

Hamaya Hiroshi (1915-1999)

[I would like to express my general indebtedness to Kaneko Ryūichi, guest curator, Tokyo Metropolitan Museum of Photography, and Fukagawa Masafumi, Chief Curator, Kawasaki City Museum, for extensive advice on and access to materials].

Chronology of Hamaya Hiroshi (1915-1999)

This is mostly based on my 2011 reading of Hamaya's own recollections in *Senzō, Sanzō - shashinka no keikenteki kaisō*, Tokyo: Kawade Shobō, 1971, those of his wife Hamaya Asa in *Onna no hibi*, 1986, and the chronology by Kaneko Ryūichi and others in *Shashin no seiki: Hamaya Hiroshi Shashintaiken 66-nen*, Tokyo: Tokyo-to Shashin Bijutsukan, 1997. The last is given as one of the sources for the chronology in Judith Keiler & Amanda Maddox eds., *Japan's Modern Divide, The photographs of Hiroshi Hamaya and Kansuke Yamamoto*, Los Angeles: The J. Paul Getty Museum, 2013, 208-212 which also contains some details not inserted here.

- 1915 March 28, born in Ueno, Tokyo as 3rd son to Hamaya Yonezō and Fuku. His father was a police detective. His younger brother was adopted out to another family with the name Tanaka Masao, and a neighbour was Kuwabara Kineo, both of whom worked with him on photography in later years.
- 1920 aged five years, had his first portrait photograph taken at Teshigawara Photo Studios in Ueno.
- 1923 Great Kantō Earthquake. Hamaya changed school seven times, wanted to be a horticulturalist. He found Middle School better because all the students were new, but eventually found he was no good at rote learning in a disciplinarian atmosphere. He had a teacher of Chinese, Mr Matsuura, and a teacher of English, Mr Fukunaga, who interested him in foreign countries, and another, Mr Mizuno, taught him importance of drinking water.
- 1930 Self-taught in photography starting at age 15 when he received a Kodak Brownie from his father's friend Masuno, who had operated a photographer's shop in the South Seas. March, took his first photograph.
- 1931 a part of *Film und Foto* shown in Stuttgart in 1929, toured in between Tokyo and Osaka as *Doitsu Kokusai Idō Shashinten*, and included photograms, photo montages, small camera cityscapes, X-ray and microscope photographs.
- 1932 Horino Masao (1907-99) published the photobook *M x tetsu Kōsei* (Eye x Steel: Composition) including *Neue Sachlichkeit* elements, seen by many artists among whom was the print-maker Ono Tadashige.
Photographic monthly *Kōga* (Light Pictures) begins publication.
- 1933 Hamaya graduated from Kantō Commercial School [now Kantō no.1 High School], formed a photography section whilst at School. Mizuno recommended him for a first job at the Research Institute for Aerial Photography in Nihonbashi but which was dissolved after three months without his receiving salary. There he took his first aerial photographs of Ginza [following on from Nadar over Paris in 1858 and by Jnr. Lt. Tokugawa in Japan in 1911] from a Samson single engine biplane with an [Goerz Anschütz] Ango camera.
- 1933 October, entered Oriental Photographic Industries Ltd working through Ginza office where knew Watanabe Yoshio and Tamura Sakae of the advertising department. At this time there was a shift from overseas to domestic manufactured photographic materials to satisfy the boom in amateur photography. Taught photographic technique by Matsuno Kinya, who was the darkroom technician, and with whom later went out drinking after work in Ginza. [Hamaya later known for his rigorous attention to darkroom technique].
- 1933 Kimura Ihei exhibited Leica portraits of famous literary people. Enlightened Hamaya to the existence of photographers other than at commercial studios. Watanabe Yoshio taught him how to use a large studio camera to visually describe the character of writers, a move which coincided with rise of *shinkō shashin* 'New Photography'. [also indebted to German photography], but Hamaya not interested in proletarian art.
- 1934 heard lectures at Oriental Photography School.

