

The Eye Of Atrocity Superviolent Art By Yoshitoshi Ukiyo E Master Series

Japanese Ukiyo-e master Tsukioka Yoshitoshi (1839-1892) is considered by many to be Japan's last great woodblock artist, and his final work, the series One Hundred Aspects of the Moon, is regarded as his greatest achievement. Yoshitoshi's artistic career traces a period of social and political change in Japan, which opened its doors to trade with the West in 1853, the year that he published his first woodblock print. As tumult shook the foundations of old Japan, Yoshitoshi cleaved to tradition in his choice of subject matter, drawing upon literature, history, and mythology, the warrior class, and the Buddhist notion of "the floating world" to preserve and celebrate Japanese culture before modernism. In one hundred views and commentaries, the artist used the popular woodblock print form to depict everyday Japanese concerns and the collective apprehension about a future not yet clarified.

Kawanabe Kyosai (1831-89) was only six years old when he joined the school of the great Ukiyo-e master Utagawa Kuniyoshi, along with such fellow pupils as Yoshitoshi. Kyosai would embrace many styles and methods during his artistic career. His eclectic approach may also be attributable to a legendary sake-drinking habit, which could account for the more bizarre extremes of his chosen subject matter. Kyosai can now be regarded as not only one of the last true Ukiyo-e masters, but also as one of the first truly modernist painters of Japan.

Celebrates an artist whose acute perceptions and imagination embrace not only the photographs of children, for which she is renowned, but also the earlier landscapes and the unexpected, compelling forays into color and abstract photography.

If the academic field of death studies is a prosperous one, there still seems to be a level of mistrust concerning the capacity of literature to provide socially relevant information about death and to help improve the anthropological understanding of how culture is shaped by the human condition of mortality. Furthermore, the relationship between literature and death tends to be trivialized, in the sense that death representations are interpreted in an over-aestheticized manner. As such, this approach has a propensity to consider death in literature to be significant only for literary studies, and gives rise to certain persistent clichés, such as the power of literature to annihilate death. This volume overcomes such stereotypes, and reveals the great potential of literary studies to provide fresh and accurate ways of interrogating death as a steady and unavoidable human reality and as an ever-continuing socio-cultural construction. The volume brings together researchers from various countries – the USA, the UK, France, Poland, New Zealand, Canada, India, Germany, Greece, and Romania – with different academic backgrounds in fields as diverse as literature, art history, social studies, criminology, musicology, and cultural studies, and provides answers to questions such as: What are the features of death representations in certain literary genres? Is it possible to speak of an homogeneous vision of death in the case of some literary movements? How do writers perceive, imagine, and describe their death through their personal diaries, or how do they metabolize the death of the “significant others” through their writings? To what extent does the literary representation of death refer to the extra-fictional, socio-historically constructed “Death”? Is it moral to represent death in children’s literature? What are the differences and similarities between representing death in literature and death representations in other connected fields? Are metaphors and literary representations of death forms of death denial, or, on the contrary, a more insightful way of capturing the meaning of death?

Of Arms and Men

Will You Still Love Me If I Wet The Bed?

Beauty Prints from the Floating World 1790-1899

Paleoart

Samurai Art by Yoshitoshi

Crossed

"Of brigands and bravery reproduces the 74 known designs of the series in full colour; each is accompanied by an explanatory text. The publication also offers supplementary information on topics relating specifically to the series such as tattooing: a number of the Suikoden figures are adorned with tattoos and it is thought that Kuniyoshi himself had a passion for this art. In addition, Kuniyoshi's illustration of a variety of armour and dress types, his at times graphic portrayal of the heroes in battle and his integration of western stylistic devices are testimony to the creative genius behind the Suikoden series."--BOOK JACKET.

Muzan-e ('cruel pictures') and Chimidoro-e ('bloody pictures') together constitute a significant strand of Ukiyo-e, the populist art of late Edo-period Japan. Yoshiiku's contributions to this series are matched in horror by many other of his prints, ranging from illustrations of misogynistic murder to kabuki scenes of torture and images of warriors harvesting severed heads in battle. These gory pictures were also produced by other artists, including Kunisada, Kuniyoshi, Yoshitoshi, Yoshiyuki, Kunichika and the unsung creators of garish Osaka sex-crime news-sheets.

