

**A DESCRIPTIVE ANALYSIS OF F. BEATO & CO.'S COMMERCIAL SOUVENIR  
ALBUM, *PHOTOGRAPHIC VIEWS AND COSTUMES OF JAPAN*, HELD AT GEORGE  
EASTMAN HOUSE**

**By**

**Darren A. Kinsman BA (1993), BEd (1997)  
St. Thomas University, Fredericton, New Brunswick**

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in the Program of  
Photographic Preservation and Collections Management**

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A DESCRIPTIVE ANALYSIS OF FELICE BEATO'S  
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Master of Arts 2014  
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Photographic Preservation and Collections Management  
Ryerson University & George Eastman House

## ABSTRACT

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This thesis is a descriptive analysis of, *Photographic Views and Costumes of Japan*, a souvenir album issued by F. Beato & Co., Yokohama, a photographic studio run from 1868 to 1877 by photographer, Felice Beato (Italian, 1832-1909). Held at George Eastman House, this disassembled album was likely purchased in 1876 or 1877 by F.E. Foster of the Pacific Mail and Steamship Company. It contains fifty-one albumen silver photographs, twenty-four letterpress album notes, and thirteen blank leaves. Twenty-eight of the album's photographs can be attributed to Beato. The remaining twenty-three are by unidentified photographers. The thesis provides an overview of Japanese photography and Beato's career; establishes the album's origins; and explores the extent of the album's modifications, as well as their significance within the historical context of the period. Appendices include descriptions of six additional albums from Beato's studio and a fully illustrated catalogue of the Eastman House album.

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## KEY TO ABBREVIATIONS

1. BNF: Bibliothèque nationale de France, Paris
2. CCA: Canadian Centre for Architecture, Montreal
3. CdV: Carte-de-visite
4. Eastman House: George Eastman House International Museum of Photography and Film, Rochester, New York
5. Getty: J. Paul Getty Museum, Los Angeles, California
6. HCL: Harvard College Library, Cambridge, Massachusetts
7. Hood: Hood Museum of Art, Hanover, New Hampshire
8. ILN: Illustrated London News
9. LAN: letterpress album note
10. LJI: *Le Japon illustré* (1870 edition by Aimé Humbert)
11. LJI 1915: *Le Japon illustré* (1915 edition by Félicien Challaye)
12. LOC: Library of Congress, Washington, DC
13. MET: Metropolitan Museum of Art, New York City, New York
14. MFAB: Museum of Fine Arts, Boston, Massachusetts
15. MIT: Massachusetts Institute of Technology, Cambridge, Massachusetts
16. NEG: negative
17. NULC: Nagasaki University Library Collection, Nagasaki, Japan
18. NYPL: New York Public Library, New York City, New York
19. PMSC: Pacific Mail and Steamship Company
20. SI: Smithsonian Institute, Washington, DC
21. Smith: Smith College Museum of Art, Northampton, Massachusetts
22. Spread: refers to the two-page spreads of the Eastman House album in appendix 2
23. V&A: Victoria and Albert Museum, London, UK

## **PART 1**

### **1.1 INTRODUCTION**

The academic interest in Japanese souvenir photography and photographic albums is part of a wider interest in nineteenth-century colonial photography, and the recognition of the importance of understanding photographs and albums as material objects as well as contextual and cultural artifacts. Scholars have focused primarily on how the photographs and albums from this period contribute to a better understanding of both the history of photography and the West's attitude toward and interactions with other parts of the world during the second half of the nineteenth century.

The Japanese photographs and albums of Felice Beato (Italian, 1832-1909)<sup>1</sup> have garnered more attention than the work of other photographers active in Japan during the mid-to-late nineteenth century due to Beato's commercial success and the many pioneering innovations he brought to Japanese commercial photography — many of which his successors adopted and adapted in order to tap into an emergent tourist market, which became increasingly lucrative and competitive throughout the 1880s and 1890s. Research on his studio albums<sup>2</sup> as well as personal albums<sup>3</sup> containing his photographs has led to a deeper appreciation of his studio, his Western

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<sup>1</sup> “Beato” refers to Felice Beato throughout this thesis. His brother is referred to as Antonio Beato.

<sup>2</sup> Studio albums were issued by commercial, photographic studios, and contained photographs printed from negatives in the studio's inventory. All aspects of the album's production were executed at the same studio, thus there was consistency in presentation as well as how the photographs were printed, hand-coloured and mounted.

<sup>3</sup> Personal albums were compiled by individuals. They could contain photographs from multiple studios based in different countries. The photographs could differ in terms of format, style and subject matter. However, distinguishing a studio album from a personal album may be difficult if all

clients, and the marketing strategies that brought them together.

Beato's high professional standards are revealed in his negatives, prints and albums. However, he was also a businessman, and making an album sale may have occasionally taken precedence over precision and consistency. Although high standards of craftsmanship seem common to all of his albums, some presentation standards were employed inconsistently, even within individual albums.<sup>4</sup> In order to properly interpret an album issued by Beato's studio, it is imperative to know which print and album characteristics were exclusive to his studio, as well as which standards were consistently used and which were not. Otherwise, modifications to Beato's studio albums may be overlooked or suspected when there are none, which could lead to incorrect deductions or a missed opportunity in recognizing an album's historical significance.

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of the photographs in the latter originated from one studio and the owner had them professionally mounted and bound.

<sup>4</sup> The studio would consistently recto mount the photographs and leave the versos blank or use them to mount letterpress album notes (LAN). However, there were inconsistencies in the use of studio labels, LANs and titles as can be seen in the V&A and Getty albums (See appendix 1, pp. 45-47 for more information on these albums).

## 1.2 BODY OF WORK

The Photography Collection at George Eastman House holds a disassembled Japanese souvenir album (backboard missing) issued in 1876 or 1877 by the studio of F. Beato and Co., Yokohama entitled, *Photographic Views and Costumes of Japan*.<sup>5</sup> It contains fifty-one albumen silver photographs, twenty-eight of which can be firmly attributed to Felice Beato (Italian, 1832-1909). The remaining twenty-eight prints are by unidentified photographers and can be roughly grouped according to subject: eleven Japanese souvenir photographs, nine floral studies made in Japan, two portraits, and one view made in Hong Kong. These photographs are followed by thirteen blank leaves. The signature on the album's studio label indicates that it originally belonged to F.E. Foster (American, 1841-?), an agent of the Pacific Mail Steamship Company in Yokohama, who lived and worked in the port town between 1876 and 1881.

In light of the research findings in this thesis, the author and Joe Struble, collection manager at Eastman House, are currently updating the museum records, which includes moving 11 prints from the "F. Beato (attrib)" category to the "unidentified photographer" category and four prints currently listed as by "F. Beato (attrib)" to the "Original photographer: F. Beato" category.

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<sup>5</sup> The year the Museum purchased the album (accession # 1959:0059) is unknown. However, Eastman House's publication, *Image*, (Vol.15, No. 3 September 1972, pp. 10-12) has an article titled, "Beato in Japan," in which this album is referenced as being part of the collection of the International Museum of Photography (Eastman House), thereby indicating that it was in the collection since at least 1972. (see Fig.12, p. 143 for album cover).

### **1.3 THESIS STATEMENT**

Generalities pervade discussions of Felice Beato's Japanese souvenir albums. Although some scholars have analyzed his studio albums as well as personal albums containing his photographs, albums issued by his studio and subsequently modified by one or more of its owners have yet to be examined. This thesis addresses this deficiency by analyzing one such album held at George Eastman House. This research has revealed much about the workings of Beato's studio, the extent to which the Eastman House album has been modified, and the contexts in which the album was compiled and subsequently altered. Recognition of these modifications will have an impact on how the album is both catalogued and understood.

### **1.4 METHODOLOGY**

The author consulted the relevant literature as well as six albums issued between 1866 and 1877 by Beato's studio in order to establish which standards — in relation to both craftsmanship and presentation — were strictly adhered to by the studio and which were more loosely applied. From this, a set of parameters was generated that allowed the author to determine the extent of the modifications to the Eastman House album so that a more accurate understanding of the object could emerge.

## **1.5 OVERVIEW OF THESIS AND THESIS ORGANIZATION**

Significant literature related to Beato's Japanese souvenir albums is discussed in part two. Part three describes the state and evolution of photography in Japan from 1848 to Beato's arrival in 1863, Beato's life and career, and the innovations he pioneered to market souvenir albums. Part four describes the Eastman House album in detail, the way it may have looked when issued by Beato's studio, and how it was subsequently altered. In part five, the album is contextualized and interpreted. The conclusion in part six summarizes the research and raises future research questions. Appendix 1 describes the comparative albums consulted by the author. Appendix 2 is a complete catalogue of the Eastman House album presented as two-page spreads, with an accompanying concordance. Appendix 3 is a transcription of Beato's and Wirgman's price list from about 1864-5.

## PART 2

### 2.1 LITERATURE SURVEY: INTRODUCTION

This literature survey tracks the trajectory that scholarly writings on both Japanese photography and Felice Beato's work have taken since the 1970s. Writings over this period reveal the shift that has occurred from an exclusive focus on aesthetics and image content to analyses that not only embrace the materiality of the photographs and their relationship to the albums in which they are found, but also center on cultural encounters between the West and Japan during the mid-to-late nineteenth century.

### 2.2 LITERATURE SURVEY

Clark Worswick was one of the first researchers to discuss Japanese souvenir photography. In his 1979 publication, *Japan Photographs: 1854-1905*<sup>6</sup>, Worswick briefly describes Beato's 1868 two-volume album set, which he states, "marked the culmination of his photographic career"<sup>7</sup> (Worswick 133). He points out that Beato dedicated one album to "Views of Japan," and the other to "Native Types," (ibid. 133).<sup>8</sup> He also states that Raimund von Stillfried-Ratenicz's (Austrian, 1839-1911) "Views and Costumes of Japan" album was "in imitation of Beato's work" (ibid. 134).<sup>9</sup>

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<sup>6</sup> This publication was associated with a Japan Society travelling exhibition

<sup>7</sup> A copy of this set is held at the Victoria and Albert Museum, London. For more on this album, see appendix 1, pp.45-46.

<sup>8</sup> For a discussion on the issues relating to this terminology, refer to Luke Garltan's essay, "Types or Costumes? Reframing Early Yokohama Photography," in *Visual Resources: an International Journal of Documentation* 22, no.3 (2006): 239-263.

<sup>9</sup> For more information of Stillfried refer to section 3.3B, pp. 26-27.

Nine years after Worswick's publication, an exhibition catalogue by Melissa Banta and Susan Taylor was published. *A Timely Encounter: Nineteenth-Century Photographs of Japan* (1988) offers a richer analysis of Japanese souvenir photography. In her essay, Banta places the Japanese photographs in historical context and interprets them as a meeting of two cultures. For her, the Japanese aesthetics visible in Beato's work are a manifestation of this encounter. Her analysis laid the foundation for further research. In, "Transition and the Quest for Permanence," from the same publication, Bonnell D. Robinson makes reference to Beato's 1868 two-volume album and comments on self-selected albums.<sup>10</sup>

John Clark, John Fraser, and Colin Osman collaborated on *Japanese-British Exchanges in Art, 1850-1930s*, which was published in 1989 and updated in 2001. The book supplies extensively documented chronologies of Beato, Charles Wirgman (British, 1832-1891),<sup>11</sup> and Raimund von Stillfried, from which all subsequent chronologies are to a large extent derived. This seminal work is heavily cited in this thesis, particularly in relation to Beato's life and career.

In, *Souvenirs From Japan: Japanese Photography at the Turn of the Century* (1991), Margarita Winkle builds on Worswick's and Banta's work and discusses Beato's 1868 two-volume album set. She argues that the environment in which photographers worked in Japan in the mid-to-late nineteenth century was constantly changing as the country rushed headlong into the modern era. She makes this period more manageable, and the portrayal of it more nuanced, by

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<sup>10</sup> According to Hockley, clients who purchased self-selected albums could choose the photographs for inclusion from the studio's stock and determine their sequence in an album. See his essay, "Felice Beato's Japan: Places: An Album by the Pioneer Foreign Photographer in Yokohama."

<sup>11</sup> For additional information on Wirgman refer to Part 3.2, pp. 18-19.

dividing it into decades.

Photographic historian, dealer and collector, Terry Bennett has written many publications on nineteenth-century Japanese photography and history— *Japan Caught in Time* (1995), *Early Japanese Images* (1996), *Photography in Japan: 1853-1912* (2006), *Old Japanese Photographs: Collectors' Data Guide* (2006), and *Japan and the Graphic: Complete Record of Reported Events, 1870-1899* (2012). In the first four books, Bennett attributes hundreds of Japanese souvenir images made during late Edo and Meiji periods (1853-1912) to the photographers and commercial studios that produced them. In addition, he compiled biographies of photographers working in Japan during this period. In, *Photography in Japan: 1853-1912*, Bennett organizes his text around two principles — decades and biographies.<sup>12</sup> He remarks on the high quality of Beato's work and mentions the letterpress album notes (LAN)<sup>13</sup> found in many of Beato's albums. In, *Old Japanese Photographs*, Bennett distinguishes between studio albums and composite albums and the connection between copyright law in Japan and the use of numbers on the negatives.<sup>14</sup> His focus begins the year before Beato sold his studio (1876), and traces the Japanese souvenir albums issued by Beato's successors.

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<sup>12</sup> The author relies heavily on this publication in part 3.

<sup>13</sup> These notes are extended captions used exclusively by Beato's studio. They normally had a title, which also served as the title for the photograph, and a text describing the subject of the image. They were printed in letterpress on rectangular sheets of paper with decorative motifs, and were pasted to the verso of the album leaves, forming a two-page spread with the note on the left album page and the corresponding photograph on the right. They are discussed in greater detail in part 4 and illustrated and transcribed throughout the catalogue in appendix 2, pp.58-128.

