



SEIZO TASHIMA

2018 H.C. Andersen Award Nominee from Japan

photo © Shigeru Akimoto



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BIOGRAPHICAL INFORMATION

Seizo Tashima

In 1940, Seizo Tashima was born in Osaka, Japan. His twin brother is Yukihiro Tajima, who is a dyer and picture book author. Seizo Tashima spent his childhood in Kouchi Prefecture.

In 1960, he won the Golden Award and the Special Award at the National Exhibition of Sightseeing Posters, he was only 20 years old.

Graduated from the design department at Tama Art College in 1962. While he was at college, he made a hand-printed picture book *Shibaten* (Shibaten the Monster).

In 1965, Tashima published *Furuyanomori* (Folk Tale: Leaky Loof of the Old House, text by Teiji Seta, Fukuinkan Shoten) which was his first picture book publication.

In 1969, he won the Golden Apple Award at the 2nd Biennale of Illustrations Bratislava (BIB) for *Chikara Taro* (Stromgman Taro, Poplar, 1967).

He moved to Hinode Village (now Hinode Town) in Tokyo.

In 1975, he published *Yagi no Shizuka* (Shizuka the Goat, Bunka publishing bureau, later largely redrawn and published from Kaiseisha). He, then, started struggling to destroy his previous style and create a new style.

In 1980, he broke new ground with his new style in *Hora ishikorogaokochitayo ne wasureyou yo* (Drop a Stone and Forget, Kaiseisha).

From 1986 to the beginning of 90s, Tashima was engrossed in the tour of live painting with the famous musician Hitoshi Komuro, the session was hold at about 90 venues throughout Japan.

In 1988, Tashima published *Tobe batta* (Fly, Grasshopper!, Tokyo: Kaiseisha), this book was awarded six prizes in Japan and abroad, and published in more than ten languages.

In 1990 he started to fight against the construction of a large waste repository in Hinode Town. He joined the movement for protecting Hinode Forest from destruction and chemical pollution, and conducting its environmental conservation activities. (The fight is still going on.)

In 1998, he developed cancer caused by chemicals from the waste repository and moved to Izu Peninsula of Shizuoka Prefecture. He also started creating art works using natural materials from the Hinode Forest.



In 1999, his *Daisuki* (My Most Favorite, Kaiseisha, 1997) was selected the IBBY Outstanding Books for Young People with Disabilities 1999.

In 2006-07, he hold the travelling exhibition with his twin brother Yukihiro.

From 2009, he participated the Echigo-Tsumari Art Triennial and started to create walk-in picture books. In 2012, He joined the co-publishing project "Picture Books for Peace from China, Japan and Korea" as one of 12 brave artists, and published *Boku no koe ga kikoemasuka* (Can You Hear My Voice?, Doshinsha) in three countries.

In 2013, as part of the 2nd Setouchi Triennial, he turned a building at Oshima Seishoen (sanatorium for Hansen's disease in Oshima island), which used to be a residence for inmates, into the "Blue Sky Aquarium," where mermaid and pirate, lost ship and various undersea creatures create a spatial poem. After that he has been continuing to create "The Forest Pathway/ Landscape Art" outside of the aquarium.

In 2016, he created "The Forest Pathway/ Landscape" around "Blue Sky Aquarium" at the 3rd Exhibition Setouchi Triennial.

His artworks were exhibited in abroad, for exampl in Korea and Paris. Now he is in the process of publishing a new book from Korean publisher.

Children grow up to be adults. When they grow up and look back at the books they used to love, I don't want them to be disappointed because the stories were no more than cheap, juvenile devices. There is no meaning in picture books unless children can read them again as adults and be impressed with them as great works of art. Picture books ought to be art.

Why is it possible for children and people with intellectual handicaps to draw pictures that are so moving? It is because, different from adults, they have the flexibility to throw into their work all of the memory in their cells. It is the same power you see in the works of great artists such as Milo, Kandinsky, Klee and Picasso. As humans grow into adults, they stop listening to their inner voices. I want to listen to the voices of plants with the ears of a man from the ancient Jomon culture.

Two quotes from Seizo Tashima

From *Jinsei no oshiru* (Soup of Life, Tokyo: Kaiseisha, 2002)

STATEMENT

The Picture Books of Seizo Tashima: Life in Ongoing Metamorphosis

Yukiko Hiromatsu, critic/ curator

Half a century since his remarkable debut, Seizo Tashima's picture books have been powerful, passionate, affectionate, and innovative. Despite receiving the Golden Apple Award at the 2nd Biennial of Illustration Bratislava (BIB) in 1969 for *Chikara Taro* (Strongman Taro) while still in his twenties and countless picture book prizes after that, he has remained a skeptic of acclaim and popularity; he has struggled against any established style and broken away from his own precedents. Tashima has been active at the front lines of the picture book genre since the 1960s, which was a golden age for Japanese picture books, but even now at the age of 77 he is among the few artists to continue his ongoing endeavor to break through all previous concepts of picture books.

"My pictures are painted with the 'soup' boiled down from my life," says Tashima, and his whole career thus far is testimony to his idea that a work that resonates with readers is not just the product of the paints and brushes used. Reminiscent of the martial arts byword in Japanese *shin-gi-tai* (the oneness of spirit, technique, and physique), Tashima's picture book art is the product of the inextricable merging of spirit, technique, and action.

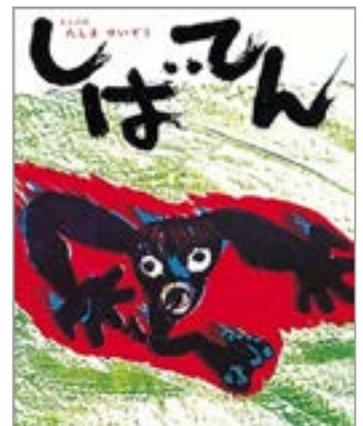
Philosophy of Art: Anger and the Value of Life

Tashima has published some 150 picture books of tremendous variety, some funny and fun, others serious stories of war, folktales, books for babies, and running through them we can sense a consistent spirit. The wellspring of his art is anger and life.

The flame of Tashima's anger is still burning. It continues to fire his works, from the pages of his 1962 hand-printed *Shibaten* (Shibaten the Monster; [Figure_1](#)) story, done as his art school graduation project, to his recent computer graphic-illustrated picture book *Kaizoku* (A Pirate; 2013). [Figure_2](#) The target of his anger is war, destruction of the environment, discrimination, and the logic of the strong. Yet Tashima is wary of picture books that stoop to propaganda. Picture books should be above propaganda; they should be art that is made for the sake of children.

Boku no koe ga kikoemasu ka (Can You Hear My Voice?) (2012; [Figure_3](#)) is one of the Picture Books for Peace from China, Japan, and Korea project jointly published at a time when political tensions were rising among the three nations. The works by all 12 leading authors from the three countries are masterful, but the abstract style of expression of Tashima's contribution stands out. As a work published just fifty years after his debut as an artist, it held special significance for him. "When it comes to war and authoritarianism," says Tashima, "it is always the weak who are made to suffer, are hurt or killed. I thought that I could make an appeal, not only to children but adults, to transcend differences of nation and ethnicity in protest of the cruelty of war. I believe it is a work that would not have been possible in any other media than the picture book."

This book is a monologue by the protagonist who is made to go to war "for his coun-



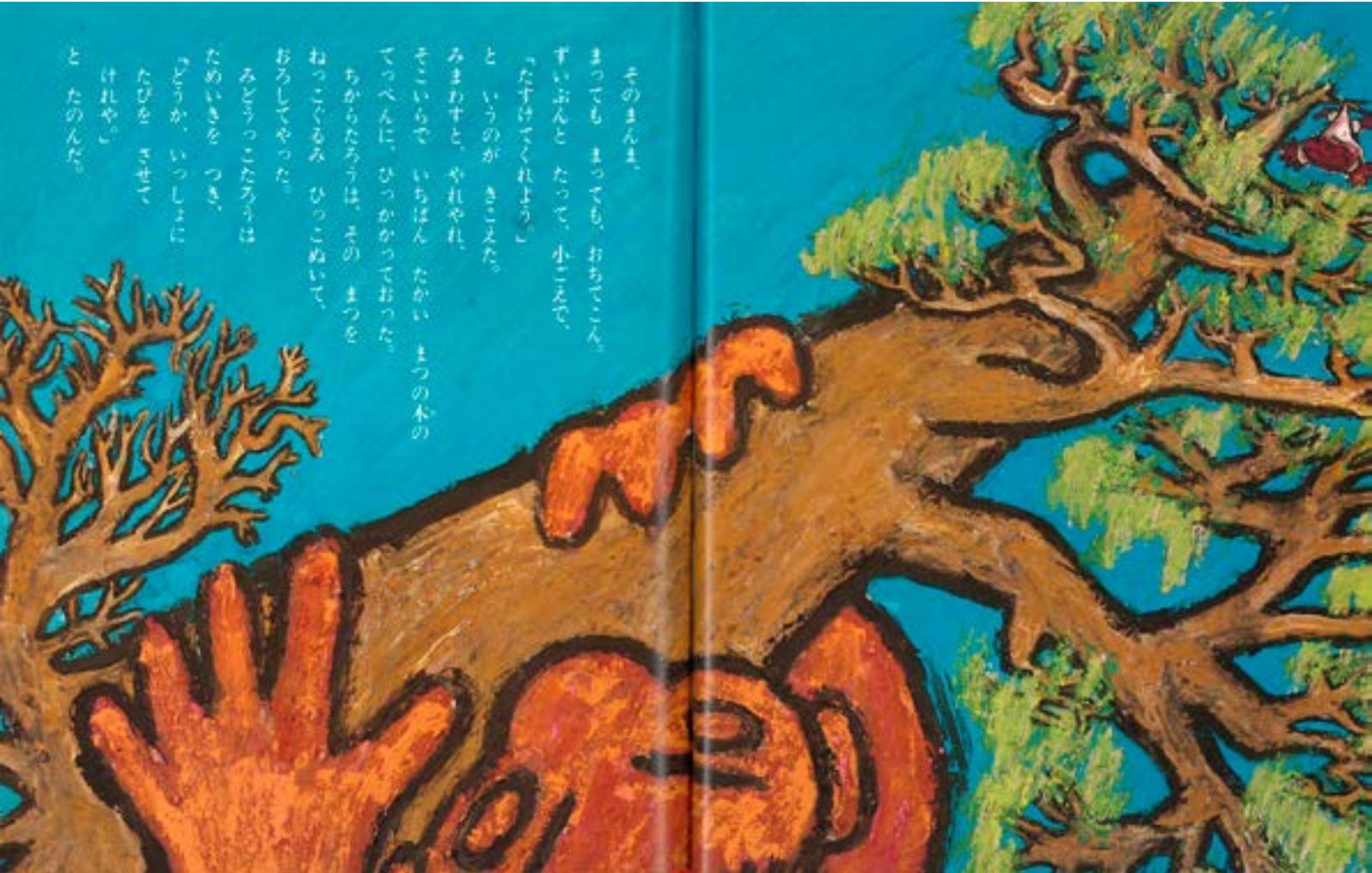
Figure_1



Figure_2



Figure_3



Figure_4 try." He has to attack fellow human beings and he is attacked by them. His body is blown to pieces by a bomb but his spirit remains and feels the anger of his younger brother, the grief of his mother, and the chain of hate set in motion among people on both sides of the conflict. The pages do not show faces or details, but in the fierce brushstrokes symbolically portraying war, we can feel the strong emotions that are shared across borders and over generations. With each turn of the page, the protagonist's heartrending cries echo within the reader and linger there.

Think of the calamities that have happened because of human greed. Remember the fury we feel against forces that threaten people's lives. Looked at the other way around, this is the fire of our profound love of humanity and nature.

Evolving Techniques of Expression

While the philosophy behind Tashima's work remains consistent, his technique of expression has changed, almost with each work he has produced. Let us look at these changes in some of his leading works.

The 1967 work *Chikara Taro* (Figure_4) is a folktale





expressing the dreams and hopes of poor farmers of olden times. With humorous shapes and dynamic page compositions, Tashima's illustrations are bold and earthy. The freewheeling, primitive-looking pictures make no attempt to hide the raw brushwork in opaque earth paints. The life force depicted here has not lost its power even half a century later.

Figure_5

The 1973 *Fukimanbuku* (*Fukimanbuku, the Girl and the Flowers*; [Figure_5](#)) is also done with opaque earth paints, and the technique of thickness of the painting has a power that gives a sense of reality to the fantasy of the story. At the time, Tashima had recently moved from the city to the suburbs to take up the life of a farmer, and the respect for the power of nature and the earth he felt then comes across in this story with the innocent surprise and delight of Fuki, the girl who discovers the butterbur (*fuki*) field on the moun-



Figure 6

tain. The page composition is audacious and diverse while maintaining a skillful continuity in the eventful story that unfolds, drawing the reader's eye over the pages.

The "Yagi no Shizuka" (Shizuka the Goat) series that Tashima began in 1975 are picture books based on the real story of a girl who receives a baby goat as a gift and how it grows up to give birth to a baby. Including powerful scenes of the mating of the goats and of the birth of the baby (Figure 6), Tashima depicts the lives of domestic animals with vivid immediacy. Readers found the stories easy to identify with, but the artist felt perplexed by their success and made up his mind immediately to discover a "completely new kind of picture book." Five years later, that search led to a new metamorphosis of his art.

The next major turning point in his career, Tashima recalls, was the creation in 1980 of

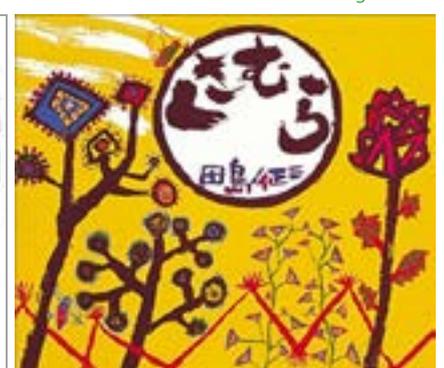
Hora, ishikoro ga okkochita yo ne, wasureyo yo (Drop a Stone and Forget; Figure 7). The lithograph art of this story, says Tashima, was inspired by the pre-Columbian-era geoglyphs of the Nazca area in Peru. The old man in the story is full of energy and good intentions but prone to accidents, and the title comes from the prescription he comes up with to get over his failures and foibles. The combination of a humorous and philosophical story with abstract pictures feels richer the further we read.

Produced two years later, *Kusamura* (Ball in the Grass; revised edition 1989; Figure 8) is an ambitious

Figure 8



Figure 7



ちいさな しげみの なかに、バッタが いっぴき かくれずんでいた。
そこには、おそろしい ものたちが いて、バッタを たべてしまおうと おらっていた。



ふしやうは、なんと いわれようよ、いっぴきだった。じいさんの ちからで、おそろしい
うれしくて、うれしくて、しめたおかつたか。バッタは、とんだ、たか、たか、たか、
じいさんの はなで、じいさんの ちからへ、たか、たか、たか、とんでいった。



Figure_9 attempt to evoke the life of plants from the viewpoint of a ball bouncing into the grasses. The bright color scheme brings the lives of the stylized plants and insects cheerfully to life.

In his 1988 work *Tobe batta* (Fly, Grasshopper, Figure_9), Tashima lets loose an explosion of the energy of life. The grasshopper, after a long time hiding from the snake, spider, and praying mantis and other enemies, decides to come out into the open and take on its adversaries head on. The materials used are water colors mixed with white glue brushed onto coated paper. He also makes use of the sediment in his brush cleaning jar. The dynamism of nature's life-or-death struggle unfolds over the pages in the momentum of the brush and the blurring of the paint. Bold empty spaces and freewheeling combinations of design and representation work to beautiful effect. Particularly in the latter half of the book, he draws the reader into the story with a rhythm of the classic "page turner"

technique that builds toward the immense sense of liberation at the story's end.

The next decade, the 1990s, Tashima could not concentrate on his picture book art. Involvement in a movement opposing construction of a waste disposal plant filled his days, and then he developed cancer. During this mentally and physically difficult decade, Tashima pursued whatever work he could handle at the time. He produced illustrations for texts written by others, helped his twin brother Yukihiro Tajima with picture books, and collaborated with Seiji Murata, an artist with learning disabilities, in the production of an important trilogy of works. As a writer, too, he has published numerous excellent essays. In 1992 he wrote *E no naka no boku no mura* (My Village in Pictures) telling the story of his boyhood, and in 1996 it was made into a film which won the Silver Bear Prize at the Berlin International Film Festival.

Two works I would like to call special attention to

are his picture books *Yama kara nigete kita: Gomi o poi-poi* (I Escaped from the Mountain/Throw Away Garbage; 1993) and *Iroiro atte mo aruki tsuzukeru* (Keep on Walking Whatever Happens; 1999). The former book can be read from either end, presenting the story of how human beings throw away so much trash they have to build dumps in the forest from the viewpoint of trash-disposing humans (in vertically set type) and from the viewpoint of the animals of the forest (in horizontally set type). The stories are written to converge at the center of the book. The latter book is a collage of Tashima's previously created pictures and photographs of his works. Both works are particularly masterful distillations of the "soup" of Tashima's life at that time.

In 1998, Tashima moved to the Izu Peninsula, and there he began making picture books using nuts and berries from the forest. Gathering large numbers of

shirodamo evergreen berries, wild grape, and other nuts and seeds of the woods, he made arrangements of them, and, rather than affixing them to paper, he simply photographed them as the pictures for his works. Then, since he only used nuts and berries that had fallen to the ground, when there were not enough to adjust the picture created to his liking, he would have to wait until the following year to gather the needed materials. After taking more than two years, he published his first nut-and-berry picture book, *Gao* (Roar!; Figure 10). This is truly a memorable work created through the power of nature, an immense amount of time and labor, and the author's inexhaustible pursuit of originality. The individuality of each and every nut and fruit breathes life into the pictures, appealing to sensations in the reader's body.

Since 2000 as well, Tashima has gone on shifting techniques and forms of expression with each new

Figure 10



work he produces, his work energetically continuing to challenge the boundaries between picture books and fine art. There is nothing particularly new about the assertion that picture books are art, but Tashima's way of bringing art into picture books is unique. For example, in recent years, he has produced works that do not involve turning pages but expand the concept of "picture book." Turning in a direction contrary to the recent trend toward digital picture books, they are designed to prompt the reader to feel bodily sensations using all five senses. In 2009, using an abandoned school in Niigata prefecture, he created a "walk-in picture book" that opened as the Hachi and Seizo Museum of Picture Book Art (Figure_11).

