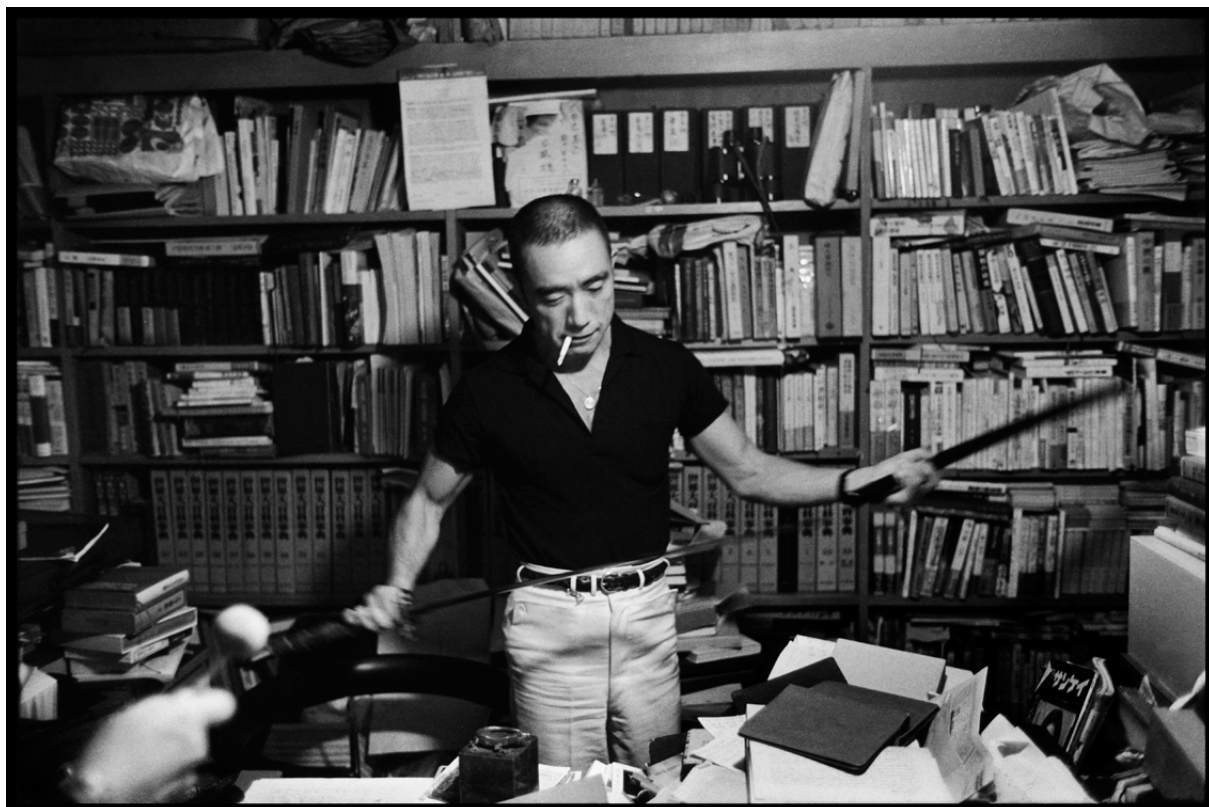




三島

Books from Mishima's Library 三島由紀夫旧蔵



Yukio Mishima. Tokyo, Japan, 1970 © Elliott Erwitt/Magnum Photos

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BOOKS FROM MISHIMA'S LIBRARY

三島由紀夫旧蔵

Maggs Bros. Ltd. are proud to offer an important collection of books from the personal library of Mishima Yukio (1925–1970), one of Japan's most celebrated writers.

Each book in the catalogue contains traces of Mishima's literary life and circle; these were books that Mishima was surrounded by and lived with in his home in Tokyo, which were left in the care of his widow and two children after his death in 1970. Furthermore, each of the books are either annotated by Mishima or inscribed to him by friends and acquaintances. This is the first time that books from Mishima's library have been offered outside of Japan.

In his 45 years, every point in Mishima's life was extraordinary. He was born into prestige, with Tokugawa lineage on his paternal grandmother's side, and attended Japan's most exclusive school — the Gakushuin, or Peers' School — which counts members of the Imperial family in its alumni. Mishima's wrote about this time in his most autobiographical novel, *Confessions of a Mask* (Kamen no kokuhaku 仮面の告白 1949), which explores queer desire and the feeling of wearing a mask to fit in to society. This is a recurring theme in Mishima's work, which has since been regarded as an important contribution to queer Japanese literature.

While publishing numerous novels, poetry collections, plays and essays, Mishima became increasingly obsessed with the idea of 'virtue'. To Mishima and many of his contemporaries, the conflict between Japanese traditions and Western influence after the War raised questions about Japan's national identity. In Mishima's case, he sought to restore traditional Japanese values in what he perceived to be an overly decadent society driven by capitalism.

His outspoken nationalism escalated with the creation of a private militia — the *Tate no kai*, or Shield Society — with the primary aim to restore the honour of the Emperor. The activities of the Shield Society culminated in Mishima's death by ritual suicide, or *seppuku* (disembowelment), at the headquarters of Japan's Self-Defence Forces on 25 November 1970, after they failed to stage a coup.

In Ivan Morris' *Nobility of Failure* (1975), there is a detailed chapter that compares Oshio Heihachiro's (1793–1837) failed Edo-period uprising to Mishima's coup and coinciding suicide. Morris, who was a close friend of Mishima, also notes the influence of the Chinese philosopher Wang Yang Ming's (1472–1529) idea that “to know is to act” — Mishima was not satisfied with simply writing, but sought to “harmonise pen and sword” by translating his ideas into action, albeit in the most extreme way.

As such, Mishima is a fascinatingly complex figure in the history of Japanese literature.

At a Glance: from Hiraoka Kimitake to Mishima Yukio

Born Hiraoka Kimitake, Mishima's talent for writing emerged at a young age, and by twelve he was a published poet.¹ Older students and teachers spotted his gift and kept a close eye on the boy they deemed to be a prodigy. By the age of sixteen, Mishima's short story ‘The Forest in Full Bloom’ (Hanazakari no mori 花ざかりの森, 1941) was serialised in the literary journal *Bungei Bunka*. It was here that his pen name Mishima Yukio first appeared. In the same issue as the first instalment, Hasuda Zenmei, one of the magazine's founders, wrote:

*That a young man like this is emerging in Japan is a joy I can hardly express in words, and comes as a surprise hardly believable to those with little confidence in Japanese literature. This young man, however, is a God-send for Japan with its eternal history.*²

With the support of such established writers and editors, it could be said that the young Kimitake Hiraoka was destined to become the literary sensation that was Yukio Mishima.

Mishima excelled academically and went on to read Law at the Imperial University of Tokyo (now University of Tokyo). Already as a

student he was working on his first novel, *Thieves* (Touzoku 盗賊 1948), which was initially serialised in literary magazines.³ Towards the end of his degree, he passed the notoriously difficult civil service exams and entered the Ministry of Finance. However, he did not stay there long. The publication of *Thieves* and his yearning to write steered him away from bureaucracy. Shortly after resigning, *Confessions of a Mask* was published, propelling him into the literary limelight. As a novelist, Mishima achieved five Nobel Prize nominations and received countless literary accolades in Japan.

However, underlying his success was a layer of pain. Mishima was a sickly child and was brought up under the strict supervision of his paternal grandmother Natsuko. She herself suffered from chronic illness and would insist on Mishima sitting by her sickbed. Moreover, she forbade him from playing outside with other children and kept an iron grip on interactions with his mother. There were several instances when Mishima's illnesses threatened his life, and in the most extreme case he was bedridden for over a year with tuberculosis. With the doctor's permission he was allowed to continue writing, but only whilst recumbent. These aspects of his childhood are re-enacted in the biopic, *Mishima: A Life in Four Chapters* (1985).

The relationship with his father Azusa, too, affected his writing. Indeed, it was largely Azusa's stern disapproval of Mishima's pursuit of writing that prompted him to adopt a penname. Azusa's character-building parenting — “Resistance toughens a man” — was nothing short of abuse. He disapproved of novels and would grab books out of Mishima's hands to throw on the floor, he poisoned his son's “unmanly” pet cats and, famously, lifted Mishima up against a fast-moving train to test his bravery in what he called a “Spartan education”.⁴ The bullying he faced at home, together with his fragile health and seclusion, caused Mishima to have an extremely difficult childhood.

Despite such experiences, Mishima's writing triumphed and by the 1960s he was a celebrity. The height of Mishima's fame and monumental charisma are powerfully captured in Hosoe Eiko's portraits of Mishima in the photobook, *Killed by Roses* (Barakei 薔薇刑, 1963 — see item 60). The photographs convey the intensity of Mishima's character, and explore his dark, disturbed and erotic side. Indeed, Mishima had become obsessed with physical beauty and the male form, and practiced bodybuilding

— a stark contrast to his sickly youth. The photos provide glimpses of Mishima's home, with its ornate baroque-style architecture, and of his narcissism, through his physique and style.

Mishima's life was one of extreme highs and lows. Though phenomenally successful as a writer, his experiences of sickness, abuse and seclusion as a child left an indelible mark, which no doubt affected his actions in later life.

The Collection

The present collection of books spans from 1946 (when Mishima was 21) to 1987. The two books dated after Mishima's death in 1970 were kept in his library by his widow and children; one is inscribed to Mishima's father Azusa and the other to his daughter Noriko.

Mishima was an avid reader. He worked among large piles of books and papers, surrounded by shelves that were filled with smart multi-volume sets as well as paperbacks and magazines. Books on his shelves were not limited to Japanese. As a gifted linguist, he was able to draw references from classical mythology, French literature and German poetry. His multiple writing spaces at home were well-documented by photographers who were allowed privileged access, including Shinoyama Kisshin, Yamano Shiine and Elliott Erwit. These were the busy, book-laden spaces in which he wrote many of his greatest works.

Items in this collection that are inscribed to Mishima convey a sense of his wide circle of friends and colleagues. There are books from close friends, including a collection of seasonal poetry inscribed to Mishima by Kawabata Yasunari (item 37), Mishima's mentor and friend, who was also Japan's first novelist to win a Nobel Prize (though Mishima was nominated in the same year). A book by Fujishima Taisuke, a friend from the Gakushuin school, is accompanied by a letter congratulating him on his marriage (item 26). Also included are books by lesser-known authors, who write to Mishima asking for feedback on their work (see Zen Wako, item 23).

There is also a sense of Mishima's social life and interests. He was an active member of many literary and non-literary groups, including the Cloud Society, Potted Tree Society, Yew Tree Society and the Japan Flying

Saucer Research Association (JFSRA). Many of the books in the collection came to him from fellow members. Examples from the Cloud Society, which had a strong theatrical interest, include a book inscribed to Mishima from the *Tokyo Story* (1953) actress Nagaoka Teruko, who directed several of his plays (item 1). Also reflected in the collection is his interest in jazz music, through books inscribed to him by notable jazz critics and club owners (items 19 and 45).

Even beyond his university years, Mishima maintained his scholarly approach to reading. Annotated books within the collection reveal the details on which Mishima fixated. Most striking perhaps is his fervent underlining of a translated copy of Arthur Campbell's book on Guerrilla warfare, published the year before Mishima's suicide, when the Shield Society was actively training (item 53). His obsession with the act of dying is also reflected in the parts he underlined in a translated copy of Norman Oliver Brown's *Eros and Thanatos: Life against Death* (item 56). Mishima also took an interest in Rajani Palme Dutt's *Essay about Fascism* (item 13) and underlined a section which analyses the rise of fascism in Italy.

This collection offers many stories and avenues by which to examine the life and works of Mishima Yukio. From his lasting friendships, to his interest in death, jazz and UFO's, the collection forms a nuanced portrait of a man who shook the world of Japanese literature.

Price on Application

¹A selection of Mishima's poetry was published by Hojinkai Zasshi under his birthname, Hiraoka Kimitake. He later wrote short stories for the same publication, which was led by older, university members of Gakushuin.

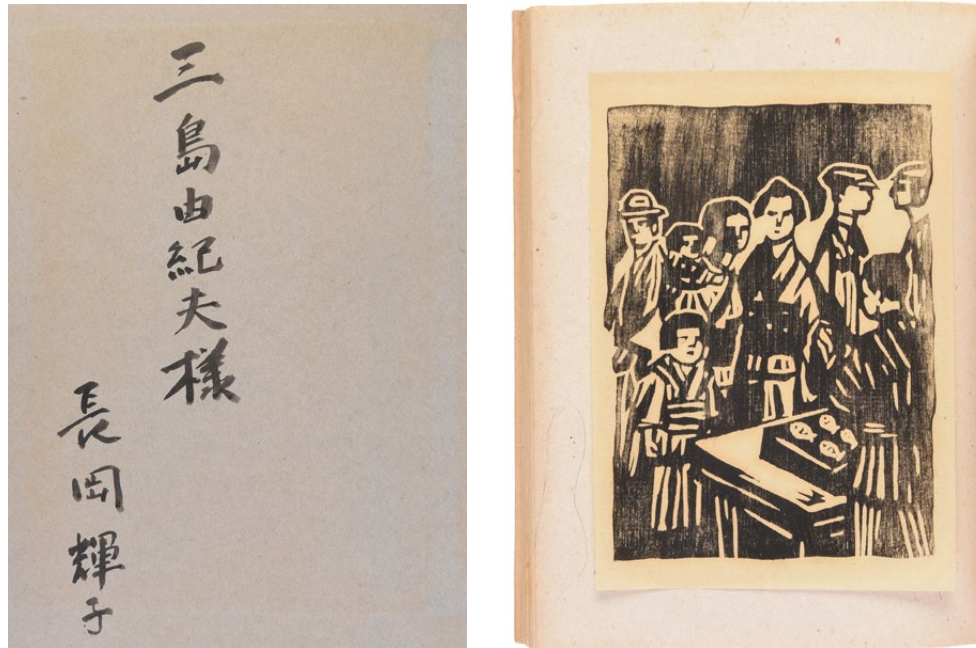
²Cited in Inose and Sato, p.89. English mistranslation corrected.

³The serialised parts of *Thieves* appeared in a number of different literary magazines between 1947 and 1948. The first chapter appeared in the December 1947 issue of *Bungaku kaigi*, and the following appeared in *Gozen*, *Shicho*, *Shinbungaku*, before the final part was published in the October 1948 issue of *Bungaku kaigi*.

⁴Cited in Inose and Sato, p.51.

1 NAGAOKA (Teruko). [KAWAKAMI (Sumio)]. 長岡輝子詩曆 Shireki — Poems de Teruko Nagaoka.

First edition. No. 49 of a limited edition of 200 copies printed on washi paper. Portrait frontispiece plate and 6 tipped-in original colour woodcut plates. 8vo. Original boards in (damaged) dust-wrapper. Occasional minor foxing and light wear, but overall still a very good copy. Signed presentation copy to Mishima. 202, [vi]pp. Tokyo, Yuriika, dated: Showa 21 [i.e. 1946].



Nagaoka Teruko (1909–2010) was a famous Japanese actress and director, who performed in Ozu's classic film *Tokyo Story*. Like Mishima, she was a member of the literary club Cloud Society (Kumo no kai 雲の会) and directed his play *The Morning Azalea* (Asa no tsutsuji 朝の躑躅, 1957) as well as *A woman cannot be occupied* (Onna wa sennryo sarenai 女は占領されない, 1959). The present is a beautifully produced book of Nagaoka's poetry with a dust-jacket and 6 woodblock prints by Kawakami Sumio (1895–1972) a well-known painter and print-maker whose work was drawn, carved, & printed by himself (自画自刻自摺). Rare. Only 1 copy in OCLC.

2 FUCHIGAMI (Mosen). 淵上毛錢詩集 Fuchigami Mosen shishu [A Book of Poetry].

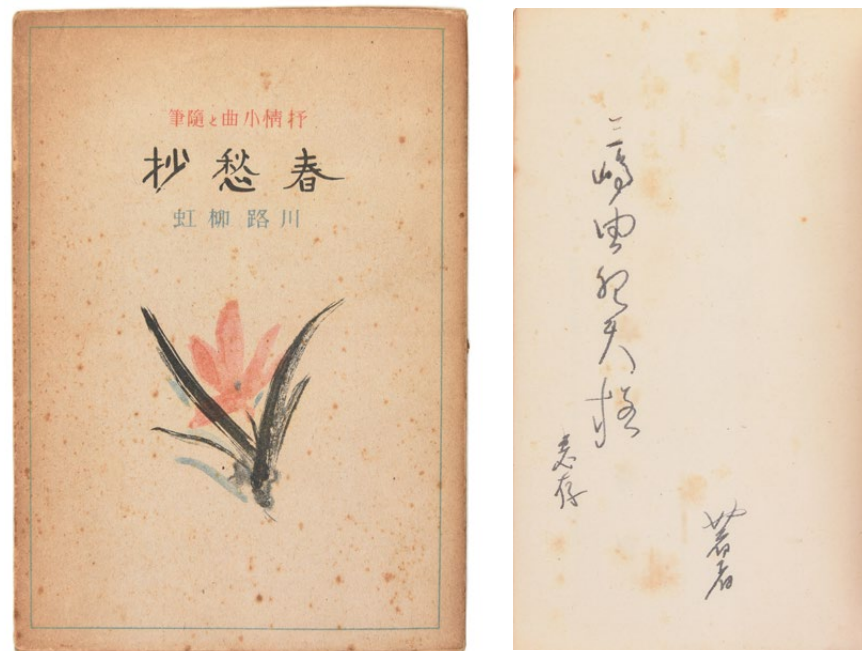
First edition. Several illustrations in the text. One of a limited edition of 300 copies. 8vo. Original decorated flexible boards, minor wear and occasional light foxing, but overall a very good copy. Signed presentation copy to Mishima. Decorated endpapers. 116pp. Kumamoto-ken Minamata-cho, Seibaishi-sha [Privately Printed], dated: Showa 22 [i.e. 1947].



Fuchigami Mosen (1915–1950) was born into an old samurai family and had a reputation for a wild spirit. He left home at the age of 14 and moved to Tokyo where he managed to enrol in Aoyama Gakuin Junior High School. He dropped out and decided to become a cellist, which he learned at a night school. From the age of 20, he was diagnosed with a degenerative disease of the spine and he was forced to return home. His father, his mother and most of his siblings died during the 1930s. He remained largely bedridden and turned to poetry towards the end of his life. The present book is the second and last collection of poetry — the first, *Birth* (Tanjo 誕生), came out in 1943. It was privately printed with illustrations by Takahashi Teruo (1913–2002). His poetry encompasses the painful conflict of yearning for life and longing for death. He sent copies of this title to over 35 famous poets and writers from the Meiji, Taisho, and Showa periods. Rare. Only 3 copies in OCLC.

3 KAWAJI (Ryuko). 川路柳虹 春愁抄: 抒情小曲と隨筆 **Shunshusho: Jojo shokyoku to zuihitsu [Spring Sorrow: Lyrical Pieces and Essays].**

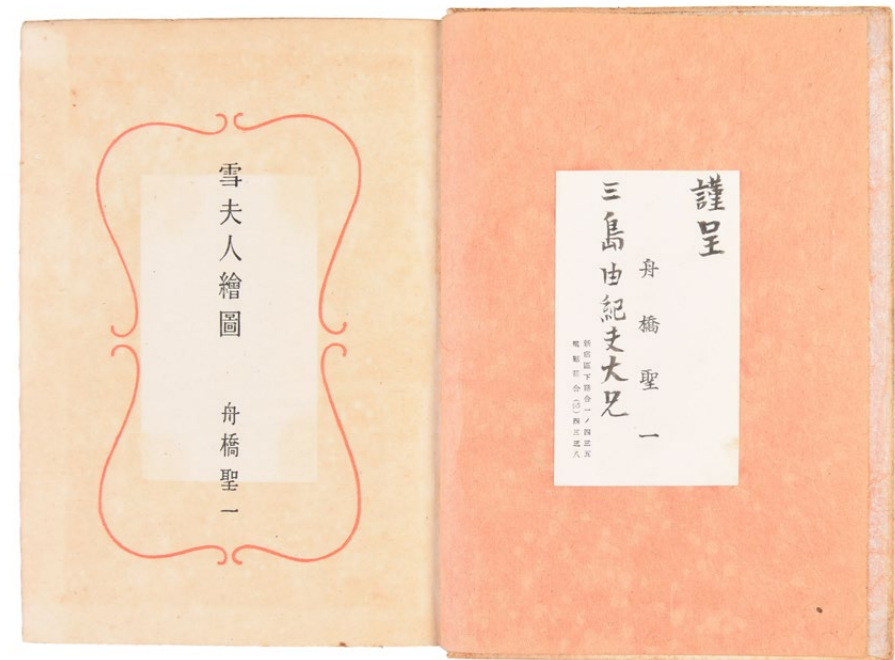
First edition. 8vo. Original flexible boards in dust-jacket. Light foxing and browning due to poor paper quality. Signed presentation copy to Mishima. 243pp. Tokyo, Sogen Shobo, dated: Showa 22 [i.e. 1947].



Kawaji Ryuko (1888–1959) was a poet and literature critic whose career spanned the Meiji, Taisho and Showa eras. In 1903 he entered the Arts and Crafts Academy in Kyoto, but soon realised that his real talent was in poetry. Mishima was introduced to Kawaji by his mother at the age of fifteen (1940) and he studied with him for a while, referring to him as *sensei*. In the early post-war years, a lot of poetry appears to have been published, possibly as an antidote to the overriding sense of misery. The present is Kawaji's tenth poetry collection. Rare. Only 2 copies in OCLC.

4 FUNABASHI (Seiichi). 舟橋聖一 雪夫人繪圖 **Yuki fujin ezu. [A Picture of Mrs. Yuki].**

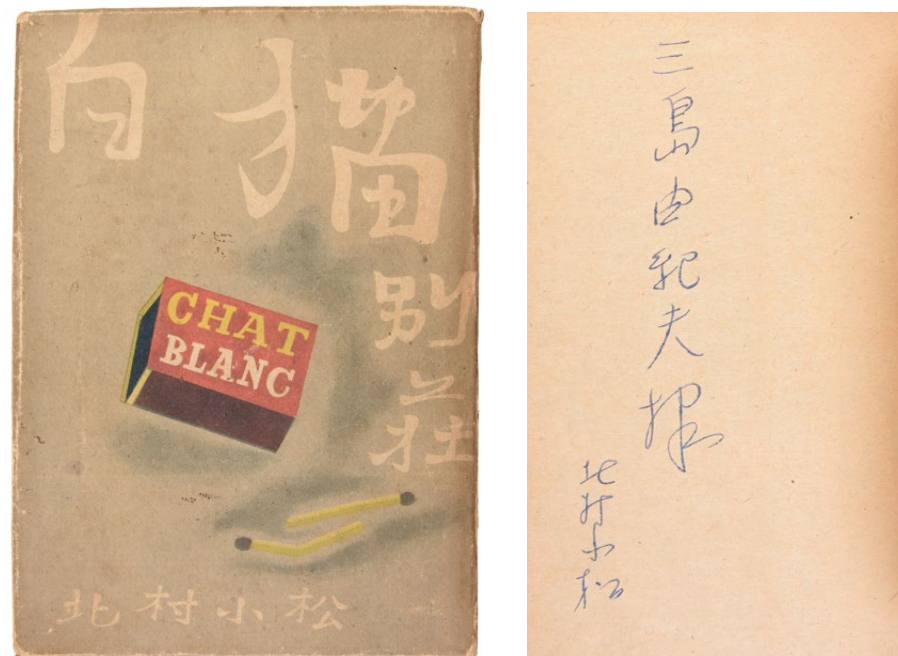
First edition. 8vo. Original boards (minor staining), overall a very good copy. Inscribed by the author to Mishima on his name-card which is tipped-in on verso of the front free endpaper. 284, [iv]pp. Tokyo, Shinchosha, dated: Showa 23 [i.e. 1948].



Funabashi Seiichi (1904–1976) was a famous novelist and playwright. He met Mishima at a meeting of the Yew Tree Society (Kiara no kai 伽羅の会) in 1949 and they became close friends, maintaining a regular correspondence. The present work tells the story of a declining feudal family with a cruel and domineering master and his beautiful and long-suffering wife. Mishima, too, had samurai lineage and criticised the decline of his family in his autobiographical novel *Confessions of a Mask* (1949). Mizoguchi Kenji directed the first film adaptation of 'Yuki fujin ezu' which was released in 1950. Shortly before his suicide Mishima visited Funabashi, who was recovering in hospital from a heart-attack. In spite of his illness he attended Mishima's funeral and prepared the condolence address.

