Kunio Yanagita’s Archaeological Interest of *Tono-Monogatari* (The Legends of Tono)

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It has not been paid attention very much to an archaeological description of the Episode 112 in *Tono-monogatari* which is known as Kunio Yanagita’s monumental work. This report considers Kunio Yanagita’s archaeological interest through clarifying the writing process and the background of the Episode 112 in *Tono-monogatari*.

The talk of Kizen Sasaki, a narrator of legends and stories, deeply participates in the process of writing *Tono-monogatari* the most. After understanding what was written in the Episode 112 in *Tono-monogatari*, I read *Kokoukobutsu-gouki* (The description of archaeological artifacts Kizen Sasaki collected in his childhood) carefully to investigate an original form of his talk. In *Kokoukobutsu-gouki*, there were descriptions of collected-sites and shapes of archaeological artifacts he studied mainly in his local area, and it corresponds with contents of the Episode 112 in *Tono-monogatari* roughly. In addition, there was an archaeological description in *Fushin-no-yuranai-to-iutokoro* (The place to be told that the earthquake never occur) written by Kizen Sasaki in his after years, and I was able to find the Kizen Sasaki’s intention of telling the original form of the Episode 112 in *Tono-monogatari* to Kunio Yanagita.

Through this revealing process of Kizen Sasaki’s original form of his story, I found that his intention had not been seemed to be reflected perfectly in the Episode 112 in *Tono-monogatari* written by Kunio Yanagita. Kunio Yanagita’s intension occurred this gap. What was Kunio Yanagita’s intension? I was able to find an answer in *Tengu-no-hanashi* (The story of the long-nosed goblin) and *Sanmin-no-seikatsu* (The life of the citizen living in mountain areas) which were written by Kunio Yanagita when he was writing *Tono-monogatari* by listening from Kizen Sasaki. Kunio Yanagita had an understanding of that “Emishi as indigenous people” and “The Japanese” were coexisting in an adjacent area at least in northeastern Japan until the Kamakura period. Comparing to these above documents, it was revealed that Kunio Yanagita’s thought for indigenous people had been appearing strongly in the Episode 112 in *Tono-monogatari*. Through examination of this report, it became more obvious that Kunio Yanagita’s archaeological interest took a great interest in to investigate the relations between “Emishi as indigenous people” and “The Japanese”.

Key words: Kunio Yanagita, Kizen Sasaki, *Tono-monogatari* (The Legends of Tono), *Kokoukobutsu-gouki* (The description of archaeological artifacts Kizen Sasaki collected in his childhood), Indigenous people, Archaeology