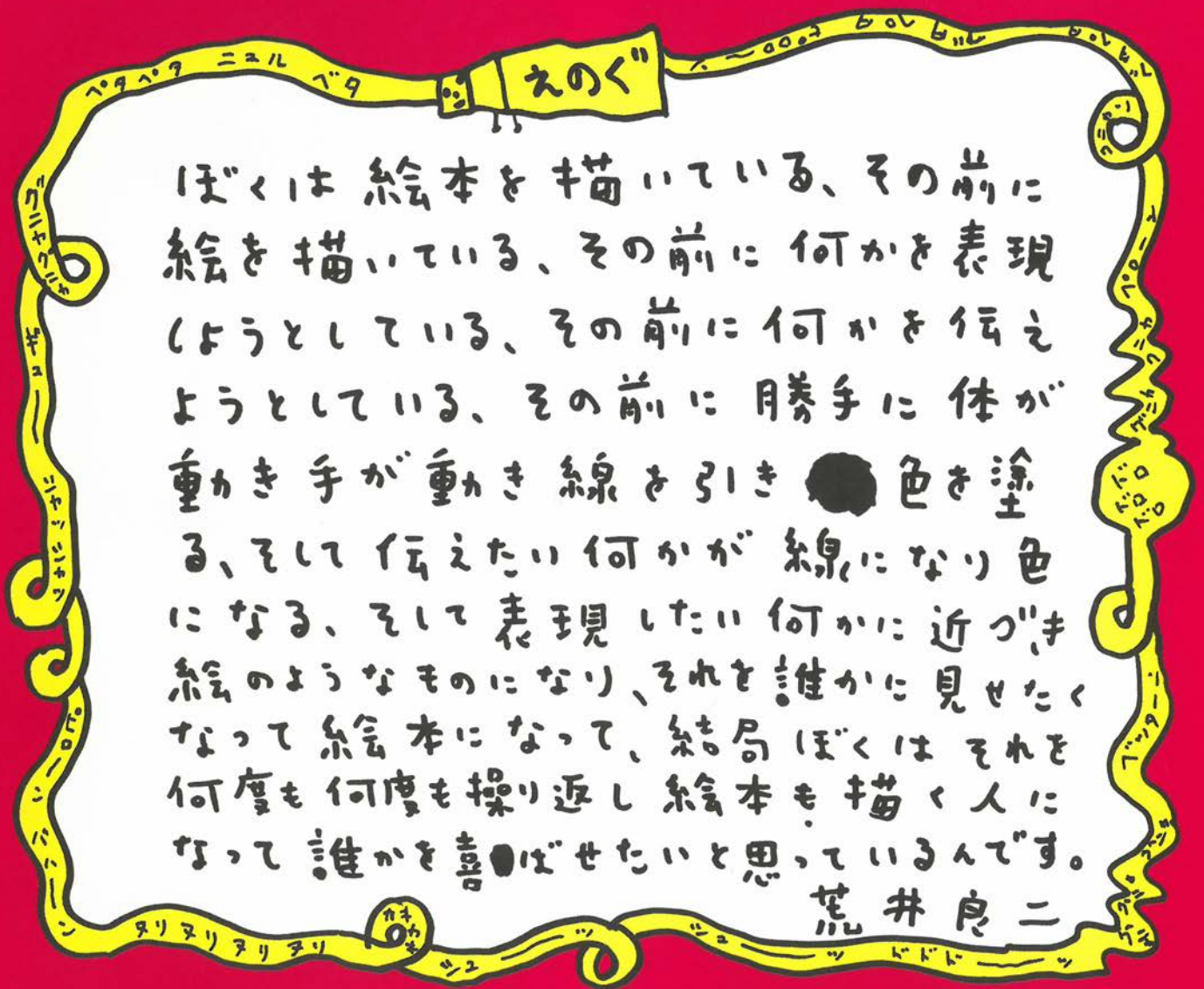




photo © Ren Arimura

Ryoji ARAI

*2022 H.C. Andersen Illustrator's Award
Nominee from Japan*



I draw picture books / And before that I draw pictures / And
before that I'm trying to express something / And before that my
body moves by itself and my hand moves and starts drawing lines
and painting colors / The things I'm trying to say become lines
and colors / And I get closer to the things I'm trying to express /
And it begins to look something like a picture / And then I want
to show it to someone / And it becomes a picture book / And
eventually, I wind up doing this over and over / And I think that's
because I want to become a person who makes picture books and
makes others happy.

Arai Ryosi





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BIOGRAPHY

Ryoji ARAI

Born in 1956 in Japan's Yamagata Prefecture, the youngest of three children. Even as a child, he loved painting and making things. By the time he was a teenager, he had already begun to think about creating picture books. He majored in design at Nihon University College of Art. After graduation he got a job as an illustrator in the advertising industry. He published his first picture book, MELODY, in 1990. Since then he has published more than sixty picture books and illustrated more than two hundred other children's books. He has received many honors in Japan and overseas, including the IBBY Honour List and the Bologna Ragazzi Award. His art has been exhibited in more than ten Biennial of Illustrations Bratislava (BIB) as the artist representing Japan. In 2005, he received the Astrid Lindgren Memorial Award.



STATEMENT

The Picture Books of Ryoji Arai: A World Shared with Children

Yukiko HIROMATSU, Critic/curator

In 2005, Ryoji Arai was the first Japanese to win the Astrid Lindgren Memorial Award (ALMA). Following Maurice Sendak, he was the second illustrator in the world to be so honored. This is what the judges had to say about him:

"[A]n illustrator with a style all of his own: bold, mischievous, and unpredictable. His picture books glow with warmth, playful good humor, and an audacious spontaneity that appeals to children and adults alike. In adventure after adventure, color flows through his hands in an almost musical way. As a medium for conveying stories to children, his art is at once genuine and truly poetic, encouraging children to paint and to tell their own stories."

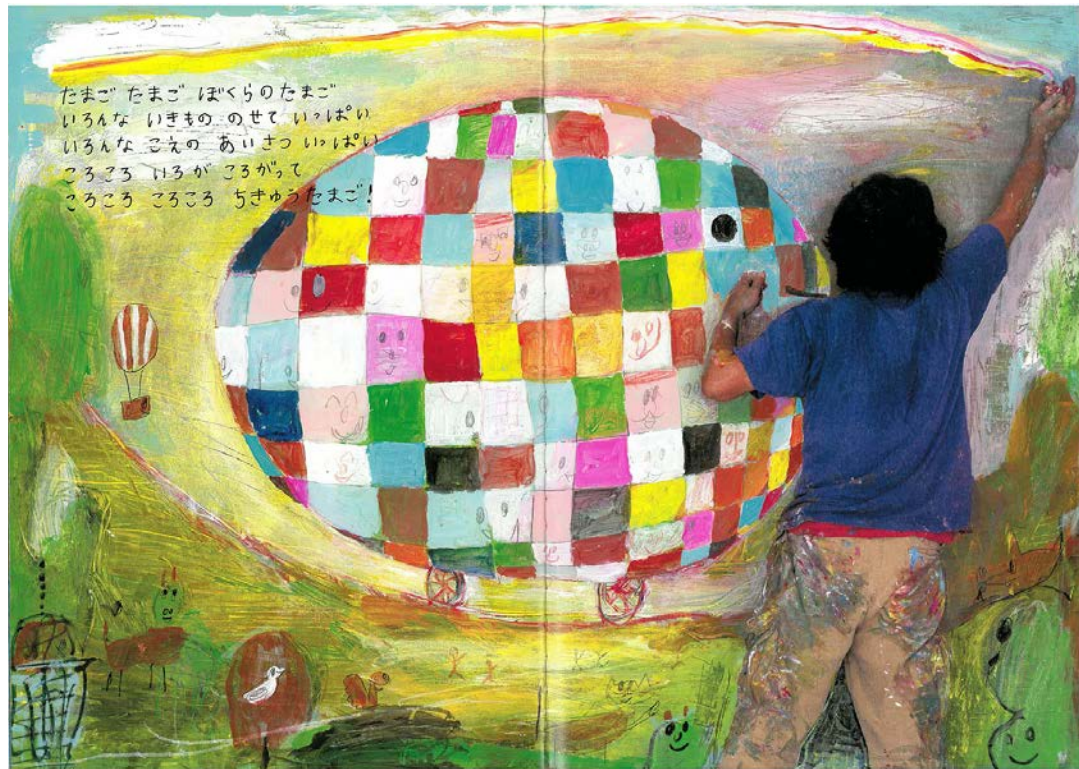


Arai's first picture book was published in 1990, and this major international award came about mid-point in his career. He is not the type of artist whose work goes through transformations, and he can be defined as one who "continues singing the same song." Today, thirty years after his publication debut, we can say that he has been consistent in his attitude towards both his theme and his readers. His expression, however, is like a spiral staircase that looks at ideas from different angles, changes its approach and further evolves. Indeed, the best of his works have been concentrated in the fifteen years since the ALMA.

Innovation perched on the classics

Long before his first book was published in 1990, Arai had been a popular illustrator among young people, appearing in a variety of printed media. As early as the 1970s, when he was a teenage art student, Arai was drawn to picture books. That particular decade saw a boom in the genre in Japan, and Arai went to book stores to see excellent picture books from all over the world. The work that got him started on his path was *Goodnight Moon* by Margaret Wise Brown (1910–1952). He felt that Brown's work embodied the essence of picture books. A full decade before publication, he operated under the radar, passionately absorbing the work of prominent Japanese book illustrators, including Shinta Cho (1927–2005) and Seizo Tashima (1940–), the latter of whom was short-listed for the Hans Christian Andersen Award in 2020.

In 1990, just as the Japanese picture-book boom began to wane and needed a breath of fresh air, Arai appeared on the scene. For the first ten years following, however, there were some adults in the Japanese reading movement who claimed that “Ryoji Arai’s picture books are not for children.” When grown-ups declare anything as “not for children,” it is usually because they can’t explain it to children. The truth is that, as the ALMA critique said, Arai’s illustrations are “bold, mischievous, and unpredictable.” They are as free and unconstrained as children, full of extemporaneity. On the other hand, his books originate in text which is intellectually conceived. As a youth, Arai studied the classics, and the plots of his stories do not follow a typical path, with the joy of unfolding plot and continuity kept to a minimum. Each book has the standard thirty-two pages, but in each one he pursues new possibilities in expression and makes new discoveries. One example is **Uchu tamago** (Cosmic Egg (Eastpress 2009)) ①, a live-painting event that was turned into a picture book, a distinctly revolutionary concept. Another is **Kyo wa sora ni maruitsuki** (A Full Moon in the Sky Tonight (Kaiseisha 2016)) ②, a novel sort of visual expression that includes subtle changes of viewpoint.

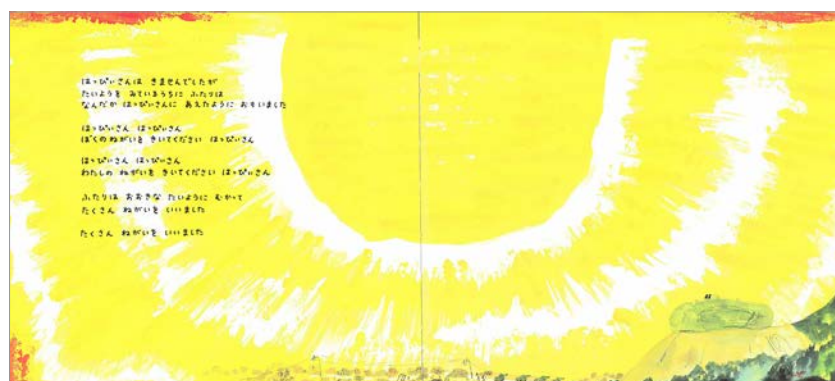


Sympathy for children of the age

Arai's picture books are full of bright color as well as a sort of rich musicality, a style that is often described as unrestrained. The stories do not make statements aimed at society, but Arai always has society in his sites, interpreting what he sees there at any given time and creating books that act as encouragement to both children and adults living in that era. If one was to describe Arai's themes in a word, it would have to be "prayer", or perhaps "hope." He transcends religious boundaries to find the emotion we humans share as "prayer", sending out "hope" for life in uncertain times.

The twenty-first century has brought with it an unending line of wars and conflict, not to mention both natural and human-caused disasters that seem to keep us constantly on the brink of collapse. The 9.11 attack in the US, wars in the Middle East, the Tohoku earthquake, tsunami, and Fukushima nuclear reactor disaster. Then of course, the Covid-19 pandemic that brings us to where we are today. Arai feels a responsibility as a children's book artist to speak to the children living in this age.

Although he does not deal directly with social issues, Arai's works are multilayered and there is plenty of room for reader interpretation. Let's look at **Happi-san** (Mr. Happy (Kaiseisha 2003)) ③. A boy and girl who live in Brokendown Town set out on a journey to find someone named Happy who will grant them all their wishes. The book is full of bright yellows. The wishes of the boy and girl are not great. On the endpapers and in the beginning of the story, though, are scenes that remind the reader of air raids in Iraq. In **Taiyo orugan** (A Sound of Taiyo-Organ (Arton 2007)) ④, the main character is the Elephant Bus. The bus encourages riders to get on and off ("Step right up, step right down") as they please, as it travels on and on, into many different kinds of places. Over each of the whimsically drawn scenes is the same sun playing its organ for all.



たいようオルガン たいようオルガン
 だんだん ゆつやけ たいようオルガン
 どうぞ どうぞ のったりおりたり ゴウバスはしる



4

Arai depicts the atmosphere of the age, sublimating it into his works to create a universal expression that transcends all eras. ***Asa ni natta no de mado o akemasu yo*** (It's Morning So I'll Open the Window (Kaiseisha 2011)) ⑤, is a book originating in the 2011 Tohoku earthquake and tsunami that shook the world of Japanese children's books to its core. However, even children who didn't experience and thus have no memory of the disaster can read this book as an expression of new hope. This is the nature of true art.

Arai's books are not written to relay a specific message, nor do they force on children the conclusions reached by adults. They seek to share the sensibilities of children living in the present who have all breathed the same air, to set them free from suffocating conditions and to talk with them through pictures and words. ***Kodomo-tachi wa matteiru*** (The Children are Waiting (Akishobo 2020)) ⑥, was published during the covid-19 pandemic, and it portrays a sense of hope as children wait for something to appear on the horizon.

Picture books are often passed down to be read for fifty or even a hundred years. Arai says that he writes about positive ideas with readers a hundred years in the future in mind. No matter how uncertain the world is—or rather, it's the uncertainty of the world that demands books that portray and cheer on life in a positive way. "Prayer" and "hope" illustrated in Ryoji Arai's books transcend the walls between generations. I believe these books can be shared with people throughout the world no matter where they are, all of us sharing the same problems with seemingly no end to them in sight.



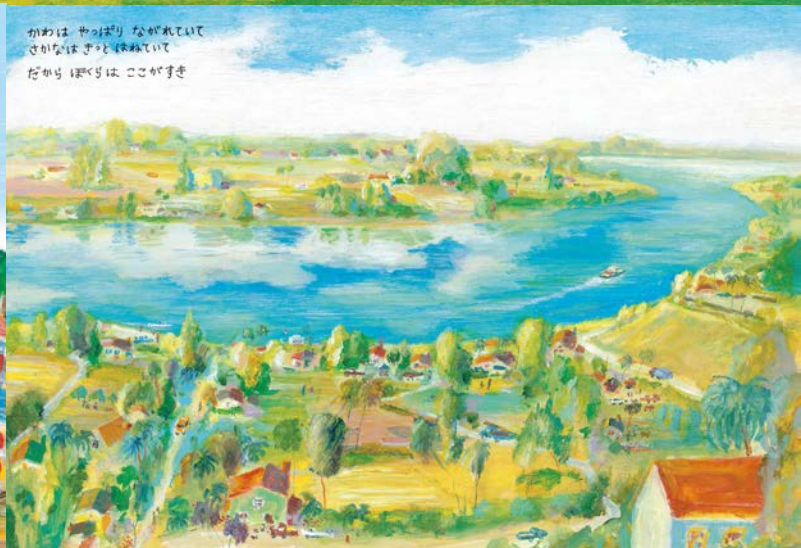
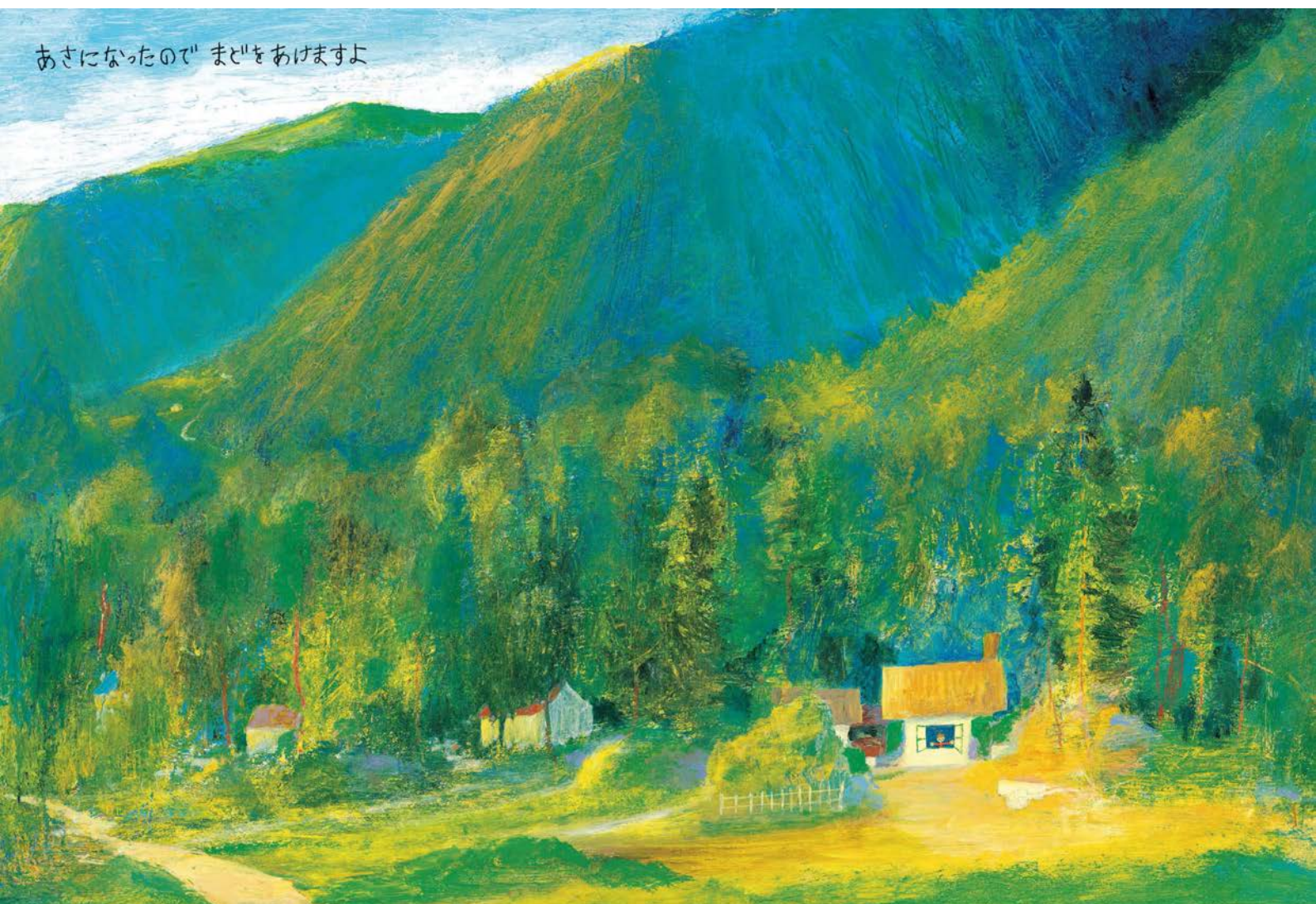
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For all of the above reasons, JBBY is proud to recommend Ryoji Arai for the Hans Christian Andersen Award as a picture-book author who represents Japan.