5 KITAMURA (Komatsu). 北村小松 白猫別荘 **Shironeko bessō. Kaiki shosetsu-shū [The White Cat Villa: A Mystery Novel].**

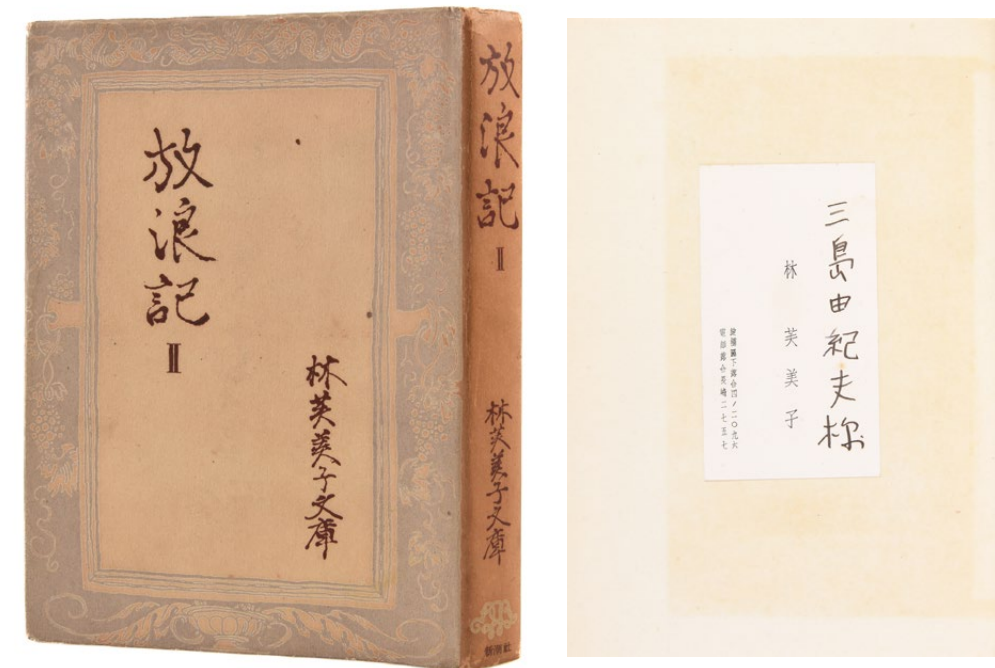
First edition. Colour lithograph title-page. 8vo. Original flexible boards in decorated dust-jacket, preserved in custom-made *chitsu*. Light browning due to poor paper-quality and minor wear, but overall still a very good copy. Signed presentation copy to Mishima. 286pp. Tokyo, Shin Taiyo-sha, dated: Showa 23 [i.e. 1948].



Kitamura Komatsu (1901–1964) was a novelist and screenwriter. Born in Aomori Prefecture, he graduated in English literature from Keio University. Before the war he joined the Shochiku Cinema Kamata Research Institute and wrote a number of screenplays. After the war, he turned to humorous literature. He was a co-founder of the Japan Flying Saucer Research Association (Nihon soratobu enbankenkū-kai 日本空飛ぶ円盤研究会) which was established in July 1955. Mishima joined in the following year and the two of them would sit on Mishima's roof trying to catch a glimpse of UFOs. The present title is a collection of nine short stories. The first edition is rare. Only 3 copies in OCLC.

6 HAYASHI (Fumiko). 林芙美子 放浪記 **Hourouki 2 [Diary of a Vagabond 2].**

First edition. 2 frontispiece plates. 8vo. Original boards in dustjacket. Some light browning, but overall a very good copy. Inscribed on the author's name-card (tipped-in) to Mishima. 372pp. Tokyo, Shincho-sha, dated: Showa 24 [i.e. 1949].



Hayashi Fumiko (1903–1951) was a noted Japanese writer of feminist literature. Her works are deeply personal, drawing on her experiences of growing up in extreme poverty. During the war she wrote for *Pen Army* (Pen butai ペン部隊) a group of war correspondents and travelled all over Manchuria, China and South-east Asia. She was subsequently criticised for her role in war propaganda for which she refused to apologise. Vol. 1 & 2 of her diary, 'Hourouki' (*Diary of a Vagabond*, 1930), became an instant best-seller and launched her literary career. The present is a re-edition of part 2 (with the subtitle part 3 – Hourouki dai sanbu 放浪記第三部), featuring material that did not make it through the censorship in 1930. Mishima praised her work for its uncompromising and frank portrayal of people on the margins of society. Rare. Only 1 copy in OCLC.

7 SENDA (Koreya). 千田是也 演出演技ノート **Enshutsu engi noto [Notes about staging and acting].**

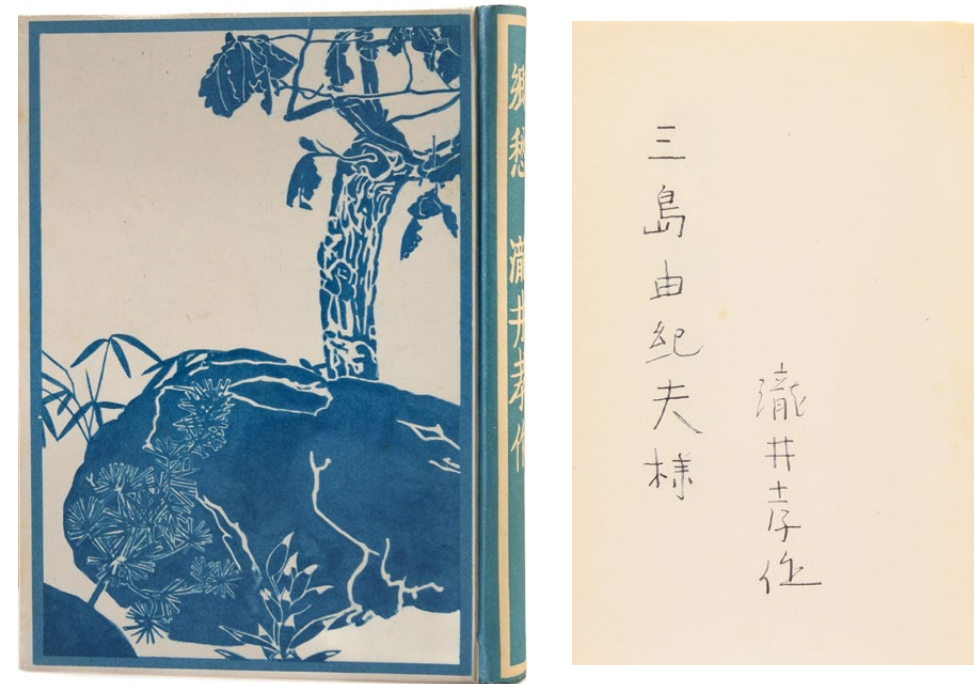
First edition. 5 photographic frontispiece plates. 8vo. Original decorated boards in dust-jacket, light browning due to poor paper quality, but overall still a very good copy. Preserved in custom-made *chitsu*. Signed presentation copy to Mishima. 325pp. Tokyo, Yakumo Shoten, dated: Showa 24 [i.e. 1949].



Senda Koreya (1904–1994) was a Japanese stage director, translator, and actor who had studied theatre in Germany in the 1920s. He became the founder of the Haiyuza theatre company and in March 1949 had played the lead role in Mishima's first play entitled *The House on Fire*. In 1954 he staged Mishima's *The Temple of the Golden Pavilion*, to great success. Senda was also a member of the Cloud Society (Kumo no kai 雲の会, named in reference to the comedy by Aristophanes). The present title discusses various roles and plays that Senda performed, both foreign and Japanese. Rare. Only 2 copies in OCLC.

8 TAKII (Kosaku). 滝井孝作 郷愁 **Kyoshu [Nostalgia].**

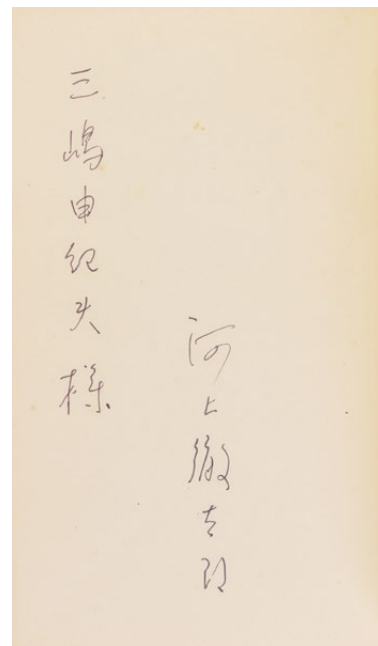
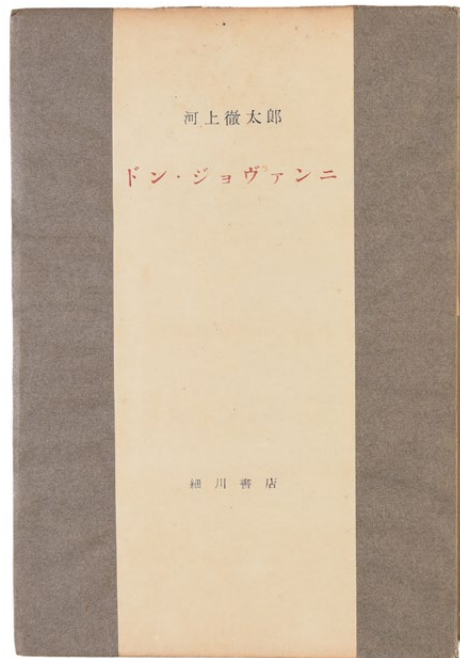
First edition. 8vo. Original decorated boards in slipcase (minor wear), overall a very good copy. Preserved in custom-made *chitsu*. Signed presentation copy to Mishima. [viii], 298pp. Tokyo, Chuo Koron-sha, dated: Showa 25 [i.e. 1950].



Takii Kosaku (1894-1984) was a noted novelist, haiku poet and editor. He formed a close friendship with the writer Shiga Naoya and for a while they lived in close proximity in Abiko (Chiba prefecture). Shiga encouraged Takii to write fiction and even found him a wife. He published 13 titles between 1922 and 1943. The present book is a collection of novels or stories including two stories about the war entitled *Battlefield Scenery* (Senjo fukei 戦場風景) and *Night of the Great Fire* (Taika no yoru 大火の夜) which describes the Hachioji air raid. Takii and Mishima were both on the selection committee for the prestigious Akutagawa Prize. Rare. Only 4 copies in OCLC.

9 **KAWAKAMI** (Tetsutaro). 河上徹太郎 ドン・ジョヴァンニ **Don Jobani — Kerukegoru no Motsarudo ron.** [Kierkegaard's Discussion about Mozart].

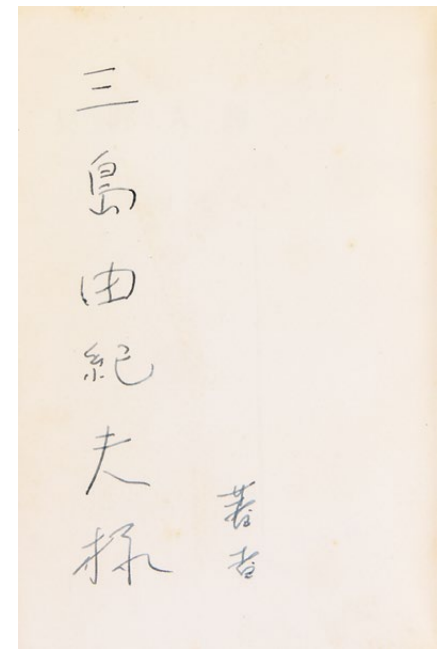
First edition. One photographic plate, 3pp. with musical scores. 8vo. Original flexible boards in dust-jacket and glassine wrapper. Preserved in custom-made chitsu. Signed presentation copy to Mishima. 104pp. Tokyo, Hosokawa Shoten, dated: Showa 26 [i.e. 1951].



Kawakami Tetsutaro (1902–1980) was a noted literature and music critic. He came from an old samurai family (feudal retainers of the Iwakuni clan) and was a regular contributor to a number of magazines, including *Monthly Score*, *Kaizo* and *Fujin Koron*. In 1929 launched the *Idiots Group* (Hakuchi-gun 白痴群) magazine and *Works* (作品). In 1936 he became the chief editor of the *Bungaku-kai* (文學界) literary magazine. The present book relates to Kierkegaard's interpretation of Mozart's work. In April 1950 Kawakami met Mishima during a literary discussion. Rare. Only 1 copy in OCLC.

10 **NAKAMURA** (Mitsuo) and others. 中村光夫 異邦人論 **Iho-jin ron** [Treatise about 'The Stranger'].

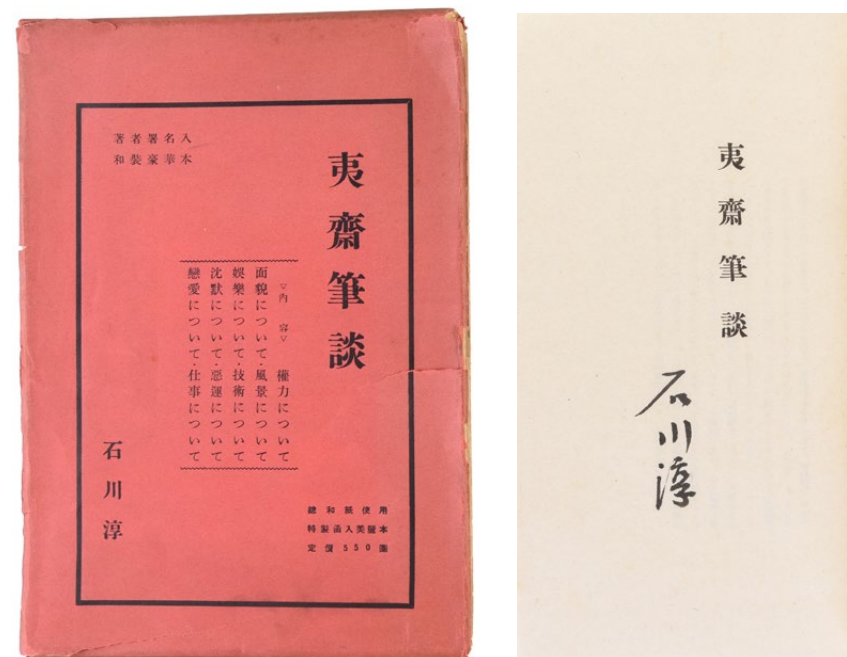
First edition. Photographic frontispiece. 8vo. Original boards in dust-jacket, obi, glassine wrapper and custom-made *chitsu*. Presentation inscription to Mishima. Overall a very good copy. 142pp. Tokyo, Sogen-sha, dated: Showa 27 [i.e. 1952].



Nakamura Mitsuo (1911–1988) was a literary critic and writer of biographies. He studied French at High School and was invited by the French Government to study at the University of Paris. Due to the outbreak of the war he was forced to return to Japan in 1939. He translated several French works into Japanese. Nakamura was a member of the Cloud Society (Kumo-no kai 雲の会) which had the aim of uniting the disciplines of theatre, literature, music, and film. Having rejected Mishima's *The Forest in Full Bloom* on moral grounds (he gave it minus 150 points), he joined Yoshikawa Itsuji and Yoshida Ken'ichi to form the Potted Tree Society (Hachi-no-ki kai 鉢の木会) in 1958. This was a literary club which included Mishima, the playwright Fukuda Toson, the Asahi Shimbun critic Nakamura Mitsuo, and Ooka Shohei. The present book opens with a translation of a letter by Andre Gide as well as an essay about Stendhal, relating to Albert Camus' *The Stranger*, which provoked literary controversy in Japan.

11 ISHIKAWA (Jun). 石川淳 夷齋筆談 *Isai hitsudan* [*Isai's conversations*].

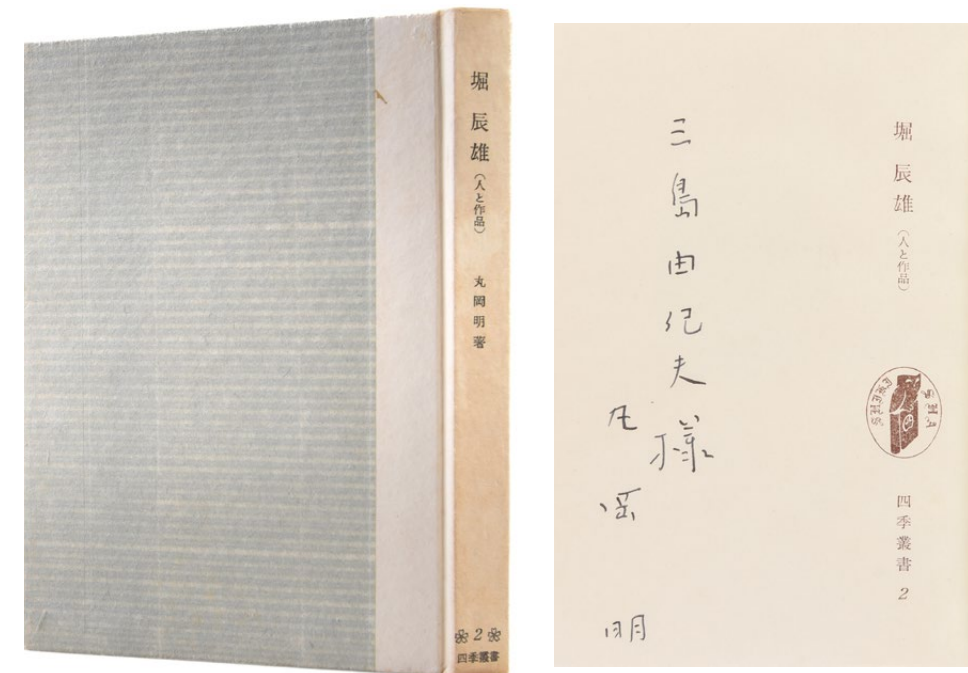
First edition. One of a limited edition of 1000 copies. 8vo. Original Japanese style binding with printed title-slip in original cloth *chitsu* and cardboard box. Overall a very good copy. Signed by the author on title. 190pp. Tokyo, Shinchosha, dated: Showa 27 [i.e. 1952].



Ishikawa Jun (1899–1987) wrote many of his shorter pieces under his pen-name Isai (夷齋). The present is a collection of nine essays ranging from 'Face' (Membo ni tsuite 面貌について), 'Entertainment' (Goraku ni tsuite 娯楽について), to 'Love' (Renai ni tsuite 恋愛について), and 'Silence' (Chinmoku ni tsuite 沈黙について) written between 1950 and 1952. Jun was among the four most famous writers in the post-war period, alongside Mishima, Kawabata and Abe Kobo. They were very much aware of one other and they periodically met for discussions, either in private or public. On February 28, 1967, they held a highly publicised joint press conference to protest against the Cultural Revolution which Mao Zedong had unleashed on the Chinese population. Rare. Only 2 copies in OCLC.

12 MARUOKA (Akira). 丸岡明 堀辰雄：人と作品 *Hori Tatsuo — Hito to sakuhin* [*Hori Tatsuo — the Man and his Work*].

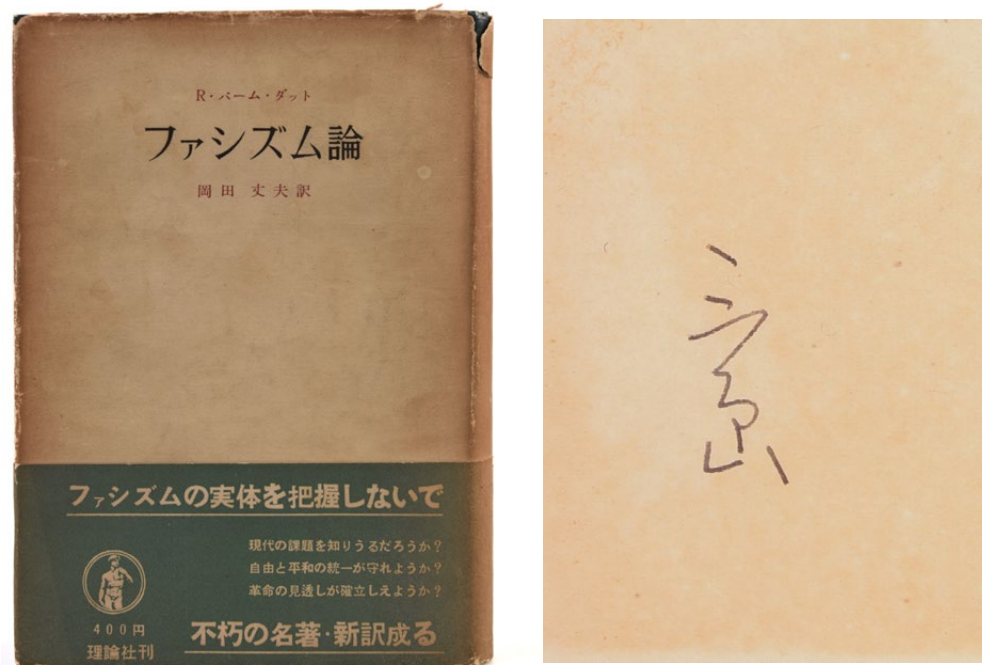
First edition. Photographic frontispiece and folding map. 8vo. Original boards in slipcase, a fine copy preserved in custom-made *chitsu*. Signed presentation copy to Mishima. 223pp. Tokyo, Shiki-sha, dated: Showa 28 [i.e. 1953].



Maruoka Akira (1907–1968) was a novelist and biographer. His father worked for Nogaku Shorin, a publishing house specialising in Noh plays. He graduated in French literature from Keio University. The present work is a biography of Hori Tatsuo (1904–1953), a noted author and translator. He caught tuberculosis in his 20s and never fully recovered from the disease. At the age of 18, Mishima visited Hori and was advised by him to write in a simple style. And indeed, some of Mishima's early works in the 1940s bear the hallmarks of Hori's style. Rare. No copy of 1st edition in OCLC.

**13 PALME DUTT (Rajani). OKADA (Takeo). 岡田丈夫訳 ファシズム論
Fashizumu-ron [Essay about Fascism].**

First Japanese edition. 8vo. Original cloth in dustjacket (damage to head-cap, light staining, and wear) and obi. Occasional finger-staining, light browning throughout due to poor paper quality. Mishima's ownership signature on back free endpaper, pencil underlining and page markings in five places. Preserved in custom-made cloth *chitsu*. 422pp. Tokyo, Riron-sha, dated: Showa 28 [i.e. 1953].

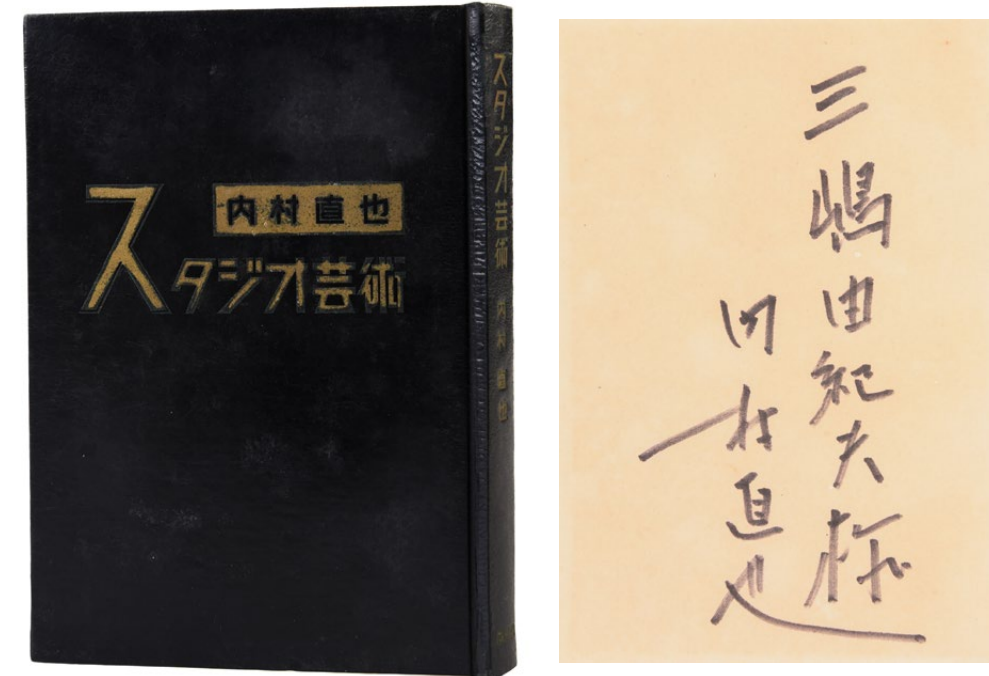


With Mishima's Ownership Inscription

Rajani Palme Dutt (1896–1974) was the son of an Indian surgeon and a Swedish mother. He worked as a journalist and was a founding member of the Communist Party of Great Britain. He published *Fascism and the Social Revolution: A Study of the Economics and Politics of the Extreme Stages of Capitalism in Decay* in June 1934. The Japanese edition is based on the third edition (October 1935) which includes a new preface: 'The decisive battles against fascism, the most malignant and barbarous expression of modern capitalism in decay, are still before us.' Mishima appears to have been particularly interested in the rise of fascism in Italy and underlined a passage explaining its success in a country that was not at the centre of world imperialism. In line with Marxist thinking, Palme Dutt explains that fascism in Italy was essentially a force of preventive counter-revolution.