- This year, first issue of gravure-printed propaganda magazine *Nippon* edited by Natori Shunsuke.
- 1935 obtained a Leica and started photographing downtown genre scenes in Ginza and Asakusa, before and after work at Oriental Photography.
- 1936 Started out as a professional photographer by throwing himself into journalism. March, first contact when published his photograph of Tokyo Racetrack in Mainichi Shinbun's magazine *Home Life*, Hamaya not being interested in the racing but in the people watching it. He was entranced by illustrations of Takei Takeo; photographed children for *Fujin Gabô* and authors for *Shôgakusei Zenshû*, including Ibuse Masuji and Kawabata Yasunari. Photographic style moved from the New Objectivity Movement [*Shinsokubutsusubugi* -Neue Sächlichkeit] to Newly Arising Movement [*Shinkô*] and casting off naturalism came to be conscious of the modern. [Hamaya, 1971, 20; see Iizawa in Keller & Maddox, 2013, 14, for full citation].
- He later compared himself with Robert Capa and Gerda Taro then photographing the Spanish Civil War, himself being twenty-one and Capa being twenty-three. He noted that *Life* began publication in 1936, and *Look* in 1937, and for him graphic journalism marked a shift from the culture of an age of reading to a culture of looking.
- 1936 February 26, was not aware of the coup d'état until he heard about it on the radio.
- People thronged the streets as if having nothing to do with the repression of thought and the inclination towards fascism. [Hamaya, 1971, 24]
- 1937 left Oriental Photography company, received Brassai's *Paris de Nuit* with an essay by Paul Morand as a farewell present.
- 1937 July 7, outbreak of Sino-Japanese Eight Year War.
- 1937 July, family went to live in Ômori, Arajuku, which had moved there because they thought the environment in Ueno was bad for their children's education. Hamaya set up his own free-lance studio in the garden called *Ginkôbo* together with his second elder brother Tanaka Yasuo who had graduated from the Printing Section of Tokyo Higher Craft School. This lasted for two years with some magazine but no commercial work. Hamaya worked as a freelance photographer, not contracted to a commercial studio or a newspaper, based in Tokyo from 1937-45. [This home would be destroyed in the Tokyo fire raids of early 1945].
- 1937 August 14, promulgation of Military Secrets Law which forbade taking photographs in many places without military consent.
- 1938 with Takiguchi Shûzô, Nagata Kazue, Abe Shinya, Tanaka Yasuo founded the Zen'ei Shashin Kyôkai. [Avant-garde Photography Association]; next year changed its name to Zôkeishashin kenkyûkai [Formative Photography Research Association] which was less sensitive and attracted less attention. Hamaya at this time was stimulated by the work of Man Ray, Dulac, Moholy-Nagy, and the surrealism of André Breton.
- 1938 Hamaya remembers the book by Nagai Kafû, *Omokage* [Reminiscence] which was of short stories, small pieces, Kafû's *hokoku*, and had 24 leaves of photographs inserted with *haiku* by Kafû as well as two portraits of him, all apparently taken by Kafû himself, a kind of mini-anthology of Asakusa customs and scenes of the early Shôwa period. [Hamaya, 1971, 28-30].
- 1939 photographed painter Fujita Tsuguharu [later Léonard Foujita] just returned from war front for January issue of *Fujin Gabô*. February issue included backstage shots of variety shows in Asakusa.
- It must be said [the fact] that I and the journalists did not feel too many contradictions was a very large contradiction [indeed]. [Hamaya, 1971, 28]
- 1939 January, for the first time went to the 'Snow Country', Takada in Niigata Prefecture to photograph the winter exercises of the Takada Regiment ski unit for *Graphikkû*, an outspoken fortnightly graphic magazine providing domestic and foreign news. Hamaya there met Ishikawa Shinji and ethnologist in charge of Shibusawa Keizô's 'Attic Museum'

[later destroyed during the fire bombing] in Tokyo, and read Watsuji Tetsurô's *Fûdo – Ningenteiki kôsatsu* [Cultural habitus as an expression of climatic environment - observations from a human point of view]. Took photographs including of the *gozô*, a blind female street singer which he took to Shibuzawa's museum on arriving back in Tokyo.