"I keep thinking I can go on challenging my boundaries," he says, "I can break through convention more and more." Tashima's art continues to forge new territory for the concept of the picture book. Loyal to the voices of life that are at his root, he invariably takes the position of the weak.

And Seizo Tashima has always been an activist artist. Around 1970, he was at the center of the picture book artists who opposed the Vietnam War. In the 1980s, even before the Art Brut movement came to Japan, he had seen its value and begun exchanges with the members of the Shigaraki Seinenryo home for people with learning disabilities and to talk about that work.

In the 1990s he threw himself into the movement opposing construction of a waste disposal facility in the western Tokyo area of Hinode-machi. In recent years, he has participated in art projects all around Japan and created all sorts of works including large-scale installations. In all cases, these works are extensions of the style of expression he uses in his picture books.

While Tashima received international recognition from an early stage in his career, he has been considered somewhat of an outsider in Japan because of this rebellious stance and constantly innovative endeavors. Yet he has had a definitive influence on picture book artists in Japan and Asia coming after him. Astrid Lindgren Memorial Award-winner Ryoji Arai says, "My work would not be what it is without the groundwork provided by Mr. Tashima." The same could be said for Machiko Miroko, winner of the BIB 2015 Golden Apple award, and BIB 2011 Grand Prix author Cho Eun Young of South Korea, among many others.

All things seems to go according to the logic of the strong; everything seems destined to be ruled by reason and logic, and the human touch has disappeared. What is a picture book? What should we transmit to our children? We acclaim the achievements of Seizo Tashima, who has drawn out the "soup" of his life and gone on asking himself and his readers about those questions, and want to share him with the world.



Figure_11

ESSAY

Arm in Arm with All Living Things In Praise of the Unfinished

Chitose Kaise, art critic, researcher

Reference from the catalogue of "Hachi & Seizo Tashima Museum of Picture Book Art, 2009-2015"
A Life-Size Picture Book: The School Won't Become Empty, Gendai Kikakushitsu, 2015

"The song of the warbler among the blossoms, the voice of the frog dwelling in the water – these teach us that every living creature sings."

— "Kokin Wakashu, Kanajo," translated by Helen Craig McCullough in *Kokin Wakashu: The First Imperial Anthology of Japanese Poetry*

One wonders if Seizo Tashima has the ears of a poet who can hear the voices of all creatures that live. Butterbur fairies, goats in love, the adventures of grasshoppers and mantises, the songs of vegetables; he has consistently portrayed the voices and figures of the living things around him. In Tashima's hands, abstract symbols, letters, everything ends up as a living being. Dried up *kinomi* (anything from a tree that contains a seed of new life – nuts, berries, pods, pinecones etc.), driftwood, even school buildings vacated of their school children come back to life and start the journey along a new passage of time.

The Hachi & Seizo Tashima Museum of Picture Book Art, opened in Sanada, Tokamachi City in 2009, is on a scale much bigger than we might expect from Tashima, the picture book artist with whom we are familiar. To say he was also acting here in the role of sculptor and installation artist would still not do the work justice. You are greeted as you arrive by goats and other colorful objects mobilized by a *shishi-odoshi* mechanism (a wooden device that inclines downward and then pops up again at regular intervals under the weight of flowing water), after which the views surrounding you change greatly – like you're turning the pages of a picture book – as a circus of *kinomi* leads you through the gym, corridor and classrooms. The rich concept and robust design are born out of the notion that plants, trees and their *kinomi*, fish, birds, insects, and all human beings are equal; each with their own soul, and a sense of unity with those lives that we ourselves consume in order to live. Encapsulated here in this carnivalesque space, are the footsteps of one man, Seizo Tashima. Let us trace them in chronological order.

Birth of a Picture Book Artist and Painter

In both the Picture Book Museum and Tashima's picture books, the protagonists are living things that we don't usually think of as members of urban society, and instead are seen as being more on the exterior of daily life; *kinomi*, plants, animals, insects, children, and so on. "I have felt strong empathy towards outsiders since I was small."

Between the ages five and eleven, Tashima lived in his father's childhood village, a place called Yoshihara, in the Agawa District of Kochi Prefecture (now part of Kochi City). He would play all day in the nearby hills and streams with his twin brother, Yukihiro, also later to become an artist. Exhilarating days spent absorbed in catching freshwater fish such as carp and sleepers developed Tashima's acute sensitivity towards the creatures of



kinomi

nature. Mischievous, he would not tolerate the superiority of one living thing over another, and commuted to school daily with a boy who was discriminated against, in defiance of an intimidating headmaster (*E no naka no boku no mura* – My Village in Pictures).*

“Even now I wake up every day determined to make something new.” As a high schooler, Tashima, who loved drawing pictures, heard a lecture given in Kochi by the artist Taro Okamoto. Okamoto insisted that art has to come without warning or practice, much like an explosion, and not through building upon one’s experiences. “Art should start from zero,” these were the words that became engraved in young Tashima’s mind.

In 1959, Tashima enrolled in the department of graphic design at Tama Art University, aiming to establish his own style while studying design at the same time. An exhibition of *dogu* (clay figures) inspired him to capture forms springing out from within, which resulted in *Katsuo no ipponzuri* (Pole Fishing), a work that earned him the Golden Award and the Special Award at the National Exhibition of Sightseeing Posters. This style of portraying bodies by kneading a lump of earth to reaffirm its original texture, is also seen in works such as *Chikara Taro* (Strongman Taro, 1967).**

Once Tashima mastered the portrayal of bodies in dynamic motion in a manner that delicately balanced abstraction and realism, he began his journey as a picture book artist. Mud paintings depicting bodies clashing against each other, such as *Echigo Urasa Hadaka Matsuri* (Echigo Urasa Nude Festival) were

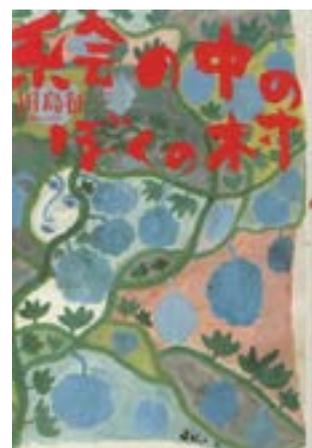


selected for the Mainichi Contemporary Art Exhibition, which invited public submissions. Recognized by Nihonga painter Masyoshi Nakamura, Tashima became one of the seven founding members of the Hito Hito Exhibition, and honed

kinomi & washi

his individuality as a painter through friendship with experimental artists such as Kikuji Yamashita.

Tashima struggled in poverty for some time due to lack of work and in 1969, moved with his family to Hinode Village (now Hinode Town) in the Nishitama region of Tokyo, embarking on an almost entirely self-sufficient lifestyle, cultivating vegetables, and keeping goats and bantams (a variety of small poultry). Picture books such as *Fukimanbuku* (1973), and the *Yagi no shizuka* (Shizuka the Goat, 1975-1976)*** series depicting the story of the raising of a female goat who becomes a mother, are richly nuanced, with sumptuous colors and intense pictures that propel the story from one page to the next.



Discovering Art Brut and Three-Dimensional Art

On the second floor of the Picture Book Museum, successively more immense children stand, assembled from driftwood and painted by a large number of people. Their enormous figures stick their hands and heads out of the classroom windows. There was a turning point in Tashima’s life that set him on the path to this type of dynamic space design.

“Shigaraki Seinenryo was my art school.” In 1984, while shopping for a ceramic bell in a bookshop, Tashima began his association with Shigaraki Seinenryo, a home in Shiga Prefecture for people with learning disabilities, when he was invited there by one of its directors, Kengo Kitaoka (currently Chairman of GLOW Social welfare Corporation). Encountering the creative activities of people with learning disabilities allowed

Tashima to discover the attraction of previously unfamiliar materials such as *washi* (a kind of traditional Japanese paper), ceramic tiles and dishes, and aroused within him the desire to create three-dimensional art.

"It was as though you could see pictures emerging from within the *washi*." Unlike that produced for mass distribution, the *washi* made at Shigaraki Seinenryo had an unusual unevenness due to the *kozo* (paper mulberry plant) fiber used in its production. Enchanted and inspired by the images that he glimpsed, Tashima began to draw on this *washi* and went on to make collages with it using elements such as *kinomi*, branches and bird feathers. *Washi* made in welfare institutions in Shiga Prefecture are also used in the Picture Book Museum – including large pieces onto which *kinomi* are glued, and thick ones pierced through by the torsos of the huge children.

In 1990, Tashima began painting over the strange clay works of Takao Matsumoto, to make Macchan objects (Macchan being Matsumoto's nickname). Faced with Matsumoto's work, Tashima saw a dynamism of form that made him feel "minuscule, like I was passing through and climbing and sliding down inside what he had made," as he wrote in *Fushigi no artist tachi* (My Amazing Artist Friends). This sensation inspired the outdoor sculpture *Mori no tori* (Bird in the Forest, 1990) made out of peach and plum trees bound with hemp-palm rope to look like a bird spreading its wings, the first of Tashima's three dimensional works.

Other notable collaborations include the three picture books *Mori e sagashi ni* (Searching in the Forest), *Kimi no kokoro no aji ga suru* (It Tastes Like Your Heart), and *Shiroi kuni* (White Land) (1991), in which Tashima wrote stories to accompany paintings by Seiji Murata, a resident of Shigaraki Seinenryo. Tashima heard every voices present in Murata's pictures, and accompanied them with dialogue and tales that would set off their allure. In collaborating with these unique artists, Tashima also used driftwood and *kinomi* – each one a different manifestation of life itself – in his collages.

Forest Conservation Campaign, and Return to the Use of Kinomi

Amazed by the ghost (known as Toperatoto) and other moving things that inhabit the school, visitors are also

delighted by the original music and biotopes. Many of the people involved in the creation and upkeep of this multi-dimensional museum are friends Tashima made when he was an active member of a forest conservation campaign.

In 1990, two years after publishing *Tobe batta* (Fly, Grasshopper!), a picture book drawn in vivid strokes against a white background, Tashima began pouring himself into a campaign against the construction of a large waste repository near his home. Facing many obstacles, Tashima was so busy that he struggled to fit in his creative activities, but the time spent with comrades in the forest made him realize that he had an especially acute sensitivity towards plants and trees. And the people he met through the campaign would go on to become important supporters of his creative work.

Part of the area in danger of demise was purchased by a group of residents, and turned into an artwork by sculptor Isamu Wakabayashi. This garden with stone chairs and planted trees, *Midori no mori no ikkakujuza* (The Green Constellation of the Unicorn), inspired Tashima both as a living space, and for its grounding in resistance.

In 1998, Tashima developed stomach cancer and



Toperatoto the Ghost

moved to the Izu Peninsula to recuperate. With time for creation on his hands, he started making art around themes based on the natural environment around him. These works include *Taoreru shonen* (Toppling Boy, 1998), *Chijou no seiza* (Constellation on the Ground, 2002), *MABUI* (2002) and *Jibaku suru otoko* (A Man Blowing Himself Up, 2003). From the garden he gathered magnolia nuts, huge amounts of unripe fruit fallen from wild cherry trees, and *shirodamo* (a kind of evergreen tree) berries, fixing them all into collages on *washi* paper with glue.

Objects that we overlook, like *kinomi*, and driftwood washed up on the beach, can sometimes take on a startlingly poignant presence. Tashima was attracted by this at presence, and rather than expressing his own thoughts through *kinomi*, he unexpectedly decided to make their presence more abstract, letting the voice of nature speak for itself. The rustling clusters of collaged *kinomi* stimulate us with their tactility, singing us a song that transcends time and space, like that of the nebulas, or of the spirits of creatures. He explored new methods of spatial expression in works such as *GAO* (2001), painted in the colors of *kinomi*, *Kogen ni furu hoshiboshi* (Stars Falling on the Plateau, 2005), in which *kinomi* hung in the lobby of a museum form constellations, and *Suijo no party* (Party on the Water, 2006), a group of sculptures assembled from driftwood.

Enter an Abandoned School and Find Yourself Inside a Picture Book

"I wanted to do something completely new." Tashima's spatial expression and network of collaborators came into their own in the Hachi & Seizo Tashima Museum of Picture Book Art which opened its doors during the 2009 Echigo-Tsumari Art Triennale. He had questioned the decision to close down a school which still had three pupils enrolled, and he brought it back to life by creating a fantasy world with children and a ghost (Toperatoto) as protagonists.

"I envision a museum that need not exclude living things in order to protect its artwork." Not only has Tashima disolayed originals of his picture book works, he has also built bold installations using fallen *kinomi* and driftwood gathered from the beach. Children, ghosts and animals made from assembled and then colored driftwood leap around acrobatically in and outside the school. *Momijigafu* (sweet gum nuts) line up jovially, while magnolia nuts and acorn cups form mysterious signs expanding into constellations that cover the four walls. Murmurs of reincarnation seem to reach from within the ground, and up into the heavens. In 2015 he created biotopes and rice fields next to the school for many creatures to inhabit. Shizuka the goat and her two kids escaped from the picture book pages and "enrolled" at the school, thus becoming protagonists in a new story.

People have been drawn to the school again, and the unique picture book atmosphere created has

become a beacon in a community with a dwindling population. It could not have been realized merely out of the idea of expressing the world of picture books in three dimensions.

What emerges in this space, through many collaborators working together to realize Tashima's concepts, is something closer to a story told in a synthesized art form (ecclesiastical architecture, festivals, etc.), including not only picture book techniques but also elements of painting, sculpture and music. Walk around the figures that show



different faces depending on the angle, follow with your eyes the lines of their bodies straight up to the ceiling, notice the writing and papers left behind on the blackboard and classroom walls, cast your eyes over the swirls of *kinomi*, gaze upon the fields and goats from the classroom windows... by surrendering yourself to the space and letting your body and eyes drift, you will discover traces left behind, voices, songs and an infinite number of lingering stories.

Having started on the creation of a space that takes root in the land and breathes with the memory of the school, Tashima says "the nearer to completion it gets, the less interesting it becomes." Like an unfinished panel that is continuously redrawn, the collaboration with living things is never completed, changing from one day to the next. It is this sparkle of life and praise of the unfinished that renders the Hachi & Seizo Tashima Museum of Picture Book Art an oasis in our time.



AWARDS and OTHER DISTINCTIONS

1960 The 14th Golden Prize and Special Award of National Sightseeing Poster Competition - Japan

1967 *Furuya no mori* (Leaky Loof of the Old House, text by Teiji Seta, Tokyo: Fukuinkan Shoten, 1965) and *Kawauso don no kujira tori* (Otter Catches a Whale, text by Mikio Ando, Tokyo: Fukuinkan Shoten, 1966) were exhibited at the 1st Biennial of Illustrations Bratislava (BIB 1967) - Slovakia

1969 Golden Apple BIB 1969 - 2nd Biennial of Illustrations Bratislava for *Chikara Taro* (Strongman Taro, text by Yoshitomo Imae, Tokyo: Poplar, 1967) - Slovakia



1971 *Yumemi kozo* (The Dreaming Boy, text by Toshiko Kanzawa, Tokyo: Hikari no kuni, 1969) and *Yomi no kuni* (The Under World, text by Miyoko Matsutani, Tokyo: Kokudoshya, 1969) were exhibited at BIB 1971 - Slovakia

1974 5th Kodansha Publication Culture Award for Children's Books for *Fukimanbuku* (Fukimanbuku, the Girl and the Flowers, Tokyo: Kaiseisha, 1973) - Japan

1st Hito Hito Exhibition: the Black Sun Seven Artists - Japan

1977 *Fukimanbuku* (Fukimanbuku, the Girl and the Flowers, Tokyo: Kaiseisha, 1973) was exhibited at BIB 1977 - Slovakia

Chikara Taro (Strongman Taro, Tokyo: Poplar, 1967) was selected a Good Picture Book of School Library Association - Japan

1981 *Hora ishikoro ga okkochitayo ne wasureyo yo* (Drop a Stone and Forget, Tokyo: Kaiseisha, 1980) exhibited at BIB 1981

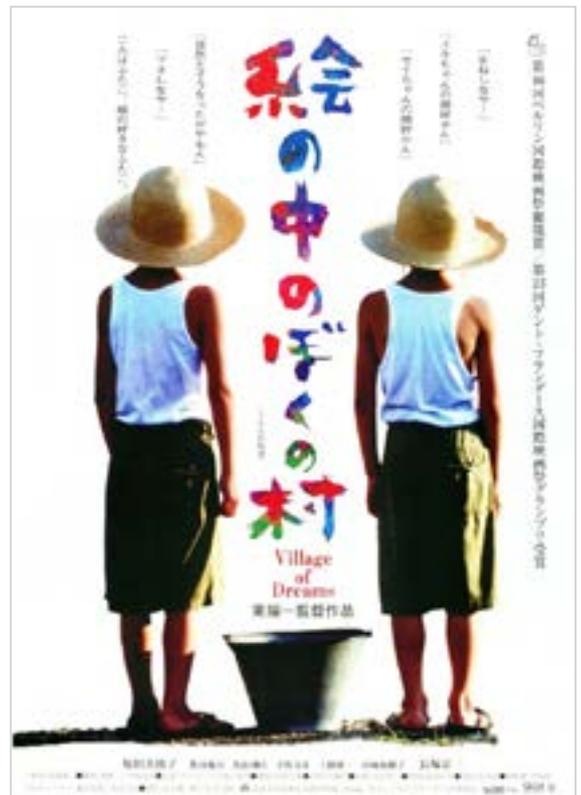
1988 For *Tobe batta* (Fly, Grasshopper!, Tokyo: Kaiseisha, 1988)
11th Nippon Picture Book Award - Japan
Graphic Award Recommendation Bologna - Italy
Good Picture Book of School Library Association - Japan

