Nearly a year has passed since the Catastrophe, and it seems like no one is any closer to figuring out what exactly happened. But when Minori brings a letter from Roe2, the explosive contents rock Shiroe to his core! These revelations arrive just as an impending war threatens to consume Yamato, forcing every adventurer to decide whether to search for a way home or to throw themselves headfirst into a bloody battle alongside the People of the Earth. Whatever their choice, those hiding in the shadows won't wait before making their moves!

What's the one thing that can stop a master thief from a life of crime? True love! Akira Ijyuin, aka the notorious thief 20 faces, has been in love with young Utako for years, but is it true love? The mystery man must set aside masks for his greatest heist ever: stealing Utako's heart once and for all! -- VIZ Media

"Over 1,000 new entries, over 4,000 updates and corrections, countless old arguments ended (and new ones begun). The 3rd edition of the Anime Encyclopedia brings the landmark reference work up to date with six additional years of information on Japanese an"--

This volume comprises my poetry work. It includes philosophical, religious, and love poems as well as several poetic pieces about life, nature, sound, dance, color, and death. It also contains quatern, rondeau, ottava rima, ekphrastic, pantoum, kyrielle sonnet, villanelle, alexandrine, mirror sestet, quintain, rondelet, triolet, alliteration, tanka, haiku, senryu, sextuple, crystalline, choka, tetractys, fable, boketto, palindrome, acrostic, Fibonacci, hexaverse, triquatrain, dadaist, terza rima, Spenserian sonnet, jintishi, sestina, complex, oxymoron, cinquain, kimo, and monoku poems. I wanted to sense the essential human existence and to extrapolate it to infinity and to God. The poems themselves covered some symbolic and antagonistic ideas.
In the near future, humans communicate almost exclusively through monitors connected to online networks--face-to-face meetings are rare and the surveillance state nearly all-powerful. Even school children are only allowed to meet in the flesh in designated communication centers. So when a serial killer starts slaughtering junior high students, the crackdown is harsh. And despite all the safeguards, the killer's latest victim turns out to have been in contact with three young girls: Mio Tsuzuki, a certified prodigy; Hazuki Makino, a quiet but opinionated classmate; and Ayumi Kono, her best friend. As the girls get caught up in trying to find the killer--who just might be a werewolf--Hazuki learns that there is much more to virtual reality than meets the eye. -- VIZ Media

Demons like Rara are supposed to cause mischief in the mortal world and draw humans to darkness. They're not supposed to help mortals and they're definitely not supposed to fall in love with them! But that's just what happens when Rara enters high school, where a hot guy named Retsu Aku calls her "Gaba Kawa"! While demons gain power by causing mischief, the opposite is also true--if Rara uses any of her powers to help mortals, she'll immediately lose that very power. If she loses enough power, she'll disappear! Poor Rara. What's a "Gaba Kawa" demon to do? -- VIZ Media

At the galaxy's most outrageously bizarre bordello, Callahan's girlfriend, Lady Sally, and her staff service a diverse clientele including priests, cabbies, KGB agents, and purebred werbeagles. Reprint.

Since its debut manga RG Veda, CLAMP has steadily asserted itself as one of the most widely renowned teams of manga artists, leaving a durable imprint in every established genre while also devising novel formulas along the way. Endowed not only with stylistic distinctiveness but also comprehensive cultural structure, CLAMP's output is distinguished by unique worldbuilding flair and visual vitality. Exploring a selection of CLAMP manga as well as anime it inspired, this volume examines CLAMP's broader philosophical underpinnings, its dedication to the invention of elaborate narrative constructs, its legendary passion for multilayered universes, and its symbolic interpretation of human identity. Throughout, the work highlights the team's incremental creation of a graphic constellation of unparalleled appeal.

Japanese Horror and the Transnational Cinema of Sensations undertakes a critical reassessment of Japanese horror cinema by attending to its intermediality and transnational hybridity in relation to world horror cinema. Neither a conventional film history nor a thematic survey of Japanese horror cinema, this study offers a transnational analysis of selected films from new angles that shed light on previously ignored aspects of the genre, including sound design, framing techniques, and lighting, as well as the slow attack and long release times of J-horror's slow-burn style, which have contributed significantly to the development of its dread-filled cinema of sensations.

