

JAPANESE BOARD ON BOOKS FOR YOUNG PEOPLE

# Japanese Children's Books

2019



JBBY

Cover illustration

**Koji Suzuki**

Born in Shizuoka in 1947. Koji Suzuki’s works include original picture books, collections of drawings, manga, posters for films and dramatic productions, stage designs, wall paintings, and more. Many of his picture books have won prizes, and *Yama no disuko* (Disco on the Mountain; Kakusha, 1989) and *Domu gatari* (Dome Story, Tamagawa University Press, 2017) were selected for the IBBY Honour List.

**Japanese Children's Books**

2019

**CONTENTS**

- About JBBY and this Catalog .....3
- Recent Japanese Children's Books Recommended by JBBY
  - Picture books (29 titles) .....4
  - Chapter books and novels (23 titles) .....9
  - Nonfiction (29 titles) ..... 15
- The Hans Christian Andersen Award
  - Five winners and 12 nominees from Japan ..... 20
- Eiko Kadono: Writer of Books that Bring People Together
  - An introduction to Eiko Kadono, winner of the  
2018 Hans Christian Andersen Award ..... 22
- Japanese Books Selected for the IBBY Honour List ..... 26
- Recent Translations into Japanese Recommended by JBBY ..... 28
- Book Selection Team ..... 30



# Japanese Children's Books

## ABOUT JBBY AND THIS CATALOG

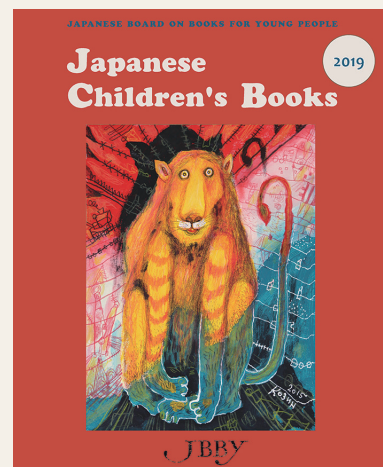
The Japanese Board on Books for Young People (JBBY) was founded in 1974 as the Japanese Section of the International Board on Books for Young People (IBBY).

JBBY is dedicated to enhancing international understanding, and to providing information on children's books to people around the world. We promote IBBY's mission in a broad range of ways. Our international network allows us to take advantage of the prolific information generated by IBBY and to encourage mutual understanding. Our mission is to create a peaceful future for children through books.

JBBY hosts international book exhibitions in Japan that provide information about global titles to Japanese readers. In addition, we provide information on Japanese children's books to people around the world. We nominate titles for international recognition, as a means to deepen global understanding towards Japan.

**In this catalog, we describe recent Japanese books recommended by a JBBY book selection team in several categories: picture books, chapter books and novels, and nonfiction. In addition, we introduce Japanese winners of and nominees for the Hans Christian Andersen Award; books selected for the IBBY Honour List from Japan; and recent translations into Japanese recommended by JBBY.**

We list the recent Japanese books by category and in order of target age, including cover images and synopses along with bibliographic information. We hope you will enjoy reading about these books. For further information, please contact us: [info@jbbby.org](mailto:info@jbbby.org)



Cover illustration © Koji Suzuki

Yumiko SAKUMA, JBBY President

# RECENT PICTURE BOOKS



**ぎゅ ぎゅ ぎゅ** —  
Gyu gyu gyu (Gyu Gyu Gyu!!)

Text/Illus. Komagata, Katsumi | Kadokawa | 2018 | 20 pp.  
| 18 x 18 cm | ISBN 978-4-04-106321-7 | Ages 0+ | *Circles, Cutouts, Colors*

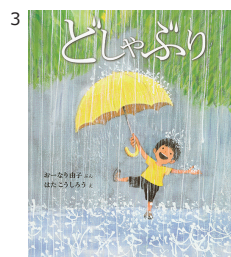
This is the first board book in 19 years from the globally active graphic designer and picture book artist, Katsumi Komagata—and was created for his first grandchild. Circles, which evoke eyes or breasts, are among the first shapes babies recognize. In this book, circles of red and black join up, stretch, pop, and show all kinds of unexpected movement. Finally, vivid colors spread out, riveting the baby's eyes. Onomatopoeia and round cutouts appeal to the baby's senses. When parents read this book with infants, their sensations will definitely resonate with one another, deepening the play experience for all. (Hiromatsu)



**かえるぴょん**  
Kaeru pyon (Hopping Frog)

Text/Illus. Sasameya, Yuki | Kodansha | 2017 | 28 pp. | 27 x 19 cm | ISBN 978-4-06-133319-2 | Ages 2+ | *Frogs, Ponds, Jumping*

A frog pops out of the pond, and then *pyon!* jumps onto a leaf. And then, *pyon!* into the garden. And then, *pyon!* way up on the roof! The frog jumps higher and higher, soon arriving above the clouds. There, after some warm-up exercise, the frog aims even higher than that. In Japan, small-mindedness is cautioned against with the saying, "The creature in the well does not know the great sea." But this small frog jumps from a small pond to the great beyond, all with an innocent face. It's such fun! The simple story matches the naïve yet interesting illustrations. The happy ending shows the frog back at the starting point, which makes you want to read again! (Hiromatsu)



**どしゃぶり**  
Doshaburi (Downpour)

Text: Onari, Yuko | Illus. Hata, Koshiro | Kodansha | 2018 | 32 pp. | 27 x 22 cm | ISBN 978-4-06-133324-6 | Ages 3+ | *Summer, Rain, Play, Sound*

*Doshaburi* is the Japanese word for downpour. One summer afternoon, a squall strikes. The huge drops of rain splattering on the ground bring with them the smell of earth and sky. A boy goes out with his umbrella, and the raindrops beat upon it like a drum. Sounds made by the heavy rain come from the ground and from the sky, as if the rain were singing. The boy casts aside his umbrella and runs into the deluge, jumping into the puddles and getting soaking wet. The illustrations are superb, capturing each movement as if in slow motion as the raindrops bounce off the ground and sparkle like jewels. (Nogami)



**やもじろうとはりきち**  
Yamojiro to Harikichi (Yamojiro and Harikichi)

Text/Illus. Furiya, Nana | Kosei Shuppansha | 2017 | 32 pp. | 23 x 25 cm | ISBN 978-4-333-02766-8 | Ages 3+ | *Geckos, Hedgehogs, Friendship*

A gecko named Yamojiro and a hedgehog named Harikichi have been friends since they were babies. But lately, Yamojiro finds playing with Harikichi boring. After all, Harikichi moves slowly, is bad at tree-climbing, and laughs even when teased. Yamojiro gets fed up and yells, "I hate you, Harikichi!" But when Yamojiro is threatened by a cat, Harikichi comes to his aid unhesitatingly. The author, a fan of reptiles, draws this story of friendship from the gecko's perspective. Skillfull changes in the visual composition guide readers' eyes, moving the story along. The author's eye for children's daily life is sharp and kind. (Hiromatsu)



**まっくらやみのまっくら**  
Makkurayami no makkuro (Makkuro in the Dark)

Text/Illus. mirocomachiko | Shogakukan | 2017 | 36 pp. | 31 x 22 cm | ISBN 978-4-09-726739-3 | Ages 4+ | *Darkness, Life, Birth*

In the darkness, Makkuro (literally means pitch-black) doesn't know what he is. But a great power wells up inside him, and he changes shape repeatedly. He grows white horns and thinks he's a rhinoceros, and then a design forms on his body and he's a guinea fowl. After that, his legs elongate and he becomes a frog. His surroundings evolve too, filling up with soil, water and light. Just when at last Makkuro grows a long neck and thinks he's a giraffe, he becomes a scarlet flower and produces seeds. Bold, kinetic illustrations jolt the reader's senses. This is a story of life, birth, metaphor and metamorphosis. Perpetual change evokes primal energy, and endless transformation sparks a sense of possibility that lingers long after readers close the book. (Hiromatsu)



### こどもべやのおともだち アンナとビープ

Anna to Bipu (Playroom Friends Anna and Biep)

Text/Illus. Komine, Yura | Kodansha | 2018 | 44 pp. | 21 x 17 cm | ISBN 978-4-06-511856-6 | Ages 4+ | *Dolls, Teddy bears, Girls*

It is dark and boring inside the drawer, and cramped and uncomfortable in the basket. Anna the doll and Biep the stuffed bear both grumble about their living conditions, but then it's decided they will live together in a lovely dolls' room. Both have quite different personalities; Anna is positive and active, while Biep likes taking things easy and is a worrier. The relationship between the dolls and the little girl they belong to draws the reader into the world of this picture book and its exquisitely detailed illustrations. The book includes a prologue and three very short stories: "I Want to be a Patisserie," "I Want to Be an Explorer," and "I Want To Be a Ballerina." The author is a doll maker and collector of antique dolls. (Hiromatsu)



### おばあちゃんとおんなじ

Oobaachan to onnaji (Just Like Granny)

Text/Illus. Nakazawa, Kumiko | Kaiseisha | 2018 | 32 pp. | 27 x 21 cm | ISBN 978-4-03-332830-0 | Ages 4+ | *Grandmother, Secret, Look-alike*

Nacchan is often told that she looks just like Grandma. She looks at her grandma's wrinkled face and thinks grumpily, "I don't look like her one bit!" But one day she goes shopping with Grandma, who shows her a secret place where many dandelions bloom. Grandma played here often as a girl. Nacchan learns about Grandma's childhood for the first time, makes flower chains with her, and is happy to discover they have lots in common. The illustrations, made by whittling disposable chopsticks and inking the points to draw lines and then adding color, are detailed and warm. (Shirota)



### きみちゃんとふしぎねこ

Kimichan to fushigi neko (Kimi-chan and the Amazing Cat)

Text/Illus. Fujiwara, Hiroko | Hisakata Child | 2018 | 32 pp. | 29 x 22 cm | ISBN 978-4-86549-137-1 | Ages 4+ | *Cats, Transformation, Adventure, Walking*

Kimi-chan is eating ice on the veranda when a white cat appears and says, "That looks good!" The cat eats Kimi-chan's ice cream and then suddenly removes its fur, saying, "If you wear this, you can become a cat!" When Kimi-chan puts the fur on, she indeed becomes a white cat. In the same way, when the cat puts on Kimi-chan's clothes, the cat transforms into a girl! Kimi-chan as rookie cat tails along behind a striped cat, walking atop the garden wall and the roof, which is fun—but also dangerous. The cheerful illustrations help us to imagine, *If I were a cat, what would I do?* (Shirota)



### 黄金りゅうと天女

Koganeryu to tennyō

(The Golden Dragon And The Heavenly Maiden)

Text: Shirota, Noboru | Illus. Akaba, Suekichi | BL Shuppan | 2018 | 32 pp. | 30 x 21 cm | ISBN 978-4-7764-0822-2 | Ages 4+ | *Dragons, Okinawa, Folklore*

This picture book retells an Okinawan folktale. Once upon a time, a heavenly maiden appeared to a man and woman of different social rank and told them to move from Naha to the island of Geruma. The two married and were blessed with a little girl named Kana. On Kana's seventh birthday, she told her parents that she must go to heaven. She climbed to the top of the mountain and was carried away on the back of a golden dragon. Many years later, the island was attacked by pirates, and Kana returned on the dragon to vanquish them with a tornado. The young bamboo at the root of the tornado stabbed the top of Ojima and became Ohyuri Forest. Akaba's illustrations capture the dashing figure of Kana and the power of the dragon. (Doi)



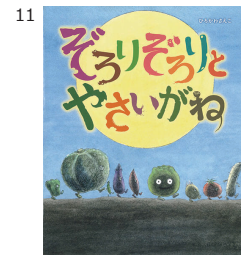
### じやのかね

Joya no kane

(Ring the Bell on New Year's Eve)

Text/Illus. Togo, Narisa | Fukuinkan Shoten | 2017 | 32 pp. | 28 x 23 cm | ISBN 978-4-8340-8369-9 | Ages 4+ | *New Year's Eve, Night, Rituals*

Ringing the temple bell on New Year's Eve is a tradition in Japanese Buddhism. As the year changes, the bell is rung 108 times. In this picture book, a little boy goes with his papa to help ring the bell for the first time. He decides to keep his eyes open, so as not to miss the moment when the New Year arrives! Father and son hurry along a quiet road in darkness. Then, they see crowds lined up at the temple, making it look different than usual. The steaming sweet sake, the smell of incense, and the low *bong* of the bell...the accompanying black and white prints inspire the imagination and pique the senses. While learning about a Japanese ritual, readers share in the boy's nervousness, pride, and sense of the sacred. (Hiromatsu)



### ぞろりぞろりとやさいがね

Zorori zorori to yasai ga ne

(Line Up Vegetables, All in the Line)

Text/Illus. Hirokawa, Saeko | Kaiseisha | 2017 | 36 pp. | 25 x 21 cm | ISBN 978-4-03-232490-7 | Ages 4+ | *Vegetables, Moonlit nights, Protest marches*

One moonlit night when the people have gone to bed, vegetables neglected in a corner of the kitchen rouse themselves and leave the house. Vegetables from many houses converge in a fallow field and plot revenge against the humans, who have let them decay. But an insect priest and monk stop them. They urge the vegetables not to grow rotten to their core. Instead, they can return to the soil and be reborn as delicious vegetables. This delightful picture book nudges us to make the most of food and be kind to Nature. The features of each vegetable and insect are skillfully rendered to make them seem human. The end proffers some useful veggie wisdom. (Hiromatsu)



12



## トコトコバス

Toko toko basu (Put-Put Bus)

Text/Illus. Takahashi, Kazue | Kodansha | 2018 | 32 pp. | 27 x 22 cm | ISBN 978-4-06-512804-6 | Ages 4+ | *Buses, Moon, Moon viewing, Night*

When a boy and his mother board a bus, it putters through town at twilight making its distinctive sound, *toko toko toko*. At the Keen, Keen stop, an insect gets on. At the Boing, Boing stop, two rabbits get on. Everybody's destination is Moon Viewing Hill, and at the next-to-last stop, the moon itself gets on. When the bus arrives, the moon rises to the sky. Now, it's time for moon viewing! The repetition of *toko toko* and dreamlike illustrations make this a splendid fantasy picture book. (Shirota)

13



## ルラルさんのだいくしごと

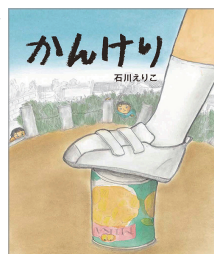
Rururu san no daiku shigoto  
(Mr. Rururu, Sunday Carpenter)

Text/Illus. Ito, Hiroshi | Poplar | 2017 | 32 pp. | 24 x 25 cm | ISBN 978-4-591-15530-1 | Ages 4+ | *Roofs, Ladders*

This is the eighth picture book in a series featuring a middle-aged man named Rururu. Today Rururu uses his carpentry skills to repair the roof of his house. He climbs to the roof, handily fixes a leak, and then looks at the sky with satisfaction. But just as he is about to climb down, his ladder collapses to the ground! What's more, some animals take the ladder to play train, and they go far away. What will Rururu do? The decision he makes on the roof will linger in readers' minds. This book features soft illustrations of a very unique world. (Shirota)

(Shirota)

14



## かんけり

Kankeri (Kick the Can)

Text/Illus. Ishikawa, Eriko | Alice-kan | 2018 | 35 pp. | 27 x 23 cm | ISBN 978-4-7520-0853-8 | Ages 5+ | *Friendship, Play, Courage*

In the game Kick the Can, one person is designated as "it" and an empty can is placed on the ground. Everyone else hides while "it" covers his or her eyes and counts to 30. Whenever "it" finds someone, he or she puts a foot on the can and the person goes to "jail." Other players can free the prisoners by kicking the can when "it" is not looking. A shy little girl named Chie is so afraid of kicking the can, she has never saved anyone. This time she hides with her friend Rie, but Rie is caught when she goes out to kick the can. Chie screws up her courage to save her friend and succeeds in kicking it. The illustrations eloquently portray the feelings of the shy little girl and present the action from bold, dramatic angles. (Nogami)

15



## 夏がきた

Natsu ga kita (Summer Is Here)

Text/Illus. Hajiri, Toshikado | Asunaro Shobo | 2017 | 32 pp. | 24 x 26 cm | ISBN 978-4-7515-2830-3 | Ages 5+ | *Summer, Summer sounds, Beach rest houses*

This work unfolds in a Japanese seaside village. As summer vacation begins, a child calls to neighbor children, "Hey, let's play!" and they go to the beach together. Here, preparations are underway at a rest house (for changing clothes, taking breaks, and buying snacks). The children help with the chores and get watermelon slices and rice balls in return. Bamboo mats, wind chimes, barley tea, straw hats, fans...puffy clouds, a sudden shower, potted morning glories, mosquito coils, fireworks. This book exudes summer, which you can feel even without reading the text. Chosen as an IBBY Outstanding Book for Young People with Disabilities. (Sakuma)

