. /t/  
Sōshunka 早春歌 (Songs of early spring), Tōkyō, Shiki Shobō, 1948. /t/  
Gendai tanka 現代短歌 (Present-day tanka), Tōkyō, Shiratama Shobō, 1953. /e/
695. Konishi Shigeya 小西茂也 (1909-1955)  
Fūryū kokkei-dan 風流滑稽譚 (Comical stories in elegant styles: [Balzac's Comtes dorolatiques]), Tōkyō, Kadokawa Shoten, 1950. /tr/

696. Konno Dairiki 今野 大力 (1904-1935)  
"Nemu no hanna no saku ie ねむの花の咲く家 (The house where silk flowers are in bloom)," Puroretaria bungei, August, 1932. /f/
697. Konuma Tan 小沼 丹  
"Mura no etoranje 村のエトランジ (The stranger in the village)," Bungei, January, 1954. /f/  
"Shiroy kiei 白い機影 (The sight of a white airplane)," Gunzō, October, 1954. /f/
698. Kōriyama Hiroshi 郡山 弘史 (1902- )  
Yugameru tsuki 否めろ月 (A crescent moon), Tōkyō, Eru Esu Emusha, 1927. /p/
699. Kōso Tamotsu 高祖 保 (1912-1945)  
Kōso Tamotsu shishū 高祖保詩集 (A collection of the long poems of Kōso Tamotsu), Tōkyō, Iwaya Shoten, 1947. /p/
700. Kotani Tsuyoshi 小谷 剛 (1924- )  
"Kakushō 確證 (Positive proof)," Sakka, December, 1949.  
"Tsubasa naki tenshi 翼なき天使 (An angel without wings)," Sakka, March-December, 1954. /f/
701. Koyama Itoko 小山いと子 (1901- )  
"Kōgo-sama 皇后さま (Our empress)," Shufu no tomo, January, 1955 - December, 1956. /f/  
"Kōya 高野 ([Mount] Kōya)," Chūō kōron, May, 1937. /f/  
"Neppū 熱風 (A hot wind)," Chūō kōron, December, 1939. /f/  
"Oiru shēru オイル・シエール (Oil shale)," Nihon hyōron, March, 1940. /f/  
"Shikkō yūyo 執行猶予 (Putting off of the action)," Chūō kōron, February, 1950. /f/
702. Koyama Kiyoshi 小山 清, ed.  
Dazai Osamu kenkyū 太宰治研究 (Studies in Dazai Osamu) [=suppl. v. to Dazai Osamu zenshū 太宰治全集 (Complete works of Dazai Osamu)], Tōkyō, Chikuma Shobō, 1956. /c/
703. Koyama Yūshi 小山 祐士 (1906- )  
Hikatteru onna-tachi 光ってる女達 (Shining women), performed by the Gekidan Shimbudai company at the Shimbashi Embujō, August, 1950. /d/  
"Tsukiyo 月夜 (Moonlit night)," Bungakkai, January, 1940. /d/
704. Kubo Sakae 久保 榮 (1901- )  
"Noborigama のぼり窯 (Kilns arranged in step-like pattern)," Shinchō, June-November, 1951; also, Tōkyō, Shinchōsha, 1951. /f/  
Chūgoku Konanshō 中国 湖南省 (Hunan Province, China), Tōkyō, Chūō Kōronsha, 1949, 346pp. /d/  
Goryōkoku kesshō 五稜郭血書 (A writing in blood at Goryōkoku), Tōkyō, Hakuyōsha, 1934; also, Tōkyō, Chūō Kōronsha, 1950, 397pp. /d/  
"Kazambaichi 火山灰地 (The ash terrace of a volcano)," part 1, Shinchō, December, 1937; part 2, Shinchō, July, 1938; also, published together, Tōkyō, Shinchōsha, 1938; performed by the Haiyūza at the Yūrakuzo, March, 1948. /d/  
"Nihon no kishō 日本の気象 (Japan's weather)," Shinchō, June, 1953. /d/  
Ringoen nikki 林檎園日記 (A diary about an apple orchard), Tōkyō, Chūō Kōronsha, February, 1947; performed by the Tōkyō Geijutsu Gekijō company at the Teikoku Gekijō, March, 1947. /d/  
Osanai Kaoru 小山内薫 (Osanai Kaoru [personal name]), Tōkyō, Bungei Shunjū Shinsha, 1947. /e/  
Kubo Sakae senshū 久保榮選集 (A selection of the works of Kubo Sakae), Tōkyō, Chūō Kōronsha, November 1949 - October, 1952, 7v.
705. Kubo Sakae and others  
Shōwa gikyokushū 昭和戯曲集 (A collection of plays of the Shōwa era) [=v. 24 of Shōwa bungaku zenshū], Tōkyō, Kadokawa Shoten, 1953. /d/
- Kubokawa Ineko 窪川稲子 : see Sata Ineko
706. Kubokawa Tsurujirō 窪川鶴次郎 (1903- )  
"Fūun 風雲 (Wind and cloud)," Chūō kōron, November, 1934. /f/  
"Satogo ni yarareta) O-Kei 里子にやられたおけい (O-Kei who was placed in the hands of a nurse)," Nappu, November, 1930. /p/  
"Bungaku ni okeru tairitsu no genjō 文学に於ける対立の現状 (The present condition of opposition in literature)," Shinchō, January, 1937. /c/  
"Geijutsu-teki hōhō to sekaikan no mondai 藝術的方法と世界観の問題 (The problem of an artistic method and a world view)," Bungaku hyōron, March, 1936. /c/  
Gendai bungakuron 現代文学論 (A treatise on present-day literature), Tōkyō, Chūō Kōronsha, 1939. /c/  
"Ningen fushin no bungaku 人間不信の文学 (Literature which has no faith in human beings)," Bungei, August, 1948. /c/

- "Rōmanteki keikō no dōkō 浪漫的傾向の動向 (The development of a tendency toward romanticism)," Bungaku annai, February, 1936. /c/  
 "Saikin no bungaku to jiga no mondai 最近の文学と自我の問題 (The problem of recent literature and the ego)," Bungei, October, 1934. /c/  
Saisetsu gendai bungakuron 再説現代文学論 (A second treatise on present-day literature), Tōkyō, Shōshinsha, 1944. /c/  
 "Sakuhin hiyō no Borushebiiki-teki jissen e 作品批評のボルシェビキ的實踐へ (Toward a Bolshevistic practice in the criticism of works)," Senki, September-October, 1930. /c/  
 "Shimagi Kensaku-ron 島本健作論 (A treatise on Shimagi Kensaku)," Bungei, October-November, 1938. /c/  
Tanka-ron 短歌論 (A treatise on the tanka), Tōkyō, Shin-Nihon Bungakkai, 1950. /c/  
 707. Kubokawa Tsurujirō, Hirano Ken 平野謙, and Odagiri Hideo 小田切秀雄, ed. Nihon puroretaria bungaku: shi-teki tembō to saikentō no tame ni 日本プロレタリア文学史の展望と再検討のために (Japanese proletarian literature: for a historical view and for reexamination), Tōkyō, Aoki Shoten, 1956. /c/  
 708. Kubota Keisaku 窪田啓作 (1920- )  
 "Ihōjin 異邦人 (A foreigner: 'Albert Camus' L'étranger)," Shinchō, June, 1951. /tr/  
 709. Kubota Mantarō 久保田万太郎 (1889- )  
Asakusabanashi あさくさはなし (A tale of Asakusa), performed by the Bungakuza company at the Mitsukoshi Gekijō, January, 1948. /d/  
 "Shiseijin 市井人 (A man of the vulgar world)," Kaizō, July-September, 1949. /f/  
 "Shundei 春泥 (Spring mud)," Ōsaka asahi, January-March, 1929. /f/  
Michishiba 道芝 (Turf on the path), Tōkyō, Momiyama Shoten, May, 1927. /h/  
Hanabie 花冷え (Cool weather in the season of cherry blossoms)," Chūō kōron, June, 1938. /d/  
Hotaru 螢 (A firefly), performed by the Shinsei Shimpa company at the Shimbashi Embujō, May, 1950. /d/  
Kusamakura くさまくら (A journey), performed by the Kikugorō Ichiza company at the Yūrakuzo, October, 1947. /d/  
Mijikayo 短夜 (A short night), performed by the Shinsei Shimpa company at the Teikoku Gekijō, May, 1946. /d/  
 "Ōdera gakkō 大寺学校 (Ōdera's school)," Josei, January, 1927; performed by the Kikugorō and Kichiemon company at the Teikoku Geikijō in March, 1946. /d/  
Tsuki 月 (The moon), performed by the Shinsei Shimpa company at the Mitsukoshi Gekijō, September, 1947. /d/  
Kubota Mantarō zenshū 久保田万太郎全集 (The complete works of Kubota Mantarō), Tōkyō, Kōgakusha, 1947 - 1949, 18v. /z/  
 710. Kubota Utsubo 窪田空穂 (1877- )  
Akanegumo 茜雲 (The ruddy cloud), Tōkyō, Seikō Shobō, 1946. /t/  
Aokuchiba 青朽葉 (Yellowish brown with a tint of green), Tōkyō, Kambe Shoten, 1929. /t/  
Kagamiha 鏡葉 (Large and shining leaves), Tōkyō, Kōgyokudō, 1926. /t/  
Kubota Utsubo zenkashū 窪田空穂全歌集 (A complete collection of the tanka of Kubota Utsubo), Tōkyō, Hibonkaku, 1935. /t/  
Kyōshū 郷愁 (Nostalgia), Tōkyō, Shomotsu Tembōsha, 1937. /t/  
Sazaremizu さざれ水 (Guttering water), Tōkyō, Kaizōsha, 1934. /t/  
Man'yōshū hyōshaku 萬葉集評釋 (An annotated edition of the Man'yōshū), Tōkyō, Tokyōdō, 1948 - 1952, 12v. /k/  
 711. Kubota Utsubo and others  
Shōwa tanka, Shōwa haiku-shū 昭和短歌・昭和俳句集 (A collection of tanka and haiku of the Shōwa era) [=v. 41 of Shōwa bungaku zenshū], Tōkyō, Kadokawa Shoten, 1954.  
 712. Kubota Utsubo, ed.,  
Kono hate ni kimi aru gotoku この果てに君ある如く (As if you were living in this world), Tōkyō, Chūō Kōronsha, 1950. /z/  
 713. Kume Masao 久米正雄 (1891-1952)  
Kume Masao zenshū 久米正雄全集 (The complete works of Kume Masao), Tōkyō, Heibonsha, 1930. /z/  
 714. Kurahara Korehito 蔵原惟人 (1902- )  
Bunka undō 文化運動 (Cultural movements) [=Nauka kōza ナウカ講座 (Nauka study series), 11], Tōkyō, Naukasha, 1949. /c/  
 "Futatabi puroretaria riarizumu ni tsuite 再びプロレタリアリアリズムについて (Again on proletarian realism)," Asahi shimbun, August, 1929. /c/  
 "Geijutsu hyōka no mondai 藝術評價の問題 (The problem of the appreciation of art)," Chūō kōron, August, 1933. /c/  
 "Geijutsu riron ni okeru Rēnin-shugi no tame no tōsō 藝術理論に於けるレーニン主義のための闘争 (A struggle in principles of art for the sake of Leninism)," Nappu, November, 1931. /c/

- Geijutsuron 藝術論 (A treatise on art), Tōkyō, Chōryūsha, 1932. /c/  
 "Geijutsu-shakaigaku no hōhō-ron 藝術社會学の方法論 (A treatise on the methodology of the sociology of the arts)," Shisō, June, 1930. /c/  
 "Geijutsu taishūka no mondai 藝術大衆化の問題 (The problem of the popularization of art)," Chūō kōron, June, 1930. /c/  
 "Geijutsu-teki hōhō ni tsuite no kansō 藝術的方法についての感想 (Opinions on artistic method)," Nappu, September, 1931. /c/  
Geijutsu to musan-kaikyū 藝術と無産階級 (Art and the proletariat), Tōkyō, Kaizōsha, 1929. /c/  
 "Gijutsu undō ni okeru 'sayoku' seisan-shugi 藝術運動に於ける「左翼」清算主義 (The principle of liquidation of the 'left-wing' in art movements)," Senki, October, 1928. /c/  
 "Geijutsu undō tōmen no kinkyū mondai 藝術運動當面の緊急問題 (Urgent problems facing the art movement)," Senki, August, 1928. /c/  
 "Gendai Nihon bungaku to musan-kaikyū 現代日本文学と無産階級 (Present-day Japanese literature and the proletarian class)," Bungei sensen, February-March, 1927. /c/  
Kaikyū-shakai no geijutsu 階級社会の藝術 (Art in a proletarian society [from Georgii Valentinovich Plekhanov]), Tōkyō, Sōbunkaku, 1928. /c/  
Kobayashi Takiji to Miyamoto Yuriko 小林多喜二と宮本百合子 (Kobayashi Takiji and Miyamoto Yuriko), Tōkyō, Kawade Shobō, 1953. /c/  
Kokumin no bunka to bungaku 国民の文化と文学 (The culture and literature of a people), Tōkyō, Shin-hyōronsha, 1955. /c/  
Kurahara Korehito shokan-shū 蔵原惟人書簡集 (A collection of the correspondence of Kurahara Korehito), Tōkyō, Narupu Shuppambu, 1933. /l/  
 "Marukusu-shugi bungei hihyō no kijun マルクス主義文藝批評の基準 (A basis for a Marxist criticism of literature)," Bungei sensen, September, 1927. /c/  
 "Marukusu-shugi bungei no hihyō no hata no moto ni マルクス主義文藝の批評の旗の下に (Under the flag of criticism of Marxian literature)," Kindai seikatsu, August, 1929. /c/  
 "Musan-kaikyū geijutsu undō no shindankai 無産階級藝術運動の新段階 (New steps in the art movement of the proletarian class)," Zen'ei, January, 1928. /c/  
 "Nappu geijutsuka no atarashii nimmu ナッフオ藝術家の新しい任務 (The new duties of the NAPF artists)," Senki, April, 1930. /c/  
Puroretaria bungaku no tame ni プロレタリア文学の為に (For proletarian literature), Tōkyō, Senkisha, 1930. /c/  
 "Puroretaria bungei hihyōkai no tembō プロレタリア文藝批評界の展望 (A view of critical circles in proletarian literature)," Chūō kōron, October, 1929. /c/  
 "Puroretaria geijutsu no naiyō to keishiki プロレタリア藝術の内容及形式 (The content and form of proletarian art)," Senki, February, 1929. /c/  
 "Puroretaria geijutsu undō no soshiki mondai プロレタリア藝術運動の組織問題 (The problem of organization of the proletarian art movement)," Nappu, June, 1931. /c/  
 "Nihon ni okeru bunka kakumei no kihon-teki nimmu 日本に於ける文化革命の基本的任務 (The essential duty of cultural revolution in Japan)," Bunka kakumei, March, 1947. /c/  
 "Puroretaria rearizumu e no michi プロレタリア・レアリズムへの道 (The road to proletarian realism)," Senki, May, 1928. /c/  
 "Seikatsu soshiki to shite no geijutsu to musan-kaikyū 生活組織としての藝術と無産階級 (Art as organization of life and the proletarian class)," Zen'ei, April, 1928. /c/  
 715. Kurahara Korehito and Nakano Shigeharu 中野重治, ed.  
Kobayashi Takiji kenkyū 小林多喜二研究 (Studies in Kobayashi Takiji), Tōkyō, Kaihōsha, 1948. /c/  
 716. Kurahara Korehito, Takeuchi Yoshimi 竹内好, Noma Hiroshi 野間宏, Hirano Ken 平野謙, and Odagiri Hideo 小田切秀雄, ed.  
Nihon puroretaria bungaku annai 日本プロレタリア文学案内 (A guide to Japanese proletarian literature), Kyōto, San'ichi Shobō, 1955, 2v. /k/  
 717. Kurahara Shinjirō 蔵原伸二郎 (1899- )  
 "Tōyō no mangetsu 東洋の満月 (The full moon in the Orient)," Kogito, September-December, 1934. /p/  
 718. Kurahashi Kenkichi 倉橋顯吉 (1917-1947)  
Kurahashi Kenkichi shishū 倉橋顯吉詩集 (A collection of the long poems of Kurahashi Kenkichi), Tōkyō, Tachikawa Osamu, 1949. /p/  
 719. Kurahashi Yaichirō 倉橋弥一郎  
Hōmon 訪問 (Visit), Tōkyō, Shishi Hakkōjo, 1930. /p/  
 720. Kuramitsu Toshio 倉光俊夫 (1908- )  
 "Renrakuin 連絡員 (A liaison man)," Bungei shunjū, September, 1942. /f/  
 "Umiwashi 海鷲 (A sea eagle)," Bungei shunjū, November, 1943. /f/

721. Kurata Hyakuzō 倉田百三 (1891-1943)  
Shukke to sono deshī 出家と弟 (A priest and his disciples), performed by the Konomiza company at the Shimbashi Embujō, December, 1948. /d/  
Kurata Hyakuzō sakuhinshū 倉田百三作品集 (A collection of the works of Kurata Hyakuzō), Tōkyō, Sōgensha, 1951, 6v. /z/  
Kurata Hyakuzō senshū 倉田百三選集 (A selection of the works of Kurata Hyakuzō), Tōkyō, Chōbunkaku, August, 1941. /z/  
Kurata Hyakuzō senshū pansha, 1948, 13v. and 1 additional v. /z/  
Kurata Hyakuzō senshū pansha, 1941, 6v. /z/  
Kurata Hyakuzō senshū 倉田百三選集 (A selection of the works of Kurata Hyakuzō), Tōkyō, Shunjūsha, 1953 - 1954, 5v. /z/
722. Kuribayashi Issekiro 栗林一石路 (1894- ); also known as Kuribayashi Tamio 栗林農夫  
Shatsu to zassō シャツと雑草 (A shirt and weeds), Daishōsha, March, 1929. /h/  
Haiku to seikatsu 俳句と生活 (Haiku and life) [=Iwanami shinsho, no. 81], Tōkyō, Iwanami Shoten, 1951. /c/
723. Kuroshima Denji 黒島傳治 (1898-1943)  
 "Dōka nisen 銅貨二銭 (A two-sen piece of copper)," Bungei sensen, January, 1926. /f/  
Guntai nikki 軍隊日記 (Army diary), Tōkyō, Rironsha, 1955. /diary/  
 "Sori 橇 (A sleigh)," Bungei sensen, September, 1927. /f/  
 "Uzumakeru karasu no mure 渦巻ける鳥の群 (A flock of swirling crows)," Kaizō, February, 1928. /f/
724. Kuroyanagi Fumi 畔柳二美 (1912- )  
 "Shimai 姉妹 (Sisters)," Kindai bungaku, July, 1953 - February, 1954. /f/
725. Kuryū Sumio 栗生純夫 (1904- )  
Sumio kushū 純夫句集 (A collection of the haiku of Sumio), Tōkyō, Asuka Shoten, 1947. /h/
726. Kusano Shimpei 草野心平 (1903- )  
Ashita wa tenki da 明日は天気だ (Tomorrow it will be fair weather), Tōkyō, Keibunsha, 1931. /p/  
Bogan 母岩 (Wall rocks), Tōkyō, Seitō Shorin, 1936. /p/  
Dai-hyaku kaikyū 第百階級 (The one hundredth class), Tōkyō, Dorasha, 1928. /p/  
Fujisan 富士山 (Mount Fuji), Tōkyō, Shōshinsha, 1943. /p/  
Kaeru 蛙 (Frogs), Tōkyō, Sanwa Shobō, 1938. /p/  
Nihon sabaku 日本砂漠 (The Japanese desert), Tōkyō, Seijisha, 1948. /p/  
Ten 天 (The sky), Tōkyō, Shinchōsha, 1951. /p/  
Zekkei 絶景 (A superb view), Tōkyō, Yakumo Shorin, 1940. /p/  
Kusano Shimpei shishū 草野心平詩集 (A collection of the long poems of Kusano Shimpei), Tōkyō, Sōgensha, 1950. /p/  
Gendai shijinron 現代詩人論 (A treatise on present-day poets), Tōkyō, Seitō Shorin, 1951. /p/
727. Kuwabara Takeo 桑原武夫 (1904- )  
Bungaku nyūmon 文學入門 (Introduction to literature) [=Iwanami shinsho, no. 34], Tōkyō, Iwanami Shoten, 1950. /c/  
 "Daini geijutsuron 第二藝術論 (Essay on a second-class art)," Sekai, November, 1946. /c/  
 "Kyomu kara no kōdō 虚無からの行動 (Action out of nihilism)," Tembō, September, 1947. /c/  
 "Taika to shinjin 大家と新人 (Leading writers and new ones)," Kaizō, December, 1947. /c/
728. Kyo Nanki 許南麒 (1918- )  
 "Chōsen fūbutsushi 朝鮮風物詩 (Long poems of the Korean countryside)," Minshu Chōsen, January, 1948 - June, 1954. /p/  
Chōsen fuyumonogatari 朝鮮冬物語 (Tales of the wintertime in Korea), Asahi Shobō, 1949. /p/  
Fusan shishū 釜山詩集 (A collection of long poems on Pusan), Tōkyō, Minshu Chōsensha, 1948. /p/  
Keishū shishū 慶州詩集 (A collection of long poems about Keishū), Tōkyō, Minshū Chōsensha, 1948. /c/
729. Mabuchi Miiko 馬淵美意子 (1904- )  
Mabuchi Miiko shishū 馬淵美意子詩集 (A collection of the long poems of Mabuchi Miiko), Tōkyō, Sōgensha, 1952. /p/
730. Machida Kashō 町田嘉章  
Nihon min'yō shikashū 日本民謡詞華集 (A collection of the words of the folk songs of Japan), Tōkyō, Miraisha, 1954. /p/
731. Maeda Fura 前田普羅 (1889-1954)  
Fura kushū 普羅句集 (A collection of the haiku of Fura), Tōkyō, Kobushisha, 1930. /h/



Shintei Fura kushū 新訂普羅句集 (A collection of the haiku of Fura, newly revised), July, 1937. /h/  
Yukiguni 雪國 (A snowy country), November, 1932. /h/

732. Maeda Suminori 前田純敬 (1922- )  
 "Natsukusa 夏草 (Summer grass)," Gunzō, December, 1949. /f/

733. Maeda Yūgure 前田夕暮 (1883-1951)  
 "Kijō 機上 (On a plane)," Tanka gekkan, January, 1930. /t/  
 "Shinkō tanka ronkō 新興短歌論稿 (A study of the newly risen tanka)," Shiika, January, 1932. /c/  
Sobyō 素描 (A rough sketch), 1940. /t/  
 "Sora yori tembō-suru 空より展望する (A view from the sky)," Tanka, January, 1930. /e/  
Suigen-chitai 水源地帯 (The area of a river-head), Tōkyō, Hakujitsusha, 1932. /t/

734. Maedagawa Kōichirō 前田河廣一郎 (1888- )  
Owareru tamashii 追はれる魂 (The pursued soul), Tōkyō, Getsuyō Shobō, 1948. /lc/  
Roka-den 蘆花傳 (The life of [Tokutomi] Roka), Tōkyō, Iwanami Shoten, April, 1938. /k/  
Roka no geijutsu 蘆花の藝術 ([Tokutomi] Roka's art), Tōkyō, Kōfūkan, 1943. /c/  
 "Shina 支那 (China)," Chūō kōron, April-December, 1929. /f/

735. Maekawa Samio 前川佐美雄 (1903- )  
Hakuō 白鳳 (White phoenix), Tōkyō, Guroria Sosaitei, 1941. /t/  
Sekijitsu 積日 (Many days together), Sapporo, Seijisha, 1947. /t/  
Shokubutsai 植物祭 (The plant festival), Tōkyō, Sojinsha, 1930. /t/  
Tempyōun 天平雲 (The clouds of the Tempyō), Nara, Yōtokusha, 1942. /t/  
Yamato 大和 (Yamato [place name]), Tōkyō, Kōchō Shorin, 1940. /t/

736. Mafune Yutaka 真船豊 (1902- )  
 "Gyoshin 魚心 (The mind of a fish)," Gunzō, December, 1950. /d/  
 "Uzura 鶉 (A quail)," Yakumo, February, 1942. /d/  
 "Akai rampu 赤いランプ (A red lamp)," Gunzō, April, 1954. /d/  
 "Dōke yakusha 道化役者 (A comic actor)," Sekai, January, 1952. /d/  
 "Hadaka no machi 裸の町 (A naked town)," Kaizō, January, 1936. /d/  
 "Hobiroi 穂拾ひ (Picking up ears of grain)," Hikari, December, 1948. /d/  
Hōmonkyaku 訪問客 (A visitor), performed by the Shinsei Shimpa company at the Shimbashi Embujō, July, 1950. /d/  
 "Itachi 鼬 (A weasel)," Gekibun-gaku, June, 1934. /d/  
Kiirōi heya 黄色い部屋 (A yellow room), performed by the Haiyūza company, September, 1948; first published in Sekai in 1948. /d/  
 "Kinuko 鬼怒子 (Kinuko)," Chūō kōron, July, 1936. /d/  
 "Kogan 孤雁 (A lone wild goose)," 1939; performed by the Haiyūza company at the Mitsukoshi Gekijō, April, 1949. /d/  
Mishiranu hito 見知らぬ人 (The stranger [and other plays]), Tōkyō, Koyama Shoten, 1950, 360pp. /d/  
Nadare なだれ (The avalanche), Tōkyō, Koyama Shoten, 1950, 324pp. /d/  
 "Nakahashi kōkan 中橋公館 (Nakahashi Building)," Ningen, April, 1946. /d/  
 "Sarukani kassen 猿蟹合戦 (The fight between the monkey and the crab)," Kaizō bungei, September, 1949. /d/  
Suzume no yado 雀の宿 (An inn for sparrows), performed by the Shinsei Shimpa company at the Teikoku Gekijō, May, 1946. /d/  
 "Taiyō no ko 太陽の子 (A child of the sun)," Shinchō, February, 1936. /d/  
 "Tatsu no otoshigo たつのおとしこ (A sea-horse)," Sekai, March, 1950; performed by the Budō no Kai at the Mitsukoshi Gekijō, October, 1950. /d/  
 "Tonsōfu 逃走譜 (A note on escape)," Chūō kōron, May, 1937. /d/  
 "Yamabato 山鳩 (A turtledove)," Bungei shunjū, November, 1935. /d/  
 "Yamasandō 山参道 (A mountain path to a shrine)," Bungei, September, 1939. /d/  
Mafune Yutaka senshū 真船豊選集 (A selection of the works of Mafune Yutaka), Tōkyō, Koyama Shoten, 1950, 6v. /z/

737. Makabe Jin 真壁仁 (1907- )  
Aoshishi no uta 青猪の歌 (Poems of the blue wild boar), Sapporo, Seijisha, 1947. /p/

738. Maki Itsuma 牧逸馬 (1900-1935)  
 "Chijō no seiza 地上の星座 (A constellation above the earth)," Shufu no tomo, July, 1932 - April, 1934. /f/  
 "Kono taiyō この太陽 (This sun)," Ōsaka mainichi and Tōkyō nichinichi; also, Tōkyō, Chūō Kōronsha, November, 1930. /f/  
 "Tange Sazen 田下左膳 (Tange Sazen)," Tōkyō nichinichi and Ōsaka mainichi, beginning in June, 1953. /f/

739. Makino Shin'ichi 牧野信一 (1896-1936)

- "Kinada-mura 鬼波村 (Kinada village)," Bungei shunjū, December, 1934. /f/  
 "Mura-no-Sutoaha 村のストア派 (Stoics in a village)," Shinchō, June, 1928. /f/  
 "Sake nusubito 酒盗人 (A sake-thief)," Bungei shunjū, February, 1932. /f/  
 "Sengakuji fukin 泉岳寺附近 (Near Sengakuji [temple])," Shinchō, October, 1932. /f/  
 "Shinshō fūkei 心象風景 (The scenery of a mental image)," Bungei shunjū, March, 1933. /f/  
 "Zéron ゼロン ([My horse] Zéron)," Kaizō, February, 1931. /f/  
Makino Shin'ichi-shū 牧野信一集 (A collection of the works of Makino Shin'ichi), Tōkyō, Heibonsha, 1929. /z/  
Makino Shin'ichi zenshū 牧野信一全集 (The complete works of Makino Shin'ichi), Tōkyō, Daiichi Shobō, 1937, 3v. /z/

740. Makiyama Katsuji 牧山 勝治

- "Haideruberuhi' no tobira 「ハイデルベルヒ」の扉 (A door at "Heidelberg")," Shijin, February, 1936. /p/

741. Mamiya Mosuke 間宮 茂輔 (1899- )

- "Aragane あらかね (Unwrought metal)," Jimmin bunko, May-December, 1937. /f/  
 Gendai no ei'yū 現代の英雄 (Present-day heroes), Tōkyō, Shinchōsha, 1940. /f/  
 "Kujira 鯨 (A whale)," Kaizō, August, 1939. /f/

742. Maruoka Akira 丸岡 明 (1907- )

- Hori Tatsuo: hito to sakuhin 堀辰雄一人と作品 (Hori Tatsuo: the man and his writings), Tōkyō, Shikisha, 1953. Chart. /c/  
 "Hyō no sata 豹の沙汰 (News of a leopard)," Gunzō, June, 1953. /f/  
 "Madamu Marutan no namida マダム・マルタンの涙 (The tears of Madame Martin)," Mita bungaku, February, 1929. /f/  
 "Nise Kirisuto 贗きりすと (A false Christ)," Gunzō, November, 1951. /f/

743. Maruyama Kaoru 丸山 薫 (1899- )

- Busshō shishū 物象詩集 (A collection of long poems on various objects), Tōkyō, Kawade Shobō, 1941. /p/  
 Hana no shibe 花の芯 (The stamens and pistils of a flower), Tōkyō, Sōgensha, 1948. /p/  
 Ho, rampu, kamome 帆・ランプ・鷗 (A sail, a lamp, and a sea-gull), Tōkyō, Daiichi Shobō, 1932. /p/  
 Ichijitsushū 一日集 (A collection for a day), Tōkyō, Hangasō, 1936. /p/  
 Jūnen 十年 (Ten years), Tōkyō, Sōgensha, 1948. /p/  
 Kitaguni 北國 (Northern country), Kyōto, Usui Shobō, 1946. /p/  
 Namida-shita kami 涙いた神 (A god who cried), Kyōto, Usui Shobō, 1942. /p/  
 Seishun fuzai 青春不在 (Absence of youth), Tōkyō, Sōgensha, 1952. /p/  
 Senkyō 仙郷 (An enchanted land), Sapporo, Seijisha, 1948. /p/  
 Tenshō naru tokoro 泉鐘鳴るところ (Where the bell tolls), Tōkyō, Ōokasha, 1943. /p/  
 Tsuru no sōshiki 鶴の葬式 (The funeral of a crane), Tōkyō, Daiichi Shobo, 1935. /p/  
 Yōnen 幼年 (Childhood), Tōkyō, Shikisha, 1935. /p/

744. Maruyama Shizuka 丸山 静 (1914- )

- Shimagi Akahiko 島本 赤彦 (Shimagi Akahiko), Tōkyō, Yakumo Shorin, September, 1943; also, Tōkyō, Shōshinsha, 1948. /k/

745. Maruyama Yutaka 丸山 豊

- "Kadai to shite no shi no suiaku 課題としての詩の衰弱 (The decline of poetry as a subject)," Kyūshū bungaku, April, 1948. /c/

746. Masamune Hakuchō 正宗白鳥 (1879- )

- "Azuchi no haru 安土の春 (Spring at Azuchi)," Chūō kōron, February, 1926. /d/  
 "Kangei-sarenu otoko 歓迎されぬ男 (An unwelcome man)," Kaizō, May, 1926. /d/  
 "Honnōji no Nobunaga 本能寺の信長 (Nobunaga at Honnōji temple)," Gunzō, September, 1953. /f/  
 "Jiisan bāsan 爺さん 婆さん (Old man, old woman)," Bungei shunjū, February, 1954. /f/  
 "Nenashigusa 根なし草 (Rootless grass)," Nihon hyōron, January, 1942. /f/  
 "Nihon dasshutsu 日本脱出 (Escape from Japan)," Gunzō, January-April, 1949. /f/  
 "Sensaisha no kanashimi 戦災者の悲み (The sorrows of a war victim)," Shinsei, January, 1946. /f/  
 "Shōsetsu ni naranu otoko 小説にならぬ男 (A man about whom a novel cannot be written)," Bungei shunjū, December, 1951. /f/  
 "Yoso no koi 他所の恋 (Others' loves)," Chūō kōron, November, 1939 - May, 1940. /f/  
 "Mitsuhide to shōha 光秀と紹巴 (Mitsuhide and shōha silk)," Chūō kōron, June, 1926. /d/  
 "Bundan jimbutsu hyōron 文壇人物評論 (A criticism of persons in literary circles)," Chūō kōron, March, 1926; also, Tōkyō, Chūō Kōronsha, 1932. /c/  
 "Bungakujin no taidō 文学人の態度 (The attitudes of men of literature)," Shinsei, November, 1945. /c/  
 "Bungaku-teki jijoden 文学的自叙傳 (An autobiography of my literary life), Tōkyō, Chūō Kōronsha, 1938. /c/

- "Shesutofu higeki no tetsugaku シェストフ悲劇の哲学 (The philosophy of tragedy by Shestov)," Yomiuri shimbun, February, 1934. /c/
- "Shisō to shinseikatsu 思想と新生活 (Thought and new life)," Chūō kōron, June, 1936. /c/
- "Shizen-shugi seisuishī 自然主義盛衰史 (The history of the rise and decline of naturalism)," Fūsetsu, November, 1948. /k/
- "Taishū bungaku-ron 大衆文学論 (On popular literature)," Chūō kōron, January, 1932. /c/  
Uchimura Kanzō 内村鑑三 (Uchimura Kanzō [personal name]), Tōkyō, Hosokawa Shoten, 1949. /c/
747. Matsuda Tokiko 松田解子 (1905- )  
"Kōnai no musume 坑内の娘 (Girl in a mine)," Senki, October, 1928. /p/  
Shimbōzuyoi mono e 辛抱つよい者へ (To those who are patient), Tōkyō, Dōjinsha Shoten, 1935. /p/
748. Matsuda Tsunenori 松田常憲 (1895- )  
Makibashira 真木柱 (White wood pillars), Tōkyō, Meguro Shoten, 1947, 145pp. /t/  
Gendai tanka no kenkyū 現代短歌の研究 (Studies in the present-day tanka), Tōkyō, Bungeisha, 1948. /k/
749. Matsumoto Seichō 松本清張 (1909- )  
"Aru Ogura nikkiden 或る小倉日記傳 (A certain biographical diary written in Ogura)," Bungei shunjū, March, 1953. /f/
750. Matsumoto Takashi 松本たかし (1906-1956)  
Sekkon 石魂 (Soul of the stone), Tōkyō, Fue Hakkōjo, 1953. /f/
751. Mayahara Shigeo 馬屋原成男  
Nihon bungaku hakkinshi 日本文学發禁史 (The history of Japanese literary works whose sale was prohibited), Tōkyō, Sōgensha, 1952. /k/
752. Mayama Seika 真山青果 (1878-1948)  
Genroku chūshingura 元禄忠臣藏 (The Genroku treasury of loyal retainers): various portions published in Hinode (March-April, 1934) and Kingu (February-May, 1935), and performed down to 1941. /d/
753. Miki Kiyoshi 三木清 (1898-1945)  
"Fuan no shisō to sono chōkoku 不安の思想とその超克 (Insecure thoughts and their overcoming)," Kaizō, June, 1933. /c/  
"Hyūmanizumu no gendai-teki igi ヒューマンイズムの現代的意義 (The present-day meaning of humanism)," Chūgai, October, 1936. /c/  
"Neo-hyūmanizumu no mondai to bungaku ネオヒューマンイズムの問題と文学 (The problem of neo-humanism and literature)," Bungei, November, 1933. /c/  
Rekishī-tetsugaku 歴史哲学 (Historical philosophy), Tōkyō, Iwanami Shoten, 1932. /c/  
"Shesutofu-teki fuan ni tsuite シェストフ的不安について (On a Shestov-like insecurity)," Kaizō, September, 1934. /c/  
Tetsugaku nōto 哲学ノート (Notes on philosophy), Tōkyō, Kawade Shōbō, 1941, 2v. /c/  
Jinseiron nōto 人生論ノート (Notes on a theory of human life), Tōkyō, Sōgensha, 1941. /c/
754. Minakami Takitarō 水上瀧太郎 (1887-1940)  
"Kaigara tsuihō 貝殻追放 (The purge of seashells)," Mita bungaku, January, 1918, and Tosho, May, 1940. /c/  
"Oyabaka no ki 親馬鹿の記 (An account of a father who is proverbially foolish)," Mita bungaku, September and November, 1933. /f/  
Minakami Takitarō zenshū 水上瀧太郎全集 (The complete works of Minakami Takitarō), Tōkyō, Iwanami Shoten, 1940, 12v. /z/
755. Minamikawa Jun 南川潤 (1913-1955)  
"Chie no hashira 智慧の柱 (A pillar of wisdom)," Bungei, March, 1939. /f/
756. Mino Konton 三野混沌 (1895- )  
Abukuma no kumo 阿武隈の雲 (The clouds of Abukuma), Tōkyō, Shōshinsha, 1954. /p/  
Koko no shujin wa dare na no ka wakaranai この主人は誰なのか解らない (I don't know who the master of this place is), Tōkyō, Keibunsha, 1932. /p/
757. Mishima Yukio 三島由紀夫 (1925- )  
Ai no kawaki 愛の渴き (Thirst for love), Tōkyō, Shinchōsha, 1950. /f/  
Ao no jidai 青の時代 (A blue period), Tōkyō, Shinchōsha, 1950. /f/  
"Daijin 大臣 (A minister)," Shinchō, January, 1949. /d/  
Hanazakari no mori 花さかりの森 (A grove in full bloom), Tōkyō, Shichibun Shoin, 1946. /f/  
"Higyō 秘薬 (A secret pleasure)," Bungakkai, August, 1952 - June, 1953. /f/  
Jumpaku no yoru 純白の夜 (A pure white night), Tōkyō, Chūō Kōronsha, 1950. /f/  
Kamen no kokuhaku 假面の告白 (Confession of a mask), Tōkyō, Kawade Shōbō, 1949. /f/

- Kari to emono 狩と獲物 (Hunting and game), Tōkyō, Kaname Shobō, 1951. /c/  
 "Kashira bungaku 頭文学 (Literature for the head)," Bungakkai, July, 1948. /d/  
 "Kataku 火宅 (A living hell)," Ningen, November, 1948. /d/  
 "Kinkakuji 金閣寺 (Kinkakuji [temple])," Shinchō, January-October, 1956. /f/  
 "Kinjiki 禁色 (Abstinence from sex)," Gunzō, January-October, 1951. /f/  
 "Misaki nite no monogatari 岬にこの物語 (A story at a promontory)," Gunzō, November, 1946. /f/  
 "Shigadera shōnin no koi 志賀寺上人の恋 (Love of a saint at Shigadera [temple])," Bungei shunjū, October, 1954.  
 Shiosai 潮騒 (Sea roar), Tōkyō, Shinchōsha, 1954. /f/  
 "Maizin reihai 魔人礼拝 (Worship of a demon)," in Kaibutsu, Tōkyō, Kaizōsha, 1950. /d/  
 "Niobe ニオベ (Niobe), in Tōdai (Lighthouse), Tōkyō, Sakuhinsha, 1950. /d/  
 "Seijo 聖女 (A holy woman)," in Tōdai (Lighthouse), Tōkyō, Sakuhinsha, 1950. /d/  
 "Sotoba Komachi 卒塔婆小町 (Komachi on a stupa)," Gunzō, January, 1952. /d/  
 "Tōdai 燈台 (The lighthouse)," in Tōdai, Tōkyō, Sakuhinsha, 1950. /d/  
 "Tōnorikai 遠来會 (A long ride club)," Bessatsu bungei shunjū, July, 1951. /f/  
 "Yoru no himawari 夜の向日葵 (A sunflower at night)," Gunzō, April, 1953. /d/  
Mishima Yukio sakuhin-shū 三島由紀夫作品集 (A collection of the works of Mishima Yukio), Tōkyō, Shinchōsha, 1953-1954, 6v. /z/
758. Miya Shūji 宮本 秀吉 (1912- )  
Banka 晩夏 (Late summer), Tōkyō, Shiratama Shobō, 1951. /t/  
Nihon banka 日本挽歌 (Elegies on Japan), Tōkyō, Sōgensha, 1953. /t/  
Sansei-shō 山西省 (Shansi province), Tōkyō, Kokeisha, 1949. /t/
759. Miyajima Sukeo 宮島 資夫  
Kane 金 (Money), Tōkyō, Sōseikaku, 1926. /f/
760. Miyake Daisuke 三宅 大輔 (1893- )  
Senhime to Sakazaki 千姫と坂崎 (Senhime and Sakazaki), performed by the Ennosuke and Sumizō company at the Tōkyō Gekijō, August, 1946. /d/
761. Miyamoto Kenji 宮本 顯治 (1908- )  
Bungaku hihyō no kijun 文学批評の基準 (A standard for literary criticism)," Emu Eru shugi geijutsugaku kenkyū, August, 1932. /c/  
Bungaku to seiji 文学と政治 (Literature and politics)," Tembō, April, 1949. /c/  
Bungei hyōron 文艺評論 (The criticism of literary art), Tōkyō, Bungeisha, 1937. /c/  
Haiboku no bungaku 敗北の文学 (The literature of defeat)," Kaizō, August, 1929. /c/  
Hihansha no hihan 批判者の批判 (Criticizing the critics), Tōkyō, Shinkagakuha, 1954, 2v. /c/  
Hyōka no kagakusei ni tsuite 評價の科学性について (On the scientific nature of evaluation)," Bungaku tōin, January, 1931. /c/  
Miyamoto Yuriko no sekai 宮本百合子の世界 (The world of Miyamoto Yuriko), Tōkyō, Kawade Shobō, 1954. /c/  
Rēnin-shugi bungaku tōsō e no michi レニン主義文学闘争への道 (The way to Leninist literary strife)," Tōkyō, Mokuseisha, 1933. /c/  
 "Seiji to geijutsu: seiji no yūisei no mondai 政治と藝術・政治の優位性の問題 (Politics and art: the problem of the superiority of politics)," Puroretaria bunka, September-October, 1932. /c/
762. Miyamoto Kenji and Miyamoto Yuriko 宮本百合子 (1889-1951)  
Jūni-nen no tegami 十二年の手紙 (Letters during twelve years)," Sekai hyōron, December, 1950. /l/
763. Miyamoto Yuriko 宮本百合子 (1889-1951) : née Chūjō Yuriko 中津百合子  
Asa no kaze 朝の風 (The wind in the morning)," Nihon hyōron, November, 1940; also, Tōkyō, Kawade Shobō, 1940. /f/  
Banshū heiya 播州平野 (The Banshū plain)," Shin-Nihon bungaku, March, 1946 - January, 1948. /f/  
Bunryū 分流 (A tributary)," Bungei, October, 1939. /f/  
Chibusa 乳房 (The breast)," Chūō kōron, April, 1935. /f/  
Dōhyō 道標 (A guide-post)," Tembō, October, 1947 - May, 1949, December, 1950. /f/  
Fuchisō 風知草 (Reeds)," Bungei shunjū, September-November, 1946; also, Tōkyō, Bungei Shunjūsha, 1946. /f/  
Futatsu no niwa 二つの庭 (Two gardens)," Chūō kōron, January-September, 1949. /f/  
Hiroba 廣場 (A public square)," Bungei, January, 1940. /f/  
Kokudō 國道 (The national road)," Chōryū, January, 1947. /f/  
Mukashi no kaji 昔の火事 (Fires in olden times)," Kaizō, April, 1940. /f/  
Nobuko 伸子 (Nobuko [name of a girl])," Kaizō, September, 1924 - September, 1926. /f/  
Omokage おまかけ (Image)," Shinchō, January, 1940. /f/  
Sangatsu no daiyon-nichiyōbi 三月の第四日曜日 (The fourth Sunday in March)," Nihon hyōron, April, 1940. /f/  
Sugigaki 杉垣 (Cryptomeria hedge)," Chūō kōron, November, 1938. /f/  
Uzushio 渦潮 (A swirl)," Bungei, December, 1939. /f/

- "Zatto 雑沓 (Hustle and bustle)," Chūō kōron, January, 1937. /f/  
 "Zurakatta Shinkichi ズラカッタ信吉 (Shinkichi who ran away)," Kaizō, June-September, 1931. /f/  
 "Yabu no uguisu 藪の鶯 (The Japanese nightingale in the bush)," Kaizō, July, 1939. /e/  
Asu e no seishin 明日への精神 (The spirit for tomorrow), Tōkyō, Jitsugyō no Nihonsha, 1940. /c/  
 "Baruzakku ni taisuru hyōka バルザックに対する評價 (A criticism of Balzac)," Bungaku koten no saininshiki, February, 1935. /c/  
 "Bungaku ni kansuru kansō 文学に関する感想 (Opinions concerning literature)," Puroretaria bungei, December, 1932. /c/  
Bungaku no shinro 文学の進路 (The way of literature), Tōkyō, Takayama Shoin, 1941. /c/  
Fujin no bungaku 婦人の文学 (The literature of women), Tōkyō, Aoki Shoten, 1955. /c/  
 "Hiroi himatsu ひろい飛沫 (A big splash)," Bungei, February, 1940. /c/  
 "Hitotsu no peiji no ue ni 一つの頁の上に (On one page)," Bungei, March, 1940. /c/  
 "Hyūmanizumu e no michi ヒューマンイズムへの道 (The road to humanism)," Chūō kōron, April, 1937. /c/  
 "Ichiren no hi-puroretaria-tekki sakuhin 一連の非プロレタリア的作品 (A group of non-proletarian works)," Puroretaria bungei, January, 1933. /c/  
 "Irimidareta habataki 入り乱れた羽搏き (A confused flapping of the wings)," Bungei, September, 1939. /c/  
 "Kono kishibe ni wa この岸辺には (On this shore)," Bungei, November, 1939. /c/  
 "Sen kyūhyaku sanjū yonen burujoa bungaku no dōkō 1934年ブルジョワ文学の動向 (Trends in bourgeois literature in 1934)," Bungaku hyōron, December, 1934. /c/  
 "Shōwa no fujin sakka 昭和の婦人作家 (Women writers in the Shōwa era)," Bungei, April-June, 1940. /c/  
 "Shōwa no juyonenkan 昭和の十四年間 (Fourteen years of the Shōwa era)," in Nihonbungaku nyūmon 日本文学入門 (Introduction to Japanese literature), edited by Kondō Tadayoshi 近藤忠義, Tōkyō, Nihon Hyōronsha, 1940. /c/  
 "Utageo yo okore 歌声よおこれ (Singing voices, break forth)," Shin-Nihon bungaku jumbigō, December, 1945. /c/  
 "Zenshin no tame ni 前進の爲に (For an advance)," Puroretaria bungei, April-May, 1933. /c/  
Atarashiki Shiberia o yokogiru 新らしきシベリアを横切る (I cross a new Siberia), Tōkyō, Naigaisha, 1931. /e/  
Chūya zuihitsu 晝夜隨筆 (Essays for day and night), Tōkyō, Hakuyōsha, 1937. /e/  
 "Fuyu o kosu tsubomi 冬と越す蕾 (Buds which pass the winter)," Bungei, December, 1934. /e/  
Miyamoto Yuriko senshū 宮本百合子選集 (A selection of the works of Miyamoto Yuriko), Tōkyō, Aki Shobō, 1947. /z/  
Miyamoto Yuriko zenshū 宮本百合子全集 (The complete works of Miyamoto Yuriko), Tōkyō, Kawade Shobō, 1951-53, 15v. /z/  
 764. Miyauchi Kan'ya 宮内 泉弥 (1912- )  
Chūō kōchi 中央高地 (A central plateau), Tōkyō, Sunagoya Shobō, 1938. /f/  
 765. Miyazaki Mineo 宮崎 嶺雄 (1908- )  
Pesuto ペスト (Pest: Albert Camus' La peste), Tōkyō, Sōgensha, 1950. /tr/  
 766. Miyazawa Kenji 宮澤賢治 (1896-1933)  
Miyazawa Kenji kashū 宮澤賢治歌集 (A collection of the tanka of Miyazawa Kenji), Tōkyō, Nihon Shoin, February, 1946. /t/  
Miyazawa Kenji-shū 宮澤賢治集 (A collection of the works of Miyazawa Kenji), ed. by Furuya Tsunatake 古谷綱武 [in Shinchō bunko], Tōkyō, Shinchōsha, 1951, 2v. /z/  
Miyazawa Kenji-shū: shukusatsuban 宮澤賢治集・縮刷版 (A collection of the works of Miyazawa Kenji: pocket-sized edition), ed. by Kusano Shimpei 草野心平, Tōkyō, Shinchōsha, 1951. /z/  
Miyazawa Kenji-shū 宮澤賢治集 (A collection of the works of Miyazawa Kenji), Tōkyō, Shinchōsha, 1951. /z/  
Miyazawa Kenji zenshū 宮澤賢治全集 (The complete works of Miyazawa Kenji), Tōkyō, Jūjiya Shoten, 1940-1944, 6v. /z/  
Miyazawa Kenji zenshū 宮澤賢治全集 (The complete works of Miyazawa Kenji), Tōkyō, Chikuma Shobō, 1956, 10v. /z/  
 767. Miyazu Hiroshi 宮津 博 (1911- )  
Shōnen no machi 少年の町 (Boys' town), performed by the Nichigeki company at the Nichigeki Shōgekijō, November, 1947. /d/  
 768. Miyoshi Jūrō 三好十郎 (1902- )  
 "Chinetsu 地熱 (The heat of the earth)," Chūō kōron, June, 1937. /d/  
Kirare no Senta 斬られの仙太 (The slashed Senta), Tōkyō, Naukasha, 1934. /d/  
 "Bui 浮標 (Buoy)," Bungakkai, June, 1940. /d/  
 "Haikyo 滝壺 (The ruins)," Sekai hyōron, special ed., May, 1947. /d/  
Hikoroku ōi ni warau 彦六大いに笑ふ (Hikoroku laughs heartily), performed by the Inoue Engeki Dōjō, 1936. /d/  
 "Honō no hito 炎の人 (The man in flames)," Gunzō, September, 1951. /d/

- Inaba kozō 稻葉小僧 (The youngster from Inaba), performed by the Shinkokugeki company at the Takarazuka Daigekijō, May, 1946. /d/  
Shishi 獅子 (The lion), performed by the Oka Jōji and Mizunoe Takiko company at the Yūrakuzo, December, 1947. /d/  
 "Sono hito o shirazu その人を知らず (We don't know the man)," Ningen, June, 1948. /d/  
 "Tainai 胎内 (Inside the womb)," Chūō kōron, April-May, 1949. /d/  
Kyōfu no kisetsu -- Gendai Nihon bungaku e no kōsatsu 恐怖の季節—現代日本文学への考察 (The season of fear -- Some thoughts directed toward present-day Japanese literature), Tōkyō, Sakuhinsha, 1950, 296pp. /c/  
 "Hedo-teki ni へど的に (Like spitting)," Gunzō, March-December, 1949. /c/  
 "Shimizu Ikutarō-san e no tegami 清水幾太郎さんへの手紙 (A letter to Mr. Ikutarō Shimizu)," Gunzō, March, 1953. /c/  
Miyoshi Jūrō sakuhinshū 三好十郎作品集 (A collection of the works of Miyoshi Jūrō), Tōkyō, Kawade Shobō, 1952. /z/

769. Miyoshi Tatsuji 三好達治 (1900- )  
Furusato no hana 故郷の花 (The flowers of one's native heath), Tōkyō, Sōgensha, 1946. /p/  
Gogo no yume 午後の夢 (Afternoon dreams), Tōkyō, Hakuishisha, 1953. /p/  
Hanagatami 花籃 (A box for flowers), Tōkyō, Seijisha, 1944. /p/  
Haru no misaki 春の岬 (A headland in spring), Tōkyō, Sōgensha, 1939. /p/  
Ittenshō 點鐘 (The bell telling the hour of twelve-thirty), Tōkyō, Sōgensha, 1941. /p/  
Kankashū 閑花集 (A collection of tranquil flowers), Tōkyō, Shikisha, 1934. /p/  
Kusa senri 草千里 (A thousand miles of grass), Tōkyō, Shikisha, 1939. /p/  
Nansōshū 南窓集 (A collection of south windows), Tōkyō, Shiinokisha, 1932. /p/  
Rakuda no kobu ni matagatte 駱駝の瘤にまたがって (Straddled on the bump of a camel), Tōkyō, Sōgensha, 1952. /p/  
Sankashū 山果集 (A collection of mountain fruits), Tōkyō, Shikisha, 1935. /p/  
Shō mukuitaru 捷報いたる (The quickness was rewarded), Tōkyō, Sutairusha, 1942. /p/  
Sokuryōsen 測量船 (Survey ship), Tōkyō, Daiichi Shobō, 1930. /p/  
Suna no toride 砂の砦 (A sand fort), Kyōto, Usui Shobō, 1946. /p/  
 "Shigo no hōkō 詩語の彷徨 (The wanderings of poetic diction)," Tembō, December, 1949. /c/

770. Miyoshi Toyoichirō 三好豊一郎  
Shūjin 囚人 (Prisoner), Tōkyō, Iwaya Shoten, 1949. /p/

771. Mizuhara Shūōshi 水原秋櫻子 (1892- )  
Chōyō 重陽 (The chrysanthemum festival), Tōkyō, Hosokawa Shoten, 1948. /h/  
Fuyuhibari 冬雲雀 (A winter skylark), Tōkyō, Daiichi Shobō, 1937. /h/  
Katsushika 葛飾 (Katsushika), Tōkyō, Ashibi Hakkōjo, 1930. /h/  
Kokyō 古鏡 (An old mirror), Tōkyō, Kōchō Shorin, 1942. /h/  
Minamikaze 南風 (A south wind), Kyōto, Kyō Kanoko Hakkōjo, 1926. /h/  
Shinju 新樹 (Young trees), Tōkyō, Kōronsha, 1933. /h/  
Shūen 秋苑 (An autumn garden), Tōkyō, Ryūseikaku, 1935. /h/  
Shūōshi hyakku 秋櫻子百句 (A hundred haiku by Shūōshi), Tōkyō, Haikusha, 1947. /h/  
Gendai haiku-ron 現代俳句論 (A treatise on present-day haiku), Tōkyō, Daiichi Shobō, 1936. /c/  
 "Shizen no shin to bungei-jō no shin 自然の真と文藝上の真 (Truth in nature and truth in literature)," Ashibi, October, 1931. /c/  
 "Takahama Kyoshi 高濱虚子 (Takahama Kyoshi)," Bungei shunjū, December, 1952. /c/

772. Mizuhara Shūōshi and others  
Rensaku haiku-shū 連作俳句集 (A collection of haiku poems produced in collaboration), Tōkyō, Kōronsha, 1934. /h/

773. Mizutani Jun 水谷準 (1904- )  
Hyōan sensei torimonochō 瓢庵先生捕物帖 (Notebook on the captures effected by Mr. Hyōan), Tōkyō, Dōkōsha, 1952. /f/

774. Momota Sōji 百田宗治 (1893-1955)  
Tōkachō 冬花帖 (A note on winter flowers), Tōkyō, Kōseikaku, 1928. /p/  
 "Iwayuru minshushi no kōzai 所謂民主詩の功罪 (The merits and demerits of the so-called democratic poems)," Nihon shijin, May, 1925. /c/

775. Morimoto Kaoru 森本薫 (1912-1946)  
Dotō 怒濤 (Surging waves), performed by the Bungakuza company at the Teikoku Gekijō, November, 1947. /d/  
Hanabanashiki ichizoku 華々しき一族 (A prosperous family), performed by the Bungakuza company at the Mitsukoshi Gekijō, May, 1950. /d/  
Ōgi 扇 (The fan), performed at the Kōtō Gekijō, October, 1945. /d/  
Onna no isshō 女の一生 (The life of a woman), performed by the Bungakuza company at the Mitsukoshi Gekijō, August, 1947. /d/

- Morimoto Kaoru zenshū 森本薫全集 (The complete works of Morimoto Kaoru), Tōkyō, Sekai Bungakusha, 4v. /z/
776. Morita Sōhei 森田 草平 (1881-1949)  
 "Hosokawa Garashiya fujin 細川カラシヤ夫人 (Madame Galatia Hosokawa)," Nihon hyōron, January-October, 1949. /f/  
 "Kira-ke no hitobito 吉良家の人々 (The people of the Kira family)," Tōkyō asahi, April-June, 1929. /f/  
 "Yonjū hachinin-me 四十八人目 (The forty-eighth person)," Kaizō, October, 1929. /f/  
 Natsume Sōseki 夏目漱石 (Natsume Sōseki) Tōkyō, Kōchō Shorin, 1942. /k/  
 Zoku-Natsume Sōseki 續夏目漱石 (Natsume Sōseki, continued), Tōkyō, Kōchō Shorin, 1943. /k/
777. Morita Tama 森田たま (1894- )  
 Momen zuihitsu もめん隨筆 (Essays on cotton), Tōkyō, Chūō Kōronsha, 1936. /e/
778. Moriyama Kei 森山 啓 (1904- )  
 "Empō no hito 遠方の人 (A man from a distant place)," Bungakkai, May, 1941. /f/  
 "Nihon kaihen 日本海辺 (The seacoast around Japan)," Bungakkai, March-April, 1938. /f/  
 "Nobudō 野葡萄 (Wild grapes)," Bungakkai, October, 1938. /f/  
 Umi no ōgi 海の扇 (A fan of the sea), Tōkyō, Bungei Shunjūsha, 1942. /f/  
 "Kawa 河 (The river)," Senki, October, 1928. /f/  
 "Nankatsu rōdōsha 南葛労働者 (Laborers of Nankatsu)," Senki, February, 1929. /f/  
 Sumidagawa 隅田河 (The Sumida river), Tōkyō, Kōshinsha, 1933. /f/  
 Bungakuron 文學論 (On literature), Tōkyō, Mikasa Shobō, 1935. /c/  
 Geijutsujō no rearizumu to yuibutsuron tetsugaku 藝術上のリアリズムと唯物論哲学 (Realism in art and materialistic philosophy), Tōkyō, Bunka Shūdansa, 1933. /c/  
 "Shakaishugi-teki riarizumu no 'hihan' 社会主義的リアリズムの「批判」 ('Criticism' of social realism)," Bungaku hyōron, March, 1935. /c/  
 Chōryū 潮流 (The tide), Tōkyō, Naukasha, 1940. /p/  
 "Sōshun 早春 (Early spring)," Nappu, April, 1931. /p/
779. Moriyama Teisen 森山 汀川  
 Tōgeji 峠路 (A mountain pass), Tōkyō, Kokin Shoin, 1932. /t/
780. Muneta Hiroshi 棟田 博 (1909- )  
 Buntaichō no shuki 分隊長の手記 (The notes of a squad-leader), performed at the Kōto Gekijō, November, 1945. /d/
781. Murakami Genzō 村上元三 (1910- )  
 Kodachi o tsukau onna 小太刀を使小女 (The woman who uses a small sword), performed at the Meijiza, November, 1945. /d/  
 Sasaki Kōjirō 佐々木小次郎 (Sasaki Kōjirō), performed by the Teikoku Gekijō, November, 1949. /d/
782. Murakami Kijō 村上 魁城 (1865-1938)  
 Kijō kushū 魁城句集 (A collection of haiku by Kijō), Ōsaka, Kijōkai, December, 1926. /h/  
 Zoku-Kijō kushū 續魁城句集 (A collection of haiku by Kijō, continued), Ōsaka, Kijōkai, August, 1933. /h/
783. Muramatsu Sadataka 村松定孝 (1918- )  
 Kindai Nihon bungaku no keifu 近代日本文学の系譜 (A genealogy for modern Japanese literature), Juseisha, 1955. /k/
784. Muramatsu Shōfū 村松 梢風 (1889- )  
 Honchō gajinden 本朝畫人傳 (Biographies of Japanese painters), Tōkyō, Chūō Kōronsha, 1940, 6v. /k/  
 Zangiku monogatari 殘菊物語 (The tale of Zangiku), performed by the Shinsei Shimpa, Yaeko, and Kotomura company at the Tōkyō Gekijō, December, 1946. /d/  
 "Kindai sakkaden 近代作家傳 (Biographies of modern writers)," Shinchō, September, 1950-1951. /k/
785. Murayama Tomoyoshi 村山 知義 (1901- )  
 "Byakuya 白夜 (White night)," Chūō kōron, May, 1934. /f/  
 "Gekijō 劇場 (Theatre)," Chūō kōron, May, 1935. /f/  
 "Shimura Natsue 志村夏江 (Shimura Natsue [a woman's name])," Puroretaria bungaku, April, 1932. /i/  
 "Bōryokudanki 暴力團記 (Record of a gang of racketeers)," Senki, June, 1929. /d/  
 Hatsukoi 初恋 (First love), performed by the Zenshinza company at the Teikoku Gekijō, February, 1946. /d/  
 "Mayonaka no umi 真夜中の海 (The sea at dead of night)," Sekai, December, 1952. /d/  
 "Shinda umi 死んだ海 (The dead sea)," Sekai, July, 1952. /d/  
 "Tōyō Sharyō Kōjō 東洋車輛工場 (The Oriental Rolling Stock Factory)," Nappu, June, 1931. /d/

- "Shingekidan daidō danketsu no teishō 新劇団大同団結の提唱 (A call for the combining of the modern drama companies)," Chūō kōron, July, 1934. /c/
786. Murō Saisei 室生犀星 (1889- )  
 "Ani imōto あにいもうと (An older brother and a younger sister)," Bungei shunjū, July, 1934. /f/  
 "Dorosuzume no uta 泥雀の歌 (The song of a muddy sparrow)," Shin-joen, June, 1941 - February, 1942; also, Tōkyō, Jitsugyō no Nihonsha, 1942. /f/  
 "'Hiza'-hikyoku 膝悲曲 (Sad tune on some 'thighs')," Bungakkai, May, 1950. /f/  
 "Kuchinawa くちなは (A snake)," Shinchō, July, 1940. /f/  
 "Onna no zu 女の圖 (The picture of a woman)," Kaizō, March, 1935. /f/  
 "Tairiku no koto 大陸の琴 (A Chinese harp)," Tōkyō, Shinchōsha, 1938. /f/  
 "Ueno 上野 (Ueno[placename])," Bessatsu bungei shunjū, April, 1947. /f/  
 "Utsukushikarazareba kanashikaran ni 美しからざれば悲しからんに (Not being beautiful would be sorrowful)," Nihon hyōron, April, 1940. /f/  
Ōchō 王朝 (The monarchial age), Tōkyō, Jitsugyō no Nihonsha, 1941. /f/  
 "Tkiten kimi mo 生きてむ君も (You will live too)," Chūō kōron, December, 1954. /f/  
Inishie いにしへ (Olden times), Kyōto, Ichijō Shoten, 1943. /f/  
Kaigaragawa 貝殻川 (A river with shells), Bungakkai, April, 1953. /f/  
Gyomindō hokku-shū 魚眠洞発句集 (A collection of haiku by Gyomindō), Tōkyō, Musashino Shoin, April, 1929. /h/  
Kokyō zueshū 故郷圖繪集 (A collection of pictures of my native place), Tōkyō, Shiinokisha, 1927. /p/  
Murō Saisei shishū 室生犀星詩集 (The collected long poems of Murō Saisei), Tōkyō, Kamakura Shobō, 1947, 246pp. /p/  
Tesshū 鉄集 (A collection of iron), Tōkyō, Shiinokisha, 1932. /p/  
Murō Saisei zenshū 室生犀星全集 (The complete works of Murō Saisei), Tōkyō, Hibonkaku, 1936-1937, 14v. /z/  
Murō Saisei shishū 室生犀星詩集 (The collected long poems of Murō Saisei), ed. by Nakano Shigeharu 中野重治 [=Shinchō bunko, no. 230], Tōkyō, Shinchōsha, 1951. /p/
787. Musansha Kajin Remmei 無産者歌人聯盟 (Proletarian Tanka Poets' League), comp. Puroretaria tanka-shū プロレタリア短歌集 (A collection of proletarian tanka), Tōkyō, Marukusu Shobō, 1930. /t/
788. Mushakōji Saneatsu 武者小路実篤 (1885- )  
 "Ai to shi 愛と死 (Love and death), Tōkyō, Nihon Hyōronsha, 1939. /f/  
 "Shinri Sensei 真理先生 (Professor Truth)," Kokoro, January, 1949 - December, 1950. /f/  
 "Utsukushiki kokoro no monogatari 美しき心の物語 (The story of a noble mind)," Shin-joen, January-December, 1941. /f/  
 "Aiyoku 愛慾 (Love and lust)," Kaizō, January, 1926. /d/  
Mushakōji Saneatsu chosakushū 武者小路実篤著作集 (A collection of the works of Mushakōji Saneatsu), Tōkyō, Chōwasha, May, 1950 - . /z/  
Mushakōji Saneatsu sakuhinshū 武者小路実篤作品集 (A collection of the works of Mushakōji Saneatsu), Tōkyō, Sōgensha, 1952, 6v. /z/  
Mushakōji Saneatsu zenshū 武者小路実篤全集 (The complete works of Mushakōji Saneatsu), Tōkyō, Geijutsusha, 12v. /z/
789. Nagai Kafū 永井荷風 (1879- )  
 "Bokutō kidan 溼東綺談 (A strange story east of the [Sumida] river)," Tōkyō asahi shimbun, April-June, 1937. /f/  
 "Fuchin 浮沈 (Rise and fall)," Chūō kōron, March-June, 1946. /f/  
 "Hikage no hana ひかげの花 (The flower in the shade)," Chūō kōron, August, 1934. /f/  
 "Hitozuma 人妻 (Another's wife)," Chūō kōron tokuhen, August, 1949. /f/  
 "Kunshō 勲章 (A decoration)," Shinsei, January, 1946. /f/  
 "Odoriko 踊子 (A dancer)," Tembō, January, 1946. /f/  
Risai nichiroku 罹災日録 (A diary of affliction), Tōkyō, Fusō Shobō, 1947. /diary/  
 "Towazugatari 問はずかたり (Voluntary remarks)," Tembō, July, 1946. /f/  
 "Tsuyu no atosaki つゆのあとさき (Before and after the dew)," Chūō kōron, October, 1931. /f/  
 "Yume 夢 (A dream)," Chūō kōron bungei tokushū, April, 1952. /f/  
Henkikan ginsō 偏奇館吟草 (Poems composed at Henkikan), Tōkyō, Chikuma Shobō, 1948. /t/  
 "Tamenaga Shunsui 為永春水 (Tamenaga Shunsui [artist's name])," Ningen, February, 1946. /c/  
Kafū nichireki 荷風日曆 (A diary written by Kafū), Tōkyō, Fusō Shobō, 1947, 2v. /diary/  
Nagai Kafū-shū 永井荷風集 (A collection of the works of Nagai Kafū), ed. by Kubota Mantarō 久保田万太郎 and Kawamori Yoshizō 河盛好藏, Tōkyō, Shinchōsha, 1951, 2v. /z/  
Kafū zenshū 荷風全集 (The complete works of Kafū), Tōkyō, Chūō Kōronsha, 1948-1953, 24v. /z/  
Nagai Kafū sakuhinshū 永井荷風作品集 (A collection of the works of Nagai Kafū), Tōkyō, Sōgensha, 1951, 9v. /z/