<sup>14</sup> Composite albums include unattributed photographs from various studios. The photographs can vary in relation to format, printing and colouring. Several images can be found on each page (Bennett, *Old Japanese Photographs*, 122). For an example of this type of album, refer HCL: <http://hollis.harvard.edu/?itemid=misc/via/olvgroup12666>

In, *On Battle and Beauty* (1999), photographic historian and curator David Harris analyzes Beato's use of composition, scene reconstruction, and the sequencing of photographs in Beato's 1860 China albums. He describes the Western biases embedded both in the content of the images and within the visual narratives created by Beato's photographs found in the personal albums of British officers who participated in the Second Opium War. Beato's manipulation of his compositions in order to appeal to the prejudices and desires of his clients can also be found in his Japanese photographs and albums despite dissimilarities in subject matter and aesthetic.

In, *The Adventure of Japanese Photography, 1860-1892* (2002), Claudia Delank discusses Beato's 1868 two-volume set in general terms, rather than focusing particularly on the V&A's copy. She discusses the function of Beato's letterpress album notes and mentions Beato's use of vignettes.<sup>15</sup> She comments on self-selected albums and the lacquer bindings that were available, but does not discuss other types of boards that predate these. In addition, she credits Beato with the concept of dividing albums into views and costumes.<sup>16</sup>

Photographic historian Sebastian Dobson in his essay, "Japanese Photographs of the Meiji Era," published in, *Art & Artifice: Japanese Photographs of the Meiji Era: Selections from the Museum of Fine Arts, Boston* (2004), discusses the Japanese souvenir album market. Dobson

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<sup>15</sup> "A vignette is a photograph in which a central image dissolves into a surrounding ground, nearly always a field of white. Oval vignetting was popular in nineteenth-century portraiture and was accomplished by photographing the subject through an opaque mask with an oval opening placed close to the lens, or more frequently, by printing the NEGATIVE through a similar mask with partially translucent inner edges" (Baldwin and Jürgens 89). (See spreads 3, p.60 and 6, p.66), for an example of each). Beato's vignettes were created during the printing process.

<sup>16</sup> "Views" generally depict landscapes and exterior architecture, whereas "costumes" portray the daily lives, occupations and social statuses of people.

considers not only Beato's well-known post-1868 souvenir albums, but also his earlier Japanese albums. Variations among Beato's post-1868 albums are not addressed. That same year, Luke Gartlan, lecturer at the University of St. Andrews, in his essay, "Changing Views: The Early Topographical Photographs of Stillfried & Company,"<sup>17</sup> examines albums made by the studio of Baron Raimund von Stillfried-Ratenicz and discusses which of their characteristics originated with Beato.

A more profound analysis of Beato's studio, photographs and albums, as well as the context in which he produced them, can be found in Claude Estèbe's 2006 Ph.D. dissertation, "Le premier âge d'or de la photographie au Japon (1848-1883)." Estèbe discusses Beato's pre-made albums,<sup>18</sup> the standards used at Beato's studio, and the necessity of consulting the physical album in order to develop research. He discusses some of the BNF Beato albums as precursors to the post-1868 albums. He also comments on the letterpress album notes produced by Beato's studio.

Also published in 2006 was Luke Gartlan's, "Types or Costumes? Reframing Early Yokohama Photography," an essay in which he also focuses on the BNF Beato albums. Gartlan compares their covers and letterpress albums notes, suggesting that the studio standards seen in the V&A albums had been in development for some years. He also discusses which features that were common in Beato's albums were subsequently employed in albums made by Raimund von

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<sup>17</sup> This article appeared in, *Reflecting Truth: Japanese Photography in the Nineteenth Century*, 2004.

<sup>18</sup> Premade albums were assembled by a studio using photographs printed from negatives in the studio's inventory — likely a selection of the most popular images. The client's input would be limited to choosing amongst the albums, which would vary in price according to various factors, including the type of bindings, the number of photographs, and whether or not hand-tinting was employed.

Stillfried's (1839-1911) studio.<sup>19</sup>

Between 2004 and 2010, Allen Hockley, Associate Professor of Art History at Dartmouth College, published a number of articles on Japanese souvenir photography and Beato's albums, both in journals and on MIT's Visualizing Cultures website. He discusses various souvenir album covers and their connection to the curio trade in Japan.<sup>20</sup> Unlike Bennett, who focuses on the photographers of the period, Hockley believes that the subject matter and aesthetics found in Japanese souvenir photography was the result of photographers catering to consumer demand rather than originating from individual creativity. In the online essay, "Felice Beato's Japan: Places, A Pioneering Foreign Photographer in Japan," Hockley analyzes a Beato view album held at the Hood Museum of Art,<sup>21</sup> and considers its images, letterpress album notes, and the sequence of the photographs. He states that souvenir albums were the mainstay of Beato's studio. He believes that the letterpress album notes profoundly influenced the way people encountered and interpreted the photographs that they accompanied.

In his 2008 book, *Unknown Japan*, visual and material anthropologist, David Odo distinguishes between the photographic collections and albums owned by foreign residents and those assembled by tourists. He maintains that the images comprising the former are more diverse,

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<sup>19</sup> Stillfried trained under Beato and established his own studio by August 1871; together with Herman Andersen, they bought Beato's stock and studio in 1877.

<sup>20</sup> Travellers to Japan in the nineteenth century were interested in Japanese decorative objects. There were many shops selling curios/objets d'art in Yokohama at the time. See Allen Hockley's essay, "Felice Beato's Japan: Places, An Album by the Pioneer Foreign Photographer in Yokohama" for more on this subject.

<sup>21</sup> The album can be found on the MIT Visualizing Cultures website:  
[http://ocw.mit.edu/ans7870/21f/21f.027/beato\\_places/fb1\\_visnav01.html](http://ocw.mit.edu/ans7870/21f/21f.027/beato_places/fb1_visnav01.html)  
It is discussed in further detail in appendix 1, pp. 44-52.

can contain photographs produced for both the tourist and domestic markets, and may include photographs in more than one format.

Alona Wilson, then curator at the Smith College Museum of Art, in the 2010 online article, “Felice Beato’s Japan: People, A Pioneering Foreign Photographer in Japan,” describes the Smith College costume album.<sup>22</sup> She discusses the interplay between Beato’s photographs and the letterpress album notes and what this interaction reveals about the West’s view of Japan in the 1860s and 1870s. She also discusses the material aspects of the album and the photographs, addressing the hand-tinting as well as the decorative borders that enclose the text in the album notes.

Ann Lacost’s, *Felice Beato: A Photographer on the Eastern Road* (2010), the accompanying publication for the first Beato retrospective exhibition, organized by the J. Paul Getty Museum, covers Beato’s entire career as a photographer — from his years in Constantinople working with his brother Antonio (Italian 1832-1906), and their brother-in-law, James Robertson (British, 1813-1888) to his final studio in Burma.<sup>23</sup> The book contains two essays — one by Lacost bearing the same title as the book<sup>24</sup> and one by Fred Ritchin titled, “Felice Beato and the Photography of War.”<sup>25</sup> The detailed and thorough chronology in the appendix (pp.184-187) has the latest findings regarding Beato’s life. This publication includes a page from a publication by Beato and Robertson,

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<sup>22</sup> The album can be found on the MIT Visualizing Cultures website:  
[http://ocw.mit.edu/ans7870/21f/21f.027/beato\\_people/beato\\_people\\_gal\\_cap/index.html](http://ocw.mit.edu/ans7870/21f/21f.027/beato_people/beato_people_gal_cap/index.html)  
It is discussed in further detail in appendix 1, p.49.

<sup>23</sup> A pdf version of the exhibition checklist can be accessed online.  
([www.getty.edu/art/exhibitions/beato/beato\\_checklist.pdf](http://www.getty.edu/art/exhibitions/beato/beato_checklist.pdf)). This is not a link.

<sup>24</sup> Pages 1-28.

<sup>25</sup> Pages 119-132.

which reveals that Beato was involved in the pairing of visual and textual information 6 years before arriving in Japan (Lacost 3). It also has a section entitled, “The Japanese Albums,” where a two-page spread from the Getty album is reproduced.

In 2011, Eleanor M. Hight, Professor of History and Humanities at the University of New Hampshire, published, *Felice Beato: Photographer in Nineteenth-Century Japan*, a publication accompanying a 2011 Beato exhibition based on selections from Tom Burnett’s private collection. Hight points out that most extant Beato albums date from 1868 or later. Hight points out two of the defining presentational features in Beato’s albums — the mounting of photographs on the leaf rectos and letterpress album notes on the leaf versos. This book includes a discussion of one of Beato’s rare CdV albums,<sup>26</sup> issued between 1863 and 1866.<sup>27</sup> Hight also discusses the role of the vignettes and their possible uses; the function of Beato’s LANS; Beato’s hand-tinted costumes photographs; and the markets in which they competed.

As part of her 2012 PhD dissertation, *The World on a Plate: The Impact of Photography on Travel Imagery and its Dissemination in Britain, 1839-1888*, Charlotte Mullins describes and analyzes studio albums from Beato’s studio, as well as personal albums containing his work. She argues for a nuanced approach to their study rather than one based exclusively on a colonialist perspective. She holds that Beato’s letterpress album notes are “an unreliable source for pictorial

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<sup>26</sup> One such album can be found in the LOC collection:

<http://www.loc.gov/pictures/search/?q=beato%2C+felice&st=grid>

<sup>27</sup> An image from this album — which also appears as an engraving in LJI, Tome 2, 377 — is reproduced in Hight’s book. It is a hand-tinted albumen print called, *Mother and Child*, printed from a different negative than the photograph with the same title in the Eastman House album.

analysis or support” (Mullins 140).<sup>28</sup> Mullins emphasizes the influence that the naval and military markets had on Beato’s business. She contends that Beato’s albums were part of a fluid production process that responded to the demands of the souvenir market.

As this literature review indicates, careful study of Beato’s albums, as both material objects and cultural artifacts is a recent scholarly interest, and although studio albums issued by Beato’s studio and personal albums containing his work have been analyzed, studio albums modified post-purchase have yet to be investigated.

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<sup>28</sup> The online version of Mullin’s dissertation has no pagination, thus the pdf page numbers are used in this thesis. She devotes much analysis to Beato’s 1868 album, which is discussed in further detail in appendix 1, pp.45-46.

## PART 3

### 3.1 EARLY PHOTOGRAPHY IN JAPAN

It would be nearly a decade after the announcement of the invention of the daguerreotype process in France in 1839 before a camera reached the shores of the insular country of Japan via the port of Nagasaki, or more precisely, via Deshima, an artificial island in Nagasaki Bay (Fig.1 p.131), the only location in the country where Dutch traders — the only Westerners permitted to interact with the Japanese at the time — lived and traded, and where Japanese of high rank could learn subjects such as military technology and languages (Bennett 2006, 19). In 1848, the Japanese merchant Ueno Shunnojo (Japanese, 1790-1851) imported a daguerreotype camera to Japan (Bennett 2006, 24).<sup>29</sup> The following year daimyo<sup>30</sup> Nariakira Shimazu (Japanese, 1809-1858) bought the equipment and had his retainers experiment with it (Bennett 2006, 35). A daguerreotype of Shimazu is the earliest known, surviving photograph to have been made by a Japanese photographer (Bennett 2006, 35).

In 1853, much to the chagrin of Japanese officials, American Commodore Matthew Perry (1794-1858) anchored in Edo Bay, demanding that Japan sign trade agreements with the United States. On board, Perry had photographer Eliphalet Brown (American, 1816-1886) who took daguerreotypes of mainland Japan the following year (Bennett 2006, 28/308). Other Westerners would also photograph parts of Japan over the next few years. By 1856 foreigners were giving

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<sup>29</sup> Father of celebrated Japanese photographer, Ueno Hikoma (1838-1904), who opened a studio in Nagasaki in 1862. It was in operation for forty years. (Bennett 2006, 73).

<sup>30</sup> A military lord during Japan's feudal period.

photography lessons at Deshima (Bennett 2006, 36). In 1860, commercial photographer, Pierre Rossier (Swiss, 1829-?) taught wet-plate photography to Japanese photographer, Ueno Hikoma (1838-1904)<sup>31</sup> and others (Bennett 2006, 41). While in Japan, Rossier photographed for the British firm of Negretti and Zambra, and his stereographs were used in the company's series, "Views in Japan," published in October or November 1861 (See Bennett 2006, 41-51, and Bennett's figures 36, and 38-50) making them the "first commercially published photographs" of the country (Bennett 2006, 49).<sup>32</sup> By 1859 Yokohama was open to foreigners, the foreign population had reached forty persons, and photography had begun to take root (Bennett 2006, 54/308).

American, Orrin Freeman (1830-1866) opened the first commercial studio in Japan, in 1859 or 1860 (Bennett 2006, 58/308). However, he sold his ambrotype equipment to Japanese photographer, Ukai Gyokusen (Japanese, 1807-1887) (Bennett 2006, 315), who subsequently set up a studio in Edo in 1860 or 1861, becoming the first Japanese to take photographs professionally in Japan (Bennett 2006, 60). By 1862 Shimooka Renjo (Japanese, 1823-1914) who later became the most famous photographer in the country, had established a studio in Yokohama (Bennett 2006, 318). That same year, William Saunders (British, 1832-1892) visited Japan and sold the photographs that he made there from his Shanghai studio (Bennett 2006, 318). Compatriot, Charles Parker (British, dates unknown) also had a studio in Yokohama, where he practiced portrait photography. In business from 1863 until 1866, Parker also sold landscape photographs and albums

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<sup>31</sup> His father, merchant, Ueno Shunnojo (Japanese, 1790-1851) imported the first daguerreotype camera to Japan (Bennett 2006, 24).

<sup>32</sup> For an appendix of these views see (Bennett 2006, 305-306)

(Bennett 2006, 104/318).

### 3.2 FELICE BEATO'S LIFE AND CAREER

Felice Beato was born in Venice in 1832.<sup>33</sup> He had a sister, Leonilda Maria Matilda, and two brothers: Antonio<sup>34</sup> and Sebastiano (Lacost 2; Clark 89).<sup>35</sup> In 1834, when Felice was two years old, the family moved to the Ionian island of Corfu,<sup>36</sup> where they resided for the next 10 years (Lacost 184). By 1844 the family was living in Constantinople (Clark 90).<sup>37</sup> During their years in the city, Beato and his brother Antonio learnt the practice of photography from their brother-in-law, James Robertson (British 1813-1888) a celebrated photographer who opened a studio in Constantinople in either 1853 or 1854 (Lacost 184).<sup>38</sup> In 1855 Robertson replaced Roger Fenton as one of the official photographers of the Crimean War (Lacost 1). Robertson clearly had faith in Beato's abilities as a photographer since he sent the 24-year old to the Crimea in his stead in 1856 (Clark 90).<sup>39</sup> In 1857, Felice, Antonio and Robertson made a photographic excursion to the Middle East (Lacost 2).