(Sakuma)

16



## 巨人の花よめ

Kyojin no hanayome (The Bride of the Giant)

Text: Hishiki, Akirako | Illus. Hirasawa, Tomoko | BL Shuppan | 2018 | 32 pp. | 30 x 22 cm | ISBN 978-4-7764-0836-9 | Ages 5+ | *Saami, Giants, Wisdom*

A Swedish to Japanese translator retells the legends of the Saami people of Lapland in Sweden, and an artist provides wonderful illustrations researched on location. When a giant who lives in the mountains falls in love at first sight with a beautiful Saami girl, Charmie, she wracks her brains to find a way to escape from him but things don't go well. Finally their wedding banquet is held, and she takes advantage of the giant and his guests making merry to dress a log in her bridal clothes and make her getaway. She digs a large hole in the ice on the river to exterminate the giant that had caused so many problems for the villagers. (Sakuma)

17



## クマと少年

Kuma to shonen (The Boy and the Bear)

Text/Illus. Abe, Hiroshi | Bronze Publishing | 2018 | 40 pp. | 28 x 23 cm | ISBN 978-4-89309-631-9 | Ages 5+ | *Gods, Bears, Life*

This picture book conveys an oral tradition of the Ainu, Hokkaido's indigenous people, who revere bears as gods. In this tale, the men of a village set off on a bear hunt. They kill a bear, taking its fur and meat as a gift from the gods. They also bring back a cub they found in the den, and it is raised by a mother with a suckling child. The boy and bear grow up as brothers. When the bear matures and it is time for it to be sacrificed in a ritual ceremony, returning it to the land of the gods, it escapes into the forest. Years later, the boy, now a man, is sent by the village chief to return the bear to the gods. He goes into the forest bearing his bow and arrows. This tale is told in epic style and deftly depicted against the stunning backdrop of the natural world. (Nogami)



### せいかかえるかいぎ

Sekai kaeru kaigi (World Frog Summit)

Text/Illus. Kondo, Kumiko | Poplar | 2018 | 32 pp. | 27 x 22 cm | ISBN 978-4-591-15852-4 | Ages 5+ | *Frogs, Waterfront, World, Summit meetings*

This entertaining picture book is densely packed with illustrations that convey the humorous expressions and gestures of frogs of all shapes and sizes, from the cover right through the fly leaf and into the main text. The rumor that a world frog summit will be held spreads rapidly as a frog song. Frogs of all kinds, including green frogs, red frogs, and warty frogs, begin to gather, increasing in number rapidly. The conversations of countless wisecracking frogs resemble the cacophony of a chorus of frogs in a rice field in spring. The astounding diversity represented within this multitude adds to the fun of the illustrations. (Nogami)



### バッタロボットのぼうけん

Batta robotto no boken (Grasshopper Robot Adventure)

Text/Illus. Matsuoka, Tatsuhide | Poplar | 2018 | 40 pp. | 31 x 24 cm | ISBN 978-4-591-15882-1 | Ages 5+ | *Grasshoppers, Robots, Adventure*

A professor's latest invention is a red, grasshopper-shaped robot that flies through the sky! On summer vacation, the professor welcomes children on board, leaves Japan, and heads to Borneo, Australia, and New Zealand on a nature adventure. When the robot lands in a tall jungle tree in Borneo, the children transfer to an amphibious pill-bug shaped vehicle and investigate unusual animals, birds, and insects. In this book, the living things of Borneo and Oceania come to life in realistic illustrations, making it a valuable read. The funny grasshopper robot is also a source of delight. (Shirota)



### やまのかいしゃ

Yama no kaisha (Mountain Company)

Text: Suzuki, Koji | Illus. Katayama, Ken | Fukuinkan Shoten | 2018 | 40 pp. | 24 x 30 cm | ISBN 978-4-8340-8400-9 | Ages 5+ | *Mountains, Business people, Freedom*

Mr. Hogeta, who has trouble waking up in the morning, heads to work in the afternoon. He walks to the train station still brushing his teeth, barely making the train, and then realizes that he forgot his bag and his glasses. What's more, the train he thought was bound for the town is fast heading to the mountains. When he arrives, he decides to go to "the mountain company". He meets his colleague Mr. Hoisa, and they phone the CEO from a mountain peak. Then they call everyone in their company to come join them. A work life unfolds that is full of freedom and whimsy, quite opposite to the typical, somber image of Japanese business. First published in 1991, this rare collaboration by two luminaries of Japanese picture books is now being re-released. (Hiromatsu)



### わたしの森に

Watashi no mori ni (Here in My Forest)

Text: Binard, Arthur | Illus. Tashima, Seizo | Kumon Shuppan | 2018 | 32 pp. | 22 x 30 cm | ISBN 978-47743-27969 | Ages 5+ | *Snakes, Nature, Life*

Snow falls deep in a forest. Someone asleep under the snow senses its weight, and feels the coming of spring. When she awakens hungry, she seizes some prey and gobbles it down. The "she" is actually a *mamushi* or venomous snake. The *mamushi* has eyes to detect light and heat. She is venomous but bites only if threatened. After mating, she schedules her pregnancy and the birth of her young to suit herself! This picture book got its start when the author and illustrator both exhibited in the Illustrator's Museum of Picture Book Art. The story, told from the *mamushi*'s point of view, exudes both affection and reverence. The reader joins with nature in the book in the same spirit as entering a forest quietly. (Hiromatsu)



### イオマンテ —めぐるいのちの贈り物

Iomante (Iomante: The Gift of the Cycle of Life)

Text: Ryo, Michiko | Illus. Kobayashi, Toshiya | Rokurinsha | 2018 | 68 pp. | 26 x 19 cm | ISBN 978-4-907542-566 | Ages 6+ | *Ainu (Indigenous people), Life, Bears*

A picture book about the ritual held by the Ainu, indigenous people of Hokkaido, when bears were killed. The protagonist is a young boy who dotes on a bear cub after its mother was killed by his father. They grow up together, and the villagers, too, rear the bear carefully as a god. However, the day they must part finally arrives. It is time to hold the ritual to send the grown bear cub to the land of the gods. A range of emotions in the unique world of the Ainu is beautifully portrayed through poetical phrasing and powerful scratch art illustrations. In these times, when life is often treated lightly, this work shows what it means to accept its blessings. (Sakuma)



### 大名行列

Daimyo gyoretsu (Daimyo Parade)

Text/Illus. Shigeri, Katsuhiko | Shogakukan | 2018 | 32 pp. | 26 x 21 cm | ISBN 978-4-09-726775-1 | Ages 6+ | *Samurai, Parades, Satire*

In the Edo period (1603-1868) nobles granted territory by the shogun would have to organize elaborate parades of their samurai retainers, events that would show authority and strengthen fealty to the shogun; it is said that when they passed by, onlookers had to prostrate themselves by the road. In this book, however, a formal procession becomes a source of laughter. Mixed in among the samurai marching with serious faces, are modern boxed-lunch and baked-potato vendors, giant sumo wrestlers, dinosaurs, and even UFOs! At the end, we learn this nonsensical procession emerged from some children's play in the sandbox. Society upended! The rendering of whimsical imaginings with highly realistic illustrations adds to the glee in this book. (Hiromatsu)

24



### 太陽といっしょ

Taiyo to issho (With the Sun)

Text/Illus. Shingu, Susumu | Crayon House | 2017 | 40 pp. | 21 x 31 cm | ISBN 978-4-86101-345-4 | Ages 6+ | *Bicycles, Dogs, Adventures*

"Let's go on a bike. We'll take the puppy, invite friends, ride through flower fields, head to the forest and have a good time! Uh-oh, now mist has covered everything. Is that a dinosaur?!" The reader assumes the main character's point of view, so we just see the lengthening shadows and the passing scenery as they ride. Thus the reader enters the book and shares in the sensual and emotional journey, surrounded by nature. The author is an artist known for creating sculptures that move with Nature's energy. Determined to convey Earth's wonders, he has been presenting original picture books since the 1970s. (Hiromatsu)

25



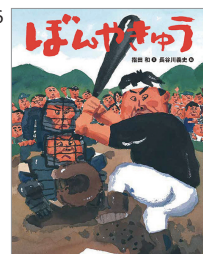
### ハテナちゃんとうしぎのもり

Hatena chan to fushigi no mori  
(Hatena-chan and the Forest of Mysteries)

Text/Illus. Tanaami, Keiichi | Sobokusha | 2017 | 36 pp. | 30 x 21 cm | ISBN 978-4-903773-27-8 | Ages 6+ | *Illusion*

A modern artist active internationally for more than half a century, the illustrator of this book applies his long-honed talents to a book of optical illusions. A girl named Hatena-chan loves fun and surprises and comes to play in the Mysterious Forest. When she draws near a tree's silhouette, it turns out to be made of monkeys. Leaves take the shapes of animals and birds in a seek-and-find. Classic optical illusions like Rubin's vase, a Möbius strip, and a Penrose triangle even appear. While enjoying the colorful pop art, one can relish the "eye tricks" along with Hatena-chan. (Hiromatsu)

26



### ぼんやきゅう

Bonyakyu (The Obon Baseball Tournament)

Text: Sashida, Kazu | Illus. Hasegawa, Yoshifumi | Poplar | 2018 | 40 pp. | 28 x 23 cm | ISBN 978-4-591-15904-0 | Ages 6+ | *Tsunami, Obon, Baseball, Earthquake recovery*

Being next to the sea, the district of Unosumai in Kamaishi, Iwate prefecture, was severely damaged by the tsunami in 2011. Because of that, the baseball tournament held during the summer Obon festival ever since the end of the war was also cancelled. Everybody was too busy getting back on their feet. In 2017, local fathers decided to revive the tournament in order to help the area recover. This picture book portrays the occasion from the children's perspective. The artist went to the location to talk to various people, so the pictures make you feel as though you are actually there. At the end of the book, a history of the district's Obon Baseball Tournament and how it was revived is included along with photos. (Sakuma)

27



### みえるとかみえないとか

Mieru toka mienai toka (To See or Not to See)

Text/Illus. Yoshitake, Shinsuke | Ito, Asa (consultant) | Alice-kan | 2018 | 32 pp. | 26 x 20 cm | ISBN 978-4-7520-0842-2 | Ages 6+ | *Sight, Disabilities, Barrier-free*

A popular author who stimulates conversation with each of his works, Yoshitake Shinsuke now offers a fresh, accessible picture book about people with disabilities. He approaches this delicate subject with humor and with outer space as the setting. A boy astronaut meets a space creature with eyes in back, and another who cannot see, and experiences differences, similarities, the joy of living together, and difficulties. Easy to follow with bright, comical illustrations, this book will open readers' hearts and create opportunities to consider the basics of a barrier-free society. (Hiromatsu)

28



### 手ぶくろを買いに

Tebukuro o kaimi ni (Shopping for Mittens)

Text: Niimi, Nankichi | Illus. Doi, Kaya | Asunaro Shobo | 2018 | 32 pp. | 31 x 22 cm | ISBN 978-4-7515-2837-2 | Ages 7+ | *Mittens, Foxes, Winter, Humans*

Children's author Niimi Nankichi (1913-1943) has been long loved by Japanese children, and his most popular work of all has been newly illustrated by a contemporary artist. When a fox cub's front paws get cold as it plays in the snow, the mother fox turns one of the cub's front paws into a child's hand, gives it a couple of coins, and sends it to the store. The fox cub holds out the wrong paw, but since the human sells it the glove anyway, it isn't at all afraid. When it gets home, its mother also says, "I suppose it's possible that humans really are good." The illustrations capture the love between the mother fox and her cub amidst the snowy landscape. (Sakuma)

29



### ざしき童子のはなし

Zashiki bokko no hanashi (Sprite Stories)

Text: Miyazawa, Kenji | Illus. Okada, Chiaki | Miki Shoko | 2017 | 40 pp. | 26 x 24 cm | 978-4-89588-138-8 | Ages 8+ | *Sprite, Kenji Miyazawa, Tohoku*

A broom is heard in the tatami room, but no one's sweeping. Ten children gather but eleven are seen. These tales were written by Kenji Miyazawa (1896-1933) about childlike sprites long found in the lore of Tohoku, his native northeastern Japan. Four episodes form this omnibus work, one of few published during Miyazawa's lifetime. This version is 29th in a series in which modern picture book artists, all unique, present Miyazawa's stories. Here, the skills of an artist known for evoking children's features and actions, and the feeling of air in Nature, are on full display. The pictures lend persuasive power that makes one think, "Maybe it's a dream, but no, it must be real!" (Hiromatsu)



# RECENT CHAPTER BOOKS AND NOVELS

30



## あんみんガッパのパジャマやさん

Anmin gappa no pajamaya san  
(The Sleep Well Pajama Store)

Text: Kashiwaba, Sachiko | Illus. Soga, Mai | Shogakukan |  
2018 | 72 pp. | 22 x 16 cm | ISBN 978-4-09-289760-1 | Ages  
6+ | *Witches, Pajamas, Kappas*

It is rumored that in the shopping arcade of a certain town, there is a Sleep Well Pajama Store which sells pajamas that give the wearer a good night's sleep. It's famous, but the store doesn't have a sign-board, so no one knows exactly where it is. Moyo goes out to eat with her mom and notices this strange store, its front in the form of a green kappa's large open mouth that nobody else can see (kappas are water sprites known for being troublemakers). Then a witch in a black cape turns up, and disappears through the kappa's mouth with her black cat. Moyo follows her into the store, and a kappa with a bent back comes to take the measurements for some pajamas for the witch, who is having trouble sleeping. The witch's cat knows that the pajamas are in fact cursed, and in order to counter the curse secretly makes the measurements wrong. After the witch leaves, the kappa notices Moyo, and despite her refusal goes ahead with making pajamas for her. Instead of asking for payment, the kappa says he'll take the dreams she has while sleeping. When she gets home she finds some cute pajamas like a white cat cartoon-character costume have been delivered. When Moyo puts them on, she suddenly wants to run around the room as though she was a cat. And then she falls on the floor and has a terrifying nightmare. When she asks the kappa why he made pajamas like that, he tells her that he hasn't slept for several hundred years, and wants to give everyone a taste of what it felt like. And so Moyo teaches him how to sleep well. It is a funny and heart-warming story, if somewhat scary and mysterious at times. (Nogami)

31



## たぬきのたまご

Tanuki no tamago (The Raccoon Dog's Egg)

Text: Uchida, Rintaro | Illus. Takabatake, Jun | Ginnosuzusha | 2017 | 112 pp. | 21 x 15 cm | ISBN 978-4-86618-021-2 |  
Ages 6+ | *Wordplay, Mothers, Nature, Nonsense*

This is a collection of poems by popular picture book author Rintaro Uchida, who calls himself an *ekotoba sakka* (someone who puts words to pictures). The first section is dedicated to poems about mothers. It begins with a two-line poem "Toguro" (Coil) that reads, "Snake never knew his mother, so sometimes sleeps hugging himself." The coiled form of the snake sparks an image of an innocent child curled up fast asleep, but the words "never knew his mother" catch at the heartstrings. This is followed by the poem "Waratte iru" (Smiling), which reads, "Fair and cloudy, cloudy and fair, the sun plays peek-a-boo with the earth," and ends with the words, "The earth is smiling at mother." The third poem "Fukuro" (Owl), begins with the line, "Grandpa Owl calls his mother, his mother who has passed away." The voice of the elderly owl echoes mournfully as he recalls his mother when he was young and thinks of her in heaven, and the poem moves back and forth between sorrow and joy. This is followed by the feelings of seals, whales and kappa, as well as humans, for their mothers, all expressed with words that linger in the heart. The theme of the second section is "Kibo" (Hope) and of the third section is "Tanuki no tamago" (Raccoon Dog's Egg). As indicated by the fact that raccoon dogs don't lay eggs, the last section includes a wealth of entertaining word play and nonsense poems. Throughout, the author deftly employs ambiguity and homonyms, which are distinctive features of the Japanese language. (Nogami)

32



## ともだちのときちゃん

Tomodachi no Toki chan (My Friend, Toki)

Text: Iwase, Joko | Illus. Ueda, Makoto | Froebell-kan |  
2017 | 72 pp. | 22 x 16 cm | ISBN 978-4-577-04574-9 |  
Ages 6+ | *Friendship, Personality, Taking one's time*

Satsuki, a girl in her second year of elementary school, likes to chat and get things done. Her classmate Toki-chan, on the other hand, often cannot answer questions quickly and takes her time with things. At the request of Toki-chan's mother, Satsuki walks to school with Toki-chan daily and spends lots of time with her. But when Toki-chan moves slowly, Satsuki often grows frustrated, and when Satsuki can't stand to wait anymore, she sometimes goes ahead, thinking to herself, "Surely this isn't mean." At first, Satsuki thinks Toki-chan strange because she can watch a line of ants by the roadside endlessly, and she says things like, "The tree is living, so it's not the same tree it was yesterday." But Satsuki eventually comes to see that because Toki-chan takes her time, she sees and feels things that others cannot. Satsuki's story, which is told in the straightforward words of a seven-year-old, shows how she changes and grows through her friendship with someone who has quite a different personality and way of doing things. The illustrations lend a gentle touch that calms the heart. (Shirota)



### ふたりはとっても本がすき!

Futari wa tottemo hon ga suki!  
(The Two of Us Love Books!)

