This critical annotated bibliography cites literature intended to help American children acquire an accurate image and understanding of Japan and Japanese culture. Of the approximately 300 items reviewed, over 150 have been included. The author selected for inclusion both good and bad publications to give teachers an idea of what to look for in choosing and evaluating books about Japan. Each book is evaluated in terms of content and accuracy in portraying Japan. Grade levels are indicated. The bibliography is divided into sections on art, music, fiction, folklore and legend, poetry, and social studies. Reference materials for further research are cited. The 50 most recommended titles are listed. A title index is included.
JAPAN THROUGH CHILDREN'S LITERATURE: A Critical Bibliography

by

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FOREWORD

Japan through Children's Literature: A Critical Bibliography is more than a comprehensive new resource for teaching and learning about Japan; it is itself a lesson in intercultural understanding. Yasuko Makino has surveyed the available materials and evaluated them from both an educational and a Japanese viewpoint, and she has done so in a style that is fresh, warm, and thoroughly engaging. Her enthusiasm for and knowledge of the folklore and literature of Japan and her careful attention to authenticity of detail and presentation make this bibliography a valuable tool in the search for materials appropriate for the study of Japan.

Keenly aware of the twin necessities of recognizing differences and avoiding stereotypes, she gives us a perspective which, although rooted in the complex reality that is modern Japanese culture, is truly international in its appeal. As such it becomes a valuable contribution to the Japan-United States binational elementary and secondary school activities for mutual understanding.

Betty M. Bullard
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1978
Yasuko Makino, assistant professor of Library Administration at the University of Illinois and a practicing librarian in the university's Far Eastern Library, was born and educated in Japan. She was a teacher there before coming to the United States to do graduate work at the University of Illinois (MLS, 1972), where she has been since 1965. Her interest in the quality of children's literature on Japan available in English was stimulated by research done in graduate school, the misconceptions, stereotyping, and mistakes she found led her to compile this critical bibliography in an effort to promote better understanding between cultures.
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PREFACE

This bibliography is intended to help American children acquire an accurate image and understanding of Japan and Japanese culture. I have used children's literature as a vehicle to accomplish this goal, for American children can easily identify themselves with their Japanese counterparts in the stories. The bibliography has been prepared with grade-school children in mind. I have chosen only the areas I thought would be suitable for teaching Japanese culture—or any culture for that matter—and divided the bibliography into sections on art, music, fiction, folklore and legend, poetry and social studies.

Of the approximately 300 items reviewed, over 150 have been included here. I have selected both good and bad publications to give teachers an idea of what to look for in choosing and evaluating books about Japan. Each book is evaluated in terms of content and accuracy in portraying Japan and the Japanese numbers in parentheses indicate suggested grade levels.

There are many good books for children published each year in Japan, and fortunately more and more of these are being translated and made available in the United States. For present purposes, however, I have limited the scope to materials which could be used to teach Japanese culture to American children. Reference materials for further research are included for teachers who would like to pursue special topics.

I would like to thank Dr. Betty Bullard of the Asia Society for making this publication possible, Mrs. Barbara Dinovo and Mr. John Dorsey for their editing, Mrs. Michele Shoresman for her constant encouragement, the staff of the Urbana Free Library for their patience and for the tedious work of interlibrary loans, and last but not least, my husband Selichis who has been an unsparing critic.

Yauko Makino
I. ART


Easy origami (paper folding) for American holidays. Can be used to show children the Japanese art of paper folding in connection with American holidays.


Includes Chinese, Japanese, and other Oriental art with a good portion of the book devoted to Japanese art. It covers Japanese art only up to the 18th century, but includes good illustrations. For individual reading or art class.


A good introductory work. Comprehensive survey of Japanese art from antiquity to the 18th century. The author introduces young readers to Japanese art and shows how it delineates the history and culture of the country. Sections on sculpture, painting, architecture and landscaping. The only shortcoming of this book is that no art of the modern period is included. For individual reading or art class.


A well-organized book that includes a good introduction to the origins of origami and what origami is. Contains clear and attractive color photographs and detailed, easy-to-follow instructions for folding. Especially useful for teachers. Other books by the author include: *All about Origami* and *How To Make Origami*, both from Japan Publications.


Similar to Sakade's *Origami: Japanese Paper Folding Play* (Rutland, Vt.: Tuttle, 1960), this book uses finished origami foldings to illustrate five stories, two of which are Japanese folk tales. The stories are written in readable English, and the background drawings have specified spaces for mounting.
finished foldings. Although some of the foldings are too complicated for the intended audience of this book, some simple ones are also included. Papers for making the origami are included.


The art of Japanese paper folding, origami, is presented in these three inexpensive paperbacks with easy-to-follow instructions. The forty-eight figures introduced include animals, birds, dolls, fish, flowers, boats, caps, boxes, clowns, a clock, a jet plane, a space ship, a table and a chair, a tent, a house, a church, a windmill, a Christmas tree, a lantern, Santa Claus, a fan, and a kimono. Besides detailed diagrams for making each figure, the book also includes suggestions for using the origami in finger plays, party decorations, boat races, mobiles, space travel, and hunting games. A must for art class and other creative activities.


This book uses the origami to illustrate scenes in stories familiar to the children. Stories are retold in very brief form. A complete paper folding is pasted in the book for each story and all of them are easy for primary graders to make. This book is suitable for an art class, and the teacher can give meaning to the paper foldings by telling the story.


This book is arranged in the format of an alphabet book, and under each letter of the alphabet, the construction of a paper folding of something which begins with that letter is illustrated with good, clear step-by-step diagrams. A drawing illustrates the setting for each finished paper folding. This may encourage children to use their imagination to draw their own settings for their paper foldings. One third of the paper foldings in this book require less than seven steps and are simple enough for younger children. The book has trilingual captions in English, French, and romanized Japanese. Words for the foldings are also given in Japanese characters.


This book is a reproduction of a scroll, known as Chōjū giga (scroll of animals), drawn by a Japanese priest in the 12th century. This famous masterpiece is done in black ink line drawings without the technique of
Blurring. Lively caricatures of common animals are entertaining and will stir children's imaginations. The text was added to keep the flow of the story. For classroom use as well as individual reading.
II. MUSIC


Excellent selection of fifteen simple traditional Japanese children's songs with piano accompaniment. Includes notes on pronunciation, and each of the fifteen songs has a good introduction and a literal translation as well as verses both in English and in Japanese. If the song is accompanied with games or movements, these are also explained. Good authentic illustrations. Highly recommended for music class and social studies.


A get-acquainted songbook for young children. Includes a note to teachers on pronunciation and gives more songbooks and record references. Musical notes for the piano accompaniment and English translations are given for each song along with lyrics in the Oriental language. A brief introduction is also given for the first verse of each song. Accompanied by a good phonodisc. Most selections are not particularly suitable for children, although some are easy enough for young children to sing in the classroom.


An outstanding collection of popular Japanese children's songs on the bilingual principle, with very clear illustrations. Translations are excellent. This book teaches both musical and social aspects of Japanese culture. Divided into five sections: Creatures large and small; singing games; singing day by day; seasons and festivals; and street cries. Often explanations of the games and customs are given. Excellent book for classroom use. Includes index.
III. FICTION


The author of this book has a unique and well-calculated approach to make younger children understand differences in customs and also the fact that all human beings live under one sun. Sometimes the illustrations depict outmoded ways of dressing and customs such as having all the storekeepers hold fans. Drawings also mix seasons: one, for example, shows a riceplanting scene, which takes place in June, with watermelons which come out in late summer, and fall crickets. Could be used in social studies for the unit "Understanding others."


Kobo, a Japanese boy, wants to combine becoming strong, brave, and lucky in one wish for Wishing Day. He decides to draw a horse by himself to show his wish because his artist father is too busy drawing pictures for Wishing Day for his customers. Although a Japanese custom is explained in an interesting way with very good illustration, the text has some jumbled, stereotyped expressions, such as "Honorable artist," "elder husband," "Come elder son," and there are some mistakes in which the word "Hai" (meaning yes).