Shibuzawa often spoke of the common people. In Japanese he used the word *jômin*, the ordinary, everyday people. And he pressed for the work of excavating the culture of the common people against that of the ruling class. [Hamaya, 1971, 41]

Shibusawa's academic method was very empirical. As far as possible, one observed agricultural ceremonies and annual customs, recorded them by film or photograph, took down oral notes, and collected materials from actual objects via agricultural implements and so forth. I was taught the value as records of photographs. He was kind enough to value me by saying that that in my photographs the heart [the sensibility embodying/embodyed by the meaning of the objects] was transcribed. [Hamaya 1971, 42]

1940 February, under direction of Ishikawa, visited village of Kuwatoridani in Niigata where Hamaya researched, and photographed customs of the six-day 'Minor' New Year [as calculated by the pre-Western lunar calendar]. Hamaya turned towards the ethnology of Shibusawa Keizô, with whom had contact for next ten years.

In this wintry village of just twenty-five rooves among the valleys of Echigo when one sees the classic[al form] of a magnificent way of living, one can envisage the richness and depth of the spiritual life which has passed through such a long history. To harvest rice is not just an exchange of energy via physical labour. A deep confluence with the gods was required in the hearts of the farmers who built a golden national land from the impoverished Japanese archipelago. [Hamaya, 1971, 38, from his photo essay *Yukiguni, Snow Country, 1957*].

1940 June, Hamaya photographed in Manchuria for one month at the invitation of Manchurian Railways. This colonial development company produced eight photographic magazines, and the photographers were divided into two teams, the industrial team, to which Hamaya was allocated, and the tourism team.

1940 September 27, Tripartite Pact signed between Germany, Italy, and Japan.

1941 Law on Integration of Magazines imposed, of which thirty photo magazines were integrated into four. Finally *Shashin Bunka* [Photo Culture] left which was changed to *Shashin Kagaku* [Photo Science].

1941 February 4, date of request signed by Army Major Ueda of the photography unit in the Information Bureau dispatched to China that Hamaya should serve the army. Next received a similar request from Natori Yônosuke then in China, but Hamaya refused.

1941 May 1, Hamaya entered photography section of Tôhōsha on nomination of Kimura Ihei, photographed Army and Navy subjects for propaganda magazine *Front*.

1941 August photographed at submarine school at Marines' School on Edajima.

1941 November, Tôhōsha photographers sent to shoot Navy dummy exercises, and at that time writers, painters, comic artists, photographers and journalists called up.

1941 December 8, heard on radio that 'we have entered a state of war with the US and British Forces'.

1942 June, photographed mock dog-fights over Tokorozawa. Same image was re-used with a fake P-38 fighter inserted in January 1944.

1942 August, mustered for military training, but put in third grade.

1942 September, covered 10-year Anniversary Ceremonies of Manchuria for Tôhōsha and photographed Kantô Army. Later left Tôhōsha because of anger over company refusal to pay for injuries of a cameraman, and himself refusing a company request to take photographs in Rabaul. [Hamaya, 1971, 69-70]