790. Nagai Takashi 永井隆 (1908-1950)  
Kono ko o nokoshite この子を残りこ (Leaving behind this child), Tōkyō, Kōdansha, 1948. /e/  
Nagasaki no kane 長崎の鐘 (The bell of Nagasaki), Tōkyō, Hibiya Shuppansha, 1950. /e/
791. Nagai Tatsuo 永井龍男 (1904- )  
 "Aodensha 青電車 (The blue street car)," Shinchō, August, 1950. /f/  
 "Asagiri 朝霧 (Morning mist)," Kaizō bungei, April, 1950. /f/
792. Nagamatsu Shūjirō 永松習次郎  
 "Fuwa zuikō 附和隨行 (Echoing and following someone else)," Shin-Nihon bungaku, February, 1955. /f/
793. Nagao Kazuo 長尾和男  
Komorinu 隠沼 (Hidden marsh), Tōkyō, Kōgyokudō, 1926. /p/  
Hannin shokubutsu 半人植物 (Half-human plants), Tōkyō, Fuji Shobō, 1950. /p/
794. Nagata Hideo 長田秀雄 (1885-1949)  
 "Daibutsu kaigan 大佛開眼 (The opening of the eyes of the Buddha)," Shinchō, March, 1940. /d/ [Revised version of play first published in Ningen, April, 1920.]
795. Nagata Mikihiko 長田幹彦  
Tennō 天皇 (The emperor), Tōkyō, Kurakusha, 1949. /f/
796. Nagawa Sakutarō 菜川作太郎 (1918- )  
Shinsetsu na hitogoroshi 親切な人殺し (A kind murderer), performed by the Mūran Rūju company, November, 1947. /d/  
Yūrei hoteru 幽霊ホテル (The hotel of the ghost), performed by the Mūran Rūju company, July, 1947. /d/
797. Nagayo Yoshirō 長與善郎 (1888- )  
 "Chōshun monogatari 長春物語 (A story of Chōshun)," Chishikijin, November, 1948. /f/  
 "Seidō no Kirisuto 青銅の基督 ([The statue of] Christ made of bronze)," Kaizō, January, 1923. /f/  
Sono yo その夜 (That night), Tōkyō, Asahi Shimbunsha, 1948-51, 3v. /f/  
 "Utsurikawari うつりかはり (Transition)," Kaizō, January, 1952. /f/  
 "Yasei no yūwaku 野性の誘惑 (The allurements of the wild)," Hikari, February-September, 1947. /f/
798. Naka Kansuke 中勘助 (1885- )  
 "Shizuka na nagare 静かな流れ (A quiet stream)," Shisō, December, 1933; March, July-October, 1934. /f/  
Umi ni ukaban 海に浮はん (I will float on the sea), Tōkyō, Iwanami Shoten, 1936. /p/
799. Naka Keizō 中敬三  
Kazoku 家族 (Family), Tōkyō, Hōgasō, 1943. /p/
800. Nakae Yoshio 中江良夫 (1910- )  
Nijū-sanji no onna 二十三時の女 (The woman at twenty-three o'clock), performed by the Nichigeki company at the Nichigeki Shōgekijō, November, 1947. /d/  
Seikatsu no kawa 生活の河 (The river of life), performed by the Mūran Rūju company, October, 1947. /d/
801. Nakagawa Yoichi 中河與一 (1897- )  
 "Gūzen bungakuron 偶然文学論 (A treatise on accidental literature)," Shinchō, July, 1935. /c/  
 "Keishikishugi bungaku riron no hatten 形式主義文学理論の発展 (The development of a formalistic literary theory)," Bungei shunjū, February, 1929. /c/  
 "Keishikishugi bungaku no ittan 形式主義文学の一端 (An outline of formalistic literature)," Asahi shimbun, November, 1928. /c/  
 "Minzoku bunka shugi 民族文化主義 (The principle of a people's culture)," Nihon rōmanha, March, 1937./c/
802. Nakahara Chūya 中原中也 (1907-1937)  
Arishi hi no uta 在りし日の歌 (The songs of the past), Tōkyō, Sōgensha, 1938. /p/  
Nakahara Chūya-shū 中原中也集 (A collection of the works of Nakahara Chūya), Tōkyō, Sōgensha, 1947. /p/  
 "Nakahara Chūya tokushū 中原中也特集 (A special collection of the works of Nakahara Chūya)," Bungei, August, 1949. /z/  
Yagi no uta 山羊の歌 (Songs of goats), Tōkyō, Bumpōdō, 1934. /p/  
Rambō shishū ランボオ詩集 (A collection of the poems of [Arthur] Rimbaud), Tōkyō, Noda Shobō, 1937. /tr/  
Nakahara Chūya zenshū 中原中也全集 (The complete works of Nakahara Chūya), Tōkyō, Sōgensha, 1951, 3v. /z/

803. Nakajima Atsushi 中島 敦 (1909-1942)  
 "Deshi 弟子 (A disciple)," Chūō kōron, February, 1943. /f/  
 "Hikari to kaze to yume 光と風と夢 (Light, wind, and a dream)," Bungakkai, May, 1942. /f/  
 "Kotan 古譚 (An old story)," Bungakkai, February, 1942. /f/  
 "Riryō 李陵 (Riryō)," Bungakkai, July, 1943. /f/  
Nakajima Atsushi senshū 中島敦選集 (A selection of the works of Nakajima Atsushi), Tōkyō, Shakai Shisō Kenkyūkai, 1953, 3v. /z/  
Nakajima Atsushi zenshū 中島敦全集 (The complete works of Nakajima Atsushi), Tōkyō, Chikuma Shobō, 1948-1949, 3v. /z/
804. Nakajima Kenzō 中島 健藏 (1903- )  
Bungeigaku shiron 文學試論 (A trial treatise on the study of literature), Tōkyō, Kawade Shobō, 1942. /c/  
Gendai sakkaron 現代作家論 (On some contemporary writers), Tōkyō, Kawade Shobō, 1941. /k/  
Shōwashi 昭和史 (A history of the Shōwa period), Tōkyō, Iwanami Shoten, 1957. /e/
805. Nakajima Kenzō and Kurahara Koreto 藏原惟人  
 "Asu no bungaku no tame ni 明日の文学の爲に (For tomorrow's literature)," Ningen, February, 1949. /c/  
 "Bungaku to minzokusei ni tsuite 文学と民族性について (On literature and racial characteristics)," Kaizō, March, 1937. /c/
806. Nakajima Kenzō and Nakano Yoshio 中野好夫 (1903- ), ed.  
Hikaku bungaku josetsu 比較文学序説 (Preface to comparative literature), Tōkyō, Kawade Shobō, 1951. /k/
807. Nakajima Kenzō and Nakano Shigeharu 中野重治, ed.  
Sengo jūnen: Nihon bungaku no ayumi 戦後十年日本文学の歩み (Ten years of the postwar era: the course of Japanese literature), Tōkyō, Aoki Shoten, 1956. /k/
808. Nakajima Kenzō and Satō Masaaki 佐藤正彰  
Kaigi to shōchō 懐疑と象徴 (Skepticism and symbolism: Paul Ambroise Valéry's Variete), Tōkyō, Sakuhinsha, 1934. /tr/
809. Nakajima Kenzō and others, ed.  
Gendai sakkaron sōsho 現代作家論叢書 (A series of studies on contemporary writers), Tōkyō, Eihōsha, 1955, 7v. /c/
810. Nakamoto Takako 中本たか子 (1903- )  
 "Byakue sagyō 白衣作業 (Work by people in white robes)," Bungei, September, 1937. /f/  
 "Kichi no onna 基地の女 (Women at a military base)," Gunzō, July, 1953. /f/  
 "Nambu tetsubinkō 南部鉄瓶工 (The workers of an iron-kettle factory in Nambu)," Shinchō, February, 1938. /f/
811. Nakamura Jihei 中村地平 (1908- )  
 "Asa no suzume 朝の雀 (Sparrows in the morning)," Sekai, September, 1949. /f/  
 "Chōjōkoku hyōryūki 長耳國漂流記 (Record of shipwreck on the country of long ears)," Chisei, December, 1940. /f/  
Gimai 義妹 (A sister-in-law), Tōkyō, Koyama Shoten, 1948. /f/  
 "Nampō yūshin 南方郵信 (News from the south)," Bungakkai, April, 1938. /f/  
 "Nettai no shushi 熱帯の種子 (Seeds from the torrid zone)," Sakuhin, January, 1932. /f/
812. Nakamura Kenkichi 中村憲吉 (1889-1934)  
Keiraishū 輕雷集 (A collection of light thunder), Tōkyō, Motoi Shoin, 1931. /t/  
Nakamura Kenkichi zenshū 中村憲吉全集 (The complete works of Nakamura Kenkichi), Tōkyō, Iwanami Shoten, 1937, 4v. /z/
813. Nakamura Kenkichi and Yamaguchi Seison 山口青邨  
Gendai haiku zakkan 現代俳句雜感 (Miscellaneous thoughts on the contemporary haiku), 1954. /c/
814. Nakamura Kōsuke 中村孝助  
Tsuchi no uta 土の歌 (The song of the soil), Tōkyō, Geijutsu to Jiyūsha, 1926. /t/
815. Nakamura Kusatao 中村草田男 (1901- )  
Banryoku 萬緑 (A green expanse), Tōkyō, Kōchō Shorin, 1941. /h/  
Chōshi 長子 (The oldest son), Tōkyō, Sara Shoten, 1936. /h/  
Ginga izen 銀河依然 (The Milky Way remains unchanged), Tōkyō, Misuzu Shobō, 1953. /h/  
Koshi kata yukue 來レ方行方 (The past and the future), Tōkyō, Jibundō, 1947. /h/

816. Nakamura Masatsune 中村 正常 (1901- )  
 "Makaroni マカロニ (Macaroni)," Kaizō, May, 1929. /f/
817. Nakamura Mitsuo 中村 光夫 (1911- )  
 "Futabatei Shimei-ron 二葉亭四述論 (On Futabatei Shimei)," Bungakkai, April, 1936; also, Tōkyō,  
Shinrosha, 1947. /c/  
Fūzoku shōsetsu-ron 風俗小説論 (On genre novels), Tōkyō, Kawade Shobō, 1950. /c/  
 "Hirotsu-shi no 'Ihōjin'-ron ni tsuite 廣津氏の「異邦人」論について (On Mr. Hirotsu's views concerning 'The  
 foreigner' [Albert Camus' L'Etranger])," Gunzō, October, 1951. /c/  
Sakka to sakuhin 作家と作品 (Writers and their works), Tōkyō, Chikuma Shobō, 1947. /c/  
Sakka no seishi 作家の生死 (The life and death of writers), Tōkyō, Sōgensha, 1949. /c/  
Sakka no seishun 作家の青春 (The youth of a writer), Tōkyō, Sōbunsha, 1952. /c/  
Sakkaron 作家論 (On some writers), Tōkyō, Masu Shobō, 1941. /c/  
 "Shiga Naoya-ron 志賀直哉論 (On Shiga Naoya)," Bungakkai, January, 1953; also, Tōkyō, Bungei  
Shunjū Shinsha, 1954. /c/  
 "Tanizaki Jun'ichirō 谷崎潤一郎 (Tanizaki Jun'ichirō)," Gunzō, April-May, 1952. /c/  
Nijisseiki no shōsetsu 二十世紀の小説 (Novels of the twentieth century), Tōkyō, Chikuma Shobō, 1949. /c/  
 "Warai no sōshitsu 笑ひの喪失 (The loss of laughter)," Bungei, July, 1948. /c/  
Nihon no kindai shōsetsu 日本の近代小説 (Japan's modern fiction), Tōkyō, Iwanami Shoten, 1954. /k/
818. Nakamura Mizue 中村 瑞恵  
 "Shimoyake nikki しもやけ日記 (Frostbite diary)," Shinchō, December, 1953. /f/
819. Nakamura Murao 中村 武羅夫 (1886-1949)  
 "Dare da? Hanazono o arasu mono wa! 誰か? 花園を荒す者は! (Who is this invading a flower garden?),"  
Shinchō, June, 1928. /c/
820. Nakamura Shin'ichirō 中村 真一郎 (1918- )  
 Comprising parts of a long novel:  
 "Shi no kage no moto ni 死の影の下に (In the shadow of death)," Kōgen, October, 1946 - September,  
 1947. /f/  
Shion no musumera シオンの娘等 (The young girls of Chillon), Tōkyō, Kawade Shobō, 1948. /f/  
 "Aishin to shishin to 愛神と死神と (The god of love and the god of death)," Bungei, November, 1948 -  
 June, 1949. /f/  
Tamashii no yo no naka o 魂の夜の中を (Through the night of the soul), Tōkyō, Kawade Shobō, 1951. /f/  
Nagai tabi no owari ni 長い旅の終りに (At the end of a long journey), Tōkyō, Kawade Shobō, 1952. /f/  
Shojo 處女 (A virgin)," Bungei, February, 1948. /f/  
Shishū 詩集 (A collection of long poems), Tōkyō, Shoshi Yuriika, 1951, 129pp. /p/  
 "Idai na chishikijin 偉大な知識人 (A great intellectual)," Shinchō, March, 1947. /c/  
Gendai bungaku nyūmon 現代文学入門 (Introduction to present-day literature), Tōkyō, Tōdai Shuppankai,  
 1948. /c/
821. Nakamura Teijo 中村 汀女 (1900- )  
Miyakodori 都鳥 (Oyster catcher), Tōkyō, Shinkōchō, 1951. /h/
822. Nakano Hideto 中野 孝人 (1898- )  
Seikatai 聖歌隊 (A group of hymns), Tōkyō, Bunka Saishuppatsu no Kai, 1940. /p/
823. Nakano Minoru 中野 実 (1901- )  
Hana hiraku 花ひらく (The flowers bloom), performed by the Roppa Ichiza company at the Yūrakuzo,  
 January, 1947. /d/  
Joyū to shijin 女優と詩人 (An actress and a poet), performed by the Kūkiza company at the Teitoza, August,  
 1947. /d/
824. Nakano Shigeharu 中野 重治 (1902- )  
 "Dai-issshō 第一章 (The first chapter)," Chūō kōron, January, 1935. /f/  
 "Goshaku no sake 五勺の酒 (Five shaku of sake)," Tembō, January, 1947. /f/  
 "Harusaki no kaze 春さきの風 (The wind in early spring)," Senki, August, 1928. /f/  
 "Kaikon 開墾 (Reclamation of waste land)," Chūō kōron, June, 1931. /f/  
 "Kawase sōba 蕎麦相場 (Exchange rates)," Chūō kōron, April, 1936. /f/  
 "Isha no kamataki 汽車の罐焚き (The fireman of a train)," Chūō kōron, June, 1937. /f/  
 "Kūsōka to shinario 空想家とシナリオ (A dreamer and a scenario)," Bungei, August-November, 1939. /f/  
 "Machi aruki 街あるき (A stroll on the street)," Shinchō, June-July, 1940. /f/  
 "Muragimo むらぎも (The spirit)," Gunzō, January-July, 1954. /f/  
 "Mura no aramashi no hanashi 村のあらましの話 (A rough outline of a village)," Chūō kōron, April, 1932. /f/  
 "Mura no ie 村の家 (The houses in a village)," Keizai ōrai, May, 1935. /f/  
 "Satō no hanashi 砂糖の話 (The story of sugar)," Kaizō, February, 1930. /f/  
 "Shōnen 少年 (A boy)," Puroretaria bungei, August, 1927. /f/

- "Shōsetsu no kakenu shōsetsuka 小説の書けぬ小説家 (A writer of fiction who is unable to write fiction)," Kaizō, January, 1936. /f/
- "Suzuki, Miyakoyama, Yasojima 鈴木・都山・八十島 (Suzuki, Miyakoyama, Yasojima [placenames]), Bungei, April, 1935. /f/
- "Tetsu no hanashi 鉄の話 (The story of iron)," Senki, March, 1929. /f/
- "Uta no wakare 歌のわかれ (Departure with a song)," Kakushin, February, 1939. /f/
- "Uzura no yado 鶺鴒の宿 (The nest of quails)," Kaizō, March, 1941. /f/
- "Wakamono わかもの (A youth)," Senki, September, 1929. /f/
- Yoru to hi no kure 夜と日の暮れ (Night and the end of day), Tōkyō, Chikuma Shobō, 1955. /f/
- "Ame no furu Shinagawa-eki 雨の降る品川驛 (Shinagawa station in the rain)," Kaizō, February, 1929. /p/
- "Dōro o kizuku kisha 道路を築く汽車 (To construct the road; and, A train)," Roba, February, 1927. /p/
- "Kon'ya ore wa omae no neiki o kiite yaru 今夜おれはお前の寝息を聴いてやる (Tonight I shall listen to your breathing while you sleep)," Chūō kōron, August, 1931. /p/
- "Musansha shimbun dai-hyakugō 無産者新聞第百号 (The proletarian news, no. 100)," Musansha shimbun, 1928. /p/
- Nakano Shigeharu shishū 中野重治詩集 (A collection of the long poems of Nakano Shigeharu), Tōkyō, Naukasha, 1935. /p/
- "Uta 歌 (A song)," Roba, September, 1926. /p/
- "Yoakemae no sayonara 夜明け前のさよなら (Parting before dawn)," Roba, May, 1926. /p/
- "Yokari no omoide 夜刈りの思ひ出 (Remembrances of harvesting at night)," Senki, October, 1928. /p/
- "Bungaku ni okeru shin-kanryō-shugi 文学に於ける新官僚主義 (The new bureaucratism in literature)," Shinchō, March, 1937. /c/
- "Bungakusha ni tsuite' ni tsuite '文学者に就いて'について (On 'About literary men')," Kōdō, February, 1935. /c/
- "Geijutsu ni kansuru hashirigaki-teki oboegaki 藝術に関する走り書的覚文書 (Some hasty notes on art)," Puroretaria geijutsu, October, 1927; also, Tōkyō, Kaizōsha, 1929. /c/
- "Geijutsu ni seijiteki kachi nante mono wa nai 藝術に政治的價値なんてものはない (There is no such thing as political value in art)," Shinchō, October, 1929. /c/
- "Hihyō no ningensei 批評の人間性 (The humanness in criticism)," Shin-Nihon bungaku, July, 1946. /c/
- "Ideogōri-teki hihyō o nozomu イデオロギー的批評を望む (I request ideological criticism)," Bungaku hyōron, November, 1934. /c/
- "Iwayuru geijutsu no taishuka-ron no ayamari ni tsuite いわゆる藝術の大衆化論の誤りに就て (On the mistakes in the arguments concerning the so-called popularization of art)," Senki, June, 1928. /c/
- "Kaiketsu-sareta mondai to atarashii shigoto 解決された問題と新しい仕事 (Solved problems and some new tasks)," Senki, November, 1928. /c/
- Kataru koto kaku koto no jiyū 語ること書くことの自由 (Freedom in talking and writing), September, 1954. /c/
- "Kanshō to hihyō to 鑑賞と批評と (Appreciation and criticism)," Shinchō, January, 1937. /c/
- "Kokin-teki, Shin-Kokin-teki 古今的・新古今的 (Kokin-like and Shin-Kokin-like)," Kaizō, January, 1941. /c/
- "Kyōdo bōkeishi ni arawareta funnu 郷土望景詩に現はれた憤怒 (Anger that appeared in the long poems depicting the distant scenes of one's native village)," Roba, October, 1926. /c/
- "Mondai no nejimodoshi to sore ni tsuite no iken 問題の扱方戻しとそれについての意見 (Twisting back the problem and my opinion concerning it)," Senki, September, 1928. /c/
- Ōgai: sono sokumen 鷗外—その側面 ([Mori] Ōgai: his profile), Tōkyō, Chikuma Shobō, 1952. /c/
- Ōgai to yuigonjō 鷗外と遺言状 (Ōgai and his will), Tōkyō, Yakumo Shoten, 1944. /c/
- "Puroretaria-shi ni tsuite フロレタリア詩について (On the proletarian long poem)," Kaizō, November, 1928. /c/
- Rongi to shōhin 論議と小品 (Discussions and short pieces of writing), Tōkyō, Gendai Bunkasha, 1935. /c/
- Saitō Mokichi nōto 斎藤茂吉ノート (Notes on Saitō Mokichi), Tōkyō, Chikuma Shobō, 1942. /c/
- "Shinjitsu wa katō de ariuru ka 眞実は下等であり得るか (Can the truth be vulgar?)" Shinchō, September, 1937. /c/
- "Soto to no tsunagari 外とのつながり (Connections with the outside)," Shin-Nihon bungaku, April, 1955. /c/
- "Urū nigatsu nijū kunichi 閏二月二十九日 (February 29th of a leap year)," Shinchō, April, 1936. /c/
- Nakano Shigeharu shishū 中野重治詩集 (A collection of the long poems of Nakano Shigeharu), Tōkyō, Koyama Shoten, 1947. /p/
825. Nakano Shigeharu 中野重治, ed. Puroretaria-shi no sho-mondai フロレタリア詩の諸問題 (Various problems concerning the proletarian long poem), Tōkyō, Sōbunkaku, 1932. /c/
826. Nakano Shigeharu and Shiina Rinzō 椎名麟三, ed. Bungaku no riron to rekishi 文学の理論と歴史 (The theory and history of literature), Tōkyō, Shinhyōronsha, 1954. /c/
827. Nakano Suzuko 中野鈴子: also known as Ichida Aki 一田アキ  
"Misoshiru 味噌汁 (Bean soup)," Nappu, August, 1931. /p/

828. Nakano Yoshio 中野好夫 (1903- )  
 "Kindai bungaku no ummei 近代文学の運命 (The fate of modern literature)," Sekai, March, 1947. /c/  
Gendai no sakka 現代の作家 (Present-day writers) [=Iwanami shinsho, no. 216], Tōkyō, Iwanami Shoten, 1955. /c/
829. Nakatogawa Kichiji 中戸川吉二 (1896-1942)  
 "Zokuaku naru fūchō e no fumman 俗悪なる風潮への忿懣 (Anger at vulgar trends)," Bungei shunjū, February, 1932. /c/
830. Nakatsuka Ippekirō 中塚一碧樓 (1887-1946)  
Shibafu 芝生 (A lawn), Tōkyō, Kaikōsha, 1932. /h/
831. Nakaya Ukichirō 中谷宇吉郎 (1900- )  
Kasuiboku 花水木 (Flowers, water, and trees), Tōkyō, Bungei Shunjū Shinsha, 1950. /e/
832. Nakayama Gishū 中山義秀 (1900- )  
 "Atsumonozaki 厚物咲 (Pompon chrysanthemums)," Bungakkai, April, 1938. /f/  
 "Burai na kaze 無頼な風 (A villainous wind)," Bungei shunjū, June, 1954. /f/  
 "Haitokusha 悖徳者 (An immoral person)," Bungei ōrai, May, 1947 - July, 1949. /f/  
 "Hi 碑 (A tombstone)," Bungei shunjū, 1939. /f/  
 "Jakurenge 寂蓮花 (A solitary lotus)," Bessatsu bungei shunjū, February, 1952. /f/  
 "Kashoku 華燭 (A marriage ceremony)," Kaizō, April, 1947. /f/  
 "Kiri ni yuragu fujinami 霧にゆらぐ藤浪 (A wave of wistaria flowers in a fog)," Bessatsu bungei shunjū, July, 1951. /f/  
 "Makoku 魔谷 (A mysterious valley)," Fūsetsu, March, 1949. /f/  
 "Romei 露命 (A transient life)," Shinchō, September-October, 1954. /f/  
 "Sakaya 酒屋 (A sake shop)," Bummei, July, 1946. /f/  
 "Seifū sassatsu 清風颯々 (A fresh wind is rustling)," Shinchō, April, 1940. /f/  
 "Shōnen shikeishū 少年死刑囚 (Boy under a death sentence)," Bessatsu bungei shunjū, December, 1949. /f/  
 "Shū no hana 醜の花 (The flower of ugliness)," Kaizō, March, 1940. /f/  
 "Sōrenka 采蓮花 (An evening primrose)," Bessatsu bungei shunjū, April, 1952. /f/  
 "Teniyan no rakujitsu テニヤンの落日 (The last day of Tinian)," Shinchō, September, 1948. /f/  
 "Utsukushiki kuni 美しい国 (A beautiful country)," Bungakkai, June, July, and November, 1940. /f/
833. Nakayama Shōzaburō 中山省三郎 (1904-1947)  
Hyōbyō 縹緲 (A vagueness), Tōkyō, Koyama Shoten, 1942. /p/
834. Nakazato Kaizan 中里介山 (1885-1944)  
Daibosatsu Tōge 大菩薩峠 (The Daibosatsu pass), Tōkyō, Saikōsha, 1951-53, 20v.; Tōkyō, Kadokawa Shoten, 1955, 27v.; in Bessatsu kokumin zenshū 別冊國民文学全集 (The people's anthology in separate volumes), 1956, 8v. The first publication of this work goes back to 1913. /f/
835. Nakazato Tsuneko 中里恒子  
 "Banka 挽歌 (Elegy)," Fujin kōron, April-August, 1946. /f/  
 "Ikiru tochi 生きる土地 (The living land)," Shin-joen, January-December, 1940. /f/  
 "Mariannu monogatari まりあんの物語 (The story of Mary Anne)," Ningen, February, 1946. /f/  
 "Noriaibasha 乗合馬車 (A horse-drawn carriage)," Bungei shunjū, March, 1939; also separately, Tōkyō, Koyama Shoten, 1939. /f/
836. Nan'e Jirō 南江治郎 (1902- )  
Nanshi no hana 南枝の花 (The flowers on the branches to the south), Tōkyō, Shinchōsha, 1927. /p/
837. Naoki Sanjūgo 直木三十五 (1891-1934)  
 "Nangoku taiheiki 南國太平記 (An account of peace in a southern country)," Ōsaka mainichi and Tōkyō nichinichi, June-October, 1930. /f/
838. Nihon Bungaku Kyōkai 日本文学協会 (Society for Japanese Literature), ed.  
Nihon bungaku kōza 日本文学講座 (Essay series on Japanese literature), Tōkyō, Tōdai Shuppankai, 1954-55, 7v. /c/
839. Nihon Gendai Bungakushi Kenkyūkai 現代日本文学史研究会 (Association for the Study of the History of Contemporary Japanese Literature), ed.  
Nihon no gendai bungakushi 日本の現代文学史 (A history of modern Japanese literature), Tōkyō, San'ichi Shobō, 1954. /k/
840. Nihon Puroretaria Sakka Dōmei 日本プロレタリア作家同盟 (Association of Japanese Proletarian Writers)  
Akai jūka 赤い銃火 (Red gunfire), Tōkyō, Nihon Puroretaria Sakka Dōmei, 1932. /z/  
Senretsu 戦列 (A line of battle), Tōkyō, Nihon Puroretaria Sakka Dōmei, 1933. /f/

841. Nii Itaru 新居格 (1888-1951) and Fukazawa Shōsaku 深澤正策  
Daichi 大地 (The earth: Pearl S. Buck's The good earth), Tōkyō, Daiichi Shobō, 1935-1936, 3v. /tr/
842. Nishida Kitarō 西田幾太郎 (1870-1945)  
Hataraku mono kara miru mono e 働くものから見るものへ (From a worker to an observer), Tōkyō, Iwanami Shoten, 1927. /e/
843. Nishimura Yōkichi 西村陽吉 (1892- )  
Hareta hi 晴れた日 (A fine day), Tōkyō, Kōgyokudō, 1927. /t/  
Hodō no uta 舗道の歌 (Songs of the pavement), Tōkyō, Sojinsha, 1932. /t/  
Midori no hata 緑の旗 (A green flag), Tōkyō, Sakkasō, 1939. /t/
844. Nishino Tatsukichi 西野辰吉 (1916- )  
"Beikei Nichijin 米系日人 (A Japanese citizen of American ancestry)," Shin-Nihon bungaku, March, 1952. /f/  
"Chichibu Kommintō 枝文国民党 (The Chichibu party for distressing the people)," Shin-Nihon bungaku, March, 1954 - February, 1956; also, Tōkyō, Kōdansha, 1956. /f/  
"Haitei Tokihito-ki 廢帝トキヒト記 (An account of the deposed emperor Tokihito)," Bungei, September, 1947.  
"Shii-machi de no nōto C町でのノート (Notes on a town, 'C')," Gunzō, February, 1954. /f/
845. Nishiwaki Junzaburō 西脇順三郎 (1894- )  
Ambaruwaria あんばるわりあ (Ambarvalia), Tōkyō, Shiinokisha, 1933. /p/  
Arechi 荒地 (The waste land: T. S. Eliot's The waste land), Tōkyō, Sōgensha, December, 1952. /tr/  
Kindai no gūwa 近代の寓話 (Modern fables), Tōkyō, Sōgensha, 1953. /p/  
Tabibito kaerazu 旅人かへらお (The traveler has not returned), Tōkyō, Tōkyō Shuppan Kabushiki Kaisha, 1947. /p/  
Chōgenjitsu-shugi shiron 超現実主義詩論 (A treatise on surrealist poems), Tōkyō, Kōseikaku, 1930. /c/
846. Nitta Jun 新田潤 (1904- )  
"Gake 崖 (A cliff)," Bungei, December, 1934. /f/  
"Kiseru 煙管 (A tobacco pipe)," Nichireki, 1933. /f/  
"Tsuma no yukue 妻の行方 (The place where the wife went)," Bummei, January, 1948. /f/
847. Niwa Fumio 丹羽文雄 (1904- )  
"Aiyoku no ichi 愛欲の位置 (The place of passion)," Kaizō, June, 1937. /f/  
"Aruchizan アルチザン (An artisan)," Gendaijin, March, 1948. /f/  
Aru onna no hansei 或る女の半生 (The half of a lifetime of a certain woman), Tōkyō, Kawade Shobō, August, 1940. /f/  
"Ayu 鮎 (The ayu [a fish])," Bungei shunjū, April, 1932. /f/  
Chūnen 中年 (One's middle years), Tōkyō, Kawade Shobō, 1941. /f/  
"Gendaishi 現代史 (Present-day history)," Kaizō, April-October, 1942. /f/  
"Gyōan 暁闇 (Darkness at dawn)," Chūō kōron, August, 1941. /f/  
"Hachūru 爬虫類 (The reptiles)," Bungei shunjū, January-June, 1950; Bungakkai, July-December, 1950. /f/  
"Hebi to hatō 蛇と鳩 (A snake and a pigeon)," Shūkan asahi, February-September, 1952. /f/  
"Iyagarase no nenrei 厭からせの年齢 (The disagreeable age)," Kaizō, February, 1947. /f/  
"Jinsei annai 人生案内 (A guide to life)," Kaizō, February, 1937. /f/  
"Kaeranu chūtai 歸らぬ中隊 (A company which will not return)," Chūō kōron, December, 1938. /f/  
Kaimen 海面 (The surface of the sea), Tōkyō, Takemura Shobō, 1939. /f/  
"Kaisen 海戦 (A naval battle)," Chūō kōron, November, 1942. /f/  
Kinnō todokeide 勤王届出 (A report on loyalty to the emperor), Tōkyō, Taikandō, 1942. /f/  
"Kōfuku e no kyori 幸福への距離 (The distance to happiness)," Gunzō, October, 1951. /f/  
"Kokuheki 吳壁 (A wailing wall)," Gunzō, October, 1947 - February, 1948. /f/  
Kōrarui 甲羅類 (The carapace family)," Waseda bungaku, July, 1934. /f/  
"Nangokushō 南國抄 (Notes on a southern country)," Nihon hyōron, April, 1939. /f/  
"Ningen moyō 人間模様 (A mortal pattern)," Nihon shōsetsu, beginning in June, 1943. /f/  
"Nyūbi no hito 采媚の人 (A gently coquettish lady)," Shinchō, April, 1954. /f/  
"Seishun no sho 青春の書 (A book for youth)," Shin-joen, January, 1938-December, 1938. /f/  
"Shadanki 遮断機 (A crossing gate)," Shinchō, November, 1952. /f/  
"Taisōji fukin 太皇寺附近 (Near Taisōji temple)," Bungei, December, 1939. /f/  
"Tarachine たらちね (A mother)," Bungei, January, 1951. /f/  
"Tōsei munazan'yō 當世胸算用 (A calculation of debts for today)," Chūō kōron, October-December, 1949. /f/  
"Zeiniku 贅肉 (Superfluous flesh)," Chūō kōron, extra edition, July, 1934. /f/  
Niwa Fumio bunko 丹羽文雄文庫 (The Niwa Fumio library), Tōkyō, Tōhōsha, 1953-1955, 25v. (incomplete).
- Niwa Fumio senshū 丹羽文雄選集 (A selection of the works of Niwa Fumio), ed., by Furuya Tsunatake  
古谷綱武, Tōkyō, Takemura Shobō, 1939, 7v. /z/

- Niwa Fumio senshū 丹羽文雄選集 (A selection of the works of Niwa Fumio), Tōkyō, Kaizōsha, 1948-1949, 7v. /z/
848. Noda Utarō 野田宇太郎 (1909- )  
Shin-Tōkyō bungaku sampo 新東京文学散歩 (A literary walk through a new Tōkyō), Tōkyō, Nihon Dokusho Shimbunsha, 1951. /k/  
Pan no kai パンの會 (The Pan club), Tōkyō, Rokkō Shuppansha, 1949; afterwards revised, enlarged, and published as Nihon tambiha no tanjō 日本耽美派の誕生 (The birth of the Japanese Aesthetic School), Tōkyō, Kawade Shobō, 1951.
849. Nogami Yaeko 野上彌生子 (1885- )  
 "Machiko 真知子 (Machiko)," Kaizō, August, 1928 - May, 1930, and Chūō kōron, December, 1930. This novel was published as follows:  
 "Machiko 真知子 (Machiko)," Kaizō, August, 1928.  
 "Aru sosharisuto 或るソシアリスト (A certain Socialist)," Kaizō, September, 1928.  
 "Dannasama, kodomo, inu 旦那様・子供・犬 (Her husband, children, dog)," Kaizō, January, 1929.  
 "Tsumetai moyo 冷たい霧 (A cold mist)," Kaizō, March, 1929.  
 "Moyuru bara 燃ゆる薔薇 (Burning roses)," Kaizō, October, 1929.  
 "Gin dokuraku 銀の独樂 (Enjoying the silver by oneself)," Kaizō, January, 1930.  
 "Kanojo to haru 彼女と春 (That certain woman and spring)," May, 1930.  
 "Chi 血 (Blood)," Chūō kōron, December, 1930.
- Meiro 迷路 (A maze), part 1, Tōkyō, Iwanami Shoten, 1948; part 2, Tōkyō, Iwanami Shoten, 1948; parts 3-4, Tōkyō, Iwanami Shoten, 1952. /f/  
 "Ōishi Yoshio 大石良雄 (Ōishi Yoshio [personal name])," Chūō kōron, September, 1926. /f/  
 "Wakai musuko 若い息子 (Young son)," Chūō kōron, December, 1932. /f/
850. Noguchi Fujio 野口富士夫 (1911- )  
 "Kaze no keifu 風の系譜 (The family tree of the wind)," Bungakusha, April, 1940. /f/
851. Noma Hiroshi 野間宏 (1915- )  
Chi no tsubasa 地の翼 (The wings of the earth), Tōkyō, Kawade Shobō, 1956. /f/  
 "Hōkai kankaku 崩解感覺 (A disintegrated feeling)," Sekai hyōron, January-March, 1948. /f/  
 "Kao no naka no akai me 顔の中の赤い目 (The red eyes in the face)," Sōgō bunka, August, 1947. /f/  
 "Kaze to honō 風と炎 (Wind and flame)," Nihon hyōron, December, 1950. /f/  
 "Kurai e 暗い繪 (A dark picture)," Kibachi, January-March, 1946. /f/  
 "Me 眼 (Eyes)," Bessatsu geijutsu, March, 1949. /f/  
 "Seinen no wa 青年の環 (The circle of youths)," Tōkyō, Kawade Shobō, 1949-1950, 2v. /f/  
Shinkū chitai 真空地带 (A vacuum zone), Tōkyō, Kawade Shobō, 1952. /f/  
 "Yuki no shita no koe ga... 雪の下の声か... (The voice beneath the snow...)," Gunzō, September, 1952. /f/  
 "Zanzō 残像 (The remaining image)," Chōryū, November, 1947. /f/  
 "Nijisseiki bungaku to minshushugi bungaku 廿世紀文学と民主主義文学 (Twentieth century literature and democratic literature)," Bungaku, June-December, 1953. /c/  
 "Tenkei ni tsuite 典型について (On what is meant by a model)," Shin-Nihon bungaku, May-September, 1955. /c/  
Seiza no itami 星座の痛み (The pain of a constellation), Tōkyō, Kawade Shobō, 1949. /p/  
Noma Hiroshi sakuhinshū 野間宏作品集 (A collection of the works of Noma Hiroshi), Kyōto, San'ichi Shobō, 1953, 3v. /z/
852. Nomura Kiyoshi 能村潔 (1900- )  
Rōtaku ろたく (A miserable dwelling), Tōkyō, Rōsambō, 1934. /p/  
Hōfutsu 髣髴 (A close resemblance), Tōkyō, Kōchō Shorin, 1939. /p/
853. Nomura Kodō 野村胡堂 (1882- ), also known as Ara Ebisu あらえびす  
Zenigata Heiji torimonochō 銭形平次捕物帖 (The Zenigata Heiji detective stories), principally in Ōru yomimono, April, 1931, to date. /f/
854. Nozawa Fumiko 野澤富美子  
Renga jokō 煉瓦女工 (Women workers in a brick factory), Tōkyō, Daiichi Kōronsha, 1940. /f/
855. Numazawa Tatsuo 沼澤龍雄  
Nihon bungakushi hyōran 日本文学史表覽 (Tables for the history of Japanese literature), Tōkyō, Meiji Shoin, 1934, 2v. /k/

856. Nuyama Hiroshi ぬやま・ひろし ; also, Hiroshi Nuyama ひろし・ぬやま ; Nishizawa Ryūji  
西澤隆二 (1903- )  
Amigasa 編笠 (A braided hat), Tōkyō, Nihon Minshushugi Bunka Remmei, 1946. /p/  
"Tsurumi tōsōshi 鶴見闘争史 (The history of the fighting at Tsurumi)," Senki, June, 1930. /f/  
857. Ōba Hakusuirō 大場白水郎 (1890- )  
Hakusuirō kushū 白水郎句集 (A collection of haiku by Hakusuirō), Tōkyō, Momiyama Shoten, 1928. /h/  
858. Oda Sakunosuke 織田作之助 (1913-1947)  
"Doyō fujin 土曜夫人 (The Saturday ladies)," Yomiuri shimbun, August-December, 1946. /f/  
"Meoto zenzai 夫婦善哉 (It's good to be man and wife)," Bungei, July, 1940. /f/  
"Sesō 世相 (A phase of life)," Ningen, April, 1946.  
"Kanōsei no bungaku 可能性の文学 (A literature of possibility)," Kaizō, December, 1946. /c/  
"Niryū bungakuron 二流文学論 (On second-rate literature)," Kaizō, October, 1946. /c/  
859. Oda Takeo 小田徹夫 (1900- )  
"Jōgai 城外 (Outside a castle)," Bungaku seikatsu, June, 1936. /f/  
860. Odagiri Hideo 小田切秀雄 (1916- )  
Gendai bungakuron 現代文学論 (On present-day literature), Tōkyō, Kawade Shobō, 1949. /c/  
Jojō no kaihō 抒情の解放 (The liberation of lyricism), Tōkyō, Yakumo Shoten, 1948. /c/  
Kindai Nihon no sakkatachi 近代日本の作家たち (The writers of modern Japan), Tōkyō, Kōbunsha, 1954, 2v. /c/  
Kobayashi Takiji 小林多喜二 (Kobayashi Takiji [the author]), Tōkyō, Kaname Shobō, 1950. /c/  
"Kyōsanshugi-teki ningen 共産主義的人間 (Communitistic people)," Ningen, December, 1949. /c/  
"Ningen no shinrai ni tsuite 人間の信頼について (On man's faith)," Sekai, November, 1954. /c/  
"Niwa Fumio no mondai 丹羽文雄の問題 (The problem of Niwa Fumio)," Chūō kōron, April, 1950. /c/  
Samazama na shisō no atarashii kankei ni tsuite さまざまな思想の新しい関係について (On the new relationships among various ideas) [in Kawade shinsho 河出新書 (New Kawade books)], Tōkyō, Kawade Shobō, 1956. /c/  
"Sedai no sakeme 世代の裂け目 (A crack in a generation)," Sekai, February, 1954. /c/  
"Shin-bungaku sōzō no shutai 新文学創造の主体 (The main elements in the creation of a new literature)," Shin-Nihon bungaku, June, 1946. /c/  
"Tanka hiteiron 短歌否定論 (Essay denying the tanka its existence)," Jimmin tanka, March, 1946. /c/  
Man'yō no dentō 萬葉の傳統 (The traditions of the Man'yō [poems]), Tōkyō, Hikari Shobō, 1941. /k/  
Nihon kindai bungaku: kindai Nihon no shakai kikō to bungaku 日本近代文学—近代日本の社会機構と文学 (Modern Japanese literature: The social structure of modern Japan and literature), Tōkyō, Aoki Shoten, 1955. /k/  
Nihon kindai bungaku kenkyū 日本近代文学研究 (Studies in modern Japanese literature), Tōkyō, Tōdai Kyōso Shuppambu, 1950. /k/  
861. Odagiri Hideo, ed.  
Kōza kindai Nihon bungakushi 講座近代日本文学史 (Essay series: The history of modern Japanese literature), Tōkyō, Ōtsuki Shoten, 1956-1957, 5v. /k/  
Puroretaria bungaku saikentō プロレタリア文学再検討 (A re-evaluation of proletarian literature), Tōkyō, Yūzankaku, 1948. /c/  
862. Ōe Mitsuo 大江満夫 (1906- )  
Chi no hana ga hiraku toki 血の花が開くとき (When the flowers of blood open), Tōkyō, Seishidō Shoten, 1928. /p/  
Nihon kairyū 日本海流 (The currents of the Japanese seas), Tōkyō, Sangabō, 1943. /p/  
863. Ōe Ryōtarō 大江良太郎 (1901- )  
Haru, aki はる・あき (Spring, fall), performed by the Shinsei Shimpa company at the Mitsukoshi Gekijō, September, 1947. /d/  
864. Ogawa Masako 小川正子  
Kojima no haru 小島の春 (Spring on a small island), Tōkyō, Nagasaki Shoten, 1939. /f/  
865. Ogawa Shinkichi 小川真吉  
Sekishu ni ikiru 隻手に生きる (To live with one arm), Tōkyō, Rokkō Shōkai Shuppambu, 1941. /f/  
866. Ogiwara Seisensui 荻原井泉水 (1884- )  
Bongyōhon 甕行品 (A collection of haiku on pure actions), Tōkyō, Kaizōsha, 1932. /h/  
Kaizange 皆懺悔 (A complete confession), Tōkyō, Sōunsha, 1928. /h/  
Mushozai 無所在 (Having nothing to do), Tōkyō, Mikasa Shobō, 1935. /h/  
Seisensui kūshū 井泉水句集 (A collection of haiku by Seisensui), Tōkyō, Kōbunsha, 1946, 8v. /h/



867. Oguma Hideo 小熊秀雄 (1901-1940)  
 "Gōrudo rasshu ゴールド・ラッシュ (The gold rush)," Shiseishin, April, 1934. /p/  
Oguma Hideo shishū 小熊秀雄詩集 (A collection of the long poems of Oguma Hideo), Tōkyō, Kōshinsha, 1935. /p/  
Oguma Hideo shishū 小熊秀雄詩集 (A collection of the long poems of Oguma Hideo), Tōkyō, Chikuma Shobō, 1953. /p/  
 "Rumin shishū 流民詩集 (A collection of long poems by a hobo)," Gendai bungaku, April, 1940 ; also, Kyōto, San'ichi Shobō, 1947. /p/  
 "Shōyō shishū 逍遙詩集 (A collection of long poems on strolls)," Gendai bungaku, March, 1940. /p/  
 "Yokubō no nami 欲望の波 (The wave of desire)," Shiseishin, March, 1935. /p/  
Tobu sori 飛ぶ橇 (A flying sleigh), Tōkyō, Zensōsha, 1935. /p/
868. Ōhashi Matsuhei 大橋松平 (1893-1952)  
Kadogawa 門川 (Kadogawa), Tōkyō, Sōsakusha, 1936. /t/
869. Ōi Hirotsuke 大井廉介  
 "Bungakusha no kakumei jikkōryoku 文学者の革命実行力 (The ability of literary men to bring about revolutions)," Gunzō, February, 1956. /c/
870. Oikawa Hitoshi 及川均 (1913- )  
Dai-jū-kyū tōkan 第十九等官 (The nineteenth class official), Tōkyō, Miraiha Hakkōjō, 1950. /p/  
Yokota-ke no oni 横田家の鬼 (The demon of the Yokota family), Tōkyō, Hirasawa Setsuko, 1938. /p/
871. Oka Fumoto 岡麓 (1877-1951)  
Asagumo 朝霞 (The morning clouds), Tōkyō, Iwanami Shoten, 1936. /t/  
Fuyuzora 冬空 (The winter sky), Tōkyō, Kaname Shobō, 1950. /t/  
Ozasafu 小笹生 (Dwarf bamboo trees), Tōkyō, Iwanami Shoten, 1936. /t/
872. Okada Saburō 岡田三郎 (1890-1954)  
 "Asa 朝 (The morning)," Bungei, March, 1940. /f/  
 "Shinroku gyōjōki 伸六行状記 (A record of Shinroku's behaviour)," Shinchō, June, 1940. /f/
873. Okamoto Jun 岡本潤 (1901- )  
Bachiataru wa ikite iru 罰當りは生きてゐる (The damned are living), Tōkyō, Kaihō Bunka Remmei, February, 1933. /p/  
Ranru no hata 襤褸の旗 (A tattered flag), Tōkyō, Shinzembisha, 1947. /p/  
Yoru kara asa e 夜から朝へ (From night to morning), Tōkyō, Sojinsha, 1928.  
Yoru no kikansha 夜の機関車 (A locomotive in the night), Tōkyō, Bunka Saishuppatsu no Kai, 1941. /p/  
Okamoto Jun shishū 岡本潤詩集 (A collection of the long poems of Okamoto Jun), Tōkyō, Kōbundō, 1954. /p/
874. Okamoto Kanoko 岡本かの子 (1889-1939)  
 "Boshi jojō 母子絞情 (The expression of feeling between mother and child)," Bungakkai, March, 1937. /f/  
 "Kan'ei funka 寛永噴火 (Eruption in the Kan'ei era)," Bungakkai, July, 1940. /f/  
 "Kawaakari 河明り (A light reflected on a river)," Chūō kōron, April, 1939. /f/  
 "Kingyo ryōran 金魚揉乱 (A group of goldfish in confusion)," Chūō kōron, October, 1937. /f/  
 "Rōgishō 老妓抄 (The story of an old geisha)," Chūō kōron, November, 1938. /f/  
 "Seisei ruten 生々流轉 (The impermanency of life)," Bungeikai, August, 1939. /f/  
 "Tsuru wa yamiki 鶴は病みき (A crane is ill)," Bungakkai, June, 1936. /f/
875. Okamoto Kidō 岡本綺堂 (1872-1939)  
 "Gonza to Sukejū 権三と助十 (Gonza and Sukejū)," Kabuki, July, 1926. /d/
876. Ōkawa Hakuu 大川白雨  
Mori Ōgai 森鷗外 (Mori Ōgai), Tōkyō, Kōgakusha, 1949, 270pp. /k/
877. Ōkawa Shūmei 大川周明 (1886- )  
Kōki nisen-roppyakunen-shi 皇紀二千六百年史 (The 2600-year history of the reign of the emperors), Tōkyō, Daiichi Shobō, 1941. /e/
878. Okazaki Yoshie 岡崎義恵 (1892- )  
Nihon bungeigaku 日本文藝学 (The study of the literary arts in Japan), Tōkyō, Iwanami Shoten, 1935. /k/  
 "Nihon bungeigaku no juritsu 日本文藝学の樹立 (The establishment of literary art in Japan)," Bungaku, October, 1934. /k/
879. Ōki Atsuo 大木惇夫, also 大木篤夫 (1895- )  
Aki ni miru yume 秋に見る夢 (Dreams seen in autumn), Tōkyō, Arusu, 1926. /p/  
Kiken shingō 危険信号 (Danger signals), Tōkyō, Arusu, 1930. /p/

880. Ōki Minoru 大木実 (1913- )  
Basue no ko 場末の子 (The children of the outskirts), Tōkyō, Sunagoya Shobō, 1939. /p/  
Enrai 遠雷 (Distant lightning), Tōkyō, Sakurai Shoten, 1943. /p/  
Hatsuyuki 初雪 (The first snow), Tōkyō, Sakurai Shoten, 1946. /p/  
Kokyō 故郷 (One's native heath), Tōkyō, Sakurai Shoten, 1943. /p/  
Roji no ido 路地の井戸 (The well in the lane), Tōkyō, Sakurai Shoten, 1948. /p/  
Yane 屋根 (A roof), Tōkyō, Sunagoya Shobō, 1941. /p/  
Yume no ato 夢の跡 (The traces of one's dreams), Kyōto, Usui Shobō, 1947. /p/
881. Ōkubo Yasuo 大久保康雄 (1905- )  
Kaze to tomo ni sarinu 風と共に去りぬ (Gone with the wind: Margaret Mitchell's Gone with the wind),  
Tōkyō, Mikasa Shobō, 1938. /tr/
882. Ōkuma Chōjirō 大熊長次郎  
Ōkuma Chōjirō zenkashū 大熊長次郎全歌集 (A complete collection of the tanka composed by Ōkuma Chōjirō),  
Tōkyō, Kaizōsha, 1933. /t/
883. Okuno Takeo 奥野健男  
Gendai sakkaron 現代作家論 (On contemporary writers), Tōkyō, Kindai Seikatsusha, 1956. /c/
884. Ōmori Yoshitarō 大森義太郎 (1898-1940)  
"Gendai chishiki-kaikyū no konwaku 現代知識階級の困惑 (The perplexity of the present-day intellectual class)," Kaizō, November, 1934. /c/  
"Kōdōshugi bungaku hihan 行動主義文学批判 (The criticism of activist literature)," Bungei, February, 1935.  
/c/  
Materiarisumusū miritansu まてりありあむす・みりたんす (Materialism and militancy), Tōkyō, Chūō Kōronsha,  
1934. /c/
885. Onchi Terutake 遠地輝武 (1901- )  
Gendaishi no taiken 現代詩の体験 (My experiences in the modern long poem), Tōkyō, Sakai Shoten,  
1957. /c/  
"Nekoyanagi 猫やなぎ (A swallow)," Puroretaria-shi, February, 1931. /p/  
Ningen-byō kanja 人間病患者 (Patients with the human ailment), Kōbe, Seiju Shijin Kyōkai, 1929. /p/  
Gendaishi no taiken (My experiences in the modern long poem), Tōkyō, Sakai Shoten, 1957, 257pp. /c/
886. Ono Tōsabarō 小野十三郎 (1903- )  
Fūkei shishō 風景詩抄 (A selection of long poems on the natural scene), Tōkyō, Kōbunsha, 1943. /p/  
Furuki sekai no ue ni 古き世界の上に (On top of an old world), Tōkyō, Kaihō Bunka Remmei, 1934. /p/  
Hambun hiraita mado 半分開いた窓 (A half-opened window), Tōkyō, Taiheiyō Shijin Kyōkai, 1926; also,  
Tōkyō, Sojinsha, 1928. /p/  
Taikai no hotori 大海の邊 (The coast of the ocean), Tōkyō, Kosumosu, 1946. /p/  
Ōsaka 大阪 (Ōsaka), Tōkyō, Akatsuka Shobō, 1939; also, Tōkyō, Sōgensha, 1953. /p/  
Shiron 詩論 (A treatise on poetry), Tōkyō, Shimzembisha, 1948. /c/  
Tanka-teki jojō 短歌的抒情 (The lyricism proper to the tanka), Tōkyō, Sōgensha, 1953. /c/  
Gendaishi techō 現代詩手帖 (Handbook for the contemporary long poem) [in Sōgen techō bunko 創元手帖  
文庫 (Sōgen handbook library)], Ōsaka, Sōgensha, 1953.
887. Onoe Saishū 尾上紫舟 (1876-1957)  
Kamposhū 間歩集 (A collection of slow walks), Nagoya, Mizugamesha, 1930. /t/
888. Ōoka Shōhei 大岡昇平 (1909- )  
"Furyōki 俘虜記 (An account of a prisoner of war)," Bungakkai, February, 1948. /f/  
"Haha 母 (The mother)," Chūō kōron bungei tokushū, June, 1951. /f/  
"Musashino fujin 武藏野夫人 (The Musashino lady)," Gunzō, January-September, 1950. /f/  
"Nobi 野火 (Fires in the field)," Tembō, January-August, 1951. /f/  
"Reite no ame レイテの雨 (The rain at Leyte)," Sakuhin, August, 1948. /f/  
"Sansō 酸素 (Oxygen)," Bungakkai, January-December, 1952. /f/  
"Tsuna 妻 (The wife)," Bessatsu bungei shunjū, October, 1950. /f/  
Zoku-furyōki 續俘虜記 (An account of a prisoner of war, continued), Tōkyō, Sōgensha, 1949. /f/  
Sutandāru スタンダール (Stendhal: Alain's Stendhal), Tōkyō, Sōgensha, 1939. /tr/

Origuchi Shinobu 折口信夫 : See Shaku Chōkū 釋迢空

889. Osanai Kaoru 小山内薫 (1881-1928)  
 "Mori Arinori 森有礼 (Mori Arinori)," Chūō kōron, July, 1926. /d/  
Musuko 息子 (The son), performed by the Kikugorō and Kichiemon company at the Teikoku Gekijō, March, 1946. /d/  
Enshutsusha no shuki 演出者の手記 (A note by a producer), Tōkyō, Genshisha, May, 1928. /d/
890. Osaragi Jirō 大佛次郎 (1897- )  
 "Akō rōshi 赤穂浪士 (The masterless samurai of Akō)," Tōkyō, Nichinichi shimbun, November, 1927 - November, 1928. /f/  
 "Dorefyusu jiken ドレフス事件 (The Dreyfus case)," Kaizō, May, 1930. /f/  
 "Kamon 花紋 (The flower crest)," Shin-joen, January, 1938 - April, 1939. /f/  
 "Kikyō 帰郷 (Home-coming)," Mainichi shimbun, April-November, 1948; also, Tōkyō, Kurakusha, 1950. /f/  
 "Munakata kyōdai 宗牙姉妹 (The Munakata sisters)," Asahi shimbun, beginning in 1949; also, Tōkyō, Asahi Shimbunsha, 1950. /f/  
Osaragi Jirō sakuhinshū 大佛次郎作品集 (A collection of the works of Osaragi Jirō), Tōkyō, Bungei Shunjūsha, 1951, 7v. /z/
891. Ōsawa Mikio 大澤幹夫 (1911- )  
Buki to jiyū 武器と自由 (Weapons and liberty), performed by the Shinkyō Gekidan company at the Yūrakuzo, March, 1947. /d/
892. Ōshika Taku 大鹿卓 (1898- )  
Watarase-gawa 渡良瀬川 (The Watarase River), Tōkyō, Chūō Kōronsha, 1941. /f/
893. Ōta Mizuho 太田水穂 (1876-1955)  
Fuyuna 冬菜 (Chinese rape), Tōkyō, Kyōritsusha, 1927. /t/  
Tanka ritsugen 短歌立言 (An expression of opinion on the tanka), Tōkyō, Iwanami Shoten, 1921. /c/
894. Ōta Saburō 太田三郎  
Bungaku no riron 文学の理論 (The theory of literature; René Wellek and Austin Warren's The theory of literature), Tōkyō, Chikuma Shobō, 1954. /tr/  
Hikaku bungaku 比較文学 (Comparative literature), Tōkyō, Kenkyūsha, 1955. /k/
895. Ōta Yōko 太田洋子 (1906- )  
 "Hanningen 半人間 (Half a human)," Sekai, March, 1954. /f/  
Ryūri no kishi 流離の岸 (The shores of a distant country), Tōkyō, Koyama Shoten, 1939. /f/  
 "Sakura no kuni 櫻の國 (A land of cherry blossoms)," Asahi shimbun, March-July, 1940. /f/  
 "Sanjō 山上 (On top of a mountain)," Gunzō, May, 1953. /f/  
Shikabane no machi 屍の街 (A city filled with dead bodies), Tōkyō, Tōga Shobō, 1950. /f/  
 "Uji 蛆 (Maggots)," Sekai, February-March, 1951. /f/  
 "Zanshū tenten 殘醜点々 (The ugliness remaining here and there)," Gunzō, March, 1954. /f/
896. Ōtake Yasuko 大塚康子  
Byōinsen 病院船 (The hospital ship), Tōkyō, Joshi Bun'ensha, 1939. /e/
897. Ōte Takuji 大手拓次 (1887-1943)  
Aihiro no hiki 藍色の蟾 (An indigo toad), Tōkyō, Arusu, December, 1936. /p/  
Hebi no hanayome 蛇の花嫁 (The snake bride), Tōkyō, Ryūseikaku, 1940. /p/  
Ikoku no kaori 異國の香 (The scents of a strange country), Tōkyō, Ryūseikaku, 1941. /p (tr)/
898. Ōtsuka Kinnosuke 大塚金之助 (1892- )  
 "Kurushisa くるしき (Suffering)," Araragi, January-March, 1927. /t/  
 "Musansha tanka 無産者短歌 (The tanka of the proletariat)," Marumera, May, 1927. /t/
899. Ōuchi Hyōe 大内兵衛 (1888- )  
Ōuchi Hyōe-shū 大内兵衛集 (A collection of the works of Ōuchi Hyōe) [in v. 37 of Shōwa bungaku zenshū], Tōkyō, Kadokawa Shoten, 1954. /z/
900. Ōuchi Takao 大内隆雄  
Gen'ya 原野 (A field), Tōkyō, Sanwa Shobō, 1939. /tr/ [A collection of fiction written by Manchurian writers].
901. Ōya Sōichi 大宅壮一 (1900- )  
Bungaku-teki senjutsu-ron 文学的戦術論 (Comments on literary strategy), Tōkyō, Chūō Kōronsha, 1930. /c/  
 "Bungei hihyō no zahyō ni tsuite 文藝批評の座標について (On coordinates for literary criticism)," Kindai seikatsu, July, 1929. /c/  
 "Chiteki rōdō no shūdanka ni tsuite 智的労働の集團化について (On the organizing of intellectual labor)," Shinchō, June, 1928. /c/

"Sōgō-geijutsu to shite no bungaku 総合藝術としての文学 (Literature as composite art)," Shinchō, April, 1929. /c/

902. Oyama Tokujirō 尾山篤二郎 (1889- )  
Shiratama-shū 白莖集 (A collection of white gems)[=Shinkashū sōsho 新歌集叢書 (A series of new tanka anthologies), no. 1], Tōkyō, Kōgyokudō Shoten, 1928. /t/  
Tofu no sugagomo とふのおがごも (A broad sedge mat), Tōkyō, Shin-Kigensha, 1946. /t/

903. Ozaki Hirotsugu 尾崎宏次 (1914- )  
Shingeki no ashioto 新劇の足音 (The footsteps of modern drama), Tōkyō, Tōkyō Sōgensha, 1956. /k/

904. Ozaki Hōsai 尾崎放哉 (1885-1926)  
Ōzora 大空 (The big sky), Tōkyō, Shunjūsha, 1926. /h/

905. Ozaki Kazuo 尾崎一雄 (1899- )  
"Monoui haru 懶い春 (A dreary spring)," Fūsetsu, March-September, 1949; Tōkyō, Rokkō Shuppansha, 1950. /f/

"Mushi no iroiro 虫のいろ (Various kinds of insect)," Shinchō, January, 1940. /f/

"Nagai ido 長い井戸 (A deep well)," Bungei shunjū, November, 1940. /f/

"Namekuji yokochō はめくら横町 (A bystreet of snails)," Gunzō, October, 1951. /f/

Nonki megane 暢氣眼鏡 (The carefree eyeglasses), Tōkyō, Sunagoya Shobō, April, 1937; also in Bungei shunjū, August, 1937. /i/

"Tsuma hokeru 妻果ける (A wife becomes senile)," Bungei shunjū, August, 1954. /f/

Ozaki Kazuo sakuhin-shū 尾崎一雄作品集 (A collection of the works of Ozaki Kazuo), Tōkyō, Ikeda Shoten, 1953-1954, 10v. /z/

906. Ozaki Kihachi 尾崎喜八 (1892- )  
Kōgen shishō 高原詩抄 (A selection of long poems on a highland), Tōkyō, Aoki Shoten, 1942. /p/

Kōjin no uta 行人の歌 (The songs of a traveler), Tōkyō, Ryūseikaku, 1940. /p/

Kōya no hi 曠野の火 (The fires on a plain), Tōkyō, Sojinsha, 1927. /p/

Natsugumo 夏雲 (Summer clouds), Tōkyō, Seiensō, 1946. /p/

Nijūnen no uta 二十年の歌 (Songs of twenty years), Tōkyō, Mikasa Shobō, 1943. /p/

Zankashō 残花抄 (A selection of remaining flowers), Tōkyō, Gembunsha, 1948. /p/

907. Ozaki Shirō 尾崎士郎 (1898- )

"Chōbohei 朝暮兵 (Soldiers at all times)," Kaizō, 1943. /f/

Ishida Mitsunari 石田三成 (Ishida Mitsunari [personal name]), Tōkyō, Chūō Kōronsha, 1938. /f/

"Jinsei gekijō 人生劇場 (The theater of human life)," Miyako shimbun; March-December, 1933: Sei-shun-hen 青春篇 (Adolescence); October-December, 1934: Aiyoku-hen 愛欲篇 (Passion); May-December, 1936: Zankyō-hen 残侠篇 (Late manhood); August-December, 1939: Fūin-hen 風雲篇 (Wisdom). /f/

"Kagaribi 篝火 (A bonfire)," Tōkyō, Sakurai Shoten, 1941. /f/

Tennō kikansetsu 天皇機関説 (The theory that the emperor is only an instrument), Tōkyō, Bungei Shunjū Shinsha, 1951. /f/

Kūsō buraku 空想部落 (An imaginary hamlet), Tōkyō, Shinchōsha, 1936. /f/

"Ūsun kuriiku 吳松クワ (The Woosung creek)," Chūō kōron, February, 1939. /f/

Waseda Daigaku 早稲田大学 (Waseda University), Tōkyō, Bungei Shunjū Shinsha, 1953. /f/

"Yoake no kaze 夜明けの風 (Wind at dawn)," Shinchō, April and July, 1940. /f/

Ozaki Shirō senshū 尾崎士郎選集 (A selection of the works of Ozaki Shirō), Tōkyō, Heibonsha, 1941, 12v. /z/

908. Ozawa Fujio 小澤不二夫 (1912- )

Gunrō 群狼 (Wolves in a pack), performed by the Kūkiza company at the Teitoza, March, 1948. /d/

Kuroi taiyō 黒い太陽 (The black sun), performed by the Shinkokugeki company at the Tōkyō Gekijō, July, 1950. /d/

909. Ozawa Kiyoshi 小澤清 (1922- )

"Machi kōjō 町工場 (A factory in a town)," Shin-Nihon bungaku, July, 1946. /f/

910. Poetoroa ポエトロア

Amerika-shi tokushū アメリカ詩特集 (A special collection of American poems), 1954. /tr/

911. Rai Sekiyu 雷石榊 (1900- )  
Sabaku no uta 砂漠の歌 (A song of the desert), Tōkyō, Zensōsha, March, 1935. /p/
912. Rekiteisha 歷程社, ed.  
Rekitei shishū 歷程詩集 (A collection of long poems [published] in Rekitei), Tōkyō, Sangabō, 1941. /z/
913. Ryū Shintarō 筧信太郎 (1900- )  
Ryū Shintarō-shū 筧信太郎集 (A collection of the works of Ryū Shintarō) [in v. 37 of Shōwa bungaku zenshū], Tōkyō, Kadokawa Shoten, 1954. /z/
914. Ryūtanji Yū 龍胆寺雄 (1901- )  
Apāto no onnatachi to boku to アパートの女達と僕と (The women of an apartment building and I), Tōkyō, Kaizōsha, 1929. /f/  
Fushichō 不死鳥 (A phoenix), Tōkyō, Kaizōsha, 1952. /f/  
 "Hōrōjidai 放浪時代 (A roaming period)," Kaizō, April, 1928. /f/  
Kaseki no machi 化石の街 (A petrified street), Tōkyō, Shinchōsha, 1931. /f/
915. Saijō Yaso 西條八十 (1892- )  
Ichiaku no hari 一握の玻璃 (A handful of glass), Tōkyō, Yūkeisha, 1947. /p/  
Kanojo 彼女 (That certain girl), Tōkyō, Kōransha, 1926. /p/  
Mizuiro no yume 水色の夢 (Pale blue dreams), Tōkyō, Hōbunkan, 1950, 249pp. /p/  
Murasaki no keshi 紫の罌粟 (Purple poppies), Tōkyō, Kōransha, 1928. /p/  
Parii shōkyokushū パリ一小曲集 (A collection of short pieces on Paris), Tōkyō, Kōransha, 1926. /p/  
Utsukushiki kane 美しい鐘 (The beautiful bell), Tōkyō, Hōbunkan, 1949, 219pp. /p/  
Utsukushiki soshitsu 美しい喪失 (A beautiful loss), Tōkyō, Kamiya Shoten, 1929. /p/
916. Saitō Fumi 斎藤史 (1909- )  
Shūten 朱天 (The red sky), Tōkyō, Kōchō Shorin, 1943. /t/
917. Saitō Kiyoe 斎藤清衛 (1893- )  
Bashō 芭蕉 (Bashō), Tōkyō, Komeji Shoten, 1950, 198pp. /k/
918. Saitō Mokichi 斎藤茂吉 (1882-1953)  
Dōbasambō yawa 音馬山房夜話 (Night stories at Dōbasan cottage), Tōkyō, Yakumo Shoten, 1944, 2v.  
En'yū 遠遊 (A trip abroad), Tōkyō, Iwanami Shoten, 1947. /t/  
Gyōkō 曉紅 (A crimson dawn), Tōkyō, Iwanami Shoten, 1940. /t/  
Hakutō 白桃 (White peaches), Tōkyō, Iwanami Shoten, 1942. /t/  
Henreki 遍歴 (Travels), Tōkyō, Iwanami Shoten, 1948, 378pp. /t/  
Kan'un 寒雲 (Cold clouds), Tōkyō, Kokin Shoin, 1940. /t/  
Nenjushū 念珠集 (A collection of beads), Tōkyō, Tettō Shoin, 1930. /t/  
Shiroki yama 白き山 (A white mountain), Tōkyō, Iwanami Shoten, 1949. /t/  
Shōen 小園 (A tiny garden), Tōkyō, Iwanami Shoten, 1948. /t/  
Takachiho-mine 高千穂峰 (Mount Takachiho), Tōkyō, Kaizōsha, 1940. /t/  
Takahara 大かはら (A high meadow), Tōkyō, Iwanami Shoten, 1950. /t/  
Tomoshiibi ともしび (A light), Tōkyō, Iwanami Shoten, 1950. /t/  
Tsuyujimō つゆじも (Dew and frost), Tōkyō, Iwanami Shoten, 1946. /t/  
Kakinomoto no Hitomaro 柿本人麿 (Kakinomoto no Hitomaro), Tōkyō, Iwanami Shoten, 1934-1940, 5v. /k/  
Minamoto no Sanetomo 源実朝 (Minamoto no Sanetomo), Tōkyō, Iwanami Shoten, 1943. /k/  
Shinsen kinkaishū shishō 新撰金槐集私鈔 (My scrap book on the Shinsen kinkaishū), Tōkyō, Shun'yōdō, 1926. /k/  
Tanka shasei no setsu 短歌寫生の説 (An opinion on imagery in the tanka), Tōkyō Tettō Shoin, 1929. /k/  
 "Tenkanki no Araragi 轉換期のアララギ (The Araragi[school] at its turning point)," Tanka zasshi, July, 1926. /c/  
Saitō Mokichi zenshū 斎藤茂吉全集 (The complete works of Saitō Mokichi), Tōkyō, Iwanami Shoten, 1952, 24v.+. /z/
919. Saitō Ryū 斎藤瀏 (1879-1953)  
Hatō 波濤 (Waves), Kyōto, Jimbun Shoin, 1939. /t/
920. Saitō Takeshi 斎藤勇 (1887- )  
Shisō o chūshin to seru Eibungakushi 思想を中心とする英文学史 (A history of English literature, with the emphasis on its ideas), Tōkyō, Kenkyūsha, 1927. /k/
921. Sakaguchi Ango 坂口安吾 (1906-1955)  
 "Dōkyō 道鏡 (Dōkyō [name of a priest])," Kaizō, January, 1947. /f/  
Fubuki monogatari 吹雪物語 (The tale of a snowstorm), Tōkyō, Takemura Shobō, 1938. /f/  
 "Furenzoku satsujin jiken 不連続殺人事件 (A discontinuous murder case)," Nihon shōsetsu, September, 1947 - August, 1948; also Ivuningu Sutāsha, 1948. /f/