Jiya's family and his home were lost in a tidal wave, but he survived because he escaped to his friend's house on the hillside. This is a story of a Japanese boy in a fishing village, and how he grew into manhood. The names Jiya and Kino are neither Japanese boys' first names nor last names, not particularly good. Descriptions of the Japanese countryside are vague and obscure.


Historical tale of how Yoshitsune, the young warlord of the Genji, an outlawed clan; accomplished the seemingly impossible task of leading his clan to victory against a prosperous rival clan, the Heike, to help his elder brother, Yoritomo. Yoshitsune and his men and family suffer and die tragic deaths because of Yoritomo's envy of the popularity and fame Yoshitsune gains. Yoshitsune was a real person, and his life story is based on good historical evidence and legend. Well-told, historically accurate, and detailed; an exciting
story of 12th-century Japan. Illustrations are well done. Highly recommended for individual reading.


Based on the legend that the cat, being a sly animal, was not included in Buddha's nirvana. Told in an old style, since this was originally published in 1931, but the author has a good grasp of what Buddha's mercy is like. Except for some strictly literal translations, the book still has a place in modern classrooms.


Japanese version of Arabian Nights. A Japanese boy nicknamed Cricket who is an apprentice of a merchant learns that the emperor's son is incurably ill. He goes to the palace to visit the son and reads from a magic paper he found on the street. There are several textual as well as illustrative mistakes. For example, there is no water buffalo in Japan, and chairs were not used in traditional Japan. Although this author has a big name in children's literature, the work is not recommended. Some of the names in the story are Chinese and some are Japanese. The illustrator ignored historical evidence. For example, the cover depicts two boys with girls' clothing and modern boys' hairdos and a lady-in-waiting with a man's hairdo.

Cocagnac, A. M. *The three trees of the samurai.* Illustrated by Alain de Foll. New York: Harlin Quist, distributed by Dell, 1970. unpaged. (2-6)

An adaptation of a Japanese No play called "Ilachi no Kr" (Trees in Pots), it is almost a straight translation except that it is in story form. The typical Japanese story of loyalty to one's master. The text is in the classical style and well written. Some inaccurate illustrations—i.e., the woman's kimono is drawn as a bathrobe with a huge, strange sash, and the fireplace is not Japanese—but this could easily be transformed into a play for the upper grades of elementary school.


An emperor of Japan who reigned in an age when all the people believed that cats were sorcerers issues a leashing law for cats. Later he changes his mind because he finally realizes that cats catch mice. There are many textual and factual mistakes; neither the author nor the illustrator apparently had any intention of maintaining authenticity. The author placed this story in
Japan, I suspect, simply to make it exotic. Illustrations are half Chinese, half Western with a touch of Japanese. Do not use.


Many long years ago there lived an emperor of Japan named Coshirakawa. He ordered a beautiful temple with 1001 Buddha statues to be built in Kyoto the ancient capital, with the hope of inspiring his people to live in spiritual peace. The temple and the Buddha statues can still be seen today. Both author and illustrator paid close attention to historical evidence for settings, customs, and clothing of 12th-century Japan. This could also be used in social studies.


Very good detailed description of the average Japanese family. The daily life of Japanese, the way the Japanese think and act are vividly and accurately described. Careless Setsuko, the twelve-year-old heroine, comes alive. Girls can easily identify with her. Jumbled literary translations such as “honorably return,” are to be regretted, especially because the rest of the book is outstanding. There is only one small mistake in the text: when an illustration shows an old man in Japanese kimono, the text says, “...handed the shoe-horn.” Japanese never wear shoes with kimono. Could also be used in social studies.


Everyone in Beppu, Japan, loved the flute player, but no one loved him so much as the young boy Sato. One day, Sato found the flute which the flute player had dropped, and after overcoming the temptation to keep it, he returned it. In return, the flute player taught the boy to play, and after years of practice, the boy himself became the flute player of Beppu.

The hero of the story, a little Japanese boy, is called Sato-san all the way through the book. Sato is either a last name or a girl’s first name. Little boys are not called Sato-San, which means Mr. or Mrs. Sato. This author has the stereotyped idea that Japanese always address people by their last name with honorific “san.” This idea is also shown when the flute player’s wife calls her husband by saying, “Come, Flute-player-san.” The phrase “Ah, so” is also wrongly used. Illustrations are not authentic.


Good, realistic story of a family with an eleven-year-old girl with a cheerful
heart who brightens the world around her. The setting is Tokyo right after World War II. Vivid descriptions of how most Japanese lived during that period. Could be used for social studies.


This story is always listed as a story on Japan in reference works because the translator added the line “Once in the far land of Japan,” but originally it was only written by a Japanese author; the setting of the story was not Japan. The author specifies the stage of the story as “a far-away country in the south.” All the illustrations in this particular book are in an authentic Chinese style. The boy was also given a Japanese name, although in the original text he has no name. Misleading, but the story itself is a good one and teaches the value of kindness.


The picture play format, which is known in Japan as *kamishibai,* which literally means “paper play,” is effectively used for Hamada’s *The Tears of the Dragon* (see the entry above). The text is simplified for English translation, but there is no unnecessary change from the original story. The excellent illustrations contribute much to the text. Picture plays were very popular in Japan among children before the days of television. The paper playman (*kamishibaiya-san*) would come every day to streets and alleys to show paper plays. Only children who buy candies from him are allowed to watch the play and listen to his stage elocution. Highly recommended for classroom use.


The Bobbsey twins go to Japan with their family and solve two mysteries there. Descriptions of Japanese culture are accurate and Japanese words are accurately used but the details of the illustrations are sometimes inaccurate.


Story of a fatherless girl who lives with her poor mother. This girl, Yoshiko, dreams of having dolls for the Doll’s Festival, which is the girls’ festival in Japan. A good, quiet story with warm feelings and sentiments.

A bragging farmer learns a lesson from a clogmaker's apprentice. All the people in the illustrations have Western faces, and the names and words are often distorted and not Japanese. The hairstyles and clothing of the people are not authentic. Strange words such as "AiYie!" pop up in the text, but the story itself is enjoyable.


A story of a crybaby who is nicknamed Raintaro (Rain Boy) by other children because he cries so much. One summer his village suffers drought. His grandmother, who actually had found him crying on the street and brought him home to raise as her son, becomes ill because of the lack of water, and Raintaro starts off to get some water from the Milky Way in the sky. He climbs up to the very top of the tall cedar tree in the village to reach the sky, but finds that it is not tall enough. He calls to the heaven for help, and then is taken to heaven. Meanwhile, water from the Milky Way is delivered to the sick old woman, and all the villagers are overjoyed to see pouring rain. But from that time on nobody ever sees that crybaby, Raintaro, again. Very effective and authentic illustrations. To be read to a small group.


Story of one Boys' Festival when Taro went dragonfly hunting with his friend. Information in the book is accurate and unreliable. For example, the season for dragonfly hunting is in late summer and the Boys' Festival is in early May. The children of present-day Japan do not wear *kimono* to school or after school; in addition, the *kimono* in the illustrations resemble bathrobes. There is no such thing as "soy-bean noodles." Not recommended.


A story of how Bamboo, the monkey, who lived in a Japanese bamboo grove and liked the color orange, acquired an orange parasol. Illustrations are done in a mock-Japanese *sumie* style and each illustration is accompanied with a short phrase in Japanese writing. There is, however, no romanization of the phrases nor translations, so the calligraphy is useless for giving a Japanese flavor. Not a good book.