1989 *Tobe batta* was exhibited at BIB 1989 - Slovakia

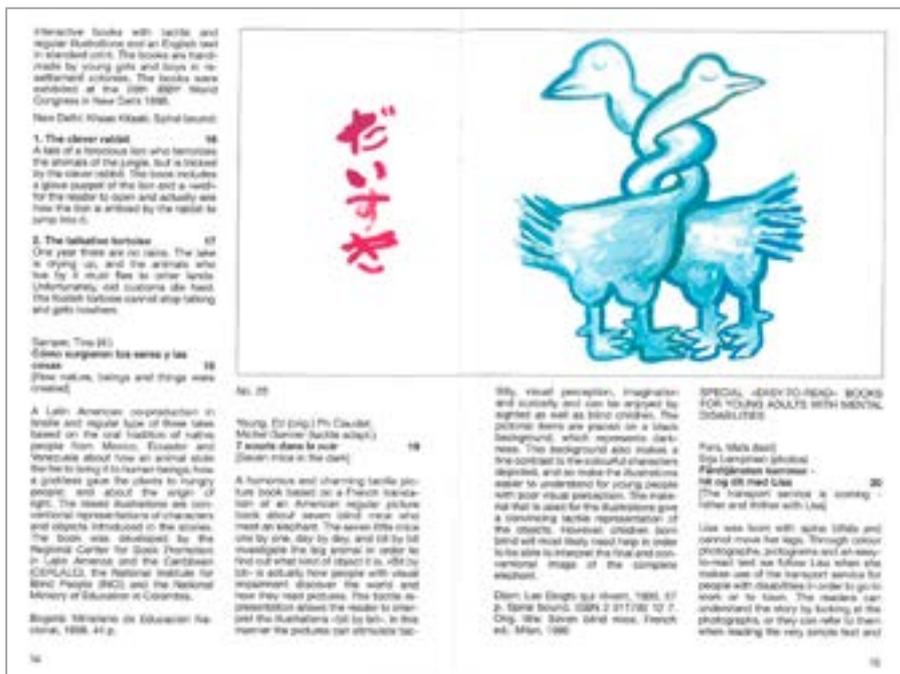
38th Shogakukan Award for Children's Literature for *Tobe batta* - Japan

Year of the Illustration for *Tobe batta* - Japan

1996 The Silver Bear Berlin International Film Festival for the movie *E no naka no boku no mura* (My Village in Pictures, text by Tashima, Tokyo: Kumon Shuppan, 1992) directed by Yoichi Higashi - Germany



Poster for the Movie "My Village in Pictures"



Reference :
 Catalogue of IBBY OUTSTANDING BOOKS
 FOR YOUNG PEOPLE WITH DISABILITIES 1999,
 p. 14-15

- | | |
|---|--|
| <p>2001 <i>Hito no ii neko</i> (The Generous Cat, text by Kazuya Nanbu, Tokyo: Shogakukan, 2001) exhibited at BIB 2003 - Slovakia</p> <p>2003 <i>Daisuki</i> (My Most Favorite, Tokyo: Kaiseisha, 1997) selected as IBBY Outstanding Book for Young People with Disabilities 2003.</p> <p><i>Okami no tomodachi</i> (The Wolf's Friend, text by Yuichi Kimura, Tokyo: Kaiseisha, 2001) exhibited at BIB 2003 - Slovakia</p> <p>Exhibition "All of Tashima Seizo" at Ikeda 20th Century Memorial Museum - Shizuoka, Japan</p> <p>2004 Exhibition "Seizo Tashima; Memory of Life; Nuts" at Matsudai Nobutai Gallery - Niigata, Japan</p> <p>2005 Exhibition with Koichi Tanikawa and Chizuru Miyasako at Nerima Art Museum - Tokyo, Japan</p> <p>2006 Exhibition with twin brother Yukihiro Tajima - 07 at Museum of Art - Kochi, Japan at Niitsu Art Forum - Niigata, Japan</p> <p>2008 Exhibition (drawing) at Hiratsuka Museum of Art - Kanagawa, Japan</p> <p>2009 Exhibition the 4th Echigo-Tsumari Art Triennial 2009; Open "Hachi & Seizo Tashima Museum of Picture Book of Nuts" in Tokamachi city - Niigata, Japan</p> | <p>2009 <i>Okami no osama</i> (The Wolf King; text by Yuichi Kimura, Tokyo: Kaiseisha, 2009) was selected the Good Picture Book of School Library Association - Japan</p> <p>2010 Exhibition Art Burut Japonais at Halle Saint Pierre Museum - Paris, France</p> <p>15th Japan Picture Book Award for <i>Okami no osama</i> (The Wolf King, Tokyo: Kaiseisha, 2009) - Japan</p> <p>2011 Exhibition "Memory of Life" at Daikanyama Hillside Gallery - Tokyo, Japan</p> <p>Exhibition "The Earth of Seizo Tashima" at Fukuyama Museum of Art - Hiroshima, Japan</p> <p>2011 Exhibition at Goyan Aram Nuri Arts Center - 12 Korea</p> |
|---|--|



2012 Exhibition the 5th Echigo-Tsumari Art Triennial 2012 - Niigata, Japan

Joined the "Picture Books for Peace from China, Japan and Korea" project

Boku no koe ga kikoemasu ka (Can You Hear My Voice?, Tokyo: Doshinsha, 2012) exhibited at BIB 2013 - Slovakia



2013 Exhibition for the 2nd Setouchi Triennial 2014 - Kagawa, Japan

2015 Exhibition for the 6th Echigo-Tsumari Art Triennial 2015 - Niigata, Japan

2016 Exhibition for the 3rd Setouchi Triennial 2016 - Kagawa, Japan



Setouchi Triennial

More than 200 artists from all over the world exhibited artworks at 12 small islands in Setouchi. Tashima's stage was the smallest one, Oshima island. *Crying Mermaid, Discarded Sea, Lonely Pirate*

Five Important Titles



【1】 ふきまんぶく | *Fukimanbuku* (Fukimanbuku, the Girl and the Flowers) | Tokyo: Kaiseisha | 1973 | ISBN 978-4-03-331010-7 |

【2】 くさむら | *Kusamura* (Ball in the Grass) | Tokyo: Kaiseisha | 1982/ 89 | ISBN 978-4-03-331150-0 |

【3】 とべバッタ | *Tobe batta* (Fly, Grasshopper!) | Tokyo: Kaiseisha | 1988 | ISBN 978-4-03-331140-1 |

【4】 ガオ | *Gao* (Roar!) | Tokyo: Fukuinkan Shoten | 2005 | ISBN 978-4-83-4020342 |

【5】 ぼくのこえがきこえますか | *Boku no koe ga kikoemasuka* (Can You Hear My Voice?) | Tokyo: Doshinsha | 2012 | ISBN 978-4-494-01967-0 |

文と絵・田島征三

ふきまんぶく



Drawing pictures often feels like a religious act. A work can only succeed in moving hearts when it gives shape to the energy of an invisible but indisputable life force, the way folk and indigenous beliefs do.

In *Fukimanbuku*, I tried to express a story that sounded like it came from an indigenous religion. What I most wanted to portray in this fantasy was the awe of nature that has been passed down from our ancestors through simple worship of mother earth.

Seizo Tashima

from *Jinsei no oshiru* (Soup of Life, Kaiseisha, 2000)

ふきまんぶく

Fukimanbuku (Fukimanbuku, the Girl and the Flowers)

Tokyo: Kaiseisha | 1973 | ISBN 978-4-03-331010-7 |

ふきまんぶく

Fukimanbuku (Fukimanbuku, the Girl and the Flowers)

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● ESSAY

On Seizo Tashima's *Fukimanbuku*

by David Jacobson, author, editor

Seizo Tashima wrote and illustrated *Fukimanbuku* just a few years after moving to the farming village of Hinode, located just across the mountains from highly urbanized Tokyo. He farmed, kept goats and hens, and stayed in constant touch with nature.

"I was deeply moved and surprised by the 'power' that nature has," he later wrote. "I was really astonished to see the sown seed start to bud and bloom and bear fruit. It is such a simple and, in a way, ordinary thing but it was a shocking experience for me to see such life which I had never realized when I was living in the city."

He shares this astonishment and reverence for the cycle of nature in *Fukimanbuku*, which won the Kodansha Publication Culture Award in 1974. Fortuitously, the book was released at a time when people were just starting to realize the toll industrial development was taking on the environment.

The story concerns a plant called giant butterbur, known as *fuki no to* in standard Japanese or *fukimanbuku* in the Hinode regional dialect. *Manbuku* is the way those in Hinode refer to *manju*, a round, plump sweet popular in Japan. Thus by referring to *fukinoto* as *fukimanbuku*, the locals of Hinode are calling attention to the round plumpness of the plant's blossoms. *Fukimanbuku*, which grows all over Japan, is among the very first plants to bloom in the spring.

As it turns out, the main character in the story is a little girl called Fuki, nicknamed *Fukimanbuku*, whose face and cheeks are as round and plump as a *manju*. One sleepless summer night, Fuki notices something shining on a nearby mountain and thinks that stars must have fallen there. So she decides to gather

them. However, when she reaches the spot, she is disappointed to find that it's only the dew sparkling on the giant leaves of the *fukimanbuku*. There, though, Fuki talks to the *fukimanbuku* and witnesses how the starlight and dew nourish the plants. Tashima seamlessly blends the world of the child and the world of the plants, enabling the child to feel the dew on her neck, as the plants do, and to slide down the stem of *fukimanbuku* and soak into the soil, like the dew. She falls asleep and is later carried down the mountain by her father.

The next year, just as winter is starting to be tempered by early spring, Fuki climbs back up the mountain. There, in no surprise to Fuki (though perhaps to an adult reading the book to a child), Fuki sees her friends, the early shoots of the *fukimanbuku* sprouting, with tiny little Fuki-like faces in each bud. The story thus echoes well-known Japanese folk tales like *Momotaro* and *The Tale of the Bamboo Cutter*, in which children emerge from a peach and a bamboo shoot, respectively. But here the emphasis is on the oneness of children and nature.

Much of the power of this picture book comes from the magical illustrations depicting the beauty of a farm at night under the stars, Fuki submerged in a field of gigantic *fukimanbuku* leaves, a tiny Fuki sliding down a *fukimanbuku* stem like dew, and the emergence of Fuki-like faces popping up among the new shoots of the *fukimanbuku*. In accordance with his theme of celebrating the oneness of children and nature, Tashima's illustrations are not only child-centered, but depict the girl as a small part of a vast nature-scape, sometimes even from a bird's-eye view. A paean to nature, the change of seasons and the cycle of life, *FUKIMANBUKU* remains a tour de force as it enters its fifth decade.

January 2017
Seattle, USA

ふきまんぷく

文と絵 田島征三

FUKIMANBUKU

This story takes place in Hinode Village of Nishitama-gun, Tokyo. Here, the *fuki* or butterbur sprouts are called *fukimanbuku*. *Manbuku* means dumpling. The fragrant *fuki* sprouts are puffy and round, looking much like a dumpling and giving rise to this naming.

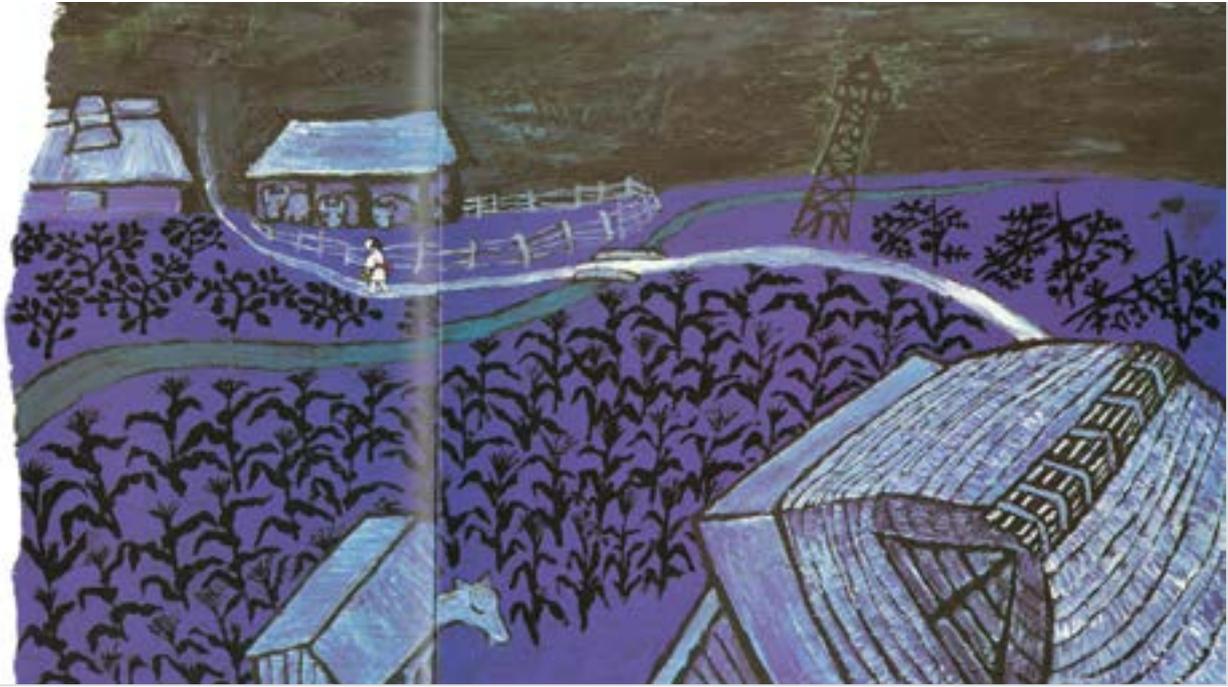
Seizo Tashima

夏のねどるしい夜、ふきちゃんはねむれないので、えんがわにでた。
むかいの山をみているうちに、ふしぎなものをみつけた。
山のひとところに、きらきらひかっているものがある。
あそこには、きっと、星がたくさんおちてきたにちがいない。



One hot and humid summer's night, Fuki sat on the *engawa* porch. She couldn't get to sleep. Gazing at the hill on the other side, she made a curious discovery. There was a place on that hill sparkled invitingly. Why, that must be where all the falling stars land!

ふきちゃんは、山へ星を、ひろいでかけた。星あかりで、
 はたけのあいだのみちが、白い。
 むかいのいえの牛も、まだ、おきていた。
 手ごやのまえをとおって、



Fuki set off for that hill, planning to gather some stars.
 The path between the fields shone white in the starlight.
 Their neighbor's cows were still wide awake as she passed by their barn

おもやのせどから、すぐ山みちがはじまる。
 ふきちゃんは、ならの水や、くねぎの木、あいだのみちを、
 のぼっていった。
 すこしくと、みちが、きゆうなのぼりに、なっている。
 星が、たくさん、おちていたのは、この、さかのうえの
 あたりだったと、ふきちゃんは、おもった。



A mountain path began at the back door of the neighbor's main house
 Fuki climbed the winding path between great oaks and sawtooth oaks
 Suddenly, the path grew steep
 Fuki was certain the nest of falling stars was at the top of this steep rise

ふさちゃんも、夜つゆのたまを、あたまにのせてみたけれど、ころりとすべって、くびすじにつめたい。
 「みてごらん。」
 せのたかいふさが、すこし、からだをゆすった。
 すると、ほのうえの、夜つゆは、いくつもの、小さなたまになって、ころがりはじめた。
 そして、ほのまんなかには、あつまって、大きな、ひとつのたまになった。
 それから、くきの、へこんだところを、すべりだみたいになすべりおりて、おもとの土に、しみこんでいった。
 「ふさちゃんも、すべってみたい。」
 「おや、おまえも、ふさというのかい。」



But she was disappointed
 What Fuki had imagined to be starlight, were just *fuki* butterbur leaves
 Shiny with a film of night dew.
 As Fuki watched, the leaves waved in a slight breeze,
 "Why are you looking so sad?"
 The closest *fuki* asked, waving its leaves at Fuki.
 "I came up here thinking I could gather fallen stars."
 "Ha ha, that's funny," the *fuki* waved its leaves.
 "We've collected lots, look!" said the *fuki*.
 Fuki saw twinkling stars reflected in the night dew.
 "We gather them on our heads like this, and it feels so nice and cool!"



ふさちゃんも、夜つゆのたまを、あたまにのせてみたけれど、ころりとすべって、くびすじにつめたい。
 「みてごらん。」
 せのたかいふさが、すこし、からだをゆすった。
 すると、ほのうえの、夜つゆは、いくつもの、小さなたまになって、ころがりはじめた。
 そして、ほのまんなかには、あつまって、大きな、ひとつのたまになった。
 それから、くきの、へこんだところを、すべりだみたいになすべりおりて、おもとの土に、しみこんでいった。
 「ふさちゃんも、すべってみたい。」
 「おや、おまえも、ふさというのかい。」

Fuki tried putting the night dew on her head,
 but it rolled right off and slipped chilly down her neck
 "See?"
 A tall *fuki* shook itself and the dewdrops gathered to form larger dewdrops which rolled round and round the leaf.
 They all rolled to the center and became a single dewdrop.
 This dewdrop traveled down the groove of the stem, sliding down the slide until it hit the earth and seeped into the ground.
 "I'm Fuki. I want to slide, too!" she said
 "My, my! So you're another *fuki*."



「そうよ、みんなが、ふきまんぷくというの。
 あたし、ほったが、ふくらして、まんぷくみたいでしょ。」
 「ふきまんぷくなら、おしらのことかな。」
 いつのまにか、ふきちゃんは、大きな、ふきのほっぱにのって、
 ゆれていた。
 ふきのくまをすべりおりて、そのまま、ふきちゃんは、土のなかへ
 すくとはいった。なんだか、ねむくなった。

“That’s right. Everyone called me *Fukimanbuku*.
 My cheeks are round and everyone says I look like a *manbuku* dumpling.
 “If you’re a *fukimanbuku*, then you’re one of our children.

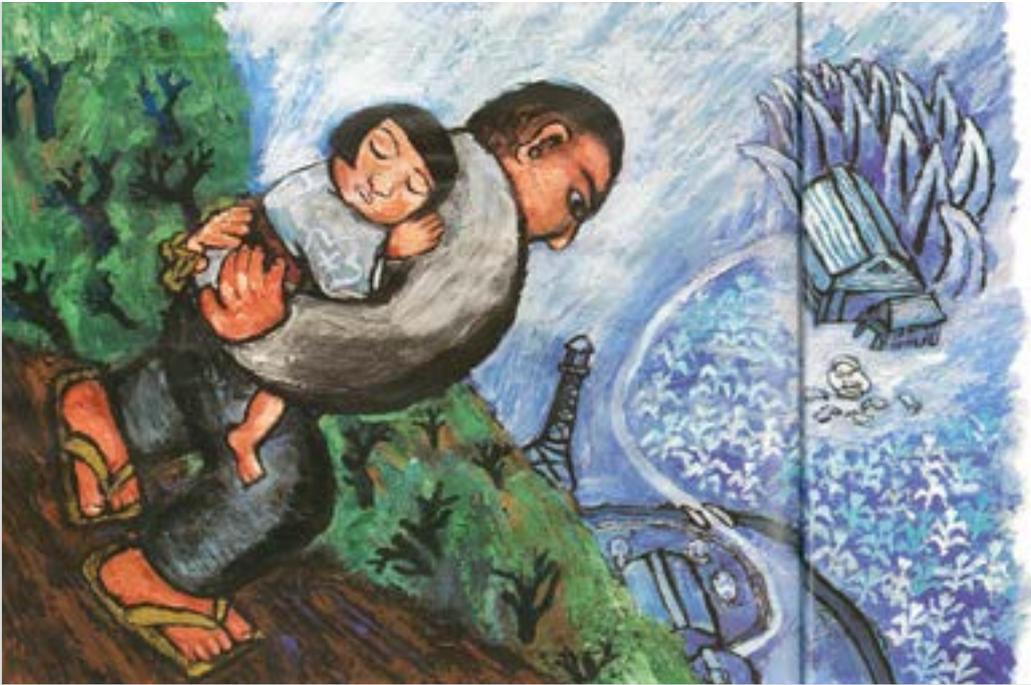
Before she knew it, Fuki found herself on one of the large *fuki* leaves swaying in the breeze.
 She slid down the *fuki* stem and seeped into the ground at the bottom. She began to feel drowsy.



