

日本の写真集

An Important Collection of Japanese Photobooks

365 Titles & 145 Reference Books



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INTRODUCTION

There is no such thing as a totally objective reality. Within certain parameters everybody has the power to create his or her own reality, although surprisingly few people consciously avail themselves of this opportunity – most seem to be satisfied having their reality created by others. Curiously the proof lies in the medium of photography: While regarded by many as the most objective of arts the opposite is in fact the truth: It is virtually always deceptive, and can never represent the totality of reality. It is at its best when focusing on coincidences, it can often impart a deeper sense of truth when it is at its most manipulative. More than a product of the eye it can be said to be a product of the brain and although it is difficult to judge where the one stops and the other starts I suspect that the mind is the more important factor of the two: Look at that branch, see how it grows, see how the blossoms bloom. Can you tell the difference from this one to the countless other branches you have seen? Can you tell the difference in the blossoms? Can you evaluate their qualities? Is one more beautiful than the other? Can you evaluate the texture and the light? Can you pick the moment? Grasp perfection or come up with a concept where imperfection is more beautiful? What is the determining factor? Is it reality itself or is it the moment of judgment? The photographer constantly has to make a choice, he tells a story, shows his reality, and shows something of himself, his time and his surroundings. He is the arbiter, selecting, manipulating, bending, evaluating, and it is no surprise that the good photographer imparts much more than reality, he imparts an emotion – or, more specifically, his own emotion. Can you evaluate an emotion? How can an emotion - the ultimate subjectivity - be objectified? Since the 1930s Japan is amongst the largest producers

of cameras worldwide and has one of the longest printing histories of any country in the world. There had to be outstanding photographic publications. And yet it is only in the last ten years or so that the West has started to pay attention to this rich tradition. In Japan, books are the main medium of communication between the photographer and the public. They were the transmitter of his message and style, and he would devote much time, energy, and money in their production. The book would be governed by a title and with a title would come a message that is developed in a series of images rather than in one individual photograph. The order of the images thus becomes important, they develop into a narrative and as such the photo-book should be read rather than viewed. Very few photographers regard themselves as artists in Japan but none of them would object to the term 'author (*sakka*)'. As a result photographic prints are generally not held in the same high regard as in the West because they were simply means to an end, and the end was the book.

I can still remember the first time I saw an old photographic book in a small bookshop in Jimbocho: It was Domon Ken's '*Bunraku*', two volumes in a cloth slipcase, designed by Tanaka Ikko (*see item 55*); I marvelled at the two characters embossed on the blue cloth, on the paper and particularly on the gravure printing of the black and white photographs. Every aspect of the book oozed quality. We have to beware of the dangers of bibliomania. There are several levels to this obsession: First you get the book you have been looking for a long time, then you start worrying about the condition, then about the rest of the paraphernalia, the slipcase, the box, and, in Japan, the obi. Obi, a term referring to the

belt in traditional Japanese clothing, both male and female - but in book terminology meaning the band of paper wrapped around the lower part of the outer layer of the book, advertising the content - is the ultimate in completeness. It is the first part of the book to get damaged because once opened it actually inhibits the comfortable handling of the book – similar to the dust-wrapper. Yet, characteristically, it survives in Japan in more cases than one might expect: The Japanese collector being well aware of its importance in terms of the completeness of the book. It is the ultimate sales-point and a dealer will always point out with particular satisfaction if the obi is present. Once started where can one stop? One book necessarily leads to another. One photographer leads to another, one book-designer leads to another, and in some cases one publisher leads to another. The sum of books is greater than their individual parts. Two shelves of books are better than one. Reference works are essential tools chiefly those published by the Tokyo Metropolitan Museum of Photography. These catalogues very often list a photographer's published works as well as providing biographical details. Several photographers have their own museum in Japan and these museums provide another valuable resource. Very little in Japan works without precedent, and thus it comes as little surprise that the post-war generation have a firm grounding in photographic trends of the past. All of them are keenly aware of what had gone before and where they stood in relation to it. And then there is the element of obsession, which is wide-spread in all spheres of life in Japan. Obsession is born out of a long history of craftsmanship and artisans who focussed on minutiae. Striving relentlessly for something at the cost of one's individuality and

finding that, curiously, this is one way to becoming an individual. Similarly with photographers: One can feel a deep, a consuming passion in all of them for the medium and its manifestation. In his last public speech on October 18th, 1941 Yasui Nakaji declared: "One must see photography as 'a way' and give every bit of oneself... which means that a person taking a picture of a fruit on the table, and a cameraman out to capture a war-scene, would essentially be involved in the same task." I suspect that most post-War photographers would agree with that.

The present group of over 360 titles as well as some 140 reference books was formed by a single collector. It represents a comprehensive overview of Japanese photography from the post-War period together with a handful of photobooks from the pre-War period that inform on post-War trends. Sixty-seven of the titles are signed by the photographer and the large majority of the books are in very good to fine condition. Many problems arose with the question of order in this catalogue: If one were to arrange the books chronologically one would not do justice to the photographer: The image may not necessarily be published when it was taken and the photographer's development would not be discernable. It seemed important to show a photographer's history within history rather than the other way around. It also seemed interesting to order photographers under the school or the style that they represented although there are many examples of one photographer transgressing various styles. This leads one to the question of definition, the minefield of using one or two words to form a category and sum up the photographer's stance. When does one photographic fashion start, when does it stop? What are the influences, what is the

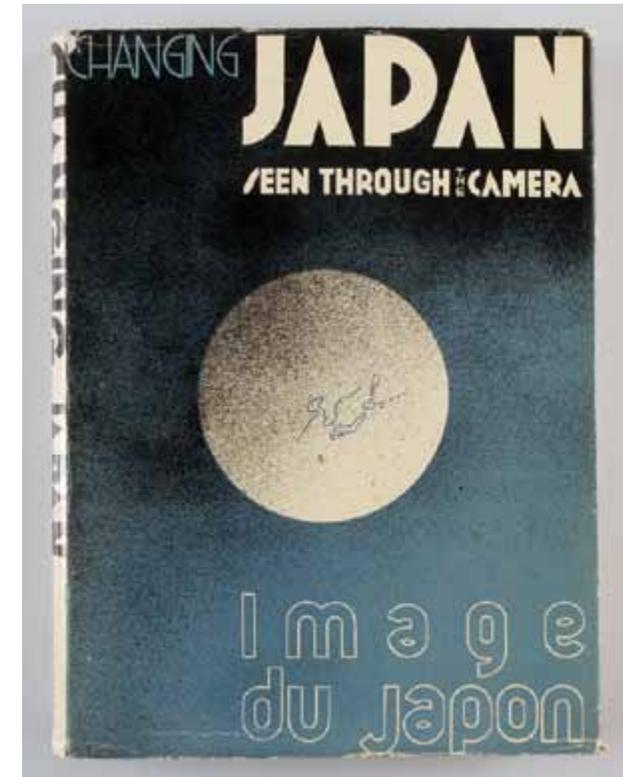
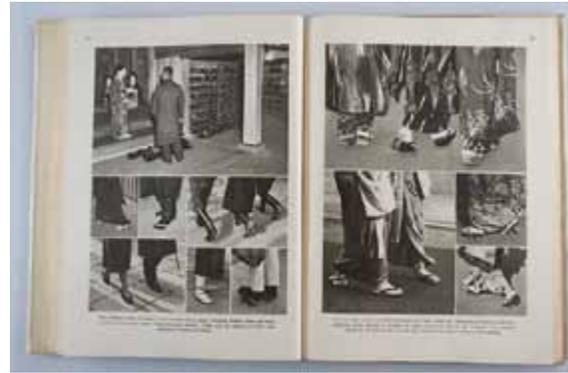
individual contribution? What are the demands of the workplace on the professional, what is the relationship between the trend and the amateur? Who is the follower, who is the leader? It is almost impossible to establish some kind of order in this maze of individuals, clubs, schools, and professions. Some photographers were adherents of several schools at the same time, others were taking images before they knew that it was a style, still others successfully clung to a style long after it had gone out of fashion. This catalogue has three separate sections on aspects of architectural photography, advertising, as well as portraits. They include work by important photographers whose main body of work is dealt with elsewhere. Having the privilege of a comprehensive collection on photography allows one to see the steps that were taken individually or collectively by photographers in Japan. It provides a unique opportunity of seeing the flux of history. One thing is clear: History only moves in one direction. Once the moment has passed it can never be caught again. There is no turning back.

THE ORIGINS OF POST-WAR REALISM Photojournalism (*Hodo shashin*) and the beginning of Realism

The 20s and 30s saw a rapid rise in the number of amateurs and professionals. This boom was chiefly supported by two interest-groups, namely the photo-industry (supply stores and manufacturers) and the newspaper industry. Out-standing amongst the latter was Asahi Newspaper (*Asahi Shimbun*), who became a leading sponsor of photography during the 1920s: In November 1922 Asahi organised the first *Tenkyukai* (an off-shoot of the *Naniwa* photography club) exhibition in Osaka. In 1923 they launched *Asahi Graph* which became Japan's leading pictorial magazine. In 1925 they sponsored the formation of two large umbrella organizations, the *All-Kansai* and the *All-Kanto Association of Photographic Societies*, bringing together most of the amateur groups in Japan. This in turn coincided with the launch of *The Japan Photographic Annual* (*Nihon shashin nenkan*) the first photographic annual to be published in Japan. To celebrate the occasion of the 100th anniversary of the invention of photography (in 1926) *Asahi Shimbun* launched *Asahi Camera*, a comprehensive photo-magazine combining technical and artistic information and catering to both the amateur and the professional. Shortly before the death of the *Taisho* Emperor, *Asahi Shimbun* sponsored the *First Japan Photography Grand Salon* held in the Asahi Kaikan in Osaka which became an important annual event. Prizes would be awarded and a beautifully produced catalogue would show the best contributions. In May 1927 the first *International Photographic Salon* was held at the Tokyo Asahi Newspaper which featured over 1000 contributions by foreign and some 780 by Japanese photographers. And in April 1930 the newspaper presented the *First International Advertising Exhibition* in Tokyo. In short, *Asahi Shimbun* represents

one of the most important forces in photography in Japan.

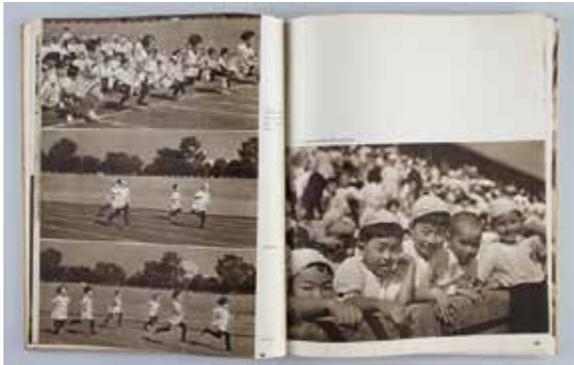
Natori Yonosuke (1910-62) was a central figure in establishing photo journalism in Japan. A controversial figure he had been trained in Germany and founded *Nihon Kobo* in 1933. This group (which included the actor and film producer Okada Sozo (1903-83), photographer Kimura Ihei, photography critic Ina Nobuo, and the designer Hara Hiromu) was devoted to the pursuit of photojournalism in Japan. However, conflicts emerged within the group and in the following year Okada, Kimura, Hara, and Ina split away to form their own organization called *Chuo Kobo*. In August 1934 they established the *International Press Photography Association* (*Kokusai hodo shashin kyokai*) as a subsidiary to *Chuo Kobo* with Mitsuyoshi Natsuya, and Watanabe Yoshio as contributors. It was essentially a distribution agency for photographs abroad. The group disbanded after Okada Sozo founded *Tohoshu* (Far East Company) in 1941 in order to engage in propaganda abroad. Kimura Ihei, Watanabe Tsutomu, and Hamaya Hiroshi, and Hara Hiromu became members. The group worked under the direction of Army General Staff headquarters and they went on to publish the famous *Front* magazine from 1942-45.



1 ASAHI SHIMBUN. Changing Japan seen through the Camera - Image du Japon.

First edition. Numerous photographic plates. Text in English and French. Large 8vo. Original cloth in dustwrapper, a very good copy. 292pp. Tokyo, Asahi Shimbun, 1933.

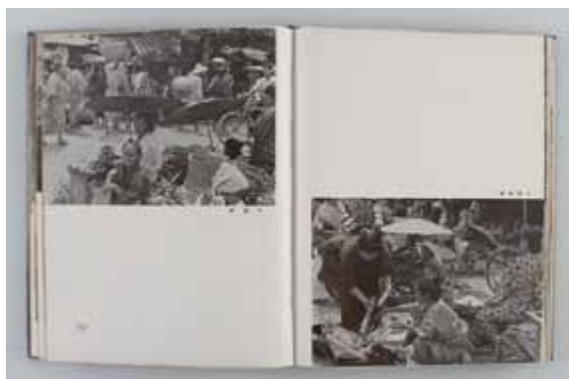
Images of modernization and progress: Operators of the central telephone exchange of Osaka practice gymnastics on the roof of their office, elevator girls, elevated railways, and plain clothes police arresting a demonstrator during a May Day parade... Amongst all the change, one is always surprised how resilient some of the old costumes and customs were (and still are). These images document the enormous strides that Japan had undertaken since the Meiji reformation. None of the images are credited, but all of them were taken by reporters for the Asahi newspaper group and Okubo Koroku (1900-1936) took some of the best. (c.f. *Okubo Koroku isaku shashin-shu*. Asahi, 1937). The subject of change is a classic that should be repeated at least once every decade.



2 NATORI (Yonosuke). **Dai Nippon - Grosses Japan [Greater Japan].**

First edition. Numerous photographic plates. German text. Small folio. Original decorated cloth, minor wear, marginal tear to title, but overall still a very good copy. 144pp. Berlin, Karl Specht, 1937.

Natori Yonosuke (1910-1962) was born in Tokyo. At the age of 18 he took the unusual step of going to Germany to study at an Arts & Crafts School in Munich. He returned to Japan in 1933 and founded Nippon Kobo (Japan Studio) a group devoted to photo-journalism together with Kimura Ihei, Ida Nobuo, and Hara Hiromu. The present is his first book which shows the influence of contemporary German styles and ideas. Natori's images represent a high-point in early photo-journalism, a style that was emulated by important photographers like Kimura Ihei and Domon Ken. There is much talk in the introduction on 'Volk und Land' as well as the martial spirit of a Japan, but few of the images could actually be interpreted as nationalistic propaganda. Natori covers many aspects of public, private, traditional, and modern life of Japan, subjects that have remained the focus of countless photo-books ever since.

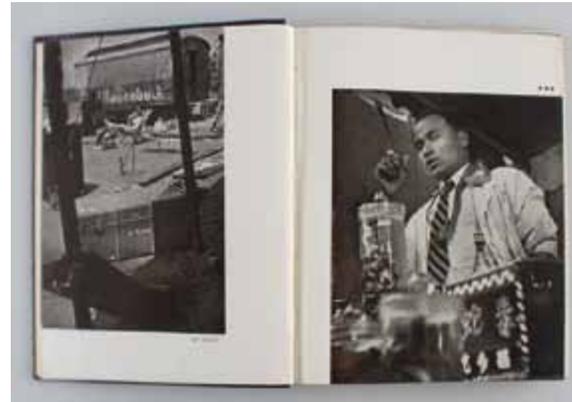


WITH AN ORIGINAL PRINT BY KIMURA

Kimura Ihei's second publication. The *kogata* camera of Kimura's choice was essentially the 35mm Leica as well as the Kodak Vest-pocket camera. This book covers the formative years in Kimura's career, and it is clear that right from the beginning his focus was on humans, their development, struggles, joys, and relationships. It includes the famous images of a market-day in Naha (Okinawa) as well as photographs that were later used in *'Japanese School Life'* (1937) *'The Girls of Japan'* (1939), and *'Japan through a Leica'* (1939). Detailed technical information is given on each image as well as the location and circumstances of the shot. A real gem that includes an original print of an unidentified lady holding an opened magazine with a nude picture that was printed by the avant-garde photographer Koishi Kiyoshi (1908-1957). This book is vol. 2 of the *Shashin jitsugi daikozo* series. See also items 8, 33, 38ff., & 73. For biographical details see note before item 38.

3 KIMURA (Ihei). *Kogata kamera no utsushikata tsukaikata.* [How to Shoot with a Pocket Camera].

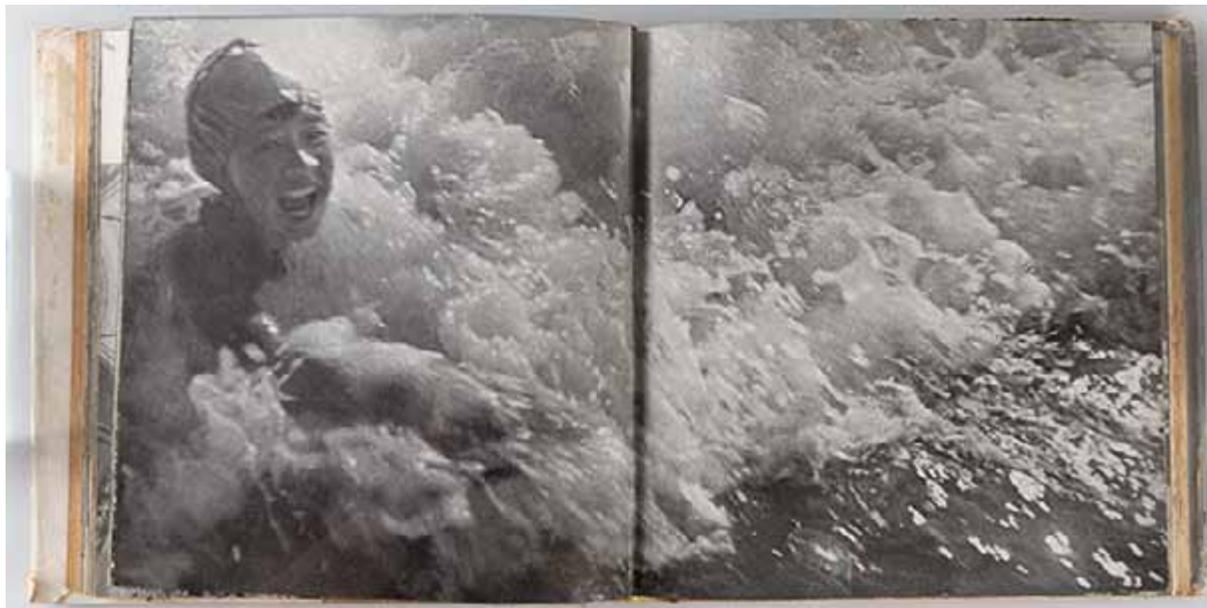
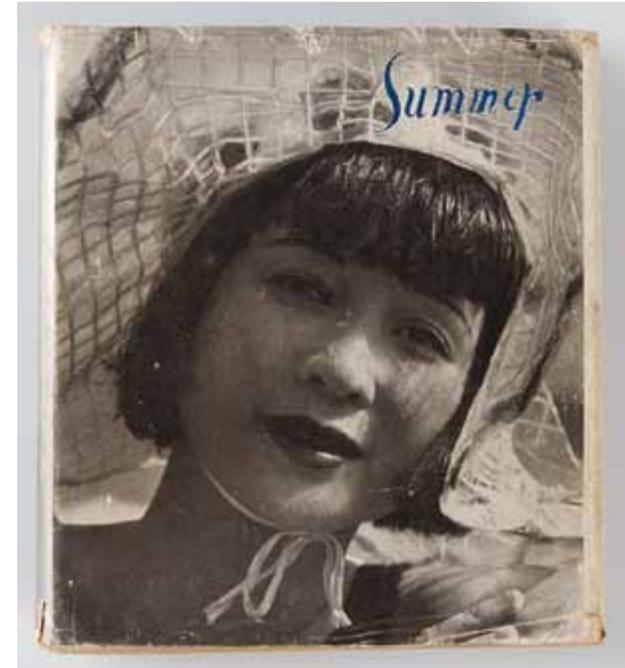
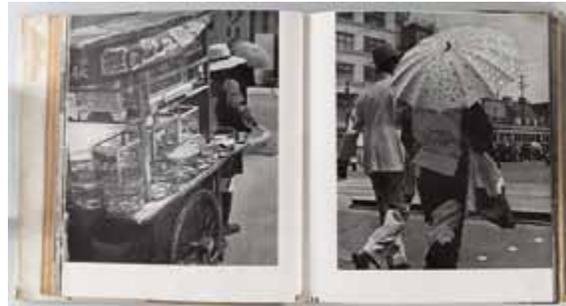
First Edition. 8vo. Original decorated cloth in slipcase. Together with an original print by Kimura Ihei, measuring ca. 11x15cm. [xiv], 270, [xii](ads.) pp. Tokyo, Genkosha, dated: Showa 12 [i.e. 1937].



4 WATANABE (Yoshio). **Snappu shashin no nerai kata. [How to Take Snap-shots].**

First edition. Numerous photographic plates. Japanese text. 8vo. Original decorated cloth in slipcase (occasional light foxing), still a very good copy. [vi], 268, [viii](ads.)pp. Tokyo, Genkosha, dated: Showa 12 [i.e. 1937].

Watanabe's first 'How to' book and possibly his best before the War. Hundreds of images are given detailed technical descriptions. Most of them show scenes in and around Tokyo, including some remarkable night views. They oscillate between 'Shinko shashin' and documentary photography. Plate 47 shows a remarkable picture of a lady sitting in a café on the Ginza. The image is divided into two parts by an open glass-fronted door reflecting the high buildings on the opposite side. It could have been taken anywhere in Paris or Berlin. After the war Watanabe concentrated almost exclusively on architectural photographs. Due to the high cost of photographic publishing 'how-to' books were often the only way for a photographer to get his images into print. This book is vol. 4 of the *Shashin jitsugi daikozu* series. See also items 19, 35, 75, & 264ff.



5 MOROOKA (Koji). *Natsu no shashinshu - Summer.*

First edition. 108 photographic plates. Japanese text. Small 4to. Original cloth in dustwrapper (minor damage to spine, lacking slipcase). Occasional minor foxing to text, a good copy. Unpaginated. Tokyo, ARS, dated: Showa 13 [i.e. 1938].

Morooka Koji (1914-1991) was born in Tokyo. In 1933 he became a student at the Kudo Takashi Photographic Research Laboratory followed by an assistant post at the Suzuki Hachiro Research Laboratory. In 1936 he joined ARS publishing, where he edited magazines like *Camera Club* and *Shashin Bunka* magazine. During the war he worked for *Kokusai Hodo* as editor of a propaganda magazine aimed at Thailand. After the end of the war he established Tokyo Photo Co. and worked as a freelance photographer. The present is Morooka's first book, a beautiful collection of seasonal images, presented in a surprising variety of tempo and layout. His style was influenced by trends of '*Neue Sachlichkeit*' (new objectivity) from Germany. The text provides background information on the location and the circumstances under which the image was taken together with technical information (camera, film, aperture, speed). See also 25ff.



6 FUKUDA (Katsuji). Haru no shashinshu – Spring Photography.

First edition. 101 photographic plates. Japanese text. Small 4to. Original decorated cloth in dustwrapper and (slightly rubbed) slipcase, a very good copy. [viii], Unnumbered text, [xvi](ads.)pp. Tokyo, ARS, dated: Showa 13 [i.e. 1938].

Fukuda Katsuji (1899-1991) was born in Yamaguchi Prefecture in Western Japan. He moved to Tokyo in 1920 where he worked for the forerunner of Olympus (*Takachiho seisakujo*). The Great Kanto earthquake (1923) forced him to move to Kansai where he held various positions including that of editorial assistant at Fuchikami Hakuyo's famous magazine *Hakuyo*. He returned to Tokyo in 1933 where he turned to advertising photography and increasingly specialised in photographing women. 'Haru' is a delicately designed book of photographs featuring chapters on flowers, dance, interiors, children, animals, street-scenes, and portraits of women. The text is presented as a series of dialogues between Fukuda and various friends about each of the images in the book. This makes for an informal and even relaxed atmosphere that complements the subject of the book beautifully. See also *items 36&37*.



7 FUKUDA (Katsuji). MORITA (Tama) text. Ginza.

First edition. 72 photographic plates. Large 8vo. Original decorated boards in dustwrapper and slipcase, a fine copy. 133pp. Tokyo, Genkosha, dated: Showa 16, [i.e. 1941].

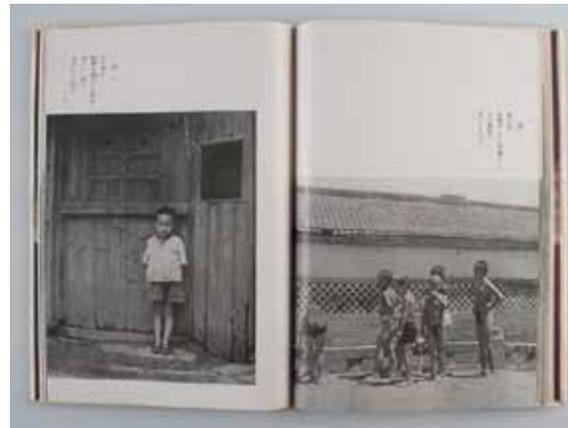
Possibly Fukuda's best work. The slipcase with the design of a blue *noren* (shop-curtain) on top of a yellow background, the dustwrapper with a photograph of a shop mannequin wearing a broad-rimmed sun hat and bright red lipstick is a fitting introduction to this book that is a beautifully crafted book from beginning to end. Fukuda plays with contrasts of tradition and modernity, facing pictures are consciously juxtaposed. Look at the image of a couple taken from the inside of the Monami (*Mon ami*) Coffee shop (p. 43). Note the contrast of light and dark inside and outside and the pun of the name and the couple. All of this radiates with an aura of confidence and peace. See *also items 36&37*.



8 KIMURA (Ihei). **Odo rakudo [The Realm of Peace and Tranquility].**

First edition. Numerous photographic plates. Japanese text. 4to. Original blind-stamped cloth in dustwrapper (minor damage to top of spine) and (stained) slipcase, overall still a very good copy. Unpaginated. Tokyo, ARS, dated: Showa 18, [i.e. 1943].

Kimura was invited by the Manchurian administration to photograph the country in May 1940 and for forty days he travelled throughout the country. The title of this book is a superb exercise in spin: It refers to the utopian idea of five ethnic groups (Chinese, Japanese, Manchu, Mongols, and Koreans) living harmoniously together and building a peaceful society. Photographically the work is clearly a departure for Kimura, shaped by the German concepts of 'Neue Sachlichkeit' in the realm of propaganda. The images of happy workers, peasants, and monks, belonging to various ethnic groups (incl. white Russians) combined with its focus on industrial progress could almost have been produced in Communist China ten years later. See also items 3, 33, 38ff., &73.