A quick-moving, well-told story of an orphan and his friend who are forced to escape from the burning castle of the boy's father, who is the Lord of Yori. They fulfill their pledge to take revenge on their enemy and get back the honorable sword of their ancestor after many hardships. The only trouble with this book is that the Japanese language is used in a distorted way. For example, the honorific san is too often used in the wrong places. The boy's father and his wife address their son as Taro-chan, which is a modern way of addressing young children, and the son addresses his mother as "ofukufo," which, according to the author's explanation, is the affectionate name for mothers. In reality, it is never used for addressing one's mother directly; it is used only for referring to your mother. In this 17th century story all the farmers have last names, which was not true until the late 1860s.


A small forgotten pine tree becomes a "perfect dwarf pine" to cure an ailing princess. The tree endures terrible pain and dies for her sake. A beautiful story of devotion and sacrifice, which is very Japanese. The author absorbs Japanese folklore and creates original stories for children; most of her books are very good. The illustrations are beautiful. Tengu, mythical creatures, appear in this story.


The story of how Joji the scarecrow and his crow friends help a lady scarecrow who is in trouble with Amanojaku, a mischievous goblin who opposes whatever others say or do. This is not among the author's best works; the plot is poor and the whole story is rather artificial and boring.


Unnaturally told story. Worst of her books.


One day a frightful fog floats over the farmyard and settles in the farmer's bathtub, threatening to kill all the farmer's rice plants. Joji, the farmer's scarecrow, embarrassed by his inability to protect the rice plants, wants to become a scarefog instead of a scarecrow. His crow friends think up a plan to scare the fog away to help Joji and save the rice crop. Light but good story, and children will enjoy it. Good and humorous illustrations.
Humorous, well-told story of *kappa,* mythical creatures. The author has written a good story with authentic and humorous black and white illustrations.

Goro and his forgetful wife Chio promise that they would be foxes in their next life, but Chio forgets what she was supposed to be when she is about to die. There is nobody around to ask, since her husband Goro has died before her. Chio tries to think hard, but she still cannot remember, and thus it takes many live until the couple are reunited in the same form. Entertaining. Reincarnation is a Buddhist idea common in Japan. Many deaths and reincarnations are treated in the book, but the illustrator created a way which is just right to demonstrate them, and the book is not gloomy.

This story starts with a mysterious one-legged creature flying to a small village in Japan. Even the mayor did not know what to make of it, so the villagers decided it is a god (there are eight million gods in Japan, anyway) and build a shrine for it. Later little Yosin, who found the creature, uses it for a shelter on a rainy day. A beautiful luminous watercolor illustration shows the Japanese countryside very well.

Based on the Japanese legend that there is a rabbit making rice-cakes on the moon. A rabbit who wants to become a soldier, but who is also a good rice-cake maker, wins a match after long and hard training by *tengu,* mythical creatures. He is dispatched to the moon to govern it, and he makes rice-cakes there. One error: The *samurai,* who are warriors, laugh at woman’s laugh in this book.

A fantasy told by Runcible, a dog, to Betty Jean Lifton, about his trip through a long, dark hole from a beach on Cape Cod to a lonely beach in Japan, a country on the opposite side of the earth. The dog meets a Japanese
girl, Taka-chan, who has been imprisoned by a fearful Black Dragon. The latter demands that he and the other dragons should get offerings from the fishermen as they used to do. Runcible promises the dragon he will deliver the message to the fishermen, and the dragon orders the dog to find the most faithful person in Japan to free Taka-chan from her captivity. The setting of this fantasy is contemporary Japan, and the book is illustrated with excellent photographs by a famous Japanese photographer.


This story of a boy's pet bird on the day before the Boys' Festival when everyone in Japan celebrates with good food, and cloth carp and streamers are used for decoration. There are several textual errors. The author says the huge carp are made of paper, but actually they are made of cloth. The author also says water buffaloes are cultivating the rice paddy, but these are oxen. The author calls Japanese fishing boats sampans, but a sampan is a small Chinese boat. There are also jumbled literal translations such as, "Welcome to our humble house." No little girl would use such a language to her friend.


Ten-year old Kumi, the granddaughter of a pearl farmer in Japan, secretly practices how to dive to surprise her grandfather. She saves his life when he falls into the ocean by accident. There are both textual and illustrative mistakes. One typical example: the text reads, "Kumi unwrapped the scarf that held Momo... Kumi wrapped Momo against her back," and what the readers see as an illustration is a picture of a baby strangely wrapped up with a huge scarf hanging from Kumi's back. Actually this scarf is a sash to tie a baby to the back and there is a proper way of doing this. There is some other evidence of the author's stereotyped thinking.


People's names, clothing, buildings, hairdos, and objects mentioned in the book are a mixture of Chinese and Japanese. The author does not demonstrate any knowledge of what a farmer's life was like in old Japan. A sheer absurdity, not recommended.


Chie becomes lonesome after her brother Ichiro started school and did not want to play with her any longer. But one sport's day event helped her to regain her brother's friendship. Ichiro was the slowest runner in the class, and he was depressed on sport's day when Mother and Chie came to school to watch the events. Chie helps him out of that depression. The universal problems and joys will be recognized by American children. Readable text and good illustrations.


A grandmother tells her little granddaughter about the time she ruined her new clogs while playing when she stepped into a puddle and dirtied the new clogs. The feelings of the little girl are skillfully described, and life in Japan in the grandmother's time is shown very well with clear illustrations.


A tall tale of a Japanese village boy who climbs on a fast growing bamboo and villagers who live far from the sea. Taro, a Japanese boy, went to dig a bamboo shoot for dinner for his birthday and got on a fast-growing bamboo by mistake. When the boy's father and relatives cut off the bamboo to save the boy's life, the bamboo became a road to lead the people to the sea none of them had ever seen. Fairly well-told, entertaining story, but there is one mistake. Traditionally, Japanese never celebrated birthdays. Authentic but humorous illustrations in alternating black and white and color are very effectively used.


Taro is sent to buy tofu, soy-bean cake, by his mother and is mistakenly given more change than he is entitled to. He discovers this when he stops at a candy store on the way home. The struggle between Taro's conscience and the temptation to keep the extra change to buy candies is a universal theme.
Illustrations clearly show a typical Japanese shopping street. A warmly told story with a good universal moral.


**Ojiian** (old man) reified an abandoned baby fox until it grew into a beautiful female fox. It disappears one day and the old man sees a fox wedding procession crossing the rainbow. This story is based on the legend that when it rains and the sun shines at the same time a fox wedding is taking place. The illustrations are done in pastel rainbow colors. A little sad, but a beautiful story.


The witch of the mountain commands the villagers to bring rice cakes as offerings because she has just given birth to a baby boy. An old woman is chosen to bring them to the witch. Because of her courage and hard work, the witch gives the old woman a magic roll of cloth, which will never be used up. Very good translation retaining all the flavor of the original. Humorous and colorful illustrations. Could be read to a group.

Miller, Elizabeth K. *Seven lucky gods and Ken-chan*. Illustrated by Yasuo Kazama. Rutland, Vt.: Tuttle, 1969. 40p. (2-4)

One day, Ken-chan, a ten-year-old Japanese boy who is a poor fisherman's son, finds a heavy wallet with an expensive charm of the Seven Lucky Gods. He thinks about all the things he could buy for himself and his family, but he is an honest boy and decides to return the wallet and the charm to its owner. While he is sleeping that night, the Seven Lucky Gods make plans for the boy's future to reward his honesty. Although the legend of the Seven Lucky Gods was brought to Japan from China, it became a folk belief and many Japanese still believe in it. The story of each god is explained clearly and accurately. Clear black and white illustrations. Strong message of the value of honesty along with the meaning of the Seven Lucky Gods.


A touching story of love and devotion and loyalty among a captured baby fox, its parents, and a boy in the mountains in Japan. The boy secretly gives food to the foxes for a long period of time. When the boy is buried in a snowslide, the parent foxes come and dig him out. Well-told story and good

The setting is Japan, but the story is a completely fictional animal story of an old monkey named Saru, a mustang named Hoki, and a little boy named Norio. Not an exciting story, and although the stage is set in Japan, neither the story nor illustrations have anything to do with Japanese culture.