14 UCHIMURA (Naoya). 内村直也 スタジオ芸術 Sutajio geijutsu [Studio Art].

First edition. 12 photographic plates and several illustrations in the text. 8vo. Original cloth. A very good signed presentation copy to Mishima. 218pp. Tokyo, Sogensha, dated: Showa 28 [i.e. 1953].



Uchimura Naoya (1909–1989) was a playwright and translator. He wrote over 30 works for theatre and television, but also published books on the technical aspects of theatre production and radio drama. He received the 'Order of the Rising Sun' for his lifetime work in 1982. Mishima and Uchimura had been working together as editors for the anthology of *Japanese Fairy Tale Dramas* (Nihon dowageki 日本童話劇) which was published by Seibundo Shinkosha in 1951. The present work is an ode to studio filming, spanning the history of TV and film production across Europe and America. Only 3 copies in OCLC.

15 ISHIKAWA (Jun). 石川淳夷齋清言 Isai seigen [Isai's statement].

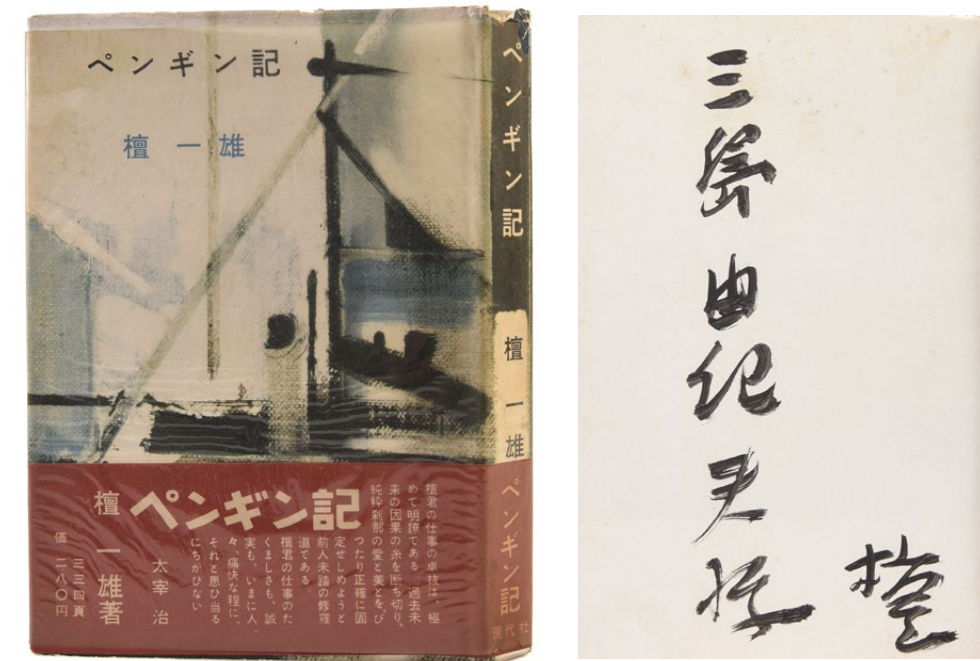
First edition. One of a limited edition of 1000 copies. 8vo. Original Japanese style binding with printed title-slip in original drop-back box, red printed covering paper torn in places. Overall a very good copy. Signed by the author on title. 168pp. Tokyo, Shinchosha, dated: Showa 29 [i.e. 1954].



In terms of style and content, authors belonging to the so-called Decadent School (Buraiha 無頼派) like Ishikawa Jun, Osamu Dazai, Dan Kazuo (see next item) and Ango Sakaguchi had considerable influence on Mishima's writing. Ishikawa Jun wrote many of his shorter pieces under his pen-name 'Isai'. The present is a collection of twelve essays, including Wabi (ワビ), Flowers (Hana 花), Hair (Kami 髪), Waka rhymes (Waka ouin 和歌押韻), Ezo diary (Enzo nikki 蝦夷日誌). Ishikawa did not inscribe his books to Mishima, possibly because of the large age difference. Rare. Only 2 copies in OCLC.

16 DAN (Kazuo). 檀一雄 ペンギン記 Penguin ki [A Record of Penguins].

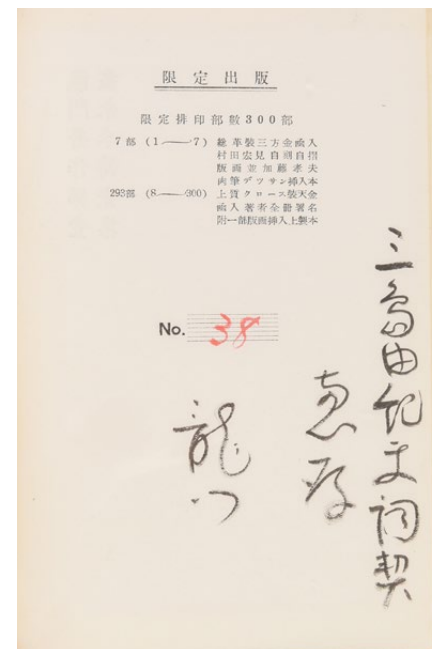
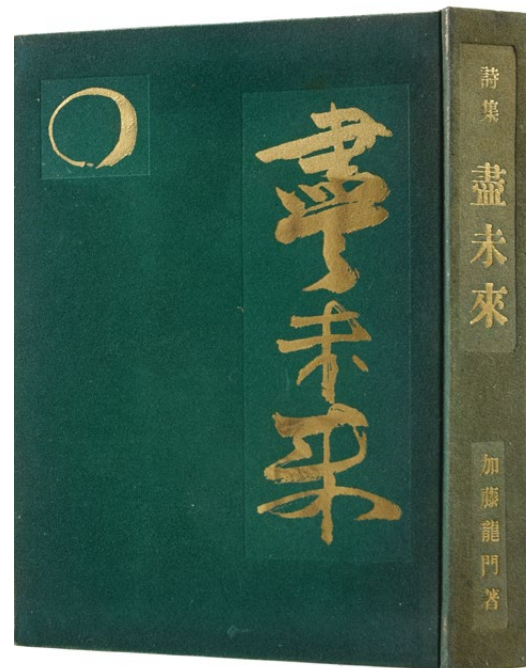
First edition. Photograph frontispiece. 8vo. Original boards in dust-jacket, obi, glassine wrapper and custom-made *chitsu*. Presentation copy inscribed to Mishima. Overall a very good copy. 334pp. Tokyo, Gendai-sha, dated: Showa 29 [i.e. 1954].



Dan Kazuo (1912–1976) was a celebrated novelist, cook and food-writer. He was known as 'the last of the Rebels' (Saigo no buraiha 最後の無頼派). He studied economics at Tokyo University and became a disciple of the novelist Sato Haruo. In 1936 he was nominated for the 2nd Akutagawa Prize. He did military service in Manchuria but was discharged in 1940. In 1943 he married Takahashi Ritsuko, and stayed with her until her death from tuberculosis three years later. In 1950 he published two novels about her *Ritsuko — her love* and *Ritsuko — her death*. Dan was introduced to Mishima (who was largely unknown at the time) in April 1944 and was immediately impressed with his talent. This book is an account of a trip around Antarctica on board a whaling ship. He observed the vastness of the sea and the effect on humans. Rare. No copy in OCLC.

17 KATO (Ryumon). 加藤龍門 盡未來 龍門著作第1詩集 Jinmirai — Ryumon chosaku dai 1 shishu [The end of the Future — The first collection of Ryumon's poetry].

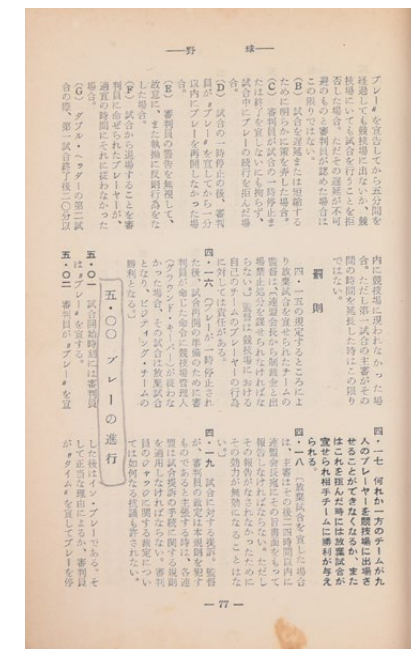
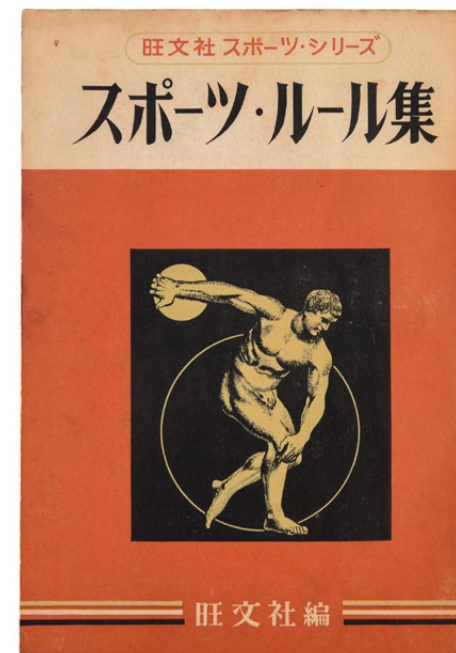
First edition. No. 38 of a limited edition of 300 copies. 30 lithograph plates. 8vo. Original decorated green velvet (slightly rubbed) in slipcase. Signed presentation copy to Mishima. Decorated endpapers. 6, 14, 322pp. Tokyo, Juijiya Shoten [Privately Printed], dated: Showa 29 [i.e. 1954].



Kato Ryumon (–1991) is an obscure Japanese poet. Very little is known about his life. The present privately printed book is a surprisingly elaborate production bound in green velvet and illustrated throughout with colour plates by Kato Takao who was his brother-in-law. The present is his first book of poetry. We have not been able to establish a connection between Mishima and the author, though, as an Avant Garde poet, it is likely that Kato mixed in similar circles. Rare. Only one copy in OCLC.

18 UNKNOWN JAPANESE AUTHOR. スポーツ・ルール集 Supotsu rurushu [Sports Rule book].

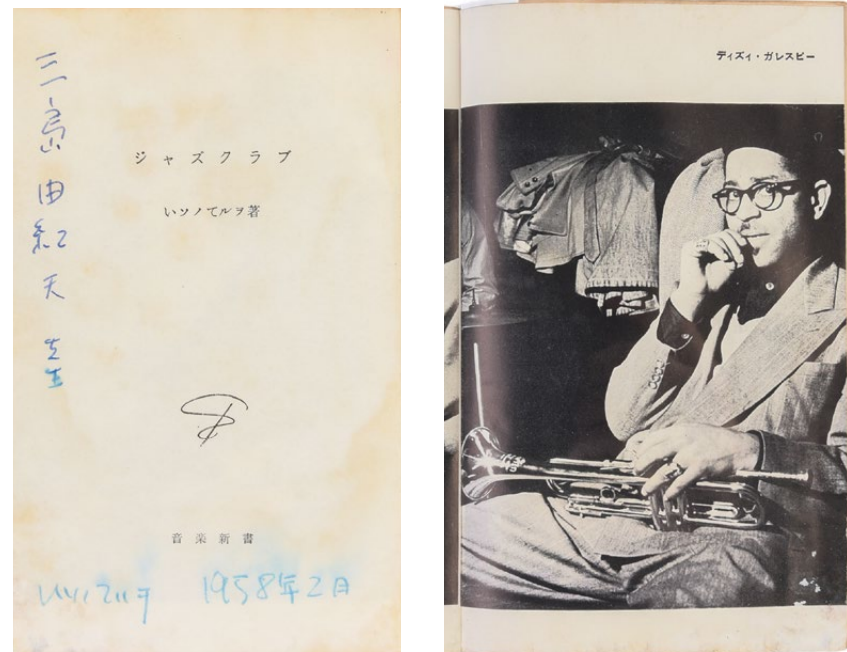
Third revised edition. 8vo. Original flexible boards, some light browning, the section on baseball marked with a blue marker pen, and pencil underlining. Overall a very good copy preserved in custom-made *chitsu*. 445pp. Tokyo, Obunsha, dated: Showa 30, [i.e. 1955].



This title suggests Mishima's interest in baseball. Most of the underlining is in section 5 to 8, which provide the rules relating to batting, running, pitching and scoring; misconduct; as well as the function and duties of the umpire. In August 1954 (one year before the present book), Mishima published *The Boy Who Writes Poetry* (Shi wo kaku shonen 詩を書く少年) in the literary magazine *Bungakukai*. An autobiographical work centred around his childhood, Mishima recounts the experience of watching baseball games at school — how, when his school lost against a rival team, all the boys were wailing with tears, but Mishima could not understand their sadness or bring himself to feel the same.

19 ISONO (Teruo). いソノてルヲ ジャズクラブ Jazukurabu [Jazz Club].

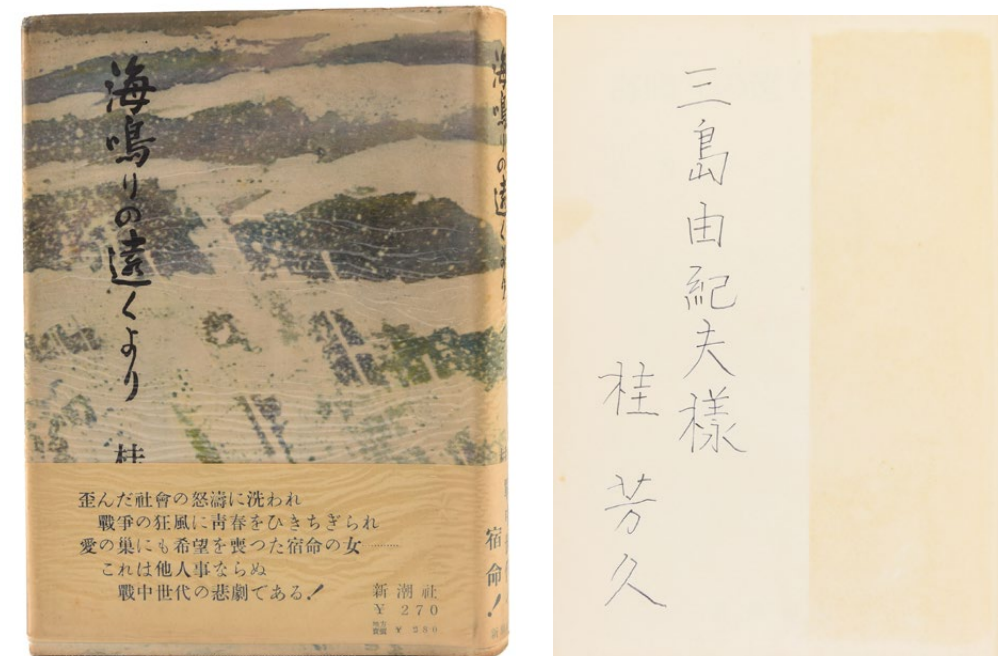
First edition. 6 photographic plates. 8vo. Original flexible boards. Water-damage affecting title and plates, otherwise still a good presentation copy, signed by the author to "Mishima sensei" on the title and dated February 1958. 187pp. Tokyo, Ongaku no tomosha, dated: Showa 31 [i.e. 1956].



Isono Teruo (1930–1999) was a renowned jazz critic. After the war he worked for the US Embassy where he learned to speak fluent English and became a pioneering NHK radio DJ for jazz. He was also the owner of the famous jazz club Five Spot in Jiyugaoka (in Tokyo). As a concert promoter, he invited Miles Davies in 1969 for his famous Tokyo performance. Mishima, too, had an interest in jazz, which is most visible in his novel, *The Capital of Love* (*Koi no miyako 恋の都*, 1954) where the protagonist is the manager of a jazz club. In his autobiography, Isono wrote: “It was jazz that saved me from starvation, blew away the grey veil and brought me light. Since then, I have loved jazz as a religion. Jazz is a new art of the 20th century created by Afro-Americans. God gave Americans Jazz and baseball so that whites and blacks in America would get along” (*Waga seishun no hibi わが青春の日々*, 1991). The present book provides a brief history on the origins of jazz, and notable musicians. Rare. Only one copy in OCLC.

20 KATSURA (Yoshihisa). 桂芳久 海鳴りの遠くより Uminari no tooko yori [Far from the Roar of the Sea].

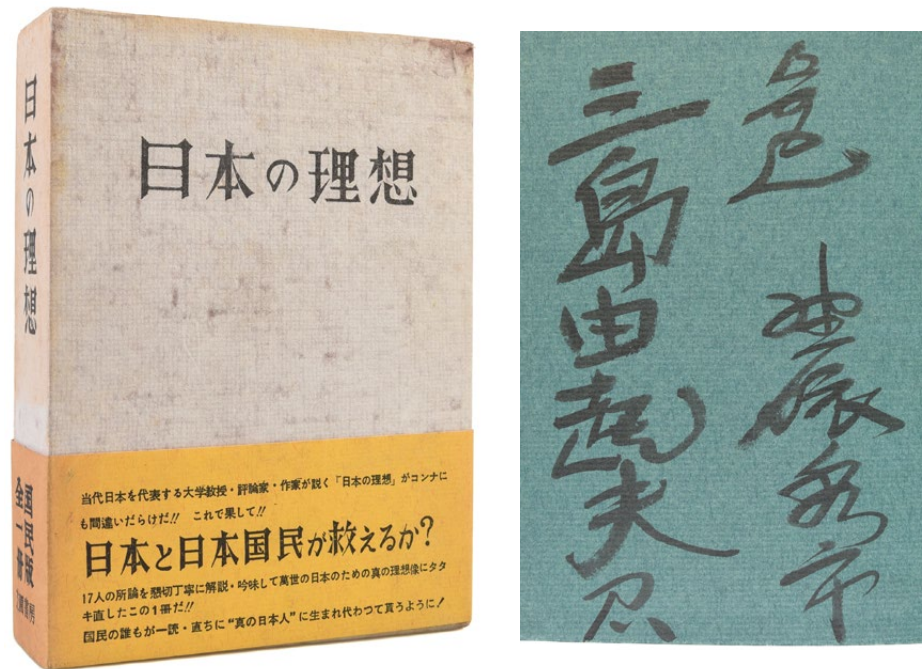
First edition. 8vo. Original cloth in dust-jacket, obi and glassine wrapper preserved in custom-made *chitsu*. A very good good signed presentation copy to Mishima. 193, [vi](ads.)pp. Tokyo, Shinchosha, dated: Showa 31 [i.e. 1956].



Katsura Yoshihisa (1929–2005) was born in Hiroshima. He survived the atomic bombing and the experience left a deep impression on him. A noted novelist and researcher of folklore (*Minzoku gaku* 民族学). The playwright Kato Michio introduced him to Mishima in 1950 and they became close friends. On Mishima’s recommendation he was able to publish *In the Shadow of Thorny Nettles* (*Togekusa no kage ni 棘草の蔭に*) in *Gunzo* (群像) magazine. They met again in November 1970, just 10 days before Mishima’s suicide. Katsura was asked many times to write about their friendship but he refused. The present novel is set in Nagasaki during the end of the war. Mishima wrote a favourable review of this book. Rare. Only 2 copies in OCLC.

21 MITSUGU (Hisatomi). 久富貢 フェノロサ：日本美術に献げた魂の記録 **Fenorosa — Nihon bijutsu ni sasageta tamashii no kiroku.** [Fenollosa — Record of a spirit dedicated to Japanese Art].

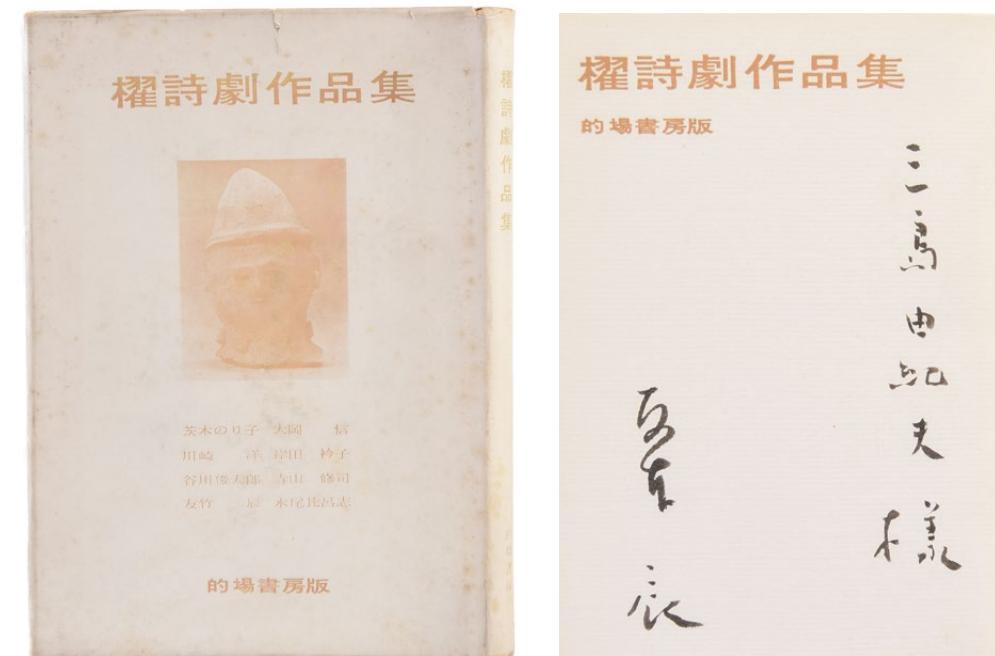
First edition. 3 photographic plates. 8vo. Original flexible boards in dust-jacket and glassine wrapper. Light marginal browning, but overall a very good copy including ms. corrections by the author. Signed presentation copy to Mishima. [vi], 262pp. Tokyo, Riso-sha, dated: Showa 32 [i.e. 1957].



Mitsugu Hisatomi (1908–1988) was a well-respected art critic. During the war, he worked for the propaganda institute Kokusai Bunka Shinkokai (国際文化振興会). After the war, he became a lecturer at a number of academic institutions including Hosei University and Tokyo Gakugei University. Mishima met him at a family gathering. The present title is a biographical study and evaluation of the work of the American art historian and educator Ernest Fenollosa (1853-1908).

22 KAWASAKI (Hiroshi) editor. 川崎洋 権詩劇作品集 **Kai shigeki sakuhin-shu** [A Collection of 'Kai' Poetry and Drama].

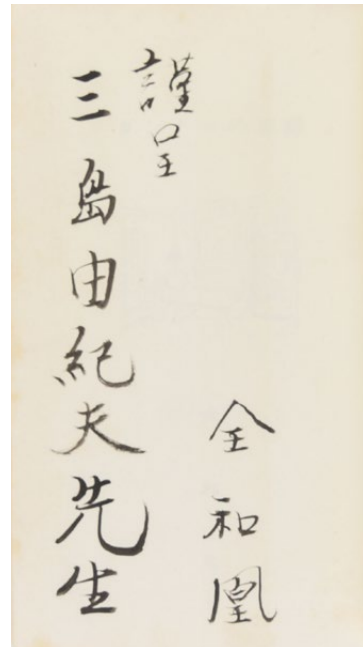
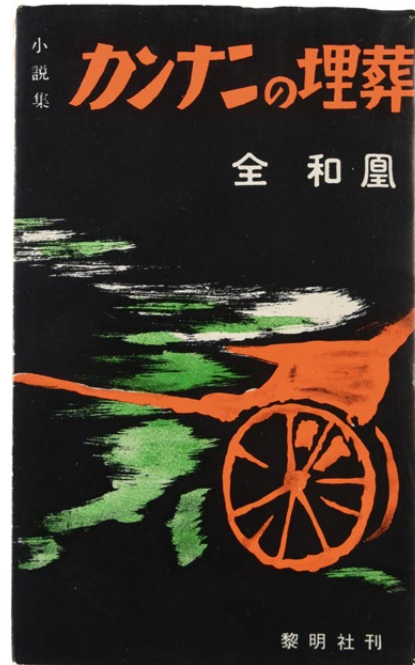
First edition. 8vo. Original boards in dust-jacket (2 small tears and minor wear), preserved in custom-made *chitsu*. Presentation copy to Mishima signed by Tomotake Masanori. 201pp. Tokyo, Matoba Shobo, dated: Showa 32 [i.e. 1957].