Text: Kisaragi, Kazusa | Illus. Ichikawa, Natsuko | Komine Shoten | 2018 | 63 pp. | 22 x 16 cm | ISBN 978-4-338-19236-1 | Ages 6+ | *Reading, Libraries, Opposites*

Classmates Cheetah and Hippo both love to read books, but their ways of reading are different. One day, Hippo sees Cheetah borrow 10 books from the library. "Wow, she's sure borrowing a lot," Hippo thinks, impressed. On the other hand, Cheetah sees Hippo borrow just a single book, and then renew it when he has not yet finished reading it. "Wow, Hippo walks slowly, and he reads slowly too," Cheetah thinks. Eventually, Cheetah comes to respect how thoroughly Hippo reads every book. The fact is, everyone reads and appreciates books in different ways. Cheetah herself longs to know what happens next, and so she races along, reading one book after another. Hippo pauses over dialogue and narration that move him, sometimes reading a passage so many times that he memorizes it. This story shows a quick reader and a slow reader coming to respect the good in each other's ways. Finely detailed, warm illustrations convey the joy of sharing a love of reading. (Shirota)



### 四人のヤッコ

Yonin no yakko  
(The Four Yakkos)

Text: Nishiuchi, Minami | Illus. Hata, Koshiro | Suzuki Shuppan | 2018 | 80 pp. | 22 x 16 cm | ISBN 978-4-7902-3341-1 | Ages 6+ | *Wishes, Look-alike, Identity*

Yakko is an only child. Her mother raises her strictly, believing that an only child can easily grow up to be selfish. Yakko frequently grows exasperated with her mother's nagging. One day, when her mother directs, "Stop your video games now, and practice piano like you should," Yakko grudgingly responds, thinking to herself, "If there were only another one of me, she could practice in my place." No sooner does a chill run down her spine than another Yakko appears before her—one who is good at piano. The real Yakko leaves practicing to her and runs off to play. But after that, a third Yakko appears who is good at playing, and a fourth Yakko appears who is good at studies—and the new Yakkos begin living a much happier life than the real one! What will the real Yakko do, now that her daydream has turned out so different? A story that gaily takes up a wish many children have, of a clone of oneself appearing to handle annoying chores or homework. The book's trendy, bright illustrations bring out an energetic, quirky main character. Fun to read without a trace of preachiness. (Shirota)



### わたしといろんなねこ

Watashi to ironna neko  
(Lots of Cats and Me)

Text/Illus. Okuhara, Yume | Akane Shobo | 2018 | 95 pp. | 21 x 16 cm | ISBN 978-4-251-07307-5 | Ages 6+ | *Cats, Friendship, Dreams, Grandmothers*

Eight-year-old Aya loves cats. But since both of her parents work, they will not let her raise one. Today, Aya feels glum because she fought with her good friend Akki, and they have not made up. What's more, when Aya talks to Sakura, a child she met at the after-school play center, Sakura runs off. Aya so wants someone to talk to! Upon returning to her empty house, as always, she pretends she has an invisible cat. She holds the cat, pets its soft back, and talks to it. Aya knows that none of this is real. But when she pretends, she enjoys herself, her anxiety lessens, and she finds that she can relax. One day when she goes home, she sees that a huge cat has gotten stuck in a door! After spending a bit of time with Aya, however, it disappears. What on earth? Another day, a cat no bigger than a keychain appears! Why have these cats come? This story is a first chapter book by a picture book artist. Her unique, carefree illustrations capture the mystery in Aya's days, and the movements of her heart. (Shirota)



### 絵物語古事記

Emonogatari Kojiki (Illustrated KOJIKI:  
The Stories of Japanese Gods and Goddesses)

Text: Tomiyasu, Yoko | Illus. Yamamura, Koji | Spv. Miura, Sukeyuki | Kaiseisha | 2017 | 255 pp. | 22 x 15 cm | ISBN 978-4-03-744870-7 | Ages 8+ | *Myths, Gods*

Dating back to AD 712, the Kojiki is said to be Japan's oldest historical record. It describes Japan's history from the foundation of the nation to the era of Empress Suiko in the 7th century. The first volume tells richly imaginative tales of the gods, while volumes 2 and 3 record the imperial lineage and major events during each reign. In this book, a children's author who has been nominated for the Andersen Award from Japan retells the stories of volume 1, accompanied by entertaining illustrations by an internationally renowned animator. The supervisor is a scholar of the Kojiki.

Myths known by Japanese children are retold here, such as the story of how the god Izanaki and goddess Izanami used a magical spear to form the country out of chaos; the story of how after her death, Izanaki chased Izanami through the underworld; and stories of how the sun goddess Amaterasu was so disgusted by the bad behavior of her younger brother Susanoo that she hid herself in a cave, and how Susanoo slayed the eight-headed monster Yamata no Orochi after being banished from heaven, and how the god Oonamuji saved the white hare that had its fur ripped out after tricking the sharks, and about the quarrel between the god Hoderi, who lived off the bounty of the sea, and the god Hoori, who lived off the bounty of the mountain.

Tomiyasu retells these many myths from the perspective of a contemporary author, making them into highly readable, entertaining, and exciting tales. Yamamura's illustrations appear on every page, with amusing and humanlike portrayals of the deities that successfully draw children in. An afterword introduces how the Kojiki came to be written and the people who were involved in producing it. (Sakuma)

37



### ビブリオ・ファンタジア シンデレラのねずみ

Shinderera no nezumi  
(Biblio Fantasia: Cinderella's Mouse)

Text: Saito, Hiroshi | Illus. Moriizumi, Takehito | Kaiseisha | 2018 | 166 pp. | 20 x 14 cm | ISBN 978-4-03-727220-3 | Ages 8+ | *Libraries, Mystery, Fables, Secrets*

This is a collection of five short stories that shine a light on the mystery of the human mind. The main protagonist, who works part-time at the children's book counter of the local library, relates strange tales that visitors share.

The first story, "Daichi's Hopping Frog," features a child of about four years old. The boy makes up a cute and innocent tale about his toy frog that only hops around when people aren't looking.

In the story "Doppelganger," a man comes to complain that he has been told to return a book he never borrowed. It turns out that he has never read the book in his life, yet strangely enough, he begins telling the tale of Faust by Goethe. But who was it who actually borrowed the book?

In the story "Cinderella's Mouse," a girl in the fourth grade describes the bizarre behavior of a hamster her grandmother gave her. The girl suspects that the hamster is a wizard. The owner of a repair company who comes to fix the library's electrical equipment relates a frightening tale in "The Haunted Elevator." And in the final story, "The Boy's Dream," in a twist on the idea of dreams coming true, whatever happens in a dream becomes the past.

(Nogami)

39



### 手塚治虫からの伝言 (全5巻) 命

Inochi (Messages from Tezuka Osamu 5: Life)

Text: Tezuka, Osamu | Spv. Nakano, Haruyuki | Doshinsha | 2018 | 214 pp. | 22 x 16 cm | ISBN 978-4-494-01843-7 | Ages 10+ | *Manga, Life*

A collection of six works by Tezuka Osamu, Japan's "god of manga," on the theme of life. In "Flying Squirrel Musa," an abandoned squirrel is raised by a camphor tree some 1,200 years old, and engages in life-or-death battle with a teen who wants to be a hunter. In "The End of Green," five astronauts who left radiation-polluted Earth arrive on a planet that has conscious plants; an astronaut falls in love with one of the plants. In "Sometimes Like Pearls," the genius doctor Black Jack learns of a past medical failure by his teacher, Dr. Honma. (The title refers to how a scalpel Dr. Honma left inside Black Jack when he operated on him in his youth, was recovered later sheathed in calcium deposits.) In "The Great General Goes to the Jungle," an attack causes General Ugetsu to make a forced landing in the south Pacific near the end of World War II; his life is saved by a tree spirit. "Yamataro Comes Back" features an orphaned bear raised by humans who is encouraged by Shiroku, a steam engine, to run away. Finally, "Lunn Flies into the Wind" portrays an isolated high schooler, Akira, who takes heart when he develops a crush on a girl in a poster; he nicknames and talks to her and even hopes to meet her. In each work, due to the composition, shifts in perspective, and panel arrangement, a film-like drama unfolds, offering not just entertainment but also a chance to ponder life's meaning. The same series offers volumes on friendship, robots, peace, and the future. (Doi)

38



### 4ミリ同盟

Yon miri domei  
(The 4-Millimeter League)

Text: Takadono, Hoko | Illus. Ono, Yayoi | Fukuinkan Shoten | 2018 | 120 pp. | 20 x 14 cm | ISBN 978-4-8340-8395-8 | Ages 9+ | *Fantasy, Growing, Fruit*

This comical fable describes the efforts of four people, all of whom are over forty and who long to taste the fruit of Fulakokono.

Although everyone eats this fruit when they grow up, 48-year-old Poitto has tried 26 times to reach Fulakokono Island without success. One day, while on his lunch break, he meets a woman named Ebeeta, and Ebeeta realizes that she has not eaten Fulakokono fruit either. She can tell because people who have not ever tasted it float four millimeters above the ground. Poitto and Ebeeta discover another person like them, the painter Banbollo, and together they decide to build a raft and head for Fulakokono Island. They call themselves the 4-Millimeter League and emblazon this on a flag over their raft. An old woman named Kololeeta sees this and asks to join them. The four characters successfully reach the island and taste the fruit. But when they gather to celebrate and disband their league, they confess that the fruit did not agree with them, and the party turns into a celebration of the continuation of their league.

Those who eat the Fulakokono fruit become more grown up, but also lose their childlike qualities. Banbollo declares that they gain something and, at the same time, lose something when they eat the fruit, and within this statement lies the book's message. What the four characters do and say often appears "childish" and lacking in "commonsense," yet they are loveable all the same. (Doi)

40



### 青がやってきた

Haru ga yatte kita (Here Comes Haru!)

Text: Mahara, Mito | Illus. Tanaka, Hirotaka | Kaiseisha | 2017 | 214 pp. | 19 x 13 cm | ISBN 978-4-03-649050-9 | Ages 10+ | *School transfers, Circuses, Magic*

This collection of short stories realistically portrays the daily lives, environments, and problems of elementary school fifth grade children in five regions of Japan. Haru, a circus boy who never spends much time in one school as his family is constantly on the move, plays a supporting role throughout the book. His father is a magician in the world-famous Dream Circus, and Haru makes new friends at every new school he attends. Mio, who lives in Kagoshima, is worried about being bad at studying, while Mai, who lives in Fukuoka, has a complex about her appearance and an awkward relationship with her best friend. In Yamaguchi, Haru catches straight A student Shu sneaking the vegetables from school lunch into a plastic bag to hide them, and in Osaka he asks Kazuki to help him get a circus dog back from the mean old man next door, while in Chiba Koki presses Haru to use magic to bring back his father who was swept away when the tsunami hit in Miyagi. The book ends with a conversation between Haru and his father in the car as the circus heads to its next location. The children Haru meets all grow psychologically, but is that because the eccentric new boy Haru placed a spell on them, or was it a natural result from having met him? The author leaves this point open to the reader's imagination. Each of the stories ends on an upbeat note, making the reader feel positive, so it is recommended for children not generally fond of reading. (Sakuma)





## 一〇五度

Hyakugo do (105 Degrees)

Text: Sato, Madoka | Asunaro Shobo | 2017 | 256 pp. | 20 x 14 cm | ISBN 978-4-7515-2873-0 | Ages 10+ | *Chairs, Design, Follow your path, Friendship*

The hero of this novel is Shin, a boy who transfers into the final year of middle school at a combined middle/high school in Tokyo. Shin's father constantly checks his grades and pushes him to follow an elite course to a famous university and top company—but Shin really wants to build chairs, like his grandfather before him. Shin longs to be a chair designer. One day, as Shin reads a book on chairs in the library, he meets Lili, a girl also obsessed with chairs. As it turns out, Lili's grandfather and Shin's grandfather once competed with each other as chair modelers. Shin and Lili hit it off, and secretly enter a national chair competition as a team. The final summer of middle school, Shin faces discord with his father, his personal limitations, and the challenges of working in a team, even as he follows his dream with integrity. The 105 degrees in the title refers to the ideal angle of the back of a chair. This book is highly recommended to middle schoolers just beginning to consider their paths in life. (Shirota)



## いいたいことがあります！

Iitai koto ga arimasu! (I've Got Something to Say!)

Text: Uozumi, Naoko | Illus. Nishimura, Tsuchika | Kaiseisha | 2018 | 186 pp. | 20 x 14 cm | ISBN 978-4-03-727290-6 | Ages 11+ | *Mothers and daughters, Notebooks, Housework*

A story that with elements of fantasy portrays what life is like for girls in Japan. It is an entertaining read that has you wondering about a mysterious girl that the protagonist meets. Hinako is in her last year at elementary school and irritated at being constantly nagged by her mother to study and do housework. She feels it's unfair that her brother is exempted from housework, as is her father on account of being posted to a job far away. Her mother believes it's for the best to be strict with her, and Hinako cannot openly defy her. Thus their relationship quickly deteriorates as Hinako harbours countervailing feelings of rebellion and guilt. And then Hinako meets a mysterious girl, who leaves behind a notebook in which it is written, "I don't want to be controlled by my parents. I want to follow my own path." Subsequently the girl turns up numerous times, and following her advice Hinako gradually becomes able to say the things she wants to say to her mother.

When her mother tells her off for playing hooky from the cram school, on the spur of the moment Hinako skips a mock exam and instead goes to her deceased grandmother's old abandoned house. On the way there she again meets the mysterious girl, and they go into the house together. They are there talking together when Hinako's Aunt Megumi (her mother's sister) turns up and the mysterious girl vanishes. Her mother follows her aunt in, and as they talk things over they solve the mystery of the mysterious girl, clarifying her true identity. Hinako and her mother become closer as a result, and they are both able to take the first steps to seeking their own paths in life. The story depicts the difficulties between a girl in early adolescence and her mother. (Sakuma)



## よりみち3人修学旅行

Yorimichi sannin shugaku ryoko  
(Three Wayward Friends on a School Trip)

Text: Ichikawa, Sakuko | Kodansha | 2018 | 223 pp. | 20 x 14 cm | ISBN 978-4-06-220527-6 | Ages 11+ | *Travel, Friendship, Trio*

Three boys who have just graduated from elementary school but missed going on their school trip, decide to go on a trip of their own.

Tenma transferred schools in the middle of grade six and has few friends. Shu, who is nicknamed "Prince" for his winning smile, and Fuchi, a short boy who is often absent from school, invite Tenma to go on a trip to see Fuchi's divorced father before they start junior high school.

On the day of their departure, Tenma learns that Fuchi's father has given Fuchi a task to complete: He must ask ten strangers to sign Fuchi's graduation album and take a photo with them but still reach the meeting place on time. Fuchi manages to get the station master and a high school girl to sign his album, but they are interrupted by a pervert. When this man tries to take them into a public washroom, Fuchi and his friends drive him off. The trio manage to collect signatures from another seven people, including a mother and child and another group of boys. Fuchi asks his father to be the tenth person to sign his album, but his father refuses, saying that he does not meet the criterion of being a stranger. He taunts Fuchi for failing to complete the task. Tenma and Shu tearfully protest on behalf of their friend, and the trio returns home together.

Written from Tenma's perspective, the eventful journey and Tenma's process of getting to know Shu and Fuchi are conveyed with a light and humorous touch, and Tenma's frustration with the irrationality of grownups comes across graphically. (Doi)



## ある晴れた夏の朝

Aru hareta natsu no asa  
(On A Bright Summer Morning)

Text: Kodemari, Rui | Kaiseisha | 2018 | 206 pp. | 20 x 14 cm | ISBN 978-4-03-643200-4 | Ages 12+ | *Atomic bombs, War, United States of America*

The injustice of war is often portrayed in Japanese children's literature through the experience of radiation exposure from the atomic bombs dropped on Hiroshima and Nagasaki. Such accounts are written from the perspective of the victims, but things look different when seen through the eyes of Americans. The author of this book, who lives in the U.S.A., examines the differences between the two sides of the argument by portraying eight American high schoolers from different areas and backgrounds debating the rights and wrongs of dropping the atomic bombs. The students are well prepared, making various persuasive arguments. Those who support the action, claim that had America not dropped the bombs, Japan would not have ended the war and millions of people would have died in a land invasion. Those against it counter that it was unnecessary as America knew that Japan would surrender once the U.S.S.R. declared war on Japan. Also, the fact that two different types of bombs were dropped on Hiroshima and Nagasaki shows that the U.S.A. was clearly testing the bombs on humans. Those in favor argue that at the time, everyone in Japan, from children to the elderly, had been militarized and instructed to fight to the death. Dropping the bombs was a reasonable punishment for the Japanese army and those in command of it for having killed over 16 million Chinese people. One girl of Chinese ancestry blasts the current political situation in Japan, saying that those who tragically died in the atomic bombings will never rest in peace until Japan stops playing the victim and wearing the mask of a peaceful country, and acknowledges what actually happened and apologizes to the innocent people of China, the Korean Peninsula, and Southeast Asia. (Nogami)

45



### キズナキス

Kizuna kisu (Friendship Kiss)

Text: Nashiya, Arie | Seizansha | 2017 | 400 pp. | 19 x 13 cm | ISBN 978-4-86389-398-6 | Ages 12+ | *IT (PCs, Smartphones), School, Clubs, Recitals*

This YA novel depicts a future world where information and communications technology (ICT), including smartphones and tablets, have further evolved. Against a backdrop of complex peer relationships and romance, the story reveals some of the risks these tools can entail.