- "Hakuchi 白痴 (An idiot)," Shinchō, June, 1946. /f/  
 "Hi 火 (Fire)," Gunzō, November, 1949 - January, 1950. /f/  
 "Inochigake いのちがけ (A matter of life and death)," Bungakkai, July, 1940. /f/  
 "Kaze hakase 風博士 (Dr. Kaze)," Aoi uma, June, 1931. /f/  
 "Kigi no sei, tani no sei 木々の精・谷の精 (A dryad and the spirit of a valley)," Bungei, February, 1939. /f/  
 "Koi o shi ni yuku 恋とに行く (To go to make love)," Shinchō, January, 1947. /f/  
 "Oda Nobunaga 織田信長 (Oda Nobunaga [16th century military leader])," Sakuhin, August, 1948. /f/  
 "Shinju 真珠 (Pearls)," Bungei, June, 1942. /f/  
 "Darakuron 墮落論 (On degeneracy)," Shinchō, April, 1946. /e/  
 "Kyōso no bungaku 教祖の文学 (The literature of the founder)," Shinchō, June, 1947. /c/  
 "Nihon bunka shikan 日本文化私観 (A private view of Japanese culture)," Tada no bungaku, March, 1942. /c/  
 "Seishunron 青春論 (On youth)," Bungakkai, November-December, 1942. /c/  
Sakaguchi Ango senshū 坂口安吾選集 (A selection of the works of Sakaguchi Ango), Tōkyō, Ginza Shuppansha, 1948, 10v. /z/  
 922. Sakakiyama Jun 柳山潤 (1900- )  
 "Rekishi 歴史 (History)," Bungakusha, October-December, 1939. /f/  
 923. Sakamoto Etsurō 阪本越郎 (1906- )  
Boshun shishū 暮春詩集 (A collection of long poems on late spring), Tōkyō, Kinseidō, 1934. /p/  
Kaigara no haka 貝殻の墓 (A grave of shells), Tōkyō, Bon Shoten, 1933. /p/  
Kaihen ryōjō 海辺旅情 (To beguile the tedium of a journey along the sea), Kyōto, Usui Shobō, 1942. /p/  
Kaihō-shū 海泡集 (A collection of sea bubbles), Tōkyō, Shōshinsha, 1936. /p/  
Kajuen 果樹園 (Orchard), Tōkyō, Akatsuka Shobō, 1940. /p/  
Yuki no ishō 雪の衣裳 (A garment of snow), Tōkyō, Kōseikaku, 1931. /p/  
Shi no shūi 詩の周囲 (Around the outer margins of the long poem), Tōkyō, Kōshinsha, May, 1935. /c/  
 924. Sakamoto Ryō 坂本遼 (1904- )  
Tampopo たんぽぽ (Dandelions), Tōkyō, Dorasha, September, 1927. /p/  
 925. Sakanaka Masao 阪中正夫 (1901- )  
 "Uma 馬 (A horse)," Kaizō, May, 1932. /d/  
 926. Sakka Dōmei Nōmin Bungaku Kenkyūkai 作家同盟農民文学研究会 (Society for the Study of Farmers' Literature of the Writers' League), ed.,  
Nōmin no hata 農民の旗 (The flag of the farmers), Tōkyō, Shinchōsha, November, 1931. /f/  
 927. Sako Jun'ichirō 佐古純一郎  
Kobayashi Hideo nōto 小林秀雄ノート (Notes on Kobayashi Hideo), Tōkyō, Ichikodō, 1955.  
 928. Sakurada Tsunehisa 櫻田常久 (1897- )  
 "Hiraga Gennai 平賀源内 (Hiraga Gennai)," Sakka seishin, October, 1940; also, Bungei shunjū, March, 1941. /f/  
 929. Samukawa Kōtarō 寒川光太郎 (1908- )  
 "Mitsuryōsha 密獵者 (A poacher)," Bungei shunjū, March, 1940. /f/  
 930. Sano Manabu 佐野學 (1892-1953)  
 "Iwayuru tenkō ni tsuite 所謂轉向について (On conversion, so-called)," Chūō kōron, May, 1934. /e/  
 931. Sarashina Genzō 更科源藏 (1904- )  
Taneimo 種薯 (Seed potatoes), Tōkyō, Hokui Gojūdosha, 1930. /p/  
Tōgen no uta 凍原の歌 (Songs of a frozen plain), Tōkyō, Futaba Shoin Seikōkan, 1943. /p/  
 932. Sasaki Kiichi 佐々木基一 (1914- )  
 "Jikkan bungakuron 実感文学論 (On a literature of actual feelings)," Bummei, April, 1947. /c/  
 "Riarizumu no geijutsusei リアリズムの藝術性 (The artistic nature of realism)," Ningen, July, 1949. /c/  
Riarizumu no tankyū リアリズムの探求 (The search for realism), Tōkyō, Miraisha, July, 1953. /c/  
Shōwa bungakuron 昭和文学論 (A treatise on Shōwa literature), Tōkyō, Wakōsha, 1954. /c/  
 933. Sasaki Nobutsuna 佐々木信綱 (1872- )  
Kayō no kenkyū 歌謡の研究 (A study of poems and songs), Tōkyō, Maruoka Shuppansha, 1944. /k/  
Shii no ki 榎の木 (A pasania tree), Tōkyō, Shin'yōsha, 1936. /t/  
Toyohatagumo 豊後雲 (A pretty bank of clouds), Tōkyō, Jitsugyō no Nihonsha, 1928. /t/

934. Sasaki Takamaru 佐々木 考九 (1898- )  
Nagasaki no kane 長崎の鐘 (The bell of Nagasaki), performed by the Baraza company at the Mitsukoshi Geikijō, March, 1948, based on an essay by Nagai Takashi. /d/  
Yoru 夜 (Night; Marcel Martinet's La nuit), Tōkyō, Kinseidō, 1926. /tr/
935. Sasaki Toshiro 佐々木 俊郎  
 "Kuma no deru kaikonchi 熊の出る開墾地 (Reclaimed land where bears appear)," Bunshō kurabu, May, 1929. /f/
936. Sasazawa Yoshiaki 笹澤 美明 (1898- ) and others  
Gendaishi no ayumi 現代詩の歩み (The progress of the long poem in the present age), Tōkyō, Hōbunkan, 1952. /k/
937. Sata Ineko 佐多 稲子 (1904- ); married name Kubokawa Ineko 窪川 稲子  
 "Botan no aru ie 牡丹のある家 (A house with peonies)," Chūō kōron, June, 1934; also, Tōkyō, Chūō Kōronsha, 1934. /f/  
 "Hōmatsu no kiroku 泡沫の記録 (Record of a bubble)," Hikari, September, 1948. /f/  
 "Kambu jokō no namida 幹部女工の涙 (Tears of a factory girl in a responsible post)," Kaizō, January, 1931. /f/  
 "Kigi shinryoku 樹々新緑 (The trees are freshly green)," Bungei, May, 1938. /f/  
 "Kurenai くれなゐ (Crimson)," Fujin kōron, January-May, 1936. /f/  
 "Kyarameru kōjō kara キャラメル工場から (From a caramel factory)," Puroretaria geijutsu, February, 1928. /f/  
 "Midori no namikimichi みどりの並木道 (A road lined with green trees)," Shin-Nihon bungaku, Nov., 1951; Kaizō, December, 1951. /f/  
 "Nani o nasubeki ka 何を為すべきか (What ought to be done?)," Chūō kōron, March, 1932. /f/  
Shinro 進路 (A way), Tōkyō, Chūō Kōronsha, 1933. /f/  
Suashi no musume 素足の娘 (A bare-footed girl), Tōkyō, Shinchōsha, 1940. /f/  
Tabako kōjō 煙草工場 (A tobacco factory)," Senki, February, 1929. /f/  
Watakushi no Tōkyō chizu 私の東京地圖 (My map of Tōkyō), Tōkyō, Shin-Nihon Bungakkai, 1949. /f/
938. Satō Haruo 佐藤 春夫 (1892- )  
 "Ai no shōka 愛の頌歌 (A song in praise of love)," Shin-joen, September, 1956 - August, 1957. /f/  
 "Kōseiki 更生記 (An account of rehabilitation)," Fukuoka nichinichi shimbun, May-October, 1929. /f/  
 "Nan sharan kiroku のんしやらん記録 (A record of nonchalance)," Kaizō, January, 1929. /f/  
 "Rōzan 老残 (One's remaining old age)," Kaizō bungei, November, 1949. /f/  
 "Saku no daira 佐久の叢 (The imperial palace at Saku)," Gunzō, October, 1954. /f/  
 "Shōsetsu Takamura Kōtarō 小説高村光太郎 (A fictionalized Takamura Kōtarō)," Shinchō, July, 1956. /f/  
Jōjō shinshū 抒情新集 (A new collection of lyrical poems), Tōkyō, Kōgakusha, 1949, 101pp. /p/  
Majo 魔女 (A witch), Tōkyō, Ishi Chōinsha, 1932. /p/  
Shōhai yorekishū 小杯余瀝集 (A collection of drops left in a small wine cup), Tōkyō, Kisambō, 1942.  
Saku no kusabue 佐久の草笛 (The grass flute of Saku [placename in Nagano prefecture]), Tōkyō, Tōkyō Shuppan Kabushiki Kaisha, 1946. /p/  
Tōten akashi 東天紅 (The eastern sky is red), Tōkyō, Chūō Kōronsha, October, 1938. /p/  
 "Akutagawa Ryūnosuke o kokusu 芥川龍之介を哭ぶ (I lament the passing of Akutagawa Ryūnosuke)," Chūō kōron, September, 1927. /e/  
Kindai Nihon bungaku no tembō 近代日本文学の展望 (A view of modern Japanese literature), Tōkyō, Kōdansha, 1950. /c/  
Bungei issekibanashi 文藝一夕話 (A story of literature told one evening), Tōkyō, Kaizōsha, 1928. /c/  
Shajinshū 車塵集 (A collection of dust raised by a passing car), Tōkyō, Musashino Shoin, 1929. /tr/  
Satō Haruo-hen 佐藤春夫篇 (The section on Satō Haruo) [in v. 20 of Gendai chōhen shōsetsu zenshū], Tōkyō, Shinchōsha, 1928-1930. /z/  
Satō Haruo senshū 佐藤春夫選集 (A selection of the works of Satō Haruo), Tōkyō, Kōgakusha, 1949. /z/  
Satō Haruo shishū 佐藤春夫詩集 (A selection of the long poems of Satō Haruo), Tōkyō, Daiichi Shobō, 1926. /p/  
Satō Haruo zenshishū 佐藤春夫全詩集 (A complete collection of the long poems of Satō Haruo), Tōkyō, Sōgensha, 1952. /p/  
Satō Haruo zenshū 佐藤春夫全集 (The complete works of Satō Haruo), Tōkyō, Kaizōsha, 1931-32, 3v. /z/
939. Satō Haruo and Satomi Ton 里見 淳  
Satomi Ton Satō Haruo-shū 里見淳, 佐藤春夫集 (A collection of the works of Satomi Ton and Satō Haruo) [=v. 29 of Gendai Nihon bungaku zenshū], Tōkyō, Chikuma Shobō, 1927. /z/
940. Satō Kiyoshi 佐藤 清 (1885- )  
Kumo ni tori 雲に鳥 (Clouds and birds), Tōkyō, Shibata Shobō, 1929. /p/
941. Satō Saku 佐藤 朔 and Shirai Kōji 白井 浩司  
Jiyū e no michi 自由への道 (The road to freedom: Jean Paul Sartre's Les chemins de la liberté), Kyōto, Jūbun Shoin, 1950-1952, 3v. /tr/

942. Satō Satarō 佐藤 佐太郎 (1909- )  
Kichō 歸潮 (The returning tide), Tōkyō, Daini Shobō, 1952. /tr/  
Tachibusa 立房 (Bouquet), Tōkyō, Shiratama Shobō, 1950, 176pp. /t/
943. Satomi Ton 里見 弼 (1888- )  
 "Ai to chi to 愛と智と (Love and wisdom)," Shin-joen, January-December, 1940. /f/  
 "Amakara sekai あまから世界 (A sweet and bitter world)," Chūō kōron, April, 1936. /f/  
 Anjōke no kyōdai 安城家の兄弟 (The brothers of the Anjō family), Tōkyō, Chūō Kōronsha, 1931. /f/  
 "Daidō mumon 大道無門 (A main road without a gate)," Fujin kōron, May, 1926. /f/  
 "Fūen 風炎 (A fiery wind)," Nihon hyōron, April-December, 1942. /f/  
 "Hachijōki 八疊記 (An account of an eight-mat room), Tōkyō, Chūō Kōronsha, 1942. /f/  
 "Honne 本音 (One's true intention)," Tōkyō, Koyama Shoten, 1939. /f/  
 "Migoto na shūbun みごとな醜聞 (A splendid scandal)," Kaizō, January, 1947. /f/  
 "Muhōjin 無法人 (An outrageous fellow)," Chūō kōron, July-August, 1933. /f/  
 "Mumenkyo kyū 無免許灸 (Cauterizing with moxa without a license)," Bungei shunjū, October, 1939. /f/  
 "Tsuru kame 鶴亀 (A crane and tortoise)," Bungei shunjū, January, 1939. /f/  
Shinju 新樹 (A young tree), performed by the Kikugorō and Kichiemon company at the Tōkyō Gekijō, May, 1946. /d/  
Tanomu たのむ (I beg you), performed by the Shinsei Shimpa company at the Mitsukoshi Gekijō, September, 1947. /d/
944. Satomi Ton and Satō Haruo  
Satomi Ton and Satō Haruo-shū 里見弼、佐藤春夫集 (A collection of the works of Satomi Ton and Satō Haruo)[=v. 29 of Gendai Nihon bungaku zenshū], Tōkyō, Chikuma Shobō, August, 1927. /z/
945. Satomura Kinzō 里村 吹三  
Daini no jinsei 第二の人生 (A second life), Tōkyō, Kawade Shobō, 1940, 2v. /e/  
 "Kisuka tesshū sakusen キスカ撤退作戦 (Strategy of the withdrawal from Kiska)," 1942. /f/  
 "Kantoku no shuki 監督の手記 (The notes of a supervisor)," Bungaku hyōron, July, 1935. /f/
946. Sawa Sōichi 沙和 宋一 (1907- )  
Min'yō goyomi 民謡ごよみ (The calendar of folk songs), 1943.
947. Segawa Haruo 瀬川 春郎  
Tengu ni sarawareta otoko 天狗に攫はれた男 (The man kidnaped by a long-nosed goblin), performed by the Takada Kōkichi Gekidan company at the Kyōto Minamiza, April, 1946. /d/
948. Senuma Shigeki 瀬沼 茂樹 (1904- )  
 "Nikutai no rinri 肉体の論理 (The logic of the body)," Sekai bunka, November, 1947. /c/  
Kindai Nihon bungaku no naritachi 近代日本文学のなりたち (The elements of modern Japanese literature), Tōkyō, Kawade Shobō, 1951. /k/  
Kindai Nihon no sakka to saku hin 近代日本の作家と作品 (Writers and their works in modern Japan), Tōkyō, Kaname Shobō, 1955. /c/  
Shimazaki Tōson 島崎 藤村 (Shimazaki Tōson), Tōkyō, Sekai Hyōronsha, 1949. /k/  
Shōwa no bungaku 昭和の文学 (Shōwa literature), Tōkyō, Kawade Shobō, 1954. /k/
949. Serizawa Kōjirō 芹澤 光治良 (1897- )  
Ai to shi no sho 愛と死の書 (A book on love and death), Tōkyō, Koyama Shoten, 1940. /f/  
 "Burujiowa フルジョワ (The bourgeoisie)," Kaizō, April, 1930. /f/  
 "Hashi no temae 橋の手前 (This side of the bridge)," Kaizō, April, 1933. /f/  
 "Nemurarenu yo 眠られぬ夜 (A sleepless night), Tōkyō, Jitsugyō no Nihonsha, 1939. /f/  
 "Otoko no shōgai 男の生涯 (The life of a man)," Shin-joen, July, 1940 - May, 1941. /f/
950. Shaku Chōkū 釋 迥空 : Origuchi Shinobu 折口 信夫 (1887-1953)  
Haru no kotobure 春のこぶれ (A harbinger of spring), Tōkyō, Azusa Shobō, January, 1929. /t/  
 "Kindai hishōshū 近代悲傷集 (Songs of lament for modern times)," Ningen, February, 1946. /p/  
Kodai kan'aishū 古代感愛集 (Songs in deep affection of ancient times), Tōkyō, Seijisha, 1947. /p/  
 "Tanka no enjaku-suru toki 短歌の円寂する時 (When the tanka attains enlightenment)," Kaizō, July, 1926. /c/  
 "Nihon bungaku no hassei 日本文学の発生 (The beginnings of Japanese literature)," Ningen, 1947. /k/  
Nihon kodai jojō shishū 日本古代抒情詩集 (A collection of long lyric poems of Japan's ancient age), Tōkyō, Kawade Shobō, 1953. /z/  
Origuchi Shinobu zenshū 折口 信夫全集 (The complete works of Origuchi Shinobu), Tōkyō, Chūō Kōronsha, 1954, 25v. /z/
951. Shiba Fukio 芝 不器男 (1903-1930)  
Fukio kushū 不器男句集 (A collection of haiku by Fukio), Amanokawa, Onaga Branch, 1934. /h/



952. Shibaki Yoshiko 芭木 好子 (1914- )  
 "Seika no ichi 青果の市 (A vegetable market)," Bungei shunjū, March, 1942. /f/  
 "Suzaki Paradaisu 洲崎 パラダイス (Paradise at Suzaki)," Chūō kōron, October, 1954. /f/
953. Shibundō 至文堂 (Shibundō Publishing Company), ed.  
Nihon bungaku kyōyō kōza 日本文学教養講座 (Essay series on the understanding of Japanese literature), Tōkyō, Shibundō, 1950-52, 15v.
954. Shibuya Eiichi 澁谷 隼一  
Mafuyu 真冬 (Midwinter), Tōkyō, Nakanishi Shobō, 1929. /p/  
Akaki jūjika 赤き十字架 (Red cross), Tōkyō, Kōransha, 1931. /p/
955. Shibuya Teisuke 澁谷 定輔  
Nora ni sakebu 野原に叫ぶ (To cry in the field), Tōkyō, Manseikaku, 1926. /p/
956. Shiga Naoya 志賀直哉 (1883- )  
 "Akikaze 秋風 (Autumn wind)," Kaizō bungei, August, 1949. /f/  
 "Akugi 悪戯 (A piece of mischief)," Zayūhō, April, 1946. /f/  
 "An'ya kōro 暗夜行路 (Road through the dark night)," Kaizō, January, 1921 - April, 1937. /f/  
 "Haiiro no tsuki 灰色の月 (A gray moon)," Sekai, January, 1946. /f/  
 "Han no hanzai 犯の犯罪 (Han's crime)," Gendai, March, 1936. /f/  
 "Kuniko 邦子 (Kuniko)," Bungei shunjū, October-November, 1927. /f/  
 "Kurōto shirōto 素人素人 (Experts and amateurs)," Zayūhō, April, 1947. /f/  
 "Manreki akae 萬曆赤繪 (Akae-ware of the Manreki era)," Chūō kōron, September, 1933. /f/  
 "Sabishiki shōgai 淋しい生涯 (A lonely life)," Chūō kōron, January, 1942. /f/  
 "Sōshun no tabi 早春の旅 (A trip in early spring)," Bungei shunjū, February-April, 1941. /f/  
 "Tottori 鳥取 (Tottori)," Kaizō, January, 1929. /f/  
 "Usagi 兎 (A rabbit)," Sunao, September, 1946. /f/  
 "Yamashina no kioku 山科の記憶 (Memories of Yamashina)," Kaizō, January, 1926. /f/  
 "Kutsukake nite 首掛にて (At Kutsukake)," Chūō kōron, September, 1927. /f/  
 "Kokugo mondai 国語問題 (Problems of the national language)," Kaizō, April, 1946. /e/  
Shiga Naoya sakuhinshū 志賀直哉作品集 (A collection of the works of Shiga Naoya), Tōkyō, Sōgensha, 1951, 5v. /z/  
Shiga Naoya senshū 志賀直哉選集 (A selection of the works of Shiga Naoya), Tōkyō, Kaizōsha, 1949-1951, 8v. /z/  
Shiga Naoya zenshū 志賀直哉全集 (The complete works of Shiga Naoya), Tōkyō, Kaizōsha, 1931, 8v. /z/  
Shiga Naoya zenshū 志賀直哉全集 (The complete works of Shiga Naoya), Tōkyō, Kaizōsha, 1937-38, 9v. /z/
957. Shigetomo Ki 重友 毅 (1899- )  
Chikamatsu no hitobito 近松の人々 (The characters in Chikamatsu's plays), Tōkyō, Shi no Kokyōsha, 1950, 212pp. /k/
958. Shiina Rinzō 椎名 麟三 (1911- )  
Akai kodokusha 赤い孤独者 (A solitary Communist), Tōkyō, Kawade Shobō, 1951. /f/  
Eien naru joshō 永遠なる序章 (Eternal prologue), Tōkyō, Kawade Shobō, 1948. /f/  
 "Fukao Masaji no shuki 深尾正治の手記 (Fukao Masaji's notes)," Kosei, January, 1948. /f/  
 "Jiyū no kanata de 自由の彼方で (Beyond freedom)," Shincho, May, 1953. /f/  
 "Kaikō 邂逅 (A chance meeting)," Gunzō, May, 1952. /f/  
 "Kan'in 姦淫 (Adultery)," Shinchō, October, 1951. /f/  
 "Ningen 人間 (Human beings)," Bungei jidai, January, 1948. /f/  
 "Omoki nagare no naka ni 重き流れのなかに (In the middle of a heavy stream)," Tembō, June, 1947. /f/  
 "Shin'ya no shuen 深夜の酒宴 (A feast in the dead of the night)," Tembō, February, 1947. /f/  
 "Sono hi made その日まで (Till that day)," Tembō, June-July, 1949. /f/  
 "Unga 運河 (Canal)," Shinchō, October, 1955 - March, 1956. /f/  
 "Utsukushii onna 美しい女 (A beautiful woman)," Chūō kōron, May-September, 1955. /f/
959. Shimada Seijirō 島田 清次郎 (1899-1930)  
Chijō 地上 (On the earth), Tōkyō, Shinchōsha, part 1, June, 1919; part 2, February, 1920; part 3, January, 1921; and part 4, January, 1922. /f/
960. Shimagi Kensaku 島木 健作 (1903-1945)  
 "Akagaeru 赤蛙 (A red frog)," Ningen, January, 1946. /f/  
 "Arashi no naka 嵐のなか (In the storm)," Nihon hyōron, November, 1939 - January, 1940. /f/  
 "Aru sakka no shuki 或る作家の手記 (A certain writer's notes)," Kaizō, January, 1940. /f/  
 "Daiichigi no michi 第一義の道 (The way of the first principle)," Chūō kōron, February, 1936. /f/  
 "Hitotsu no tenki 一つの轉機 (A turning-point)," Kaizō, October, 1935. /f/  
 "Ishizue 礎 (The basis), Tōkyō, Shinchōsha, 1944. /f/  
 "Kuroneko 黒猫 (A black cat)," Shinchō, November, 1945. /f/  
 "Mōmoku 盲目 (Blindness)," Chūō kōron, extra edition, July, 1934. /f/

- "Ningen fukkatsu 人間復活 (Recovery of man), Fujin kōron, beginning in January, 1939; also, Tōkyō, Chūō Kōronsha, 1940. /f/  
 "Nishin gyojō 鰯魚場 (A fishing-place for herring)," Bungaku hyōron, May, 1934. /f/  
 "Rai 癩 (Leprosy)," Bungaku hyōron, April, 1934. /f/  
 "Reimei 黎明 (Dawn)," Kaizō, February, 1935. /f/  
 Saiken 再建 (Reconstruction), Tōkyō, Chūō Kōronsha, 1937. /f/  
 Seikatsu no tankyū 生活の探求 (Life's search), Tōkyō, Kawade Shobō, 1937. /f/  
 "Shuppatsu-mae 出発前 (Before the departure)," Shin-joen, February-December, 1942. /f/  
 "Ummei no hito 運命の人 (A man of destiny)," Shinchō, July, 1940. /f/  
 Zoku-seikatsu no tankyū 続生活の探求 (Search for life: continued), Tōkyō, Kawade Shobō, 1938. /f/  
 Shimagi Kensaku sakuhinshū 島本健作作品集 (A collection of the works of Shimagi Kensaku), Tōkyō, Sōgensha, 1953, 5v. /z/  
 Shimagi Kensaku zenshū 島本健作全集 (The complete works of Shimagi Kensaku), ed. by Kobayashi Hideo 小林秀雄 and others, Tōkyō, Sōgensha, March, 1947 - December, 1952, 14v. /z/
961. Shimao Toshio 島尾敏雄 (1917- )  
 "Chippoke na avanchūru ちっぽけなアヴァンチュール (A tiny adventure)," Shin-Nihon bungaku, May, 1950. /f/  
 "Kisōsha no yūtsu 歸巢者の憂鬱 (The melancholy of those returning to their nests)," Bungakkai, April, 1954. /f/  
 Nisagakusei 贗学生 (A pretended student), Tōkyō, Kawade Shobō, 1950. /f/  
 "Tandoku ryokōsha 単独旅行者 (A lone traveler)," Geijutsu, May, 1948. /f/  
 "Tokunoshima kōkaiki 徳之島航海記 (Record of a voyage to Tokunoshima)," Geijutsu, October, 1948. /f/  
 "Ware fukaki fuchi yori われ深きふちより (I from a deep pool)," Bungakkai, October, 1955. /f/  
 "Yume no naka de no nichijō 夢の中での日常 (Everyday affairs in a dream)," Sōgō bunka, May, 1948. /f/
962. Shimazaki Tōson 島崎藤村 (1872-1943)  
 "Arashi 嵐 (A storm)," Kaizō, September, 1926. /f/  
 "Bumpai 分配 (Sharing)," Chūō kōron, August, 1927. /f/  
 "Tōhō no mon 東方の門 (An eastern gate)," Chūō kōron, January, 1943. /f/  
 "Yoakemae 夜明け前 (Before the dawn)," Chūō kōron, January, 1929 - October, 1934. /f/  
 "Junrei 巡礼 (A pilgrimage)," Kaizō, June-November, 1937; also, Tōkyō, Iwanami Shoten, 1940. /e/  
 Shisei ni arite 市井にありて (Living in the vulgar world), Tōkyō, Iwanami Shoten, 1930. /e/  
 Shimazaki Tōson sakuhin sōsho 島崎藤村作品集 (A series of works by Shimazaki Tōson), Tōkyō, Shinchōsha, 1953-1954, 9v. /z/  
 Shimazaki Tōson-shū 島崎藤村集 (A collection of the works of Shimazaki Tōson), Tōkyō, Shun'yōdō, 1929. /z/  
 Shimazaki Tōson zenshū 島崎藤村全集 (The complete works of Shimazaki Tōson), Tōkyō, Shinchōsha, 1948-1952, 19v. /z/  
 Shinsen Shimazaki Tōson-shū 新選島崎藤村集 (A new selection of the works of Shimazaki Tōson), Tōkyō, Kaizōsha, 1929. /z/  
 Tōson bunko 藤村文庫 (Tōson library), Tōkyō, Shinchōsha, 1935-39, 10v. /z/
963. Shimba Eiji 榛葉英治 (1912- )  
 "Zaō 藏王 (Zaō [placename])," Bungei, March, 1949. /f/
964. Shimizu Chiyo 清水千代  
 Shiromokuren 白木蓮 (White magnolias), Tōkyō, Gogyōsha, 1935. /t/
965. Shimizu Kikichi 清水基吉 (1918- )  
 "Karidachi 雁立ち (The rise in flight of wild geese)," Nihon bungakusha, October, 1944. /f/
966. Shimomura Chiaki 下村千秋 (1893-1955)  
 Machi no rumpen 街のルンペン (Hobos on the street), Tōkyō, Shinchōsha, 1931. /f/  
 Shikamo karera wa yuku しかも彼等は行く (Moreover, they go on), Tōkyō, Kaizōsha, 1930. /f/  
 "Tengoku no kiroku 天國の記録 (An account of heaven)," Chūō kōron, July, 1930. /f/  
 "Yoru no ie 夜の家 (A home at night)," Bessatsu bungei shunjū, April, 1947. /f/
967. Shinchōsha 新潮社, ed.  
 Jiido zenshū ジイド全集 (The complete works of Gide), Tōkyō, Shinchōsha, 1950-1951, 16v. /tr/
968. Shinjō Yoshiaki 新庄嘉章 (1904- )  
 Wakaki musume-tachi 若き娘達 (Young girls: Henri de Montherlant's Jeunes filles), Tōkyō, Shinchōsha, 1947. /tr/
969. Shinoda Tarō 篠田太郎  
 Shiteki yuibutsuron yori mitaru kindai Nihon bungakushi 史的唯物論より観たる近代日本文学史 (The history of modern Japanese literature from the viewpoint of historical materialism), Tōkyō, Shun'yōdō, 1932. /k/

970. Shioda Ryōhei 塩田良平 (1899- )  
Gendai Nihon bungeishi 現代日本文藝史 (A history of present-day Japanese literature), Tōkyō, Mikasa Shobō,  
 1942. /k/
971. Shiojiri Kōmei 塩尻公明 (1901- )  
Aru isho ni tsuite 或る遺書について (On a certain will), Tōkyō, Shinchōsha, 1948. /e/
972. Shirakawa Atsushi 白川渥 (1907- )  
Aokusa ni zasu 青草に坐す (I sit on the green grass), Tōkyō, Dai-Nihon Yūbenkai Kōdansha, 1956. /f/  
Asashio yūshio あさ潮 ゆう潮 (Morning tide, evening tide), Tōkyō, Dai-Nihon Yūbenkai Kōdansha, 1956. /f/
973. Shirasu Kōsuke 白須孝輔  
Sutoraiki sengen ストライキ宣言 (The proclamation of a strike), Tōkyō, Kōgyokudō, 1930. /p/
974. Shiratori Shōgo 白鳥省吾 (1890- )  
Noibara no michi 野茨の道 (A lane with wild roses), Tōkyō, Daichisha, 1926.
975. Shishi Bunroku 獅子文六 ; also, Iwata Toyoo 岩田豊雄 (1893- )  
Zoku-obāsan 續おばあさん (The grandmother, continued), performed at the Shinjuku Daiichi Gekijō,  
 October, 1945. /d/  
 "Jiyū gakkō 自由学校 (The school for freedom)," Asahi shimbun, May-December, 1950. /f/  
 "Kaigun 海軍. (The Navy)," Asahi shimbun, November, 1943. /f/  
 "Koshō musuko 胡椒息子 (Pepper boy)," Shufu no tomo, August, 1937 - July, 1938. /f/  
 "Musume to watakushi 娘と私 (My daughter and I)," Shufu no tomo, January, 1953 - May, 1956. /f/  
 "Ten'ya wan'ya てんやわんや (Hustle and bustle)," Mainichi shimbun, December, 1948 - April, 1949. /f/  
Shishi Bunroku sakuhin senshū 獅子文六作品選集 (A selection of the works of Shishi Bunroku), Tōkyō,  
 Bungei Shunjūsha, 1952. /z/
976. Shōno Junzō 庄野潤三 (1921- )  
 "Pūrusaido shōkei フールサイド小影 (Small scene at the side of a pool)," Bungei shunjū, March, 1955. /f/  
 "Ryūboku 流木 (Driftwood)," Bungei shunjū, March, 1954. /f/
977. Sōgensha 創元社, ed.  
Gendaishi kōza 現代詩講座 (Essay series on the present-day long poem), 1950, 4v. /k/
978. Sōma Gyofū 相馬御風 (1883-1950)  
Issa to Ryōkan to Bashō 一茶と良寛と芭蕉 (Issa, Ryōkan and Bashō), Tōkyō, Shunjūsha, 1949, 305pp. /e/
979. Sono Ayako 曾野綾子 (1931- )  
 "Enrai no kyakutachi 遠来の客たち (Visitors from afar)," Bungei shunjū, September, 1954. /f/
980. Sotomura Shirō 外村史郎 (1891- )  
Purehānofu geijutsuron フレハノフ藝術論 ([Georgy Valentinovich] Plekhanov's theory of art), Tōkyō, Sō-  
 bunkaku, 1928. /tr/  
Shakaishugi-teki riarizumu no mondai 社会主義的リアリズムの問題 (The problem of socialistic realism),  
 Tōkyō, Bunka Shūdānsha, 1933. /tr/
981. Sugamo Tankakai 巢鴨短歌会 (The Sugamo Tanka Society), ed.  
Sugamo 巢鴨 (Sugamo), Tōkyō, Daini Shobō, 1953. /t/
982. Sugi Toshio 杉捷夫 (1904- )  
Yoru no buki 夜の武器 (Weapons for the night), Tōkyō, Hakusuisha, 1951. /tr/
983. Sugie Shigehide 杉江重英  
Hone 骨 (Bones), Tōkyō, Tempyō Shoin, 1930. /p/  
Kumo to hito 雲と人 (Clouds and men), Tōkyō, Tōhoku Shoin, 1932. /p/  
Yume no naka no machi 夢の中の街 (A street in the middle of a dream), Tōkyō, Shinrinsha, 1926.  
 /p/
984. Sugita Hisajo 杉田久女 (1890-1946)  
Sugita Hisajo kushū 杉田久女句集 (A collection of haiku by Sugita Hisajo), Tōkyō, Kadokawa Shoten,  
 1952. /h/
985. Sugiura Mimpei 杉浦明平 (1913- )  
Gendai Nihon no sakka 現代日本の作家 (Writers of contemporary Japan), Tōkyō, Miraisha, 1956. /c/  
 "Kichi roppyakugo-gō 基地六〇五号 (Military base no. 605)," Gunzō, October-December, 1953. /f/  
 "Norisoda sōdōki ノリスダ騒動記 (Report of the disturbance at Norisoda)," Kindai bungaku,  
 September, 1952 - April, 1953; also, Tōkyō, Miraisha, 1953. /f/

- Saibō seikatsu 細胞生活 (Life in a cell), Tōkyō, Kōbunsha, 1956. /f/  
Saitō Mokichi 斎藤茂吉 (Saitō Mokichi [name of poet]), Tōkyō, Kaname Shobō, 1954. /k/  
Taifū jūsangō shimatsuki 台風十三号始末記 (Record of the life of typhoon no. 13)[=Iwanami shinsho, no.213], Tōkyō, Iwanami Shoten, 1955. /reportage/
986. Sugiyama Heisuke 杉山平助 (1895-1946)  
Bungei gojūnenshi 文藝五十年史 (Fifty years of the literary arts), Tōkyō, Masu Shobō, 1942. /k/  
 "Katoki no bungakusha 過渡期の文学者 (Men of letters in a transition period)," Chūō kōron, September, 1939. /c/  
 "Tenkō no ryūkō ni tsuite 轉向の流行について (On the fashion of conversion)," Yomiuri shimbun, January, 1934. /c/
987. Sugiyama Hideki 杉山英樹  
Baruzakku no sekai バルザックの世界 (The world of Balzac), Tōkyō, Chūō Kōronsha, 1942. /k/  
 "Sekaikan to sōsaku hōhō to no mujun ni tsuite 世界観と創作方法との矛盾について (On the contradiction between the outlook on world affairs and the method of story telling)," Yuibutsuron kenkyū, December, 1936. /c/
988. Sui Hajime 須井一, also Kaga Kōji 加賀耿二  
 "Akatsuki-mae no shi 暁前の死 (Death before the dawn)," Bungei, June-August, 1935. /f/  
 "Ki no nai mura 樹のない村 (A village without trees)," Chūō kōron, October, 1932. /f/  
Kiyomizu-yaki fūkei 清水焼風景 (A view of Kiyomizu ware), Tōkyō, Kaizōsha, 1932. /f/  
 "Rōdōsha Genzō 労働者源三 (Genzō, a laborer)," Kaizō, November, 1933. /f/  
 "Wata 綿 (Cotton)," Nappu, August-September, 1931. /f/
989. Sunouchi Tōru 洲之内徹 (1913- )  
 "Natsume no ki no shita 桑の木の下 (Under a Chinese date tree)," Gunzō, 1950. /f/
990. Susukida Kyūkin 薄田泣菫 (1877-1945)  
Juka sekijō 樹下石上 (Traveling and sleeping out in the fields), Tōkyō, Sōgensha, 1931. /e/
991. Suzuki Miekichi 鈴木三重吉 (1882-1936)  
Tsuzurikata dokuhon 綴方讀本 (A reader on compositions), Tōkyō, Chūō Kōronsha, 1935. /k/
992. Suzuki Shinji 鈴木信治  
Keisha ara kanjō 傾斜ある感情 (Slanted feelings), Tōkyō, Seijusha, 1932. /p/
993. Tabata Shūichirō 田畑修一郎 (1903-1943)  
Ishi Takama Fusaichi-shi 医師高間房一氏 (Takama Fusaichi, M. D.), Tōkyō, Sunagoya Shobō, 1941. /f/  
Kyōshū 郷愁 (Nostalgia), Tōkyō, Yokusan Shuppan Kyōkai, 1944. /f/  
"Miyakejima tsūshin 三宅島通信 (Correspondence from Miyakejima)," Waseda bungaku, July, 1935. /f/  
 "Toba-ke no kodomo 鳥羽家の子供 (The children of the Toba family), Tōkyō, Sunagoya Shobō, 1938. /f/
994. Tachihara Michizō 立原道造 (1914-1939)  
Akatsuki to yūbe no shi 暁と夕の詩 (Poems on dawn and evening), Tōkyō, Fūshinshi Shisha, 1937. /p/  
Tachihara Michizō shishū 立原道造詩集 (A collection of the long poems of Tachihara Michizō), Tōkyō, Yamamoto Shoten, 1941. /p/  
Wasuregusa ni yosu 萱草に寄す (To miscanthus grass), Tōkyō, Fūshinshi Shisha, 1937. /p/  
Yasashiki uta 優き歌 (Gentle songs), Tōkyō, Kadokawa Shoten, 1947. /p/  
Tachihara Michizō zenshū 立原道造全集 (The complete works of Tachihara Michizō), Tōkyō, Kadokawa Shoten, 1951, 3v. /z/
995. Tada Hirokazu 多田裕計 (1912- )  
Chōkō deruta 長江デルタ (The delta of the Changkiang), Tōkyō, Bungei Shunjūsha, 1942. /f/
996. Taguchi Takeo 田口竹男 (1910-1948)  
Bunka giin 文化議員 (A civilized member of the Diet), performed by the Haiyūza company at the Shimbashi Embujō, December, 1949. /d/  
 "Kyōto Sanjō-dōri 京都三條通り (Sanjō street in Kyōto)," Gekibungaku, January, 1935. /d/
997. Takada Tamotsu 高田保 (1895-1952)  
Takada Tamotsu chosaku-shū 高田保著作集 (A collection of the works of Takada Tamotsu), Tōkyō, Sōgensha, 1953, 5v. /z/

998. Takagi Hidekichi 高木 秀吉  
Hensū 辺陔 (A remote district), Tōkyō, Bokushin Shisha, 1931. /p/  
Tanza 端座 (Sitting upright), Tōkyō, Bokushin Shisha, 1931. /p/  
Tsuki to jumoku 月と樹木 (The moon and trees), Tōkyō, Shinshin Shijinsha, 1926. /p/
999. Takagi Hisao 高木 斐瑠雄 (1899- )  
Tendōsai 天道祭 (Festival of heaven), Nagoya, Tōbundō, 1929. /p/
1000. Takagi Sōkichi 高木 惣吉 (1893- )  
Rengō kantai shimatsuki 聯合艦隊始末記 (The story of the combined squadron in its last moments), 1949. /e/
1001. Takagi Taku 高木 卓 (1907- )  
Hoppō no seiza 北斗の星座 (A constellation in the north), Tōkyō, Taikandō, 1941. /f/  
Fukushūdan 復讐譚 (Stories about vengeance), Tōkyō, Konnichi no Mondaiisha, 1943. /f/  
Murasaki monogatari むらさき物語 (A purple tale), Tōkyō, Kumoi Shoten, 1957. /f/  
"Ono no Komachi 小野小町 (Ono no Komachi)," 1941. /f/  
Uta to mon no Tate 歌と門の盾 (The shield of a song and a gate), Tōkyō, Mikasa Shobō, 1940. /f/  
"Rekishī shōsetsu ni tsuite 歴史小説について (On historical novels)," Bungei, April, 1941. /c/
1002. Takahama Kyoshi 高濱 虚子 (1874- )  
"Niji 虹 (A rainbow)," Kuraku, January, 1947. /f/  
Gohyakku 五百句 (Five hundred haiku), Tōkyō, Kaizōsha, June, 1936. /h/  
Haiku e no michi 俳句への道 (The road to the haiku) [=Iwanami shinsho, no. 192], Tōkyō, Iwanami Shoten, 1955. /c/  
Kijūen 喜壽艶 (For my seventy-fifth birthday), Tōkyō, Sōgensha, 1950, 166pp. /h/  
Kyoshi kushū 虚子句集 (A collection of haiku by Kyoshi), Tōkyō, Shunjūsha, 1928. /h/  
Kyoshi kushū 虚子句集 (A collection of haiku by Kyoshi), Tōkyō, Kaizōsha, 1930. /h/  
Kyoshi kyōyū kuroku 虚子京遊句録 (A record in haiku of Kyoshi's visit to Kyōto), Kyōto, Tomi Shoten, 1948, 164pp. /h/  
Kyoshi-sen zatsuei senshū 虚子選雜詠選集 (A selected collection of miscellaneous haiku chosen by Kyoshi), Tōkyō, Jitsugyō no Nihonsha, March-June, 1928. /h/  
"Shasei no hanashi 寫生の話 (A talk on imagery)," Hototogisu, August, 1928. /c/  
Teihon Kyoshi zenshū 定本虚子全集 (The complete works of Kyoshi: with authenticated text), Ōsaka, Sōgensha, 1948-1950, 12v. /z/  
Nendaijun Kyoshi haiku zenshū 年代順虚子俳句全集 (A complete collection of haiku by Kyoshi in chronological order), Tōkyō, Shinchōsha, 1940-41, 4v. /z/  
Takahama Kyoshi zenshū 高濱虚子全集 (The complete works of Takahama Kyoshi), Tōkyō, Kaizōsha, 1934-1935, 12v. /z/  
Takahama Kyoshi zenshū 高濱虚子全集 (The complete works of Takahama Kyoshi), Tōkyō, Sōgensha, 1948-1950, 12v. /z/
1003. Takahashi Shinkichi 高橋 新吉 (1901- )  
Amagumo 雨雲 (Rain clouds), Tōkyō, Hangasō, 1938. /p/  
Shinkichi shishō 新吉詩抄 (A selection of the long poems of Shinkichi), Tōkyō, Hangasō, 1938. /p/  
Takahashi Shinkichi shishū 高橋新吉詩集 (A collection of the long poems of Takahashi Shinkichi), Tōkyō, Nansō Shoin, 1928. /p/
1004. Takahashi Yoshitaka 高橋 義孝 (1913- )  
"Henshin 変身 (Disguised; Franz Kafka's *Die Verwandlung*)," Shinchō, June, 1952. /tr/  
Marukusu-shugi bungaku riron hihan マルクス主義文学理論批判 (Criticism of Marxist literary theory)," Chūō kōron, December, 1955. /c/
1005. Takakura Teru タカクラ・テル, 高倉 輝 (1891- )  
"Hakone yōsui 箱根用水 (The Hakone irrigation ditch)," Chōryū, December, 1949. //  
Takakura Teru meisakusen タカクラ・テル名作選 (A selection of the masterpieces of Takakura Teru), Tōkyō, Rironsha, 1953, 6v. /z/
1006. Takami Jun 高見 順 (1907- )  
"A iya na koto da 嗚呼いやなことだ (Ah, what a disagreeable thing!)," Kaizō, June, 1933. /f/  
"Akai seta no mibōjin 赤いセーターの未亡人 (A widow in a red sweater)," Kaizō, January, 1954. /f/  
"Gaishigaisha 外資会社 (A company backed by foreign capital)," Shinchō, July, 1937. /f/  
"Ika naru hoshi no moto ni 如何なる星の下に (Under which star?)," Bungei, January-December, 1939; also, Tōkyō, Shinchōsha, 1940. /f/  
"Interigencha インテリゲンチヤ (The intellectuals)," Sekai, April, 1951. /f/

- "Kaette kara no dokuhaku 帰ってからの獨白 (Talking to myself after returning home)," Kaizō, February, 1943. /f/
- "Kishō tenten 起承轉々 (From one poetic sentiment to another)," Bungei shunjū, October, 1935. /f/
- "Kokyū wasurebeki 故旧忘れうべき (How can we forget our old friends?)," Nichireki, February-July, 1935; Jimmin bunko, March-September, 1936. /f/
- "Kono kami no hedo この神のへど (This god's vomit)," Gunzō, January-November, 1953. /f/
- "Ryūboku 流木 (Driftwood)," Bungei, October, 1937. /f/
- "Seimei no ki 生命の樹 (The tree of life)," Gunzō, September-December, 1956. /f/
- "Shaboten 仙人掌 (A cactus)," Gunzō, March, 1950. /f/
- "Shinsō 真相 (The truth)," Kaizō, July, 1947. /f/
- "Waga mune no soko no koko ni waga 胸の底のここには (Here at the bottom of my heart)," Shinchō, March, 1946 - April, 1947. /f/
- "Bungaku hiriyoku-setsu 文学非力説 (A treatise on the powerlessness of literature)," Shinchō, June, 1941. /c/
- "Byōsha no ushiro ni nete irarenai 描寫のうしろに寝ていられない (I cannot sleep behind imagery)," Shinchō, March, 1936. /c/
- Taidan gendai bundanshi 對談現代文壇史 (The history of modern literary coteries, discussed in a series of conversations), Tōkyō, Chūō Kōronsha, 1957. /c/
- "Ningenzō no zeijaku 人間像の脆弱 (The weakness of human beings)," Bungei, July, 1938. /c/
- Jumokuha 樹木派 (The trees school), Tōkyō, Nihon Miraiha Hakkōjo, 1950. /p/
- "Shōwa bungaku seisuishu 昭和文学盛衰史 (The history of the rise and fall of literature during the Shōwa era)," Bungakkai, August, 1952. /k/
- Jisen shōsetsu-shū 自選小説集 (A collection of works selected by the author himself), Tōkyō, Takemura Shoten, 1941. /z/
- Takami Jun shishū 高見順詩集 (A collection of the long poems of Takami Jun), Tōkyō, Kawade Shobō, 1953. /p/
- Takami Jun sōsho 高見順叢書 (The collected works of Takami Jun), Tōkyō, Rokkō Shuppansha, September, 1949-, 15v.+ /z/
1007. Takamura Kōtarō 高村光太郎 (1883-1956)
- "Angū shōden 暗愚小傳 (A brief biography of a fool)," Tembō, July, 1947. /p/
- Chieko-shō 智慧子抄 (A selection [of long poems] on Chieko), Tōkyō, Ryūseikaku, 1941. /p/
- Chieko-shō sono go (After a selection [of long poems] on Chieko), Tōkyō, Ryūseikaku, 1949. /p/
- Kiroku 記録 (Record), Tōkyō, Ryūseikaku, 1944. /p/
- Ōi naru hi ni 大いなる日に (On a great day), Tōkyō, Dōtōsha, 1942. /p/
- Ojisan no shi をかさんの詩 (An uncle's long poems), Tōkyō, Taiyō Shuppansha, 1943. /p/
- Takamura Kōtarō shishū 高村光太郎詩集 (A collection of the long poems of Takamura Kōtarō), compiled by Kusano Shimpei 草野心平, Tōkyō, Kamakura Shobō, 1947, 253pp. /p/
- Tenkei 典型 (A model), Tōkyō, Chūō Kōronsha, 1950. /p/
- Hakufu 白斧 (A white ax), Tōkyō, Jūjiya Shoten, 1947. /t/
- Bi ni tsuite 美について (On beauty), Tōkyō, Dōtōsha, 1941. /e/
- Bōgetsu bōjitsu 某月某日 (A certain day in a certain month), Tōkyō, Ryūseikaku, 1943. /e/
- Dokkyo jisui 独居自炊 (Living alone and cooking for oneself), Tōkyō, Ryūseikaku, 1952. /e/
- Michinoku no tegami みちのくの手紙 (Letters from the northern provinces), Tōkyō, Kōronsha, 1953. /e/
- "Hi-Yōroppa-teki naru 非ヨーロッパ的なる (To be anti-European)," Chūō kōron, April, 1932. /c/
- Rodan ロダン (Rodin), Tōkyō, Arusu, 1927. /k/
- Zōkei biron 造型美論 (A treatise on the formative arts), Tōkyō, Chikuma Shobō, 1942. /k/
- Takamura Kōtarō senshū 高村光太郎選集 (A selection of the works of Takamura Kōtarō), Tōkyō, Chūō Kōronsha, 1951-1953, 6v. /z/
- Takamura Kōtarō shishū 高村光太郎詩集 (A collection of the long poems of Takamura Kōtarō), Tōkyō, Shinchōsha, 1950. /p/
- Takamura Kōtarō shishū 高村光太郎詩集 (A collection of the long poems of Takamura Kōtarō), Tōkyō, Sōgensha, 1951. /p/
- Takamura Kōtarō shishū 高村光太郎詩集 (A collection of the long poems of Takamura Kōtarō), Tōkyō, Shinchōsha, 1953. /p/
1008. Takamura Kōtarō, ed.  
Nihon no shiika 日本の詩歌 (Japan's poetry)[in Mainichi raiburarii], Tōkyō, Mainichi Shimbunsha, 1953. /k/
1009. Takamura Kōtarō and others  
Shōwa shishū 昭和詩集 (A collection of the long poems of the Shōwa period)[=v. 47 of Shōwa bungaku zenshū], Tōkyō, Kadokawa Shoten, 1954. /z/

1010. Takano Tatsuyuki 高野辰之  
Nihon kayōshi 日本歌謡史 (A history of Japanese songs and ballads), Tōkyō, Shunjūsha, 1926. /k/
1011. Takashima Takashi 高島高 (1910- )  
Kita no kao 北の貌 (Features of the north), Tōkyō, Kusahara Shobō, 1950, 107pp. /p/
1012. Takasugi Ichirō 高杉一郎 (1908- )  
"Kyokkō no kage ni 極光のかけ"に (Under the northern lights)," Ningen, August-December, 1950. /f/
1013. Takata Namikichi 高田浪吉 (1898- )  
Kawanami 川波 (Ripples on a stream), Tōkyō, Kokin Shoin, 1929. /t/
1014. Takayasu Kuniyo 高安國世 (1913- )  
Yoru no aoba ni 夜の青葉に (On the green leaves at night), Tōkyō, Shiratama Shobō, 1955. /t/
1015. Takeda Rintarō 武田麟太郎 (1904-1946)  
"Arappoi mura 荒っほい村 (A rough village)," Chūō kōron, August, 1930. /f/  
"Bōryoku 暴力 (Violence)," Bungei shunjū, June, 1929. /f/  
"Densetsu 傳説 (A legend)," Kaizō, January, 1939. /f/  
"Gekai no nagame 下界の眺め (A look down upon the earth)," Miyako shimbun, August, 1936-February, 1937. /f/  
"Gendaishi 現代詩 (The long poem in the present age)," Kaizō, January, 1936. /f/  
"Ginza hatchō 銀座八丁 (The eight blocks of the Ginza)," Asahi shimbun, August-October, 1934. /f/  
"Kanjō 勘定 (The bill)," Keizai ōrai, July, 1933. /f/  
"Kamagasaki 釜ヶ崎 (Kamagasaki)," Chūō kōron, March, 1933. /f/  
"Myaku utsu kekkō 脈打っ血行 (Blood circulation with a high pulse)," Chūō kōron, January, 1930. /f/  
"Nihon sammon opera 日本三文オペラ (A penny opera in Japan)," Chūō kōron, June, 1932. /f/  
"Shiseiji 市井事 (An incident in the vulgar world)," Kaizō, May, 1933. /f/  
"Shiseiji daisampen 市井事第三篇 (Third incident in a vulgar world)," Bungakkai, October, 1933. /f/  
"Zoku-Ginza hatchō 續銀座八丁 (The eight blocks of the Ginza, continued)," Mōdan Nihon, January-December, 1936. /f/  
"Taikyō no kuji 大凶の籤 (The lottery of extremely bad luck)," Kaizō, September, 1939. /f/  
"Tampen shōsetsushū 短篇小説集 (A collection of short stories)," Kaizō, September, 1939. /f/  
Takeda Rintarō zenshū 武田麟太郎全集 (The complete works of Takeda Rintarō), Tōkyō, Rokkō Shuppansha, 1948-1950, 14v. /z/
1016. Takeda Taijun 武田泰淳 (1912- )  
"Ai' no katachi 愛のかたち (The shape of 'love')," Jokyoku, December, 1948. /f/  
"Fūbaika 風媒花 (Fūbaika [an anemophilous flower])," Gunzō, January-November, 1952; also, Tōkyō, Kōdansha, 1952. /f/  
"Hikarigoke ひかりごけ (Hikarigoke [plant name])," Shinchō, March, 1954. /f/  
"Igyō no mono 異形の者 (A monstrous fellow)," Tembō, April, 1950. /f/  
"Kiken na busshitsu 危険な物質 (A dangerous substance)," Kosei, May, 1948. /f/  
"Kurohata 黒旗 (A black flag), Geijutsu, May, 1948. /f/  
"Mamushi no sue 蝮のすゑ (The end of a viper)," Shinro, August-October, 1946. /f/  
"Mirai no injo 未来の淫女 (Prostitutes of the future)," Bessatsu bungei shunjū, October, 1949. /f/  
"Misshitsu 密室 (A secret chamber)," Bungei shunjū, December 1954. /f/  
"Nikurashiki mono 悪らしきもの (Someone provoking)," Bungei, March, 1949. /f/  
"Runindō nite 流人道にて (On the way to exile)," Shinchō, March, 1953. /f/  
"Saishi kajin 才子佳人 (A wit and beauty)," Ningen, July, 1946. /f/  
Shiba Sen 司馬遷 (Ssu-ma Ch'ien), Tōkyō, Nihon Hyōronsha, December, 1942. /k/  
Takeda Taijun sakuhinshū 武田泰淳作品集 (A collection of the works of Takeda Taijun), Tōkyō, Kōdansha, 1954, 4v. /z/
1017. Takenaka Iku 竹中郁 (1904- )  
Dōbutsu jiki 動物磁気 (Animal magnetism), Tōkyō, Ozaki Shobō, 1948. /p/  
Eda no shukujitsu 枝の祝日 (The festival of branches), Kōbe, Kaikō Shijin Kurabu, 1928. /p/  
Ryūkotsu 龍骨 (The keel), Ōsaka, Yugawa Kōbunsha, 1944. /p/  
Shomei 署名 (Signature), Tōkyō, Daiichi Shobō, 1936. /p/  
Zōge kaigan 象牙海岸 (The Ivory Coast), Tōkyō, Daiichi Shobō, 1932. /p/
1018. Takenouchi Shizuo 竹之内静雄 (1913- )  
"Rotsudamu-gō no senchō ロツダム号の船長 (The captain of the 'Rotsudamu')," Sakuhin, October, 1949. /f/

1019. Takeuchi Katsutarō 竹内 勝太郎 (1894-1935)  
Asu 明日 (Tomorrow), Tōkyō, Atoriesha, 1931. /p/  
Haru no gakki 春の樂器 (The musical instruments of the springtime), Tōkyō, Kōbundō Shobō, 1926. /p/  
Haru no gisei 春の犠牲 (A victim of the springtime), Tōkyō, Kōbundō Shobō, 1941. /p/  
Kurohyō 黒豹 (Black leopard), Tōkyō, Sōgensha, 1953. /p/  
Shitsunai 室の奥 (Inside the room), Tōkyō, Sōgensha, 1928. /p/
1020. Takeuchi Teruyo 竹内 てる代 (1904- )  
Hana to magokoro 花とまごころ (The flowers and my innermost heart), Tōkyō, Keibunsha, 1933. /p/  
Somuku 叛く (I oppose), Tōkyō, Kamiya Nobu, 1930. /p/  
Takeuchi Teruyo sakuhinshū 竹内 てる代 作品集 (A collection of the works of Takeuchi Teruyo), Tōkyō, Hōbunkan, 1953, 4v. /z/
1021. Takeuchi Yoshimi 竹内 好 (1910- )  
Gendai Chūgoku-ron 現代 中國 論 (A treatise on present-day China), Tōkyō, Kawade Shobō, 1951. /c/  
Kokumin bungakuron 國民 文學 論 (Treatise on a people's literature), Tōkyō, Tōkyō Daigaku Shuppankai, 1954. /c/  
Rojin 魯迅 (Lu Shun), Tōkyō, Nihon Hyōronsha, 1944. /k/  
Rojin nyūmon 魯迅 入門 (Introduction to Lu Shun), Tōkyō, Tōyō Shokan, 1953. /k/  
Rojin sakuhinshū (A collection of the works of Lu Shun), Tōkyō, Chikuma Shobō, 1953. /tr/
1022. Takeyama Michio 竹山 道雄 (1903- )  
Ushinawareta seishun 失はれた青春 (One's lost youth), Tōkyō, Hakujitsu Shoin, 1947. /e/
1023. Taki Shigeru 田木 繁 (1907- )  
Kikai shishū 機械 詩 集 (A collection of long poems on machines), Tōkyō, Bungaku Annaisha, 1937. /p/  
Matsugabana-watashi o wataru 松ヶ鼻 渡し を 渡る (To cross by ferry at Matsugabana), Ōsaka, Sakka Dōmei Kansai Chihō Iinkai, February, 1934. /p/
1024. Takii Kōsaku 滝井 考作 (1894- )  
"Kiri no hageyama 伐りの 禿山 (A bare mountain)," Kaizō bungei, January, 1950. /f/  
Mugen hōyō 無限 抱擁 (An endless embrace), Tōkyō, Kaizōsha, 1927. /f/  
"Sekisetsu 積雪 (Drifted snow)," Kaizō, May, 1937. /f/  
"Shōhen tsūshin 沿辺 通信 (Correspondence from the lakeside)," Shinchō, August, 1923. /f/  
"Yokuboke 怨 呆 け (A distracted miser)," Bungei shunjū, September, 1933. /f/  
Orishiba kushū 折柴 句 集 (A collection of haiku gathering brushwood), Yokohama, Yabonna Shobō, 1931. /h/
1025. Tamiya Torahiko 田宮 虎彦 (1911- )  
"Ashizuri Misaki 足摺 岬 (At Cape Ashizuri)," Ningen, October, 1949. /f/  
"Chōsen dariya 朝鮮 が り や (Korean dahlias)," Gunzō, October, 1951. /f/  
"Ehon 繪 本 (A picture-book)," Sekai, June, 1950. /f/  
"Enji 胭脂 (Rouge)," Mita bungaku, June, 1937. /f/  
"Itan no ko 異端 の 子 (A pagan child)," Chūō kōron, February, 1952. /f/  
"Kikuzaka 菊坂 (Chrysanthemum hill)," Chūō kōron, June, 1950. /f/  
"Kiri no naka 霧 の 中 (In the mist)," Sekai bunka, November, 1948. /f/  
"Rakujō 落城 (The fall of a castle)," Bungaku kaigi, April, 1949; also, Tōkyō, Tōkyō Bunko, 1951. /f/
1026. Tamura Akiko 田村 秋子 (1900- )  
Himeiwa 姫岩 (The small rock), performed by the Bungakuza company at the Mitsukoshi Gekijō, March, 1949. /d/
1027. Tamura Taijirō 田村 泰次郎 (1911- )  
Konnichi ware yokujō-su 今日 わ れ 欲 情 有 (Today I am tempted sexually), performed by the Shimpū Shō company at the Nichigeki Shōgekijō, May, 1948. /f - d/  
"Nikutai no mon 肉 体 の 門 (The gate of the flesh)," Gunzō, March, 1947; also, Tōkyō, Fūsetsusha, 1947; performed by the Kūkiza company at the Teitoza, August, 1947. /f - d/  
Nyotai nantai 女 体 男 体 (A woman's body, a man's body), performed by the Nichigeki company at the Nichigeki Shōgekijō, March, 1948. /f - d/
1028. Tanaka Fuyuji 田中 冬二 (1894- )  
Aoi yomichi 青い 夜 道 (A blue night journey), Tōkyō, Daiichi Shobō, 1929. /p/  
Hanabie 花 冷 文 (The frost on the flowers), Tōkyō, Shōshinsha, 1936. /p/  
Koen no uta 故 園 の 歌 (Songs of one's native place), Tōkyō, Aioi Shobō, 1940. /p/  
Shunshū 春 愁 (Spring sadness), Tōkyō, Iwaya Shoten, 1947. /p/  
Tochi no kōyō 橡 の 黄 葉 (The autumn colors of the horse-chestnut), Kyōto, Usui Shobō, 1943. /p/



- Umi no mieru ishidan 海の見える石段 (Stone steps from which one may see the ocean), Tōkyō, Daiichi Shobō, 1930. /p/  
Yamaguni shishū 山國詩抄 (A collection of long poems on a mountainous country), Tōkyō, Seiensō, 1947. /p/  
Yamashigi 山鴨 (Woodcock), Tōkyō, Daiichi Shobō, 1935. /p/
1029. Tanaka Hidemitsu 田中英光 (1913-1949)  
 "Chikashitsu kara 地下室から (From the basement room)," Geijutsu, May, 1940. /f/  
 "Nogitsune 野狐 (A wild fox)," Chishikijin, May, 1947. /f/  
 "Orimposu no kajitsu オリンポスの果実 (The fruit of Olympus)," Bungakkai, September, 1940. /f/  
 "Yoidore fune 酔いとれ船 (A drunken boat)," Sōgō bunka, November, 1948. /f/  
 "Sayōnara さようなら (Goodbye)," Kosei, November, 1949. /f/  
 "Shōjo 少女 (Young girl)," Shin-Nihon bungaku, September, 1947. /f/  
Tanaka Hidemitsu senshū 田中英光選集 (A selection of the works of Tanaka Hidemitsu), Tōkyō, Getsuyō Shobō, 1950. /z/
1030. Tanaka Katsumi 田中克己 (1911- )  
Minami no hoshi 南の星 (The southern star), Tōkyō, Sōgensha, 1944. /p/  
Seikōshō 西康省 (Sikang province), Tōkyō, Kogito Hakkōjō, 1938. /p/  
Tairiku embō 大陸遠望 (A distant view of the continent), Tōkyō, Shibun Shobō, 1940. /p/
1031. Tanaka Sumie 田中澄江 (1908- )  
Akujo to me to kabe 悪女と眼と壁 (The bad woman, the eye, and the wall), performed by the Bunka-kuza company at Mainichi Hōru, February, 1949. /d/
1032. Tanaka Takahisa 田中隆尚  
Kōdō kikan 黃道歸還 (Return from the ecliptic), Tōkyō, Taikadō, 1949, 234pp. /p/
1033. Tanigawa Tetsuzō 谷川徹三 (1895- )  
 "Bungaku keishiki mondō 文學形式問答 (Questions and answers on the forms of literature)," Kaizō, March, 1929. /c/  
 "Gendai Nihon no bunka-teki jōkyō 現代日本の文化的状況 (Cultural conditions in present-day Japan)," Chūō kōron, August, 1937. /c/  
Kyōju to hiyō 享受と批評 (Enjoyment and criticism), Tōkyō, Tettō Shoin, 1930. /c/  
 "Marukusu-shugi bungaku riron no ichihihan コルクス主義文學理論の一批判 (A criticism of the theory of Marxian literature)," Shisō, April, 1929. /c/
1034. Taniya Mitsuru 谷屋充 (1904- )  
Nani o nasu beki ka 何をなすべきか (What should we do?), performed by the Ennosuke and Yaeko company at the Tōkyō Gekijō, February, 1946. /d/
1035. Tanizaki Jun'ichirō 谷崎潤一郎 (1886- )  
 "Ashikari 蘆州 (Ashikari)," Kaizō, November-December, 1932. /f/  
 "Bushū-kō hiwa 武州侯秘話 (Secret stories about the Lord of Bushū)," Shin-seinen, January, 1932. /f/  
Genji monogatari 源氏物語 (The tale of Genji; by Murasaki Shikibu), Tōkyō, Chūō Kōronsha, May, 1951 December, 1954. /f/  
 "Kagi 鍵 (The key)," Chūō kōron, January-December, 1956; also, Tōkyō, Chūō Kōronsha, 1957. /f/  
 "Manji 卍 (The Buddhist cross)," Kaizō, March, 1928. /f/  
 "Mōmoku monogatari 盲目物語 (The tale of a blind man)," Chūō kōron, September, 1931. /f/  
 "Monjoshō 聞書抄 (An account of investitures)," Tōkyō, Nichinichi shimbun, January, 1935. /f/  
 "Neko to Shōzo to futari no onna 猫と庄造と二人の女 (A cat and Shōzō and two women)," Kaizō, January, 1936. /f/  
 "Rangiku monogatari 乱菊物語 (A tale of some chaotic chrysanthemums), Tōkyō and Ōsaka, Asahi shimbun, 1930. /f/  
 "Sasameyuki 細雪 (The delicate snow)," Chūō kōron, January, 1943-February, 1943; v. 1, privately printed, 1944; also, vols. 1-2, Tōkyō, Chūō Kōronsha, 1946-47; v. 3 in Fujin kōron, March, 1947 - October, 1948, and separately, Chūō Kōronsha, 1948. /f/  
 "Shōshō Shigemoto no haha 少将滋幹の母 (The mother of Lesser Commander Shigemoto)," Mainichi shimbun, November, 1950 - March, 1951. /f/  
 "Shunkin-shō 春琴抄 (The story of Shunkin)," Chūō kōron, June, 1933. /f/  
 "Tade kuu mushi 夢喰う虫 (There's no accounting for tastes)," Tōkyō nichinichi shimbun and Ōsaka mainichi, December, 1928 - June, 1929. /f/  
 "Tsuki to kyōgenshi 月と狂言師 (The moon and a comedian)," Chūō kōron, January, 1949. /f/  
 "Yoshinokuzu 吉野葛 (Arrowroot starch made in Yoshino)," Chūō kōron, January-February, 1931. /f/  
Mumyō to Aizen 無明と愛染 (Mumyō and Aizen), performed by the Ennosuke and Sumizō company at the Tōkyō Gekijō, August, 1946. /d/