Kawasaki Hiroshi (1930–2004) was recognised as a new force in post-war poetry. Having worked in the US military camp of Yokosuka in the early 50s, he launched the popular poetry magazine *Kai* (権, meaning 'paddle') together with Ibaraki Noriko in 1953. The present is a separately published collection of works from *Kai* magazine. It includes work by leading Avant Garde writers, such as Terayama Shuji, Ibaraki Noriko and Tanikawa Shuntaro and Tomotake Masanori, a famous singer and songwriter. Rare. Only 2 copies in OCLC.

23 ZEN (Wako). 全和凰 カンナニの埋葬 **Kannani no maiso [The Burial of Kannani].**

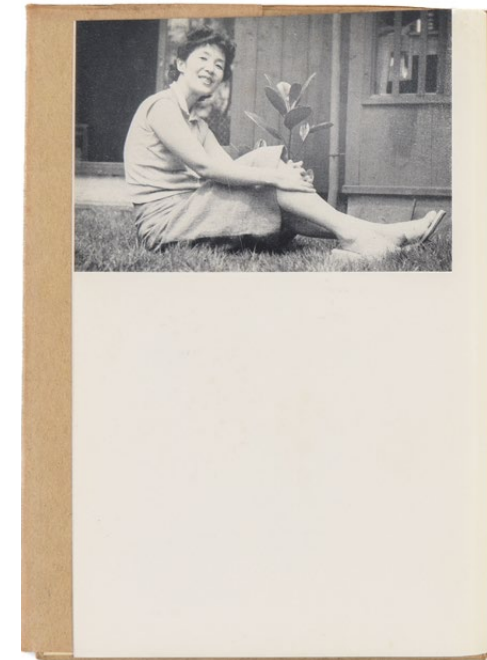
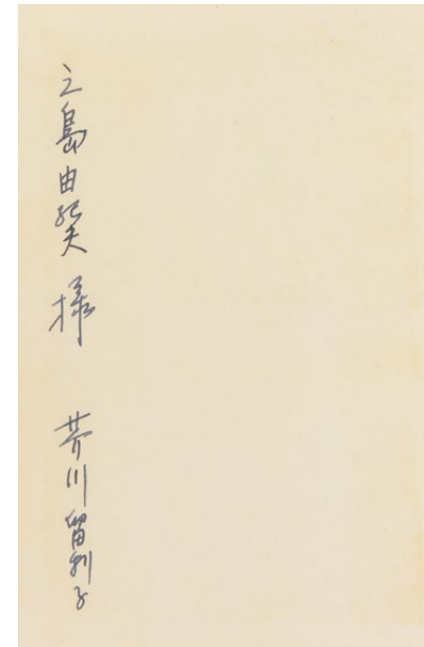
First edition. 8vo. Original flexible boards in dust-jacket, a very good copy. Signed presentation copy to Mishima with separate note. 210pp. Tokyo, Reimei-sha, dated: Showa 32 [i.e. 1957].



Zen Wako (1909–1996) was a painter of Korean ancestry. Born in Anju, South Pyongan Province which is now in North Korea. When he was 20 years old, he was selected for the 'Korean Art Exhibition' held under the auspices of the Governor-General of Korea. He moved to the Kansai region of Japan, where he studied under Suda Kunitaro. In 1953 he joined the Zainichi Korean Art Association (Zainichi chosen bijutsu kai in 日朝鮮美術会). The present is his first book of fiction containing four short novels including the one in the title which relates to the Korean War. Accompanying the inscription in the book is a loosely inserted note from Zen, in which he graciously asks for Mishima's criticism. No copy in OCLC.

24 AKUTAGAWA (Ruriko). 芥川留利子 薔薇 **Bara [Rose].**

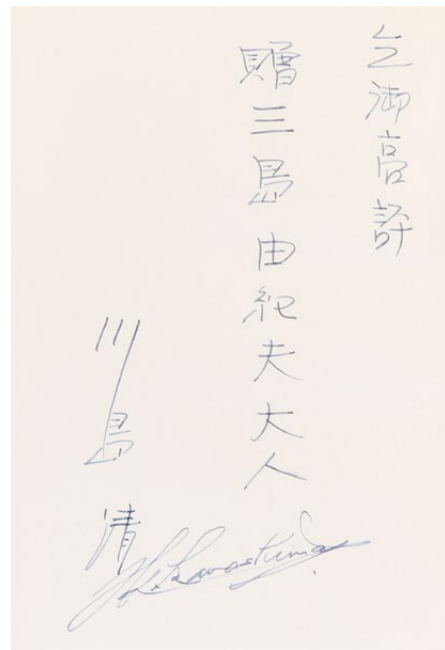
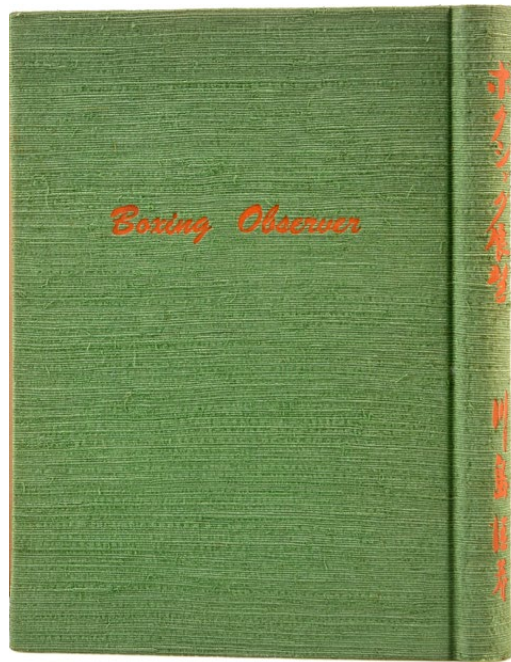
First edition. One photographic plate. 8vo. Original boards in dust-jacket, preserved in custom-made *chitsu*. Occasional pencil corrections in the author's hand. A very good presentation copy, signed by the author. 74pp. Tokyo, Shoshi Yuriika, dated: Showa 33 [i.e. 1958].



Akutagawa Ruriko (1916–2007) was a Japanese essayist. She was the wife of the director/ actor Akutagawa Hiroshi (1920–1981), son of the one of Japan's most celebrated writers, Akutagawa Ryunosuke. Hiroshi produced and directed Mishima's play *Kantan* (邯鄲, meaning 'easy') in December 1950 and was also a member of the Cloud Society (Kumo no kai 雲の会). Ruriko described Mishima as a genius and maintained correspondence with him during the late 1950s. The present work is a collection of Akutagawa's poetry and what she describes as "things like poetry" (p.72, our translation). Roses reappear as a theme in *One Hundred Years of Roses in the Akutagawa House*, a collection of Ruriko's essays compiled by her daughter Yoshiko. Rare. Only 2 copies in OCLC.

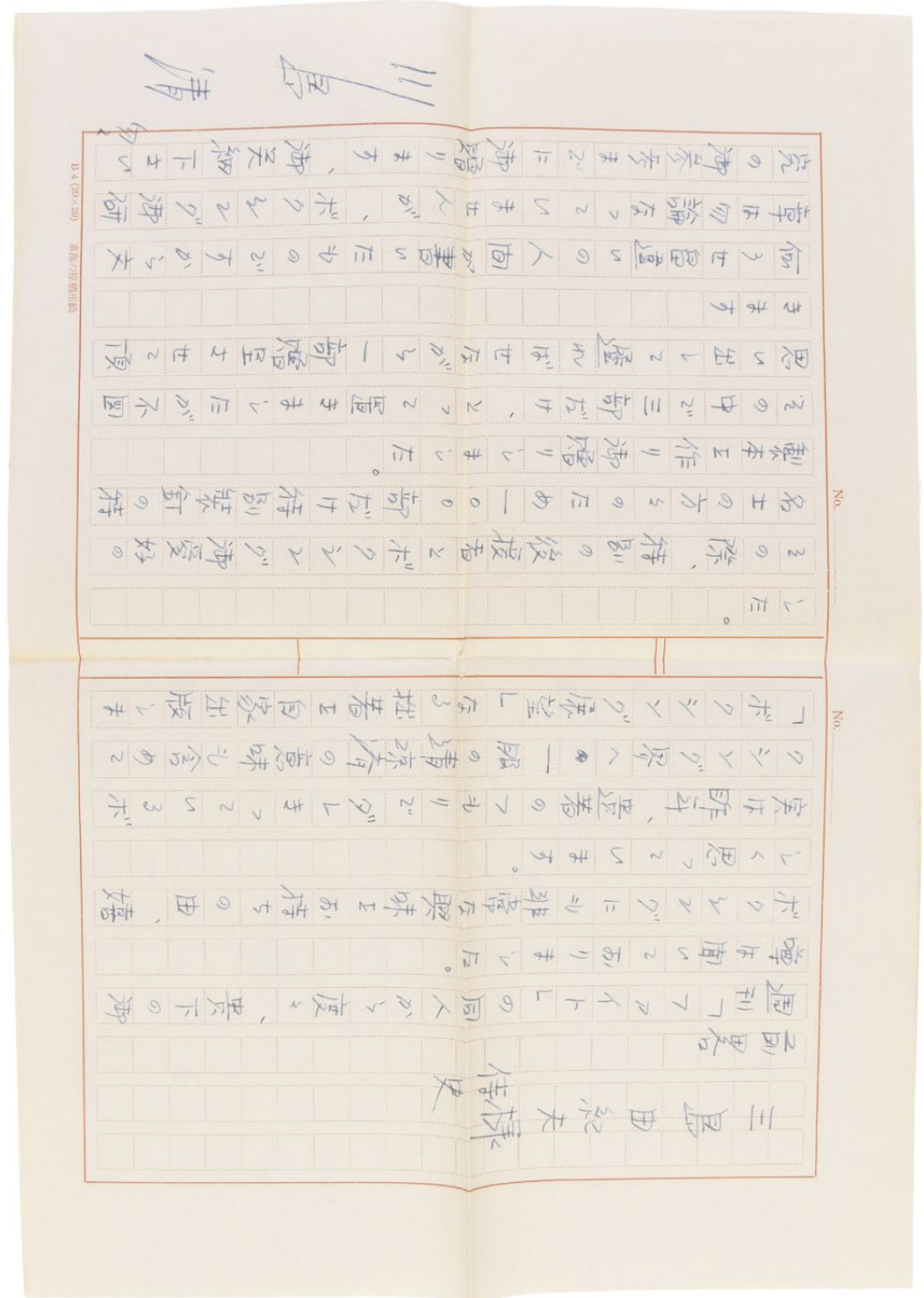
25 KAWASHIMA (Kiyoshi). 川島清 ボクシング展望 **Bokushingu Tembo** — **Boxing Observer.**

First edition. One of a limited edition of 100 copies (stated in the letter). Photographic frontispiece plate. Special limited edition. 8vo. Original cloth in cardboard slipcase. A fine copy. Signed presentation copy to Mishima. Includes a ms. letter by the author. 267pp. Tokyo, Gazette Shuppansha [Privately Printed], dated: Showa 33 [i.e. 1958].



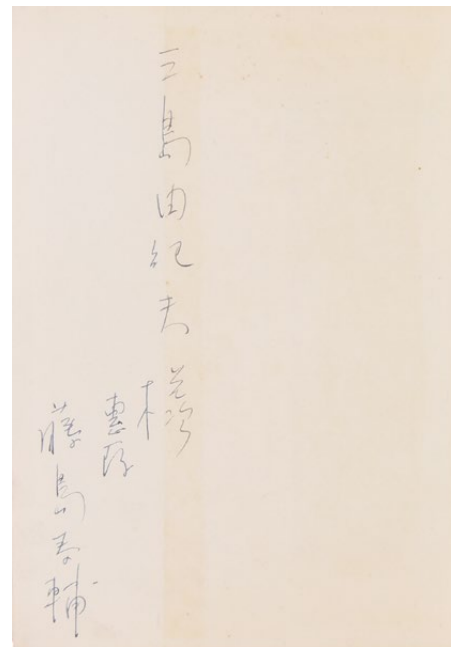
Kawashima Kiyoshi (1905–?) was a former boxer who continued his involvement in the boxing community through writing on the subject. Mishima started body-building in 1955, and in September of the following year he took up boxing (he stopped nine months later due to his age). However, he did enjoy watching the sport and contributed a number of reviews of boxing matches as well as other essays to a variety of magazines. His most famous contribution about boxing is entitled *The World without Falsehood* where he eulogises the purity of the sport and comes to the conclusion that “a good boxing match makes me feel that civilization has spoiled a human being”. Kawashima’s letter, written in formal Japanese, states “I heard rumours from my colleagues at *Fight* weekly. I am delighted that you have a passion for boxing.” He continues to explain that he hopes to reinvigorate what he felt was a sleepy boxing community. Rare. Only 1 copy in OCLC.

Manuscript Letter to Mishima

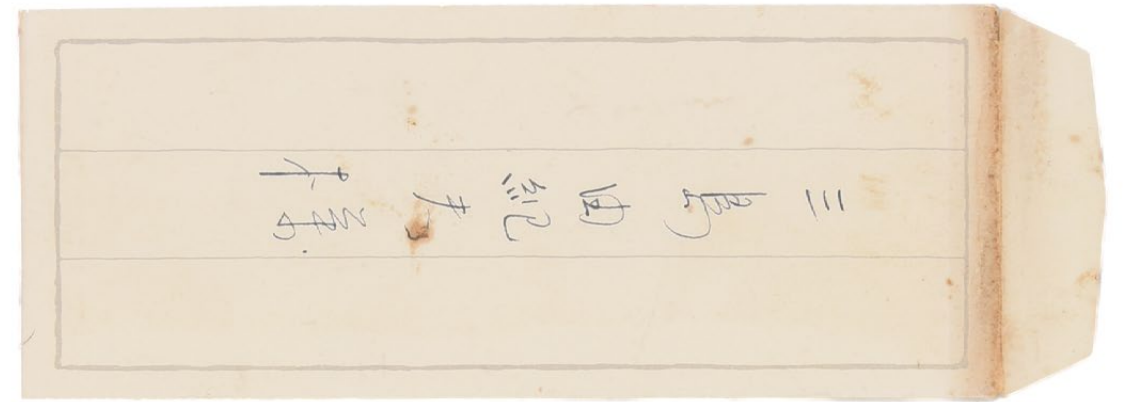


26 FUJISHIMA (Taisuke). 藤島泰輔 アフリカ紀行 **Afurika Kiko [A Journal of Travels through Africa]**.

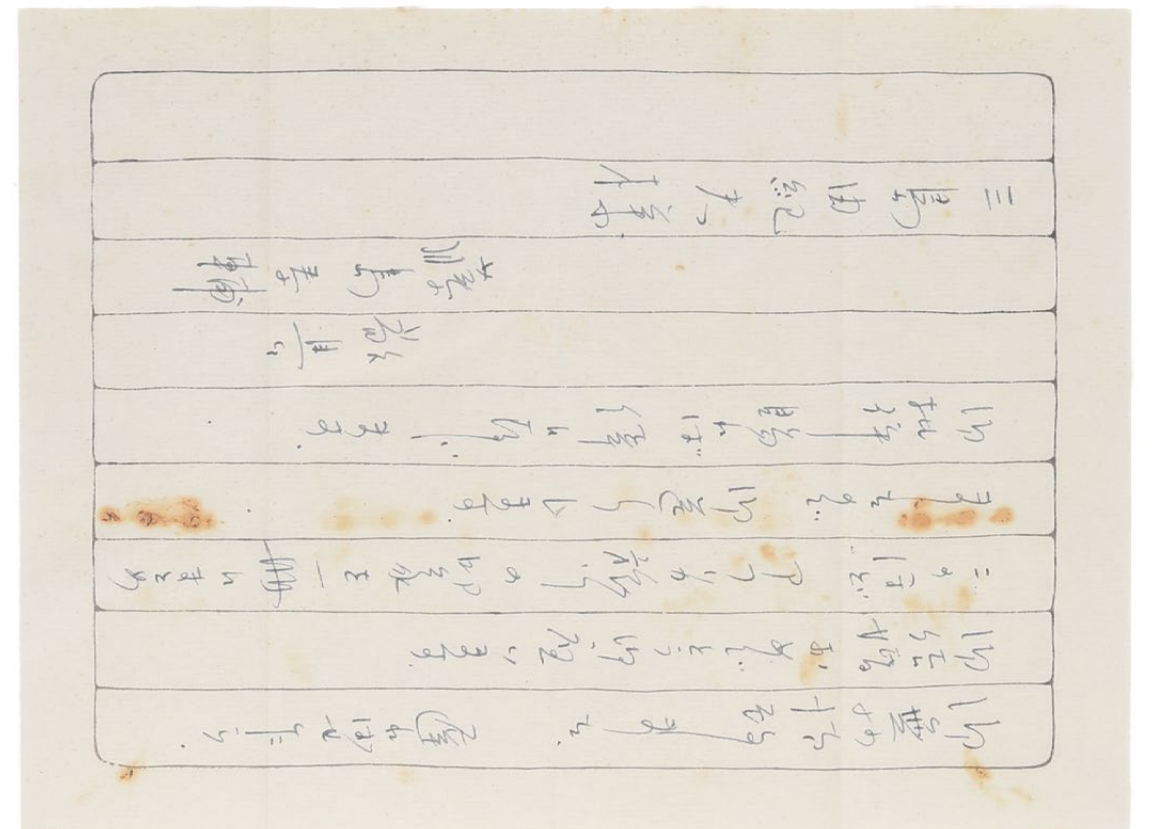
First and only edition. Double-page map. 8vo. Original half-cloth in dust-jacket (minor tear). Overall a very good copy in custom-made cloth *chitsu*. Signed presentation copy to Mishima together with a letter from the author. 171pp. Tokyo, Oyama Shoten Shinsha, dated: Showa 33 [i.e. 1958].



Fujishima Taisuke (1933–1997) was a noted Japanese novelist and journalist. He met Mishima at the elite Gakushuin school, but Mishima was quite a bit older ('sempai'). In 1965 he published an account *Lonely People* (Kodoku no hito 孤獨の人; Mishima wrote the introduction) of his time in Gakushuin where he knew the crown prince Akihito and Elisabeth Vining. Mishima called the book “too good to worry about”. The present is a richly illustrated account of his travels in Kenya, Uganda, and Tanganyika. Included is a brief, yet personal letter to Mishima, “If it’s not too late, congratulations on your marriage. Enclosed is a book I have written about my travels in Africa. Your criticism would be most welcome” (our translation). Only 4 copies in OCLC.

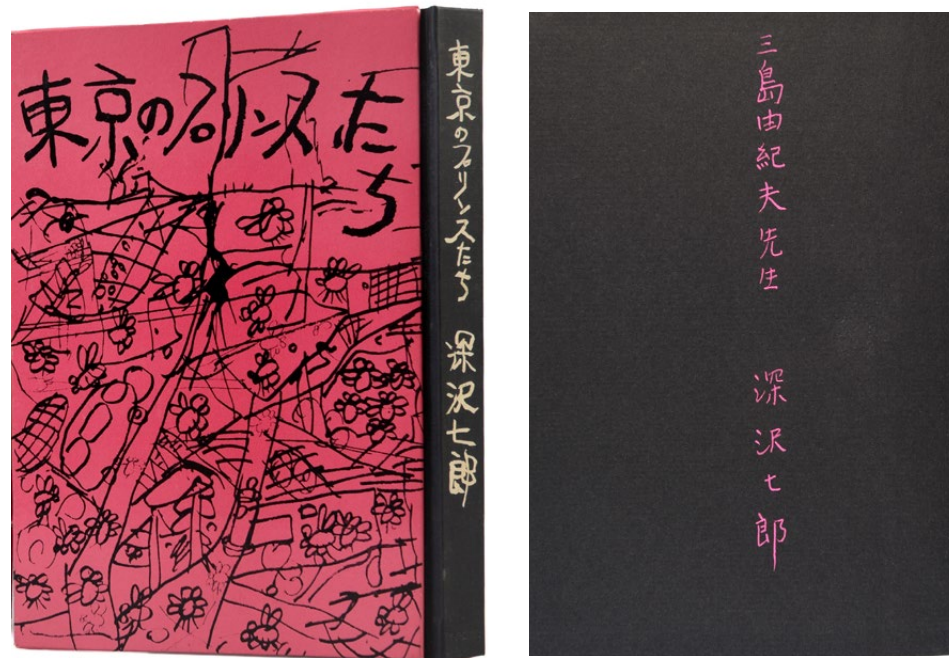


Manuscript Letter to Mishima



27 FUKAZAWA (Shichiro). 深沢七郎 東京のプリンスたち **Tokyo no purinsu-tachi [The Princes of Tokyo].**

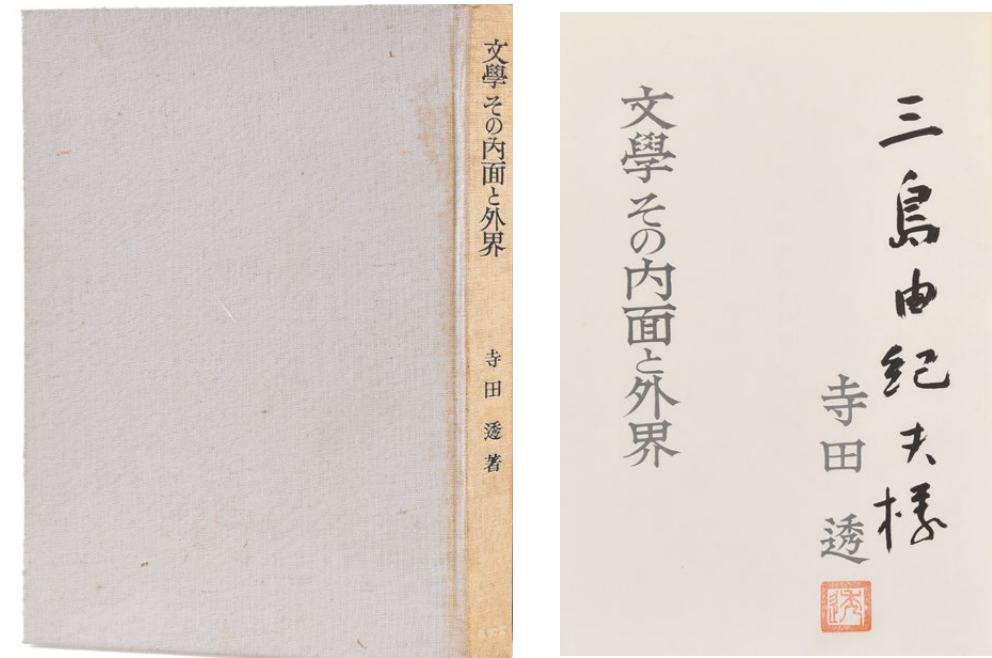
First edition. 8vo. Original decorated boards in slipcase and obi (damaged), preserved in custom-made chitsu, overall a very good copy. Signed presentation copy to Mishima. 220pp. Tokyo, Chuo Koronsha, dated: Showa 34 [i.e. 1959].



Fukazawa Shichiro (1914–1987) was a noted writer and musician. He achieved fame for his novel *The Ballad of Narayama* (Narayama bushiko 檜山節考) for which he won the prestigious Chuo Koron Prize (Mishima was amongst the three judges). Fukazawa was a great admirer of Elvis Presley and the present title describes a group of rebellious rockabilly fans in Tokyo. In 1960 Chuo Koron published *The Tale of an Elegant Dream* (Furyu mutan 風流夢譚) which caused an uproar for imagining the assassination of the Emperor and Empress as well as her children. In response, a right-wing extremist entered the house of Shimanaka Hoji (president of *Chuo Koron* magazine) and when he failed to find him he killed the housekeeper and injured the wife. As a result of this incident Fukazawa withdrew from the literary world. Rare. Only 2 copies in OCLC.

28 TERADA (Toru). 寺田透 文學,その内面と外界 **Bungaku—sono naimen to gaikai [Literature — its Inner and Outer World].**

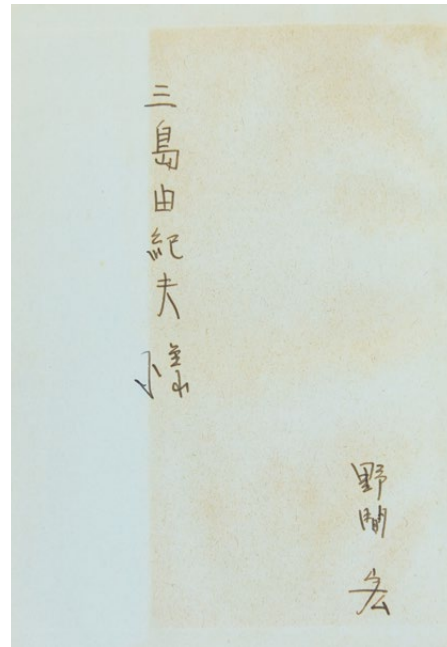
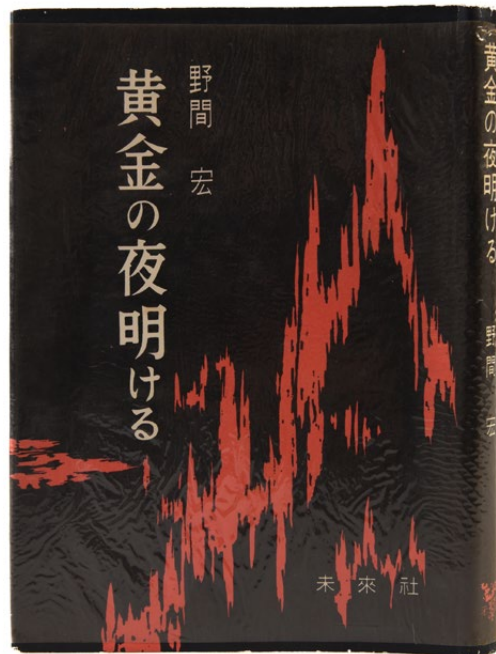
First edition. 8vo. Original cloth (minor foxing) in slipcase. A very good copy preserved in custom-made cloth *chitsu*. Inscribed to Mishima on the title. 409pp. Tokyo, Kobun-do, dated: Showa 34 [i.e. 1959].



