

I Am A Cat Natsume Soseki

Japan's most beloved masterpiece brought to life with manga English readers can now enjoy I Am a Cat as a graphic novel for the first time. Read right to left, this popular story--the most read novel in Japan--has been skillfully adapted by Tyrol Kobata. Set in early 20th century Tokyo, Soseki Natsume's comic masterpiece satirizes the foolishness of upper-middle-class Japanese society during the Meiji era. With biting wit and sardonic perspective, it follows the whimsical adventures of a world-weary stray cat who comments on the follies and foibles of the people around him. Originally written as a short story, then serialized in eleven parts, the novel was published in three volumes between 1905-07, becoming an instant success and making Soseki the most popular writer in Japan.

An NYRB Classics Original A humble clerk and his loving wife scrape out a quiet existence on the margins of Tokyo. Resigned, following years of exile and misfortune, to the bitter consequences of having married without their families' consent, and unable to have children of their own, S?suke and Oyone find the delicate equilibrium of their household upset by a new obligation to meet the educational expenses of S?suke's brash younger brother. While an unlikely new friendship appears to offer a way out of this bind, it also soon threatens to dredge up a past that could once again force them to flee the capital. Desperate and torn, S?suke finally resolves to travel to a remote Zen mountain monastery to see if perhaps there, through meditation, he can find a way out of his predicament. This moving and deceptively simple story, a melancholy tale shot through with glimmers of joy, beauty, and gentle wit, is an understated masterpiece by one of Japan's greatest writers. At the end of his life, Natsume S?seki declared *The Gate*, originally published in 1910, to be his favorite among all his novels. This new translation captures the oblique grace of the original while correcting numerous errors and omissions that marred the first English version.

I am a CatTuttle Publishing

Writing at the beginning of the twentieth century, Ryunosuke Akutagawa created disturbing stories out of Japan's cultural upheaval. Akutagawa's disturbing tale of seven people recounts the same incident from shockingly different perspectives. *Rashomon* tells the chilling story of the killing of a samurai through the testimony of witnesses, including the spirit of the murdered man. The fable-like *Yam Gruel* is an account of desire and humiliation, but one in which the reader's sympathy is thoroughly unsettled. And in *The Martyr*, a beloved orphan raised by Jesuit priests is exiled when he refuses to admit that he made a local girl pregnant. He regains their love and respect only at the price of his life. All six tales in the collection show Akutagawa as a master storyteller and an exciting voice of modern Japanese literature.

The *Cambridge History of Japanese Literature* provides, for the first time, a history of Japanese literature with comprehensive coverage of the premodern and modern eras in a single volume. The book is arranged topically in a series of short, accessible chapters for easy access and reference, giving insight into both canonical texts and many lesser known, popular genres, from centuries-old folk literature to the detective fiction of modern times. The various period introductions provide an overview of recurrent issues that span many decades, if not centuries. The book also places Japanese literature in a wider East Asian tradition of Sinitic writing and provides comprehensive coverage of

women's literature as well as new popular literary forms, including manga (comic books). An extensive bibliography of works in English enables readers to continue to explore this rich tradition through translations and secondary reading.

Natsume S?seki (1867–1916) was the father of the modern novel in Japan, chronicling the plight of bourgeois characters caught between familiar modes of living and the onslaught of Western values and conventions. Yet even though generations of Japanese high school students have been expected to memorize passages from his novels and he is routinely voted the most important Japanese writer in national polls, he remains less familiar to Western readers than authors such as Kawabata, Tanizaki, and Mishima. In this biography, John Nathan provides a lucid and vivid account of a great writer laboring to create a remarkably original oeuvre in spite of the physical and mental illness that plagued him all his life. He traces S?seki's complex and contradictory character, offering rigorous close readings of S?seki's groundbreaking experiments with narrative strategies, irony, and multiple points of view as well as recounting excruciating hospital stays and recurrent attacks of paranoid delusion. Drawing on previously untranslated letters and diaries, published reminiscences, and passages from S?seki's fiction, Nathan renders intimate scenes of the writer's life and distills a portrait of a tormented yet unflinchingly original author. The first full-length study of S?seki in fifty years, Nathan's biography elevates S?seki to his rightful place as a great synthesizer of literary traditions and a brilliant chronicler of universal experience who, no less than his Western contemporaries, anticipated the modernism of the twentieth century.