Yoshitoshi Tsukioka, perhaps the best-known of all 19th century ukiyo-e artists, created illustrations of mythic warriors and legendary battles throughout his career, including years spent documenting contemporaneous civil conflicts. This book collects 100 such prints by Yoshitoshi, often violent and bloody in nature, ranging in subject from the internecine decapitation wars of the 12th to 16th centuries to the uprising of the Satsuma Rebellion in 1877, the last stand of Japan's samurai class against the new imperial government. The selection of works is also limited to the triptych format, which gave ukiyo-e artists the freedom to express their phantasies as narratives in a kinetic, detailed image frame. All illustrations are reproduced in full color.

A master cartoonist and veteran tells the life story of the man who started the second world war Seventy years after his death, Adolf Hitler remains a mystery. Historians, military tacticians, and psychologists have tried in vain to unravel his complex motivations for leading Germany into the Holocaust and World War II. With Shigeru Mizuki's Hitler, the manga-ka (Kitaro, NonNonba, Showa: A History of Japan) delves deep into the history books to create an absorbing and eloquent portrait of Hitler's life. Beginning with Hitler's time in Austria as a starving art student and ending with a Germany in ruins, Shigeru Mizuki's Hitler retraces the path Hitler took in life, coolly examining his charismatic appeal and his calculated political maneuvering. The Munich Beer Putsch, Hitler's ascent to chancellor, the sudden death of his half-niece Geli, the Battle of Stalingrad, his relationship with Eva Braun, and his eventual demise: all are given equal attention in this thorough and compelling biography. In Mizuki's signature style, which populates incredibly realistic backgrounds with cartoony people, Japan's most famous living cartoonist has created an overview of Hitler's life that is as fascinating as it is informative. Translated from the Japanese by Zack Davisson.

Who Becomes a Terrorist and Why? : a Report

Demons from the Haunted World

The Big Blowdown

Supernatural Art

Fictional Father

Of Brigands and Bravery

A History of War, Weapons, and Aggression

The female ghost, or Yurei ('faded spirit'), is perhaps the most recognisable figure in Japanese horror culture, powerfully reinforced through the success of Japanese ghost films such as Ringu (The Ring) and Ju-On (The Grudge). Night Parade of Dead Souls, the first book of its kind to be published in English, collects 70 of the most striking and disturbing Japanese ghost images from classic art, and offers an essential glimpse into the twilight strata of Japanese art, popular myth and religious belief.

Haunted flutes, ghostly visitors, three-legged frogs, the vengeance of a blinded man... Kid 's imagination ranged far and wide through the Japanese literary scene in the 1920s and 30s. He remains a major influence on modern horror writers in Japan today.

Stories, for children.

UKIYO-E - "images from the floating world" - were the most popular art-form of 19th century Japan. Like modern-day manga, these prints could be mass-produced and were admired by people from all sectors of society; and as in manga, the art of ukiyo-e included significant sub-genres dealing in violence, erotica and horror. With unflinching images of weird sex, bloody carnage and grotesque, demonic ghosts and monsters, "Dream Spectres" is a powerful collection of the extremes of ukiyo-e, featuring the work of such artists as Yoshitoshi, Ekin, Kunichika, Yoshiiku, Kunisada, Hokusai, Kuniyoshi, Yoshitsuya, Hiroshige, Kyosai, and Chikanobu. "Dream Spectres" features over 170 amazing full-colour images, including the complete Eimei Nijuhasshuku ("28 Blood Atrocities") of Yoshitoshi and Yoshiiku, and ranges in content from bondage and bestiality to decapitations, demons and designs for classic irezumi (body tattoos). This is Japanese art not only at its extremes of imagination, but often at its most highly accomplished and innovative. This new, revised, enlarged and expanded edition of "Dream Spectres" is presented in large-format and full-colour throughout. The Ukiyo-e Master Series: presenting seminal collections of art by the greatest print-designers and painters of Edo-period and Meiji-period Japan.