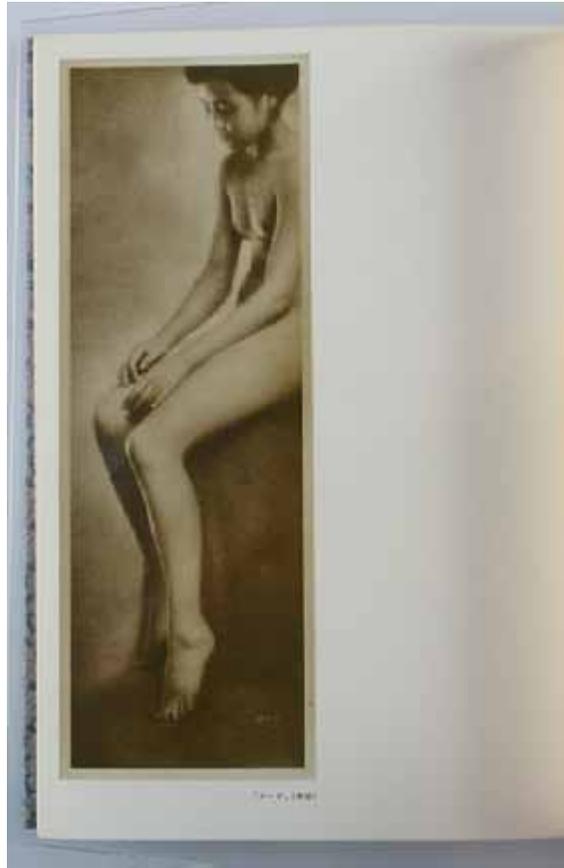
9 TANAKA (Zentoku), KITAHARA (Hakushu). Mizu no kozo: Suigo Yanagawa shashin-shu [The Composition of Water: A Photobook of the Water Town Yanagawa].

First edition. Numerous photographic plates. Japanese text. Large 8vo. Original boards in (slightly rubbed) slipcase, a very good copy, together with an original printed presentation slip. 148pp. Decorated endpapers. Tokyo, ARS, dated: Showa 18 [i.e. 1943].

This book was published to commemorate the 50th day of the death of the poet Kitahara Hakushu (1885-1942) a famous author and *tanka* poet. He lived in the Yanagawa district of Fukuoka, famous for its numerous canals, and the present book celebrates his poetry alongside images of the town. The book was not for sale and it belongs to the category of *isakushu* (post-humous book). It was edited by the younger brother of the poet Kitahara Takeo, who was the director of the ARS publishing house, and this explains that the book was published at all in 1943. The photographer Tanaka Zentoku (1903-1963) was born in Fukuoka where he became an elementary school teacher. It was during a trip to Yokohama that he met the author Yoda Junichi (1905-1997) who introduced him to Kitahara. In 1935 Tanaka became the chief of the literature and arts section at the *Kyushu Nippo* newspaper and took up photography as a hobby. Much care has been taken in pairing the images on the page. Book-design by Onchi Koshiro.

Important Books printed after the war relating to pre-War photography

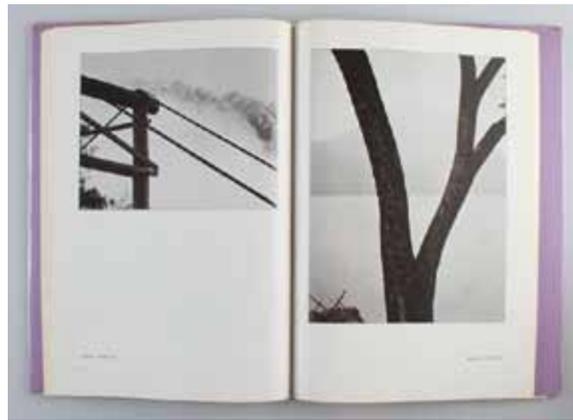
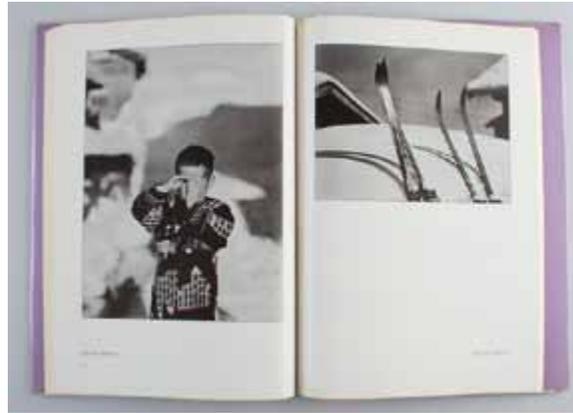
In Japan, books were regarded as the prime medium to express a photographer's stance and often his chief ambition would go towards publishing. However, the costs of photographic reproductions was prohibitive. Many of the pre-War photo-books were published by photographers from the upper class or those with financial backing, be it a photographic supply store, the government, press, or a photography club. As a result, some important works could only be published long after the images were taken. One particular genre of book is the *isakushu* (lit. posthumous works), a book that was produced after a photographer's death, often financed by family, friends, and admirers, in honour of his/her achievements. These books were often privately published and printed in small numbers and they were generally not for sale. As a result they are hard to find. Other photographers found that their work became fashionable decades after the images had been taken.



The only monograph of Ogawa Gesshu's (1891-1967) work. Born in Hiroshima Pref., Ogawa came to Tokyo in to study painting at the Tokyo School of Fine Arts. He turned to photography and during the 1920s produced a series of pictorialist photographs that won a number of important prizes and established him as an important figure in that genre. In 1927 he opened a photographic studio in Osaka and most of his remaining work was in portrait studies. His most famous image is that of *Doro Gorge* (1927), a dramatic panoramic view of a logging raft gently sliding down the river amongst barren rocks. The grainy almost impressionistic print radiates with a feeling of quietness and solitude. It has the feel of a traditional landscape painting, while being quite the opposite of that. Neither the subject nor the focus would ever have been used in traditional ink paintings. But artistically and emotionally is it a clear extension of that genre, man and nature in harmony. *'Mikan yama'* [Orange tree mountain] is a fascinating exercise in abstraction: The entire image is filled with the texture of the leaves and the orange trees in the foreground seem to form a mountain-range of their own against the hazy mass of forest in the background.

10 OGAWA (Gesshu)]. **Ogawa Gesshu kaiko shashinshu** [Retrospective Collection of Photographs by Ogawa Gesshu].

First edition. Numerous photographic plates. Text in Japanese. Folio. Original decorated cloth in slipcase, a very good copy. Unpaginated. Osaka, Kansai Shashinka Rengo Kyokai, 1970.



11 FUKUHARA (Shinzo). FUKUHARA (Roso). Hikari to sono kaicho. [The Light and its Harmony].

First edition. Colour portrait frontispiece and numerous photographic plates. Japanese text. Small folio. Original cloth in dustwrapper (slightly faded spine), a very good copy. 131pp. Tokyo, Nikkor Club, dated: Showa 52 [i.e. 1977].

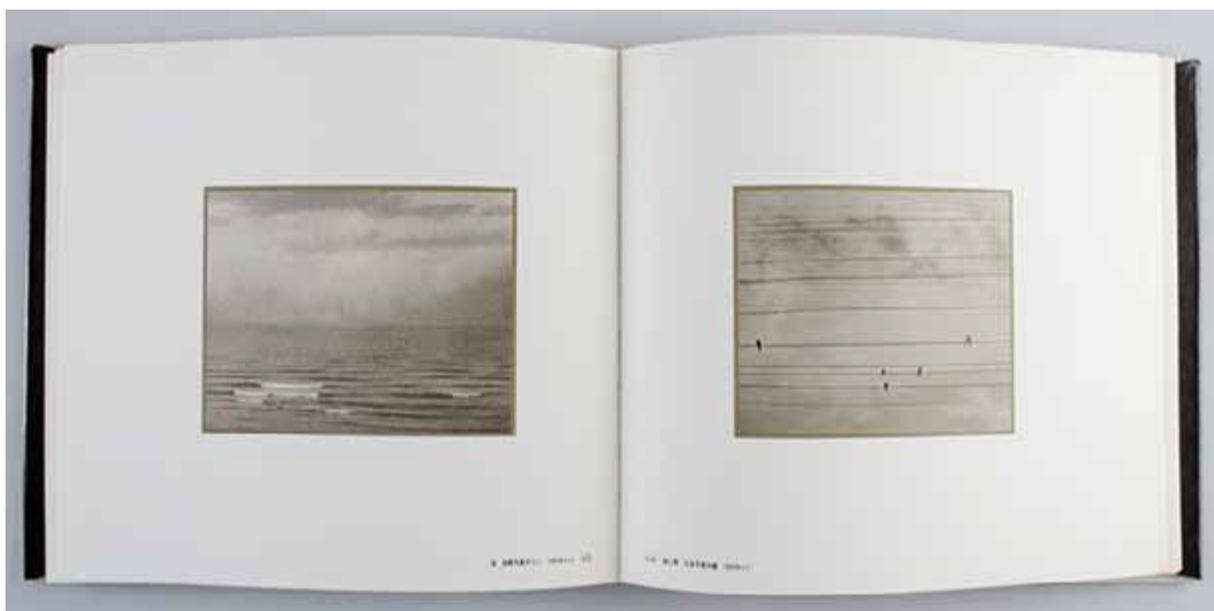
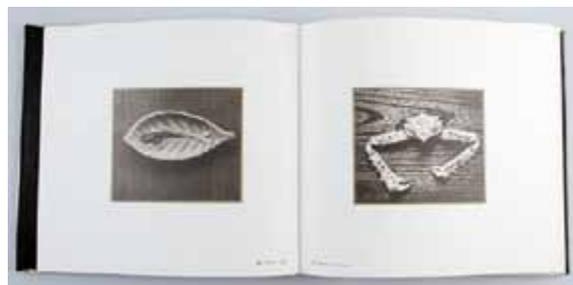
Fukuhara Shinzo (1883-1948) is one of the grand masters of modern Japanese photography. Having studied pharmacy in New York he returned to Japan in 1913 and took over his father's company Shiseido. In 1924 he was a founding member of the Japan Photographic Society and became its first president. His younger brother was Fukuhara Roso (1892-1946) and inevitably their work is often mentioned in the same breath. If anything Roso's work actually strikes one as being the more adventurous of the two. He produced images of extraordinary clarity and propelled photography from pictorialism to modernism while at the same time retaining the poetic feeling of the former. This is vol. 3 of the *Nikon Salon Book* series which was distributed amongst members of the Nikkor Club and not for sale.



12 NOJIMA (Yasuzo). Nojima Yasuzo isakushu [A Posthumous Album of Nojima Yasuzo].

First edition. Numerous photographic plates (incl. 1 colour plate). Japanese text. 4to. Original cloth in slipcase (minor rubbing and wear), overall still a very good copy. [vi], pp. Tokyo, Nihon Photo Center, dated: Showa 40 [i.e. 1965].

Nojima Yasuzo (1889-1964) is held in high regard in Japan as somebody who explored photography as an art form. He was born in Saitama Prefecture. In 1909 he entered Keio University but had to break off his studies due to poor health. In the following years he was active both as a painter and a photographer and in 1915 he opened a photographic studio in Nihon-bashi. He was strongly influenced by the German travelling exhibition '*Film und Foto*' that came to Japan in 1931. Standing at the cross-roads of pictorialism and 'new photography' Nojima's work has a painterly feel while his focus is very modern at the same time. His own style is particularly noticeable in his portraits and bulky nude studies that exude a fresh earthiness far removed from the *Ukiyo-e* aesthetic. The present work was published in conjunction with an exhibition at the Fuji Photo Salon, held just a few weeks after his death and is his first monograph. Design and layout by Hara Hiromu.

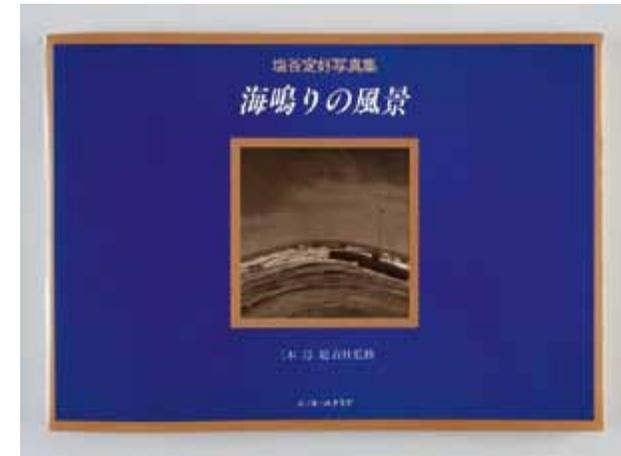


SIGNED COPY

Shiotani Teikoh (1899-1988) grew up in the small town of Akasaki (Tottori Pref.) located between Tottori (Ueda Shoji's hometown) and Matsue on the western coast of southern Honshu. Like Ueda he found ample inspiration in his local environment. Under the guidance of Nakajima Kenkichi he developed an instantly recognisable individual style using the popular the popular Kodak Vest-Pocket (*besutan*) Camera and practicing the techniques of 'deformation' and 'rag-wipe' (*zokin-gake*) for printing. At the age of twenty he founded the Akasaki Vest Club in his hometown and his photographs regularly appeared in *Camera*, *Asahi Camera*, and *Photo Times*, where they were noted for their highly individual and yet artistic approach. Much of his best work focuses on the particular characteristics of the windy and sparse seashore of Akasaki taken during extreme weather conditions. But he also took still lifes and portraits that are often taken against a plain background highlighting the individuality of his subjects. His work is somewhat moody but always sensitive.

13 SHIOTANI (Teikoh). Shiotani Teikoh meisakushu. Album 1923-1973.

First edition. 128 photographic plates. Japanese text. 4to. Original boards in dustwrapper (lacking obi), a very good copy signed by the photographer. Unpaginated. Tokyo, Nihon Shashin Shuppan, dated: Showa 50 [i.e. 1975].



14 SHIOTANI (Teikoh). Uminari no fukei [Seascapes].

First edition. 95 numbered photographic plates. Japanese text. Oblong folio. Original decorated flexible boards in dust-wrapper (minor wear), a good copy. 128pp. Tokyo, Nikkor Club, dated: Showa 59 [i.e. 1984].

After the war Shiotani more or less slipped into oblivion. This book covers his career from 1923-1973 and it includes contributions by Sakurai Eiichi (see item 255), as well as a long interview with Shiotani conducted by Ueda Shoji and Miki Jun. It features the famously titled image 'Scenery with a Weather Report' (*tenki yoho no aru fukei*) on the cover, a convex distorted image that had established his fame. The book is vol. 10 of the *Nikon Salon Book* series, published by the Nikkor Club. Named after the famous lens, the club had been founded (and funded) in 1952 by Nikon. The publication was distributed to club members and was not for sale.



15 YAMAMOTO (Makihiko). Yamamoto Makihiko shashin gashu. [The Photographic Works of Yamamoto Makihiko].

First edition. 30 photographic plates. Japanese text. 8vo. Original decorated cloth in cardboard slipcase. 95(text)pp. Kyoto, Yamamoto Makihiko sakuhin kankokai [Privately Printed], dated Showa 43 [i.e. 1968].

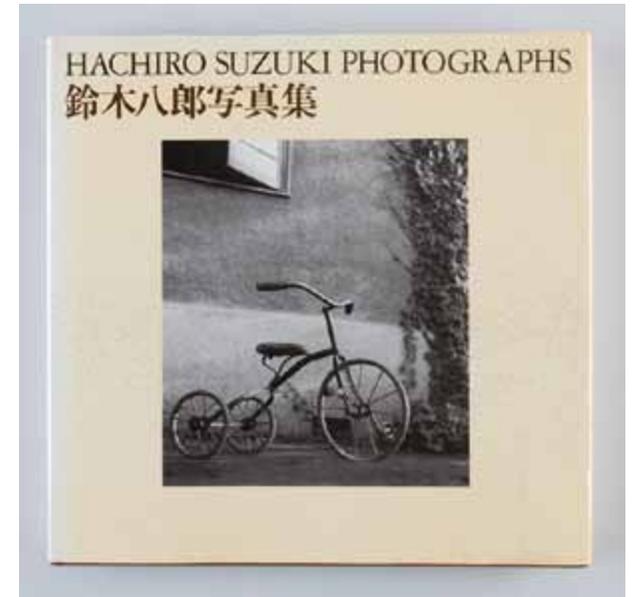
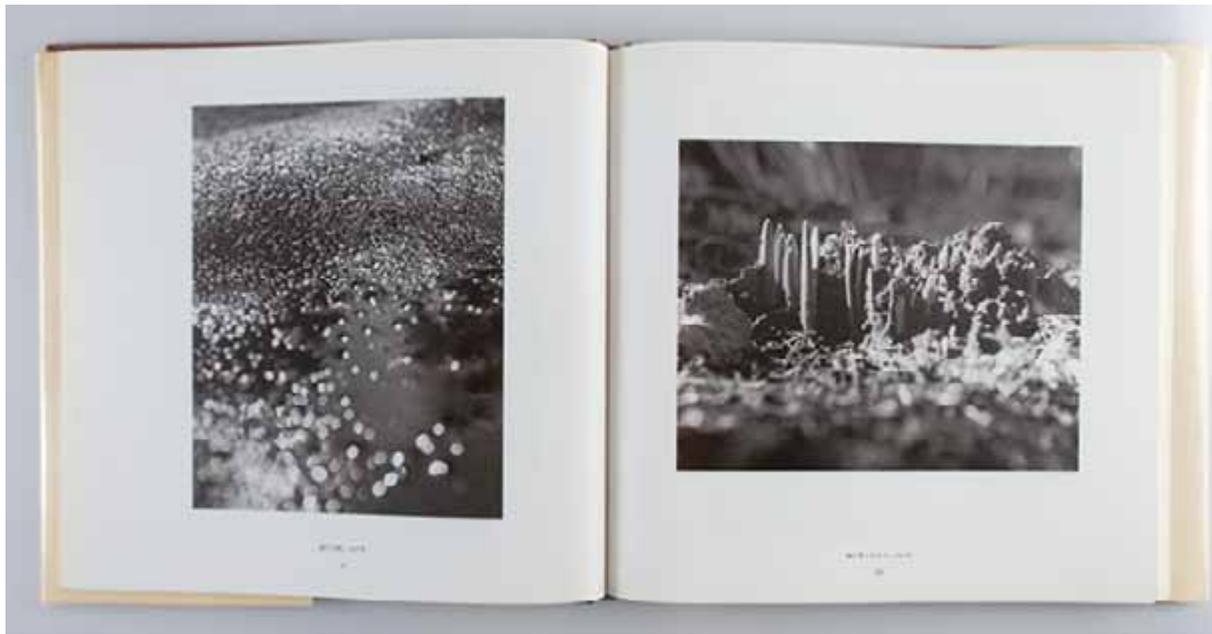
Yamamoto Makihiko (1893-1985) was born in Hyogo Prefecture. He was trained as a dentist and ran a surgery in Kyoto. As well as pursuing an active interest in local politics he was a keen amateur photographer. His work could be described as pictorialist with an avant-garde touch. It is characterized by the popular soft-focus combined with the *zokin-gake* (rag-wipe) technique as well as a type of deformation that was achieved by bending the photographic paper during the enlargement process. Yamamoto was close to Fuchikami Hakuyo, Shiotani Teiko and Takayama Masataka and his work was first published in *Hakuyo* magazine. After the war he disengaged from photography to concentrate on writing poetry. The present is his first privately published photo-book, a compilation of the best of his work.



Sakata Minoru (1902-1974) was one of the most important proponents of the surrealist school of constructivist photography. Born in Aichi Prefecture, he worked for the Mainichi Newspaper in Osaka before opening a photographic supply store in Nagoya in 1934. He became a founding member of the *Nagoya Avant-garde Club*, a federation of poets, painters, and photographers. The present book is a posthumous publication featuring images from his famous booklet of the same title published in 1941 in the *ARS Shashin bunko* series in 1941 as well as previously unpublished material. Sakata advocated going close to natural or artificial objects in order to show their innate beauty and in doing so he tinges the subject with surrealist meaning.

16 SAKATA (Minoru). *Zokei shashin 1934-1941 Structure in Photography.*

First edition thus. Numerous photographic plates. Japanese text. 8vo. Original cloth in dust-wrapper and obi. A very good copy. 166pp. Kyoto, Arumu, 1988.



17 SUZUKI (Hachiro). Suzuki Hachiro shashinshu [A Photobook by Suzuki Hachiro].

Numerous photographic plates. Japanese text. 4to. Original cloth in dust-wraper. A very good copy. 143pp. Tokyo, Nihon Camerasha, 1988.

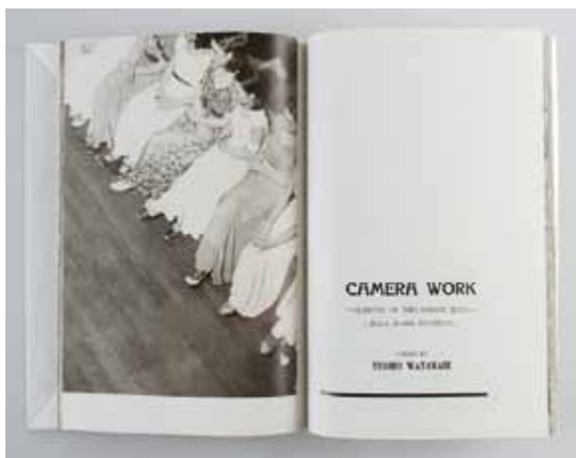
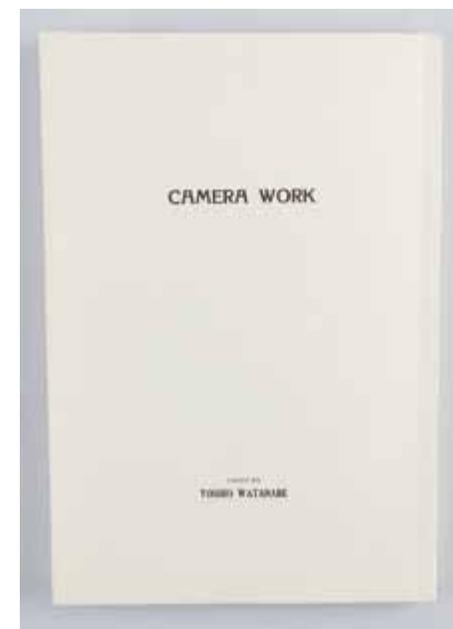
Suzuki Hachiro (1900-1985) was born in Hokkaido. He moved to Tokyo aged eleven and in 1916 entered the Waseda Engineering School to study architecture. During his time as a student he became interested in photography and submitted photographs to *Shashin Geppo*. He formed a friendship with the photographer Takakuwata Katsuo (1883-1955) who inspired him to seek a career in the field. Together with Kanamaru Shigene (1900-1977) he opened a commercial photo-studio called *Kinreisha* in 1926 and in 1930 was a co-founder of the Tokyo Commercial Photographers Association (*Shogyo Shashinka Kyokai*). He published a large number of photography manuals for ARS and after the war continued to work as editor for a number of important photography magazines. His most famous book is 'Photographing my garden' (*Waga niwa o utsusu*) which was published in 1938 by Ars. This book provides an overview of his achievements. Published some three years after his death it belongs to the *isakushu* genre.



18 NISHIYAMA (Kiyoshi). Shunko jushoku - Seasonal Aspects of Japan.

First edition. Numerous photographic plates. Japanese text. Folio. Original boards (slightly spotted) in dustwrapper (lacking obi), a very good copy, signed by the photographer on verso of title. 171pp. Tokyo, Kirihara Shoten, 1983.

Nishiyama Kiyoshi is one of the grand masters of Japanese photography. He was born in Tokyo in 1893. In 1921 he started to work in a photographic supply store (*Heiwado*) in Nihonbashi and founded the amateur society 'Pleasant Club' in the same year. In 1923 he lost all his equipment and photographs in the Great Kanto Earthquake. He subsequently met Fukuhara Shinzo and was invited to hold his first solo exhibition at Shiseido in 1925. The present book is divided into two parts: The first deals with the pictorialist period from 1924-1941, while the second is a collection of seasonal images taken between 1946 and 1977. This is volume 21 of the *Asahi Sonorama sensho* series.



19 WATANABE (Yoshio). *Camera Work*.

Reprint edition. Numerous photographic illustrations. Japanese text. 8vo. Original flexible boards, a very good copy. Unpaginated. Tokyo, Metropolitan Museum of Photography, 1996.

Watanabe Yoshio (1907-2000) was born in Niigata Pref. the fifth son of a kimono shop owner. In 1925 he moved to Tokyo to study photography at the *Konishi Shashin Senmon Gakko* (a private school for photography affiliated to *Konishi Honten*, a photographic supply store, later *Konica*). In 1931 Watanabe joined the editorial staff of the monthly *Oriental News* and *Photo Times*. Watanabe produced six features for *Photo Times* magazine entitled 'Camera Work'. Step into the 'Ball Room Florida' in 1933 and the good times were there. Ladies, cross your legs and show a bit of ankle! The floor is polished and the seats have steel frames. Nothing like this had been seen in Tokyo before, and not much of it in other places, come to think of it. Watanabe shows it all with angles so sharp that one feels like being on a cruise-liner. And there is rhythm here and lots of footwork. This is modernist documentation at its best, the subject harmonizing perfectly with the technique. The present reprint was issued to coincide with a retrospective of Watanabe's work held in 1996. See also item 4, 35, 75, & 264ff.

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Otake Shoji was born in 1920 in Shizuoka Prefecture. He went to Shanghai in 1940 and became a member of the Peking Embassy photo staff in 1944. After the war he worked briefly for GHQ's Public Relations Dept. before becoming a freelance photographer in 1948. He specialised in taking portraits, in particular of women and musicians and became famous for his photographs of American singers and actresses performing at the Ernie Pyle Theatre in Tokyo. This theatre had been requisitioned by GHQ to entertain troops and very few Japanese were allowed to enter. In 1949 Otake became co-founder of the Young Photographers Association (*Seinen shashinka kyokai*) as well as a founding member of *Nikakai* Photography Section in 1953 and *Gine Gruppe* in 1956. His first book 'World Musicians' (*Sekai no ongakuka*) was published in 1955 by Asahi Shimbunsha. The present book is a retrospective of his work as a young amateur photographer before the war (mostly between 1934 and 1939).

20 OTAKE (Shoji). Harukanaru uta: Otake Shoji shashinshu. [A Faraway Song - Photographs by Otake Shoji].

First edition. Numerous photographic plates. Japanese text. Folio. Original boards (slightly spotted) in dustwrapper (lacking obi), a very good copy, signed by the photographer on verso of title. 171pp. Tokyo, Kirihara Shoten, 1983.



21 HAMAYA (Hiroshi). Ichi no oto [Sounds of Selling].

First edition. Numerous photographic plates. Japanese text. Large 8vo. Original boards in dustwrapper and obi, a fine copy. 127pp. Tokyo, Kawade Shobo Shinsha, 2009.

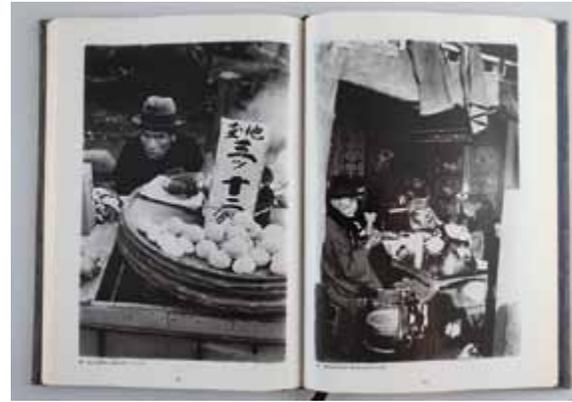
Together with Kimura Ihei and Domon Ken, Hamaya is one of the grand masters of Japanese photography. This is an important book of his work during the late 1930s, published on the 10th anniversary of his death. Hamaya met the banker and folklore scholar (a rare combination!) Shibusawa Keizo (1896-1963) in 1939 who inspired him to concentrate his efforts on aspects of folklore studies, in particular customs relating to pre-industrial methods of production and traditional ways of selling such merchandise. Hamaya went to the temple fairs of Asakusa, Setagaya, and Hachimangu to observe traders in metal tools, ropes, baskets and other hand-made objects. There is also a section on itinerant tradesmen and street vendors. Hamaya thus became part of the folklore studies movement that would lead him to Yanagita Kunio, Ichikawa Shinji, and ultimately to 'Snow Country'. *For biographical details see item 61ff., as well as items 73, 95 & 276.*



22 DOMON (Ken). Shashinshu Domon Ken no 'Waseda 1937' [Domon Ken's Waseda 1937].

First edition thus. Numerous photographic plates. Japanese text. 4to. Original cloth in dustwrapper and obi, a fine copy. 175pp. Tokyo, Kodansha, 2009.