Felice Beato established his independence as a photographer in 1858 when he spent two years

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<sup>33</sup> Terry Bennett confirmed the years of Beato's birth and death ("An Attempt at Classification," 3).

<sup>34</sup> Antonio operated studios in India, Cairo and Luxor. He photographed 27 samurai of the Ikeda mission in 1864 in front of the Sphinx (See *Etudes Photographiques* No. 19 December 2006, figure 6 at the address below:

<http://etudesphotographiques.revues.org/937>.

Also refer to Fig. 2, p. 132 of this thesis for an example of another of his Egypt images.

<sup>35</sup> The extensive original research in Clark and the thorough and detailed chronologies in Lacost are relied heavily upon in this section. When referencing specific sections in the Clark book, the citation will be at the publication level and thus only Clark will be cited.

<sup>36</sup> A British protectorate at the time.

<sup>37</sup> Presently known as Istanbul.

<sup>38</sup> Robertson married Beato's sister in late 1854 or early 1855 according to Clark (90).

<sup>39</sup> Beato arrived in Crimea in June. The war had ended 4 months earlier.

(from February 1858 to February 1860) in India photographing architecture and the aftermath of recent battles that had taken place in the country (Clark 91-92).<sup>40</sup> In late February 1860, the British Royal Navy allowed Beato to join their expedition to China as a photographer during the Second Opium War (Lacost 184).<sup>41</sup> For the first time he had access to battlefields immediately after a conflict; he seized the opportunity to photograph the enemy war dead (Harris 26) (Fig. 3, p.133). Like Beato, *Illustrated London News* correspondent, illustrator, and artist, Charles Wirgman (British, 1832-1891) was also covering the expedition, and it was during this time that the two men became friends (Worswick 132). They would later reunite when Beato relocated to Japan in 1863. Through the coverage of various wars and battles, Beato and his work became widely known among British Navy officers (Bennett 2006, 88). Part of his marketing strategy during the Second Opium War was to take a series of exposures, which when sequenced, produced visual narratives of battles in which his clients had participated (Harris 23-24, 33-34). In addition, he took individual and group portraits of Army and Navy officers (Lacost 184). Beato travelled to England in 1861 and the following year, the prominent London agent and studio owner, Henry Hering (British, 1814-1893)<sup>42</sup> exhibited Beato's photographs, giving Beato's work more public exposure (Clark 95).

Beato arrived in the Japanese treaty port of Yokohama between May and July of 1863 (Clark

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<sup>40</sup> According to Lacost, Antonio also went to India at this time and set up a studio there. Felice managed the business when Antonio left the country in 1859. For more on Beato's India period, refer to David Harris', "Topography and Memory: Felice Beato's Photographs of India, 1858-1859," in *India through the Lens: Photography, 1840-1911*.

<sup>41</sup> For information on this war and Beato's photographic contribution to it, see David Harris' publication, *Of Battle and Beauty* (1999).

<sup>42</sup> Hering acted as an agent for numerous well-known foreign studios.

96).<sup>43</sup> Approximately a month after his arrival, Beato joined Swiss diplomat, Aimé Humbert (1819-1900) and Wirgman on a journey through parts of the country forbidden to most foreigners (Lacost 185).<sup>44</sup> This rare opportunity allowed Beato to build an inventory that few other photographers could boast having. In 1864, Beato and Wirgman<sup>45</sup> established “Beato & Wirgman, Artists and Photographers” (Clark 35), a partnership that lasted until 1867 (Clark 97). Beato made view and costume photographs for his clients — the British Royal Navy, those living in the foreign settlement, travellers, and military men stationed in Yokohama (Mullins 29). Also in 1864, Beato was “an official photographer on the Shimonoseki Expedition (Clark 97).<sup>46</sup> Wood engravings after the photographs that Beato made during the conflict appeared in the *Illustrated London News* that same year (Clark 97). However, unlike his earlier China images, these photographs showed no enemy dead.<sup>47</sup>

A price list from their studio, dating from about 1864-65, indicates that the studio was offering Japan albums containing either 50 or 100 photographs (see appendix 3, pp. 129-130). Individual photographs — including views of the Middle East, Levant, India, and China — were

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<sup>43</sup> Terry Bennett, in his 2011 article, “An Attempt at Classification” in *Felice Beato: Photography in Nineteenth Century Japan*, divides Beato’s life in Japan into four periods, “pre-fire” (1863-66), “reconstruction” (1867), “unstructured” (1868-76) and “post studio” (1877-1886) (Bennett 2011, 5). This framework classifies Beato’s photographic output during his time in Japan.

<sup>44</sup> Some of the images Beato made during the voyage appeared as illustrations in Humbert’s, *Le Japon illustré*, 1870 (Clark 96) including *Kamakura* from the Eastman House album (Fig. 4a, p. 134). The foreigners in the photograph were not rendered by the engraver (Fig. 4b, p. 134).

<sup>45</sup> Wirgman sold his paintings at the studio as well as photographic reproductions of his work.

<sup>46</sup> This expedition was a reprisal against the Choshu clan by a force comprised of Britain, Holland, France, and the United States (Bennett 2006, 95). Beato and Wirgman travelled to Shimonoseki together.

<sup>47</sup> For a detailed discussion of this, see Sebastian Dobson’s 2004 article “I Been to Keep Up My Position.”

also for sale.<sup>48</sup>

On Monday, the 26<sup>th</sup> of November 1866, a fire ravaged Yokohama and destroyed Wirgman and Beato's studio and many if not all of Beato's negatives (Clark 98; Dobson 2004, 16).<sup>49</sup> The following year Beato focused on rebuilding his inventory, but also found the time to become a member of the Yokohama Free Masons (Fig. 5, p.135) and to travel to Shanghai (Clark 98-99). By 1868 he had a new studio and a feature product — a two-volume album set containing 200 photographs (Clark 99).<sup>50</sup> Mullins points out that images Beato made before the fire appear in this set (Mullins 122), indicating that some negatives survived, that he made copy negatives of surviving prints, or both.

After 1868 Beato devoted less time to photography as he became increasingly involved in land speculation (Clark 99) and various court cases (Clark 104-106). In 1869 Beato hired the Briton, John Goddard (ca. 1824-1903) as an assistant to help him run the studio (Bennett 2006, 316). Goddard remained at the studio until 1873 (Bennett 2006, 316). In 1871 a second assistant was hired, the American H. Woollett (dates unknown) (Bennett 2006, 316).<sup>51</sup> By 1872, ten people were employed at the studio — the two above-mentioned, four Japanese artists, and four Japanese

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<sup>48</sup> Mullins believes that beginning in 1864, Beato made large-format albums available, which were similar to the 1868 album set held at the Victoria & Albert Museum (Mullins 123). However, it is unclear which commonalities these early albums shared with the 1868 publication other than subject matter and image dimensions.

<sup>49</sup> For an eye-witness account of this destructive fire, see *Otago Daily Times*, Issue 1658, 24 April 1867, page 6 on PAPERSPAST website:

<http://paperspast.natlib.govt.nz/cgi-bin/paperspast?a=d&d=ODT18670424.2.24>

<sup>50</sup> The V&A copy appears to be the only surviving two-volume copy in any public collection. For more on this album, consult appendix 1, pp.45-46.

<sup>51</sup> In 1871 Woollett assisted Beato in Korea when the latter was made official photographer of the United States Expedition to Korea. Woollett managed Beato's studio from 1871 to 1877 (Bennett 2006, 162)

photographers (Clark 103). Clearly his business was thriving.

1876 was a year of adversity for Beato — one of his employees was accused of attempting to break into a warehouse; Beato was accused of illegally taking possession of furniture from the Grand Hotel (a hotel in which he was an investor); his studio was vandalized; and on November 11 he fell from his horse, dislocating his shoulder (Clark 106). On January 23, 1877 — two months after his accident — Beato announced that his main competitor, the studio of Stillfried and Andersen had bought his studio and stock (Clark 107).<sup>52</sup> The sale of the studio allowed Beato to pursue other interests, unencumbered by the pressures of owning and running a business. In his “post-studio period” (1877-1884) Beato became entangled in even more legal battles, and after losing money on the Yokohama Silver Exchange, he left Japan destitute in 1884 (Clark 110-112; Bennett 2006, 314).<sup>53</sup>

Beato returned to war photography in 1885, accompanying British Field Marshal G. J. Wolseley (British, 1833-1913) on his campaign in the Sudan (Clark 112).<sup>54</sup> Beato relocated to Burma and may have had a photographic studio there as early as 1888 (Lacost 186). In 1891, at the age of 59, he joined Wolseley on yet another expedition, this time to Wuntho, Burma (Lacost 186). By 1895 Beato’s Burmese business was described as a “photographic studio and curio-dealer”

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<sup>52</sup> Stillfried and Andersen’s studio burned down on January 14, only 9 days previously, indicating that Beato may have been more than ready to sell his studio.

<sup>53</sup> His negatives eventually ended up in the studio of Italian photographer Aldolfo Farsari (Italian, 1841-1898). They were lost when a fire consumed the studio in February 1886 (Bennett 2001, 5).

<sup>54</sup> Wolseley was an influential British field marshal whose rather lengthy title was — Garnet Joseph Wolseley, 1st Viscount Wolseley of Wolseley, Baron Wolseley of Cairo and of Wolseley.

(Lacost 186).<sup>55</sup> Beato left the country in 1902, according to the *Times of Burma* (Lacost 187), and died seven years later in Florence, Italy on January 29, 1909 at the age of 77 (Lacost 187).

### 3.3 MARKETING AND SALEABILITY OF SOUVENIR PHOTOGRAPHS AND ALBUMS

#### A) **Suppliers and Consumers of Japanese Souvenir Photographs and Albums in the 1860s and 1870s**

When Felice Beato arrived in Yokohama in 1863, the photography market was limited — many Japanese neither trusted the technology nor could afford to be photographed (Iwasaki 25) and although a few travellers did visit Japan, tourism had yet to develop (Dobson 16; Winkle 19).<sup>56</sup> However, photographers William Saunders, English photographer Charles Parker and Japanese photographer Shimooka Renjo (1823-1914) were already supplying images of Japan for the nascent Western market.

Initially Beato shared a studio with Charles Wirgman, which meant that Beato had access to both Wirgman's contacts and his customers.<sup>57</sup> In addition, his longstanding connections with the British Royal Navy meant that he had a constant flow of potential clients for his photographs and albums since the navy's ships were frequently docked in the harbor. These factors along with

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<sup>55</sup> By 1899, Beato is no longer participating in the business (Lacost 186).

<sup>56</sup> In contrast to a tourist, a *traveller* is defined in this thesis as a person taking a deeper interest in the places he or she visits and is willing to undergo more hardship in order to explore new destinations. Hockley has a section on *Globetrotters*, a type of tourist who began arriving in Japan in increasingly greater numbers from the late 1860s as travel to and within the country became easier (See Hockley's essay, "Globetrotters' Japan: Places — Foreigners on the Tourist Circuit in Meiji Japan" on MIT's *Visualizing Cultures* website).

<sup>57</sup> See an article in the ILN on 13 July 1863 regarding the large number of Japanese officers who were visiting his home to see his and Beato's work (Clark 96).

Beato's ease at making friends (Iwasaki 14) would have left little need for overt advertising in the media at this time.

Between 1863 and 1866 Charles Parker appears to have been the only other Yokohama-based photographer marketing albums. In an October 21, 1865 advertisement he targeted "Officers of the Army and Navy" (Bennett 2006, 104). The following year Parker closed his studio (Bennett 2006, 104).

After the November 1866 conflagration in Yokohama, Beato began rebuilding his photographic inventory. It is likely that he did not work alone since this task was completed by 1868.<sup>58</sup> This suggests that he made use of copy negatives<sup>59</sup> and perhaps had his employees make photographs under his direction. That same year he moved into a new studio at No. 17 on the Bund, a choice waterfront location and easily accessible to visitors and residents alike (Mullins 111). It was at this new studio that Beato concentrated on assembling and marketing souvenir albums with accompanying letterpress album notes. At this early stage he offered a two-volume, large-format album set containing 200 photographs of both views and costumes.<sup>60</sup> Allen Hockley believes that these albums were prototypes for Beato's subsequent albums (Hockley, "Felice Beato's Japan:

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<sup>58</sup> There is disagreement over how much of his inventory was destroyed, how long it took to rebuild, and how it was rebuilt. Since the studio was destroyed in November 1866 and Beato had photographs of China and Japan ready for the Bengal Photographic Society by the following April (Clark 98), he must have been able to save many of his negatives from the fire, make copy negatives, or perhaps both. Otherwise he would have had to photograph all of his landscapes during the winter months, and create costume photographs apparently without a studio.

<sup>59</sup> A copy negative is made by photographing a print. This may be done if the original negative is damaged or destroyed, or may be done to create multiple negatives, allowing for simultaneous printing, thus increasing a studio's efficiency. The scale and coverage of the image can be affected. See David Harris's, *Of Battle and Beauty*, for more on the effects produced by this technique.

<sup>60</sup> It is likely that he was also offering albums for smaller budgets as well.

Places, An Album by the Pioneer Foreign Photographer in Yokohama”).

Catering to his clients’ desires, Beato made well-considered compositions of Japan’s people, landscape and architecture. His studio employees used his negatives to professionally print — with or without a vignette — large-format photographs using the albumen silver printing-out process. The photographs were then trimmed and, in the case of costume photographs, hand-tinted. If destined for album inclusion, the prints would be mounted to leaf rectos with a high level of craftsmanship and in a manner consistent with the studio’s presentation standards. Paying close attention to excellence at each stage of production led to the creation of photographs and albums of outstanding quality, which would have greatly increased their marketability.