- Four days after resigning received an assignment to photograph painter Kawabata Ryûshi for magazine *Shinbujutsu* and then photographed Yoshioka Kenji for a Special Issue of 'Photographic Portraits of Painters despatched to the war'.
- 1943 set out on journey to photograph images for a new edition of Bashô's *Narrow Road to Deep North*, it being the three hundredth anniversary of Bashô's birth.
- 1943 December 10, summoned for People's Service Work, where he explained the importance and effects of photographer's work.
- 1944 Found he was to work for a body where an acquaintance had contacted him about six months' earlier, Pacific News Photo Service, Taiheiyô Tsûshinsha, part of external propaganda arm of Foreign Ministry. Photographed famous figures including Suzuki Daisetsu, Yûkawa Hideki, Uemura Shôen.
- 1944 Called up for military service with marines at Yokosuka, Hamaya said he had anemia, Doctor said he had heart valve disease, and was sent home after one week's training, for reasons Hamaya which could not be sure of but probably due to inadequate health. [Hamaya, 1971, 86-87].
- 1944 October or November, on a clear day saw B-29 over Tokyo as he went into offices of *Senji Josei* [War Woman] formerly named *Fujin Gabô* [Housewife's Illustrated].
- 1945 photographed shooting down of a B-29 over Omori.
- 1945 July, took photographic equipment and documents to Takada, going back and forth to Tokyo to bring things.
- 1945 August 15, 12.00, heard radio announcement of defeat, rushed outside to photograph the sun over Takada.
 [In 1970] I recalled twenty-five years ago with many thoughts whirling around as a member of the Taishô generation which had the most sacrifices forced on it during and after the war. [Hamaya, 1971, 100]
- Unable to photograph due to lack of materials he turned his hand to writing and kept a diary for the first time from 3rd July to 31st December.
- 1945 Autumn, brother visited him in Takada and suggested a Tokyo come back but Hamaya not ready
- 1945-52 lived in Takada, Niigata [present day Jôetsu City] where he photographed sun on the day of defeat, thereafter moved live to behind Teramachi Zendôji, where he knew Oda Gakuo, Horiguchi Daigaku [a poet].
- 1946 January 9, went to photograph first tea ceremony of the year on behalf of his colleague Tamura with whom Hamaya was sharing a darkroom.
- 1946 January 16, exhibited photographs of Deep Snow in Takada to show the life of people in the first spring after the war. Tea master saw his exhibition and wanted to send a present but Hamaya declined because he had only photographed for his colleague, but was invited to a tea ceremony instead. Saw his future wife, Asa, for the first time, performing tea.
 That photography must not be an inferior version of painting is the realization of modern photography. In studying photography I avoid the plastic formativity of painting and look for the narrativity of literature, approaching what it is to be human. Even so, because it would be troubling for photography to lose its own character, this has to be without going too deeply into literature, and in particular to not be too familiar with poetry. [Hamaya, 1971, 110]
- 1946 works from Takada Exhibition published in first post-war edition of *Sekai Gabô*.
- 1947 May, held exhibition *Seven Echigo artists* in various places in Takada and adjacent towns.
- 1947 August 24, death of father, Hamaya thinks from post-war malnutrition.
- 1947 November, published photograph of Horiguchi Daigaku in *Shôsetsu Shinchô*.
- 1948 May 5, married Asa (1910-1985), second daughter of a banker who was also an hereditary tea master in Niigata. She had first married in about 1932 to a scholar from Takada who died in 1944 after being drafted during the war, and with whom she had no children.