The heroine, Hibiki, is in the eighth grade and a member of the school's brass band, which is practicing hard to win the summer district championship. The junior high school she attends is designated as a case study for an ICT friendship project, and all the students receive an educational tablet (e-tab) and a mind scope. When switched on, the mind scope reads the mind of whoever it is pointed at, displaying their thoughts in text on the monitor. The project aims to train human resources with advanced communication skills and compatibility, and the mind scope is intended as a communication tool.

The beautiful Hanezu Tenro, who transferred into Hibiki's school in grade seven but has never attended classes, suddenly begins coming to school. Although Hanezu spends all her time in the computer room, she and Hibiki become friends. Hibiki learns from her that the e-tabs and mind scopes are being used as an experiment to collect and analyze personal information and control the students' minds. One day, Hanezu suddenly embraces and kisses Hibiki. Towards the end, we learn that Hanezu suffered from child abuse and poverty. While the story ends on a sad note, it also warns of the potential pitfalls of an IT society and highlights issues that are extremely pertinent for contemporary readers. (Nogami)

47



### その景色をさがして

Sono keshiki o sagashite (Looking for That Scenery)

Text: Nakayama, Seiko | PHP Institute | 2018 | 175 pp. | 20 x 14 cm | ISBN 978-4-569-78749-7 | Ages 12+ | *Mothers, Death, Friendship*

This is the story of Toko, an insecure teenager, and how she comes to terms with her mother's past.

Thirteen-year-old Toko has been living with her grandparents since her mother, a novelist, died half a year ago. She struggles with complex emotions: grief over the loss of her mother and remorse over some terrible things she said to her, envy of her friend whose artistic talent is blossoming, and turmoil over suddenly being contacted by her father who divorced Toko's mother. Chihiro, a pediatrician and Toko's aunt, is concerned about Toko. One day, Toko confides that she is angry with both her parents for making her suffer like this. "I can't help thinking," she says, "that the only reason they could be so selfish is because they never really loved me." Chihiro tells Toko that the reason she became a doctor was because she had mixed feelings about her own family. She also tells her that Toko's mother was bullied in junior high school.

After she became ill, Toko's mother mentioned her desire to visit a certain place once again. Toko decides to find out where that is. She finds a postcard that her mother treasured and writes to the person who sent it. Through this, she learns that this person lives very near the place her mother wanted to go and decides to visit her. Toko learns many things about her mother from this friend. Alone, Toko visits the place her mother wanted to see. There she finds wisteria laden with blossoms. Now she understands where her name comes from: Toko means "wisteria child." This scene provides a beautiful and dramatic conclusion to the tale. The family's grief touches the reader's heart precisely because neither Toko's mother nor her death are romanticized. (Doi)

46



### こんぴら狗

Konpira inu (Konpira Dog)

Text: Imai, Kyoko | Illus. Inunko | Kumon Shuppan | 2017 | 344 pp. | 20 x 14 cm | ISBN 978-4-7743-2707-5 | Ages 12+ | *Dogs, Pilgrimage, Travel*

This is an entertaining adventure novel with a dog as the protagonist, and is also historical fiction introducing the customs and lifestyle of Japanese people in the Edo period (1603-1868). The dog, Mutsuki, had been abandoned, but was rescued by Yayoi, the daughter of a wealthy merchant, and is now grown up. In this story he is sent on a pilgrimage from Edo (Tokyo) to a shrine in Sanuki (today's Kagawa Prefecture in western Japan) dedicated to Konpira, the guardian deity of seafarers. He is being sent as the family's representative to pray that Yayoi will recover from illness. He sets out carrying a bag around his neck containing a wooden slab engraved with his owner's name and address, a monetary offering for the shrine, and enough money for buying food to last him the journey. He comes to be known as "Konpira Dog" and is looked after by travelers and other people he crosses paths with, so eventually he completes his mission and returns home safely.

On his travels, Mutsuki keeps the company of many people of different trades and ages, including a mendicant, a snake oil peddler, an apprentice geisha, and a carpenter. He also has many experiences on his pilgrimage, such as falling into the river, making friends with an attractive female dog, and saving a traveling companion from bandits. His last companion on the road is a woman who runs a kerosene wholesale business and whose young son Muneo is blind. The boy is later given Mutsuki's puppy, providing a satisfying conclusion to the story. The author researched the subject thoroughly to make it into a creative yet realistic story. The book won the Sankei Children's Publishing Award, the Association of Japanese Children's Authors Award, and the Shogakukan Children's Book Award. (Sakuma)

48



### 地図を広げて

Chizu o hirogete  
(Spreading Out the Map)

Text: Iwase, Joko | Kaiseisha | 2018 | 246 pp. | 20 x 14 cm | ISBN 978-4-03-613180-9 | Ages 12+ | *Family, Divorce, Death*

This story of adolescence focuses on the awkwardness of reuniting as a family after four years of living apart and the process of overcoming it.

Twelve-year-old Suzu has been living with her father since he and her mother divorced four years ago. When Suzu's mother suddenly dies, however, Suzu and her father must welcome Kei, Suzu's eight-year-old brother, back into the family after an absence of four years. The story begins with Suzu waiting for her father to bring Kei home. Kei is quiet and polite, but he wants to spend every weekend at their grandmother's on his mother's side. He gets his father to buy him a map of the neighborhood and starts disappearing on his bicycle every day. Worried about him, Suzu follows along. She also begins spending the weekends at their grandmother's. By doing so, she learns that Kei has been visiting the neighborhood they used to live in before their parents divorced, searching for people who might remember him, recording all these places on his map, and looking at photos on his mother's cellphone which their grandmother has kept.

The book's 24 chapters cover the period from mid-May to the end of June. Suzu's memories, which have been awakened by her mother's death and Kei's addition to her family, are inserted throughout, carrying the reader along.

Suzu's father, a newspaper reporter, likes to photograph rivers, and a river runs through the town where they live. The image of characters crossing the top of the dam recurs throughout the tale, symbolizing Suzu's feelings of anxiety and release. Unique supporting characters, such as her father's former classmate Makiko, Suzu's only friend Tsukita, and her mother's high school friend, contribute to Suzu's deepening understanding. (Doi)



## ドリーム・プロジェクト

Dorimu purojekuto (Dream Project)

Text: Hamano, Kyoko | PHP Institute | 2018 | 205 pp. | 20 x 14 cm | ISBN 978-4-569-78777-0 | Ages 12+ | *Crowdfunding, Internet, Friendship*

Takuma is in the second year at junior high. His grandfather Isamu has been living with him since losing his wife. Isamu is now 80, and when he leaves the house one day without saying anything, the family are worried about him. When they investigate, they discover that he has gone to the village in the mountains where he used to live. Realizing that Isamu is missing the village and his old house, which now lies empty, Takuma hits upon the idea of renovating the old wooden thatched house and making it into a center where local people can gather. He gains the support of some of his friends at school, and pooling their knowledge, they work together to set up a project to raise the necessary money through a crowdfunding campaign. They go to a crowdfunding company to explain their project, learn about the procedures, receive advice, and then decide to go ahead with the project.

Takuma and his friends don't just make the crowdfunding page, they work hard on the project doing things like making flyers to hand out at bus stops in the morning, spreading information via Twitter and Facebook, showing supporters from the city around, going to meet the former mayor who is a local figure of authority, and so forth. They need to get a lot of people to support them in order to meet their target of 1.6 million yen. Will they manage to raise the funds in the end? This entertaining and exciting read also deepens knowledge of the procedures of crowdfunding and how to participate in society. (Sakuma)



## わたしが少女型ロボットだったころ

Watashi ga shojogata robotto datta koro  
(When I was a Shojog Robbot)

Text: Ishikawa, Hirochika | Kaiseisha | 2018 | 252 pp. | 20 x 14 cm | ISBN 978-4-03-727280-7 | Ages 12+ | *Robots, Friendship, Eating disorders, Parent-child relationships*

This novel's title suggests that it is science fiction, but it is not. It is the story of a sensitive girl racing headlong through adolescence, her body and spirit flagging. Together with a boy who encourages her, she somehow renews her strength and finds her mark, ultimately finding herself.

The heroine is Tazuru, a girl in her final year of middle school. Tazuru's mother, a freelance lifestyle designer, is in a relationship with a female former colleague some twelve years her junior. Tazuru assumes that her mother wants someone to live with because she is lonely being single, and has as family only her own mother, to whom she is not close. But Tazuru worries that she and her mother will no longer share secrets between just the two of them, as they used to. Somehow Tazuru becomes unable to eat the breakfast her mother makes, and then she recalls that she is a robot. She is Shojog Robbot TA-ZOO—and if she is a robot, she can live without eating.

A boy from her homeroom class two years ago, who has always looked out for her, is shocked at Tazuru's sudden weight loss. When she confides to him that she is a robot, he does not balk but accepts this straightforwardly. He then tries everything he can think of to convince Tazuru that if she is a skillfully made, human-like robot, she must also eat like humans or she will die. Deeply worried, he stays close to this girl whose anxiety brought an eating disorder he scarcely understands. Tazuru's interaction with this caring boy draws readers far into the story, even as its subject matter keeps them on tenterhooks. A novel with a grave theme that also tells a tender love story.

(Nogami)



## 理科準備室のヴィーナス

Rika junbishitsu no binasu (The Venus of the Science Lab)

Text: Tomori, Shiruko | Kodansha | 2017 | 206 pp. | 20 x 14 cm | ISBN 978-4-06-220634-1 | Ages 12+ | *Aspirations, Teachers, School*

Hitomi Yuuki is in the first year at junior high. She lives with her mother, and she hardly ever sees her father since her parents divorced. She feels alienated at school. After she is tripped up in the classroom and falls, she goes to the sickroom for first aid treatment and has a conversation with the science teacher Ms. Hitomi, who happens to be there at the time. She develops a crush on the young teacher, whose surname Hitomi sounds like her own first name. Ms. Hitomi often spends time when she doesn't have classes in the #2 Science Lab, and her face resembles Botticelli's Venus. She is thirty-one, considerably older than student Hitomi, and is a single mother with a young child. She openly flouts school rules, eating sweets in front of her pupils, and to Hitomi she is the most beautiful, kindest, and also the most dangerous person she has ever known.

One day, Hitomi notices another boy, Masaki, staring at Ms. Hitomi. Masaki and Hitomi start spending all their time in #2 Science Lab, and both desire the teacher in slightly different ways. Nevertheless, both of them feel that she is a special, unique, and irreplaceable person in their lives. The three-way relationship between the two pupils, boy and girl, and their teacher maintains a delicate and complex balance. In the end it breaks down, but by then Hitomi has begun to think of Masaki, who is eccentric and tends to take chances, as a kindred spirit. "He was necessary in order to get close to something out of reach," she thought.

Nothing dramatic happens in this book, but it wonderfully portrays the fluctuating emotions of children in early adolescence being consumed by longing. (Sakuma)



## キジムナ Kids

Kijimuna kizzu  
(Kijimuna Kids)

Text: Uehara, Shozo | Gendai Shokan | 2017 | 360 pp. | 20 x 14 cm | ISBN 978-4-7684-5804-4 | Ages 13+ | *Okinawa, War, Friendship*

This young adult novel, which was awarded the Tsubota Joji Award in Japan, depicts the lives of five boys in Okinawa just after World War II. Mitsu, a boy of about eleven whose nickname is Hanah, returns to Okinawa after being evacuated during the war. He joins up with four others: Habujiro, who makes a living dismantling artillery shells and is nicknamed for his grandfather, a catcher of habu vipers; Popo, who has a special talent for farting and lost one hand during the air raids; Behgua, a boy who lost his parents in a mass suicide, makes his home in a goat shed and can only speak like a goat; and Sandeh, whose mother is involved with an American officer.

The five boys make a hideout in a Banyan tree and spend their time playing and stealing food. Okinawans believe that Banyan trees are inhabited by mischievous wood sprites known as Kijimuna, hence the title of the book.

The tale begins with Hanah and his friends trying to swipe food from American soldiers who are hanging out with some Japanese women on the beach. The soldiers discover the boys and threaten them with their pistols, taking away their clothes. The book goes on to chronicle the boys' daily lives, including their encounter with a Japanese deserter who collects the bones of the dead, and their interactions with an entertainer who begins living in the boys' hideout and who dresses them up as Kijimuna and takes them to funerals. Through these events, the background of each boy is gradually revealed.

The book relates real events in the life of the author, who is a well-known writer of screenplays for popular Japanese superhero shows. The characters vividly convey the feelings of Okinawans, including their ability to see humor even in the darkest times and their respect for life. (Doi)



# RECENT NONFICTION



## にゅうどうぐも

Nyudo gumo (Cumulonimbus)

Text/Illus. Nosaka, Yusaku | Spv. Nemoto, Junkichi | Fukuinkan Shoten | 2018 | 28 pp. | 26 x 24 cm | ISBN 978-4-8340-8399-6 | Ages 3+ | *Clouds, Rain, Brothers*

Masaru and Makoto are brothers. One summer morning, under a grey sky, they do their calisthenics. As fleecy clouds gather, they hunt for cicadas. In the afternoon, while they are home alone, the clouds swiftly puff up into cumulonimbus clouds—thunderheads. Lightning flashes, thunder rumbles, and then a hard rain falls. By the time Grandma and Mom come back from shopping, the rain has stopped, and there's a rainbow. The changes to the sky are easy to follow in this picture book with spine on top. The characters in the story appear as silhouettes, which lets the reader focus on the sky's transformations. The descriptions of rain and thunder are also beautiful. (Doi)



## もりのほうせき ねんきん

Nenkin (Forest Gems: Slime Mold)

Text/Photos: Arai, Fumihiko | Poplar | 2018 | 35 pp. | 21 x 27 cm | ISBN 978-4-591-15866-1 | Ages 5+ | *Forest, Gems, Transformation*

The kanji for slime mold identifies it as "sticky fungus." But this fungus is not related to mushrooms. It is one of the amoebas that live beneath dark, damp ground and in rotting trees. It also changes shape several times during its life. It is very small so is easily missed, but close observation of a fallen tree trunk or the ground will reveal all kinds of slime molds of various shapes and colors that are as beautiful as gems. Some are like glass petals, others are like coral beads. Slime mold not only steadily changes its color and form as it grows, but it moves, too. This breathtakingly beautiful ecology photo picture book depicts these mysterious life forms in brilliant color. (Nogami)



## きのこレストラン

Kinoko resutoran (The Mushroom Restaurant)

Text/Photos: Shinkai, Takashi | Poplar | 2018 | 35 pp. | 21 x 27 cm | ISBN 978-4-591-15975-0 | Ages 5+ | *Mushrooms, Restaurants, Meals, Fungus beetle*

In June, the bright red parasols of a species of agaric, dubbed "egg mushrooms," appear in the park woods. A close look reveals small spores emerging from between the gills on the underside of the parasols. As the spores emerge, bugs gather and chomp away at the soft gills. Five days later, having discharged all their spores, the egg mushrooms begin to rot. Then it's the turn of another type of bug, which loves rotten mushrooms. The mushrooms are a restaurant for the bugs. The vivid, realistic photos in this picture book introduce all the various bugs, including fungus beetles, that eat mushrooms. (Shirotai)

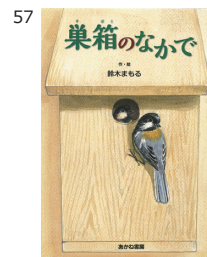


## ごはんはおいしい

Gohan wa oishii (How Come We Call Rice "Gohan," Grandma?)