「さあ、ふきまんぷくは、春まで、おやすみ。
 春になったら、なかまたちと、てておいで。それまで、土が
 おまを、だいていてくれるよ。」
 あたたい、土のおいにつつまれて、ふきちゃんは、ねむった。

Fukimanbuku should sleep until the early spring
 In spring, you can come up with all the others.
 Until then, the soil will keep you nice and warm.

Surrounded by the warm scent of the earth,
 Fuki fell fast asleep.



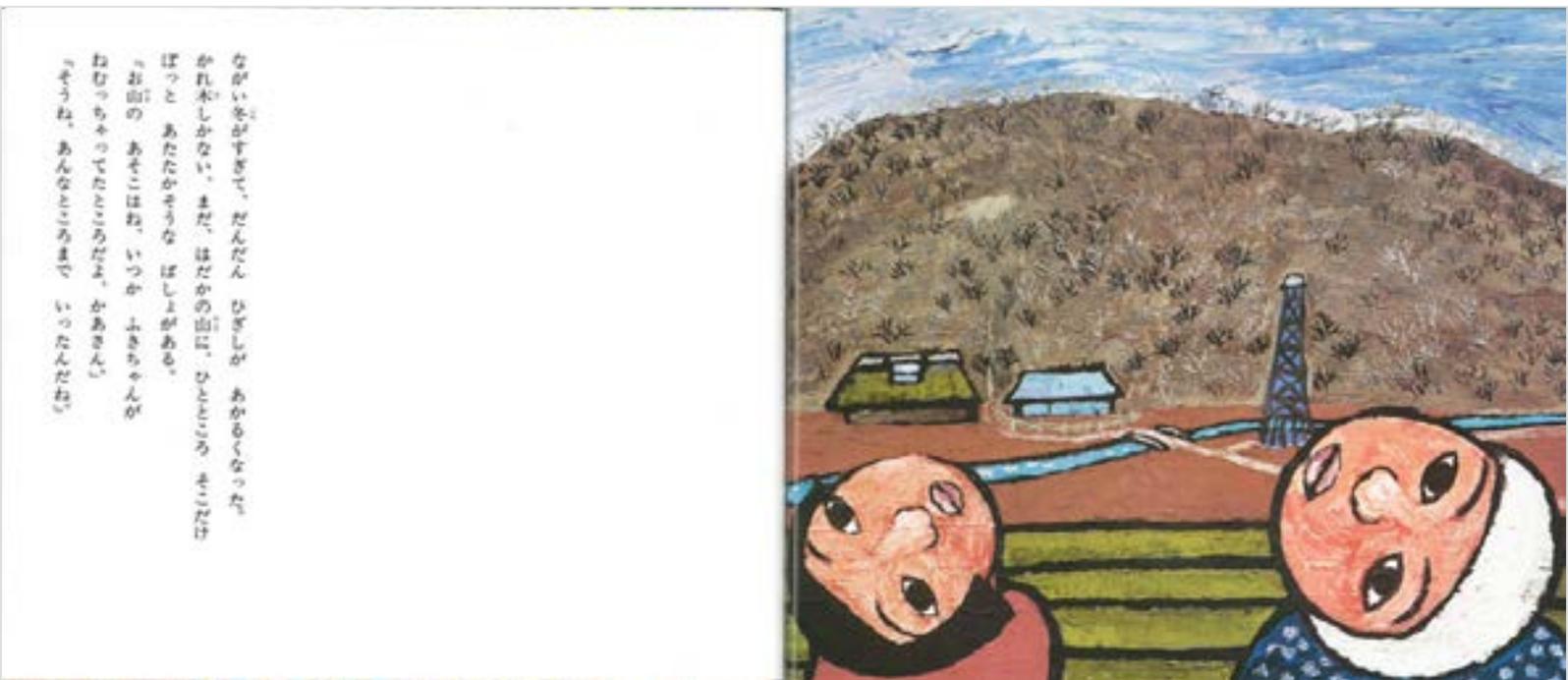
ふきちゃんがいなくなったので、とうさんは 夜じゅう 村をさがした。
 やっと、あさになって、ふきのはのしたで、ねむっている
 ふきちゃんを みつけた。

Fuki's father had been searching throughout the village for his missing daughter. He finally discovered her sleeping under a *fuki* leaf the following morning.



秋がきて、山の木のはが、いろいろや だいたいにかわっていった。
 風のつよい日に、山から いちどに、木のはが まいあがった。
 やがて、山の水が、みんな はだかになった。
 それから、さむい冬がきた。

Autumn came, turning the mountain leaves yellow and orange. When the wind became particularly fierce, the leaves on the mountain danced through the air all at once. Eventually, the trees on the mountain were laid bare And then, came the cold, cold winter.

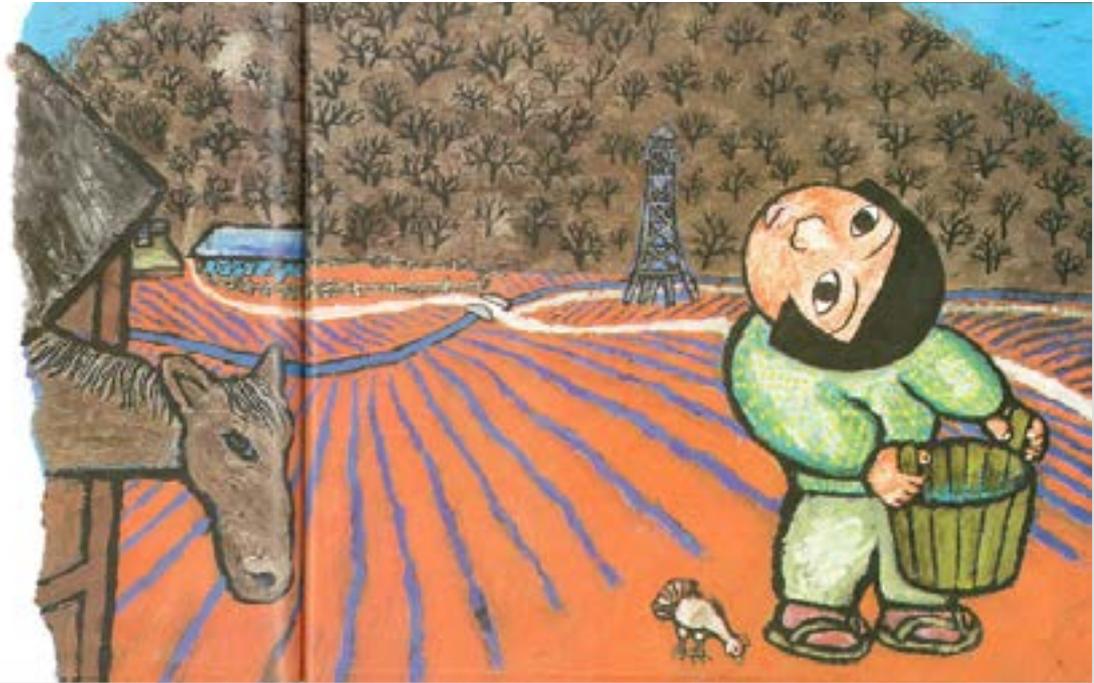


After a long winter had passed, the light gradually grew brighter
One place on that bare mountain covered in leafless trees looked warm,
shining in the light.

"You see that spot there? That's where I once fell asleep, Mother."

"That's right. You actually climbed all the way up there by yourself."

どうして、あそこだけ、いつも あったかそうなのかしら、
と、ふきちゃんは、山をみるたびに おもう。
はわへでるたびに、ふきはおもう。
でも、ふきにおもうたびに、ふきちゃんは、いってみたくなる。
しゃがんでみたり、せのびしてみたり、ふきちゃんは、山をみた。



I wonder why that place alone always looks so warm,
thought Fuki every time she looked up at the mountain.
Every time she went outside, Fuki couldn't help wondering.
But every time she wondered, Fuki wanted to go back up there and look.
Standing-tall, craning her neck, squatting down - Fuki gazed up at the mountain.

とうとう、ある日、ふきちゃんは、でかけた。
むかいのいえの、牛こやのまえを、とおって、おもやのせどから
山みちを、のぼった。



Finally, one day, Fuki decided to go take a look.
She went up the path in front of her neighbor's cow barn, and began climbing the mountain path that started at the
back door of their main house.



きよねんの夏、ふきたちと あそんだのは、この きのうまで
ふきちゃんは、むちゆうで、かけのぼった。

It was right above this hill that Fuki had played with the *fuki*.
Fuki scrambled up as fast as she could.



あは、ふきまぶくしー
そこには、
ふきちゃんの
なかまたちが
たくさんいた。

"Oh, it's *fukimanbuku*!"
Fuki saw dozens of her fellow *fukimanbuku* growing there.

English text © Sako Ikegami, 2017





くさむら

Kusamura (Ball in the Grass)

Tokyo: Kaiseisha | 1982/ 89 | ISBN 978-4-03-331150-0 |

くさむら

Kusamura (Ball in the Grass)

Tokyo: Kaiseisha | 1982/ 89 | ISBN 978-4-03-331150-0 |

What happens to the ball after it whizzes into the thick grass? Imaginative paintings done in bright primary colours take the reader with the ball on its journey. The book contains simple text.
(from publisher's website)



I'm a ball



Bouncing into grass



Flying through grass



So fast
No one knows I've passed



That's boring

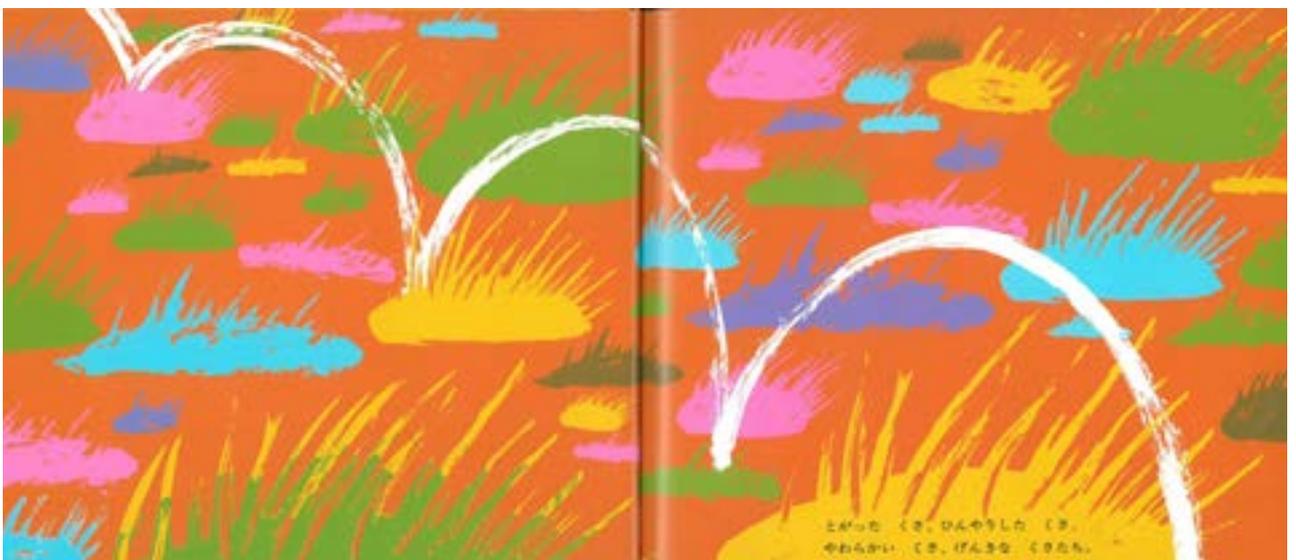
C'mon let's play



Do you see me now?



Sorry!!!



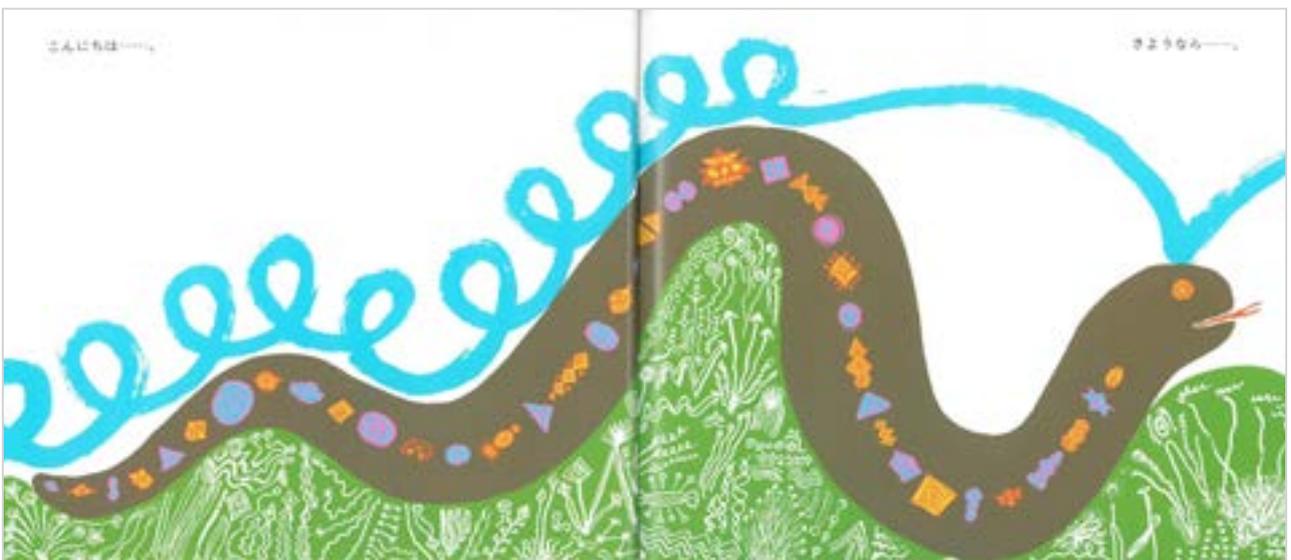
spiky grass, cool grass
soft grass, vigorous grass



In wet places
Not even living things move



Even grass will dance
in bright light



Hello

..... Good-bye



A humongous flower blooms in the grassy field



Startled,
Petals fly



Vines may try to stop my flight



But no one catches me



A little tired now



I roll off the grass

ぼくの こころは いろんな ものを つかまえたよ。



My soul has captured a taste of everything

English text © Sako Ikegami, 2017

田島征三



とべバッタ

Tobe batta (Fly, Grasshopper!)

Tokyo: Kaiseisha | 1988 | ISBN 978-4-03-331140-1 |

とべバツタ

Tobe batta (Fly, Grasshopper!)

Tokyo: Kaiseisha | 1988 | ISBN 978-4-03-331140-1 |

◎ AWARD

BOLOGNA INTERNATIONAL BOOK FAIR (Nominated for Graphic Prize)

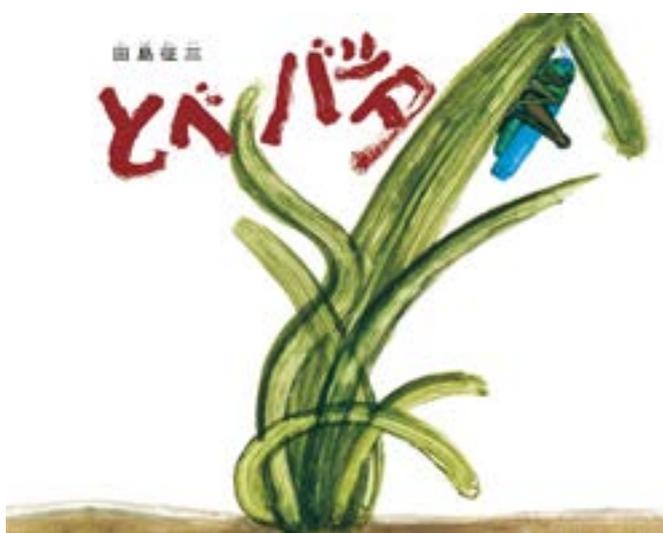
NIPPON PRIZE FOR PICTURE BOOKS (Grand Prix)

SHOGAKUKAN AWARD FOR ILLUSTRATIONS FOR CHILDREN

Selected for GOOD PICTURE BOOK by School Library Association

Exhibited at BIB 1989

YEAR OF THE ILLUSTRATION 1989



Fly, Grasshopper!

Seizo Tashima

● REVIEW

A very powerful and delightful picture book

Making a picture book may seem to be fun and easy. In fact, it is possible to do it halfheartedly and complete it without effort. However, an artist suffers a great deal to draw just one piece, much more for the whole book. He has to dive into the depth of endless challenges, because there is no particular finishing point of working. The artist is just like a grasshopper wandering about the desert. With a frail mentality, one can only make a picture book that is not worth bothering about.

Seizo Tajima is one of the artists who has that rare tenacious spirit. I can see it at the glance of the cover of this *Tobe batta* (Fly, grasshopper!). The thighs of the grasshopper are as big as that of a chicken. With this powerful thighs and fervent will to jump, the grasshopper flies to the sky.

I do hope children enjoy this picture book, and weary fathers, too.

Shiro Yadama, children's book autor



A grasshopper lived hidden away in a clump of grass.

Close by there were other creatures – frightening creatures – who, given half a chance, would gobble up the grasshopper.



So the grasshopper spent every day in fear of his life.



But the grasshopper grew tired of living this way, trembling in the grass.



そして ある日、ハコブは 決心した。



So one day he made up his mind.

ハコブは、お母さん いしの てっぺんで、おひしと 夕焼けを 見ながら、
そんなことを 考え、ついに 決心して 大冒険を しようとした。
ハコブは しょっぱい、苦い、ハコブは 決心した。



He crawled up onto the top of a large rock, and began to sun himself, quite openly.
Of course, he knew that he would soon be discovered and eaten by one of his enemies.
Even so, he still did it.