A simple housecat named Simon encounters some bigger cats: Lion, Puma, Panther, Tiger, and Cheetah. Each of the big cats has something to say about Simon not being "cat" enough. According to them, he just doesn't measure up. He doesn't have Lion's mane or Cheetah's spots. He doesn't sleep in trees like Panther or climb mountains like Puma. He's small and fuzzy, not big and strong. But ultimately, Simon shows the big cats that he's just like them . . . only smaller. A celebration of both individuality and community, *I Am a Cat* is a strong debut that shows we're all more alike than we think . . . if we look closely enough.

A murderer discovers his true nature from a talking infant, a samurai is frustrated in his attempts to meditate, and a dying man bestows his hat on a friend in these surrealistic short stories. The dream-like, open-ended tales by the father of Japanese modernist literature offer thought-provoking reflections on fear, death, and loneliness. Their settings range from the Meiji period of the late nineteenth and early twentieth century, the era in which the tales were written, to the prehistoric Age of the Gods; the twelfth-century Kamakura period, in which the samurai class emerged; and the remote future. A scholar of British literature, author Natsume S?seki (1867–1916) was also a composer of haiku, kanshi, and fairy tales. The stories of *Ten Nights Dreaming*, which were originally published as a newspaper serial, constitute milestones of Japanese fantasy. Like S?seki's other writings, they have had a profound effect on readers, writers, and filmmakers. This edition features an expert new English translation by Matt Treyvaud, who has translated the story "The Cat's Grave" for this work as well. Japan's beloved literary masterpiece brought to life in manga form! Soseki Natsume's comic masterpiece, *I Am a Cat*, satirizes the foolishness of upper-middle-class Japanese society in early 20th century Tokyo. Written with biting wit

and sardonic perspective, it follows the whimsical adventures of a rather cynical stray kitten. He finds his way into the home of an English teacher, where his running commentary on the follies and foibles of the people around him has been making readers laugh for more than a century. This is the very first manga edition in English of this classic piece of Japanese literature. The story lends itself well to a graphic novel format, allowing readers to pick up on the more subtle cues of the expressive cat, while also being immersed in the world of his perceptive narration. It is true to classic manga form, and is read back to front. The cast of characters includes: Kushami—His master, who is not good at his job and quite stupid The Kenedas—A conceited couple with a spoiled daughter Meitei—Kushami's friend who is fond of jokes and tall tales A group of local cats including lovely Mikeko, and violent Kuro Beautifully illustrated by Japanese artist Chiroru Kobato, this edition provides a visual, entertaining look at a unique period in Japan's history—filled with cultural and societal changes, rapid modernization and a feeling of limitless possibility—through the eyes of an unlikely narrator. A wonderful sui generis novel about a visiting cat who brings joy into a couple's life in Tokyo A bestseller in France and winner of Japan's Kiyama Shohei Literary Award, *The Guest Cat*, by the acclaimed poet Takashi Hiraide, is a subtly moving and exceptionally beautiful novel about the transient nature of life and idiosyncratic but deeply felt ways of living. A couple in their thirties live in a small rented cottage in a quiet part of Tokyo; they work at home, freelance copy-editing; they no longer have very much to say to one another. But one day a cat invites itself into their small kitchen. It leaves, but the next day comes again, and then again and again. Soon they are buying treats for the cat and enjoying talks about the animal and all its little ways. Life suddenly seems to have more promise for the husband and wife — the days have more light and color. The novel brims with new small joys and many moments of staggering poetic beauty, but then something happens.... As Kenzaburo Oe has remarked, Takashi Hiraide's work "really shines." His poetry, which is remarkably cross-hatched with beauty, has been acclaimed here for "its seemingly endless string of shape-shifting objects and experiences, whose splintering effect is enacted via a unique combination of speed and minutiae."

For the first time, English readers have access to Soseki's *Spring Miscellany*. Originally published as *Eijitu Shohin* in serial form in the *Asahi* newspaper in 1909, before appearing in book form, *Spring Miscellany* is an pastiche of twenty-five sketches, referred to as *shohin* (little items), heir to the great *zuihitsu* tradition of discursive prose. These personal vignettes are clearly autobiographical and reveal Soseki's kaleidoscopic view of his private world and his interest in authentic, unadorned self-expression. The stories range from from episodes from his youth to his adult musings. Of special interest are the accounts of Soseki's stay in England between 1900 and 1902, where he attended University College, studied privately with W. J. Craig, editor of the *Arden Shakespeare*, and immersed himself in studying eighteenth-century literature. It was not a happy

time for Soseki--he described his stay as "like a poor dog that had wandered into the company of wolves"--but, as with all great writers, he managed to turn adversity into raw material for his art and to give us insight today into the life of an expatriate Japanese scholar at the turn of the century. In his Introduction to the work, Sammy Tsunematsu, founder and curator of the Soseki Museum in London, provides a fresh perspective on Soseki as a man and a writer, as well as an insightful commentary on the work itself.