Text: Park Kyong-Mi | Photos: Suzuki, Risaku | Fukuinkan Shoten | 2017 | 80 pp. | 22 x 16 cm | ISBN 978-4-8340-8368-2 | Ages 5+ | *Rice, Food, Seasons*

The rice we eat is grain after grain grown on a rice plant, which itself grows in a rice paddy. This photo picture book lyrically narrated by a grandmother, tells the story of how rice reaches us. Just as rice is a staple of Japanese food, rice fields are a feature of Japan's landscape. Written by a poet, the text and photos in this book reveal spread after spread that can be savored like a meal. The combination of poetic language, photos, and white space not only yields knowledge, but also causes us to smell steam and even feel the breeze through the paddies. (Hiromatsu)



## 巣箱の中で

Subako no naka de (In the Birdhouse)

Text/Illus. Suzuki, Mamoru | Akane Shobo | 2018 | 32 pp. | 27 x 19 cm | ISBN 978-4-251-09914-3 | Ages 6+ | *Birds, Nests, Life*

Normally, we cannot see what goes on in a birdhouse. The author, who has published many books on the shape of birds' nests in different parts of the world, built a birdhouse against the window of his room, allowing him to carefully observe the behavior of Oriental tits from the time they laid their eggs until the chicks fledged. On the fourteenth day after the mother had finished laying her eggs in his birdhouse, the author saw eight chicks inside. He sketched their growth in fine detail over the next twenty days until they left the nest. These lovely illustrations grace the pages of this picture book which presents a stunning portrayal of a mother and a father bird protecting and nurturing their young, and of the mystery of life. (Nogami)



どこにいるかな？ のやまのむしたち  
Noyama no mushi tachi (Bugs in the Wild)

Text/Photos: Yasuda, Mamoru | Iwasaki Shoten | 2017 | 32 pp. | 29 x 25 cm | ISBN 978-4-265-08581-1 | Ages 6+ | *Insects, Mimicry, Hide-and-seek, Nature observation*

This is a science picture book that introduces through a series of photos the amazing ways in which bugs mimic their surroundings to hide amidst leaves, tree branches, and on the ground, and challenges the reader to find the insect hidden in each photo. All of the photos were taken by the author in the district of Inadani in Nagano Prefecture, and are of the flora and fauna of the natural woodlands around villages. Readers can really get a feel for observing the outdoors through these photos and will marvel at the ability of the insects to hide themselves. Some are particularly hard to discern, like a moth that mimics dried leaves and a caterpillar that looks just like bird droppings. At the end of the book there is a simple quiz along with answers. (Shirota)

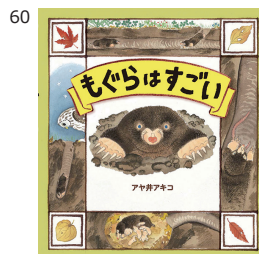


まなぶ  
Manabu (Learning)

Text/Photos: Nagakura, Hiromi | Alice-kan | 2018 | 40 pp. | 26 x 20 cm | ISBN 978-4-7520-0843-9 | Ages 6+ | *Study, School, Culture*

This photo picture book includes striking photos of children and young adults from Japan, Cuba, Afghanistan, Micronesia, Angora, Uzbekistan, Sri Lanka, Cambodia and other places around the world as they learn, both at school and at home, on the high plains and while travelling. Through them we can see what it means to learn, how the world opens up when we learn, what we inherit when we learn, and how learning is linked to peace. It is hard to forget the serious faces of the children, and their smiling faces as they look to the future. The same photo book series includes the titles *Working and Praying* (published 2017).

(Sakuma)



もぐらはすごい  
Mogura wa sugoi (Moles are Amazing)

Text/Illus. Ayai, Akiko | Spv. Shinichiro, Kawada | Alice-kan | 2018 | 32 pp. | 25 x 23 cm | ISBN 978-4-7520-0837-8 | Ages 6+ | *Moles, Animal habitats, Underground*

Moles spend almost their whole lives underground, so many people have never seen one. But other than in Hokkaido, eight species of moles live all around Japan. In forests and woods, fields and paddies, parks and schoolyards—if people find some dirt built up, it's likely there's a mole nearby. This book demystifies moles, including their bodies and their habitats. Learn all about how moles' paws are suited to building, and how their fur, tails, and ears are suited to tunneling. Read about how even in pitch darkness, moles can live on insects and earthworms and sense danger using their Eimer's organs. The illustrations present moles with detail and warmth. (Shirota)



すごいぞ！ ニッポン美術  
Sugoizo! Nippon bijutsu (Wonderful World of Japanese Art)

Text: Yuki, Masako | Nishimura Shoten | 2017 | 58 pp. | 25 x 25 cm | ISBN 978-4-89013-987-3 | Ages 7+ | *Japanese art, Art appreciation*

A Venus from 4,000 years ago. A husband-and-wife spat from last millennium. A 12th-century animal manga (*emaki* scroll) and a print of an Edo-period idol (*ukiyo*e). With unique cutouts, this book offers a fascinating and accessible introduction to Japan's classical art. Because contemporary Japanese often admire western art, books providing Japanese art education are few. This book invites us to reexamine Japanese artwork and through it to treasure the seasons, cherish even small forms of life, and open our ears to nature. It also contains a chronological index at the back, a museum guide, and a key to Japan's traditional seasonal colors. (Hiromatsu)



虫のしわざ探偵団  
Mushi no shiwaza tanteidan (Insect Detectives)

Text/Photos: Shinkai, Takashi | Shonen Shashin Shimbunsha | 2018 | 48 pp. | 19 x 26 cm | ISBN 978-4-87981-636-8 | Ages 8+ | *Insects, Leaves, Observation*

Living surrounded by orchards and trees, the author notices that the leaves near his house have holes in them, and the walls have patches of dried mud. "Whose doing is this?" he wonders, and his detective work begins. In this photo picture book, he discovers that the culprit nibbling the edges of kudzu leaves is a tiny jewel beetle. The one making a series of white lines on bamboo leaves is a spiky leaf beetle, who scratches the lines as it walks along and eats. According to each insect's way of life, the leaves are eaten differently. This helps the author realize that a wide variety of insects live all around him. The book has detailed photos as well as introductions of tools for observing nature. It makes the reader want to examine nature too. (Doi)

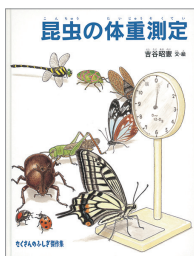


もらってうれしい手紙を手づくりしよう！  
Moratte ureshii tegami o tezukuri shiyo!  
(Let's Make Joy-Giving Letters!)

Text/Illus. Sugiyama, Kanayo | Kaiseisha | 2018 | 32 pp. | 24 x 29 cm | ISBN 978-4-03-437200-5 | Ages 8+ | *Letters*

Even today when most people send text messages, it's still fun to receive a card or letter. This book uses colorful, humorous illustrations to introduce great ideas that will inspire the reader to make their own stationery and send letters. How about letter paper that is not only shaped like, but also smells like, cookies or chocolate bars? Or a letter that turns into a pop-up slice of watermelon when folded and placed on a plate? From the perfect thank-you card to stationery that will delight lovers of baseball, animals, or fashion, the ingenious designs satisfy different types of people and needs, and each comes complete with a pattern and illustrated instructions. This is the third book in the series "Omoshiroi! Tanoshii! Ureshii! Tegami" (Letter Writing Is Fun!). (Nogami)

64



### 昆虫の体重測定

Konchu no taiju sokutei  
(How Much Do Insects Weigh?)

Text/Illus. Yoshitani, Akinori | Fukuinkan Shoten | 2018 | 40 pp. | 26 x 20 cm | ISBN 978-4-8340-8409-2 | Ages 8+ | *Insects, Weight, Observation*

The author of this science picture book uses an electronic scale to measure a ladybug's weight: .05 grams, about the same as a postage stamp. Next, he weighs a striped mosquito, a rhinoceros beetle, a stag beetle, a butterfly, and a moth, getting totally wrapped up in checking insects' weights. After that, he investigates whether the weight of a ladybug varies by individual bug, and whether the weight of a butterfly varies by type of butterfly, and why? And which weighs more, the beetle larva or the full-grown beetle? While checking bugs' weights, processes for investigating their ecosystems are intriguingly introduced. Realistic pen, watercolor, and colored-pencil illustrations abundantly convey the charms of insects. (Doi)

65



### 「牛が消えた村」で種をまく

"Ushi ga kieta mura" de tane o maku (Planting Seeds in 'The Village Whose Cows Disappeared')

Text/Photos: Toyoda, Naomi | Rural Culture Association | 2018 | 32 pp. | 21 x 26 cm | ISBN 978-4-540-17187-1 | Ages 8+ | 2011 Great East Japan Earthquake, Farming

In the village of Iitate, Fukushima Prefecture—where the Great East Japan Earthquake set off a crisis at a nuclear power plant—radioactive particles poured into the air. Dairy farmer Kenichi Hasegawa had no choice but to send all his cows to the slaughterhouse; his three-generation family scattered to temporary shelters. Not wanting his town to fall to ruin, however, Hasegawa returned to plant buckwheat seed and mow grass with his fellow villagers, known for their careful and warm-hearted *madei na* ways. One photo in this book, of the removed, radioactive soil—said to fill 2.3 million bags in Iitate alone—makes one feel the horror of radiation. This is the third in a series called *Nonetheless, It's My Home*. (Doi)

66



### こちらムシムシ新聞社 一カツムリはどこにいる？

Kochira mushimushi shinbunsha  
(The Bug Examiner: Where are All the Snails?)

Text/Illus. Miwa, Kazuo | Kaiseisha | 2018 | 40 pp. | 26 x 20 cm | ISBN 978-4-03-437260-9 | Ages 8+ | *Insects, Snails, Newspapers, Ecosystems*

Insect reporters working at the Bug Bug Daily News company receive a letter from a girl in grade two. Snails, she writes, seem to have disappeared from the city, and she asks the newspaper to investigate why. Sent out by the department chief, a ladybug reporter gradually uncovers many extraordinary facts about snails. For example, snails are disappearing because the city has taken over their habitat of earth and trees. In addition, many other creatures eat snails or use their empty shells. This is an excellent illustrated science book with easy-to-understand explanations of the food chain and interesting facts about the ecosystem presented by the ladybug reporter. (Nogami)

67



### 円谷英二

Tsuburaya Eiji (Eiji Tsuburaya, Movie Director)

Text: Taguchi, Shigemitsu | Akane Shobo | 2018 | 144 pp. | 22 x 16 cm | ISBN 978-4-251-04614-7 | Ages 8+ | *Movies, Monsters, Science fiction, Biography*

This engaging biography depicts the life of Eiji Tsuburaya, co-creator of the Godzilla series, who was revered in the movie world as a special-effects maestro. When he saw his first movie as a boy, he was enthralled and remodeled a lantern slide projector to create his own animations. Although he had to give up his dream of becoming a pilot, he was discovered by a movie director and hired as a motion picture cameraman. He exhibited extraordinary talent and inventiveness. After the success of Godzilla, he developed many monsters and heroes for science fiction movies and TV series, enchanting not only children but movie fans around the world. (Nogami)

68



### 季節のごちそう 八子ごはん

Hachi gohan (A Seasonal Delicacy: Wasp Larvae)

Text/Photos: Yokotsuka, Makoto | Holp Shuppan | 2018 | 41 pp. | 26 x 20 cm | ISBN 978-4-593-56337-1 | Ages 8+ | *Insects, Food, Nature*

Certain parts of Japan have a custom of eating the larvae and pupae of predatory wasps. The author photographically documents this custom. In early July, digger wasps are fed bait with a marker that allows people to track them. The hive is dug up from the ground and transferred to a wooden hive. The wasps inside are fed with food and sugar water until the nest is ten times bigger. Around the end of October, the nest is taken out of the wooden hive, and the larvae and pupae are removed with tweezers. These are then stewed in a sweet sauce. This photo picture book serves as a precious record for the contemporary audience of a traditional food culture that is slowly dying out.

(Nogami)

69



### 岡本太郎 一芸術という生き方

Okamoto Taro (Taro Okamoto: Art as a Way of Life)

Text: Hirano, Akiomi | Akane Shobo | 2018 | 151 pp. | 22 x 16 cm | ISBN 978-4-251-04611-6 | Ages 10+ | *Painters, Biography, Art*

A biography of well-known Japanese artist Taro Okamoto (1911-1996), whose works include the Tower of the Sun built for the 1970 World Expo in Osaka, and the Myth of Tomorrow mural displayed in Shibuya station, Tokyo. This book traces Okamoto's isolated childhood as the son of a free-wheeling writer mother and manga artist father, followed by encounters in Paris at age 18 with the works of Picasso, abstract art, and ethnology. The book also describes Okamoto's return to Japan, his grueling experience of life as a soldier, and his efforts after World War II to disrupt fixed attitudes about traditions and art, and to pursue art's true meaning. Extensive back-matter includes profiles of connected people, photographs of Okamoto and his works, a timeline, and a museum guide.

(Doi)



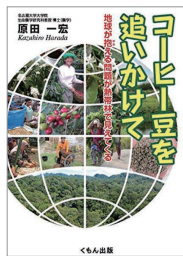


### 髪がつなぐ物語

Kami ga tsunagu monogatari (Hair Stories)

Text: Besshi, Yoshiko | Bunken Shuppan | 2017 | 160 pp. | 22 x 16 cm | ISBN 978-4-580-82315-0 | Ages 10+ | *Hair, Donating, Illness*

Miku, a girl about ten years of age, learns of a program to donate hair for wigs given to children who went bald due to illness. Miku researches the program and ultimately decides to donate her hair. Her research leads her to stories—about children who received wigs, teenagers' effort that led a wig company to collaborate, and even a boy who grew his hair long despite being teased. "We all hope that one day, the world won't need wigs anymore." These words, spoken by a beautician who leads the program, spur readers to think about discrimination based on appearance. (Doi)

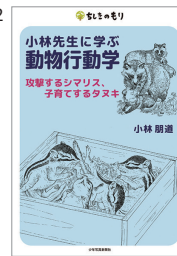


### コーヒー豆を追いかけて

Kohimame o oikakete (Chasing Coffee Beans)

Text: Harada, Kazuhiro | Illus. Nagaoka, Etsuko | Kumon Shuppan | 2018 | 112 pp. | 22x16 cm | ISBN 978-4-7743-2696-2 | Ages 10+ | *Coffee, Rainforest, Environment*

Coffee beans are cultivated widely in the tropics and subtropics, and then exported around the world. In addition to coffee for drinking, the beans are used in many products. The much travelled author of this book has studied tropical forests in which coffee beans are grown, and observed the lives of the people there. Here, in judicious photos and diagrams, she presents what she has learned in her research. The first half of the book describes the history of the coffee bean, its varieties, growing practices, and consumption. The second half shows what happens when forest is destroyed in order to make coffee bean plantations. A range of ills including environmental loss and poverty are revealed and discussed. (Shirota)



### 小林先生に学ぶ 動物行動学

Kobayashi-sensei ni manabu dobutsu kodogaku (Professor Kobayashi Teaches Animal Behavior)

Text: Kobayashi, Tomomichi | Shonen Shashin Shimbunsha | 2018 | 144 pp. | 22 x 16 cm | ISBN 978-4-87981-641-2 | Ages 10+ | *Animal behavior, Experiments*

This book's author, an animal behaviorist, uses experiments and observations with well-known animals to consider, "Why do they act that way?" Fifteen episodes unfold, in which (for example) a baby chipmunk instinctively makes threatening sounds when an enemy draws near. A toad recognizes a snake. The life cycle of the horsehair worm—a parasite of the praying mantis—unfolds. We even see why humans might get morning sickness during pregnancy. The last section uses Professor Kobayashi's main research area, chipmunk ecosystems, to define ethology in simple terms. The fun of using the scientific method comes through clearly in this book. (Doi)



### 鳥獣戯画を読みとく

Chojugiga o yomitoku (Look Inside the 12th Century Scrolls of Frolicking Animals)

Spv. Gomi, Fumihiko | Iwasaki Shoten | 2017 | 64 pp. | 29 x 22 cm | ISBN 978-4-265-08446-3 | Ages 10+ | *Scrolls of Frolicking Animals, Emaki scrolls, Japanese culture*

The Choju Giga (Scrolls of Frolicking Animals) were created more than 800 years ago at the end of Japan's Heian period. A set of four, the scrolls are among the oldest extant *emaki* (picture scrolls) and are designated a Japanese National Treasure. This book, while introducing the scrolls' origins and content, entertains readers by pointing out their features—from how frogs and rabbits enjoy sumo and a festival in the first scroll, to how silly humans appear in the last scroll, almost like a gag manga. What a delightful way to initiate admirers of the scrolls, young and old! (Shirota)



### デニムさん

気仙沼・オイカワデニムが作る復興のジーンズ

Denimu san (Ms. Denim: The Jeans Produced by Oikawa Denim as a Symbol of Recovery)

Text: Imazeki, Nobuko | Kosei Shuppansha | 2018 | 128 pp. | 22 x 16 cm | ISBN 978-4-333-02780-4 | Ages 10+ | *Earthquake recovery, Women, Apparel*

The city of Kesennuma, Miyagi Prefecture, sustained devastating loss in the 2011 Great East Japan Earthquake and Tsunami, as well as the terrible fire that followed. This book depicts the disaster and recovery through the eyes of a woman, Hideko Oikawa. Just when she had managed to get her jeans manufacturing business on course after losing her husband and going through a recession, the quake struck. She lost her warehouse and her house in the subsequent tsunami. Oikawa turned her factory into an evacuation site and became a leader in the recovery effort. Her new ideas and the resilience of Tohoku people have made Oikawa Denim an internationally respected brand.