It is the subject matter of a photograph that has the largest impact on its salability and in the mid- to late nineteenth century, the most popular images of Japan depicted a feudal country. This trend manifests itself clearly in Beato’s costume albums. However, Beato also made images of modern Japan.<sup>61</sup> This demonstrated his ability to respond to different sectors of the souvenir market. By 1868 Beato concentrated his efforts on albums, which allowed him to sell large numbers of photographs at one time for high prices. However, the studio did continue to offer individual prints. Extant albums such as the Smith, Hood, and Getty albums are a testament to the studio’s high standards of quality.<sup>62</sup> Extras, like the use of vignettes,<sup>63</sup> hand-tinting, and letterpress album notes

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<sup>61</sup> For example, Beato photographed the Tokyo Yokohama Road and Japanese officers in Western dress.

<sup>62</sup> For more on these and other Beato albums, see appendix 1, pp. 44-52.

<sup>63</sup> Although Hight suggests that Beato only used oval vignettes and used them exclusively with costume photographs, vignettes could be oval or rectangular, and were occasionally employed in Beato’s views as well. For views printed with vignettes, see the Hood album — plates 24, 27, and

would have enhanced album salability, as well as, presumably, the price of the albums. To further increase sales, the customer would have had the option of deciding which prints to include in the album and how many. In addition, a selection of bindings would also have been offered.<sup>64</sup>

## **B) Japanese Souvenir Albums and the Expanding Client Base**

The beginnings of Japan's tourist industry coincided with Beato's efforts to rebuild his inventory. In 1867 the Pacific Mail and Steamship Company began regular service between San Francisco and Yokohama.<sup>65</sup> In 1869 — the year after Beato opened his new studio on the Bund — the Suez Canal and the first transcontinental railroad in the United States were completed, leading to further expansion of Japan's nascent tourist industry by making travel to Japan faster and more affordable (Sharf 7).

One of Wirgman's 1869 satires of Beato in his publication, *Japan Punch*, suggested that one of Beato's marketing strategies involved socializing with potential American clients over drinks (Bennett 2006, 88, figure 102). However, with the ever-increasing number of American tourists arriving in Japan, Beato placed ads in the local media such as this one, which appeared in the *Japan*

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39; Examples of rectangular vignettes can be found in the Eastman House album — spreads: 3, p.60; 4, p.62; 9, p.72; 12, p.78; 22, p.98; and 28, p.110.

<sup>64</sup> Cloth boards seem to be the most common bindings among Beato's albums. However, the Hood album has lacquer covers.

<sup>65</sup> See the PMSS newspaper ad from November 26, 1866 (the same day as the Yokohama fire) in: Tate Mowbray's, *Transpacific Steam: the Story of Steam Navigation from the Pacific Coast of North America to the Far East and the Antipodes, 1867-1941* (p.41)

*Weekly Mail* on 02 and 24 February 1870; 08 October 1870; and 28 January 1871.<sup>66</sup>

Signor F. Beato,

Begs to announce to the Public of Yokohama and Travellers visiting to the East generally, that he has just completed a handsome collection of Albums of various sizes, containing views &c., of Japan, with descriptions of the Scenes, Manners and Customs of the people; compiled after visiting all the most interesting localities in the country during six year's residence.

NO. 17 ON THE BUND.<sup>67</sup>

In this advertisement, Beato is targeting two groups — Yokohama residents and travellers to the East. The focus is exclusively on albums, his most profitable commodity. While it is unclear what “albums of various sizes” signifies, it likely indicates the number of prints that the albums contained. Reference is made to the studio's letterpress album notes, indicating that they were seen as an attractive marketing feature. It is curious that the hand-tinted photographs were not advertised, since tourists were attracted to coloured photographs (Hockley “Globetrotters' Japan: Places, Foreigners on the Tourist Circuit in Meiji Japan). By 1871 the American H. Woollett was managing Beato's studio, and it was likely that he was hired to market to the increasing number of American tourists visiting Yokohama (Mullins 149).

In 1872, as Yokohama was transforming itself into a tourist destination, one of Beato's former pupils, Baron Raimund von Stillfried (Austrian, 1839-1911), decided to challenge Beato's

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<sup>66</sup> The ad is cited in the following publications: Bennett 2006, 95; Hight 2011, 17; Clark 100; and Hockley 2004, 69, where it is reproduced in facsimile; and Hockley 2010.

<sup>67</sup> See Bennett 2006 p.220 for an artist's rendition of No.17 on the Bund when Farsari was occupying the building.

monopoly on the Japanese souvenir album market by establishing his own studio (Gartlan 2004, 43).

Borrowing from Beato, his albums contained large-format albumen photographs divided into untinted views and hand-tinted costumes (Gartlan 2004, 42-43). It was during the 1870s that Japanese photographers such as Suzuki Shinichi I (1835-1919),<sup>68</sup> Usui Shusaburo (dates unknown), and Futami Asama (1852-1908) similarly began catering to the lucrative foreign market.

The conclusion of the Beato era came in January 1877, when Stillfried and Andersen<sup>69</sup> bought Beato's studio and inventory, and thereafter made prints from Beato's negatives and sold them under their studio's imprint (Bennett 2011, 5).<sup>70</sup> Three years after this, in 1880, Kusakabe Kimbei (Japanese, 1841-1932) — who had worked in the studios of both Beato and Stillfried— began selling hand-tinted view and costume photographs, and subsequently, souvenir albums (Bennett 2006, 205; Bennett, *Old Japanese Photographs*, 122).<sup>71</sup> Seven other Japanese studios opened in Yokohama that same year to serve the tourist market (Dobson 2004, 20).

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<sup>68</sup> Suzuki took photographs for John Reddie Black's fortnightly newspaper, *The Far East* (Bennett 2006, 319).

<sup>69</sup> The name of Stillfried's business from 1876 to 1878 (Bennett 2006, 139).

<sup>70</sup> See the CCA album PH1982:0346:001-100 for examples of Stillfried and Andersen's prints made from Beato's negatives. Some of these photographs may have been printed from copy negatives.

<sup>71</sup> It was during this decade that tourism increased considerably and the selling of albums of coloured views and costumes became dominated by Japanese photographers (Bennett 2006, 198-199).

### 3.4 TYPES, CONFIGURATIONS AND CHARACTERISTICS OF BEATO ALBUMS

Unlike copies of a photographically illustrated book, each album issued by Beato's Yokohama studio was a unique object. Photographs printed from the same negatives at the same studio can differ due to variables inherent in the albumen silver printing-out, toning, and hand-tinting processes. These differences would have been magnified when carried out by different employees over the nine-year existence of the business. In addition, some photographs were likely printed from copy negatives, which would have affected their size and spatial qualities; a print may have been printed with a vignette (oval or rectangular); photographs may or may not have been hand-tinted; and variations in cropping would have affected a photograph's dimensions.

In addition, differences between albums can include: the boards used; the presence or absence of a studio label; the number and choice of prints; as well as the sequence of the photographs. In relation to letterpress album notes — one album may have more than another; a LAN's text may have been updated; there may be differences in typography and the decorative elements used;<sup>72</sup> and identical LANs may be paired with different photographs across albums. Titles of photographs can have different origins even within the same album, deriving from LANs, pencil captions, or applied labels. In the Getty album, for example, titles originate from all three of these sources. Despite the diverse variations possible in these presentational elements, Beato's Japanese albums reveal a consistently high level of craftsmanship, which manifests itself in numerous ways —

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<sup>72</sup> Alona Wilson notes that there are three types of decorative borders used in the LANs within the Smith album. In the Eastman House album, there are 10 types, which indicates that over time these decorative elements changed and that the Smith album might be from an earlier period in the history of the studio (See Fig. 6, p.136 for three examples from the Eastman House album).

well-processed prints, careful cropping, impeccable mounting with no adhesive residue left on the album page, bottom weighting,<sup>73</sup> and in the case of costume prints, skillful hand-tinting.<sup>74</sup>

The hand-tinting in Beato's photographs is understated and generally limited to the highlights.<sup>75</sup> Although most sources only mention Beato's use of watercolour washes, the tinting and colouring of some of Beato's prints is more complex than is generally acknowledged. The areas tinted with watercolour washes often have the same reflectance as the areas of the print left untinted,<sup>76</sup> whereas the paint used for the details is opaque and sits on the surface of the albumen layer (Fig. 7, p.137). These painted details sometimes add visual information not present in the negative, such as the addition of tattoos to a sitter's body or decorative motifs on cups and teapots (Fig. 8-9, pp.138-39).

Although exceptions to any generalization may emerge with further research, two features appear to be found only in albums issued by Beato's studio — a studio label (although this does not always appear in Beato studio albums) identifying the studio as F. Beato & Co., Yokohama (Fig.10,

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<sup>73</sup> Meaning that more space is left below the print than above it on the album page. This technique is used inconsistently in Beato's albums.

<sup>74</sup> Despite the quality of the hand-tinting, the extent and quality of the colouring can vary. In the Getty album, for example, colouring can be minimal and border on inept in many of the outdoor costume prints when compared with the skillful colouring used on the photographs taken in the studio.

<sup>75</sup> The use of bright red aniline dyes, indicative of studio practices in the 1880s or later, were not found by the author in any of the prints tinted by Beato's studio. For information on the use of aniline dye, consult [http://hcl.harvard.edu/collections/epj/hand\\_colouring.cfm](http://hcl.harvard.edu/collections/epj/hand_colouring.cfm) (For an example see: p.8 in the following HCL album composite album p. 8: <http://hollis.harvard.edu/?itemid=misc/via/olvgroup12666>

<sup>76</sup> This is due to the use of ox gall or a comparable substance that coaxes the colour into the albumen binder (Osterman: meeting with the author, 03 Feb. 2014).

p.140); and LANs mounted exclusively to the leaf versos, with corresponding photographs on the facing pages (see spread 4, p.62).

The following characteristics, while not exclusive to Beato's studio, appear to be present in all of the studio's extant large-format albums — use of landscape bindings (Fig.12, p.142); large-format albumen photographs mounted exclusively to the leaf rectos (for example, spread 6, p.66); photographs that are always mounted in landscape orientation even if the image is in portrait format<sup>77</sup> (see spread 6, p.66); and images that fall into one of two categories: views of Japan or costumes of Japan. Although rare, and not easily noticed, inventory numbers can be found on some of Beato's prints (Fig.11 a/b, pp.141-42).<sup>78</sup>

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<sup>77</sup> Exceptions include prints that have been significantly cropped, such as “Aino [sic] Chiefs” in the Getty album, which measures 14.6 x 10.3.

<sup>78</sup> Normally these numbers would have appeared on areas of the print that would have been trimmed off.

## PART 4

### 4.1 DESCRIPTION OF THE EASTMAN HOUSE ALBUM<sup>79</sup>

Bearing the gilded title, “JAPAN,” on its front cover, this disassembled, landscape-format album was issued by the studio of F. Beato & Co., Yokohama, Japan in 1876 or 1877<sup>80</sup>. The cloth-covered front board measures 34.3 x 51.1 cm., and has a brown, pebbled surface; the backboard is missing. Blind embossments comprise the title as well as the design elements located in each corner (Fig.12, p.143).<sup>81</sup> The album consists of 48 thick, paper leaves, thirteen of which are blank and located at the back of the album.

The affixed label on the pastedown reads [typeset]: LIBRARY / OF THE / GEORGE EASTMAN HOUSE, and [in ink]: F-3.<sup>82</sup> The album leaves are joined in pairs and are slightly cockled. One blank grosgrain leaf is present at the front of the album and another at the back. On the recto of the first leaf proper is an affixed label [typeset]: PHOTOGRAPHIC VIEWS AND COSTUMES / OF / JAPAN, / BY F. BEATO & Co., / YOKOHAMA; and in pencil on the label: About 50<sup>83</sup> / F.E. Foster / [erased] 187 [illeg.] (Fig.10, p.140). Accession numbers, old accession numbers, and Eastman House negative numbers appear in pencil on many of the leaves.

The thirty-five image-bearing leaves contain fifty-one nineteenth-century albumen silver

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<sup>79</sup> Eastman House accession number: 1979:0059: (1-51).

<sup>80</sup> These dates are based on the purchaser of the album, F. E. Foster relocating to Yokohama in 1876 and the studio being sold in January of 1877.

<sup>81</sup> The title covers an area of approximately 22 x 86 cm

<sup>82</sup> F-3 refers to “Album Collection” used by the Library of the George Eastman House when the album was housed there (See spread 1, p. 59).

<sup>83</sup> A reference to the number of prints in the album, perhaps put there by the dealer who sold the album to the Eastman House.

photographs in good condition from various sources, and twenty-four LANs.<sup>84</sup> Thirty-nine of the photographs are large-format Japanese souvenir prints, mounted one per page, measuring approximately 20 x 26 cm (see spreads 3-34, pp.60-122). Twenty-eight of these images have been hand-tinted. This group of prints is followed by nine untitled floral studies, each measuring approximately 14 x 6 cm. Five of these have been mounted on the recto of one leaf (spread 34, p.122), and the remaining four on the recto of the subsequent leaf (spread 35, p.124).<sup>85</sup> The last three photographs — taken outside of Japan — measure 20.8 x 14.1; 15.7 x 20.3; and 16.8 x 22.4 cm respectively (spread 36, p.126). The first of these three prints is mounted on the verso of one leaf and the remaining two on the recto of the subsequent leaf.

The photographs in the album can be divided into two main groups. The first is comprised of twenty-eight prints attributable to Beato, which are exclusively recto-mounted. Each one is enclosed within a red ink border.<sup>86</sup> Twenty-four of these twenty-eight photographs have corresponding LANs on the facing pages. Of these twenty-eight prints, eleven are untinted views (none were printed with vignettes) and seventeen are tinted costumes (thirteen were printed with vignettes — seven oval and six rectangular). The rectangular vignettes were predominantly used for the costume exposures made outside (five of the six photographs), while the oval vignettes were used principally for the studio exposures (six of the seven photographs). Each Beato photograph has been mounted

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<sup>84</sup> There are two related images of the shogunal burial grounds at Shiba; they each are paired with an identical LAN; (See spreads 20 p.94 and 21 p.96).