100 Dogs of War

Orc Stain

100 Warrior Triptychs from History and Myth

A Novel

America's Response to Radicalism in the Middle East

Extreme Ukiyo-E: Sex, Blood, Demons, Monsters, Ghosts, Tattoo

Blood Wars

Utagawa Kuniyoshi produced thousands of prints and designs during his lifetime, but is perhaps best-known for his musha-e ('warrior prints'), with which he came to prominence in 1830. Outlaw Swords of Death collects over 160 of Kuniyoshi's most striking and innovative early musha-e designs, presented in large format and full-colour throughout. The collection includes all 74 prints in the series 108 Heroes, and also a wide selection of the most dynamic images from his follow-up series 800 Heroes (1830-36). The designs range in date from 1825 to 1845.

Utagawa Kuniyoshi (1797-1861) is regarded as one of the true masters of ukiyo-e, the art of Edo-period Japan. Kuniyoshi produced thousands of prints and designs during his lifetime, but is perhaps best-known for his musha-e (warrior prints), with which he came to prominence in 1830. Kuniyoshi s series 108 Heroes Of The Suikoden from that year was revolutionary in its dynamics, colour and visual violence, epitomising the delirious, almost proto-psychedelic style with with the artist would recreate archetypal figures both human and demonic from Japanese myth over the ensuing decades. SAMURAI GHOST AND MONSTER WARS collects and considers 100 of Kuniyoshi s most vivid and complex images of warriors, spectres, demons and monstrous beasts, presented in large-format and full-colour throughout. NEW REVISED AND UPGRADED EDITION: Many new pictures, improved picture quality throughout, high-gauge paper stock."

Karras and Recevo face off when organized crime threatens their old friend's establishment in a story that explores the seamier side of life surrounding Nick's Grill

Winner of the Ignatz Award for Outstanding Debut. "Beautifully simple and sweet, Liz prince portrays couples in a delightfully self-conscious way."-- Farel Dalrymple "An adorable little collection of snippets and snapshots of moments from their relationship ... the silly, gross and snuggly moments that Liz and Kevin share. A wondrous present to someone you hold dear."-- Neil Figuracion, Broken Frontier What started out as an exercise in keeping a personal comics journal, quickly evolved into Liz Prince's first solo graphic novel. Described as a mix between Jeffrey Brown and James Kochalka, Liz's comics are comprised of short vignettes that capture all the cute, gross, and endearing aspects of relationships. It's the perfect book for all those fans of autobiographical comics who want to see a happy ending.

Bearing Witness While Black

Still Time

Samurai Ghost and Monster Wars

Kuniyoshi's Heroes of the Suikoden

Global Politics

Death Representations in Literature

Blind Spot

The appearance of the crossbow on the European battle field in A.D. 1100 as the weapon of choice for shooting down knights threatened the status quo of medieval chivalric fighting techniques. By 1139 the Church had intervened, outlawing the use of the crossbow among Christians. With this edict, arms control was born. As Robert L. O'Connell reveals in this vividly written history of weapons in Western culture, that first attempt at an arms control measure characterizes the complex and often paradoxical relationship between men and arms throughout the centuries. In a sweeping narrative that ranges from prehistoric times to the nuclear age, O'Connell demonstrates how social and economic conditions determine the types of weapons and the tactics used in warfare and how, in turn, innovations in weapons technology often undercut social values. He describes, for instance, how the invention of the gun required a redefinition of courage from aggressive ferocity to calmness under fire; and how the machine gun in World War I so overthrew traditional notions of combat that Lord Kitchener exclaimed, "This isn't war!" The technology unleashed during the Great War radically altered our perceptions of ourselves, as these new weapons made human qualities almost irrelevant in combat. With the invention of the atomic bomb, humanity itself became subservient to the weapons it had produced. Of Arms and Men brilliantly integrates the evolution of politics, weapons, strategy, and tactics into a coherent narrative, one spiced with striking portraits of men in combat and penetrating insights into why men go to war.