Watching movies every night at home with his cats, film scholar and cat lover Daisuke Miyao noticed how frequently cats turned up on screen. They made brief appearances (think of Mafia boss Marlon Brando gently stroking a cat in a scene from *The Godfather*); their looks provided inspiration to film creators (*Avatar*); they even held major roles (*The Lion King*). In *Cinema Is a Cat*, Miyao uses the fascinating relationship between cats and cinema to offer a uniquely appealing introduction to film studies. Cats are representational subjects in the nine films explored in this book, and each chapter juxtaposes a feline characteristic—their love of dark places, their "star" quality—with discussion of the theories and histories of cinema. The opening chapters explore three basic elements of the language of cinema: framing, lighting, and editing. Subsequent chapters examine the contexts in which films are made, exhibited, and viewed. Miyao covers the major theoretical and methodological concepts of film studies—auteurism, realism, genre, feminist film theory, stardom, national cinema, and modernity theory—exploring fundamental questions. Who is the author of a film? How does a film connect to reality? What connections does one film have to other films? Who is represented in a film and how? How is a film viewed differently by people of different cultural and social backgrounds? How is a film located in history? His focus on the innate qualities of cats—acting like prima donnas, born of mixed blood, devoted to the chase—offers a memorable and appealing approach to the study of film. How to read audio-visual materials aesthetically and culturally is of limitless value in a world where we are constantly surrounded by moving images—television, video, YouTube, streaming, GPS, and virtual reality. *Cinema Is a Cat* offers an accessible, user-friendly approach that will deepen viewers' appreciation of movies, from Hollywood classics like *Breakfast at Tiffany's* and *To Catch a Thief*, to Japanese period dramas like *Samurai Cat*. The book will be attractive to a wide audience of students and scholars, movie devotees, and cat lovers.

A stunning new English translation—the first in more than forty years—of a major novel by the father of modern Japanese fiction Natsume Soseki's *Kusamakura*—meaning "grass pillow"—follows its nameless young artist-narrator on a meandering walking tour of the mountains. At the inn at a hot spring resort, he has a series of mysterious encounters with Nami, the lovely young daughter of the establishment. Nami, or "beauty," is the center of this elegant novel, the still point around which the artist moves and the enigmatic subject of Soseki's word painting. In the author's words, *Kusamakura* is "a haiku-style novel, that lives

through beauty." Written at a time when Japan was opening its doors to the rest of the world, Kusamakura turns inward, to the pristine mountain idyll and the taciturn lyricism of its courtship scenes, enshrining the essence of old Japan in a work of enchanting literary nostalgia.

Originally published as *Garusudo no Uchi* in daily serialization in the *Asahi* newspaper in 1915, before appearing in book form, this is the first time *Inside My Glass Doors* has been published in English. It is a moving literary reminiscence, a collection of thirty-nine autobiographical essays penned a year before the author's death. Written in the genre of *shohin* (little items), the personal vignettes provide a kaleidoscopic view of Natsume Soseki's private world and shed light on his concerns as a novelist. Readers are at once ushered into Soseki's book-lined study, in his residence in Kikui-cho, as he muses on his present situation and reflects on the past. The story is filled with flashbacks to Soseki's youth—his classmates, his family, and his old neighborhood—as well as episodes from the more recent past, all related in considerable detail. There are his characteristic ruminations about his physical well-being, and from the quiet spaces inside the glass doors of his study, he also calmly observes the clamorous state of the world outside. The essays in this book, crafted with extraordinary subtlety and psychological depth, reflect the work of a great author at the height of his powers. "A nonchalant string of anecdotes and wisecracks, told by a fellow who doesn't have a name, and has never caught a mouse, and isn't much good for anything except watching human beings in action..." —*The New Yorker* Written from 1904 through 1906, Soseki Natsume's comic masterpiece, *I Am a Cat*, satirizes the foolishness of upper-middle-class Japanese society during the Meiji era. With acerbic wit and sardonic perspective, it follows the whimsical adventures of a world-weary stray kitten who comments on the follies and foibles of the people around him. A classic of Japanese literature, *I Am a Cat* is one of Soseki's best-known novels. Considered by many as the most significant writer in modern Japanese history, Soseki's *I Am a Cat* is a classic novel sure to be enjoyed for years to come.