<sup>85</sup> All have an identical Japanese ink stamps on the verso and one has a name of a flower written in Japanese Katakana script. These inscriptions are visible with transmitted light. (Fig.13/14, pp.144-45).

<sup>86</sup> These ink borders enclose only the prints attributable to Beato.

in landscape orientation, including the eight vertical images. In these instances, each vertical image and its corresponding LAN were turned 90 degrees counter-clockwise before mounting, resulting in a vertical two-page spread with the text above and the photograph below (see spread 6, p.66).<sup>87</sup>

The second group of photographs is composed of twenty-three prints by unidentified photographers. This group can be further divided into three categories — eleven Japanese souvenir photographs, nine floral studies, and three images of Hong Kong (one view and two genre scenes). Each one of these twenty-three prints contravenes one or more standards commonly practiced by Beato's studio, relating to both craftsmanship and presentation techniques. These include adhesive residue on the mount, poor cropping, inadequate trimming, uneven mounting, excessive use of adhesive, verso mounting,<sup>88</sup> the mounting of more than one print per page, and print orientation.<sup>89</sup>

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<sup>87</sup> In the Getty album the photographs with vertical images were turned 90 degrees counter-clockwise before mounting but the LANs were not.

<sup>88</sup> No album notes were found beneath any of the verso-mounted photographs.

<sup>89</sup> Three vertical images in this group have been mounted vertically (see spreads 24, p.102; 33, p.120; 34, p.122).

## 4.2 RECONSTRUCTION OF THE EASTMAN HOUSE ALBUM AS ISSUED BY BEATO'S STUDIO

### A) Introduction

Although this section is speculative in nature, it does much to reveal which studio standards were not consistently followed by Beato's studio, facilitating a more nuanced understanding of Beato's Japan albums. The author maintains that a close approximation of what the Eastman House album looked like when it was issued by Beato's studio can be achieved with the removal of twenty-three of the album's fifty-one photographs and their corresponding inscriptions.<sup>90</sup> This hypothesis is based on three propositions for which the author will give evidence — first, that Beato's studio did in fact issue the album; second, that these 23 photographs were added post purchase; and third, that it is implausible that any of Beato's prints were removed after the album was issued.

### B) Evidence of Origin

There is substantial evidence that Beato's studio issued the Eastman House album. First, the studio's label is mounted on the frontispiece (Fig.10, p.140). Second, twenty-eight of the photographs in the album can be firmly attributed to Beato. Third, the twenty-four decorative, letterpress album notes — a feature exclusive to Beato's albums — correspond to twenty-four of the twenty-eight Beato photographs. Fourth, the Beato prints meet the high level of craftsmanship

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<sup>90</sup> The album could have included the 19 blank leaves at the time of issue, although a Japanese studio album so constructed would have been a rarity. Conversely, the purchaser may have bought the 28 Beato prints, 24 LANs and one studio label mounted to album leaves and later had them bound, at which time the blank leaves could have been added.

employed by Beato's studio and follow many of the presentation standards found in other Beato albums.<sup>91</sup>

### **C) Evidence of modification after purchase**

The twenty-three photographs, which the author believes were subsequently added to the album, either fall outside the subject-matter scope of the album, do not meet the presentation standards of his studio, or both. In addition none of the images were found in other Beato collections. The nine floral studies and the three Hong Kong photographs are outside the parameters of an album devoted to views and costumes of Japan — the former because of subject matter and the latter due to location. Although the subjects depicted in the eleven souvenir photographs by unidentified photographers fit the album's pictorial categories, there are discrepancies at the print and album levels;<sup>92</sup> these include: inept mounting — the employment of excessive adhesive, causing creases in the print and residue on the mount (Fig.15, p.146); the mounting of more than one photograph per page (see spreads 34-36, pp.122-126); poorly trimmed prints where the black border remains visible (see spread 36, p.126);<sup>93</sup> the use of vertical orientation for portrait images — see spreads 24,

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<sup>91</sup> The exception is the interspersing of views among the costume prints; the two groups were normally kept separate. But as a self-selected album, as defined in footnote [9], the client could choose the sequence of the photographs. The Beato prints in the Eastman House album generally follow the repeating pattern of: *costume-costume-view*, or *tinted, tinted, untinted*.

<sup>92</sup> The photographs are also compositionally distinct from Beato's work, but visual aesthetics at the image level is outside the scope of this thesis.

<sup>93</sup> In the printing-out process, a glass-plate negative and a sheet of light-sensitive albumen paper were placed against each other in a printing frame. The albumen paper, which extended beyond the negative on all sides, was directly exposed to light. This intense light exposure turned these peripheral areas of the paper black, forming a border around the image. Professional studios removed this area from a photograph before pasting it into an album.

p.102; 33, p.120; and 34, p.122; and the mounting of photographs on leaf versos — see spreads 3, p.60; 17, p.88; 24, p.102; 26, p.106; 31-34, pp.116-122; and 36, p.126. The sum of this evidence overwhelmingly supports the proposition that these prints were added post-purchase.

#### **D. Lack of Definitive Evidence of Album-Leaf/Beato-Print Removal**

If the Eastman House album had missing leaves, efforts to visualize it at the time of issue would be significantly limited. It is thus essential to demonstrate that those characteristics present in the album that may appear to be evidence of leaf removal can be attributed to the inconsistent use of certain standards by Beato's studio or, in some cases, the influence of the client over the album. Each aspect of the album, which may lead to the conclusion that prints were removed from it, is addressed below.

##### *1. The number of photographs in the album*

Although many sources state that Beato's albums contained twenty-five, fifty or one hundred photographs, the author claims that the Eastman House album was issued with only twenty-eight prints. However, other Beato albums also have unusual numbers of prints; a Beato album at the CCA for example contains fifty-one photographs;<sup>94</sup> the V&A view album has one hundred one; the companion costume album, ninety-nine; and a *Views of Japan* album in the Terry Bennett collection contains only thirteen photographs.<sup>95</sup>

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<sup>94</sup> Accession number: PH1983:0561

<sup>95</sup> Hight 2011, *Felice Beato: Photographer in Nineteenth-Century Japan*, 54.

## *2. Photographs without an accompanying letterpress album note*

Four photographs in the Eastman House album have no accompanying LANs. Although many texts on the subject suggest that every Beato image had a corresponding LAN, this is not the case. In the Getty album, three photographs have no LANs; in the V&A view album, sixty-six of the one hundred one photographs do not have one, and none were used in the companion costume album.

## *3. Untitled Photographs<sup>96</sup>*

In Beato's albums, LANs typically supply the title for the images. When LANs are absent, a title is often found on the mount below the photograph.<sup>97</sup> Two photographs in the Eastman House album have neither a LAN nor a title. Although leaf removal could cause this to happen, this phenomenon can also be seen in the Getty and Smith albums.<sup>98</sup>

## *4. Letterpress album note/print mismatch*

In the Eastman House album, the album note for "Escort Officers" accompanies an image depicting only one officer. However, this type of oversight occurs four times in the Getty album,<sup>99</sup> three times in the NYPL album,<sup>100</sup> and twice in the Smith album.<sup>101</sup> Mullins documents additional instances of mismatching (Mullins 142).

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<sup>96</sup> A LAN with no title is rare but an instance of this can be found in the Hood album (see the untitled letterpress album note accompanying print number 27 on the Visualizing Cultures website).

<sup>97</sup> In the V&A costumes album, Mullins states that photographs with no LAN had "small and short typed captions ... pasted below some of the...photographs" (Mullins 125). These are likely letterpress. In relation to the views album Mullins writes that photographs without LANs have pencil captions (ibid.136).

<sup>98</sup> Descriptive titles have been supplied by the Getty for: 84.XO.613.82, 84.XO.613.89, 84.XO.613.90, 84.XO.613.99. Descriptive titles have been supplied by Smith College Museum of Art for: 1982:38-2 (6) and 1982:38-2(34).

<sup>99</sup> Accession numbers: 84.XO.613.41; 84.XO.613.76; and 84.XO.613.86

<sup>100</sup> ID: 118926, 118947, 118930.

<sup>101</sup> Accession numbers: SC1982:38-2 (26); SC1982:38-2 (30)

5. *The lack of narrative.*

While the absence of an underlying visual narrative in the Eastman House album may lead to the conclusion that leaves were removed, the album's construction prevents this; since LAN and corresponding print face each other in the album, missing leaves would result in significant text-image incongruences, which does not occur in the album.

Based on this evidence the author holds that if the twenty-three photographs of uncertain or unknown attribution were removed along with their hand-written captions, and the back cover restored, the album would look as it did when the studio issued it.

## PART 5

### 5.1 PROVENANCE OF THE EASTMAN HOUSE ALBUM

Eastman House acquired the Beato album from Gilman's Book Seller in Westchester County, New York. Although no purchase date is given, the album has been at the Museum since at least 1972.<sup>102</sup> It became part of the photography collection after being transferred from the museum library. It was accessioned in 1979.

An inscription on the studio label reads, "F.E. Foster," which most likely refers to Frederick Emory Foster (American, 1845-?), who moved to Yokohama in 1876.<sup>103</sup> Born in Boston, Massachusetts, Foster married on 29 April 1873 in San Francisco and had three children, one of whom was born in Yokohama in 1880. Foster moved to Yokohama in 1876 after accepting the position of agent of the Pacific Mail and Steamship Company (Eastern headquarters). Since Beato's studio was sold in January of 1877, Foster likely purchased the album in 1876.

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<sup>102</sup> A 1972 article that appeared in *Image Magazine* stated that the album was in the collection of the International Museum of Photography at Eastman House (Nobuo Ina, trans. Takesi Ozawa, "Beato in Japan," *Image* 15, no.3 (1972): 10-11.

<sup>103</sup> For information on Foster, see *Foster Genealogy (Part 2)*, p. 862 <http://www.mocavo.com/Foster-Genealogy-Part-2/568073/386> *Massachusetts Town and Vital Records 1620-1988* [http://records.ancestry.com/frederick\\_emory\\_foster\\_records.ashx?pid=23067546](http://records.ancestry.com/frederick_emory_foster_records.ashx?pid=23067546); The Japan Gazette vol. 28, July 27, 1881 (p. 53); Maltby-Maltbie Family History <https://archive.org/details/maltbymaltbiefamwpic00verr> (p. 324); Meiji Portraits [www.meiji-portraits.de/meiji\\_firms\\_p.html#20090527093947015\\_1\\_2\\_2\\_8\\_1](http://www.meiji-portraits.de/meiji_firms_p.html#20090527093947015_1_2_2_8_1)

## 5.2 ALBUM INTERPRETATION AND CONTEXTUALIZATION

Unlike most Japanese souvenir albums, the Eastman House album does not chronicle a journey through Japan, but rather a profound transition that was taking place in Japanese souvenir photography. Once monopolized by Beato and Stillfried, the industry became dominated by Japanese photographers and businessmen selling souvenir images and albums not only in Japan but also to retailers in the West (Sharf 14).

Souvenir albums issued by Beato's studio were customarily sold as finished products. However, the Eastman House album — with its numerous empty pages — realized its potential to become a dynamic visual document, adopting some of the characteristics of a personal album. There were few studios in Yokohama offering souvenir photographs and albums in the year that Foster purchased the Eastman House album. However, only four years later in 1880, “eight new Japanese-owned studios were established in the treaty port” (Dobson 2004, 20) amid increased demand for images spawned by a rise in tourism. A studio run by Kusakabe Kimbei (1841-1934) was among them. Kusakabe sold the works of Uchida Kuichi (Japanese, 1844-75) and other photographers (Bennett 2006, 205).<sup>104</sup> With so many new studios in Yokohama, Foster would have had an unprecedented number of images from which to choose. It is likely that it was during that year that Foster acquired at least some of the eleven Japanese souvenir prints added to the album after purchase.<sup>105</sup>

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<sup>104</sup> According to Gartlan, “The career of Kusakabe Kimbei epitomizes this shift toward Japanese market dominance” (Gartlan 17).

<sup>105</sup> Foster relocated to Hong Kong the following year.

Large transportation companies contributed to the expansion of tourism in Japan and the concomitant increase in the availability of souvenir images and the number of Japanese photographers and businessmen partaking in this increasingly lucrative photographic market. It is thus fitting that an album owned by a representative of the Pacific Mail and Steamship Company should reflect this shift in the industry.<sup>106</sup>

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<sup>106</sup> The album was further personalized with the addition of 9 floral studies and three images of Hong Kong, where his company transferred Foster in 1881.

### 5.3 CONCLUSION

The focus of this thesis has been a descriptive analysis of a modified Japanese souvenir album, originally issued by the studio of F. Beato & Co., Yokohama in 1876 or 1877. The literature survey evaluated the research that has been carried out on Felice Beato's Japanese albums and revealed the gaps in our knowledge that this thesis has addressed. The context for the album analysis was established by covering early photography in Japan as well as a synopsis of Beato's life and career. The characteristics of Japanese souvenir albums and how they were marketed were then discussed. This was followed by a detailed description of the album and a speculative section on how the Eastman House album may have looked when it was issued. The thesis proper ended with the album's provenance, followed by an interpretation and contextualization of the object.

The appendices support the argument of the thesis. The first two are foundational. The six comparative albums discussed in the first appendix reveal the standards employed by Beato's studio as well as the consistency with which they were followed. These albums, as well as information garnered from various publications on Japanese photography, made it possible to identify which photographs were added after the Eastman House album was issued.

The metadata on the Eastman House album and its photographs is presented in the second appendix as an illustrated catalogue of the entire album. Here, attributions are made, as are connections between the photographs in the album with a wider network of photographs in Beato albums and collections held at several institutions. The third appendix, a transcription of a price list from Beato's and Wirgman's studio illustrates the prices, formats and scope of subject matter

available at the studio during the first few years of its operation and makes it clear that Beato was offering albums within two years after his arrival in Japan.