- Sasameyuki 細雪 (The delicate snow), performed by the Shinsei Shimpa company, July, 1950. /d/  
 Bunshō dokuhon 文章讀本 (A reader for writing), Tōkyō, Chūō Kōronsha, 1934, 1949. /k/  
 "Gei ni tsuite 藝について (On art)," Kaizō, March, 1933. /e/  
 "In'ei raisan 陰翳礼讃 (The praise of shadows)," Keizai ōrai, December, 1933. /e/  
 "Jōzetsuroku 鏡告録 (An account of loquacity)," Kaizō, January, 1927. /e/  
 "Kinō kyō きのふけふ (Yesterday and today)," Bungei shunjū, June-November, 1942. /e/  
 "Seishun monogatari 青春物語 (A story of youth)," Chūō kōron, September, 1932; also, Tōkyō, Chūō Kōronsha, 1933. /e/  
 Tanizaki Jun'ichirō sakuhin-shū 谷崎潤一郎作品集 (A collection of the works of Tanizaki Jun'ichirō), Tōkyō, Sōgensha, 1950-51, 9v. /z/  
 Tanizaki Jun'ichirō zenshū 谷崎潤一郎全集 (The complete works of Tanizaki Jun'ichirō), Tōkyō, Kaizōsha, 1930-31, 12v. /z/  
 Tanizaki Jun'ichirō zuihitsu senshū 谷崎潤一郎隨筆選集 (A selection of the essays of Tanizaki Jun'ichirō), Tōkyō, Sōgeisha, 1951, 3v. /e/  
 1036. Tanizaki Seiji 谷崎精二 (1890- )  
 "Sengo no bungaku ni tsuite 戦後の文学について (On postwar literature)," Waseda bungaku, December, 1945. /c/  
Shōsetsu keitai no kenkyū 小説形態の研究 (A study of the forms of fiction), Tōkyō, Kōdansha, 1951. /k/  
 1037. Tanka Shimbunsha 短歌新聞社 (The Tanka News Company), ed.  
Gendai kadan keitōzu 現代歌壇系統圖 (The genealogy of schools in present-day tanka circles), Tōkyō, Tanka Shimbunsha, 1937. /k/  
 1038. Tateno Nobuyuki 立野信之 (1903- )  
 "Guntaibyō 軍隊病 (Military sickness)," Senki, May, 1928. /f/  
Hanran 叛乱 (Rebellion), Tōkyō, Rokkō Shuppansha, 1953. /f/  
 "Haru 春 (The springtime)," Puroretaria bungaku, January-May, 1932. /f/  
 "Inochi no kōzu いのちの構圖 (The composition of life)," Gunzō, May, 1947. /f/  
 "Nagare 流れ (A stream)," pt. 1, Bungaku hyōron, March-August, 1935; pt. 2, May-July, 1936, and Jimmin bunko October, 1936 - March, 1937. /f/  
 "Yūjō 友情 (Friendship)," Chūō kōron, August, 1934. /f/  
 1039. Tateyama Kazuko 館山一子 (1896- )  
Puroretaria ishiki no moto ni プロレタリア意識の下に (Under a proletarian consciousness), privately printed, September, 1929. /t/  
 1040. Tatsuno Yutaka 辰野隆 (1888- )  
Sa e ra さえら (Here and there), Tōkyō, Hakusuisha, 1934. /e/  
 1041. Tayama Katai 田山花袋 (1871-1930)  
 "Momoyo 百夜 (A hundred nights)," Fukuoka nichinichi shimbun, February, 1927. /f/  
 1042. Terada Torahiko 寺田寅彦 (1878-1935)  
Kareidosukōpu 萬華鏡 (Kaleidoscope), Tōkyō, Tettō Shoin, 1929. /e/  
Terada Torahiko zenshū 寺田寅彦全集 (The complete works of Terada Torahiko), Tōkyō, Iwanami Shoten, 1950, 18v. /z/  
 1043. Terada Tōru 寺田透 (1915- )  
Gendai Nihon sakka kenkyū 現代日本作家研究 (Studies in Japanese authors of the present day), Tōkyō, Miraisha, 1954. /k/  
Sakka shiron 作家私論 (Personal notes on some writers), Tōkyō, Kaizōsha, 1949. /c/  
 1044. Terazaki Kō 寺崎浩 (1904- )  
 "Daen no myaku 橢圓の脈 (An elliptic vein)," Kaizō, November, 1935. /f/  
Sammyaku 山脈 (A mountain range), Tōkyō, Takemura Shōbō, 1941. /f/  
 1045. Teruoka Yasutaka 暉峻康隆 (1908- )  
Saikaku: hyōron to kenkyū 西鶴評論と研究 (Saikaku: criticism and studies), Tōkyō, Chūō Kōronsha, 1950, 2v. /k/  
 1046. Tezuka Hidetaka 手塚英孝 (1906- )  
 "Chichi no jōkyō 父の上京 (Father's going to Tōkyō)," Shin-Nihon bungaku, November, 1948. /f/  
 "Shirami 虱 (Lice)," Nappu, April, 1931. /f/

1047. Today Shun'ichi 戸台俊一, ed.  
Miyamoto Yuriko kenkyū 宮本百合子研究 (Studies in Miyamoto Yuriko), Tōkyō, Shunchōsha, 1952. /c/
1048. Tōdai Gakusei Jijikai Gakusei Shuki Henshū Inka 東大學生自治会學生手記編集委員会  
 (Tokyo University Student Self-government Association, Committee for the Compiling of Student Memoirs), ed.  
Haruka naru sanga ni はるかなる山河に (In far-away mountains and rivers), Tōkyō, Tōdai Kyōso  
 Shuppambu, 1948. /1/  
Kike wadatsumi no koe きけわたつみのこえ (Listen to the voices of the sea), Tōkyō, Tōdai Kyōso  
 Shuppambu, 1948. /1/
1049. Togaeri Hajime 十返肇 (1914- )  
Gendai bundanjin gunzō 現代文壇人羣像 (Groupings of modern literary men), Ōsaka, Rokugatsusha,  
 1956. /c/  
Gojūnin no sakka 五十人の作家 (Fifty writers), Tōkyō, Dai-Nihon Yūbenkai Kōdansha, 1955. /c/  
Jidai no sakka 時代の作家 (The authors of the day), Tōkyō, Akashi Shoten, 1941. /c/
1050. Tōge Sankichi 峠三吉 (1917-1953)  
Gembaku shishū 原爆詩集 (A collection of poems on the atomic bomb), Tōkyō, Aoki Shoten, 1952.  
 /p/
1051. Toita Yasuji 戸板康二 (1915- )  
Engeki gojūnen 演劇五十年 (Fifty years of the drama), Tōkyō, Jiji Tsūshinsha, 1950. /k/
1052. Toki Zemmaro 土岐善麿 (1885- ); also known as Toki Aika 土岐哀果  
Akibare 秋晴 (The clearness of an autumn day), Tōkyō, Yakumo Shoten, 1945. /t/  
Fuyunagi 冬風 (A winter calm), Tōkyō, Shunjūsha, 1947. /t/  
Haruno 春野 (A field in spring), Tōkyō, Yakumo Shoten, 1949. /t/  
Natsugusa 夏草 (Summer grass), Ōsaka, Shinkō Shuppansha, 1946. /t/  
Rokugatsu 六月 (June), Tōkyō, Yakumo Shorin, 1940. /t/  
Toki Zemmaro shinkashū, sakuhin ichi 土岐善麿新歌集, 作品一 (A new collection of tanka by Toki Zemmaro:  
 the works, 1), Tōkyō, Kaizōsha, 1933. /t/  
Toki Zemmaro-shū 土岐善麿集 (The collected works [tanka] of Toki Zemmaro), Tōkyō, Shinjinsha,  
 1948, 281pp. /t/
1053. Tokuda Kazuho 徳田一穂 (1904- )  
Shibarareta onna 縛られた女 (A bound woman), Tōkyō, Sunagoya Shobō, 1938. /f/  
Torinokosareta machi 取残された町 (The deserted town), Tōkyō, Aoki Shoten. /f/
1054. Tokuda Shūsei 徳田秋声 (1871-1943)  
 "Chibi no tamashii 子供の魂 (The soul of a very small man)," Kaizō, June, 1935. /f/  
 "Furooke 風呂桶 (A bathtub)," Gendai, March, 1935. /f/  
 "Hana ga saku 花が咲く (The flowers bloom)," Kaizō, May, 1924. /f/  
Hikari o otte 光を追うて (Chasing after the light), Tōkyō, Shinchōsha, 1938. /f/  
 "Kasō jimbutsu 仮装人物 (A disguised person)," Keizai ōrai, July, 1935; Nihon hyōron, November, 1936.  
 /f/  
 "Kinko shōwa 金庫小話 (A little story of a money safe)," Bungei, January, 1934. /f/  
 "Kunshō 勲章 (A medal)," Chūō kōron, October, 1935. /f/  
 "Machi no odoriba 町の踊り場 (A dance hall in town)," Keizai ōrai, March, 1933. /f/  
 "Moto no eda e 元の枝へ (To a former branch)," Kaizō, September, 1926. /f/  
 "Shi ni shitashimu 死に親しむ (To get close to death)," Kaizō, October, 1933. /f/  
 "Shukuzu 縮圖 (Epitome)," Miyako shimbun, June-September, 1941. /f/  
Shūsei zenshū 秋声全集 (The complete works of Shūsei), Tōkyō, Hibonkaku, 1936-37, 15v. /z/
1055. Tokunaga Sunao 徳永直 (1899- )  
 "Bungaku sākuru 文学サークル (A literary circle)," Chūō kōron, January, 1933. /f/  
 "Fassho ファシヨ (Fascism)," Chūō kōron, February, 1932. /f/  
 "Fuyugare 冬枯れ (Withering in winter)," Chūō kōron, November, 1934. /f/  
 "Hachinensei 八年制 (The eight-year system)," Nihon hyōron, June, 1937. /f/  
Hataraku ikka はたらく一家 (A working family), Tōkyō, Sanwa Shobō, 1938. /f/  
 "Hataraku rekishi はたらく歴史 (History of work)," Chūō kōron, June, 1941. /f/  
Hikari o kakaguru hitobito 光とかかぐる人々 (People who bring light [People who bring glory to the nation]),  
 Tōkyō, Kawade Shobō, November, 1943. /f/  
 "Hikōki kozō 飛行機小僧 (Airplane boy)," Chūō kōron, May, 1937. /f/  
 "Kajikawa Tsuru no shi 梶川ツルの死 (The death of Kajikawa Tsuru)," Shakai hyōron, March, 1935. /f/  
 "Kusakire 草いきれ (The steamy heat in the fields)," Shinchō, August-September, 1956. /f/

- "Nihon no katsuji 日本の活字 (Japanese printing type)," Kaizō, March, 1942. /f/  
 "Nōritsu iinkai 能率委員会 (A committee [to promote] efficiency)," Chūō kōron, October, 1929. /i/  
 "Reimeiki 黎明期 (The dawning)," pt. 1, Tōkyō, Naukasha, 1935; pt. 2, Bungaku hyōron, January-April, 1936. /f/  
 "Saisho no kioku 最初の記憶 (The first remembrance)," Shinchō, October, 1938. /f/  
 "Shitsugyōdoshi Tōkyō 失業都市東京 (Tōkyō, a city of unemployment)," Chūō kōron, February, 1930. /f/  
 "Taiyō no nai machi 太陽のない街 (A street without sunshine)," Senki, June-November, 1929. /f/  
Taiyō no nai machi 太陽のない街 (The street without sunshine), performed by the Shinkyō Gekidan company at the Yūrakuzo, July, 1946. /d/  
 "Tanin no naka 他人の中 (In the midst of others)," Shinchō, April, 1939. /f/  
 "Tōkyō no katasumi 東京の片隅 (A corner of Tōkyō)," Bungei, March-July, 1940. /f/  
 "Tsuma yo nemure 妻よねむれ (Sleep, my wife!)," Shin-Nihon bungaku, March, 1946 - October, 1948. /f/  
 "Watakushi no reimeiki 私の黎明期 (My time of dawning)," Chūō kōron, April, 1934. /f/  
 "Puroretaria bungaku no ichihōkō フロレタリア文学の一方 (One course of proletarian literature)," Chūō kōron, March, 1932. /c/  
 "Sayoku bungaku no shin-tenkan 左翼文学の新轉換 (The new turn in left-wing literature)," Chūō kōron, September, 1933. /c/  
 "Sosaku hōhō no shin-tenkan 創作方法の新轉換 (A new turn in the method of story-writing)," Chūō kōron, September, 1933. /c/
1056. Tokutomi Roka 徳富蘆花 (1868-1927)  
Fuji 富士 (Mount Fuji), Tōkyō, Fukunaga Shoten, 1925-27, 3v. /f/
1057. Tokutomi Sohō 徳富蘇峰 (1863- )  
Shōwa kokumin dokuhon 昭和国民讀本 (A reader for the people of the Shōwa era), Tōkyō, Tōkyō Nichinichi Shimbunsha, 1939. /e/
1058. Tominaga Tarō 富永太郎 (1901-1925)  
Tominaga Tarō shi-shū 富永太郎詩集 (A collection of the long poems of Tominaga Tarō), privately printed, August, 1927. /p/  
Tominaga Tarō shi-shū 富永太郎詩集 (A collection of the long poems of Tominaga Tarō), Tōkyō, Chikuma Shobō, 1941. /p/  
Tominaga Tarō shi-shū 富永太郎詩集 (A collection of the long poems of Tominaga Tarō), Tōkyō, Sōgensha, 1949. /p/
1059. Tomiyasu Fūsei 富安風生 (1885- )  
Ajisai 紫陽花 (Hydrangeas), Tōkyō, Meguro Shoten, 1946. /h/  
Jūsan'ya 十三夜 (The thirteenth night), Tōkyō, Ryūseikaku, 1937. /h/
1060. Tomizawa Uio 富澤有為男 (1902- )  
 "Chichūkai 地中海 (The Mediterranean Sea)," Bungei shunjū, April, 1937. /f/
1061. Tomomura Shigeru 外村繁 (1902- )  
 "Haru no yo no yume 春の夜の夢 (A dream on a spring night)," Fūsetsu, December, 1949. /f/  
Kusaikada 草筏 (A grass raft), Tōkyō, Sunagoya Shobō, 1938. /i/  
 "Mogamigawa 最上川 (The Mogami river)," Bungei, February, 1950. /f/  
Momijiakari 紅葉明り (The coloring of the maples), Tōkyō, Sekaisha, 1947. /f/  
Sōshun nikki 早春日記 (Diary for early spring), Tōkyō, Kawade Shobō, 1948. /f/  
 "Mugen hōei 夢幻泡影 (Transcience)," Bungei shunjū, April, 1949. /f/  
 "Yūbae 夕映之 (The evening glow)," Shinchō, July, 1954.
1062. Tosaka Jun 戸坂潤 (1900-1945)  
 "Bungaku ni okeru gūzen to hitsuzensei 文学に於ける偶然性と必然性 (The accidental and inevitable in literature)," Bungei hyōron, June, 1935. /c/  
 "Bungei hyōron no hōhō ni tsuite 文藝評論の方法について (On methods of literary criticism)," Bungei, June, 1937. /c/  
 "Handōki ni okeru bungaku to tetsugaku 反動期に於ける文学と哲学 (Literature and philosophy during a reactionary period)," Bungei, October, 1934. /c/  
 "Nihon no minshū to 'Nihon-teki naru mono' 日本の民衆と「日本的なるもの」 (The Japanese masses and 'things Japanese')," Kaizō, April, 1937. /c/  
 "Ninshikiron to shite no bungaku 認識論としての文学 (Literature as epistemology)," Yuibutsuron kenkyū, January, 1937. /c/  
Shisō to fūzoku 思想と風俗 (Thought and manners), Tōkyō, Mikasa Shobō, 1936. /c/  
Shisō to shite no bungaku 思想としての文学 (Literature as thought), Tōkyō, Mikasa Shobō, 1936. /c/
1063. Toyoda Masako 豊田正子 (1922- )  
Tsuzurikata kyōshitsu 綴方教室 (A classroom for composition), Tōkyō, Hato Shobō, 1951. /e/

1064. Toyoda Minoru 豊田 穰 (1920- )  
 "Nyū Karedonia ニューカレドニア (New Caledonia)," Shinchō, April, 1947. /f/
1065. Toyoda Saburō 豊田 三郎 (1907- )  
 "Chōka 吊花 (Flowers for condolence)," Shinchō, February, 1935. /f/  
 "Kamen tenshi 假面天使 (A disguised angel)," Bungaku kaigi, October, 1947. /f/  
 "Kokubyaku 黑白 (Black and white)," Bungakkai, August, 1949. /f/  
Seishun 青春 (The springtime of life), Tōkyō, Kadokawa Shoten, 1956. /f/
1066. Toyoshima Yoshio 豊島 與志雄 (1890-1955)  
 "Asayake 朝やけ (The morning glow)," Hikari, July, 1947. /f/  
Dōke 道化 (Buffoonery), Tōkyō, Genkai Shobō, 1935. /f/  
 "Dōkeyaku 道化役 (The role of a clown)," Chūō kōron, July, 1934; also, Tōkyō, Genkai Shobō, 1935. /f/  
 "Gyūnyū to uma 牛乳と馬 (Milk and a horse)," Shisaku, November, 1949. /f/  
 "Hakutō no uta 白塔の歌 (The song of a white tower)," Tōkyō, Kōbundō, 1941. /f/  
 "Hatano-tei 波多野邸 (The mansion of the Hatanos)," Tembō, August, 1946. /f/  
 "Ri Eitai 李永泰 (Ri Eitai)," Bungei shunjū, December, 1938. /f/  
 "Shummō 春盲 (Spring blindness)," Ningen, April, 1951. /f/
1067. Tsuboi Sakae 壺井 榮 (1900- )  
 "Akai sutekki 赤いステッキ (A red cane)," Chūō kōron, February, 1940. /f/  
 "Daikon no ha 大根の葉 (Radish leaves)," Bungei, September, 1938. /f/  
 "Kaze 風 (A wind)," Bungei, November, 1954. /f/  
 "Koyomi 暦 (A calendar)," Shinchō, February, 1940. /f/  
 "Uchikake 袖襦 (Long overdress)," Gunzō, August-December, 1955. /f/
1068. Tsuboi Shigeji 壺井 繁治 (1898- )  
Kajitsu 果実 (Fruit), Tōkyō, Jūgatsu Shobō, 1946. /p/  
Kami no shimobe itonamitamō Maria Byōin 神のしもべいとなみたまうマリア病院 (The Maria Hospital operated by the servants of God), Fukuoka, Kyūshū Hyōronsha, 1937. /p/  
Tsuboi Shigeji shishū 壺井 繁治詩集 (A collection of the long poems of Tsuboi Shigeji), Tōkyō, Seijisha, 1942. /p/
1069. Tsubono Tekkyū 坪野 哲久 (1906- )  
Hyakka 百花 (A hundred flowers), Tōkyō, Shomotsu Tembōsha, 1939. /t/  
Kugatsu tsuitachi 九月一日 (The first of September), Tōkyō, Kōgyokudō, 1941. /t/
1070. Tsubota Jōji 坪田 譲治 (1890- )  
 "Himawari 日まわり (Sunflowers)," Bungei shuto, August, 1934. /f/  
 "Kaze no naka no kodomo 風の中の子供 (The children in the wind)," Tōkyō and Ōsaka asahi shimbun, June, 1936. /f/  
 "Kodomo no shiki 子供の四季 (The children's four seasons)," Miyako shimbun, January, 1938. /f/  
 "Obake no sekai お化けの世界 (The world of goblins)," Kaizō, March, 1935. /f/  
Tsubota Jōji zenshū 坪田 譲治全集 (The complete works of Tsubota Jōji), Tōkyō, Shinchōsha, 1954, 8v. /z/
1071. Tsubouchi Shōyō 坪内 逍遙 (1859-1935)  
Kaki no obi 柿の帯 (The persimmon sash), Tōkyō, Chūō Kōronsha, July, 1933. /e/
1072. Tsuchiya Bummei 土屋 文明 (1891- )  
Jiryūsen 自流泉 (A spring of my own), Tōkyō, Chikuma Shobō, 1953. /t/  
Minatsuki kaze 六月風 (The winds of June), Tōkyō, Sōgensha, 1942. /t/  
Okanshū 往還集 (A collection of correspondence), Tōkyō, Iwanami Shoten, 1930. /t/  
San'yashū 山谷集 (A collection [of tanka] on mountain valleys), Tōkyō, Iwanami Shoten, 1935. /t/  
Tōseishū 莖青集 (A collection of green leeks), Tōkyō, Seijisha, 1946. /t/  
Yamashitamizu 山下水 (Water from the foot of a mountain), Tōkyō, Seijisha, 1948. /t/  
Man'yōshū shichū 萬葉集私註 (A personal commentary on the Man'yōshū), Tōkyō, Chikuma Shobō, 1949, 20v. /k/
1073. Tsuji Jun 辻 潤 (1885-1944)  
Tsuji Jun-shū 辻 潤集 (A collection of the works of Tsuji Jun), Tōkyō, Kindaisha, 1954-1955, 2v. /z/
1074. Tsuji Masanobu 辻 政信 (1902- )  
Jūgo-tai-ichi 十五對一 (Fifteen to one), Tōkyō, Kantōsha, May, 1950. /e/  
Senkō sanzenri 潛行 三千里 (Traveling in disguise for three thousand ri), Tōkyō, Mainichi Shimbunsha, 1950. /e/

1075. Tsuji Ryōichi 辻 亮一 (1914- )  
 "Ihōjin 異邦人 (A foreigner)," Bungei shunjū, October, 1950. /f/
1076. Tsumura Nobuo 津村 信夫 (1909-1944)  
Aisuru kami no uta 愛する神の歌 (The song of my beloved God), privately printed, November, 1935. /p/  
Aru henreki kara 或る遍歴から (From a certain tour), Ōsaka, Yugawa Kōbunsha, 1944. /p/  
Chichi no iru niwa 父のゐる庭 (The garden where my father is), Kyōto, Usui Shobō, 1942. /p/  
Saraba natsu no hikari yo さらは 夏の光よ (Farewell, light of the summer), Tōkyō, Yashiro Shoten, 1948. /p/
1077. Tsunekawa Hiroshi 雅川 漫 (1906- )  
 "Geijutsuha sengen 藝術派宣言 (Proclamation of the artistic school)," Shinchō, April, 1930. /c/
1078. Tsurumi Yūsuke 鶴見 祐輔 (1885- )  
Haha 母 (My mother), Tōkyō, Dai-Nihon Yūbenkai, June, 1929. /f/
1079. Tsuruta Tomoya 鶴田 知也 (1902- )  
Koshamain-ki コシヤメイン記 (An account of Koshiyamain), Tōkyō, Kaizōsha, 1937. /f/
1080. Uchida Hyakken 宇田 百間 (1889- )  
 "Awa ressha 阿房列車 (The train through Awa)," Shōsetsu shinchō, June, 1952. /f/  
Gansaku wagahai wa neko de aru 贋作吾輩は猫である (A counterfeit "I am a cat"), Tōkyō, Shinchōsha, 1950. /f/  
Ryojun nyūjōshiki 旅順入城式 (The ceremonies on the occasion of entering Ryojun fort), Tōkyō, Iwanami Shoten, 1934. /f/  
 "Sarasāte no ban サラサーテの盤 (Sarasate's discus)," Shinchō, November, 1948. /f/  
 "Yamataka bōshi 山高帽子 (A bowler hat)," Chūō kōron, June, 1929. /f/  
Hyakkien zuihitsu 百鬼園囃筆 (Essays of Hyakkien), Tōkyō, Mikasa Shobō, 1933. /e/
1081. Uchiki Muraji 打木 村治 (1904- )  
Buraku-shi 部落史 (The history of a hamlet), Tōkyō, Sunagoya Shobō, 1938. /f/
1082. Uchimura Kanzō 小村 鑑三 (1861-1930)  
Uchimura Kanzō zenshū 小村鑑三全集 (The complete works of Uchimura Kanzō), Tōkyō, Iwanami Shoten, 1932-1933, 20v. /z/
1083. Uchimura Naoya 小村 直也 (1909- )  
Eriko to tomo ni えり子とともに (Together with Eriko), Tōkyō, Hōbunkan, 1950, 3v. /d/  
Eriko to tomo ni えり子とともに (Together with Eriko), performed by the Gekidan Shimbudai company at the Shimbashi Embujō, August, 1950. /d/
1084. Uchimura Naoya and Tanaka Chikao 田中 千栄夫 (1905- )  
Shingeki techō 新劇手帖 (A pocket-book for the new drama), Tōkyō, Sōbunsha, 1952. /e/
1085. Uchino Kenji 内野 健兒 (1899-1944)  
Nankin-mushi 南京虫 (Bed-bug), Tōkyō, Bunsenkaku, 1937. /p/
1086. Uchiyama Kenji 内山 賢次 (1889- )  
Omoide no ki 思い出の記 (A book of reminiscences), Tōkyō, Shunjūsha, 1926. /Mainly a translation of Constance Garnett's The memoirs of Alexander Herzen/
1087. Ueda Hiroshi 上田 廣 (1875- )  
Chinetsu 地熱 (The heat of the earth), Tōkyō, Bungei Shunjūsha, 1942. /f/  
 "Hombu nikki ほんぶ日記 (The diary at headquarters)," Chūō kōron, January, 1940. /f/  
 "Kensetsu senki 建設戦記 (A record of the struggle of construction)," Kaizō, 1940. /f/  
Kijun 帰順 (Submission), Tōkyō, Kaizōsha, 1939. /f/  
 "Kōjin 黄塵 (Yellow dust)," Tairiku, October, 1938. /f/  
 "Shidō monogatari 指導物語 (A story of leadership)," Chūō kōron, July, 1940. /f/
1088. Ueda Susumu 上田 進 (1907-1947)  
Marukusu Engerusu no geijutsuron マルクス・エンゲルスの藝術論 (The theories of art of Marx and Engels), Tōkyō, Iwanami Shoten, 1934. /tr/  
 "Sovēto bungaku riron oyobi bungaku hiyō no genjō ソヴェート文学理論及び文学批評の現状 (The theory of Soviet literature and the present situation in Soviet literary criticism)," Marukusu-Renin-shugi geijutsugaku kenkyū, July, 1932. /c/

1089. Uematsu Hisaki 植村 壽樹 (1890- )  
Kōkamon 光化門 (Kōka gate)[=Kokumin bungaku sōsho 國民文學叢書 (People's literature series), 9], Tōkyō, Kōgyokudō Shoten, 1927. /t/
1090. Uemura Tai 植村 諦 (1903- )  
Ai to nikushimi no naka de 愛と憎しみの中で (In love and hatred), Tōkyō, Kumiai Shoten, 1947. /p/  
Ihōjin 異邦人 (An alien), Tōkyō, Min'yō Rebyūsha, 1932. /p/
1091. Umezaki Haruo 梅崎 春生 (1915- )  
"Bii-tō fūbutsushi B 島 風物誌 (An account of the natural features of B island)," Sakuhin, August, 1948. /f/  
"Esu no senaka S の 背 中 (The back of a person called 'S')," Gunzō, January, 1952. /f/  
"Fūen 風 宴 (Death watch on a windy day)," Waseda bungaku, August, 1939. /f/  
"Haru no tsuki 春の月 (Spring moon), Shinchō, March, 1952. /f/  
"Hi no hate 日の果て (The end of a day)," Shisaku, September, 1947. /l/  
"Kuchiki 朽木 (A decayed tree)," Bungaku kikan, December, 1947. /f/  
"Kuroi hana 黒い花 (A black flower)," Shōsetsu shinchō, February, 1950. /f/  
"Mikkakan 三日間 (Three days)," Shin-shōsetsu, January, 1953. /f/  
"Nise no kisetsu 贗の季節 (A spurious season)," Nihon shōsetsu, November, 1947. /f/  
"Runeta no shiminhei ルネタの市民兵 (The city soldiers of Luneta)," Bungei shunjū, August, 1949. /f/  
"Sakurajima 櫻島 (Sakurajima [the name of the island])," Sunao, September, 1946. /f/  
"Sunadokei 砂時計 (Hourglass)," Gunzō, August, 1954 - July, 1955; also, Tōkyō, Kōdansha, 1955. /f/  
"Yamana no baai 山名の場合 (The case of Yamana)," Shinchō, November, 1951. /f/
1092. Uno Chiyo 宇野 千代 (1897- )  
"Inazuma 稲妻 (Lightning)," Chūō kōron, March, 1929. /f/  
"Iro zange 色ふれけ (The confession of amours)," Chūō kōron, February, 1934 - March, 1935. /f/  
"Keshi wa naze akai 罌粟はなぜ赤い (Why is the poppy red?)," Chūō kōron, November, 1930. /f/  
"Wakare mo tanoshi 別れも愉し (Parting too is a joy)," Kaizō, June, 1935. /f/
1093. Uno Kōji 宇野 浩二 (1891- )  
"Akutagawa Ryūnosuke 芥川竜之介 (Akutagawa Ryūnosuke)," Bungakkai, January-December, 1952; also, Tōkyō, Bungei Shunjū Shinsha, 1953. /c/  
"Bungaku-teki sampo 文学的散歩 (Literary stroll)," Kaizō, January-December, 1942. /e/  
Bungeizammai 文藝三昧 (Absorption in literary arts), Tōkyō, Chikuma Shobō, 1940. /e/  
"Fuchin 浮沈 (Rise and fall)," Tembō, February, 1946. /f/  
"Fujimi Kōgen 富士見高原 (Fujimi Heights)," Tembō, April, 1949. /f/  
"Gunkan kōshinkyoku 軍艦行進曲 (A battleship march)," Chūō kōron, February, 1927. /f/  
"Kareki no aru fūkei 枯木のある風景 (A scene with a dead tree)," Kaizō, January, 1933. /f/  
"Karen no yume 枯野の夢 (A dream of a desolate field)," Chūō kōron, March, 1933. /f/  
"Kō no raireki 子の來歴 (The life history of a child)," Nihon hyōron, July, 1933. /f/  
"Kiyō bimbō 啓用貧乏 (Clever poverty)," Bungei shunjū, June, 1938. /f/  
Ku no sekai 苦の世界 (The world of suffering), Tōkyō, Kaizōsha, 1933. /f/  
"Mi no aki 身の秋 (The autumn of my body)," Chūō kōron, November, 1941. /f/  
"Myō na hatarakimono 妙な働き者 (A strange worker)," Chūō kōron, November-December, 1939. /f/  
Ningen-dōshi 人間同志 (Fellow men), Tōkyō, Koyama Shoten, 1944. /f/  
"Ningen ōrai 人間往來 (The coming and going of human beings)," Chūō kōron, November, 1934. /f/  
"Omoigawa 思ひ川 (The river of mutual love)," Ningen, May-October, 1948. /f/  
"Omoigusa 思ひ草 (The grass of remembrance)," Ningen, November-December, 1946. /f/  
"Takamagahara 高天ヶ原 (Takamagahara)," Kaizō, April, 1926. /f/  
"Yoki oni, waruki oni 善き鬼, 悪き鬼 (A good devil, a bad devil)," Kaizō, December, 1939. /f/  
"Yume no kayoiji 夢の通ひ路 (The road of dreams)," Chūō kōron, January, 1937. /f/  
"Tomogaki 友垣 (Friends)," Shinchō, September-October, 1953. /f/  
"Shirarezaru kessaku 知られざる傑作 (An unknown masterpiece)," Shinchō, September, 1928. /f/  
"Bungaku no sanjūnen 文学の三十年 (Thirty years of literature)," Chūō kōron, March-June, 1940; also, Tōkyō, Chūō Kōronsha, 1942. /e/  
"Yo ni mo fushigi na monogatari 世にも不思議な物語 (A story strange even to the world)," Bungei shunjū, September, 1953. /e/  
Uno Kōji chosaku-shū 宇野浩二著作集 (A collection of the works of Uno Kōji), Tōkyō, Kangensha, 1953, 2v. /z/  
Uno Kōji-shū 宇野浩二集 (A collection of the works of Uno Kōji)[in Kawade bunko], ed. by Yamamoto Kenkichi 山本健吉, Tōkyō, Kawade Shobō, 1954. /z/

1094. Uno Nobuo 宇野信夫 (1904- )  
Jinchōge 朧丁花 (A sweet-smelling daphne), performed by the Ennosuke and Yaeko company at the Tōkyō Gekijō, April, 1946. /d/  
Mukashi no haha むかしの母 (A mother of olden times), performed by the Kikugorō and Kichimon company at the Tōkyō Gekijō, May, 1946. /d/
1095. Usuda Arō 臼田亜浪 (1879-1951)  
Ryojin 旅人 (A traveler), Tōkyō, Kōronsha, 1937. /h/
1096. Usui Yoshimi 臼井吉見 (1905- )  
 "Kindai bungaku ronsō 近代文学論争 (The literary controversy concerning modern literature)," Bungakkai, January, 1954 - March, 1956; also, Tōkyō, Chikuma Shobō, 1956. /c/  
 "Kiroku to kiroku bungaku 記録と記録文学 (Documents and documentary literature)," Ningen, September, 1949. /c/  
 "'Ningen shikkaku'-ron '人間失格'論 (An essay on 'Man disqualified')," Hikari, September, 1948. /c/  
Ningen to bungaku 人間と文学 (Man and literature), Tōkyō, Chikuma Shobō, 1957. /c/  
 "'Tanka ketsubetsuron 短歌袂別論 (Departure from the tanka)," Tembō, May, 1946. /c/
1097. Utsuno Ken 宇都野研  
Komure 木群 (A group of trees), Tōkyō, Hakutōsha, 1927. /t/  
Shunkan-shō 春寒抄 (Account of the lingering cold in spring), 1933. /t/
1098. Wada Katsuichi 和田勝一 (1900- )  
Kawa 河 (The river), performed by the Bungakuzo company at the Tōkyō Gekijō, March, 1946. /d/
1099. Wada Tsutō 和田傳 (1900- )  
 "Saigo no haka 最後の墓 (The last grave)," Chūō kōron, July, 1929. /f/  
Yokudo 沃土 (Fertile soil), Tōkyō, Sunagoya Shobō, 1937. /f/
1100. Watanabe Junzō 渡辺順三 (1894- )  
Atarashiki hi 新しき日 (A new day), Ōsaka, Shinkō Shuppansha, 1946. /t/  
Reppū no machi 烈風の街 (The street of a violent wind), Tōkyō, Bunsenkaku, 1939. /t/  
Seikatsu o utau 生活を歌小 (To sing of life), Tōkyō, Kōgyokudō, 1927. /t/  
Seiki no hata 世紀の旗 (The flag of the [twentieth] century), Tōkyō, Bunsenkaku, 1935. /t/  
Shūdan kōshin 集団行進 (A mass march), Tōkyō, Bunsenkaku, 1936. /p/  
Shiteki yuibutsuron yori mitaru kindai tankashi 史的唯物論より見たる近代短歌史 (The modern history of the tanka from the viewpoint of historical materialism), Tōkyō, Kaizōsha, 1932. /k/
1101. Watanabe Kazuo 渡辺一夫 (1901- )  
Maboroshi zakki まぼろし雑記 (Phantasmal miscellanea), Tōkyō, Kawade Shobō, 1950, 230pp. /e/  
Raburei kenkyū oboegaki ラブレイ研究叢書 (Notes on some studies of Rabelais), Tōkyō, Hakushinsha, 1943. /k/
1102. Watanabe Suiha 渡辺水巴 (1882-1946)  
Hakujitsu 白日 (The daytime), Tōkyō, Kōronsha, 1936. /h/  
Kumazasa 隈笹 (The low, striped bamboo), Tōkyō, Kyokusuisha, February, 1935. /h/
1103. Watsuji Tetsurō 和辻哲郎 (1889- )  
Fūdo 風土 (Natural features), Tōkyō, Iwanami Shoten, 1935. /k/  
Sakoku 鎖國 (The closing of the country), Tōkyō, Iwanami Shoten, 1950. /k/
1104. Yada Tsuseko 矢田津世子 (1907-1944)  
 "Joshin shūi 女心拾遺 (Gleanings from a woman's heart)," Bungakkai, December, 1936. /f/  
 "Kagurazaka 神楽坂 (Kagurazaka)," Jimmin bunko, March, 1935. /i/
1105. Yagi Jūkichi 八木重吉 (1898-1927)  
Kami o yobō 神を呼ぼう (Let's invoke God), Tōkyō, Shinkyō Shuppansha, 1950, 200pp. /p/  
Mazushiki shinto 貧しき信徒 (A poor believer), Tōkyō, Nogikusha, 1928. /p/
1106. Yagi Ryūichirō 八木隆一郎 (1906- )  
Hadaka no tonosama 裸の殿様 (The naked lord), performed by the Ennosuke Gekidan company at the Hōgakuza, January, 1946. /d/  
Haha no niji 母の虹 (The mother's rainbow), performed by the Shinsei Shimpa company at the Shimbashi Embujō, May, 1950. /d/  
Onna no kettō 女の決闘 (A duel by women), performed by the Shinsei Shimpa company at Tōkyō Gekijō, June, 1949. /d/  
Umi no hoshi 海の星 (The star over the sea), performed by the Inoue Masao, Oka Jōji, and Sayo Fukuko company at the Shinjuku Daiichi Gekijō, May, 1947. /d/



Yukiguni no hito 雪國の人 (Men of the snow country), performed by the Zenshinza company at the Shinjuku Daiichi Gekijō, November, 1945. /d/

1107. Yagi Yoshinori 八木義徳 (1911- )  
 "Azarashi 海豹 (A seal)," Waseda bungaku, February, 1936. /f/  
 "Oga no ko おかの子 (Mother's children)," Waseda bungaku, July, 1937. /f/  
 "Ryū Kōfuku 劉廣福 (Ryū Kōfuku), 1944. /f/  
 "Watakushi no Sōniya 私のソニヤ (My Sonya)," Kosei, July, 1948. /f/  
 "Unga no onna 運河の女 (The woman on the canal)," Bessatsu bungei shunjū, February, 1949. /f/

1108. Yamada Utako 山田うた子 [name taken by the drama company presenting the following as a play],  
 "Ikiru 生きる (I live)," Bungaku no tomo, March-July, 1954. /f/

1109. Yamada Seizaburō 山田清三郎 (1896- )  
 "Gogatsusai zengo 五月祭前後 (Just before and after the festival in May)," Senki, May, 1929. /f/  
 "Jigo zange 耳語懺悔 (A whispered repentance)," Bungakkai, June, 1938. /e/  
 "Saishū chinjutsu 最終陳述 (The last statement)," Ningen, March, 1951. /f/  
 "Shūteki 囚敵 (The imprisoned enemy)," Nihon hyōron, October, 1938. /f/  
Tenkōki 轉向記 (Record of reconversion), Tōkyō, Rironsha, 1957-58, 3v. /c/  
Nappu sensen in tachite ナップ戦線に立ち (Standing in the fore of the Nappu front), Tōkyō, Hakuyōsha, 1931. /c/  
Nihon puroretaria bungei undōshi 日本プロレタリア文藝運動史 (The history of the Japanese proletarian literature movement), Tōkyō, Sōbunkaku, 1930. /lc/  
Nihon puroretaria bungaku riron no hatten 日本プロレタリア文学理論の発展 (The development of the theory of Japanese proletarian literature), Tōkyō, Sōbunkaku, 1931. /k/  
Puroretaria bungakushi プロレタリア文学史 (A history of proletarian literature), Tōkyō, Rironsha, 1954, 2v. /k/

1110. Yamagishi Gaishi 山岸外史 (1904- )  
Ningen Kirisuto-ki 人間キリスト記 (A record of Christ the man), Kyōto, Suzaku Shoin, 1941. /c/

1111. Yamaguchi Mokichi 山口茂吉 (1902- )  
Akatsuchi 赤土 (Red soil), Tōkyō, Bokusui Shobō, 1941. /t/  
Kaijitsu 海日 (The sun rising over the sea), Sapporo, Seijisha, 1946. /t/

1112. Yamaguchi Seishi 山口誓子 (1901- )  
Bankoku 晩刻 (The eventide), Tōkyō, Sōgensha, 1948. /h/  
Enchū 炎晝 (The hot midday), Tōkyō, Sanseidō, 1938. /h/  
Gekirō 激浪 (Rough waves), Tōkyō, Seijisha, 1946. /h/  
Gentō 玄冬 (Deep winter), Tōkyō, Sojinsha, 1937. /h/  
Ōki 黄旗 (A yellow flag), Tōkyō, Ryūseikaku, 1935. /h/  
Tōboshi 遠星 (A distant star), Tōkyō, Sōgensha, 1947. /h/  
Tōkō 凍港 (A frozen port), Tōkyō, Sojinsha, 1932. /h/  
Gendai haiku-ron 現代俳句論 (A treatise on the present-day haiku), Tōkyō, Sanseidō, 1948. /c/

1113. Yamaguchi Seison 山口青邨 (1892- )  
Zassōen 雜草園 (The garden of weeds), Tōkyō, Ryūseikaku, 1934. /h/  
Yukiguni 雪國 (A country of snow), Tōkyō, Ryūseikaku, 1942. /h/

1114. Yamamoto Kazuo 山本和夫 (1907- )  
Hana saku hi 花咲く日 (The day that the flowers bloom), Kyōto, Rakuyō Shoin, 1943. /p/  
Suzume o kau shōjo (A young girl who keeps sparrows), Tōkyō, Akane Shobō, 1952. /f/

1115. Yamamoto Kenkichi 山本健吉 (1907- )  
 "Gendai bungaku oboegaki 現代文学覽之書 (Notes on present-day literature)," Shinchō, April, 1956. /c/  
Gendai haiku 現代俳句 (Present-day haiku), Tōkyō, Kadokawa Shoten, 1951, 2v. /c/  
Koten to gendai bungaku (The classics and present-day literature), Tōkyō, Kōdansha, 1956. /c/  
Shishōsetsu sakkaron 小説作家論 (The authors of "private" fiction), Tōkyō, Jitsugyō no Nihonsha, 1943. /c/

1116. Yamamoto Yūzō 山本有三 (1887- )  
 "Buji no hito 無事の人 (A peaceful person)," Shinchō, April, 1949. /f/  
 "Fujaku shimmyō 不借身命 (Not valuing one's life)," Kingu, January, 1934. /f/  
 "Iki to shi ikeru mono 生きとし生けるもの (All the living)," Asahi shimbun, September, 1926. /f/  
 "Kaze 風 (The wind)," Asahi shimbun, October, 1930. /f/  
 "Nami 波 (The waves)," Asahi shimbun, July-November, 1928. /f/  
 "Onna no isshō 女の一生 (The life of a woman)," Asahi shimbun, October, 1932 - June, 1933. /f/

- "Robō no ishi 路傍の石 (The stone at the roadside)," Asahi shimbun, January-June, 1937; rev. ed., Shufu no tomo, October, 1938 - July, 1940. /f/  
 "Shinjitsu ichiro 真実一路 (The one road to the truth)," Shufu no tomo, January, 1935 - September, 1936. /i/  
Eijigoroshi 嬰児殺し (Infanticide), performed by the Ennosuke, Yaeko, and Masao company at the Tōkyō Gekijō, October, 1948. /d/  
 "Kome hyappyō 米百俵 (A hundred bags of rice)," in Iki to shi ikeru mono, Tōkyō, Shinchōsha, 1950. /d/  
 "Nyōnin aishi 女人哀詞 (An elegy on women)," Fujokai, January, 1930. /d/  
Sakazaki Dewa-no-kami 坂崎出羽守 (Sakazaki, Lord of Dewa), performed by the Ennosuke company at the Tōkyō Gekijō, July, 1949. /d/  
Yamamoto Yūzō bunko 山本有三文庫 (Yamamoto Yūzō library), Tōkyō, Shinchōsha, 1947, 11v. /z/  
Yamamoto Yūzō sakuhin-shū 山本有三作品集 (A collection of the works of Yamamoto Yūzō), Tōkyō, Sōgensha, 1953, 5v. /z/  
Yamamoto Yūzō-shū 山本有三集 (A collection of the works of Yamamoto Yūzō), Tōkyō, Shinchōsha, 1951, 2v. /z/  
Yamamoto Yūzō zenshū 山本有三全集 (The complete works of Yamamoto Yūzō), Tōkyō, Kaizōsha, 1931. /z/  
Yamamoto Yūzō zenshū 山本有三全集 (The complete works of Yamamoto Yūzō), Tōkyō, Iwanami Shoten, 1939-1941, 10v. /z/  
 1117. Yamanishi Eiichi 山西英一 (1899- )  
Rasha to shisha 裸者と死者 (The naked and the dead [original by Norman Mailer]), Tōkyō, Kaizōsha, 1950. /tr/  
 1118. Yamanoguchi Baku 山之口篁 (1903- )  
Shiben no sono 思辨の花 (A garden for speculation), Tōkyō, Murasaki Shuppansha, 1938. /p/  
 1119. Yamanoi Ryō 山之井諒  
 "Mado kara kaze ga 窓から風が (The breeze coming in through the window)," Nappu, June, 1931. /p/  
 1120. Yamanouchi Yoshio 山内義雄 (1894- )  
Chibō-ke no hitobito チボ一家の人々 (The people of the Thibeault family: R. Martin du Gard's Les Thibault), Tōkyō, Hakusuisha, 1950. /tr/  
 1121. Yamashiro Tomoe 山代巴  
 "Fuki no tō 落のとう (The flower of the butter-bur)," Taishū kurabu, February, 1948. /f/  
 1122. Yamashita Hiroshi 山下洋史  
Haidan no zembō 佛壇の全貌 (The entire picture of haiku circles), Tōkyō, Chūkōsha, 1948. /c/  
 1123. Yamazaki Yasuo 山崎泰雄 (1899- )  
Sankakusu chizu 三角洲市圖 (City plan for a delta), Tōkyō, Kyūbisha, 1944. /p/  
 1124. Yanagida Kunio 柳田國男 (1875- )  
Fukō naru geijutsu 不幸なる藝術 (An unfortunate art), Tōkyō, Chikuma Shobō, 1953. /k/  
Momotarō no tanjō 桃太郎の誕生 (The birth of Momotarō), Tōkyō, Kadokawa Shoten, 1933. /e/  
 1125. Yashiro Tōson 矢代東村 (1889-1952)  
Ichigū yori 一隅より (From a corner), Tōkyō, Hakujuitsusha, 1931. /t/  
Sōshun 早春 (Early spring), Tōkyō, Shinkō Shuppansha, 1936. /t/  
 1126. Yasuda Yojūrō 保田與重郎 (1910- )  
 "Hakuhō Tempyō no seishin 白鳳天平の精神 (The spirit of the Hakuhō and Tempyō eras)," Shinchō, July, 1937. /c/  
 "Han-shimpo-shugi bungakuron 反進歩主義文学論 (A theory of anti-progressive literature)," Nihon rōmanha, May, 1935. /c/  
Kindai no shūen 近代の終焉 (The end of the modern era), Tōkyō, Shōgakkan, 1941. /c/  
 "Nihon bungakushi taikō 日本文学史大綱 (Outline of the history of Japanese literature)," Bungei, November, 1943. /c/  
 "Nihon no hashi 日本の橋 (Bridges in Japan)," Bungakkai, October, 1936. /c/  
Nihon rōmanha no tachiba 日本浪漫派の立場 (The standpoint of the Japanese romantic school), 1954. /c/  
 "'Nihon-teki naru mono' e no hiyō ni tsuite 「日本的なるもの」への批評について (On the criticism of 'things Japanese')," Bungakkai, April, 1937. /c/  
 "Taikan shijin no daiichininsa 戴冠詩人の第一人者 (The highest ranking man among the poets laureate)," Kogito, July, 1936. /c/

1127. Yasuoka Shōtarō 安岡 章太郎 (1920- )  
 "Inki na tanoshimi 陰気な愉み (A gloomy pleasure)," Shinchō, April, 1953. /f/  
 "Mugiwara-bōshi no koro 麥藁帽子の頃 (About the time of straw hats)," Bungakkai, December, 1953. /f/  
 "Taionkei 体温計 (A thermometer)," Shinchō, October, 1954. /f/  
 "Warui nakama 悪い仲間 (Bad companions)," Gunzō, June, 1953. /f/
1128. Yasutaka Misako 保高みさ子 (1914- )  
Onna no rekishi 女の歴史 (The history of women), Tōkyō, Shinchōsha, 1950. /f/
1129. Yasutaka Tokuzō 保高徳藏 (1889- )  
 "Aru shi, aru sei 或る死 或る生 (A certain death, a certain life)," Kaizō, December, 1939. /f/  
 "Deinei 泥濘 (Mud)," Kaizō, May, 1928. /f/  
Shōja haija 勝者敗者 (A victor and a loser), Tōkyō, Kaizōsha, 1939. /f/
1130. Yodono Ryūzō 淀野隆三 (1904- ) and others  
Ushinawareishi toki o motomete 失はれし時を求めて (Searching for a lost time: Marcel Proust's A la recherche du temps perdu), Tōkyō, Shinchōsha, 1953-1955, 13v. /tr/
1131. Yokomitsu Riichi 横光利一 (1898-1947)  
 "Atama narabi ni hara 頭ならびに腹 (The head and the stomach)," Bungei jidai, October, 1923. /f/  
 "Bishō 微笑 (A smile)," Ningen, January, 1948. /f/  
 "Jikan 時間 (Time)," Chūō kōron, April, 1931. /f/  
 "Kazoku kaigi 家族會議 (A family council)," Tōkyō nichinichi shimbun, August-December, 1935. /f/  
 "Kikai 機械 (A machine)," Kaizō, September, 1930. /f/  
 "Mi imada jukusezu 實いまに熟せず (The fruit is still unripe)," Shin-joen, beginning in April, 1938; also, Tōkyō, Jitsugyō no Nihonsha, 1939. /f/  
 "Monshō 紋章 (The family crest)," Kaizō, January, 1934. /f/  
 "Napoleon to tamushi ナポレオンと田蟲 (Napoleon and a ringworm)," Bungei jidai, January, 1926. /f/  
 "Ryoshū 旅愁 (Loneliness on a journey)," Tōkyō nichinichi and Ōsaka mainichi, April-August, 1937; also, Bungei shunjū, May, 1939 - February, 1943. /f/  
 "Ryoshū zokuhen 旅愁續篇 (Loneliness on a journey, continued)," Bungei shunjū, May, 1939 - April, 1940, May, 1942 - February, 1943. /f/  
Shanghai 上海 (Shanghai), Tōkyō, Kaizōsha, July, 1932. /f/  
 "Shin'en 寢園 (The imperial mausoleum)," Tōkyō nichinichi and Ōsaka mainichi, November-December, 1939; also, Tōkyō, Chūō Kōronsha, 1932. /f/  
 "Suiren 睡蓮 (Water-lilies)," Bungei shunjū, July, 1940.  
Yoru no kutsu 夜の靴 (The shoes worn at night), Tōkyō, Kamakura Bunko, 1947. /f/  
 "Junsui shōsetsuron 純粹小説論 (A treatise on pure fiction)," Kaizō, April, 1935. /c/  
Kakikata sōshi 書方草紙 (A book on how to write), Tōkyō, Hakusuisha, 1931. /e/  
Yokomitsu Riichi sakuhin-shū 横光利一作品集 (A collection of the works of Yokomitsu Riichi), Tōkyō, Sōgensha, 1952. /z/  
Shinsen Yokomitsu Riichi-shū 新選横光利一集 (A new selection of the works of Yokomitsu Riichi), Tōkyō, Kaizōsha, 1928. /z/  
Yokomitsu Riichi-shū 横光利一集 (A collection of the works of Yokomitsu Riichi), Tōkyō, Shinchōsha, 1951, 2v. /z/  
Yokomitsu Riichi zenshū 横光利一全集 (The complete works of Yokomitsu Riichi), Tōkyō, Hibonkaku, 1936. /z/  
Yokomitsu Riichi zenshū 横光利一全集 (The complete works of Yokomitsu Riichi), Tōkyō, Kaizōsha, 1948, 26v. /z/
1132. Yokoyama Seiga 横山青娥 (1902- )  
Aozora ni oyogu 蒼空に泳ぐ (I swim in the blue sky), Tōkyō, Kōronsha, 1927. /p/  
Saigetsu no hanataba 歳月の花束 (A bouquet for time), Tōkyō, Kōronsha, 1930. /p/
1133. Yonezawa Junko 米澤 順子 (1894-1931)  
Yonezawa Junko shishū 米澤 順子 詩集 (A collection of the long poems of Yonezawa Junko), Tōkyō, Daiichi Shobō, 1932. /p/
1134. Yosano Akiko 與謝野 昌子 (1878-1942)  
Hakuōshū 百櫻集 (Collection of white cherry blossoms), Tōkyō, Kaizōsha, 1942. /t/  
Teihon Yosano Akiko zenshū 定本與謝野昌子全集 (A complete collection of the authentic works of Yosano Akiko), 1950. /z/
1135. Yoshida Genjirō 吉田 絃二郎 (1886- )  
 "Tabi no machi, tabi no hito 旅の町・旅の人 (A tourist resort and tourists)," Shin-joen, January-December, 1941. /f/

1136. Yoshida Issui 吉田一穂 (1898- )  
Miraisha 未来者 (The future man), Tōkyō, Seigisha, 1948. /p/  
Raten bara 羅甸蔷薇 (Rosae latinae), Tōkyō, Sangabō, 1950, 166pp. /p/  
Umi no seibo 海の聖母 (Mother of the sea), Tōkyō, Kinseidō, 1926. /p/
1137. Yoshida Masatoshi 吉田正俊 (1902- )  
Shukahen 朱花片 (The petals of red flowers), Sapporo, Seijisha, 1946. /t/
1138. Yoshida Mitsuru 吉田満  
Gunkan Yamato 軍艦大和 (The warship Yamato), Tōkyō, Masu Shobō, 1949. /e/
1139. Yoshida Seiichi 吉田精一 (1908- )  
Nihon kindaiishi kanshō 日本近代詩鑑賞 (The appreciation of the modern Japanese long poem)  
 [=Temmei sōsho 天明叢書 (Temmei series), Yokosuka, Temmeisha, 1946-48, 3v. /k/  
Nihon kindaiishi nyūmon 日本近代詩入門 (An introduction to modern Japanese poetry), Tōkyō, Kaname  
 Shobō, 1953. /k/  
Shizenshugi no kenkyū 自然主義の研究 (Studies in naturalism), Tōkyō, Tokyōdō, 1956. /k/  
Tembō Nihon bungaku 展望日本文学 (A view of Japanese literature), Tōkyō, Shūbunkan, 1940. /k/
1140. Yoshida Seiichi and Hirano Ken 平野謙  
Gendai Nihon bungakuron 現代日本文学論 (A treatise on present-day Japanese literature), Tōkyō,  
 Shinkōsha, 1946. /k/
1141. Yoshii Isamu 吉井勇 (1886- )  
Amabiko 天彦 (Amabiko), Tōkyō, Sōgensha, 1947. /t/
1142. Yoshikawa Eiji 吉川英治 (1892- )  
 "Miyamoto Musashi 宮本武蔵 (Miyamoto Musashi [personal name])," Asahi shimbun, August, 1935 -  
 July, 1939. /f/  
 "Shin-Heike monogatari 新・平家物語 (A new Tales of the Heike)," Shūkan asahi, April, 1951 - March,  
 1957. /f/  
 "Shinran 親鸞 (Shinran)," Nagoya, Fukunichi, Hokkai taimusu, and two other newspapers, 1937. /f/  
Shinsho Taikō-ki 新書大聞記 (A new account of Taikō [Toyotomi Hideyoshi]), Yomiuri shimbun, beginning  
 in 1938; also, Tōkyō, Rokkō Shuppansha, 1947. /f/  
Miyamoto Musashi 宮本武蔵 (Miyamoto Musashi), performed by the Shinkokugeki company at the  
 Yūrakuzo, February, 1948. /f-d/
1143. Yoshimura Teiji 吉村貞司 (1908- )  
Hori Tatsuo: tamashii no henreki to shite 堀辰雄一魂の遍歴として (Hori Tatsuo: as the pilgrimage of  
 a soul), Tōkyō, Tōkyō Raifusha, 1955. /c/  
Mishima Yukio 三島由紀夫 (Mishima Yukio [the author]) [=Sakkaron shiriizu 作家論シリーズ  
 (Series on authors), 2], Tōkyō, Tōkyō Raifusha, 1955. /c/
1144. Yoshioka Zenjidō 吉岡禪寺洞 (1889- )  
Ginkan 銀漢 (The Milky Way), Fukuoka, Amanokawa Hakkōjo, 1932. /h/  
Zenjidō ku-shū 禪寺洞句集 (A collection of the haiku of Zenjidō), Tōkyō, Sojinsha, 1935. /h/
1145. Yoshiya Nobuko 吉屋信子 (1896- )  
 "Arashi no bara 暴風雨の薔薇 (The rose in the storm)," Shufu no tomo, July, 1930 - April, 1931. /i/  
 "Ataka-ke no hitobito 空家の人々 (The people of the Ataka family)," Tōkyō asahi shimbun, August,  
 1951 - February, 1952. /f/  
 "Onibi 鬼火 (A demon fire)," Fujin kōron, February, 1951. /f/  
 "Onna no yūjō 女の友情 (Friendship among women)," Fujin kurabu, January, 1933 - December, 1934. /f/  
 "Otoko no tsugunai 男の償い (The recompense of a man)," Shufu no tomo, July, 1935 - July, 1937. /f/  
 "Risō no otto 理想の良人 (An ideal husband)," Hōchi shimbun, February-August, 1933, and October-  
 December, 1935. /f/  
Yoshiya Nobuko zenshū 吉屋信子全集 (The complete works of Yoshiya Nobuko), Tōkyō, Shinchōsha,  
 1935-1936, 10v. /z/
1146. Yoshiyuki Junnosuke 吉行淳之介 (1924- )  
 "Shū 驟雨 (A shower)," Bungakkai, February, 1954. /f/
1147. Yuasa Katsue 湯浅克衛 (1910- )  
 "Honō no kiroku 焔の記録 (A memoir of flames)," Kaizō, April, 1935. /f/  
 "Kannani カンナニ (Kannani [Korean girl's name])," Bungaku hyōron, April, 1935. /f/

1148. Yūki Aisōka 結城哀草果 (1893- )  
Sanroku 山麓 (The foot of a mountain), Tōkyō, Iwanami Shoten, 1929. /t/  
Sudama ずたまたま (A demon), Tōkyō, Iwanami Shoten, 1935. /t/
1149. Yuki Shigeko 由起しげ子 (1902- )  
 "Hon no hanashi 本の話 (The story of books)," Sakuhin, March, 1949; also, Bungei shunjū, September, 1949. /f/  
 "Keishi sōkan no warai 警視總監の笑ひ (The laugh of the inspector-general of police)," Bungakkai, September, 1949. /f/
1150. Yukitomo Rifū 行友李風 (1877- )  
Hazama Shinroku 間新六 (Hazama Shinroku), performed at the Kōtō Gekijō, November, 1945. /d/  
Kunisada Chūji 國定忠治 (Kunisada Chūji), performed by the Shinkokugeki company at the Takarazuka Daigekijō in May, 1946. /d/

CHAPTER FOUR

ANTHOLOGIES OF SHŌWA LITERATURE

The established authors of Shōwa literature are frequently represented in the available anthologies. In fact, the number of anthologies in which an author's works appear is one of the indices to his importance and popularity. In the following listings, the term "Shōwa author" designates any writer (who may have started his literary career in the Meiji or Taishō eras) who has published one or more creative works in the subsequent Shōwa era.

For references to the various anthologies in which a particular author is represented, see Appendix II, the Index of Authors and Editors.

Because of the large number of anthologies of Shōwa writings that are constantly being published, the following list cannot pretend to completeness. For a longer list which is analyzed in accordance with the authors represented (and sometimes naming the actual works that are being reprinted), the student may wish to consult *Kotensō* 古典荘, Meiji, Taishō, Shōwa zenshū sōsho kambetsu shomei jiten 明治・大正・昭和全集叢書巻別書名事典 (A list of anthologies of the Meiji, Taishō, and Shōwa eras, indexed according to the works contained in each volume), Tōkyō, Taishū Shobō, 1950.

1151. *Akai tori dōwa meisakushū* 赤い鳥童話名作集 (A collection of the masterpieces among the children's stories in *Akai tori*), ed. by Tsubota Jōji 坪田譲治 and others, Tōkyō, Komine Shoten, 1949.
1152. *Akutagawa-shō zenshū* 芥川賞全集 (Anthology of the prize-winning works of the Akutagawa competition), Tōkyō, Sujaku Shorin (v. 1) and Koyama Shoten (v. 2-6), 1940-1949, 6v.  
The authors represented in the respective volumes are the following:
- |                     |                    |                   |
|---------------------|--------------------|-------------------|
| 1. Ishikawa Tatsuzō | Oda Takeo          | Tsuruta Tomoya    |
| 2. Ishikawa Jun     | Ozaki Kazuo        | Hino Ashihei      |
| 3. Nakayama Gishū   | Nakazato Tsuneko   | Handa Yoshiyuki   |
| Hase Ken            |                    |                   |
| 4. Samukawa Kōtarō  | Sakurada Tsunehisa | Tada Yūkei        |
| Shibaki Yoshiko     |                    |                   |
| 5. Kuramitsu Toshio | Ishizuka Kikuzō    | Higashinobe Kaoru |
| Yagi Yoshinori      |                    |                   |
| 6. Obi Jūzō         | Shimizu Kikichi    | Yuki Shigeo       |
| Kotani Tsuyoshi     |                    |                   |
1153. *Anakisuto shishū* アナキスト詩集 (A collection of anarchist long poems), ed. by Suzuki Ryūsuke 鈴木柳介, Tōkyō, Anakisuto Shishū Shuppansha, 1929.
1154. *Arechi shishū* 荒地詩集 (A collection of long poems on the waste land), Tōkyō, Hayakawa Shobō, 1951.  
Contains poems by:
- |                 |                     |                    |
|-----------------|---------------------|--------------------|
| Kitamura Tarō   | Miyoshi Toyoichirō  | Ayukawa Nobuo      |
| Kuriyama Osamu  | Takahashi Munechika | Hikida Hirokichi   |
| Horikoshi Hideo | Kihara Kōichi       | Morikawa Yoshinobu |
| Kuroda Saburō   | Nakagiri Masao      | Tamura Ryūichi     |
1155. *Arechi shishū sen kyūhyaku gojū ninen-ban* 荒地詩集 1952年版 (A collection of long poems on the waste land: 1952 edition), Tōkyō, Arechi Shuppansha, 1952.
1156. *Arechi shishū sen kyūhyaku gojū sannen-ban* 荒地詩集 1953年版 (A collection of long poems on the waste land: 1953 edition), Tōkyō, Arechi Shuppansha, 1954.
1157. *Arechi shishū sen kyūhyaku gojū yonen-ban* 荒地詩集 1954年版 (A collection of long poems on the waste land: 1954 edition), Tōkyō, Arechi Shuppansha, 1954.
1158. *Ashibi sōsho* 馬酔木叢書 (Ashibi Series), Tōkyō, Ashibi, 1930-37, 15v. Includes the haiku of the Ashibi group: Mizuhara Shūōshi, Shinoda Teijirō, Ishibashi Tatsunosuke, and others.

1159. Bungei hyōron daihyō senshū: Shōwa nijūnen kugatsu yori Shōwa nijū sannen jūnigatsu made 文藝評論代表選集自昭和二十年九月至昭和二十三年十二月 (A selection of representative literary criticism), ed. by Nihon Bungeika Kyōkai 日本文藝家協會 (Japanese Writers' Association), Tōkyō, 1949.

On literature:

Nakano Yoshio	Itō Sei
Kubokawa Tsurujirō	Kuwabara Takeo
Kitahara Takeo	Kuribayashi Tamio
Oda Sakunosuke	Nakajima Kenzō
Shirai Kōji	Kikuchi Shōichi
Aono Suekichi	

On politics and literature:

Hirotsu Kazuo	Sugiura Mimpei
Miyamoto Yuriko	Kurahara Korehito
Kawakami Tetsutarō	Nakamura Shin'ichirō
Yokemura Yoshitarō	Ara Masahito
Iwakami Jun'ichi	Hirano Ken
Odagiri Hideo	Nakano Shigeharu
Fukuda Tsuneari	

Essays:

Sakaguchi Ango	Niwa Fumio
Hanada Kiyoteru	Kambayashi Akatsuki
Watanabe Kazuo	Tamura Taijirō
Kawabata Yasunari	Takami Jun
Funabashi Seiichi	

1160. Bungei hyōron daihyō senshū 文藝評論代表選集 (A selection of representative literary criticism), ed. by Nihon Bungeika Kyōkai 日本文藝家協會 (Japanese Writers' Association), Tōkyō, Chūō Kōronsha, 1950.

Includes the works of:

Hirano Ken	Nakamura Mitsuo	Ara Masahito
Katō Shūichi	Itō Sei	Hanada Kiyoteru
Togaeri Hajime	Nakano Yoshio	Terada Tōru
Senuma Shigeki	Miyamoto Yuriko	Kobayashi Hideo
Takayama Takeshi	Noma Hiroshi	Satō Haruo
Kubokawa Tsurujirō	Odagiri Hideo	Dazai Osamu
Sasaki Kiichi	Hirata Jisaburō	Shiga Naoya
Nakajima Kenzō	Kawabata Yasunari	Fukuda Tsuneari
Aono Suekichi	Ikushima Ryōichi	Kawakami Tetsutarō
Niwa Fumio		

1161. Chōhen shōsetsu meisaku zenshū 長篇小説名作全集 (Anthology of masterpieces of the long novel), ed. by Nihon Bungeika Kyōkai 日本文藝家協會 (Japanese Writers' Association), Tōkyō, Kōdansha, 1950, 21v.