Published on the 100th anniversary of his birthday this book is a reprint of Domon Ken's Waseda Yearbook for 1937 (original title: *Commemorative Graduation Album of the Department of Politics and Economics 1937*) which is virtually unobtainable now. Domon had previously been involved in the production of two other graduation albums, namely 'Zur Erinnerung 1936' (also Waseda University Economics department) and 'Recollections' (1937) for the Tokyo Women's Higher Normal School, however the present is regarded as his first solo work. All of them were designed by Kumada Goro (1911-2009) and produced by *Nihon Kobo*. This album records the carefree happiness of student life at Waseda, with its clubs and other extra-curricular activities. There is something so positive, sincere and innocent in the expression of most students that is painful to think how so many of them would have died in the war at the very height of their abilities. *For biographical details see item 51ff. as well as items 73, 93, 94, 266, & 277.*



23 KUWAHARA (Kineo). Tokyo Showa ju-ichi nen. [Tokyo during Eleven Years of Showa Rule].

First edition. 172 photographic plates. Text in Japanese. Large 8vo. Original cloth in slipcase, a very good copy. 255, [ii]pp. Tokyo, Shobunsha, 1974.

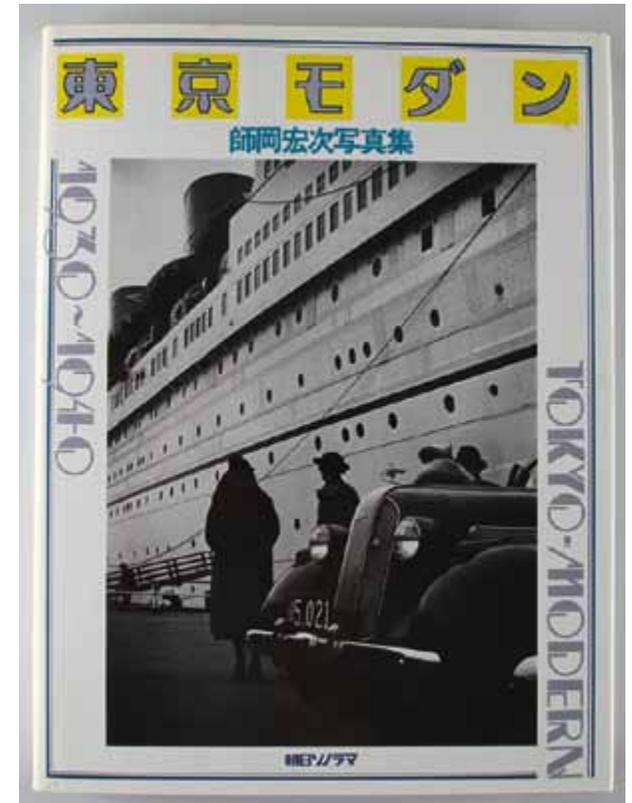
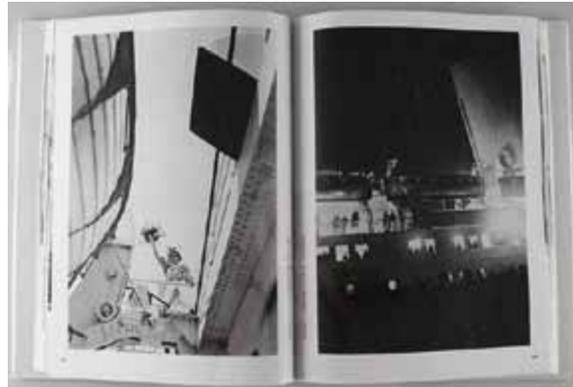
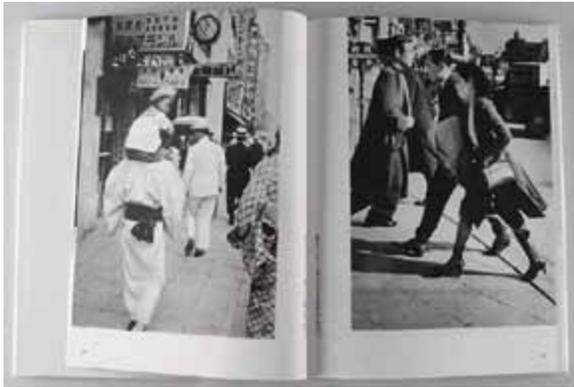
Kuwahara (1913-2007) kept his archive of about 20,000 images in a closet at his home and it was only due to the efforts of Araki Nobuyoshi that the value of his work became appreciated. The present anthology was based on an exhibition held in Tokyo in 1973 covering the years from 1930 to 1940. It was the first time that photographs from that period were shown and for many survivors of the war the book was a great source of nostalgia. Kuwahara was interested in 'shitamachi' life in Ueno, Asakusa and the surrounding areas and he was particularly adept in catching locals (often children) in their natural habitat. He often included billboards, shop-signs and announcements in his compositions which later inspired Araki (see *Items 170ff.*) to do the same. See also *Item 130*.



24 KUWAHARA (Kineo). Tokyo 1934-1993.

First edition, third printing. Numerous photographic plates, several in colour. Text in Japanese. 8vo. Original flexible boards in dustwrapper, a very good copy. 629, [ii]pp. Tokyo, Shinchosha, 1998.

This is an impressive compilation of Kuwahara's work. The first half of the book shows images from the 1930s, including previously unpublished material. The latter half covers work from the 50s to the 90s, while a surprising centre section of 32pp. features some excellent colour photographs from the post-war period. See *also item 130*.

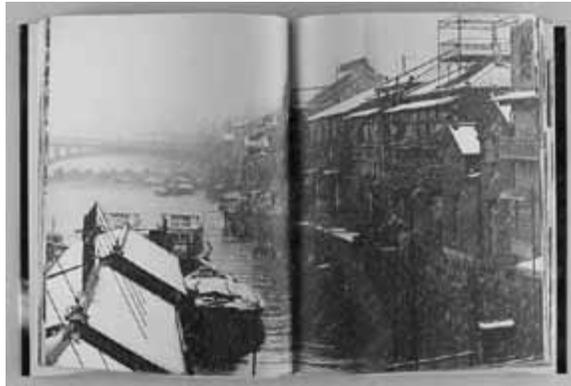


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In the 1970s and 80s Morooka regained popularity as a result of publishing several compilations of his work on street scenes of Tokyo in general and the Ginza in particular. Wako Gallery also held an exhibition of his work in 1972. Those who have been to Japan, know that nostalgia is one of the favourite emotions. Morooka's lyrical depiction of daily life in Tokyo shows a city thirsty for entertainment. The present book focuses on aspects of modernity in Tokyo during the 1930s. Chapters include 'the Age of Speed', 'to the Mountains and the Sea', 'Christmas at Ginza', and 'Steps to War'. See *item 5 for biographical details*.

25 MOROOKA (Koji). Tokyo Modern 1930-1940.

First edition. Numerous photographic illustrations. Japanese text. Large 8vo. Original boards in dustwrapper and (slightly rubbed) slipcase. A very good presentation copy signed by the photographer on verso of title. Decorated endpapers. 155pp. Tokyo, Asahi Sonorama, 1981.



26 MOROOKA (Koji). *Omoide no Tokyo - Remembrance of Tokyo.*

First edition. Numerous photographic illustrations (incl. one folding panorama). Japanese text with English list of plates. Small folio. Original blind-stamped cloth in dustwrapper, obi, and slipcase. A very good copy. 159pp. Tokyo, Kodansha, dated: Showa 47, [i.e. 1972].

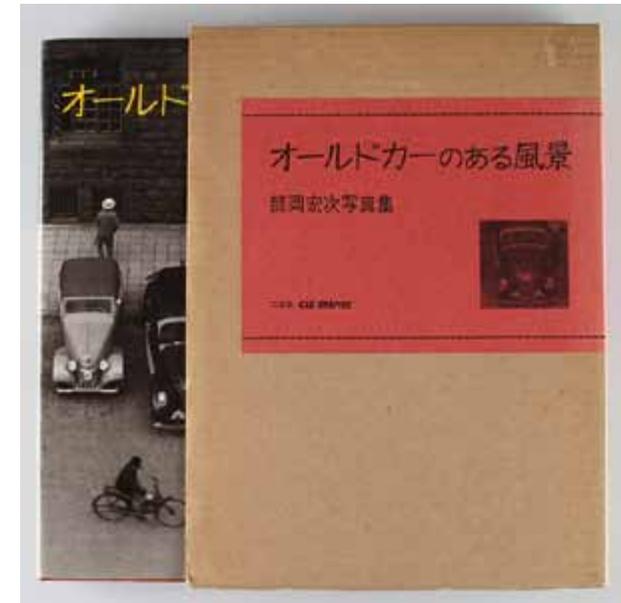
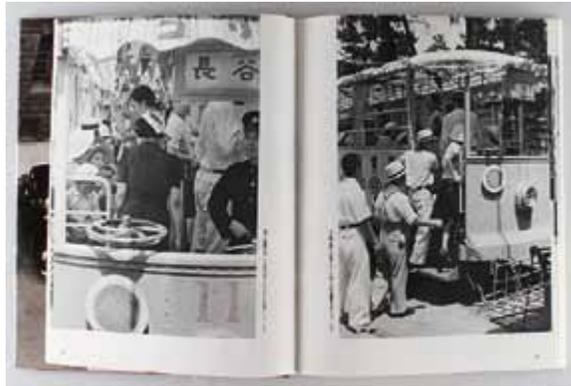
Comprised of 143 photographs of Tokyo taken between 1930 and 1972. Over half of the images document the pre-war period (peddlers, goldfish vendors, picture shows, dance halls, tea-rooms, and a charming series of passengers on the Yamanote line) followed by images of war (military parades, a striking image of a minute of silence held on the 8th of every month to commemorate the Emperor's declaration of war). The other half shows scenes of the destruction, refugees, orphans, GIs, as well as the reconstruction and views of the modern city. Morooka's strength lies in the ability to provide a narrative, much of the focus is on human activity. In 1973 he was awarded the Annual Prize by the Photographic Society of Japan for his work.



27 MOROOKA (Koji). Ginza zanzo - Remembrance of Ginza.

First edition. Numerous photographic illustrations (incl. one folding panorama). Japanese text. Small folio. Original cloth in dustwrapper and slipcase and obi. A very good copy. 159pp. Tokyo, Nihon Camerasha, 1982.

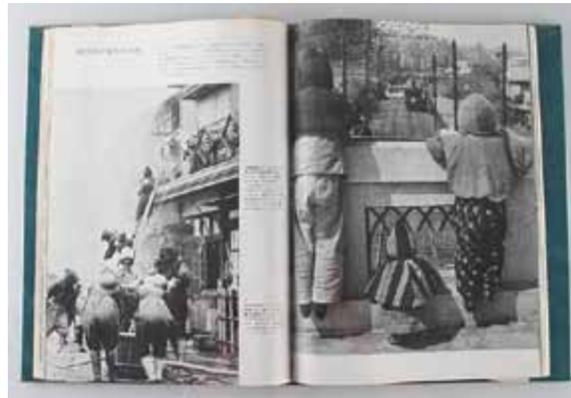
The first forty pages provide a historical overview of the famous shopping district, followed by photographs by Morooka from 1926 to 1982. The images trace the development of the Ginza from the first vestiges of Westernization to the 'bright lights, big city' phenomenon. Morooka takes us through the highs and lows catching the fashions, the movement, and the mood of the clientele.



28 MOROOKA (Koji). Orudo ka no aru fukei [Scenes with Old Cars].

First edition. Numerous photographic illustrations. Japanese text. Small folio. Original cloth in dustwrapper and slipcase. A fine copy. 157pp. Tokyo, Car Graphic, 1983.

Morooka uses the term 'car' in the widest sense of the word and includes images of trams, trains, buses, racing cars, traffic wardens and car mechanics. This book was intended for a special fan audience. When Morooka took the images he could not have foreseen that forty years later people would feel nostalgic about the shapes and models of vintage cars. On the contrary, Morooka shot cars because they were at the cutting edge of modernity. As such this is an interesting example of the way in which history can entirely subvert the intended meaning and even the nature of an image. See also *item 5*.



29 KAGEYAMA (Koyo). Shashin kosei Showa no onna: senso to heiwa no shijunen 1926nen - 1965nen [Women of the Showa era - the Forty Years between War and Peace].

First edition. Numerous photographic plates and illustrations. Small folio. Original boards in dustwrapper, a very good copy. 246pp. Tokyo, Kajima Shuppankai, dated: Showa 40 [1965].

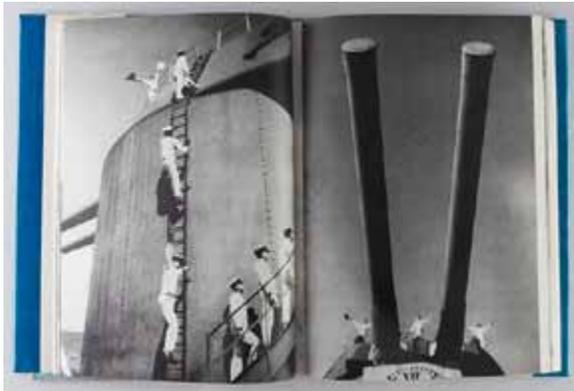
Kageyama Koyo (1907-1981) was a professional photographer. He was born in Shizuoka Prefecture and moved to Tokyo in 1926 where he worked as a photo reporter for Asahi Newspapers. After the end of the war he turned freelance. This is not the first collection of Kageyama's work: Ten years before Yukeisha had published a booklet entitled *Aru hodo shashinka no mita Showa 30-nen shi [Thirty Years of Showa Reign as Viewed by a Photographer]*. However that publication was more an illustrated history than a photo-book. The present publication is a great improvement in terms of presentation and the quality of the reproductions: While retaining the chronological approach the focus on the female side of history makes for a more refined and interesting product. Kageyama's images clearly go beyond photojournalism - in some ways they anticipate the documentary realism of the post-war era. See also item 91.



30 KAGEYAMA (Koyo). Shashin Showa 50nen-shi – Aru kameraman no hanseiki [50 years of Showa – a Photographer's Record of half a Century].

First edition. Numerous photographic plates. Japanese text. Small folio. Original cloth in dustwrapper and slipcase. A very good copy. 167pp. Tokyo, Kodansha, 1975.

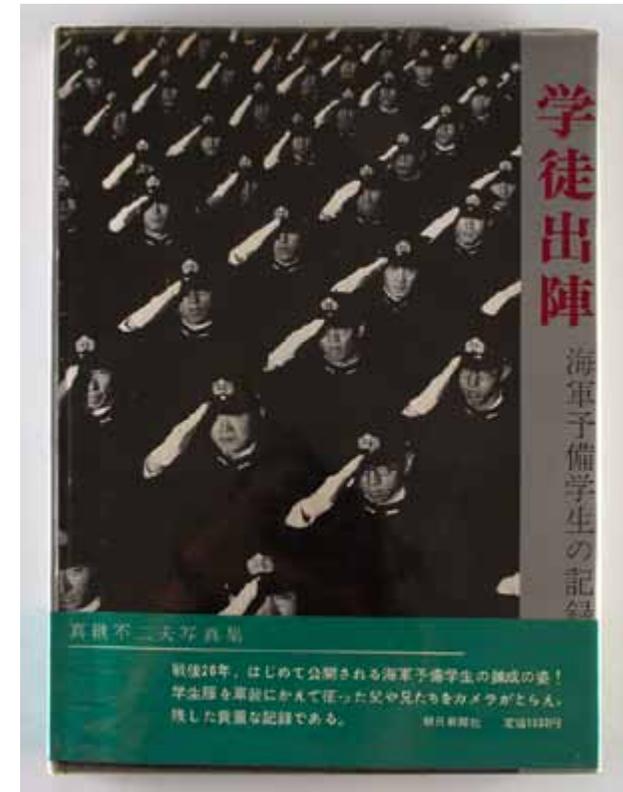
The present book is part of a wave of nostalgia that swept through Japan in the early 1970s. After the boom of the 50s and 60s people had time to look back at their achievements and take stock of the changes that had transformed Japan. Photographers like Kageyama, Kuwahara Kineo, and Morooka Koji suddenly received wide attention. This book pairs images from the pre-war and the post-war era, showing the changes in fashion, architecture, attitude, and life-styles. See also item 91.



31 MATSUGI (Fujio). Ah, Edajima – kaigun heigakko
[Ah, Edajima - The Naval Academy].

Second edition. Numerous photographic plates. Japanese text. Large 8vo.
Original cloth in dustwrapper. A very good copy. 134pp. Tokyo, Daisen
Shoten, dated: Showa 39 [i.e. 1964].

Matsugi Fujio was born in 1903 in Kyoto. During the early Showa period he won various prizes in photographic magazines and from 1935 onwards he became a freelance photographer. His main strength was in the field of propaganda photography where he produced images so polished that they seem to hurt the eyes: This book documents the training of Naval cadets during the early 40s and represents one of the best examples of so-called 'news-photography' (*hodo shashin*) in the 'patriotic' vein. There is something shockingly beautiful in these images of men brimming with illusions of grandeur. This book was first published in 1943. The present edition includes additional material.



32 MATSUGI (Fuji). *Gakuto Shutsujin - kaigun yobi gakusei no kiroku*
[Departure of Students for the Front - A Record of Student Marine Reservists].

First edition. Numerous photographic plates. Japanese text. Large 8vo. Original cloth in dustwrapper, obi, and plastic wrapper. A very good copy. 153pp. Tokyo, Asahi Shimbunsha, dated: Showa 41 [i.e. 1966].

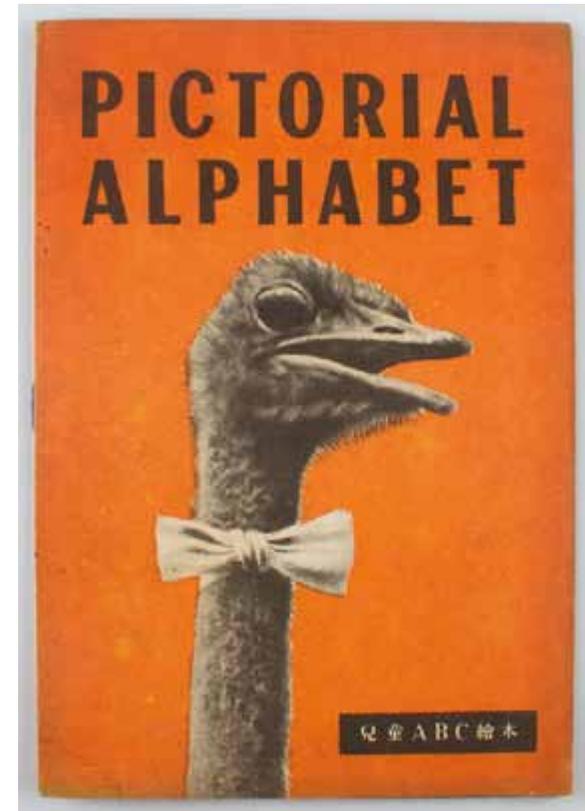
This volume is a continuation of the themes set in the previous volume: Students being drafted into the navy, trained, trained again, and sent to fight. The polished images are full of the tension of war, the firm belief that the angle of the salute could determine the outcome.

Post-War Photography

On August 6th, 1945 an Atomic bomb was dropped on Hiroshima followed by one on Nagasaki on August, 9th. Six days later the Emperor declared the surrender. As soon as the war was over people worked hard to bury what had been foremost on their minds for the previous five years. The very thing that had propelled them into disaster, the core of their beliefs, indeed of their existence, lay shattered. Tokyo was a wasteland. Food was scarce, orphans roamed the streets, commerce was dominated by rationing and the black market, and a big cleaning-up operation got under way. For five years many lived on the brink of existence.

However, it took surprisingly little time for photographic publishing to return with renewed vigor: *Sekai Gaho* and *Camera* resumed publication in January 1946, followed one year later by *Koga Gekkan* and *Shukan Sun News* (in November). The latter was founded by Natori Yonosuke, with Kimura Ihei as editorial advisor and Miki Jun amongst the staff photographers. The All-Japan Association of Photographers as well as the Japan Photographic Society resumed its activities in 1946, followed by the Tokyo Photographic Research Society (*Tokyo Shashin Kenkyukai*) which held its first exhibition at the Ginza Mitsukoshi department store in May 1948. In September of the same year the Professional Photographer's Group (*Shashinka Shudan*) was founded by Kimura Ihei, Watanabe Yoshio, Domon Ken, Hayashi Tadahiko, Tamura Shigeru, and Sugiyama Kira. In March of the following year Akiyama Shotaro, Otake Shoji, Nagano Shigeichi, and Haga Hideo founded the Young Photographers Association (*Seinen Shashinka Kyokai*). Another organization called 'Group Photo' (*Shudan Photo*) was founded by photojournalists like Miki Jun and Tanuma Takeyoshi,

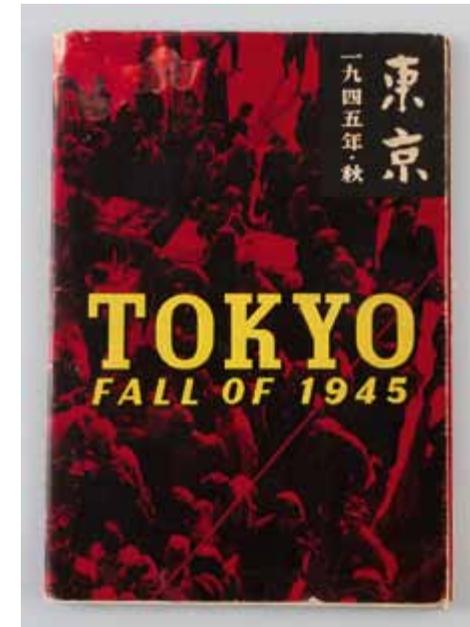
with Kimura and Domon as advisors. Domon Ken elevated realism to the level of dogma by repeatedly advocating the "absolutely pure snapshot, absolutely un-staged". Nothing was allowed to intrude between the camera and the motif in order to achieve a level of 'social realism'. And for a while this made sense.



33 [KIMURA (Ihei). HARA (Hiromu)]. Jido ABC Ehon - Pictorial Alphabet.

First edition. Numerous photographic illustrations. Large 8vo. Original printed wrappers (minor wear), stapled, a very good copy. Unpaginated. Tokyo, Bunka-sha, dated: Showa 21 [i.e. 1946].

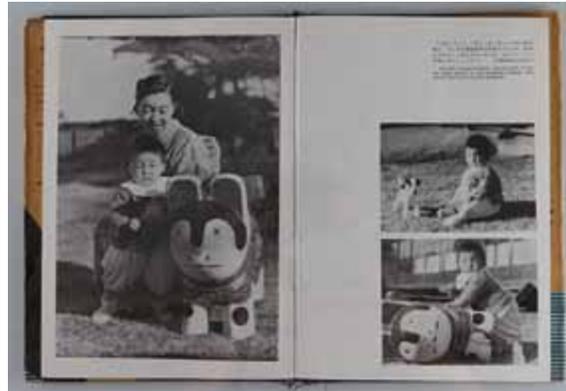
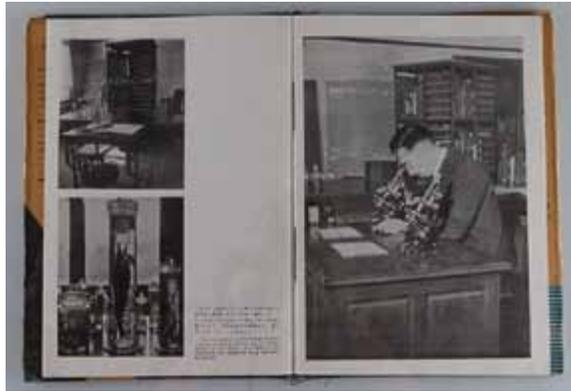
After the end of the war Tohoshia re-named/re-branded itself as Bunkasha. The present is their first publication followed by a little booklet entitled 'Tokyo - Fall of 1945' in April. Catering to the new political realities, this charmingly illustrated children's book explains the alphabet to Japanese with katakana pronunciation. The design is still full of modernist sensibilities. Published on February 25th, 1946 it sold for 5Yen, probably still too much for the times. The book is printed on cheap paper and very few copies of this work survived.



34 [KIMURA (Ihei). KIKUCHI (Shunkichi)]. **Tokyo - Fall of 1945.**

First edition. Numerous photographic illustrations. Text in English and Japanese. 8vo. Original printed wrappers, a very good copy. pp. Tokyo, Bunkasha, 1946.

During the war Kimura worked as photographic editor for the publisher Tohosha which quickly renamed itself 'Company of Culture (Bunkasha)' after the surrender. The present was their second publication following on from a little pamphlet 'Jido ABC ehon - Pictorial Alphabet'. The 'Foreword' is rich in metaphor: "The cause of the disease was deeper than expected and had laid hidden within the body for a long time. It was clear to anyone that this necessitated a big surgical operation. And then in the summer of 1945, a surgical operation of great proportion was effected in the presence of many witnesses... Tokyo today is still convalescent. She is still far from being called a metropolis, but has taken her first unsteady step after having undergone treatments such as continuous injections and blood transfusions. The scars of her surgical operation is still fresh...". Black markets, GIs & Jeeps, queues, returning soldiers, cereals being grown at Nihonbashi, and certainly scars everywhere... this is a superb document from beginning to end. See also *item 3, 8, 38ff. & 73.*



35 YAMAHATA (Shogyoku). YAMAHATA (Yosuke). Tenno - Emperor.

First edition. Numerous photographic plates. Japanese text with English abstract. 8vo. Original decorated cloth in dustwrapper (minor wear), overall still a very good copy. 95pp. Tokyo, Toppan, dated: Showa 22 [i.e. 1947].