Winner of the 2004 Man Booker Prize and a finalist for the Lambda Literary Award and the NBCC award. From Alan Hollinghurst, the acclaimed author of The Sparsholt Affair, The Line of Beauty is a sweeping novel about class, sex, and money during four extraordinary years of change and tragedy. In the summer of 1983, twenty-year-old Nick Guest moves into an attic room in the Notting Hill home of the Feddens: conservative Member of Parliament Gerald, his wealthy wife Rachel, and their two children, Toby-whom Nick had idolized at Oxford-and Catherine, who is highly critical of her family's assumptions and ambitions. As the boom years of the eighties unfold, Nick, an innocent in the world of politics and money, finds his life altered by the rising fortunes of this glamorous family. His two vividly contrasting love affairs, one with a young black clerk and one with a Lebanese millionaire, dramatize the dangers and rewards of his own private pursuit of beauty, a pursuit as compelling to Nick as the desire for power and riches among his friends. Richly textured, emotionally charged, disarmingly comic, this is a major work by one of our finest writers.

IMG_8519.JPGThe Hell Courtesan In ancient japan, a courtesan embellishes in her vanity at the hands of an Oni King. Jigoku is the crown jewel of pleasure house she is bound to but unlike most, she does not hate her job. In fact, she enjoys the lavish attention and flattery.But when a humble monk is caught at the doorway, Jigoku finds her darkest secret exposed. Will Ikkyu be able to save this lost soul before the Oni King comes to claim his prize?

Bearing Witness While Black tells the story of this century's most powerful Black social movement through the eyes of 15 activists who documented it. At the height of the Black Lives Matter uprisings, African Americans filmed and tweeted evidence of fatal police encounters in dozens of US cities--using little more than the device in their pockets. Their urgent dispatches from the frontlines spurred a global debate on excessive police force, which claimed the lives of African American men, women, and children at disproportionate rates. This groundbreaking book reveals how the perfect storm of smartphones, social media, and social justice empowered Black activists to create their own news outlets, which continued a centuries-long, African American tradition of using the news to challenge racism. Bearing Witness While Black is the first book of its kind to identify three overlapping eras of domestic terror against African American people--slavery, lynching, and police brutality--and explain how storytellers during each period documented its atrocities through journalism. What results is a stunning genealogy--of how the slave narratives of the 1700s inspired the Abolitionist movement; how the black newspapers of the 1800s galvanized the anti-lynching and Civil Rights movements; and how the smartphones of today have powered the anti-police brutality movement. This lineage of black witnessing, Allissa V. Richardson argues, is formidable and forever evolving. Richardson's own activism, as an award-winning pioneer of smartphone journalism, informs this text. Weaving in personal accounts of her teaching in the US and Africa, and of her own brushes with police brutality, Richardson shares how she has inspired black youth to use mobile devices, to speak up from the margins. It is from this vantage point, as participant-observer, that she urges us not to become numb to the tragic imagery that African Americans have documented. Instead, Bearing Witness While Black conveys a crucial need to protect our right to look into the forbidden space of violence against black bodies, and to continue to regard the smartphone as an instrument of moral suasion and social change.

101 Great Samurai Prints

One Hundred Aspects of the Moon

The Weather Underground, the Red Army Faction, and Revolutionary Violence in the Sixties and Seventies

Atheism and Secularity [2 volumes]

The Hell Courtesan

The Eye of Atrocity

Dream Spectres

One of the most dominant strains of ukiyo-e in the early 19th century concerned itself with depictions of prostitutes and geisha, the denizens and queens of pleasure quarters such as the Yoshiwara in old Edo. A symbiosis between art and life helped form a new cult of the courtesan, an idealised icon whose skills in love-making were matched only by her sophistication, wit and elegance. Empire of the Senses contains an extensive selection of courtesan portraits and triptychs by artists ranging from Choki and Eisho to Kunichika, Kunisada II, Kyosai and others.

"The story of an orphanage, the children who live in it, and the beat-up old Nissan Sunny 1200 which provides a trio of boys with a means of escape from their bleak everyday lives"--MangaHere.com review.

The Aspen Strategy Group's Policy Books is an annual series of pieces written by contemporary thought leaders on the most pressing U.S. foreign policy and national security issues. This edition is a collection of papers commissioned for the 2015 Aspen Strategy Group Summer Workshop, in Aspen, Colorado. The summer workshop convened a nonpartisan group of foreign policy experts, academics, journalists, and business leaders. The group's policy discussions were guided by the papers in this volume, which evaluate the roots of extremism, the rise of the Islamic State, and the costs and risks associated with intensifying U.S. engagement in Iraq and Syria.