A breathtaking, quick-moving story of a brave, faithful, and spirited thirteen-year-old boy who becomes an apprentice to a puppeteers' group in Osaka in the feudal period, when there were famines year after year and chivalrous robbers were prowling about the city. The author's effort in going to Japan to ascertain the authenticity of her story by using historical evidence and by doing research on the puppets and puppeteers' lives is repaid by the work she produced. The atmosphere of the period is well described and reproduced in this story, although a few mistakes still remain. One which occurs frequently is the way characters address one another. For instance, she lets the apprentices address their master as "Yoshida," but apprentices would never address their masters by name, especially without any honorific. The proper way of addressing them is "master" or "teacher." Another mistake is the repeated use of "Ara!" (an expression used only in women's speech) to show surprise in an entirely wrong way and place. For individual reading only.


The setting of the story is feudal Japan. A girl who lost her samurai father in the war is growing up when her widowed mother remarries, to a dwarf. After another war she loses her mother and brother. When she realizes that she has grown to womanhood so she can accept her stepfather without bitterness, she marries him with a deep and warm understanding. Well-told story for individual reading.


This story takes place in 12th century Japan. A boy named Muna (which means "no name") goes to Kyoto, the capital of Japan at that time, to look translation. The dark illustrations by the translator match the heavy mood of the story. Very Japanese.
for his father. The only clue to identify his father is a tattoo of a chrysanthemum. The boy is given protection by a famous swordsmith. Sometimes the story gets rather vague because of the way the conversations are presented. Good, very Japanese story, but somewhat difficult for grade-school children.


The daily lives of Japanese twins at the end of the 19th century. The book attempts to explain Japanese culture, but much of the information, both illustrative and textual, is inaccurate. An illustration shows children wearing zori in the house; another illustration shows a bathtub with a chimney and smoke inside the house. Not recommended.


Edited by Sakade from an episode of Lucy Perkins' *The Japanese Twins* into a picture play, but actually it is almost a new story. Through the seven-year-old Japanese twins' daily lives, children will be able to learn what the everyday life of Japanese children is like. The grandmother tells the twins that it is going to be a lucky day for them when they are leaving for school in the morning. After a long, dragging day, they find out it really is a lucky day because their mother comes home with a newborn baby boy. This could also be used in social studies.


The adventures of two young brothers who live in a fishing village on a small Japanese island. They take their uncle's fishing boat and go to the mainland, which they call "the better place," on the Feast of Lanterns, the traditional festival of the dead. However, both of them find that the reality is nothing like what they have dreamed of for so long. This carefully thought out but very naturally told story with authentic and detailed illustrations is highly recommended for individual reading.


A young boy who lived alone with his grandmother deep in the mountains of Japan has heard about tengu, long-nosed, dreadful looking and mischievous legendary creatures. One day while at play, he is found by a tengu, Ringoropyonpyontobijetplanekenchanchan, who has just awakened from a sleep of over
one hundred years. Ringoro tengu is very mischievous and tries all the tricks he can on this little boy. But to his disappointment and surprise, the boy is not only fearless, but even enjoys having tricks played on him! Not only that, he runs away with Ringoro tengu’s thunder staff and plays tricks on Ringoro tengu. The boy causes severe earthquakes and thunder with the staff. His hut, with his grandmother in it, falls into a crevice caused by the earthquakes. He realizes he has gone too far, and returns the staff to Ringoro tengu. The boy’s grandmother, who is a good sweetcake maker, invites Ringoro tengu for a taste of her specialty. After that, they all become good friends. The usage of “um” in the text is not the regular usage of this interjection, but except for this small detail, this is an enjoyable book for all children.


This story is about a fierce, heartless prince who has an empty heart. All he can do is fight. After he has fought in all the wars, there is nothing for him to do. He is angry, hated by everyone, and empty-hearted. He comes to understand how joy and love are alike by planting and caring for the seeds given to him by a little girl. Well-told story with effective and powerful illustrations. Only the last page is in full color, and has a dramatic effect. The moral of the story is more a universal than a Japanese one, but the text is beautifully poetic. A very good book; good for class discussion.


A well-told adaptation of a Japanese folk tale with strong moral teaching about two brothers who make their living as stoncutters. These brothers were granted seven wishes by the Goddess of the Forest in return for their kindness to her. Clear, powerful, and authentic illustrations. Highly recommended.


A Christmas story set in a small village in Japan where people never have celebrated Christmas, never decorated a Christmas tree before. Unfortunately, there are some careless illustrations in this book. The dog is named Shiro, which means white, but the dog in the illustration is black. When the text says that the little girl’s braids are swinging in the air, the illustration shows the girl with short hair. Very short, but the meaningful and rhythmic text will be enjoyed by all children.

Twelve-year-old Miya lives in a small village. She is the third child in the family and has a younger brother. She does not like being in-between in the family, because she sees only disadvantages to that position. During summer vacation, her sick aunt in Tokyo wants her to come to help with the housework. She tries her best, but the responsibility is too heavy for her, and she is sent back home. She feels as if she is a complete failure, but with the wise guidance of her parents and the help of her new friend from Tokyo, she gains confidence and starts to understand and accept the simple country life. Everyday family life in the countryside of Japan is described in accurate detail. A good introduction to Japan as well as a good story of a growing girl. A similar story by the author is *Hisako’s mystery* (New York: Scribner, c.1969. 112p. (4 up)


A story of a small boy in the third grade who was the youngest in the family and the smallest in his class. He was a born loser, he thought, but with the kind guidance and help of his old friend, Mr. Imai, he finds something he is good at and gains confidence in himself. Describes everyday life in a Japanese town very well


A feudal lord’s recognition of Rokubei’s work changes the lives of his family from that of poor farmer/potters to that of elegant, wealthy people, but the happiness they enjoyed before is lost. All the family agree to go back to the simple country life to get back the happiness. The story is not very smoothly told, but it certainly presents an unmistakable Japanese value. Black and white illustrations.


Sumi was the only girl who entered a kite-flying contest. Although she did not win the prize for the kite itself, she got a prize for something she did not intend. Village life in contemporary Japan is the setting of this story. A similar work by the same author is *Sumi’s special happening,* also from Scribner.

A story of an active Japanese boy, Takao, his family, and his sword. Takao grows into a responsible boy through various experiences which happen in one year. The story is well told, and daily life in Japan is vividly described. In one illustration a girl wears an adult's sash, but except for that one instance, the illustrations are good and authentic.


Sumi’s ninety-year-old friend, Mr. Oda, gets a goat. About the same time a new railroad reaches Sugi, the village where Sumi lives. But the trains only go through the village without making a stop. One day, the goat gets out of the old man’s back yard and stops an express train heading toward Tokyo. All the children are invited on board to see what the inside of the train looks like. Lively illustrations complement the warm humor of this story and show the classroom in a Japanese village school clearly.


An adventurous fantasy of how Tatsu, a boy dragon made by two Japanese boys for a parade for a shrine festival, becomes a real dragon through courageous deeds. There are a few minor mistakes, but in general children will enjoy this fantasy. Good black and white illustrations.


American children who are spending their summer vacation with their grandmother in a haunted house in Kyoto, Japan, solve the mystery of the samurai sword with their Japanese friends. The story is well told, with good descriptions of Japan, and is much more than a mystery. It is also a heartwarming story of friendship between children from different cultural and language backgrounds. Accurate and informative as well as enjoyable.


A sensitive story of a boy no one paid any attention to, except to ridicule him, and how one day he became a hero of the school. The story of how an introverted little boy who had a problem adjusting to the school situation was transformed into a confident boy through a warm, understanding teacher. Through the teacher’s help, the other children begin to understand this boy’s talents. The informative illustrations in soft mixed colors are attractive. Very short, but the meaningful text will be enjoyed by children. This book could also be used for the study of Japan in social studies.