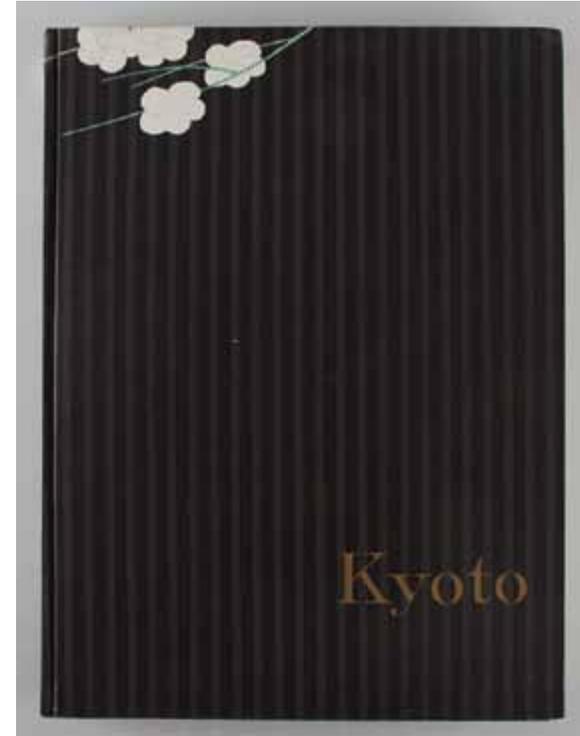
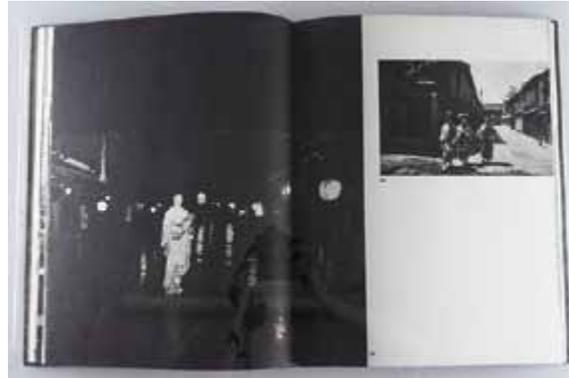
In December 1945 Yamahata Shogyoku (1887-1963) and his son Yamahata Yosuke (1917-1966) photographed the Emperor and his family in order to show their 'human side'. The request for the informal photo sessions had come from Life magazine who published selected images on February 4th, 1946 under the snappy title of "Sunday at Hirohito's". The Emperor of Japan got what is now called 'a makeover' presenting him as a family man, a biologist, a listener, while at the same time emphasizing the mutual love and respect between emperor and his people. There must have been an enormous poignancy to the occasion as Yamahata Yosuke had witnessed and photographed the horror in the aftermath of the Nagasaki bombing. The dustwrapper is designed by Kamekura Yusaku.



36 FUKUDA (Katsuji), photographer. KIKUOKA (Hisatoshi), text. **Ginza.**

First edition. Numerous photographic illustrations (including 4 colour plates) and one large folding map. 8vo. Original printed wrappers, (slightly worn, light browning to text), but overall a good copy. 14pp. Tokyo, Ars Graph, dated Showa 27 [i.e. 1952].

Fukuda's second book about the Ginza (see item 7). During the 30s the Ginza became famous for catering to expensive and often Western tastes. During the day its coffee-shops, department stores, and luxury boutiques were particularly popular amongst the female population. At night beer-halls and bars catered to salary-men. The present illustrated magazine is cheaply printed, but it manages to convey the buzz of the post-war era without hiding the scars. In the first decade after the war the district functioned as gage for the return to prosperity: The heels are getting higher and slowly normality is returning to the most famous shopping area in Tokyo. During the early 50s the monthly *Ars Graph* published a series of guides to popular entertainment districts of Tokyo. See also items 6 & 7.



37 FUKUDA (Katsuji). Kyoto.

First edition. 86 photographic illustrations (several double-page, 1 large folding) and 6 colour plates. Japanese text. Folio. Original decorated boards with plastic dust-wrapper in (slightly damaged) slipcase, overall a very good copy. Together with a separately printed list of plates listing the locations. 14(text)pp. Tokyo, Iwasaki Shoten, 1958.

While being a thoroughly photogenic place it is surprisingly difficult to photograph Kyoto without appearing to state the obvious. Fukuda captures the refined qualities of the place, its traditions, textures, and temples, but at the time the place seems curiously devoid of inhabitants and there is hardly a tourist in sight. Book-design by Kono Takashi.

THE REALISTS/OBJECTIVISTS or DOCUMENTARY PHOTOGRAPHY

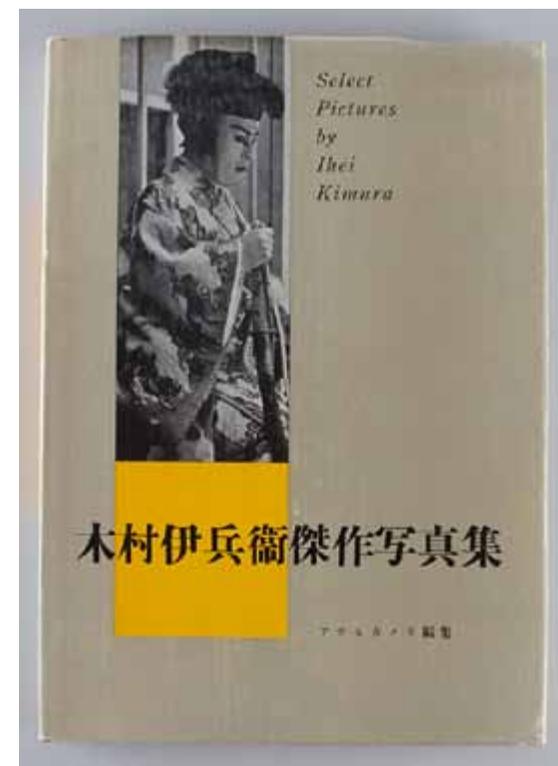
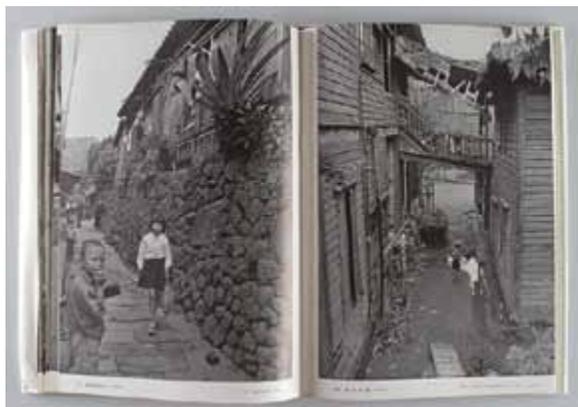
Three photographers dominate the early post-War period, namely Kimura Ihei, Domon Ken, and Hamaya Hiroshi. They had all been professionally active before and during the War and all of them published books during the 50s with images taken before 1945. Hamaya's *Yukiguni* (1956), Domon's *Muro-ji* (1954) and Kimura's *Rokudaime Kikugoro* (1st ed. 1949) are prime examples. What had been taken under the banner of '*Neue Sachlichkeit*' (New Objectivity) and folklore studies before 1945, changed into 'Realism' after 1945. The two are entirely different. Realism meant 'social realism' and both Domon and Hamaya produced photo-books in the late 50s that 'accuse' - socially and politically; Hamaya is actually the first with his book '*Ura Nihon*' (1957). The literal translation 'Back [coast] of Japan' hides the fact that the combination of '*ura*' and '*nihon*' (Japan) was a taboo. 'Underbelly of Japan' comes closer to the implied meaning. In the following year Domon follows with 'Hiroshima' (1958). This is by no means the first publication about the Hiroshima bomb, but it is the first book with a photographic language that accuses. Nothing like this had ever been seen in Japan before.

Another difference between pre-war and post-war realist expression was the way in which people were allowed to perform in front of the camera not as members of a certain group, or as anonymous pedestrians, but as individuals with a story that affected both the photographer and the viewer. It is precisely the moment of sympathy that is being shown and it would have been impossible to take such pictures without sympathy on the part of the photographer. The term 'realist' or 'objectivist' should not distract from the fact that the vision on offer is entirely personal. Under its editor Kuwahara Kineo *Camera* magazine (published

by Ars) became one of the prime motors of the new realist movement (together with *Photo Art* published by Kenkosha). Kuwahara invited Domon to contribute a monthly column where he discussed the winning entry to a monthly amateur photo-competition. Domon was both passionate and charismatic and his articles which continued until 1963 attracted a wide readership. In the same year the Japan Realist Photographers Association (*Nihon Realism Shashin Shudan*) was founded with Tamura Shigeru at the head.

Kimura Ihei

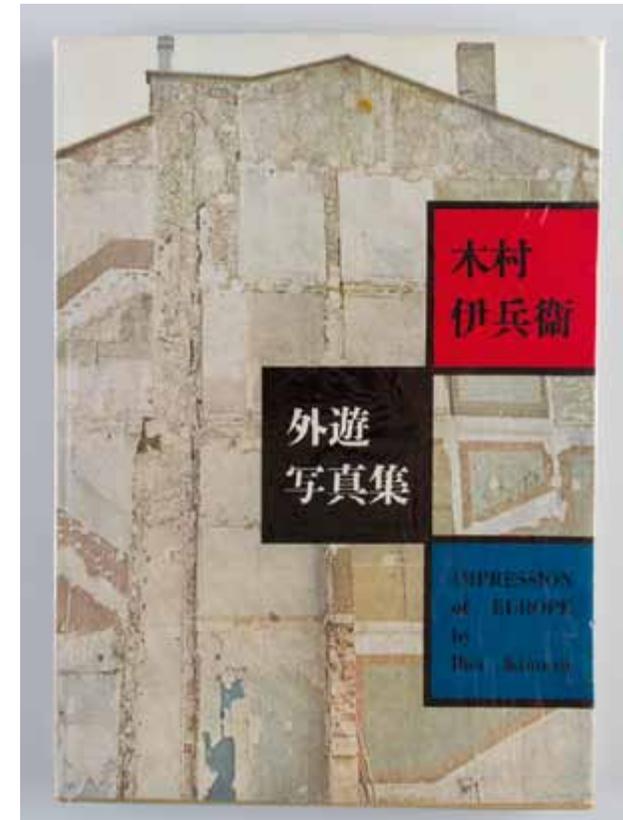
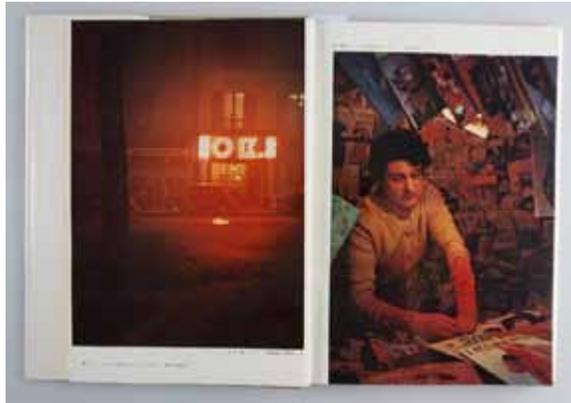
was born in 1901 in Kanasugi-Kamimachi in downtown Tokyo. He graduated from the Keika School of Commerce in 1919 and subsequently worked for Abeko Co. in Tainan, Taiwan, where he taught himself photography. Upon his return to Japan Kimura entered the advertising section of the Kao Soap Company (1930), where he was exposed to the ideas of 'Proletarian Realism' as well as the German concept of 'Neue Sachlichkeit' (Bauhaus, Moholy-Nagy). In 1933 he became co-founder of *Nihon Kobo*, a group under Natori Yonosuke dedicated to photo-journalism. During the war he headed the photo department of Tohosha, who published *Front* magazine. After the War Kimura became influenced by the work of Cartier-Bresson and he visited him in France. Kuwahara Kineo said of him: "Kimura does not employ a subjective or conceptual approach in the manner in which he expresses himself as a photographer... the images are pervaded by a translucent, airy texture suggesting perhaps even the spirit of Zen in the manner in which an attempt is made to eliminate the self." And "Kimura's humble attitude is the most unique aspect of his work, and the one in which he stands unrivalled." (Metropolitan Teien Art Museum *The Beauty of Japan*, Tokyo 1987, p. [vi]). A key-figure and a pioneer in Japanese photography he took snap-shots to capture "the decisive moment" (Cartier-Bresson), that elusive instance showing a glimpse of humanity caught up in a real situation. Kimura won the *Photographer of the Year Award* by the Japan Photo Critics Association in 1965, and three years later the Japanese Government honoured him with the Purple Ribbon Medal. He died on May 31st, 1974.



38 KIMURA (Ihei). Kimura Ihei kessaku shashinshu - Select Pictures by Kimura Ihei.

First edition. 132 photographic illustrations. List of plates in English and Japanese. Text in Japanese only. Small folio. Original cloth in dustwrapper and (slightly rubbed) slipcase, overall a very good copy. [vi], [128], 28, [viii](ads.)pp. Tokyo, Asahi Shimbunsha, dated: Showa 29 [i.e. 1954].

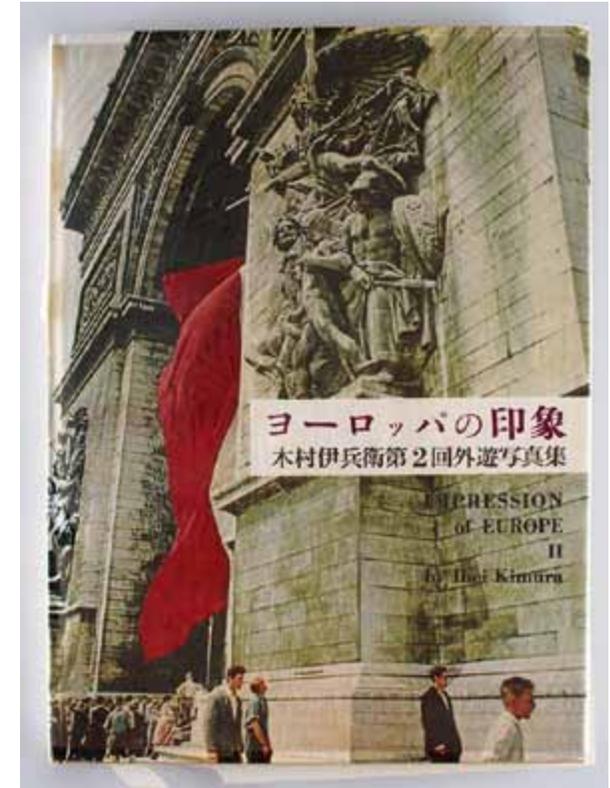
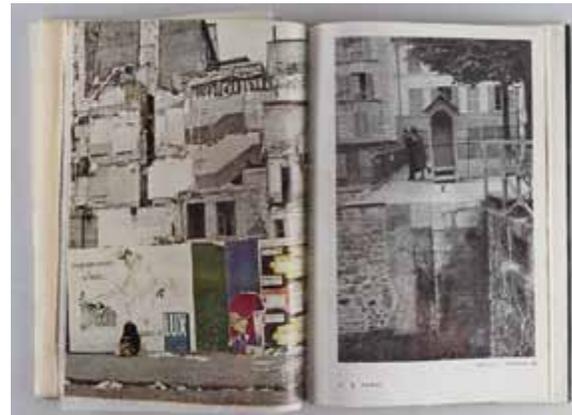
This work represents the first comprehensive collection of his work spanning from 1935 to 1953. "Kimura has never tried to awe the public with his art. His art is devoid of cold austerity or harsh cynicism... Kimura is one of the editorial associates of the magazine 'Asahi Camera'. We owed much to his untiring efforts in building up this magazine to the world's largest camera magazine in a brief period since was restarted in 1949 after the wartime suspension." (Preface). It includes previously unpublished images from Okinawa, China, Manchuria, and Akita as well as a selection from the Onoe Kikugoro series (see *item 48*). The book is designed by Hara Hiromu. The Hara-Kimura collaborations had been going since 1933 when they worked together in *Nihon Kobo* and Kimura maintained this link until his death. See also *items 3, 8, 33, 34, & 73*.



39 KIMURA (Ihei). Kimura Ihei gaiyu shashinshu - Impressions of Europe.

First edition. 203 photographic plates (many in colour). List of plates in English and Japanese. Text in Japanese only. Small folio. Original cloth in dustwrapper and slipcase, overall a very good copy. [xvi], 37pp. Tokyo, Asahi Shimbunsha, 1955.

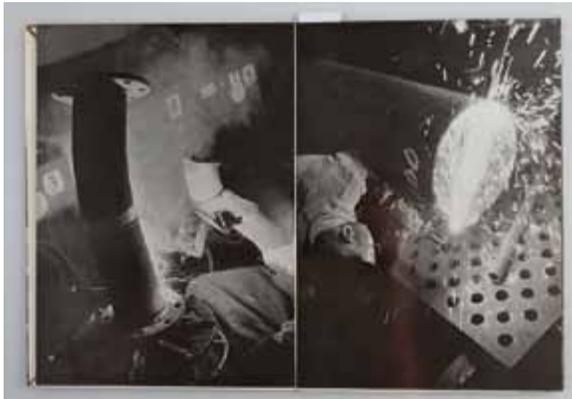
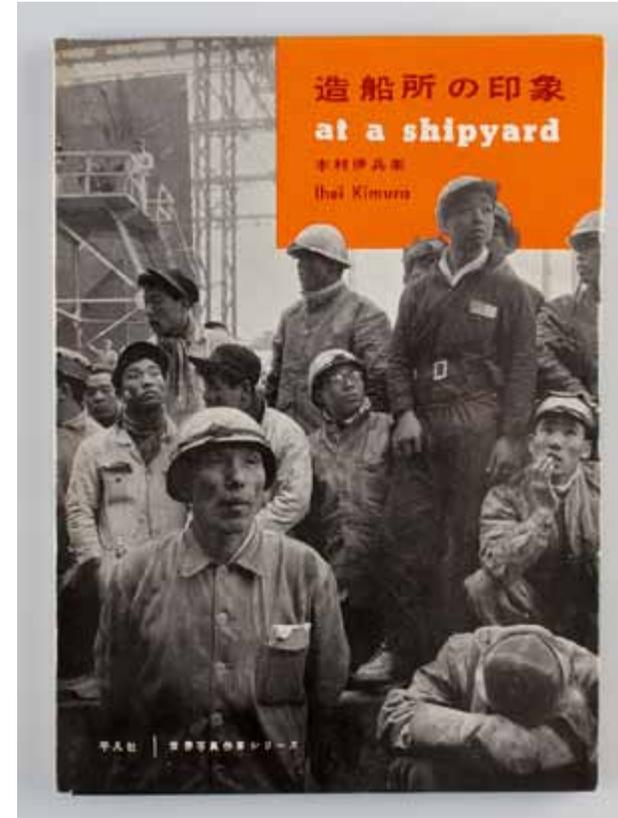
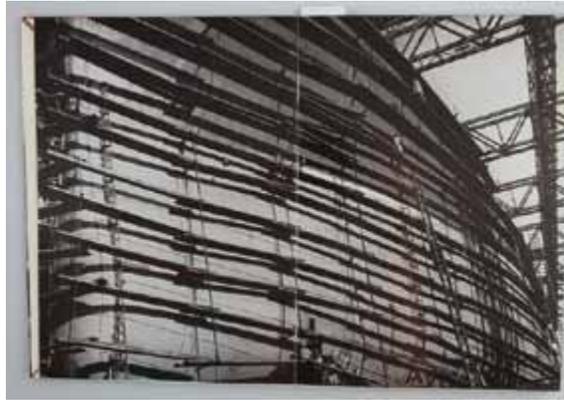
The pictures contained in this book were taken during my six-month trip to Europe in 1954. They are pictorial impressions of a Japanese tourist making a whirlwind trip... If there are pictures in this book which suggest known compositions or approaches by European masters, it is an unwitting tribute to the impression their work made upon me." (Introduction). Kimura travelled to Cairo, Athens, Paris, Germany, England, and Italy. He was clearly influenced by Cartier-Bresson and Doisneau. Book-design by Hara Hiromu.



40 KIMURA (Ihei). Yoroppa no insho - Kimura Ihei dai nikai gaiyu shashinshu - Impressions of Europe, part 2.

First edition. 82 photographic plates (several in colour). List of plates in English and Japanese. Text in Japanese only. Small folio. Original cloth in dustwrapper and slipcase, overall a very good copy. [xii], 23pp. Tokyo, Asahi Shimbunsha, dated: Showa 31 [i.e. 1956].

“I received an unexpected offer to serve as one of the Japanese delegates to the peace festival at Helsinki in June 1955. The offer was to include a free trip to the Soviet Union and the People’s Republic of China on the way home. I have been and am a photographer who takes interest only in my subjects, not in politics. I knew implications would follow my acceptance of the offer. After long wavering, I decided to accept it, for I thought it worthy to report honestly things done by some people opposed to the Western idea of peace and also things taking place inside Communist nations. I also hoped to have a chance to discuss photography with colleagues from other nations.” (Author’s note). In the end he was unable to obtain a visa for Russia. Book-design by Hara Hiromu.



41 KIMURA (Ihei). Zosen-jo no insho - At a Shipyard.

First edition. Numerous photographic illustrations, several in colour. Text in English and Japanese. 8vo. Original printed boards, a very good copy. [iv], 40, [viii]pp. Tokyo, Heibonsha, dated: Showa 33 [i.e. 1958].

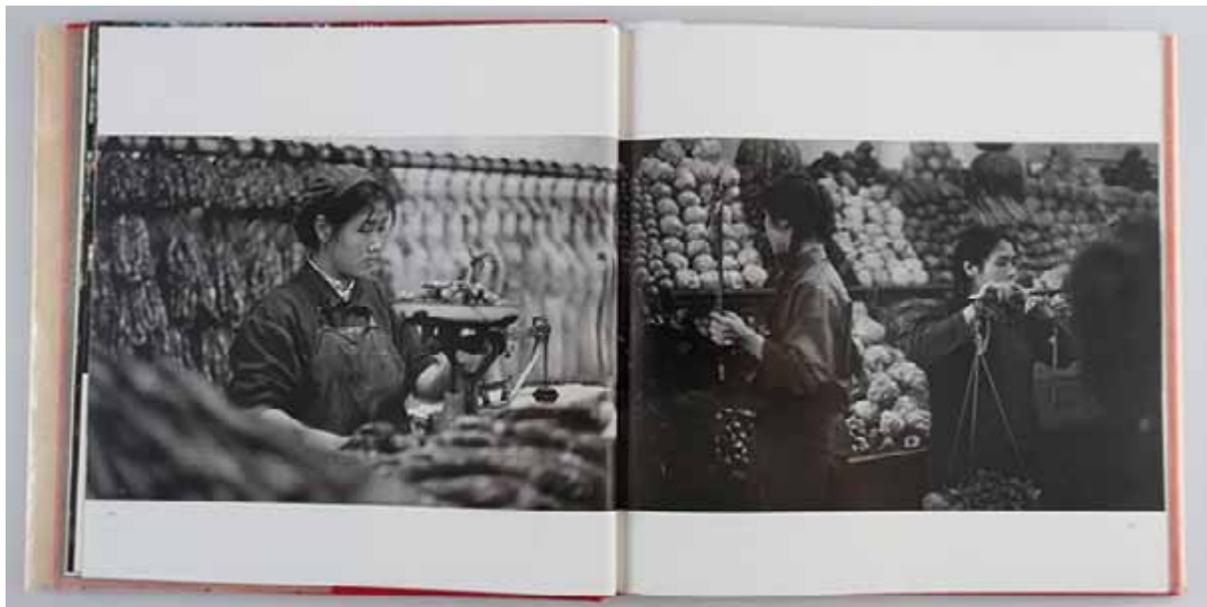
"Shipbuilding enterprise of Japan has for these two or three years been one of the so-called 'sunny industries'. It was for a time the real center of boomy news, being reported, now as having attained the top rank in the world in the volume of launched vessels, and now as leading the world in the total tonnage of built ships." (text). The present booklet documents the activities of Mitsubishi shipbuilding at their Nagasaki dockyard. Kimura describes his experiences during the month-long shooting session. This book is part of the World Photographers Series (*Sekai shashin sakka shirizu*) published by Heibonsha which ran to 14 volumes. Book-design by Hara Hiromu.



42 KIMURA (Ihei). Kimura Ihei no me [The Eyes of Kimura Ihei].

First edition. Numerous photographic illustrations. Japanese text. 4to. Original decorated flexible boards, a fine copy. 140pp. Tokyo, Asahi Shimbunsha, 1970.

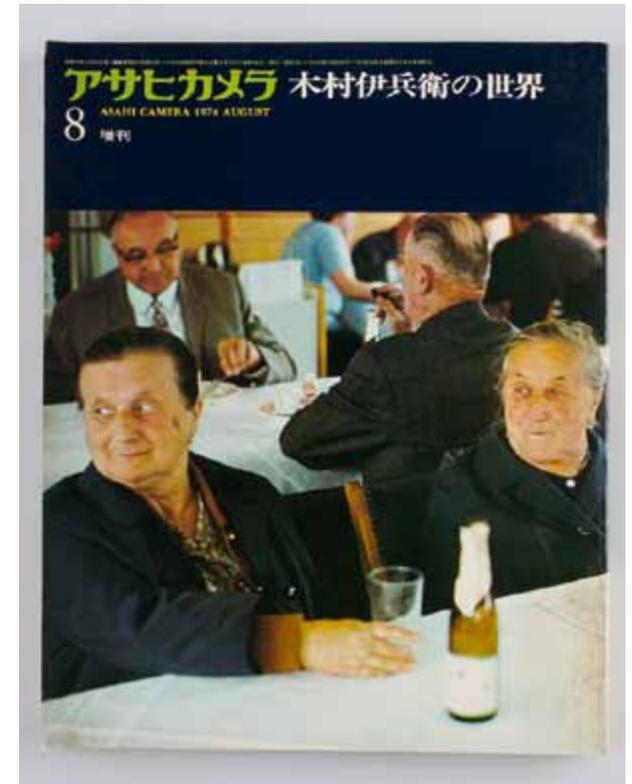
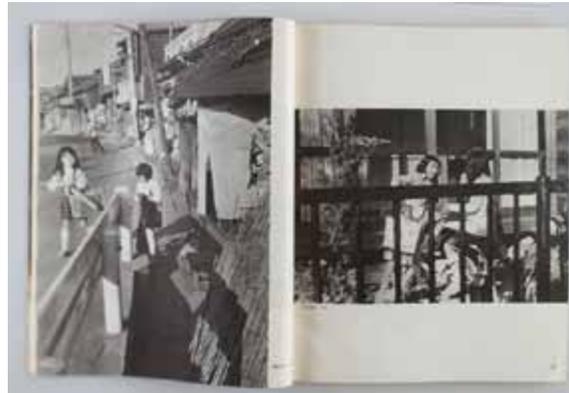
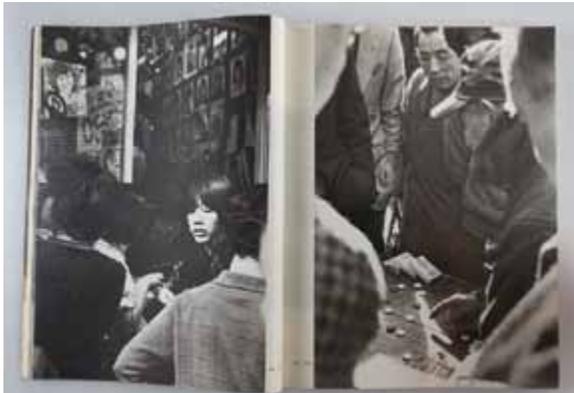
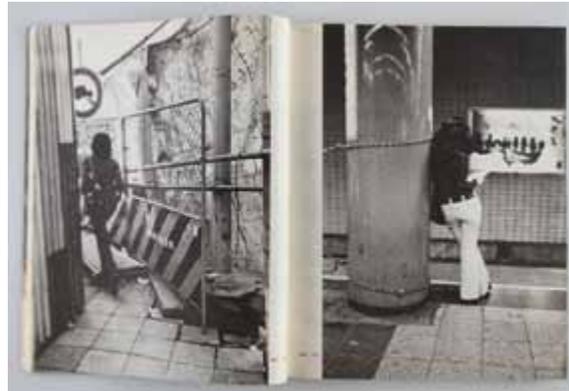
Another beautifully designed book by Hara Hiromu, this Asahi Camera Supplement spans Kimura's entire life. The anthology contains 196 images (one per page) but although most of them had been published before, in terms of printing this work represents a considerable improvement on previous efforts.



43 KIMURA (Ihei). Chugoku no tabi. [Travels in China].

First edition. 192 illustrations (some in colour). Japanese text. 4to. Original printed boards in slipcase and obi, a very good copy. 192, 27pp. Tokyo, Asahi Shimbunsha, 1974.