(Translations by Deborah Iwabuchi)



ESSAY

The Picture Book as Plaza

By Kenji HIROMATSU, Editor at Kaiseisha

from: *The Museum Between the Worlds* (ADD-SYSTEM INCORPORATED, 2007)



The Museum Between the Worlds
ADD-SYSTEM INCORPORATED | 2007

In May 2005, Arai Ryoji visited Sweden to attend the Astrid Lindgren Memorial Award Ceremony.

In Stockholm, we had an opportunity to encounter many of the selection committee members. Each time we met someone, they would tell us how enthralled they were by Arai's picture books and how the facial expressions and physicality of the picture books exuded their appeal in such a natural form. In the official pamphlet that introduced the award winners, Arai's art was described as pictures that could be appreciated using all five senses, and a text imbued with poetic naivety. "Ryoji Arai tries to depict happiness and liberation from compulsion in his picture books," it added. "Instead of an adult leading and force-explaining to a child, he engages in a dialog with the reader through the words and pictures of the book," it added. It is an interaction, a conversation between the picture book and reader, an important characteristic to point out. A world created entirely by Arai. It is not a one-way street where the author preaches, but rather, a plaza, a public square open to all. Describing his work as "He tries to depict happiness and liberation from enforcement," feels particularly apt. The society in which we live exerts rigid psychological pressures on even its youngest citizens, but Arai's work soothes and eases readers. Arai's books were not necessarily created to address those specific issues, but they undoubtedly have an effect upon them, the ability to help. The books do not force-feed "lessons" but are rather instilled with opportunities to take joy in sensations that bubble up from each and every page of the bound bundles of paper, the picture book.

When he was still in first grade, there was a time when no matter how hard he tried, Arai could not attend the elementary school even though it was right in front of his home. During that time, as if to prove his presence to his parents and teachers who worried about him, he spent every minute drawing in his sketchbook. Drawing pictures are of course a means of self-expression, but also a way to free oneself and leads to communication with others. This experience in his earliest years may have led directly to the style of creation that Arai continues even today.

The self-expression in Arai's pictures never ends. Engaging his readers in dialog, his work attempts to create an ever-expanding world and, in that respect, it connects to the concepts of modern art. The creator stimulates the readers' imaginations and through an interaction between the artwork and text, readers will accept this, turning each page at their own pace, and formulating their own inspired images within themselves. This potential of the picture book as an expression form may in fact lie in its ability to remain an open space where such magic may happen. What is born in such a special space? Certainly not a one-directional "lesson" but something far richer and profound. And could it also not be something more fundamentally radical as well?



「はじまり はじまりい」といって
 幕が あがります
 ほくは フォークダンスを していました
 とても じょうずです
 とても じょうずです

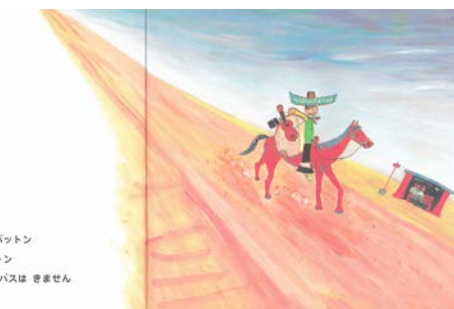
Yukkuri to Jojoni (Slowly, Gradually, 1991)



Arai's art blends delicate and beautiful lyricism, easygoing humor, and silly nonsense into a perfect whole. From his first book, the overwhelming freshness and color, the bold and free format, and unconventional designs have drawn in all who are fortunate enough to encounter his work. There are of course people who expect picture books to deliver a clear and resounding message and those people may find his books are unclear in meaning. His being recognized by the Lindgren Memorial Award speaks to the fact that this very popular picture book creator, Ryoji Arai, needs to be rediscovered by readers in Japan and seen from an entirely new perspective.



In Sweden, Arai was interviewed by various media sources. During those interviews, he explained that he was not a typical representative for Japanese picture books, but rather, an outsider in that world. Of course there is no doubt in anyone's mind that Arai, who has won numerous awards in Japan, is a leading picture book creator more than worthy of representing picture books in Japan. However, his books will not fit neatly into any predefined format for "picture books." Arai continually seeks out further potentials of this art form as a means of self-expression and it is hardly surprising that he should feel he is neither typical nor mainstream. It is a truth he states simply, without a hint of pride.



What is a picture book? It is a bound volume of papers on which pictures are drawn. That description of its physical format is of course one possible definition. While there is a common size and page count for commercially available picture books, it does not mean something outside this standard format cannot be a picture book. Then, if papers with pictures are bound into a book, can it be called a picture book? That does not necessarily hold true either. However, it is difficult to specify what content defines a picture book. As newer printing technologies are developed, and printed pages are bound into a single volume, people will see that the act of turning the pages of a book differs completely from seeing those same images as individual pages. A book brings to life a rich and profound new world for readers to experience. Artists enthralled by such possibilities have created various styles of picture



Basu ni notte (Waiting for the Bus, 1992)

books to match their tastes. As the picture book form has become firmly established and more volumes are published, people have developed a common awareness of what a picture book should be. However, does this not limit the potential to develop novel forms of expression in picture books? In such an environment, Ryoji Arai starts from the foundation that a picture book is a bound volume of printed pictures. He was near the end of his teens and asking himself, "What turns a bound volume of illustrations into a picture book?", when he encountered a picture book written by the M.W. Brown and C. Hurd team, and a book by Shinta Cho. Although it was his dream to write a picture book, it took Arai a full 15 years before he would actually publish his first. He was hampered by the enormous issue of how to adapt his own style of expression to the format of a picture book. An issue so great that he could only imagine his book could only arrive in the very far future. So, from his perspective, actual publication came unexpectedly early.

He was apparently so preoccupied in trying to figure out the configuration of pages for his very first book, *Yukkuri to Jojoni* (Slowly Gradually, 1991) ❶, that he minimized the number of colors he used in his pictures. This strategy was a success. The result looked as if paints had been used to reproduce the classic picture book look from the US and Europe where woodblock printing was applied in stages. This color design, together with the page progression was highly effective in appealing to the readers' senses. It resonated with the motifs of music, dance, and encounters comprising this volume. Personally, I can never forget my wonder when I opened this picture book for the first time. Regardless, Arai felt he'd made some terrible error, saying, "Oh no!" For an entire year after the book was first published, he couldn't even look at this book. Of course, only Arai knows for certain what that "Oh no!" really meant. When I heard of this story from him, I was profoundly struck by the level of his dedication towards picture book creation. When creating a picture book, once the book size and number of pages have been decided, a sample volume is bound using blank white paper in book form. Arai, however, uses a black marker and starts writing text and pictures into that blank sample. This becomes a blueprint for the picture book. The rough drafts are always fabulous. These books are like open plazas, and although no detailed plot development (introduction, development, twist, and conclusion) is apparent, the drawings are so simple that it avoids limiting the images, leaving the story with room and air to grow. And yet, when you start reading that rough copy, it becomes apparent just how well thought out the entire book is.



I suspect that even at this very rough stage of the book, Arai already has a clear image of what each scene comprises. Perhaps in his earliest years, it may have been important to draw concrete and actual images to avoid disrupting those images. Now, Arai can focus on the act of drawing itself. Arai once laughingly said, "I carry the Lascaux cave drawings in my heart."

The Lascaux paintings were drawn 15,000 years ago in the Paleolithic period. Our human ancestors branched off and drew these paintings on the walls of a cave system stretching out, deep underground. They

created pigments by mixing resin with red clay, charcoal, and blood, and drew dynamic images of animals and people on the boulder cave walls. The point is not so much what the drawings were for, but rather the fact that those ancient people could not fight the urge to draw on those walls.

Arai was probably explaining how he, too, is driven by that same overwhelming compulsion. In his **Taiyo-Organ** (A Sound of Taiyo-Organ, 2007) ②, he covered the paper with color and drew lines. You can sense the dynamism, the exact moment when a picture is being born. His is a wild unbridled passion to paint that compulsion into a picture. In the drawing are sentences scribbled in pencil such as, "flowers bloom" "there a dog" "there a park," all sentences lacking postpositional particles. Living creatures and nonliving objects alike celebrate the fact of their existence. He affirms the entire world by depicting it in a picture. The energy that flows off the page is staggering.

Read Ryoji Arai's picture books, not only to appreciate the content, but as an experience in itself. These picture books never come to an end. Their impact is not contained within its covers when we close the book; rather, it resonates outward and open to the outside world. It is this that makes us pore over the pages again and again to live the world of its story anew. Just as each and every book is an experience, so, too, is each and every picture. I have seen Arai's original artwork numerous times, but never once have I seen a drawing that was similar to a former piece. This is because every time you see one of his pictures, it is a brand new experience. Just as now, if all of his work were to be displayed in a single exhibition, a viewer would be overwhelmed once again, to the point of dizziness. In each setting, he changes his art style, but remains true and recognizably Arai. None of his works could ever be created by anyone other than Arai. I can hardly believe my own fortune to have been able to experience this talent, to share an age with someone who creates such artwork with regularity in this manner. I count myself blessed.

(Translations by Sako Ikegami)

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INTERVIEW with Ryoji Arai

Reflecting on the Past Decade

photo © Yoshinori Kurosawa



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Kyo wa sora ni marui tsuki (A Full Moon in the Sky Tonight, 2016) ① is not necessarily a follow-up to *Asa ni natta node mado o akemasu yo* (It's Morning So I'll Open the Window, 2011) ②, but these two books are clearly closely related.

It's Morning So I'll Open the Window had originally been intended to be a book on scenery, when suddenly, the 2011 Great East Japan Earthquake struck. After a while, teachers and students from art universities in the Tohoku region asked me if I would be willing to conduct a workshop within

the affected areas. In Miyagi Prefecture (the region hit by the earthquake/tsunami), I heard the people say, "Water scares me" or "Night scares me" and thought, "OK. So what if I create a book about a series of mornings, so that night will never come?" I went back and forth between Tokyo and Miyagi many times and wound up creating this book.

As I worked on the pictures for this book, however, I began to think, "We need another book about the night." Night may be scary, but morning only comes after night and it is part of the whole, of the natural cycle, and that was something I wanted to express.

However, *It's morning so I'll open the window* is not merely a book for those impacted by the earthquake. Although the words and sensations in this book were borrowed from the areas hit by tragedy, I specifically wanted to share them with those outside those areas.

At first, I didn't think of *A Full Moon in the Sky tonight* as a sequel to *It's Morning So I'll Open the Window*, but as I worked on this book, I realized that was how I thought of it. In the first book, I wanted to express the enormity of nature and



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so all of the people are drawn very small. But in the second book, there's a close-up of a baby's face. I drew it that way because I wanted to. But it made me realize I wanted to get up close to people in this book. I was creating a rough draft when I realized I had drawn contrasting images for everything.

In *A Full Moon in the Sky Tonight*, I put both the long shot and close-up into a single page spread because I wanted to show getting up close to a person in the way you'd change the shot perspective to a close-up in a video. Just as you might see scenes shot in a documentary film. These pictures were not drawn next to each other on a single sheet of paper, but rather drawn separately and brought together through the printing process. I didn't even check which images would be printed side-by-side beforehand. If the two images are too perfectly matched, it goes down too smoothly. It is important to leave a little bit of awkwardness, a mismatch. This allows a feel of many people entering the scene, of a passage of time between the left and right images.

In 2012, when Japan was still reeling from the aftermath of the Great Eastern Japan Earthquake, I published a book titled *Nante iinda boku no sekai* (How Wonderful is My World!) ③. Picture books are often read over multiple generations spanning fifty or even a hundred years. You may laugh, but when you imagine your book being read a hundred or two hundred years from now, you will want it to be positive book. You will want to cheer and sing the praises of those people who are living so hard. I created these books thinking that I want to be on the side that is cheering.



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The picture book, Today, *Kyo no boku wa dokomade datte hashireru yo* (I Can Run As Long As I Want Today, 2019) ④, is a title that expresses gratitude towards everything in the world. The world is full of anxiety. Where am I going and how will I get there?" I thought about it and decided to repeat the words, Today, I can run forever, again and again.



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When creating a picture book, it's important to find (not search for) a topic that is not commonly found in picture books. Picasso once said, "I do not seek, I find." Searching for something is much too broad, whereas finding something is discovering an idea from nearby, from something in your everyday life.

Continuing to write picture books allows me insight, to see, that oh, this is the type of person I am. I can pretend to be better, but the truth is that I am still me. I'm often told, "You're using yellow again," or "Oh, a bus again?" but there is strength in thinking and rethinking the same themes over and over and I never get bored. I enjoy looking at the same phenomenon from a different perspective or changing my approach. By not growing bored with myself and keep creating books about the important things, to continue—that, I believe, is what an author's work is all about.

Summarize by Kumiko ITO, Editor

References: *Illustration* Volume 224 (2019)/ MOE March, 2020

(Translations by Sako Ikegami)

The Magic of Ryoji Arai

By Kaori EKUNI, Novelist

It's a recent discovery, but there is such a thing as a Land of Story.

I'm not talking about the story world inside a specific book, but rather a place where all stories live, waiting to be told.

No matter what type of story you read or write, you will visit that place.

It's all connected.

Arai Ryoji is a proud citizen of that land.

That is the only reasonable explanation.

When I wrote *Boku no kotori-chan* (My little bird, 1997), I recall feeling astonished to the point of fear when I saw his drawings,

When? When did he manage to visit the Land of Story?

When did he become friends with my little bird?

The plants he'd drawn were all plants that only live in the Land of Story.

Their species will only grow inside the soil and climate provided by the Land of Story, so I could tell at a glance that that's what they were.

The foods that he drew are all commonly eaten in the Land of Story.

The sky, the breeze, the ports, the ships, even the shops that sell musical instruments are all found only in the Land of Story.

His winter is an accurate depiction of the winter there, and the summer is the summer in Story.

The colors of the seasons differ subtly by country, so there is no disguising it—you can't hide it.

How could this possibly be?

Arai spends his days in such a faraway land, where he draws his pictures.

All those pictures he draws should clearly state their provenance: Made in Story.



from: *The Museum Between the Worlds* (ADD-SYSTEM INCORPORATED, 2007)

(Translations by Sako Ikegami)

AWARDS

1986 The 29th Choice Award: illustration of the year

1990 The Newcomer of *ILLUSTRATION*

1991 Nominated for the Ezra Jack Keats Book Award (U.S.A.)



ユックリとジョジョニ

Yukkuri to Jojoni (Slowly, Gradually)

Tokyo: Holp Shuppan | 1991

1997 The 46th Shogakukan Children's Publication Culture Award



うそつきのつき

Usotsuki no tsuki (The Moon Liar) | text: Uchida, Rintaro |

Tokyo: Bunkeido | 1996

1999 The Bologna Ragazzi, Special Award (Italy)



なぞなぞのたび

Nazonazo no tabi (The Riddle Journey) | text: Ishizu, Chihiro |

Tokyo: Froebel-kan | 1998

1999 The 31st Kodansha Publication Culture Award



森の絵本

Mori no ehon (A Book about the Woods) | text: Osada, Hiroshi |

Tokyo: Kodansha | 1999

2005 The 3rd Astrid Lindgren Memorial Award (Sweden)



2006 The 10th Japan Media Arts Festival, Excellence Award of Animation division



スキマの国のポルタ

Sukima no kuni no Poruta (Animation: A Country Between the Worlds) | director: Wada, Toshikatsu |

NHK | 2006

2006 The 11th Japan Picture Book Award



ルフラン ルフラン

Rufuran rufuran (Refrain, Refrain)

Tokyo: Petit Grand Publishing | 2005

2008 IBBY Honour List / The 1st JBBY Award



たいようオルガン

Taiyo orugan (A Sound of Taiyo-Organ)

Tokyo: Arton/Kaiseisha | 2007/2008

2012 The 59th Sankei Children's Book Award

2012 The 5th MOE Prize



あさになったので まどをあけますよ

Asa ni natta node mado o akemasu yo

(It's Morning So I will Open the Window) | Tokyo: Kaiseisha | 2012

2016 The 22nd Japan Picture Book Award



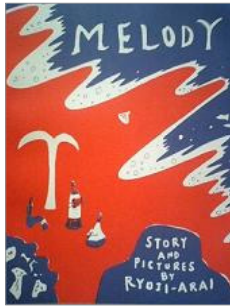
きょうはそらにまるいつき

Kyo wa sora ni maru itsuki (A Full Moon in the Sky Tonight) |

Kaiseisha | 2016

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MELODY

Merodi (Melody) | Tokyo: Tom's Box | 1990



わたしはおねえちゃん

Watashi wa onechan (I am a Big Sister) | Tokyo: Ask Kodansha | 1990



ユックリとジョジョニ

Yukkuri to jojoni (Slowly, Gradually) | Tokyo: Holp Shuppan | 1991



ぼくの絵本ぼくの中にいるボクキミスキー
Boku no ehon boku no naka ni iru bokukimisuki (My Picture Book) | Tokyo: Seikatsu Soko | 1992