Terada Toru (1915–1995) was a noted literary and art critic. He studied French literature at Tokyo University. He became famous for his unique and precise style. Terada Toru first met Mishima in October 1948 at the *Overture* (Jokyoku 序曲) magazine, published by Kawade Shobo. The present title shows the wide range of subjects that Terada was engaged in: chapters include Novels, Aspects of Realism, Balzac and Stendhal, Problems relating to the Japanese language, Stalin's Linguistic Theory, the Writing style of Akutagawa Ryunosuke, and the Context of Nihilism, to name just a few. He won the Mainichi Publishing Culture Award in 1970 and the Mainichi Arts Prize in 1977. Uncommon.

29 **NOMA** (Hiroshi). 野間宏 黄金の夜明け Ogon no yoru akeru [Golden Dawn].

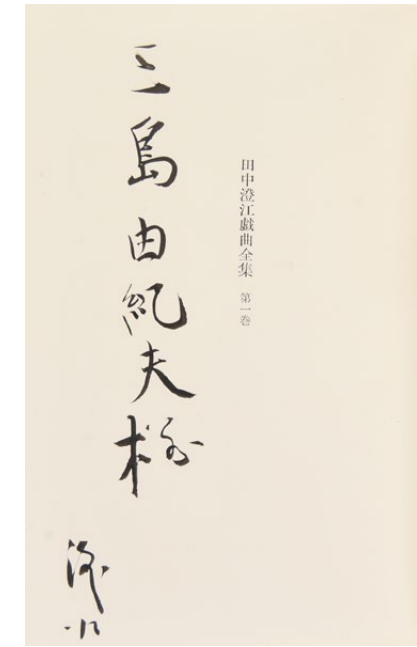
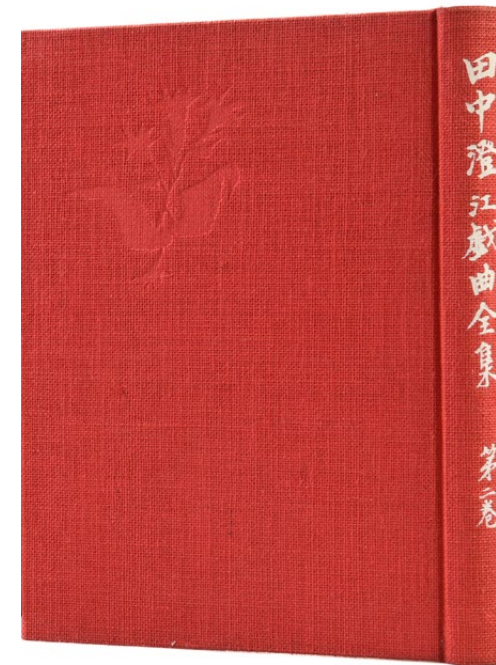
First edition. Several illustrations in the text. 8vo. Original boards in dust-jacket and glassine wrapper. A fine copy preserved in custom-made cloth *chitsu*. Signed presentation copy to Mishima. 166pp. Tokyo, Mirai-sha, dated: Showa 34 [i.e. 1959].



Noma Hiroshi (1915–1991) is an important figure in Japanese post-war literature. Due to his Marxist views, he spent time in a military prison during the war. After the war, he joined the Communist Party, but he was expelled in 1964. He published a number of acclaimed books including *Dark Pictures* (Kurai-e 暗い絵 1946) and *Zone of Emptiness* (Shinku chitai 真空地帯 1952), the latter was translated into English and became popular in the US. He sought to produce realist literature in support of social change and he became identified with the post-war 'Flesh School' (Nikutai-ha 肉体派), for his focus on the human body. He met Mishima for the first time at the Rimbaud Bar in Kanda in Oct. 1948 (together with Haniya Yutaka, Nakamura Shinichiro and others). The present title is a play that was praised for its new sense of realism and for which he won the New Drama Award (Shingeki gikyoku-sho 新劇戯曲賞).

30 **TANAKA** (Sumie). 田中澄江 戯曲全集 Tanaka Sumie Gikyoku zenshu [Complete Dramas].

First edition. 3 frontispiece plates to each vol. 2vols. 8vo. Original red cloth in glassine wrapper and slipcase, a close to fine copy. Each volume inscribed to Mishima. 316; 333pp. Tokyo, Hakui-sha, dated: Showa 34 [i.e. 1959].



Tanaka Sumie (1908–2000) was a Japanese screenwriter and author as well as a strong advocator of feminist issues and a committed mountaineer. In 1939 she published her first play *Spring – Autumn* (はる・あき) followed by *Bad Woman*, *Eyes and Walls* (悪女と眼と壁) and *Rainbow in Kyoto* (Kyoto no niji 京都の虹) *Drum Woman* (Tsuzumi no onna つづみの女), all of which are included in this book. She met Mishima in July 1955 when they were both attended a viewing ceremony of the Japan Coast Guard at Yokohama harbour. Uncommon. Only 6 copies in OCLC.

31 YOSHIDA (Ken'ichi). 吉田健一 頭の洗濯 **Atama no sentaku [Washing ones Head].**

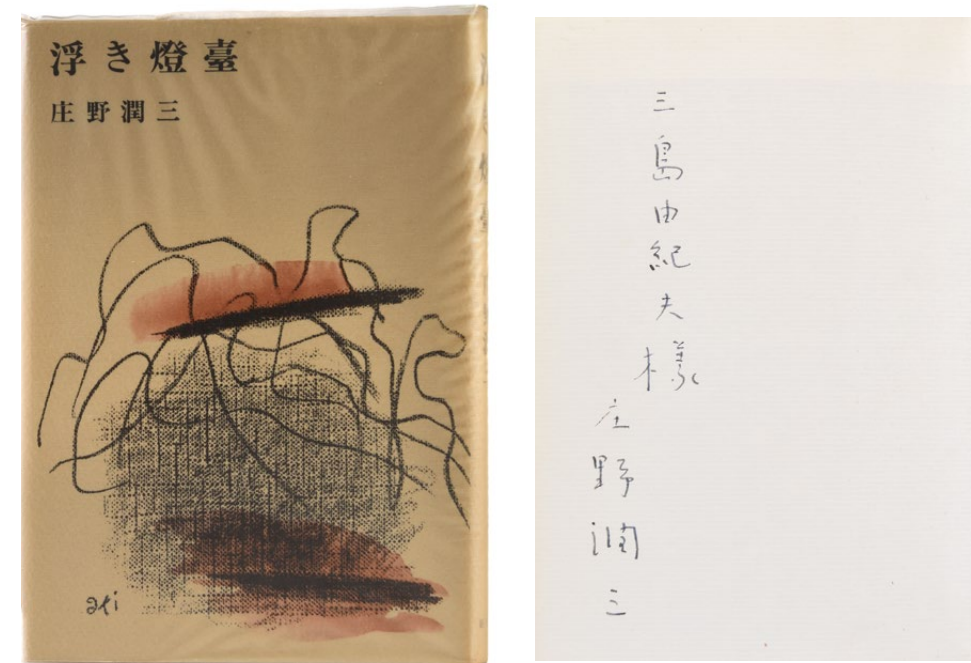
First edition. 8vo. Original flexible boards in dust-wrapper. Overall a very good signed presentation copy to Mishima. 209pp. Tokyo, Bungei Shunju Shinsha, dated: Showa 35 [i.e. 1960].



Yoshida Ken'ichi (1912–1977) was the eldest son of Yoshida Shigeru, the first post-War Japanese prime minister. Partially educated in England, he became a noted translator (including of Shakespeare), literary critic, and novelist. He was member of the Potted Tree Society (Hachi no ki kai 鉢の木会), where Mishima was the youngest member. The present book is a collection of 100 short essays which had previously been published in the Kumamoto Daily Newspaper (Kumamoto nichinichi shinbun 熊本日々新聞).

32 SHONO (Junzo). 庄野潤三 浮き燈台 **Uki today [The Floating Lantern].**

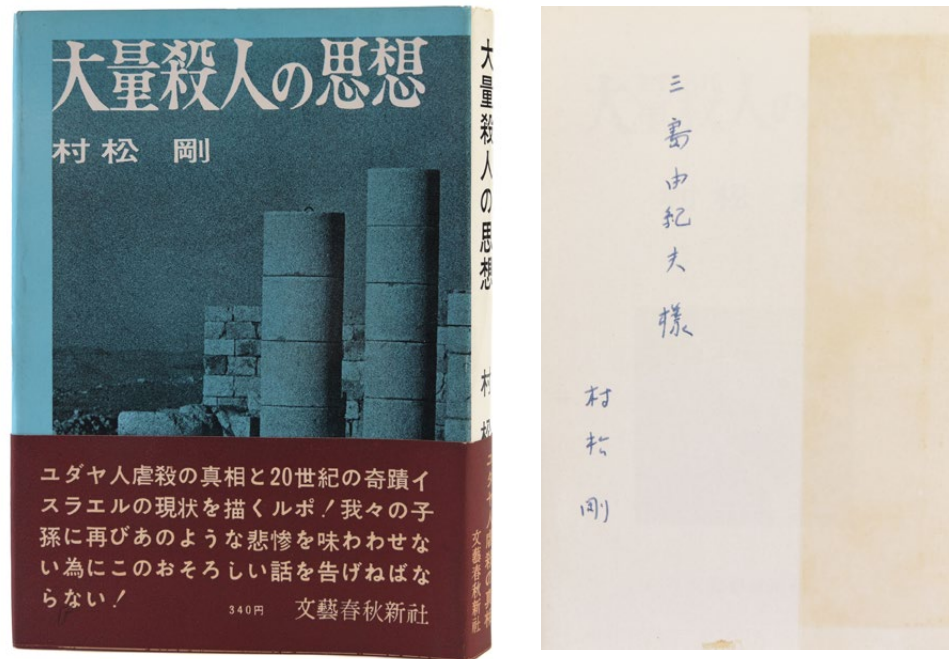
First edition. 8vo. Original cloth in dust-jacket and plastic wrapper and slipcase. A fine copy protected in custom-made *chitsu*. Signed presentation copy to Mishima. 216, [iv]pp. Tokyo, Shincho-sha, dated: Showa 36 [i.e. 1961].



Shono Junzo (1921–2009) was a Japanese novelist who contrasted the instability of city life with his own calm narrative. His first work *Snow – Firefly* (Yuki-Hotaru 雪・ほたる) had been submitted to Mahoroba (まほろば) magazine by Mishima. The present book, *Floating Lantern*, is a story of a man who struggles with family life and decides to travel to a fishing village where he observes the hardships of fishermen struggling against the sea. It has been described as showing something of death within life as well as showing life within death. Mishima met Shono during the evacuation of Tokyo in 1945. In the following year, they joined Ito Shizuo to publish *Koyou* (光耀) magazine.

33 MURAMATSU (Takeshi). 村松剛 大量殺人の思想 **Tairyō satsujin no shiso** [The idea of mass murder].

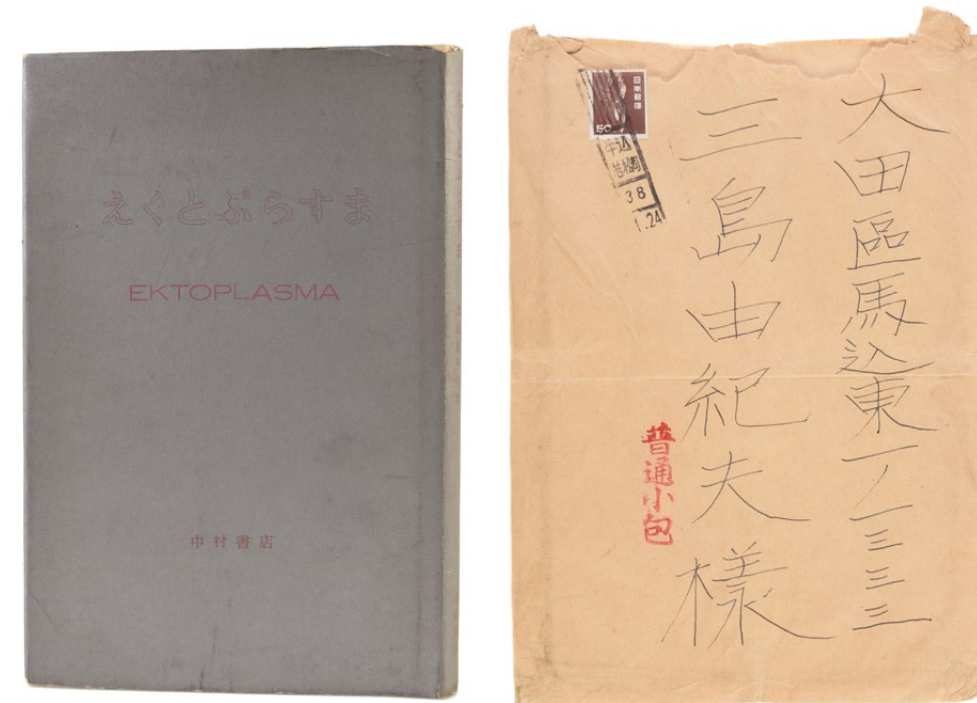
First edition. 2 photographic frontispiece plates. 8vo. Original boards in dust-jacket and obi. A fine copy preserved in custom-made cloth *chitsu*. Signed presentation copy to Mishima. 246pp. Tokyo, Bungei Shunju Shinsha, dated: Showa 36 [i.e. 1961].



Muramatsu Takeshi (1929–1994) was a good friend of Mishima. Their parents had been close friends and Takeshi's younger sister Eiko was an actress who appeared in a number of Mishima's plays. Muramatsu was a literary critic, a scholar of French literature, as well as a part-time journalist. He was interested in the Nazi period and covered the Eichmann trial in Israel. The present book is Muramatsu's thoughts on genocide including a case study on the Holocaust.

34 KATO (Ikuya). 加藤郁乎 えくとぷらすま **Ekutopurazuma—Ektoplasma**.

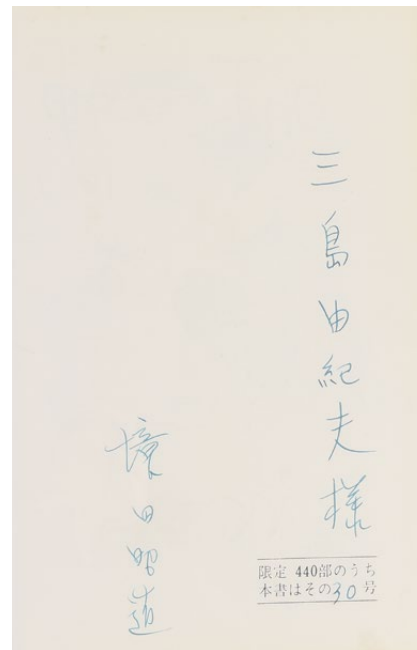
First edition. 8vo. Original boards in dust-jacket, a fine copy. Together with a printed presentation card and the original envelope addressed to Mishima, preserved in custom-made *chitsu*. 137pp. Tokyo, Nakamura Shoten, dated: Showa 37 [i.e. 1962].



Kato Ikuya (1929–2012) was a poet who was highly regarded in the field of haiku. The present book is his second publication. Unusually, Kato does not follow the strict confines of haiku (5, 7, 5 rhythmic structure) while still adhering to its demands for distillation and poignancy. The title *Ektoplasma* refers to an ancient Greek concept relating to the structure of a cell. In the late 19th century spiritualism the term also denotes a supernatural 'spiritual energy'. Very rare. No copy in OCLC.

35 SAKAIDA (Shozo). 境田昭造 眼玉の女神 境田昭造漫画集 **Medama no megami — Sakaida Shozo manga-shu [Eyeball Goddess — a book of manga by Sakaida Shozo].**

First edition. No 30 of a limited edition of 440 copies. 4to. Original boards in dust-jacket (minor damage to lower left margin), but overall a very good copy. Ms. inscription by Mishima on front cover “Must be Preserved” (要保存). Unpaginated [60pp]. Tokyo, Privately Printed, dated: Showa 38 [i.e. 1963].

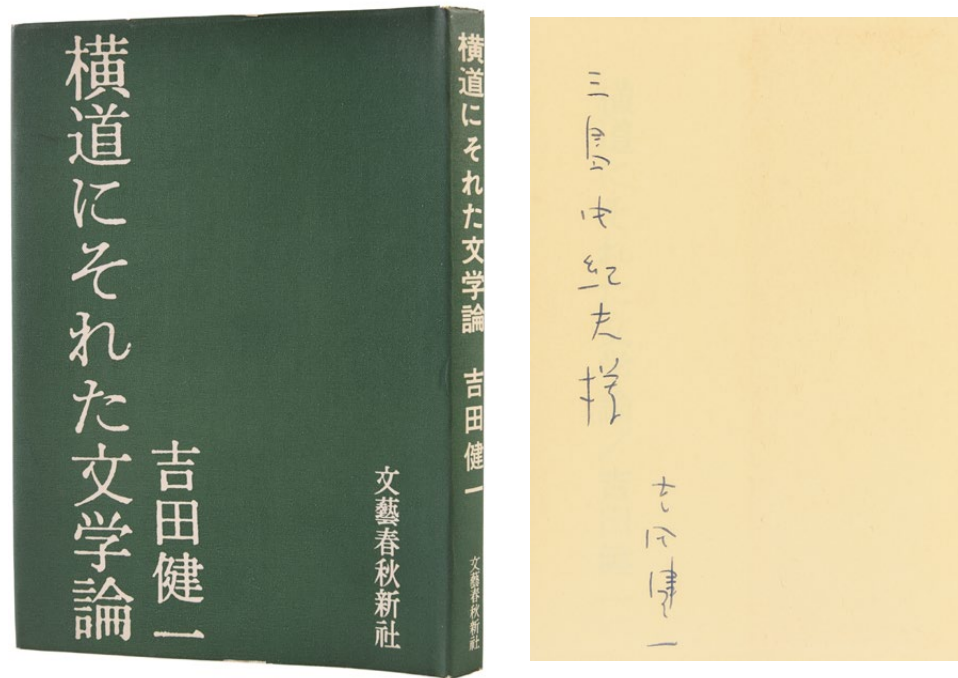


Sakaida Shozo (1927–1991) was a noted manga artist. He studied manga under Kondo Hidezo and joined the Manga Shudan Group in 1950. Yuasa Kikuji introduced him to a number of *rakugo* (落語, a form of traditional theatre) performers who influenced his style. He was arrested for illegal possession of a hand-gun and in 1964 an affair with a young actress was made public by the mass media, which affected his health. We have not been able to establish if the two ever met, but Mishima was clearly very fond of Sakaida’s work, as indicated by Mishima’s inscription to the front cover, “Must be Preserved”. Rare. No copy in OCLC.



36 YOSHIDA (Ken'ichi). 吉田健一 横道にそれた文学論 **Yokomichi ni soreta bungakuron [A literary theory going sideways].**

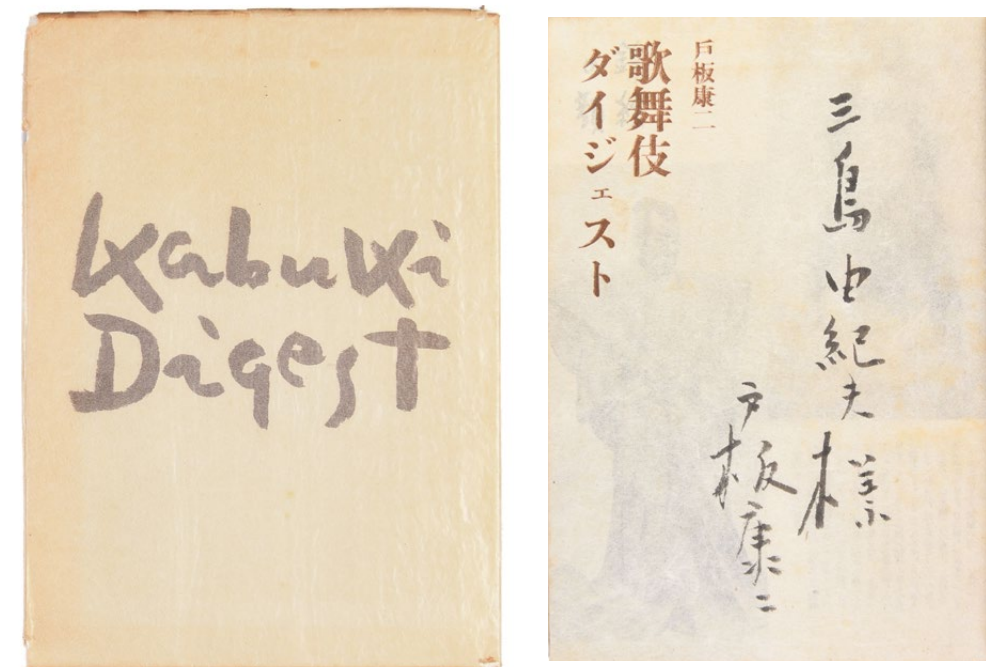
First edition. 8vo. Original boards in dust-jacket. A very good copy. Signed presentation copy to Mishima. 185pp. Tokyo, Bungei Shunju Shinsha, dated: Showa 37 [i.e. 1962].



Yoshida Ken'ichi (1912–1977) was an English scholar and translator. He knew Mishima from the Potted Tree Society but the two had a falling out. Ken'ichi had studied at Cambridge University and while he could be impeccably polite he was prone to make insensitive remarks. Yoshida publicly dismissed Mishima's death an accident, saying "There are times when a crazy literary person chases a butterfly off a cliff and falls to his death." Rare. No copy in OCLC. (See also item 31)

37 TOITA (Yasuji). 戸板康二 歌舞伎ダイジェスト **Kabuki-za daijesuto — Kabuki Digest.**

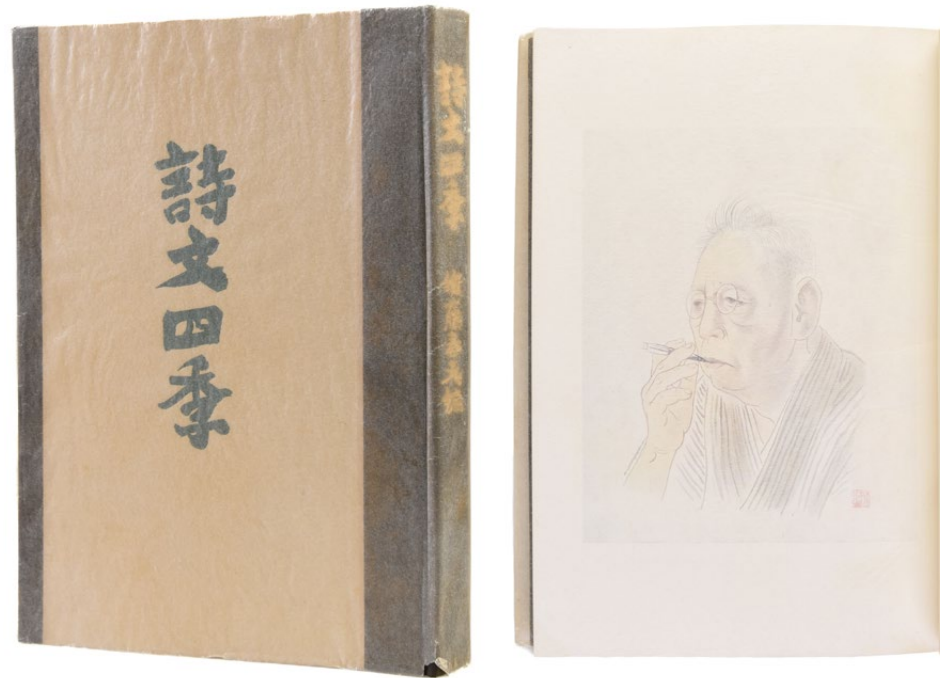
First edition. 2 photographic frontispiece plates and numerous photographic illustrations. 8vo. Original flexible boards in glassine wrapper and decorated cardboard slipcase (slightly browned, minor wear to edges). A very good copy preserved in custom-made *chitsu*. Signed presentation copy to Mishima. 234pp. Tokyo, Kurashi no techosha, dated: Showa 29 [i.e. 1964].