The Shōwa authors represented in the respective volumes are the following:

1. Nomura Kodō
2. Yoshiya Nobuko
3. Tamura Taijirō
4. Edogawa Rampo
5. Yoshikawa Eiji
6. Osaragi Jirō
7. Kojima Masajirō
8. Ishikawa Tatsuzō
9. Ishizaka Yōjirō
10. Kawaguchi Matsutarō
11. Niwa Fumio
12. Tsunoda Kikuo
13. Shishi Bunroku
14. Funabashi Seiichi
15. Tomita Tsuneo
16. Yokomizo Masashi
17. Fujisawa Takeo
18. Inoue Tomoichirō
19. Yamate Kiichirō
20. Hamamoto Hiroshi
21. Katō Takeo

1162. Chōhen shōsetsu zenshū 長篇小説全集 (Anthology of long novels), Tōkyō, Shinchōsha, 1953, 19v.  
The Shōwa authors represented in the respective volumes are the following:
- |                       |                   |
|-----------------------|-------------------|
| 1. Ishikawa Tatsuzō   |                   |
| 2. Ishizaka Yōjirō    |                   |
| 3. Inoue Tomoichirō   |                   |
| 4. Inoue Yasushi      |                   |
| 5. Ozaki Shirō        |                   |
| 6. Osaragi Jirō       |                   |
| 7. Kawabata Yasunari  |                   |
| 8. Shishi Bunroku     |                   |
| 9. Takami Jun         |                   |
| 10. Dan Kazuo         |                   |
| 11. Niwa Fumio        |                   |
| 12. Hayashi Fusao     |                   |
| 13. Hino Ashihei      |                   |
| 14. Funabashi Seiichi |                   |
| 15. Ibuse Masuji      | Nakayama Gishū    |
| 16. Uchida Hyakken    | Hirotsu Kazuo     |
| 17. Genji Keita       | Mishima Yukio     |
| 18. Kon Hidemi        | Nagai Tatsuo      |
| 19. Hayashi Fumiko    | Hirabayashi Taiko |
1163. Dai-shisō bunko 大思想文庫 (Library of great ideas), Tōkyō, Iwanami Shoten, 1935-36, 26v.  
The Shōwa authors represented in the respective volumes include:
2. Miki Kiyoshi
  5. Ide Takashi
  7. Kuroda Masatoshi
  8. Hani Gorō
  10. Abe Yoshishige
  17. Amano Teiyū
  18. Watsuji Tetsurō
  19. Chino Shōshō
  20. Kuwaki Gen'yoku
1164. Gakkō shishū 學校詩集 (A collection of poems from the schools), ed. by Itō Shinkichi 伊藤信吉, Tōkyō, Gakkō Shishū Hakkōjo, 1929.
1165. Gendai bungaku daihyōsaku zenshū 現代文学代表作全集 (Anthology of present-day literature), ed. by Hirotsu Kazuo 廣津和郎 and others, Tōkyō, Banrikaku, 1948-49, 8v.  
The Shōwa authors represented in the respective volumes are the following:
- |                        |                    |                      |
|------------------------|--------------------|----------------------|
| 1. Akutagawa Ryūnosuke | Ikenoya Shinzaburō | Oda Sakunosuke       |
| Okamoto Kanoko         | Kasai Zenzō        | Kajii Motojirō       |
| Kataoka Teppei         | Kanō Sakujiro      | Kamura Isota         |
| Kamitsukasa Shōken     |                    |                      |
| 2. Kikuchi Kan         | Kuroshima Denji    | Kojima Takashi       |
| Kobayashi Takiji       | Sasaki Toshio      | Satō Toshiko         |
| Satomura Kinzō         | Jūichiya Gisaburō  | Shimazaki Tōson      |
| 4. Hayama Yoshiki      | Hirabayashi Hyōgo  | Hōjō Tamio           |
| Honjō Rikuo            | Makino Shin'ichi   | Matsunaga Nobuzō     |
| Mayama Seika           | Minakami Takitarō  | Yada Tsuseko         |
| Yokomitsu Riichi       | Yoshiyuki Eisuke   | Inoue Yasushi        |
| Dazai Osamu            |                    |                      |
| 5. Asahara Rokurō      | Asami Fukashi      | Abe Tomoji           |
| Amino Kiku             | Araki Takeshi      | Inoue Tomoichirō     |
| Ibuse Masuji           | Itō Einosuke       | Itō Sei              |
| Itō Sakio              | Ikeda Kogiku       | Ishikawa Tatsuzō     |
| 6. Ishikawa Jun        | Ishizaka Yōjirō    | Isonokami Gen'ichirō |
| Ishizuka Tomoji        | Ishimitsu Shigeru  | Ichinose Naoyuki     |
| Inuta Shigeru          | Inagaki Taruho     | Iwakura Masaji       |
| Iwadō Yukio            | Ueda Hiroshi       |                      |
| 7. Uno Chiyo           | Eguchi Kan         | Edajima Ichijirō     |
| Ema Nakashi            | Enji Fumiko        | Ōe Kenji             |
| Ōshika Taku            | Ōta Chizuo         | Ōta Yōko             |
| 8. Uchiki Muraji       | Ōtani Fujiko       | Ōhara Tomie          |
| Ōtaki Shigenao         | Ogawa Mimei        | Oda Takeo            |
| Ozaki Kazuo            | Okada Saburō       | Kaji Wataru          |



1166. Gendai bungō meisaku zenshū 現代文豪名作全集 (Anthology of masterpieces by the great authors of the present day), Tōkyō, Kawade Shobō, 1954, 25v.  
The Shōwa authors represented in the respective volumes are the following:
1. Akutagawa Ryūnosuke
  2. Mushakōji Saneatsu
  3. Tanizaki Jun'ichirō
  6. Yokomitsu Riichi
  7. Shiga Naoya
  9. Yamamoto Yūzō
  11. Shimazaki Tōson
  12. Kawabata Yasunari
  15. Tayama Katai
  16. Kikuchi Kan
  17. Izumi Kyōka
  18. Satomi Ton
  19. Satō Haruo
  21. Tokuda Shūsei
  22. Masamune Hakuchō
  23. Uno Kōji
  24. Nagai Kafū
1167. Gendai chōhen meisaku zenshū 現代長篇名作全集 (Anthology of the masterpieces of the present-day long novel), Tōkyō, Kōdansha, 1953, 17v.  
The Shōwa authors represented in the respective volumes are the following:
1. Yoshikawa Eiji
  2. Ishikawa Tatsuzō
  3. Tomita Tsuneo
  4. Funabashi Seiichi
  5. Murakami Genzō
  6. Osaragi Jirō
  7. Yoshiya Nobuko
  8. Niwa Fumio
  9. Yamate Kiichirō
  10. Shishi Bunroku
  11. Ishizaka Yōjirō
  12. Inoue Tomoichirō
  13. Tamura Taijirō
  14. Genji Keita
  15. Kawaguchi Matsutarō
  16. Inoue Yasushi
  17. Nomura Kodō
1168. Gendai chōhen shōsetsu zenshū 現代長篇小説全集 (Anthology of the present-day long novel), Tōkyō, Shinchōsha, 1928-1930, 24v.  
The Shōwa authors represented in the respective volumes are the following:
1. Kikuchi Kan
  2. Nagata Mikihiko
  3. Satomi Ton
  4. Nakamura Murao
  5. Kikuchi Yūhō
  6. Shimazaki Tōson
  7. Katō Takeo
  8. Tanizaki Jun'ichirō
  9. Mikami Otokichi
  10. Tokuda Shūsei
  11. Yoshida Genjirō
  12. Satō Kōroku
  13. Kume Masao
  14. Izumi Kyōka
  15. Yoshii Isamu
  16. Kamitsukasa Shōken
  17. Tayama Katai
  18. Yoshiya Nobuko
  19. Kosugi Tengai
  20. Satō Haruo
  21. Kagawa Toyohiko
  22. Osanai Kaoru
- Uno Kōji  
Okino Iwasaburō  
Tanizaki Seiji

23. Hosoda Tamiki Miyake Yasuko  
24. Shimada Seijirō Ema Nakashi
1169. Gendai gikyoku senshū 現代戯曲選集 (A selection of present-day dramas), selection supervised by Kishida Kunio 岸田國士, Kubota Mantarō 久保田万太郎, and Masamune Hakuchō 正宗白鳥, Tōkyō, Kawade Shobō, 1954, 5v.  
The Shōwa dramatists represented in each volume are as follows:
- |                     |                |                  |
|---------------------|----------------|------------------|
| 1. Satomi Ton       | Mafune Yutaka  | Hōjō Hideji      |
| Igayama Shōzō       | Morimoto Kaoru | Kinoshita Junji  |
| Akimoto Matsuyo     |                |                  |
| 2. Kubota Mantarō   | Mizuki Kyōta   | Yagi Ryūichirō   |
| Hisaita Eijirō      | Koyama Yūshi   | Kawaguchi Ichirō |
| 3. Masamune Hakuchō | Kishida Kunio  | Kikuta Kazuo     |
| Uchimura Naoya      | Agi Ōsuke      | Tanaka Sumie     |
| Horie Shirō         | Hotta Kiyomi   |                  |
| 4. Kishida Kunio    | Tanaka Chikao  | Tamura Akiko     |
| Taguchi Takeo       | Nakae Yoshio   | Nogami Akira     |
| Umeda Haruo         |                |                  |
| 5. Kubota Mantarō   | Mafune Yutaka  | Sakanaka Masao   |
| Iizawa Tadasu       | Katō Michio    | Mishima Yukio    |
| Yamada Tokiko       |                |                  |
1170. Gendai gikyoku zenshū 現代戯曲全集 (Anthology of present-day drama), Tōkyō, Kokumin Tosho Kabushiki Kaisha, 1924-26, 20v.  
The Shōwa dramatists represented in the respective volumes include:
- |                       |                     |                |
|-----------------------|---------------------|----------------|
| 2. Okamoto Kidō       |                     |                |
| 3. Takayasu Gekkō     | Yamazaki Shikō      | Ihara Seiseien |
| 7. Mushakōji Saneatsu |                     |                |
| 8. Kurata Hyakuzō     | Nagayo Yoshirō      |                |
| 10. Yoshii Isamu      | Satomi Ton          |                |
| 14. Akita Ujaku       | Nakaki Teiichi      | Fujii Masumi   |
| 15. Masamune Hakuchō  | Kondō Keiichi       |                |
| 16. Ikeda Daigo       | Kaneko Yōbun        | Sekiguchi Jirō |
| 17. Mayama Seika      | Kawamura Karyō      | Kunieda Kanji  |
| Kishida Kunio         | Seto Eiichi         |                |
| 18. Tsubouchi Shikō   | Katsumoto Seiichirō | Okamura Shikō  |
| Oka Onitarō           |                     |                |
| 19. Suzuki Senzaburō  |                     |                |
1171. Gendai haiku daihyōsaku senshū 現代俳句代表作選集 (A selection of representative present-day haiku), authorized by the Zenkoku Haishi Remmei 全國俳誌連盟 (National Federation of Haiku Journals) and ed. by Furukawa Katsumi 古川克己, Tōkyō, Taikōdō, 1950.  
Many authors and works are represented in this selection. The separate sections are devoted to various themes, beginning with spring, summer, autumn, and winter.
1172. Gendai kinrōsha haiku senshū 現代勤労者俳句選集 (A selection of haiku by present-day laborers), ed. by Shin-haikujin Remmei 新俳句人連盟 (The New Federation of Haiku Poets), Tōkyō, Jūnigatsu Shobō, 1950.
1173. Gendai Nihon bungaku senshū 現代日本文学選集 (A selection of present-day Japanese literature), ed. by Nihon Pen Kurabu 日本ペンクラブ (Association of Japanese P. E. N.), Tōkyō, Hosokawa Shoten, 1948-1950, 8v.  
The Shōwa authors represented in the respective volumes include:
- |                        |                 |                   |
|------------------------|-----------------|-------------------|
| 1. Mushakōji Saneatsu  | Shiga Naoya     | Nagayo Yoshirō    |
| Satomi Ton             | Takii Kōsaku    | Amino Kiku        |
| 2. Masamune Hakuchō    | Kume Masao      | Hirotsu Kazuo     |
| Murō Saisei            | Ozaki Kazuo     | Inoue Tomoichirō  |
| Tamura Taijirō         | Kitahara Takeo  |                   |
| 3. Tanizaki Jun'ichirō | Nogami Yaeko    | Abe Tomoji        |
| Takami Jun             | Itō Sei         | Maruoka Akira     |
| 4. Satō Haruo          | Uno Chiyo       | Funabashi Seiichi |
| Ishikawa Jun           | Sakaguchi Ango  | Nakazato Tsuneko  |
| Dan Kazuo              |                 |                   |
| 5. Toyoshima Yoshio    | Serizawa Kōjirō | Hashimoto Eikichi |
| Hirabayashi Taiko      | Tateno Nobuyuki | Itō Einosuke      |
| Ishikawa Tatsuzō       |                 |                   |

- |  |  |                                    |
|--|--|------------------------------------|
| 6. Kawabata Yasunari<br>Hayashi Fumiko               | Ibuse Masuji<br>Ishizaka Yōjirō            | Hori Tatsuo<br>Kambayashi Akatsuki |
| 7. Uno Kōji<br>Kawasaki Chōtarō<br>Mori Michiyo      | Niwa Fumio<br>Terazaki Kō<br>Masugi Shizue | Nakayama Gishū<br>Nitta Jun        |
| 8. Fujimori Seikichi<br>Tokunaga Sunao<br>Sata Ineko | Maedagawa Kōichirō<br>Miyamoto Yuriko      | Nakano Shigeharu<br>Tsuboi Sakae   |

1174. Gendai Nihon bungaku zenshū 現代日本文学全集 (Anthology of present-day Japanese literature), Tōkyō, Kaizōsha, 1926-31, 63v.

The Shōwa authors represented in the respective volumes are the following:

2. Tsubouchi Shōyō
4. Tokutomi Sohō
5. Miyake Setsurei
8. Kōda Rohan
14. Izumi Kyōka
16. Shimazaki Tōson
17. Tayama Katai
18. Tokuda Shūsei
21. Masamune Hakuchō
22. Nagai Kafū
24. Tanizaki Jun'ichirō
25. Shiga Naoya
26. Mushakōji Saneatsu
29. Satomi Ton Satō Haruo
30. Akutagawa Ryūnosuke
31. Kikuchi Kan
32. Chikamatsu Shūko Kume Masao
33. Shōnen bungakushū 少年文学集 (A collection of children's literature).
34. Gendai gikyoku meisakushū 現代戯曲名作集 (A collection of present-day drama). This collection contains works by the following authors who have written plays in the Shōwa period:  
Oka Onitarō Nakamura Kichizō Osanai Kaoru  
Ikeda Daigo Kinoshita Mokutarō Nagata Hideo  
Yoshii Isamu Akita Ujaku
36. Kikō zuihitsu 紀行隨筆集 (A collection of essays on travel). Many authors and works are found in this collection, which includes two pieces of fiction by Shimazaki Tōson.
37. Gendai Nihon shishū 現代日本詩集 (A collection of present-day long poems) and Gendai Nihon kanshishū 現代日本漢詩集 (A collection of present-day Chinese poems by Japanese authors).
38. Gendai tankashū 現代短歌集 (A collection of present-day tanka) and Gendai haikushū 現代俳句集 (A collection of present-day haiku).
39. Shakai bungakushū 社会文学集 (A collection of works on social problems). This collection contains works by the following authors:  
Abe Isoo Sakai Toshihiko
40. Takahama Kyoshi
41. Hasegawa Nyozeikan
42. Suzuki Miekichi Morita Sōhei
43. Okamoto Kidō Nagata Mikihiko
44. Kubota Mantarō Nagayo Yoshirō Murō Saisei
45. Ishikawa Takuboku
46. Yamamoto Yūzō
47. Yoshida Genjirō Fujimori Seikichi
48. Hirotsu Kazuo Kasai Zenzō Uno Kōji
50. Shinkō bungakushū 新興文学集 (A collection of works by authors of "newly rising" literature). This collection contains works by the following authors:  
Maedagawa Kōichirō Kishida Kunio Yokomitsu Riichi  
Hayama Yoshiki Kataoka Teppei
51. Shimbun bungakushū 新聞文学集 (A collection of newspaper literature). This collection contains works by eighteen well known journalists.
52. Shūkyō bungakushū 宗教文学集 (A collection of religious literature). This collection contains works by such authors as the following:  
Niijima Jō Nishida Tenkō
53. Kosugi Tengai
54. Iwaya Sazanami
55. Satō Kōroku
56. Nogami Yaeko Chūjō Yuriko

57. Rafuaeru Kēberu (Raphael Koeber) Noguchi Yonejirō
58. Shimmura Izuru Yoshimura Fuyuhiko Saitō Mokichi
59. Kagawa Toyohiko
60. Osaragi Jirō
61. Shinkō geijitsuha bungakushū 新興藝術派文學集 (A collection of works by authors of the Newly Rising Aesthetic School). This collection contains works by the following authors:  
 Jūichiya Gisaburō Kawabata Yasunari Ikenoya Shinzaburō  
 Nakagawa Yoichi Ryūtanji Yū
62. Puroretaria bungakushū プロレタリア文學集 (A collection of proletarian literature). This collection contains works by the following authors:  
 Hayashi Fusao Kobayashi Takiji Takeda Rintarō  
 Fujisawa Takeo Murayama Tomoyoshi Kishi Yamaji  
 Nakano Shigeharu Tokunaga Sunao Ochiai Saburō
63. Gendai Nihon bungaku dainempyō 現代日本文學大年表 (A chronological table of present-day Japanese literature).
1175. Gendai Nihon bungaku zenshū 現代日本文學全集 (Anthology of present-day Japanese literature), Tōkyō, Chikuma Shobō, 1954-, 97v. plus 2 supplementary v. in all, not quite completely published. The Shōwa authors represented in the respective volumes are as follows:
1. Tsubouchi Shōyō
  3. Kōda Rohan
  5. Izumi Kyōka
  8. Shimazaki Tōson
  9. Tayama Katai
  10. Tokuda Shūsei
  12. Yanagida Kunio
  13. Chikamatsu Shūkō
  14. Masamune Hakuchō
  15. Yosano Hiroshi Yosano Akiko Kitahara Hakushū
  16. Nagai Kafū
  17. Osanai Kaoru Kinoshita Mokutarō Yoshii Isamu
  18. Tanizaki Jun'ichirō
  19. Mushakōji Saneatsu
  20. Shiga Naoya
  22. Terada Torahiko Morita Sōhei Suzuki Miekichi
  23. Saitō Mokichi
  24. Takamura Kōtarō Hagiwara Sakutarō Miyazawa Kenji
  25. Satomi Ton Kume Masao
  26. Akutagawa Ryūnosuke
  27. Kikuchi Kan Murō Saisei
  28. Nagayo Yoshirō Nogami Yaeko
  29. Minakami Takitarō Kubota Mantarō
  30. Satō Haruo
  31. Yamamoto Yūzō
  32. Hirotsu Kazuo Uno Kōji
  33. Toyoshima Yoshio Kishida Kunio
  34. Kanō Sakujirō Kasai Zenzō Makino Shin'ichi  
 Kamura Isota
  35. Miyamoto Yuriko
  36. Yokomitsu Riichi
  37. Kawabata Yasunari
  38. Hayama Yoshiki Kobayashi Takiji Nakano Shigeharu
  39. Hirabayashi Taiko Sata Ineko Amino Kiku
  40. Takii Kōsaku Ozaki Kazuo Tonomura Shigeru  
 Kambayashi Akatsuki
  41. Ibuse Masuji
  42. Kobayashi Hideo
  43. Kajii Motojirō Miyoshi Tatsuji Hori Tatsuo
  44. Abe Tomoji Itō Sei Nakayama Gishū
  45. Okamoto Kanoko Hayashi Fumiko Uno Chiyo
  46. Takeda Rintarō Shimagi Kensaku Takami Jun
  47. Niwa Fumio Funabashi Seiichi
  48. Ozaki Shirō Hino Ashihei Ishikawa Tatsuzō
  49. Ishikawa Jun Sakaguchi Ango Dazai Osamu

50. Mafune Yutaka  
Kinoshita Junji Kubo Sakae Miyoshi Jūrō
56. Kosugi Tengai Okamoto Kidō Mayama Seika
58. Tsuchii Bansui Susukida Kyūkin Kambara Ariake
61. Shimazaki Tōson
62. Tayama Katai
63. Tokuda Shūsei
66. Takahama Kyoshi
67. Masamune Hakuchō
70. Tamura Toshiko Takebayashi Musōan Ogawa Mimei
71. Tanizaki Jun'ichirō
72. Mushakōji Saneatsu
73. Noguchi Yonejirō Miki Rofu Senke Motomaro
74. Abe Jirō Kurata Hyakuzō
75. Naka Kansuke Uchida Hyakken
76. Shaku Chōkū
77. Maedagawa Kōichirō Fujimori Seikichi Tokunaga Sunao
78. Aono Suekichi Hirabayashi Hatsunosuke Kurahara Korehito
79. Jūichiya Gisaburō Nakano Shigeharu Tabata Shūichirō Hōjō Tamio
80. Osaragi Jirō Ishizaka Yōjirō
81. Nagai Tatsuo Inoue Tomoichirō Oda Sakunosuke
82. Shiina Rinzō Noma Hiroshi Umezaki Haruo
83. Tamiya Torahiko Ōoka Shōhei Takeda Taijun
86. Shōwa shōsetsu-shū (ichi) 昭和 小説集一 (A collection of Shōwa fiction, 1):  
Kuroshima Denji Iwadō Yukio Hashimoto Eikichi  
Sui Hajime Iwakura Masaji Moriyama Kei  
Satomura Kinzō Kon Tōkō Tateno Nobuyuki  
Kataoka Teppei Serizawa Kōjirō Itō Einosuke  
Wada Tsutō Ryūtanji Yū Fukada Kyūya  
Fujisawa Takeo Tominosawa Rintarō Shimomura Chiaki  
Sasaki Toshirō Asahara Rokurō Kuno Toyohiko  
Yasutaka Tokuzō Inukai Takeru Takahashi Shinkichi
87. Shōwa shōsetsu-shū (ni) 昭和 小説集二 (A collection of Shōwa fiction, 2):  
Nakamura Jihei Towada Misao Nitta Jun  
Sakakiyama Jun Koyama Itoko Nakatani Takao  
Tomizawa Uio Tsuruta Tomoya Oda Takeo  
Takagi Taku Ōshika Taku Honjō Rikuo  
Ueda Hiroshi Terazaki Kō Asami Fukashi  
Chō Kakuchū Nakazato Tsuneko Enji Fumiko  
Araki Takashi Shibukawa Gyō Masugi Shizue  
Samukawa Kōtarō Hase Ken Shibaki Yoshiko  
Maruoka Akira Fukuda Kiyoto Kiyama Shōhei  
Ishizuka Tomoji Ōtani Fujiko Yada Tsuseko
88. Shōwa shōsetsu-shū (san) 昭和 小説集三 (A collection of Shōwa fiction, 3):  
Kitahara Takeo Hara Tamiki Kon Hidemi  
Kawasaki Chōtarō Isonokami Gen'ichirō Nakamoto Takako  
Yagi Yoshinori Dan Kazuo Ōta Yōko  
Jinzai Kiyoshi Tanaka Hidemitsu Hotta Yoshie  
Tamura Taijirō Kida Minoru and others
89. Gendai shishū 現代詩集 (A collection of long poems of the Shōwa period): has, on pp.422-445, an essay by Murano Shirō 村野四郎 entitled "Gendaishi shōshi 現代詩小史 (A short history of the modern long poem):  
Kawai Suimei Kaneko Mitsuharu Kitazono Katsue  
Irako Seihaku Takeuchi Katsutarō Kondō Azuma  
Yokose Yau Fukao Sumako Miyoshi Toyoichirō  
Kawaji Ryūko Ōki Atsuo Ayukawa Nobuo  
Hattori Yoshika Yoshida Issui Tamura Ryūichi  
Fukushi Kōjirō Satō Ichiei Ozaki Kihachi  
Mitomi Kyūyō Murano Shirō Takenaka Iku

- |   |                      |                   |
|---|----------------------|-------------------|
| Saijō Yaso  | Takahashi Shinkichi  | Okazaki Seiichirō |
| Horiguchi Daigaku   | Kusano Shimpei       | Andō Ichirō       |
| Yanagisawa Ken  | Yagi Jūkichi         | Hishiyama Shūzō   |
| Kitamura Hatsuo   | Hagiwara Kyōjirō     | Itō Sei           |
| Ikuta Shungetsu   | Tsuboi Shigeji       | Sasazawa Yoshiaki |
| Satō Kiyoshi  | Ono Tōsaborō         | Jō Samon          |
| Tomita Saika  | Okamoto Jun          | Iwasa Tōichirō    |
| Shiratori Shōgo   | Oguma Hideo          | Kurahara Shinjirō |
| Momota Sōji   | Itō Shinkichi        | Yamanoguchi Baku  |
| Yamamura Bochō  | Nishiwaki Junzaburō  | Kikuoka Kuri      |
| Katō Kaishun  | Haruyama Yukio       | Ōe Mitsuo         |
| Satō Sōnosuke   | Kitagawa Fuyuhiko    | Hemmi Yūkichi     |
| Ōte Takuji  | Anzai Fuyue          | Fujiwara Sadamu   |
| Ogata Kamenosuke  | Yamamoto Tarō        | Maruyama Kaoru    |
| Tanaka Fuyuji   | Tominaga Tarō        | Nakahara Chūya    |
| Tachihara Michizō   | Tsumura Nobuo        | Itō Shizuo        |
| Tanaka Katsumi  | Jimbo Kōtarō         | Tanikawa Shuntarō |
| Sakamoto Etsurō   | Ōki Minoru           | Hiraki Niroku     |
| 90. <u>Gendai tanka-shū</u> 現代短歌集 (A collection of <u>tanka</u> of the Shōwa period); has, on pages 403-430, an essay by Kimata Osamu 木保修 entitled "Gendai tanka tembō 現代短歌展望 (Review of the modern <u>tanka</u> ):               | Handa Ryōhei         | Yamashita Mutsu   |
| Sasaki Nobutsuna  | Yashiro Tōson        | Utsuno Ken        |
| Onoe Saishū   | Shiga Mitsuko        | Ikadai Kaichi     |
| Kaneko Kun'en   | Wakayama Kishiko     | Kagoshima Juzō    |
| Kubota Utsubo   | Usui Taiyoku         | Gotō Shigeru      |
| Hirano Banri  | Tsuchida Kōhei       | Hozumi Kiyoshi    |
| Ōta Mizuho  | Migashima Yoshiko    | Maekawa Samio     |
| Maeda Yūgure  | Imai Kuniko          | Hasegawa Ginsaku  |
| Toki Zemmaro  | Sugiura Suiko        | Gomi Yasuyoshi    |
| Oka Fumoto  | Iwaya Bakuai         | Yamaguchi Mokichi |
| Koizumi Chikashi  | Ōkuma Nobuyuki       | Kimata Osamu      |
| Ishihara Jun  | Okayama Iwao         | Tsubono Tekkyū    |
| Kawada Jun  | Watanabe Junzō       | Satō Satarō       |
| Tsuchiya Bummei   | Okano Naoshichirō    | Yoshino Hideo     |
| Yoshiue Shōryō  | Hashimoto Tokuju     | Gotō Miyoko       |
| Ishigure Chimata  | Matsuda Tsunenori    | Fukuda Eiichi     |
| Aizu Yaichi   | Fujisawa Furumi      | Saitō Fumi        |
| Hashida Tōsei   | Takata Namikichi     | Miya Shūji        |
| Nishimura Yōkichi   | Matsukura Yonekichi  | Kubota Shōichirō  |
| Matsumura Eiichi  | Yūki Aisōka          | Kondō Yoshimi     |
| Uematsu Hisaki  |                      |                   |
| 91. <u>Gendai haiku-shū</u> 現代俳句集 (A collection of <u>haiku</u> of the Shōwa period); has, on pages 423-438, an essay by Kanda Hideo 神田秀夫 entitled <u>Gendai haiku shōshi</u> 現代俳句小史 (Short history of the modern <u>haiku</u> ): | Gotō Yahan           | Nakamura Kusatao  |
| Akimoto Fujio   | Satō Kibō            | Nakamura Teijo    |
| Azumi Atsushi   | Saitō Sanki          | Nagata Kōi        |
| Awano Seiho   | Sawaki Kin'ichi      | Nishijima Bakunan |
| Anzai Ōkaishi   | Shinowara Hōsaku     | Hashimoto Takako  |
| Iida Dakotsu  | Shinowara Bon        | Hashimoto Mudō    |
| Ishii Rogetsu   | Shiba Fukio          | Hara Sekitei      |
| Ishikawa Keirō  | Sugita Hisajo        | Hino Sōjō         |
| Ishida Hakyō  | Suzuki Murio         | Hirahata Seitō    |
| Ishizuka Tomoji   | Takata Chōi          | Hiroe Yaezakura   |
| Ishibashi Hidenō  | Takano Sujū          | Furusawa Taiho    |
| Ishibashi Tatsunosuke   | Takaya Sōshū         | Hoshino Tatsuko   |
| Usuda Arō   | Takayanagi Shigenobu | Hosomi Ayako      |
| Ōno Rinka   | Taneda Santōka       | Hosoya Genji      |
| Ozaki Hōsai   | Tsuda Kiyoko         | Matsuse Seisei    |
| Ogiwara Seisensui   | Tōgo Sayū            | Matsune Tōyōjō    |
| Kakurai Akio  | Tomizawa Kakio       | Matsumoto Takashi |
| Katō Shūson   | Tomita Moppo         | Maeda Fura        |
| Katsura Nobuko  | Tomiyasu Fūsei       | Mitsubishi Takajo |
| Kaneko Tōta   | Naitō Toten          | Mizuhara Shūōshi  |
| Kawabata Bōsha  | Naitō Meisetsu       | Murakami Kijō     |
| Kawahigashi Hekigotō  | Nakajima Takeo       | Yamaguchi Seison  |
| Kyōgoku Kiyō  | Nakatsuka Ippekirō   | Yamaguchi Seishi  |
| Kuribayashi Issekiro  | Yoshioka Zenjidō     | Watanabe Suiha    |
| Yokoyama Hakkō  |                      |                   |
| Watanabe Hakusen  |                      |                   |

92. Gendai gikyoku-shū 現代戯曲集 (A collection of present-day dramas):  
 Nagata Hideo Ikeda Daigo Hisaita Eijirō  
 Matsui Shōō Suzuki Senzaburō Morimoto Kaoru  
 Akita Ujaku Kaneko Yōbun Katō Michio  
 Nakamura Kichizō Kawaguchi Ichirō Iizawa Tadasu  
 Oka Onitarō Sakanaka Masao Tanaka Chikao  
 Sekiguchi Jirō Uchimura Naoya Koyama Yūshi
93. Gendai yakushi-shū 現代譯詩集 (A collection of modern translations of poetry): includes works of the Shōwa period by:  
 Horiguchi Daigaku Satō Haruo Yamauchi Yoshio  
 Hinatsu Konōsuke
94. Gendai bungei hyōron-shū(ichi) 現代文藝評論集·一 (A collection of present-day literary criticism, 1): includes the works of the following authors who have written in the Shōwa period:  
 Tokutomi Sohō Akagi Kōhei Hasegawa Nyozeikan  
 Tobarī Chikufū Watsuji Tetsurō Miki Kiyoshi  
 Hasegawa Tenkei Katō Kazuo Tanigawa Tetsuzō  
 Kaneko Chikusui Tsuchida Kyōson Tosaka Jun  
 Shirayanagi Shūko Yoshie Takamatsu Ōmori Yoshitarō  
 Gotō Chūgai Chiba Kameo Sugiyama Heisuke  
 Katayama Koson Nii Itaru Yazaki Dan  
 Abe Yoshishige Komiyayama Meibin Yasuda Yojūrō  
 Tanaka Ōdō Katsumoto Seiichirō Sugiyama Hideki  
 Homma Hisao Ōya Sōichi Yokemura Yoshitarō  
 Sōma Gyofū Miyamoto Kenji
95. Gendai bungei hyōron-shū (ni) 現代文藝評論集·二 (A collection of modern literary criticism, 2):  
 Kawakami Tetsutarō Yamamoto Kenkichi Hanada Kiyoteru  
 Karaki Junzō Usui Yoshimi Sasaki Kiichi  
 Kamei Katsuichirō Ara Masahito Kubokawa Tsurujirō  
 Nakamura Mitsuo Hirano Ken Iwakami Jun'ichi  
 Itō Sei Honda Shūgo Yamamuro Shizuka  
 Senuma Shigeki Togaeri Hajime Sugiura Mimpei  
 Asami Fukashi Odagiri Hideo Ōi Hirosuke
96. Gendai bungei hyōron-shū (san) 現代文藝評論集·三 (A collection of modern literary criticism, 3):  
 Tatsuno Yutaka Honda Akira Takahashi Yoshitaka  
 Hayashi Tatsuo Nakano Yoshio Yoshida Ken'ichi  
 Watanabe Kazuo Katayama Toshihiko Takeuchi Yoshimi  
 Nakajima Kenzō Takeyama Michio Terada Tōru  
 Abe Rokurō Ikushima Ryōichi Nishimura Kōji  
 Ichihara Toyota Fukase Motohiro Nakamura Shin'ichirō  
 Kuwabara Takeo Jinzai Kiyoshi Katō Shūichi  
 Kawamori Yoshizō Tezuka Tomio
97. Bungaku-teki kaisō-shū 文學的回想集 (A collection of literary recollections):  
 Tsubouchi Shōyō Hirata Tokuboku  
 Supplementary volume 1. Gendai Nihon bungakushi 現代日本文学史 (A history of modern Japanese literature): The Meiji period, by Nakamura Mitsuo; the Taishō period, by Usui Yoshimi; and the Shōwa period, by Hirano Ken.  
 Supplementary volume 2. Gendai Nihon bungaku nempyō 現代日本文學年表 (A chronology of modern Japanese literature).
1176. Gendai Nihon shijin zenshū 現代日本詩人全集 (A complete collection of present-day Japanese writers of the long poem), Tōkyō, Sōgensha, 1953, 15v.
1177. Gendai Nihon shōsetsu taikai 現代日本小説大系 (Outline of present-day Japanese fiction), ed. by Nihon Kindai Bungaku Kenkyūkai 日本近代文學研究会 (Society for the Study of Modern Japanese Literature), Tōkyō, Kawade Shobō, 1951-1952, introductory plus 60 volumes plus 4 supplementary volumes. The volumes are grouped together according to genre and then according to the dates of the works. The Shōwa authors represented in each volume are as follows:  
 Introductory volume: Tsubouchi Shōyō  
 1. Tsubouchi Shōyō  
 3. Kōda Rohan  
 Supplementary volume to 1, 2, and 3: Iwaya Sazanami  
 4. Izumi Kyōka  
 6. Kosugi Tengai  
 8. Shimazaki Tōson Tayama Katai  
 9. Tayama Katai Tokuda Shūsei

- |  |  |   |
|--|--|---|
| 10. Shimazaki Tōson  |  |   |
| 11. Tayama Katai   | Tokuda Shūsei  |   |
| 12. Masamune Hakuchō   | Mayama Seika   | Tokuda Shūsei   |
| 14. Tayama Katai   | Masamune Hakuchō   | Tokuda Shūsei   |
| 15. Kamitsukasa Shōken<br>Kanō Sakujirō  | Nakamura Seiko   | Ogawa Mimei   |
| 17. Terada Torahiko<br>Naka Kansuke  | Suzuki Miekichi<br>Uchida Hyakken  | Morita Sōhei  |
| 18. Takahama Kyoshi  |  |   |
| 20. Nagai Kafū   | Tanizaki Jun'ichirō  |   |
| 21. Minakami Takitarō<br>Kinoshita Mokutarō  | Kubota Mantarō   | Osanai Kaoru  |
| 23. Mushakōji Saneatsu   |  |   |
| 24. Shiga Naoya  | Satomi Ton   |   |
| 27. Shiga Naoya  |  |   |
| 28. Nagayo Yoshirō   | Arishima Ikuma   |   |
| 29. Nogami Yaeko   | Miyamoto Yuriko  |   |
| 30. Arahata Kanson<br>Hasegawa Nyozezan  | Kamitsukasa Shōken<br>Miyaji Karoku  | Ogawa Mimei<br>Miyamoto Yuriko  |
| 31. Akutagawa Ryūnosuke  | Kikuchi Kan  |   |
| 32. Yamamoto Yūzō  | Toyoshima Yoshio   | Kume Masao  |
| 33. Hirotsu Kazuo  | Kasai Zenzō  | Uno Kōji  |
| 34. Satō Haruo   | Murō Saisei  | Takii Kōsaku  |
| 35. Satomi Ton<br>Tanizaki Jun'ichirō  | Satō Haruo   | Kubota Mantarō  |
| 36. Kanō Sakujirō<br>Motoki Shizuko<br>Okada Saburō<br>Fujimori Seikichi                 | Tanizaki Seiji<br>Katō Takeo<br>Ozaki Shirō  | Sōma Taizō<br>Yoshida Genjirō<br>Sasaki Mosaku                          |
| 37. Shimazaki Tōson<br>Masamune Hakuchō  | Tokuda Shūsei  | Tayama Katai  |
| 38. Nagai Kafū   | Tanizaki Jun'ichirō  |   |
| 39. Kōda Rohan   | Izumi Kyōka  |   |
| 40. Hayama Yoshiki<br>Satomura Kinzō<br>Imano Kenzō<br>Eguchi Kan                        | Kaneko Yōbun<br>Miyajima Sukeo<br>Kuroshima Denji  | Yamakawa Ryō<br>Maedagawa Kōichirō<br>Yamada Seizaburō                  |
| 41. Tokunaga Sunao<br>Iwadō Yukio  | Sata Ineko<br>Kaga Kōji  | Hashimoto Eikichi<br>Hirabayashi Taiko                                  |
| 43. Hayashi Fusao<br>Kobayashi Takiji<br>Kataoka Teppei<br>Kawabata Yasunari<br>Kon Tōkō | Nakano Shigeharu<br>Murayama Tomoyoshi<br>Fujimori Seikichi<br>Nakagawa Yoichi<br>Ikenoya Shinzaburō | Tateno Nobuyuki<br>Takeda Rintarō<br>Yokomitsu Riichi<br>Kataoka Teppei |
| 44. Makino Shin'ichi<br>Inagaki Taruho   | Uno Chiyo<br>Hayashi Fumiko  | Jūichiya Gisaburō<br>Kamura Isota                                       |
| 45. Ryūtanji Yū<br>Abe Tomoji<br>Serizawa Kōjirō   | Ibuse Masuji<br>Itō Sei<br>Fukada Kyūya  | Hori Tatsuo<br>Kajii Motojirō<br>Fujisawa Takeo                         |
| 46. Yokomitsu Riichi   | Kawabata Yasunari  |   |
| 47. Hirotsu Kazuo<br>Toyoshima Yoshio  | Uno Kōji   | Murō Saisei   |
| 48. Nakano Shigeharu   | Shimagi Kensaku  | Takami Jun  |
| 49. Funabashi Seiichi<br>Nakayama Gishū  | Ishikawa Tatsuzō<br>Itō Einosuke   | Niwa Fumio<br>Tokunaga Sunao  |
| 50. Ishizaka Yōjirō  | Abe Tomoji   |   |
| 51. Kishida Kunio  | Ozaki Shirō  | Hino Ashihei  |
| 52. Ibuse Masuji<br>Kambayashi Akatsuki  | Ozaki Kazuo<br>Itō Sei   | Hayashi Fumiko<br>Tsubota Jōji  |
| 53. Hori Tatsuo  | Dazai Osamu  | Okamoto Kanoko  |
| 54. Sakaguchi Ango<br>Hōjō Tamio   | Ishikawa Jun<br>Nakajima Atsushi   | Tabata Shūichirō<br>Tanaka Hidemitsu                                    |
| 55. Miyamoto Yuriko<br>Ōtani Fujiko<br>Fukuda Kiyoto<br>Moriyama Kei                     | Sata Ineko<br>Tsuruta Tomoya<br>Hirabayashi Hyōgo<br>Wada Tsutō                                      | Tsuboi Sakae<br>Honjō Rikuo<br>Araki Takashi<br>Iwakura Masaji          |



- |   |   |  |
|---|---|--|
| 56. Takeda Rintarō<br>Terazaki Kō<br>Yada Tsuseko<br>Sakakiyama Jun   | Shibukawa Gyō<br>Kitahara Takeo<br>Takagi Taku<br>Ōshika Taku | Nitta Jun<br>Inoue Tomoichirō<br>Tomizawa Uio<br>Yasutaka Tokuzō |
| 57. Asami Fukashi<br>Okada Saburō<br>Nagai Tatsuo<br>Tonomura Shigeru   | Oda Takeo<br>Amino Kiku<br>Kawasaki Chōtarō                   | Nakamura Jihei<br>Ishizuka Tomoji<br>Maruoka Akira               |
| 58. Shimagi Kensaku   | Mamiya Mosuke   | Itō Einosuke   |
| 59. Niwa Fumio  | Ishikawa Tatsuzō  | Hino Ashihei   |
| 60. Kōda Rohan  | Hibino Shirō  |  |
| Tokuda Shūsei   | Nagai Kafū  | Masamune Hakuchō   |
| Supplement 1:<br>Sakaguchi Ango   | Dazai Osamu   | Oda Sakunosuke   |
| Ishikawa Jun  |   |  |
| Supplement 2:<br>Ibuse Masuji   | Nakayama Gishū  | Hirabayashi Taiko  |
| Abe Tomoji  |   |  |
| Supplement 3:<br>Shiina Rinzō   | Noma Hiroshi  | Umezaki Haruo  |
| Mishima Yukio   | Nakamura Shin'ichirō  | Takeda Taijun  |
| Ōoka Shōhei   |   |  |
| 1178. <u>Gendai Nihon shōsetsu zenshū</u> 現代日本小説全集 (Anthology of present-day Japanese fiction),<br>Tōkyō, Atoriesha, 1936-37, 26v.<br>An incomplete listing of volumes and authors includes:          |   |  |
| 1. Kikuchi Kan  |   |  |
| 2. Yoshikawa Eiji   |   |  |
| 4. Osaragi Jirō   |   |  |
| 9. Hasegawa Shin  |   |  |
| 14. Nakamura Murao  |   |  |
| 15. Sasaki Kuni   |   |  |
| 16. Katō Takeo  |   |  |
| 1179. <u>Gendai Nihon zuihitsu sen</u> 現代日本隨筆選 (A selection of present-day Japanese essays), Tōkyō,<br>Chikuma Shobō, 1953, 7v.<br>The Shōwa authors represented in each volume are as follows:       |   |  |
| 1. Kawabata Yasunari  | Ibuse Masuji  |  |
| 2. Uchida Hyakken   | Shishi Bunroku  |  |
| 3. Tokugawa Musei   | Takada Tamotsu  |  |
| 4. Morita Tama  | Hayashi Fumiko  |  |
| 5. Akutagawa Ryūnosuke  | Kikuchi Kan   |  |
| 6. Uno Kōji   | Hirotsu Kazuo   |  |
| 7. Shimmura Izuru   | Kindaichi Kyōsuke   |  |
| 1180. "Gendai sakkaron tokushū 現代作家論特集 (Special anthology of essays on present-day<br>writers)," <u>Bungakusha</u> , October, 1939.   |   |  |
| 1181. <u>Gendai shijin zenshū</u> 現代詩人全集 (Anthology of works by present-day authors of the long poem),<br>Tōkyō, Shinchōsha, 1929-30, 12v.<br>The Shōwa poets included in each volume are as follows: |   |  |
| 1. Takeshima Hagoromo   |   |  |
| 2. Shimazaki Tōson  | Tsuchii Bansui  | Susukida Kyūkin  |
| 3. Kambara Ariake   | Noguchi Yonejirō  |  |
| 4. Kawai Suimei   | Yokose Yau  |  |
| 5. Kitahara Hakushū   | Miki Rofū   | Kawaji Ryūkō   |
| 7. Hinatsu Kōnosuke   | Saijō Yaso  | Katō Kaishun   |
| 8. Ikuta Shungetsu  | Horiguchi Daigaku   | Satō Haruo   |
| 9. Takamura Kōtarō  | Murō Saisei   | Hagiwara Sakutarō  |
| 10. Fukushi Kōjirō  | Satō Sōnosuke   | Senke Motomaro   |
| 11. Shiratori Shōgo   | Fukuda Masao  | Noguchi Ujō  |
| 12. Yanagisawa Ken  | Tomita Saika  | Momota Sōji  |
| 1182. <u>Gendai shijinshū</u> 現代詩人集 (Anthology of works by present-day writers of the long poem),<br>Tōkyō, Sangabō, 1940.  |   |  |

1183. Gendai shishū 現代詩集 (Anthology of the present-day long poem), Tōkyō, Kawade Shobō, 1939, 3v.
1184. "Gendaishi tokushū 現代詩特集 (A special anthology of present-day poems)," Bungei, July, 1949.
1185. Gendai shōsetsu daihyō senshū 現代小説代表選集 (A representative selection of present-day fiction), ed. by Nihon Bungeika Kyōkai 日本文藝家協会 (Association of Japanese Writers), Tōkyō, Kōbunsha, 1950, 6v.
1186. Gendai taishū bungaku zenshū 現代大衆文學全集 (Anthology of present-day popular literature), Tōkyō, Heibonsha, 1927-1930, 40v.; suppl. anthology, 1930-32, 20v.  
The initial anthology includes the works of:
3. Edogawa Rampo
  9. Hamao Shirō
  10. Kōga Saburō
  16. Shimomura Etsuo
  17. Motoyama Tekishū
  18. Murakami Namiroku
  19. Usui Kyōji
  25. Ihara Seiseien
  27. Takakuwa Gisei
  28. Yukitomo Rifū
- The supplementary anthology includes the works of:
1. Hayashi Fubō
  2. Sasaki Mitsuzō
  3. Usui Kyōji
  4. Ōshita Udaru
  6. Mikami Otokichi
  7. Yukitomo Rifū
  8. Naoki Sanjūgo
  9. Haji Kiyōji
  10. Yoshikawa Eiji
  11. Hasegawa Shin
  12. Maeda Shozan
  13. Kunieda Shirō
  14. Osaragi Jirō
  15. Nomura Kodō
  16. Honda Bizen
  17. Ikuta Chōsuke
  18. Yokomizo Masashi
  19. Muramatsu Shōfū
  20. Edogawa Rampo
- Hoshino Tatsuo  
Ushioyama Chōzō
- Hamao Shirō
1187. Gendai taishū bungaku zenshū 現代大衆文學全集 (Anthology of present-day popular literature), Tōkyō, Shun'yodō, 1949-  
The Shōwa authors represented in the respective volumes include:
1. Kojima Masajirō
  2. Tsunoda Kikuo
  3. Nomura Kodō
  4. Edogawa Rampo
  6. Naoki Sanjūgo
  7. Sasaki Kuni
  8. Hasegawa Shin
  - Okamoto Kidō
- Shishi Bunroku
- Yokomizo Masashi
- Takeda Toshihiko
- Hayashi Fubō
- Shirai Kyōji
1188. Gendai tanka taikai 現代短歌大系 (Outline of the present-day tanka), Tōkyō, Kawade Shobō, 1953, 10v.
1189. Gendai tanka zenshū 現代短歌全集 (Anthology of the present-day tanka), Tōkyō, Kaizōsha, 1929-31, 21v.  
The Shōwa authors represented in the several volumes are:
3. Sasaki Nobutsuna
  4. Nagatsuka Takashi
  6. Itō Sachio
  7. Onoe Saishū
  8. Kaneko Kun'en
  9. Kitahara Hakushū
- Oka Fumoto
- Kubota Utsubo
- Ōta Mizuho
- Yoshii Isamu

- |                                   |                                       |                  |
|-----------------------------------|---------------------------------------|------------------|
| 10. Toki Zemmaro                  |                                       |                  |
| 11. Wakayama Bokusui              | Maeda Yūgure                          |                  |
| 12. Saitō Mokichi                 | Shimagi Akahiko                       |                  |
| 13. Koizumi Chikashi              | Shaku Chōkū                           | Ishihara Jun     |
| 14. Ishigure Chimata              | Kinoshita Toshiharu                   | Kawada Jun       |
| 15. Nakamura Kenkichi             | Tsuchiya Bummei                       |                  |
| 16. Oyama Tokujirō                | Matsumura Eiichi                      | Yoshiue Shōryō   |
| 18. Imai Kuniko                   | Yanagiwara Byakuren                   | Wakayama Kishiko |
| Hara Asao                         | Shiga Mitsuko                         |                  |
| 19. Sōma Gyofū                    | Mii Kōshi                             | Hirano Banri     |
| Toyama Akimasa                    | Katayama Hiroko                       |                  |
| 20. Iwaya Bakuai                  | Hashida Tōsei                         | Uematsu Hisaki   |
| Handa Ryōhei                      | Migashima Yoshiko                     |                  |
| 21. Poems in the spoken language: | Nishimura Yōkichi and 16 other poets. |                  |

1190. Gendai tanka zenshū 現代短歌全集 (A complete collection of present-day tanka) [in Sōgen bunko 創元文庫 (Sōgen library)], Tōkyō, Sōgensha, 1952-53, 8v.

Each volume is edited by a different poet and concluded with an explanatory article. The names of the editors and of the poets of the Shōwa era represented in each volume are as follows:

- |                             |                   |                     |
|-----------------------------|-------------------|---------------------|
| 1. Ed. by Kagoshima Juzō:   | Shaku Chōkū       | Oka Fumoto          |
| Ishihara Jun                | Hirafuku Hyakusui | Migashima Yoshiko   |
| Hara Asao                   | Sōma Gyofū        |                     |
| 2. Ed. by Satō Satarō:      | Saitō Mokichi     | Nakamura Kenkichi   |
| Koizumi Chikashi            | Tsuchiya Bummei   | Tsuchida Kōhei      |
| Imai Kuniko                 | Kaneko Kun'en     | Ōta Mizuho          |
| Ishigure Chimata            | Oyama Tokujirō    | Hashida Tōsei       |
| 3. Ed. by Kimata Osamu:     | Yosano Akiko      | Chino Masako        |
| Hirano Banri                | Kitahara Hakushū  | Yoshii Isamu        |
| Okamoto Kanoko              | Kujō Takeko       | Yanagiwara Byakuren |
| Yoshiue Shōryō              |                   |                     |
| 4. Ed. by Kubota Shōichirō: | Sasaki Nobutsuna  | Kinoshita Toshiharu |
| Kawada Jun                  | Onoe Saishū       | Wakayama Bokusui    |
| Maeda Yūgure                | Ishii Naosaburō   | Iwaya Bakuai        |
| Kubota Utsubo               | Handa Ryōhei      | Matsumura Eiichi    |
| Uematsu Hisaki              | Toki Zemmaro      |                     |
| 5. Ed. by Ōhashi Matsuhei:  | Okano Naoshichirō | Kagoshima Juzō      |
| Saitō Fumi                  | Sugiura Suiko     | Takata Namikichi    |
| Takeo Chūkichi              | Tsubono Tekkyū    | Nakajima Airō       |
| Hashimoto Tokuju            | Fujisawa Furumi   | Mizumachi Kyōko     |
| Yamashita Hidenosuke        | Yūki Aisōka       | Wakayama Kishiko    |
| 6. Ed. by Okayama Iwao:     | Abe Shizue        | Utsuno Ken          |
| Ōkuma Nobuyuki              | Kimata Osamu      | Koizumi Tōzō        |
| Gotō Shigeru                | Satō Satarō       | Taraki Takashi      |
| Tsuzuki Shōgo               | Nakahara Ayako    | Nakamura Shōji      |
| Horiuchi Michitaka          | Yashiro Tōson     | Yamaguchi Mokichi   |
| Yoshida Masatoshi           |                   |                     |
| 7. Ed. by Hashimoto Tokuju: | Akashi Kaijin     | Ikadai Kaichi       |
| Ōhashi Matsuhei             | Okayama Iwao      | Kitami Shioko       |
| Gotō Miyoko                 | Gomi Yasuyoshi    | Shibata Minoru      |
| Hasegawa Ginsaku            | Hozumi Kiyoshi    | Maekawa Samio       |
| Matsuda Tsunenori           | Yamashita Mutsu   | Yoshino Hideo       |
| 8. Ed. by Nakamura Shōji:   | Ubukata Tatsue    | Ōi Hiroshi          |
| Oda Kankei                  | Kubota Shōichirō  | Kogure Masaji       |
| Kondō Yoshimi               | Shiga Mitsuko     | Daigobō Toshio      |
| Tani Kanae                  | Nakagawa Mikiko   | Hattori Naoto       |
| Matsukura Yonekichi         | Miya Shūji        | Yamamoto Yūichi     |

1191. Gendai yūmoa bungaku zenshū 現代ユーモア文学全集 (Anthology of present-day humorous literature), Tōkyō, Surugadai Shobō, 1953-1954, 22v.

The Shōwa authors represented in the respective volumes are as follows:

1. Sasaki Kuni
2. Nakano Minoru
3. Tokugawa Musei
4. Settsu Mowa
5. Genji Keita
6. Miyazaki Hiroshi
7. Ui Mushū
8. Ima Harube

9. Kashima Kōji  
 10. Satō Hachirō  
 11. Tachibana Sotoo  
 12. Inui Shin'ichirō  
 13. Kitamura Komatsu  
 14. Kitamachi Ichirō  
 15. Sugawara Tsūsai  
 16. Ishiguro Keishichi  
 17. Tamakawa Ichirō  
 18. Minami Tatsuhiko  
 19. Togawa Yukio  
 20. Konto meisakushū コント名作集 (A collection of famous short stories)  
 21. Sasaki Kuni  
 22. Nakano Minoru
1192. Gendai zuihitsu senshū 現代隨筆選集 (A selection of present-day essays), ed. by Fukuoka Masuo 福岡益雄, Tōkyō, Kinseidō, 1948-1949, 2v.  
 The Shōwa authors represented in volume 1 are:
- |                   |                     |                    |
|-------------------|---------------------|--------------------|
| Abe Yoshishige    | Okakura Yoshisaburō | Kinoshita Mokutarō |
| Kindaichi Kyōsuke | Koizumi Shinzō      | Shimmura Izuru     |
| Tatsuno Yutaka    | Togawa Shūkotsu     | Tobari Chikufū     |
| Nogami Toyoichirō | Hisamatsu Sen'ichi  | Hirata Tokuboku    |
| Yanagida Kunio    |                     |                    |
- The Shōwa authors represented in volume 2 are:
- |                 |                    |                |
|-----------------|--------------------|----------------|
| Itō Chūta       | Ishihara Jun       | Oka Asajirō    |
| Ōmachi Fumie    | Tanaka Akamaro     | Tanaka Shigeo  |
| Tamura Tsuyoshi | Hayashi Takashi    | Masaki Fujokyū |
| Mori Oto        | Yoshimura Fuyuhiko |                |
1193. Gendai zuihitsu zenshū 現代隨筆全集 (Anthology of present-day essays), Tōkyō, Kinseidō, 1935, 12v.  
 The Shōwa authors represented in the various volumes include:
- |                       |                      |                    |
|-----------------------|----------------------|--------------------|
| 1. Kuwaki Gen'yoku    | Tokunō Bun           | Kinoshita Mokutarō |
| Hirata Tokuboku       | Tanigawa Tetsuzō     | Abe Yoshishige     |
| Okada Tetsuzō         | Toki Zemmario        | Tobari Chikufū     |
| Hisamatsu Sen'ichi    | Togawa Shūkotsu      | Nogami Toyoichirō  |
| Kindaichi Kyōsuke     | Okakura Yoshizaburō  |                    |
| 2. Yoshimura Fuyuhiko | Masaki Fujokyū       | Ōmachi Fumie       |
| Tanaka Shigeo         | Tamura Tsuyoshi      | Hayashi Takashi    |
| Oka Kunio             | Oka Asajirō          | Mori Oto           |
| Takada Giichirō       | Tanaka Akamaro       | Ishihara Jun       |
|                       |                      | Itō Chūta          |
| 3. Nagai Kafū         | Matsuoka Yuzuru      | Shiga Naoya        |
| Nagayo Yoshirō        | Nakagawa Yoichi      | Maeda Akira        |
| Takii Kōsaku          | Uno Kōji             | Tayama Katai       |
| Kikuchi Kan           | Shimazaki Tōson      |                    |
| 4. Toyoshima Yoshio   | Akutagawa Ryūnosuke  | Yokomitsu Riichi   |
| Satō Haruo            | Mikami Otokichi      | Kurata Hyakuzō     |
| Tokuda Shūsei         | Kishida Kunio        | Nakamura Hakuyō    |
| Jūichiya Gisaburō     | Kawabata Yasunari    | Mushakōji Saneatsu |
| Murō Saisei           | Kume Masao           | Nakamura Muraō     |
| 5. Noguchi Yonejirō   | Horiguchi Daigaku    | Wakayama Bokusui   |
| Susukida Kyūkin       | Momota Sōji          | Maeda Yūgure       |
| Miki Rofū             | Sōma Gyofū           | Yoshii Isamu       |
| Satō Sōnosuke         | Yanagisawa Ken       | Ogiwara Seisensui  |
| Hagiwara Sakutarō     | Kitahara Hakushū     | Takahama Kyoshi    |
| 6. Narusawa Reisen    | Yanagisawa Yasutoshi | Ichikawa Sanroku   |
| Nabei Katsuyuki       | Yoshie Takamatsu     | Yonekawa Masao     |
| Kimura Sōhachi        | Ishikawa Kin'ichi    | Kammuri Matsujirō  |
| Kojima Usui           | Tsubouchi Shōyō      | Kamichika Ichiko   |
| Kanetsune Kiyosuke    | Fukushi Kōjirō       | Murobuse Kōshin    |

- |  |  |   |
|--|--|---|
| 7. Ebe Ōson<br>Takashima Beihō<br>Okamoto Kanoko<br>Ishimaru Gohei<br>Tanaka Chigaku       | Tomomatsu Entai<br>Tokiwa Daijō<br>Katō Genchi<br>Nakano Iwasaburō<br>Yamamuro Gumpei  | Hoashi Riichirō<br>Imai Saburō<br>Kagawa Toyohiko                                   |
| 8. Sakamoto Setchō<br>Ihara Seiseien<br>Mitamura Engyo<br>Nakayama Tarō                    | Shimmura Izuru<br>Yanagida Kunio<br>Kubota Utsubo<br>Kawahigashi Hekigotō              | Itazaka Takaho<br>Taketomo Sofū<br>Jugaku Bunshō                                    |
| 9. Kosugi Hōan<br>Tomimoto Kenkichi<br>Nakagawa Kazumasa<br>Asakura Fumio<br>Tsuda Seifū   | Ishii Hakutei<br>Masamune Tokusaburō<br>Arishima Ikuma<br>Ōta Saburō<br>Fujita Tsuguji | Tomita Keisen<br>Mizushima Niou<br>Okamoto Ippei                                    |
| 10. Okamoto Kidō<br>Hirayama Rokō<br>Muramatsu Shōfū<br>Tanaka Kōtarō<br>Hasegawa Shin     | Shiraishi Jitsuzō<br>Takahata Tōzai<br>Nishikawa Issōtei<br>Uchida Roan<br>Saitō Shōzō | Nagami Tokutarō<br>Arisaka Kōtarō<br>Kaburagi Kiyokata                              |
| 11. Ichikawa Sanki<br>Sasakawa Rimpū<br>Tatsuno Yutaka<br>Tanabe Hisao<br>Fukuhara Rintarō | Miki Kiyoshi<br>Hinatsu Kōnosuke<br>Satō Kiyoshi<br>Yano Hōjin<br>Komai Taku           | Saitō Mokichi<br>Tanabe Jūji<br>Makino Tomitarō<br>Naitō Arō<br>Nishiwaki Junzaburō |
| 12. Horiguchi Kumaichi<br>Ichijima Shunjō<br>Sakurai Tadayoshi<br>Kobayashi Ichizō         | Chiba Kameo<br>Ogasawara Chōsei<br>Shimomura Kainan<br>Nii Itaru                       | Suzuki Bunshirō<br>Koizumi Shinzō<br>Hasegawa Nyozeikan                             |

1194. Gendai zuisō zenshū 現代隨想全集 (Anthology of present-day essays), Tōkyō, Sōgensha, 1953-1955, 30v.

Writers of the Shōwa era represented in the respective volumes are:

- |                         |                     |                   |
|-------------------------|---------------------|-------------------|
| 1. Yanagida Kunio       | Ryū Shintarō        |                   |
| 2. Hasegawa Nyozeikan   | Fukuhara Rintarō    |                   |
| 3. Abe Yoshishige       | Watsuji Tetsurō     |                   |
| 4. Abe Jirō             | Amano Teiyū         |                   |
| 5. Tatsuno Yutaka       | Uchida Hyakken      |                   |
| 6. Koizumi Shinzō       | Ikeda Kiyoshi       |                   |
| 7. Kawai Eijirō         | Tanigawa Tetsuzō    |                   |
| 8. Ōuchi Hyōe           | Nambara Shigeru     |                   |
| 9. Masamune Hakuchō     | Kobayashi Hideo     |                   |
| 10. Terada Torahiko     | Nakaya Ukichirō     |                   |
| 11. Nagai Kaft          | Tanizaki Jun'ichirō |                   |
| 12. Shiga Naoya         | Mushakōji Saneatsu  |                   |
| 13. Miki Kiyoshi        | Shimizu Ikutarō     |                   |
| 14. Suzuki Daisetsu     | Kurata Hyakuzō      |                   |
| 15. Ōyama Ikuo          | Suekawa Hiroshi     | Yanagida Kenjūrō  |
| 16. Shiojiri Kōmei      | Kimura Kenkō        | Inoki Masamichi   |
| 17. Miyagi Otoya        | Tsuru Shigeto       | Minami Hiroshi    |
| 18. Takahama Kyoshi     | Saitō Mokichi       | Shaku Chōkū       |
| 19. Ichihara Toyota     | Takeyama Michio     | Kamei Katsuichirō |
| 20. Nakano Yoshio       | Kawamori Yoshizō    | Kuwabara Takeo    |
| 21. Miyoshi Tatsuji     | Yoshikawa Kōjirō    | Ōyama Teiichi     |
| 22. Ibuse Masuji        | Kawakami Tetsutarō  | Nakajima Kenzō    |
| 23. Fujiwara Ginjirō    | Kobayashi Ichizō    | Fujiyama Aiichirō |
| 24. Hayashi Fumiko      | Miyamoto Yuriko     | Nogami Yaeko      |
| 25. Ogura Kinnosuke     | Ōtsuka Kinnosuke    | Uehara Senroku    |
| 26. Takada Tamotsu      | Tokugawa Musei      | Shibusawa Hideo   |
| 27. Tanaka Kōtarō       | Tsunedō Kyō         | Sakisaka Itsurō   |
| 28. Komiya Toyotaka     | Kishida Hideto      | Yanagi Sōetsu     |
| 29. Kōda Rohan          |                     |                   |
| 30. Akutagawa Ryūnosuke | Kikuchi Kan         | Satō Haruo        |

1195. Gikyoku daihyō senshū, ni 戯曲代表選集・二 (A representative selection of drama, v. 2), ed. by Nihon Bungeika Kyōkai 日本文藝家協会 (Association of Japanese Literary Men), Tōkyō, Hakusui-sha, 1954.  
Includes works by:
- |                 |                  |                 |
|-----------------|------------------|-----------------|
| Mishima Yukio   | Masamune Hakuchō | Uno Nobuo       |
| Kinoshita Junji | Kubo Sakae       | Osaragi Jirō    |
| Hōjō Hideji     | Shiina Rinzō     | Takahashi Takeo |
| Kubota Mantarō  |                  |                 |
1196. Hibiya bungei senshū 日比谷文藝選集 (The Hibiya selection of literary works), Tōkyō, Hibiya Shuppansha, 1950.  
Contains the works of the following Shōwa authors:
- |                |              |                |
|----------------|--------------|----------------|
| Yoshiya Nobuko | Osaragi Jirō | Shishi Bunroku |
| Nomura Kodō    |              |                |
1197. Iwanami shinsho 岩波新書 (The Iwanami new books), Tōkyō, Iwanami Shoten, 1937-, approximately 300v. to date.  
A series covering political science, economics, sociology, history, and the technical sciences as well as literature. The most widely read series of this type, it began as a group of approximately 100 volumes published from 1937 through World War II. Publication was resumed in March, 1949, at which time the editors declared that the following objectives were being sought: to preserve the tradition of democratic cultures throughout the world and to forge a scientific and critical spirit, to spread anew the progressive elements in Japan's cultural legacy and thus revive national pride, and to build a new culture tied to the life of the people. Among the published items bearing on modern Japanese literature are:
34. Kuwabara Takeo, Bungaku nyūmon (Introduction to literature)  
58. Kato Shūichi, Teikō no bungaku (The literature of resistance)  
81. Kuribayashi Tamio, Haiku to seikatsu (The haiku and life)  
192. Takahama Kyoshi, Haiku e no michi (The road to the haiku)  
213. Sugiura Mimpei, Taifū jusangō shimatsuki (An account of the particulars of typhoon number thirteen)  
216. Nakano Yoshio, Gendai no sakka (The authors of the present-day).
1198. Kawade bunko 河出文庫 (Kawade library), Tōkyō, Kawade Shobō, v. d.  
The forerunner of this series is the Shimin bunko 市民文庫 (People's library). The following authors of the Shōwa era are represented in the respective volumes:
2. Mushakōji Saneatsu
  3. Hayashi Fumiko
  4. Noma Hiroshi
  5. Itō Sei
  6. Kawabata Yasunari
  7. Kaneko Mitsuharu
  8. Nakamura Mitsuo
  9. Hirano Ken
  14. Yoshida Seiichi
  15. Muramatsu Sadataka
  16. Yokomitsu Riichi
  17. Dazai Osamu
  18. Aono Suekichi
  19. Senuma Shigeki
  20. Tanizaki Jun'ichirō
  21. Nakamura Shin'ichirō
  22. Matsuoka Yuzuru
  24. Uchida Hyakken
  25. Tamiya Torahiko
  26. Horiguchi Daigaku
  27. Hinatsu Kōnosuke
  28. Ishikawa Jun
  29. Nagai Kafū
  36. Ōoka Shōhei
  37. Shiina Rinzō
  38. Takeda Taijun
  39. Ishizaka Yōjirō
  40. Ishikawa Tatsuzō
  41. Shiga Naoya
  43. Satō Haruo
  44. Nakano Shigeharu
  45. Hirabayashi Taiko
  46. Akutagawa Ryūnosuke

47. Hori Tatsuo  
 48. Nakahara Chūya  
 49. Takahama Kyoshi  
 50. Nakamura Kusatao  
 56. Miyamoto Yuriko  
 58. Nagayo Yoshirō  
 59. Miyamoto Kenji  
 61. Kikuchi Kan  
 63. Uno Chiyo  
 64. Kishida Kunio  
 65. Takeda Rintarō  
 66. Ōta Yōko  
 67. Masamune Hakuchō  
 69. Takami Jun  
 70. Nakayama Gishū  
 71. Suzuki Miekichi  
 72. Shishi Bunroku  
 73. Itō Einosuke  
 76. Uno Kōji  
 77. Miyoshi Jūrō  
 78. Hirotsu Kazuo  
 79. Kobayashi Takiji  
 80. Takii Kōsaku  
 2026. Kuwabara Takeo  
 3001. Abe Tomoji  
 3003. Nakajima Kenzō  
 3004. Ara Masahito

1199. Kinrōsha shisenshū 勤勞者詩選集 (A selected collection of long poems composed by laborers), ed. by the Shin-Nihon Bungakkai 新日本文学会 (New Japan Literary Association), Tōkyō, Shinkō Shuppansha, 1948.
1200. Machine Poechikku shishū マチネポエチック詩集 (A collection of the long poems of the Matinée Poetique school), ed. by Nakamura Shin'ichirō 中村真一郎 and others, Tōkyō, Shinzembisha, 1943.
1201. Meiji Taishō Shōwa bungaku zenshū 明治大正昭和文学全集 (Anthology of Meiji, Taishō, and Shōwa literature), Tōkyō, Shun'yōdō, 1927-31, 60v.  
 The original title, Meiji Taishō bungakushū (Anthology of Meiji and Taishō literature), was changed to the above in v. 50.  
 The following authors of the Shōwa era are represented in the respective volumes:
- |                             |                   |                  |
|-----------------------------|-------------------|------------------|
| 22. Masamune Hakuchō        |                   |                  |
| 25. Tokuda Shūsei           | Kasai Zenzō       |                  |
| 26. Tanka and haiku poets   |                   |                  |
| 29. Morita Sōhei            |                   |                  |
| 36. Poets of the long poem: |                   |                  |
| Tsuchii Bansui              | Takayasu Gekkō    | Kambara Ariake   |
| Sōma Gyofū                  | Kitahara Hakushū  | Takamura Kōtarō  |
| Murō Saisei                 | Hagiwara Sakutarō | Hinatsu Kōnosuke |
| Saijō Yaso                  | Horiguchi Daigaku | Satō Haruo       |
| Noguchi Yonejirō            | Shiratori Shōgo   | Momota Sōji      |
| Fukao Sumako                | Anzai Fuyue       | Nakano Shigeharu |
| Kitagawa Fuyuhiko           | Maruyama Kaoru    | Itō Shinkichi    |
| Miyoshi Tatsuji             | Ōki Atsuo         |                  |
| 37. Arishima Ikuma          |                   |                  |
| 40. Shiga Naoya             | Satō Haruo        |                  |
| 41. Fujimori Seikichi       | Toyoshima Yoshio  | Matsuoka Yuzuru  |
| Tamura Toshiko              |                   |                  |
| 42. Uno Kōji and others     |                   |                  |
| 43. Satomi Ton              |                   |                  |
| 47-50. Plays                |                   |                  |
| 52. Hosoda Genkichi         | Hosoda Tamiki     | Shimomura Chiaki |
| Makino Shin'ichi            |                   |                  |
| 53. Katō Takeo              | Nakamura Murao    |                  |
| 54. Osaragi Jirō            | Maki Itsuma       |                  |
| 55. Yokomitsu Riichi        |                   |                  |
| 56. Edogawa Rampo           | Okada Saburō      | Kozakai Fuboku   |
| Ōshita Udaru                |                   |                  |

57. Sasaki Kuni Tatsuno Kyūshi  
 58. Hasegawa Shin Shirai Kyōji  
 59. Sasaki Mitsuzō Naoki Sanjūgo  
 60. Hayama Yoshiko Katayama Teppei and others
1202. Nappu shichinin shishū ナツプロ七人詩集 (A collection of long poems by seven Nappu poets), ed. by Nakano Shigeharu 中野重治, Tōkyō, Hakuyōsha, 1931.
1203. Nenkan gendai shishū 年刊現代詩集 (An annually published anthology of long poems of the present day), ed. by Gendai Shijinkai 現代詩人会 (Association of Present-day Poets), Tōkyō, Hōbunkan, 1954.
1204. Nenkan kashū 年刊歌集 (Annual collection of tanka), ed. by Itō Tōichi 伊藤禱一, Tōkyō, Shin-kajinkai 新歌人会 (Association of New Tanka Poets), 1951, 1952, 1953, and 1954.
1205. Nenkan Nihon bungaku 年刊日本文学 (Japanese literature annual), Tōkyō, Chikuma Shobō, 1953.  
 The following Shōwa authors are represented:
- |                 |                    |                   |
|-----------------|--------------------|-------------------|
| Tamiya Torahiko | Nishino Tatsukichi | Toyoshima Yoshio  |
| Takeda Taijun   | Ishikawa Jun       | Matsumoto Seichō  |
| Mishima Yukio   | Nagai Tatsuo       | Koyama Kiyoshi    |
| Sakaguchi Ango  | Ibuse Masuji       | Itō Sei           |
| Tsubota Jōji    | Mushakōji Saneatsu | Kawabata Yasunari |
| Sata Ineko      | Kawasaki Chōtarō   | Gomi Yasusuke     |
1206. Nihon bungaku arubamu 日本文学アルバム (An album of Japanese literature), Tōkyō, Chikuma Shobō, 1954-1956, 20v.  
 The Shōwa authors represented in the respective volumes are:
1. Shimazaki Tōson
  2. Kitahara Hakushū
  4. Hori Tatsuo
  6. Akutagawa Ryūnosuke
  10. Kobayashi Takiji
  11. Mushakōji Saneatsu
  12. Shiga Naoya
  13. Authors of puroretaria bungaku (proletarian literature)
  14. Miyamoto Yūriko
  15. Dazai Osamu
  16. Yosano Akiko
  17. Hagiwara Sakutarō
  19. Takamura Kōtarō
  20. Hayashi Fumiko
1207. Nihon bungakusen 日本文学選 (A selection from Japanese literature), Tōkyō, Kōbunsha, 1950.  
 Contains Hori Tatsuo's Naoko.
1208. Nihon bungei shinsen 日本文藝新選 (A new selection of Japanese literature), ed. by Okazaki Yoshie 岡崎義恵, Tōkyō, Keisō Shobō, 1950, 4v.  
 Vol. 4 is separately entitled Gendai bungei 現代文藝 (Modern literature).
1209. Nihon gendai gikyoku zenshū 日本現代戯曲全集 (Anthology of present-day Japanese drama), ed. by Iwata Toyoo 岩田豊雄 [=no. 15 of Shinchō bunko (Shinchō library), "Blue" series], Tōkyō, Shinchōsha, 1953, 5v.  
 The Shōwa authors represented in the respective volumes are as follows:
- |                   |                  |                 |
|-------------------|------------------|-----------------|
| 1. Kishida Kunio  | Kubota Mantarō   | Iwata Toyoo     |
| 2. Mafune Yutaka  | Kawaguchi Ichirō | Hisaita Eijirō  |
| 3. Tanaka Chikao  | Iizawa Tadasu    | Sakanaka Masao  |
| Uchimura Naoya    |                  |                 |
| 4. Morimoto Kaoru | Koyama Yūshi     | Taguchi Takeo   |
| 5. Katō Michio    | Mishima Yukio    | Fukuda Tsuneari |
| Tamura Akiko      | Kinoshita Junji  |                 |



1210. Nihon kaihō shishū 日本解放詩集 (A collection of long poems on the liberation of Japan), ed. by Tsuboi Shigeji 壺井繁治 and Onchi Terutake 遠地輝武, Tōkyō, Iizuka Shoten, 1950. Includes poems by:
- |                             |                 |                    |
|-----------------------------|-----------------|--------------------|
| 2. Nakano Shigeharu         | Miyoshi Jūrō    | Kubokawa Tsurujirō |
| Kin Ryūsai                  | Itō Yawara      |                    |
| 3. Oguma Hideo              | Taki Shigeru    | Ōmoto Seijirō      |
| Kitagawa Fuyuhiko           | Fukao Sumako    | Kaneko Mitsuharu   |
| 4. Tsuboi Shigeji           | Nuyama Hiroshi  | Okamoto Jun        |
| Uemura Tai                  | Yoshizuka Kinji | Yamada Imaji       |
| Mori Michinosuke and others |                 |                    |
1211. Nihon meisaku gikyoku zenshū 日本名作戯曲全集 (Anthology of masterpieces of Japanese drama), Tōkyō, Hōjō Shoten, 1950-, incomplete. The following Shōwa authors are represented in the respective volumes:
- |                       |                 |
|-----------------------|-----------------|
| 2. Okamoto Kidō       | Tsubouchi Shōyō |
| 15. Fujimori Seikichi |                 |
1212. Nihon puroretaria bungaku taikai 日本プロレタリア文学大系 (Outline of Japanese proletarian literature), ed. by Noma Hiroshi 野間宏 and others, Kyōto, San'ichi Shobō, 1954, 9v. Many authors and works are represented. In each volume separate sections are devoted to fiction, criticism, proclamations, the long poem, poetics, tanka, and haiku, followed by an explanatory article and chronology. The respective volumes cover the following periods:
- Introduction: 1897-1916
1. 1917-1923
  2. 1924-1928
  3. March, 1928 - June, 1929
  4. July, 1929 - July, 1930
  5. August, 1930 - 1931
  6. 1932-1933
  7. 1934-1937
  8. July, 1937 - August, 1945
1213. Nihon puroretaria chōhen shōsotsushū 日本プロレタリア長篇小説集 (A collection of Japanese proletarian novels), Kyōto, San'ichi Shobō, 1954-1955, 8v. The Shōwa authors represented in the respective volumes are as follows:
1. Kataoka Teppei
  2. Hosoda Tamiki
  3. Kishi Yamaji
  4. Tokunaga Sunao
  5. Kaga Kōji
  6. Hashimoto Eikichi
  7. Yamada Seizaburō
  8. Honjō Rikuo
1214. Nihon puroretaria shishū 日本プロレタリア詩集 (A collection of Japanese proletarian long poems), ed. by Tsuboi Shigeji 壺井繁治 and Onchi Terutake 遠地輝武, Tōkyō, Shin-Nihon Bungakkai, 1949. Many poets and poems are represented in chronological order from 1928 through 1936.
1215. Nihon puroretaria shishū sen kyūhyaku nijū hachi-nen-ban 日本プロレタリア詩集 1928年版 (A collection of Japanese proletarian poems, 1928 edition), ed. by Zen-Nihon Musansha Geijutsu Remmei 全日本無産家藝術連盟 (Association of Pan-Japanese Proletarian Art), Tōkyō, Marukusu Shobō, March, 1928. Includes poems by:
- |                          |                    |            |
|--------------------------|--------------------|------------|
| Nishizawa Ryūji          | Kubokawa Tsurujirō | Ōmori Jirō |
| Kubota Kei, and 7 others |                    |            |
1216. Nihon puroretaria shishū, sen kyūhyaku nijū ku-nen-ban 日本プロレタリア詩集 一九二九年版 (A collection of Japanese proletarian poems, 1929 edition), ed. by Sakka Dōmei 作家同盟 (Authors' Union), Tōkyō, Senkisha, 1929.