Despite the wide variation between Beato albums both unintentional and by design, they all share the same high level of craftsmanship and a core number presentational standards, which when absent suggest post-purchase modification. The alterations to the Eastman House album are significant since they reflect not just questions of attribution, but an important transition within the Japanese souvenir photography market in the early 1880s both in relation to its size and who was controlling it.

This thesis proposes a nuanced understanding of Beato's studio practices and a deeper appreciation of both the singularity of the Eastman House album and the context from which it emerged by arguing that the album as originally issued by Beato studio was subsequently altered. Further research needs to be carried out on Beato's use of vignettes and letterpress album notes as they may shed light on the studio's production practices over time and aid in the dating of albums and photographs. The studio's use of colouring also requires more intense study since it occasionally involved the addition of visual information not present in the negative. Knowledge of the production standards related to colouring may aid in distinguishing between prints coloured by Beato's studio and those coloured by the studios run by Stillfried and others.

## APPENDIX 1

### BEATO ALBUMS CONSULTED

#### **Introduction**

A close examination of six albums issued by Beato's Yokohama studio reveals the high level of craftsmanship the studio exercised, the presentational standards it employed and the consistency with which it employed them. Careful study of these albums allowed the author to more easily identify modifications made to the Eastman House album. The two-volume Beato album set held at the V&A was studied indirectly via descriptions and metadata present in Charlotte Mullin's 2012 PhD thesis (see pp. 13/14). The Getty album was studied on location in Los Angeles. The albums in the collections of the Hood Museum of Art, the Smith College Museum of Art, the New York Public Library, the Harvard College Library, and the Museum of Fine Arts, Boston were available online. They were instrumental in making attributions, creating concordances, and revealing information about vignetting, variances in titles and negatives, as well as the use of letterpress album notes. In addition, other albums and individual photographs held in public collections were also consulted in order to make attributions for individual photographs; these are cited throughout the thesis, but are not discussed in this section.

## The Victoria & Albert Museum, London, UK

The V&A holds two of the most frequently cited Beato albums — a two-volume set issued in 1868, acquired by the Museum in 1918, and subsequently rebound (Mullins 114).<sup>107</sup> The first volume, accession number: X536, is invaluable because it includes a label stating the printing date — making it possible to date much of Beato's work<sup>108</sup> — and the author of the LANs, James William Murray, Esq, Assistant Commissary General.<sup>109</sup> Since the set contains 200 of Beato's images — many of which later found new lives in the inventories of Stillfried, Aldolfo Farsari (Italian, 1841-1898) and others after 1877 — they also aid in proper attribution.

The V&A albums have a number of characteristics that are commonly found in Beato's albums issued after 1868. First, the photographs are large-format albumen prints of Japan. Second, these photographs are mounted exclusively on the recto of the album leaves (ibid. 114). Third, LANs are used.<sup>110</sup> When present, LANs are found exclusively on the verso of album leaves. Fourth,

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<sup>107</sup> Select images from the album are available on the V&A website:

<http://www.vandaimages.com/results.asp?search=1&screenwidth=1029&pixperpage=40&searchtxt=keys=Beato>

<sup>108</sup> The album's complete title is: "PHOTOGRAPHIC VIEWS / OF JAPAN. / BY SIGNOR F. BEATO. / WITH HISTORICAL AND DESCRIPTIVE NOTES, COMPILED FROM AUTHENTIC SOURCES, / AND FROM PERSONAL OBSERVATION DURING A RESIDENCE / OF SEVERAL YEARS / By James William Murray, Esq, / ASSISTANT COMMISSARY GENERAL. / YOKOHAMA 1868. Printed at the JAPAN GAZETTE OFFICE." For a facsimile, see Hight's, *Felice Beato: Photographer in Nineteenth-Century Japan* 18. Mullins calls this album set, "the most comprehensive 'complete' copy extant," (Mullins 114). The companion costume album has no studio identification.

<sup>109</sup> Murray is listed in *The Army List*, by Colonel H. G. Hart 1870:

[http://books.google.com/books?id=C\\_ANAAAAQAAJ&printsec=frontcover&source=gb\\_s\\_ge\\_summary\\_r&cad=0#v=onepage&q=william%20murray](http://books.google.com/books?id=C_ANAAAAQAAJ&printsec=frontcover&source=gb_s_ge_summary_r&cad=0#v=onepage&q=william%20murray)

<sup>110</sup> However, only 56 of the 101 photographs in the view album have one (Mullins 252). No LANs are used in the companion costume album (Mullins 125). When no LANs are present, titles are found written in pencil in the views album and on small slips of paper, pasted below the photographs in the costume album (Mullins 125/136), or are written in pencil on the mount (Mullins

the costume photographs are hand-tinted but the views are not (Mullins 126).

**The J. Paul Getty Museum, Los Angeles, CA<sup>111</sup>**  
<http://www.getty.edu/art/exhibitions/beato/interactive/index.html>

This post-1868 landscape-format “Views of Japan”<sup>112</sup> album, *accession number: 84.XO.613. (1-99)* contains ninety-nine large-format, hand-tinted albumen silver photographs, all mounted exclusively on the recto of the album leaves. The spine is strong and photographs are well preserved.<sup>113</sup> The album’s green cloth boards have been blind stamped with ornate designs and the title, “VIEWS OF JAPAN.” Both the design and the title have gilt overlay.<sup>114</sup> No studio identification in the form of a label is present.<sup>115</sup> The Getty purchased the album in 1984 — the year that the Photographs Collection was introduced at the Museum — from art dealer, Bruno Bischofberger, who had acquired it directly from the heirs of the album’s owner.

Eighty-two photographs are accompanied by LANs, which are exclusively verso-mounted.

Leaf versos without a LAN have been left blank. Of the seventeen photographs without LANs, six

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136).

<sup>111</sup>The author analyzed this album at the Getty on January 8 and 9, 2014. Although the gilt title on the Getty album reads, “Views of Japan,” it contains only costume photographs. However, the author has noted sources that treat “costume” photographs as a subgroup of “views.” See: Clark 99 and Mullins 275-76.

<sup>112</sup> The album’s dimensions are 36.2 x 49.5 x 5.6 cm. The on-line version, cited above in the text, is incomplete and not intended for scholarly research.

<sup>113</sup> A triangular-shaped loss from approximately the first half the album leaves along the top left edge has had no detrimental effect on the photographs.

<sup>114</sup> The title is surrounded by a decorative, rectangular-shaped design. Composed of circles, branches, flowers and leaves, the motif creates an oval enclosure around the title. This design is framed by 8 gold-coloured concentric rectangles, which narrow in width as they lead the eye toward the album title.

<sup>115</sup> On the first page in pencil in an unknown hand is the following: “99 Photos/27,8 x 21,9 cm/26 x 23,5” — most likely designating a dimension range for the photographs.

have titles printed on small labels pasted to the mount under the photographs; seven have pencil captions; and four have no inscriptions. Unlike the Eastman House album it contains a coloured photograph of a drawing.<sup>116</sup>

Seventy-four of the ninety-nine photographs were printed with oval vignettes. Rectangular vignettes were not used. Forty-seven negatives appear to have been made in a studio, while the remaining fifty-two were made out-of-doors. The prints are mounted in a landscape format even when the image is vertical, unless the photograph has been significantly cropped, allowing it to be vertically mounted.<sup>117</sup> The photographs have often been tinted with great care, but there are also numerous examples — costume images printed from negatives made outside — where the colouring is minimal, has been inexpertly applied, or both. Despite variations in coloring, the photographs were carefully trimmed and mounted.

Five Beato images in the Eastman House album are found in the Getty album, of which two have variant titles. In addition, the two albums share eleven titles but seven of the Getty titles refer to different negatives.

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<sup>116</sup> The drawing — by French Navy officer, Alfred Roussin (1839-1919) — is titled, *The Mikado's Procession, 1868*, and symbolizes the beginning of the Meiji period. A LAN accompanies the image. Roussin's and Beato's works were used by Aimé Humbert in his 1870 publication, *Le Japon illustré*. Beato photographed drawings made by both Roussin and Wirgman (Mullins 215).

<sup>117</sup> An example from the album is *Aino* [sic] *Chiefs*, a vertical image which measures 14.6 x 10.3 cm. The photograph may have been printed from a negative made by amateur photographer, Frederick Sutton.

**Hood Museum of Art, Hanover, NH**

[http://ocw.mit.edu/ans7870/21f/21f.027/beato\\_places/fb1\\_visnav01.html](http://ocw.mit.edu/ans7870/21f/21f.027/beato_places/fb1_visnav01.html)

The post-1868 Beato view album at the Hood Museum, *accession number: PH.2004.51*, contains fifty large-format, untinted landscape albumen silver views. It is available online through MIT's Visualizing Cultures website (see above) with an accompanying essay by scholar Allen Hockley in which he describes the album covers, the sequencing of the photographs and the visual content of the images.<sup>118</sup> In describing the album's covers, which are illustrated on the website, Hockley states:

It features a design of two golden pheasants in a grove of flowering trees and shrubs carved in low relief into a red lacquer base and highlighted with gold, silver, and copper leaf. Surface coats of polished lacquer give the cover a smooth glossy sheen. The floral design continues on the back cover.

This ornate binding contrasts sharply with the cloth-covered Eastman House and Getty albums. Three of the album's fifty views were printed with oval vignettes. Rectangular vignettes were not used. Although no digital images of the album's fifty letterpress album notes have been posted by MIT, verbatim transcriptions are available on the website.

The letterpress album note, *Hara-machida*, is found in both the Hood and Eastman House albums. However, the accompanying photograph in the Hood album was printed from a related negative. The two albums have two images in common. The Hood album contains four photographs made at Kamakura, but none match the photograph titled, *Kamakura*, in the Eastman House

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<sup>118</sup> Hockley, Allen. "Felice Beato's Japan: Places: An Album by the Pioneer Foreign Photographer in Yokohama."

[http://ocw.mit.edu/ans7870/21f/21f.027/beato\\_places/fb1\\_essay01.html](http://ocw.mit.edu/ans7870/21f/21f.027/beato_places/fb1_essay01.html)

album.<sup>119</sup> The Hood album contains six related photographs, all of which have identical LANs titled, *Burial Ground of the Tycoons*. None of these images match the photographs with identical LANs in the Eastman House album. Although the Hood and Eastman House albums have two LANs in common, the accompanying images are made from different negatives.

**Smith College Museum of Art, Northampton, MA**

<http://museums.fivecolleges.edu/info.php?page=2&v=1&s=beato&type=exact&t=objects>

This disassembled, green linen costume album,<sup>120</sup> *accession number: SC 1982:38-2 (1-50)* contains fifty large-format, hand-tinted albumen photographs and forty-seven LANs. It is available online through MIT's Visualizing Cultures website (see above) with an accompanying essay by Alona Wilson, in which she focuses on the studio's hand-tinting and letterpress album notes. Thirty-five of the album's photographs were printed with oval vignettes; rectangular vignettes were not used.

Five images from the Eastman House album can be found in the Smith album. Three share the same LAN text, while the two others in the Smith album have no LAN: *Mode of Shampooing* and *Out for a Walk*. Four other LAN texts can be found in both albums, but the photographs are made from different negatives of the same subject matter. With only one exception, the LAN texts present in both albums differ in relation to font and decorative elements.

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<sup>119</sup> In other albums, the image of Kamakura found in the Eastman House is titled, *The Temple of Hatchiman, Kamakura*.

<sup>120</sup> This is a post-1868 album.

**New York Public Library, New York City, NY**

[http://digitalgallery.nypl.org/nypldigital/dgkeysearchresult.cfm?num=0&parent\\_id=137202](http://digitalgallery.nypl.org/nypldigital/dgkeysearchresult.cfm?num=0&parent_id=137202)

This disassembled,<sup>121</sup> post-1868 *Views of Japan* album, *catalog call number: MFZ (Beato) 96-4154*, contains seventy-seven large-format, albumen photographs — thirty-six untinted views and forty-one hand-tinted costumes.<sup>122</sup> The library website (see above) indicates that LANs are verso mounted.<sup>123</sup> However, they are not available on the website. None of the view photographs in the NYPL album were printed with vignettes but twenty-eight of the forty-one costume prints were — thirteen with oval and fifteen with rectangular vignettes.

The NYPL and Eastman House albums have eleven photographs in common, two of which have variant titles; another photograph — uncaptioned in the Eastman House album — is found titled in the NYPL album. In a third case, one title is found in both albums but the photographs differ. The NYPL album has five exposures made in Kamakura — none of which match the print titled, *Kamakura*, in the Eastman House album. The NYPL album also contains four photographs under the title, *Burial Ground of the Tycoons*, none of which match the prints in the Eastman House album with that title.

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<sup>121</sup> The metadata states: “Source Description: 77 pl. fol.: albumen photograph [4 boxes]”

<sup>122</sup> The webpage supplies little information about the album.

<sup>123</sup> The library record reads: “descriptive text opposite plates.”

**Harvard College Library, Cambridge, MA**

[http://via.lib.harvard.edu/via/deliver/deepLink?\\_collection=via&recordId=olvgroup12484](http://via.lib.harvard.edu/via/deliver/deepLink?_collection=via&recordId=olvgroup12484)

This 1863-1868 landscape-format view album has “Japan” printed on the front cover, but has no studio identification.<sup>124</sup> Collector, E.G. Stillman (American, 1884-1949) donated it to the Widener Library at Harvard University in 1934.<sup>125</sup> It contains forty-seven large-format, untinted prints, mounted one per page on the leaf rectos.<sup>126</sup> A one-line black border surrounds each print. The Library records indicate that many of images in the album can be found in the V&A view album.<sup>127</sup> Titles are hand-written on the mounts below the photographs. It is unlikely that the leaf versos contain any images or inscriptions since they are neither mentioned in the record, nor imaged.

Two images in the Eastman House album are found in the HCL album, but under variant titles. In addition, both albums share a title but the accompanying photographs were printed from different negatives.

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<sup>124</sup> Its dimensions are 33 x 46 cm.

<sup>125</sup> It was later transferred to the Fine Arts Library. Because Stillman was born 17 years after Beato sold his studio and was only 2 years old when the last of Beato’s negatives were destroyed in a fire at Farsari’s studio in 1886, he could not have acquired it directly from Beato’s studio.