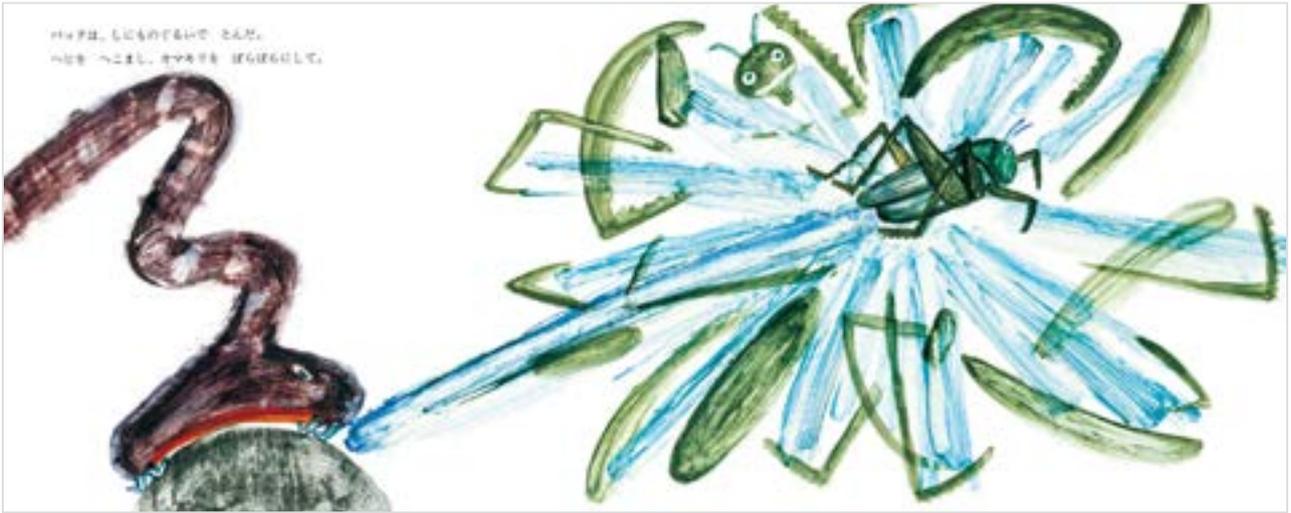


Before long a snake discovered him.



At exactly the same time a mantis also attacked.



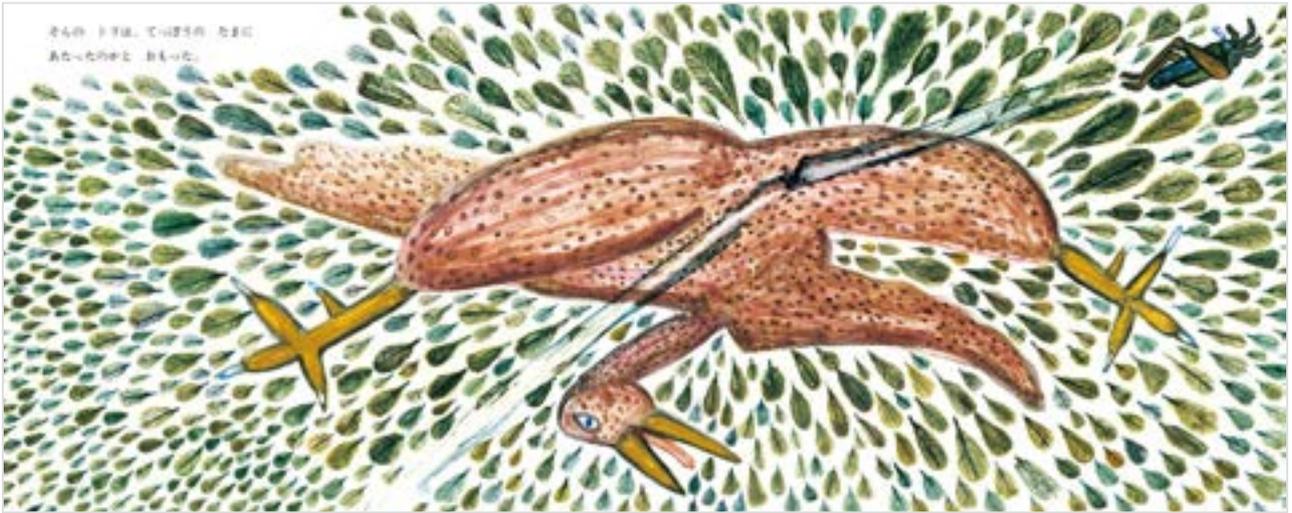


The grasshopper jumped for his life.
He snubbed the snake and mangled the mantis,



smashed a spider and its web.





Still going higher, he hit a bird in the sky like a bullet,



crashed through a cloud, and climbed up to where he was above all things.

But he could climb no higher.

Now he began falling down and down.





Suddenly the grasshopper realized that he had four wings on his back. He had never used them before.

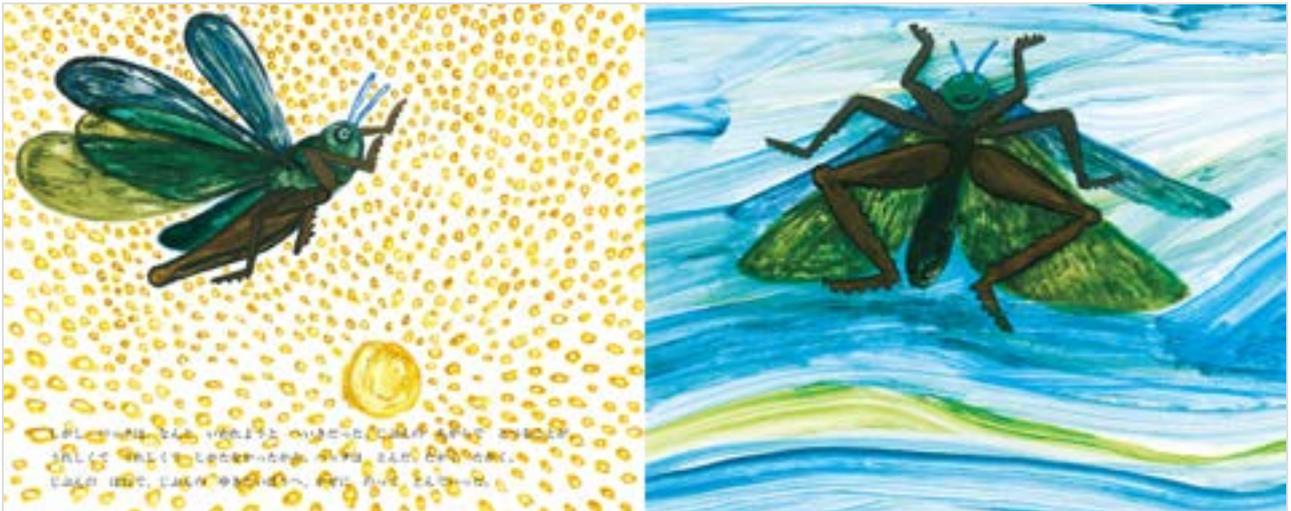


Just when he thought he was finished, the grasshopper began to flap his wings. Immediately his body got lighter, and lifted him up.





"Call that 'flying'?" laughed a dragonfly derisively, as it glided past.
"Strange insect!" giggled some butterflies who flittered by.



But the grasshopper didn't care what anyone said.
He was flying all by himself! He was happy... so happy.
The grasshopper flew higher and higher.
With his own wings, in his own way, he lay back on the wind, and flew.





The grasshopper crossed the desert,

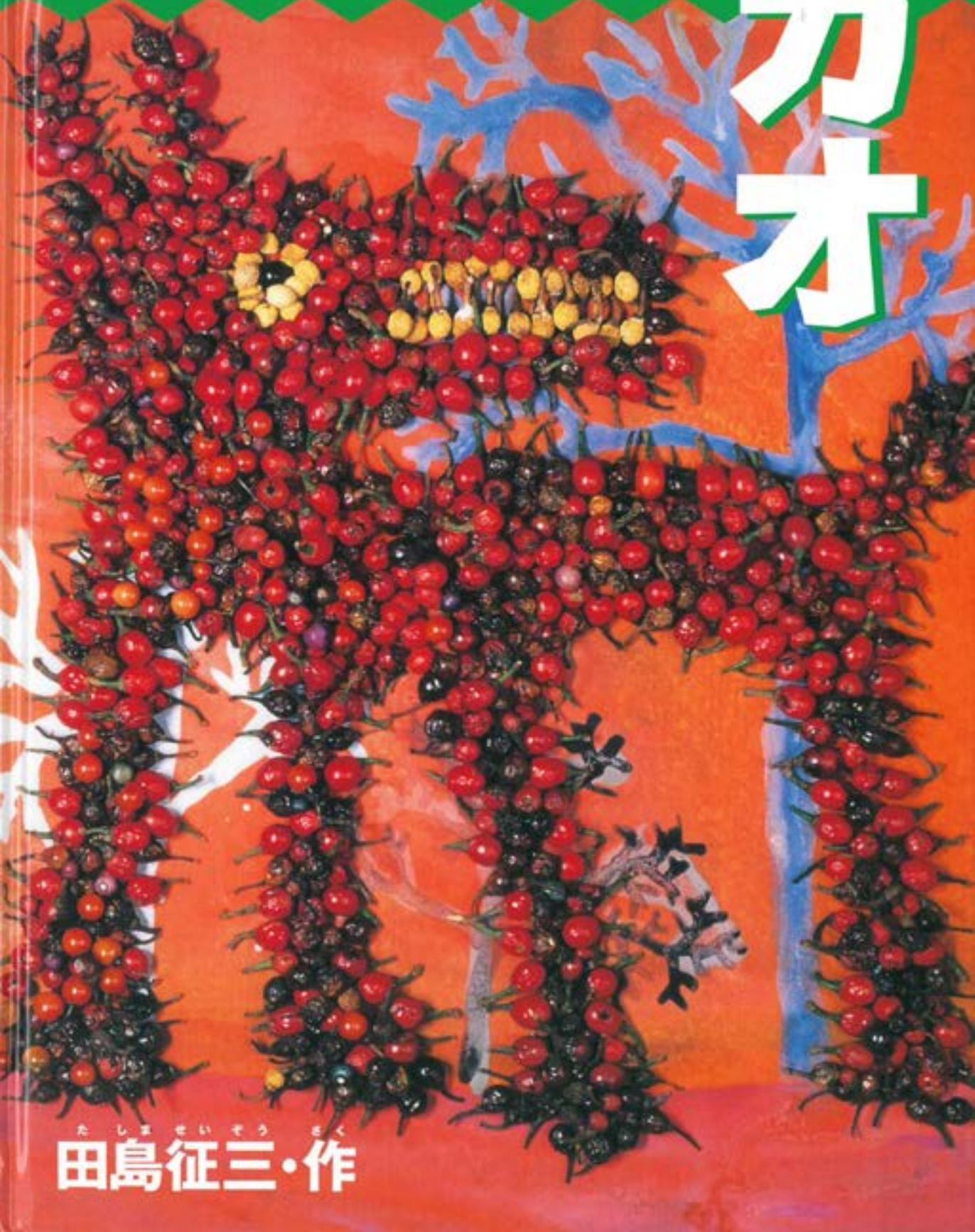


and flew on and on.

English text from English edition in India © Kaiseisha, 1992



ガオ



たしませいぞうさく
田島征三・作

ガオ

Gao (Roar!)

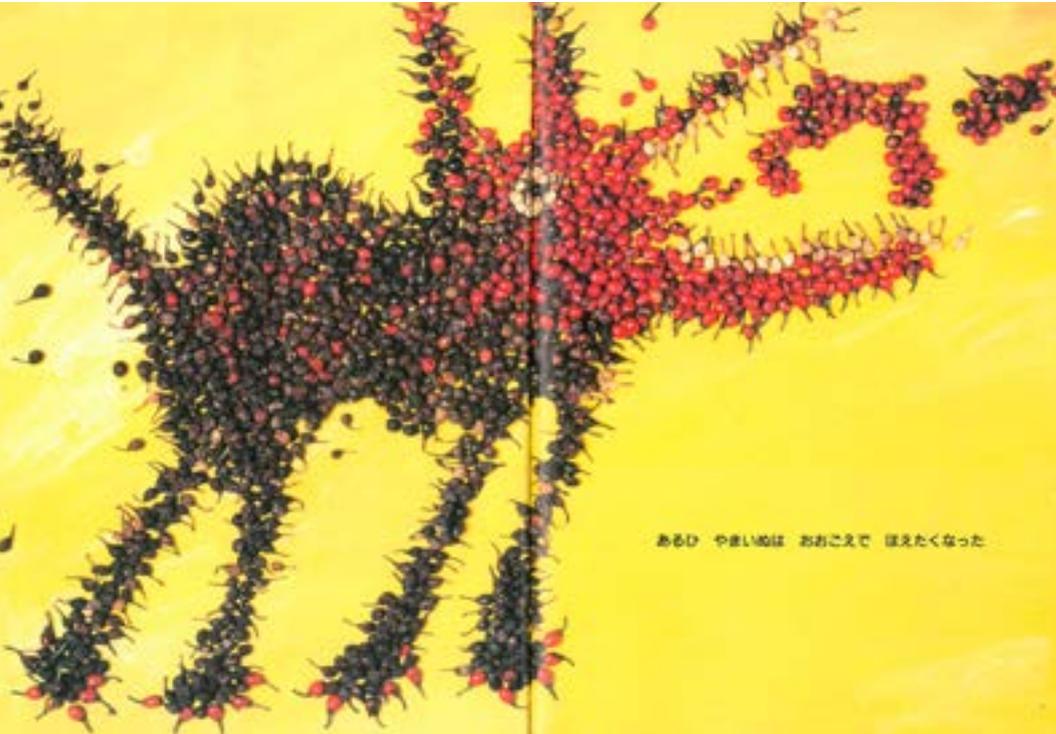
Tokyo: Fukuinkan Shoten | 2005 | ISBN 978-4-83-402034-2 |



GAO

Seizo Tashima

A great wild dog
on a big red boulder
on a lofty peak

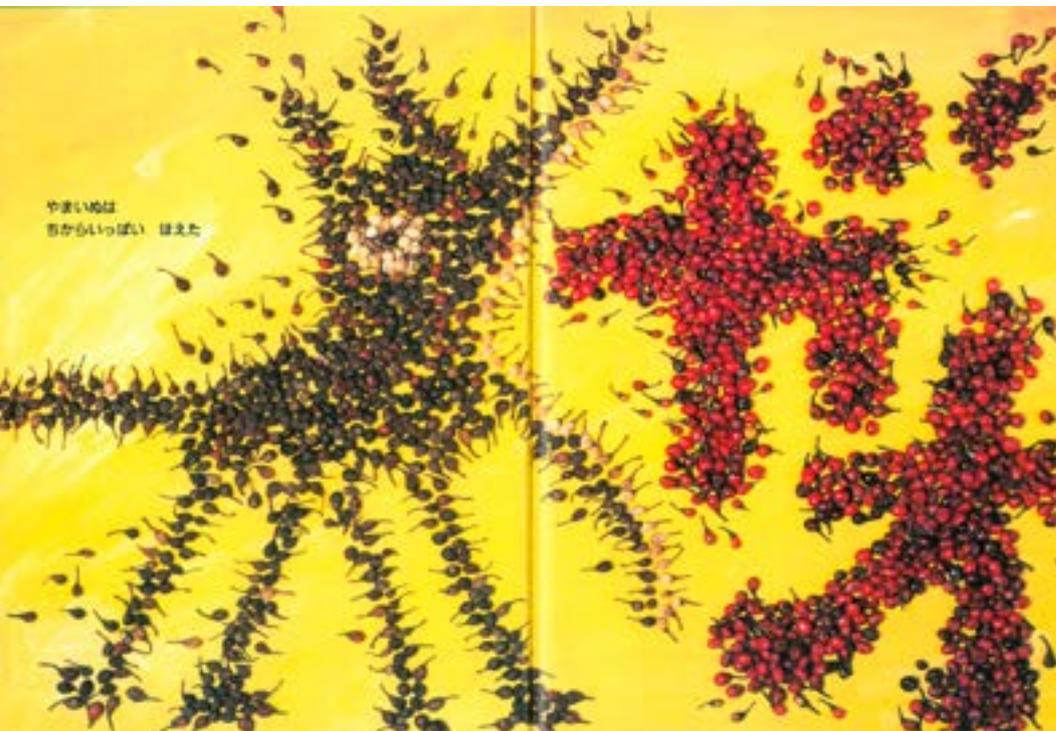


One day,
the great wild dog
Wanted to roar
with all its might
GRRRR....
RRROAR!

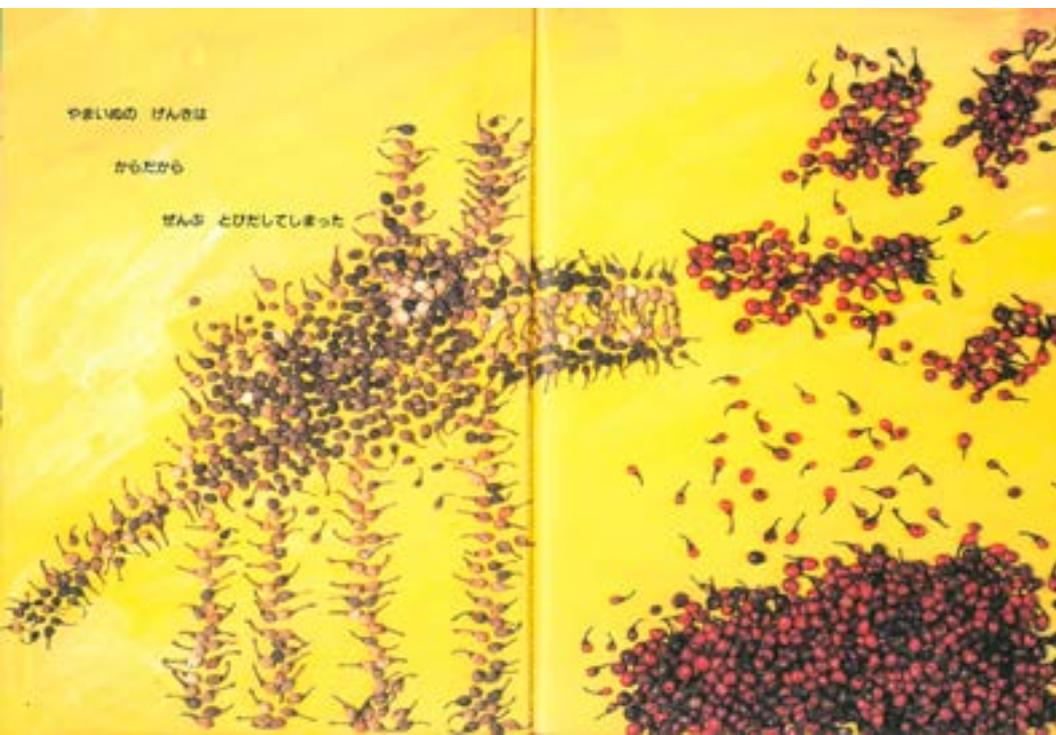
The wild dog roared as
loudly as it could

ガオ GAO RRROAR!