バスにのって

Basu ni notte (Waiting for the Bus) | Tokyo: Kaiseisha | 1992



TETO-TETO

Tetoteto (TETO-TETO) | Self Publishing | 1993



ついてくるついてくる

Tsuite kuru tsuite kuru (Follow Me Follow Me) | Tokyo: Tom's Box | 1993



はじまりはじまり

Hajimari hajimari (Opening Opening) | Tokyo: Bronze Publishing | 1994



クルヨ・クルヨ

Kuruyo, kuruyo (Coming Coming) | Tokyo: Hakusensha | 1995



ピットアリーナ

Pittarina (PITTALINA) | Tokyo:
Tom's Box | 1995



ぼくのいちにち

Boku no ichinichi (My Day)
| Tokyo: Fukuinkan Shoten |
1996



スースーとネルネル

Susu to Neruneru (Susu and
Neruneru) | Tokyo: Kaiseisha |
1996



ホーラ・イワンコッチャナイの日記

Hora iwankocchanai no nikki
(Diary of What You shouldn't
Say) | Tokyo: Tom's Box | 1996



ギタロー アンド アッコ

Gitaro ando akko (Gitaro and
Akko) | Tokyo: Tom's Box | 1996



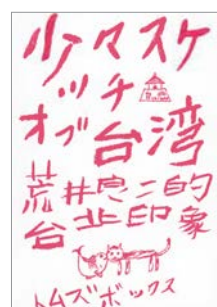
そのつもり

Sono tsumori (That's the Plan)
| Tokyo: Kodansha | 1997



みちくさ劇場

Michikusa gekijo (Dilly-Dallying
Theatre) | Tokyo: Akane Shobo
| 1999



少々スケッチオブ台湾

Shosho skecchi obu taiwan
(Some Sketches in Taiwan) |
Tokyo: Tom's Box | 2000



ぼくのキュートナ

Boku to Kyutona (My Kyutona)
| Tokyo: Kodansha | 2001



ぼくがつぼくにちぼくようび
Boku gatsu boku nichi
boku yobi (My day) | Tokyo:
Heibonsha | 2001



ぼくときみとトマトとレモン
Boku to kimi to tomato to
remon (You and I and Tomato
and Lemon) | Tokyo: Tom's Box
| 2003



はっぴいさん
Happi-san (Mr. Happy) | Tokyo:
Kaiseisha | 2003



にせにせことわざずかん
Nise nise kotowaza zukan (Fake
Proverb Picture Book) | Tokyo:
Nora Shoten | 2004



ぼくとチマチマ
Boku to Chimachima
(Chimachima and I) | Tokyo:
Gakken | 2004



ようかいアニミちゃん
Yokai Animi-chan (Animi the
Ghost) | Tokyo: Kyoiku Gageki |
2004



おばけのブルブル
Obake no Buruburu (Buruburu
the Ghost) | Tokyo: Kodansha |
2004



きょうというひ
Kyo to iu hi (A day Called
Today) | Kobe: BL Shuppan |
2005



ルフランルフラン
Rufuran rufuran (Refrain,
Refrain) | Tokyo: Petit Grand
Publishing | 2005



ルフランルフラン 2
Rufuran rufuran 2
(Refrain, Refrain 2) | Tokyo:
Petit Grand Publishing | 2006



スキマの国のポルタ：
ゾウゾウさんのききゅう
Sukima no kuni no Poruta:
Zouzou-san no kikyuu
(A Country Between the
Worlds: Zozo's Balloon)
Tokyo: Kodansha | 2006



スキマの国のポルタ：
カメカメさんのじてんしゃ
Sukima no kuni no Poruta:
Kamekame-san no jitensha
(A Country Between the Worlds:
Kamekame's Bicycle) | Tokyo:
Kodansha | 2006



スキマの国のポルタ：
タブタブさんのおせんたく
Sukima no kuni no Poruta:
Tabutabu-san no osentakaku
(A Country Between the Worlds:
Tabutabu's Washing) | Tokyo:
Kodansha | 2007



スキマの国のポルタ：
カバカバさんのハンカチ
Sukima no kuni no Poruta:
Kabakaba-san no hankachi
(A Country between the Worlds:
Kabakaba's Handkerchief) |
Tokyo: Kodansha | 2007



ぼくのおとぎ話からの手紙
Boku no otogi banashi kara no
tegami (Letters from Fairytale)
Tokyo: Froebel-kan | 2007



ぼくのきいろいバス
Boku no kiiori basu (My Yellow
Bus) | Tokyo: Gakken | 2007



たいようオルガン
Taiyo orugan (A Sound of
Taiyo-Organ) | Tokyo: Artone |
2007 / Tokyo: Kaiseisha | 2008



えほんのこども
Ehon no kodomo (Children
of Picture Books) | Tokyo:
Kodansha | 2008



ヒメちゃん

Hime-chan (Hime the Girl) | Tokyo: Shogakukan | 2008



うちゅうたまご

Uchu tamago (Cosmic Egg) | Tokyo: East Press | 2009



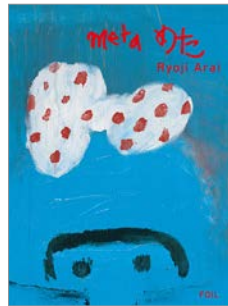
ぼくはぼくのえをかきよ

Boku wa boku no e o kakuyo (I Draw My Drawings) | Tokyo: Gakken | 2010



モケモケ

Mokemoke (Mokemoke) | Kobe: Felissimo | 2010



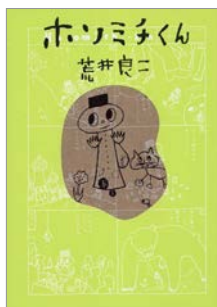
meta meta

meta (Meta: collection of Works) | Kyoto: Foil | 2010



あさになったのでまどをあけますよ

Asa ni natta node mado o akemasu yo (It's Morning So I'll Open the Window) | Tokyo: Kaiseisha | 2011



ホソミチくん

Hosomichi-kun (Manga: Hosomichi) | Tokyo: East Press | 2011



なんていいんだぼくのせかい

Nante iinda boku no sekai (How Wonderful is My World!) | Tokyo: Shueisha | 2012



ねむりひめ

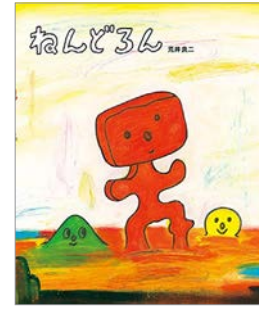
Nemuri hime (Sleeping Beauty) | Tokyo: NHK Shuppan | 2012



あのとときあれからそれからそれから
Ano toki arekara sorekara
sorekara (Then, and then:
Tohoku Future Picturebook)
Yamagata: Yamagata
Shimbunsha | 2012



ぼくときみとみんなのマーチ
Boku to kimi to minna no machi
(March for Me and You and
Everyone) | Tokyo: Gakken |
2012



ねんどろん
Nendoron (Nendoron)
Tokyo: Kodansha | 2012



はじまりげんしくん
Hajimari Genshi-kun (Genshi
the Beginning) | Tokyo: Gakken
| 2013



ぼくの絵本じゃあにい
Boku no ehon jani (Essay: My
Picture Book Journey) | Tokyo:
NHK Shuppan | 2014



わらうほし
Warau hoshi (Smiling Star) |
Tokyo: Gakken | 2014



イノチダモン
Inochidamon (Life) | Kyoto: Foil
| 2014



じゅんぴはいいかい
Junbi wa iikai? (Are You Okay?)
| Tokyo: Gakken | 2014/2015



こどもる
Kodomoru (Childing) | Tokyo:
Iwasaki Shoten | 2015



そりゃあもういいひだったよ
Sorya mo ii hi datta yo (It was
Such a Wonderful Day) | Tokyo:
Shogakukan | 2016



チロルくんのりんごの木
Chiroru kun no ringo no ki)
Chiroru's Apple Tree) | Tokyo:
NHK Shuppan | 2016



きょうはそらにまるいつき
Kyo wa sora ni marui tsuki
(A Full Moon in the Sky
Tonight) | Tokyo: Kaiseisha |
2016



ぼくらのエコー
Bokura no eko (Our Echo) |
Tokyo: NHK Shuppan | 2017



山のヨナ
Yama no yona (Yona in the
Mountain) | Yamagata: kanabou
| 2018



きょうのぼくはどこまでだって
はしれるよ
Kyo no boku wa dokomade
datte hashireru yo (I Can Run
As Long As I Want Today)
Tokyo: NHK Shuppan | 2019



こどもたちはまっている
Kodomo tachi wa matte iru
(The Children are Waiting)
Tokyo: Aki Shobo | 2020

Illustration only and other works

サッカー必勝大作戦 50 ポイントレッスン

Sakka hissho daisakusen (50 Lessons for Football) | text: Arai, Yoshiyuki | Tokyo: Sodo Bunka | 1986

わたしたちの太陽

Watashi tachi no taiyo (Our Sun) | text: Maekawa, Akira | Tokyo: Taihei Shuppansha | 1986

星座のおいたち

Seiza no oitachi (Biography of Constellation) | text: Maekawa, Akira | Tokyo: Taihei Shuppansha | 1987

宇宙人をさがす

Uchujin o sagasu (Find an Alien) | text: Maekawa, Akira | Tokyo: Taihei Shuppansha | 1987

星と宇宙のはなし

Hoshi to uchu no hanashi (Tales of Stars and Cosmos) | text: Maekawa, Akira | Tokyo: Taihei Shuppansha | 1987

モンテロッソのピンクの壁

Monterosso no pinku no kabe (The Pink Wall in Monterosso) | text: Ekuni, Kaori | Tokyo: Holp Shuppan/Shueisha | 1992/2004

またたびねこまつり

Matatabi neko matsuri (Catnip Festival) | text: Shirasaka, Miyoko | Tokyo: Kodansha | 1992

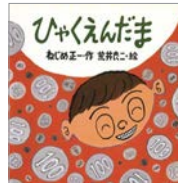
満月, 満月, そっこぬけ!

Mangetsu, mangetsu, sokkonuke! (Full Moon, Full Moon) | text: Ishigami, Etsuko | Tokyo: Kodansha | 1993



ひゃくえんだま

Hyaku en dama (100 Yen Coin) | text: Nejime, Shoichi | Tokyo: Suzuki Shuppan | 1994



壁の向こうのフリーデリケ

Kabe no muko no Furiderike (Friederike Over the Wall) | text: Göbel, Gabriele M. | Tokyo: Kokudoshan | 1994

たったひとりの伝説

Tatta hitori no densetsu (Only One Legend) | text: Saito, Hiroshi | Tokyo: Rironsha | 1995

ゆっくりにつこり

Yukkuri nikkori (Slowly with a Smile) | text: Kijima, Hajime | Tokyo: Kaiseisha | 1995



ものまね鳥を撃つな

Monomame dori o utsuna (Don't Shoot a Imitation Bird) | text: Mitamura, Nobuyuki | Tokyo: Holp Shuppan | 1995

まよなかのおならたいかい

Mayonaka no onara taikai (Farts Tournament in the Midnight) | text: Nakamura, Shoko | Tokyo: PHP | 1996



チキチキチキチキいそいでいそいで

Chiki chiki chiki chiki ioide isoide (Tick Tick Tick Tick Hurry Hurry) | text: Kadono, Eiko | Tokyo: Akane Shobo | 1996



うそつきのつき

Usotsuki no tsuki (Liar Moon) | text: Uchida, Rintaro | Tokyo: Bunkeido | 1996



日本むかしばなし

Nippon mukashi banashi 1 (Japanese Folktales) | text: Nishimoto, Keisuke | Tokyo: Shogakukan | 1996

日なたぼっこねこ

Hinata bokko neko (Sunbathing Cat) | text: Imae, Yoshitomo | Tokyo: Rironsha | 1996

ぼくの小鳥ちゃん

Boku no kotori-chan (My Little Bird) | text: Ekuni, Kaori | Tokyo: Akane Shobo | 1997

まよなかのくしゃみたいかい

Mayonaka no kusyami taikai (Sneeze Tournament in the Midnight) | text: Nakamura, Shoko | Tokyo: PHP | 1997

魔女からの手紙

Majo kara no tegami (Letters from a Witch) | text: Kadono, Eiko | Tokyo: Poplar | 1997



愛・家族

Ai, kazoku (Love, Family) | text: Kawasaki, Hiroshi | Tokyo: Iwasaki Shoten | 1997

象さんの素敵な生活

Zo san no suteki na seikatsu (Beautiful Life of Elephants) | text: Nöstlinger, Christine | Tokyo: Holp Shuppan | 1997

まよなかのいびきたいかい

Mayonaka no ibiki taikai (Snore Tournament in the Midnight) | text: Nakamura, Shoko | Tokyo: PHP | 1998

なぞなぞのたび

Nazonazo no tabi (The Riddle Journey) | text: Ishizu, Chihiro | Tokyo: Froebel-kan | 1998



へびのしっぽ

Hebi no shippo (Tale of Snake) | text: Ninomiya, Yukiko | Tokyo: Sodo Bunka | 1998

かいくんのおさんぽ

Kaikun no osanpo (Kai's Walk) | text: Nakagawa, Hirotaka | Tokyo: Iwasaki Shoten | 1998

いかのたからさがし

Ika no takara sagashi (Squid Treasure Hunt) | text: Ogawa, Nao | Tokyo: Gakken | 1998

霧の流れる川

Kiri no nagareru kawa (Foggy River) | text: Okada, Iyoko | Tokyo: Kodansha | 1998

さるのせんせいとへびのかんごふさん

Saru no sensei to hebi no kangofu san (Monkey Doctor and Snake Nurse) | text: Hotaka, Junya | Tokyo: Billiken Shuppan | 1999

すっぱんぽんのすけ

Supponponnosuke (Supponponnosuke) | text: Motoshita, Izumi | Tokyo: Suzuki Shuppan | 1999/2009



きつとみずのそば

Kitto mizu no soba (Probably Waterside) | text: by Ishizu, Chihiro | Tokyo: Bunka Shuppanyoku | 1999

ココナッツ

Kokonattsu (Coconuts) | text: Oshima, Masumi | Tokyo: Kaiseisha | 1999

森の絵本

Mori no ehon (A Book about the Forest) | text: Osada, Hiroshi | Tokyo: Kodansha | 1999



おおきなおおきなさかな

Okina okina sakana (A Big Fish) | text: Takashina, Masanobu | Tokyo: Froebel-kan | 1999/2001



おやゆびひめ

Oyayubi hime (Thumbelina) | text: Miki, Taku | Tokyo: Kodansha | 1999/2013

Kids in books: 不思議の国の子どもたちと130人のイラストレーター

Kids in books (130 Illustrators and Children in the Wonder Land) Tokyo: Jiyu Kokuminsha | 2000

ぼうし

Boshi (Hat) | text: Nakagawa, Hirotaka | Tokyo: Kaiseisha | 2000



ピンポーン

Pinpoon(Ri-ng!) | text: Nakagawa, Hirotaka | Tokyo: Kaiseisha | 2000



こびとのくつや

Kobito no kutsuya (Dwarf's Shoe Store) | text:
Yagawa, Sumiko | Tokyo: Kyoiku Gageki | 2001

きんのことり 新装版

Kin no kotori: shinsoban (Golden
Little Bird) | text: Aman, Kimiko |
Tokyo: PHP | 2001



ムシャノコウジガワさんの鼻と友情

Mushanokojigawa san no hana
to yujo (Mr. Mushanokojigawa's Nose and
Friendship) | text: Ninomiya, Yukiko | Tokyo:
Kaiseisha | 2001

もものすけのおさんぽ

Momonosuke no osanpo (Momonosuke's Walk)
| text: Yamachi, Kazuhiro | Tokyo: Shogakukan |
2001

森の絵本: 対訳版

Mori no ehon: taiyakuban (A Book about the
Woods: bilingual) | text: Osada, Hiroshi | Tokyo:
Kodansha | 2001

あいうえおちゃん

Aiueo-chan (Miss Aiueo) | text:
Mori, Eto | Tokyo: Rironsha | 2001



父さんのたこはせかいいち

Tosan no tako wa sekai ichi
(Daddy's Kite is the Best in the
World) | text: Aman, Kimiko |
Tokyo: Nikken | 2001



すっぱんぼんのすけ せんとうへいくのまき

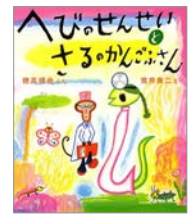
Supponponnosuke, sento e iku
no maki (Supponponnosuke Goes to Public
bathhouse) | text: Motoshita, Izumi | Tokyo:
Suzuki Shuppan | 2002

しりとりあそびえほん

Shiritori asobi ehon (Shiritiri Words Picture
Book) | text: Ishizu, Chihiro | Tokyo: Nora Shoten
| 2002

へびのせんせいとさるのかんごふさん

Hebi no sensei to saru no kangofu
san (Snake Doctor and Monkey
Nurse) | text: Hotaka, Junya |
Tokyo: Billiken Shuppan | 2002



いただきます！

Itadakimaasu! (Let's Eat!) | text:
Ninomiya, Yukiko | Osaka: Kaihou
Shuppansha | 2003



河童

Kappa (Kappa) | text: Akutagawa, Ryunosuke |
Tokyo: Kadokawa | 2003

はじめてのタロット

Hajimete no tarotto (Tarot Card for the First
Time) | text: Kagami, Ryuji | Tokyo: Home-sha |
2003

まっくろけ

Makkuroke (Completely Black) |
text: Kitamura, So | Tokyo: Komine
Shoten | 2004



いつか、ずっと昔

Itsuka, zutto mukashi (Long Long Ago) | text:
Ekuni, Kaori | Tokyo: Artone | 2004

すっぱんぼんのすけ デパートへいくのまき

Supponponnosuke, depato e iku no maki
(Supponponnosuke Goes to a Department Store)
| text: Motoshita, Izumi | Tokyo: Suzuki Shuppan
| 2004

ハナちゃんとバンビさん

Hana-chan to Banbi-san (Hana
and Bambi) | text: Ishizu, Chihiro
| Tokyo: Rironsha | 2004



へっこきあねさ

Hekkoki anesa (Farting Girl) | text: Hasegawa,
Setsuko | Tokyo: Iwanami Shoten | 2004