The story itself has a funny but warm mood, but I do not see why the author used a Japanese name for the hero. It is about a boy told to work in the fields by his father, but who proves to be too tender-hearted to pull out the grass or spoil a spider's web, and ends up not doing much work, although he is happy he did not disturb anything. The boy in the illustrations wears a Vietnamese hat and nothing besides his name is Japanese.
IV. FOLKLORE AND LEGEND


*Kappa,* a mythical creature who lives in the river, tries to steal a farmer's horse. The farmer and the *kappa* have a tug-of-war, and the farmer wins and gets the horse back, but he is kind enough to spare the *kappa's* life. The grateful *kappa* brings presents to the farmer ever afterward. Illustrations done by a Japanese artist in the traditional *painting* style, using misty watercolors. This book could pass for an art book. A lively, amusing, and pleasant story.


The wisdom of an old man saves the lives of all the people in a small Japanese village from a tidal wave. Good, clear, authentic drawings with a good, simple, short story. This book is based on Lafcadio Hearn's *Gleanings in Buddha-fields,* which was made into *The Wave* by Margaret Hodges, but this is much better than Hodges' book especially the illustrations.

Carpenter, Francis *People from the sky: Ainu tales from northern Japan.* Told by Francis Carpenter, and illustrated by Betty Fraser. New York: Doubleday, c.1972. 107p. (4-6)

Legends and stories told among Ainu, who are a minority group living on Hokkaido, the northern island. Both text and illustrations are very good and accurate. Based on research on the stories collected in the 19th century; sources are included in the bibliography. We should have more of this type of translation.


A funny nonsense story from Japan. The story itself is good, but the author made a mistake in choosing the illustrator. Illustrations are blurred, and it is hard to make anything Japanese out of them. Could have been funnier and more successful with different illustrations.


The tale of *Ikkyu,* a priest and prince who has the wisdom of Solomon. The story is all right, but there are some mistakes in the text. The author in-
vented all the names except Ikkyu, and although they are all Japanese, none are for priests or abbots, nor for students for the priesthood. The author repeatedly uses kozu to mean “student for the priesthood” instead of the correct work, kozo, which literally means “little priest.” Besides, the head priest is always called “Oshosan,” and never Mr. So-and-so. In addition, there are redundant expressions such as Kamogawa River, which means “Kamo river.”


The publisher’s advertisement claims that this is a “traditional Japanese tale,” but it is actually nothing more than a tasteless mixture of Issun Boshi, the Inchling (see below), and Thumbelina. The book does not even say it is an adaptation. I can almost say that, except for Mr. Fuji and the cherry blossoms, nothing in the story is Japanese.


Five well-known fairy tales from Japan. Reasonably accurate and well-told, but there are some shaky translations, such as “Honorable father, honorable mother,” and incorrect use of Japanese words such as yo, banzai, and uamsame, which means shark, for crocodile. One good thing about this book is that it is one of the earliest works to record the sources of the folklore the stories are taken from. Should be used with caution.


Well-told adaptation of the original tale, but the illustrations are so mixed up with things Chinese that it disturbs the appreciation of the story (compare with *The Burning Rice Fields* by Bryant). From his mountain home, a wise old Japanese farmer sees a tidal wave coming and warns the people in the village below by setting fire to his precious rice fields. Should be read to the class.

Ishii, Momoko. *Issun boshi, the inchling: an old tale of Japan*. Translated by Yone Mizuta. Illustrated by Fuku Akino. New York: Valker, c.1967, unpag. (K-3)

A childless old couple pray to the sun for a child and get a boy who is no bigger than a person’s thumb. They name him Issun Boshi, *issun* meaning
“one inch.” Issun Boshi makes his way to the capital by sailing the river to find fortune, and serves his mistress, a beautiful daughter of a feudal lord, faithfully. He saves her life from an attack by ogres. By the power of a magic mallet the ogres have left behind, inchling becomes a tall, handsome, young man and marries his mistress. Although the style of the translation is not very good, splendid illustrations which are like a picture scroll give a fascinating effect to this story. Children will be fascinated by the beauty of the book.


Story of Kintaro, the legendary Japanese boy who was brought up among animals in the mountains and was strong enough to beat the bears in wrestling. Illustrations are authentic, but it is regrettable that the reteller made many unnecessary changes in the story. To be read and shown to the class.


This is based on a folk tale called *Cat and Pumpkin.* Old Gembei, who lives with a faithful rooster in a small Japanese village, allows a little kitten to live in his home, not knowing that it will turn into a ghost cat at night. The rooster suspects the cat and tries to warn his master, but is misunderstood. With the help of a holy monk who understands animal language, old Gembei’s life is saved; the faithful cock, relieved that his master will be safe, dies of exhaustion. The story reflects the traditional Japanese moral of loyalty to and sacrificial death for the master. Very good illustrations add to the effectiveness of the story.


An old couple living in a Japanese village want a child so badly that they pray to the god of water to give them any kind of baby as long as it would be their own. One evening the wife gives birth to a *tanuhi,* a mud snail. The couple take good care of it for twenty long years until they become too old to work. He even marries a wealthy man’s daughter. Through her love, devotion, and prayer, the mud snail one day becomes a handsome young man. The story is well told and retains all the flavor of the original folklore. Fuku Akino, who does many of the illustrations for Lifton’s works, alternates black and white and color illustrations in absolutely beautiful and authentic watercolor. Excellent book to explain Japanese culture and values.

The legends and myths of Japan, covering the birth of Japan. This collection includes Japanese myths and stories not found in other collections. Generally speaking, both text and illustrations are good. The traditional folk tales, fairy tales, and myths are told in a readable style.


Tazaku, a stone-cutter who has been contented with his work, sees a magnificent procession one day. His wish to become a prince starts with the procession and is granted by the mountain spirit. His wish escalates until finally he realizes how foolish he was to long for power. A powerful Japanese fable both in illustrations and theme of the text. Illustrations match the message of the text perfectly, and the author shows a reasonable grasp of Japanese culture. The text is also well written. Could be read to a small group, and a filmstrip edition is available.


A carpenter is asked to build a bridge across a very swift river. An ogre who lives in the river promises to do the difficult task of building the bridge in exchange for the carpenter's eyes. If the carpenter manages to guess the ogre's name (Onifoku), he will be able to save his eyes. A Japanese folktale similar to that of Rumplestiltskin in theme. Attractive and vivid illustrations and a well-translated text should attract readers.


One day an old Japanese man saves a trapped crane. That night a young girl comes to the hut of the old man and his wife. The old couple were delighted to have a young girl in the house, although they were very poor. One day the girl offers to weave cloth to be sold in the marketplace to get some money, on the condition that no one should see her weave. The old woman breaks the promise and finds out that the girl is actually the crane. Because of the broken promise, the girl has to change into a crane once more and leave the old couple. Sad but beautiful story. The illustrations are absolutely lovely. There are two mistakes in the text. In the translation the girl says, "My name is Tsuru-san," which no Japanese would say since the honorific san is never used in speaking of oneself. The second error concerns the
custom of kissing. The text reads as follows. "She (the crane) kissed the man and his wife tenderly." In this particular situation, Japanese do not kiss each other; they bow.


Story of Urashima Taro, a fisherman in old Japan. One day Urashima rescues a turtle and the turtle takes him to a palace under the sea. He has a good time day after day, but one day he wants to go home. As he is leaving the palace he is given a box and told never to open it. When he comes back to his old village, everything has changed. He is a complete stranger. In despair he opens the box and in an instant he becomes an old man. Beautifully told Japanese folk tale with a sad ending. The text is well written, and the pastel illustrations are exquisite.


Gongoroh finds a magic drum that can make people's noses grow long or short. He uses the power of the drum to become rich. A funny and truly entertaining tall tale. Effective use of the illustrations brings the story to life. Well translated. Could be read to a small group; also recommended for individual reading.