- [Hamaya Asa, 1985, 8, 119, 247] After her first husband's death Asa had returned to Takada to live with her old mother-in-law where she taught tea ceremony and piano. Horiguchi Daigaku and his wife were go-betweens. Hamaya Hiroshi (33 years) and Asa (37 years) were not to have children.
- 1949-1954 had portraits of local figures or national artistic celebrities included in magazines like *Kamera* [editor Kuwahara Kôshio had come to his wedding], *Asabi Kamera* [issue no.1, 1950, published Hamaya's portrait of Yasui Sôtarô; October published Hamaya's portrait of Takamura Kôtarô], *Bungei Shunjû* [which asked Hamaya for a text, he wrote 'A doctor's tale' about an ophthalmologist Dr Kojima Hikozô in Takada], *Chûô Kôron*.
- 1952 onwards, was based in Oiso-chô, Kanagawa.
- 1953 photographed Tokyo from the air from the first civil helicopter for *Bungei Shunjû*.
- 1954-1957, travelled around the twelve prefectures facing the Sea of Japan starting photography for series *Ura Nihon*.
- Old things were destroyed for the sake of social progress. Whilst the fact that they would disappear was unavoidably part of the flow of time, even thus on had to give serious attention to the complete removal of the traces of tradition. At that time I pushed forward my work in strongly emphasizing the recording propensity of photography. In particular I was concerned about the necessity to put on record now, whilst it was with us in some form or another, the ethnos [*minzoku*] which had the basic function in forming the human. [Hamaya, 1971, 152]
- 1954 published 'Camerascopé' in *Sankei Kamera*.
- 1955 published the series *Ura Nihon* [Back-country Japan] in *Kamera* including 'Woman Planting Rice', Toyama Prefecture. Exhibited in Edward Steichen's *The Family of Man* exhibition in New York, Tokyo, and worldwide.
- 1956 photographed in China for 45 days. [3rd visit, portrait of Zhou Enlai and Mao Zedong]
- I first became conscious of nature itself in 1956 when I experienced China. When I flew above the desert which stretches from Gansu to Xinjiang Provinces, I was overwhelmed by the immensity of that nature. Moved, I held my breath. It was not just because it was quite alien to the nature of Japan. The desert which stretches to the deepest interior of the globe made me imagine the primitive skin of the globe. Or, the earth appeared to have weathered or petrified. It was a pitiless world which denied existence to both plants and animals. [Hamaya, 1971, 220]
- 1956 published first photo-essay book *Yukiguni* [Snow Country], Niigata Prefecture
- 1957 held exhibition *Mite kita Chûgoku* [The China I have been to see]. Published *Ura Nihon* [Back Japan, the sense is of the other side of Japan away from the Pacific, and of villages away from traditional urban centres of high culture who tenaciously survive despite their relative isolation].
- 1958 published photo-essay collection of *Mite kita Chûgoku*.
- 1959 showed *Yukiguni* photographs in the Netherlands.
- 1960 First Asian photographer contracted to Magnum Photos.
- In a word, Magnum's spirit was a respect for humanity. It focussed down on the problems of humanity beyond the state, ethnos, and system and worked for mutual understanding through photography. [Hamaya, 1971, 193]
- 1960 May 20 and after, photographed Anti-US-Japan Security Treaty riots for *Paris Match* (June 25) and other European magazines. Work on demonstrations and their suppression also appears in *Camera Geijutsu*, *Nihon Camera*
- So long as the violence of money was not swept away it was not a true election. If in a general election the individual wills of the people the will for truth does not operate, the election has no meaning. If the situation continues in which distrust of elections and distrust of politics is not wiped away, revolutionary thought can arise. Youth which values purity will quickly run off in that direction. It is closer to the

facts to say this is idealism rather than communism. Rather than communism, what made the students regard the government as their enemy was the violent ideology of Japanese politics and politicians. [Hamaya, 1971, 204]