(Sakuma)



### 和紙と文具

Washi to bungu (Japanese Paper and Stationery)

Ed. Dento Kogei no Kihon Henshu-shitsu | Rironsha | 2018 | 39 pp. | 31 x 22 cm | ISBN 978-4-652-20231-9 | Ages 10+ | *Paper, Traditional handicraft, Stationery*

Part of a series that introduces traditional crafts recognized by Japan's Ministry of Economy, Trade and Industry. Regarding paper, this book depicts in photo and text the process for making hand-made washi, in great detail. The book also defines washi, describes its types, and introduces washi from the different regions of Japan. For traditional stationery, the book introduces sumi ink, the inkstone, the brush, the abacus, and other items. A section entitled, 'Production Challenges and New Initiatives: Washi and Stationery News,' covers efforts to train successive masters of the crafts and develop new products. The four prior books in this five-volume series are: 1 Pottery, 2 Lacquerware, 3 Woodworking and Metalworking, 4 Textiles. (Doi)



76



### フェルムはまほうつかい

Ferule wa maho tsukai (Ferule Is A Wizard)

Text/illus. Sugiyama, Kanayo | Original work: Hatakeyama, Shigeatsu | Shogakukan | 2018 | 32 pp. | 27 x 19 cm | ISBN 978-4-09-726791-1 | Ages 10+ | *Iron, Sea, Forest*

Hatakeyama farms oysters and scallops in Kesen-numa Bay in Miyagi prefecture. Since learning in 1989 that fluvic iron, which is produced by forests and wetlands, is a vital factor in the growth of plankton and seaweed, he has been involved in tree planting. The motto for his movement is, "The forest is the sea's true love." For this picture book, Hatakeyama has teamed up with Sugiyama, who collaborated with him on previous works for children. Sugiyama created the character Ferme who uses everyday language to explain the powers concealed in iron, including its vital role in the birth of life, the growth of plants, the production of oxygen, and the distribution of nutrients throughout the body. Ferme means "iron" in Latin. (Nogami)

77



### 文様えほん

Mon-yo ehon (The Pattern Picture Book)

Text/Illus. Taniyama, Ayako | Asunaro Shobo | 2017 | 48 pp. | 21 x 22 cm | ISBN 978-4-7515-2828-0 | Ages 10+ | *Patterns, Motifs, Japanese tradition*

Patterns are the designs created to decorate clothes, articles in daily use, buildings, and so forth. In Japan, spatulas, bamboo sticks, shells, and nails have all been used to pattern pots and figurines since the Jomon period, and these days ramen bowls and clothes too. This book not only introduces Japanese patterns using various motifs of plants, animals, celestial bodies and nature, and geometrical patterns combining lines and figures, but it also includes a map to show differences with other patterns around the world and how some patterns of one region have spread to others. Along with illustrations, the book also includes a glossary of terms and useful information for readers to enjoy learning about the patterns. (Sakuma)

78



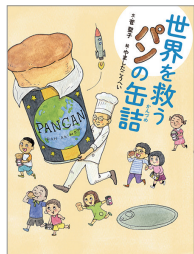
### しあわせの牛乳

Shiawase no gyunyu (Milk of Happiness)

Text: Sato, Kei | Photos: Yasuda, Natsuki | Poplar | 2018 | 175 pp. | 20 x 14 cm | ISBN 978-4-591-15813-5 | Ages 11+ | *Ranching, Milk, Animal welfare*

Japan's first dairy farm to be animal welfare-certified is Nakahora Farm in Iwate Prefecture. This book tells of Mr. Nakahora's struggles to reach this point. In his dairy operation, cows are let out to pasture year-round. They eat pesticide-free wild grasses, birth their calves naturally, and live in harmony with the mountains and the woods. People receive the milk left over from nursing their calves. In an age when "modern" methods call for sacrificing cows' health to raise efficiency, Mr. Nakahora believes that "even if we cannot drink milk every day, it is better to receive rich, tasty milk from cows living happy lives. That makes everyone happy!" The way he lives out his ideals is very moving. (Sakuma)

79



### 世界を救うパンの缶詰

Sekai o sukuu pan no kanzume  
(Saving the World With Canned Bread)

Text: Suga, Seiko | Illus. Yamashita, Kohei | Holp Shuppan | 2017 | 156 pp. | 20 x 15 cm | ISBN 978-4-593-53523-1 | Ages 11+ | *Bread, Canned food, Artisans, Dreams*

This book is about a baker called Yoshihiko Akimoto. When the Kobe earthquake happened in 1995 and there was a need for nonperishable food, Mr. Akimoto hit upon the idea of canning bread that it would be soft enough for children and the elderly to eat. After trying many techniques and improvements, and much trial and error, he finally succeeded. Next Mr. Akimoto decided to recall unused canned bread that was approaching its expiry date, and send it to disaster and famine areas around the world through NGOs. This is a moving book about how one artisan dreamed of building a business that would benefit not just his local area but the world at large, and took the necessary steps to make his dream come true. (Sakuma)

80



### ようこそ、難民!

100 万人の難民がやってきたドイツで起こったこと  
Yokoso, nanmin! (Refugees, Welcome!: When a Million Refugees Arrived in Germany)

Text: Imaizumi, Mineko | Godo Shuppan | 2018 | 176 pp. | 22 x 16 cm | ISBN 978-4-7726-1339-2 | Ages 11+ | *Refugees, Germany, Multicultural society*

This book is not non-fiction in the strictest sense, but much of it is real, which is why it is included here. The author, a Japanese woman in Freiburg, discusses refugees. What sort of people are refugees and why did they have to flee their countries? Why did Germany recently accept so many refugees? What actions were taken by German people against them? Why can't reality be sustained by emotions and ideals alone? What misunderstandings arose from cultural differences? What are the differences between the various adherents of Islam, and what was done to help the refugees learn German? She tackles the issue from various perspectives, giving readers the opportunity to think for themselves. (Sakuma)

81



### 核兵器はなくせる

Kaku heiki wa nakuseru  
(We Can Rid the World of Nuclear Weapons)

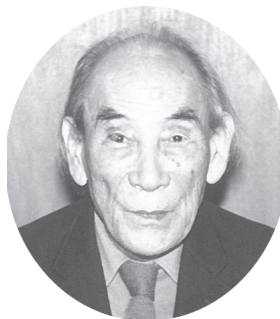
Text: Kawasaki, Akira | Iwanami Shoten | 2018 | 208 pp. | 18 x 11 cm | ISBN 978-4-00-500880-3 | Ages 13+ | *Nuclear weapons, Peace movement, Nobel Prize*

The author, Akira Kawasaki, belongs to the steering group of the International Campaign to Abolish Nuclear Weapons (ICAN), which won the 2017 Nobel Peace Prize. In five chapters, Kawasaki covers such topics as his motivation for becoming involved, the Treaty on the Prohibition of Nuclear Weapons, and the reasons Japan has not joined the treaty. The first chapter charts how Kawasaki became passionately involved in peace activities. In subsequent chapters, he explains the global problem of nuclear weapons, introduces the activities of ICAN, shows the irrationality of Japan's refusal to join the Treaty on the Prohibition of Nuclear Weapons, and looks at the future of ICAN activities. The book closes with a plea for peace to the readers. (Doi)



# The Hans Christian Andersen Award

## Winners



**MADO, MICHIO** 1909-2014

**1994 AUTHOR AWARD**

Michio Mado was born in Tokuyama. When he was a small child, his family left for Taiwan, leaving him behind with his grandfather. He began to write poetry at the age of 19. In 1934, two of his poems were recognized by Kitahara Hakushu, the most respected poet of the time. This marked the beginning of Mado's career as a creator of nursery rhymes, songs and poems for children. *The Animals*, co-published in the USA and Japan as a bilingual book, was translated by Empress Michiko of Japan.



**UEHASHI, NAHOKO** 1962-

**2014 AUTHOR AWARD**

Born in Tokyo, Nahoko Uehashi researched indigenous people in Australia for her PhD in cultural authoropology. Her literary debut came in 1989, when her first book won an award that brought her into the spotlight. In 1996, she began to write her historical fantasy series *Moribito* (Guardian), which became a huge hit and received several literature awards in and outside of Japan, including the IBBY Honour List and the Batchelder Award in the USA. Her series *The Beast Player* is now out in the USA and the UK.



**KADONO, EIKO** 1935-

**2018 AUTHOR AWARD**

Born in Tokyo, Eiko Kadono moved to Brazil for two years when she was 25, and based on her experiences there she wrote her first book. Since then she has written many books for children of several generations. Her chapter book *Majo no takkyubin* (Kiki's Delivery Service), written in 1984, won a number of prizes and was included on the IBBY Honour List. This story was adapted into a wildly popular animated film by Hayao Miyazaki. Kadono has been decorated by the Emperor of Japan for her significant contributions to children's literature.



**AKABA, SUEKICHI** 1910-1990

**1980 ILLUSTRATOR AWARD**

Born in Tokyo, Suekichi Akaba emigrated to Manchuria at the age of 21. He worked in industry and began to paint while still there. He was awarded special recognition three times at the Manchurian National Art Exhibition. After returning to Japan at the age of 36, Akaba mastered painting techniques on his own; he published his first picture book in 1961. His influences include traditional Japanese painting and Felix Hoffmann.



**ANNO, MITSUMASA** 1926-

**1984 ILLUSTRATOR AWARD**

Born in Tsuwano, a village located in a valley surrounded by mountains, Mitsumasa Anno developed a strong desire to experience places beyond those mountains while growing up. This is reflected in his books. He taught art in elementary school for ten years; his first two picture books reflect his love of playing with visual perception, and his drawings, often compared to Escher, not only abound with visual trickery and illusions but also display a playful sense of humour.

These authors and illustrators, among the finest creators of Japanese children's literature, were all nominated for the Hans Christian Andersen Award. Five were named winners.

## Nominees since 2000

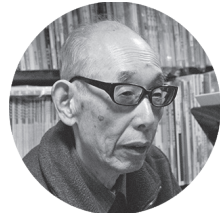
---



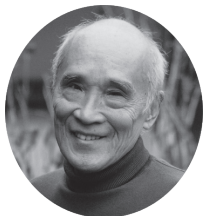
**ISHII, MOMOKO** 1907-2008  
2002 AUTHOR



**KANZAWA, TOSHIKO** 1924-  
2000, 2006 AUTHOR



**SATO, SATORU** 1928-2017  
2004 AUTHOR



**TANIKAWA, SHUNTARO** 1931-  
2008, 2010 AUTHOR



**NASU, MASAMOTO** 1942-  
2012 AUTHOR



**TOMIYASU, YOKO** 1959-  
2020 AUTHOR



**OHTA, DAIHACHI** 1918-2016  
1970, 2002-2006 ILLUSTRATOR



**CHO, SHINTA** 1927-2005  
1998, 2000 ILLUSTRATOR



**HAYASHI, AKIKO** 1945-  
2008, 2010 ILLUSTRATOR



**KAKO, SATOSHI** 1926-2018  
2012 ILLUSTRATOR



**KATAYAMA, KEN** 1940-  
2014, 2016 ILLUSTRATOR



**TASHIMA, SEIZO** 1940-  
2018, 2020 ILLUSTRATOR



# Eiko Kadono: Writer of Books that Bring People Together

Akira NOGAMI, Editor and Critic



Eiko Kadono is one of Japan's most active writers in many different areas of the world of children's literature today. Extensive experience overseas inspires the rich imagination and creativity of her works. Her career-long involvement with children's books is based on her belief that they have the power to bring people together and unite the world. She has not only published nearly 200 original works—picture books, books for preschoolers, fantasies, stories for young adults, and essay anthologies—but also translated into Japanese more than 100 works by overseas picture-book authors like Raymond Briggs and Dick Bruna. The very quantity of her publications testifies to her broad and vigorous activities in the world of children's books. Among Japan's leading children's book authors, she is one who is familiar and popular among a remarkably broad spectrum of readers from young children to teenagers and across a variety of genres. Her *Majo*

*no takkyubin* (Kiki's Delivery Service; Fukuinkan Shoten, 1985) was produced as an animation film by Studio Ghibli under the direction of Hayao Miyazaki in 1989, and translations of the original work have been published and favorably reviewed overseas. As with the live Japanese film made of that series in 2014, fea-



**Kiki's Delivery Service**

turing Kadono herself as the voice of the narrator, her contributions to the world of children's literature are dynamic and diverse.

Eiko Kadono was born in Tokyo in 1935. Her mother died when she was five, and Kadono later crystalized her memories of that time in her autobiographical fantasy *Rasuto ran*



**Last Run**

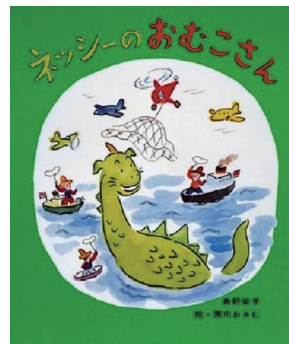


**The Tunnel Through the Woods 1945**



(Last Run; Kadokawa, 2014), published in 2011. The Pacific War started in December 1941 and Kadono's father went off to war. In the autumn of 1944, as attacks on the Japanese mainland intensified, Eiko was in the fourth grade of elementary school when she was evacuated to the deep-snow country of Yamagata prefecture. Later, as the air raids on Tokyo grew fiercer, she joined her mother, younger sister and two younger brothers who moved to Chiba prefecture, where they remained until the war ended. Her 2015 work, *Tonneru no mori 1945* (The Tunnel Through the Woods 1945; Kadokawa, 2015) is based on memories of that time. The searing experiences of wartime in her childhood not only led to her strong desire for peace but also went far in shaping the distinctive humor and ways she describes happiness that can be observed in all her works.

After graduating from high school, Kadono entered the English literature department at Waseda University where she studied American literature under Tatsunokuchi Naotaro (1903–1979), who was also a well-known translator of works by Mark Twain, Truman Capote, and Ernest Hemingway. After graduation she worked at a publisher for a time, and after marriage she accompanied her husband to Brazil in 1959, and lived in San Paulo until 1961. There she engaged in work relating to radio broadcasting for the Japanese community in Brazil. After leaving Brazil, Kadono traveled in the United States, Canada, and Europe for four months before returning to Japan, and in 1970 she made her debut as a writer with the non-fiction *Ruijinnyo shonen: Burajiru o tazunete* (Brazil and My Friend Luizinho; Poplar), the protagonist based on a boy who lived in her apartment building in San Paulo.



*A Husband for Nessie*



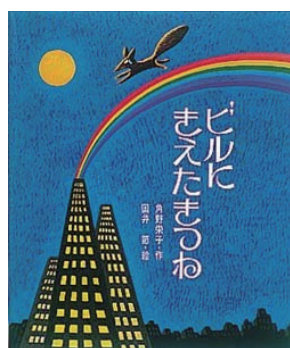
*I Really Want to Eat Spaghetti*

From around the time she published *Biru ni kieta kitsune* (The Fox Displaced by a Building; Poplar, 1977), Kadono began to produce works in a virtually constant stream, each new title receiving the popular support of child readers. In *Nesshi no omukosan* (A Husband for Nessie; Kinohoshisha, 1979), Zabu, a monster of Japan's northern seas, sets off to try to get the elusive Nessie of Loch Ness to marry him; he manages to get to Loch Ness, barely escaping capture by humans. Starting with *Supagetti ga tabetai yo* (I Really Want to Eat Spaghetti; Poplar, 1979) about an always-hungry ghost who lives in the attic of a restaurant, Kadono launched the *Chiisana Obake* series featuring the exploits of quirky specters Atchi, Kotchi, and Sotchi, and further volumes in the series have continued to come out even today; they are all best-sellers. The lively characters spun out of the author's untrammelled imagination seem to be timelessly irresistible to readers.

*Watashi no Mama wa Shizuka-san* (Shizuka Is My Mother; Kaisisha, 1980) is a humorous portrayal of the daily life of a mother who is easily flustered, a bit of a dreamer, and even



*Brazil and My Friend Luizinho*



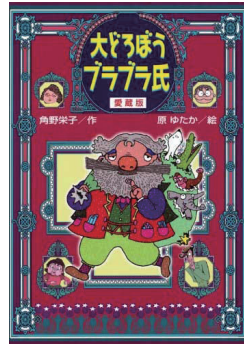
*The Fox Displaced by a Building*



*Shizuka is My Mother*



**The Tales of Captain Zubon**



**Master Thief Mr. Burabura**

more childlike than the teenager who is the protagonist of the story. Like Kadono's other books, the lilting style of the dialogue between the characters is part of the work's special charm. *Watashi no Mama wa Shizuka-san* and another work were later awarded the Robo-no-Ishi Literary Award.