An old Japanese folk tale of how Hanasakajiji, a good-natured old man who loves his white dog dearly, becomes rich. He is able to make withered trees blossom with the ashes made from a willow tree that grows where his dog is buried. This book opens from the back, and is printed and bound in the Japanese style. It includes texts in both English and Japanese. Attractive, colorful illustrations by Yasuo Segawa are a good contribution to the usefulness and quality of this book, especially for American classrooms.


Twelve intriguing folk tales translated from authoritative Japanese folklore collections. The source on which the translations are based is cited. There is only one mistake in the text. The text reads, "She stood up from the chair," when in the illustration she is sitting on the floor. In traditional Japan there
were no chairs; people sat on the floor. Except for that one mistake, both text and illustrations are very good. Could be read to a class.


This story tells of a woman who likes to make dumplings and laugh at strange laugh. One day, while she is chasing a dumpling she has dropped, she is captured by ogres because she cannot help laughing. While she is in captivity she cooks rice day after day for the ogres with a magic paddle. One day when the ogres are gone, she manages to escape with the magic paddle. After her safe return home she becomes a prosperous rice dumpling maker because of the magic paddle. This book was awarded the Caldecott Medal in 1972, but there are several illustrative and textual mistakes. Besides, this author does not seem to know what a rice dumpling is. Japanese rice dumplings are made from rice flour, not from cooked rice. Almost as bad is her Tikki Tikki Tembo, which is also a mixture of things Chinese and Japanese.


First published in 1903, second edition, 1922, and the latest a 1970 paperback from Tuttle, this collection of twenty-two Japanese fairy tales including many stories not available in other collections. The style is a little old-fashioned, but this is an accurate translation with authentic illustrations by a Japanese artist. Very good and still useful in the classroom as well as outside.


A collection of Japanese folklore in which animals play important roles. The stories explain the traits Japanese connect with certain animals. Very informative and well-organized book. When the class is studying about "animals as friends," this would be the right book to use in connection with another culture. The animals included are both real and legendary.


Each of these companion volumes contains approximately twenty stories. Sakade makes unnecessary changes to make the stories "cute"; the second volume is a little better because it contains mainly stories written by modern
authors of children's literature. Illustrations done by established children's book illustrators explain clearly how people are dressed, how the places look, etc., and give a good understanding of another culture. Selections are good. Written in readable English.


A story to explain how the years got their names in Japan and why cats and mice do not get along to this day. A rather boring and artificial story. In particular, the illustrations are a bad mixture of Chinese and Japanese elements. There is a calendar of animal names for the years at the end of the book in which readers can find their birth year. Actually, the cycle of twelve years with the names of animals started in China, not in Japan. So in that sense, also, this book is misleading.


A miserly old landlord lives in a small village in Japan. He is mean and greedy and makes all the villagers suffer by collecting too much rent for the land. He complains constantly, too. One day he swallows a cherry pit and it grows into a cherry tree which sprouts from the top of his head. People ridicule him, and out of rage the miserly landlord pulls it out of his head. The hole where he has pulled out the tree is filled with water, and eventually fish start to live in it. Children have a good time fishing in the hole whenever the man takes a nap. One day, when the landlord finds out what the children have been doing, he chases them away, stumbles, and disappears. All that is left of the wicked landlord is a lovely lake. Well-told, funny tale. Good illustrations to match the mood of the story by the reteller of the story himself.


An accurate, enjoyable collection of Japanese folk tales, well selected and well told. In each of the tales in this collection there is an honest, hard-working old man who is rewarded for his goodness and a wicked old neighbor who imitates his good neighbor to get his share of good fortune but who ends up in disaster—the kind of reward he deserves for his greediness. Authentic and humorous illustrations contribute much to the book.


An old man follows a talking dumpling into a cave, where he finds a statue
of Jizo, the god of children, and outwits the demons who are gambling there. The old man's sneaky neighbor tries the same thing, but fails miserably because he completely lacks consideration and respect. A typical Japanese story. Comical illustrations support the text for better understanding of Japanese culture.


A humorous tall tale from Japan about three strong women and a sumo wrestler. A self-contained sumo wrestler meets a little girl on his way to the capital for a match. He follows her to her home and becomes extremely strong after practicing with these three women. He defeats all the other contestants in the capital and comes back to these women to live with them. The four of them are still practicing to this day, and that is why we still hear an occasional earthshaking sound from the mountains of Japan. Kazue Mizumura's illustrations match the humorous atmosphere of this tale and add the finishing touch. Children will have a good time listening to or reading this unusual tall tale.


A funny story of a battle of wits between two rival tribes of tanuki, a kind of badger, on neighboring islands in old Japan. The agreement of the two tribes is that each group will send the best in the tribe to a cheat-and-change contest, and whichever side loses has to go to a faraway place forever. Both text and illustrations are good and accurate. *Tanuki* have an important role in Japanese folklore, because they are believed to have the magical power to change into whatever they wish to be.


Includes nine well-known Japanese folk tales. Text is told with some adaptation but is still all right; however, the illustrations are badly influenced by stereotyped Japanese woodblock prints, and are full of mistakes. Not recommended.


This is a well-known work but the text is not very readable. Uchida adds minute unnecessary changes in her effort to make things easier for American children, and in lessening their flavor she almost distorts the original stories.
Illustrations are especially bad due to the mixture of Chinese and Japanese elements.


This is a little better and also a little more readable than the work mentioned above. Uchida did the illustrations herself, but there are still a few mistakes such as the thundergod without drums or with a loincloth made of tiger-skin.


This one is the most readable of the author’s works, but the illustrations do not contribute to the stories. The author does much less unnecessary changing than in her other works; but it is a pity that the stories are adapted or retold, because some, such as “The wise old woman,” and “New Year’s hat for the statues,” are not available in other collections.


Adapted from a Japanese folk tale, but the illustration of the city is a more modern Western city. The story itself is funny and has a moral.


Toshi, a deaf and dumb boy who lost his father in a storm, comes to live with an old man in a small Japanese fishing village. The boy finds a wounded golden crane one day and nurses it to health. People come to know about it, and the crane attracts much attention. Toshi and the old man try to keep the crane, but the emperor, who is the most powerful man in the country, orders them to give the crane to him. In order to avoid this tremendous numbers of cranes appear and carry Toshi and the old man away over the ocean with the wounded crane. There are a few textual and illustrative mistakes. No poor fisherman has silk cushions in his shack, and no Japanese burn charcoal in a fireplace.

This is an interpretation of the legend of Urashima Taro, the Japanese version of Rip Van Winkle. Vacationing Japanese ballet-school children listen to the old legend on a quiet seashore. Urashima, the fisherman, saves the life of a turtle and it takes him to a palace under the ocean. He forgets about his family and the passing of time. When he comes home, he suddenly becomes an old man. All the children wonder about the meaning of the story. The haunting, abstract, but beautiful illustrations add to the mysterious mood. All the readers will also wonder at the meaning of the story as the children in the story did.


A popular Japanese folk tale about a kind old man and his greedy neighbor who go to the world of mice under the earth. The text is translated in rather literary English, but it is a humorous story. Comical and lively illustrations match the story.
V. POETRY


Most of the poems in this book were selected from the ancient Kokinshu and Manyoshu, and are poems by people from all walks of life. This might be a little difficult for grade-school children because of length (in Japanese the 5,7,5,7,7 syllable scheme is the poetic form of tanka), the poems are more descriptive and complicated than haiku and would be good for children who are already familiar with the haiku form. Good introduction at the beginning of the volume. Arrangement done by the seasons of the year, index of poets included.


A well-selected and translated collection of Japanese haiku, the seventeen-syllable poems. Most poems are simple enough for children to understand. Good combination of good Japanese paintings and poems.


Good new collection of haiku poems by the compiler/translator of Cricket Songs. Drawn from the work of about thirty poets. Simple, delicate, serene illustrations contribute to the mood of this new collection. Good translation.