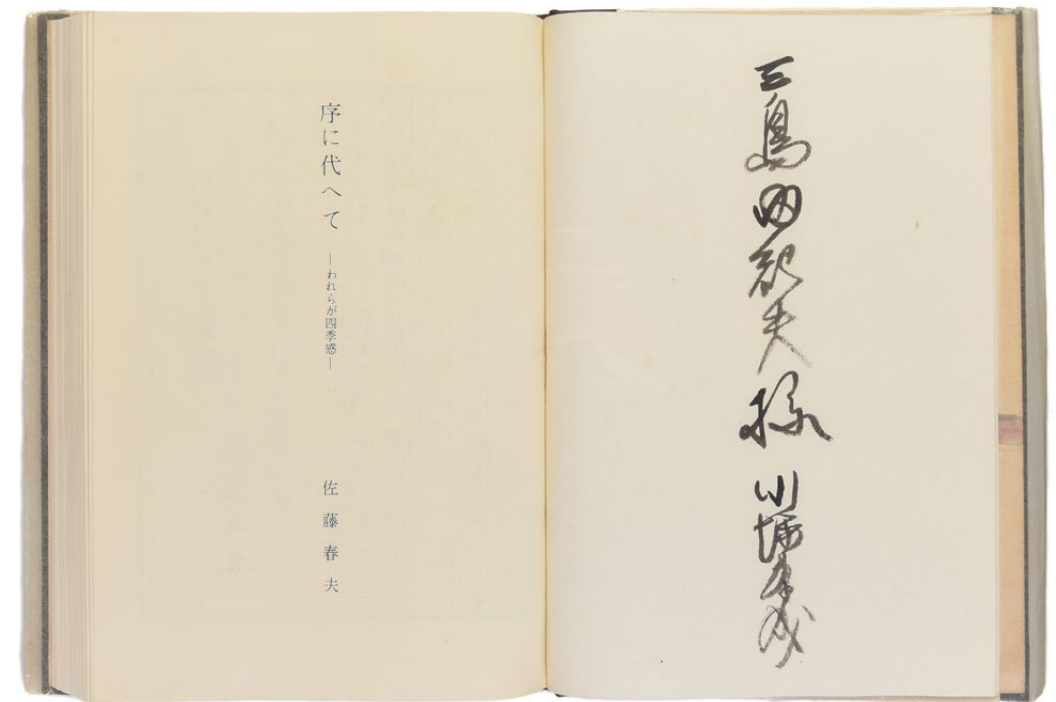
Toita Yasuji (1915–1993) was a noted theatre and Kabuki critic. The present title gives an overview of the most famous plays starting with *Sukeroku* (助六) and finishing with *Kochiyama and Naozamura* (河内山と直侍). All the greatest actors of the time are illustrated in their famous roles. Mishima's grandmother Natsuko took him to see a Kabuki play when he was only 13 years old and he developed a passion for traditional theatre. Later he would visit Noh and Kabuki almost every month. No copy in OCLC.

38 SATO (Haruo) editor. 佐藤春夫編 川端康成 詩文四季 Shibun shiki [Poetic Literature of the Four Seasons].

First edition. Small folio. Colour portrait frontispiece of Sato Haruo and 4 plates, illustrated throughout. Original decorated boards in glassine jacket and white fold-over case with printed title-slip. Together with cardboard okuri-bako, preserved in custom-made *chitsu*. Overall a fine presentation copy signed by Kawabata Yasunari on verso of titlepage. Decorated endpapers. [xxiv], 275, [iv]pp. Tokyo, Sekkasha [Privately Printed], 1964.



Sato Haruo (1892–1964) was a famous romantic poet, novelist and literary critic. Mishima had been introduced to him by Fuji Masaharu in 1943 and they became friends. The book opens with a facsimile of his letter about “Our feelings concerning the Four Seasons”, where he recounts a conversation he had with Akutagawa Ryunosuke on the subject of the Four Seasons. Akutagawa said that he had given up on the idea of going to paradise because of the lack of seasonal change there. This letter was published in the Asahi newspaper on December 29th, 1963. The present book is a collection of essays selected by Sato Haruo of seasonal material. It includes ten short pieces by Kawabata, and is inscribed to Mishima by him. In 1968, when Kawabata won the Nobel Prize for Literature (and was the first Japanese novelist to do so), Mishima was also nominated. A filmed conversation between Kawabata, Mishima and fellow writer Ito Sei can be found online, which touchingly shows Mishima’s deep respect for Kawabata. Rare. Only 5 copies in OCLC.



Presentation Copy Signed by Kawabata Yasunari



39 SO (Sakon). 宗左近 河童 Kappa.

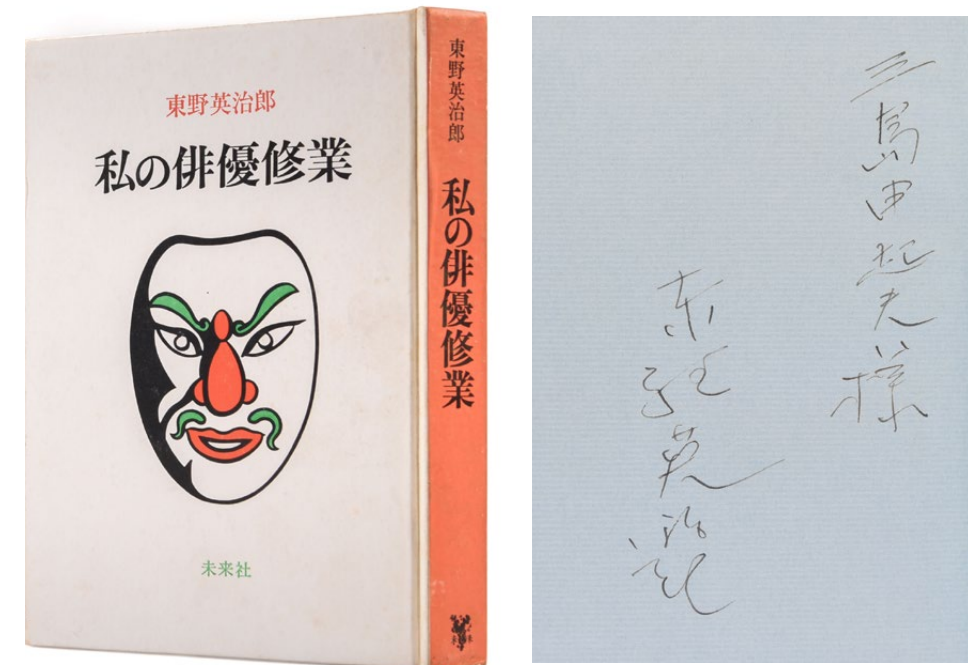
First edition. No. 255 of a limited edition of 600 copies. 8vo. Original decorated cloth in (damaged) glassine wrapper and decorated slipcase. A very good signed presentation copy to Mishima. 370, [iv]pp. Tokyo, Bunrin Shoin, dated: Showa 39 [i.e. 1964].



So Sakon (1919–2006) was a prolific poet, literature critic, and a translator of French. He studied philosophy at Tokyo University and feigned illness to avoid conscription towards the end of the war. In 1945 he lost his mother during the extensive firebombing air raids of Tokyo. He translated Roland Barthes famous *Empire of the Sun* as well as works by Emile Zola, and during his lifetime he published 46 collections of poetry. All of the 53 poems in this book deal with *Kappa*, which are green humanoid mythical beings that were thought to live in rivers. Many illustrations of such beings circulated in the Edo period and they were invested with magical powers. The box and cloth cover are beautifully designed by Arai Shin. No copy in OCLC.

40 TONO (Eijiro). 東野英治郎 私の俳優修業 Watakushi no haiyu shugyo [My Acting Training].

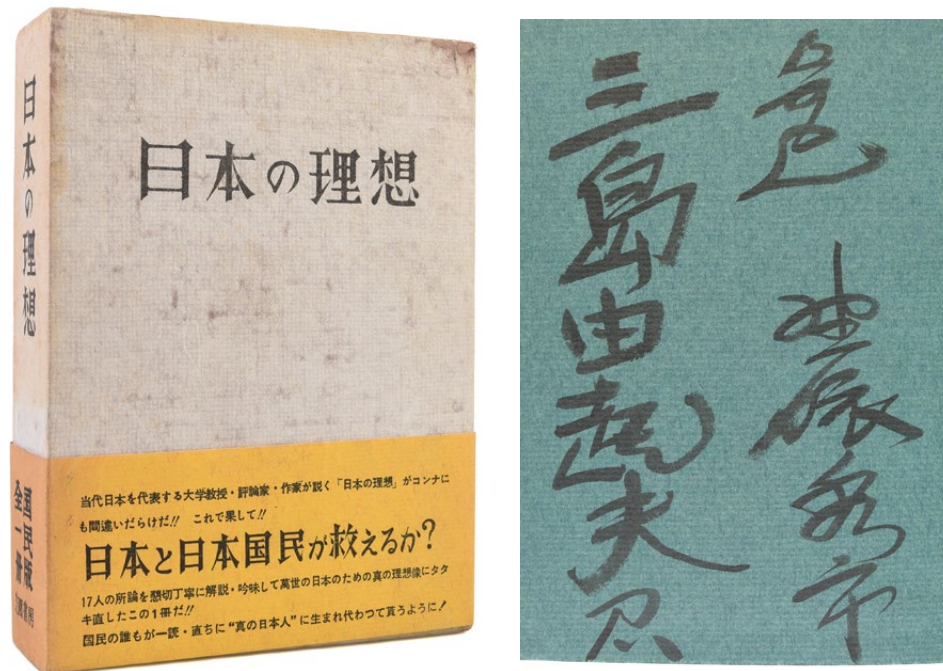
First edition. 14 photographic plates. 8vo. Original decorated boards in slipcase and obi. A very good copy preserved in custom-made *chitsu*. Signed presentation copy to Mishima. 280pp. Tokyo, Mirai-sha, dated: Showa 39 [i.e. 1964].



Tono Eijiro (1907–1994) was a famous Japanese actor and essayist. His major roles include Ozu's *Tokyo Story* and Kurosawa's *Seven Samurai* and '*Yojimbo*'. From a young age Tono embraced left-wing politics. In 1931 he joined the Proletarian Theatre Research Institute and later in the year joined the Shin Tsukiji Theatre Company (Shin Tsukiji gekidan 新築地劇団). In 1940 he was arrested for his outspoken left-wing views which went against the *kokutai* (national policy) and his company was dissolved. After the war he founded the Haiyu-za Theatre company (Haiyu-za 俳優座) and was awarded the Order of the Rising Sun in 1982. The present book is his autobiography. Tono knew Mishima because he took a role in the first film adaptation of *Sound of the Waves* (Shio sai 潮騒) in 1954 (the book was adapted a further four times in 1964, 1971, 1975 and 1985).

41 NOYORI (Hideichi). 野依秀市日本の理想 *Nihon no Riso* [Japan's Ideal].

First edition. 4 photographic frontispiece plates. 8vo. Original cloth in plastic dust-jacket and slipcase (minor staining) with obi. A very good signed presentation copy to Mishima. 606pp. Tokyo, Shibazono Shobo, dated: Showa 39 [i.e. 1964].



Noyori Hideichi (1885–1968) was a right-wing journalist, historian, and politician. Because his father was prone to acts of domestic violence he left home and was brought up by grandparents and his uncle. He went to Tokyo in 1903 got hired as a doorkeeper and enrolled in the Keio Commercial School and started to publish a commercial magazine called *Mita Commercial World* (Mita sho gyokai 三田商業界) which was later renamed *Business World* (Jitsugyo no sekai 実業之世界). In 1912, he used the magazine to launch an attack against the liberal educator and politician Nitobe Inazo and his links with Asahi Newspaper. He was eventually forced to resign. Noyori also criticised Chuo Koron for publishing the essay by Fukazawa that led to the Shimanaka incident of 1961 (see item 27). The present work is a collection of political essays by seventeen theorists, which were initially published between 14 January and 15 April 1969 in the Yomiuri newspaper.

42 TONOOKA (Tatsuo). 殿岡辰雄 重い虹 *Omoi Niji — Teiko — Tonooka Tatsuo shishu* [Heavy Rainbow — A Book of Poetry by Tonooka Tatsuo].

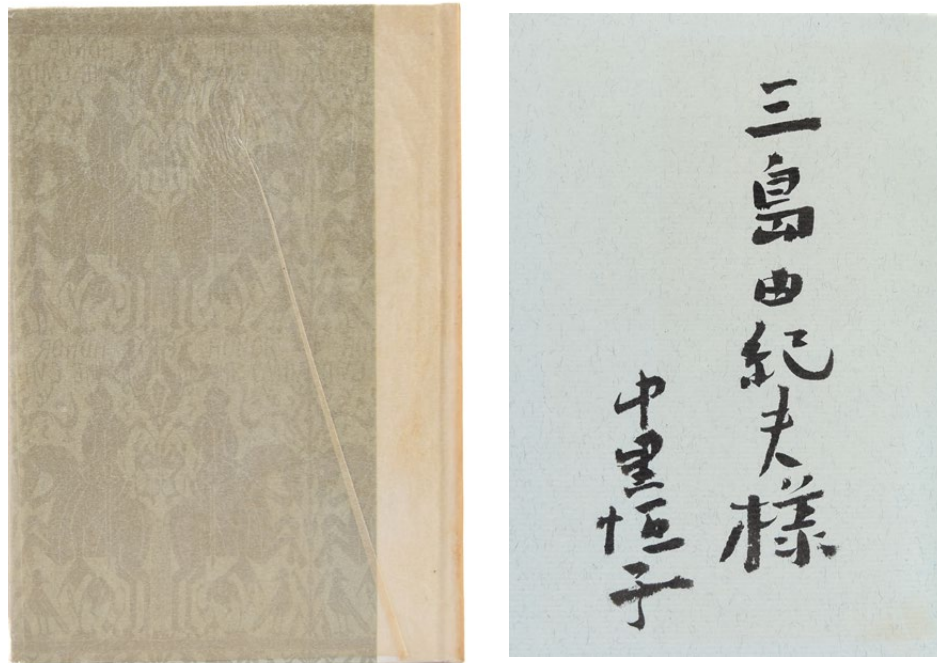
First edition. Photographic frontispiece plate. One of an unspecified limited edition. 4to. Original decorated boards in drop-back case. A fine copy. Signed presentation copy to Mishima. 272pp. Gifu, Shien-sha [Privately Printed, not for sale], dated: Showa 39 [i.e. 1964].



Tonooka Tatsuo (1904–1977) was a Japanese poet. He worked as an English teacher in Gifu province but his main interest was poetry. He won the Literary Theory Award (Bungei hanron-sho 文芸汎論賞) in 1941 and after the war became vice-chairman of the Central Japan Poets Association (Chubun nihon shijin renmei 中部日本詩人連盟). This elaborately produced book is printed on strong paper with a cover design by the painter Kato Toichi (1916–1996). Rare. No copy on OCLC.

43 NAKAZATO (Tsuneko). 中里恒子鎖 **Kusari [Chain].**

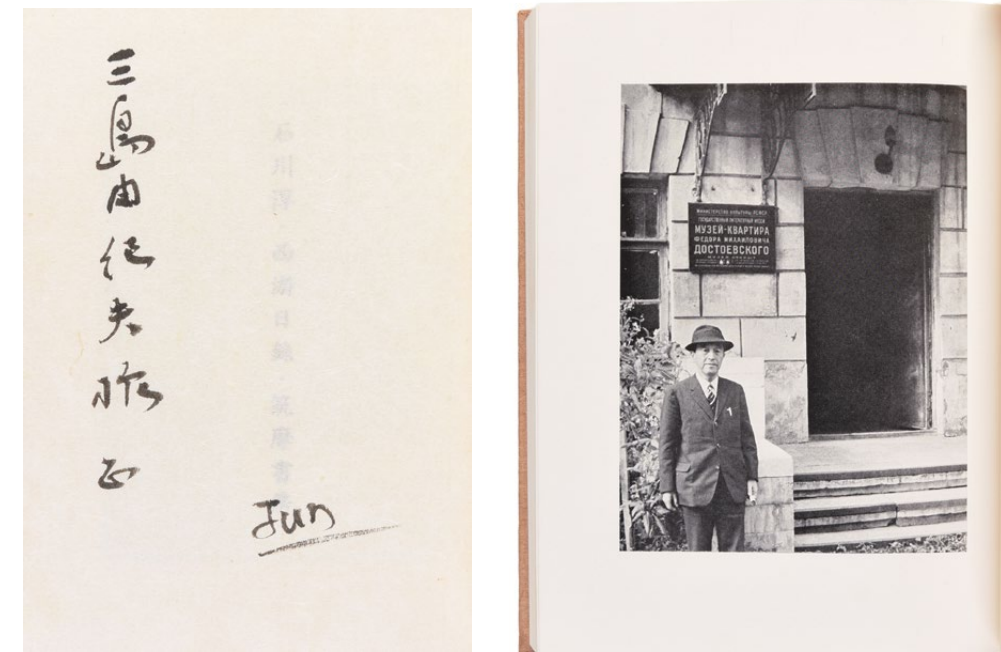
First edition. 8vo. Original boards in glassine wrapper and slipcase with obi. A very good signed presentation copy to Mishima. Signed presentation copy to Mishima. 249pp. Tokyo, Chuo Koronsha, dated: Showa 40 [i.e. 1965].



Nakazato Tsuneko (1909–1987) was a noted writer and the first woman to win the prestigious Akutagawa prize for her debut novel *Noriai basha* (乗合馬車 *The Mail Coach*) in 1939. The present title is a novel based on the experiences of her eldest daughter who had emigrated to the United States where she got married and subsequently divorced. Mishima greatly admired her work. Rare. Only two copies in OCLC.

44 ISHIKAWA (Jun). 石川淳 西游日録 **Seiyu Nichiroku [Record of a Journey to the West].**

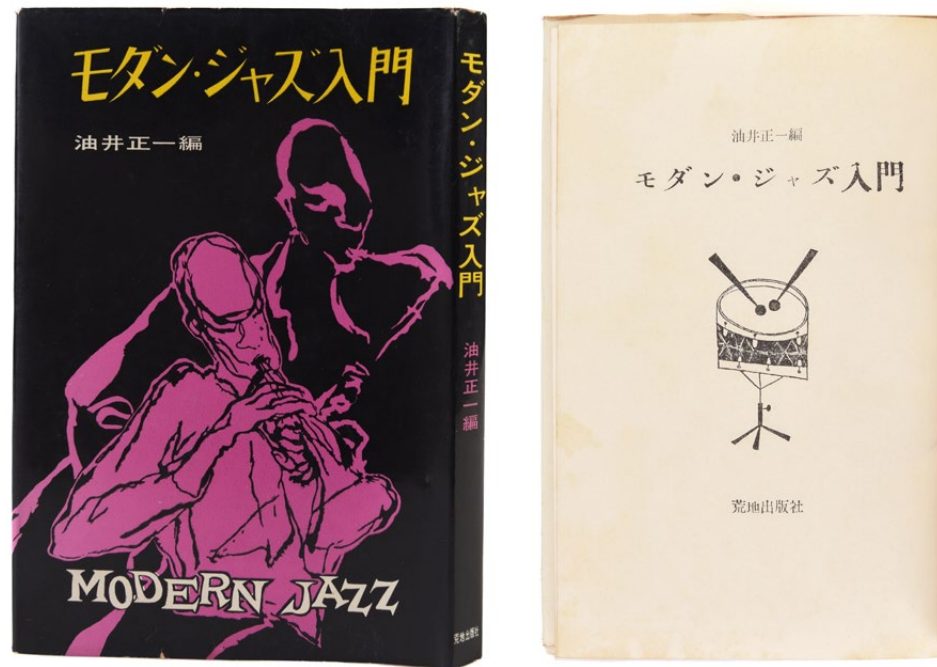
First edition. One of a limited edition of 1000 copies (the present stamped 'Presentation Copy not included in the Numbering'). Photographic frontispiece. 8vo. Original boards in cardboard slipcase and custom-made *chitsu*. A fine presentation copy to Mishima signed by Ishikawa Jun. 189, [iv]pp. Tokyo, Chikuma Shobo, dated: Showa 40 [i.e. 1965].



This is an account of a journey to France via the Soviet Union and the Czech Republic. In the 1950s and 60s the Soviet regime encouraged Japanese intellectual figures visit the country and Ishikawa had been given permission to travel together with Abe Kobo and two others. The trip was well-documented, with essays published by each of the Japanese intellectuals present. Two years later, Mishima joined Ishikawa Jun, Kawabata Yasunari, Abe Kobo to issue a statement of protest against the actions of the Chinese Government in the destruction of art and cultural heritage. Rare. Only 5 copies in OCLC.

45 YUI (Shoichi). Modan jazz nyumon [Introduction to Modern Jazz].

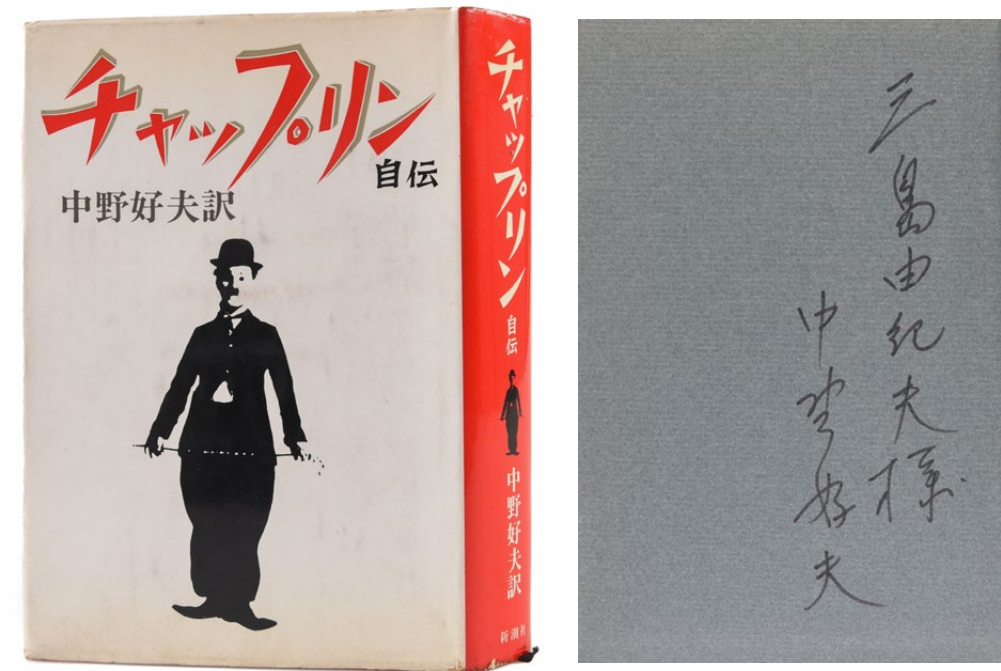
Sixth edition. 2 photographic frontispiece plates and numerous photographic illustrations in the text. 8vo. Original boards in dust-jacket. A close to fine copy. 216, [vi]pp. Tokyo, Arechi Shuppansha, 1965.



Shoichi Yui (1918–1998) was the most important jazz critics in Japan during the 20th century. In 1952 he became a radio presenter for jazz in Kobe and later for NHK and FM Tokyo. At the same time, he wrote regular articles for a number of jazz magazines and published books on many aspects of jazz history. He also gave lectures about jazz at a number of Universities in Tokyo. In 1996 he was awarded the order of the Sacred Treasure for his achievements. The present book provides an overview of the most important American jazz musicians of the 1950s and 60s but also includes a glossary of jazz terms, a chronological table of the history of jazz, as well as a chapter of jazz-men in Japan. The first edition was published in 1961. Mishima took a keen interest in the Tokyo jazz scene (*see item 19*).