*Zubon sencho-san no hanashi* (The Tales of Captain Zubon; Fukuinkan Shoten, 1981), which unfolds when a sickly boy who suffers from asthma goes to live at a seaside town for the summer and makes the acquaintance of a ship's captain who shares with him the most fantastic recollections, won the Obunsha Children's Literature Prize. *Odorobo Burabura-shi* (Master Thief Mr. Burabura; Kodansha), published the same year, was awarded the Sankei Children's Publishing Award Grand Prize. Works showcasing the powerful and freewheeling scale of Kadono's imagination and her talent for using it to make readers laugh began winning one prize after another. Then in 1985, Kadono published *Majo no takkyubin* (Kiki's Delivery Service), which received Japan's oldest literary prize, the Shogakukan Literary Award, as well as the prestigious Noma Children's Literary Prize. It was also included on the IBBY Honour List.

*Kiki's Delivery Service* (published in English in 2003 by Annick Press) tells the story of the daughter of a witch, who according to tradition, must leave home on a night of the full moon after she turns thirteen to make an independent life of her own. Though Kiki hasn't managed to acquire any other of the magic arts passed down by her mother, she has mastered the art of flying on a broom. And so, on one night of the full moon at the age of thirteen, she sets off with a transistor radio slung on her broom and her black cat Jiji as her companion. She soon settles in a town by the seaside and, using her skill at flying, sets up a delivery service. The stories in this volume chronicle Kiki's growth through the various situations she encounters and people she meets. Set against the backdrop of a skillfully constructed and original fantasy, Kadono's accurate portrayal of the process of a girl growing up to independence is instructive and insightful. This first volume is followed by five others, the titles of which are "Kiki and Her New Magic," "Kiki and the Other Witch," "Kiki in Love," "The Magic Perch," and "Departures," in six volumes telling how Kiki and Tombo fall in love, marry, and are blessed with two children. In the final volume their children grow up and come to their own days of departure from home, so the six volumes represent a saga of the 30 years from Kiki's adolescence to the time her own children reach their time to become independent. This story of growing up has become virtually a monument in Japanese children's literature today.

The majority of Kadono's works are aimed at young children. Her *Ringo-chan* (Apple Andie; Poplar, 2003), about a small child who faces the difficult demands of a handmade doll sent with a box of apples by her grandmother in the



**Kiki and Her New Magic**



**Departures**



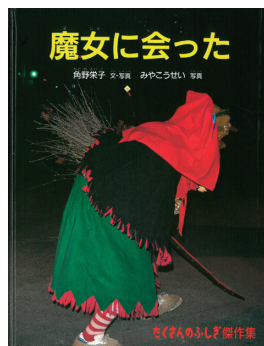
**Apple Andie**



**Hiro and the Tiger Bed**



**Christmas, Christmas**



**I Met a Witch**

countryside, vividly portrays the psychology of a small child. The story was continued in a series that went on to be widely read by young children. *Tora beddo* (Hiro and the Tiger Bed; Fukuinkan Shoten, 1994) tells of a girl whose parents seem completely preoccupied with her newborn baby sister. In a fit of anger, she draws a picture of a scary tiger on the end of the baby's bed. In the middle of the night, the tiger comes to life and declares it will eat up her sister. At her wits' end to dissuade the beast, she remembers the lullaby her mother sings to the baby and manages to put the tiger to sleep. The next morning, the baby, still too young to talk, murmurs her big sister's name. It is a story that symbolically brings to the surface the wildness within a child's psyche and then, with what could be called the wisdom of the anthropologist, gently and skillfully soothes it. That wisdom arises from Kadono's own fieldwork done in various parts of Europe for non-fiction works such as *Kurisumasu, Kurisumasu* (Christmas, Christmas; Fukuinkan Shoten, 1992), and *Majo ni atta* (I Met a Witch; Fukuinkan Shoten, 1998) and from her interest in ethnology passed down from the time of her grandfather.

On the seventieth anniversary of the end of World War II, Kadono published the above-mentioned *Tonneru no mori 1945* based on her experience of evacuation from her home in Tokyo during the final stages of World War II. Transplanted from her home in the city to the countryside of Chiba prefecture, the protagonist is a girl named Iko, a fifth grader, who passes through a tunnel-like forest on her way to school and back. Because of the rumor that a runaway soldier is hiding in the woods, Iko struggles with her fears and races through the woods, murmuring the words "Iko is passing by!" like

a magic spell she hopes will protect her. Then one day she meets a soldier playing a harmonica. It is a somewhat scary and mysterious story, but the reader cannot but be moved by the way a young girl, living in the unfamiliar countryside and without a father figure in the home, struggles with her fears and insecurities. Kadono's works and way of life were greatly influenced by her experiences in the war, but this is the only book that specifically documents what she went through at the time. *Tonneru no mori 1945* does not introduce adult perspectives or later interpretations of the war, but is profoundly charged with the horror of war as seen through the eyes of a young girl and with the author's plea that war should never be repeated. This work was recognized with the Sankei Children's Literature Publishing Culture Prize and has been highly praised by critics and scholars. The words of the little girl in the midst of war speak directly and surely to the generations that have not experienced war.

The cosmopolitan sensibilities Kadono acquired in the course of her transoceanic travel by ship, her sojourn living in Brazil, and world travels in her twenties imbue her works with an international feel. The worlds depicted in her stories open up scenes sometimes grand in scale and vividly fleshed out from the author's bountiful imagination and experience. The appeal of Kadono's literature, populated with unique characters endowed with the virtues and foibles of human beings everywhere, and captivating for her mellifluous style touched with whimsy and humor, is of a kind that can surely be shared by children not only in Japan but around the world. Quite a few of Kadono's works have been translated into other Asian languages (Chinese, Indonesian, Korean, Thai); in addition to *Kiki's Delivery Service*, some of her picture books and books for young children have been translated and published in North America and Europe (in English, Italian, and Swedish).

*From the materials prepared by JBBY to recommend Eiko Kadono for the 2018 Hans Christian Andersen Award, which she accepted in August 2018 in Athens.*

(Translated by Lynne E. Riggs)



# Japanese Books Selected for the IBBY Honour List

JBBY has selected books for three categories (writing/illustration/translation) of the IBBY Honour List every two years since 1990. Since 2008, JBBY has given these books the JBBY Award.

## WRITING



**Writing 1990**  
Kanzawa, Toshiko  
*Taran no hakucho*  
(The Swan of Lake Talan)  
Fukuinkan Shoten



**Writing 1996**  
Ito, Hiroshi  
*Osaru ni naru hi*  
(Hurray, I'm a Monkey)  
Kodansha



**Writing 2002**  
Tomiyasu, Yoko  
*Yamanba yama no Mokko tachi*  
(Mokko in Mount Yamamba)  
Fukuinkan Shoten



**Writing 2008**  
Takadono, Hoko  
*Otomodasa ni narimasho*  
(Let's Be Frrrrriends)  
Froe-bel kan



**Writing 2016**  
Iwase, Joko  
*Atarashii ko ga kite*  
(Since the New One Came)  
Iwasaki Shoten



**Writing 1992**  
Mitamura, Nobuyuki  
*Boku ga kyoryu datta koro*  
(When I was a Dinosaur)  
Holp Shuppan



**Writing 1998**  
Okada, Jun  
*Kosoado no mori no monogatari*  
(The Stories of the Kosoado Woods)  
Rironsha



**Writing 2004**  
Uehashi, Nahoko  
*Kami no moribito*  
(Guardian of the Awful God, 2 Vols.)  
Kaiseisha



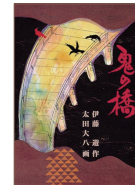
**Writing 2010**  
Hamano, Kyoko  
*Fyujon* (Fusion)  
Kodansha



**Writing 2018**  
Furuuchi, Kazue  
*Furadan* (Hula Boys)  
Komine Shoten



**Writing 1994**  
Iwase, Joko  
*Uso janaiyo to Tanikawa kun wa itta*  
(Tanikawa Said It's Not a Lie)  
PHP Institute



**Writing 2000**  
Ito, Yu  
*Oni no hashi*  
(A Bridge to the Other World)  
Fukuinkan Shoten



**Writing 2006**  
Ogiwara, Noriko  
*Fujinhisho*  
(The Tale of the Flute Player)  
Tokuma Shoten



**Writing 2014**  
Mahara, Mito  
*Tetsu no shibuki ga haneru*  
(Where the Steel Sparks Fly)  
Kodansha

## ILLUSTRATION



**Illustration 1990**  
Suzuki, Koji  
*Yama no disuko*  
(Disco on the Mountain)  
Kakusha



**Illustration 1992**  
Yabuuchi, Masayuki  
*Yacho no zukan* (Wild Birds of Japan)  
Fukuinkan Shoten



**Illustration 1994**  
Akino, Isamu  
*Ore wa uta da ore wa koko o aruku*  
(Oral Poetry of the Native Americans)  
Text by Hisao Kanaseki  
Fukuinkan Shoten



**Illustration 1996**  
Matsuoka, Tatsuhide  
*Boku no robotto kyoryu tanken*  
(Exploring the Dinosaur Age with My Robot)  
Fukuinkan Shoten



**Illustration 1998**  
Kobayashi, Yutaka  
*Sekai ichi utsukushii boku no mura*  
(My Sweet Village)  
Poplar



**Illustration 2000**  
Ono, Kaoru  
*Okagura*  
(The Night of Kagura)  
Text by Akiko Waki  
Poplar





**Illustration 2002**  
Cho, Shinta  
*Tengu no hauchiwa*  
(The Magical Fun of the Long-nosed Ogre)  
Text by Yoshiko Kayama  
Kyoiku Gageki



**Illustration 2004**  
Saito, Takao  
*Kaeru no Heike monogatari*  
(The Frogs and the Cat: Story Inspired by *Heike Monogatari*)  
Text by Kazunari Hino  
Fukuinkan Shoten



**Illustration 2006**  
Cho, Shinta  
*Mimizu no Ossan*  
(The Story of the Earthworm named Ossan)  
Doshinsha



**Illustration 2008**  
Arai, Ryoji  
*Taiyo orugan*  
(A Sound of Taiyo Organ)  
Kaiseisha



**Illustration 2010**  
Ito, Hideo  
*Ushio* (Ushio)  
Billiken Shuppan



**Illustration 2012**  
Inoue, Yosuke  
*Boshi* (Hats)  
East Press



**Illustration 2014**  
Abe, Hiroshi  
*Shin sekai e*  
(To the New World)  
Kaiseisha



**Illustration 2016**  
Yoshida, Hisanori  
*Kibo no bokujo*  
(The Ranch of Hope in Fukushima)  
Text by Eto Mori  
Iwasaki Shoten



**Illustration 2018**  
Suzuki, Koji  
*Dome gatari* (Dome Story)  
Text by Arthur Binard  
Tamagawa University Press

## TRANSLATION



**Translation 1990**  
Trans. Nakamura, Taeko  
*Kari o suru Eira*  
(The Mammoth Hunters by Jean M. Auel)  
Hyoronsha



**Translation 1992**  
Trans. Uchida, Risako  
*Roshia no mukashi banashi*  
(Russian Folktales)  
Fukuinkan Shoten



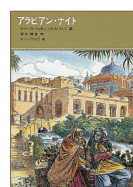
**Translation 1994**  
Trans. Shimizu, Masako  
*Gedo senki*  
(A Wizard of Earthsea by Ursula K. Le Guin)  
Iwanami Shoten



**Translation 1996**  
Trans. Kakegawa, Yasuko  
*Unmei no uma Dakuringu*  
(Darkling by K. M. Peyton)  
Iwanami Shoten



**Translation 1998**  
Trans. Waki, Akiko  
*Oka no ie no Sera*  
(The Silent Shore by Ruth Elwin Harris)  
Iwanami Shoten



**Translation 2000**  
Trans. Sakai, Haruhiko  
*Arabian naito*  
(The Arabian Nights edited by Wiggin and Smith)  
Fukuinkan Shoten



**Translation 2002**  
Trans. Sakuma, Yumiko  
*Magaretto to Meizon*  
(Last Summer with Maizon by Jacqueline Woodson)  
Poplar



**Translation 2004**  
Trans. Matsuoka, Kyoko  
*Ramona to atarashii kazoku*  
(Ramona Forever by Beverly Cleary)  
Gakken



**Translation 2006**  
Trans. Hishiki, Akirako  
*Mai ga ita natsu*  
(Maj Darlin by Mats Wahl)  
Tokuma Shoten



**Translation 2008**  
Trans. Chiba, Shigeki  
*Ori no naka no himitsu*  
(Dumb Creatures by Jeanne Willis)  
Asunaro Shobo



**Translation 2010**  
Trans. Kodama, Tomoko  
*Daido to tochan*  
(Dido and Pa by Joan Aiken)  
Fuzanbo



**Translation 2012**  
Trans. Saito, Michiko  
*Shikago yori tondemonai machi*  
(A Season of Gifts by Richard Peck)  
Tokyo Sogensha



**Translation 2014**  
Trans. Jingu, Teruo  
*Tsubame-go to Amazon-go*  
(Swallows and Amazons by Arthur Ransome)  
Iwanami Shoten



**Translation 2016**  
Trans. Harada, Masaru  
*Hareru no tatakau honya*  
(No Crystal Stair by Vaunda Micheaux Nelson)  
Asunaro Shobo



**Translation 2018**  
Trans. Motai, Natsuu  
*Oshizukani, chichi ga hirune shite orimasu* (Please Be Quiet, My Father is Taking a Nap: Jewish Folktales)  
Iwanami Shoten



# Recent Translations into Japanese Recommended by JBBY

JBBY selected books in three categories (picture books/chapter books and novels/nonfiction) for its recent publication *Translated Children's Books*. JBBY publishes this catalog every year for Japanese readers. This year's catalog listed books published since 2016.

Picture Books
<b>A Child of Books</b> by O. Jeffers and S. Winston (UK)   <i>Hon no ko</i> , trans. Motoyuki Shibata; Poplar
<b>A Dot in the Snow</b> by C. Averiss and F. Woodcock (UK)   <i>Pochi tto akai otomodachi</i> , trans. Yumiko Fukumoto; Shonen Shashin Shimbunsha
<b>Armstrong: Die abenteuerliche Reise einer Maus zum Mond</b> by T. Kuhlmann (Switzerland)   <i>Amusutorongu: Sora tobu nezumi no daiboken</i> , trans. Mizuhito Kanehara; Bronze Shinsha
<b>A Tale of the Tiger Which Lives in Mount KumGang</b> by Kwon Jeong-saeng and Jeong Seung-gak   <i>Kongozan no tora: Kankoku no mukashi banashi</i> , trans. Niji Kamiya; Fukuinkan Shoten
<b>Before Morning</b> by J. Sidman and B. Krommes (US)   <i>Asa ga kuru mae ni</i> , trans. Yumiko Sakuma; Iwanami Shoten
<b>Daniel Finds a Poem</b> by M. Archer (US)   <i>Shi tte nani?</i> trans. Chihiro Ishizu; BL Shuppan
<b>Der wunderbare Baum</b> by J. Kilaka (Switzerland)   <i>Gochiso no ki: Tanzania no mukashi banashi</i> , trans. Yumiko Sakuma; Nishimura Shoten
<b>Du Iz Tak?</b> by C. Ellis (UK)   <i>Nazuzu konoppe?</i> trans. Arthur Binard; Froebel-kan
<b>El Menino</b> by ISOL (Spain)   <i>Cicchai san</i> , trans. Kazumi Uno; Kodansha
<b>Emma and Julia Love Ballet</b> by B. McClintock (US)   <i>Futari wa barerina</i> , trans. Yumiko Fukumoto; Holp Shuppan
<b>Escrito y Dibujado por Enriqueta</b> by Liniers (Argentina)   <i>Enriketa, ehon o tsukuru</i> , trans. Kazumi Uno; Holp Shuppan
<b>Heure Bleue</b> by Isabelle Simler (France)   <i>Ao no jikan</i> , trans. Chihiro Ishizu; Iwanami Shoten
<b>I am a Cat</b> by G. Bernstein (UK)   <i>Saimon wa neko de aru</i> , trans. Chihiro Nakagawa; Asunaro Shobo
<b>If You Were the Moon</b> by L. P. Salas and L. Kim (US)   <i>Moshi kimi ga tsuki dattara</i> , trans. Ryo Kisaka; Mitsumura Educational
<b>King of the Sky</b> by N. Davies and L. Carlin (UK)   <i>Sora no osama</i> , trans. Yumiko Sakuma; BL Shuppan
<b>Last Stop on Market Street</b> by Matt de la Peña (US)   <i>Obaachan to basu ni notte</i> , trans. Chihiro Ishizu; Suzuki Shuppan
<b>Motor Miles</b> by J. Burningham (UK)   <i>Doraiba Mairuzu</i> , trans. Shuntaro Tanikawa; BL Shuppan
<b>Odd Egg</b> by E. Gravett (UK)   <i>Henteko tamago</i> , trans. Yumiko Fukumoto; Froebel-kan
<b>Out of the Woods</b> by R. Bond (US)   <i>Mori no oku kara: Mukashi kanada de atta honto no hanashi</i> , trans. Sumiko Moriuchi; Goblin Shobo