1217. Nihon shinario bungaku zenshū 日本シナリオ文学全集 (Anthology of Japanese scenarios), Tōkyō, Rironsha, 1955-1956, 12v.  
The authors represented in the respective volumes are as follows:
- |                      |                 |
|----------------------|-----------------|
| 1. Kinoshita Keisuke |                 |
| 2. Shindō Kaneto     |                 |
| 3. Kurosawa Akira    |                 |
| 4. Kikushima Ryūzō   |                 |
| 5. Hisaita Eijirō    |                 |
| 6. Yamanaka Sadao    |                 |
| 7. Otsu Yasujirō     | Noda Kōgo       |
| 8. Iba Mansaku       |                 |
| 9. Mizuki Yōko       |                 |
| 10. Shiina Rinzō     | Abe Kōbō        |
| 11. Yagi Yasutarō    | Yamagata Yūsaku |
| 12. Yoda Yoshikata   | Kurata Bunjin   |
| Ikeda Tadao          | Yagi Naoyuki    |
|                      | Yagi Yasutarō   |
1218. Puroretaria tankashū issen kyūhyaku nijū kunen-ban プロレタリア短歌集一九二九年版 (A collection of proletarian tanka, 1929 edition), ed. by Watanabe Junzō 渡辺順三, Tōkyō, Kōgyokudō Shoten, 1929.  
Contains 292 poems by
- |                |                                     |                   |
|----------------|-------------------------------------|-------------------|
| Izumoto Mikio  | Okabe Fumio                         | Watanabe Junzō    |
| Tsubono Tekkyū | Nakamura Kōsuke                     | Yanagita Shintarō |
| Maekawa Samio  | Asano Jun'ichi, and 10 other poets. |                   |
1219. Puroretaria tankashū issen kyūhyaku sanjūendo-ban プロレタリア短歌集一九三〇年度版 (A collection of proletarian tanka, 1930 edition), ed. by Watanabe Junzō 渡辺順三, Tōkyō, Kōgyokudō Shoten, 1930.
1220. "Puroretaria-shi goninshū" プロレタリア詩五人集 (Proletarian poems by five poets)," Chūō kōron, September, 1931.
1221. Nihon teikō shishū 日本抵抗詩集 (A collection of Japanese long poems of resistance), ed. by Noma Hiroshi 野間宏, Tōkyō, San'ichi Shobō, 1953.
1222. Nihon zen'ei shishū 日本前衛詩集 (A collection of Japanese advance guard long poems), ed. by Geijutsu Zen'ei 藝術前衛, Tōkyō, Jūnigatsu Shobō, 1950.
1223. Puroretaria shishū プロレタリア詩集 (A collection of proletarian long poems), ed. by Nihon Puroretaria Geijutsu Remmei 日本プロレタリア藝術聯盟 (The Japanese Proletarian Art Federation), Tōkyō, Marukusu Shobō, 1927.
1224. Puroretaria shishū [issen kyūhyaku nijū hachinen] プロレタリア詩集 [1928], (A collection of proletarian long poems [1928]), ed. by Zen-Nihon Musansha Geijutsu Remmei 全日本無産者藝術聯盟 (The All-Japan Proletarian Art Federation), Tōkyō, Marukusu Shobō, 1928.
1225. Sandai meisaku zenshū 三代名作全集 (A complete collection of the masterpieces of the three eras [of Meiji, Taishō, and Shōwa], Tōkyō, Kawade Shobō, 1941-1943, 23v.  
The Shōwa authors represented in the respective volumes, as listed at the end of the first volume (containing the works of Futabatei Shimei), are:
- |                         |
|-------------------------|
| 6. Tayama Katai         |
| 9. Shimazaki Tōson      |
| 10. Tokuda Shūsei       |
| 11. Mushakōji Saneatsu  |
| 12. Shiga Naoya         |
| 14. Satomi Ton          |
| 15. Kikuchi Kan         |
| 16. Akutagawa Ryūnosuke |
| 17. Yamamoto Yūzō       |
| 18. Kishida Kunio       |
| 19. Yokomitsu Riichi    |
| 20. Kawabata Yasunari   |
| 21. Takeda Rintarō      |
| 22. Niwa Fumio          |
| 23. Takami Jun          |



44. Kitahara Takeo
45. Shimagi Kensaku
46. Tsubota Jōji
47. Takeda Rintarō
48. Kambayashi Akatsuki
49. Ozaki Kazuo
50. Mishima Yukio
51. Shiina Rinzō
52. Tamura Taijirō
53. Nakano Shigeharu
55. Shimazaki Tōson
57. Mushakōji Saneatsu
58. Kume Masao
60. Yamamoto Yūzō
61. Hayashi Fumiko
62. Kishida Kunio
63. Inoue Yasushi
64. Dan Kazuo
65. Ōoka Shōhei
66. Umezaki Haruo
67. Hayashi Fusao
68. Inoue Tomoichirō
69. Nagai Kafū
70. Satō Haruo
71. Masamune Hakuchō
72. Serizawa Kōjirō
73. Shishi Bunroku
75. Nagai Tatsuo
76. Tanaka Hidemitsu
77. Nakajima Atsushi
78. Takasugi Ichirō
80. Kubo Sakae
81. Hirotsu Kazuo
82. Sata Ineko
83. Osaragi Jirō
84. Kobayashi Takiji
85. Tamiya Torahiko
86. Itō Einosuke
87. Hotta Yoshie
88. Itō Sei
89. Kinoshita Junji
90. Nakagawa Yoichi
91. Takeda Taijun
92. Miyazawa Kenji
95. Kamura Isota
96. Kajii Motojirō
97. Hōjō Tamio
98. Naka Kansuke
99. Kasai Zenzō
100. Ogawa Mimei
101. Hamada Hirosuke
102. Tsuboi Sakae
103. Murō Saisei
104. Fukuda Tsuneari
105. Shimomura Kojin
106. Tsubota Jōji
107. Noma Hiroshi
108. Honjō Rikuo
116. Agawa Hiroyuki

In the "blue" series, including poetry, criticism, and drama, are found the works of:

1. Miyazawa Kenji
5. Kawabata Yasunari
7. Kitahara Hakushū
10. Hagiwara Sakutarō
13. Miyoshi Tatsuji
15. Nihon gendai gikyoku zenshū (see entry for this collection)
16. Satō Haruo
17. Horiguchi Daigaku
18. Kida Minoru
19. Tachihara Michizō

20. Kusano Shimpei
21. Murō Saisei
22. Nakano Shigeharu
23. Wakayama Bokusui
24. Kamei Katsuichirō
26. Masamune Hakuchō
27. Morita Tama
28. Itō Shinkichi
30. Saijō Yaso
31. Kaneko Mitsuharu
32. Tsuchii Bansui
33. Kinoshita Mokutarō
35. Yoshii Isamu
38. Uchida Hyakken
42. Horiguchi Daigaku
43. Mushakōji Saneatsu
45. Yoshida Seiichi
46. Kubota Utsubo
48. Ozaki Kihachi
49. Hinatsu Kōnosuke
50. Miki Rofū
54. Itō Sei

1233. Shin-Nihon daihyōsaku senshū 新日本代表作選集 (A selection of representative works of Japanese literature), ed. by Hirata Jisaburō 平田次三郎 and others, Tōkyō, Jitsugyō no Nihonsha, 1949-1950, 6v.

The following Shōwa authors are represented in the respective volumes:

- |                              |                      |                  |
|------------------------------|----------------------|------------------|
| 1. Ishikawa Jun              | Dazai Osamu          | Takami Jun       |
| Oda Sakunosuke               | Niwa Fumio           | Sakaguchi Ango   |
| Itō Sei                      | Kitahara Takeo       | Tamura Taijirō   |
| 2. Shiina Rinzō              | Takeda Taijun        | Umezaki Haruo    |
| Haniya Yutaka                | Noma Hiroshi         | Shimao Toshio    |
| Nakamura Shin'ichirō         | Mishima Yukio        |                  |
| 3. Kawabata Yasunari         | Toyoshima Yoshio     | Yokomitsu Riichi |
| Ibuse Masuji                 | Abe Tomoji           | Ishizaka Yōjirō  |
| Hayashi Fumiko               | Isonokami Gen'ichirō | Jinzai Kiyoshi   |
| Ishikawa Tatsuzō             | Funabashi Seiichi    |                  |
| 4. Hirabayashi Taiko         | Tokunaga Sunao       | Miyamoto Yuriko  |
| Nakano Shigeharu             | Sata Ineko           | Nakayama Gishū   |
| Ozaki Kazuo                  | Fujiwara Shinji      | Tanaka Hidemitsu |
| Funayama Kaoru               | Miyoshi Jūrō         |                  |
| 5. Kuwabara Takeo            | Odagiri Hideo        | Terada Tōru      |
| Fukuda Tsuneari              | Sekine Hiroshi       | Sasaki Kiichi    |
| Honda Shūgo                  | Hanada Kiyoteru      | Miyamoto Kenji   |
| Takahashi Yoshitaka          | Iwakami Jun'ichi     | Itō Sei          |
| 6. Takashima Zen'ya          | Umemoto Katsumi      | Takakuwa Sumio   |
| Nawa Tōichi                  | Honda Kiyoji         | Matsumura Kazuo  |
| Mashita Shin'ichi and others |                      |                  |

1234. Shin-Nihon shishū 新日本詩集 (A collection of new Japanese long poems), ed. by the Shin-Nihon Bungakkai 新日本文学会 (New Japan Literary Association), Tōkyō, Shin-Nihon Bungakkai, 1947.

1235. Shin-Nihon shishū issen kyūhyaku yonjū hachinendo-ban 新日本詩集一九四八年度版 (A collection of new Japanese long poems: 1948 edition), ed. by the Shin-Nihon Bungakkai, Tōkyō, Shin-Nihon Bungakkai, 1948.

Includes the works of:

- |                  |               |                     |
|------------------|---------------|---------------------|
| Kaneko Mitsuharu | Momota Sōji   | Nakano Suzuko       |
| Osada Tsuneo     | Suzuki Hatsue | Taki Shigeru        |
|                  |               | and 58 other poets. |

1236. Shin-Nihon shishū issen kyūhyaku yonjū kyūnendo-ban 新日本詩集一九四九年度版 (A collection of new Japanese long poems: 1949 edition), Tōkyō, Shin-Nihon Bungakkai, 1949.

Includes the works of:

- |                 |             |                     |
|-----------------|-------------|---------------------|
| Anzai Fuyue     | Eguchi Kan  | Ide Norio           |
| Inoue Mitsuharu | Kyo Nanki   | Kōriyama Hiroshi    |
| Noma Hiroshi    | Ono Tōsabrō | Yoshizuka Kinji     |
|                 |             | and 75 other poets. |

1237. Shinsen taishū shōsetsu zenshū 新選 大衆小説全集 (Anthology of newly selected popular novels), Tōkyō, Hibonkaku, 1933-1934, 23v.  
The following Shōwa authors are represented in the respective volumes:
1. Kikuchi Kan
  2. Osaragi Jirō
  3. Maki Itsuma
  4. Katō Takeo
  5. Yoshikawa Eiji
  6. Satō Kōroku
  7. Shirai Kyōji
  8. Mikami Otokichi
  9. Naoki Sanjūgo
  10. Kume Masao
  11. Hasegawa Shin
  12. Nakamura Murao
  13. Shimosawa Kan
  14. Hosoda Tamiki
  15. Sasaki Mitsuzō
  16. Satomi Ton
  17. Tanizaki Jun'ichirō
  18. Muramatsu Shōfū
  19. Hirayama Rokō
  20. Kitamura Komatsu
  21. Hamamoto Hiroshi
  22. Kawaguchi Matsutarō
  23. Kunieda Kanji
1238. Shinshin kessaku shōsetsu zenshū 新進 傑作小説全集 (Anthology of masterpieces of fiction by new writers), Tōkyō, Heibonsha, 1929-1930, 15v.  
The following Shōwa authors are represented in the respective volumes:
1. Inukai Takeru
  2. Ikenoya Shinzaburō
  3. Sasaki Mosaku
  4. Yokomitsu Riichi
  5. Kataoka Teppei
  9. Hayama Yoshiki
  10. Okada Saburō
  11. Kawabata Yasunari
  12. Takii Kōsaku
- Ozaki Shirō
- Makino Shin'ichi
1239. Shin-taishū shōsetsu zenshū 新 大衆小説全集 (New anthology of popular fiction), Tōkyō, Yagi Shoten, 1950, 12v.  
The following Shōwa authors are represented in the respective volumes:
1. Kume Masao
  2. Kawaguchi Matsutarō
  3. Yoshiya Nobuko
  6. Tsunoda Kikuo
  8. Nakano Minoru
  9. Yamate Kiichirō
  10. Nomura Kodō
  12. Takeda Toshihiko
1240. Shirakaba sōsho 白樺叢書 (Shirakaba library), Tōkyō, Kawade Shobō, 1940-1941, 6v.  
Contains the works of the following Shōwa authors:
- |                    |                |                |
|--------------------|----------------|----------------|
| Mushakōji Saneatsu | Shiga Naoya    | Nagayo Yoshirō |
| Satomi Ton         | Arishima Ikuma |                |
1241. Shishū taisei: gendai Nihon shijin zenshū 詩集大成: 現代日本詩人全集 (Complete collection of anthologies of the long poem: anthology of present-day Japanese authors of the long poem), Tōkyō, Sōgensha, 1953-1955, introductory and 15 volumes.  
The following Shōwa poets are represented in the respective volumes:
- Introductory volume:
- |                    |                    |                  |
|--------------------|--------------------|------------------|
| Shimazaki Tōson    | Tsuchii Bansui     | Yosano Tekkan    |
| Yosano Akiko       | Kawai Suimei       |                  |
| 1. Susukida Kyūkin | Kambara Ariake     | Kitahara Hakushū |
| 2. Miki Rofū       | Kinoshita Mokutarō | Takamura Kōtarō  |
| 3. Kawaji Ryūko    | Murō Saisei        | Senke Motomaro   |
| Noguchi Yonejirō   |                    |                  |

4. Yamamura Bochō Fukushi Kōjirō	Hagiwara Sakutarō	Hinatsu Kōnosuke
5. Satō Haruo Ikuta Shungetsu	Horiguchi Daigaku	Saijō Yaso
6. Ōte Takuji Hirado Renkichi	Satō Sōnosuke	Momota Sōji
7. Miyazawa Kenji Shaku Chōkū	Ozaki Kihachi	Naka Kansuke
8. Kaneko Mitsuharu Kitagawa Fuyuhiko	Yoshida Issui	Anzai Fuyue
9. Fukao Sumako Suyama Atsutarō	Takeuchi Katsutarō Ōshika Taku	Ōki Atsuo Hagiwara Kyōjirō
10. Nakano Shigeharu Tsuboi Shigeji	Ono Tōsaborō Oguma Hideo	Okamoto Jun
11. Miyoshi Tatsuji Tachihara Michizō	Maruyama Kaoru Itō Shizuo	Tanaka Fuyuji Tsumura Nobuo
12. Kusano Shimpei Ogata Kamenosuke	Takahashi Shinkichi Yagi Jūkichi	Nakahara Chūya Hemmi Yūkichi
13. Nishiwaki Junzaburō Takenaka Iku	Haruyama Yukio Murano Shirō	Kitazono Katsue
14. Okazaki Seiichirō Ōe Mitsuo Fuchigami Mōsen	Yamanoguchi Baku Fujiwara Tei	Kikuoka Kuri Sakamoto Ryō
15. Kondō Azuma Jō Samon Kurahara Shinjirō Jimbo Kōtarō	Sasazawa Yoshiaki Hishiyama Shūzō Ishikawa Zensuke	Andō Ichirō Sakamoto Etsurō Tominaga Tarō

1242. Shōsetsu nenkan 小説年鑑 (Yearbook of fiction), ed. by Toyoshima Yoshio 豊島與志雄 and others, Tōkyō, Yakumo Shoten, 1949-1950.

The periods covered and the authors of the short stories included are as follows:

1. October, 1948 - December, 1948:

Abe Tomoji	Itō Sei	Umezaki Haruo
Tamiya Torahiko	Nakayama Gishū	Niwa Fumio
Haniya Yutaka	Hayashi Fumiko	

2. January, 1949 - March, 1949:

Abe Tomoji	Atsuta Gorō	Kubota Keisaku
Shimba Eiji	Takeda Taijun	Dan Kazuo
Nakano Shigeharu		

1243. Shōwa bungaku zenshū 昭和文學全集 (Anthology of Shōwa literature), Tōkyō, Kadokawa Shoten, 1952-1955, 58 plus 2 supplementary volumes.

The following Shōwa authors are represented in the respective volumes:

1. Yokomitsu Riichi		
2. Yamamoto Yūzō		
3. Terada Torahiko		
4. Shishi Bunroku		
5. Nagai Kafū		
6. Kobayashi Takiji	Nakano Shigeharu	Tokunaga Sunao
7. Shiga Naoya		
8. Miyamoto Yuriko		
9. Kawabata Yasunari		
10. Abe Yoshishige	Amano Teiyū	Tatsuno Yutaka
11. Tokuda Shūsei		
12. Mushakōji Saneatsu		
13. Kobayashi Hideo	Kawakami Tetsutarō	
14. Miyazawa Kenji		
15. Tanizaki Jun'ichirō		
16. Kamei Katsuichirō	Nakamura Mitsuo	Fukuda Tsuneari
17. Osaragi Jirō		
18. Hori Tatsuo		
19. Hayashi Fumiko		
20. Akutagawa Ryūnosuke		
21. Ishizaka Yōjirō		
22. Takamura Kōtarō	Hagiwara Sakutarō	
23. Ōoka Shōhei	Mishima Yukio	

24. Shōwa gikyoku-shū 昭和戯曲集 (A collection of Shōwa plays):  
 Kubo Sakae Miyoshi Jūrō Hisaita Eijirō  
 Murayama Tomoyoshi Fujimori Seikichi Morimoto Kaoru  
 Tanaka Chikao Kinoshita Junji  
 25. Abe Jirō Komiya Toyotaka Kinoshita Mokutarō  
 26. Yoshikawa Eiji  
 27. Koizumi Shinzō  
 28. Ozaki Shirō  
 29. Shiina Rinzō Noma Hiroshi Umezaki Haruo  
 30. Kubota Mantarō Kishida Kunio  
 31. Tanizaki Jun'ichirō  
 32. Nagayo Yoshirō Nogami Yaeko  
 33. Satomi Ton Kikuchi Kan  
 34. Masamune Hakuchō  
 35. Nakajima Atsushi Takeda Taijun Tamiya Torahiko  
 36. Ibuse Masuji Dazai Osamu  
 37. Hasegawa Nyozeikan Ōuchi Hyōe Ryū Shintarō  
 38. Shimagi Kensaku Okamoto Kanoko  
 39. Satō Haruo Murō Saisei  
 40. Ishikawa Tatsuzō Nakayama Gishū  
 41. Shōwa tanka Shōwa haiku-shū 昭和短歌昭和俳句集 (A collection of tanka and  
 haiku of the Shōwa era). Contains selections from the works of 118 tanka and 139 haiku poets.  
 42. Ūhida Hyakken Takada Tamotsu Ozaki Kazuo  
 43. Takahama Kyoshi Shaku Chōkū Hinatsu Kōnosuke  
 44. Funabashi Seiichi  
 45. Uchimura Kanzō Kurata Hyakuzō Aono Suekichi  
 46. Niwa Fumio Hino Ashihei  
 47. Shōwa shishū 昭和詩集 (A collection of long poems of the Shōwa era). Contains  
 selections from the works of 103 poets.  
 48. Hirotsu Kazuo Uno Kōji  
 49. Nakagawa Yoichi Abe Tomoji Serizawa Kōjirō  
 50. Watsuji Tetsurō  
 51. Shimazaki Tōson  
 52. Takeda Rintarō Takami Jun  
 53. Shōwa tampenshū 昭和短篇集 (A collection of short stories of the Shōwa era).  
 Represented are:  
 Abe Kōbō Amino Kiku Itō Einosuke  
 Inoue Tomoichirō Inoue Yasushi Ōta Yōko  
 Oda Sakunosuke Kajii Motojirō Kataoka Tepei  
 Kamura Isota Kawasaki Chōtarō Kambayashi Akatsuki  
 Kitahara Takeo Kume Masao Kuroshima Denji  
 Kon Hidemi Sakaguchi Anjo Jinzai Kiyoshi  
 Takii Kōsaku Tanaka Hidemitsu Tabata Shūichirō  
 Dan Kazuo Tsubota Jōji Tonomura Shigeru  
 Toyoshima Yoshio Nagai Tatsuo Nakamura Shin'ichirō  
 Hayama Yoshiki Hara Tamiki Fukada Kyūya  
 Hōjō Tamio Hotta Yoshie Makino Shin'ichi  
 Mafune Yutaka Maruoka Akira  
 54. Yamamoto Yūzō  
 55. Hirabayashi Taiko Tsuboi Sakae  
 56. Ishizaka Yōjirō  
 57. Itō Sei Ishikawa Jun  
 58. Shimomura Kojin
1244. Shōwa meisaku senshū 昭和名作選集 (A selection of the famous works of the Shōwa period),  
 Tōkyō, Shinchōsha, 1939-1941, 23v.  
 Contains the works of:  
 Serizawa Kōjirō Nakayama Gishū Itō Einosuke  
 Nakano Shigeharu Tsubota Jōji Fukada Kyūya  
 Kubokawa Ineko Takeda Rintarō Yokomitsu Riichi  
 Hori Tatsuo Ozaki Shirō Ishikawa Tatsuzō  
 Shimagi Kensaku Hayama Yoshiki Okamoto Kanoko  
 Ishizaka Yōjirō Niwa Fumio Tokunaga Sunao  
 Kawabata Yasunari Hino Ashihei Abe Tomoji  
 Wada Tsutō Sakakiyama Jun



1245. Sōgen bunko 創元文庫, Tōkyō, Sogensha, v. d.  
 The following Shōwa authors are represented, genre by genre:
- |                |                     |                     |                   |
|----------------|---------------------|---------------------|-------------------|
| Criticism:     | Masamune Hakuchō    | Kobayashi Hideo     |                   |
| <u>Tanka:</u>  | Kitahara Hakushū    | Takahama Kyoshi     | Kagoshima Juzō    |
| <u>Haiku:</u>  | Kubota Mantarō      |                     |                   |
| The long poem: |                     |                     |                   |
|                | Naka Kansuke        | Kitahara Hakushū    | Hagiwara Sakutarō |
|                | Miyoshi Tatsuji     | Tominaga Tarō       | Murakami Kaita    |
|                | Yagi Jūkichi        | Nakahara Chūya      | Kaneko Mitsuharu  |
|                | Kusano Shimpei      |                     |                   |
| Drama:         | Kurata Hyakuzō      | Kishida Kunio       | Osanai Kaoru      |
|                | Okamoto Kidō        |                     |                   |
| Fiction:       | Ōoka Shōhei         | Osaragi Jirō        | Kishida Kunio     |
|                | Kubota Mantarō      | Satō Haruo          | Shiga Naoya       |
|                | Shimaga Kensaku     | Tanizaki Jun'ichirō | Nagai Kafū        |
|                | Hayashi Fusao       | Hōjō Tamio          | Hori Tatsuo       |
| Essay:         | Tanizaki Jun'ichirō | Kōda Aya            | Miki Kiyoshi      |
|                | Yoshida Genjirō     | Takada Tamotsu      | Satō Haruo        |
|                | Morita Tama         | Kamei Katsuichirō   | Kobayashi Hideo   |
1246. Sōsaku daihyō senshū 創作代表選集 (A representative selection of works), ed. by Nihon Bungeika Kyōkai 日本文藝家協会 (Association of Japanese Literary Men), Tōkyō, Kōdansha, 1948-1957, 20v. (still continued).
1247. Yuibutsuron zensho 唯物論全書 (Anthology of materialistic dialectic), ed. by Yuibutsuron Kenkyūkai 唯物論研究会 (Society for Materialistic Dialectic), Tōkyō, 1935-1936, 2 series of 18v. each.  
 The first series includes:  
 1. Amakasu Sekisuke  
 2. Moriyama Kei  
 4. Saigusa Hakuto  
 The second series includes:  
 4. Iwasaki Akira  
 5. Takai Hiroshi  
 7. Takaoki Yōzō
1248. Zen-shishū taisei gendai Nihon shijin zenshū 全詩集大成現代日本詩人全集 (A complete anthology of the long poem: an anthology of long poems by present-day Japanese poets), Tōkyō, Tōkyō Sōgensha, 1954, introductory plus 12 volumes.



APPENDIX I

List of Publishers

Abōsha	阿房社	Tōkyō	Daichisha	大地舎	Tōkyō
Aioi Shobō	アイオイ書房	Tōkyō	Daiichi Kōronsha	第一公論社	Tōkyō
Akane Shobō	茜書房	Tōkyō	Daiichi Shobō	第一書房	Tōkyō
Akasaka Shoten	赤坂書店	Tōkyō	Dai-Nihon Kajin Kyōkai	大日本歌人協会	Tōkyō
Akashi Shoten	明石書店	Tōkyō	Dai-Nihon Yūbenkai Kōdansha	大日本雄辯会講談社	Tōkyō
Akatsuka Shobō	赤塚書房	Tōkyō	Daini Shobō	第二書房	Tōkyō
Amanokawa Hakkōjo	天の川發行所	Fukuoka	Daishōsha	ダイセウ社	Tōkyō
Anakisuto Shishū Shuppambu	アナキスト詩集出版部	Tōkyō	Daitō Shuppansha	大東出版社	Tōkyō
Aogakikai	青垣会	Tōkyō	Daitōkaku	大鐙閣	Tōkyō
Aoki Shoten	青木書店	Tōkyō	Dōbun Shoin	同文書院	Tōkyō
Arechi Shuppansha	荒地出版社	Tōkyō	Dōbunsha	同文社	Tōkyō
Ariakesha Shuppambu	有明社出版部	Tōkyō	Dōjinsha Shoten	同人社書店	Tōkyō
Arusu	アルス	Tōkyō	Dōkōsha	同好社	Tōkyō
Asahi Shimbunsha	朝日新聞社	Tōkyō	Dorasha	銅羅社	Tōkyō
Asahi Shobō	朝日書房	Tōkyō	Doroshia	ドロ社	Tōkyō
Ashibi Hakkōjo	馬酔木發行所	Tōkyō	Dōtōsha	道統社	Tōkyō
Asuka Shoten	明日香書店	Tōkyō			
Atoriesha	アトリエ社	Tōkyō			
Azusa Shobō	梓書房	Tōkyō			
	<b>B</b>			<b>E</b>	
Banrikaku	萬里閣	Tōkyō	Eihōsha	英寶社	Tōkyō
Bokushin Shisha	牧神詩社	Tōkyō	Eru Esu Emusha	L. S. M. 社	Tōkyō
Bokusui Shobō	墨水書房	Tōkyō	Fue Hakkōjo	飛所	Tōkyō
Bon Shoten	ボン書店	Tōkyō	Fugaku Honsha	富岳本社	Tōkyō
Bummeisha	ボムメ社	Tōkyō	Fuji Shobō	不二書房	Tōkyō
Bumpodō	文圃堂	Tōkyō	Fujokaisha	婦女會社	Tōkyō
Bungaku Annaisha	文學案内社	Tōkyō	Fukumura Shoten	福村書店	Tōkyō
Bungaku no Shakaiisha	文學の社会社	Tōkyō	Fukunaga Shoten	福永書店	Tōkyō
Bungei Hanronsha	文藝汎論社	Tōkyō	Fūsetsusha	風雪社	Tōkyō
Bungei Sensensha	文藝戦線社	Tōkyō	Fūshinshi Shisha	風信子詩社	Tōkyō
Bungei Shunjūsha	文藝春秋社	Tōkyō	Fusō Shobō	扶桑書房	Tōkyō
Bungei Shunjū Shinsha	文藝春秋新社	Tōkyō	Futaba Shoin Seikōkan	フタバ書院成光館	Tōkyō
Bungei Shutosha	文藝首都社	Tōkyō			
Bungeisha	文藝社	Tōkyō			
Bunka Saishuppatsu no Kai	文化再出發の会	Tōkyō			
Bunka Shūdansha	文化集團社	Tōkyō			
Bunsenkaku	文戦閣	Tōkyō			
Buntaisha	文体社	Tōkyō			
	<b>C</b>			<b>G</b>	
Chikuma Shobō	筑摩書房	Tōkyō	Gagansha	我觀社	Tōkyō
Chikura Shobō	千倉書房	Tōkyō	Gakkō Shishū Hakkōjo	學校詩集發行所	Tōkyō
Chōbunkaku	チヨウブン閣	Tōkyō	Gakugeisha	学藝社	Tōkyō
Chōryūsha	潮流社	Tōkyō	Geienseha	藝苑社	Tōkyō
Chōsen Bunkasha	朝鮮文化社	Tōkyō	Geijutsu Bunka Kyōkai	藝術文化協会	Tōkyō
Chōsen Nippōsha	朝鮮日報社 Keijō (Seoul)		Geijutsu to Jiyūsha	藝術と自由社	Tōkyō
Chōwasha	調和社	Tōkyō	Geijutsusha	藝術社	Tōkyō
Chūkōkan	中興館	Tōkyō	Gembunsha	玄文社	Tōkyō
Chūkōsha	中興社	Tōkyō	Gendai Bunkasha	現代文化社	Tōkyō
Chūō Kōronsha	中央公論社	Tōkyō	Gendai Shiseishinsha	現代詩精神社	Tōkyō
			Genkai Shobō	玄海書房	Tōkyō
			Genrei Shobō	言靈書房	Tōkyō
			Genshisha	原始社	Tōkyō
			Getsuyō Shobō	月曜書房	Tōkyō
			Gien Hasshunsho	戲苑発售処	Tōkyō
			Ginza Shuppansha	銀座出版社	Tōkyō
			Gogatsu Shobō	五月書房	Tōkyō
			Gogyōsha	ごきやう社	Tōkyō

Gotō Kentarō Ikō Kankōkai	後藤謙太郎遺稿刊行会	Ōsaka	Kaikō Shijin Kurabu	海港詩人俱樂部	Kōbe
Guroria Sosaete	ぐりりあ・ささて	Tōkyō	Kaizōsha	改造社	Tōkyō
	H		Kakushinsha	革新倉庫書房	Tōkyō
Haikusha	俳句社	Tōkyō	Kamakura Bunko	鎌倉書店	Tōkyō
Hakubunkan	博文館	Tōkyō	Kamakura Shobō	鎌倉書店	Tōkyō
Hakujitsusha	白日社	Tōkyō	Kamata Shobō	蒲田書店	Tōkyō
Hakujitsu Shoin	白日書院	Tōkyō	Kambe Shoten	神戶書店	Tōkyō
Hakusuisha	白水社	Tōkyō	Kamiya Shoten	神谷書店	Tōkyō
Haikutōsha	白塔社	Tōkyō	Kaname Shobō	乾元書房	Tōkyō
Hakuyōsha	白楊社	Tōkyō	Kangensha	乾燈社	Tōkyō
Hanawa Shobō	塙書房	Tōkyō	Kantōsha	醍燈社	Tōkyō
Haneda Shoten	羽田書店	Tōkyō	Kawade Shobō	河出書房	Tōkyō
Hangasō	長谷川書房	Tōkyō	Keibunsha	溪文社	Tōkyō
Hasegawa Shobō	長谷川書房	Tōkyō	Keikan Shijinsha	桂冠詩人社	Tōkyō
Hato Shobō	八ト書房	Tōkyō	Keikō Shoin	影秀書院	Tōkyō
Hayakawa Shobō	早川書房	Tōkyō	Keimeisha	鷓鴣社	Kamakura
Heibonsha	平凡社	Tōkyō	Kembunsha	健文社	Tōkyō
Hibiya Shuppansha	日比谷出版社	Tōkyō	Kenkyūsha	研究社	Tōkyō
Hibonkaku	非凡閣	Tōkyō	Kidachisha	木太刀社	Tōkyō
Hikari Shobō	光書房	Tōkyō	Kijōkai	鬼城會	Ōsaka
Hirato Renkichi Shishū Kankōkai	平戸廉吉詩集刊行会	Tōkyō	Kikan Hakkōjō	旗艦發行所	Ōsaka
Hōbun Shorin	鳳文書林	Tōkyō	Kindai Seikatsusha	近代生活社	Tōkyō
Hōbunkan	宝文館	Tōkyō	Kindaisha	近代社	Tōkyō
Hōgasō	邦画社	Tōkyō	Kinjō Shuppansha	錦城出版社	Tōkyō
Hōkokusha	報國社	Tōkyō	Kinseidō	金星山房	Tōkyō
Hokui Gojūdōsha	北緯五+度社	Tōkyō	Kizambō	起機山閣書房	Tōkyō
Hokuseidō	北屋堂	Tōkyō	Kizankaku Shobō	弘文堂書房	Tōkyō
Hokuto Shoin	北斗書院	Tōkyō	Kōbundō	光文社	Tōkyō
Hosokawa Shoten	細川書店	Tōkyō	Kōbunsha	弘文社	Tōkyō
	I		Kōbunsha	弘文社	Tōkyō
Ichijō Shoten	一條書店	Kyōtō	Kobunsha	辛夷社	Tōkyō
Ichikawa Shoten	市川書店	Tōkyō	Kobushisha	甲鳥書林	Tōkyō
Ichikōdō	イチコウ堂	Tōkyō	Kōchō Shorin	講談社	Tōkyō
Iizuka Shoten	飯塚書店	Tōkyō	Kōdansha	興風館	Tōkyō
Ikeda Shoten	池田書店	Tōkyō	Kōfūkan	弘學社	Tōkyō
Ishichōinsha	以土帖印社	Tōkyō	Kōgakusha	コト發行所	Tōkyō
Itō Shoten	伊藤書店	Tōkyō	Kogito Hakkōjō	紅玉堂書店	Tōkyō
Ivungu Sutāsha	イヴニガスター社	Tōkyō	Kōgyokudō Shoten	小泉書店	Tōkyō
Iwanami Shoten	岩波書店	Tōkyō	Koizumi Shoten	向日書院	Tōkyō
Iwasaki Shoten	岩崎書店	Tōkyō	Kōjitsu Shoin	古徑社	Tōkyō
Iwaya Shoten	岩谷書店	Tōkyō	Kokeisha	光奎社	Tōkyō
	J		Kōkeisha	古今書院	Tōkyō
Jibundō	自文堂	Tōkyō	Kokin Shoin	こめい書店	Tōkyō
Jiipusha	ジイプ社	Tōkyō	Komeji Shoten	今日の問題社	Tōkyō
Jikansha	時間社	Tōkyō	Konnichi no Mondaisha	コトツノ出版部	Tōkyō
Jimbun Shoin	人文書院	Kyōto	Koppu Shuppambu	交蘭社	Tōkyō
Jimbun Shoin	人文書院	Tōkyō	Kōransha	厚生閣	Tōkyō
Jimbun Shoten	人文書店	Tōkyō	Kōronsha	耕進社	Tōkyō
Jimminsha	人民社	Tōkyō	Kōseikaku	コスモス社	Tōkyō
Jiji Tsūshinsha	時事通信社	Tōkyō	Kōshinsha	小山書店	Tōkyō
Jitsugyō no Nihonsha	実業之日本社	Tōkyō	Kosumosusha	組合書店	Tōkyō
Joshi Bun'ensha	女子文苑社	Tōkyō	Koyama Shoten	雲井書店	Tōkyō
Jūgatsu Shobō	十月書房	Tōkyō	Kumiai Shoten	苦樂社	Tōkyō
Jūgonichikai	十五日會	Tōkyō	Kumoi Shoten	草原書房	Tōkyō
Jūjiya Shoten	十字屋書店	Tōkyō	Kurakusha	草原鹿行所	Kyōto
Jūnigatsu Shobō	十二月書房	Tōkyō	Kusahara Shobō	教育書林	Tōkyō
Juseisha	壽屋社	Tōkyō	Kyō Kanoko Hakkōjō	曲水社	Tōkyō
Kadokawa Shoten	角川書店	Tōkyō	Kyōiku Shorin	協立社	Tōkyō
Kahoku Shimpōsha	河北新報社	Sendai	Kyokusuisha	協和書院	Tōkyō
Kaihō Bunka Remmei	解放文化連盟	Tōkyō	Kyōritsusha	協美社	Tōkyō
			Kyōwa Shoin	九州評論社	Fukuoka
			Kyūbisha		
			Kyūshū Hyōronsha		
				M	
			Mainichi Shimbunsha	毎日新聞社	Tōkyō
			Makino Shoten	牧野書店	Tōkyō

Manseikaku	萬世閣	Tōkyō
Manryō Kankōkai	萬兩刊行会	Tōkyō
Manshū Ijū Kyōkai	滿洲移住協会	Tōkyō
Marukusu Shobō	マルクス書房	Tōkyō
Maruoka Shuppansha	丸岡出版社	Tōkyō
Masu Shobō	鱒書房	Tōkyō
Matsuo Shobō	松尾書房	Tōkyō
Meguro Shoten	目黒書店	Tōkyō
Meiji Bijutsu Kenkyūjo	明治美術研究所	Tōkyō
Meiji Shoin	明治書院	Tōkyō
Mejikaru Furendosha	メジカルフレンド社	Tōkyō
Mikasa Shobō	ミカサ書房	Tōkyō
Minshu Chōsensha	民主朝鮮社	Tōkyō
Min'yō Rebyūsha	民謡レビュ社	Tōkyō
Miraisha	未來社	Tōkyō
Misumarusha	ミスマル社	Tōkyō
Misuzu Shobō	みず和書房	Tōkyō
Mizugamesha	水鏡社	Nagoya
Mokuseisha	木屋社	Tōkyō
Momiyama Shoten	椛山書店	Tōkyō
Motoi Shoin	毛トイ書院	Tōkyō
Murasaki Shuppambu	むらさき出版部	Tōkyō
Musashino Shoin	武蔵野書院	Tōkyō

## N

Nagasaki Shoten	長崎書店	Tōkyō
Naigai Shobō	内外書房	Tōkyō
Nakanishi Shobō	中西書房	Tōkyō
Nansō Shoin	南宗書院	Tōkyō
Narupu Shuppambu	ナルプ出版部	Tōkyō
Naukasha	ナウカ社	Tōkyō
Nihon Bungakusha	日本文学社	Tōkyō
Nihon Dokusho Shimbunsha	日本讀書新聞社	Tōkyō
Nihon Hyōronsha	日本評論社	Tōkyō
Nihon Minshushugi Bunka Remmei	日本民主主義文化連盟	Tōkyō
Nihon Miraiha Hakkōjo	日本未來派發行所	Tōkyō
Nihon Puroretaria Sakka Dōmei	日本プロレタリア作家同盟	Tōkyō
Nihon Shoin	日本書院	Tōkyō
Nihon Shuppan Kyōdō Kabushiki Kaisha	日本出版協同株式会社	Tōkyō
Nihonsha	日本社	Tōkyō
Nissan Shobō	日産書房	Tōkyō
Nishimura Shoten	西村書店	Tōkyō
Noda Shobō	野田書房	Tōkyō
Nōgaku Shorin	能楽書林	Tōkyō
Nogikusha	野菊社	Tōkyō
Nyonin Geijutsusha	女人藝術社	Tōkyō

## O

Ōkasha	櫻華社	Tōkyō
Ōokayama Shoten	大岡山書店	Tōkyō
Ozaki Shobō	尾崎書房	Tōkyō

## P

Poetoroa	ポエトロア	Tōkyō
Puratonsha	プラトン社	Tōkyō
Purotto Shuppambu	プロット出版部	Tōkyō

## R

Rakuyō Shoin	洛陽書院	Kyōto
Rironsha	理論社	Tōkyō
Risōsha	理想社	Tōkyō
Rokkō Shobō	理甲書房	Tōkyō
Rokkō Shōkai	六興商會	Tōkyō
Rokkō Shōkai Shuppambu	六興商會出版部	Tōkyō
Rokkō Shuppansha	六興出版社	Tōkyō
Rōzambō	六蔵山房	Tōkyō
Ryūjo Shoten	龍留女書店	Tōkyō
Ryūseikaku	龍星閣	Tōkyō

## S

Saikōsha	彩光社	Tōkyō
Sakagamesha	酒鏡社	Tōkyō
Sakai Shoten	酒井書店	Tōkyō
Sakka Dōmei Kansai Chihō Iinkai	作家同盟関西地方委員会	Ōsaka
Sakkasō	作家莊	Tōkyō
Sakuhinsha	作品社	Tōkyō
Sakurai Shobō	櫻井書房	Tōkyō
Sakurai Shoten	櫻井書店	Tōkyō
Sandō	山堂	Tōkyō
Sangabō	三ヶ山雅房	Tōkyō
San'ichi Shobō	さんいち書房	Kyōto
Sanjitsu Shobō	さんじつ書房	Tōkyō
Sanseidō	三省堂	Tōkyō
Sanwa Shobō	三和書房	Tōkyō
Sara Shoten	沙羅園莊	Tōkyō
Seiensō	青玄佛句會	Tōkyō
Seigen Haikukai	青磁社	Ōsaka
Seijisha	青磁社	Tōkyō
Seijisha	青磁社	Sapporo
Seijusha	青樹社	Tōkyō
Seiju Shijin Kyōkai	青樹詩人協會	Kōbe
Seikō Shobō	西郊書房	Tōkyō
Seishidō Shoten	誠志堂書店	Tōkyō
Seitō Shorin	西東書林	Tōkyō
Seiunsha	青雲社	Ōsaka
Sekai Bungakusha	世界文学社	Kyōto
Sekai Bunkasha	世界文化社	Tōkyō
Sekai Hyōronsha	世界評論社	Tōkyō
Sekaisha	世界社	Tōkyō
Sekirokaku	七ヶ口閣	Tōkyō
Senkisha	戦旗社	Tōkyō
Senshinsha	先進社	Tōkyō
Shakai Shisō Kenkyūkai	社会思想研究会	Tōkyō
Shi no Ie Shuppambu	詩之家出版部	Tōkyō
Shi no Kai	詩の会	Tōkyō
Shi no Kokyōsha	詩の郷社	Tōkyō
Shi to Jinseisha	詩と人生社	Tōkyō
Shi to Shijin Hakkōjo	詩と詩人發行所	Tōkyō
Shi to Shijinsha	詩と詩人社	Tōkyō
Shiba Shoten	芝書店	Tōkyō
Shibata Shobō	紫田書房	Tōkyō
Shibun Shobō	至文書房	Tōkyō
Shibundō	至文堂	Tōkyō
Shibungaku Kenkyūkai	詩文学研究会	Tōkyō
Shibungaku Kenkyūsha	詩文学研究会	Tōkyō
Shichibun Shoin	七文書院	Tōkyō
Shii no Kisha	椎の木社	Tōkyō
Shiki Shobō	四基書房	Tōkyō
Shikisha	四基社	Tōkyō
Shinchōsha	新潮社	Tōkyō

Shinjinsha	新人社	Tōkyō	Takara Shobō	たから書房	Tōkyō
Shinkagakusha	新科學社	Tōkyō	Takayama Shoin	高山書院	Tōkyō
Shinkigensha	新紀元社	Tōkyō	Takemura Shobō	竹村書房	Tōkyō
Shinkō Shuppansha	新興出版社	Tōkyō	Tamamosha	玉蒙社	Tōkyō
Shinkō Shuppansha	新興出版社	Ōsaka	Tanka Shimbunsha	短歌新聞社	Tōkyō
Shinkōsha	新樂社	Tōkyō	Temmeisha	天明社	Tōkyō
Shinkyō Shuppansha	新協出版社	Tōkyō	Temmeisha	天明社	Yokosuka
Shin-Nihon Bungakkai	新日本文學會	Tōkyō	Tempyō Shoin	天平書院	Tōkyō
Shinrinsha	森林社	Tōkyō	Tenjinsha	天人書院	Tōkyō
Shinrosha	新路社	Tōkyō	Tettō Shoin	鉄塔書院	Tōkyō
Shinseisha	新生社	Tōkyō	Tōbundō	東文堂	Nagoya
Shinshi Shobō	新史書房	Tōkyō	Tōdai Kyōso Shuppambu	東大協組出版部	Tōkyō
Shinshin Shijinsha	新進詩人社	Tōkyō	Tōdai Shuppankai	東大出版會	Tōkyō
Shintaishūsha	新太陽社	Tōkyō	Tōga Shobō	冬芽書房	Tōkyō
Shin'yōsha	新善美社	Tōkyō	Tōhoku Shoin	東北書院	Tōkyō
Shinzembisha	真善美社	Tōkyō	Tōhōsha	東方社	Tōkyō
Shiratama Shobō	白玉書房	Tōkyō	Tōkō Shuppansha	東京出版社	Tōkyō
Shisaku Hakkōjo	詩作飛行所	Tōkyō	Tōkyō Bunko	東京文庫	Tōkyō
Shisakusha	思案社	Tōkyō	Tōkyō Daigaku Shuppankai	東京大學出版會	Tōkyō
Shishi Hakkōjo	獅風飛行所	Tōkyō	Tōkyō Nichinichi Shimbunsha	東京日日新聞社	Tōkyō
Shōfūkai	湘風會	Tōkyō	Tōkyō Shuppan Kabushiki Kaisha	東京出版株式會社	Tōkyō
Shōgakukan	小學館	Tōkyō	Tōkyōdō	東京堂	Tōkyō
Shōkaihōsha	詳解放社	Tōkyō	Tomi Shoten	トミ書店	Tōkyō
Shomotsu Tembōsha	昭書物展望社	Tōkyō	Tonshisha	豚詩社	Tōkyō
Shōshinsha	昭森社	Tōkyō	Tōsei Shuppansha	統制出版社	Tōkyō
Shoshi Yuriika	書肆ユリイカ	Tōkyō	Toshō Kenkyūsha	圖書研究社	Tōkyō
Shūbunkan	書文館	Tōkyō	Tōundō	東雲堂	Tōkyō
Shūbunkan	書文館	Tōkyō	U		
Shūkan Kyōiku Shimbunsha	週刊教育新聞社	Tōkyō	Ummosha	聖母社	Tōkyō
Shunjūsha	春秋社	Tōkyō	Usui Shobō	臼井書房	Kyōto
Shuntōsha	春燈社	Tōkyō	W		
Shun'yōdō	春陽堂	Tōkyō	Wakōsha	和光社	Tōkyō
Sōbunkaku	叢文閣	Tōkyō	Y		
Sōgeisha	創藝社	Tōkyō	Yabonna Shobō	やほな書房	Yokohama
Sōgensha	創元社	Tōkyō	Yakumo Shorin	八雲書林	Tōkyō
Sōgensha	創元社	Ōsaka	Yakumo Shoten	八雲書店	Tōkyō
Sojinsha	素人社	Tōkyō	Yamamoto Shoten	八山書店	Tōkyō
Sojinsha	素人社	Sapporo	Yanai-hara Shoten	柳原書店	Kyōto
Sōmokusha	草木社	Tōkyō	Yaseidō	やせい書店	Tōkyō
Sōsakusha	創作社	Tōkyō	Yashiro Shoten	やしろ書店	Tōkyō
Sōseikaku	創生閣	Tōkyō	Yokusan Shuppan Kyōkai	八代翼出版協會	Tōkyō
Sōunsha	ソウン社	Tōkyō	Yoshida Shobō	吉田書房	Tōkyō
Suimei Hakkōjo	水明飛行所	Tōkyō	Yōtokusha	吉田書房	Nara
Sumida Shobō	隅田書房	Tōkyō	Yugawa Kōbunsha	養徳社	Ōsaka
Sunagoya Shobō	砂子屋書房	Tōkyō	Yūkeisha	湯川弘社	Tōkyō
Sutairusha (Shuppambu)	スタイル社(出版部)	Tōkyō	Yūzankaku	雄鶏社	Tōkyō
Suzaku Shoin	朱雀書院	Kyōto	Z		
	T		Zayūhō Kankōkai	座右堂刊行會	Tōkyō
Tachikawa Osamu		Tōkyō	Zenkoku Shobō	全國書房	Tōkyō
Taiheyō Shijin Kyōkai	太平洋詩人協會	Tōkyō	Zensōsha	前奏社	Tōkyō
Taikadō	大華堂	Tōkyō			
Taikandō	大觀堂	Tōkyō			
Taikōdō	夕工ウ堂	Tōkyō			
Taishū Shobō	大衆書房	Gifu			
Taiyō Shuppansha	太陽出版社	Tōkyō			

## APPENDIX II

## INDEX OF AUTHORS AND EDITORS

In the following index, a reference or references to the outline history of Shōwa literature (numbers 1-59) would indicate the principal school or schools with which a particular author is connected; a reference to the bibliography (numbers 384-1150) would point to his most representative works; references to articles and discussions written by other writers (numbers 123-235) would constitute a measure of his popularity and importance; and this would also be true of the number of times he is represented in the anthologies of Shōwa literature (numbers 1151-1248). From these references, the interested student will be able to form a "profile" for each author. In general, the larger the number of references, the more important or popular the author.

