



FAUST 1

NisiOisiN, Kouhei Kadono, Otaru Maijo, Otsuichi, Kinoko Nasu, Koji Watanabe, Yun Kouga

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FAUST 1 *NisiOisiN , Kouhei Kadono , Otaru Maijo , Otsuichi , Kinoko Nasu , Koji Watanabe , Yun Kouga*
A stunning new collection of fiction inspired by the fantastic world of manga—and featuring artwork by the best in the business, including

“Outerholic,” by NISIOISIN (illustrated by CLAMP): CLAMP fans everywhere will appreciate the original art in this tale excerpted from NISIOISIN’s upcoming novel—set in the world of CLAMP’s bestselling *xxxHOLiC*—about a woman compelled to choose disaster.

“F-sensei’s Pocket,” by Otsuichi (illustrated by Takeshi Obata): What would you do if you could make all your dreams come true? Here’s the story of a girl who is really very ordinary—until a bunch of magic gadgets suddenly blow onto her porch.

“Outlandos d’Amour,” by Kouhei Kadono (illustrated by Ueda Hajime): For a boy who can make lightning strike, the only thing harder than learning how to control his powers is falling in love.

“The Garden of Sinners,” by Kinoko Nasu (illustrated by Takashi Takeuchi [TYPE-MOON]): Too many young girls are flying and dying. It has to stop—and only Shiki can put an end to it.

“Drill Hole in My Brain,” (Written and illustrated by Otaru Maijo): The ill-fated love story of a boy with a hole in his head and a girl with a horn on hers. It was great while it lasted, but the end of their affair just might mean the end of the world.

PLUS more illustrated stories, columns, interviews, and bonus features!

FAUST 1 Details

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From Reader Review FAUST 1 for online ebook

Peter Marendeak says

I really liked all the stories (Except the Drill Hole...). It's great that Del Rey started to publish the series (the unfortunate part that they stopped after the second volume).

If someone is interested in the light novel genre but unsure with which to start, this can be an ideal choice. (Just skip the Drill Hole... :))

Brandon says

It would be nice if there were more of these, but I don't feel like I want to learn Japanese just to read the original magazines, as interesting as 1000-page doorstopper-novel-shaped magazines of Japanese "light" prose sounds.

NISIOISIN's contribution, an excerpt from his prose spinoff of CLAMP's *xxxHOLIC* manga, *AnotherHOLIC*, is quite interesting, despite my lack of knowledge about the source material. What little I know of *xxxHOLIC* is that it concerns a teenaged boy working for a witch in something like an antiques shop, and that it crosses over with the battle shounen *Tsubasa*. I imagine the witch Yuuko does oddjobs relating to the supernatural, and it is this aspect that showcases a potential practice on Isin's part for his later *Monogatari* Series, insofar as his work with CLAMP's Yuuko character could form a basis for his original Meme Oshino character, though there are also similarities with *Monogatari*'s Senjougahara, Hanekawa, and Shinobu, which may have branched from Isin's borrowing of CLAMP's property. Furthermore, the story flirts with the supernatural in a manner that is ultimately aborted in favor of the mundane, where the later *Monogatari* novels would use supernatural entities as a means of metaphorically explaining its teenage characters' emotional troubles, mixing the supernatural with the mundane. Lastly, Isin's prose is rather high-quality here, in such a way that is accurately reflected in Del Rey Manga's treatment of the first two *Zaregoto* novels, but not quite the same as in Vertical's publication of the *Monogatari* Series (I'm not sure how well the more recent versions of *Zaregoto* fare), so it is perhaps a little disappointing his writing seems better in a spinoff work of other people's creation than in his current flagship, at least as far as English translations go, at least.

I had some excitement for Kouhei Kadono's "Outlandos d'Amour," almost strictly because of Hajime Ueda's art, but also because of a personal interest in Kadono's *Boogieworld* series. I've not read the *Boogieworld* novels, nor have I seen the anime, but I have read that the works are presumably quite complex in structure in content, to a degree that seems to run contrary to their alleged popularity (Wikipedia notes *Boogieworld* as a major influencing force on the light novel craze of the past couple decades, which seems odd considering the apparent "difficulty" of its text). The only thing really "innovative" about Kadono's text here is that the bulk of the story concerns the protagonist in his middle-20s, instead of the teenage years common to most heroes of Japanese light fiction. And Ueda's art is dreadfully underutilized, drawing only a few flower petals and portraits of a handful of characters. His adaptation of *FLCL* holds a special place in my soul as a defining text for my Self, as silly as that may sound, placing such weight on a manga. Q-ko-chan was nice, as well, as were his illustrations for the *Bakemonogatari* anime (and I'd still like to buy the figures of Senjougahara and Hachikuji in Ueda's style).

Otaru Maijo's "Drill Hole in My Brain" is most certainly the highlight of this collection. The introduction's

comparison to Georges Bataille and Bill Burroughs are not unfounded. I will say, however, that there are distinctions between comparison with Bataille and with Burroughs. The bizarre sexual content of this story has more in common with the avant-garde ultraviolence of "The Story of the Eye" and its fetishism, and not so much with the more mundane ass-focus of Burroughs's *Naked Lunch*. The flow of the narrative, however, has more in common with the surrealistic dream-flow of *Naked Lunch*'s text, drifting from one absurd scene to the next, seemingly at random (if I recall correctly, Burroughs wrote the novel out of sequence). Likewise, where *Naked Lunch*'s world was injected with elements of Burroughs's contemporary pulp sci-fi (the alien bugs of the Interzone), so too is Maijo's world crawling with commonalities to his time and space's light fiction, what with the supernatural battle scenes, straight from a *Weekly Shounen Jump* manga. Maijo does well to stamp his story with a uniqueness in the dueling p.o.v. of real protagonist Hideaki and the Makoto character of the world inside his head. Hideaki tries to keep control of his circumstances, but is quick to fall under the spell of this imagined world, allowing the Makoto personality to take over, especially when Makoto is possessed by his frenzied masturbation. I will say that I don't care too much for the very end, when Makoto begins to actively take over. Seems to "obvious" for light fiction.