Tsukioka Yoshitoshi, a student of ukiyo-e master Utagawa Kuniyoshi, showed a predilection towards two types of subject in his early work: exceptionally bloody musha-e ("warrior prints"), and supernatural images of demons and ghosts. Yoshitoshi maintained an interest in depicting the haunted realm of Japanese myth right up until his last major series, 36 Ghosts, in 1889 (two years before his death). Like all Yoshitoshi's art, these prints are now considered to be the work of ukiyo-e's last master practitioner.DEMONS FROM THE HAUNTED WORLD collects and considers over 150 of Yoshitoshi's most striking and disturbing images of spectres, monsters and demons - including the series 100 Ghost Stories, Heroic Beauty, and 36 Ghosts in their entirety - presented in large-format and full-colour throughout.

The Matrix and the Alice Books

The Sociology and Psychology of Terrorism

Battling Boats

Rambo Last Blood

Master of the Uncanny

The Casement Report

The Line of Beauty

Examines the interplay between the aesthetics and the censorship of violence in classic Hollywood films from 1930 to 1968, the era of the Production Code, when filmmakers were required to have their scripts approved before they could start production. A stylistic history of American screen violence that is grounded in industry documentation. [back cover].

Reproduction of the original: The Casement Report by Roger Casement

Written in clear and accessible prose, GLOBAL POLITICS discusses the major theories of international relations and provides students with the historical background to understand global politics. The new edition is a thorough revision and reflects the latest developments in world events and the study of international relations. The text is organized into five parts: theory and history, states and foreign policy, security relations, economic relations, and global challenges. It focuses on today's most urgent issues, such as international conflict, economic alliances, and terrorism and global security. A theoretical chapter on global politics covers six major perspectives on international relations and clearly explains the premise and significance of each theory. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Tsukioka Yoshitoshi, apprenticed to ukiyo-e master Kuniyoshi since his adolescence, was twenty years old when he first began to make sketches of severed heads and dismembered corpses. Soon he would start to incorporate this imagery into his work, and his vivid and bloody battle scenes quickly caught the public eye. Most of Yoshitoshi's mushs-e (warrior pictures) triptychs and series between 1861 and 1869 would include his trademark scenes of carnage, in particular Eimei Nijuhasshuku (1866-68), a collaboration with fellow artist Ochiai Yoshiiku. This series was an unashamed exercise in atrocity which took the concept of muzan-e (cruelty prints) to new extremes of violence and gore. In 1868, Yoshitoshi was a first-hand witness to the Battle of Ueno, a cataclysmic clash which further inspired him to create new images of evisceration and decapitation. THE EYE OF ATROCITY collects and considers over 80 of the most blood-drenched and disturbing artworks produced by Yoshitoshi during his career, presented in large-format and full-colour throughout. NEW REVISED EXPANDED AND UPGRADED EDITION: Many new pictures, 8 extra pages, improved picture quality throughout, high-gauge paper stock."

Classical Film Violence

Sunny

Warrior and Hero Designs, 1825-45

African Americans, Smartphones, and the New Protest #Journalism

Okamoto Kido

Japanese Ghost Paintings

Patriotism

The mighty Orc Tzar, newest leader of the orc mob, searches for the lost organ of a forgotten god, and only a lone one-eyed orc with a mysterious gift holds the key to finding the artifact and breaking the cycle.

The world's been overrun by sadistic homicidal maniacs. A small band of survivors crosses what's left of America, in constant danger and trying to hold onto what little humanity they can. In the blink of an eye, humanity is lost, and the Crossed are upon us. Men, women, and children alike fall victim to the mystery infection that makes killers out of parents and rapists out of lovers. Ruthless, berserk, and evil beyond measure, these cackling demons spread their plague across the Earth, brining humanity to near-extinction. Now, a small band of survivors make their cautious way across a deserted America, existing in a state of constant terror. The only thing they have in common is their determination to survive... but in this frightening new world, survival has a cost all its own. How far will they go to stay alive, and can they do so without become monsters themselves?