とってもいいこと

Tottemo iikoto (Very Very Good Thing) | text:
Uchida, Rintaro | Tokyo: Crayon House | 2005

わたしのねこちゃん

Watashi no nekochan (My Little Cat) | text: Kannari, Masako | Tokyo: Fukuinkan Shoten | 2005



さよなら地底人

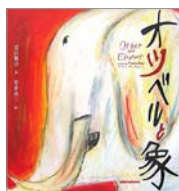
Sayonara chiteijin (Bye-bye Underground Peopel) | text: Takashina, Masanobu | Froebelkan | 2005

十二支のはじまり：十二支まるわかり

Junishi no hajimari (The Bigging of Twelve signs of Chinese Zodiac) | text: Yamachi, Kazuhiro | Tokyo: Shogakukan | 2006

オツベルと象

Otsuberu to zo (Otber and Elephant) | text: Miyazawa, Kenji | Tokyo: Miki House | 2007



ハナちゃんとバンビさんカーニバルへいく

Hana-chan to banbi-san: kanibaru e iku (Hana and Banbi Go to the Carnival) | text: Ishizu, Chihiro | Tokyo: Rironsha | 2007

はじめての占星術

Hajimete no senseijutsu (Astrology for the First Time) | text: Kagami, Ryuji | Tokyo: Home-sha | 2007

カバローの大きな口

Kabaro no okina kuchi (Kabaro's Big Mouth) | text: Toda, Kazuyo | Tokyo: Poplar | 2007

トントンドア

Ton ton doa (The Knock-Knock Door) | text: Yamazaki, Yukari | Tokyo: Kaiseisha | 2007



いっすんぼうし

Issun boshi (Issunboshi) | text: Hasegawa, Setsuko | Tokyo: Iwanami Shoten | 2008



やさいぎらいのやおやさん

Yasai girai no yaoya san (Green-Grocer Who Doesn't Like Vegetables) | text: Ninomiya, Yukiko | Tokyo: Rironsha | 2008

あまんきみこ童話集 3

Aman Kimiko dowashu 3 (Aman Kimiko Collection 3) | text: Aman, Kimiko | Tokyo: Poplar | 2008



ハンスのダンス

Hansu no dansu (Hans' Dance) | text: Nakagawa, Hiroataka | Tokyo: Bunkeido | 2008

ボイジャーくん

Boija-kun (Voyager) | text: Endo, Kenji | Tokyo: Hakusensha | 2008



あいうえおちゃん

Aiueo-chan (Miss Aiueo) | text: Mori, Eto | Tokyo: Bungeishunju | 2008

レターズ・フロム・ヘヴン

Retazu furomu hebun (Letters from Heaven) | text: Anderson, Rachel | Tokyo: Kodansha | 2009

モサ

Mosa (Mosa) | text: Yamazaki, Naokora | Tokyo: Media Factory | 2009



白雪姫

Shirayuki hime (Snow White) | text: Iwase, Joko | Kobe: Felissimo | 2009

いかのたからさがし

Ika no takara sagashi (Squid Treasure Hunt) | text: Ogawa, Nao | Tokyo: Gakken | 2009

グミとさちこさん

Gumi to Sachiko-san (Gumi and Sachiko) | text: Omiya, Eri | Tokyo: Kodansha | 2010



まどれーぬちゃんとまほうのおかし

Madorenu-chan to maho no okashi (Madeline and Magical Sweets) | text: Ogawa, Ito | Tokyo: Shogakukan | 2010



もものすけのあさごはん

Momonosuke no asagohan (Momonosuke's Breakfast) | text: Yamachi, Kazuhiro | Tokyo: Shogakukan | 2010

はなたれこぞうさま

Hanatare kozo sama (Snot-Nosed Kid) | text: Chiba, Mikio | Tokyo: Shogakukan | 2010

ちいさなボタン、プッチ

Chiisana botan, Pucchi (Pucchi the Little Button) | text: Asano, Masumi | Tokyo: Shogakukan | 2010



空の絵本

Sora no ehon (Every Color of Light: A Book about the Sky) | text: Osada, Hiroshi | Tokyo: Kodansha | 2011



あいうえあそびえほん

Aiue asobi ehon (AIUEO Words Picture Book) | text: Ishizu, Chihiro | Tokyo: Nora Shoten | 2011

明けない夜はないから

Akenai yoru wa naikara (Every Night Comes to an End) | Kobe: Felissimo | 2013



はなちゃんのわらいのたね

Hana-chan no warai no tane (Hana's Seed for Laughing) | text: akko | Tokyo: Gentosh | 2013

ウリンボー

Urinbo (Boar Kid) | text: Shiine, Yamato | Tokyo: Geijutsu Shimbunsha | 2013

私の本棚

Watashi no hondana (My Bookshelf) | Tokyo: Shinchosha | 2013

どーしたどーした

Doshita doshita (What What What?) | text: Tendo, Arata | Tokyo: Shueisha | 2014



さよなら宇宙人

Sayonara uchu jin (Bye-bye Alien) | text: Takashina, Masanobu | Tokyo: Froebel-kan | 2014



すっぱんぽんのすけ ひかる石のひみつ

Supponponnosuke: hikaru ishi no himitsu (Supponponnosuke: A Secret of the Shiny Stone) | text: Motoshita, Izumi | Tokyo: Suzuki Shuppan | 2015

ひゃくえんだま 新装版

Hyaku en dama (100 Yen Coin: new edition) | text: Nejime, Shoichi | Tokyo: Suzuki Shuppan | 2015

はるって、どんなもの？

Haru tte, donna mono? (What is Spring?) | text: Asano, Masumi | Tokyo: Shogakukan | 2015

鳥たちは空を飛ぶ

Tori tachi wa sora o tobu (Birds Fly in the Sky) | text: Meguro, Minoru | Tokyo: Ariesbooks | 2015



角野栄子さんと子どもの本の話をしよう

Kadono Eiko-san to kodomo no hon no hanashi o shiyo (Let's Talk About Children's Books with Eiko Kadono) | text: Kadono, Eiko, Ryoji Arai and others | Tokyo: Kodansha | 2015 | JBBY 40th anniversary



赤ん坊が指さしてる門

Akanbo ga yubi sashiteru mon (The Gate that the Baby is Pointing) | text: Ishii, Shinji | Tokyo: Kodomo Mirai Kenkyu Center | 2016

まよなかのおならたいかい 新装改訂版

Mayonaka no onara taikai: shinsoban (Farts Tournament in the Midnight: new edition) | text: Nakamura, Shoko | Tokyo: PHP | 2018

まよなかのくしゃみたいかい 新装版

Mayonaka no kusyami taikai: shinsoban (Sneeze
Tournament in the Midnight: new Edition) | text:
Nakamura, Shoko | Tokyo: PHP | 2019

あの日からの或る日の絵とことば : 3.11 と
子どもの本の作家たち

Ano hi kara no aru hi no e to
kotoba (Illustrations and Words
Oneday from 3.11: Children's Book
Authors and 3.11) | edit. Tsutsui,
Daisuke | Osaka: Sogensha | 2019



まめしば

Mameshiba (Mameshiba) |
text: Kim, Sukwon | Tokyo:
Shogakukan | 2019



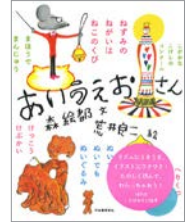
水の絵本

Mizu no ehon (A Book about the
Water) | text: Osada, Hiroshi |
Tokyo: Kodansha | 2019



あいうえおさん

Aiueo-san (AIUEO Book) | text:
Mori, Eto | Tokyo: Kawade Shobo
Shinsha | 2020



Let's talk about Children's Books with Eiko Kadono (Kodansha, 2015)



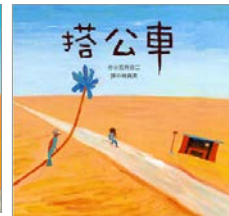
TRANSLATIONS



ユックリとジョジョニ

Yukkuri to Jojoni (Slowly, Gradually) | Holp Shuppan | 1991

●CHINESE (Simplified) | 北京雙螺旋文化交流有限公司 | 2014



バスにのって

Basu ni notte (Waiting for the Bus) | Kaiseisha | 1992

●SWEDISH | Alfabeta Bokforlag AB | 2006

●CHINESE (Complex) | 搭公車 | Children's Publications 青林國際出版股份有限公司 | 2006 | ISBN 9789867249494

●KOREAN | BORIM PRESS | 2007 | ISBN 9788943306342

●CHINESE (Simplified) | Beijing Cheerful Century | 2015



ゆっくりにっこり

Yukkuri nikkori (Slowly with a Smile) | text: Kijima, Hajime | Kaiseisha | 1995

●CHINESE (Simplified) | Beijing Double Spiral Culture and Exchange

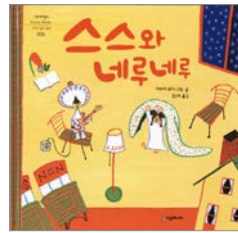
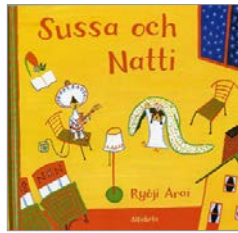


チキチキチキチキ いそいでいそいで

Chikichiki chikichiki isoide isoide (Tick Tick Tick Tick Hurry Hurry) | text:

Kadono, Eiko | Akane Shobo | 1996

●KOREAN | WOONGJIN THINK BIG CO., LTD. | 2009



スースーとネルネル

Susu to Neruneru (Susu and Neruneru) |

Kaiseisha | 1996

●**SWEDISH** | Alfabeta Bokforlag AB | 2006

●**KOREAN** | SHIGONGSA | 2012 | ISBN
9788952766410

●**CHINESE (Simplified)** | Beijing Double Spiral
Culture and Exchange



まよなかのおならたいかい

Mayonaka no onara taikai (Farts Tournament in
the Midnight) | text: Nakamura, Shoko | PHP | 1996

●**CHINESE (Simplified)** | 中信出版集团 | 2020 |
ISBN 9787521714777

●**CHINESE (Complex)** | 台灣東方出版 | 2020



まよなかのくしゃみたいかい

Mayonaka no kushami taikai (Sneeze Tournament in the Midnight)

| text: Nakamura, Shoko | PHP | 1997

●**CHINESE (Simplified)** | 中信出版集团 | 2020 | ISBN 9787521714760

●**CHINESE (Complex)** | 台灣東方出版 | 2020



まよなかのいびきたいかい

Mayonaka no ibiki taikai (Snore Tournament in
the Midnight) | text: Nakamura, Shoko | PHP | 1998

●**CHINESE (Simplified)** | 中信出版集团 | 2020 |
ISBN 9787521714753

●**CHINESE (Complex)** | 台灣東方出版 | 2020

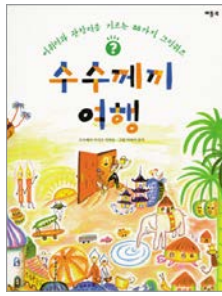


そのつもり

Sono tsumori (That's the Plan) | Kodansha | 1997

●**KOREAN** | Hansol Education

●**CHINESE (Simplified)** | 北京颶風社文化有限公司 | 2016 |
ISBN 9787542254047



なぞなぞのたび

Nazonazo no tabi (The Riddle Journey) |

text: Ishizu, Chihiro | Froebel-kan | 1998

●**KOREAN** | Better Books | 2000 | ISBN 9788987811697

●**CHINESE (Symplified)** | 2016 | ISBN 9787550270992

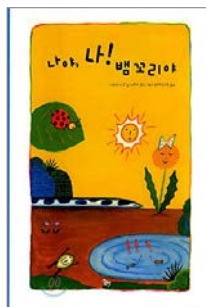
●**CHINESE (Complex)** | 小魯 | 2015



かいくんのおさんぽ

Kai-kun no osanpo (Kai's Walk) | Iwasaki Shoten | 1998

●**KOREAN** | 2001 | ISBN 9788980196173

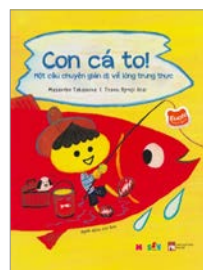


へびのしっぽ

Hebi no shippo (Tale of Snake) | text: Ninomiya, Yukiko | Sodo

Bunka | 1998

●**KOREAN** | 2005 | ISBN 9788991413139



おおきな おおきな さかな

Okina okina sakana (A Big Fish) | text: Takashina, Masanobu | Froebel-kan | 1999

●**CHINESE (Symplified)** | 北京蒲蒲蘭 | 2017 | ISBN 9787558307089

●**CHINESE (Complex)** | 好大好大的魚 | 青林國際出版股份有限公司 | 2007 | ISBN 9789862740910

●**VIETNAMESE** | in preparation



さるのせんせいとへびのかんごふさん

Saru no sensei to hebi no kangofu san (Monkey Doctor and Snake Nurse) | text: Hotaka, Junya | Biliken Shuppan | 1999

●CHINESE (Symplified) | 九州出版社 | 2018 | ISBN

9787510871542

●KOREAN | ISBN 9788973400942



へびのせんせいとさるのかんごふさん

Hebi no sensei to saru no kangofu san (Snake Doctor and Monkey Nurse) | text: Hotaka, Junya | Biliken Shuppan | 2002

●CHINESE (Symplified) | 九州出版社 | 2018 | ISBN

9787510871450



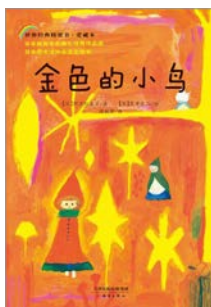
すっぽんぽんのすけシリーズ

Supponponnosuke (Supponpnnosuke) | text: Mooshita, Izumi | Suzuki Shuppan | 1999/2002/2004

●CHINESE (Symplified) | 2017 | ISBN 9787531079323

●CHINESE (Symplified) | 2017 | ISBN 9787531079316

●CHINESE (Symplified) | 2017 | ISBN 9787531079330



きんのことり

Kin no kotori (Golden Little Bird) | text: Aman, Kimiko | PHP | 2001

●CHINESE (Comple) | 台湾東方出版 | 2008

●CHINESE (Symplified) | 新蕾出版社 | 2014



はっぴいさん

Happi-san (Mr. Happy) | Kaiseisha | 2003

- CHINESE (Symplified) | Folio (Beijing) Culture & Media | inprparation
- CHINESE (Symplified) | Beijing King Ear Images Co., Ltd. | 2012
- KOREAN | BORIM PRESS | 2007 | ISBN 9788943306335



モンテロッソのピンクの壁

Monterosso no pinku no kabe (The Pink Wall in Monterosso) | text: Ekuni, Kaori | Holp/Shueisha | 1992/2004

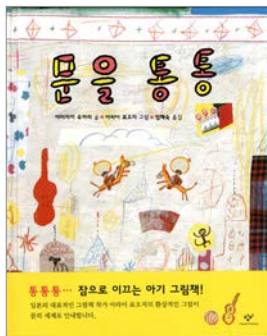
- KOREAN | 2017 | ISBN 9788959135011



ぼくとチマチマ

Boku to Chimachima (Chimachima and I) | Gakken | 2004

- CHINESE (Symplified) | Qindao Publishing House | inpreparation for 2021



トントンドア

Ton ton doa (The Knock-Knock Door) | Kaiseisha | 2007

- KOREAN | Changbi Publishers | 2009
- CHINESE (Symplified) | Beijing Double Spiral Culture and Exchange



ぼくのきいろいバス

Boku no kiroi basu (My Yellow Bus) | Gakken | 2007

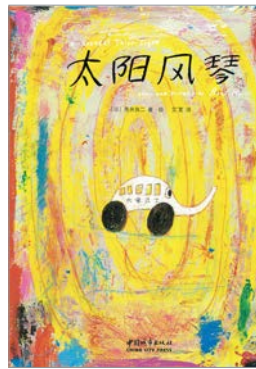
- CHINESE (Symplified) | Qindao Publishing House | in preparation for 2021



ヒメちゃん

Hime-chan (Hime the Girl) | Shogakukan | 2008

●CHINESE (Simplified) | 南京大学出版社 | 2019



たいようオルガン

Taiyo organ (A Sound of Taiyo-Organ) | Arton/Kaiseisha | 2007/2008

●CHINESE (Simplified) | Beijing Double Spiral Culture and Exchange | 2014



うちゅうたまご

Uchu tamago (Cosmic Egg) | East Press | 2009

●CHINESE (Simplified) | 九州出版社 | 2016 | ISBN 9787510841132



まどれーぬちゃんと まほうのおかし

Madorenu-chan to maho no okashi (Madeline and Magical Sweets) | text: Ogawa, Ito | Shogakukan | 2010

●CHINESE (Simplified) | 南京大学出版社 | in preparation

●KOREA | ISBN 9788952216700



ちいさなボタン、プッチ

Chiisana botan Pucchi (Pucchi the Little Button) | text: Asano, Masumi | Shogakukan | 2010

●CHINESE (Simplified) | 南京大学出版社 | 2019 | ISBN 9787305223358



ぼくはぼくのえをかくよ

Boku wa boku no eo kaku yo (I Draw My Drawings) | Gakken | 2010

●CHINESE (Symplified) | Qindao Publishing House | in preparation for 2021



あさになつてので まどをあけますよ

Asani nattanode mado o akemasu yo (It's Morning So I'll Open the Window) | Kaiseisha | 2011

●KOREA | SHIGONGSA | 2013 | ISBN 9788952783424

●CHINISE (Complex) | Yuan-Liou Publishing | 2014 | ISBN 9789573273417

●CHINESE (Symplified) | Beijing Double Spiral Culture and Exchange | 2014

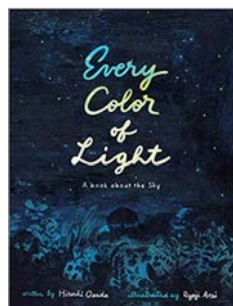


森の絵本

Mori no ehon (A Book about the Woods) | text: Osada, Hiroshi | Kodansha | 1999

●KOREAN | Froebel Media Co., Ltd.