- 1960 summer, Hamaya told by writer Shishi Bunroku on the train from Oiso, ‘They saw you’ve become a red [communist]’, which he had heard as a rumour passing between editors. [Hamaya, 1971, 209] Hamaya was astounded at the self-interested opportunism of political ideas, disliking as he did both red and black and hating the slug-like politicians and political parties of Japan. The rumour was not merely a lie, it brought to a complete halt orders from magazines.
- 1960 August *Ikari to Kanshimi no Kiroku* published by *Mainichi Camera*.
- 1960 exhibited in exhibitions *Magnum Global* and his one-person show *Ikari to Kanshimi no Kiroku* at Matsuya department store in Ginza [Record of Anger and Sadness, about 1960 Anti-Security Treaty demonstrations, also published as photo collection].
- 1960 visited Thailand.
- 1960 began photographing the *Nihon Rettô* [Japanese Archipelago] series.
The idea of nature and view of landscape of Japanese was carried on just as it was in landscape photography. I decided to distance myself from this Japanese notion and to look at the nature of Japan scientifically. I first got rid of the attitude of viewing nature. [Hamaya, 1971, 210] He then went on to scientifically study it structurally, geomorphologically, geologically.
- The nature left in Japan was extremely rare. Humanity had entered into its deepest recesses. In that situation I avoided at all costs anything with the stink of humanity. I consciously separated off all except nature. One could say I began by denying humanity. [Hamaya, 1971, 224]
- 1960 special issue of Swiss magazine *Du* on *Ura Nihon*.
In later years visited Western Europe, America, Canada, Nepal, Australia, Greenland, and Algeria.
- 1962 photographed Japanese student movement for Magnum assignment *Students of the World* published in *Life* and *The Sunday Times*.
- 1962 appeared in and contributed photographs to German TV documentary on the history of photography.
- 1962 on assignment to photograph for Germany Welle 2 documentary on *Germans working as seen by a Japanese*. Also went to France and Switzerland.
- 1964 presented works for collection of MoMA New York.
- 1964 on assignment for Magnum ‘16.07 GMT 17 August 1964’ at a hot springs in Yamagata, Japan.
- 1964 one of 35 photographers included in Fritz Grüber’s *Great Photographers of this Century*.
- 1965 one of 12 photographers in the International Exhibition of Modern Photography at MoMA New York.
- 1965 completed his new house in Oiso.
- 1967 went for 3-month 28,530 km journey for 71 days through the USA and Mexico.
- 1966 exhibited in Magnum’s *Peace on Earth*.
- 1968 executive committee chair for Japan Photographers’ Association *100 years of Japanese Photography* Exhibition at Seibu, Ikebukuro. [in preparation for 3-4 years]
- 1969 January 31 to March 14, given a one-man show at Asian House, New York, *Hamaya’s Japan*. Took wife for ‘old marriage honeymoon’ to Paris, London, Zürich, Rome, Cairo, Calcutta, Hong Kong.
- 1970 published recollections in 55 issues of *Tokyo Shinbum* as *Kyozôjitsuzô* [False and actual images]. Booked postface dated October 10, 1970.

- 1971 published his memoirs *Senzô, Sanzô - shashinka no keikenteki kaisô* [Latent and After-images, experiential recollections of a photographer].
- 1971 onwards travelled around all areas of Japan from Hokkaidô to Kyûshû.
- 1972 resigned from Japan Photographers' Association.
- 1972 contributed photographs to Cornell Capa's edited book *The Concerned Photographer*.
- 1973 began photographing for series *World's remaining nature*
- 1973 work entered Bibliothèque Nationale in Paris.
- 1973 exhibited in *The Concerned Photographer 2* in New York.
- 1974 exhibited in *The Concerned Photographer 2 - Witnesses to the times by 8 world photographers* at Isetan Store in Shinjuku, Tokyo.
- 1974 went to Nepal, aerial photography of Mt Everest from 9600 metres.
- 1974 made an animated film with cover designer Kuritsu Kiyoshi, *Spring Summer Autumn Winter*.
- 1975 extensive overseas photographic trips.
- 1977 photographed in Hawaii.
- 1978 photographed in Nepal and Himalayas.
- 1978 travelled to North and South America and Antarctica.
- 1979 photographed in North Africa, Sahara, and Capoticia in Turkey.
- 1980 photographed in People's China [4th visit].
- 1981 went to Australia and New York.
- 1982 exhibited *Form of the Earth* in Pentax Forum, Tokyo.
- 1982 began photographing literary figures including Ishikawa Jun and Kaiko Ken.
- 1983 exhibition of *Fifty Years of Hamaya Hiroshi Photographs* in Beijing. Travelled to Beijing, Guangzhou, Shanghai.
- 1983 gave 4 interviews to NHK.
- 1984 exhibited in group show *China in everyday clothes, today and yesterday* at Doi Photo Plaza Tokyo.
- 1985 contributor, *A Day in the Life of Japan*.
- 1985 his wife Asa completes the draft of her book *Onna no Hibi* [A woman's days], but goes into hospital and, after surgery, passes away in July.
- 1985 November, *Onna no Hibi* published.
- 1986 Master of Photography Award, International Center of Photography, New York, a commemorative exhibition being held simultaneously in Tokyo and New York.
- 1986 summer went to hospital for the first time in his life with exhaustion and heart problems.
- 1986 went to India, including Rishikesh and Varanasi to scatter ashes and pray for the repose of his wife.
- 1987 has personal exhibition at La Défense in Paris, goes to France and Spain.
- 1988 goes to Sweden to receive The Hasselblad Foundation Award.
- 1988 goes to Oita, Kumamoto, Miyazaki, Saga to photograph for the series 'Men of Shôwa'
- 1989 presents 1000 works to Kawasaki Citizen's Museum where he exhibits and which publishes a 'Reader for the photographer Hamaya Hiroshi'.
- 1989 travels to New York, Arizona, Los Angeles.
- 1989 exhibits series 'Men of Shôwa', 'Women of Shôwa' in Tokyo and Osaka.
- 1990 publishes a book of photographic portraits of himself 'T', and a revised and expanded version of his autobiographical memoirs *Senzô, Sanzô*.
- 1995 March, Eightieth Birthday. The Hanshin Earthquake and the Aum Shinrikyô sarin gas attacks took place. Until the previous year he had supported the thesis of the goodness of human nature, but changes to accept the thesis that humanity is evil.
- 1996 breaks the third lumbar vertebrae and because of a brain infarction loses movement of upper right torso.
- 1997 created an Honorary Fellow of the Royal Photographic Society.
- 1999 March 6, dies.

