

Communications to the Editor

ROY STARRS responds to MICHIKO NIIKUNI WILSON's review of *Soundings in Time: The Fictive Art of Yasunari Kawabata*, *JAS* 60(1):227–29.

In her review of my book, *Soundings in Time: The Fictive Art of Yasunari Kawabata*, Michiko Niikuni Wilson writes that “it is puzzling that ‘Purity and Redemption’ does not appear in his footnotes and the bibliography” (p. 228). I presume she means that I do not include the subtitle of Tsuruta Kinya's 1981 book, *Kawabata Yasunari no geijutsu: Junsui to kyuusai*, but I think that most readers of her sentence will be misled into believing that I do not refer to Tsuruta's book at all—especially because she goes on in her next sentence to complain about other works I have “similarly” neglected to mention. The truth, of course, is that I do refer to Professor Tsuruta's book, albeit in truncated form as *Kawabata Yasunari no geijutsu*, in both my footnotes and bibliography. If Professor Wilson wants to read deep significance into the fact that I neglected to mention the subtitle—such as that I did not want to acknowledge any influence from my late teacher—then I suggest that she reread my book: for instance, pp. 60–61, where I not only describe Professor Tsuruta's “very positive view” of the Izu protagonist's “purification” by the virginal dancer, but also describe how my own view differs somewhat from his.

ROY STARRS
University of Otago
New Zealand