'What is the life of a human being - a drop of dew, a flash of lightning? This is so sad, so sad.' Autobiographical stories from one of Japan's masters of modernist story-telling. Introducing Little Black Classics: 80 books for Penguin's 80th birthday. Little Black Classics celebrate the huge range and diversity of Penguin Classics, with books from around the world and across many centuries. They take us from a balloon ride over Victorian London to a garden of blossom in Japan, from Tierra del Fuego to 16th-century California and the Russian steppe. Here are stories lyrical and savage; poems epic and intimate; essays satirical and inspirational; and ideas that have shaped the lives of millions. Ryunosuke Akutagawa (1892-1927). Akutagawa's *Rashomon* and *Seventeen Other Stories* is also available in Penguin Classics.

"A nonchalant string of anecdotes and wisecracks, told by a fellow who doesn't have a name, and has never caught a mouse, and isn't much good for anything except

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The author of *Straw Dogs*, famous for his provocative critiques of scientific hubris and the delusions of progress and humanism, turns his attention to cats—and what they reveal about humans' torturous relationship to the world and to themselves. The history of philosophy has been a predictably tragic or comical succession of palliatives for human disquiet. Thinkers from Spinoza to Berdyaev have pursued the perennial questions of how to be happy, how to be good, how to be loved, and how to live in a world of change and loss. But perhaps we can learn more from cats--the animal that has most captured our imagination--than from the great thinkers of the world. In *Feline Philosophy*, the philosopher John Gray discovers in cats a way of living that is unburdened by anxiety and self-consciousness, showing how they embody answers to the big questions of love and attachment, mortality, morality, and the Self: Montaigne's house cat, whose un-examined life may have been the one worth living; Meo, the Vietnam War survivor with an unshakable capacity for "fearless joy"; and Colette's Saha, the feline heroine of her subversive short story "The Cat", a parable about the pitfalls of human jealousy. Exploring the nature of cats, and what we can learn from it, Gray offers a profound, thought-provoking meditation on the follies of human exceptionalism and our fundamentally vulnerable and lonely condition. He charts a path toward a life without illusions and delusions, revealing how we can endure both crisis and transformation, and adapt to a changed scene, as cats have always done.

From the writer who shocked and delighted the world with his novels *Lolita*, *Pale Fire*, and *Invitation of a Small Owl*, and so many others, comes a magnificent collection of stories. Written between the 1920s and 1950s, these sixty-five tales--eleven of which have been translated into English for the first time--display all the shades of Nabokov's imagination. They range from sprightly fables to bittersweet tales of loss, from claustrophobic exercises in horror to a connoisseur's samplings of the table of human folly. Read as a whole, *The Stories of Vladimir Nabokov* offers an intoxicating draft of the master's genius, his devious wit, and his ability to turn language into an instrument of ecstasy.

Sanshir? (1908) is a novel by Natsume Sōseki. Inspired by the author's experience as a student from the countryside who moved to Tokyo, *Sanshir?* is a story of family, growth, and identity that captures the isolation and humor of adjusting to life on one's own. Recognized as a powerful story by generations of readers, *Sanshir?* is a classic novel from one of Japan's most successful twentieth century writers. Raised on the island of Kyushu, Sanshir? Ogawa excels in high school and earns the chance to continue his studies at the University of Tokyo. On his way there, he naively accepts an invitation to share a room with a young woman in Nagoya, realizing only too late that she has other things than sleep in mind. As he adjusts to life in the big city, he finds himself stumbling into more uncomfortable situations with women, radical political

figures, and interfering colleagues, all of which shape his sense of identity while teaching him the value of trust, courage, and self-respect. While he misses his family and friends in Kyushu, Sanshirō learns to value his newfound independence, forming friendships that will last a lifetime. Sanshirō proves a gifted student but struggles to understand the intricacies of academic life. As he begins a relationship with the lovely Mineko, he begins to doubt his ability to defy tradition. Will he return home to raise a family in Kyushu, or remain in Tokyo to chart a path of his own? Eminently human, Sanshirō is a beloved story of isolation, morality, and conflict from a master of Japanese fiction. With a beautifully designed cover and professionally typeset manuscript, this edition of Natsume Sōseki's Sanshirō is a classic work of Japanese literature reimagined for modern readers.