<sup>126</sup> One set of dimensions is given for all of the images — 22 x 29 cm.

<sup>127</sup> The Library uses the date, “1867?” for the negatives, likely based on the assumption that the exposures in the V&A album were made in 1867, the year Beato rebuilt his inventory.

**Museum of Fine Arts, Boston, MA**

<http://educators.MFA.org/search/site/2009.2442>

This 1866-1877 mixed album,<sup>128</sup> *accession number: 2009.2442*, is currently in the Museum's William Sturgis Bigelow Collection.<sup>129</sup> It contains fifty-one photographs — fifty untinted views and one costume photograph.<sup>130</sup> The titles are written in pencil on the mounts below the photographs.

Two images from the Eastman House album can be found in the MFAB album, but under variant titles. One title can be found in both albums but the accompanying image is different. None of the four images of the temple complex at Kamakura in the MFAB album match the print titled, *Kamakura*, in the Eastman House album. Six of the fifty views were printed with oval vignettes; rectangular vignettes were not used.

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<sup>128</sup> Mixed albums contain both views and costumes.

<sup>129</sup> William Sturgis Bigelow (1850–1926) donated the album to the William Morris Hunt Library at the MFAB in 1926. It was transferred to its present location in 2009. Bigelow, a medical doctor, was particularly fond of traditional Japan. With a connection to a dealer in Japanese art, he amassed a large collection of Japanese objects in the 1870s while living in Paris (Hight 2011, 33). He subsequently lived in Japan from 1882 to 1889. For more information on Bigelow, see the MFAB website above; *Capturing Japan in Nineteenth-Century New England Photographs Collections*; and, *A Timely Encounter: Nineteenth-Century Photographs of Japan: an Exhibition of Photographs from the Collections of the Peabody Museum of Archaeology and Ethnology and the Wellesley College Museum*.

<sup>130</sup> This album's opening print is a tinted costume photograph called, *Fording the River at Odawara*, an image found in the Getty and NYPL albums. It was taken on location, and thus has elements of both costume and view images unlike Beato's more studio-based genre scenes.

## APPENDIX 2

### ILLUSTRATED CATALOG THE EASTMAN HOUSE ALBUM

#### INTRODUCTION

##### **Arrangement of the Catalogue:**

The catalogue begins with the front cover and is followed by 36 double-page spreads, which include metadata about the photographs and the album pages. Although not reproduced in this catalogue, thirteen blank leaves and a thick, grosgrain page of the same type found at the front of the album follow spread 36. The album's backboard is missing.

##### **Titles:**

The titles of the photographs in the Eastman House album have one of three possible origins: letterpress album notes, pencil inscriptions on the mounts, or descriptive titles created by the Museum. The nine floral studies share the same descriptive title — floral study. Titles of matching prints found in other albums and publications are listed in the concordance only if they differ from the titles in the Eastman House album.

##### **Attributions:**

Attributions are made by the author based on identical images found in public collections and scholarly publications.

##### **Dates of exposures, printing and colouring:**

Beato's work must be dated by indirect means since he did not date his exposures. Without evidence supporting a more specific date range, negatives and prints are dated 1863-77, the period in which Beato operated studios in Japan. More precise dates can sometimes be made; engravings after Beato's photographs that appeared, for example, in *Le Japon illustré* (1870) can be dated to 1863, the year the Swiss diplomat, Aimé Humbert (Swiss, 1819-1900) toured Japan and acquired photographs from Beato. Beato photographs matching those in the V&A albums can be dated

between 1863 and 1868.

F.E. Foster most likely purchased the album held by Eastman House in 1876 or 1877, but because the Beato photographs it contains could have been printed and tinted long before purchase, a date of *ca. 1872* is used throughout for printing and colouring.<sup>131</sup> The “ca.” date range is 10 years — 5 years before and 5 years after the date given. With the exception of the Hong Kong prints, the post-purchase additions to the album were likely acquired by Foster before his departure from Japan in 1881, thus “before 1882” is used for the *exposure, printing and colouring* of these prints, unless evidence supports a more precise date. The first two Hong Kong images were likely made in the 1880s or 1890s.

### **Negatives and Photographs:**

All photographs listed in this catalogue are albumen silver photographs made from wet-collodion, glass-plate negatives, unless otherwise indicated.

The negatives referred to in this catalogue have been categorized as follows:

1. *Variant negatives* — negatives made within a short time of each other of the same scene — either in a studio or outside. The differences between them may be difficult to detect. A photographer may photograph a scene with two different cameras within seconds to produce two different formats simultaneously, or make two or more exposures with the same camera in order to have multiple negatives from which to print.
2. *Related negatives* — negatives made of the same subject at roughly the same time, but which differ significantly in composition or aspect. They can form part of a photographic exploration of a subject or scene.
3. *Different negatives* — negatives made of the same site, scene or subject matter, but at different times. A costume photograph may depict the same scene — a doctor and patient for example — but the models, props and composition may differ.

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<sup>131</sup> Foster arrived in Yokohama in 1876 and Beato’s studio was sold in 1877.

**Measurements:**

All measurements are in centimeters, with the height preceding the width, and refer to the image size unless stated otherwise.

**Inscriptions:**

All inscriptions and their location on each album leaf are recorded. Numbers beginning with “79” are Eastman House accession numbers. Five-digit numbers which begin with “205” or “GEH” are negative numbers once used by the Museum. Each leaf verso has an old accession number beginning with “9619-”.

**Letterpress Album Notes:**

These texts have been transcribed verbatim from Beato’s letterpress album notes in the Eastman House album. Spelling errors, spacing, punctuation, capitalization, and inconsistencies in the use of bold lettering in the titles have been preserved. To see digitized versions of the letterpress album notes from the Smith album, follow the link supplied in the footnote at the bottom of this page to the MIT Visualizing Cultures website.<sup>132</sup>

**Abbreviations used in this catalogue:**

u.l. (upper left)	u.c. (upper center)	u.r. (upper right)
c.l. (center left)	c. (center)	c.r. (center right)
l.l. (lower left)	l.c. (lower center)	l.r. (lower right)

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<sup>132</sup> [http://ocw.mit.edu/ans7870/21f/21f.027/beato\\_people/beato\\_people\\_gal\\_cap/index.html](http://ocw.mit.edu/ans7870/21f/21f.027/beato_people/beato_people_gal_cap/index.html)

**Concordance:**

The concordance lists institutions and publications where many of the images in the Eastman House album can be found. Information in this section can include Internet addresses, variant titles, object numbers, page and plate numbers, as well as image dimensions.

**Publications Cited in the Concordance:**

1. Bennett, Terry and Hugh Cortazzi. *Japan Caught in Time*. New York: Weatherhill, 1995.
2. Bennett, Terry. *Early Japanese Images*. Rutland, VT: Charles E. Tuttle, 1996.
3. Challaye, Félicien. *Le Japon illustré*. Paris: Librairie Larousse, 1915.
4. Philipp, Claudia Gabriele, Dietmar Siegert, and Rainer Wick eds. *Felice Beato: Viaggio in Giappone 1863-1877*. Milan: Federico Motta Editore, 1991.
5. Lacoste, Anne. *Felice Beato: A Photographer on the Eastern Road*. Los Angeles: The J. Paul Getty Museum, 2010.
6. Hight, Eleanor M. *Felice Beato: Photographer in Nineteenth-Century Japan: Selections from the Tom Burnett Collection*. Durham, New Hampshire: Museum of Art, University of New Hampshire, 2011.
7. Humbert, Aimé. *Le Japon illustré*. Paris: Librairie de L. Hachette, 1870.
8. Worswick, Clark. *Japan Photographs, 1854-1905*. New York: Knopf, 1979.

**Alphanumeric codes used in the concordance:**

- |     |                    |  |
|-----|--------------------|--|
| 1.  | 84.X0.613...       | Accession numbers corresponding to photographs in the <i>Views of Japan</i> album at the Getty   |
| 2.  | 2007.26.201...     | Accession numbers corresponding to photographs in the Getty collection   |
| 3.  | EGS...             | Refers to E.G. Stillman Japanese Collection at the Harvard College Library   |
| 4.  | PH.2004.51...      | Accession numbers corresponding to photographs in the <i>Views of Japan</i> album at the Hood Museum of Art  |
| 5.  | 2009.2442....      | Accession numbers corresponding to photographs in a Beato album in the William Sturgis Bigelow Collection at the MFAB  |
| 6.  | Image ID: 118...   | Image identification numbers corresponding to photographs in the <i>Views of Japan</i> album at the NYPL   |
| 7.  | FSA A 1999.35....  | Accession numbers corresponding to photographs in the Henry and Nancy Rosin Collection of Early Photography of Japan, 1860 - ca. 1900 at the Smithsonian Institute |
| 8.  | SC1982: 38-2 (...) | Accession numbers corresponding to photographs in a Beato costume album at Smith College Museum of Art   |
| 9.  | 2006AP6670-01      | An example of an image number used on the V&A website  |
| 10. | [ID] 4898          | An example of an identification number used at NULC  |

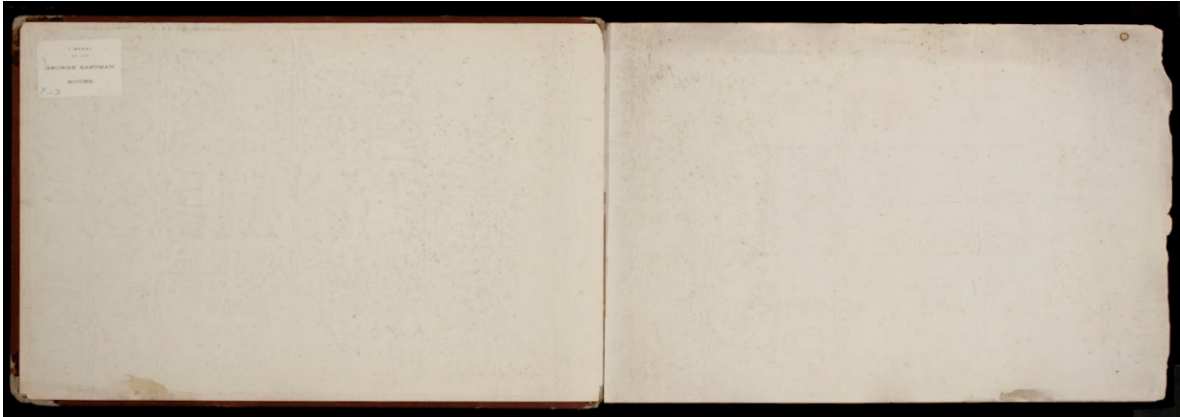


**Album cover**

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The embossed cloth cover of the Eastman House album

INSCRIPTIONS: [gilt over embossment, c.]: JAPAN

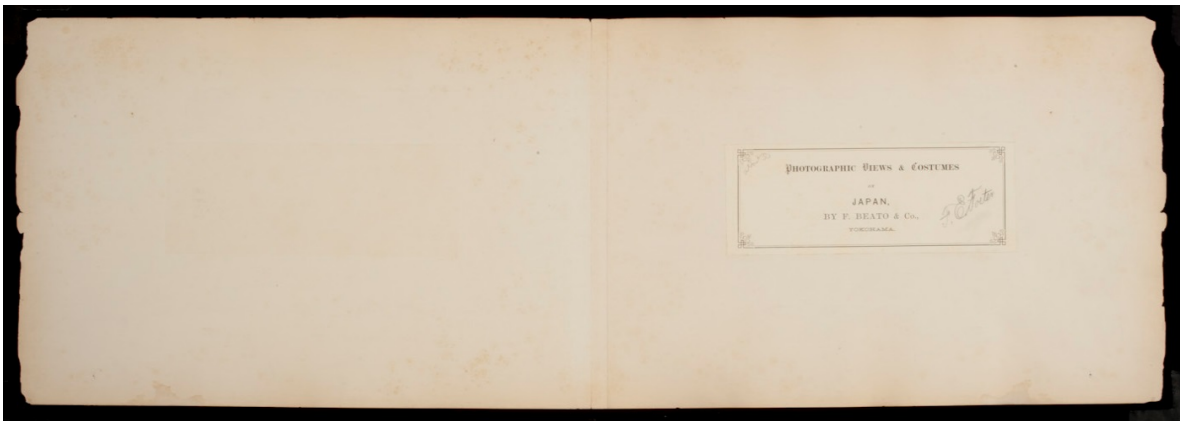


### Spread 1

**Left:** Front pastedown

**INSCRIPTIONS:** [typeset on applied label, u.l.]: Library / of the / George Eastman / House. [in ink]: F-3

**Right:** Blank endpaper [grosgrain]



### Spread 2

**Left page:** Blank verso of endpaper

**Right page:** Frontispiece

**INSCRIPTIONS:** [in pencil on label, u.l.]: about 50  
[typeset on applied label, c.]: PHOTOGRAPHIC VIEWS AND  
COSTUMES / OF / JAPAN, / BY F. BEATO & CO., /  
YOKOHAMA.  
[in pencil on label, l.r.]: F.E. Foster  
[See Fig. 10, p.140 for a larger view]



### Spread 3

#### Left page:

Verso of frontispiece

TITLE:	<i>Public Garden at Uyeno – Tokiyo</i>
ATTRIBUTION:	Kusakabe Kimbei Studio (1880-1914)?
DATE OF EXPOSURE:	1874-1881
DATE OF PRINTING:	before 1882
DATE OF COLOURING:	before 1882
MEDIUM:	albumen silver print with applied colour
PRINT DIMENSIONS:	20.3 x 26.5 cm
INSCRIPTIONS:	[in pencil, l.l.]: 79:059:1 [in pencil on mount below image l.r.]: Public Garden at Uyeno – Tokiyo. [in pencil, l.r.]: 20583 [typeset, l.r., along binding edge]: 9619- [in pencil]: 1
GENERAL NOTES:	Gaslights can be seen in this image. They were not in use in Tokyo until 1874. This image was not found in any other public collection. Verso mounting and colouring of a view photograph are inconsistent with Beato's studio standards.