●CHINESE (Symplified) | 北京颶風社文化有限公司 | 2016 | ISBN 9787542252166



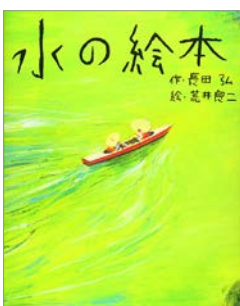
空の絵本

Sora no ehon (A Book about the Sky) | text: Osada, Hiroshi | Kodansha | 2011

●ENGLISH | Every Color of Light |

Enchanted Lion Books LLC | 2020 | ISBN 9781592702916

●CHINESE (Symplified) | 北京颶風社文化有限公司 | 2016 | ISBN 9787542252159



水の絵本

Mizu no ehon (A Book about the Water) | text: Osada, Hiroshi | Kodansha | 2019

●ENGLISH | Enchanted Lion Books LLC | in preparation

●CHINESE (Symplified) | 北京颶風社文化有限公司 | in preparation



ねむりひめ

Nemuri hime (Sleeping Beauty) | NHK Shuppan | 2012

●CHINESE (Complex) | 睡美人 | 阿布拉教育文化有限公司 | 2014 | ISBN 9789865876111

●CHINESE (Simplified) | 睡美人 | 九州出版社 | 2015 | ISBN 9787510835162



ぼくときみとみんなのマーチ

Boku to kimi to minna no machi (March for Me and You and Everyone) | Gakken | 2012

●CHINESE (Simplified) | Qindao Publishing House | in preparation for 2021

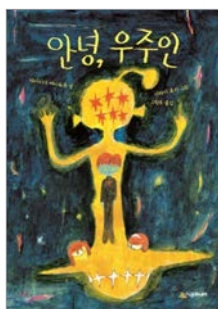
●KOREN | Neungyule Education,INC. | 2015 | ISBN 9791125307754



はじまりげんしくん

Hajimari Genshi-kun (Genshi the Beginning) | Gakken | 2013

●CHINESE (Simplified) | Qindao Publishing House | in preparation for 2021



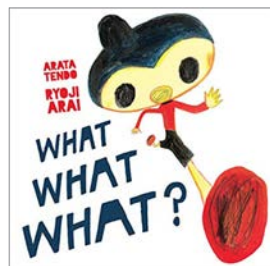
さよなら宇宙人

Sayonara uchujin (Bye-bye Alien) | text: Takashina, Masanobu | Froebel-kan | 2014

●KOREAN | Sigong Jr. | 2018 | ISBN 9788952786494

●VIETNAMESE | Ngoài Hành Tinh | Dinhti Books | 2019 | ISBN 8935212347471?

●CHINESE (Simplified) | in preparation



どーしたどーした

Doshita doshita (What What What?) | text: Tendo, Arata | Shueisha | 2014

●ENGLISH | Enchanted Lion Books | 2017 | ISBN 9781592702374



わらうほし

Warau hoshi (Smiling Star) | Gakken | 2014

●CHINESE (Symplified) | Qindao Publishing House | in preparation for 2021



はるって、どんなもの?

Haru te donna mono? (What is Spring?) | text: Asano, Masumo | Shigakukan | 2015

●CHINESE (Symplified) | 春天是什么? | 南京大学出版社 | 2019 | ISBN 9787305223075



じゅんぴはいいかい

Junbi wa iikai (Are You Okay?) | Gakken | 2015

●CHINESE (Symplified) | Qindao Publishing House | in preparation for 2021

●KOREAN | Hansol | 2017 | ISBN 9791170281306

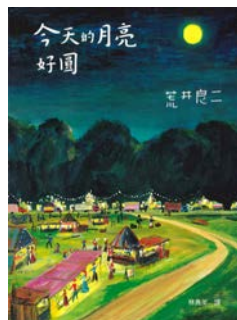


そりゃあもう いいひだったよ

Sorya mo ii hi datta yo (It was Such a Wonderful Day) | Shogakukan | 2016

●CHINESE (Symplified) | 南京大学出版社 | 2019 | ISBN 9787305218330

●KOREAN | A THOUSAND HOPE | 2016 | ISBN 97911879791187287216



きょうはそらにまるいつき

Kyo wa sora ni marui tsuki (A Full Moon in the Sky Tonight) | Kaiseisha | 2016

●KOREAN | SHIGONGSA | 2020 | ISBN 788952742711

●CHINESE (Complex) | 今天的月亮好圆 | Yuan-Liou Publishing 遠流出版事業股份有限公司 | 2018 | ISBN 9789573282280

8 Important Titles





バスにのって

Basu ni notte

Waiting for the Bus

Kaiseisha | 1992 | 32 pp | ISBN 978-4-032044904

A little boy with a huge bag walks along a desolate road and reaches a bus stop in the middle of a desert. But no matter how long he waits, the bus won't come. When he turns on the radio, it plays a strange rhythm: Rum pum Rumpity Pump Dum Dum Putum. A truck, a horse, and a bicycle pass by, but never the bus. Eventually, darkness falls and then, it is the next day. The bus finally does appear. But it is full. The boy gives up trying to board the bus and continues his travels on foot.

Although the title of this book is Taking a bus, the boy never does get to ride the bus.

REVIEW

Excerpted from Ryoji Arai's *My picture book journey* (NHK Publishing, Inc).

This story is similar to an on-the-road movie where a small portion of the trip was snipped off for display. I'm often asked, "Why doesn't the boy get on the bus?" If the boy waits at the bus station a little longer, the next bus might have room for him. (omitted)

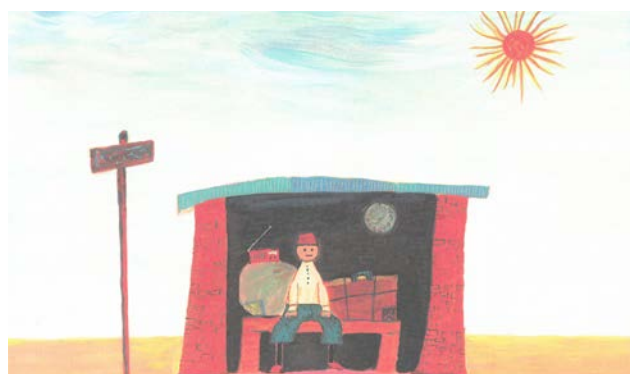
Most people believe that it's a good thing to reach your destination as quickly as possible, but I don't necessarily believe that's true. This boy has been traveling for a long time and he'll probably continue to travel. He chooses to travel slowly, on foot, and although he may not arrive at his destination as quickly, it gives him time to experience and savor many things during his long journey.

Excerpted from *The Picture Books of Ryoji Arai - A Wonder in Self-expression*

by Chizuru Miyauchi (Former curator at Fukuyama Museum of Art).

Arai expresses so many things, the atmosphere, the character's countenance, his feelings, the rhythms, his emotions, all through the skillful use of colors. Images that leave impressions of color become even brighter and clearer due to the composition of each page. Arai uses these page compositions to further instill the images into the readers' consciousness using a rhyming text in perfect cadence.

Taking a bus makes skillful use of pictures, both with and without a horizon to give balance and contrast to the entire picture book. This story of a protagonist who remains motionless and just waits is given movement by the reader who turns the pages. The reader's movements allows a truck, or a horse, people on a bicycle or motorcycle to arrive on the scene. Through this unusual technique, the story moves along, despite no movement at all by the protagonist.





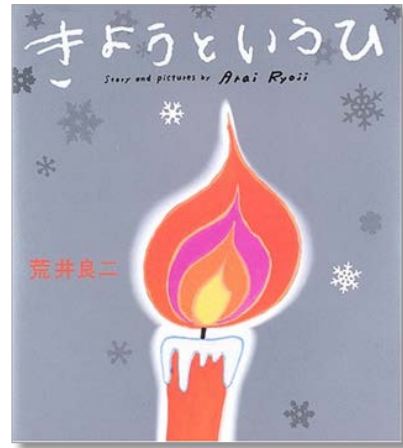
はじまり はじまり

Hajimari hajimari

Opening Opening

Bronze Publishing | 1994 | 32 pp | ISBN 978-4-89309-080-5

In the dark of night, the stage curtain Opening Opening flies in. As the curtain rises, Opening Opening announces "Opening! Opening!" and the storytelling starts. With each rise of the curtain, the scene changes—the narrator painting a picture with their five-year-old self; skillfully playing a mandolin; swimming; or about to be trod on by a cat. Finally, when Opening Opening says "The End, The End," dawn arrives, and Opening Opening flies off into the distance.



きょうというひ

Kyo to iu hi

A Day Called Today

BL Shuppan | 2005 | 32 pp | ISBN 978-4-77640153-7

REVIEW

Not Christmas, not New Year's, Today is a new day. A girl sets out in the snow and builds little houses just the right size for candles. Intent at her task, she makes one after another after another, then lights all the candles and prays. "Don't listen, don't listen."

An unnamed day, an unnamed girl, a sentence without a subject. Without any tricks or loud messaging, this unassuming picture book touches the heart like a child's prayer. Candle flames are typically fleeting, but these endure in the mind. Wherever you are, make the most of each day with what you have, and hope as much as you like. This picture book quietly conveys the beauty of living in the moment.

HIROMATSU Yukiko, Picture Book Researcher/
Yomiuri Shimbun Book Review

(Translations by Holly Tompson)



はっぴいさん

Happi-san

Mr. Happy

Kaiseisha | 2003 | 32 pp | ISBN 978-4-03-331280-4

The characters in this story are a boy, a girl, and Mr. Happy.

Mr. Happy is the go-to person when you need help or there's a wish you'd like granted. The boy and girl climb a mountain hoping to meet Mr. Happy and ask him for a wish. The boy is a terrible slowpoke and it takes him ages to get anything done, so he wants to make a wish to become quicker. The girl is always flustered and panicky, and wants to become calm and collected.

But Mr. Happy takes his time showing up.

As they talk to each other, the boy and girl make some discoveries. The boy says to the girl, "I think you get flustered because you're always trying too hard to do the best you possibly can." The girl tells the boy, "I think it takes you longer than most to get things done because you're always so careful about doing a good job."

In the end, although neither of them actually meet Mr. Happy, they both wind up feeling as if they had.

Author's Comment

Excerpted from Ryoji Arai's "My picture book journey" (NHK Publishing, Inc./2014)

This story is set in a wasteland. When people think of "picture books" most imagine fluffy rose-colored fairy tales and fantasies, or lovely worlds where everyone is 100% happy and satisfied. (omitted)

Although this is a picture book, that doesn't

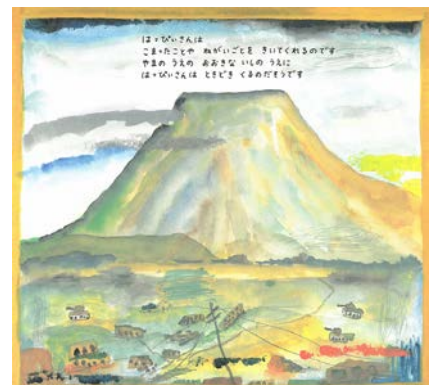
necessarily mean the story has to be set in a fairyland or fantasy-like world.

In this story, despite the protagonists living in a desolate land, I wanted to portray that despite their environment, these children are living with hope.

When I wrote this story, I was still struggling with my distress over the 9.11. attacks and the subsequent War on Terror that occurred soon after 9.11. Every day, newspapers and TV programs reported the situation in the refugee camps. They told of the children living in this terrible environment. Those images were stuck in my head. I was just an ordinary person and the images wouldn't let me be. What was life like for those children who lived right in the middle of a borderland? This question bothered me no end.

I was sure they were thinking things like, "I wish Papa would hurry home from the war," or "I wish I could take a proper bath," or "I wish I could eat until my belly was full."

If I had been in a difficult situation such as theirs, where would I find the hope to keep going? I came to the conclusion that the most



comforting thing for someone in their position would be to know that there was someone nearby who was thinking the same sort of things they were. If they could meet someone like that, they could say to each other, "What?! You, too?!" and gain a little hope.

That is why I wanted to create this story. (omitted)

If you look around, all you may see are the differences. People with different-colored hair with different-colored eyes. Eating meals that are so different from yours—there's no end to the diversity. But we're all human and in that sense, we are all the same.

For people to remain living together on this planet, there has to be something everyone shares in common throughout the world. And I believe the hope to be granted a wish is a one of those commonalities. Even coming from different cultures or politics or economics or living environments, everyone shares a desire to be granted a wish. In this picture book, that is what I wanted to depict, a motif common to all who live through a difficult age like ours.

(Translations by Sako Ikegami)



こどもたちはまっている

Kodomotachi wa matte iru

The Children are Waiting

Aki Shobo | 2020 | 32 pp | ISBN 978-4-7505-1598-4

REVIEW

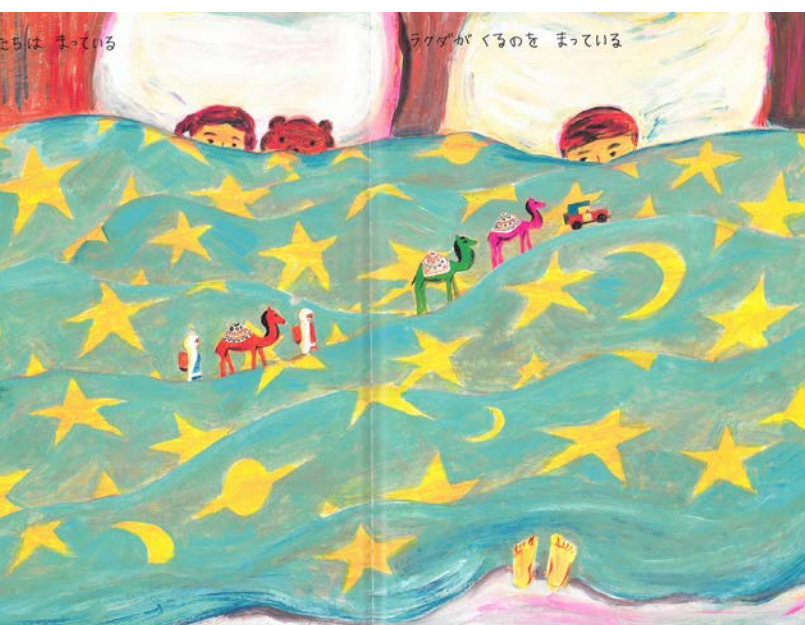
In this picture book, children are waiting. For summer, for the rain to end, for a camel. But who are the children? Adults will recall their child selves. This book has the feeling of one's past and being somewhere in "the world." We recall a time when the boundary between the world and self was unclear.

Even having never waited for a camel, we can imagine children waiting for a camel. We are connected to our young selves. Children are the world. There's no other way to put it.

The seasons, the oceans, sunflowers—they don't exist alone, yet when they are within sight, we're aware of ourselves perceiving them. For children, clashing with the world, or feeling surprise, those moments form core emotions. Children respond to the world with sensitivity, thus forming the self. The world's beauty and all its surprises shape a child. Those sensations can be felt even by adults who read this book.

Saihate Tah, Author
Asahi Shimbun Book Review

(Translations by Holly Tompson)





うちゅうたまご

Uchu tamago

Cosmic Egg

East Press | 2009 | 36 pp | ISBN 978-4-7816-0090-1

Arai did a "live painting" on a single canvas. Photographs were taken of the piece at different stages throughout the performance and then printed up. The artist then added drawings to these pages to create a picture book. The canvas begins with a yellow egg created by Arai stretching out his arm as far as it will go to create a huge circle. It continues as a sort of word association game, using "cosmos" and "egg" as the key words. The picture evolves on and on, into new shapes with different colors. In the middle of the book, Arai becomes an "embedded" part of his own art.





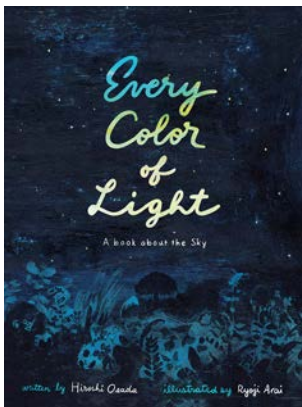
空の絵本

Sora no ehon

Every Color of Light: A Book about the Sky

text: Hiroshi Osada | Kodansha | 2011 | 36 pp |
ISBN 978-4-06-132487-9

REVIEW



Every Color of Light: A Book about the Sky

translated by David Boyed

Enchanted Lion Books | 2020 | ISBN 978-1592702916

"Simply spectacular...Osada's sensory text is written in a satisfyingly economical and precise manner: "Setting, the light turns everything golden. Stilling, the water shines silver." Sprinkled throughout the text is punchy, onomatopoeic language, such as "boom, bah-bah-BOOM!" for thunder. Arai's lush, atmospheric

landscape art is remarkably textured, with what appear to be scratches in the art for the driving rain. Appropriately, the palette is the star of the show; readers see every mood of Mother Nature and her corresponding colors: all shades of green imaginable; warm pastel shades of light filling the sky; vivid, golden, post-rain hues."

-STARRED REVIEW, Kirkus



Mindfulness, spectacle and awe emanate from every page of this breathtaking collaboration. Arai's forceful use of color and line tell as much of the story as Osada's punctuation-less text loaded with illuminating figurative language. Kudos to David Boyd, who translated this 2011 picture book from the Japanese, for text that sounds as melodic as Osada's original poetry must be. All three contributors express a respect for nature's strength, resilience and beauty. Rain or shine, Every Color of Light is a cleansing breath of fresh air.

-STARRED REVIEW, Shelf Awareness



In a strong translation by Boyd, a Japanese team captures the magic of a summer rainstorm. Working in thick, dense strokes, Arai (What What What?) creates a lake surrounded by foliage whose colors range from spring green to spruce blue. Silver streaks show the first drops: "Look, it's raining." The rain falls harder ("Wetter/ And wetter"), and the greenery, the late poet Osada observes, changes: "The blues darken/ And so do the greens." Wind whips, leaves fly, rain slashes sideways; bolts of lightning flash across the spreads amid sodden blossoms; and thunder follows, "Cracking/ Crashing." After a few final flashes in the distance, the sky clears, and the storm is shown to have been ephemeral: "Look, no more rain." The sun sets, dusk falls, the stars emerge ("Shining,/ They share their stories"). By employing landscapes in lieu of human or animal characters, Osada and Arai ask readers to look—really look—at the rain, the way the changing weather transforms the visible spectrum, and the magnificence of the night sky, phenomena all too often unseen in a hurry-up world. The result is a story that sharpens the senses and quiets the soul.

-STARRED REVIEW, Publishers Weekly

A changing sky over the course of a day is vividly portrayed. Dawn breaks and the sun climbs, then before long, dusk arrives to usher in the night. The flow of time is constant, yet the sky is ever-changing in a single day. The book opens to a quiet nature scene where little seems to be happening. But rain, wind and a storm follow, and seeing the vast sky shift becomes an ever more moving experience until you find relief in a clear sky.