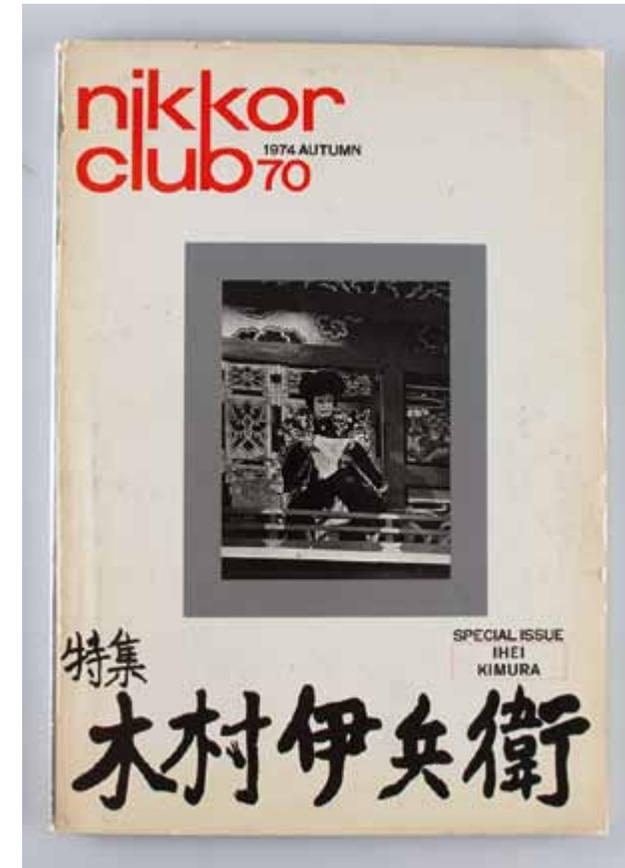
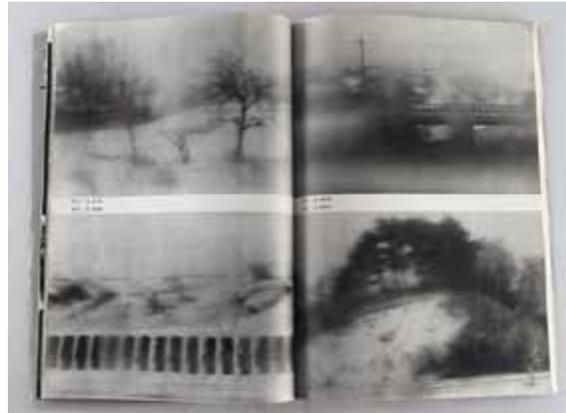
Kimura Ihei travelled to China four times between 1963 and 1973 - a time when the country was closed to most foreigners and in the midst of the Cultural Revolution. He was able to enter as a member of the Japan-China Cultural Exchange Association, a group that organised tours of China for propaganda purposes. Travelling along what are now well-worn tourist routes (Peking, Shanghai, Suzhou, Hangzhou, Canton, Xian etc) the images do not show a country in turmoil (although the tour included outings to various People's Communes and revolutionary operas). However, in his portraits of ordinary people Kimura excels and manages to show a side of China that goes beyond ideology. This book was published shortly after his death (May 31st, 1974) which is why the *obi* proclaims the book to be an '*isaku shashinshu*' (posthumous photobook). Book-design by Hara Hiromu. See also items 3, 8, 33, 34, & 74.



44 [KIMURA (Ihei)]. Kimura Ihei no sekai [The World of Kimura Ihee].

First edition. Asahi Camera August 1974. Numerous photographic illustrations. Japanese text. Small folio. Original decorated flexible boards, a very good copy. 284pp. Tokyo, Asahi Shimbunsha, 1974.

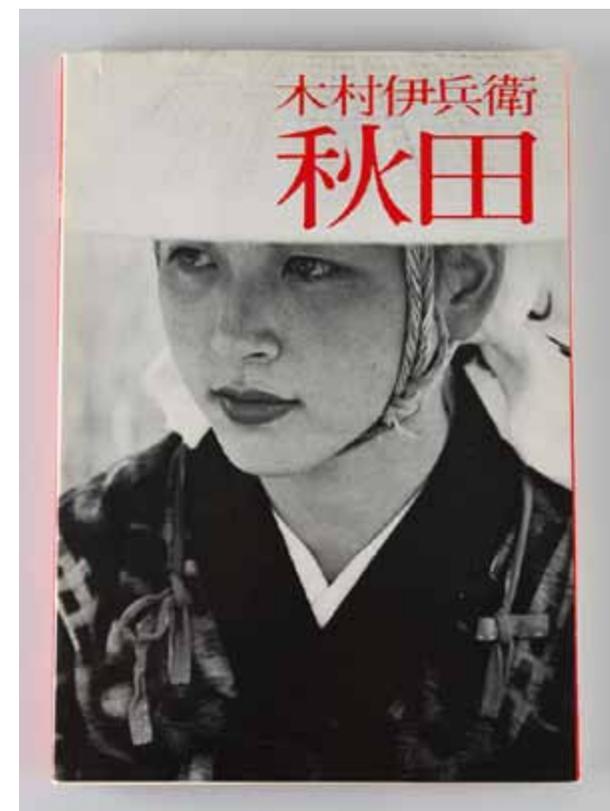
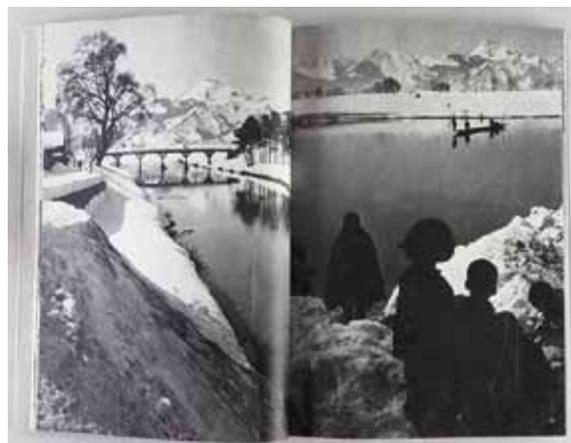
Kimura Ihei died on May 31st 1974. Asahi Camera devoted a special issue to Kimura with reminiscences by Kitai Kazuo, Shinoyama Kisshin, Nakahira Takuma, and Okura Shunji. Ina Nobuo and Otake Koji summed up his achievements. It includes twenty-six colour plates of his travels to Paris, his early work in Okinawa (1935), images from the early post-war period, as well as some of his famous scenes from Akita.



45 [KIMURA (Ihei)]. Tokushu - Kimura Ihei – Special Issue.

First edition. Numerous photographic plates and illustrations. Japanese text. Folio. Original flexible boards (minor wear), overall a good copy. 102pp. Tokyo, Nikkor Club, 1974.

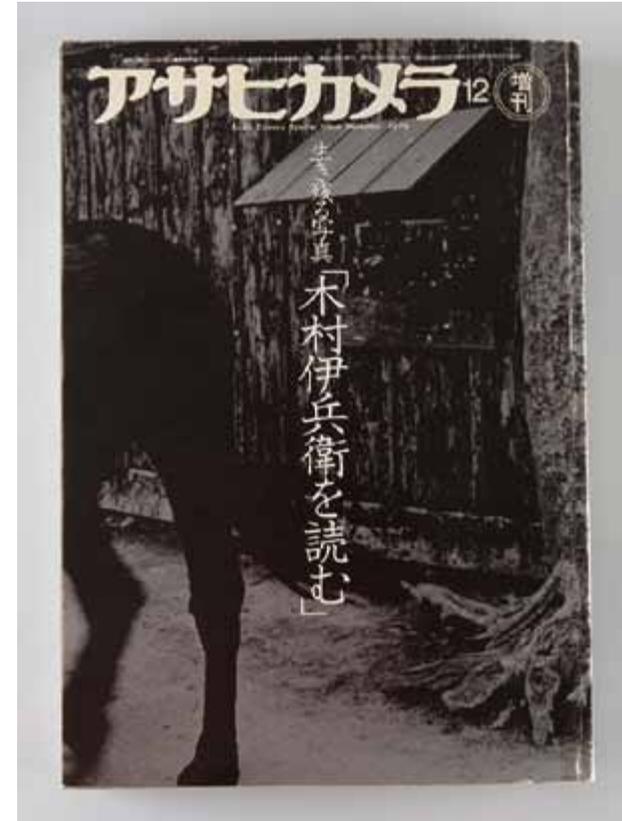
The Nikkor Club also devoted a special issue to Kimura after his death with reminiscences by 100 photographers. Ina Nobuo summed up his achievements.



46 KIMURA (Hei). Akita [Akita Prefecture].

First edition. 102 photographic plates. Japanese text. Small folio. Original decorated flexible boards in dustwrapper, a very good copy. 137pp. Tokyo, Nikkor Club, dated: Showa 53 [i.e. 1978].

Published four years after his death 'Akita' represents another major achievement in the photographer's oeuvre: Kimura visited the region in north-western Japan famous for rice growing and festivals more than twenty times between 1952 and 1965. Much of the work focuses on the daily hardships and joys encountered in the so-called simple life (whoever coined that phrase? - there is clearly nothing simple about it) of the countryside. Although the theme appears to be anthropological the images stand out for their focus on human relations and emotions. This is the fourth volume in the *Nikon Salon Books* series, which was not for sale but distributed to members of the Nikkor Club.



47 KIMURA (Ihei). Kimura Ihei o yomu [Reading Kimura Ihei].

First edition. Numerous photographic illustrations. Text in Japanese. Large 8vo. Original decorated flexible boards, a very good copy. 325pp. Tokyo, Asahi Camera, 1979.

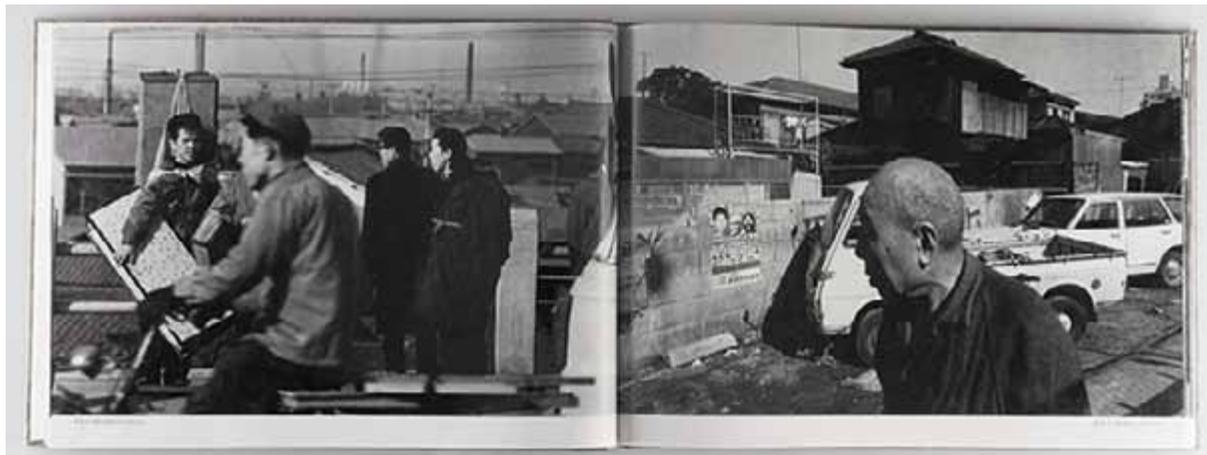
A special issue of *Asahi Camera* devoted to Kimura Ihei, this is chiefly an overview of his work during the 50s and 60s. Many of the images had not been published before and it is fascinating to see old favourites in their original context. Curiously, the format of the magazine is particularly well suited to Kimura's documentary style and in spite of the thin paper the quality of the photogravure reproductions is superb.



48 KIMURA (Ihei). Rokudai-me Kikugoro – Sixth Generation Kikugoro.

First edition. Numerous photographic plates. Japanese text, with English abstract. Small 4to. Original boards in dustwrapper, a very good copy. [120] pp. Tokyo, Asahi Sonorama, 1979.

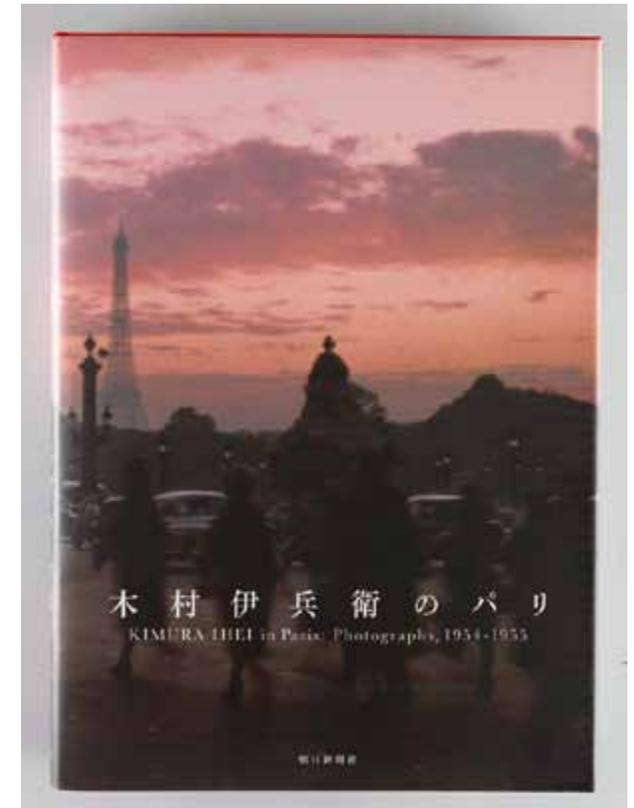
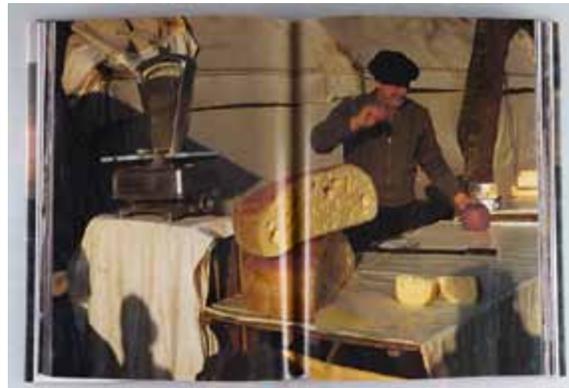
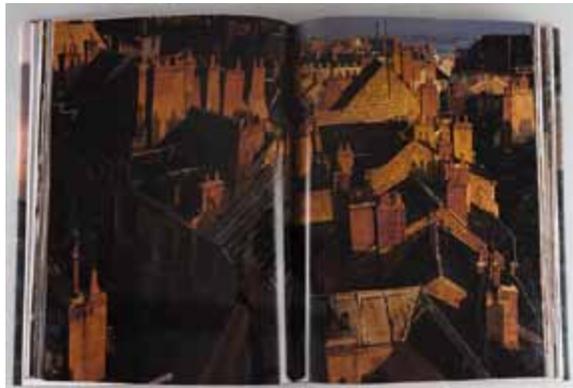
Onoe Kikugoro VI (1885-1949) is regarded by many as the most important Kabuki actor in the first half of the 20th century. A Master of both male and female roles he was held in high regard even during his life-time as an innovator of both the style and the content of Kabuki. This is a re-edited version of a book that was first published by Wakei Shoten in 1949. It depicts some of his most memorable performances (for example as Masuroku in 'Toba-e', as Bentenkozō in 'Benten musume', and as Hanako in 'Musume dojoji') as well as showing him back-stage. This is volume 17 of the *Asahi Sonorama sensho* series.



49 KIMURA (Ihei). Machi Kado [Street Corner].

First edition. 113 photographic plates. Japanese text. Oblong folio. Original boards. A fine copy. Unpaginated. Tokyo, Nikkor Club, Showa 56 [i.e. 1981].

A collection of documentary style street scenes largely in Tokyo, but also in Europe and China taken from the 50s to the early 70s. The layout of this book makes for a surprisingly fresh look. Includes an appreciation by the journalist photographer Miki Jun. This is vol. 7 in the *Nikon Salon Books* series which was not for sale. The present is the rare hard-cover issue of the work. Book-design by Kamekura Yusaku.



50 KIMURA (Ihei). **Kimura Ihei no Paris – Kimura Ihei in Paris: Photographs, 1954-55.**

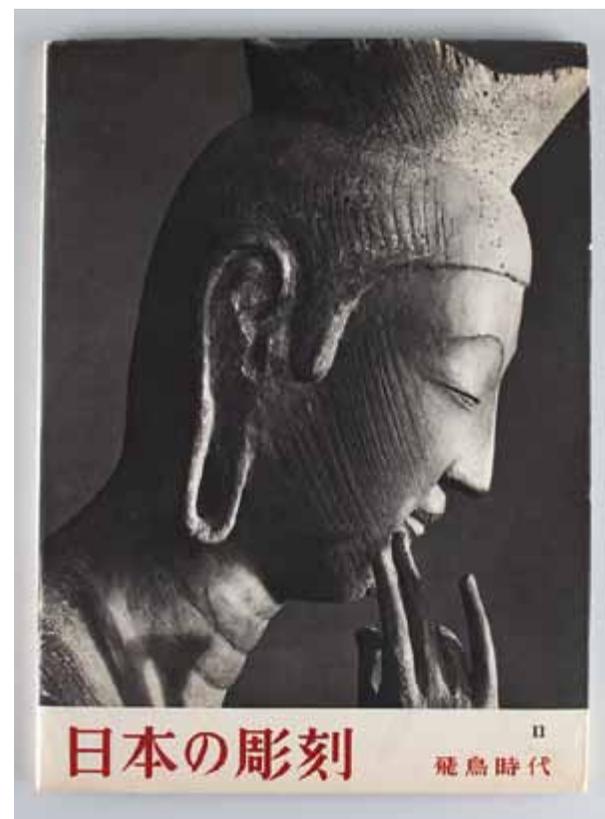
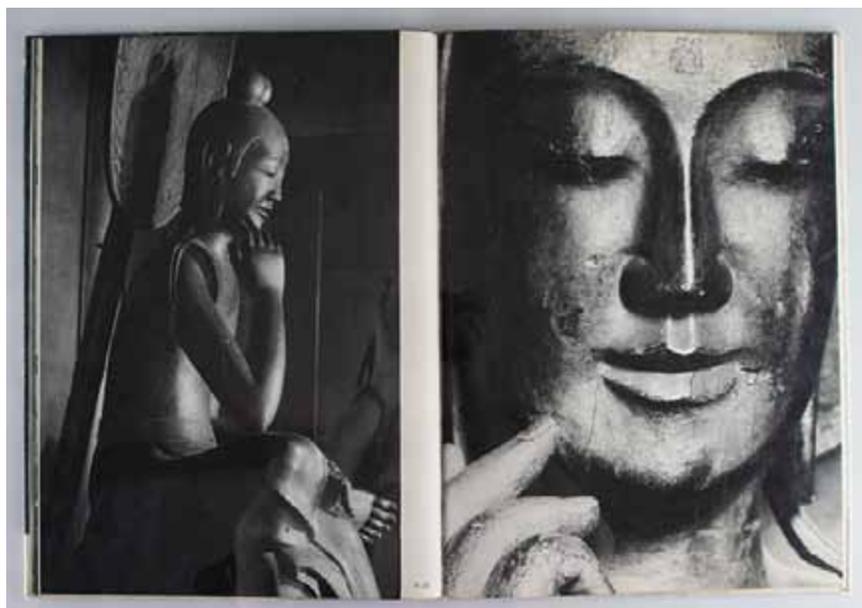
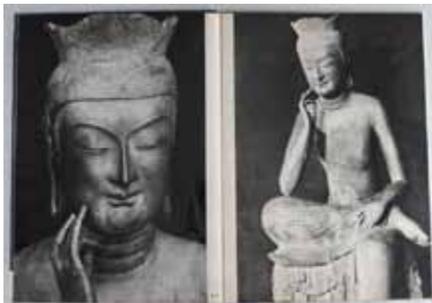
First edition. Numerous colour photographic plates. Text in English and Japanese. Folio. Original cloth in dustwrapper, slipcase, and obi. A fine copy. 287pp. Tokyo, Asahi Shimbunsha, 2006.

A new and enlarged edition of images taken in 1954 to 1955. Many of the images had been published in the 2 vol. *'Kimura Ihei gaiyu shashinshu'* (Asahi Shimbunsha) as well as the Norasha publication of 1974 entitled 'Pari'. However, the quality of the reproductions in this publication is noticeably higher, showing the strength of Kimura's colour photography to greater effect. See also items 3, 8, 33, 34, & 73.

Domon Ken

(1909-1990) was born in Sakata-cho, in Yamagata Prefecture. He moved to Tokyo in 1916. In 1930 he enrolled as a law student in Nihon University but was expelled in 1932 (it is unclear whether the reason was lack of attendance or Domon's participation in a radical farmer's protest in 1932 for which he was arrested). From 1933-35 he worked as an apprentice at the Miyauchi Kotaro photo studio in Ueno. Domon subsequently joined the photo agency *Nihon Kobo* (headed by Natori) as staff photographer and worked on assignments for *Nippon* magazine. In 1938 he famously had a dispute with Natori Yonosuke over the issue of copyright: Natori had published several of Domon's images as his own. Domon understandably resented this and made the affair public. In 1939 left *Nihon Kobo* and joined the *Society for the Promotion of International Culture (Kokusai Bunka Shinkokai)* where he worked until 1943. After the war he turned freelance. During the 1950s a new type of photographic realism in which social issues played a central part defined his work. Between October 1949 and July 1950 Domon published a six-part series entitled 'Streets' in the *Asahi Camera* magazine that became to be identified as the beginning of post-war realism. In 1958 he won the award of the Japan Photo Critics Association, and in 1960 the Arts Award from the Ministry of Education. In February 1960 Domon suffered the first in a series of strokes. In spite of the fact that the right side of his body was paralysed, he continued to take pictures with a large-format camera that was fixed to his wheelchair. In Sept. 1979 he suffered a third stroke that left him comatose in hospital until his death due to heart failure in 1990. Without doubt he is

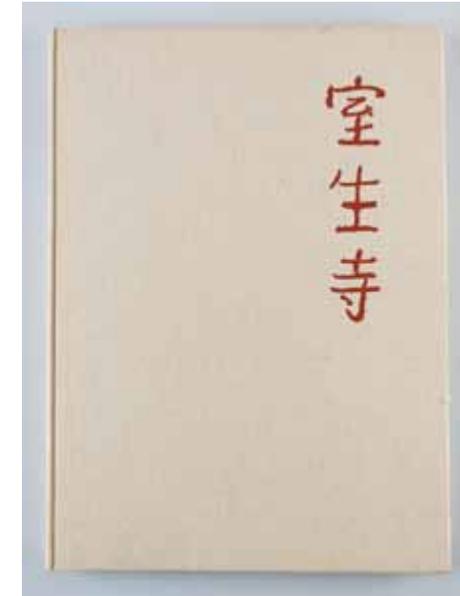
Japan's best-known photographer and many regard him as the godfather of post-war photography. A man obsessed with his work he continued to push himself to the limits. In October 1983 the *Domon Ken Museum of Photography* was opened - the first in Japan to be devoted to a single photographer.



51 DOMON (Ken). **Nihon no chokoku – Asuka jidai**
[The Sculpture of Japan – the Asuka Period].

First edition, fourth printing. 32 photographic plates. Japanese text. Folio.
Original decorated flexible boards, overall a very good copy. Tokyo, Bijutsu
Shuppansha, 1952.

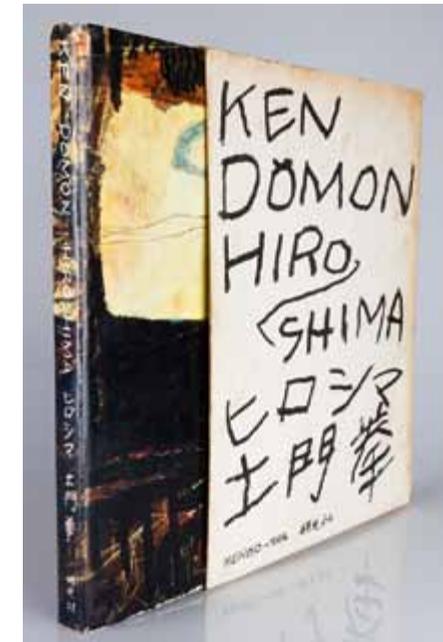
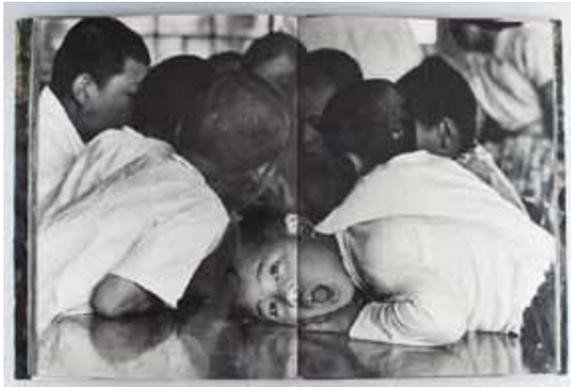
This volume featuring Buddhist sculpture of the Asuka period (552-646) is amongst his first publications after the war. Domon fully developed his art of photographing sculpture and using artificial lighting to bring out their age, patina and beauty. Amazingly, he achieves a higher level of reality in these black and white images than would have been possible in colour. This is vol. 2 of a ten volume series on the history of sculpture which was given the 6th Mainichi Publishing Culture Award. See also *items 22, 73, 93, 94, 266, & 277.*



52 DOMON (Ken). MILLER (Roy Andrew), trans. *The Muro-ji - An eighth Century Japanese Temple - Its Art and History.*

First English edition. Numerous photographic plates, several double-page. Folio. Original cloth in dustwrapper (some damage and marginal tear), overall a very good copy. 103pp. Tokyo, Bijutsu Shuppansha, n.d. [but ca. 1954].

Domon Ken became a prolific photographer of temples and Buddhist statues, the present work on *Muro-ji* temple being the first of many volumes on the subject. It was immediately recognized as a masterpiece and won him the 9th Mainichi Publishing Culture Award in 1955. Domon stays clear of artificial effects but at the same time one can sense the deep concentration that enveloped him while taking pictures. The history of Muro-ji (Nara Pref.) goes back to the seventh century. It was neglected for some time until the famous monk Kukai (774-835), the founder of the Shingon sect, had it rebuilt in 824. Of the buildings that exist today only the main hall and the pagoda date from the Heian period. Domon first visited this temple before the war (1939) and it stayed with him. It is here that he developed his unique style of documenting architecture and sculpture. Two studies of the hand of the Buddha Sakyamuni are perfect examples of a style that shows the beauty of gentle decay, the abrasions on the thumb, the remains of lacquer paint on the face and the great tranquillity of both. The book was published simultaneously in English and Japanese.