"Japan's preeminent modern novelist, Natsume Sōseki (1867-1916), may be better known for his works of fiction Kokoro, Botchan, and I Am a Cat, than for his last novel, Meian, uncompleted at his death, which remains something of an enigma -- a neglected masterpiece. A simple plot summary doesn't do it justice: the marriage of Tsuda and O-Nobu is threatened when Kobayashi and others begin dropping hints about another woman. Tsuda departs on a trip to rendezvous with the woman in question, Kiyoko, his former fiancée. The novel is a study of human character, a marriage tested, and what it means to be an individual in the modern world." -- Amazon.com

First published as Nihyaku Toka in 1906, *The 210th Day* is published here for the first time in English. Focusing on two strongly contrasting characters, Kei and Roku, as they attempt to climb the rumbling Mount Aso as it threatens to erupt, it is a celebration of personal experience and subjective reaction to an event in the author's life. During their progress up the mountain—where they encounter a storm on the 210th day (the lunar calendar day traditionally associated with typhoons)—and during a stopover at an inn along the way, Roku, the main protagonist, banters with Kei about his background, behavior and his reaction to the things they see. Kei surprises his easy-going friend by advocating a radical social agenda. Written almost entirely in the form of an extended dialogue, carried over several episodes, the book reveals Soseki's gift for the striking image and his vivid imagination, as well as his talent for combining Eastern and Western genres—the Western auto-biography and the Japanese traditional literary diary—into a work with a unified theme and atmosphere. In his Introduction to the book, Dr Marvin Marcus, Associate Professor of Japanese Language and Literature at Washington University, provides insight into Soseki's life and work.

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Michigan Monograph Series in Japanese Studies No. 72 Shirai Dōya is a man of letters, a man of principles. His principles sometimes stand in the way of his teaching career, but his writing allows him to openly address "today's youth" with stern conviction—although he is still unable to make a comfortable living from his writing. Two youths in particular show interest in his ideas: the tubercular impoverished Takayanagi, an aspiring writer himself (and former student of Dōya's, as it turns out), and his rich friend, the dandy Nakano. The lives and minds of the three men come together in ways that are both commonplace and surprising. The setting—mainly Tokyo of one hundred years ago—and the preoccupations of these characters will appear distinctly familiar, even today.

Every civilization has its myths. Only one is true. When eighteen year old Keiko

Yamada's father dies unexpectedly, he leaves behind a one way ticket to Japan, an unintelligible death poem about powerful Japanese spirits and their gigantic, beast-like Guardians, and the cryptic words: "Go to Japan in my place. Find the Gate. My camera will show you the way." Alone and afraid, Keiko travels to Tokyo, determined to fulfil her father's dying wish. There, beneath glittering neon signs, her father's death poem comes to life. Ancient spirits spring from the shadows. Chaos envelops the city, and as Keiko flees its burning streets, her guide, the beautiful Yui Akiko, makes a stunning confession – that she, Yui, is one of a handful of spirits left behind to defend the world against the most powerful among them: a once noble spirit now insane. Keiko must decide if she will honour her father's heritage and take her rightful place among the gods. File Under: Fantasy

Japan's preeminent modern novelist, Natsume Sôseki (1867-1916), may be better known for his works of fiction *Kokoro*, *Botchan*, and *I Am a Cat*, than for his last novel, *Meian*, uncompleted at his death, which remains something of an enigma -- a neglected masterpiece. A simple plot summary doesn't do it justice: the marriage of Tsuda and O-Nobu is threatened when Kobayashi and others begin dropping hints about another woman. Tsuda departs on a trip to rendezvous with the woman in question, Kiyoko, his former fiancée. The novel is a study of human character, a marriage tested, and what it means to be an individual in the modern world.

A young man describes his torment as he struggles to reconcile the diverse influences of Western culture and the traditions of his own Japanese heritage

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.