No matter how many times you re-read, you'll respond to the story's single day anew. Such an experience is quite rare with picture books.

ISOZAKI Sonoko, Editor-in-Chief, *Ehon Navi*



だんだん
あかるくなってきて
みどりいろは みどりいろに
空いろは 空いろに

Creator Comments

“Dawn breaks, noon arrives, then mid-afternoon, late afternoon, evening, sunset, darkness, midnight—a day proceeds. Rather than a boring day, it’s an absolutely precious single day to be considered a daily wonder, as each irreplaceable day is a commonplace miracle, something that was made clear to me in March of this year (2011)—when the devastating Great Eastern Japan Earthquake and tsunami struck the Tōhoku coast—and each day following. Plip. With a single drop, rainfall begins—I wanted to create a picture book of such ordinary marvels, and I would be pleased if, by reading this book, people surrender to these common, everyday wonders.”

OSADA, Hiroshi

“With Nagata Hiromu’s picture book, I created the illustrations from the language, the sense of anticipation, and the emotions that arose. Willing a tree into a tree, and then a forest. Willing a sky into sky, then the atmosphere. I hope the sound of Nagata’s words blending into the world of my illustrations can be heard by readers. That this book was published during the 2011 year of the Tōhoku earthquake and the nuclear power plant disasters holds great significance for me.”

ARAI, Ryōji

(Translations by Holly Tompson)



きょうのぼくは どこまでだって はしれるよ

Kyo no boku wa dokomade datte hashireru yo
I Can Run As Long as I Want Today

NHK Shuppan | 2019 | 32 pp | ISBN 978-4-14-036135-1

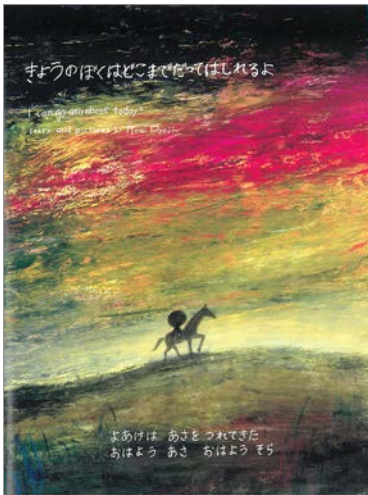
REVIEW

By Akira ONO, Editor and Book Cover Designer

Excerpted from *Tokyojin* no. 422, March 2020 Issue

This new work by Ryoji Arai not only captures themes he has been exploring for all the years of his long career but also explores a new frontier in the familiar. “I,” the protagonist, has a clear reason to go to the destination on the back of a horse. In his previous works, protagonists’ reasons for going to “the far away place” (one of the recurring key themes appearing in Arai’s work) were often vague, and even when their reasons were clear, they rarely actually reached their destination at the end. In this work, however, both the journey’s purpose and destination are clear. In previous works, protagonists have walked, run, or ridden the bus; here, for the first time, a horse is the mode of transportation. I want to examine how Arai’s worldview has been explored and revised in this picture book by examining several excerpted pages from the work.

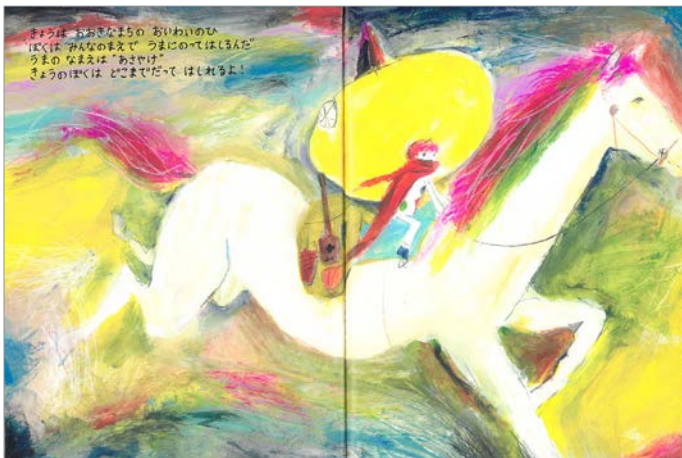




Page 1

**The sunrise brings with it morning
Good morning, morning! Good morning, sky!**

Ryoji Arai's sentence structures are unique. Usually, picture book texts are either descriptive (describing the "facts" in the book) or are dialogues (surrounded by quotation marks and leaving factuality unclear). But in Arai's work, even though there are no quotation marks, his text suggests that there is a narrator, and the text is presented as a sort of monologue in the voice of the "I." That's why there seems to be a parenthetical, "(I think)", before the first sentence: "(I think) the sunrise brings with it the morning." With the illustration, the readers get a sensory experience of the truth of this character-driven voice. You could even say that this style of first-person sentence structure is what brings Arai's work to life.



Page 2-3

Today is the festival day in the big town.

Readers don't find out what the festival is, but "I" knows.

**I am riding my horse in front of everyone.
My horse is named Sunrise!
We can run as far as we want today!**

All you need to know as a reader is explained here. Arai has authored more than 50 picture books in his long career, and though countless mornings appear in his books, this is the first to have a character — a horse in this case — named Sunrise.

Pages 4-5

**As always, Sunrise and I run
As always
As always**

Here is another of Arai's hallmarks: conjunctive "and" and repetition of words. "And" bridges two things. "And" brings two things together and shows the relational association between these two things. They are not side by side; the relationship is interpenetrative in its nature.

Repetition of phrases is perhaps one of the most important elements in Arai's work. If I were to categorize these repetitions, they would be categorized into two kinds: refrains, such as the ones that appear on this page, and redundant words, like "tiny tiny," which appears later on. Arai's refrains aren't just repetitions of the same word: each repetition adds a new layer of emotion. His refrains aren't intended to emphasize certain ideas but to elicit an unfolding of new emotion. Redundantly repeated words, by contrast, contain different feelings: "tiny (descriptive) is tiny (image)." If there is only one "tiny," the focus lies on the size rather than the feeling of awe at how tiny something is. When reading Arai's works, you need to grasp the sensory image that his "I" sentence structure captures. To convey that image, what seems like a redundant repetition of the same word becomes of utmost importance.





Pages 6-7

A sudden change in place is another hallmark trait of Arai's work and can be traced back to his debut book. Usually, protagonists are either added or foiled. Here, a girl wants to go to a big town by herself because she wants to sell dolls she has made.



Pages 26-27

Let's go, Sunrise! I'm going!
As always, as always!

"I'm going!" Such a fitting emotion that captures nervousness and excitement. This scene is full of different sounds: sounds from everyday life, nature, music, and song. As a reader, I can almost hear all these sounds through the illustration.



Pages 28-29

I will run as long as I can today!
We can run as far as we want!

The main character, with a torch raised high, rides Sunrise standing up as he lights the wishes and desires of the people around him. Watching him are all the characters that appeared as new pages brought sudden changes of place: a girl with a doll shop, a donkey bus that brought audiences to the hall, a girl playing an organ, a shepherd boy who plays harmonica, an old woman observing the festival from far away, and the firework makers who made the fireworks for the festival. They all celebrate the festival in their own way.



Pages 30-31

Congratulations, everyone!
Congratulations, world!
We can run as far as we can!
Sunrise and I!
You and I!

There is no longer a limit in the form of "today" – now "I" can "run as far as I can!"

5 Books Sent to the Jurors





ユックリとジョジョニ

Yukkuri to Jojoni

Slowly, Gradually

Holp Shuppan | 1991 | 32 pp | ISBN 978-4-593-56401-9



Slowly, Gradually

ARAI Ryoji

Holp Shuppan



ユックリは ぼく
森にすんでいます

ユックリは 歌がじょうずです
(ぼくは アコーディオンをひきます)

I am Slowly.
I live in a forest.

He is a good singer.
(I play the accordion.)



ジョジョニは わたし
町にすんでいます

ジョジョニは わたし
ダンスがとくいです

I am Gradually.
I live in a city.

I am Gradually.
I love to dance.

ユックリが
アコーディオンをひいています
ブーバ・トリロリ……



Slowly
Plays the accordion.
Buba Torirori…

ジョジョニが
ダンスをしています
クルリ・クル……



Gradually
Dances.
Spin spin

ユックリはアコーディオンをひきながら
森からでてきました
ブーバ・トリロリ
ブーバ・トリロリ……



ジョジョニはダンスをしなが
ら町からでてきました
クルリ・クル
クルリ・クル

Slowly comes out of the forest
Playing the accordion.
Buba Torirori
Buba Torirori

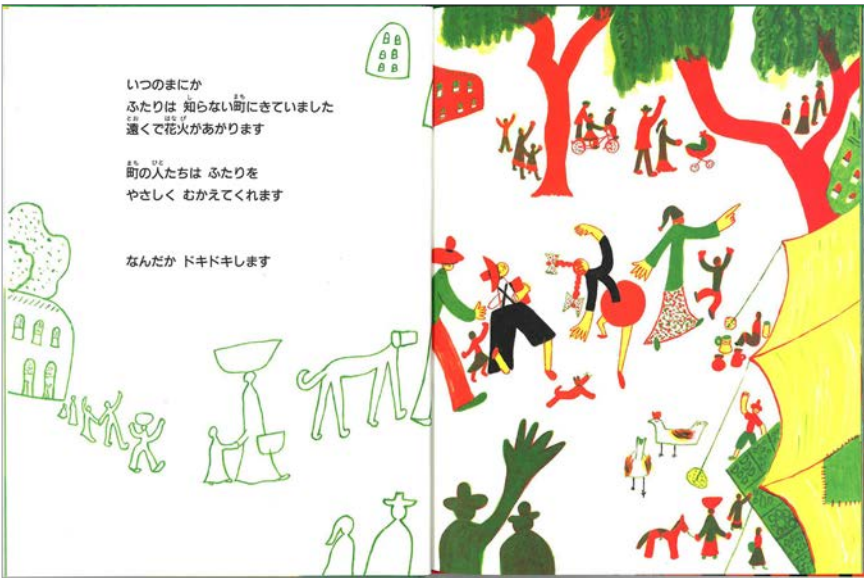
Gradually dances away
From the town.
Spin spin
Spin spin

ふと気がつくと
ユックリとジョジョニは
いっしょに
おどっていました



Before they know it,
Slowly and Gradually
Are dancing
Together.

いつのまにか
ふたりは 知らない町にきていました
遠くで花火があがります
町の人たちは ふたりを
やさしく むかえてくれます
なんだか ドキドキします



They have danced
Into a strange town.
Fireworks light up the sky.

Townsppeople welcome
Them kindly.

Their hearts pound.

ドキドキ
ドキドキ
プーパトリロロ
(あのこの名前が ジョジョニ)



Their hearts pound.
Their hearts pound.
Buba Torirori
(Her name is Gradually.)



ドキドキ
 ドキドキ
 クルリ・クルリ
 (あのこの名前は ユックリ)

Their hearts pound.
 Their hearts pound.
Spin spin
 (His name is Slowly.)



いつのまにか ふたりは
 前から ぬけだしてました
 ユックリもジョジョニも気づかずに
 おどっています
 ブーバ・トリロリ
 クルリ・クルリ

They have moved
 On from the town.
 Slowly and Gradually dance.
 There are only of them in the world.

Buba Torirori
Spin spin



Buba Torirori
Buba Torirori
Slowly notices that
He is all alone.
(Where has everyone gone?
Where has she gone?)

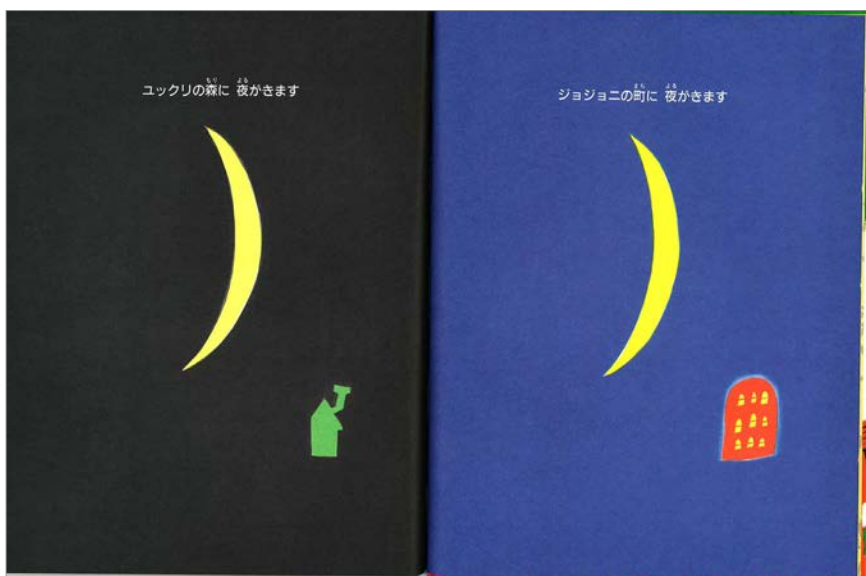
It is dark already.
Slowly decides to go home
in the forest.

(I wonder if I'll see her again.
I hope I'll see her again.)



Gradually notices that
She is all alone.
It is dark already.
Gradually decides to go home in the
town.

(I wonder if I'll see him again.
I hope I'll see him again.)



Night arrives in Slowly's forest.

Night arrives in Gradually's town.



ユックリは すこし歌が
じょうずになったような気がしました

ジョジョニは すこしダンスが
じょうずになったような気がしました

Slowly feels that his music
Sounds much better now.

Gradually feels like she dances
Much better now.

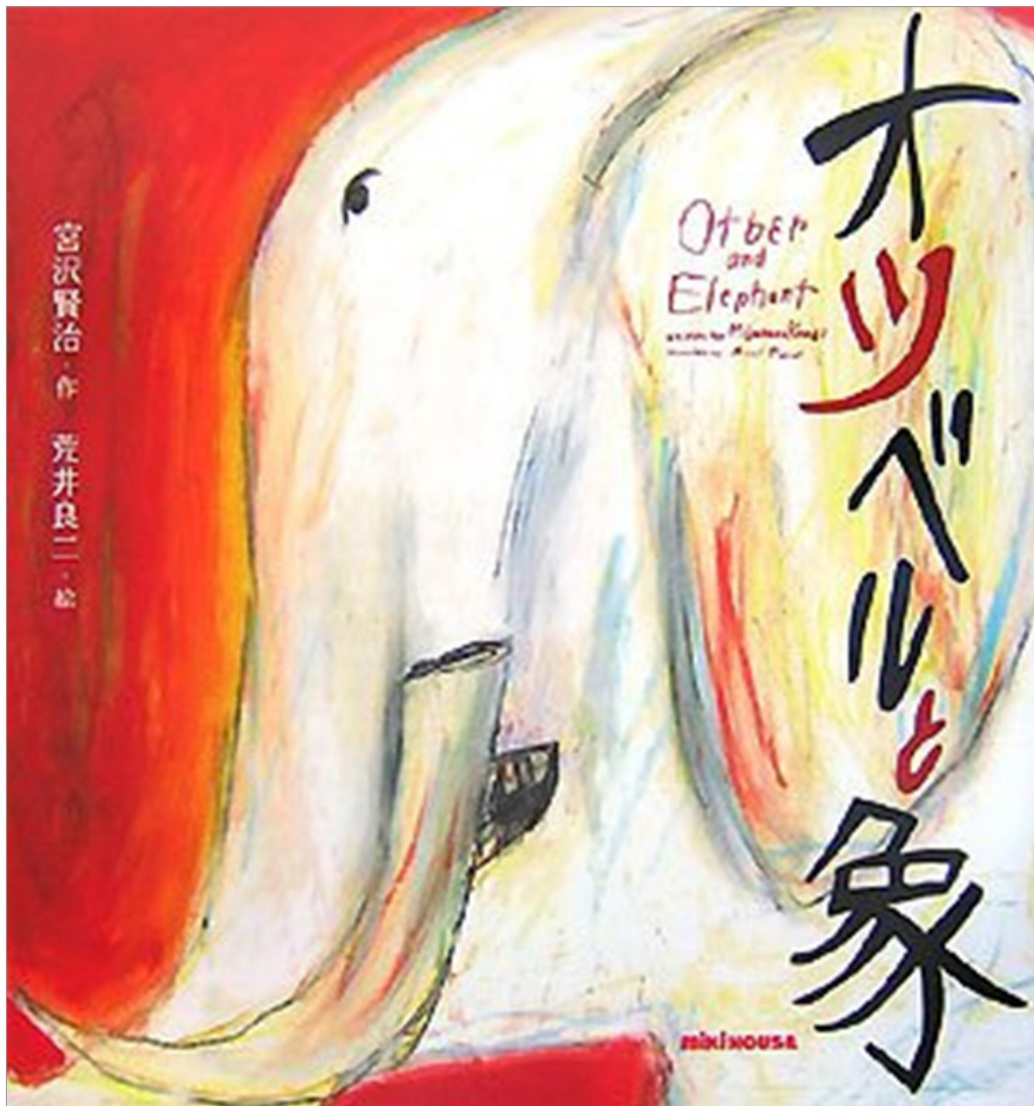


ゆっくりとじょじょに
また ^{あした} 明日がやってきます

Slowly, gradually,
Tomorrow will come.

[end]

(Translations by Mariko Nagai)



オツベルと象

Otsuberu to zo

Otber and Elephant

text by Kenji Miyazawa | Miki Shoko | 2007 | 41 pp | ISBN 978-4-89588-116-6

One day, a white elephant comes to visit a wealthy factory owner named Otber. At first, Otber and the farmers are afraid of the elephant, but the wily Otber soon realizes, "He can make me money. Let him work for us, or we can sell him off to a circus!" and Otber fools the elephant into working at his factory. In the beginning, the elephant enjoys his job, but after being overworked and starved, he gradually loses the ability to even move anymore. The moon advises the white elephant to write a letter to his fellow elephants. The moon's messenger boy delivers the white elephant's letter to the other elephants who march to Otber's factory to stomp Otber and free the emaciated white elephant.

This is a children's story that was published by Kenji Miyazawa in 1926. It is a familiar classic that is often included in Japanese textbooks for elementary or junior high school students.

Excerpted from The Picture Books of Ryoji Arai --A Wonder in Self-expression
 By Chizuru MIYAUCHI, Former curator at Fukuyama Museum of Art

Arai encountered the picture book that would change his life forever when he was 19 years old. It was an American picture book written in the 1940s titled Goodnight Moon by Margaret Wise Brown and illustrated by Clement Hurd (1947). In that picture book, the words, "good night" are repeated many times along with several drawings, allowing the free imagery within to expand. It was in this development of images that Arai discovered the art of self-expression. Since that time, he has managed to transform the words that bubble up from within, making them visible to all in the form of pictures.