A bilingual collection of haiku about animals in nature, especially done for young children. For each poem, the Japanese writing and romanised original poems are given along with the English translation. Unfortunately there are many mistakes in both text and illustrations in this otherwise lively collection. There are three mistakes of romanization, and a few poems have a difference in text between the Japanese and romanized versions. Some poems do not match the illustrations. One poem talks about slippers, but the illustration depicts a geta, a Japanese wooden clog. An inaccurate and carelessly com-
piled book, but it may encourage young children's imagination and creativity for writing poems. Includes a note on haiku on pages 4 and 5.


DeForest selected and translated these nursery rhymes and folk poetry collected by Tasaku Harada from all over Japan. Over fifty nursery rhymes are included in this charming collection. It is a difficult task to translate nursery rhymes and retain the meaning and flavor of the original, but the translator has done a superb job. Simple but very expressive paper-cut illustrations using Japanese rice paper are extremely effective. Children will enjoy both the poems and the pictures while exercising their imaginations.

Don't tell the scarrycrow, and other Japanese poems by Issa, Yayu, Kikaku and other Japanese poets. Illustrations by Talivaldis Stubis. New York: Scholastic, c.1969. unpaged. (K-4)

The illustrator of this book simply borrowed translated poems from various collections of Japanese haiku and did not give the proper credit to the translators. At least one poem is attributed to the wrong poet. Careless work, and illustrations lack authenticity. Poems could be read to the class.


A moving biography of Issa, a celebrated Japanese haiku poet of Edo period, based on his autobiography and his poems. Well told. The name of Issa's teacher, Rokuzaemon, is incorrectly spelled as Rokuazemon throughout the book.


Good translation of Japanese nursery rhymes and old poems with clear, bright, and lively illustrations. Not all the poems and rhymes are particularly typical of Japanese children's songs, but this is a good addition to the body of Japanese children's songs in English. Especially good for younger children.

Good introductory words about Issa, the Japanese haiku poet of the eighteenth century, at the beginning of the volume. The credit of good translation belongs to Blyth and Yuan. The illustrations are small and give the feeling of the haiga drawings that accompany haiku. Good selection of Issa’s poems, which are easy enough for children. Children will feel the warmth of this master’s heart by listening to these poems. Can be used in social studies for units such as understanding others and our friends, animals, etc.


Arranged in the order of one spring day, morning to evening. A lovely collection of twenty-three Japanese haiku in a picture book format, selected from the works of famous Japanese haiku poets from the seventeenth century to the modern period. Illustrations match the mood of the poems. This could be enjoyed by very small children as well as grownups. Translations are collected from many books of haiku poetry.


A collection of Chinese and Japanese poems about nature and the seasons from many centuries. The only trouble with this book is that there is no way of knowing whether a poem is Chinese or Japanese unless the reader knows the difference between Chinese and Japanese names. There are many poems which children will love.


The life of Issa, a famous 18th-century haiku poet, is treated in this book, along with many of his warm and humanistic poems. Well-organized book, but probably too difficult for elementary-school children except the very advanced ones. Excellent photography.


Approximately seventy poems selected from among published Japanese children’s poems are arranged by topic such as family, play, school, creatures, nature, and thoughts. Full of imaginative, keen, observant, and refreshing poems. Children are sure to enjoy them. Illustrated with pictures drawn by Japanese children.
VI. SOCIAL STUDIES


This book is the story of America's first major overseas adventure—a journey to a virtually unknown part of the world. The black ships that shook sleeping Japan are looked at from an American point of view. Supported by many illustrations, such as paintings, prints, photographs, drawings, and maps of the period, this is a good contribution to American-Japanese history.

American Japanese coloring and talking books. Rutland, Vt.: Tuttle, c.1972-73. 10 v. (K-1)

"Each book of this series: 1. Animals, 2. Holidays, 3. Eating, 4. Games, 5. Sightseeing, 6. Customs, 7. Dressing, 8. Riding, 9. Houses, 10. Story book heroes, is designed to serve both as a delightfully different coloring book and as a first step in international understanding—to introduce the child to some of the differences in the ways and customs of his country and Japan." This quotation is from the publisher's advertisement. Ten different topics are treated in these books. Format varies slightly from book to book, but generally facing pages are devoted to one topic, one page depicting something American, the other something Japanese. Besides presenting pictures to color, each page includes passages in English and Japanese to be read aloud with each picture. Quality of the pictures varies from book to book, depending on the artist, but generally speaking this series could be used effectively in the classroom or at home for an awareness of the differences and similarities between the two cultures.


Accurate, very informative and easy to read, written in simple sentences. Illustrations are selected with fresh perspective, and the author's open-mindedness shows through. Some facts and figures are printed on the end papers and a good map is also included. Good photographs. Very good book for classroom use.


Although the title is Living in Tokyo, the information included in this book is not limited to Tokyo. Daily life is placed at the center of this book, and the author succeeded in describing it well. Text is fairly good and infor-
mative, but some of the photographs could be replaced by clearer and more informative ones.


Excellent book for children on the festivals of Japan; accurate descriptions in a readable text. Here is a good general introduction about Japan and its numerous festivals at the beginning of the book. Although in black and white, excellent and clear photographs are the strongest point of this book.


Although the publication date is rather old for this type of work, it still is an accurate, informative, readable, and useful book on Japan. The author was a photo editor for The Associated Press in Asia and his excellent photographs show present-day Japan, where traditional and modern ways coexist, in good perspective.


Brief but very accurate and informative. Covers various subjects such as industry, the arts, sports, etc. A little old, but still a useful book if available. Includes maps. There is a list of Japanese words with pronunciation.


This book describes the daily life of a little girl, Noriko, who lives in Kyoto, the ancient capital of Japan, but has a very stereotyped approach. Could be used as a companion volume with *Jun'eki, a boy of Japan* by Schloat (New York: Knopf, 1964), but the latter is far more informative. Noriko does not represent the average girl's life in present-day Japan. Average children do not go to see No drama or Kabuki drama, practice koto (Japanese harp), samisen (Japanese stringed instrument), Japanese dancing, or flower arrangement. The photography is good and captures the flavor of both modern and old Japan. Children will find this book interesting since this girl could be one of their friends because of her age, but they will also notice the difference and similarities in social life and customs. This book is to be used with careful notes by teachers. Includes a pronunciation chart.


Extremely detailed work of Japanese history. Although the original date of publication is rather old, it is still useful because of the accurate and de-
tailed historical facts and episodes which are not readily available elsewhere. The scarcity of illustrations is regrettable. Includes index, glossary, chronological table and notes. *Two Japan* from the same publisher (1963), 256p.) is also a very good book by the same author.

This book lists various kinds of Japanese festivals, both of recent and ancient origin, and gives a detailed account for each festival. Unfortunately, some of the information is inaccurate, including some misspellings of Japanese words. Buell's book is much preferred.

Fries, Margaret. *Welcome to Japan.* Sketches by Lois Axeman. Chicago: Children's, c.1975. 48p. (2-5)
Includes a map, vocabulary, and list of places to visit. A short and easy-to-read text is accompanied by full-page color photographs on the opposite page. Although a recent publication, not much new information included. *Visit with us in Japan* by Joan Pross Larson is a similar but older work that contains much more information.

Gartler, Marion, and Marcella W. Benditt. *Understanding Japan.* River Forest, Ill.: Laidlaw Brothers, c.1963. 64p. (4-6)
Though some of the illustrations are getting outdated, there is still accurate and useful information in this book. Each illustration has extensive explanation. Includes maps and glossary.

Although this was published from Children's Press in Chicago and the format is that of a children's book, the style of the text is very literary and would not be tolerated by many young children. The majority of the photographs have very clear color and are taken from color slides, and that is the merit of this book. Includes a map, a brief chronology of Japanese history, a list of Japanese words and phrases, and an index.

A book on modern Japanese history covering mostly the Meiji period through the end of World War II, full of illustrations which are at least 30 to 50 years old. Often the explanations for the illustrations are inaccurate and misleading. Should be used with extreme caution.