Way up in the mountains, far from any major cities or towns, Kaya Susugi runs a small cafe by day and guards a haunted cemetery by night. Then, one night, he comes across werewolf brothers Taro and Jiro. Cheerful but klutzy younger brother Jiro quickly falls head over heels for the capable loner Kaya. What results
Lonely City A tangly-haired, purple-eyed girl named Witch Baby lives in glitzy L.A. She loves a guy named Angel Juan. When he leaves for New York she knows she must find him. Looking For Love So she heads for the city of glittery buildings and garbage and Chinese food and drug dealers and subways and kids playing hopscotch. Finding Trouble Her clues are an empty tree house in the park, a postcard on the street, a mannequin in a diner. Angel Juan is in danger, and only Witch Baby's heart-magic can make him safe. When Angel Juan leaves L. A.—and Witch Baby—to play his music and find himself in New York, Witch Baby, wild and restless without him, follows. The story that ensues "is an engagingly eccentric mix of fantasy and reality, enhanced—this time—by mystery and suspense. It is also magical, moving and mischievous, and—literally—marvelous."—SLJ.

The novella Romaji Diary represents the first instance of a Japanese writer using romaji (roman script) to tell stories in a way that could not be told in kana or kanji. Sad Toys is a collection of 194 Tanka, the traditional 31-syllable poems that are evocative of Japan's misty past and its tentative steps into the wider world. The publication of this edition of two of Takuboku Ishikawa's finest and most popular works together in translation has proven to be interesting from various standpoints. Romaji Diary and the collection of tanka, Sad Toys, while different forms of literature, are not as dissimilar as they appear on the surface. Takuboku himself wrote that poetry "must be an exact report, an honest diary, of the changes in a man’s emotional life," and these tanka are indeed as much a diary as a standard prose one. Both works reflect clearly, honestly, and poignantly the emotions and philosophy of a complex individual living in a time of profound change in Japan. Romaji Diary is here presented in full in English for the first time.

Kawanabe Kyosai (1831-1889), described as The Intoxicated Demon of Painting—who could paint a 50-foot theatre curtain in four hours—was a serious student of earlier styles, producing meticulous scrolls of beauties and Buddhist deities. He was also a comic artist of crazy pictures and political satires.

The Japanese have ambivalent attitudes toward death, deeply rooted in pre-Buddhist traditions. In this scholarly but accessible work, authors Iwasaka and Toelken show that everyday beliefs and customs—particularly death traditions—offer special insight into the living culture of Japan.

With the help of his right hand man Kuraha, Migiri has been brought back to life and granted a sacrifice in the form of the beautiful young Kikuri. The only thing standing in the way of Migiri's restoration is Yusuke Himukai, who is sworn to protect Kikuri!

One day, Hikaru Shidou, Umi Ryuuzaki, and Fuu Hououji, all from different schools and different backgrounds, are out on a field trip. Suddenly, without warning, all three are transported to another world, the mystical land of Cephiro. Cephiro is under threat, as the Princess at the head of the world has been abducted by dark magicians. In order to rescue her and put the world back in
balance, they must awaken the rune gods and become the magic knights of legend. And so begins an adventure grand and terrifying, as in order to save the world and get back to Earth, the three girls must pass harsh trials and confront great hardship. If they don’t, they and the whole world of Cephiro will be vanished.

Japanese anime plays a major role in modern popular visual culture and aesthetics, yet this is the first study which sets out to put today’s anime in historical context by tracking the visual links between Edo- and Meiji- period painters and the post-war period animation and manga series ‘Gegegeno Kitaro’ by Mizuki Shigeru.

In this first book from the successful Japanese series, Kyogokudo, an exorcist who doesn’t believe in ghosts, creates fake spiritual explanations to help his clients deal with their psychological problems, and solves their troubles through staged rituals. Original.

A peaceful vacation is transformed into a nightmare as a teenager becomes embroiled in a bizarre murder mystery involving a locked room, a group of teenage geniuses, and a series of decapitations, in the first volume in a suspenseful new manga series. Original. 17,500 first printing.