- Abe Isoo 安部 磯雄 , 1174. 39  
 Abe Jirō 阿部 次郎 , 4a, 4b, 4c, 384, 1175. 74, 1194, 1243. 25  
 Abe Kōbō 安部 公房 , 12b, 20, 141, 254, 306, 316, 357, 366, 385, 1217, 1243. 53  
 Abe Rokurō 阿部 六郎 , 1175. 96  
 Abe Shizue 阿部 静枝 , 1190. 6  
 Abe Shōjin 阿部 簡人 , 59  
 Abe Tomoji 阿部 知二 , 7b, 7e, 7f, 8b, 10, 187, 226, 249, 310, 386, 1165, 1173, 1175. 44, 1177. 45, 1177. 50 , 1177. suppl. 2, 1198, 1232, 1233, 1242, 1243. 49, 1244  
 Abe Yoshishige 安倍 能成 , 4b, 4c, 345, 387, 1163, 1175. 94, 1192, 1193. 1, 1194, 1243. 10  
 Aeba Kōson 饗庭 篁村 , 380  
 Agawa Hiroyuki 阿川 弘之 , 8b, 388, 1232  
 Agi Ōsuke 阿木 翁助 , 1169  
 Aida Ryūtarō 相田 隆太郎 , 101  
 Aizu Yaichi 會津 八一 , 158, 389, 1175. 90  
 Akagi Kensuke 赤木 健介 , 390  
 Akagi Kōhei 赤木 彬平 , 4a, 41, 1175. 94  
 Akamatsu Katsumaro 赤松 克麿 , 300  
 Akashi Kaijin 明石 海人 , 391, 1190. 7  
 Akiba Tarō 秋庭 太郎 , 123. 392  
 Akimoto Fujio 秋元 不死男 , 57, 59, 393, 1175. 91  
 Akimoto Matsuyo 秋元 松代 , 20, 1169  
 Akita Ujaku 秋田 雨雀 , 15, 94, 297, 378, 394, 1170, 1174. 35, 1175. 92  
 Akiyama Kiyoshi 秋山 清 , 29  
 Akiyama Shūkōryō 秋山 秋紅藜 , 53  
 Akutagawa Ryūnosuke 芥川 龍之介 , 4b, 5, 133, 180, 265, 310, 340, 377, 395, 669, 1165, 1166, 1174. 30, 1175. 26, 1177. 31, 1179, 1193. 4, 1194, 1198, 1206, 1225, 1232, 1243. 20  
 Amakasu Sekisuke 甘粕 石介 , 396, 1247  
 Amano Teiyū 天野 貞祐 , 297, 1163, 1194, 1243. 10  
 Amino Kiku 網野 菊 , 3, 10, 263, 367, 382, 398, 1165, 1173, 1175. 39, 1177. 57, 1243. 53  
 Andō Ichirō 安藤 一郎 , 30, 32, 260, 359, 1175. 89, 1241  
 Andō Tsuguo 安藤 次男 , 32, 197, 399  
 Anzai Fuyue 安西 冬衛 , 28, 30, 400, 1175. 89, 1201, 1236, 1241  
 Anzai Hitoshi 安西 均 , 32  
 Anzai Ōkaishi 安齋 櫻 魂子 , 50, 1175. 91  
 Aoi Yū 蒼井 雄 , 13d  
 Aoki Kō 青木 洪 , 6b  
 Aoki Tadashi 青木 正 , 401  
 Aono Suekichi 青野 李吉 , 6a, 7e, 12a, 160, 174, 218, 262, 264, 284, 297, 310, 323, 378, 402, 1159, 1160, 1175. 78, 1198, 1243. 45  
 Aoyagi Mizuho 青柳 瑞穂 , 30  
 Aoyagi Seisei 青柳 青々 , 255  
 Aoyama Jirō 青山 二郎 , 365  
 Aoyama Kason 青山 霞村 , 40, 42  
 Aoyama Kōji 青山 光二 , 12b, 357, 403  
 Aoyama Toranosuke 青山 虎之助 , 355  
 Ara Masahito 荒正 人 , 12b, 99, 124, 125, 126, 127, 128, 151, 159, 172, 210, 253, 254, 272, 306, 404, 405, 407, 408, 1159, 1160, 1175. 95, 1198  
 Arahata Kanson 荒畑 寒村 , 1177. 30  
 Arai Tetsuya 新井 徹也 , 1227  
 Arai Tōru 新井 徹 , 339, 360, 409  
 Araki Nobuo 荒木 暢夫 , 44  
 Araki Takashi 荒木 巍 , 7f, 328, 410, 1165, 1177. 55, 1175. 87  
 Arika Tsutomu 有木 勉 , 290  
 Arima Yoriyasu 有馬 頼寧 , 6b  
 Arisaka Yōtarō 有坂 興太郎 , 1193. 10  
 Arishima Ikuma 有島 生馬 , 4c, 1177. 28, 1193. 9, 1201, 1240  
 Arishima Takeo 有島 武郎 , 4c  
 Asahara Rokurō 淺原 六郎 , 7b, 7d, 411, 412, 1165, 1175. 86  
 Asahi Shimbunsha 朝日新聞社 , 413  
 Asai Jūsaburō 淺井 十三郎 , 32, 414  
 Asakura Fumio 朝倉 文夫 , 1193. 9  
 Asami Fukashi 淺見 淵 , 12a, 129, 130, 367, 378, 415, 1165, 1175. 87, 1175. 95, 1177. 57  
 Asano Akira 淺野 晃 , 8a, 416  
 Asano Jun'ichi 淺野 順一 , 42, 1218  
 Asano Shin 淺野 信 , 417  
 Ashigara Sadayuki 足板 定之 , 418  
 Asō Hisashi 麻生 久 , 300  
 Asō Isoji 麻生 磯次 , 60, 106, 163  
 Asō Kotarō 麻生 恒太郎 , 419  
 Atsumi Seitarō 渥美 清太郎 , 87, 420  
 Atsuta Gorō 熱田 五郎 , 11, 309, 421, 1242  
 Awano Seiho 阿波野 青畝 , 55, 294, 422, 1175. 91  
 Ayako (see Hosomi Ayako)  
 Ayukawa Nobuo 鮎川 信夫 , 32, 1154, 1175. 89  
 Azumi Atsushi 安住 敦 , 423, 1175. 91
- B
- Baishitsu 梅 室 , 47  
 Bakusui 寿 水 , 48  
 Bashō 芭 蕉 , 7a, 41, 48, 54  
 Baudelaire, Charles Pierre, 4a, 349  
 Beardsley, Aubrey Vincent, 4a  
 Becher, Johannes R., 349  
 Blum, Leon, 346  
 Boku Tenshun 朴 天俊 , 323  
 Bonneau, Georges, 61

Bōsha (see Kawabata Bōsha)  
Breton, André, 30  
Buson 蕪村, 48

## C

Camus Albert, 12a  
Carpenter, Edward, 25  
Cezanne, Paul, 4c  
Chekhov, Anton Pavlovich, 16, 20  
Chiba Kameo 千葉亀雄, 1175. 94, 1193. 12  
Chida Chūhei 千田忠兵, 424  
Chikamatsu Shūkō 近松秋江, 2, 3, 4a, 378,  
1174. 32, 1175. 13  
Chino Masako 茅野雅子, 1190. 3  
Chino Shōshō 茅野蕭々, 1163  
Chō Kakuchū 張赫宙, 425, 1175. 87  
Chō Toshoku 張斗植, 323  
Chūjō Yuriko 中条百合子 (see Miyamoto  
Yuriko)  
Cocteau, Jean, 349, 359

## D

Daigobō Toshio 大悟法利雄, 1190. 8  
Dai-Nihon Kajin Kyōkai 大日本歌人協会, 1230  
Dan Kazuo 檀一雄, 8a, 10, 253, 330, 426, 1162,  
1173, 1175. 88, 1232, 1242, 1243. 53  
Darwin, Charles, 2  
Dazai Osamu 太宰治, 3, 7f, 8a, 9a, 13f,  
133, 139, 157, 158, 169, 187, 199, 215, 229, 249, 259, 330,  
345, 351, 357, 374, 427, 1160, 1165, 1175. 49, 1177. 53,  
1177. suppl. 1, 1198, 1206, 1232, 1233, 1243. 36  
Doi Kōchi 土居光知, 428  
Dostoevski, Feodor Mikhaylovich, 13d, 15  
Doyle, Arthur Conan, 13d  
Dumas, Alexandre, 380

## E

Ebe Ōson 江部鴨村, 1193. 7  
Edajima Ichijirō 額田島一二郎, 1165  
Edogawa Rampo 江戸川乱歩, 13d, 356, 429,  
1161, 1186, 1187, 1201  
Eguchi Kan 江口渙, 245, 297, 323, 353, 430,  
1165, 1177. 40, 1236  
Ei Yoshiko 英美子, 431  
Eliot, T. S., 20  
Ema Nakashi 江馬修, 11, 1165, 1168  
Endō Shūsaku 遠藤周作, 311, 432  
Engeki Hakubutsukan 演劇博物館, 132, 433  
Enji Fumiko 円地文子, 7f, 297, 328, 334, 434,  
1165, 1175. 87

## F

Flaubert, Gustav, 186  
Freeman, Richard Austin, 13d  
Freud, Sigmund, 7c  
Fuchigami Mōsen 淵上毛銭, 1241  
Fujii Masumi 藤井真澄, 300, 1170  
Fujimori Hideo 藤森秀夫, 435  
Fujimori Seikichi 藤森成吉, 6a, 6c, 11, 17, 19,  
301, 336, 337, 351, 353, 357, 383, 436, 1173, 1174. 47, 1175. 77,  
1177. 36, 1177. 43, 1201, 1211, 1243. 24

Fujimori Tomoo 藤森朋夫, 44  
Fujimura Tsukuru 藤村作, 83, 88, 89, 90,  
107, 314, 315  
Fujino Kohaku 藤野古白, 48  
Fujisawa Asajirō 藤澤浅二郎, 15  
Fujisawa Furumi 藤澤古実, 437, 1175. 90,  
1190. 5  
Fujisawa Takeo 藤澤桓夫, 6c, 13b, 1161,  
1174. 62, 1175. 86, 1177. 45  
Fujita Sanehiko 藤田実彦, 8b  
Fujita Tsuguji 藤田嗣治, 1193. 9  
Fujiwara Ginjirō 藤原銀次郎, 1194  
Fujiwara Sadamu 藤原定家, 31, 1175. 89  
Fujiwara Shinji 藤原審爾, 12b, 13b, 1233  
Fujiwara Tei 藤原てい, 438, 1241  
Fujiyama Aiichirō 藤山愛一郎, 1194  
Fukada Kyūya 深田久弥, 7b, 7f, 8b, 183, 249,  
439, 1175. 86, 1177. 45, 1232, 1243. 53, 1244  
Fukai Michiko 深井迪子, 259, 440  
Fukao Sumako 深尾須磨子, 271, 359, 1175. 89,  
1201, 1210, 1241  
Fukase Motohiro 深瀬基寛, 1175. 96  
Fukazawa Shichirō 深澤七郎, 441  
Fukazawa Shōsaku 深澤正策, 841  
Fukio (see Shiba Fukio)  
Fukuchi Ōchi 福地櫻痴, 292  
Fukuda Ayako 福田綾子, 442  
Fukuda Eiichi 福田榮一, 46, 1175. 90  
Fukuda Kiyoto 福田清人, 91, 214, 256, 443,  
1175. 87, 1177. 55  
Fukuda Masao 福田正夫, 6 introd., 25, 1181  
Fukuda Tsuneari 福田恒存, 12a, 12b, 20, 127,  
133, 134, 141, 221, 276, 333, 366, 407, 444, 1159, 1160, 1209,  
1232, 1233, 1243. 16  
Fukuhara Rintarō 福原麟太郎, 12a, 445,  
1193. 11, 1194  
Fukumoto Kazuo 福本和夫, 321, 446  
Fukunaga Takehiko 福永武彦, 12a, 32, 251,  
311, 366, 447  
Fukuoka Masuo 福岡益雄, 1192  
Fukushi Kōjirō 福士幸次郎, 25, 1175. 89, 1181,  
1193. 6, 1241  
Fukuzawa Yukichi 福澤諭吉, 295  
Funabashi Seiichi 舟橋聖一, 7b, 7e, 7f, 10, 13b,  
13e, 218, 246, 247, 248, 249, 253, 307, 308, 310, 362, 448,  
1159, 1161, 1162, 1167, 1173, 1175. 47, 1177. 49, 1232, 1233,  
1243. 44  
Funakata Hajime 船方一, 449  
Funaki Shirō 船木枳郎, 92  
Funayama Kaoru 船山馨, 12b, 13b, 245, 450, 1233  
Furukawa Katsumi 古川克巳, 451, 1171  
Furukawa Kiyohiko 古川清彦, 137  
Furusawa Taiho 古澤太穂, 1175. 91  
Furuta Daijirō 古田大次郎, 452  
Furuya Tsunatake 古谷綱武, 92, 135, 136,  
256, 453  
Futabatei Shimei 二葉亭四迷, 191, 1225

## G

Gauguin, Paul, 4c  
Geijutsu Zen'ei 藝術前衛, 1222  
Gendai Shijinkai 現代詩人会, 454, 1203, 1228  
Gendaishi Jiten Henshūbu 現代詩辞典編集部, 93  
Genji Keita 源氏鶏太, 10, 281, 1162, 1167, 1191  
Gide, André, 13d, 346, 349



- Goering, Reinhard, 16  
 Goch, Vincent Van, 4c  
 Gogol, Nikolai Vasilievich, 16, 20  
 Gomi Yasusuke 五味康祐, 455, 1205  
 Gomi Yasuyoshi 五味保義, 44, 1175. 90, 1190. 7  
 Gorki, Maxim, 16  
 Gotō Chūgai 後藤宙外, 378, 1175. 94  
 Gotō Ikuko 後藤郁子, 360  
 Gotō Kentarō 後藤謙太郎, 456  
 Gotō Miyoko 五島美代子, 43, 45, 46, 457, 1175. 90, 1190. 7  
 Gotō Shigeru 五島茂, 458, 1175. 90, 1190. 6  
 Gotō Shintarō 後藤真太郎, 382  
 Gotō Tanji 後藤丹治, 163  
 Gotō Yahan 後藤夜半, 55, 1175. 91  
 Gray, Thomas, 21a
- H
- Haga Mayumi 芳賀檀, 8a, 330  
 Hagino Tei 萩野梯, 285  
 Hagiwara Kyōjirō 萩原恭次郎, 28, 459, 1175. 89, 1241  
 Hagiwara Ragetsu 萩原蘿月, 460  
 Hagiwara Sakutarō 萩原朔太郎, 24, 26, 27, 31, 215, 260, 331, 340, 344, 349, 359, 461, 1175. 24, 1181, 1193. 5, 1201, 1206, 1232, 1241, 1243. 22, 1245  
 Haji Seiji 土師清二, 13a, 13d, 1186  
 Hakyō (see Ishida Hakyō)  
 Hamada Hirotsuke 濱田廣介, 1232  
 Hamada Kyōtarō 濱田矯太郎, 309, 462  
 Hamamoto Hiroshi 濱本浩, 13a, 1161, 1237  
 Hamao Shirō 濱尾四郎, 13d, 1186  
 Hanada Kiyoteru 花田清輝, 12a, 162, 306, 333, 353, 463, 1159, 1160, 1175. 95, 1233  
 Hanaoka Kenji 花岡謙二, 464  
 Hanawa Shobō 塙書房, 465  
 Hanawa Shobō Henshūbu 塙書房編輯部, 83  
 Handa Ryōhei 半田良平, 37, 466, 1175. 90, 1189, 1190. 4  
 Handa Yoshiyuki 半田義之, 467, 1152  
 Hani Gorō 羽仁五郎, 1163  
 Haniya Yutaka 埴谷雄高, 12b, 298, 306, 468, 1233, 1242  
 Hara Asao 原阿佐緒, 39, 44, 1189, 1190. 1  
 Hara Sekitei 原石鼎, 51, 469, 1175. 91  
 Hara Takeo 原武男, 470  
 Hara Tamiki 原民喜, 8b, 12b, 199, 221, 311, 324, 471, 1175. 88, 1243. 53  
 Harada Taneo 原田禮夫, 318  
 Haruyama Yukio 春山行夫, 7c, 28, 30, 472, 1175. 89, 1241  
 Hase Ken 長谷健, 473, 1152, 1175. 87  
 Hasegawa Ginsaku 長谷川銀作, 474, 1175. 90, 1190. 7  
 Hasegawa Kanajo 長谷川かな女, 55  
 Hasegawa Kōhei 長谷川鑛平, 475  
 Hasegawa Nyozeikan 長谷川如是閑, 245, 476, 1174. 41, 1175. 94, 1177. 30, 1193. 12, 1194, 1243. 37  
 Hasegawa Reiyoshi 長谷川零余子, 51, 477  
 Hasegawa Seichi 長谷川清一, 94  
 Hasegawa Seiya 長谷川誠也, 478  
 Hasegawa Shigure 長谷川時雨, 13a, 334, 479  
 Hasegawa Shin 長谷川伸, 13a, 29, 480, 1178, 1186, 1187, 1193. 10, 1201, 1237  
 Hasegawa Shirō 長谷川四郎, 481  
 Hasegawa Sosei 長谷川素迺, 55, 57  
 Hasegawa Susumu 長谷川進, 267  
 Hasegawa Tenkei 長谷川天溪, 2, 369, 1175. 94  
 Hashida Tōsei 橋田東声, 1175. 90, 1189, 1190. 2  
 Hashimoto Eikichi 橋本英吉, 252, 333, 482, 1173, 1175. 86, 1177. 41, 1213  
 Hashimoto Harusuke 橋本晴介, 379  
 Hashimoto Mudō 橋本夢道, 56, 1175. 91  
 Hashimoto Takako 橋本多佳子, 59, 1175. 91  
 Hashimoto Tokuju 橋本徳壽, 483, 1175. 90, 1190. 5, 1190. 7  
 Hasumi Taisaku 蓮見大作, 286  
 Hata Toyokichi 秦豊吉, 484  
 Hattori Motoharu 服部躬治, 34  
 Hattori Naoto 服部直人, 1190. 8  
 Hattori Shisō 服部之總, 381  
 Hattori Tatsu 服部達, 485  
 Hattori Yoshika 服部嘉香, 23, 486, 1175. 89  
 Hayaba Sakae 草葉榮, 8b  
 Hayama Yoshiki 葉山嘉樹, 6a, 222, 300, 487, 1165, 1174. 50, 1175. 38, 1177. 40, 1201, 1238, 1243. 53, 1244  
 Hayashi Fubō 林不忘, 13a, 1186, 1187  
 Hayashi Fumiko 林芙美子, 8b, 10, 13b, 144, 145, 221, 246, 266, 284, 334, 352, 488, 1162, 1173, 1175. 45, 1177. 44, 1177. 52, 1179, 1194, 1198, 1206, 1232, 1233, 1242, 1243. 19  
 Hayashi Fusao 林房雄, 6a, 6c, 7f, 8a, 10, 13b, 194, 249, 330, 338, 383, 489, 1162, 1174. 62, 1177. 43, 1232, 1245  
 Hayashi Isuma 林逸馬, 318  
 Hayashi Takashi 林謙, 1192, 1193. 2  
 Hayashi Tatsuo 林達夫, 361, 490, 1175. 96  
 Hayashida Shigeo 林田茂雄, 43, 491  
 Hekigotō (see Kawahigashi Hekigotō)  
 Hemmi Hiroshi 逸見廣, 130  
 Hemmi Yūkichi 逸見猶吉, 31, 492, 1175. 89, 1241  
 Hasegawa Izumi 長谷川泉, 137, 160  
 Henry, O., 13d  
 Hibino Shirō 日比野士郎, 8b, 375, 493, 1177. 59  
 Hidaka Rokurō 日高六郎, 494  
 Hidejima Takeshi 秀島武, 495  
 Higashinobe Kaoru 東野辺薫, 496, 1152  
 Hijikata Teiichi 土方定一, 31, 497  
 Hijikata Yoshi 土方與志, 16, 17  
 Hikida Hirokichi 疋田寛吉, 1154  
 Hinatsu Kōnosuke 日夏耿之介, 24, 26, 30, 498, 1175. 73, 1175. 93, 1181, 1193. 11, 1198, 1201, 1232, 1241, 1243. 43  
 Hino Ashihei 火野葦平, 8b, 13b, 101, 226, 296, 318, 357, 499, 1152, 1162, 1175. 48, 1177. 51, 1177. 59, 1232, 1243. 46, 1244  
 Hino Sōjō 日野草城, 55, 57, 59, 294, 500, 1175. 91  
 Hirabayashi Hatsunosuke 平林初之輔, 3, 6a, 174, 300, 351, 378, 501, 1175. 78  
 Hirabayashi Hyōgo 平林彪吾, 7f, 502, 1165, 1177. 55  
 Hirabayashi Taiko 平林たい子, 6a, 11, 13b, 139, 144, 218, 221, 264, 332, 355, 363, 503, 1162, 1173, 1175. 39, 1177. 41, 1177. suppl. 2, 1198, 1232, 1233, 1243. 55  
 Hirado Kenkichi 平戸謙吉, 28, 504, 1241  
 Hirafuku Hyakusui 平福百穂, 39, 505, 1190. 1  
 Hirahata Seitō 平畑静塔, 57, 59, 1175. 91  
 Hirai Hiroyuki 平井啓之, 506  
 Hiraki Niroku 平木二六, 1175. 89  
 Hirano Banri 平野萬里, 35, 1175. 90, 1189, 1190. 3  
 Hirano Fumiko 平野婦美子, 507

- Hirano Ken 平野謙, 12a, 12b, 99, 125, 126, 127, 128, 131, 138, 139, 151, 153, 160, 162, 172, 178, 196, 253, 306, 366, 405, 406, 407, 408, 508, 707, 716, 1140, 1159, 1160, 1175. 95, 1175. suppl. 1, 1198
- Hirata Jisaburō 平田次三郎, 12a, 12b, 99, 125, 127, 160, 162, 407, 509, 1160, 1233
- Hirata Koroku 平田小六, 6b, 267, 510
- Hirata Tokuboku 平田亮木, 1175. 97, 1192, 1193. 1
- Hiratsuka Raichō 平塚らいち, 334
- Hirayama Rokō 平山蘆江, 1193. 10, 1237
- Hiroe Yaezakura 廣江八重櫻, 50, 1175. 91
- Hiroike Akiko 廣池秋子, 511
- Hironishi Motonobu 廣西元信, 258
- Hirotsu Kazuo 廣津和郎, 2, 5, 7f, 10, 12a, 13b, 139, 249, 266, 275, 284, 290, 300, 378, 512, 1159, 1162, 1165, 1173, 1174. 48, 1175. 32, 1177. 33, 1177. 47, 1179, 1198, 1232, 1243. 48
- Hiroumi Taiji 廣海太治, 513
- Hisaita Eijirō 久板榮一郎, 12, 19, 20, 141, 514, 1169, 1175. 92, 1209, 1217, 1243. 24
- Hisamatsu Sen'ichi 久松潜一, 83, 84, 95, 96, 99, 105, 106, 127, 515, 516, 1192, 1193. 1
- Hisao Jūran 久生十蘭, 13a, 13d
- Hishiyama Shūzō 菱山修三, 30, 31, 260, 1175. 89, 1241
- Hitomi Enkichi 人見円吉, 517
- Hitomi Tōmei 人見東明, 23
- Hoashi Riichirō 帆足利一郎, 1193. 7
- Hoffmann, Ernst Theodor Amadeus, 4a
- Hofstaetter, Walter, 90
- Hōjō Hideji 北條秀司, 19, 518, 1169, 1195
- Hōjō Makoto 北條誠, 2, 13b, 241, 378, 519
- Hōjō Tamio 北條民雄, 7f, 139, 187, 232, 520, 1165, 1175. 79, 1177. 54, 1232, 1243. 53, 1245
- Homma Hisao 本間久雄, 2, 6 introd., 378, 521, 522, 1175. 94
- Honda Akira 本田顯彰, 253, 1175. 96
- Honda Bizen 本田美禪, 1186
- Honda Kiyoji 本田喜代治, 1233
- Honda Shūgo 本多秋五, 12a, 12b, 99, 125, 126, 128, 140, 152, 196, 306, 320, 406, 408, 523, 1175. 95, 1233
- Honjō Rikuo 本庄陸男, 7f, 8a, 278, 312, 330, 336, 383, 524, 1165, 1175. 87, 1177. 55, 1213, 1232
- Hori Tatsuo 堀辰雄, 7b, 7c, 9b, 30, 31, 179, 183, 209, 234, 265, 301, 311, 340, 525, 1173, 1175. 43, 1177. 45, 1177. 53, 1198, 1206, 1207, 1232, 1243. 18, 1244, 1245
- Horie Shirō 堀江史朗, 1169
- Horiguchi Daigaku 堀口大孝, 7a, 24, 27, 30, 32, 93, 233, 260, 331, 526, 1175. 89, 1175. 93, 1181, 1193. 5, 1198, 1201, 1232, 1241
- Horiguchi Kumaichi 堀口九萬一, 1193. 12
- Horikoshi Hideo 堀越秀夫, 1154
- Horiuchi Michitaka 堀内通孝, 1190. 6
- Hoshikawa Kiyomi 星川清躬, 527
- Hoshino Bakujin 星野孝人, 528
- Hoshino Shizuo 星野静雄, 62
- Hoshino Tatsuko 星野立子, 55, 529, 1175. 91, 1186
- Hosoda Genkichi 細田源吉, 262, 1201
- Hosoda Tamiki 細田民樹, 378, 530, 1168, 1201, 1213, 1237
- Hosokawa Sōkichi 細川宗吉, 8b, 531
- Hosomi Ayako 細見綾子, 59, 1175. 91
- Hosoya Genji 細谷源二, 1175. 91
- Hotta Kiyomi 堀田清美, 1169
- Hotta Yoshie 堀田善衛, 139, 247, 251, 275, 316, 532, 1175. 88, 1231, 1232, 1243. 53
- Hozumi Kiyoshi 穂積忠, 44, 1175. 90, 1190. 7

## I

- Iba Mansaku 伊丹萬作, 1217
- Ibaraki Tadashi 茨木実, 141, 533
- Ibsen, Henrik Johan, 15, 16, 20
- Ibuki Takehiko 伊吹武彦, 534
- Ibuse Masuji 井伏鱒二, 7b, 10, 130, 143, 158, 183, 215, 221, 222, 229, 247, 352, 367, 380, 535, 1162, 1165, 1173, 1175. 41, 1177. 45, 1177. 52, 1177 suppl. 2, 1179, 1194, 1205, 1232, 1233, 1243. 36
- Ichihara Toyota 市原豊太, 1175. 96, 1194
- Ichijima Shunjō 市島春城, 1193. 12
- Ichijō Shigemi 一條重美, 142, 536
- Ichijō Tetsu 一條徹, 43
- Ichikawa Danjūrō (the ninth) 市川團十郎, 14, 15, 227
- Ichikawa Sadanji (the fourth) 市川左團次, 14, 227
- Ichikawa Sanki 市河三喜, 1193. 11
- Ichikawa Sanroku 市河三禄, 1193. 6
- Ichiko Teiji 市古貞次, 106
- Ichinose Naoyuki 一瀬直行, 537, 1165
- Ide Itsurō 井手逸郎, 538
- Ide Norio 井手則雄, 1236
- Ide Takashi 出隆, 1163
- Igayama Shōzō 伊賀山昌三, 1169
- Iguchi Seiha 井口静波, 13c
- Ihara Seiseien 井原青々園, 1170, 1186, 1193. 8
- Ii Yōhō 伊井蓉峰, 14
- Iida Dakotsu 飯田蛇笏, 51, 54, 539, 1175. 91
- Iijima Tadashi 飯島正, 7b, 30, 243, 349, 540
- Iizawa Tadasu 飯澤匡, 20, 141, 1169, 1175. 92, 1209
- Iizuka Tomoichirō 飯塚友一郎, 132
- Ijichi Tetsuo 伊地知鐵夫, 97
- Ikadai Kaichi 餞井嘉一, 45, 541, 1175. 90, 1190. 7
- Ikari Mitsunao 猪狩満直, 542
- Ikeda Daigo 池田大伍, 19, 1170, 1174. 35, 1175. 92
- Ikeda Hisao 池田壽夫, 543
- Ikeda Katsumi 池田克巳, 32, 544
- Ikeda Kiyoshi 池田潔, 1194
- Ikeda Kogiku 池田小菊, 1165
- Ikeda Tadao 池田忠雄, 1217
- Ikenouchi Tomojirō 池内友次郎, 55
- Ikenoya Shinsaburō 池谷信三郎, 545, 1165, 1174. 61, 1175. 86, 1177. 43, 1238
- Ikushima Ryōichi 生島遼一, 1160, 1175. 96
- Ikuta Chōkō 生田長江, 3, 7a, 351, 546
- Ikuta Chōsuke 生田蝶介, 1186
- Ikuta Hanayo 生田花世, 547
- Ikuta Shungetsu 生田春月, 26, 548, 1175. 89, 1181, 1241
- Ima Harube 伊馬春部, 13c, 1191
- Imai Kuniko 今井邦子, 39, 1175. 90, 1189, 1190. 2
- Imai Saburō 今井三郎, 1193. 7
- Imai Tatsuo 今井達夫, 13a, 324
- Imaizumi Tadayoshi 今泉忠義, 116
- Imamura Tsuneo 今村恒夫, 549
- Imano Kenzō 今野賢三, 1177. 40
- Imaoka Hiroshi 今岡弘, 550

- Imoto Nōichi 井本農一, 59, 97  
 In Heigyoku 伊炳玉, 323  
 Inagaki Taruho 稻垣足穂, 7a, 10, 261, 551, 1165, 1177. 44  
 Inagaki Tatsurō 稻垣達郎, 258  
 Inagaki Tsuneko 稻垣恒子, 341  
 Inazu Shizuo 稻津静雄, 552  
 Ino Kenji 猪野謙二, 152, 153, 289, 553, 578  
 Inoki Masamichi 猪木正道, 1194  
 Inoue Isamu 井上勇, 554  
 Inoue Mitsuharu 井上光晴, 11, 555, 1236  
 Inoue Tetsujirō 井上哲次郎, 21a, 21b  
 Inoue Tomoichirō 井上友一郎, 2, 7f, 10, 12a, 13b, 13e, 247, 254, 289, 297, 357, 378, 556, 1161, 1162, 1165, 1167, 1173, 1175. 81, 1177. 56, 1232, 1243. 53  
 Inoue Yasushi 井上靖, 13b, 557, 1162, 1165, 1167, 1175. 81, 1231, 1232, 1243. 53  
 Inui Shin'ichirō 乾信一郎, 1191  
 Inukai Takeru 犬養健, 4c, 558, 1175. 86, 1238  
 Inuta Shigeru 犬田卯, 6b, 1165  
 Ioki Hyōtei 五百木瓢亭, 48  
 Ippekirō (see Nakatsuka Ippekirō)  
 Irako Seihaku 伊良子清白, 1175. 89  
 Ishibashi Hidenō 石橋彦野, 1175. 91  
 Ishibashi Makio 石橋万喜夫, 162  
 Ishibashi Ningetsu 石橋忍月, 559  
 Ishibashi Tatsunosuke 石橋辰之助, 57, 1158, 1175. 91  
 Ishida Hakyō 石田波郷, 57, 59, 560, 1175. 91  
 Ishigaki Ayako 石垣綾子, 280  
 Ishigure Chimata 石樽千亦, 34, 44, 1175. 90, 1189, 1190. 2  
 Ishigure Shigeru 石樽茂, 43  
 Ishiguro Keishichi 石黒敬七, 1191  
 Ishihama Kinsaku 石浜金作, 261  
 Ishihara Fumio 石原文雄, 6b  
 Ishihara Jun 石原純, 36, 39, 42, 43, 1175. 90, 1189, 1190. 1, 1192, 1193. 2  
 Ishihara Ryūichi 石原龍一, 365  
 Ishihara Shintarō 石原慎太郎, 561  
 Ishii Hakutei 石井栢亭, 4a, 1193. 9  
 Ishii Naosaburō 石井直三郎, 41, 562, 1190. 4  
 Ishii Rogetsu 石井露月, 48, 1175. 91  
 Ishikawa Jun 石川淳, 9b, 13f, 209, 221, 247, 563, 1152, 1165, 1173, 1175. 49, 1177. 54, 1177 suppl. 1, 1198, 1205, 1232, 1233, 1243. 57  
 Ishikawa Keirō 石川桂郎, 59, 1175. 91  
 Ishikawa Kin'ichi 石川欣一, 1193. 6  
 Ishikawa Takemi 石川武美, 363  
 Ishikawa Takuboku 石川啄木, 4a, 6 introd., 35, 37, 1174. 45  
 Ishikawa Tatsuzō 石川達三, 8b, 10, 13a, 13b, 101, 183, 187, 199, 226, 253, 281, 351, 357, 358, 564, 1152, 1161, 1162, 1165, 1167, 1173, 1175. 48, 1177. 49, 1177. 59, 1198, 1232, 1233, 1243. 40, 1244  
 Ishikawa Toshimitsu 石川利光, 258, 565  
 Ishikawa Zensuke 石川善助, 1241  
 Ishimaru Gohei 石丸梧平, 1193. 7  
 Ishimi Tameo 石見為雄, 566  
 Ishimitsu Shigeru 石光森, 1165  
 Ishiyama Tetsurō 石山徹郎, 567  
 Ishizaka Yōjirō 石坂洋次郎, 10, 13a, 13b, 101, 226, 246, 259, 281, 324, 332, 362, 363, 379, 568, 1161, 1162, 1165, 1167, 1173, 1175. 80, 1177. 50, 1198, 1232, 1233, 1243. 21, 1243. 56, 1244  
 Ishizuka Kikuzō 石塚喜久三, 569, 1152  
 Ishizuka Tomoji 石塚友二, 3, 59, 570, 1165, 1175. 87, 1175. 91, 1177. 57  
 Isogai Hideo 磯貝英夫, 143, 571  
 Isomura Geki 磯村外記, 210  
 Isonokami Gen'ichirō 石上玄一郎, 13f, 572, 1165, 1175. 88, 1233  
 Issekiro (see Kuribayashi Issekiro)  
 Itagaki Naoko 板垣直子, 12a, 144, 145, 146, 147, 148, 149, 573  
 Itazaka Takaho 板坂鷹穂, 1193. 8  
 Itō Chūta 伊藤忠太, 1192, 1193. 2  
 Itō Einosuke 伊藤永之介, 6b, 351, 574, 1165, 1173, 1175. 86, 1177. 49, 1179. 58, 1198, 1232, 1243. 53, 1244  
 Itō Hiroshi 伊藤沅, 342  
 Itō Keiichi 伊藤桂一, 8b  
 Itō Sachio 伊藤左千夫, 4b, 36, 39, 1189  
 Itō Sakio 伊藤佐喜雄, 8a, 330, 1165  
 Itō Sei 伊藤整, 7c, 12a, 13f, 139, 150, 151, 152, 153, 156, 157, 162, 199, 204, 209, 218, 226, 246, 253, 254, 256, 270, 275, 280, 290, 349, 575, 576, 577, 578, 1159, 1160, 1165, 1173, 1175. 44, 1175. 89, 1175. 95, 1177. 45, 1177. 52, 1198, 1205, 1232, 1233, 1242, 1243. 57  
 Itō Shinkichi 伊藤信吉, 29, 31, 154, 159, 579, 580, 1164, 1175. 89, 1201, 1232  
 Itō Shirō 伊藤至郎, 581  
 Itō Shizuo 伊藤静雄, 31, 32, 312, 582, 1175. 89, 1241  
 Itō Teisuke 伊藤貞助, 583  
 Itō Tōichi 伊藤禱一, 1204  
 Itō Yawara 伊藤和, 584, 1210  
 Iwai Sannosuke 祝算之介, 585  
 Iwakami Jun'ichi 岩上順一, 12b, 155, 323, 586, 1159, 1175. 95  
 Iwakura Masaji 岩食政治, 6b, 270, 587, 1175. 86, 1165, 1177. 55  
 Iwama Masao 岩間正男, 44, 588  
 Iwano Hōmei 岩野泡鳴, 2, 23, 378  
 Iwasa Tōichirō 岩佐東一郎, 30, 260, 1175. 89  
 Iwasaki Akira 岩崎昶, 1247  
 Iwata San 岩田賛, 13d  
 Iwata Toyoo 岩田豊雄 (also writes as Shishi Bunroku), 8b, 975, 1209  
 Iwatō Yukio 岩藤雪夫, 6a, 589, 1165, 1175. 86, 1177. 41  
 Iwaya Bakuai 岩谷莫哀, 41, 1175. 90, 1189, 1190. 4  
 Iwaya Daishi 岩谷大四, 259, 263  
 Iwaya Sazanami 岩谷小波, 1174. 54, 1177. suppl. to 1, 2, 3  
 Izawa Rokurō 伊澤六郎, 590  
 Izawa Shimpei 伊澤信平, 43  
 Izu Toshihiko 伊豆利彦, 198  
 Izumi Kyōka 泉鏡花, 4a, 324, 1166, 1168, 1174. 14, 1175. 5, 1177. 4, 1177. 39, 1218  
 Izumoto Miko 泉本三樹男, 1218
- J
- Jammes, Francis, 349  
 Jimbo Kōtarō 神保光太郎, 8a, 31, 330, 591, 1175. 89, 1241  
 Jinzai Kiyoshi 神西清, 592, 1175. 88, 1175. 96, 1233, 1243. 53  
 Jō Masayuki 城昌幸, 13d  
 Jō Samon 城左門, 30, 260, 593, 1175. 89, 1241  
 Joyce, James, 7c 349  
 Jugaku Bunshō 壽岳文章, 1193. 8  
 Jūichiya Gisaburō 十一谷義三郎, 13a, 261, 594, 1165, 1174. 61, 1175. 79, 1177. 44, 1193. 4

## K

- Kaburagi Kiyokata 楠木清方, 1193. 10  
 Kadoda Yutaka 門田隼, 341  
 Kaga Kōji 加賀耿二, 1177. 41, 1213  
 Kagawa Kageki 香川景樹, 33  
 Kagawa Toyohiko 賀川豊彦, 352, 595, 1174. 59, 1168, 1193. 7  
 Kagoshima Juzō 鹿兒島壽藏, 44, 46, 596, 1175. 90, 1190. 1, 1190. 5, 1245  
 Kaionji Chōgorō 海音寺潮五郎, 13a  
 Kaiser, George, 16  
 Kaizōsha 改造社, 597  
 Kaji Wataru 鹿地亘, 326, 338, 598, 1165  
 Kajii Motojirō 梶井基次郎, 3, 209, 232, 243, 349, 599, 1165, 1175. 43, 1177. 45, 1232, 1243. 53  
 Kajiura Masayuki 梶浦正之, 600  
 Kakegawa Chōnen (Nagatoshi) 榊川長年, 311  
 Kakei Kazuhiko 兼一彦, 601  
 Kakurai Akio 加倉井秋志, 1175. 91  
 Kamachi Kan'ichi 蒲池歡一, 156, 602  
 Kambara Ariake 蒲原有明, 22, 26, 603, 1175. 58, 1181, 1201, 1241  
 Kambara Tai 神原泰, 30, 31, 349, 604  
 Kambayashi Akatsuki 上林暁, 3, 10, 218, 256, 259, 333, 367, 605, 1159, 1173, 1175. 40, 1177. 52, 1232, 1243. 53  
 Kambayashi Michio 上林猷夫, 32, 606  
 Kambe Yūichi 神戶雄一, 607  
 Kamei Katsuichirō 亀井勝一郎, 8a, 12a, 157, 158, 218, 284, 312, 320, 330, 367, 608, 1175. 95, 1194, 1232, 1243. 16, 1245  
 Kameshima Sadao 亀島貞夫, 285, 379  
 Kameyama Iwao 亀山巖, 342  
 Kamichika Ichiko 神近市子, 354, 1193. 6  
 Kamitsukasa Shōken 上小剣, 609, 1165, 1168, 1177. 15, 1177. 30  
 Kamiyama Shigeo 神山茂夫, 128  
 Kamiyama Yūichi 神山裕一, 352  
 Kammuri Matsutarō 冠松太郎, 1193. 6  
 Kamura Isota 嘉村磯多, 3, 7b, 133, 232, 279, 307, 610, 1165, 1175. 34, 1177. 44, 1232, 1243. 53  
 Kanagaki Robun 仮名垣魯文, 325  
 Kanda Hideo 神田秀夫, 97, 137, 159, 611, 1175. 91  
 Kaneko Chikusui 金子筑水, 1175. 94  
 Kaneko Kun'en 金子薫園, 34, 351, 1175. 90, 1189, 1190. 2  
 Kaneko Mitsuharu 金子光晴, 31, 154, 233, 271, 359, 612, 613, 1175. 89, 1198, 1210, 1232, 1235, 1241, 1245  
 Kaneko Tōta 金子兜太, 1175. 91  
 Kaneko Yōbun 金子洋文, 300, 614, 1170, 1175. 92, 1177. 40  
 Kanetsune Kiyosuke 兼常清佐, 615, 1193. 6  
 Kanno Masao 菅野正男, 6b, 616  
 Kanō Akatsuki 加納暁, 39  
 Kanō Sakujirō 加能作次郎, 617, 1165, 1175. 34, 1175. 95, 1177. 15, 1177. 36  
 Karaki Junzō 唐木順三, 618  
 Karasawa Masao 唐澤正雄, 289  
 Kasai Yuriko 河西百合子, 619  
 Kasai Zenzō 葛西喜藏, 2, 3, 5, 232, 378, 620, 1165, 1174. 48, 1175. 34, 1177. 33, 1201, 1232  
 Kashima Kōji 鹿島孝二, 1191  
 Kashima Shōzō 加島祥造, 1154  
 Kashima Yasuo 鹿島保夫, 153  
 Kasuya Masao 粕谷正雄, 352  
 Katagami Noburu 片山伸, 2, 4c, 262, 378, 621  
 Katagami Tengen 片上天絃(弦), also wrote as Katagami Noburu, 23  
 Kataoka Teppei 片岡鉄兵, 7a, 246, 261, 622, 1165, 1174. 50, 1175. 86, 1177. 43, 1201, 1213, 1238, 1243. 53  
 Kataoka Yoshikazu 片岡良一, 7a, 137, 159, 160, 161, 162, 163, 623, 624, 625  
 Katayama Hiroko 片山廣子, 1189  
 Katayama Koson 片山孤村, 23, 1175. 94  
 Katayama Toshihiko 片山敏彦, 9b, 311, 626, 1175. 96  
 Katō Genchi 加藤玄智, 1193. 7  
 Katō Hyōko 加藤鞆子, 380  
 Katō Kaishun 加藤介春, 23, 1175. 89, 1181  
 Katō Kakuhan 加藤覺範, 627  
 Katō Kazuo 加藤一夫, 25, 628, 1175. 94  
 Katō Michio 加藤道夫, 20, 276, 629, 1169, 1175. 92, 1209, 1231  
 Katō Noriharu 加藤憲治, 341  
 Katō Shūichi 加藤周一, 12a, 32, 251, 306, 333, 366, 630, 631, 1160, 1175. 96, 1197  
 Katō Shūsō 加藤楸邨, 57, 59, 219, 1175. 91  
 Katō Takeo 加藤武雄, 6b, 7b, 268, 1161, 1168, 1177. 36, 1178, 1201, 1237  
 Katori Hotsuma 香取秀真, 36  
 Katsumoto Seichirō 勝本清一郎, 6a, 632, 1170, 1175. 94  
 Katsura Nobuko 桂信子, 59, 1175. 91  
 Kawabata Bōsha 川端茅舎, 55, 633, 1175. 91  
 Kawabata Yasunari 川端康成, 7a, 7b, 7c, 7f, 10, 92, 129, 135, 143, 162, 215, 218, 221, 222, 229, 246, 249, 255, 261, 265, 302, 333, 352, 634, 1159, 1160, 1162, 1166, 1173, 1174. 61, 1175. 37, 1177. 43, 1177. 46, 1179, 1193. 4, 1198, 1205, 1225, 1232, 1233, 1238, 1243. 9, 1244  
 Kawada Jun 川田順, 34, 39, 41, 635, 1175. 90, 1189, 1190. 4  
 Kawade Shobō 河出書房, 162, 163, 636  
 Kawaguchi Ichirō 川口一郎, 18, 1169, 1175. 92, 1209  
 Kawaguchi Matsutarō 川口松太郎, 13a, 281, 637, 1161, 1167, 1237, 1239  
 Kawahigashi Hekigotō 河東碧梧桐, 4b, 48, 50, 51, 52, 53, 54, 294, 1175. 91, 1193. 8  
 Kawai Eijirō 河合榮治郎, 1194  
 Kawai Suimei 河井醉茗, 27, 331, 638, 1175. 89, 1181, 1241  
 Kawaji Ryūkō 川路柳虹, 23, 25, 27, 331, 359, 639, 1175. 89, 1181, 1241  
 Kawakami Hajime 河上肇, 640  
 Kawakami Kikuko 川上喜久子, 641  
 Kawakami Otojirō 川上音二郎, 14  
 Kawakami Tetsutarō 河上徹太郎, 7f, 12a, 158, 162, 199, 221, 229, 253, 642, 1159, 1160, 1175. 95, 1194, 1243. 13  
 Kawamori Yoshizō 河盛好藏, 12a, 275, 351, 643, 1175. 96, 1194  
 Kawamura Karyō 川村花菱, 1170  
 Kawasaki Chōtarō 川崎長太郎, 3, 10, 247, 256, 644, 1173, 1175. 88, 1177. 57, 1205, 1243. 53  
 Kawatake Shigetoshi 河竹繁俊, 98, 163, 645  
 Kayama Shigeru 香山滋, 13d  
 Kazamaki Keijirō 風巻景次郎, 85, 646  
 Kerr, John D., 13d  
 Kida Minoru きだみのる, 647, 1175. 88, 1232  
 Kigi Takatarō 木々高太郎, 13d  
 Kihara Kōichi 木原孝一, 32, 1154  
 Kikuchi Kan 菊池寛, 1, 5, 6a, 13a, 13b, 15, 16, 246, 265, 277, 281, 308, 363, 648, 1165, 1166, 1168, 1174. 31, 1175. 27, 1177. 31, 1178, 1179, 1193. 3, 1194, 1198, 1225, 1232, 1237, 1243. 33

- Kikuchi Shōichi 菊地章一, 203, 1159  
 Kikuchi Yūhō 菊池幽芳, 1168  
 Kikumura Itaru 菊村到, 649  
 Kikuoka Kuri 菊岡久利, 20, 29, 31, 32, 650, 1175. 89, 1241  
 Kikushima Ryūzō 菊島隆三, 1217  
 Kikuta Kazuo 菊田一夫, 19, 20, 651, 1169  
 Kimata Osamu 木俣修, 44, 46, 103, 159, 219, 652, 1175. 90, 1190. 3, 1190. 6  
 Kimura Kenkō 木村健康, 1194  
 Kimura Ki 木村毅, 13a, 240, 653  
 Kimura Shigeo 木村重男, 654  
 Kimura Sōhachi 木村莊八, 4a, 1193. 6  
 Kimura Sōta 木村莊太, 3  
 Kimura Tomiko 木村富子, 655  
 Kin Genki 金元基, 323  
 Kin Nanten 金南天, 323  
 Kin Ryūsai 金龍齋, 656, 1210  
 Kin Shiryō 金史良, 323, 657  
 Kin Tatsuju 金達壽, 11, 272, 323, 353, 658  
 Kindai Bungakusha 近代文學社, 99, 659  
 Kindai Tanka Jiten Kankōkai 近代短歌辞典刊行會, 103  
 Kindaichi Kyōsuke 金田一京助, 1179, 1192, 1193. 1  
 Kinoshita Junji 木下順二, 20, 141, 245, 247, 280, 285, 660, 1169, 1175. 50, 1195, 1209, 1232, 1243. 24  
 Kinoshita Keisuke 木下憲介, 1217  
 Kinoshita Mokutarō 木下李太郎, 4a, 15, 24, 35, 324, 661, 1174. 35, 1175. 17, 1177. 21, 1192, 1193. 1, 1232, 1241, 1243. 25  
 Kinoshita Naoe 木下尚江, 6 introd.  
 Kinoshita Toshiharu 木下利玄, 4c, 34, 39, 40, 1189, 1190. 4  
 Kinoshita Yūji 木下夕爾, 662  
 Kinumaki Seizō 衣卷省三, 663  
 Kishi Yamaji 貴司山治, 13a, 350, 664, 1174. 62, 1213  
 Kishida Hideto 岸田日出刀, 1194  
 Kishida Kunio 岸田國士, 13b, 16, 18, 19, 20, 246, 261, 265, 276, 277, 333, 352, 379, 665, 1169, 1170, 1174. 50, 1175. 33, 1177. 51, 1193. 4, 1198, 1209, 1225, 1232, 1243. 30, 1245  
 Kishida Ryūsei 岸田劉生, 4c  
 Kishida Yoshiko 岸田美子, 666  
 Kiso Ryūichi 木曾隆一, 63, 172  
 Kitabayashi Tōma 北林透馬, 13a  
 Kitagawa Fuyuhiko 北川冬彦, 28, 30, 31, 32, 154, 243, 271, 331, 349, 667, 1175. 89, 1201, 1210, 1241  
 Kitahara Hakushū 北原白秋, 4a, 23, 24, 25, 27, 35, 37, 38, 39, 44, 45, 244, 324, 331, 668, 669, 1175. 15, 1181, 1189, 1190. 3, 1193. 5, 1201, 1206, 1232, 1241, 1245  
 Kitahara Takeo 北原武夫, 9a, 13f, 259, 269, 670, 1159, 1173, 1175. 88, 1177. 56, 1232, 1233, 1243. 53  
 Kitamachi Ichirō 北町一郎, 1191  
 Kitami Shioko 北見志保子, 44, 1190. 7  
 Kitamura Hatsuo 北村初雄, 1175. 89  
 Kitamura Hisao 北村壽夫, 307  
 Kitamura Komatsu 北村小松, 307, 324, 1191, 1237  
 Kitamura Tarō 北村太郎, 32, 1154  
 Kitamura Tōkoku 北村透谷, 2  
 Kitani Rikka 喜谷六花, 50  
 Kitazawa Rakuten 北澤樂天, 295  
 Kitazono Katsue 北園克衛, 28, 30, 32, 260, 671, 1175. 89, 1241  
 Kiyama Shōhei 木山捷平, 367, 1175. 87  
 Kleist, Bernd Henrich Wilhelm von, 20  
 Kō Ei 黃瀛, 672  
 Kō Haruto 耕治人, 12b, 673  
 Koana Ryūichi 小穴隆一, 674  
 Kobayashi Hideo 小林英夫, 675  
 Kobayashi Hideo 小林秀雄, 7b, 7f, 9b, 12a, 133, 139, 140, 158, 164, 165, 166, 167, 187, 199, 208, 221, 249, 269, 301, 304, 361, 365, 380, 676, 677, 1160, 1175. 42, 1194, 1243. 13, 1245  
 Kobayashi Ichizō 小林一三, 1193. 12, 1194  
 Kobayashi Issa 小林一茶, 52  
 Kobayashi Takiji 小林多喜二, 6a, 6b, 153, 162, 175, 177, 199, 200, 337, 347, 678, 1165, 1174. 62, 1175. 38, 1177. 43, 1198, 1206, 1232, 1243. 6  
 Kobayashi Tatsuo 小林達夫, 12b, 679  
 Kobori Annu 小堀杏奴, 382  
 Kōda Aya 幸田文, 680, 1245  
 Kōda Rohan 幸田露伴, 329, 380, 681, 1174. 8, 1175. 3, 1177. 3, 1177. 39, 1177. 60, 1194  
 Koeber, Raphael, 1174. 57  
 Kōga Saburō 甲賀三郎, 13d, 1186  
 Kogure Masaji 小暮政次, 46, 1190. 8  
 Koide Tsubara 小出祭, 33  
 Koizumi Chikashi 古泉千樞, 36, 39, 244, 669, 682, 1175. 90, 1189, 1190. 2  
 Koizumi Shinzō 小泉信三, 683, 1192, 1193. 12, 1194, 1243. 27  
 Koizumi Tōzō 小泉基三, 41, 236, 1190. 6  
 Kojima Kikuo 見島喜久雄, 4c  
 Kojima Masajirō 小島政二郎, 13a, 101, 324, 363, 684, 1161, 1187  
 Kojima Nobuo 小島信夫, 685  
 Kojima Takashi 小島勲, 1165  
 Kojima Usui 小島烏水, 1193. 6  
 Kokubun Ichitarō 國分太郎, 153, 578  
 Kokuritsu Kokkai Toshokan 國立國會圖書館, 64  
 Kokusai Shichōsha 國際思潮社, 67  
 Komada Shinji 駒田信二, 8b, 12b, 686  
 Komai Taku 駒井卓, 1193. 11  
 Komatsu Kiyoshi 小松清, 310, 382  
 Komatsu Tarō 小松太郎, 687  
 Komiya Toyotaka 小宮豊隆, 4b, 4c, 313, 688, 1194, 1243. 25  
 Komiyayama Meibin 小宮山明敏, 1175. 94  
 Komuro Kutsuzan 小室屈山, 21a  
 Kon Hidemi 今日出海, 7b, 7f, 13b, 689, 1162, 1175. 88, 1243. 53  
 Kon Tōkō 今東光, 7a, 261, 279, 1175. 86, 1177. 43  
 Kondō Azuma 近藤暎, 30, 690, 1175. 89, 1241  
 Kondō Keiichi 近藤經一, 1170  
 Kondō Keitarō 近藤啓太郎, 691  
 Kondō Tadayoshi 近藤忠義, 168, 692, 693  
 Kondō Yoshimi 近藤芳美, 46, 244, 694, 1175. 90, 1190. 8  
 Konishi Shigeya 小西茂也, 695  
 Konno Dairiki 今野大力, 696  
 Konuma Tan 小沼丹, 697  
 Kōri Torahiko 郡虎彦, 4c  
 Kōriyama Hiroshi 郡山弘史, 360, 698, 1236  
 Kōso Tamotsu 高祖保, 260, 699  
 Kosugi Hōan 小杉放庵, 1193. 9  
 Kosugi Tengai 小杉天外, 2, 1168, 1174. 53, 1175. 56, 1177. 6  
 Kotani Tsuyoshi 小谷剛, 342, 700, 1152  
 Koyama Itoko 小山いと子, 13a, 363, 701, 1175. 87  
 Koyama Kiyoshi 小山清, 169, 702, 1205  
 Koyama Yūshi 小山祐士, 18, 20, 141, 330, 703, 1169, 1175. 92, 1209

- Kozakai Fuboku 小酒井不木, 13d, 1201  
 Kubo Inokichi 久保猪之吉, 34  
 Kubo Sakae 久保榮, 6b, 11, 17, 19, 20, 141, 351, 704, 705, 1175. 50, 1195, 1232, 1243. 24  
 Kuboi Nobuo 久保井信夫, 44  
 Kubokawa Ineko 窪川稲子 (see also Sata Ineko), 270, 1244  
 Kubokawa Tsurujirō 窪川鶴次郎, 6a, 6c, 7e, 29, 162, 170, 171, 172, 310, 340, 353, 706, 707, 1159, 1160, 1175. 95, 1210, 1215  
 Kubota Fujiko 久保田不二子, 39  
 Kubota Kei 久保田經, 1215  
 Kubota Keisaku 窪田啓作, 32, 708, 1242  
 Kubota Mantarō 久保田万太郎, 4a, 10, 15, 16, 18, 20, 52, 324, 709, 1169, 1174. 44, 1175. 29, 1177. 21, 1177. 35, 1195, 1209, 1232, 1243. 30, 1245  
 Kubota Masabumi 久保田正文, 46, 99, 100, 103, 126, 203, 306, 353, 379, 406  
 Kubota Shōichirō 窪田章一郎, 1175. 90, 1190. 4, 1190. 8  
 Kubota Utsubo 窪田空穂, 35, 37, 41, 710, 711, 712, 1175. 90, 1189, 1190. 4, 1193. 8, 1232  
 Kujō Takeko 久條武子, 34, 1190. 3  
 Kume Masao 久米正雄, 3, 4b, 5, 13a, 13b, 15, 101, 263, 265, 277, 281, 333, 713, 1168, 1173, 1174. 32, 1175. 25, 1177. 32, 1193. 4, 1232, 1237, 1239, 1243. 53  
 Kunieda Kanji 邦枝克二, 13a, 1170, 1237  
 Kunieda Shirō 國枝史郎, 13a, 1186  
 Kunikida Doppo 國木田獨步, 2, 101  
 Kuno Toyohiko 久野豊彦, 7b, 7d, 412, 1175. 86  
 Kurahara Korehito 蔵原惟人, 6a, 11, 128, 173, 174, 175, 176, 177, 178, 182, 194, 196, 199, 336, 338, 347, 353, 383, 714, 715, 716, 805, 1159, 1175. 78  
 Kurahara Shinjirō 蔵原伸二郎, 31, 717, 1175. 89, 1241  
 Kurahashi Kenkichi 倉橋顯吉, 718  
 Kurahashi Yaichirō 倉橋彌一郎, 719  
 Kurasaki Kaichi 倉崎嘉一, 254  
 Kuramitsu Toshio 倉光俊夫, 720, 1152  
 Kurata Bunjin 倉田文人, 1217  
 Kurata Hyakuzō 倉田百三, 4c, 721, 1170, 1175. 74, 1193. 4, 1194, 1243. 45, 1245  
 Kuribayashi Issekiro 栗林一石路 (also wrote as Kuribayashi Tamio), 53, 56, 722, 1175. 91  
 Kuribayashi Tamio 栗林農夫, 353, 1159, 1197  
 Kurisu Kei 栗栖継, 353  
 Kuriyagawa Hakuson 厨川白村, 1175. 93  
 Kuriyama Osamu 栗山修, 1154  
 Kuroda Chūjirō 黒田忠次郎, 56  
 Kuroda Kiyotsuna 黒田清綱, 33  
 Kuroda Masatoshi 黒田正利, 1163  
 Kuroda Saburō 黒田三郎, 32, 1154  
 Kurosawa Akira 黒澤明, 1217  
 Kuroshima Denji 黒島傳治, 6a, 264, 267, 300, 336, 723, 1165, 1175. 86, 1177. 40, 1243. 53  
 Kuroyanagi Fumi 畔柳二美, 724  
 Kuryū Sumio 栗生純夫, 725  
 Kusabe Norikazu 草部典一, 198  
 Kusano Shimpei 草野心平, 29, 31, 32, 154, 233, 331, 726, 1175. 89, 1232, 1241, 1245  
 Kusatao (see Nakamura Kusatao)  
 Kusuda Toshiro 楠田敏郎, 371  
 Kuwabara Takeo 桑原武夫, 12a, 59, 152, 153, 324, 345, 578, 727, 1159, 1175. 96, 1194, 1197, 1198, 1233  
 Kuwaki Gen'yoku 桑木巖翼, 1163, 1193. 1  
 Kyo Nanki 許南麒, 323, 728, 1236  
 Kyōdō Shuppansha 協同出版社, 73  
 Kyōdō Shuppansha Hensambu 協同出版社 編集部, 74  
 Kyōgoku Kiyō 京極杞陽, 55, 1175. 91  
 Kyoshi (see Takahama Kyoshi)
- L
- Lawrence, D. H., 359  
 Longfellow, Henry Wadsworth, 21a
- M
- Mabuchi Miiko 馬淵美意子, 32, 729  
 Machida Kashō 町田嘉章, 730  
 Maeda Akira 前田晃, 2, 1193. 3  
 Maeda Fura 前田普羅, 51, 731, 1175. 91  
 Maeda Shozan 前田曙山, 1186  
 Maeda Suminori 前田純敬, 8b, 732  
 Maeda Yūgure 前田夕暮, 37, 39, 42, 43, 733, 1175. 90, 1189, 1190. 4, 1193. 5  
 Maedagawa Kōichirō 前田河廣一郎, 300, 734, 1173, 1174. 50, 1175. 77, 1177. 40  
 Maekawa Samio 前川佐美雄, 43, 45, 373, 735, 1175. 90, 1190. 7, 1218  
 Maeterlinck, Maurice, 4a, 4c  
 Mafune Yutaka 真船豊, 19, 20, 286, 736, 1169, 1175. 50, 1209, 1243. 53  
 Majima Fuyumichi 間島冬道, 33  
 Makabe Jin 真壁仁, 737  
 Maki Itsuma 牧逸馬, 308, 363, 738, 1201, 1237  
 Makino Shin'ichi 牧野信一, 232, 265, 378, 739, 1165, 1175. 34, 1177. 44, 1201, 1238, 1243. 53  
 Makino Tomitarō 牧野富太郎, 1193. 11  
 Makiyama Katsuji 牧山勝治, 740  
 Malraux, André, 7e  
 Mamiya Mosuke 間宮茂輔, 297, 741, 1177. 58  
 Manet, Edouard, 4c  
 Maruoka Akira 丸岡明, 179, 324, 742, 1173, 1175. 87, 1177. 57, 1243. 53  
 Maruoka Hideko 丸岡秀子, 280  
 Maruyama Kaoru 丸山薫, 31, 32, 271, 349, 743, 1175. 89, 1201, 1241  
 Maruyama Rimpei 丸山林平, 102  
 Maruyama Shizuka 丸山静, 152, 744  
 Maruyama Yoshiji 丸山義二, 6b  
 Maruyama Yutaka 丸山豊, 745  
 Masaki Fujokyū 正木不如丘, 13a, 1192, 1193. 2  
 Masamune Hakuchō 正宗白鳥, 2, 10, 12a, 209, 222, 253, 274, 284, 290, 329, 355, 378, 746, 1166, 1169, 1170, 1173, 1174. 21, 1175. 14, 1175. 67, 1177. 12, 1177. 14, 1177. 37, 1177. 60, 1194, 1195, 1198, 1201, 1232, 1243. 34, 1245  
 Masamune Tokusaburō 正宗得三郎, 1193. 9  
 Masaoka Shiki 正岡子規, 4b, 36, 39, 44, 47, 48, 49, 50, 51, 121, 294  
 Mashita Shin'ichi 真下信一, 1233  
 Masugi Shizue 真杉静枝, 101, 1173, 1175. 87  
 Matsubara Jizōson 松原地藏尊, 57  
 Matsuda Tokiko 松田解子, 29, 747  
 Matsuda Tsunenori 松田常憲, 748, 1175. 90, 1190. 7  
 Matsueda Shigeo 松枝茂夫, 113  
 Matsui Shōō 松居松翁, 1175. 92  
 Matsukura Yonekichi 松倉米吉, 1175. 90, 1190. 8  
 Matsumoto Seichō 松本清張, 749, 1205  
 Matsumoto Takashi 松本たかし, 55, 750, 1175. 91  
 Matsumoto Tarō 松本太郎, 357

- Matsumura Eiichi 松村英一, 37, 41, 372, 1175. 90, 1189, 1190. 4  
 Matsumura Kazuo 松村黄次郎, 1233  
 Matsumura Kōjirō 松村黄次郎, 8b  
 Matsunaga Nobuzō 松永延造, 1165  
 Matsune Tōyōjō 松根東洋城, 1175. 91  
 Matsuoka Yuzuru 松岡讓, 1193. 3, 1198, 1201  
 Matsuse Seisei 松瀬青青, 52, 54, 1175. 91  
 Maupassant, Guy de, 2, 13d  
 Mayahara Shigeo 馬屋原成男, 751  
 Mayama Seika 真山青果, 2, 15, 19, 752, 1165, 1170, 1175. 56, 1177. 12  
 Meredith, George, 4b  
 Merker, Paul, 90  
 Midorikawa Mitsugu 緑川貢, 8a  
 Migashima Yoshiko 三ヶ島葎子, 39, 44, 1175. 90, 1189, 1190. 1  
 Mii Kōshi 三井甲之, 1189  
 Mikami Otokichi 三上於菟吉, 13a, 281, 334, 1168, 1186, 1193. 4, 1237  
 Miki Kiyoshi 三木清, 6c, 753, 381, 1163, 1175. 94, 1193. 11, 1194, 1245  
 Miki Rofū 三木露風, 24, 25, 331, 1181, 1175. 73, 1193. 5, 1232, 1241  
 Miki Torirō 三木鶏郎, 13c  
 Minakami Takitarō 水上龍太郎, 4a, 324, 754, 1165, 1175. 29, 1177. 21, 1232  
 Minami Hiroshi 南博, 1194  
 Minami Tatsuhiko 南達彦, 1191  
 Minamikawa Jun 南川潤, 7f, 13a, 297, 324, 755  
 Minato Kunizō 湊邦三, 13a  
 Mino Konton 三野混沌, 756  
 Mishima Yukio 三島由紀夫, 12b, 20, 141, 204, 215, 221, 235, 247, 255, 290, 298, 757, 1162, 1169, 1175. 83, 1177 suppl. 3, 1195, 1205, 1209, 1231, 1232, 1233, 1243. 23  
 Misumi Kan 三角寛, 13a  
 Mitamura Engyo 三田村鳶魚, 1193. 8  
 Mitani Akira 三谷昭, 57, 59, 352  
 Mitani Eiichi 三谷榮一, 106  
 Mitomi Kyūyō 三富朽葉, 1175. 89  
 Mitsuhashi Takajo 三橋鷹女, 1175. 91  
 Miya Shūji 宮於二, 44, 46, 758, 1175. 90, 1190. 8  
 Miyagi Kikuo 宮木喜久雄, 29  
 Miyagi Otoyā 宮城音彌, 1194  
 Miyagi Karoku 宮地嘉六, 6 introd., 1177. 30  
 Miyajima Shinzaburō 宮島新三郎, 378  
 Miyajima Sukeo 宮島資夫, 6 introd., 759, 1177. 40  
 Miyake Daisuke 三宅大輔, 760  
 Miyake Setsurei 三宅雪嶺, 1174. 5  
 Miyake Shūtarō 三宅周太郎, 227, 324  
 Miyake Yasuko 三宅やす子, 1168  
 Miyamoto Kenji 宮本顯治, 6a, 128, 180, 181, 182, 301, 336, 337, 761, 762, 1175. 94, 1198, 1233  
 Miyamoto Saburō 宮本三郎, 97  
 Miyamoto Yuriko 宮本百合子, 1, 6a, 6c, 11, 101, 133, 139, 144, 157, 168, 175, 181, 199, 221, 223, 229, 254, 272, 280, 301, 334, 336, 337, 353, 374, 762, 763, 1159, 1160, 1173, 1174. 56, 1175. 35, 1177. 29, 1177. 30, 1177. 55, 1194, 1198, 1206, 1232, 1233, 1243. 8  
 Miyano Murako 宮野叢子, 13d  
 Miyauchi Kan'ya 宮内寒彌, 2, 764  
 Miyazaki Hiroshi 宮崎博史, 1191  
 Miyazaki Mineo 宮崎嶺雄, 765  
 Miyazawa Kenji 宮澤賢治, 6b, 31, 154, 221, 233, 766, 1175. 24, 1232, 1241, 1243. 14  
 Miyazu Hiroshi 宮津博, 767  
 Miyoshi Jūrō 三好十郎, 19, 20, 29, 141, 768, 1175. 50, 1198, 1210, 1233, 1243. 24  
 Miyoshi Tatsuji 三好達治, 30, 31, 32, 154, 166, 219, 233, 243, 269, 349, 769, 1175. 43, 1194, 1201, 1232, 1241, 1245  
 Miyoshi Toyochirō 三好豊一郎, 32, 770, 1154, 1175. 89  
 Mizuhara Shūōshi 水原秋櫻子, 54, 55, 57, 59, 294, 771, 772, 1158, 1175. 91  
 Mizuki Kyōta 水木京太, 324, 1169  
 Mizuki Yōko 水木洋子, 1217  
 Mizumachi Kyōko 水町京子, 1190. 5  
 Mizuno Akiyoshi 水野明善, 203, 323  
 Mizuno Yōshū 水野葉舟, 35  
 Mizushima Niou 水島爾保布, 1193. 9  
 Mizutani Jun 水谷準, 13d, 773  
 Mizutani Saiko 水谷碎壺, 59  
 Mochida Katsuho 持田勝穂, 44  
 Momota Sōji 百田宗治, 25, 774, 1175. 89, 1181, 1193. 5, 1201, 1235, 1241  
 Morand, Paul, 7a  
 Mori Kenji 森健二, 290  
 Mori Michinosuke 森道之輔, 1210  
 Mori Michiyo 森三千代, 613, 1173  
 Mori Ōgai 森鷗外, 4a, 15, 21a, 23, 101, 324, 378  
 Mori Oto 森於菟, 1192, 1193. 2  
 Morikawa Yoshinobu 森川義信, 1154  
 Morimoto Kaoru 森本薫, 18, 19, 20, 775, 1169, 1175. 92, 1209, 1243. 24  
 Morishita Usun 森下雨村, 13d, 356  
 Morita Sōhei 森田草平, 4a, 4b, 329, 776, 1174. 42, 1175. 22, 1177. 17, 1201  
 Morita Tama 森田たま, 777, 1179, 1232, 1245  
 Morita Yoshirō 森田義郎, 36  
 Moriyama Kei 森山啓, 6b, 7e, 29, 310, 350, 778, 1175. 86, 1177. 55, 1247  
 Moriyama Teisen 森山汀川, 39, 779  
 Motoki Shizuko 素木しづ子, 1177. 36  
 Motoyama Tekishū 本山鉄舟, 1186  
 Mudō (see Hashimoto Mudō)  
 Muneta Hiroshi 棟田博, 8b, 780  
 Murakami Genzō 村上元三, 13a, 781, 1167  
 Murakami Kaita 村上槐多, 1245  
 Murakami Kijō 村上鬼城, 52, 782, 1175. 91  
 Murakami Namiroku 村上浪六, 1186  
 Murakami Seigetsu 村上審月, 48  
 Muramatsu Masatoshi 村松正俊, 6a  
 Muramatsu Michiya 村松道彌, 43  
 Muramatsu Sadataka 村松定孝, 258, 783, 1198  
 Muramatsu Shōfū 村松梢風, 13a, 784, 1186, 1193. 10, 1237  
 Murano Saburō 村野三郎, 341  
 Murano Shirō 村野四郎, 30, 32, 260, 331, 359, 1175. 89, 1241  
 Murayama Tomoyoshi 村山知義, 6c, 17, 19, 20, 300, 336, 347, 383, 785, 1174. 62, 1175. 77, 1177. 43, 1243. 24  
 Murō Saisei 空生犀星, 5, 10, 24, 25, 27, 247, 255, 331, 340, 352, 786, 1173, 1174. 44, 1175. 27, 1177. 34, 1177. 47, 1181, 1193. 4, 1201, 1232, 1241, 1243. 39  
 Murobuse Kōshin 室伏高信, 1193. 6  
 Musansha Kajin Remmei 無産者歌人聯盟, 787  
 Mushakōji Saneatsu 武者小路実篤, 4c, 15, 16, 20, 53, 255, 313, 352, 382, 788, 1166, 1170, 1173, 1174. 26, 1175. 19, 1175. 72, 1177. 23, 1193. 4, 1194, 1198, 1205, 1206, 1225, 1232, 1240, 1243. 12

## N

- Nabeyama Sadachika 鍋山貞親, 6c  
 Nabei Katsuyuki 鍋井克之, 1193. 6  
 Nagai Kafū 永井崑, 2, 4a, 10, 24, 153, 209, 221, 222, 246, 274, 275, 355, 374, 789, 1166, 1174. 22, 1175. 16, 1177. 20, 1177. 38, 1177. 60, 1193. 3, 1194, 1198, 1232, 1243. 5, 1245  
 Nagai Takashi 永井隆, 790  
 Nagai Tatsuo 永井龍男, 7b, 791, 1162, 1175. 81, 1177. 57, 1205, 1232, 1243. 53  
 Nagamatsu Sadamu 永松定, 256, 439, 577  
 Nagamatsu Shūjirō 永松習次郎, 792  
 Nagami Tokutarō 永見徳太郎, 1193. 10  
 Nagao Kazuo 長尾和男, 793  
 Nagashima Miyoshi 長島三芳, 32  
 Nagata Hideo 長田秀雄, 4a, 15, 19, 23, 24, 324, 794, 1174. 35, 1175. 92  
 Nagata Kōi 永田耕衣, 1175. 91  
 Nagata Mikihiko 長田幹彦, 4a, 324, 795, 1168, 1174. 43  
 Nagatsuka Takashi 長塚節, 4b, 36, 39, 244, 1189  
 Nagawa Sakutarō 菜川作太郎, 796  
 Nagayo Yoshirō 長與善郎, 4c, 10, 271, 291, 313, 797, 1170, 1173, 1174. 44, 1175. 28, 1177. 28, 1193. 3, 1198, 1232, 1240, 1243. 32  
 Nagon Taihei 納言恭平, 13d  
 Naitō Arō 内藤濯, 1193. 11  
 Naitō Meisetsu 内藤鳴雪, 48, 1175. 91  
 Naitō Toten 内藤吐天, 1175. 91  
 Naka Kansuke 中勘助, 32, 311, 798, 1175. 75, 1177. 17, 1232, 1241, 1245  
 Naka Keizō 中敬三, 799  
 Nakada Mizuho 中田みづほ, 57  
 Nakae Yoshio 中江良夫, 800, 1169  
 Nakagawa Kazumasa 中川一政, 1193. 9  
 Nakagawa Mikiko 中河幹子, 1190. 8  
 Nakagawa Yoichi 中河與一, 7a, 8a, 261, 330, 801, 1174. 61, 1177. 43, 1193. 3, 1232, 1243. 49  
 Nakagiri Masao 中桐雅夫, 32, 1154  
 Nakahara Ayako 中原綾子, 1190. 6  
 Nakahara Chūya 中原中也, 31, 154, 233, 802, 1175. 89, 1198, 1241, 1245  
 Nakajima Airō 中島哀浪, 1190. 5  
 Nakajima Atsushi 中島敦, 7f, 249, 803, 1175. 79, 1177. 54, 1232, 1243. 35  
 Nakajima Eijirō 中島榮次郎, 8a, 330  
 Nakajima Kenzō 中島健藏, 12a, 82, 104, 159, 160, 183, 184, 185, 210, 624, 625, 804, 805, 806, 807, 808, 809, 1159, 1160, 1175. 96, 1194, 1198  
 Nakajima Takeo 中島武雄, 59, 1175. 91  
 Nakaki Teiichi 仲木貞一, 1170  
 Nakamoto Takako 中本たか子, 810, 1175. 88  
 Nakamura Goichirō 中村梧一郎, 358  
 Nakamura Hakuyō 中村白葉, 1193. 4  
 Nakamura Ikoji 中村伊古治, 341  
 Nakamura Jihei 中村地平, 8a, 330, 811, 1175. 87, 1177. 57  
 Nakamura Kenkichi 中村憲吉, 36, 39, 812, 813, 1189, 1190. 2  
 Nakamura Kichizō 中村吉藏, 15, 151, 1174. 35, 1175. 92  
 Nakamura Kōsuke 中村孝助, 814, 1218  
 Nakamura Kusatao 中村草田男, 55, 59, 199, 294, 815, 1175. 91, 1198  
 Nakamura Masatsune 中村正常, 7b, 13c, 816  
 Nakamura Mitsuo 中村光夫, 3, 7f, 12a, 13b, 119, 127, 186, 187, 188, 189, 190, 191, 192, 193, 221, 249, 259, 275, 290, 407, 817, 1160, 1175. 95, 1175. suppl. 1, 1198, 1243. 16  
 Nakamura Mizue 中村瑞穂, 818  
 Nakamura Murao 中村武羅夫, 3, 7b, 279, 307, 351, 819, 1168, 1178, 1193. 4, 1201, 1237  
 Nakamura Sanzan 中村三山, 57  
 Nakamura Seiko 中村星湖, 2, 6b, 378, 1177. 15  
 Nakamura Shin'ichirō 中村真一郎, 7c, 12a, 12b, 32, 162, 210, 251, 276, 298, 306, 311, 631, 820, 1159, 1175. 96, 1177. suppl. 3, 1198, 1200, 1231, 1233, 1243. 53  
 Nakamura Shōji 中村正爾, 44, 46, 1190. 6, 1190. 8  
 Nakamura Teijo 中村汀女, 55, 382, 821, 1175. 91  
 Nakamura Toshisada 中村俊定, 97  
 Nakanishi Godō 中西悟堂, 32  
 Nakanishi Inosuke 中西伊之助, 300  
 Nakano Hideto 中野秀人, 366, 822  
 Nakano Minoru 中野実, 13c, 823, 1191, 1239  
 Nakano Shigeharu 中野重治, 6a, 6c, 11, 12b, 29, 32, 83, 93, 128, 139, 143, 154, 158, 160, 177, 185, 194, 195, 196, 199, 204, 209, 215, 218, 229, 233, 253, 259, 305, 337, 338, 340, 347, 353, 715, 807, 824, 825, 826, 1159, 1173, 1174. 62, 1175. 38, 1175. 78, 1177. 43, 1177. 48, 1198, 1201, 1202, 1210, 1232, 1233, 1241, 1242, 1243, 1244  
 Nakano Suzuko 中野鈴子, 350, 827, 1235  
 Nakano Yoshio 中野好夫, 12a, 152, 153, 578, 806, 828, 1159, 1160, 1175. 96, 1194, 1197  
 Nakatani Takao 中谷孝雄, 8a, 330, 1175. 87  
 Nakatogawa Kichiji 中戸川吉二, 829  
 Nakatsuka Ippekirō 中塚一碧樓, 52, 54, 830, 1175. 91  
 Nakaya Ukichirō 中谷宇吉郎, 831, 1194  
 Nakayama Gishū 中山義秀, 7f, 8b, 9b, 10, 247, 249, 263, 333, 357, 358, 832, 1152, 1162, 1173, 1175. 44, 1177. 49, 1177. suppl. 2, 1198, 1232, 1233, 1242, 1243. 40, 1244  
 Nakayama Masao 中山正男, 8b  
 Nakayama Shōzaburō 中山省三郎, 833  
 Nakayama Tarō 中山太郎, 1193. 8  
 Nakazato Kaizan 中里介山, 13a, 15, 834  
 Nakazato Tsuneko 中里恒子, 352, 835, 1152, 1173, 1175. 87  
 Nambara Shigeru 南原繁, 1194  
 Nambu Shūtarō 南部修太郎, 324  
 Nan'e Jirō 南江治郎, 836  
 Naoki Sanjūgo 直木三十五, 13a, 265, 837, 1186, 1187, 1201, 1237  
 Narasaki Tsutomu 楠崎勤, 7b, 351  
 Narishima Ryūritsu 成島柳立, 292  
 Narumi Yōkichi 鳴海要吉, 40  
 Narusawa Reisen 成澤玲川, 1193. 6  
 Naruse Masakatsu 成瀬正勝, 160, 214  
 Natsume Sōseki 夏目漱石, 4b, 48, 101, 294  
 Nawa Tōichi 名和統一, 1233  
 Nihon Bungaku Kyōkai 日本文学協会, 107, 197, 838  
 Nihon Bungeika Kyōkai 日本文藝家協会, 82, 1159, 1160, 1161, 1195, 1195, 1246  
 Nihon Chosakken Kyōgikai 日本著作権協議会, 108  
 Nihon Engeki Kyōkai 日本演劇協会, 86  
 Nihon Gakujutsu Kaigi 日本学会協議会, 65  
 Nihon Gendai Bungakushi Kenkyūkai 日本現代文学史研究会, 198, 839