46 CHAPLIN (Charlie). NAKANO (Yoshio) translator. 中野好夫 チャップリン自伝 Chapurin jiden — My Autobiography.

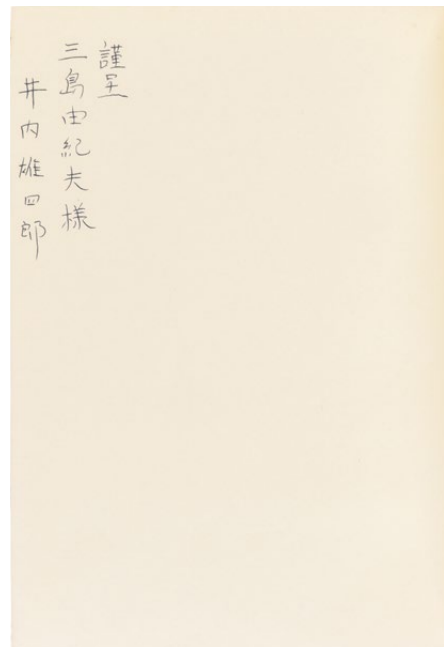
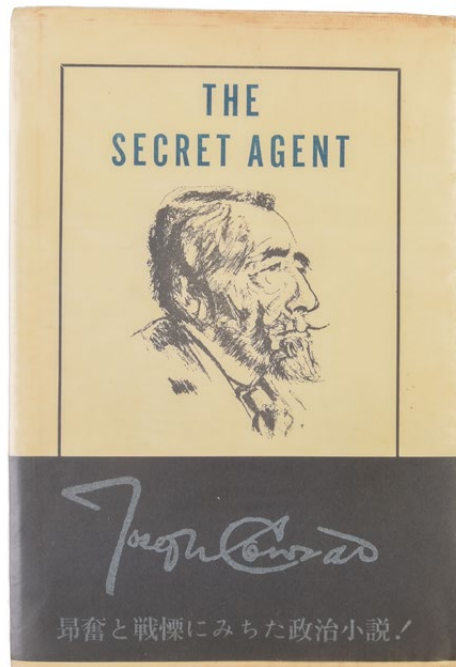
First Japanese edition. 25plates. 8vo. Original red cloth in dust-jacket (slightly rubbed), but overall a very good copy. Signed presentation copy from the translator to Mishima. 602, [iv]pp. Tokyo, Shinchosha, dated: Showa 41 [i.e. 1966].



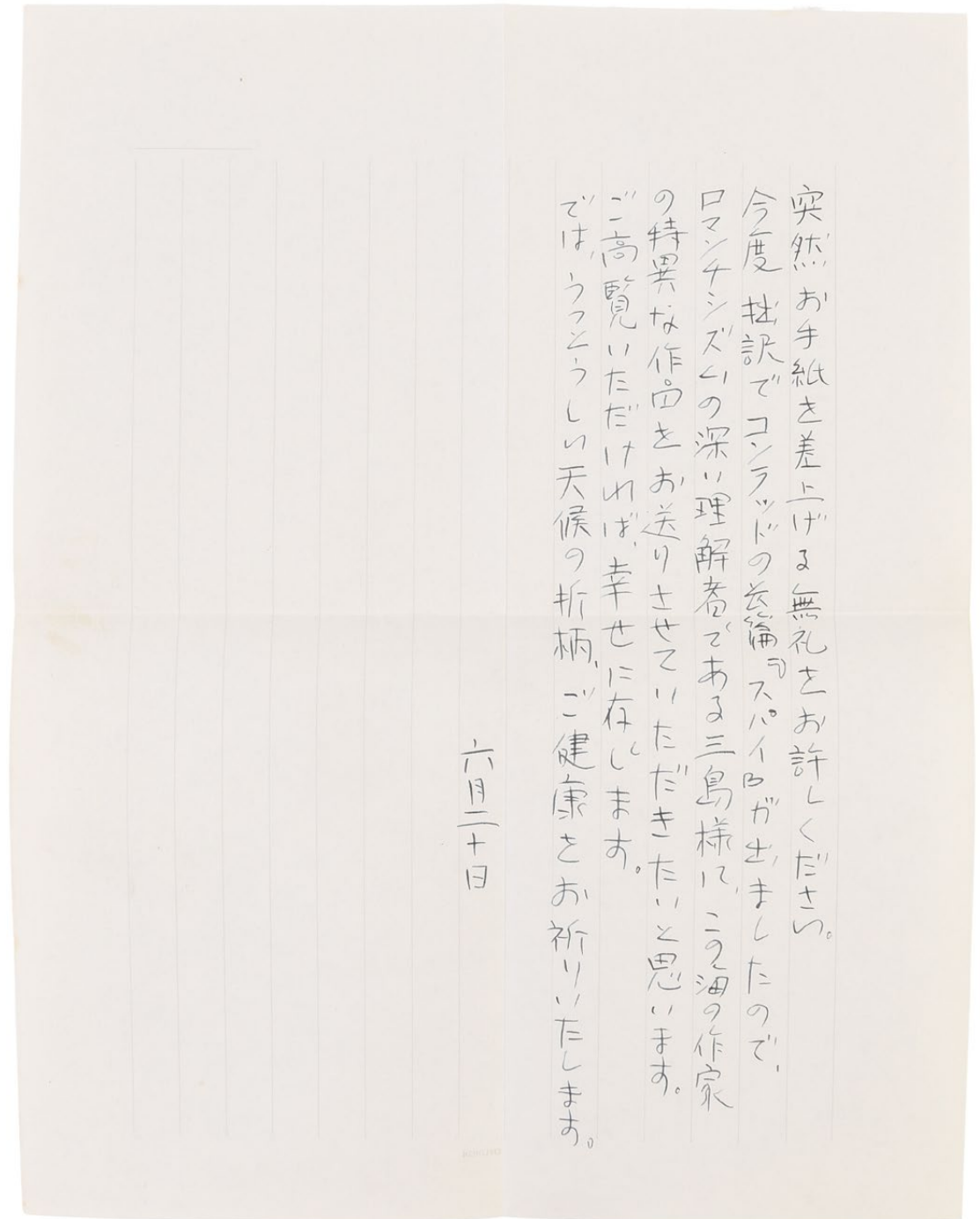
Nakano Yoshio (1903–1985) was a noted English scholar, critic, and a prolific translator. He was a professor at Tokyo University since 1948 where he taught Elizabethan drama and American literature. In 1961 he spent a year in Stanford University. Nakano met Mishima during a visit of Somerset Maugham to Japan in December 1959 and had written a favourable review of Mishima's most autobiographical novel, *Confession of a Mask* (Kamen no kokuhaku 仮面の告白, 1949). This is the first translation of Chaplin's autobiography into Japanese.

**47 CONRAD (Joseph). INOUCHI (Yushiro) translator. 井内雄四郎 スパイ
Supai — The Secret Agent.**

First Japanese edition. Photographic frontispiece plate. 8vo. Original flexible boards in dust-wrapper, plastic wrapper and obi. A very good signed presentation copy to Mishima. Together with a letter from the translator. 273pp. Tokyo, Shichosha, dated: Showa 41 [i.e. 1966].



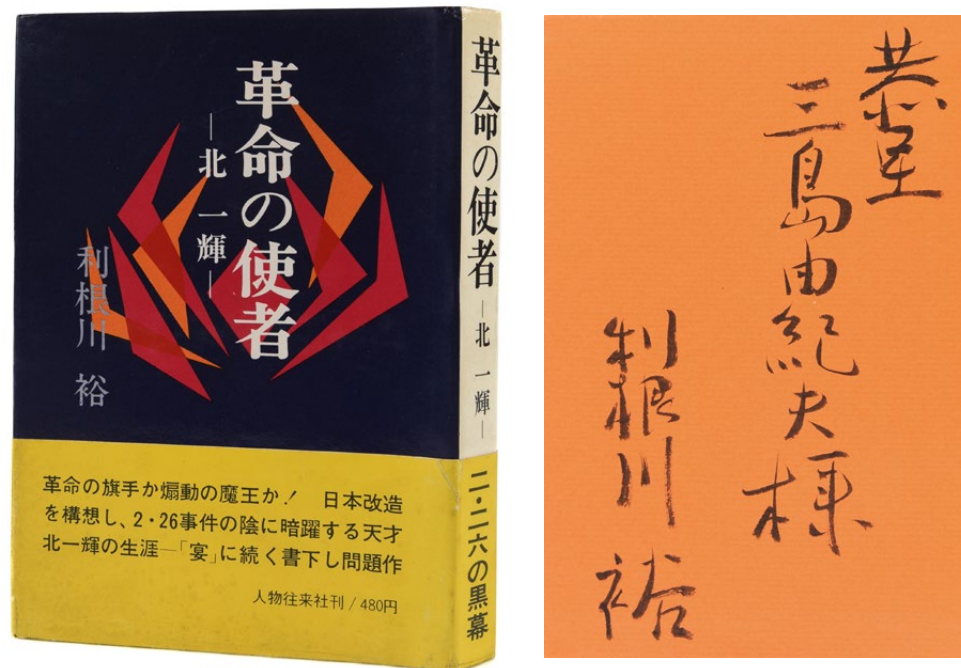
Inouchi Yushiro (1933–) was scholar of English literature and a translator. This is the first translation of Joseph Conrad's *Secret Agent* (1907) into Japanese. It is possibly due to the politically sensitive nature of this book that it took nearly sixty years to publish a Japanese edition. Loosely inserted is Inouchi's cordial letter to Mishima, suggesting he might take an interest in this translation of Conrad's works, praising Mishima as a writer with a deep understanding of Romanticism.



Manuscript Letter to Mishima

48 TONEGAWA (Yutaka). 利根川裕 北一輝：革命の使者 **Kakumei no shisha — Kita Ikki [The advocate of Revolution: Kita Ikki].**

First edition. 8vo. Original boards in dust-jacket and obi. A very good signed presentation copy for Mishima. 286pp. Tokyo, Jimbutsu Oreisha, dated: Showa 42 [i.e. 1967].



Tonegawa Yutaka (1927–) studied philosophy at Tokyo University. He joined Chuo Koronsha in 1959 and subsequently became editor of *Fujin Koron* magazine. In the 1980s and 90s he won a number of literature prizes including the Japan Literature Award (Nihon bunge dai sho 日本文芸大賞). The present is a biography of Kita Ikki (1883–1937) a fascinating intellectual and political theorist who described himself as a socialist but also inspired far-right politics of the 1930s. It is Tonegawa's second book.

49 GUEVARA (Ernesto Che). ゲバラ日記 **Gebara nikki. [El diario del Che en Bolivia].**

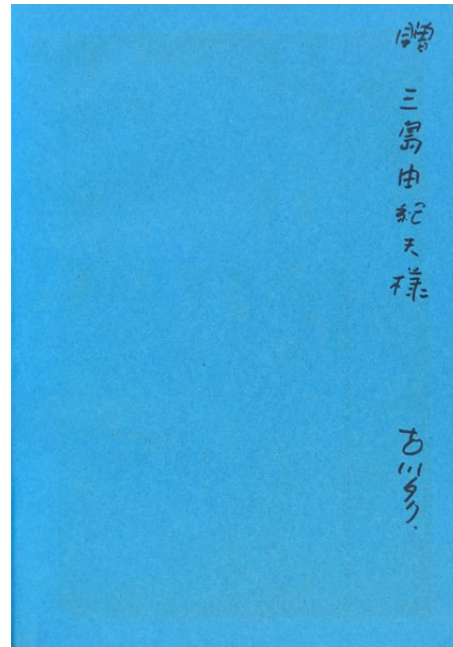
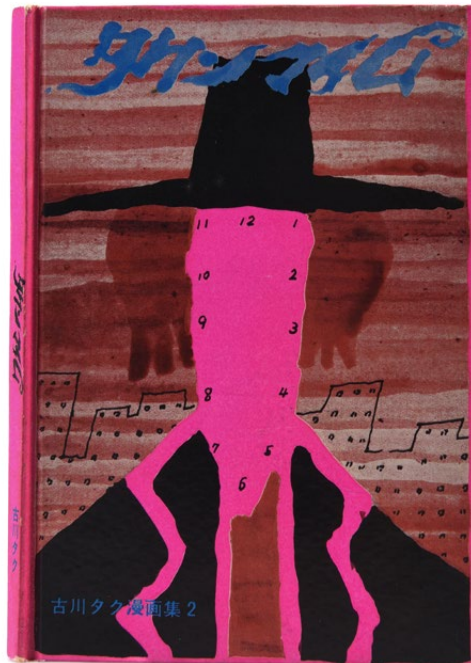
First Japanese edition, second printing. One map, 4 photographic plates. Separately printed folding leaf of important personages in the diary. 8vo. Original flexible boards in dust-jacket, plastic wrapper and obi. Overall a very good copy. 24, 203, 16pp. Tokyo, Asahi Shimbunsha, dated: Showa 43 [i.e. 1968].



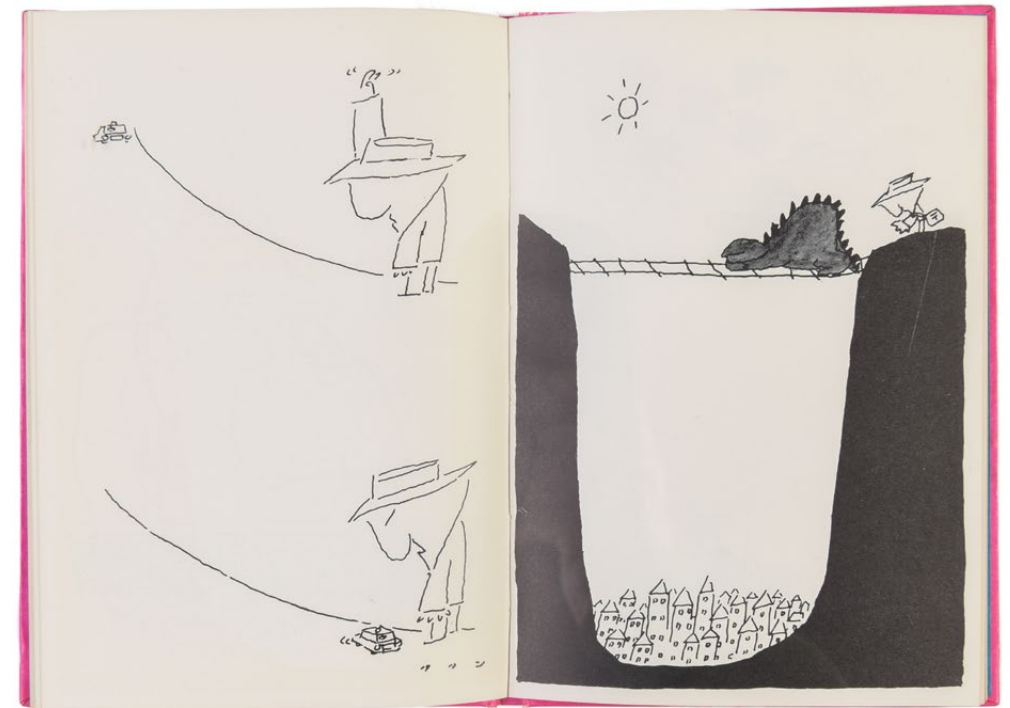
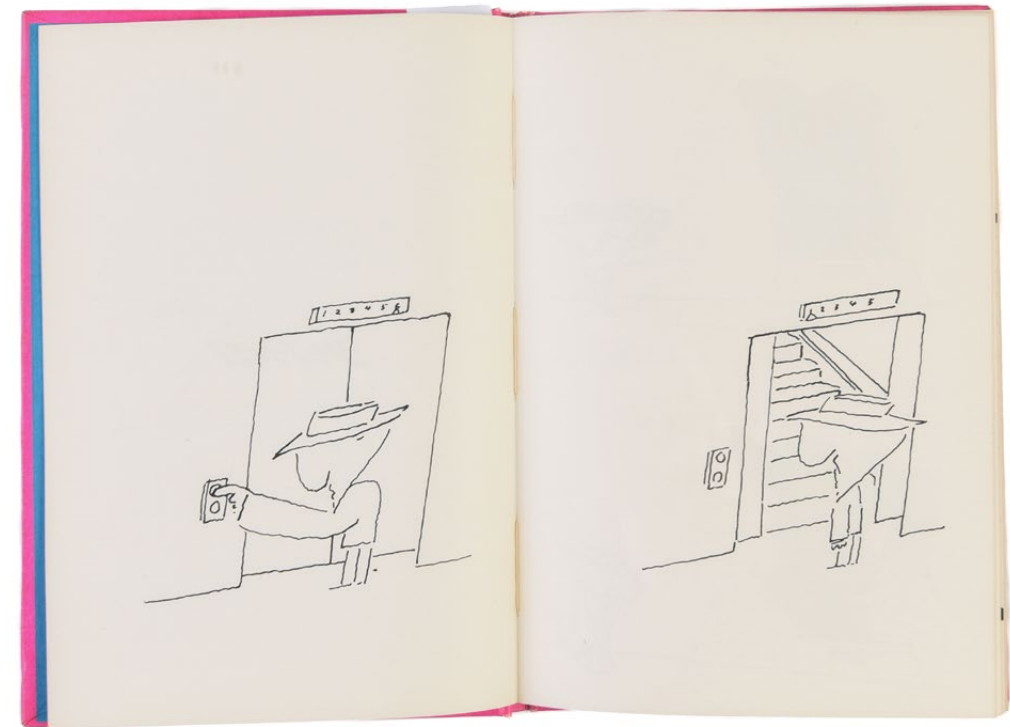
This is Che Guevara's (1928–1967) diary was found on him after he was captured by Bolivian special forces. It gives details of his guerrilla campaign in Bolivia starting on Nov. 7, 1966 ending the day before his capture Oct. 7, 1967. Initially he was commanding a group of 50 fighters, but by the end their number had shrunk to 22. Guevara was unaware of the existence of special forces which had been trained and funded by the CIA. The diary was first published in English by *Ramparts* magazine in 1968. The present copy was published and translated by the newspaper Asahi Shinbun. One can only assume that the account gave Mishima a sense of hope for his own coup attempt.

50 FURUKAWA (Taku). 古川タク タクンマイム 古川タク漫画集2 **Takun maimu — Furukawa Taku Manga-shu 2.**

First edition. Illustrated throughout. Small 8vo. Original decorated boards, a close to fine copy. Signed presentation copy to Mishima. Unpaginated 32ff. Tokyo, Takun Manga Shobo [Privately Printed], dated: Showa 43 [i.e. 1968].

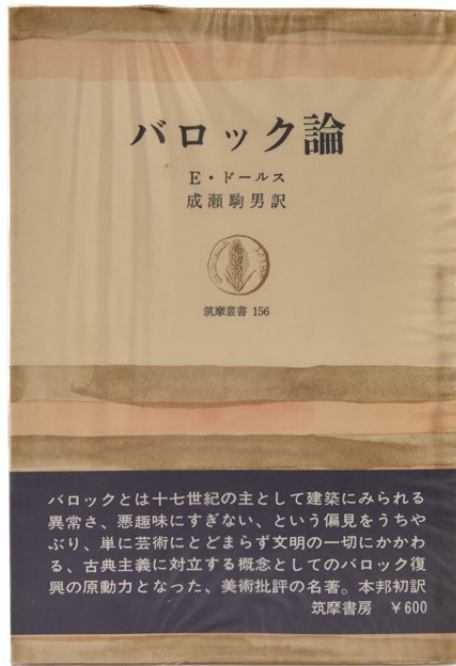


Furukawa Taku (1941-) is a well-known illustrator, animator as well as a manga author. Having studied Spanish at the Osaka University of Foreign Studies, he joined the Yoji Experimental Manga Studio in 1964. In an animated film entitled *Murderous Age* (Satsujin kyo jidai 殺人狂時代, 1967) he showed Mishima cutting open his stomach and wads of money are falling out. The present book has a wonderful collection of cartoons. Rare. No copy in OCLC.

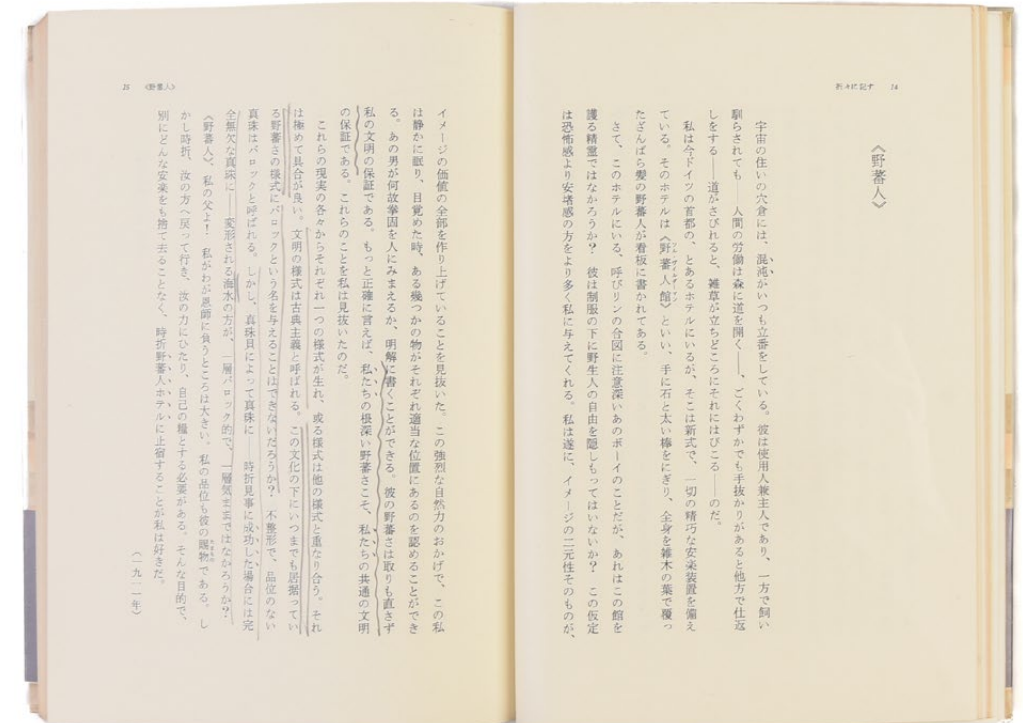
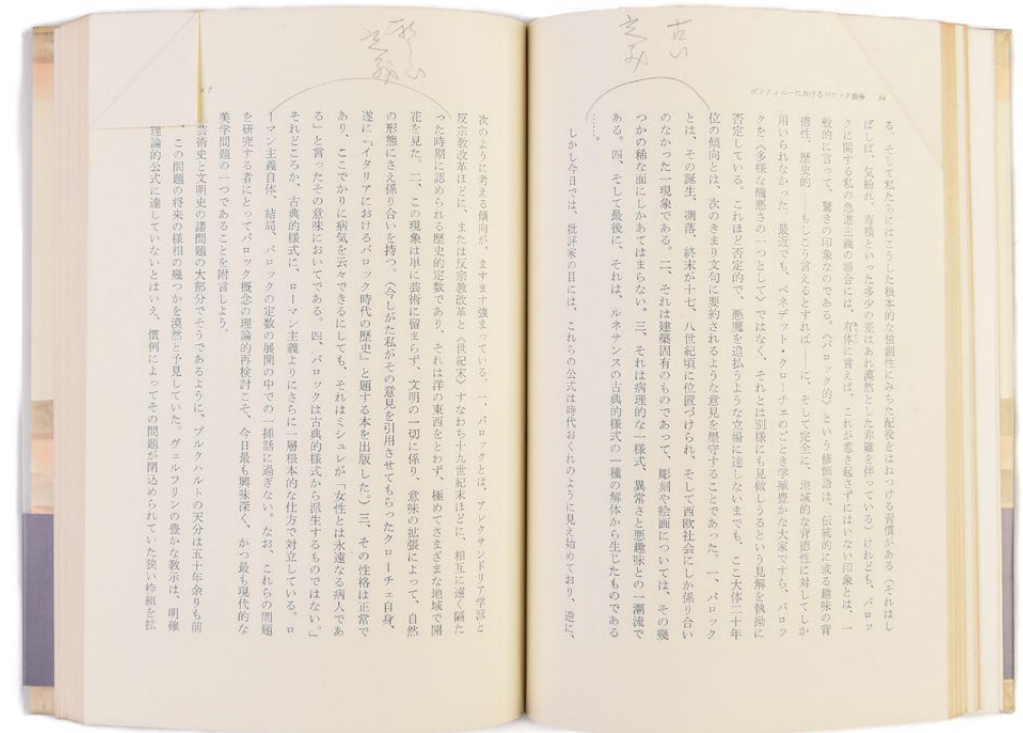


51 D'ORS (Eugenio). NARUSE (Komao), translator. 成瀬駒男訳 バロック論 Barokku-ron [Essays about the Baroque].

First edition. 10 photographic plates. 8vo. Original flexible boards with obi, and plastic wrapper. Occasional underlining in pencil and page-markings. Overall a very good copy, preserved in custom-made cloth *chitsu*. 223, [viii](ads).pp. Tokyo, Chikuma Shobo, 1969.