Unfortunately, I'm not familiar enough with *Doraemon* to fully appreciate Otsuichi's "F-Sensei's Pocket," but I must say the frequent use of the series's gadgets made me yearn to experience this classic anime and manga (and regardless, I am going to buy some of Uniqlo's *Doraemon* shirts when they go on sale haha). I can likewise enjoy the "twist" usage of some of the gadgets, though obviously my weak awareness of the franchise makes their subversion less impactful. And overall, the story is kind of weak, with the antagonistic otaku girl being too easily swayed by the draw of the future devices' power, and the protagonist's final decision to side with her friend instead of giving her up to the authorities. That said, it is pretty cute that *Doraemon* makes an appearance himself, even if it is for the cliched action of undoing all previous events in the story in order to maintain status quo. Also the metafictional jokes to illustrator Takeshi Obata were a little grating.

My main interest in this volume was the official English translation of the first part of Kinoko Nasu's *Kara no Kyoukai* novels, presented here under the localized title of *The Garden of Sinners*. I have long been interested in Nasu's works, but I've only gotten as far as downloading *Tsukihime* and *Fate/Stay night* and not really playing either for very long at all, additionally getting quite far into the *Fate/EXTRA* game and its recent anime sequel, *Last Encore*, effectively making me something of a "tertiary" (for years I've been aware of the meme of calling fans of first DEEN's then ufotable's anime adaptations of Nasu's works as "secondaries," though I've more recently seen fans of the *Grand Order* mobage referred to as "tertiaries," so I'm not sure where fans of the older *EXTRA* subseries reside). I don't quite like how Nasu postpones Shiki's fight scene in favor of playing it as a flashback later in the story, but I did enjoy his use of multiple character perspectives, with much of the story alternating between Shiki and her boyfriend Mikiya, with a brief section told by antagonist Fujo, and the very end covered by Touko's narration. Nasu's visual novels seem almost hindered by their focus on one character's first-person perspective (though at least *Tsukihime* spends much of its time on Shiki's deteriorating psychological balance), so the change (well, KnK came first, I guess) is welcome.

The essays are alright, I guess. Takimoto's mainly just made me want to re-read *Welcome to the NHK*, which I plan on doing soon. The TYPE-MOON interview was kind of sad because it teases the Del Rey Manga publication of *The Garden of Sinners*, which was ultimately aborted due to the demise of Del Rey Manga. Now that Kodansha's USA branch rose from the ashes, it seems they have no interest in releasing *The Garden of Sinners*, likely due to that ship having sailed in favor of *Fate* dickriding to draw more players to spend money on *F/GO*.

The manga were also okay. It was nice to see NISIOISIN's major illustrators take and VOFAN do their own

thing, but most of the manga here is utterly short, a handful of pages maximum, so we don't get to see as much take and VOFAN art as I would like. It doesn't help that take's art in Zaregoto is severely limited to small-ish character illustrations between chapters, nor that VOFAN's Monogatari art is mostly in black-and-white outside the book covers and first insert pages. The artwork in the Isin-penned story is pretty nice, though - by which I mean I liked the contrast of eyemask versus big cartoon titties and poofy hair of the Snowdrop character (and I suppose I'll blame NieR: Automata for making female characters with covered eyes sexier than they really should be).

Raquel says

Very unique stories. I've noticed nobody like the "Drill Hole" story, and rightfully so.

Jessi says

This book was really interesting and the first couple of stories caught my interest and kept it. After the third one, I got lost and never quite found myself again. At that point the cultural references and the vagueness of the plot confused me. I struggled through the last bit, not even sure if I was reading the story or the preface where they talk about the background of the writer and the story.

Pygmy says

Another anthology of short stories and comics. Predictably, it was a mixed bag. The short comics were too short to satisfy, as were the very short fictional/nonfiction? essays at the very end.

The first short story, an excerpt from Nisioisin's *xxxHolic* novel, was decent enough, though I think the animated episode that derives from it was a bit more effective if only because *xxxHolic* relies very heavily on the fantastic visuals to convey the atmosphere and supernatural.

The 2nd short story by Kouhei Kadono was awesome-- not distant the way many Japanese fiction is, with fast pacing without forgetting to delve where it needs to. Enjoyable and interesting. The only flaw is that I wish it didn't end. I'll definitely be checking out this author's other works.

The 3rd short story was ridiculous-- trotted out as a gem of "avant-garde", this story was essentially some weirdo monologuing without end his deviant sex dreams. The dreams themselves don't have any plot that I could tell (but I stopped reading halfway through); like real dreams, they make very little sense when spoken (or written) aloud, and get very tedious very fast. Just a lot of splashy, "cutting-edge", messed-up, sexed-up imagery.

The 4th story was boring. Heavy tie-ins with *Doraemon*, which I never watched, so I can't appreciate the nostalgia that the story was banking on. Takeshi Obata's art is very nice, but ya know...that's not enough.

The 5th story....yeah. >_> I lost interest in that point. It's too bad, I may have finished it if it was placed before the 4th story.