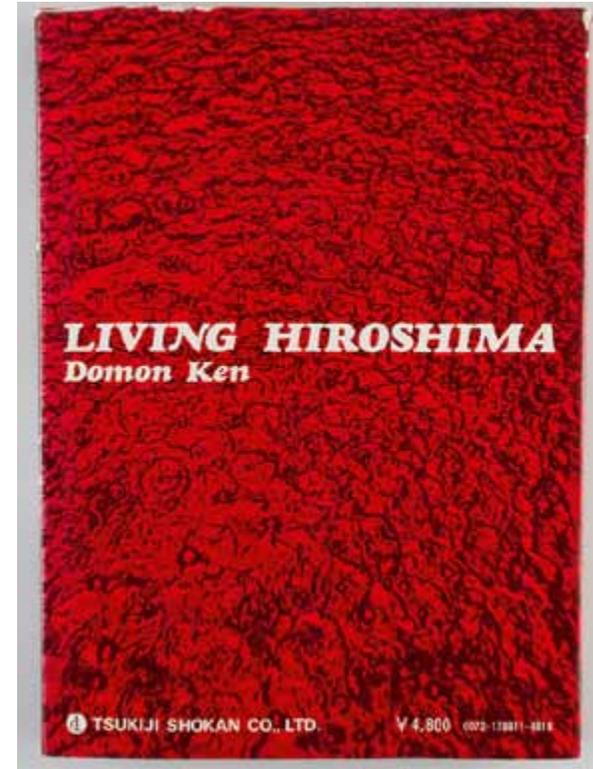


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Domon first went to Hiroshima in 1957. He visited survivors, hospitals, orphanages, met with blind people, nurses, elderly too poor to pay for treatment, and families struggling to re-built their lives. The result is a deeply moving document about the long-term effects of the Hiroshima bomb. The discrepancy between the portrayal of excruciating pain and the optimism of the disfigured generation is hard to bear. And yet the photographs manage to stay clear of cheap sentimentality or over-indulgence. This work does not portray the Japanese as victims, it simply portrays Hiroshima victims. It remains a milestone. Two images stand out: A group photo of the Kotani family exposing the disfigured face of the proud father as well as the image of the blind and mentally damaged girl twins, Yuriko and Kaeko. Domon Ken won the 4th Mainichi Photo Award and 2nd Japan Photo Critics Association Award for the present work in 1958. The book-design is by Sano Toshijiro.

53 DOMON (Ken). Hiroshima.

First edition. One double-page colour plate, 128 b-w. photographic plates. Japanese text. Folio. Original cloth in dustwrapper and (slightly foxed) slipcase (lacking outer cardboard box), overall a very good copy signed by the photographer on front free endpaper. 7, 47(text)pp. Tokyo, Kenkosha, dated: Showa 33, [i.e. 1958].



54 DOMON (Ken). *Ikiteiru Hiroshima – Living Hiroshima.*

First edition. Numerous photographic plates. Japanese text with English abstract. Large 8vo. Original boards in dustwrapper, a very good copy. [x] 164pp. Tokyo, Tsukiji Shokan, 1978.

A continuation of the theme explored by Domon in 1958. This book is divided into two parts: The first reprints a selection of the images from the first edition, the second part, entitled 'Bitterness and Despair' shows Domon's impressions some twenty years later "to record the loathing of nuclear weapons by Hiroshima's citizens and the daily suffering of A-bomb victims." (p. v).



55 DOMON (Ken). TAKECHI (Tetsuji), text. **Bunraku [Japanese Puppet Plays].**

First edition. 2 vols. Numerous photographic plates. Japanese text. Folio. Volume of plates in original decorated cloth, text-volume in original flexible boards, in decorated cloth slipcase (slightly faded, lacking outer cardboard box). Still a very good copy. 125pp. Kyoto, Shishindo, 1972.

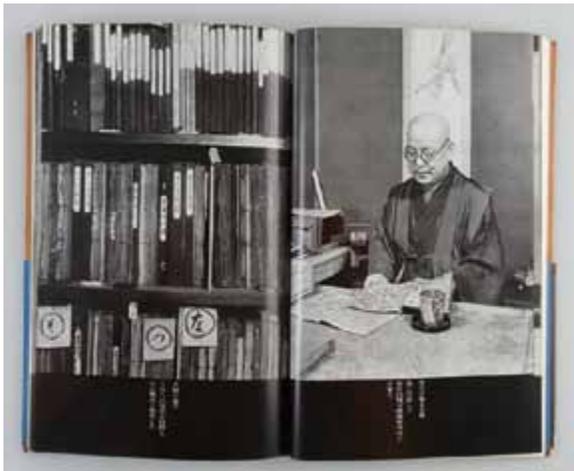
The art of *bunraku* puppet plays was developed in the 17th century and supposedly reached the peak of its popularity in the 18th century. It is a highly complex art form where one to three puppeteers move wooden puppets on a stage to the accompaniment of a *shamisen* player and a narrator. The skill of the puppeteer lies in his ability to submerge his whole existence beneath the role of puppet, i.e. to become invisible. Lower ranking puppeteers (so-called 'black children' *kuro-ko*) wear black robes and masks to help them achieve that aim, but for a master of the art such artificial camouflage is unnecessary. Although first published in 1972, Domon had taken most of the images during the war. One of the most evocative photographs is the left hand of the Yoshida Bungoro (1869-1962), the most renowned master of *bunraku* during the 20th century. Clearly visible are the calluses that develop from the pressure of the control-mechanism; he was particularly famous for his imitation of 'female breathing'. Shown in the dressing room with his favourite female doll smoking a pipe one has the distinct feeling that the doll is the dominant character. Beautifully crafted book-design by Tanaka Ikko.



56 DOMON (Ken). TAKECHI (Tetsuji), text. **Bunraku to Domon Ken**
[Japanese Puppet Plays and Domon Ken].

First edition thus. Numerous photographic plates. Japanese text. 8vo. Original flexible boards. A very good copy. 125pp. Kyoto, Shishindo, dated Showa 48 [i.e. 1973].

This is a reduced version of the previous work, still beautifully printed and designed. Book-design by Tanaka Ikko.



57 DOMON (Ken). **TAKECHI** (Tetsuji), text. **Bunraku** [Japanese Puppet Plays].

Third edition. Numerous photographic plates. Japanese text. 8vo. Original flexible boards. A very good copy. 125pp. Kyoto, Shishindo, dated Showa 59 [i.e. 1984].

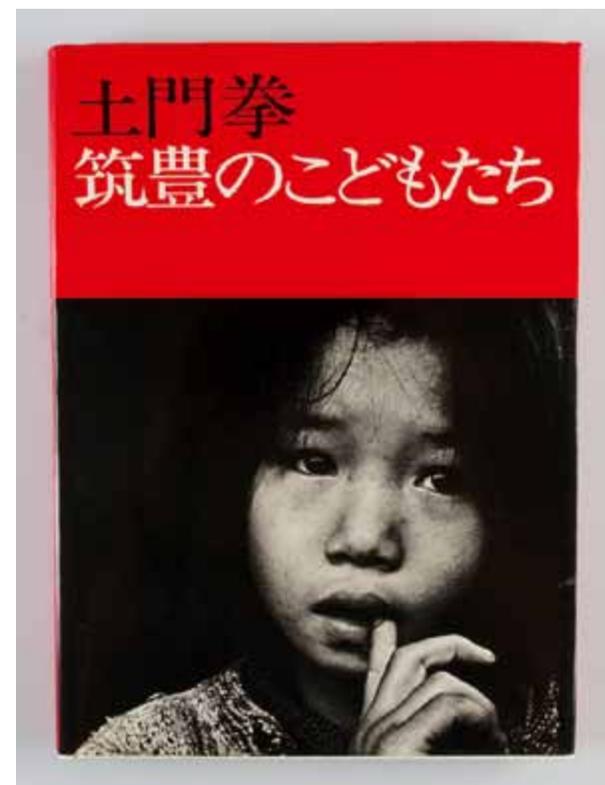
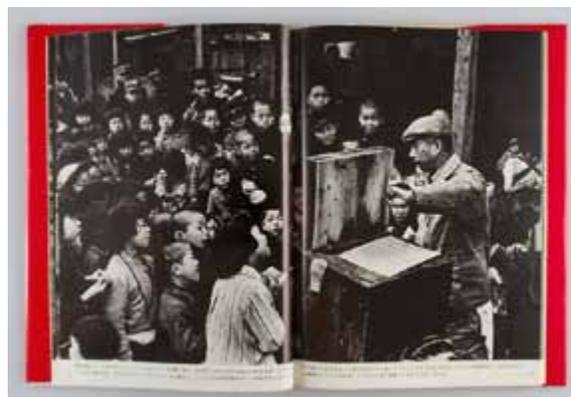
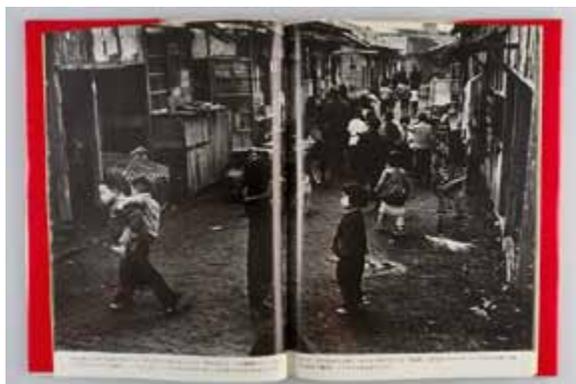
Variant of the above.



58 DOMON (Ken). *Kodomotachi* [Children].

First edition. Numerous photographic plates. Japanese text. Small folio. Original decorated flexible boards in dustwrapper (minor edge-wear), a very good copy. 136pp. Tokyo, Nikkor Club, dated: Showa 51 [i.e. 1976].

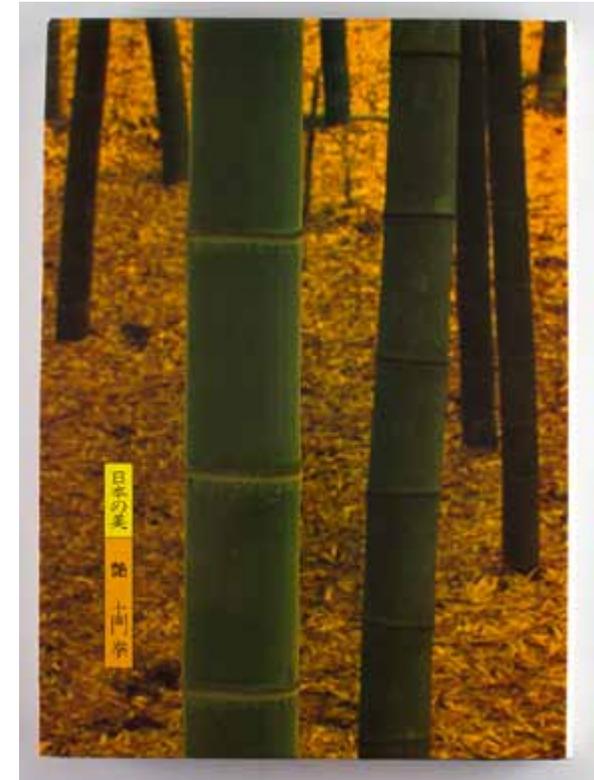
Under the sub-title '*Children of Koto*' Domon here publishes for the first time images of working-class children that he had taken between 1953 and 1954 in Tokyo's *Koto* ward. Efforts to get these images published in 1956 were thwarted, because the publisher felt that the book would not sell. This is a great example of the absolute unposed snapshot and the radical realism that he aspired to. He captures the intense energy, joy, and innocence of childhood in Tokyo's '*shitamachi*'. This is the 2nd volume in the *Nikon Salon Books* series, and this volume is outstanding for the quality of its reproductions. Design by Kamekura Yusaku.



59 DOMON (Ken). **Chikuho no kodomotachi [Children of Coalminers].**

Second edition. Numerous photographic illustrations. Japanese text. 8vo. Original boards in dustwrapper, a very good copy. 101pp. Tokyo, Tsukiji Shokan, 1977.

The first edition of this book was published in 1960. In the same year a supplement was printed with the title 'Rumie-chan's father has died'. The two were published together for the first time in the present work. Domon Ken wrote a new foreword to this edition in which he complains that "the two previous volumes now cost Yen 18,000 in an Antiquarian bookshop in Kanda...". See items 93 & 94 for first editions.



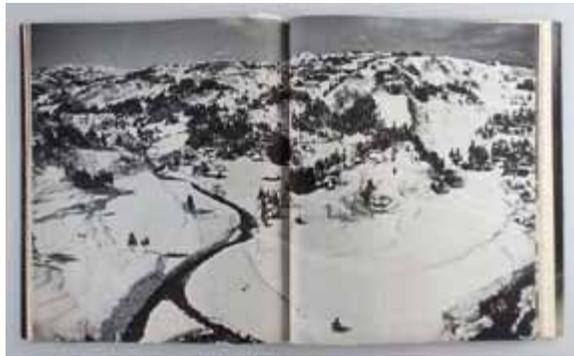
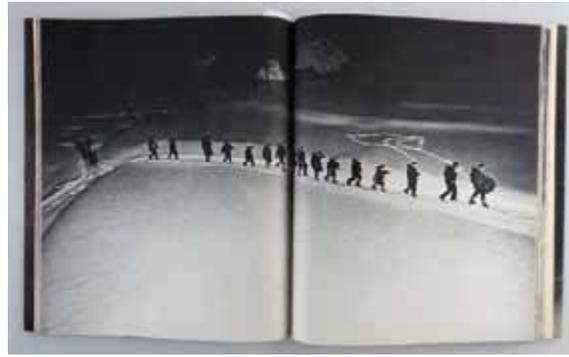
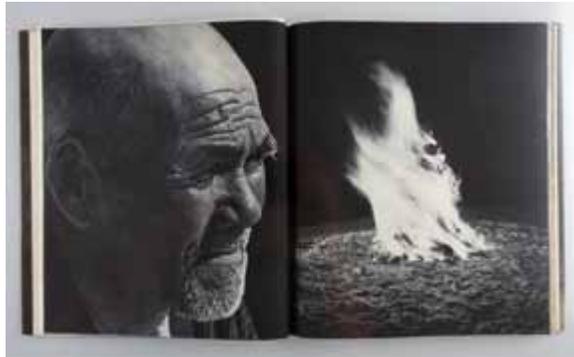
60 DOMON (Ken). En - The Esthetics of Ken Domon.

First edition. Numerous photographic plates (many in colour). Japanese text. Large folio. Original cloth-backed boards in dustwrapper and slipcase, a very good copy. [viii], 141pp. Tokyo, Shueisha, 1980.

A compilation of Domon Ken's work with selections from 'Pilgrimages to Old Temples' (*Koji junrei*), 'Bunraku', 'Japanese Sculptures' as well as images of works of art (lacquer, metalwork, ceramics, architecture). It also includes an article by Shigemori Koen entitled 'Photographers and the War'. This is vol. 7 of the twelve vol. series entitled 'The Beauty of Japan - An Overview of Contemporary Japanese Photography' (*nihon no bi - gendai nihon shashin zenshu*). See also items 22, 73, 93, 94, 266, & 277.

Hamaya Hiroshi

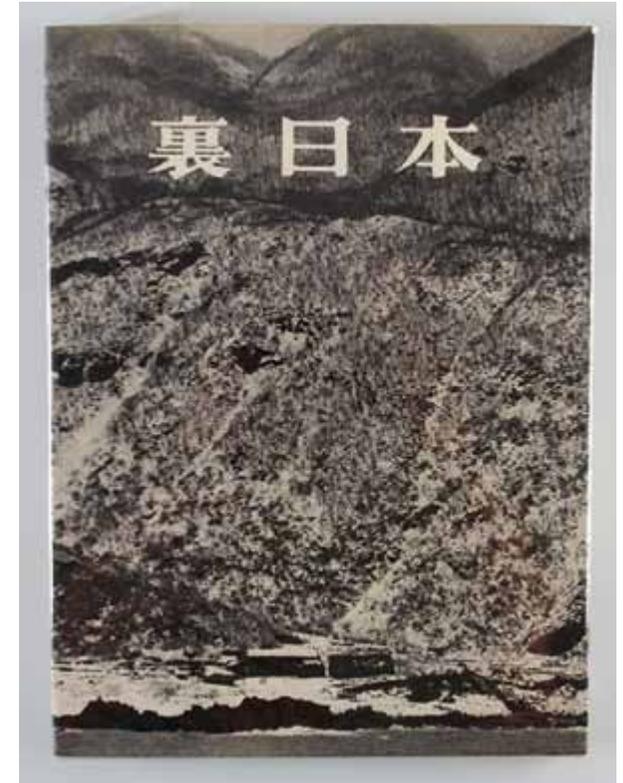
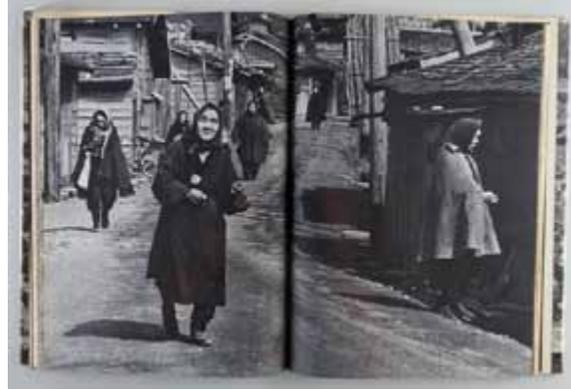
(1915-1999) was born in Ueno, Tokyo. Another towering figure in the history of Japanese photography, he taught himself photography from the age of fifteen when he was given a camera by a friend of his father. Between 1933 and 1937 he worked for Oriental Photographic Industries before becoming a freelance photographer. In 1941 Kimura Ihei asked him to join the *Tohoshu* where he briefly worked on *'Front'* magazine. During the war years he pursued so-called 'ethnographic' photography in the mountains of Niigata Prefecture, an activity that was deemed politically correct at the time. However, when he published these pictures more than ten years after the war (*'Yukiguni'*) his message was more concerned with the social conditions and the humanist side of village life. Hamaya clearly had some left-wing sympathies that would become obvious later on. His career can be divided into three separate stages: In his first phase he documented the struggle between man and nature (*'Yukiguni'* 1956, *'Henkyo no machi'* 1957, *'Ura Nihon'* 1957), in the second he showed humans in difficult political circumstances (*'Mite kita Chugoku'* 1958 & *'Ikari to kanashimi no kiroku'* 1960), and in the third he portrayed nature without humans (*'Landscapes of Japan'* 1964, *'Nihon no shizen'* 1975, *'Koho Fuji'* 1978, *'Nankyoku hanto natsu keshiki'* 1979). Together with Haga Hideo (see *item 92*), his work was included in the 'Family of Man' exhibition at the Museum of Modern Art in New York (1955). In 1982 Hamaya famously declined the Art Award presented to him by the Ministry of Education stating that governments should not be in a position to judge art.



61 HAMAYA (Hiroshi). Yukiguni [Snow Country].

Second edition. Numerous photographic plates. Text in Japanese with English summary. Small folio. Original flexible boards in dustwrapper and slipcase. A very good copy. Together with a loosely inserted sheet providing technical information on each photograph. [viii], 20pp. Tokyo, Mainichi Shimbunsha, dated: March, Showa 32, 1957.

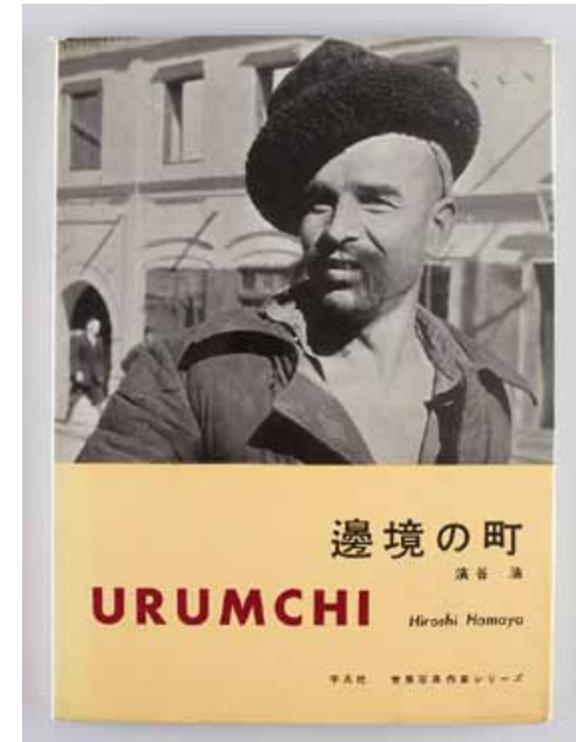
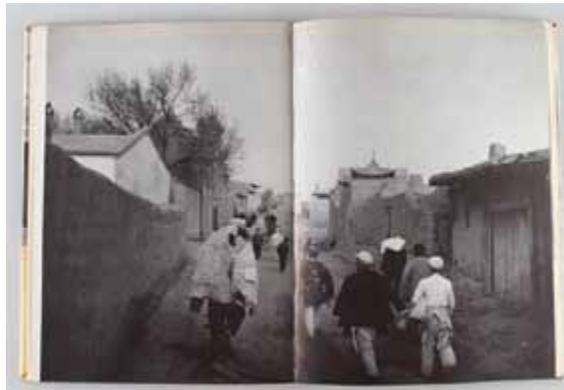
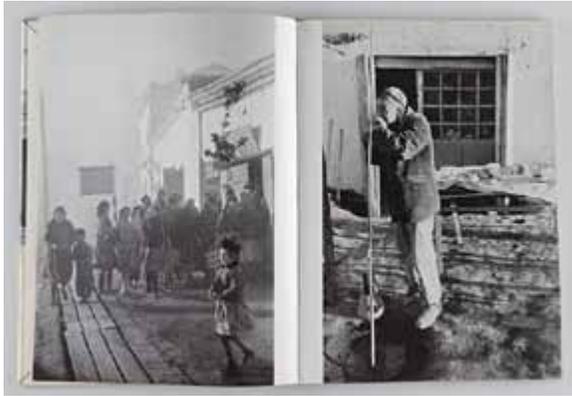
It was during an assignment to photograph a Japanese army's winter ski training camp near Takada City (Niigata pref.) that Hamaya came across the ethnologist who pointed him to a valley called Kuwadori-dani. For a period of about ten years he visited Tanihama village (and Echigo) regularly and recorded their ancient winter festivals, customs, and rites. The resulting work is an outstanding photographic document: 'Yukiguni' provides a moving insight to traditional ways of life and the unique spirituality of the remote countryside. The humanity and the group spirit that seem to grow under the regular adverse conditions of deepest snow are virtually tangible. Hamaya won the 2nd Mainichi Photography Award for this book in 1957 which is advertised in a separate sticker on the slipcase. The first edition was published in the previous year but curiously the 2nd edition is much rarer. See also items 21, 73, 95, & 276.



62 HAMAYA (Hiroshi). Ura Nihon [Japan's Back Coast].

First edition. Numerous photographic plates (several in colour). Text in Japanese, summary in English. Large folio. Original cloth in dustwrapper and slipcase (minor rubbing, slight defect to upper corner), otherwise a very good copy. Loosely inserted sheet providing technical information on each photograph. [xi], 79, 13pp. Tokyo, Shinchosha, 1957.

Encouraged by the success of *Yukiguni* Hamaya chose a similar subject for his next book: A superb documentary of Japan's west coast - as opposed to the Pacific Coast. For three years Hamaya had travelled from village to village, through an area that is covered by snow for nearly half the year, where icy winds blow, ancient methods of production had survived and where hard physical labour was the order of the day. The literal translation 'Back [coast] of Japan' hides the fact that the combination of 'ura' and 'nihon' (Japan) was a taboo. 'Underbelly of Japan' comes closer to the implied meaning. "This book is published in the hope it will help people to understand other people... To say definitely, 'this is Japan' is to invite the wrong impression. However, I feel I can definitely say, 'this too is Japan'." (Introduction). A masterpiece.



For many centuries Urumqi in Xinjiang Province has been a meeting point for cultures of the East and West. An area where Uigurs, Hui, Tartars, Mongols, Uzbeks, Russians, Kazaks, and Han Chinese live together under the adverse conditions of the desert. Throughout the 1950s Hamaya was fascinated by the effects of harsh natural environment on human beings. He visited Urumqi in October 1956: "Passing the mud houses, mud walls, poplar-lined streets and coming into the main thoroughfare, I saw the city stirring into life in the dust-whirling wind... The old man slowly washes his face. Scooping up water in both hands, he curiously rinses or rather jerks his face - not the hands - up and down in his cupped hand - it's the way the people wash." This book is part of the World Photographers Series (*Sekai shashin sakka shirizu*) published by Heibonsha which ran to 14 volumes.

63 HAMAYA (Hiroshi). *Henkyo no machi [The Remote City] - Urumchi*

First edition. 24 plates. Text in English and Japanese. Large 8vo. Original decorated boards, a very good copy. [iv], 48, 11pp., together with a loosely inserted sheet providing technical information on each image. Tokyo, Heibonsha, dated: Showa 32, 1957.



64 HAMAYA (Hiroshi). *Shi no furusato* [The Home of Poetry].

First edition. Numerous photographic illustrations (3 in colour). Japanese text. Large 4to. Original boards in dustwrapper (lacking slipcase), still a very good copy. 100, [vi]pp. Tokyo, Chuo Koronsha, dated: Showa 33 [i.e. 1958].

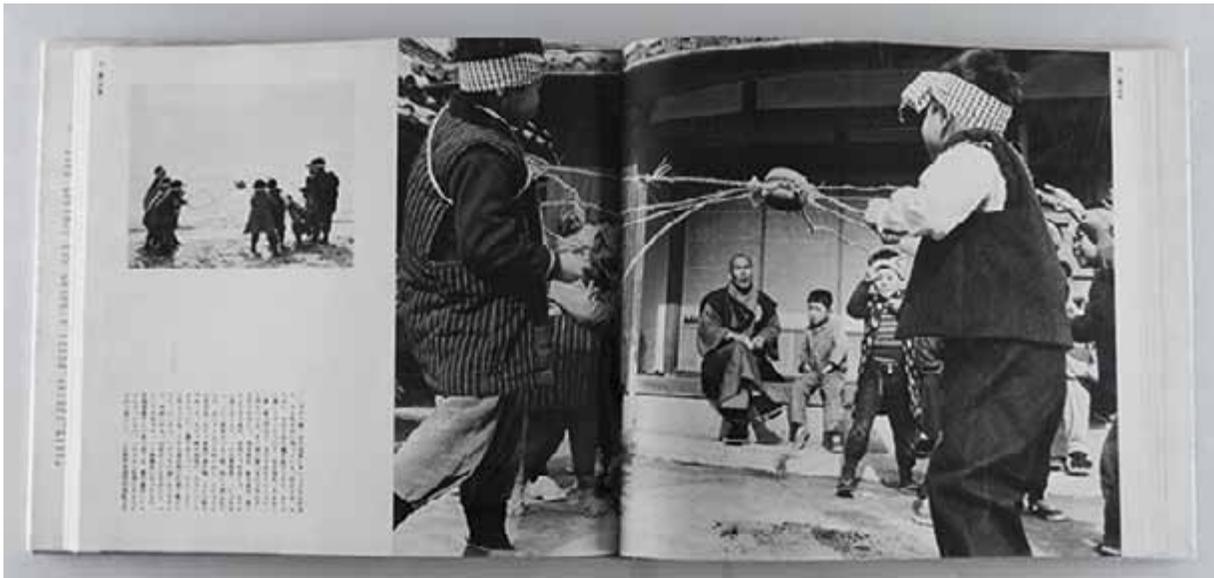
Hamaya selects twelve poets (Shimazaki Toson, Hori Tatsuo, Tachihara Michizo, Tsumura Nobuo, Yamamura Bocho, Momota Soji, Senge Motomaro, Kitahara Hakushu, Takamura Kotaro, Hagiwara Sakutarō, Shaku Choku, and Muro Saisei), all of them active during the first half of the twentieth century, and combines pieces of their poetry with his work. The images complement the emotion or theme of the poems while successfully avoiding the temptation of sentimentality. The work may have been inspired by Hayashi's '*Shosetsu no furusato*' (see item 71). Book-design by Kanno Umesaburo.