All of the dog's might
flew out of its body



やまいぬは
舌からいっぱい ぼえた



やまいぬの げんきは
からだから
ぜんぶ とびだしてしまっ



The body fell apart
his might, a million pieces

But...

The wild dog's body
transformed
into six little snakes

His might was now
a terrible bird.

The huge terrible bird
began to eat the snakes
one after the other.

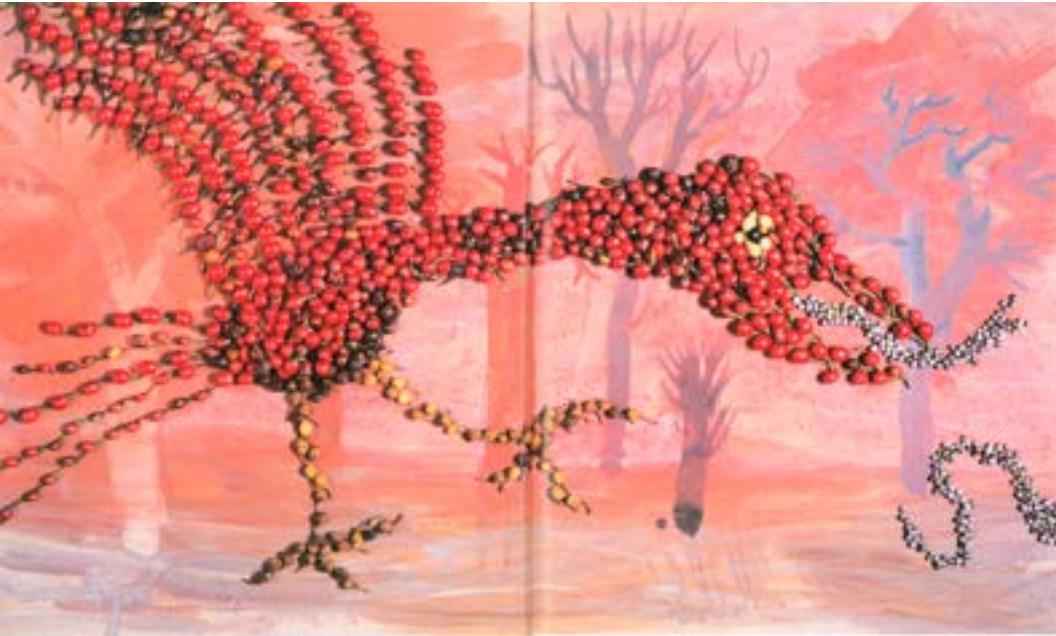


Gobble, gulp
Gobble, gulp



おそろしい とりは へびを いっぺんずつ

たべはじめた へりり コタン へりり コタン



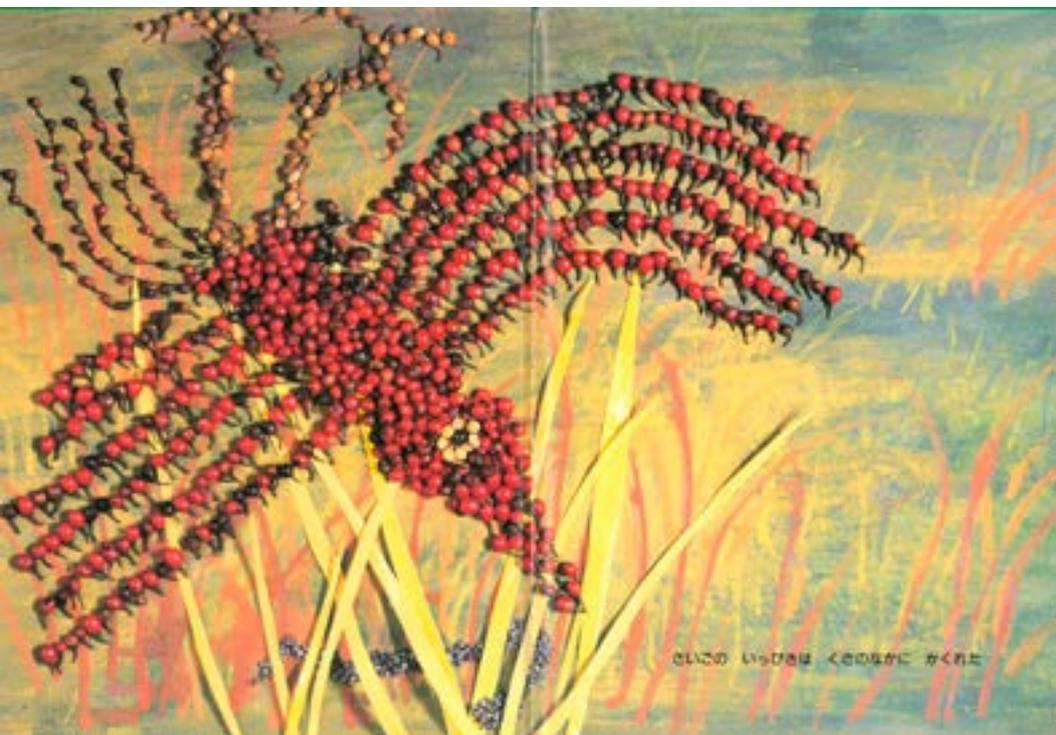
ベロリ コクン

ベロリ ベロリ コクン コクン

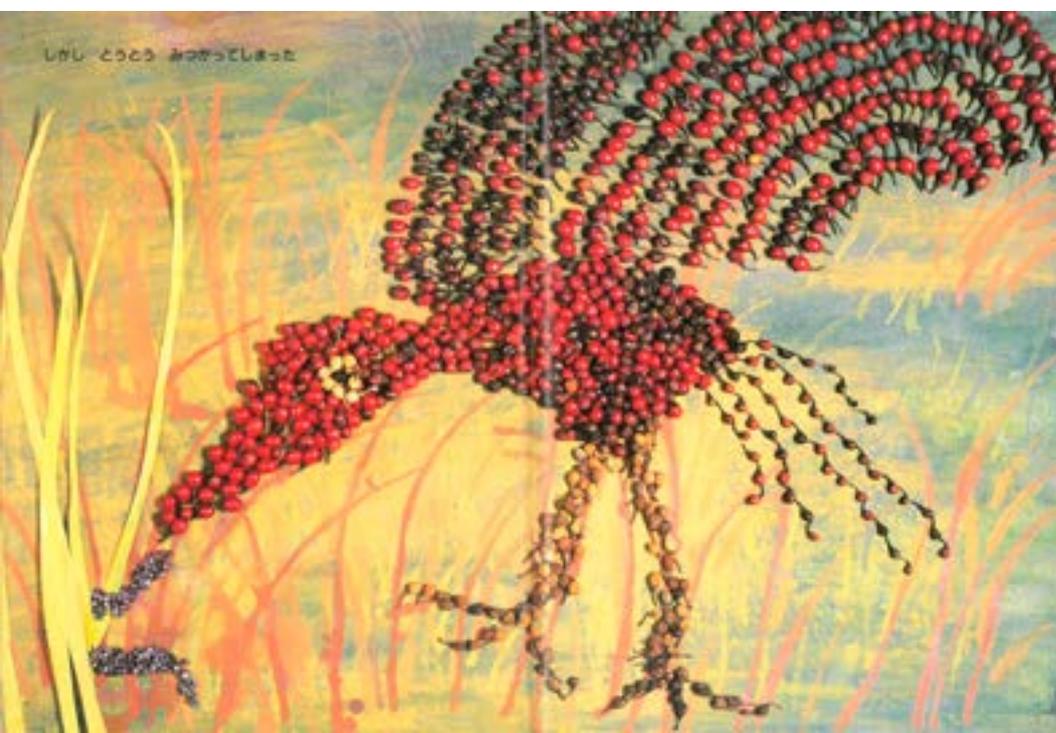
Gobble gulp.
Gobble gobble, gulp gulp

The last snake hid in the
grass

But it, too, could not hide



さいごの いっぴきも くさのなかにかくれた



しかし とうとう みつかってしまっ



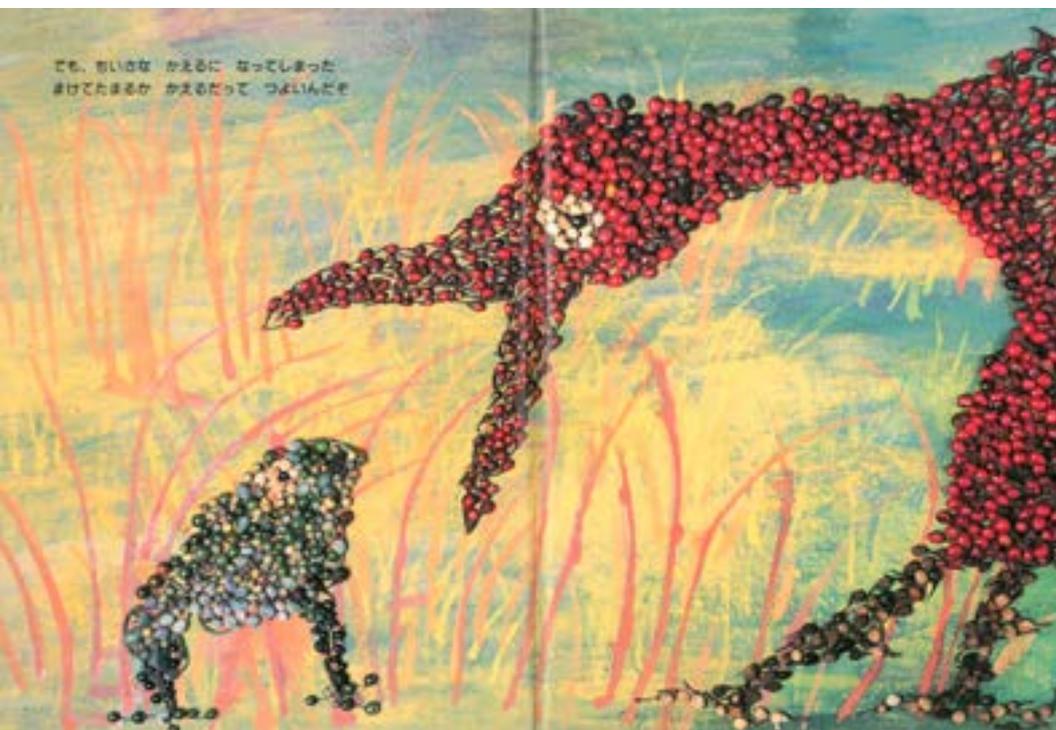
I will become
the great wild dog
on a lofty peak!
roared the last snake.

But then,
he became a frog
Won't give up yet!
Frogs can be strong!

The frog smashed
into the terrible bird

CRASH!!
Crumble!

Scatter!!
The terrible bird fell apart



バツバツに なった とりは すなのうえに おちた
そして かわいい かえるに なった
なんだか なつかしい きもちに なって ぐっしょり たが合った



Falling on the sand
a cute frog emerged
Familiarity bred fondness
and the two frogs hugged

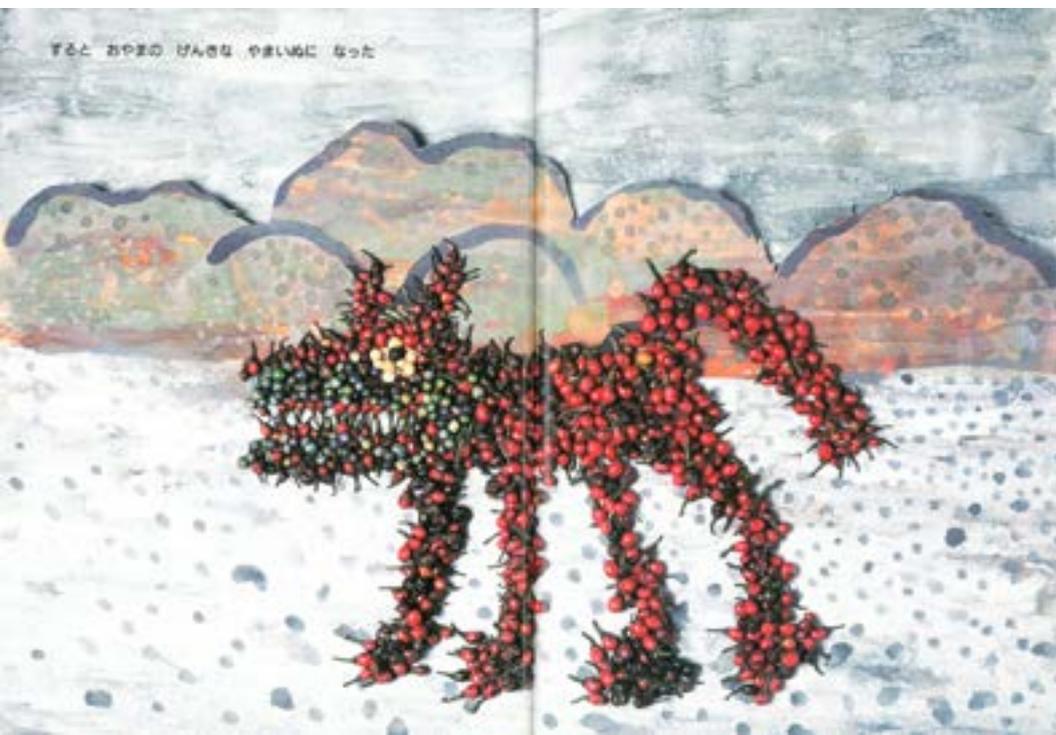
So happy to be together
they hugged harder and
harder

Until they became
a great wild dog.

うれしくて うれしくて ぎゅーぎゅー たが合った



すると おやの びんぎや やまいぬに なった

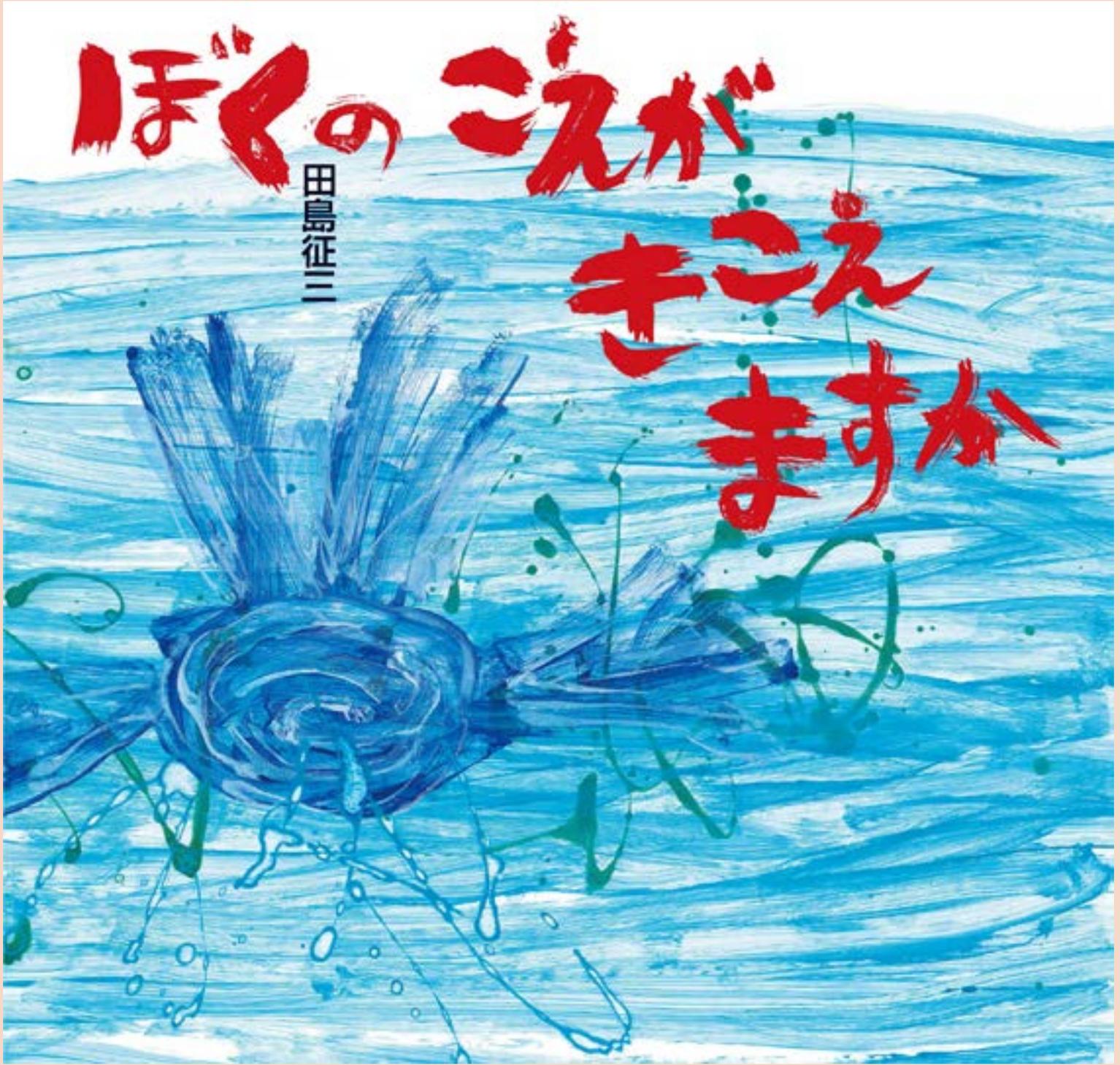




やまいぬは あるひ おおごえて ほえたくなった

One day, the great wild dog
Wanted to roar
With all its might

English text © Sako Ikegami, 2017



**Human can turn into beast.
It happens when he wears the mask
of war. That mask has to be broken
to pieces.**

Seize Tajima

ぼくのこえがきこえますか

Boku no koe ga kikoemasuka (Can You Hear My Voice?)

Tokyo: Doshinsha | 2012 | ISBN 978-4-494-01967-0 |

ぼくのコエがきこえますか

Boku no koe ga kikoemasuka (Can You Hear My Voice?)

Tokyo: Doshinsha | 2012 | ISBN 978-4-494-01967-0 |

Co-Publishing Project : Picture Books for Peace from China, Japan and Korea

In 2005, Tashima and his colleagues Japanese illustrators, Seiichi Tabata, Keiko Hamada and Shizuko Wakayama, called for collaboration to China and Korea, in order to examine the bitter past of Japan's aggression in Asia, and to convey the importance of peace to children all over the world through picture books.