SHIRAHIME-SYO is CLAMP’s return to traditional Japanese form and story-telling. Featuring luscious watercolors and gentle brushstrokes, it is a beautiful departure from CLAMP’s usual fare. Discover for yourself the mystery behind the snow. -- VIZ Media

Monsters known as yōkai have long haunted the Japanese cultural landscape. This history of the strange and mysterious in Japan seeks out these creatures in folklore, encyclopedias, literature, art, science, games, manga, magazines and movies, exploring their meanings in the Japanese imagination over three centuries.

Following a previous international conference at the Sapientia Hungarian University of Transylvania in Cluj-Napoca, Romania, and the subsequent publication of a volume of studies with the title Film in the Post-Media Age (Cambridge Scholars Publishing, 2012), which insisted, citing the words of Jacques Rancière, that the ecosystem of contemporary moving images should be understood not as a unified digital environment, but as a highly diversified, “multisensory milieu,” another conference was organised, focusing this time directly on the “multisensory” nature of moving images. Pairing the keywords “cinema” and “sensation”, an invitation was extended for presentations offering a closer examination of the sensual aspects of moving images in order to identify and map out at least some of the possible new directions perceived as taking shape as “sensuous” film studies. The questions contributors addressed included: What kind of paradigms, authors, and styles can be identified in the practice of a cinema exploring the palpable presence of bodies in film history? How can sensory, audiovisual perception and cognitive knowledge be connected when watching moving images? What does the experience of so-called haptic images entail in film and video art? How does an emphasis on sensations and the
body relate to representations of social issues and cultural difference? How are representations of other arts in films, or the filmic image appearing as a painterly tableau perceived? How can new images incorporate a sensation of “old” images? What is the difference between haptic images and “hyper” cinema in the form of 3D movies? How can the new naturalistic trends in contemporary cinema be interpreted? What kind of sensual forms are devised for what is unrepresentable or impalpable? The conference took place between the 25th and 27th of May 2012, with the title The Cinema of Sensations, and attracted researchers from all over the world for what turned out to be three days of presentations on extremely varied subjects and lively discussions conducted in a memorably cheerful atmosphere. The present volume is the palpable outcome of these debates, and publishes a selection of articles that have been written for, or after, this conference.

Yurei Attack! is a nightmare-inducing one-stop guide to Japan’s traditional ghosts and spirits. Surviving encounters with angry ghosts and sexy spectres. Haunted places. Dangerous games and how to play them. And more importantly, a guided tour of what awaits in the world of the dead. Yurei is the Japanese word for "ghost." It's as simple as that. They are the souls of dead people, unable—or unwilling—to shuffle off this mortal coil. Yurei are many things, but "friendly" isn't the first word that comes to mind. Not every yurei is dangerous, but they are all driven by emotions so uncontrollably powerful that they have taken on a life of their own: rage, sadness, devotion, a desire for revenge, or even the firm belief that they are still alive. This book, the third in the authors' bestselling Attack! series, after Yokai Attack! and Ninja Attack! gives detailed information on 39 of the creepiest yurei stalking Japan, along with detailed histories and defensive tactics should you have the misfortune to encounter one. Japanese ghosts include: Oiwa, The Horror of Yotsuya Otsuyu, The Tale of the Peony Lantern The Lady Rokujo, The Tale of Genji Isora, Tales of Moonlight and Rain Orui, The Depths of Kasane Book 3 of 3 in the Yokai Attack! series. Others include Ninja Attack! and Yokai Attack!.

The Apocalypse didn't end with a BANG, but with a whimper. Silently, the 'amnesia wind' swept away all of mankind's knowledge. Thousands of years of human civilization vanished overnight as people forgot how to use the tools of modern civilization; who they were, how to speak - everything! Technology decayed as mankind was reduced to an extremely primitive level. Two years after the devastation, a young man explores a nation reduced to barbarism: America. Miraculously re-educated after the cataclysm, he is accompanied by a young woman - somehow spared the obliterating effects of the amnesia wind. Pursued by a relentless killing machine, they search for those responsible for stealing their memories.