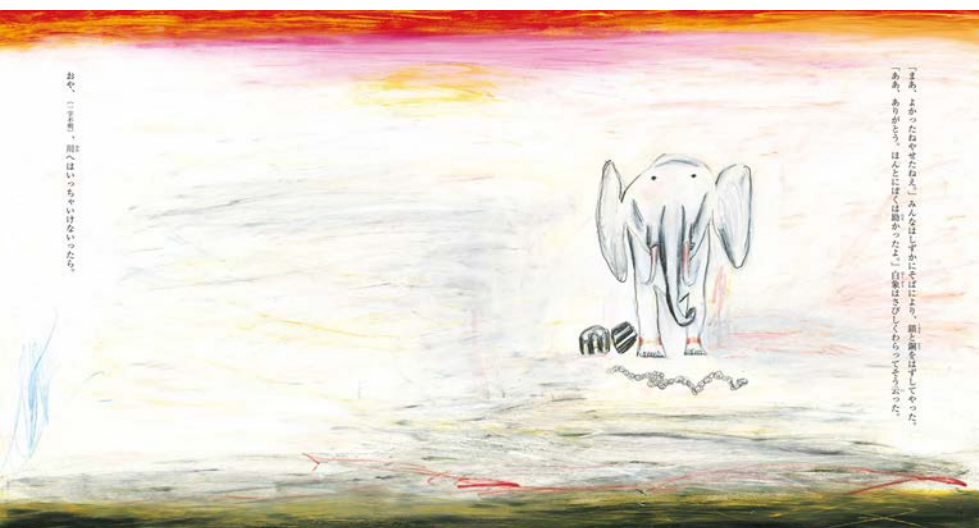
by Clement Hurd (1947). In that picture book, the words, "good night" are repeated many times along with several drawings, allowing the free imagery within to expand. It was in this development of images that Arai discovered the art of self-expression. Since that time, he has managed to transform the words that bubble up from within, making them visible to all in the form of pictures.

(omitted)

Other and The Elephant is an extension of the innovative elation that Arai experienced when he first read Goodnight Moon. Arai listens closely to each and every one of Kenji Miyazawa's words and quietly instills their atmosphere into each and every picture he draws. The pure-hearted white elephant does not think to suspect the cunning Other of duplicity. When Other gives a watch and chain to the guileless white elephant, you have a premonition of coming tragedy, and the scene where the white elephant rests itself is full of calamitous foreboding. The most overwhelming scene is where the artist shows the exhausted elephant's image reflected in Other's eyes. This accentuates



Otber's immortality. In the scene where the dying white elephant sheds tears, the tears appear to be droplets from the skies expressing the pain and sadness that overwhelms the poor elephant. The facial contours of the emaciated white elephant have shrunk to a triangle, and the scars from the chains on his front legs emphasize the desolation of his horrible life.



Arai's pictures invoke within the reader a proliferation of verbal images free of all extraneous thought, entering our souls without a trace of artifice.



宮沢賢治・作 荒井良二・絵

Otber and Elephant
written by Miyazaki Kenji
illustrated by Arai Hakuseki

オツベルと象

オツベルと象

宮沢賢治 作 荒井良二 絵

mikihouse
ミチウツの絵本

mikihouse

mikihouse



たいようオルガン

Taiyo orugan

A Sound of Taiyo-Organ

2007 | Kaiseisha | 2008 | 32 pp | ISBN 978-4-03-232310-8
(First published in 2007, Arton)



A Sound of Taiyo-Organ

ARAI Ryoji

Kaiseisha



Taiyo-Organ Taiyo-Organ
Sun plays the organ.
Here comes the morning.
The Elephant Bus drives through
a narrow road, a narrow road.



Taiyo-Organ Taiyo-Organ
 The Elephant Bus drives over uneven road.
 The Elephant Bus says Good Morning.
 What a wind, look at the grass and flowers and butterflies and birds.



Taiyo-Organ Taiyo-Organ
 The Elephant Bus drives. Look, look, vegetable fields, cows, even goats. All these vegetables, all these fruits. Anyone want to ride the bus? Raise your hand! Step right up, step right down, the Elephant Bus drives on.



The Elephant Bus drives over a bridge.



Taiyo-Organ Taiyo-Organ
 Sun plays the organ.
 Look, clouds in the sky,
 dark clouds in the sky.
 The Elephant Bus drives on.
 Look, a small house, a big house,
 houses everywhere.
 Anyone want to ride the bus?
 Raise your hand!
 Step right up, step right down!



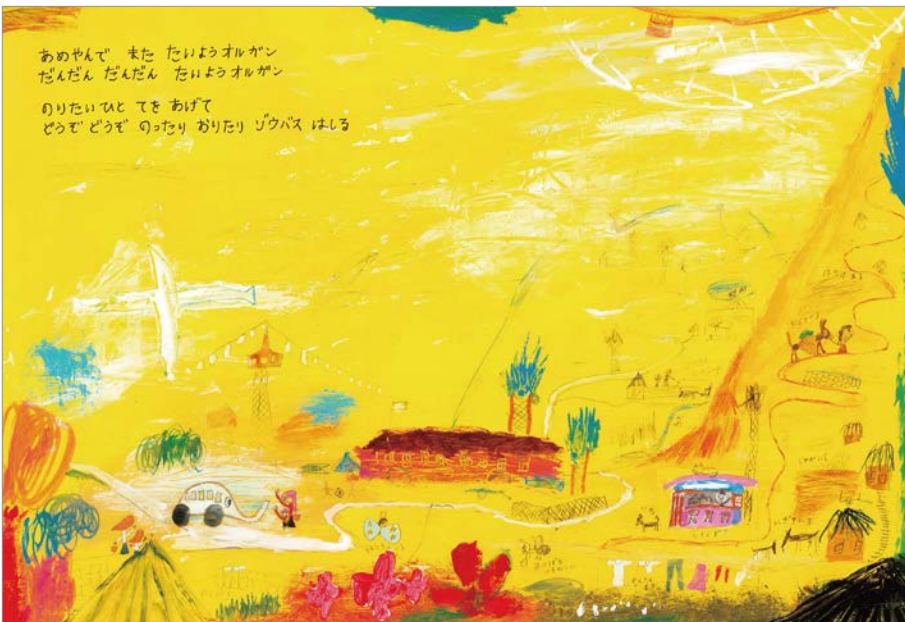
Taiyo-Organ Taiyo-Organ
 Listen to the sound of the Taiyo-Organ
 even on a cloudy day.
 Big town, wide streets.
 Buildings building, buildings everywhere,
 cars everywhere, people everywhere.
 Step right up, step right down, the
 Elephant Bus drives on.



The Elephant Bus is now
 crossing the bridge!
 Oh no, rain!



The Elephant Bus crosses
a loooong bridge.
It's raining hard, with occasional thunder.



Rain stops.
The sound of Taiyo-Organ again.
La la la Taiyo-Organ.
Anyone want to ride the bus?
Raise your hand!
Step right up, step right down,
the Elephant Bus drives on.



Taiyo-Organ Taiyo-Organ
The sound of the organ is now louder.
The sea smell, fish smell, salty taste.
Anyone want to ride the bus?
Raise your hand!
Step right up, step right down,
the Elephant Bus drives on.



ゾウバス ボートに のりまーす
おちゃ いただきまーす

The Elephant Bus will ride a boat.
Thanks for the tea!



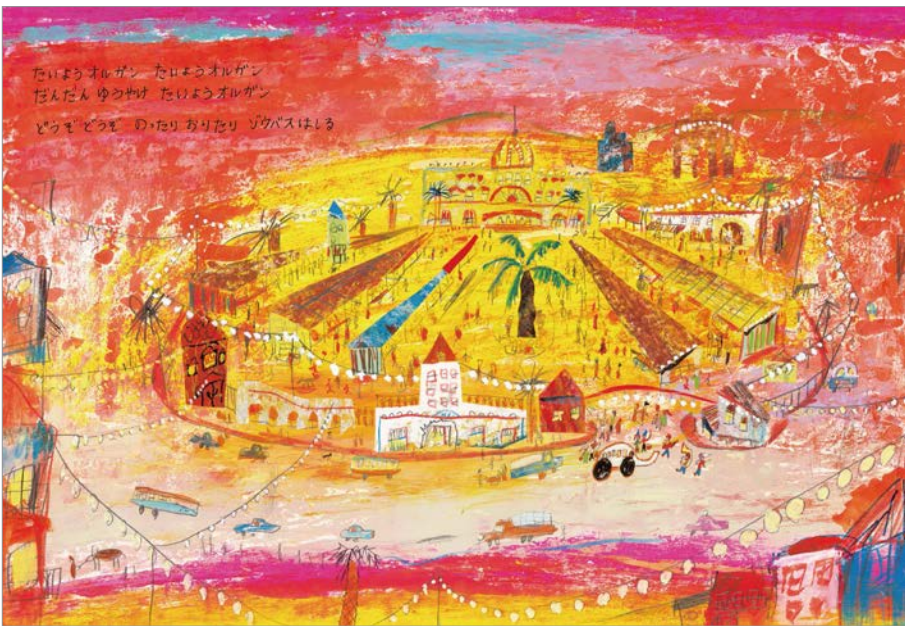
たいようオルガン たいようオルガン
すなはっばい すなはっばい
どうぞ どうぞ のったり ありたり ゾウバス はしる

Taiyo-Organ Taiyo-Organ
Lots of sand, lots and lots of sand.
Step right up, step right down,
the Elephant Bus drives on.

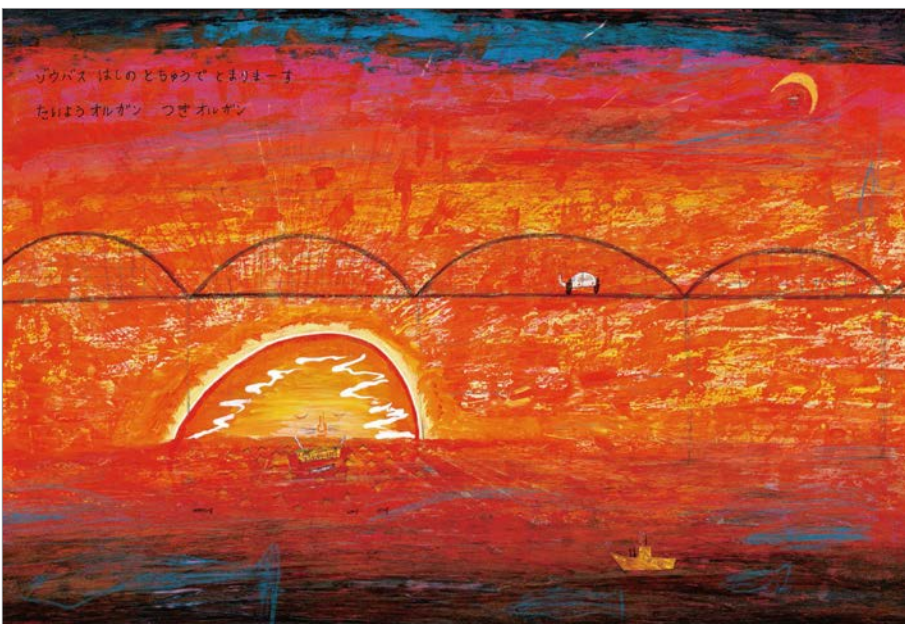


ゾウバス トンネルはのりまーす

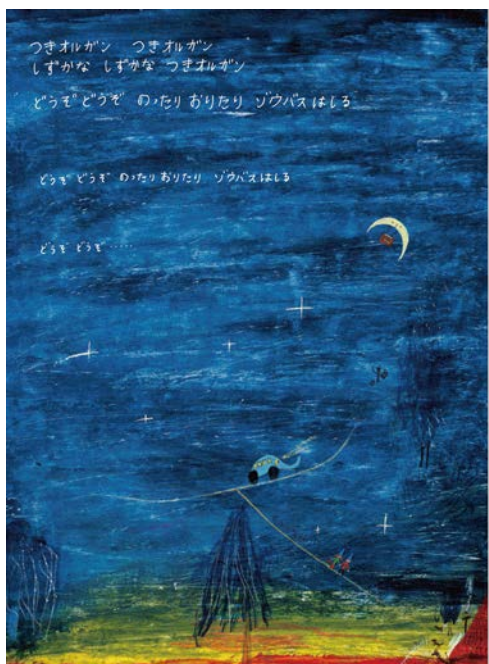
The Elephant Bus enters the tunnel.



Taiyo-Organ Taiyo-Organ
 Gradually, the Sun sets. Taiyo-Organ.
 Step right up, step right down,
 the Elephant Bus drives on.



The Elephant Bus now stops
 in the middle of the bridge.
 Taiyo-Organ Tsuki-Organ



Tsuki-Organ Moon-Organ
 Quiet, silent Moon-Organ.
 Step right up, step right down,
 the Elephant Bus drives on.

Step right up, step right down,
 the Elephant Bus drives on.

Step right up, step right down!

[end]

(Translations by Mariko Nagai)



あさになったので まどをあけますよ

Asa ni nattanode mado o akemasu yo

It's Morning So I'll Open the Window

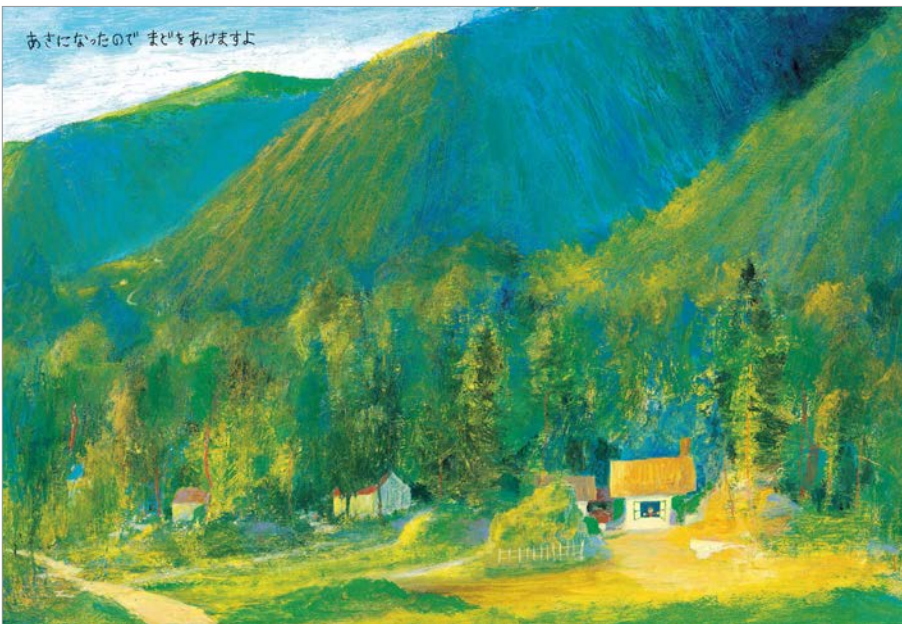
Kaiseisha | 2011 | 32 pp | ISBN 978-4-03-232380-1



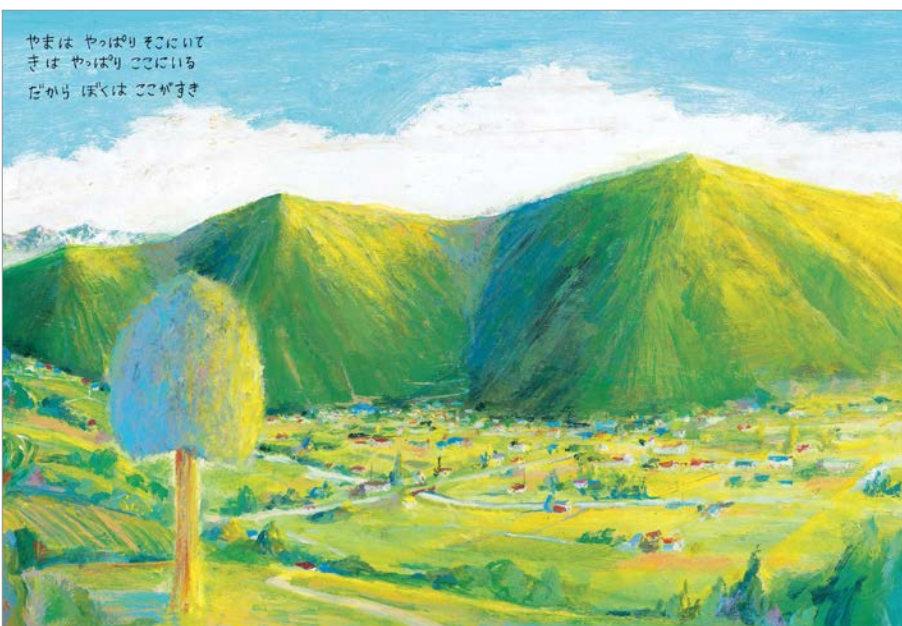
It's Morning So I'll Open the Window

ARAI Ryoji

Kaiseisha



It's Morning So I'll Open the Window



Mountains are still there.
Trees are still here.
That's why I love it here.