The appeal was the following;

Our country Japan has received and learned the culture from China and Korea for a long time. However, in modern times Japan forced these countries to endure much sacrifice and pain resulting from military force, invasion, and colonial rule. The most important things for children are to build rich relationships of mutual trust and to make a peaceful world without war. If we children's book authors in China, Korea and Japan put bring our hands together and create a picture book, it may be significant. Because picture book is that can encourage children's hearts directly.

On publication by publisher, Doshinsha

Sixty-five years have passed since the Asia-Pacific War ended. Still, sources of conflict are everywhere, and many of them are the result of what the previous war left behind.

Meanwhile, exchanges between people of neighboring countries are spreading in various ways, and movements trying to join hands are making steady.

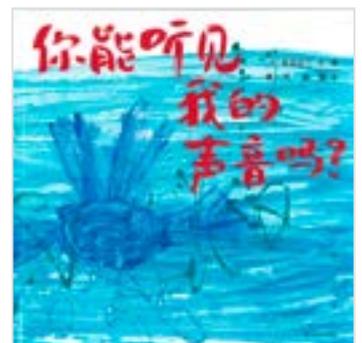
It is progress the sixth year of exchange between authors and publishers of picture books of Japan, Korea and China working together to publish "Picture book series."

These have been years of making efforts for mutual



understanding and sharing the pain that transcends national borders. They are also years of adventure as the first attempt in history to publish the same picture books in all three countries successfully; 12 books in each language.

The passion of the twelve authors from the three countries who stood up and took action for peace made firm "friendship and compassion", and forged connections for "solidarity for peace".



● MESSAGE OF AUTHOR

Transcending Borders and Ethnicities

It has been 50 years since I created my first picture book in 1962 (initially self-published, later published in 1971 by Kaiseisha). I realized after completing this picture book that I had needed to experience those 50 years in order to write this book.

It is always the disadvantaged and downtrodden who suffer the ravages of war and the greed of power, they are the people who lose so much, who are injured and killed. I believed the horrors of war could be conveyed in a way that transcended national borders or ethnicity, for readers of all ages, both children and adults.

I feel I have succeeded in producing a picture book that could never have been published in any form other than as a picture book.

Seizo Tashima

● RECOMMENDATION

The pictures speak, the words question Have you thought about peace today?

"Fight for our country!" the people urged.
And so, I went to war. Only my mother cried.

Simple, yet eloquent, each of the carefully selected words leap off the page.

My body blasted apart in tiny pieces
But my heart sees, hears, and feels..... something

And so, "I" can tell my mother is crying in my homeland far away. That my little brother rages, "I'll revenge my brother!" Don't come here little brother. Mother will be all alone. But the youth who lost his big brother to war...

Sorrow, loss, anger with nowhere to go. Hatred and more...

Seizo Tashima succeeded in instilling and expressing all the feelings and sensations elicited by war, in every illustration of this book.

anger

Heavy and swirling

with nowhere to go

There is neither friend nor foe, stolen lives become souls rising to the heavens.

It is not enough to pray for war, for all things which threaten life, to disappear. No, we must work, firmly exercise our will, to ensure that they disappear.

Keiko Ochiai

writer/ creator of Crayon House, a bookstore dedicated to children's books and feminism

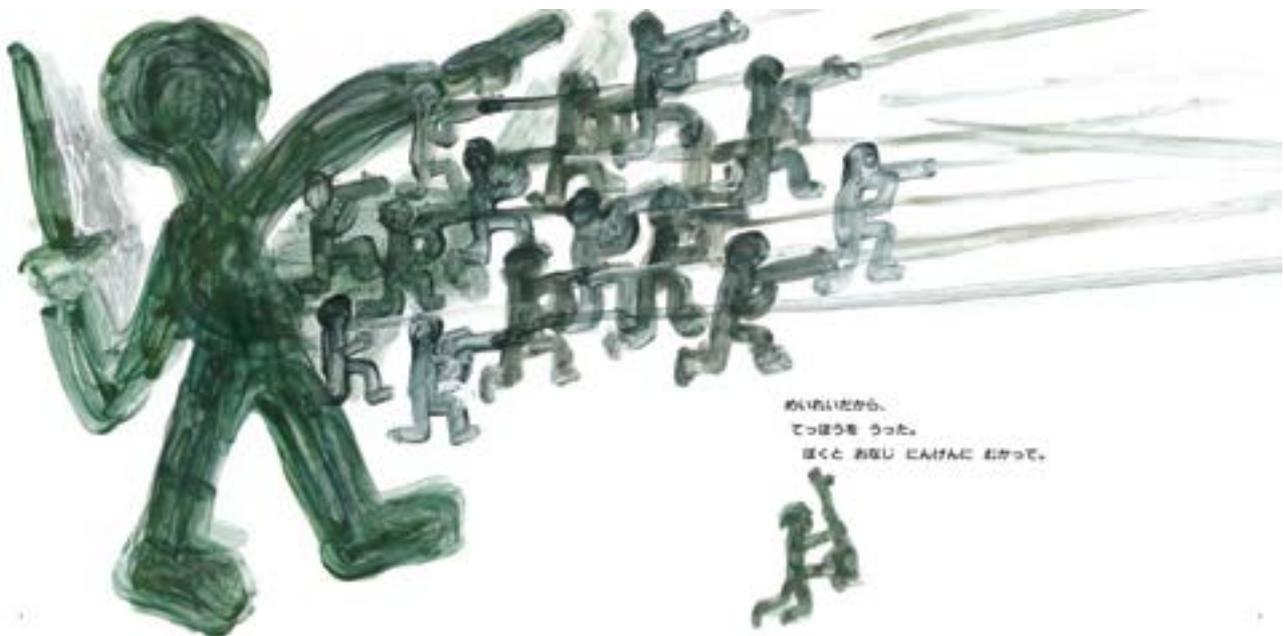


Can You Hear My Voice?

Seizo Tashima

"Fight for our country!"
the people urged.
And so I went to war.

Only my mother cried.
"Goodbye, Mother"



Following orders
I fired my gun
towards another person,
someone just like me

てきの ほうだんが
ぼくに ぶかって こんできた。
ぼくは にげることも
よけることも
できなかった。

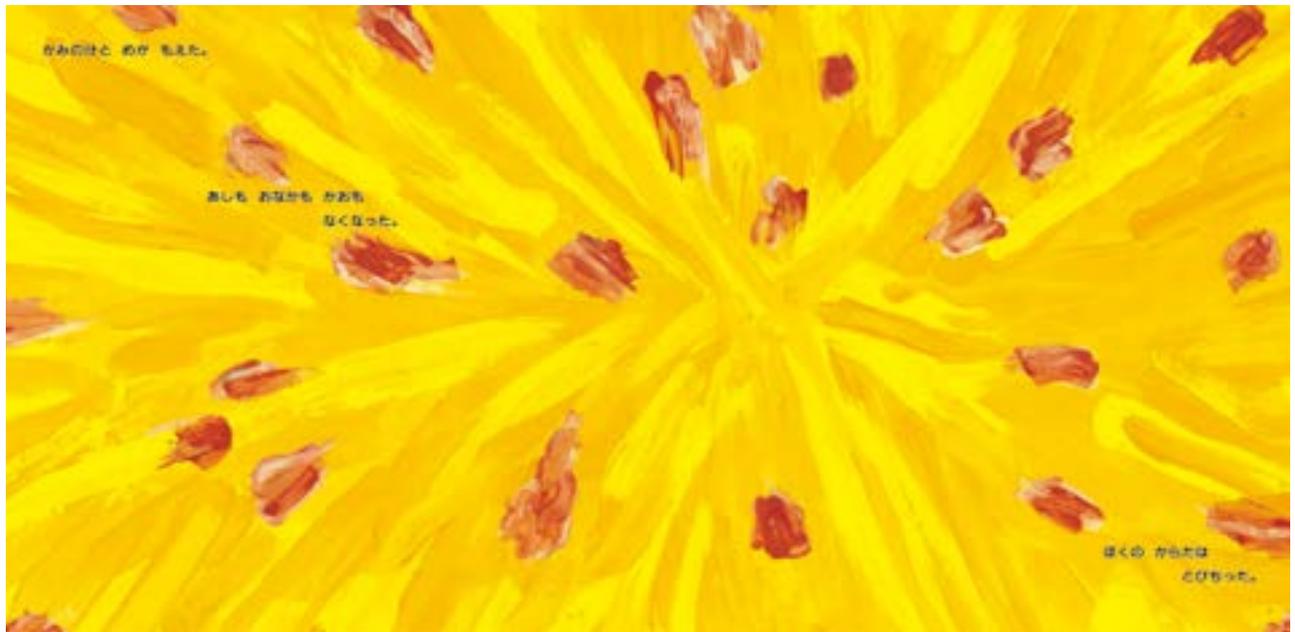


The enemy's cannonball
Came flying at me
I could not run
I could not dodge

がみのけと めが もえた。

あしも おなかも かおも
なくなつた。

ぼくの からだは
こぼちつた。



My hair, my eyes
Burned away

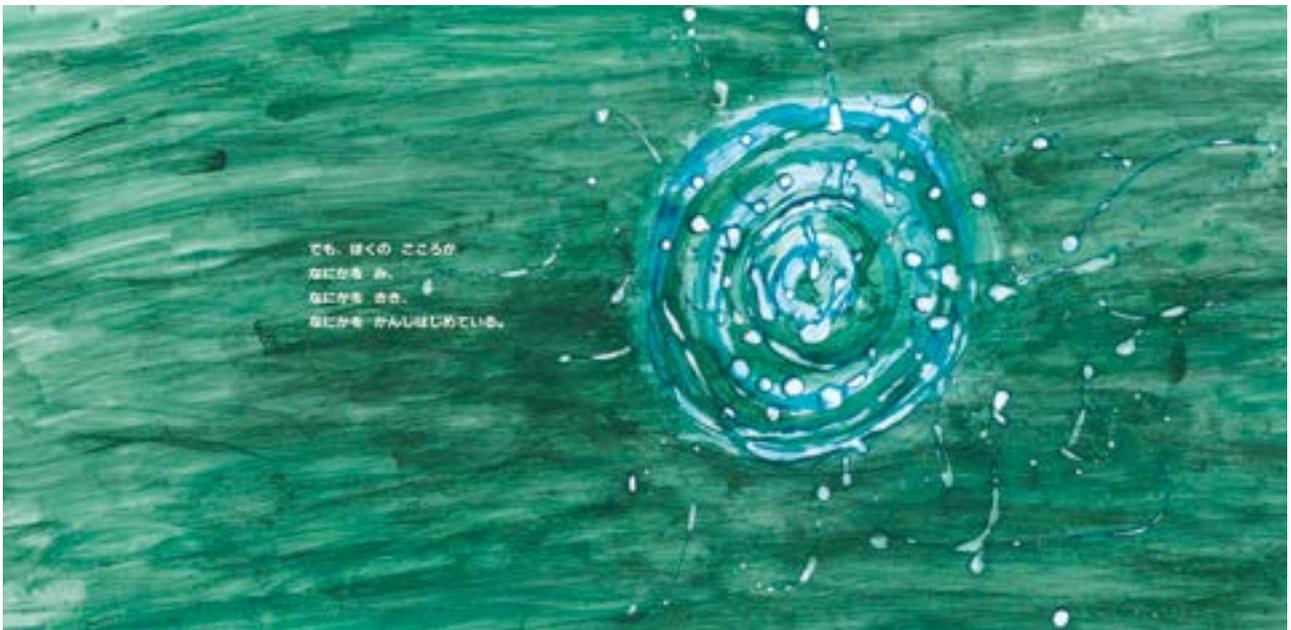
My legs, my stomach, my face
Gone

My body blasted apart
in tiny pieces



くらくらした
ぼくは しゃべることが
もう できなくて
もう 見ることが
もう できなくて

It was dark and cold
Have I died?
I have no eyes, no ears
I cannot see
I cannot hear



でも、ぼくの 心の中の
なにが あり、
なにが あり、
なにが 感じ始めている。

But my heart
Sees,
Hears,
and Feels... Something



I have no legs
Yet I can go anywhere



My mother weeps
Does she already know
I was killed in war?

“I’ll revenge my brother!”
my little brother rages



おとうこの いかりが みえる。
ゆきばもなく どころと うすまく いかり。

I can see his anger
Heavy and swirling
with nowhere to go

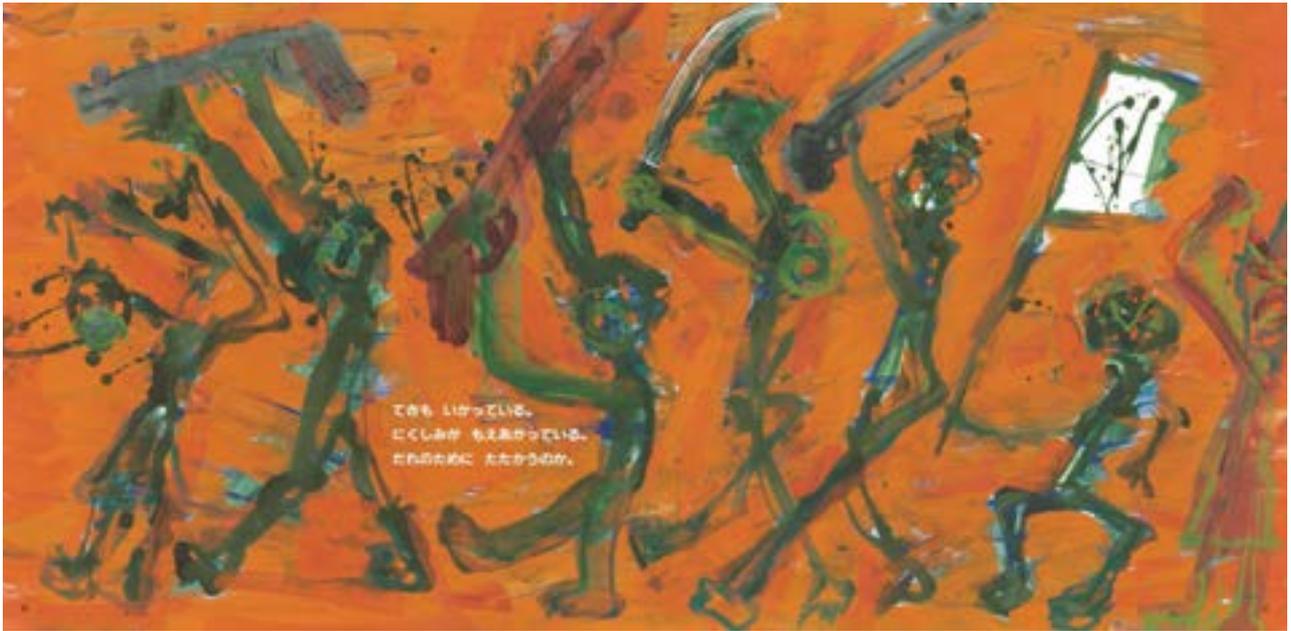


やめろ、もし きみが しんたら
があなた は ひとりぼっちに なるんだよ。

あっ おとうとが せんそうに 行く。

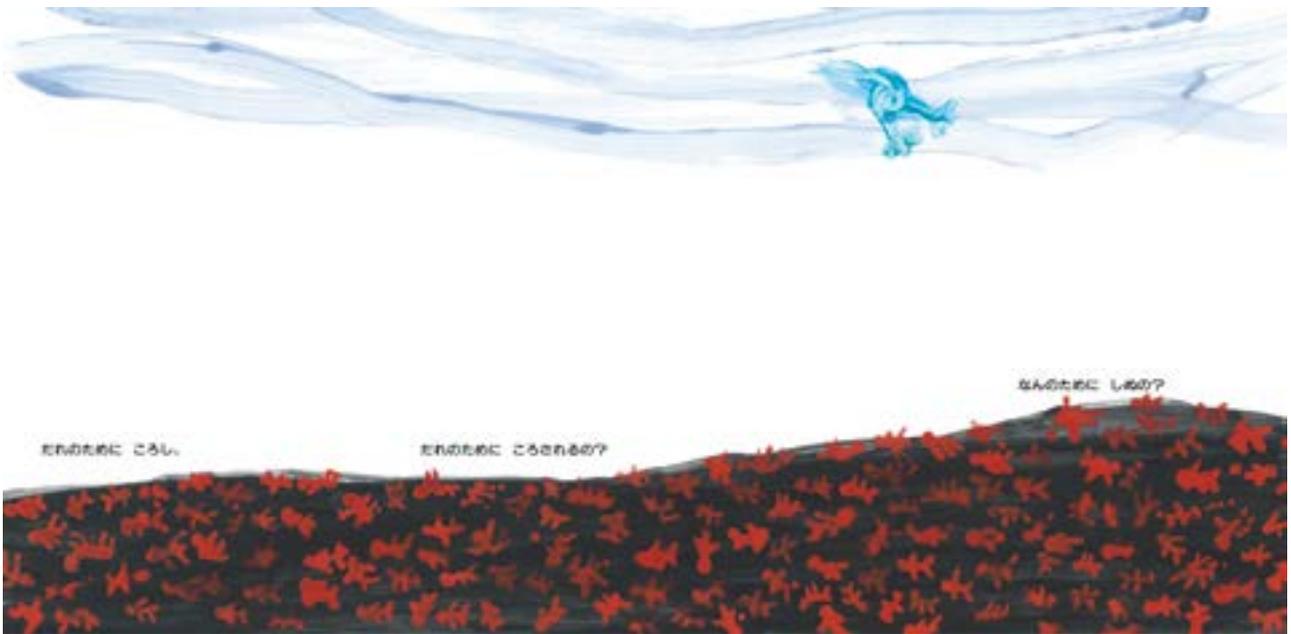
No!
My little brother
goes to war

Don't!
If you die,
Mother will be left all alone



でも、いっている。
よくしあが、もえあがっている。
だからのために、またかうのか。

The enemy is enraged
Their hatred flares high
For whom do you fight?