When Yuji accidentally overhears his classmate Yamato confessing to another friend that he's gay, his perspective shifts. Seeing Yamato in a new light, Yuji does his best not to let prejudice color his view, but he still finds himself overthinking his classmates' interactions now. He especially notices the way Yamato looks at one particular boy: Yuji's own best friend. Even though he tells himself he shouldn't get involved, Yuji finds he just can't help it; watching Yamato's one-sided love draws him in a way he never expected. At first, it's empathy, knowing that the boy Yamato has his sights on is definitely straight and...
has no idea. But as his own friendship with Yamato develops and the two of them grow closer through a mutual study group, Yuji comes to truly care about Yamato as a person, regardless of his sexuality. He only wants Yamato to be happy, and to be able to express his true self.

Monsters, ghosts, fantastic beings, and supernatural phenomena of all sorts haunt the folklore and popular culture of Japan. Broadly labeled yokai, these creatures come in infinite shapes and sizes, from tengu mountain goblins and kappa water spirits to shape-shifting foxes and long-tongued ceiling-lickers. Currently popular in anime, manga, film, and computer games, many yokai originated in local legends, folktales, and regional ghost stories. Drawing on years of research in Japan, Michael Dylan Foster unpacks the history and cultural context of yokai, tracing their roots, interpreting their meanings, and introducing people who have hunted them through the ages. In this delightful and accessible narrative, readers will explore the roles played by these mysterious beings within Japanese culture and will also learn of their abundance and variety through detailed entries, some with original illustrations, on more than fifty individual creatures. The Book of Yokai provides a lively excursion into Japanese folklore and its ever-expanding influence on global popular culture. It also invites readers to examine how people create, transmit, and collect folklore, and how they make sense of the mysteries in the world around them. By exploring yokai as a concept, we can better understand broader processes of tradition, innovation, storytelling, and individual and communal creativity.

Ricardo Salvatore despised greedy women—was Carly just one more? He planned to take over the company that Carly managed. So why not include her in the bargain? Unloved and unwanted as a child, Carly had never let anyone this close. She and Ricardo were working closely together, and their sizzling attraction boiled over.

From one of the masters of the short story comes an unforgettable collection of haunting and strange tales.

Oni, ubiquitous supernatural figures in Japanese literature, lore, art, and religion, usually appear as demons or ogres. Characteristically threatening, monstrous creatures with ugly features and fearful habits, including cannibalism, they also can be harbingers of prosperity, beautiful and sexual, and especially in modern contexts, even cute and lovable. There has been much ambiguity in their character and identity over their long history. Usually male, their female manifestations convey distinctively gendered social and cultural meanings. Oni appear frequently in various arts and media, from Noh theater and picture scrolls to modern fiction and political propaganda. They remain common figures in popular Japanese anime, manga, and film and are becoming embedded in American and international popular culture through such media. Noriko Reider's book is the first in English devoted to oni. Reider fully examines their cultural history, multifaceted roles, and complex significance as "others" to the Japanese.

A local exorcist has passed away, leaving behind a study packed with a lifetime of important yokai research. But his family are normal and don't know where he's
hidden his workroom. Now all the exorcists in the area are on the hunt for the mysterious library. But Natsume can’t decide what is more dangerous—letting the other exorcists find the collection, or discovering it himself! -- VIZ Media

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The first study and collection of Japanese supernatural art, this illustrated volume shows how Japan's long tradition of brilliant artists attempted to understand the mysteries of the world

"Impressive, exhaustive, labyrinthine, and obsessive—The Anime Encyclopedia is an astonishing piece of work."—Neil Gaiman Over one thousand new entries . . . over four thousand updates . . . over one million words. . . This third edition of the landmark reference work has six additional years of information on Japanese animation, its practitioners and products, plus incisive thematic entries on anime history and culture. With credits, links, cross-references, and content advisories for parents and libraries. Jonathan Clements has been an editor of Manga Max and a contributing editor of Newtype USA. Helen McCarthy was founding editor of Anime UK and editor of Manga Mania.

First English publication of all four of Sekien's masterworks: The Illustrated Demons' Night Parade, More Illustrated Demons from Past and Present, Even More Demons from Past and Present, and An Idle Horde of Things.

Kentaro and Takeshi, two freshmen collectively known as the Duklyon duo, face abnormal villans and it is up to Erii to bring Sukyabashi, who is on the evil side of the "mysterious beauty" to the lawful side.

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