あさになったので まどをあけますよ



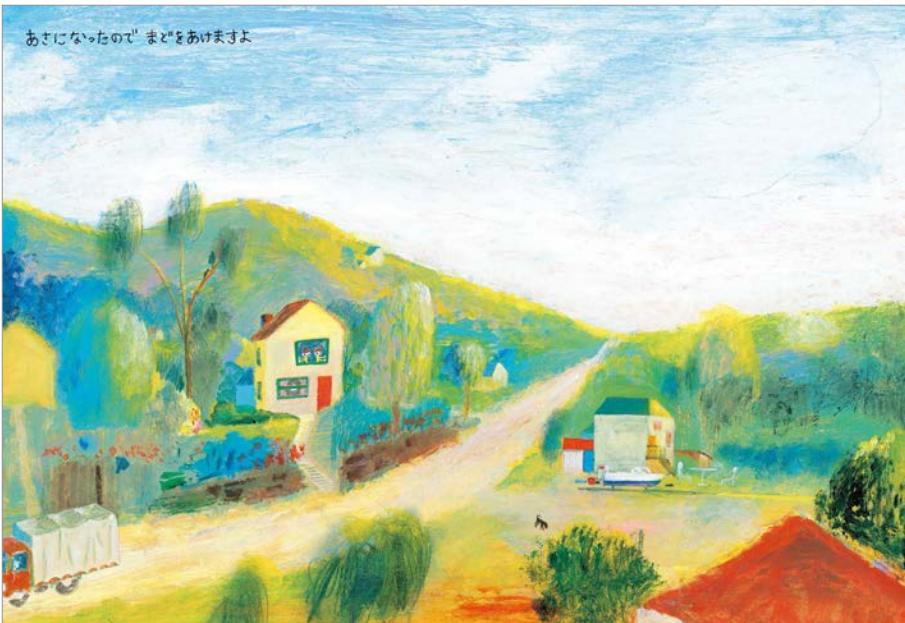
It's Morning So I'll Open the Window

まちは やっぱり にぎやかで
みんな やっぱり いそいでる
だから わたいは ここが好き

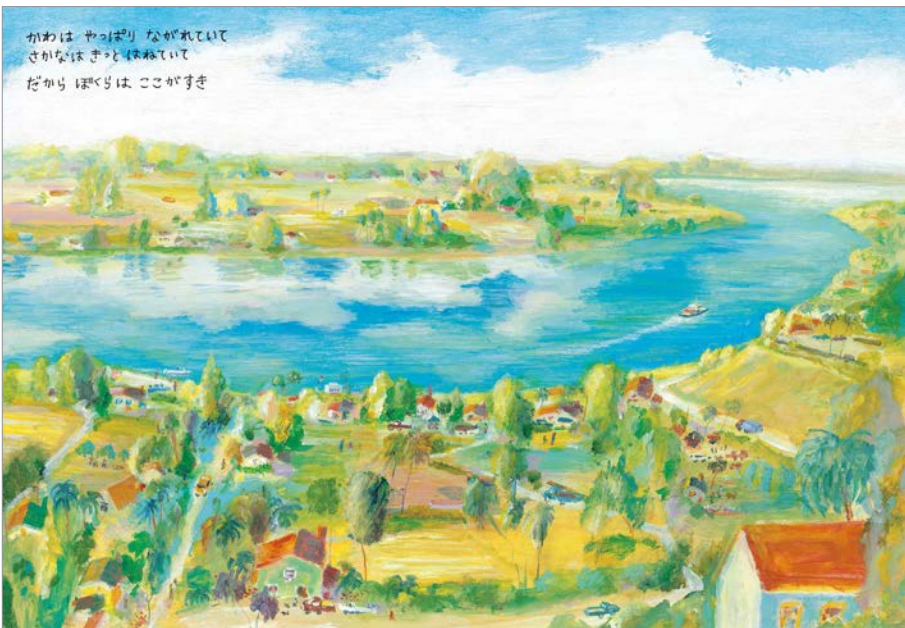


The city is bustling as always.
Everyone is in a hurry as always.
That's why I love it here.

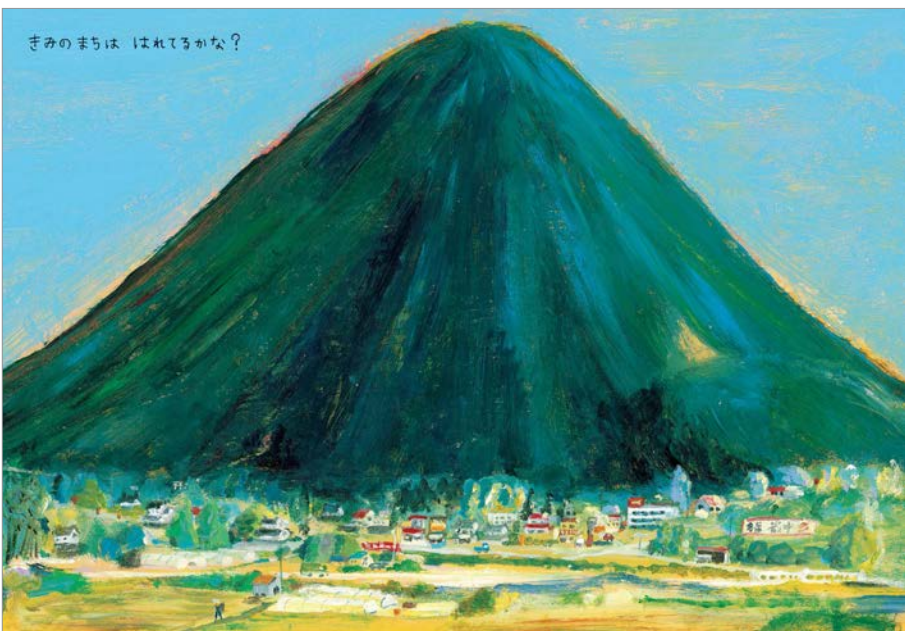
あさになったので まどをあけますよ



It's Morning So I'll Open the Window



The river is still flowing.
Fish must still be jumping.
That's why we love it here.



Is it sunny where you are?



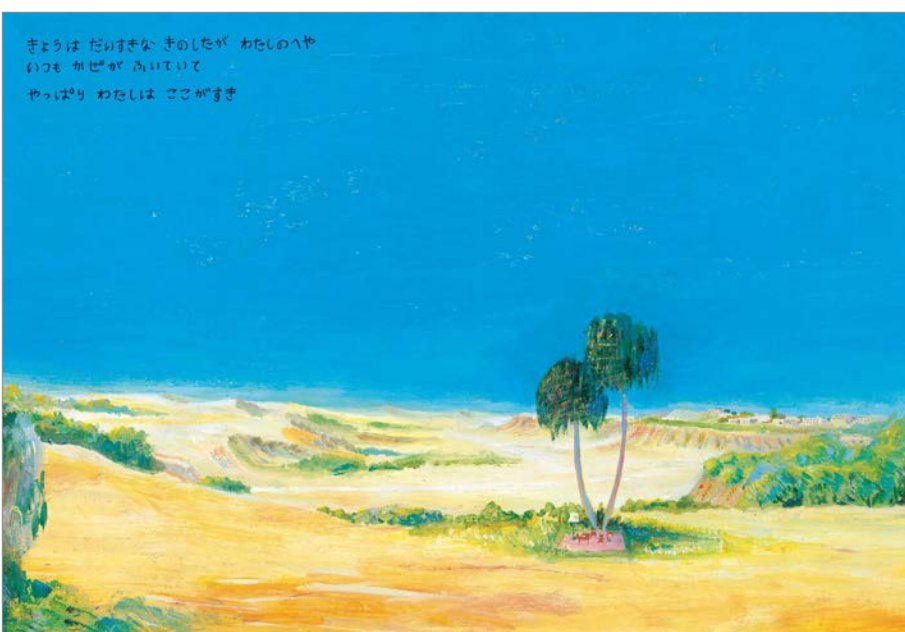
It's Morning So I'll Open the Window



Though the sun is out, it's raining here.
That's why I love it here.

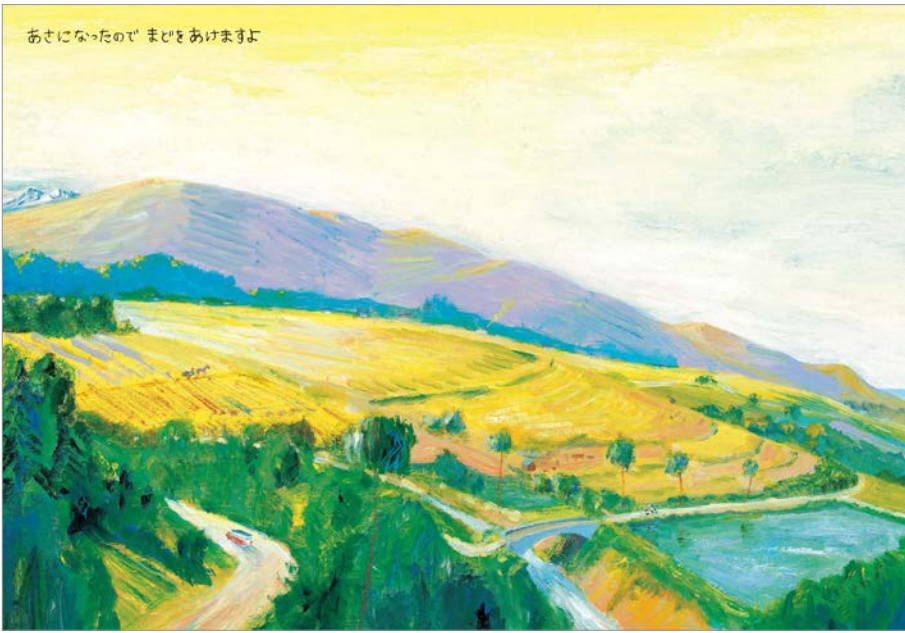


It's Morning So I'll Open the Window



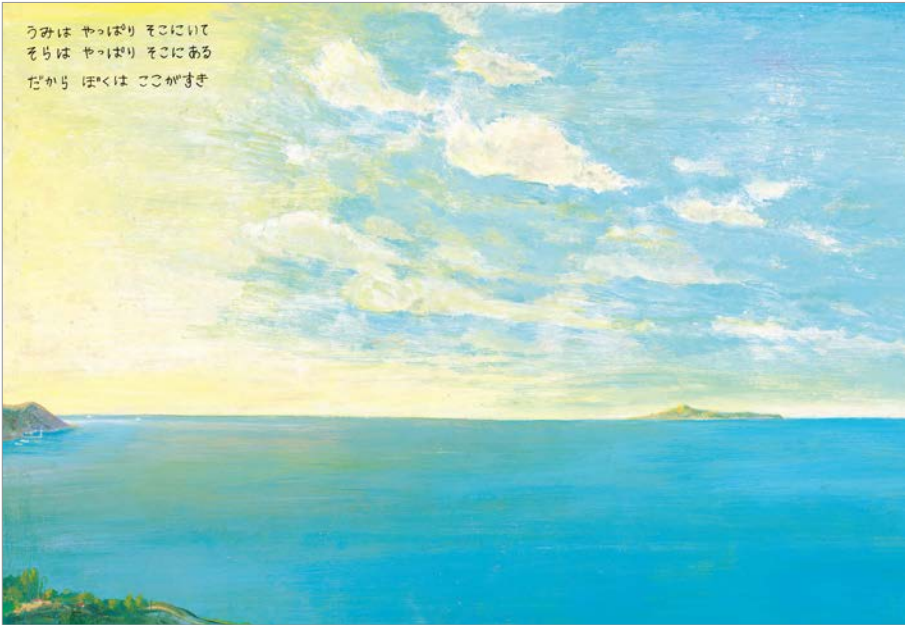
Today, I sit under my favorite tree.
There's always a cool breeze here.
That's why I love it here.

あさになったので まどをあけますよ



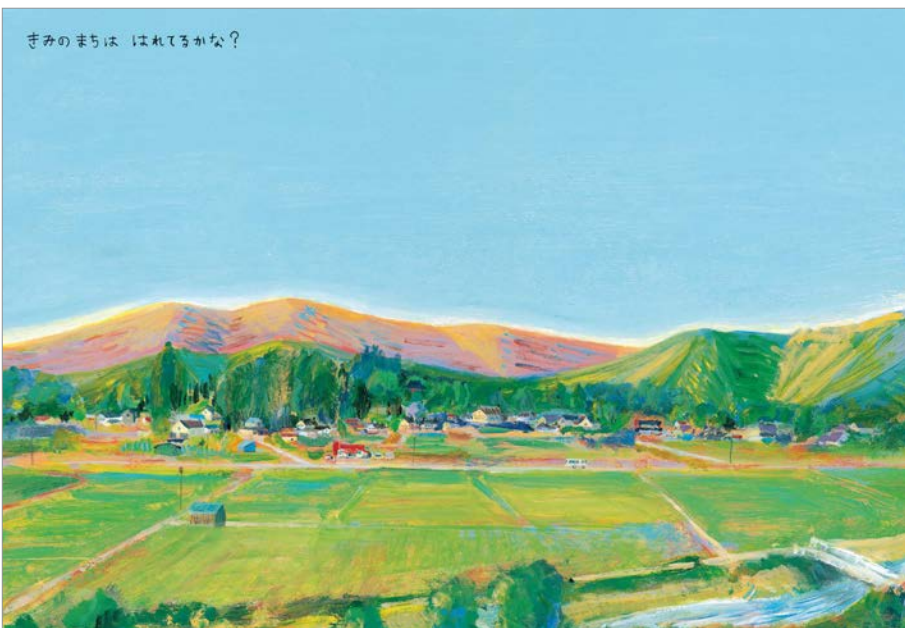
It's Morning So I'll Open the Window

うみは やっぱり そこにいて
そらは やっぱり そこにある
だから ほくは ここがまき



The sea is right in front of me.
The sky is stil here.
That's why I love it here.

きみのまちは はれてるかな？



Is it sunny where you are?

あさになつたので



It's Morning

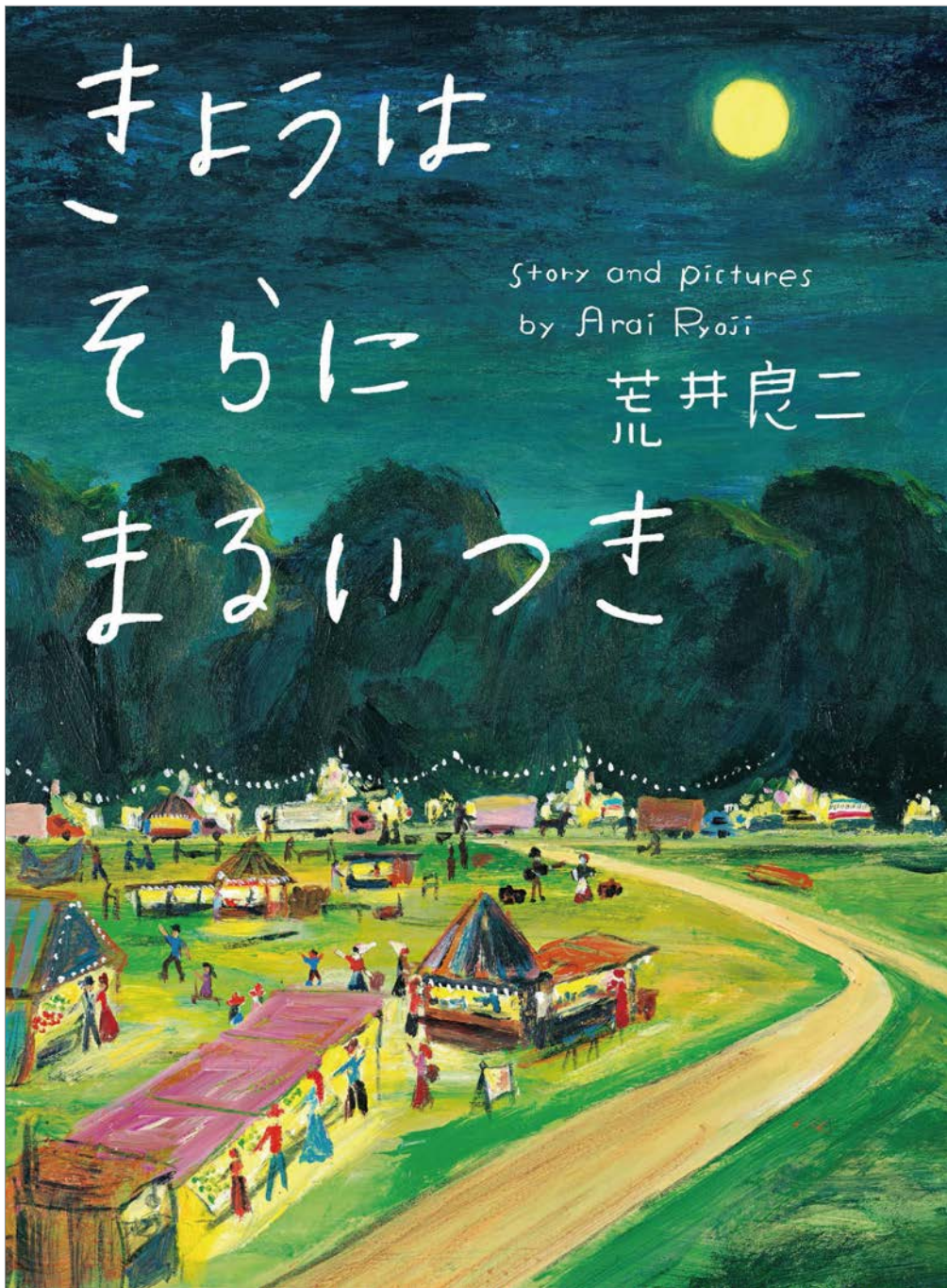
まどをあけますよ



So I'll Open the Window

[end]

(Translations by Mariko Nagai)



きょうは そらに まるいつき

Kyo wa sora ni marui tsuki

A Full Moon in the Sky Tonight

Kaiseisha | 2016 | 32 pp | ISBN 978-4-03-232450-1



A Full Moon in the Sky Tonight

ARAI Ryoji

Kaiseisha



A baby is looking up at the sky.



Tonight, a big round moon in the sky.



A girl is on the bus
On her way home
from a ballet lesson.

Tonight, a big round moon in the sky.



Bears are on their way back home
after a full day of play
deep in the mountain far far away.

Tonight, a big round moon in the sky.



A boy is on the bus
on his way home
after buying a pair of new sneakers.

Tonight, a big round moon in the sky.



One by one, cats gather under the tree.



This is a shop that makes dresses and pants.
The shopkeeper is about to close the curtain for the night.

Tonight, a big round moon in the sky.



The baby is gazing at the moon.



She is laughing with the sky.



This is night,
each in each in their own night.

The big round moon shines like a gift.



Someone is playing guitar.
He is practicing the same melody
again and again.

Tonight, a big round moon in the sky.



とおいとおい うみで
クジラが おおきく おおきく はねました

きょうは そらに まるい つき

A whale jumps out of the water
in a far far away sea.

Tonight, a big round moon in the sky.



ごはんが おわって おじいさんが しおきを あらっています
おばあさんが おさげや コップを かたづけます

きょうは そらに まるい つき

An old man is washing dishes
after dinner.

An old woman puts away
the clean plates and cups.

Tonight, a big round moon in the sky.



あかちゃんが そらを みています

きょうは そらに まるい つき

The baby is gazing at the moon.

Tonight, a big round moon in the sky.



Everyone is looking up at the sky.

Tonight, a big round moon in the sky.



The moon shines brilliant like a gift.

[end]

(Translations by Mariko Nagai)