65 HAMAYA (Hiroshi). *Shashinshu - mite kita Chugoku* [A Photobook - China as I saw it].

First edition. Numerous photographic illustrations. Japanese text. Folio. Original boards in dustwrapper and slipcase, a very good copy, decorated endpapers. [viii], 120, [iv]pp. Tokyo, Kawade Shoho Shinsha, dated: Showa 33 [i.e. 1958].

A beautifully designed book of photographs of China taken at a time of great change. Often change happens imperceptibly and it is only when one compares these images with work undertaken in the 1970s (c.f. Kimura Ihei's *'Chugoku no tabi'* item 43), that one realizes how far China had moved in the intervening years. Covering Canton, Shanghai, Xian, Lanzhou, Urumqi and Peking, Hamaya captures the virtually timeless hardships and energy of life in these cities. He got to Peking in time for the National Day celebrations and the last image shows a shadowy Mao shaking hands with Zhou Enlai.



66 HAMAYA (Hiroshi). Kodomo fudoki - Children in Japan.

First edition. Numerous photographic plates, several in colour. Text in Japanese with English summary on separate printed sheet (worn edges). 4to. Original cloth in dustwrapper and (slightly worn) cardboard slipcase. A very good presentation copy, inscribed and signed by the photographer on title. Unpaginated. Tokyo, Chuo Koronsha, dated: Showa 34, 1959.

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"The honest living of children is the honest story of a nation. We can find in it the genuine humanism and wisdoms which grownups are apt to forget in their blind struggles for life..." The pictures are arranged by provinces and were compiled from Hamaya's travels throughout Japan. Book-design by Kanno Umesaburo.



67 HAMAYA (Hiroshi). Showa nyōjinshū [Women of the Showa Era].

First edition. Numerous photographic plates. Japanese text. Large 4to. Original flexible boards in dustwrapper. A very good copy. 239pp. Tokyo, Mainichi Shimbunsha, dated: Showa 60 [i.e. 1985].

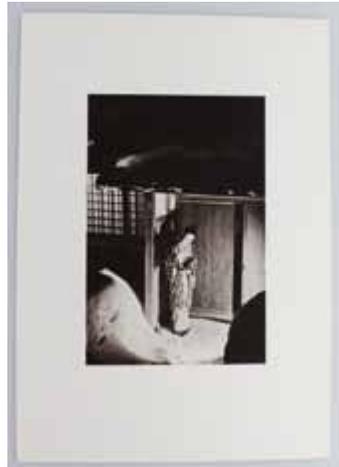
Three-hundred and forty images chart the progress and development of women over half a century (1935-1985). Arranged chronologically this book invites the viewer for a walk through history and documents the vast range of experiences that women could expect to encounter. Customs, habits, fashions, some come, some go, and some stay longer than one might expect.



68 HAMAYA (Hiroshi). **Showa dansei shokun - Men in the Showa Era.**

First edition. Numerous photographic plates. Japanese text. Large 4to. Original flexible boards in dustwrapper. A very good copy. 239pp. Tokyo, Asahi Shimbunsha, 1989.

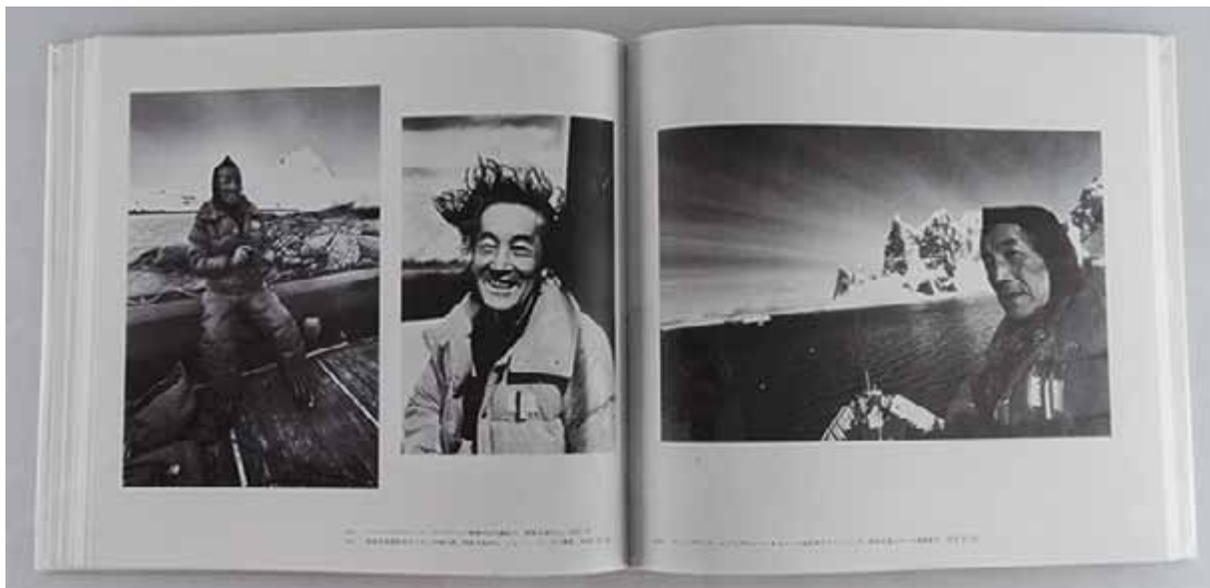
Three-hundred images chart the progress of the Japanese male from 1935 to the end of the Showa era. Going far beyond the range of his previous publications it seems that hardly a day went by when Hamaya did not press the shutter of his camera. Not all of the images are important photographs but their significance emerges from the fact that they were witnessed by one man during his lifetime. They represent a record of people Hamaya encountered professionally, socially, by coincidence, or not, as the case may be.



69 HAMAYA (Hiroshi). *Nyonin rekijitsu* - Calendar days of Asaya Hamaya. 1948-1950.

First edition. 24 loose photographic plates. Small folio. Original cardboard folder (lacking slipcase). A very good copy. Together with one folding leaf of printed text as well as a printed presentation sheet. Kyoto, Benrido [Privately Printed], 1985.

This book was privately published by Hamaya in an unspecified limited edition and was not for sale. It was in fact presented by Hamaya to friends present at his wife's funeral and is a very touching homage to her. All the pictures were taken between 1948 and 1950, and show her performing female cultural pursuits or posing in traditional settings. They are strongly reminiscent of *Ukiyo-e bijinga* from the first half of the century but there is a personal note to them that is quintessentially Hamaya.



70 HAMAYA (Hiroshi). **Watakushi: Myself - Seventy one years: 1920-1990 of Hiroshi Hamaya.**

First edition. 165 numbered photographic illustrations. Text in Japanese. Title page and list of plates at rear in English. 4to. Original decorated flexible boards, a very good copy. Unpaginated. Oiso, Shonan Bunko [Privately Printed], 1991.

This is a most private and extraordinary publication, one actually feels as if intruding into a family album. Hamaya shows images of himself over a period of seventy years. Both taken by himself or others one can literally follow the development of his facial features during a lifetime. It shows a man of strong convictions, a man of integrity and sensitivity, a man of self-discipline and last, but not least, a man of tremendous humour. See also items 21, 73, 95, & 276.

Hayashi Tadahiko

(1918-1990) was born in Tokuyama, Yamaguchi Prefecture where his family had been operating a photo studio for two generations. In 1935 he became an apprentice at a photo studio in Ashiya (Hyogo pref.). He developed tuberculosis and returned home for some time before moving to Tokyo in 1937 where he entered the Oriental School of Photography to be trained in commercial photography. After graduating in 1938, he returned home to help with the family business, but after one year decided to come back to Tokyo. Soon his talents were recognized and his work appeared in *Fujin Koron*, *Shashin Shuho* and *Asahi Camera*. During WWII Hayashi worked in China where he was affiliated to the North China Publicity Society (*Kahoku koho shashin kyokai*) and the Japanese embassy in Beijing. He returned to Tokyo in 1946 and was a founding member of the *Ginryusha* photo club in 1947, and the *Japan Professional Photographers Society* in 1950. His first breakthrough came with the 'Men of literature' series, published in *Shincho Fiction* (*Shosetsu shincho*) magazine from 1948 onwards. Thereafter he concentrated on portrait photography. Hayashi produced flawless compositions in which he would carefully pose the subject, re-arranging the position of various objects for maximum effect. In 1980 he returned to China with a group of photographers to promote exchanges between the two countries after the Cultural Revolution. In 1981 he became director of the Japan Photographic Academy (*Nihon Shashin Gakuen*) and during this time received a large number of important awards including the Order of the Rising Sun and the Lifetime Achieving Award of the Japan Photographers Association. He died on December 18th 1990.



71 HAYASHI (Tadahiko). *Shosetsu no furusato - Hayashi Tadahiko Shashinshu.* [The Birthplace of Fiction – A Photobook by Hayashi Tadahiko].

First edition. 120 photographic plates. Japanese text. Small folio. Original boards in dustwrapper and cardboard slipcase, a fine copy. Unpaginated. Together with a loose sheet containing technical data for each image. Tokyo, Chuo Koronsha, dated: Showa 32 [i.e. 1957].

This is Hayashi's first book and one with a particularly interesting concept: Hayashi was asked to convey the spirit of various locations that held a particular relevance to works by twelve contemporary Japanese writers. Includes works by Kawabata Yasunari (Izu), Mishima Yukio (Kamijima), Umezaki Haruo (Sakurajima), Ishikawa Tatsuzo (Kobe), and Tanizaki Junichiro (Kyoto). The contributions had been published in monthly instalments during 1956 in the women's magazine *'Fujin Koron'*. A portrait of the author prefaces each contribution. At a time when the memories of the war were still vivid the images evoke a mixture of piety and optimism. Hayashi explains in the postscript how he was initially delighted to be given work over a period of one year, involving famous contemporary writers. But soon he realized that it was extremely difficult to visualize the written word, to show the essence of a writer's world in a group of essentially un-posed photographs. See also items 267 & 275.

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This is Hayashi's most famous work. 'Kasutori' was a type of smelly, inferior *shochu* that was available (and affordable) at the time. Hayashi documents the decade after the end of the war when Tokyo lay in ruins: Demobilized soldiers returning, street kids smoking discarded cigarette butts, shoe-cleaners below the school-age, cheap bars and prostitutes document the ability of Tokyoites to adapt and cope with the awful conditions. The over-riding impression is one of being glad to be alive. When Hayashi looked through the images prior to this publication he was himself surprised to find that he had captured history. See also items 267 & 275.

72 HAYASHI (Tadahiko). *Kasutori jidai* [The Era of cheap Liquor].

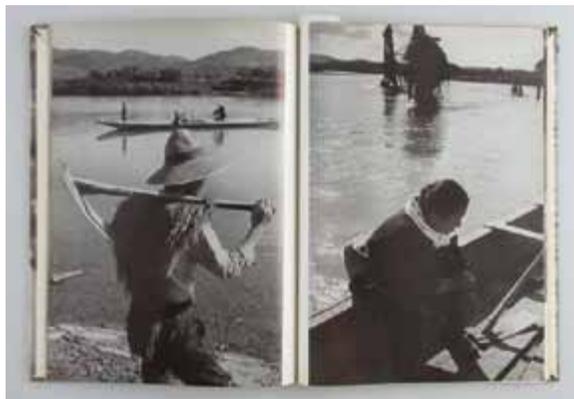
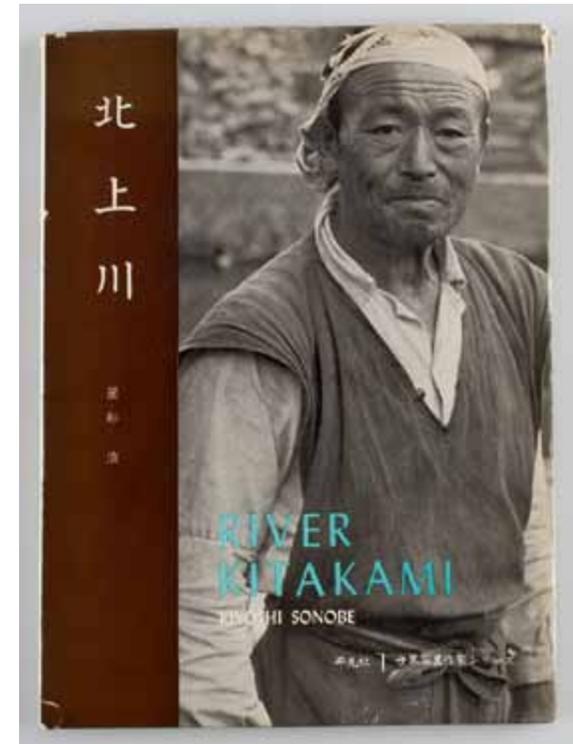
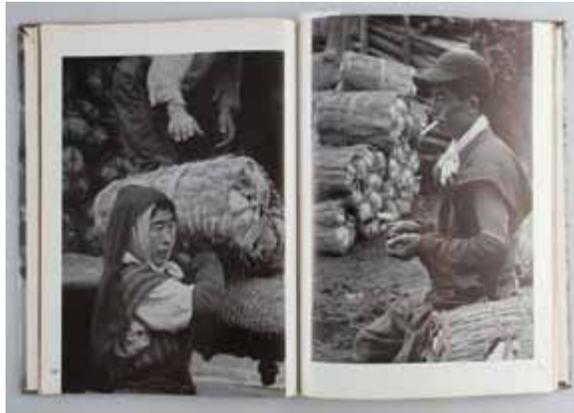
Showa 21nen, Tokyo, Nihon. First edition. Numerous photographic plates. Text in Japanese. 4to. Original decorated cloth in decorated slipcase, decorated endpapers. A fine copy signed by the photographer on title. 126, [ii], 14, [ii]pp. Tokyo, Asahi Sonorama, 1980.



73 VARIOUS PHOTOGRAPHERS. WATANABE (Tsutomu), editor. **Gendai nihon shashin zenshu [An Overview of Modern Japanese Photography].**

First edition. 9 volumes. Each issue containing 32pp. of photographic plates (many double-page) and 15pp. of explanatory text in Japanese. Large folio. Original decorated flexible boards in glassine wrappers, minor damage to front cover of vol. 9, overall a very good set. Tokyo, Sogensha, 1958-1959.

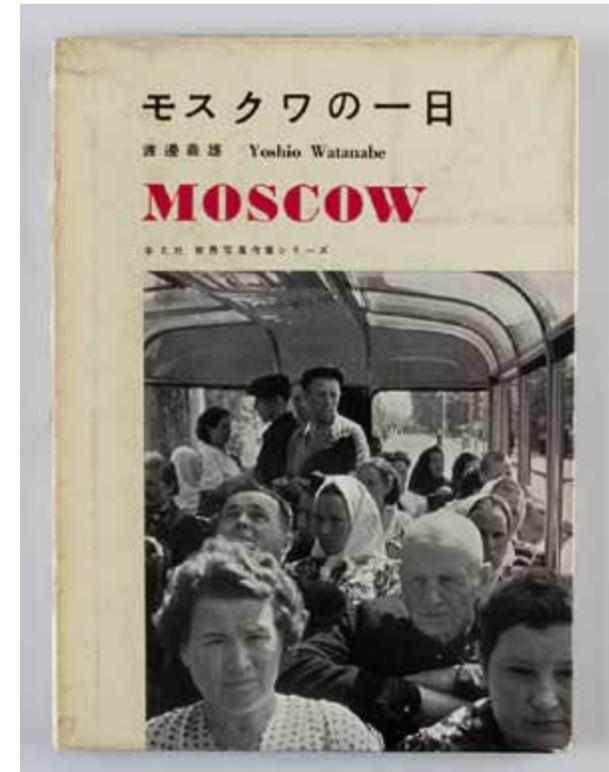
Watanabe Tsutomu (1908-1978) who had worked in the propaganda department of Tohosha during the war became an important photo-critic and magazine editor in the post-War era. Nine volumes provide a select survey of the chief players as well as the chief subjects in modern Japanese photography during the '50s: 1. *Kimura Ihei sakuhinshu* - [The works of Kimura Ihei]. 2. *Domon Ken sakuhinshu* - [The works of Domon Ken] 3. *Hamaya Hiroshi sakuhinshu* - [The works of Hamaya Hiroshi]. 4. *Riarizumu Sakuhinshu* - [Realism] 5. *Potoreto sakuhinshu* - [Portraits]. 6. *Fukei sakuhinshu* - [Scenery]. 7. *Nudo sakuhinshu* - [Nudes]. 8. *Dobutsu sakuhinshu* - [Animals]. 9. *Sangaku sakuhinshu* - [Mountaineering]. Printed in superb photo-gravure.



74 SONOBE (Kiyoshi). Kitakami-gawa [Kitakami River].

First edition. Numerous photographic illustrations. Text in English and Japanese. 8vo. Original printed boards, a very good copy. 40, [viii]pp. Tokyo, Heibonsha, dated: Showa 33 [i.e. 1858].

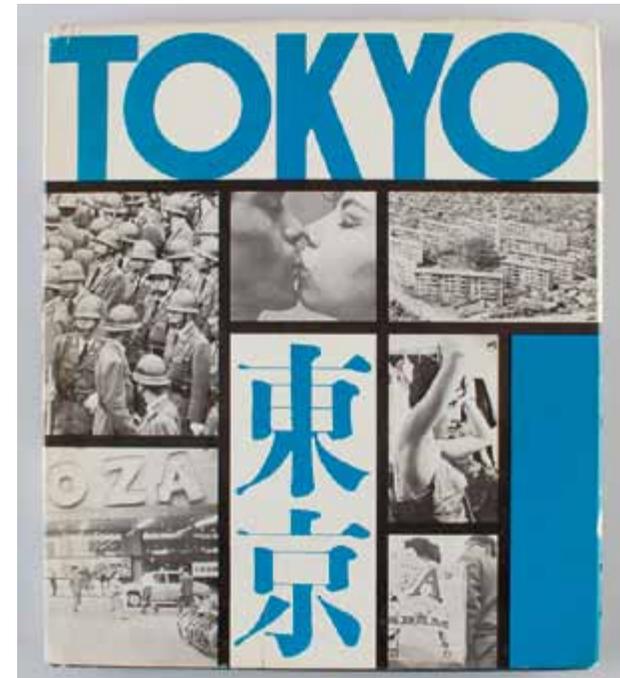
Sonobe (1926-1996) was born in Tokyo. In 1943 he joined Tohoshu. In 1947 he joined the weekly Sun News magazine with Natori Yonosuke as managing editor. He worked as staff photographer for Iwanami Film Works from 1950 to 1957 before turning freelance. The present is his first book. "I continued my trip along the Kitakami River over a period from September to October in 1957. This river originates in the plateau of Iwate Province, and pours into the sea at Ishinomaki, Miyagi Prefecture, after taking its course southward threading through towns of different sizes and crossing a number of paddy fields... I was impressed by the special relationship wrought out between nature and man by their long time contact." (Introduction). This book is part of the *World Photographers Series* (*Sekai shashin sakka shirizu*) published by Heibonsha which ran to 14 volumes. Design by Hara Hiromu.



75 WATANABE (Yoshio). *Mosukuwa no 1-nichi* [One Day in Moscow].

First edition. Numerous photographic illustrations. Text in English and Japanese. 8vo. Original printed boards, a very good copy. [iv], 40, [viii]pp. Tokyo, Heibonsha, dated: Showa 32 [i.e. 1957].

“Moscw, as I saw from my car on the way to the hotel, was impressive. While passing over a hill, the sight of a huge dark building suddenly appearing on the horizon to my left, with its pointed tower rising sheer up against the evening sky was unforgettable. I was told by my interpreter that that was Moscow University. And I wanted to know at once just what I was permitted or not to take with my camera. When I asked if I could take back undeveloped films, I was told that that was up to me. If I wanted them developed they would do that for me at once. I was quite free to take picture of anything I felt like taking. I would be notified, beforehand, of things prohibited.” (Introduction). This book is part of the *World Photographers Series* (*Sekai shashin sakka shirizu*) by Heibonsha. Design by Hara Hiromu. See also items 4, 19, 35, & 264ff.



76 JAPAN PROFESSIONAL PHOTOGRAPHERS SOCIETY. Tokyo.

First edition. Numerous photographic illustrations. 4to. Original boards in dustwrapper (minor wear), still a very good copy. 173, [iv](list of plates)pp. Tokyo, Asahi Shimbunsha, 1961.

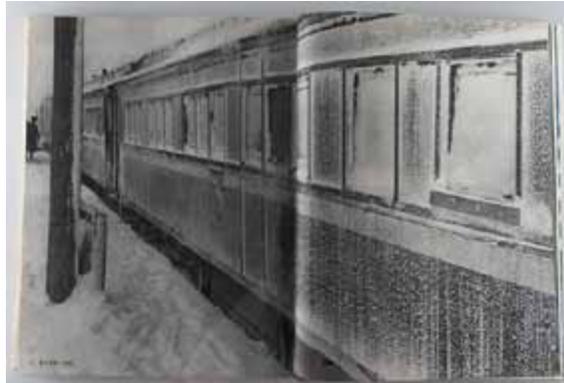
While on the surface appearing to be a documentary of Tokyo during the 1950s, this publication marks the transition from one to the next phase. In summing up documentary photography one can already detect the beginning of a new personal vision. With images from Hosoe Eikoh's *'Otoko to Onna'* featuring prominently on the dustwrapper and the endpapers, this compilation of works by members of the Japan Professional Photographers Society (*Nihon Shashinka Kyokai*) includes works by Hayashi Tadahiko, Nagano Shigeichi, Watabe Yukichi, Miki Jun, Tanuma Takeyoshi, Haga Hideo, Kimura Ihei and many others.



77 WATABE (Yukichi). A Criminal Investigation.

First edition. Numerous photographic plates. Text in French and English.
Folio. Original cloth. Unpaginated. Paris, Editions Xavier Barral, 2011.

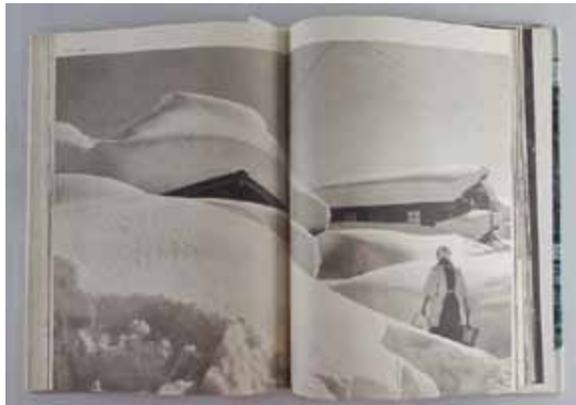
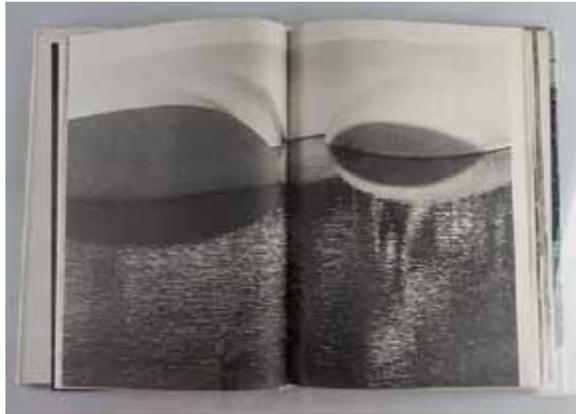
Watabe Yukichi (1924-1993) was born in Sakata City (Yamagata Province), the son of a refuse collector. He moved to Tokyo in 1941 to work in a factory assembling 16mm Bell projectors. Two years later he joined the photography department of *Tokyo Kogasha*. It was here that he received formal training to become a professional photographer. He was drafted into the air force shortly before the end of the war. In 1946 he published his first photographic series entitled "Repatriate Train" in the 'Sun Photo News' for which he received wide acclaim. In the following year he started work as assistant to Tamura Shigeru (1909-1987). He turned freelance in 1950 and the present record turned out to be the high-point of his career: This book is an extraordinary photographic account of a police investigation into the murder of Sato Tadashi (aged 30) who's body was found grotesquely disfigured on January 14th, 1958 near Sembako Lake (Ibaraki Pref.). Watabe Yukichi was given permission to record the ongoing investigation for a period of about 20 days when the line of investigation goes cold. Watabe manages to turn the investigation into a film-noir of the highest order. In doing so he achieves the almost magic feat of becoming invisible as a photographer - nobody seems to take any notice of him. All of this heightens the tension of the images while retaining a profound sense of realism. In doing so Watabe went against Domon Ken's widely propagated belief in "the absolutely pure snapshot, absolutely un-staged".



78 SHIMADA (Kinsuke). *Ryoso - shashin ni miru nihon no fubutsushi* [A Window of Travels - Seeing Japanese scenery through Photographs].

First edition. 101 photographic plates, many double-page, several in colour. Japanese text. Folio. Original cloth in cardboard case (minor wear and staining), but very good inside. Decorated endpapers. 39(text)pp. Tokyo, Asahi Shimbunsha, 1960.

Shimada Kinsuke (1900-1994) was born in the town of Matsushiro in Nagano Prefecture. In 1920 he was hoping to enrol in the Tokyo School of Art but since there was no opening he joined Asahi Newspaper as a staff photographer instead. He witnessed many of the key events of early Showa history, including the Great Kanto earthquake (1923), the notorious Abe Sada incident (1936), the suicide of Akutagawa Ryunosuke (1927), as well as the assassination attempt of Prime Minister Hamaguchi Osachi in 1931. As if consciously turning away from news and history he resigned from the newspaper in 1955 and took up landscape photography. The present is his first book.



79 SHIMADA (Kinsuke). Yukiguni. [Snow Country].

First edition. Numerous photographic plates. Japanese text. Folio. Original cloth-backed boards in dustwrapper and folding cardboard case. A very good copy. Unpaginated. Tokyo, Kurashi no Techosha, 1962.

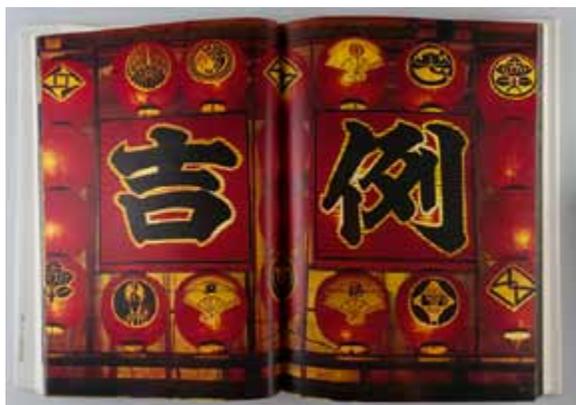
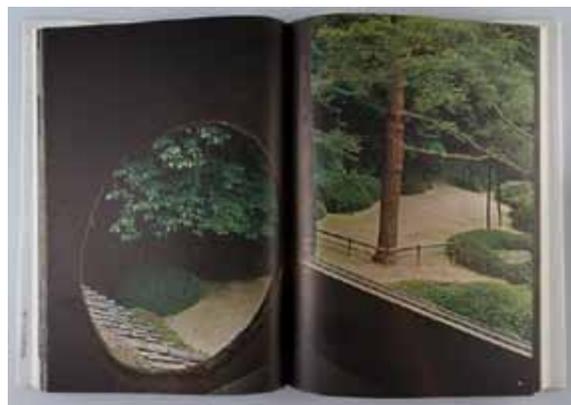
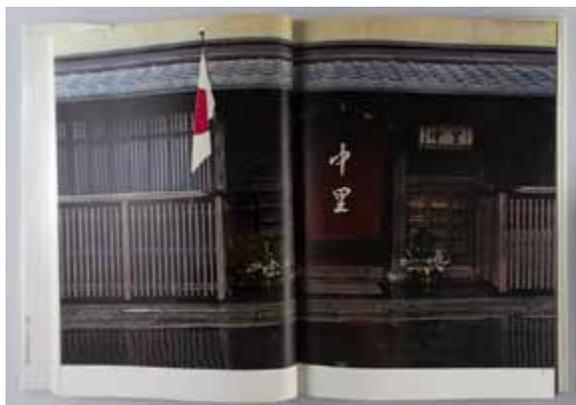
The present is his second book, beautifully printed in photo-gravure, and a substantially different take on Hamaya's work of the same title. Absent are references to folklore studies or hints at social injustice. This book documents the descent into winter, the struggle against the snow, and the emergence into spring in the following year.