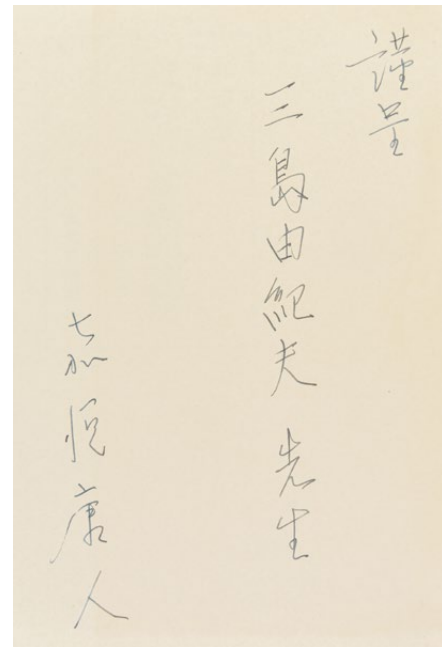


Eugenio d'Ors (1882–1954) was a Spanish journalist and art critic who published this collection of essays in French, *Du Baroque*, in 1935. The author tries to deconstruct the idea of the Baroque into its characteristics and in doing so liberates it from the constraints of an architectural style of the 17th and 18th century into a movement that could equally be applied to the Manueline style of 16th century Portugal or Gaudi's architecture in the 20th century. Mishima clearly enjoyed the idea and had his own home built in the Baroque style in 1959 together with a statue of Apollo in the garden.



52 KAETSU (Yasuto). 嘉悦康人 政治学の基礎的課題:日本人のための政治学 *Seijigaku no kisoteki kadai — Kaetsu nyumon seijigaku shosho 1 [Fundamental Problems of Political Science — Kaetsu's Introductory Political Science Theory 1]*.

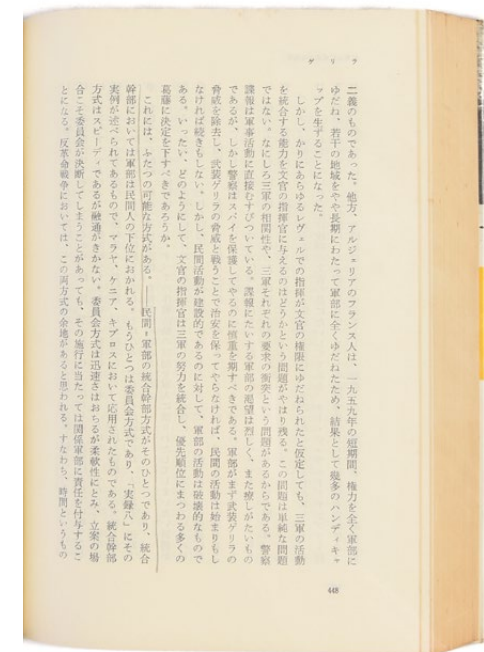
First edition. 8 photographic frontispiece plates and one genealogical table. 8vo. Original cloth in plastic dust-wrapper and cloth slipcase with obi. A very good presentation copy to Mishima signed by the author. 380, 8(index)pp. Tokyo, Kobundo Shuppansha, dated: Showa 44 [i.e. 1969].



Kaetsu Yasuto (1917–2009) was a Japanese educator who founded a number of educational establishments — all bearing his name. The present academic work analyses political science in the context of the post-war political structure of Japan and compares it with that of Western democracies. Kaetsu put a strong emphasis on the uniqueness of Japanese history and culture which may have appealed to Mishima.

53 CAMPBELL (Arthur). SAWAKI (Shizuka), translator. 沢木静訳 ゲリラ: その歴史と分析 *Gerira: Sono rekishi to bunseki. [Guerillas: A History and Analysis]*.

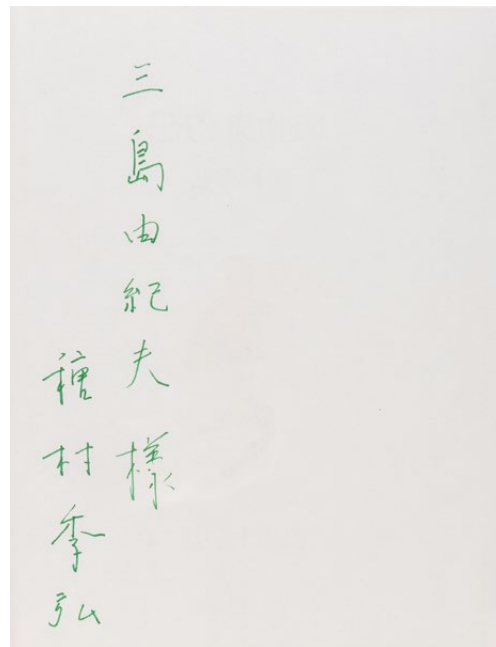
First Japanese edition. 8vo. Original flexible boards in dust-jacket. Page markings and underlinings in 5 places. A very good copy, preserved in custom-made cloth *chitsu*. [vi], iii, 502pp. Tokyo, Fuzanbo, dated: Showa 44 [i.e. 1969].



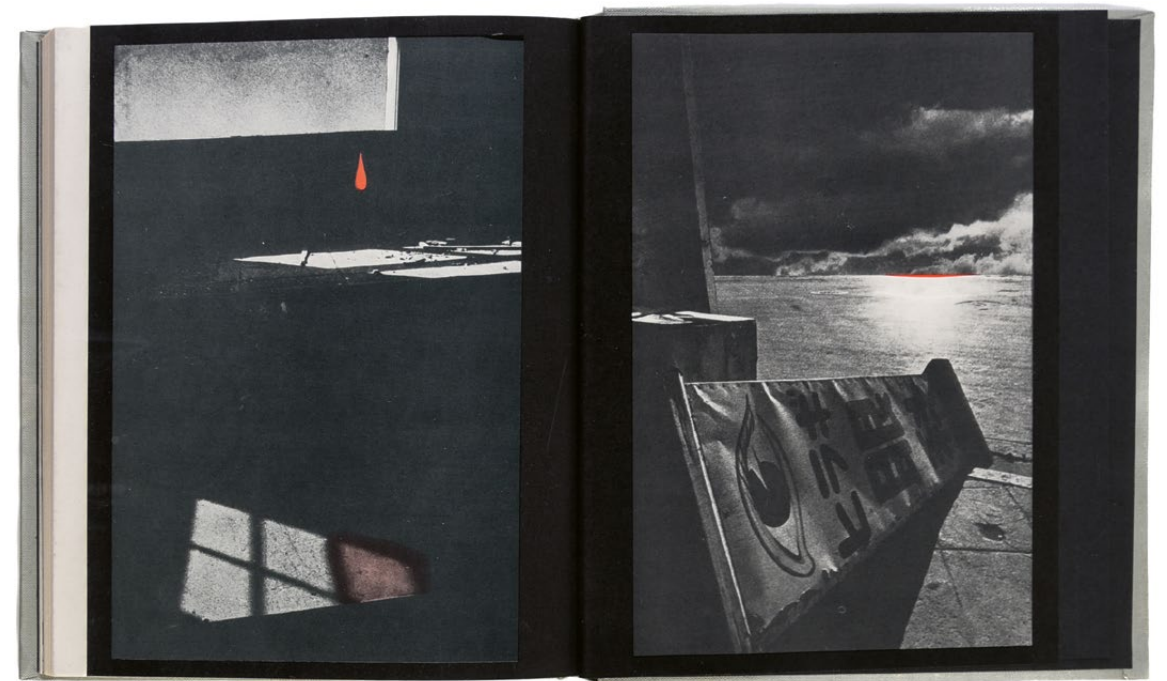
Lt. Col. Arthur Campbell (dates unknown) traces the history of guerrilla warfare from Spanish resistance during the Napoleonic wars to 20th century developments in Africa, Burma, Malaya, China and Vietnam. He covers every aspect of guerrilla fighting, in both theory and practice. Campbell draws important conclusions relating to both guerrilla and counter-guerrilla warfare. In October 1968 Mishima founded the Shield Society (Tatenokai 楯の会) which was a private militia dedicated to the veneration of the Emperor. Due to the support of later prime minister Nakasone Yasuhiro (1918–2019) the group was allowed to train together with the Japan Self-Defence Force. This unusual collaboration may have contributed to the illusion that he could launch a successful coup. Many of Mishima's markings in the book underline parts on the structures and practical elements of guerrilla warfare. A more theoretical sentence that he has underlined loosely translates to “Above all, we each have a responsibility to rely on our own fighting spirit” (p.422)

54 TANEMURA (Suehiro). 種村季弘 吸血鬼幻想 Kyuketsuki genso [Vampire Fantasy].

First edition. 3 photographic frontispiece plates and 24 further plates in the back. 4to. Original cloth in decorated slipcase. A fine copy preserved in custom-made cloth *chitsu*. Signed presentation copy to Mishima. 268pp. Tokyo, Barajuji-sha, dated: Showa 45 [i.e. 1970].

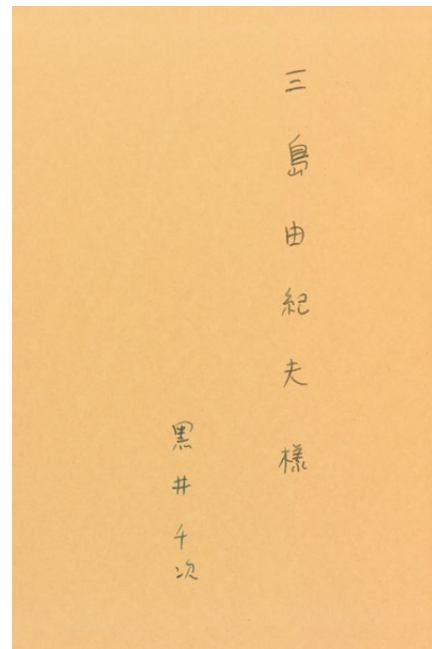
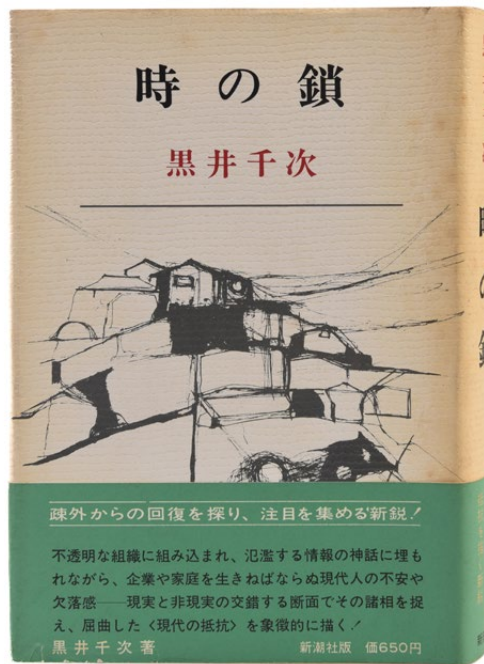


Tanemura Suehiro (1933–2004) was a Japanese scholar of German literature who specialised in alchemy, magic, and the occult. Mishima helped him find a publisher for the translation of Gustav René Hocke's *The World as a Labyrinth* in 1965. This book is described on the cover as “a pioneering work of vampire research”. Tanemura explores the subject in film, art, literature and psychology. It touches upon the borderline between life and death as well as the connection between eroticism and blood, which are themes strongly present in Mishima's literary works. The first edition is very rare. Only 3 copies in OCLC.



55 KUROI (Senji). 黒井千次 時の鎖 Toki no kusari [Chain of Time].

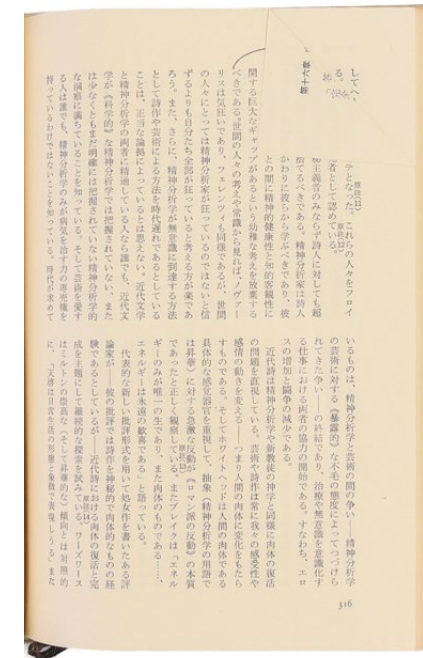
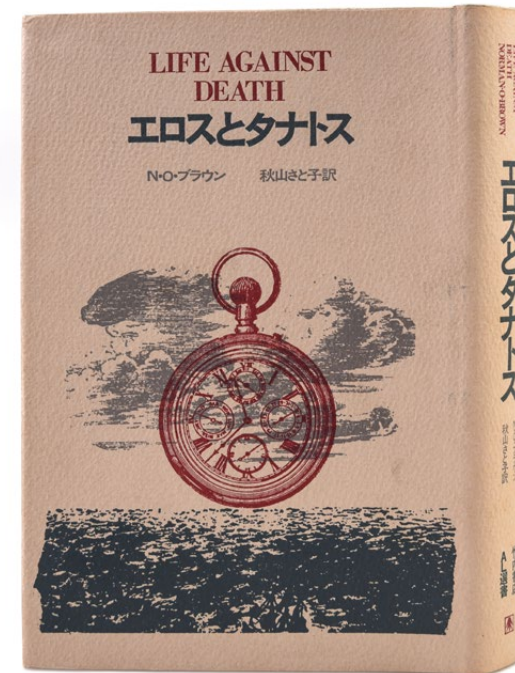
First edition. 8vo. Original cloth in decorated dust-jacket and obi. A fine copy preserved in custom-made cloth *chitsu*. Signed presentation copy to Mishima. 273pp. Tokyo, Shinchosha, dated: Showa 45 [i.e. 1970].



Kuroi Senji (1932–) initially worked as a salaryman, who took up writing in his spare time. *Chain of Time* is a curious story about a man (Mizoguchi Kazuo) who organizes a class reunion with the aim of defrauding his old friends. He subsequently has a change of heart and has to call each of them to prevent the fraud from happening. Kuroi became known as belonging to a new generation of introverts (Naiko no sedai 内向の世代).

56 BROWN (Norman Oliver). AKIYAMA (Satoko). 秋山さと子訳 エロスとタナトス Eros to Tanatos — Life against Death.

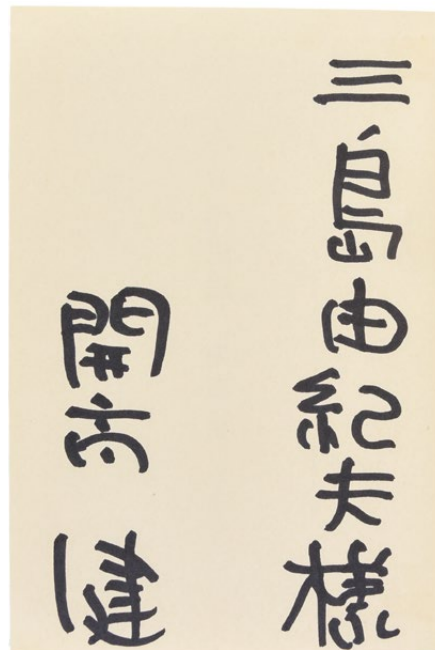
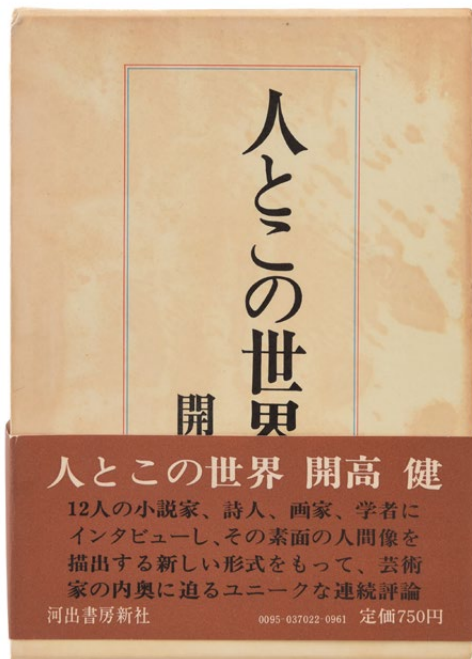
First Japanese edition. 8vo. Original boards in dust-jacket. Occasion underlining in pencil and page-markings. A close to fine copy preserved in custom-made cloth *chitsu*. 394pp. Tokyo, Takeuchi Shoten, dated: Showa 45 [i.e. 1970].



Norman O. Brown (1913–2002) was an American scholar and social philosopher with a background in classics and a strong interest in Freudian psychology. His book *Life Against Death: The Psychoanalytical Meaning of History* was first published in 1956. Brown attempts to re-interpret history on the basis of Freudian analysis, linking it with the Socratic axiom “know yourself” as well as some aspects of Lutheran theology. Susan Sontag highly praised his work, stating that it provided a new understanding of “the revolutionary implications of sexuality in contemporary society.” It sold over 50,000 copies in the first ten years. Mishima’s markings in the book point towards his obsession with death. On p.111 he underlines a section that explains Freud’s observation that, paradoxically, history is created by (and depends upon) the act of dying.

57 KAIKO (Takeshi). 開高健 人とこの世界 Hito to kono sekai [People and this World].

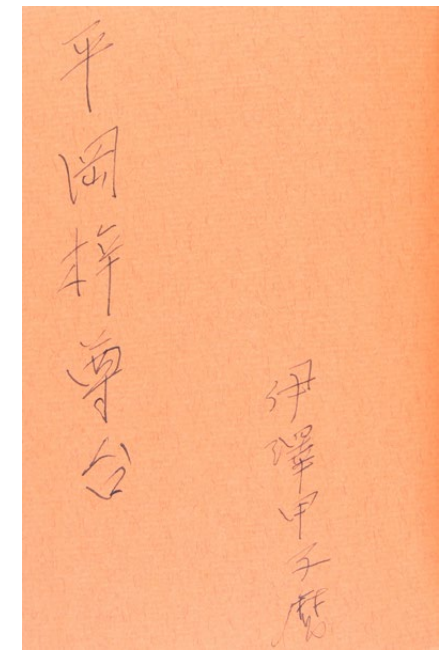
First edition. 8vo. Original cloth in glassine wrapper and slipcase with obi. A very good signed presentation copy to Mishima. 314, [vi]pp. Tokyo, Kawade Shobo Shinsha, dated: Showa 45 [i.e. 1970].



Kaiko Takeshi (1930–1989) was a prominent novelist, journalist, and literary critic. He travelled to Vietnam as a war correspondent and his experiences led him to found an anti-war movement called 'Beheiren' (へ平連 League for Peace in Vietnam). The present book is compiled from a series of interviews with artists and writers (incl. Jun Ishikawa, Minoru Kida, Ryuichi Tamura, Shichiro Fukasawa, Iwami Furusawa) in order to paint a portrait of each. It was published on October 25th, 1970, just 4 weeks before Mishima's suicide. Only 7 copies in OCLC.

58 HAYASHI (Fusao). IZAWA (Kinemaro). 林房雄/伊沢甲子磨 歴史への証言：三島由紀夫・鮮血の遺訓 Rekishi e no shogen — Mishima Yukio senketsu no ikun. [Testimony to history: Mishima Yukio — A testament in fresh blood].

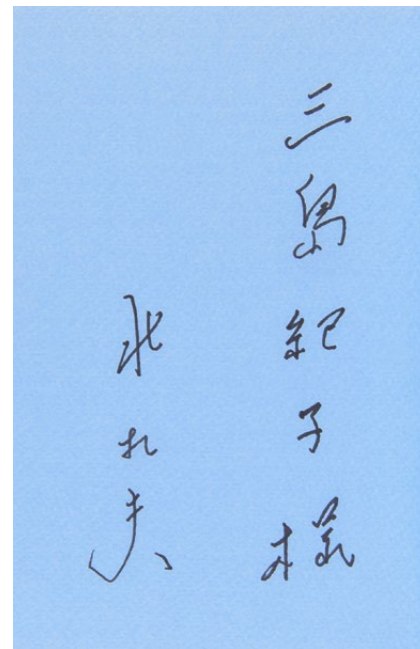
First edition. 7 photographic plates. 8vo. Original flexible boards with illustrated dust-jacket (minor foxing). Occasional underlining in the text, some corners folded. Overall still a very good copy. from Izawa Kinemaro to Mishima's father, Hiraoka Azusa. 228, 66pp. Tokyo, Koyu Shuppan, dated: Showa 46 [i.e. 1971].



Hayashi Fusao (1903–1975) was a noted novelist and literary critic. Mishima met him when he was 22 years old and they maintained a close friendship. During the 1920s and 1930s Hayashi had been arrested, tortured and thrown into prison for holding Communist views. He recanted and became a vocal nationalist, an attitude he maintained after the end of the war. In 1962 he published a book in defence of Japan's war (Dai toasenso kotei ron 大東亞戦争肯定論). Izawa Kinemaro (1925–2017) was another lifelong friend who held right-wing convictions. They joined forces to publish the present book in defence of Mishima's ideological stance in particular with regards to the Emperor, and it includes a chapter entitled 'Emperor, Eros, Beauty' (Tenno erosu bi 天皇 エロス 美). This book was presented to Mishima's father, Hiraoka Azusa (1894-1976) a year after his suicide. It is likely that it was then inherited by Mishima's widow.

59 KITA (Morio). 北杜夫 マンボウ vs ブッシュマン Manbo vs Bushman.

First edition. 8vo. Original flexible boards in dustjacket and obi. Overall a very good presentation copy from the author to Mishima's daughter Noriko. 227 [iv] pp. Tokyo, Shinkosha, 1987.



Kita Morio (1927–2011) had trained to become a psychiatrist when he was introduced to Mishima in 1961. Kita's father Saito Mokichi (齋藤茂吉, who ran a mental hospital) had been a close friend of Mishima's uncle Hashi Kenko (橋健行, 1884–1936) making Kita a family friend, which explains why he would present this book to Mishima's daughter Hiraoka Noriko (born 1959, she became a stage director). The present title is a collection of humorous essays.

60 MISHIMA (Yukio). HOSOE (Eikoh). Barakei — Killed by Roses.

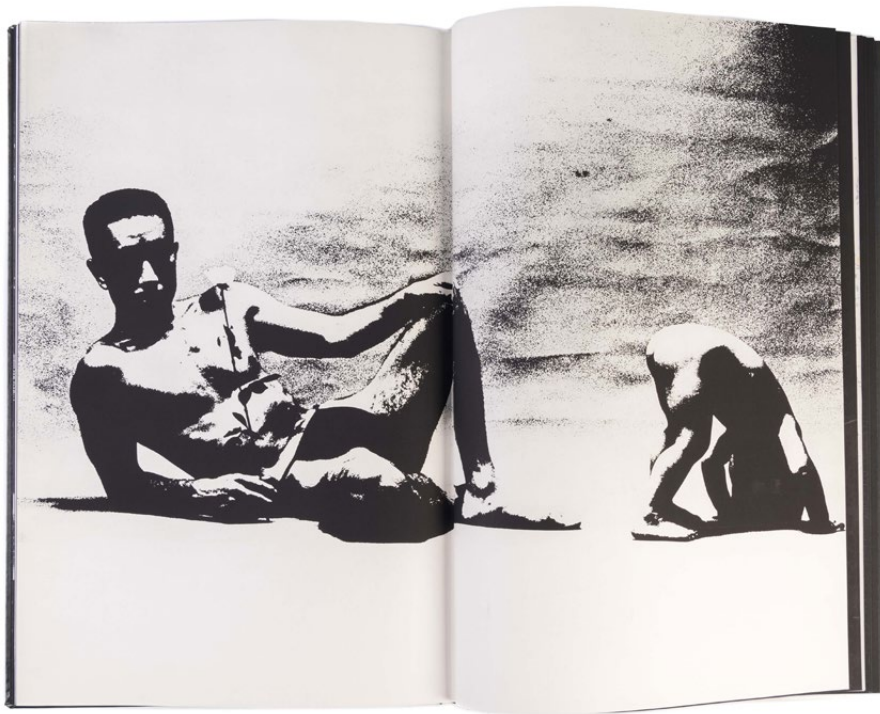
First edition. No. 746 of a limited edition of 1500 copies. Numerous photographic plates. Text in Japanese. Large folio. Original decorated cloth in plastic dust-wrapper and decorated box (some edgewear), but overall a close to fine copy, signed by Mishima Yukio and Hosoe Eikoh. Unpaginated. Tokyo, Shueisha, 1963.

*Signed by Mishima and Hosoe*

This book caused a stir when it was first published and it represents a milestone in Japanese photographically illustrated books. The box shows a round amulet shaped object suspended on a chain as well as an egg. Both of these objects appear again throughout the book. In a series of Baroque images and photomontages the book explores themes of birth, death, illusion, sex, entrapment, isolation, liberation — one could easily add another dozen to the list. Mishima's ambivalent role as an avant-garde hippy and a homosexual rock star, a hero and a victim, a sinner and a saint, are superbly acted out. The great writer Mishima was clearly



a complex character and when he committed suicide on November 25th, 1970 many would point to this work as a sign of one contradiction too many. A large book with large concepts, superbly designed by Sugiura Kohei.



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