In this first comprehensive comparison of left-wing violence in the United States and West Germany, Jeremy Varon focuses on America's Weather Underground and Germany's Red Army Faction to consider how and why young, middle-class radicals in prosperous democratic societies turned to armed struggle in efforts to overthrow their states. Based on a wealth of primary material, ranging from interviews to FBI reports, this book reconstructs the motivation and ideology of violent organizations active during the 1960s and 1970s. Varon conveys the intense passions of the era--the heat of moral purpose, the depth of Utopian longing, the sense of danger and despair, and the exhilaration over temporary triumphs. Varon's compelling interpretation of the logic and limits of dissent in democratic societies provides striking insights into the role of militancy in contemporary protest movements and has wide implications for the United States' current "war on terrorism." Varon explores Weatherman and RAF's strong similarities and the reasons why radicals in different settings developed a shared set of values, languages, and strategies. Addressing the relationship of historical memory to political action, Varon demonstrates how Germany's fascist past influenced the brutal and escalating nature of the West German conflict in the 60s and 70s, as well as the reasons why left-wing violence dropped sharply in the United States during the 1970s. Bringing the War Home is a fascinating account of why violence develops within social movements, how states can respond to radical dissent and forms of terror, how the rational and irrational can combine in political movements, and finally how moral outrage and militancy can play both constructive and destructive roles in efforts at social change.

A recovering alcoholic lives in the shadow of a world famous comic strip and its tyrannical creator Caleb is a middle-aged painter with a non-starter career and a checkered past. He also happens to be the only child of one of the world's most famous cartoonists, Jimmi Wyatt. Known for the internationally beloved father and son comic Sonny Side Up, Jimmi made millions drawing saccharine family stories while neglecting his own son. Now sober, Caleb is haunted by his wasted past and struggling to take responsibility for his present before it's too late. His always patient boyfriend, James, is reaching the end of his rope. When Caleb gets the chance to step out from his father's shadow and shape the most public aspect of the family business, he makes every bad decision and watches his life fall apart. Is it too late to repair the harm? Are we forever doomed to make the same mistakes our parents did?

Superviolent Art by Yoshiiku & Others

Japanese Woodblock Prints by Yoshitoshi

Bringing the War Home

Night Parade of Hell Creatures

Cruelty and Carnage

Outlaw Swords of Death

Empire of the Senses

'Was it death he was now waiting for? Or a wild ecstasy of the senses?' For the young army officer of Yukio Mishima's seminal story, *'Patriotism,* ' death and ecstasy become elementally intertwined. With his unique rigor and passion, Mishima hones in on the body as the great tragic stage for all we call social, ritual, political.

Yoshitoshi's works from the 1860s were mostly musha-e ('warrior prints'), often with mythological elements and drawn from Japanese military history. Yoshitoshi's major musha-e series, in terms of both scope and dynamic visual experimentation, remains 'Kaidai hyaku senso', or '100 Dogs of War'. Yoshitoshi was reputedly driven to create this series in 1868 after witnessing the bloody Battle of Ueno in the civil war in Japan. This special edition contains not only his full set of 65 completed battle prints but also several fascinating sketchings for unfinished designs.

This important two-volume contribution to the field of secular studies offers the first comprehensive examination of atheists and non-religious people around the world. • Includes essays by 19 top sociologists and psychologists who study atheism and secularity • Offers extensive bibliographies for each chapter

The purpose of this study is to focus attention on the types of individuals and groups that are prone to terrorism in an effort to help improve United States counterterrorist methods and policies.

Designing and Regulating Brutality in Hollywood Cinema, 1930-1968

Bizarre Demonic Art by Kyosai

Shigeru Mizuki's Hitler

Forms and Theories

Superviolent Art by Yoshitoshi

Supernatural Art by Kuniyoshi

Night Parade of Dead Souls

Kuniyoshi was a master of the warrior woodblock print — and these 18th-century illustrations represent the pinnacle of his craft. Full-color portraits of renowned Japanese samurais pulse with movement, passion, and remarkably fine detail.

Presents the history of paleoart from 1830-1990. These are not cave paintings produced thousands of years ago, but modern visions of prehistory: stunning paintings, prints, drawings, sculptures, mosaics, and murals that mingle scientific fact with unbridled fantasy

The Eye of AtrocitySuperviolent Art by YoshitoshiShinbaku Books