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Iwamiya Takeji was born in 1920 in Tottori. Having graduated from Yonago Commerce and Sericultural School he became interested in photography and joined the Mitsuwa Photography Club headed by Ueda Bizan and Yasui Nakaji. After winning a prize in an Asahi News photo contest he was invited to join the Tampei Photography Club. In 1941 he was sent to Manchuria as a photographer but returned to Japan before the end of the war. In 1955 he established a studio and in the following year held his first solo exhibition of photographs of Sado Island. He had been visiting the island since 1954 and for the following eight years he continued to take regular trips along its west coast. Most of the images in the book are taken in Shukunegi, a small village five miles west of Ogi City. His approach to photography is close to Domon Ken's work, who he admired greatly. In 1954 he won the gold medal in the 2nd Fuji Photo Contest and subsequently went on to publish several acclaimed books on Japanese crafts, design, and architecture.

80 IWAMIYA (Takeji). Sado.

First edition. No. 809 of a limited edition of 2000 copies. Numerous photographic plates, several in colour. Folio. Original cloth-backed boards in dust-wrapper and slipcase. A very good copy, signed by the photographer. 136, 30pp. Tokyo, Asahi Shimbunsha, dated: Showa 37 [i.e. 1962].

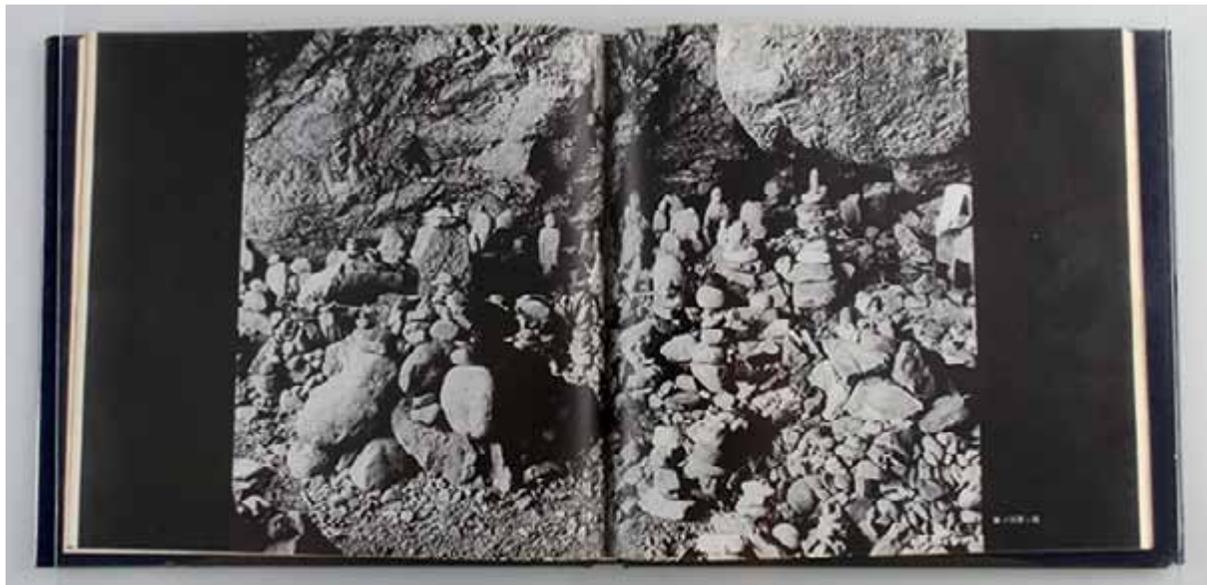
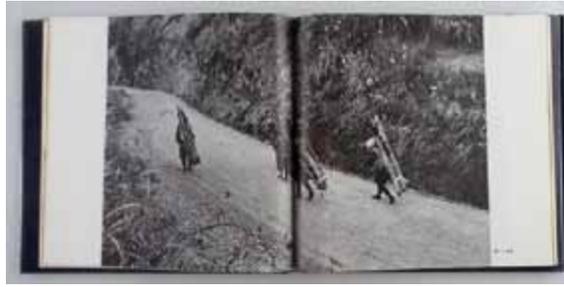


81 IWAMIYA (Takeji). *Kyoto in Kyoto.*

First edition. One of a limited edition of 2000 copies. Numerous colour photographic plates. Japanese text with English abstract. Folio. Original cloth-backed boards in dustwrapper and slipcase. A very good copy, signed by the photographer on half-title. 23; 32 (text)pp. Kyoto, Kodansha, 1965.

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The present is Iwamiya's first work of Kyoto. Most of the photos are double-page spreads and while the subjects of traditional shop-fronts and seasonal images of gardens and landscapes now seem rather dated this was cutting edge in 1965. The colour reproductions are of high quality and they anticipate similar work of the 70s and 80s. Book-design by Hayakawa Yoshio.



82 IWAMIYA (Takejii). Sado.

First edition. Numerous photographic plates. Japanese text with English summary. Small 4to. Original printed boards in dustwrapper. A very good copy. [vi], 92, [vi]pp. Tokyo, Asahi Sonorama, dated: Showa 52 [i.e. 1977].

"I believe that the image I have of Sado was greatly influenced by the various ancient elegies that exist on this island. I was particularly interested in photographing its rigorous winters, when everything is withered and dead. More than the other seasons, Sado's winter scenes tie in with the elegies, and focusing my camera on the people living through Sado's extremely harsh conditions seemed to be the way to capture the essence of this island." This is volume 2 of the *Asahi Sonorama sensho* series.



83 TOMIYAMA (Haruo). Sadogashima [The Island of Sado].

First edition. 193 photographic plates. Japanese text. Large oblong folio. Original cloth in dustwrapper and (slightly worn) slipcase, a very good copy. 229pp. Tokyo, Asahi Shimbunsha, 1979.

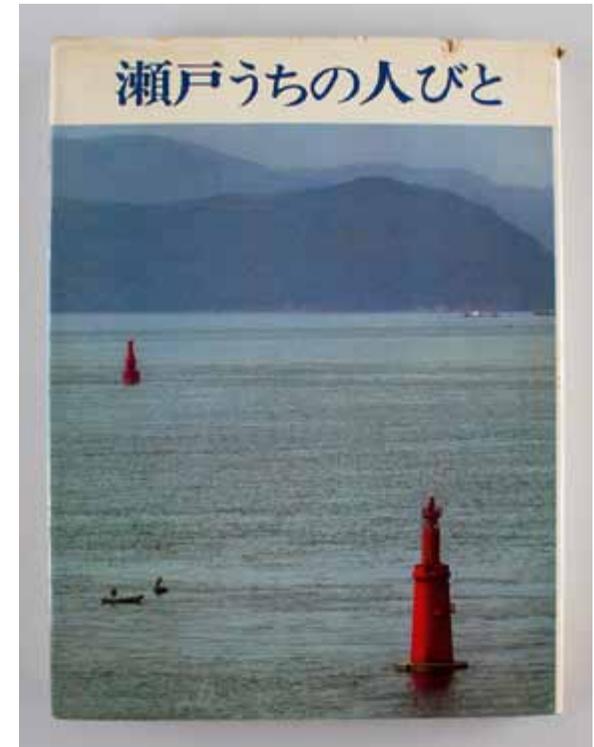
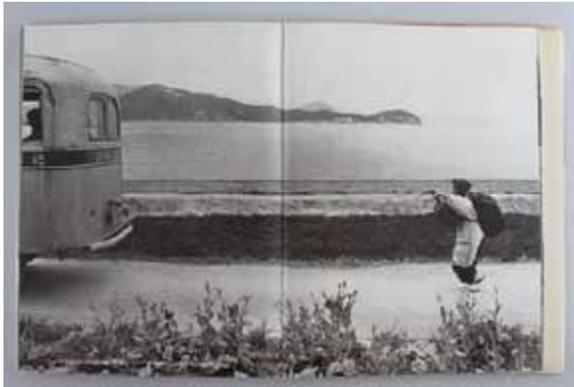
Tomiyama Haruo was born in Kanda, Tokyo in 1935. Essentially self-taught, Tomiyama started his career working as a freelancer for *Josei Jishin* woman's magazine in 1960. In 1963 he joined Asahi Newspaper's photo publication department contributing to both *Asahi Graph* and *Asahi Journal*. In 1966 he turned freelance. Tomiyama visited Sado island for the first time in 1968 and was captured by its rough atmosphere. The present images were taken over a period of two years from 1977-78. Seven chapters deal with seasonal activities and rites. With an essay by Tanaka K. entitled: 'The Four Seasons and Festivals of Sado'. This book won the Kodansha Publishing Culture Award. See also item 131.



84 NAKAMURA (Yushin), photographer, MIYAMOTO (Tsuneichi). *Nihon no ama* – The Woman Sea Divers in Japan.

First edition. One of a limited edition of 2000 copies. Numerous photographic plates, several in colour. Japanese text with English abstract. 4to. Original decorated boards in plastic dustwrapper and slipcase, some occasional minor foxing, but overall a very good copy. 191pp. Tokyo, Chunichi Shimbun, dated Showa 37 [i.e. 1962].

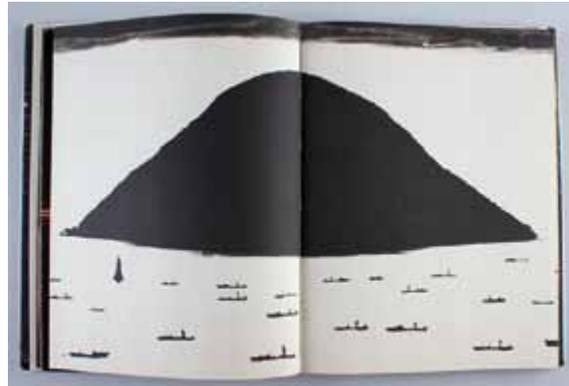
Nakamura Yushin (1925-1990) was born on Naoshima Island (Kagawa Pref.) in the Inland Sea. In 1949 he became an apprentice to Midorikawa Yoichi (see item 86). His style of photography belongs to the school of photo-reportage. Women divers have a long tradition in Japan going back over 2000 years. Ama became famous for pearl diving but originally they caught fish, shellfish and giant turtles as well as collecting seaweed. They would often perform their work in the nude which added a certain attraction/notoriety to their status in the 50s. The present book records their customs and working conditions and includes some remarkable underwater photography.



85 NAKAMURA (Yoshinobu). *Setouchi no hitobito* [People of Seto].

First edition. Numerous photographic plates. Japanese text. Small folio. Original decorated flexible boards in (damaged) dustwrapper and (lacking slipcase), still a good copy. 195pp. Tokyo, Shakai Shiso Shaken, dated: Showa 40, [i.e. 1965].

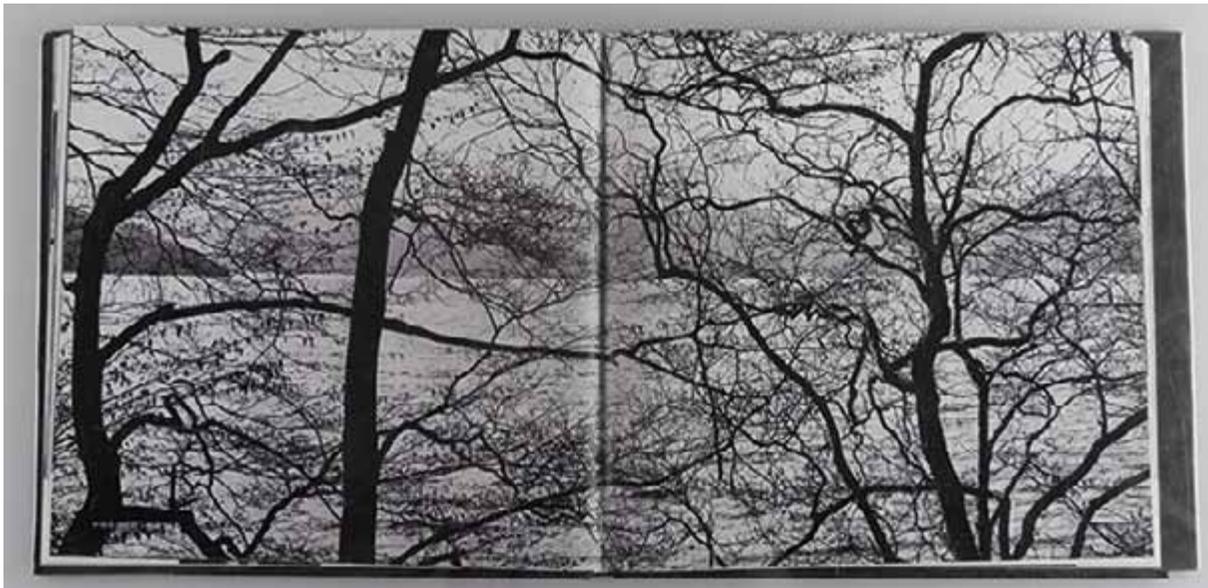
Nakamura Yoshinobu was born in 1925 on Naoshima, one of the islands in the famously picturesque Japan Inland Sea (*Seto Naikai*). He became a professional photographer in 1955 and in 1958 won the Japan Photography Association's newcomer prize. Throughout the 50s he travelled around the islands, photographing villages that seemed to be lost in the past. He focuses on colourful individuals, a midwife, a postman, a doctor, a policeman, a primary school teacher, and lovingly portrays their life in the local community. This charming book is reminiscent of Kinoshita Keisuke's popular film 'Twenty-four Eyes' (*Nijushi no hitomi*, 1954) which was also filmed on one of the islands. It is in the best tradition of documentary photography.



86 MIDORIKAWA (Yoichi). ITO (Ippei) text. Seto Naikai. [Seto Inland Sea].

First edition. Numerous photographic plates (many in colour, 6 folding). Japanese text. Folio. Original decorated boards in dust-jacket and outer plastic jacket (lacking slipcase, minor wear). Still a very good copy. 138pp. Tokyo, Bijutsu Shuppansha, dated: Showa 37 [i.e. 1962].

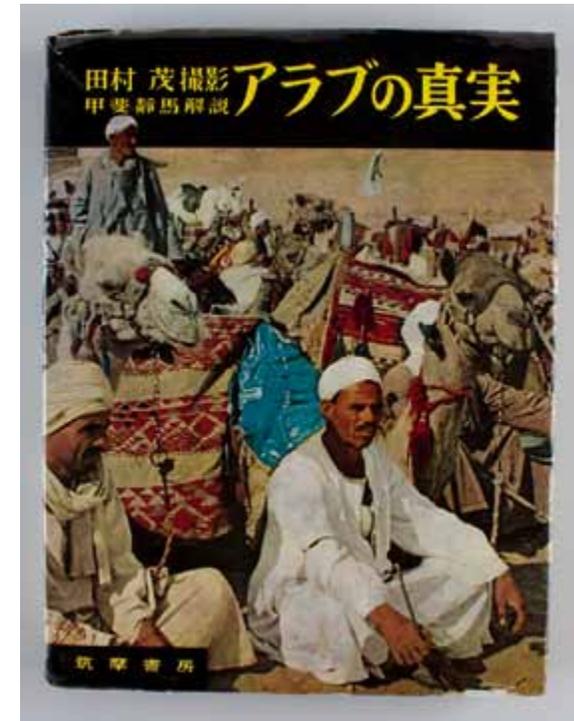
Midorikawa Yoichi (1915-2001) was born in Okayama-ken. He originally studied to become a dentist, but took up photography as a hobby from 1935 onwards. After the war he became a professional photographer and joined the *Ginryu-sha* Group. His focus was landscape photography, in particular the *Seto Naikai* around his home town of Okayama city. The present book is a superb achievement: Midorikawa revolutionised colour photography and used techniques from the pre-war period such as montage and multiple exposure while finding a thoroughly modern visual language. Virtually every image comes with a surprise.



87 MIDORIKAWA (Yoichi). Sanga Henreki - Scenic Beauty of Japan.

First edition. Numerous photographic plates. Japanese text with English summary. Small 4to. Original printed boards in dustwrapper. A very good copy. [vi], 92, [viii]pp. Tokyo, Asahi Sonorama, dated: Showa 52 [i.e. 1977].

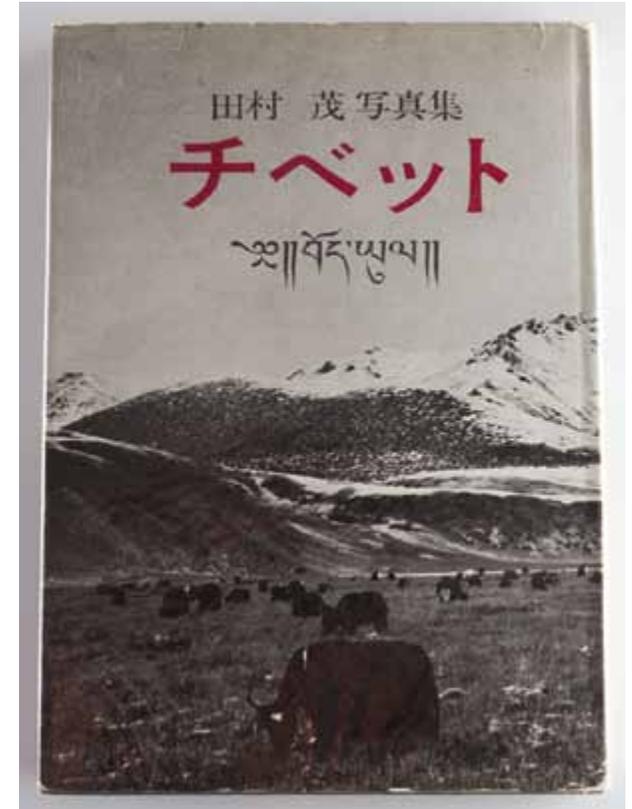
Midorikawa was the master of scenic photography in Japan. All of the images in this compilation are black and white, and the high quality of printing brings out their amazing detail. The present is volume 3 of the *Asahi Sonorama sensho* series.



88 TAMURA (Shigeru), KAI (Shizuma) author. Arabu no shinjitsu [Arab Reality].

First edition. Numerous photographic plates, several in colour. Japanese text, captions in English and Japanese. Folio. Original cloth in dustwrapper and (damaged)obi, a very good copy. 56(text)pp. Tokyo, Chikuma Shobo, 1958.

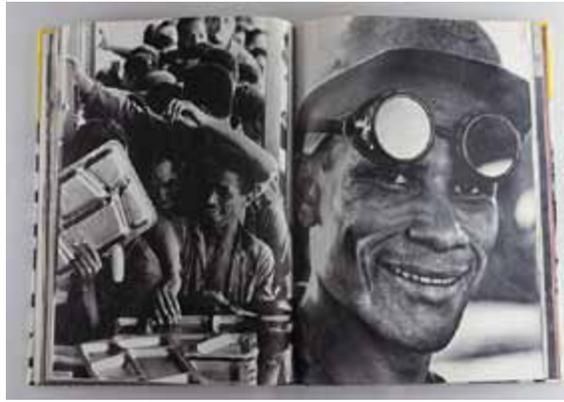
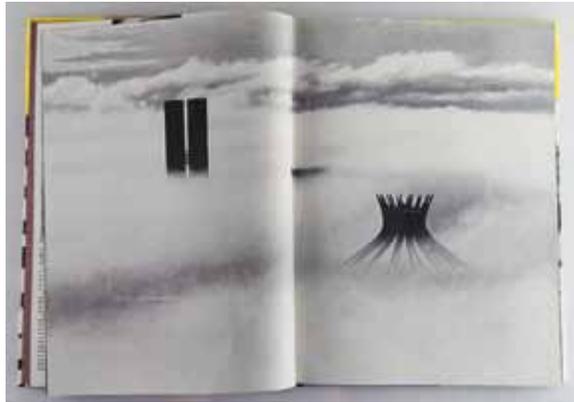
Tamura Shigeru (1909-1987) was born in Hokkaido. After graduating from the Oriental School of Photography (*Orientalu Shashin Gakujo*) in 1929 he opened a photo-studio in the Ginza together with Watanabe Yoshio specialising in advertising photography. From 1937 onwards he worked for '*Fujin Gaho*' magazine where he made his name as a fashion photographer. In 1938 he was a co-founder (together with Domon Ken) of the Young People's Photojournalism Research Society (*Seinen Hodoshashin Kenkyukai*). After the war Tamura adopted the documentary style of photography recording social upheavals at home and abroad (Vietnam). This is his first book, one of two titles in this collection to feature images from the Middle East (see item 363). Tamura travelled through Egypt, Syria, Jordan, Lebanon, Iraq and Turkey recording their living conditions and also visited Palestinian refugee camps in Israel. See also item 96.



89 TAMURA (Shigeru). Chibetto [Tibet].

First edition. Numerous plates (several in colour). Japanese text. Large 8vo. Original cloth in dustwrapper. A good copy. 118pp. Tokyo, Kenkosha, dated: Showa 41, [i.e. 1966].

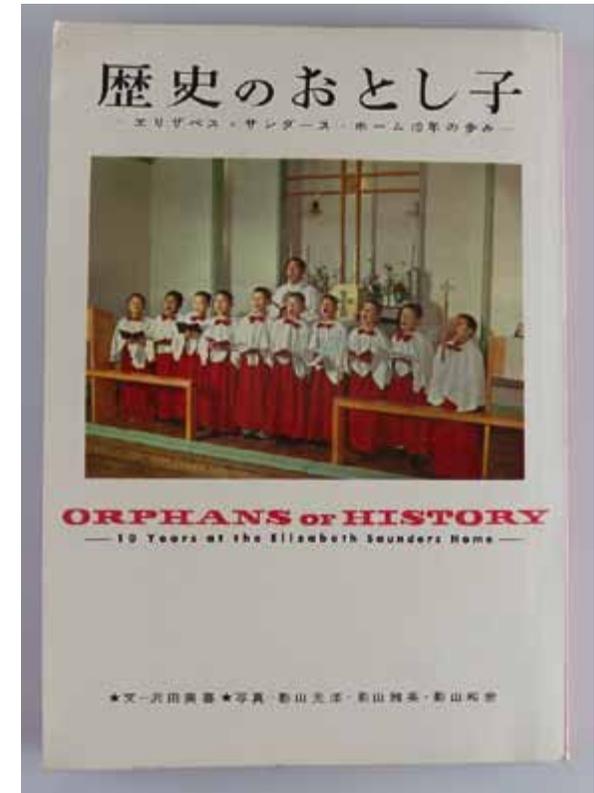
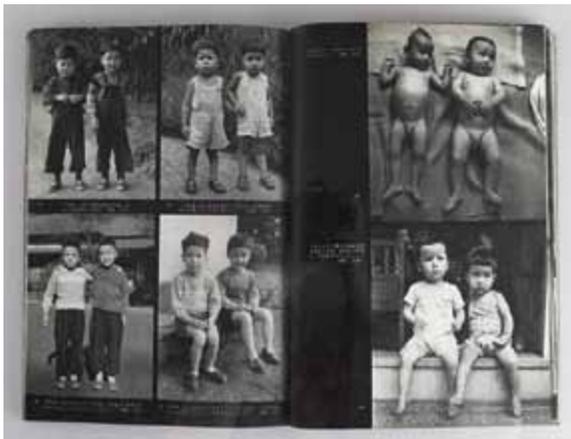
After the war Tamura became a member of the Communist Party of Japan which made it possible for him to reach parts that other photographers couldn't reach. Printed in a mixture of photo-gravure and colour this is a fascinating record of medieval life in Lhasa combined with communist propaganda following the 'liberation' of Tibet. In the late 1950s Tibet saw a number of uprisings which were crushed by the PLA, and five years later Tibet was declared the Tibet Autonomous Region. The present publication marked a point where the Chinese authorities felt that they had reasserted complete control over the area. See also item 96.

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Miki Jun (1919-1992) was born in Okayama Prefecture. He graduated in economics from Keio University but was not interested in economics and worked as an apprentice to the designer Kamekura Yusaku and the photographer Domon Ken. After the war he became a professional news photographer and in 1949 began working for Life magazine. This is the only large-format photography book Miki Jun published during his life-time. It is a superb record of Brazil during the 60s. Dark photogravures capture the amazing energy of the people and the optimism of the country. Parts of the new capital of Brasilia had just been built by Oscar Niemeyer and Lucio Costa and their grand architectural vision is well documented in a series of impressive black and white images.

90 MIKI (Jun). **Sanba, sanba, Burajiru - Samba, Samba, Brasil.**

First edition. Numerous photographic plates, several in colour. Japanese text with English and Portuguese abstract. Folio. Original decorated boards in (slightly worn) slipcase, a very good copy signed by the photographer on half-title. Together with a separately printed card providing technical data. Unpaginated. Tokyo, Kenkosha, 1967.



91 KAGEYAMA (Koyo), SAWADA (Miki). Rekishi no otoshigo - Orphans of History. 10 Years at the Elizabeth Saunders Home.

First edition. Numerous photographic plates. Text in English and Japanese. Large 8vo. Original flexible decorated boards, a very good copy. Manuscript inscription on back free endpapers dated 1958. Unpaginated. Tokyo, Yomiuri Shimbunsha, dated: Showa 33 [i.e. 1958].

A touching book about an orphanage founded in Aoi (Kanagawa Pref.) by Sawada Miki, granddaughter of Iwasaki Yataro, the founder of the Mitsubishi conglomerate. Sawada named the orphanage after a British resident Elizabeth Saunders, who was the first person to donate a large amount of money to the institution. The book breaks with a number of taboos in Japan: All of the children were fathered by members of the occupation forces, and they were brought up as Christians in a Japanese environment. Kageyama Koyo took a keen interest in the progress of the children. After witnessing many of the horrors of war, this place must have been a source of optimism for him. See also items 29 & 30.



92 HAGA (Hideo). Ta no kami - The Rites of Rice Production in Japan.

First edition. Numerous photographic illustrations. Japanese text with English abstract. Large 8vo. Original cloth in slipcase, a fine copy. 106pp. Tokyo, Heibonsha, dated: Showa 34, 1959.

Haga Hideo (born in Manchuria in 1921) spent most of his life documenting customs and rituals in farming communities throughout Japan and as such he is one of the few photographers in the post-War period to have actively continued in the field of folklore studies. Only recently has his work been appreciated for its aesthetic qualities. The present book deals with the area around Iwaki City in Fukushima prefecture. Haga describes the rites of the New Year, the rituals of rice planting and transplanting, the rites of 'Warding off Insects' (*mushi-okuri*) as well as the customs surrounding harvest and post-harvest. Includes a commentary (in English) by Ishino Iwao, Professor of Sociology and Anthropology at Michigan State University.