- Nihon Kindai Bungaku Kenkyūkai 日本近代文学研究会, 1177
- Nihon Pen Kurabu 日本ペンクラブ, 1173
- Nihon Puroretaria Geijutsu Remmei 日本プロレタリア芸術聯盟, 1223
- Nihon Puroretaria Sakka Dōmei 日本プロレタリア作家同盟, 840
- Nihon Shuppan Kyōdō Kabushiki 日本出版協同株式会社, 75, 109
- Nii Itaru 新居格, 841, 1175. 94
- Niijima Jō 新島襄, 1174. 52
- Nishida Kitarō 西田幾太郎, 842
- Nishida Tenkō 西田天香, 1174. 52
- Nishide Chōfū 西出朝風, 40
- Nishijima Bakanan 西島麥南, 1175. 91
- Nishikawa Issōtei 西川一草亭, 1193. 10
- Nishimura Kōji 西村孝次, 12a, 1175. 96
- Nishimura Mitsuji 西村光次, 271
- Nishimura Yōkichi 西村陽吉, 40, 42, 43, 371, 843, 1175. 90, 1189
- Nishino Tatsukichi 西尾辰吉, 844, 1205
- Nishio Minoru 西尾実, 105, 107
- Nishishita Kyōichi 西下經一, 110
- Nishiwaki Junzaburō 西脇順三郎, 30, 32, 154, 324, 845, 1175. 89, 1193. 11, 1241
- Nishizawa Ryūji 西澤隆二, 31, 340, 1215
- Nishizawa Yōtarō 西澤揚太郎, 286
- Nitta Jun 新田潤, 7f, 289, 297, 328, 382, 846, 1173, 1175. 87, 1177. 56
- Niwa Fumio 丹羽文雄, 7f, 8b, 9a, 10, 12a, 13b, 13e, 130, 158, 183, 186, 199, 204, 215, 218, 221, 226, 256, 266, 284, 289, 290, 332, 352, 847, 1159, 1160, 1161, 1162, 1167, 1173, 1175. 47, 1177. 49, 1177. 59, 1225, 1232, 1233, 1242, 1243. 46, 1244
- Noda Hisao 野田壽雄, 85
- Noda Kōgo 野田高梧, 1217
- Noda Utarō 野田宇太郎, 259, 848
- Nogami Akira 野上彰, 1169
- Nogami Toyochirō 野上豊一郎, 1192, 1193. 1
- Nogami Yaeko 野上彌生子, 4b, 6c, 10, 849, 1173, 1174. 56, 1175. 28, 1177. 29, 1194, 1243. 32
- Noguchi Fujio 野口富士夫, 850
- Noguchi Ujō 野口雨情, 1181
- Noguchi Yonejirō 野口米次郎, 25, 1174. 57, 1175. 73, 1181, 1193. 5, 1201, 1241
- Noma Hiroshi 野間宏, 7c, 11, 12b, 32, 139, 152, 153, 178, 199, 215, 238, 255, 272, 285, 298, 305, 306, 329, 353, 366, 578, 716, 851, 1160, 1175. 82, 1177. suppl. 3, 1198, 1212, 1221, 1231, 1232, 1233, 1236, 1243. 29
- Nomoto Yonekichi 野本米吉, 111
- Nomura Kiyoshi 能村潔, 852
- Nomura Kodō 野村胡堂, 13a, 13d, 853, 1161, 1167, 1186, 1187, 1196, 1239
- Nomura Shurindō 野村朱麟洞, 53
- Nozawa Fumiko 野澤富美子, 854
- Numazawa Tatsuo 沼澤龍雄, 83, 237, 855
- Nuyama Hiroshi ぬやまひろし, 29, 32, 856, 1210
- O
- Ōba Hakusuirō 大場白水郎, 857
- Ōbayashi Kiyoshi 大林清, 13a
- Obi Jūzō 小尾十三, 1152
- Ochiai Naobumi 落合直文, 21a, 34, 35
- Ochiai Saburō 落合三郎, 1174. 62
- Oda Kankei 小田観螢, 1190. 8
- Oda Sakunosuke 織田作之助, 9a, 13f, 215, 259, 333, 858, 1159, 1165, 1175. 81, 1177. suppl. 1, 1232, 1233, 1243. 53
- Oda Takeo 小田嶽夫, 256, 367, 859, 1152, 1165, 1175. 87, 1177. 57
- Odagiri Hideo 小田切秀雄, 12b, 46, 99, 153, 160, 161, 172, 178, 199, 200, 201, 202, 203, 272, 306, 323, 333, 353, 707, 716, 860, 861, 1159, 1160, 1175. 95, 1233
- Odagiri Susumu 小田切進, 203
- Odaka Tomoo 尾高朝雄, 346
- Ōe Kenji 大江賢次, 1165
- Ōe Mitsuo 大江満夫, 29, 31, 350, 360, 862, 1175. 89, 1241
- Ōe Ryōtarō 大江良太郎, 863
- Ogasawara Chōsei 小笠原長生, 1193. 12
- Ogata Kamenosuke 尾形亀之助, 31, 1175. 89, 1241
- Ogata Takashi 猪方隆士, 8a, 330
- Ogawa Masako 小川正子, 864
- Ogawa Mimei 小川未明, 92, 94, 378, 1165, 1175. 70, 1177. 15, 1177. 30, 1232
- Ogawa Shinkichi 小川真吉, 8b, 865
- Ōgihata Tadao 扇畑忠雄, 46
- Ogiwara Seisensui 荻原井泉水, 50, 52, 53, 56, 866, 1175. 91, 1193. 5
- Ōgiya Yoshio 朝谷義男, 32
- Oguma Hideo 小熊秀雄, 31, 278, 350, 360, 867, 1175. 89, 1210, 1227, 1241
- Ogura Kinnosuke 小倉金之助, 1194
- Oguri Fūyō 小栗風葉, 2, 186
- Oguri Mushitarō 小栗虫太郎, 13d
- Ohara Gen 小原元, 197
- Ōhara Tomie 大原富枝, 1165
- Ōhashi Matsuhei 大橋松平, 868, 1190. 5, 1190. 7
- Ōhashi Raboku 大橋裸木, 53
- Ōi Hiroshi 大井廣, 1190. 8
- Ōi Hirosuke 大井廣介, 278, 869, 1175. 95
- Oikawa Hitoshi 及川均, 32, 870
- Ōike Tadao 大池唯雄, 375
- Oka Asajirō 丘浅次郎, 1192, 1193. 2
- Oka Fumoto 岡麓, 36, 39, 244, 871, 1175. 90, 1189, 1190. 1
- Oka Kunio 岡邦雄, 381, 1193. 2
- Oka Onitarō 岡鬼太郎, 15, 19, 1170, 1174. 35, 1175. 92
- Okabe Fumio 岡部文夫, 1218
- Okada Saburō 岡田三郎, 7b, 279, 872, 1165, 1177. 36, 1177. 57, 1201, 1238
- Okada Seizō 岡田誠三, 8b
- Okada Shachihiko 岡田鯨彦, 13d
- Okada Tetsuzō 岡田哲藏, 1193. 1
- Okagami Suzue 岡上鈴江, 92
- Okakura Shirō 岡倉士朗, 131
- Okakura Yoshisaburō 岡倉由三郎, 1192, 1193. 1
- Okamoto Ippei 岡本一平, 1193. 9
- Okamoto Jun 岡本潤, 28, 31, 32, 353, 873, 1175. 89, 1210, 1241
- Okamoto Kanoko 岡本かの子 (also wrote as Ōnuki Kanoko), 35, 144, 158, 232, 874, 1165, 1175. 45, 1177. 53, 1190. 3, 1193. 7, 1232, 1243. 38, 1244
- Okamoto Kidō 岡本綺堂, 13d, 15, 19, 875, 1170, 1174. 43, 1193. 10, 1175. 56, 1187, 1211, 1245
- Okamura Shikō 岡村柿紅, 1170
- Okano Naoshichirō 岡野直七郎, 41, 1175. 90, 1190. 5
- Ōkawa Hakuu 大川白雨, 876
- Ōkawa Shūmei 大川岡明, 877
- Okayama Iwao 岡山巖, 1175. 90, 1190. 6, 1190. 7
- Okazaki Saburō 岡崎三郎, 271
- Okazaki Seiichirō 岡崎清一郎, 30, 31, 1175. 89, 1241

- Okazaki Yoshie 岡崎義恵, 878, 1208  
 Ōki Atsuo 大木惇夫, 31, 879, 1175. 89, 1201, 1241  
 Ōki Minoru 大木実, 31, 880, 1175. 89  
 Okina Kyūin 翁久允, 7b  
 Okino Iwasaburō 沖野岩三郎, 1168, 1193. 7  
 Ōkōchi Kazuo 大河内一男, 346, 354  
 Ōkubo Yasuo 大久保康雄, 881  
 Ōkuma Chōjirō 大熊長次郎, 882  
 Ōkuma Nobuyuki 大熊信行, 43, 322, 1175. 90, 1190. 6  
 Okuno Shintarō 奥野信太郎, 12a  
 Okuno Takeo 奥野健男, 204, 883  
 Okuno Tamio 奥野他見男, 13c  
 Ōmachi Fumie 大町文衛, 1192, 1193. 2  
 Ōmachi Keigetsu 大町桂月, 21b  
 Ōmori Jirō 大森次郎, 1215  
 Ōmori Yoshitarō 大森義太郎, 884, 1175. 94  
 Ōmoto Seijirō 大元清二郎, 1210  
 Onchi Terutake 遠地輝武, 29, 205, 339, 350, 360, 885, 1210, 1214  
 Ōnishi Hajime 大西祝, 378  
 Ōnishi Kyojin 大西巨人, 11  
 Ono Minoru 小野稔, 342  
 Ōno Nobuo 大野誠夫, 46  
 Ōno Rinka 大野林火, 59, 1175. 91  
 Ono Shachiku 大野酒竹, 49  
 Ōno Shun'ichi 大野俊一, 30  
 Ono Tōsabarō 小野十三郎, 28, 31, 32, 206, 886, 1175. 89, 1236, 1241  
 Onoe Kikugorō (the fifth) 尾上菊五郎, 14, 227, 325  
 Onoe Saishū 尾上紫舟, 34, 37, 41, 887, 1175. 90, 1189, 1190. 4  
 Ōnuki Kanoko 大貫かの子 (also wrote as Okamoto Kanoko), 35  
 Ōoka Shōhei 大岡昇平, 8b, 12b, 13d, 20, 153, 187, 204, 218, 290, 343, 357, 374, 380, 888, 1175. 83, 1177 suppl. 3, 1198, 1231, 1232, 1243. 23, 1245  
 Origuchi Shinobu 折口信夫 (also wrote as Shaku Chōkū), 163, 331  
 Osada Tsuneo 長田恒郎, 260, 1235  
 Osanai Kaoru 小山内薫, 4a, 15, 16, 17, 277, 324, 380, 889, 1168, 1174. 35, 1175. 17, 1177. 21, 1245  
 Osaragi Jirō 大佛次郎, 13a, 352, 890, 1161, 1162, 1167, 1174. 60, 1178, 1179. 80, 1186, 1195, 1196, 1201, 1232, 1237, 1243. 17, 1245  
 Ōsawa Mikio 大澤幹夫, 20, 891  
 Ōshika Taku 大鹿卓, 892, 1165, 1175. 87, 1177. 56, 1241  
 Ōshima Hakō 大島波光, 341  
 Ōshita Udaru 大下宇陀兒, 13d, 1186, 1201  
 Ōsuga Otsuji 大須賀乙字, 50, 52, 54  
 Ōsugi Sakae 大杉榮, 6 introd.  
 Ōta Chizuo 太田斗鶴夫, 1165  
 Ōta Masao 太田正雄, 23  
 Ōta Mizuho 太田水穂, 39, 41, 43, 44, 46, 893, 1175. 90, 1189, 1190. 2  
 Ōta Saburō 太田三郎, 894, 1193. 9  
 Ōta Yōko 大田洋子, 8b, 357, 895, 1165, 1175. 88, 1198, 1243. 53  
 Ōtake Jirōkichi 大竹次郎吉, 348  
 Ōtake Yasuko 大嶽康子, 896  
 Ōtaki Shigenao 大瀧重直, 1165  
 Ōtani Fujiko 大谷藤子, 144, 328, 1165, 1175. 87, 1177. 55  
 Ōtani Kubutsu 大谷句佛, 48  
 Ōte Takuji 大手拓次, 897, 1175. 89, 1241  
 Ōtsubo Sunao 大坪砂男, 13d  
 Otsuji (see Ōsuga Otsuji)  
 Ōtsuji Shirō 大辻司郎, 13c  
 Ōtsuka Kinnosuke 大塚金之助, 322, 898  
 Ōtsuki Jorai 大槻如雷, 292  
 Ōuchi Hyōe 大内兵衛, 346, 899, 1194, 1243. 37  
 Ōuchi Takao 大内隆雄, 900  
 Ōya Sōichi 大宅壮一, 901, 1175. 94  
 Ōyama Ikuo 大山郁夫, 1194  
 Ōyama Teiichi 大山定一, 1194  
 Oyama Tokujirō 尾山篤二郎, 41, 372, 902, 1189, 1190. 2  
 Ozaki Hirotsugu 尾崎廣次, 207, 903  
 Ozaki Hōsai 尾崎放哉, 53, 904, 1175. 91  
 Ozaki Kazuo 尾崎一雄, 3, 10, 256, 284, 290, 905, 1152, 1165, 1173, 1175. 40, 1177. 52, 1232, 1233, 1243. 42  
 Ozaki Kihachi 尾崎喜八, 4c, 25, 154, 906, 1175. 89, 1232, 1241  
 Ozaki Kōyō 尾崎紅葉, 14, 49, 380  
 Ozaki Shirō 尾崎士郎, 7b, 8b, 13b, 266, 279, 907, 1162, 1175. 48, 1177. 36, 1177. 51, 1232, 1238, 1243. 28, 1244  
 Ozawa Fujio 小澤不夫, 908  
 Ozawa Kiyoshi 小澤清, 11, 909  
 Ozawa Takeji 小澤武二, 53, 56  
 Ozeki Sakae 尾関榮, 247  
 Ozu Yasujirō 小津安二郎, 1217

## P

- Pascal, Blaise, 166  
 Pater, Walter, 4a  
 Peters, Ulrich, 90  
 Poe, Edgar Allan, 13d, 380  
 Poetoroa ホエトロア, 910  
 Prehanov, 174  
 Proust, Marcel, 7c

## R

- Rafuaeru Kēberu (Raphael Koeber) ラファエルケーベル, 1174. 57  
 Rai Sekiyu 雷石楡, 911  
 Raku Hinki 駱賓其, 323  
 Rekiteisha 歷程社, 912  
 Rembrandt (Rembrandt Harmens Van Rijn), 4c  
 Renard, Jules, 349  
 Ri Inchoku 李殷直, 323  
 Ri Taishun 李泰俊, 323  
 Richardson, Dorothy M., 7c  
 Rikka (see Kitani Rikka)  
 Rilke, Rainer Maria, 359  
 Rimbaud, Jean Arthur, 164  
 Rinji (see Yokoyama Rinji)  
 Rodin, Auguste, 4c  
 Rolland, Romain, 6 introd., 4c, 20  
 Rubens, Peter Paul, 4c  
 Russell, Bertrand, 346  
 Ryōkan 良寛, 41  
 Ryū Kankichi 劉寒吉, 318  
 Ryū Shintarō 筧信太郎, 913, 1194, 1243. 37  
 Ryūtanji Yū 龍胆寺雄, 7b, 301, 412, 914, 1174. 61, 1175. 86, 1177. 45

## S

- Saeki Takao 佐伯孝夫, 341  
 Saigō Nobutsuna 西郷信綱, 152, 153, 578  
 Saigusa Hiroto 三枝博音, 1247  
 Saigyō 西行, 165  
 Saijō Yaso 西條八十, 24, 26, 341, 915, 1175. 89, 1181, 1201, 1232, 1241  
 Sainte-Beuve, Charles Augustin, 232  
 Saisho Atsuko 税所敦子, 33  
 Saitō Fumi 斎藤史, 45, 46, 916, 1175. 90, 1190. 5  
 Saitō Kiyoe 齋藤清衛, 163, 917  
 Saitō Mokichi 齋藤茂吉, 36, 39, 43, 44, 45, 46, 195, 215, 244, 377, 669, 918, 1174. 58, 1175. 23, 1189, 1190. 2, 1193. 11, 1194  
 Saitō Ryū 齋藤瀏, 919  
 Saitō Sanki 西条三鬼, 57, 59, 1175. 91  
 Saitō Shōzō 齋藤昌三, 239, 240, 1193. 10  
 Saitō Tadashi 齋藤忠, 296  
 Saitō Takeshi 齋藤勇, 920  
 Sakaguchi Ango 坂口安吾, 13d, 13e, 13f, 133, 139, 209, 215, 278, 332, 343, 351, 921, 1159, 1173, 1175. 49, 1177. 54, 1177 suppl. 1, 1205, 1232, 1233, 1243. 53  
 Sakai Hiroji 酒井廣治, 44  
 Sakai Kosen 堺枯川, (also wrote as Sakai Toshihiko), 6 introd.  
 Sakai Toshihiko 堺利彦, (also wrote as Sakai Kosen), 1174. 39  
 Sakakibara Yoshifumi 榊原美文, 85  
 Sakakiyama Jun 榊山潤, 8b, 922, 1175. 87, 1177. 56, 1244  
 Sakamoto Etsurō 阪本越郎, 30, 31, 260, 923, 1175. 89, 1241  
 Sakamoto Ryō 坂本遼, 924, 1241  
 Sakamoto Setchō 坂元雪鳥, 1193. 8  
 Sakamoto Shihōta 坂本四方太, 48  
 Sakanaka Masao 阪中正夫, 18, 925, 1169, 1175. 92, 1209  
 Sakisaka Itsurō 向坂逸郎, 1194  
 Sakka Dōmei 作家同盟, 1216  
 Sakka Dōmei Nōmin Bungaku Kenkyūkai 作家同盟 農民文學研究会, 926  
 Sako Jun'ichirō 佐古純一郎, 208, 927  
 Sakurada Tsunehisa 櫻田常久, 928, 1152  
 Sakurai Chūon 櫻井忠温, 1193. 12  
 Sakurai Katsumi 櫻井勝美, 32  
 Samukawa Kōtarō 寒川光太郎, 929, 1152, 1175. 87  
 Samukawa Sokotsu 寒川鼠骨, 48  
 Sanetomo 実朝, 165  
 Sano Manabu 佐野學, 6c, 300, 930  
 Sano Takeo 佐野嶽夫, 339  
 Sarashina Genzō 更科源藏, 931  
 Sasakawa Rimpū 笹川臨風, 1193. 11  
 Sasaki Hirotsuna 佐々木弘綱, 33  
 Sasaki Kiichi 佐々木基一, 12b, 99, 126, 128, 152, 153, 197, 209, 248, 306, 353, 366, 406, 408, 932, 1160, 1175. 95, 1233  
 Sasaki Kuni 佐々木邦, 13c, 1178, 1187, 1191, 1201  
 Sasaki Mitsuzō 佐々木味津三, 13a, 13d, 1186, 1201, 1237  
 Sasaki Mosaku 佐々木茂作, 261, 265, 279, 1177. 36, 1238  
 Sasaki Nobutsuna 佐々木信綱, 34, 40, 933, 1175. 90, 1189, 1190. 4  
 Sasaki Takamaru 佐々木孝丸, 383, 934  
 Sasaki Toshiro 佐々木俊郎, 6b, 7b, 268, 307, 935, 1165. 2, 1175. 86  
 Sasazawa Yoshiaki 笹澤美明, 30, 91, 260, 936, 1175. 89, 1241  
 Sata Ineko 佐多稲子, 11, 144, 291, 338, 340, 937, 1173, 1175. 39, 1177. 41, 1177. 55, 1205, 1232, 1233  
 Satō Hachirō サトウハチロー, 13c, 1191  
 Satō Haruo 佐藤春夫, 3, 4a, 5, 10, 12a, 24, 26, 27, 32, 324, 340, 349, 352, 669, 938, 939, 944, 1160, 1166, 1168, 1173, 1174. 30, 1175. 93, 1177. 34, 1177. 35, 1181, 1193. 4, 1194, 1198, 1201, 1232, 1241, 1243. 39, 1245  
 Satō Ichiei 佐藤一英, 30, 31, 1175. 89  
 Satō Kibō 佐藤鬼房, 1175. 91  
 Satō Kiyoshi 佐藤清, 940, 1175. 89, 1193. 11  
 Satō Kōroku 佐藤紅緑, 48, 1168, 1174. 55, 1237  
 Satō Masaaki 佐藤正彰, 808  
 Satō Mimpō 佐藤民宝, 6b  
 Satō Saku 佐藤朔, 30, 382, 941  
 Satō Satarō 佐藤佐太郎, 44, 45, 46, 942, 1175. 90, 1190. 2, 1190. 6  
 Satō Sōnosuke 佐藤惣之助, 25, 26, 1175. 89, 1181, 1193. 5, 1241  
 Satō Toshiko 佐藤俊子, 1165  
 Satō Yoshimi 佐藤義美, 358  
 Satomi Ton 里見淳, 4c, 5, 7f, 10, 352, 939, 943, 944, 1166, 1168, 1169, 1170, 1173, 1174. 29, 1175. 25, 1177. 24, 1177. 35, 1201, 1225, 1232, 1237, 1240, 1243. 33  
 Satomura Kinzō 里村欣三, 6a, 270, 945, 1165, 1175. 86, 1177. 40  
 Sawa Sōichi 沙和栄一, 6b, 946  
 Sawaki Kin'ichi 澤木欣一, 59, 1175. 91  
 Sawaki Kozue 澤木梢, 4a  
 Segawa Haruo 瀬川春郎, 947  
 Seiho (see Awano Seiho)  
 Seisensui (see Ogiwara Seisensui)  
 Seishōnen Engeki Kenkyūkai 青少年演劇研究会, 1226  
 Sekai Bungaku Kenkyūkai 世界文學研究会, 112  
 Sekai Bungei Jiten Henshūbu 世界文藝辞典 編集部, 113  
 Sekai Gendaishi Jiten Henshūbu 世界現代詩辞典 編集部, 114  
 Seki Hideo 関英雄, 92  
 Sekiguchi Jirō 関口次郎, 1170, 1175. 92  
 Sekine Hiroshi 関根弘, 1233  
 Senke Motomaro 千家元磨, 4c, 25, 1175. 73, 1181, 1241  
 Senuma Shigeki 瀬沼茂樹, 12a, 91, 159, 160, 210, 211, 212, 213, 948, 1160, 1175. 95, 1198  
 Serita Hōsha 芹田鳳車, 53  
 Serizawa Kōjirō 芹澤光治良, 7b, 301, 307, 352, 949, 1173, 1175. 86, 1177. 45, 1232, 1243. 49, 1244  
 Seto Eiichi 瀬戸英一, 1170  
 Settsu Mowa 攝津茂和, 1191  
 Shakespeare, William, 15, 16, 21a  
 Shaku Chōkū 釋迺空, 32, 39, 44, 46, 215, 244, 370, 669, 950, 1175. 76, 1189, 1190. 1, 1194, 1241, 1243. 43  
 Shestov, Lev, 7e  
 Shiba Fukio 芝不器男, 55, 57, 951, 1175. 91  
 Shibaki Yoshiko 芝木好子, 952, 1152, 1175. 87  
 Shibata Minoru 柴田實, 1190. 7  
 Shibukawa Gyō 澁川駱, 7f, 328, 1175. 87, 1177. 56  
 Shibundō 至文堂, 214, 953  
 Shibusawa Hideo 澁澤秀雄, 1194  
 Shibuya Eiichi 澁谷英一, 954  
 Shibuya Teisuke 澁谷定輔, 955  
 Shidai Ryūzō 司代隆三, 100  
 Shiga Masaru 志賀勝, 382  
 Shiga Mitsuko 四賀光子, 1175. 90, 1189, 1190. 8

- Shiga Naoya 志賀直哉, 3, 4c, 10, 12a, 83, 84, 95, 133, 164, 193, 215, 222, 232, 253, 255, 275, 301, 302, 345, 361, 367, 377, 382, 956, 1160, 1166, 1173, 1174. 25, 1175. 20, 1177. 24, 1177. 27, 1193. 3, 1194, 1198, 1201, 1206, 1225, 1232, 1240, 1243. 7, 1245
- Shigetomo Ki 重友毅, 957
- Shiina Rinzō 椎名麟三, 7c, 12b, 20, 141, 196, 204, 229, 255, 298, 316, 366, 374, 826, 958, 1175. 82, 1177 suppl. 3, 1195, 1198, 1217, 1231, 1232, 1233, 1243. 29
- Shiki (see Masaoka Shiki)
- Shimada Kazuo 島田一男, 13d
- Shimada Kinji 島田謹二, 12a, 214
- Shimada Masao 島田正雄, 353
- Shimada Seihō 島田青峰, 57
- Shimada Seijirō 島田清次郎, 959, 1168
- Shimagi Akahiko 島木赤彦, 36, 39, 43, 244, 1189
- Shimagi Kensaku 島木健作, 6b, 6c, 10, 139, 157, 158, 166, 189, 226, 252, 333, 352, 960, 1175. 46, 1177. 48, 1177. 58, 1232, 1243. 38, 1244, 1245
- Shimamura Hōgetsu 島村抱月, 2, 23, 378
- Shimanaka Hōji 嶋中鵬二, 274, 275
- Shimanaka Yūsaku 嶋中雄作, 66
- Shimao Toshio 島尾敏雄, 12b, 204, 285, 961, 1233
- Shimazaki Tōson 島崎藤村, 1, 2, 6 introd., 22, 186, 215, 331, 378, 380, 962, 1165, 1166, 1168, 1174. 16, 1174. 36, 1175. 8, 1175. 61, 1177. 8, 1177. 10, 1177. 37, 1181, 1193. 3, 1206, 1225, 1232, 1241, 1243. 51
- Shimba Eiji 榛葉英治, 963, 1242
- Shimizu Chiyo 清水千代, 964
- Shimizu Iktarō 清水幾太郎, 1194
- Shimizu Kikichi 清水基吉, 965, 1152
- Shimizu Shin 清水信, 42
- Shimmura Izuru 新村出, 1174. 58, 1179, 1192, 1193. 8
- Shimomura Chiaki 下村千秋, 13a, 247, 966, 1175. 86, 1201
- Shimomura Etsuo 下村悦夫, 1186
- Shimomura Kainan 下村海南, 1193. 12
- Shimomura Kojin 下村湖人, 1232, 1243. 58
- Shimozawa Kan 子母澤寛, 13a, 1237
- Shinchōsha 新潮社, 967
- Shindō Kaneto 新藤兼人, 1217
- Shin-haikujin Remmei 新俳句人聯盟, 1172
- Shinjō Yoshiaki 新庄嘉章, 285, 968
- Shin-Nihon Bungakkai 新日本文学会, 1199, 1234, 1235, 1236
- Shinoda Tarō 篠田太郎, 969
- Shinoda Teijirō 篠田梯二郎, 57, 1158
- Shinohara Bon 篠原梵, 1175. 91
- Shinowara Hōsaku 篠原鳳作, 57, 242, 1175. 91
- Shinowara Seiei 篠原正英, 8b
- Shinowara Toshiyuki 篠原敏之, 275
- Shinshikai 新詩会, 115
- Shioda Ryōhei 塩田良平, 160, 163, 970
- Shioi Ukō 塩井雨江, 21b
- Shiojiri Kōmei 塩尻公明, 971, 1194
- Shirai Kōji 白井浩司, 941, 1159
- Shirai Kyōji 白井喬二, 13a, 1186, 1187, 1201, 1237
- Shiraishi Jitsuzō 白石実三, 1193. 10
- Shiraishi Yasushi 白石靖, 358
- Shirakawa Atsushi 白川渥, 328, 972
- Shirasu Kōsuke 白須孝輔, 973
- Shiratori Shōgo 白鳥省吾, 25, 331, 974, 1175. 89, 1181, 1201
- Shirayanagi Shūko 白柳秀湖, 1175. 94
- Shishi Bunroku 獅子文六, 10, 13b, 13c, 246, 363, 975, 1161, 1162, 1167, 1179, 1187, 1196, 1198, 1232, 1243. 4
- Shōno Junzō 庄野潤三, 976
- Shūōshi (see Mizuhara Shūōshi)
- Shuppan Nyūsusha 出版ニユース社, 76
- Shūson (see Katō Shūson)
- Shuzui Kenji 守隨憲治, 116
- Sōgensha 創元社, 977
- Sojinsha 素人社, 117
- Sōkyū 蒼虬, 47
- Sōma Gyofū 相馬御風, 2, 4c, 23, 35, 351, 378, 978, 1175. 94, 1189, 1190. 1, 1193. 5, 1201
- Sōma Taizō 相馬泰三, 2, 1177. 36
- Sono Ayako 曾野綾子, 324, 979
- Sōshū (see Takaya Sōshū)
- Sotomura Shirō 外村史郎, 980
- Staël, Mme. de, 4a
- Stammmler, Wolfgang, 90
- Stendahl (Marie Henri Beyle), 12b
- Strindberg, August, 4c
- Suekawa Hiroshi 末川博, 1194
- Suematsu Kenchō 末松謙澄, 33
- Sugahara Takashi 菅原卓, 18
- Sugamo Tankakai 粟鳴短歌会, 981
- Sugawara Tsūsai 菅原通濟, 1191
- Sugi Toshio 杉捷夫, 982
- Sugie Shigehide 杉江重英, 983
- Sugimori Hisahide 杉森久英, 259
- Sugita Hisajo 杉田久女, 55, 984, 1175. 91
- Sugiura Mimpei 杉浦明平, 152, 215, 306, 985, 1159, 1175. 95, 1197
- Sugiura Suiko 杉浦翠子, 39, 44, 1175. 90, 1190. 5
- Sugiyama Heisuke 杉山平助, 216, 324, 986, 1175. 94
- Sugiyama Hideki 杉山英樹, 381, 987, 1175. 94
- Sugiyama Makoto 杉山誠, 137
- Sui Hajime 須井一, 6b, 988, 1175. 86
- Sujū (see Takano Sujū)
- Sunouchi Tōru 洲之内徹, 8b, 989
- Susukida Kyūkin 薄田泣菫, 22, 990, 1175. 58, 1181, 1193. 5, 1241
- Suwa Saburō 諏訪三郎, 308
- Suyama Atsutarō 陶山篤太郎, 1241
- Suzuki Bunshirō 鈴木文史朗, 1193. 12
- Suzuki Daisetsu 鈴木大拙, 1194
- Suzuki Hanamino 鈴木花叢, 51
- Suzuki Hatsue 鈴木初江, 1235
- Suzuki Kōsuke 鈴木幸輔, 46
- Suzuki Masao 鈴木政男, 20
- Suzuki Masashi 鈴木正四, 348
- Suzuki Miekichi 鈴木三重吉, 4a, 4b, 313, 991, 1174. 42, 1175. 22, 1177. 17, 1198, 1232
- Suzuki Mitsugu 鈴木貢, 247
- Suzuki Murio 鈴木六林男, 1175. 91
- Suzuki Ryūsuke 鈴木柳介, 1153
- Suzuki Senzaburō 鈴木泉三郎, 277, 1170, 1175. 92
- Suzuki Shinji 鈴木信治, 992
- Symons, Arthur, 4a, 38

T

- Tabata Shūichirō 田畑修一郎, 256, 993, 1175. 79, 1177. 54, 1243. 53
- Tachibana Sotōo 橘外男, 13a, 1191
- Tachihara Michizō 立原道造, 31, 154, 215, 221, 233, 994, 1175. 89, 1232, 1241
- Tada Hirokazu 多田裕計, 995

- Tada Michitarō 多田道太郎, 153  
 Tada Yūkei 多田裕計, 1152  
 Tagawa Hiroichi 田川博一, 247  
 Taguchi Kikutei 田口拘汀, 351  
 Taguchi Takeo 田口竹男, 18, 286, 996, 1169, 1209  
 Takada Chōi 高田蝶衣, 1175. 91  
 Takada Giichirō 高田義一郎, 1193. 2  
 Takada Mizuho 高田瑞穂, 85, 163  
 Takada Tamotsu 高田保, 997, 1179, 1194, 1243. 42, 1245  
 Takagi Akimitsu 高木彬光, 13d  
 Takagi Hidekichi 高木秀吉, 998  
 Takagi Hisao 高木斐瑳雄, 999  
 Takagi Ichinosuke 高木市之助, 113  
 Takagi Sōkichi 高木惣吉, 8b, 1000  
 Takagi Taku 高木卓, 1001, 1175. 87, 1177. 56  
 Takahama Kyoshi 高濱蘆子, 4b, 48, 50, 51, 52, 54, 55, 57, 294, 317, 1002, 1174. 40, 1175. 66, 1177. 18, 1193. 5, 1194, 1197, 1198, 1243. 43, 1245  
 Takahama Toshio 高濱年尾, 55, 294  
 Takahashi Kiyoji 高橋清次, 290  
 Takahashi Munechika 高橋泉近, 32, 1154  
 Takahashi Shinkichi 高橋新吉, 28, 31, 1003, 1175. 86, 1175. 89, 1241  
 Takahashi Takeo 高橋文雄, 1195  
 Takahashi Yoshitaka 高橋義孝, 12a, 1004, 1175. 96, 1233  
 Takahata Tōzai 高畑棟材, 1193. 10  
 Takaki Hiroshi 高木弘, 1247  
 Takako (see Hashimoto Takako)  
 Takakura Teru タカクラテル, 高倉輝, 272, 1005  
 Takakuwa Gisei 高桑義生, 1186  
 Takakuwa Sumio 高桑純夫, 1233  
 Takami Jun 高見順, 6c, 7f, 8b, 9a, 13f, 32, 139, 217, 218, 226, 253, 259, 269, 278, 297, 328, 333, 351, 1006, 1159, 1162, 1173, 1175. 46, 1177. 48, 1198, 1225, 1232, 1233, 1243. 52  
 Takamori Kario 高森獵夫, 355  
 Takamura Kōtarō 高村光太郎, 4a, 24, 25, 27, 32, 35, 219, 271, 331, 349, 359, 1007, 1008, 1009, 1175. 24, 1181, 1201, 1206, 1241, 1243. 22  
 Takano Sujū 高野素十, 55, 57, 1175. 91  
 Takano Tatsuyuki 高野辰之, 1010  
 Takaoki Yōzō 高沖陽藏, 1247  
 Takasaki Masakaze 高崎正風, 33  
 Takashi (see Matsumoto Takashi)  
 Takashima Beihō 高島米峰, 1193. 7  
 Takashima Masao 高島正雄, 8b  
 Takashima Takashi 高島高, 1011  
 Takashima Zen'ya 高島善哉, 1233  
 Takasu Baikei 高須梅溪, 351  
 Takasugi Ichirō 高杉一郎, 8b, 1012, 1232  
 Takata Namikichi 高田浪吉, 39, 44, 1013, 1175. 90, 1190. 5  
 Takaya Sōshū 高屋窓秋, 57, 59, 1175. 91  
 Takayama Tsuyoshi 高山毅, 1160  
 Takayanagi Shigenobu 高柳重信, 1175. 91  
 Takayasu Gekkō 高安月郊, 15, 1170, 1201  
 Takayasu Kuniyo 高安國世, 1014  
 Takebayashi Musōan 武田無想庵, 1175. 70  
 Takeda Rintarō 武田麟太郎, 6c, 7f, 13b, 187, 229, 246, 248, 278, 297, 349, 1015, 1174. 62, 1175. 46, 1177. 43, 1177. 56, 1198, 1225, 1232, 1243. 52, 1244  
 Takeda Taijun 武田泰淳, 12b, 139, 204, 247, 285, 290, 298, 316, 333, 354, 374, 1016, 1175. 83, 1177 suppl. 3, 1198, 1205, 1231, 1232, 1233, 1242, 1243. 35  
 Takeda Toshihiko 竹田敏彦, 13a, 1187, 1239  
 Takenaka Iku 竹中郁, 30, 1017, 1175. 89, 1241  
 Takenouchi Shizuo 竹之内静雄, 1018  
 Takeo Chūkichi 竹尾忠吉, 1190. 5  
 Takeshima Hagoromo 武島羽衣, 21b, 1181  
 Takeshita Kazuma 竹中數馬, 113  
 Takeshita Shizunojo 竹下しづの女, 55  
 Taketomo Sofū 竹友藻風, 1193. 8  
 Takeuchi Jin 竹内仁, 1175. 93  
 Takeuchi Katsutarō 竹内勝太郎, 1019, 1175. 89, 1241  
 Takeuchi Teruyo 竹内てる代, 1020  
 Takeuchi Yoshimi 竹内好, 12a, 152, 153, 178, 220, 578, 716, 1021, 1175. 96  
 Takeyama Michio 竹山道雄, 12a, 1022, 1175. 96, 1194  
 Taki Shigeru 田木繁, 29, 360, 1023, 1210, 1235  
 Taki Shun'ichi 滝春一, 57  
 Takida Chōin 滝田樗陰, 274  
 Takiguchi Shūzō 滝口修造, 30  
 Takiguchi Takeshi 滝口武士, 28, 30  
 Takii Kōsaku 龍井孝作, 3, 10, 232, 265, 367, 382, 1024, 1173, 1175. 40, 1177. 34, 1193. 3, 1198, 1232, 1238, 1243. 53  
 Tamakawa Ichirō 玉川一郎, 1191  
 Tamiya Torahiko 田宮虎彦, 7f, 10, 12b, 215, 248, 289, 297, 328, 345, 346, 357, 1025, 1175. 83, 1198, 1205, 1231, 1232, 1242, 1243. 35  
 Tamura Akiko 田村秋子, 18, 1026, 1169, 1209  
 Tamura Ryūichi 田村隆一, 32, 1154, 1175. 89  
 Tamura Taijirō 田村泰次郎, 7f, 13b, 13e, 290, 297, 1027, 1159, 1161, 1167, 1173, 1175. 88, 1232, 1233  
 Tamura Toshiko 田村俊子, 4a, 1175. 70, 1201  
 Tamura Tsuyoshi 田村剛, 1192, 1193. 2  
 Tanabe Hisao 田辺尚雄, 1193. 11  
 Tanabe Jūji 田辺重治, 311, 1193. 11  
 Tanabe Shun'ichi 田辺駿一, 43  
 Tanaka Akamaro 田中阿歌麿, 1192, 1193. 2  
 Tanaka Chigaku 田中智学, 1193. 7  
 Tanaka Chikao 田中千木夫, 18, 20, 141, 1084, 1169, 1175. 92, 1209, 1243. 24  
 Tanaka Fuyuji 田中冬二, 30, 31, 260, 1028, 1175. 89, 1241  
 Tanaka Hidemitsu 田中英光, 3, 7f, 10, 199, 271, 316, 357, 366, 1029, 1175. 88, 1177. 54, 1232, 1233, 1243. 53  
 Tanaka Katsumi 田中克巳, 31, 1030, 1175. 89  
 Tanaka Kōtarō 田中貢太郎, 13a, 1193. 10, 1194  
 Tanaka Ōdō 田中玉堂, 1175. 94  
 Tanaka Ōjō 田中玉城, 51, 55  
 Tanaka Otoyō 田中於菟彌, 113  
 Tanaka Seijirō 田中西二郎, 216  
 Tanaka Shigeo 田中茂穂, 1192, 1193. 2  
 Tanaka Sumie 田中澄江, 20, 1031, 1169  
 Tanaka Takahisa 田中隆尚, 1032  
 Taneda Santōka 種田山頭火, 1175. 91  
 Tani Kanae 谷鼎, 1190. 8  
 Tanigawa Tetsuzō 谷川徹三, 361, 1033, 1175. 94, 1193. 1, 1194  
 Taniguchi Masaru 谷口勝, 8b  
 Tanikawa Shuntarō 谷川俊太郎, 1175. 89  
 Taniya Mitsuru 谷屋充, 1034  
 Tanizaki Jun'ichirō 谷崎潤一郎, 1, 4a, 10, 12a, 15, 153, 192, 221, 246, 253, 274, 275, 280, 324, 1035, 1166, 1168, 1173, 1174. 24, 1175. 18, 1175. 71, 1177. 20, 1177. 35, 1177. 38, 1194, 1198, 1232, 1237, 1243. 15, 1243. 31, 1245

- Tanizaki Seiji 谷崎 精二 , 2, 378, 1036, 1168, 1177. 36
- Tanka Shimbunsha 短歌新聞社 , 1037
- Taoka Norio 田岡典夫 , 13c
- Taraki Takashi 鐸木 孝 , 1190. 6
- Tateno Nobuyuki 立野 信之 , 6b, 6c, 7f, 297, 308, 336, 1038, 1173, 1175. 86, 1177. 43
- Tateyama Kazuko 館山 一子 , 1039
- Tatsuno Kyūshi 辰野 九紫 , 13c, 1201
- Tatsuno Yutaka 辰野 隆 , 313, 1040, 1175. 96, 1192, 1193. 11, 1194, 1243. 10
- Tatsunosuke (see Ishibashi Tatsunosuke)
- Tayama Katai 田山 花袋 , 2, 3, 186, 378, 1041, 1166, 1168, 1174. 17, 1175. 9, 1175. 62, 1177. 8, 1177. 9, 1177. 11, 1177. 14, 1177. 37, 1193. 3, 1225
- Tennyson, Alfred, 21a
- Terada Torahiko 寺田寅彦 (also wrote as Yoshimura Fuyuhiko), 4b, 1042, 1175. 22, 1177. 17, 1194, 1243. 3
- Terada Tōru 寺田 透 , 153, 162, 221, 222, 1043, 1160, 1175. 96, 1233
- Terazaki Kō 寺崎 浩 , 289, 1044, 1173, 1175. 87, 1177. 56
- Teruoka Yasutaka 暁峻 康隆 , 1045
- Tezuka Hidetaka 手塚 英孝 , 1046
- Tezuka Tomio 手塚 富雄 , 12a, 162, 1175. 96
- Thurber, James, 20
- Tobari Chikufū 登張 竹風 , 1175. 94, 1192, 1193. 1
- Tōdai Gakusei Bunka Shidōkai 東大學生文化指導会 , 118, 119
- Tōdai Kyōso Shuppambu 東大協組出版部 , 1048
- Todai Shun'ichi 戸台 俊一 , 223, 1047
- Togaeri Hajime 十返 肇 , 210, 224, 225, 226, 1049, 1160, 1175. 95
- Togawa Shūkotsu 戸川 秋骨 , 1192, 1193. 1
- Togawa Yukio 戸川 行男 , 1191
- Tōge Sankichi 峠 三吉 , 32, 233, 1050
- Tōgo Sayū 藤 後 左右 , 57, 1175. 91
- Toita Yasuji 戸板 康二 , 227, 1051
- Toki Zemmuro 土岐 善麿 , 37, 39, 43, 1052, 1175. 90, 1189, 1190. 4, 1193. 1
- Tokiwa Daijō 常盤 大定 , 1193. 7
- Tokuda Kazuho 徳田 一穂 , 1053
- Tokuda Masahiko 徳田 雅彦 , 247
- Tokuda Shūsei 徳田 秋声 , 2, 3, 129, 222, 378, 380, 1054, 1166, 1168, 1174. 18, 1175. 10, 1175. 63, 1177. 9, 1177. 11, 1177. 12, 1177. 14, 1177. 37, 1177. 60, 1193. 4, 1201, 1225, 1232, 1243. 11
- Tokugawa Musei 徳川 夢声 , 13c, 1179, 1191, 1194
- Tokunaga Sunao 徳永 直 , 6a, 6c, 11, 17, 183, 309, 329, 336, 347, 353, 1055, 1173, 1174. 62, 1175. 77, 1177. 41, 1177. 49, 1213, 1232, 1233, 1243. 6, 1244
- Tokunō Bun 得能 文 , 1193. 1
- Tokutomi Roka 徳富 蘆花 , 6 introd. 14, 1056
- Tokutomi Sohō 徳富 蘇峰 , 1057, 1174. 4, 1175. 94
- Tōkyōdō 東京堂 , 71
- Tōkyōdō Henshūbu 東京堂編輯部 , 120
- Tōkyō Shoseki Kumiai 東京書籍組合 , 68
- Tōkyō Shosekishō Kumiai 東京書籍商組合 , 79
- Tōkyōzō (see Akimoto Fujio)
- Tolstoy, Count Leo, 4c, 15
- Tomimoto Kenkichi 富本 憲吉 , 1193. 9
- Tominaga Tarō 富永 太郎 , 1058, 1175. 89, 1241, 1245
- Tominosawa Rintarō 富澤 麟太郎 , 1175. 86
- Tomioka Tessai 富岡 鉄齋 , 365
- Tomita Keisen 富田 溪仙 , 1193. 9
- Tomita Moppo 富田 木歩 , 1175. 91
- Tomita Saika 富田 碎花 , 25, 1175. 89, 1181
- Tomita Tsuneo 富田 常雄 , 13a, 1161, 1167
- Tomiyasu Fūsei 富安 風生 , 55, 57, 1059, 1175. 91
- Tomizawa Kakio 富澤 赤黄男 , 57, 59, 1175. 91
- Tomizawa Uio 富澤 有為男 , 354, 1060, 1175. 87, 1177. 56
- Tomizuka Kiyoshi 富塚 清 , 354
- Tomoda Kyōsuke 友田 恭助 , 18
- Tomomatsu Entai 友松 円諦 , 1193. 7
- Tomono Daizō 友野 代三 , 99, 127, 407
- Tonomura Shigeru 外村 繁 , 3, 10, 130, 243, 256, 367, 1061, 1175. 40, 1177. 57, 1243. 53
- Tosaka Jun 戸坂 潤 , 381, 1062, 1175. 94
- Tosho Kenkyūkai 圖書研究会 , 69, 70, 72
- Towada Misao 十和田 操 , 256, 1175. 87
- Toyama Akimasa 外山 旦正 , 1189
- Toyama Chuzan 外山 > 山 , 21a, 21b
- Toyama Usaburō 外山 卯三郎 , 30
- Toyoda Masako 豊田 正子 , 353, 1063
- Toyoda Minoru 豊田 穰 , 8b, 1064
- Toyoda Saburō 豊田 三郎 , 1065
- Toyoshima Yoshio 豊島 奥志雄 , 5, 7f, 10, 249, 291, 1066, 1173, 1175. 33, 1177. 32, 1177. 47, 1193. 4, 1201, 1205, 1232, 1233, 1242, 1243. 53
- Traubel, Horace L., 25
- Tsuboi Sakae 壺井 榮 , 144, 259, 351, 1067, 1173, 1175. 39, 1177. 55, 1232, 1243. 55
- Tsuboi Shigeji 壺井 繁治 , 28, 31, 32, 172, 233, 309, 337, 353, 1068, 1175. 89, 1210, 1214, 1241
- Tsubono Tekkyū 坪野 哲久 , 43, 373, 1069, 1175. 90, 1190. 5, 1218
- Tsubota Jōji 坪田 譲治 , 94, 351, 1070, 1151, 1175. 70, 1177. 52, 1205, 1232, 1243. 53, 1244
- Tsubouchi Shikō 坪内 士行 , 1170
- Tsubouchi Shōyō 坪内 逍遙 , 15, 16, 19, 378, 380, 1071, 1174. 2, 1175. 1, 1175. 97, 1177 introd. 1, 1193. 6, 1211
- Tsuchida Kōhei 土田 耕平 , 39, 1175. 90, 1190. 2
- Tsuchida Kyōson 土田 杏村 , 42, 1175. 94
- Tsuchii Bansui 土井 晩翠 , 22, 1175. 58, 1181, 1201, 1232, 1241
- Tsuchiya Bummei 土屋 文明 , 36, 39, 44, 244, 1072, 1175. 90, 1189, 1190. 2
- Tsuchiya Takao 土屋 喬雄 , 346
- Tsuda Kiyoko 津田 清子 , 1175. 91
- Tsuda Seifū 津田 青楓 , 1193. 9
- Tsuda Sōkichi 津田 左右吉 , 4c
- Tsuji Jun 辻 潤 , 1073
- Tsuji Masanobu 辻 政信 , 1074
- Tsuji Ryōichi 辻 亮一 , 8b, 1075
- Tsujino Hisanori 辻野 久憲 , 349, 577
- Tsukiji Fujiko 筑地 藤子 , 39
- Tsukinomoto Isan 月の本為山 , 47
- Tsumura Nobuo 津村 信夫 , 31, 1076, 1175. 89, 1241
- Tsunedō Kyō 恒藤 恭 , 1194
- Tsunekeawa Hiroshi 雅川 晃 , 7b, 1077
- Tsunoda Chikurei 角田 竹冷 , 49
- Tsunoda Kikuo 角田 喜久雄 , 13d, 308, 1161, 1187, 1239
- Tsuru Shigeto 都留 重人 , 1194
- Tsurumi Yūsuke 鶴見 祐輔 , 281, 1078

Tsuruta Tomoya 鶴田知也 , 1079, 1152, 1175. 87,  
1177. 55  
Tsutsumi Chiyo 堤千代 , 13a  
Tsuzuki Shōgo 都筑省吾 , 1190. 6

## U

Ubukata Tatsue 生方たつゑ , 1190. 8  
Ubukata Toshirō 生方敏郎 , 13c  
Uchida Hyakken 内田百間 , 4b, 362, 1080,  
1162, 1175. 75, 1177. 17, 1179, 1194, 1198, 1232, 1243. 42  
Uchida Roan 内田魯庵 , 2, 1193. 10  
Uchiki Muraji 打木村治 , 6b, 1081, 1165  
Uchimura Kanzō 内村鑑三 , 1082, 1243. 45  
Uchimura Naoya 内村直也 , 18, 20, 141, 1083,  
1084, 1169, 1175. 92, 1209  
Uchino Kenji 内野健兒 , 1085  
Uchiyama Kenji 内山賢次 , 1086  
Uchiyama Motoi 内山基 , 352  
Ueda Bin 上田敏 , 4a, 22, 324  
Ueda Hiroshi 上田廣 , 8b, 368, 1087, 1165, 1175. 87,  
1177. 59  
Ueda Kanji 上田官治 , 371  
Ueda Mannen 上田萬年 , 21b  
Ueda Susumu 上田進 , 320, 336, 1088  
Ueda Toshio 上田敏雄 , 30  
Uehara Senroku 上原尊祿 , 1194  
Uematsu Hisaki 植松壽樹 , 1089, 1175. 90, 1189,  
1190. 4  
Uemura Tai 植村諦 , 29, 32, 1090, 1210  
Ueno Takeo 上野壯夫 , 29  
Ui Mushū 宇井無愁 , 13c, 1191  
Umeda Haruo 梅田晴夫 , 1169  
Umeda Kan 梅田寛 , 358  
Umehara Ryūzaburō 梅原龍三郎 , 313, 365  
Umemoto Katsumi 梅本克巳 , 1233  
Umezaki Haruo 梅崎春生 , 8b, 12b, 13b, 204,  
254, 255, 298, 340, 357, 367, 1091, 1175. 82, 1177. suppl. 3,  
1231, 1232, 1233, 1242, 1243. 29  
Unagami Tanehira 海上胤平 , 33  
Unno Jūza 海野十三 , 13d  
Uno Chiyo 宇野千代 , 1092, 1165, 1173, 1175. 45,  
1177. 44, 1198, 1232  
Uno Fumio 宇野文雄 , 269  
Uno Kōji 宇野浩二 , 2, 5, 7f, 10, 221, 232, 249, 266,  
300, 335, 378, 1093, 1166, 1168, 1173, 1174. 48, 1175. 32,  
1177. 33, 1177. 47, 1179, 1193. 3, 1198, 1201, 1232, 1243. 48  
Uno Nobuo 宇野信夫 , 19, 1094, 1195  
Uozumi Setsuro 魚住折蘆 , 1175. 93  
Uriu Tadao 内生忠夫 , 152  
Ushioyama Chōzō 潮山長三 , 1186  
Usuda Arō 臼田亞浪 , 54, 1095, 1175. 91  
Usui Taiyoku 臼井大翼 , 1175. 90  
Usui Yoshimi 臼井吉見 , 12a, 46, 160, 228, 229,  
275, 291, 374, 1096, 1175. 95, 1175. suppl. 1  
Utsuno Ken 宇都野研 , 1097, 1175. 90, 1190. 6

## V

Valéry, Ambroise, 349, 359  
Villon, François, 359  
Van Dine, S. S., 13d

## W

Wada Katsuichi 和田勝一 , 1098  
Wada Kingo 和田謹吾 , 85

Wada Tsutō 和田傳 , 6b, 129, 351, 1099, 1175. 86,  
1177. 55, 1244  
Wakayama Bokusui 若山牧水 , 37, 1189, 1190. 4,  
1193. 5, 1232  
Wakayama Kishiko 若山喜志子 , 1175. 90, 1189,  
1190. 5  
Washio Ukō 鷺尾雨江 , 13a  
Watanabe Hakusen 渡辺白象 , 1175. 91  
Watanabe Junzō 渡辺順三 , 40, 42, 43, 103,  
252, 353, 373, 1100, 1175. 90, 1218, 1219  
Watanabe Kazuo 渡辺一夫 , 12a, 1101, 1159,  
1175. 96  
Watanabe Keisuke 渡辺啓助 , 13d  
Watanabe Suiha 渡辺水巴 , 51, 54, 1102, 1175. 91  
Watsuji Tetsurō 和辻哲郎 , 4c, 345, 361, 1103,  
1163, 1175. 94, 1194, 1243. 50  
Wedekind, Frank, 16  
Whistler, James A. M., 4a  
Whitman, Walt, 4c, 6 introd., 25  
Wilde, Oscar, 4a  
Wilder, Thornton, 20  
Williams, Tennessee, 20  
Woolf, Virginia, 7c

## Y

Yada Sōun 矢田椿雲 , 13a  
Yada Tsuseko 矢田津世子 , 7f, 328, 1104, 1165,  
1175. 87, 1177. 56  
Yagi Gitoku 八木義徳 , 2  
Yagi Jūkichi 八木重吉 , 31, 1105, 1175. 89, 1241,  
1245  
Yagi Ryūichirō 八木隆一郎 , 13c, 19, 1106, 1169  
Yagi Yasutarō 八木保太郎 , 1217  
Yagi Yoshinori 八木義徳 , 12b, 316, 1107, 1152,  
1175. 88  
Yahan (see Gotō Yahan)  
Yajima Kan'ichi 矢島歡一 , 372  
Yamabata Issuiro 山畑一水路 , 59  
Yamada Hajime 山田肇 , 214  
Yamada Imaji 山田今次 , 1210  
Yamada Kazetarō 山田風太郎 , 13d  
Yamada Seizaburō 山田清三郎 , 8b, 131, 230,  
231, 252, 300, 383, 1109, 1177. 40, 1213  
Yamada Tokiko 山田晴子 , 1169  
Yamada Utako 山田うた子 , 1108  
Yamagata Yūsaku 山形雄策 , 1217  
Yamagishi Gaishi 山岸外史 , 330, 1110  
Yamagishi Tokuhei 山岸徳平 , 106, 116  
Yamaguchi Mokichi 山口茂吉 , 44, 1111, 1175. 90,  
1190. 6  
Yamaguchi Seishi 山口誓子 , 55, 57, 59, 294,  
1175. 91  
Yamaguchi Seison 山口青邨 , 55, 57, 813, 1112,  
1113, 1175. 91  
Yamakawa Hitoshi 山川均 , 245, 321  
Yamakawa Kikue 山川菊榮 , 280, 334  
Yamakawa Ryō 山川亮 , 1177. 40  
Yamakawa Tomiko 山川登美子 , 35  
Yamamoto Eikichi 山本英吉 , 275  
Yamamoto Kazuo 山本和夫 , 1114  
Yamamoto Kenkichi 山本健吉 , 59, 121, 232, 1115,  
1175. 95  
Yamamoto Sanehiko 山本実彦 , 301  
Yamamoto Shūgorō 山本周五郎 , 13a  
Yamamoto Tarō 山本太郎 , 1175. 89

- Yamamoto Tomoichi 山本友一, 1190. 8  
 Yamamoto Yūzō 山本有三, 5, 13b, 15, 16, 246, 265, 277, 363, 1116, 1166, 1174. 46, 1175. 31, 1177. 32, 1225, 1232, 1243. 2, 1243. 54  
 Yamamura Bochō 山村暮鳥, 25, 1175. 89, 1241  
 Yamamuro Gumpei 山室重平, 1193. 7  
 Yamamuro Shizuka 山室静, 12b, 92, 99, 125, 126, 306, 311, 406, 1175. 95  
 Yamanaka Chirū 口中散生, 260  
 Yamanaka Minetarō 山中峯太郎, 13a  
 Yamanaka Sadao 山中貞夫, 1217  
 Yamanishi Eiichi 山西英一, 1117  
 Yamanoguchi Baku 山之口獲, 31, 1118, 1175. 89, 1241  
 Yamanoi Ryō 山之井諒, 1119  
 Yamanouchi Fusakichi 山内房吉, 300  
 Yamanouchi Yoshio 山内義雄, 1120  
 Yamaoka Sōhachi 山岡莊八, 13a  
 Yamashiro Tomoe 山代巴, 1121  
 Yamashita Hidenosuke 山下秀之助, 1190. 5  
 Yamashita Hiroshi 山下洋史, 1122  
 Yamashita Mutsu 山下隆奥, 1175. 90, 1190. 7  
 Yamate Kiichirō 山手樹一郎, 13a, 1161, 1167, 1239  
 Yamauchi Yoshio 山内義雄, 1175. 93  
 Yamazaki Gōhei 山崎剛平, 256  
 Yamazaki Shikō 山崎紫紅, 15, 1170  
 Yamazaki Yasuo 山崎泰雄, 1123  
 Yanagi Sōetsu 柳宗悦, 4c, 1194  
 Yanagida Kenjūrō 柳田謙十郎, 354, 1194. 15  
 Yanagida Kunio 柳田國男, 1124, 1175. 12, 1192, 1193. 8, 1194  
 Yanagisawa Ken 柳澤健, 24, 26, 1175. 89, 1181, 1193. 5  
 Yanagisawa Yasutoshi 柳澤保惠, 1193. 6  
 Yanagita Shintarō 柳田新太郎, 371, 372, 1218  
 Yanagiwara Byakuren 柳原白蓮, 34, 1189, 1190. 3  
 Yanaibara Kyokudō 柳原極堂, 48, 294  
 Yanaihara Isaku 矢内原伊作, 251  
 Yanaihara Tadao 矢内原忠雄, 346  
 Yano Hōjin 矢野蓬人, 12a, 1193. 11  
 Yano Ryūkei 矢野龍溪, 292  
 Yarita Ken'ichi 鍵田研一, 6b  
 Yashiro Tōson 矢代東村, 40, 43, 373, 1125, 1175. 90, 1190. 6  
 Yasuda Yojūrō 保田與重郎, 8a, 31, 312, 330, 1126, 1175. 94  
 Yasunari Jirō 安成二郎, 40  
 Yasuoka Shōtarō 安岡章太郎, 204, 1127  
 Yasutaka Misako 保高みさ子, 1128  
 Yasutaka Tokuzō 保高德藏, 266, 301, 1129, 1175. 86, 1177. 56  
 Yatabe Ryōkichi 矢田部良吉, 21a  
 Yazaki Dan 矢崎弾, 324, 1175. 94  
 Yoda Yoshikata 依田義賢, 1217  
 Yodono Ryūzō 淀野隆三, 8a, 330, 349, 1130  
 Yokemura Yoshitarō 除村吉太郎, 1159, 1175. 94  
 Yokogawa Ryōichi 横川亮一, 357  
 Yokomitsu Riichi 横光利一, 1, 7a, 7b, 7c, 10, 30, 129, 133, 135, 136, 139, 143, 153, 155, 157, 162, 167, 183, 187, 215, 221, 222, 229, 261, 265, 301, 302, 333, 352, 1131, 1165, 1166, 1174. 50, 1175. 36, 1177. 43, 1177. 46, 1193. 4, 1198, 1201, 1225, 1232, 1233, 1238, 1243. 1, 1244  
 Yokomizo Masashi 横溝正史, 13d, 1161, 1186, 1187  
 Yokose Yau 横瀬夜雨, 1175. 89, 1181  
 Yokoyama Hakkō 横山白虹, 57, 1175. 91  
 Yokoyama Michiko 横山美智子, 13a  
 Yokoyama Rinji 横山林二, 56  
 Yokoyama Seiga 横山青娥, 341, 1132  
 Yonekawa Masao 米川正夫, 1193. 6  
 Yonezawa Junko 米澤順子, 1133  
 Yosano Akiko 奥谢野晶子, 22, 35, 1134, 1175. 15, 1190. 3, 1206, 1241  
 Yosano Hiroshi 奥谢野寛 (see Yosano Tekkan)  
 Yosano Tekkan 奥谢野鉄幹, 22, 23, 34, 35, 1175. 15, 1241  
 Yoshida Genjirō 吉田絃二郎, 352, 1135, 1168, 1174. 47, 1177. 36, 1245  
 Yoshida Issui 吉田一穂, 30, 31, 32, 1136, 1175. 89, 1241  
 Yoshida Ken'ichi 吉田健一, 1175. 96  
 Yoshida Masatoshi 吉田正俊, 1137, 1190. 6  
 Yoshida Mitsuru 吉田満, 8b, 1138  
 Yoshida Seiichi 吉田精一, 12a, 93, 96, 99, 106, 214, 219, 233, 516, 1139, 1140, 1198, 1232  
 Yoshida Shōzō 吉田庄藏, 272  
 Yoshie Takamatsu 吉江喬松, 6b, 122, 378, 1175. 94, 1193. 6  
 Yoshihara Toshio 吉原敏雄, 137  
 Yoshii Isamu 吉井勇, 4a, 15, 35, 38, 46, 324, 1141, 1168, 1170, 1174. 35, 1175. 17, 1189, 1190. 3, 1193. 5, 1232  
 Yoshikawa Eiji 吉川英治, 13a, 246, 308, 364, 1142, 1161, 1167, 1178, 1186, 1237, 1243. 26  
 Yoshikawa Kōjirō 吉川幸次郎, 12a, 1194  
 Yoshikawa Norihiko 吉川則比古, 331  
 Yoshimura Fuyuhiko 吉村冬彦 (also wrote as Terada Torahiko), 4b, 1174. 58, 1192, 1193. 2  
 Yoshimura Teiji 吉村貞治, 234, 235, 1143  
 Yoshino Genzaburō 吉野源三郎, 345  
 Yoshino Hideo 吉野秀雄, 1175. 90, 1190. 7  
 Yoshino Saemon 吉野左衛門, 48  
 Yoshino Shōji 吉野鈺二, 44  
 Yoshioka Zenjidō 吉岡禅寺洞, 54, 55, 57, 242, 1144, 1175. 91  
 Yoshiue Shōryō 吉植庄亮, 41, 1175. 90, 1189, 1190. 3  
 Yoshiya Nobuko 吉屋信子, 13a, 144, 1145, 1161, 1167, 1168, 1196, 1239  
 Yoshiyuki Eisuke 吉行 Eisuke, 7b, 1165  
 Yoshiyuki Junnosuke 吉行淳之介, 253, 1146  
 Yoshizawa Dokuyō 吉澤独陽, 331  
 Yoshizuka Kinji 吉塚勤治, 1210, 1236  
 Yuasa Hangetsu 湯浅半月, 21a  
 Yuasa Katsue 湯浅克衛, 7f, 1147  
 Yuibutsuron Kenkyūkai 唯物論研究会, 1247  
 Yuki Aisōka 結城哀草果, 39, 44, 1148, 1175. 90, 1190. 5  
 Yuki Shigeko 由起しゆ子, 1149, 1152  
 Yukitomo Rifū 行良李風, 15, 1150, 1186  
 Yumeno Kyūsaku 夢野久作, 13d

Z

- Zenkoku Haishi Remmei 全國俳誌連盟, 1171  
 Zen-Nihon Musansha Geijutsu Remmei 全日本無産者藝術連盟, 1215, 1224  
 Zola, Émile, 2