Mostly pictorial, but still there is fairly accurate and usable information included in this rather old book. The concise text is easy to read. Mainly compiled through the eyes of the tourist. Includes a map and an index.


An accurate comparison of traditional and modern Japanese culture. Since the author's particular interest is art, the section on art is detailed and good. Includes a map and an index.


I have a strong suspicion that the author does not know Japanese culture very well, some of the materials are collected from such sources as 20th Century Fox movies, and the author not check historical evidence. Often explanations and photographs do not match, and occasional explanations are wrong. Should be used with caution.


Very accurate and informative text, with black and white photographs. Actual account of the way Sigemi, an eleven-year-old Japanese village girl, lives. Divided into three sections: family and village; school and play; and religion and festivals. The whole year's events in a Japanese village at the foot of Mt. Fuji are described and explained precisely.


Jumblie, a poodle, is the guide. his good and humorous introduction to Japan. Good guide book for young children as well as for dogs! Illustrations are all in black and white, but the photography, by a first-class Japanese photographer, is excellent. Fairly informative.


Quiet but powerful message about the atomic bomb and Hiroshima, where you still see the effects of the bomb. Good black and white photographs by a famous Japanese photographer.

Average, fairly informative, and possibly a little better than Boardman. Some of the illustrations are of children younger in age than the possible audience for this book.


A compilation of well-selected articles, most of which have been published elsewhere, with a fresh approach of looking at Japan through Japanese eyes. What the editors do is present readers with Japanese views of Japan so they can think for themselves. Divided into vol. 1, The Past: The road from isolation, which covers the modern history of the country; and vol. 2, The Present: Coping with affluence, which covers mainly the economic conditions of the country in the 1970s. Highly recommended for upper grades.


The author tries to make the difficult task of learning Chinese characters easier by making up silly stories and jokes and has succeeded in getting people involved by doing so. Here is one of the examples. The Chinese character for tortoise really resembles a tortoise looked at from the above or standing on its tail, whichever way you look at it. To explain this character, the author uses a picture of a tortoise standing on its tail and comments: 'It was hard to get the tortoise to stand on his tail like this. Confucius (the supposed inventor of Chinese characters in this book) had to sing the Chinese national anthem while he drew.' Generally the information in the book is accurate, and the upper readers will have fun learning some of the characters. The book is definitely geared to people going to China or visiting a Chinatown, although some sections like "Pictures and things" and "A list of common radicals" can be used when studying Japan.


The personal experiences of a Japanese woman who survived the atomic bomb in Hiroshima. The author records her life and that of others from 1930 through 1951. This book could help American children understand what happened to the Japanese people during this period.

Neurath, Marie. *They lived like this in old Japan.* Illustrated by Evelyn Worboya. New York: Watts, c.1966. 32p. (4-6)

All the illustrations in this book are based on *ukiyo-e* prints of the 18th and 19th centuries, although the text talks about the 8th- to 12th-century
customs. Some of the illustrations are not authentic, and there are some mis-
takes and much stereotyping. Should be used with caution.


A detailed history of Japan from the mythical period to the end of Edo
period, 1867, with a unique approach. Includes detailed accounts of histori-
cal and mythical tales. The text is good and accurate except for some mispro-
nunciations of names and words. For example, Yamato Dake should be pro-
nounced as Yamato Takeru, gembuku should be pronounced gempuku.

The author shows particular interest in the Three Treasures which
are the symbols of Japanese emperors' divinity and power. Information on *bushido
*(the knightly code) and Shintoism is particularly detailed and well-written
for young people. Appended are notes on Japanese names and pronunciation.
A list of major periods of Japanese history, and a list of further reading; in-
cludes a map and an index. Recommended.

(2-4)

The author knows very well what would interest children, and there is a
good flow of story to tie everything in the book together. Natural, detailed,
clear, and informative. Written in big type and in-easy English, so second
and third graders can read the book by themselves and enjoy it. Descriptive
illustrations will help the children understand the story better.

93p. (4-6)

Although most of the facts and illustrations are becoming outdated, the
layout of this book is good and informative. Includes maps, summary of
basic concepts, and a pronouncing index.

Asia). (3-6)

Excellent, well-rounded book on Japan perfect for social studies. It begins
with a global view of Asia and an overview of Japan, then goes to individual
topics. Information is new and quite accurate, particularly the illustrations.
The book is set up in such a way that students are encouraged to think for
themselves for class-room discussion.

(5 up)
Good, accurate introduction to the industrial modernization of Japan. Written in clear English, and includes glossary and index. Unfortunately, the black and white illustrations are often not clear.

A detailed record of a day in the life of Jun'ichi, a twelve-year-old boy, from the time he gets up in the morning until he goes to bed at night. Unusually good and extremely detailed and informative book. Strongly recommended for classroom use.

This book uses a historical approach to Tokyo and has an accurate, easy, readable, and well-balanced text.

Divided into five parts: home life, school life, athletics, shrines and temples, and projects and pastimes. Very informative; includes many illustrations not available elsewhere. Occasional overstatement and inaccurate explanations.

Very informative book on Japanese arts and crafts from ancient times to the present. Bibliography and index included. It is probably too advanced for elementary school children, but they, as well as teachers, can certainly learn something from the book.

An accurate description of present-day Japan that treats all aspects of Japanese culture and society and includes a chapter on some of her problems. With a bibliography of further readings, and a general index. Not particularly good, but informative.

A description of a normal week in the life of Daisuke, a seven-year-old Japanese boy. Nothing dramatic, but it is an accurate, good, and practical
description of an average boy's life in school and at home. Full of black and white photographs.

Informative, but probably a little too advanced for most elementary school children. The author gives a good overview of Japanese history.

For this edition, some chapters have been added and others have been reorganized and rewritten, but there is still not very much difference between the 1952 edition and this one. Most of the illustrations either are taken from the former edition or photographs that must have been taken in the same period. Explanation is often detailed, but even in new chapters such as that on education, there are mistakes like "Children enter elementary school at the age of six, pass through eight grades, then go on to their secondary education of four years." There has never been such a system in Japan. Compulsory education in Japan is six years for elementary school, and then three years of secondary school. Not much new information has been added, and the figures quoted do not indicate the time, which makes them meaningless.

Mostly accurate and detailed observation, but there are occasional overstatements. Full of black and white illustrations. Includes a map, a chronology of ancient Japan for 4000 B.C. through AD 1600, and an index. Useful book, but should be used with caution.

Detailed, informative, generally accurate, and readable book. Although most of the information is still accurate and usable, sometimes Japan is drawn in a too idealistic way because it describes the Japan of at least fifteen years ago. Includes a map and a general index. There are a few mistakes in the text. In an essay at the end of the book, the author calls Mrs. Iuchi Mama-san Iuchi. The English word "Mama" has been included in Japanese, but when you add an honorific "san" to this particular word, in means a bar hostess.

Ninety-five percent of the information in this book is pre-1950. An accu-
rate account of the history of Japan, but illustrations are mostly old drawings, portraits, or old photographs that do not add much to the supportive information. Includes a bibliography which is not very useful because it is too short and includes mostly dated books, maps, and an index.


The book is very informative about the everyday life of an old Japanese village. The authors recorded the things and people they used to watch on the way home from school. Full of good and accurate observations revealing the warmth of heart of the authors. Could be used for social studies.


Well-constructed book with a simple and attractive style; very informative about the lives of children in a small village in Japan. Good and informative illustrations by the author. I do not think this is the use originally intended, but this can be used for social studies as well as for reading for fun.
REFERENCE MATERIALS FOR FURTHER RESEARCH


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FIFTY MOST RECOMMENDED TITLES

ART

MUSIC

FICTION


**FOLKLORE AND LEGEND**


Carpenter, F. *People from the sky: Ainu tales from northern Japan.* Told by Frances Carpenter, and illustrated by Betty Fraser. New York: Doubleday, c.1972. 107p. (4-6)


**POETRY**


**SOCIAL STUDIES**


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