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Books, articles, interviews by Hamaya Hiroshi

Hamaya Hiroshi, 'Fûdo ni kansuru kôsatsu', *Nihon Kamera*, and in the same magazine the series on folk customs in January, February, March, April, May, June, July, August, September, October, November, December, 1956.

Hamaya Hiroshi, 'Ningen no me to kamera no me', *Shisô no Kagaku*, 1959.

Hamaya Hiroshi, 'Gurafu Jaanarizumu no zasseki', *Tokyo Shinbum*, 1973. [issue date unclear].

Hamaya Hiroshi, *Senzô, Sanzô - shashinka no keikenteki kaisô*, [Latent-image, After-image, experiential recollections of a photographer], Tokyo: Kawade Shobô, 1971 [articles in *Tokyo Shinbum* from July 14 1970 to October 12 1970; republished as *Senzô sanzô: Shashin taiken 60 nen*, Tokyo: Chikuma Shobô, 1991].

Hamaya Hiroshi, *Shashinka Hamaya Hiroshi Dokuhon*, Kawasaki: Kawasaki Shimin Museum, 1989

Watanabe Tsutomu, *Gendai no Shashin to Shashinka*, Tokyo: Asahi Panorama, 1975 [Hamaya interview, p.270-280]

Books of photographs by Hamaya Hiroshi

[Hamaya published many photo collections and the following lists only those I have seen. I am most grateful to Kaneko Ryûichi, guest curator, and to the library of the Tokyo Metropolitan Museum of Photography for their kind assistance. Their index lists 44 titles by Hamaya Hiroshi or titles which include his work].

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Hamaya Hiroshi, *Henkyô no machi, Urumchi* (Sekai Shashinka Shiriizu), Tokyo: Heibonsha, 1957.

Hamaya Hiroshi, *Yukiguni*, Tokyo: Mainichi Shinbunsha, 1957. [revised edition in Panorama Shashinsho no.1, Tokyo, Panorama, 1977, includes Hamaya's notes on Echigo, 1940-1956, notes on Kuwatoridani (record of folk customs around little New Year at Kuwatoridani in Niigata, 1940-1946, notes on Kuwatoridani of 1956, and a 1977 postscript].

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