<b>Petit Pois</b> by P. Cali and S. Mourrain (Canada)   <i>Mame mame kun</i> , trans. Misao Fushimi; Asunaro Shobo
<b>Pientje krijgt een eetmachientje</b> by I. Lammertink and L. Georger (Netherlands)   <i>Suki kirai tonde ike! Mogumogu mashin</i> , trans. Etsuko Nozaka; Nishimura Shoten
<b>Sleepy People</b> by M. B. Goffstein (US)   <i>Nemutai hito tachi</i> , trans. Shuntaro Tanikawa; Asunaro Shobo
<b>Sonya's Chickens</b> by P. Wahl (Canada)   <i>Sonya no mendori</i> , trans. Chihiro Nakagawa; Kumon Shuppan
<b>Sweet Corn (1995)</b> by J. Stevenson (US)   <i>Dore ga ichiban suki?</i> trans. Shigeki Chiba; Iwanami Shoten
<b>The Magic Silver Tree</b> by S. Wettasinghe   <i>Fushigi na gin no ki: Suriranka no mukashi banashi</i> , trans. Kyoko Matsuoka and Masako Ichikawa; Fukuinkan Shoten
<b>The Tale of the Castle Mice</b> by M. Bond and E. Sutton (UK)   <i>Ningyo no ie ni sundeita nezumi ikka no ohanashi</i> , trans. Atsuko Hayakawa; Tokuma Shoten
<b>The Treasure Box</b> by M. Wild and F. Blackwood (Australia)   <i>Kono hon o kakushite</i> , trans. Arthur Binard; Iwasaki Shoten
<b>The Treasure from Dragon King</b> by I. Ganbaatar and B. Bolormaa   <i>Ryuo-sama no takaramono</i> , trans. Noriko Tsuda; Fukuinkan Shoten
<b>Time Now to Dream</b> by T. Knapman and H. Oxenburry (UK)   <i>Yume miru jikan yo kodomotachi</i> , trans. Mutsumi Ishii; BL Shuppan
<b>Town is by the Sea</b> by J. Schwartz and S. Smith (Canada/US)   <i>Umibe no machi de</i> , trans. Yoshihito Iwajo; BL Shuppan
<b>Under the Same Sky</b> by B. Teckentrup (UK)   <i>Onaji sora no shita de</i> , trans. Ryo Kisaka; Hisakata Child
<b>Up in Heaven</b> by E. C. Clark (UK)   <i>Nakanaide, Asa: Tengoku ni itta inu no ohanashi</i> , trans. Tomoko Kodama; Tokuma Shoten
Chapter Books and Novels
<b>Auggie &amp; Me: Three Wonder Stories</b> by R. J. Palacio (US)   <i>Mou hitotsu no wanda</i> , trans. Haruno Nakai; Holp Shuppan
<b>Baddräkten</b> by Å. Storck and G. Spee (Sweden)   <i>Watashi mo mizugi o kite mitai</i> , trans. Eriko Kitadai; Sacla Shobo
<b>Counting by 7s</b> by H. G. Sloan (US)   <i>Sekai o nana de kazoetara</i> , trans. Ritsuko Sanbe; Shogakukan
<b>Ein Schnurrbart erobert die Welt</b> by S. M. Orlovský and M. Roher (Austria)   <i>Kuchihige ga sekai o sukuu</i> , trans. Noriko Wakamatsu; Iwanami Shoten
<b>Endangered</b> by E. Schreier (US)   <i>Bonobo to tomo ni: Mitsurin no yami o koete</i> , trans. Yoshiko Funato; Fukuinkan Shoten

<b>Ferda V Mravenisti</b> by O. Sekora (Czech Republic)   <i>Arizuka no Feruda</i> , trans. Akiko Sekizawa; Fukuinkan Shoten
<b>George</b> by A. Gino (US)   <i>Joji to himitsu no Merissa</i> , trans. Hiroko Shimamura; Kaiseisha
<b>La Tierra del Sol y la Luna</b> by C. L. Narvaez (Spain)   <i>Taiyo to tsuki no daichi</i> , trans. Kazumi Uno; Fukuinkan Shoten
<b>Me &amp; Mr. Bell</b> by P. Roy (Canada)   <i>Boku to Beru san: Tomodachi wa hatsumeï o</i> , trans. Rie Kushida; PHP Institute
<b>Mister Cleghorn's Seal</b> by J. Kerr (UK)   <i>Arubato san to akachan azarashi</i> , trans. Izumi Mihara; Tokuma Shoten
<b>My Sister Lives on the Mantelpiece</b> by A. Pitcher (UK)   <i>Sayonara, supaida man</i> , trans. Reina Nakano; Kaiseisha
<b>Night Birds of Nantucket</b> by J. Aiken (UK)   <i>Nantaketto no yacho</i> , trans. Tomoko Kodama; Fuzanbo
<b>OCDaniel</b> by W. King (US)   <i>Boku wa O・C・Danieru</i> , trans. Mai Onishi; Suzuki Shuppan
<b>One Christmas Wish</b> by K. Rundell and E. Sutton (UK)   <i>Teo no fushigi na kurisumasu</i> , trans. Noriko Ochi; Goblin Shobo
<b>Paperboy</b> by V. Vawter (US)   <i>Pepa boi</i> , trans. Masaru Harada; Iwanami Shoten
<b>Povídání o pejskovi a kočičce</b> by J. Čapek (Czech Republic)   <i>Koinu to koneko no okashina hanashi</i> , trans. Yuko Kimura; Iwanami Shoten
<b>Rain Reign</b> by A. M. Martin (US)   <i>Rein: Ame o dakishimete</i> , trans. Kaoru Nishimoto; Komine Shoten
<b>Salt to the Sea</b> by R. Sepetys (US)   <i>Itetsuku umi no muko ni</i> , trans. Kaori Nozawa; Iwanami Shoten
<b>Scarlet Ibis</b> by G. Lewis (UK)   <i>Kurenai no toki no sora</i> , trans. Yumiko Sakuma; Hyoronsha
<b>The Best Christmas</b> by L. Kingman (US)   <i>Tobikiri suteki na kurisumasu</i> , trans. Reiko Yamauchi; Iwanami Shoten
<b>The Curious World of Calpurnia Tate</b> by J. Kelly (US)   <i>Dawin to tabi shite</i> , trans. Michiko Saito; Holp Shuppan
<b>The Losers Club</b> by A. Clements (US)   <i>Boku tachi makegumi kurabu</i> , trans. Natsuko Tanaka; Kodansha
<b>The Pants Project</b> by C. Clarke (UK)   <i>Pantsu purojekuto</i> , trans. Ritsuko Sanbe; Asunaro Shobo
<b>The Poet's Dog</b> by P. MacLachlan (US)   <i>Tedi ga hoseki o mitsukeru made</i> , trans. Tomoko Kodama; Asunaro Shobo
<b>The Tale of Olga da Polga</b> by M. Bond (UK)   <i>Morumotto Oruga no monogatari</i> , trans. Noriko Otsuka; PHP Institute
<b>The War that Saved My Life</b> , by K. B. Bradley (US)   <i>Watashi ga idonda tatakai 1939 nen</i> , trans. Michiko Osaku; Hyoronsha
<b>The Wolf Wilder</b> by K. Rundell (UK)   <i>Okami o mori e</i> , trans. Masaru Harada; Komine Shoten
<b>The Wolves of Currumpaw</b> by W. Grill (UK)   <i>Karanpo no okami</i> , trans. Shigeki Chiba; Iwanami Shoten
<b>草蛙媽媽</b> by 蕭甘牛 (China)   <i>Tsuki kara kita Touyaya</i> , trans. Hisako Kimishima; Iwanami Shoten

<b>Nonfiction Books</b>
<b>Annie and Helen</b> by D. Hopkinson & R. Colon (US)   <i>Sariban sensei to Heren: Futari no kiseki no yon kagetsu</i> , trans. Tomoko Kodama; Mitsumura Educational
<b>Finding Winnie: The True Story of the World's Most Famous Bear</b> by L. Mattick & S. Blackall (US)   <i>Pu-san to deatta hi: Sekai de ichiban yumei na kuma no honto ni atta ohanashi</i> , trans. Fumio Yamaguchi; Hyoronsha
<b>Golden Parks</b> by C. B. Weatherford & J. Christoph (US)   <i>Godon Pakusu</i> , trans. Toshiya Echizen; Mitsumura Educational
<b>Green City</b> by A. Drummond (US)   <i>Midori no machi o tsukuro: Saigai o norikoete mirai o mezasu</i> , trans. Yuriko Matsumura; Fukuinkan Shoten
<b>If...A Mind-Bending New Way of Looking at Big Ideas and Numbers</b> by D. J. Smith (US)   <i>Moshimo chikyu ga hitotsu no ringo dattara</i> , trans. Shigeki Chiba; Komine Shoten
<b>Le Voyage de Fanny: L'Historire Vraie d'une Jeune Fille au Destin Hors de Commun</b> by F. Ben-Ami (France)   <i>Fani: Jusan sai no shiki kan</i> , trans. Misao Fushimi; Iwanami Shoten
<b>Locomotive</b> by B. Floca (US)   <i>Hashire!! kikansha</i> , trans. Masamichi Higurashi; Kaiseisha
<b>Lots</b> by N. Davies & E. Sutton (UK)   <i>Iroiro ippai: Chikyu no samazama na ikimono</i> , trans. Noriko Ochi; Goblin Shobo
<b>Mad about Monkeys</b> by O. Davey (UK)   <i>Saru tte saikou!</i> , trans. Noriko Ochi; Kaiseisha
<b>Malala's Magic Pencil</b> , by M. Yousafzai (US)   <i>Marara no maho no enpitsu</i> , trans. Ryo Kisaka; Poplar
<b>Marvelous Mattie: How Margaret E. Knight Became an Inventor</b> by E. A. McCully (US)   <i>Hatsumeika ni natta onna no ko Matti</i> , trans. Hiromi Miyasaka; Mitsumura Educational
<b>Planting the Wild Garden</b> by K. O. Galbraith & W. A. Halperin (US)   <i>Watashitachi no tane maki: Tane o meguru inochi tachi no ohanashi</i> , trans. Kaho Nashiki; Nora Shoten
<b>Ramadan Moon</b> by N. B. Robert & S. Adl (UK)   <i>Ramadan no otsuki-sama</i> , trans. Kimie Maeda; Kaihou Shuppansha
<b>The Skeleton Book</b> by B. Morgan & S. Parker (UK)   <i>Shikumi ga maru wakari!: Hone no bijuaru zukan</i> , trans. Terumi Ota; Iwasaki Shoten
<b>The Tree in the Courtyard: Looking Through Anne Frank's Window</b> by J. Gottesfeld & P. McCary (US)   <i>Niwa no maronie: Anne Furanku o mitsumeta ki</i> , trans. Mayumi Matsukawa; Hyoronsha
<b>The Untold History of the United States: Young Readers Edition</b> by O. Stone & P. Kuznick (US)   <i>Katararenakatta Amerika shi</i> , trans. Masao Torimi; Asunaro Shobo
<b>The Way to School</b> by R. McCarney (Canada)   <i>Sugoine! Minna no Tsugakuro</i> , trans. Yoshiko Nishida; Nishimura Shoten
<b>The William Hoy Story</b> by N. Churnin & J. Tuya (US)   <i>Mimi no kikoenai meja riga Uiriamu Hoi</i> , trans. Hiroshi Saito; Mitsumura Educational
<b>Une Petite Fille privilégiée</b> by F. Christophe (France)   <i>Inochi wa okuri mono: Horokosuto o ikinobite</i> , trans. Mariko Kono; Iwasaki Shoten
<b>We Will not be Silent: The White Rose Student Resistance Movement that Defied Adolf Hitler</b> by R. Freedman (US)   <i>Seigi no koe wa kienai: Han nachisu, Shirobara teiko undo no gakusei tachi</i> , trans. Hiroko Shibuya; Chobunsha



## JBBY BOOK SELECTION TEAM

The JBBY Book Selection Team discussed and collaboratively chose the titles listed in this publication. The name in parentheses after each book description is the name of the committee member who wrote the description.



### YASUKO DOI

Director and senior researcher at the International Institute for Children's Literature (IICLO). Besides researching reading activities and the history of Japanese children's literature, Yasuko Doi plans projects such as training courses for teachers and librarians, and lectures and symposiums for children's book authors from Japan and overseas. Co-editor of *Kodomo no hon hyakumon hyakuto* (One Hundred Questions and Answers About Children's Books) in 2013. Jury for the 2018 Hans Christian Andersen Awards. Former JBBY board member.



### YUKIKO HIROMATSU

Picture book author, critic, and curator. Former chief curator of Chihiro Art Museum, Tokyo. Yukiko Hiromatsu's works include *Kyo no ehon ashita no ehon* (Picture Books of Today, Picture Books of Tomorrow), Series *Ima mukashi ehon* Vol. 1-11 (Picture Books of Old Tales for Now). She received the Japan Picture Book Award Translated Picture Book Award for *Hashire, Toto* (Run, Toto! by Eun Young Cho) in 2014. She has sat on the jury of many international competitions including as chair of the 2017 Biennial of illustrations Bratislava (BIB). JBBY board member.



### AKIRA NOGAMI

Served as managing editor of children's monthly magazines at Shogakukan; former president of Shogakukan Creative. Taught children's literature and culture at the Shirayuri University and the Tokyo Seitoku University. Akira Nogami's works include *Nihonjidobungaku no gendai e* (To the Modern Children's Literature of Japan), *Ekkyo suru jidobungaku* (Children's Literature Crossing Borders), and *Kodomo bunka no gendaishi* (Contemporary History of Children's Culture). Managing director of the Japan PEN Club. JBBY vice president.



### YUMIKO SAKUMA

Translator, editor, former professor at the Aoyama Gakuin Women's Junior College, and director of the Japan-Africa Children's Books Project (JACBOP). After working in publishing as an editor, Yumiko Sakuma began translating children's books. Her more than 200 translations include *Chronicles of Ancient Darkness* by Michelle Paver, *Dusk* by Uri Shulevitz, and *Of Thee I Sing* by Barack Obama. Her translation of *Last Summer with Maizon* by Jacqueline Woodson made the IBBY Honour List. JBBY president.



### TOMOKO SHIOTA

Chief librarian at the Miyoshi town library, Saitama prefecture. As a public librarian with long experience superintending children's services, she has worked diligently to research and promote children's literature by implementing read-alouds, book talks, Bookstart and other programming. She leads workshops in a range of locations for librarians and day-care workers, nurturing the next generation. She has authored *Yomikikase wakuwaku handobukku* (Read-Aloud Excitement! A Handbook) and co-authored *Ehon—kodomo no tame no 300 satsu* (Picture Books: 300 Titles for Children). JBBY board member.





Digital Catapult is a literary agency based in Japan.

## To publish foreign works in Japan, To publish Japanese works all over the world,

Digital Catapult supports licensors and licensees to publish works  
in both paper and digital editions.

We also deal with licenses for derivative works  
such as film adaptation and merchandising rights.

Feel free to contact us.

We also support JBBY to build bridges  
between Japan and the World through children's books



**Digital Catapult Inc.**

Tokyo Toyama Kaikan Bldg. 4th floor, 5-1-3, Hakusan, Bunkyo-ku, TOKYO JAPAN 112-0001  
TEL : +81-3-6865-8116 WEBSITE : <http://digital-catapult.com/> E-MAIL : [information@digital-catapult.com](mailto:information@digital-catapult.com)

## Japanese Children's Books 2019

JBBY's recommendations for young readers throughout the world

© Japanese Board on Books for Young People (JBBY), 2019

JBBY Secretariat

1-32 Kandajimbocho, Chiyoda-ku

Tokyo 101-0051 Japan

Tel. [int. +81] 3 6273 7703

Fax [int. +81] 3 6273 7708

E-mail: [info@jbby.org](mailto:info@jbby.org)

<http://www.jbby.org/>

Book selection:

Yasuko Doi, Yukiko Hiromatsu, Akira Nogami, Yumiko Sakuma, Tomoko Shirota

Translation: Cathy Hirano, Ginny Tapley Takemori, Avery Fischer Udagawa

Cover illustration: Koji Suzuki

Supported by

The Foundation for the Advancement of Juvenile Education in Japan

Digital Catapult Inc.

Poplar Publishing Co., Ltd.