あなたに ころし。

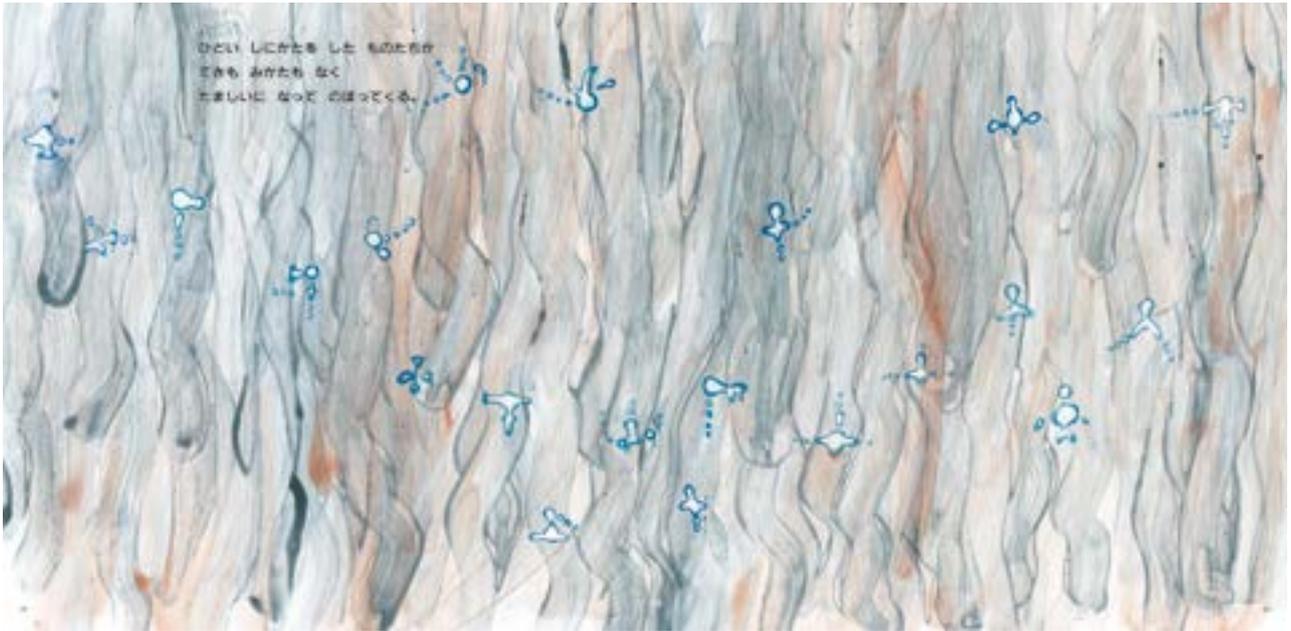
あなたに ころされるの?

あなたに 死ぬの?

For whom do you kill?

For whom are you killed?

For what do you die?



People dying horribly
Friend or foe matters not
Souls rising to the heavens



My brother died

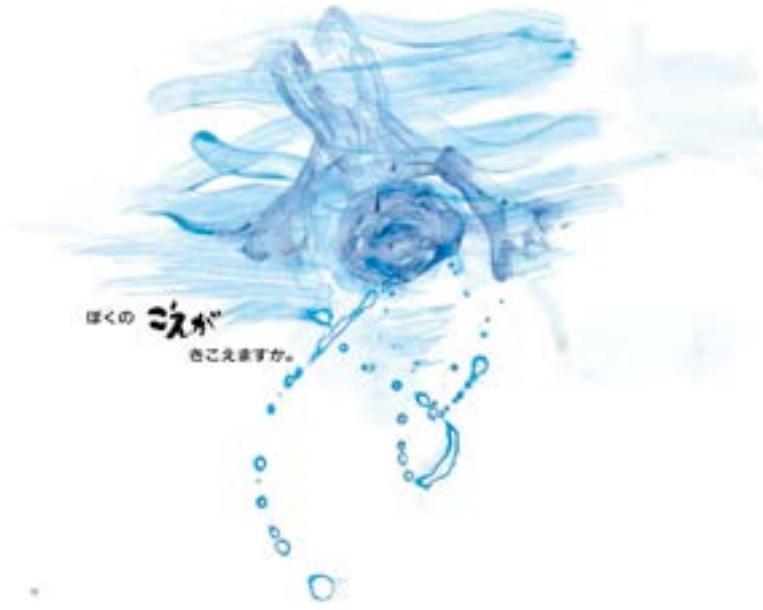


I see my mother's sorrow
 Sorrow...stronger, deeper, more intense
 than any anger



No one can see us
 but hear me now

About war
 where people kill people
 About us
 people who had lives
 just like you



CAN YOU HEAR MY VOICE?

English text © Sako Ikegami, 2017





かまきりのカマールンといなごのオヤツちゃん
Kamakiri no Kama kun to inago no Oyatsu chan
(Kamar the Mantis and His Snack Locust) Tokyo:
Dainippon toshi | 2010 | ● **KOREAN** : 2012 |
ISBN 978-89-92351-36-2 |



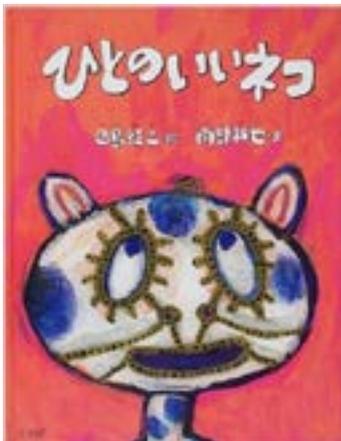
オオカミのごちそう

Okami no gochiso (The Wolf's Feast) | Tokyo: Kaiseisha | 1999 |
● **KOREAN** : 2002 | ISBN 893-2306907 |



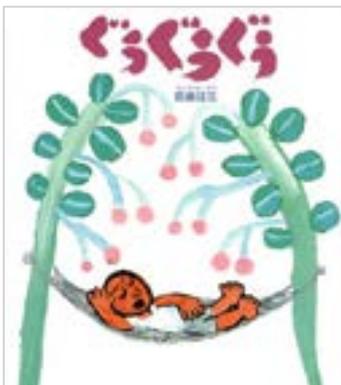
しらないまち

Shiranai machi (Unknown Town) | Tokyo: Kaiseisha | 1999 |
● **KOREAN** : 2009 | ISBN 978-8980-404285 |



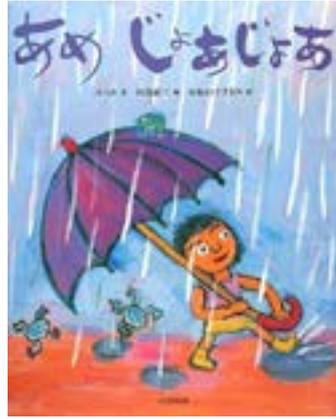
ひとのいいネコ

Hito no ii neko (The Generous Cat) | Tokyo:
Shogakukan | 2001 | ● **KOREAN** : 2002 |



ぐうぐうぐう

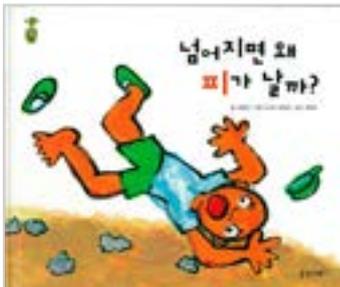
Guu guu guu (Sound Asleep) | Tokyo: Kaiseisha |
1993 | ● **KOREAN** : 2008 | ISBN 978-8943-307370 |



あめじょあじょあ

Ame joa joa (Rain) | Tokyo: Mitsumura Educational Co., Ltd. | 2009 |

● **KOREAN (ORIGINAL)** : 2008 | ISBN 978-89-01-08156-4 |



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Doshite chi ga deruno? (Why Do We Bleed?) | Tokyo: Mitsumura Educational Co., Ltd. | 2009 |

● **KOREAN (ORIGINAL)** : 2008 | ISBN 978-89-01-08135-9 |



くさむら

Kusamura (Ball in the Grass) | Tokyo: Kaiseisha | 1982 | ● **KOREAN** : URIKYOYOK Co. | 2007

| ISBN 978-89-8040-420-9 | ● **CHINESE (SIMPLIFIED)** : coming soon



ふきまんぶく

Fukimanbuku (Fukimanbuku, the Girl and the Flowers) | Tokyo: Kaiseisha | 1973 |

● **CHINESE (SIMPLIFIED)** : Beijing Double Spiral Culture & Exchange Co., Ltd. | 2014 | ISBN 978-7-5112-6422-0 |



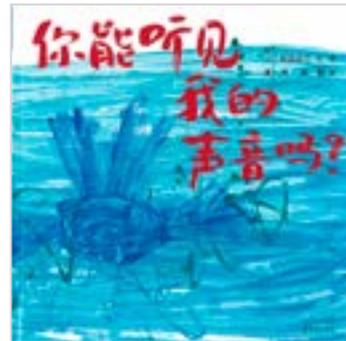
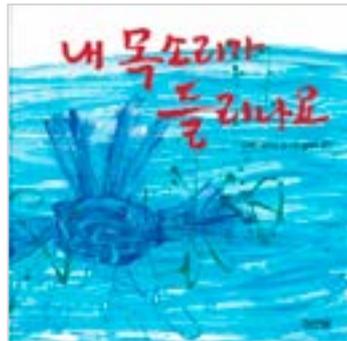
はたけのカーニバル

Hatake no kaanibaru (Carnival in the Field) | Tokyo: Doshinsha | 2002 | ● **KOREAN** : URIKYOYOK Co. |

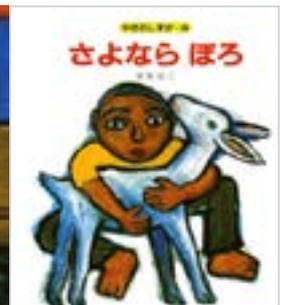
2006 | ISBN 8980-404190 |



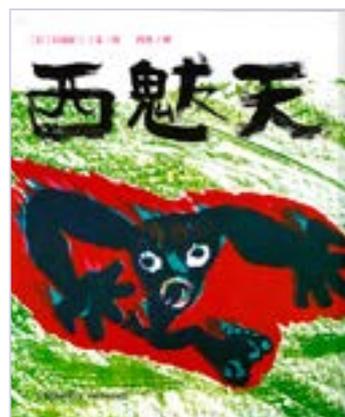
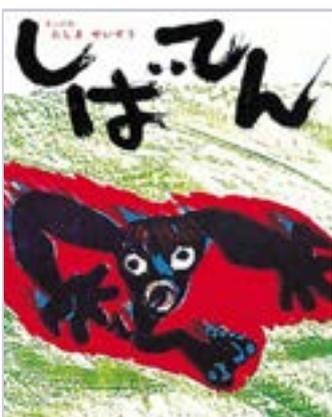
やまからにげてきたゴミをぽいぽい
Yama kara nigete kita/ Gomi o poi poi (I Escaped from the Mountain/ Throw Away Garbage) | Tokyo: Doshinsha | 1993 | ● **CHINESE (COMPLEX)** : CommonwealthMagazine Co., Ltd. | 2007 | ISBN 978-9866-948732 |



ぼくのかえがきこえますか
Boku no koe ga kikoemasu ka (Can You Hear My Voice?) | Tokyo: Doshinsha | 2012 | ISBN 978-4-494-01967-0 |
 ● **KOREAN** : SAKYEJUL PUBLISHING LTD | 2012 | ISBN 978-89-5828-634-9 |
 ● **CHINESE (SYMPLIFIED)** : YILIN PRESS, Ltd. | 2013 | ISBN 978-7-5447-3732-6 |



やぎのしずかシリーズ 1～7
Yagi no Shizuka 1-7 (Series: Shizuka the Goat) | Tokyo: Kaiseisha | (1975) 1981-83 |
 ● **KOREAN** : BORIM PRESS | 2010 | ISBN 978-89-43-302177 (set) |



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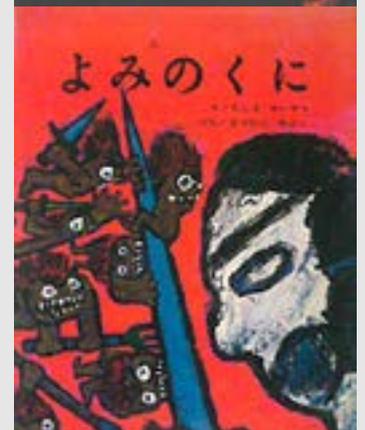
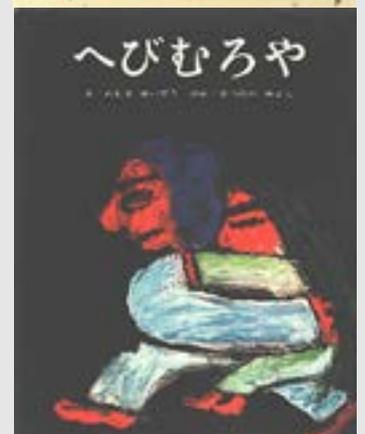
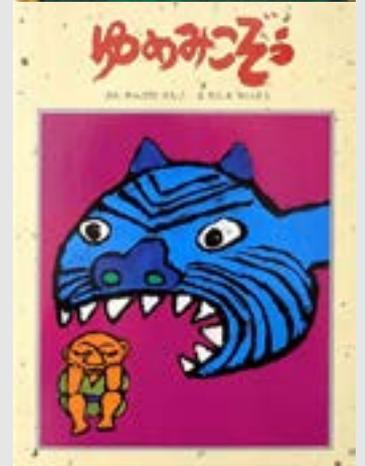
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(Hora ishikoro ga okkochita yo ne, wasureyo yo)
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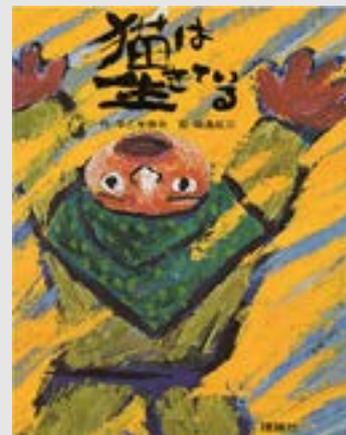
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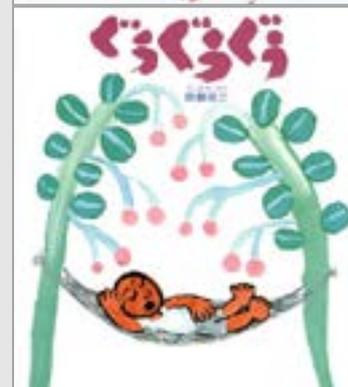
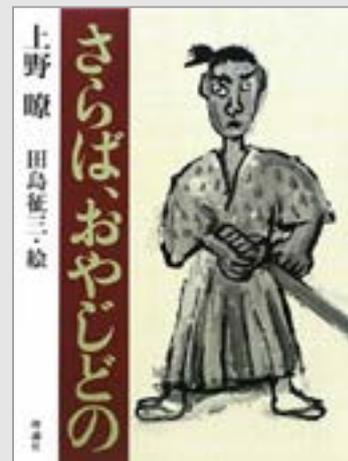
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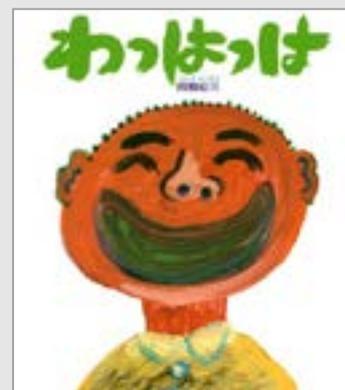
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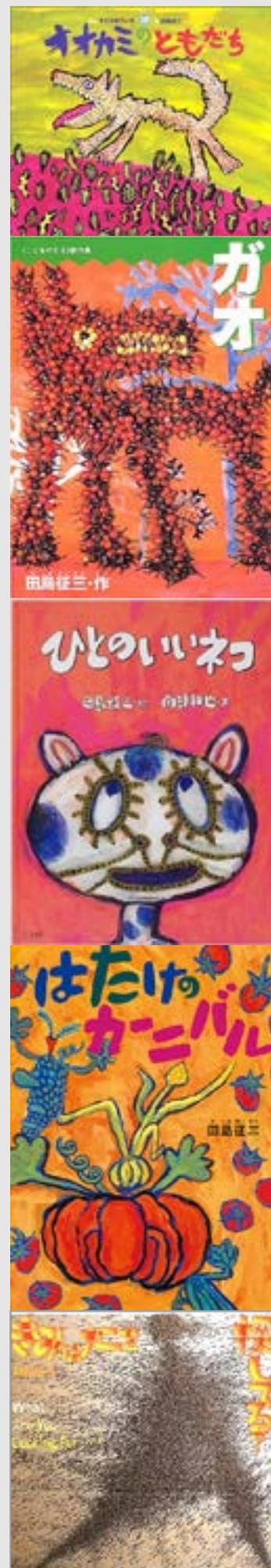
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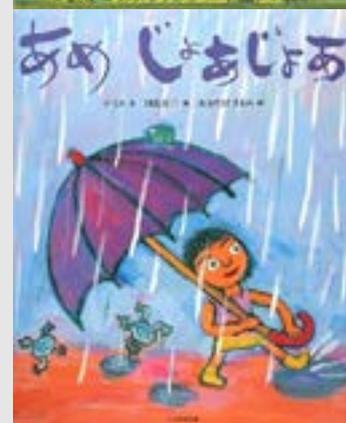
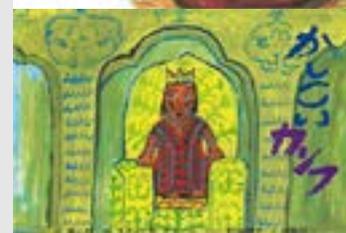
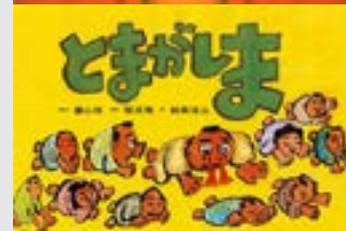
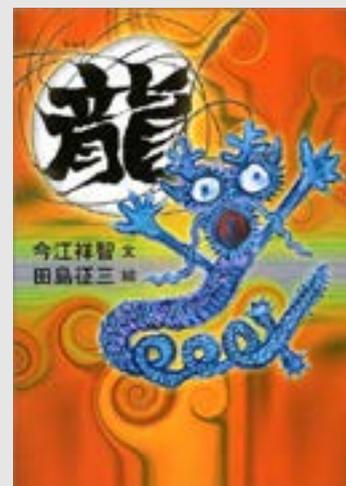
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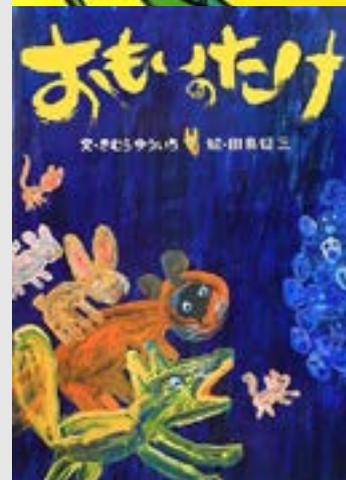
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