Natsume Soseki (1867-1916) was the foremost Japanese novelist of the twentieth century, known for such highly acclaimed works as *Kokoro*, *Sanshiro*, and *I Am a Cat*. Yet he began his career as a literary theorist and scholar of English literature. In 1907, he published *Theory of Literature*, a remarkably forward-thinking attempt to understand how and why we read. The text anticipates by decades the ideas and concepts of formalism, structuralism, reader-response theory, and postcolonialism, as well as cognitive approaches to literature that are only now gaining traction. Employing the cutting-edge approaches of contemporary psychology and sociology, Soseki created a

model for studying the conscious experience of reading literature as well as a theory for how the process changes over time and across cultures. Along with *Theory of Literature*, this volume reproduces a later series of lectures and essays in which Soseki continued to develop his theories. By insisting that literary taste is socially and historically determined, Soseki was able to challenge the superiority of the Western canon, and by grounding his theory in scientific knowledge, he was able to claim a universal validity.

Written in eight days, in December 1905, and published in the January 1906 issue of the magazine *Teikoku Bungaku* (Imperial Literature), *Shumi no iden* (The Heredity of Taste) is Soseki Natsume's only anti-war work. Chronicling the mourning process of a narrator haunted by his friend's death, the story reveals Soseki's attitude to the atrocity of war, specifically to the Russo-Japanese War of 1904-5, and to the personal tragedies and loss of individuality of young men like his hero Ko-san, and the sacrifices made by both the living and the dead. Although the first part of the story powerfully describes the narrator's visions of the war dead, including the recurring vision of Ko-san who cannot climb out of a ditch and return from the war, it is the second half, in which a beautiful and mysterious woman appears before the narrator at Ko-san's grave, with the promise of transcendence, that grips our attention. The story centers on finding out the identity of this woman and her relationship with Ko-san, with its implication that what should have been a love story has been shattered by the reality of war—a reminder of the magnitude of Japan's sacrifice for its so-called victory.

A book that “speak[s] volumes about our need for connection—human, feline or otherwise” (*The San Francisco Chronicle*), *The Travelling Cat Chronicles* is a life-affirming anthem to kindness and self-sacrifice that shows how the smallest things can provide the greatest joy—the perfect gift for cat lovers and travellers! We take journeys to explore exotic new places and to return to the comforts of home, to visit old acquaintances and to make new friends. But the most important journey is the one that shows us how to follow our hearts... An instant international bestseller and indie bestseller, *The Travelling Cat Chronicles* has charmed readers around the world. With simple yet descriptive prose, this novel gives voice to Nana the cat and his owner, Satoru, as they take to the road on a journey with no other purpose than to visit three of Satoru's longtime friends. Or so Nana is led to believe... With his crooked tail—a sign of good fortune—and adventurous spirit, Nana is the perfect companion for the man who took him in as a stray. And as they travel in a silver van across Japan, with its ever-changing scenery and seasons, they will learn the true meaning of courage and gratitude, of loyalty and love. On *New York Post's* Required Reading List

Acclaimed English translation of poems by one of the most gifted and colourful of Japan's early modern poets: Nakahara Chuya. Now ranked among the finest Japanese verse of the 20th century, influenced by both Symbolism and Dada, he created lyrics renowned for their songlike eloquence, their personal imagery and their poignant charm.

In her first novel since *The One and Only Ivan*, winner of the Newbery Medal, Katherine Applegate delivers an unforgettable and magical story about family, friendship, and resilience. Jackson and his family have fallen on hard times. There's no more money for rent. And not much for food, either. His parents, his little sister, and their dog may have to live in their minivan. Again. Crenshaw is a cat. He's large, he's outspoken, and

he's imaginary. He has come back into Jackson's life to help him. But is an imaginary friend enough to save this family from losing everything? Beloved author Katherine Applegate proves in unexpected ways that friends matter, whether real or imaginary. This title has Common Core connections.

A reimagining of "Wuthering Heights" set in post-World War II Japan follows a Japanese immigrant as he makes his fortune in 1960s New York while looking back on his impoverished upbringing, rise to wealth, and obsession with a rich girl.

In these rare personal essays, Soseki defines the role of art in light of the isolation of the modern world. Each essay includes personal anecdotes that act as allegories about the fate of Japan. In her introduction, Soseki expert Dr. Inger Sigrun Brodey masterfully unravels the complexities of the two essays.

Depicts the adventure of three Englishmen who uncover a pair of 250,000 year old super-humans in suspended animation. The super-humans, awakened, view Europe in the midst of the First World War and decide that human civilization must be destroyed.

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