#### CONCORDANCE:

None

**Right page:**

TITLE:	<i>A Ferry</i>
ATTRIBUTION:	Felice Beato
DATE OF EXPOSURE:	1863-1877
DATE OF PRINTING:	ca. 1872
DATE OF COLOURING:	ca. 1872
MEDIUM:	mounted albumen silver print with applied colour within red ink border
PRINT DIMENSIONS:	20.3 x 25.7 cm
INSCRIPTIONS:	[in pencil on mount below image l.r.]: A Ferry [in pencil, l.l.]: 79:059:2 [in pencil, l.r.]: 20585
GENERAL NOTES:	Of the Beato albums referenced in this thesis, this image appears only in the Eastman House album. A corresponding LAN has not been located. According to the title in <i>Felice Beato: Viaggio in Giappone</i> (below) the exposure was made near Kanasawa.

**CONCORDANCE:**

Tom Burnett Collection	"Ferry Boat." <sup>133</sup>
Publication	"Traghetto nei pressi di Kanasawa," <i>Felice Beato: Viaggio in Giappone 1863-1877</i> , p. 158

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<sup>133</sup>[http://tomburnettcollection.com/gallery/main.php?g2\\_itemId=135](http://tomburnettcollection.com/gallery/main.php?g2_itemId=135)



**Spread 4**

**Left page:** letterpress album note

**INSCRIPTIONS:** [in pencil l.r, along binding edge]: 9619-2  
[letterpress]:

**KANGO BEARERS.**

THESE are superior members of the class of coolies ; and are, in fact, distinct from the inferior Ninsoku or street coolies. This in great measure results from the necessity for acquiring experience in carrying the Kango, so that the motion of the passenger may be steady and not uneasy. Kango bearers display extraordinary powers of endurance, and travel at a rate which takes them over as many as thirty miles a day ; their pace is an easy slinging trot. In crossing steep mountain passes like that of Hakoni, there are always three bearers to a Kango, and alternate rest is afforded to each in succession ; two always carrying, and one running by the side, to take the place of whichever first shows signs of distress.

**Right page:**

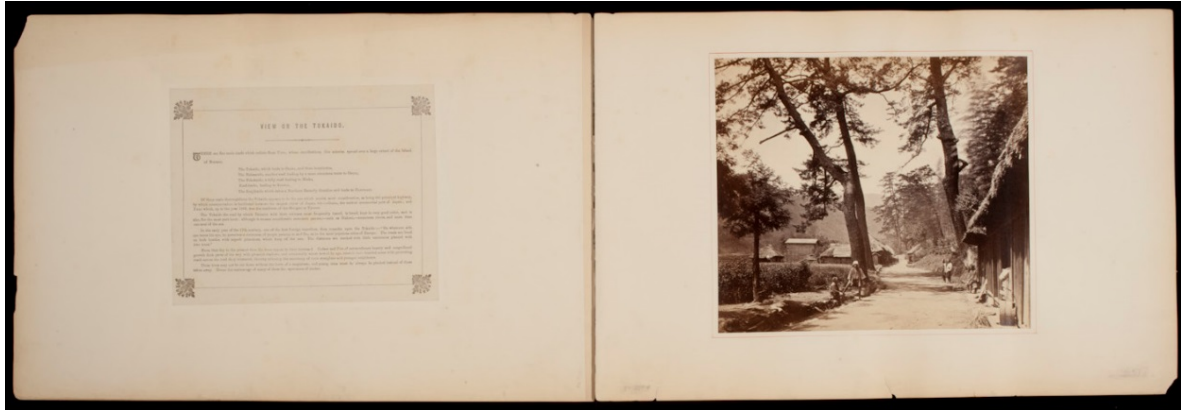
TITLE:	<i>Kango Bearers</i>
ATTRIBUTION:	Felice Beato
DATE OF EXPOSURE:	1863-1877
DATE OF PRINTING:	ca. 1872
DATE OF COLOURING:	ca. 1872
MEDIUM:	mounted albumen silver print with applied colour within red ink border
PRINT DIMENSIONS:	20.6 x 26.0 cm
INSCRIPTIONS:	[in pencil, l.l.]: 79:059:3 [in pencil, l.r.]: 20586
GENERAL NOTES:	Photographs from different negatives of Kango bearers are found in the Getty (84.XO.613.21) and Smith (SC 1982:38-2 (36)) albums.

**CONCORDANCE:**

NYPL album	Image ID: 118943, plate 56, 23.5 x 28.5 cm
Tom Burnett Collection	"Kago Bearers," See footnote for relevant webpage. <sup>134</sup>
Publication	"Portatori di Kango," <i>Felice Beato: Viaggio in Giappone 1862-1877</i> , p. 168
Publication	<i>A Photographer on the Eastern Road</i> , plate 54, 2007.26.201.5, 19.5 x 25.5 cm
Publication	<i>Japan Caught in Time</i> , plate 28; inventory number l.r.: 2001 [This type of inventory number suggests that it is a Stillfried and Andersen print from a Beato negative]
Publication	<i>Felice Beato: Photographer in Nineteenth-Century Japan: Selections from the Tom Burnett Collection</i> , book cover and plate 20, 20.8 x 27.7 cm

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<sup>134</sup> [http://tomburnettcollection.com/gallery/main.php?g2\\_itemId=147](http://tomburnettcollection.com/gallery/main.php?g2_itemId=147)



Spread 5

Left Page: letterpress album note

INSCRIPTIONS: [in pencil l.r, along binding edge]: 9619-3  
[letterpress]:

#### VIEW ON THE TOKAIDO.

THERE are five main roads which radiate from Yedo, whose ramifications, like arteries, spread over a large extent of the island of NIPHON.

The Tokaido, which leads to OSAKA, and there terminates,  
The Nakasendo, another road leading by a more circuitous route to OSAKA,  
The Nikokaido, a hilly road leading to Miako,  
Koof-kaido, leading to KOSHIU,  
The Senjikaido which takes a Northern Easterly direction and leads to HAKODADI.

Of these main thoroughfares the Tokaido appears to be the one which merits most consideration, as being the principal highway, by which communication is facilitated between the largest cities of Japan, viz :—  
—OSAKA, the central commercial port of Japan ; and Yedo which, up to the year 1865, was the residence of the Shogun or Tycoon.

The Tokaido the road by which Daimios with their retinues most frequently travel, is broad, kept in very good order, and is also, for the most part level : although it crosses considerable mountain passes,—such as Hakoni,—numerous rivers and more than one arm of the sea.

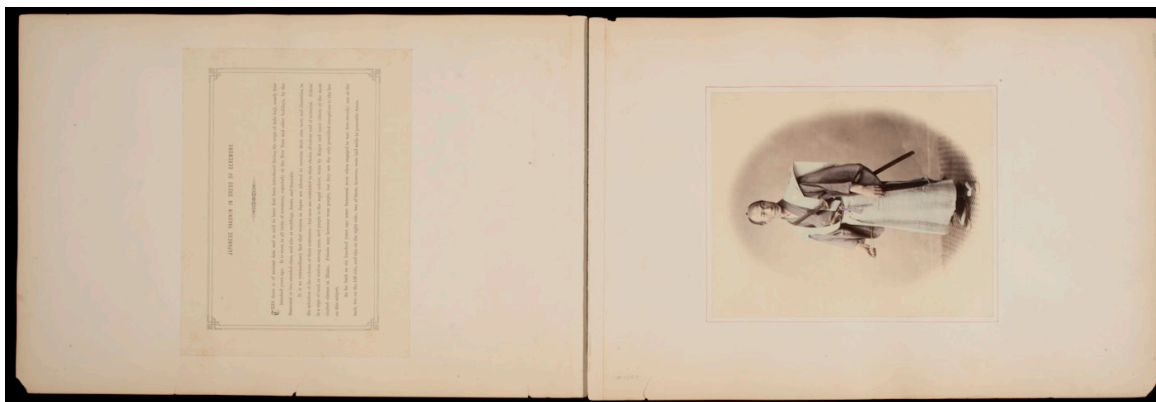
In the early year of the 17th century, one of the first foreign travellers, thus remarks upon the Tokaido :—  
—"On whatever side one turns his eye, he perceives a concourse of people passing to and fro, as in the most populous cities of Europe: The roads are lined on both sides with superb pine-trees, which keep off the sun. The distances are marked with little eminences planted with two trees."

From that day to the present time, the trees appear to have increased. Cedars and Firs of extraordinary beauty and magnificent growth fleck parts of the way with pleasant shadows, and occasionally where bowed by age, stretch their knarled arms with protecting reach across the road they ornament, thereby relieving the monotony of their straighter and younger neighbours.

These trees may not be cut down without the leave of a magistrate, and young ones must be always be planted instead of those taken away. Hence the mature age of many of these fine specimens of timber.

**Right Page:**

TITLE:	<i>View of the Tokaido</i>
ATTRIBUTION:	Felice Beato
DATE OF EXPOSURE:	1863-1877
DATE OF PRINTING:	ca. 1872
MEDIUM:	mounted albumen silver print within red ink border
PRINT DIMENSIONS:	24.3 x 27.8 cm
INSCRIPTIONS:	[in pencil, l.l.]: 79:059:4 [in pencil, l.r.]: GEH NEG 20577
GENERAL NOTES:	Photographs printed from three different negatives bear this title in the NYPL album, one of which is mentioned below.
<b>CONCORDANCE:</b>	
NYPL	“View on the Tokaido beyond Odowara, Hakoni Mountains in the Distance,” Image ID: 118896, plate 9, 23.5 x 29 cm
Hood	“The Tokaido, between Yokohama and Fujisawa,” PH.2004.51.1 [has accompanying LAN]



Spread 6

Left Page: letterpress album note

INSCRIPTIONS: [in pencil l.r, along binding edge]: 9619-4  
[letterpress]:

#### JAPANESE YAKONIN IN DRESS OF CEREMONY.

THIS dress is of ancient date and is said to have been first introduced during the reign of Ashi kaji, nearly four hundred years ago. It is worn in all visits of ceremony, especially at the New Year and other holidays, by the Samourai or two sworded class, and also at weddings, feasts, and funerals.

It is an extraordinary fact that women in Japan are allowed to exercise their own taste and discretion in the selection of the colours of their costumes—but men are restricted in their choice of colour and of material. Colour is a sign of rank or station among men, and purple is the regal colour, worn by Kugés and some others of the most exalted classes at Miako. Priests may however wear purple, but they are the only permitted exceptions to the law on this subject.

As far back as six hundred years ago some Samourai wore when engaged in war, four swords: one at the back, two at the left side, and one on the right side; two of these, however, were laid aside in peaceable times.

**Right Page:**

**TITLE:** *Japanese Yakonin in Dress of Ceremony*

**ATTRIBUTION:** Felice Beato

**DATE OF EXPOSURE:** 1863-1877

**DATE OF PRINTING:** ca. 1872

**DATE OF COLOURING:** ca. 1872

**MEDIUM:** mounted albumen silver print with applied colour within red ink border

**PRINT DIMENSIONS:** 25.5x 20.3 cm

**INSCRIPTIONS:** [in pencil, u.r.] NEG#28839  
[in pencil, l.r.]: 19  
[in pencil, l.l.]: 79:059:5  
[in pencil, u.r.]: GEH NEG 44059

**GENERAL NOTES:** A yakunin (notice the variant spelling) is defined as, “a government officer; applied to any employee of government who receives regular pay or rations, ” in J. C. Hepburn’s, *A Japanese-English and English-Japanese Dictionary*, Shanghai, American Presbyterian Mission Press, 1867.

The title of this photograph also appears in the Smith (includes same LAN text as Eastman House album) and Getty albums. The photographs in these two albums were printed from the same negative, which differs from the one used to print the photograph in the Eastman House album.

**CONCORDANCE:**

NYPL Image ID 118933, plate 46, 25.5x 20.5 cm



### Spread 7

**Left Page:** letterpress album note

INSCRIPTIONS: [in pencil l.r, along binding edge]: 9619-5  
[letterpress]:

#### **COUNTRY GIRL IN OUT-DOOR OR TRAVELLING COSTUME.**

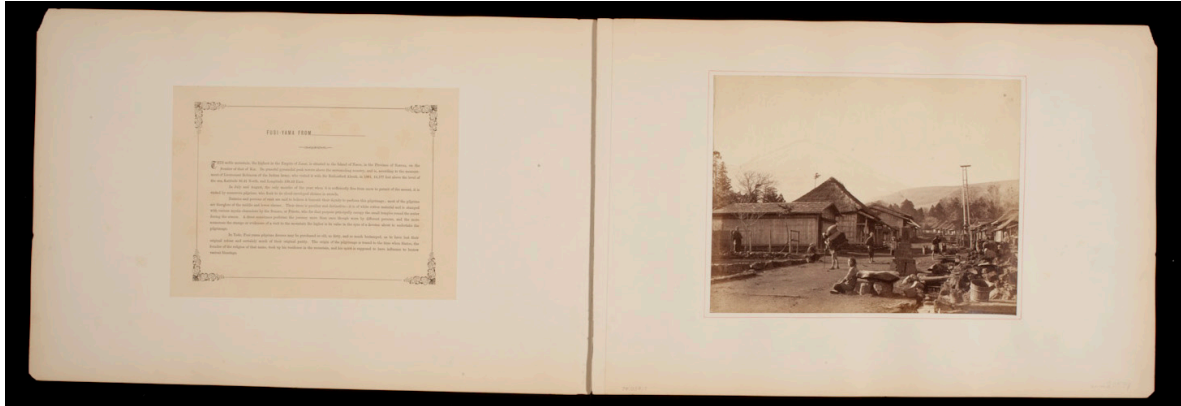
ANY covering for the head is seldom worn by Japanese women, except when travelling. There is nothing seen approaching the hat or bonnet of Western fashion. Occasionally a white kerchief of cotton stuff, stamped with colored figures, is thrown over the head; but more as a protection to the hair from dust or disarrangement than as a head-dress.

The umbrella, which deserves special attention, is always carried. It is manufactured entirely of bamboo and paper ; and for ingenuity and neatness of construction cannot be excelled. The umbrella is rendered waterproof by oiling the paper by which it is covered. Various designs are drawn thereon ; the most common of which is a simple circle of black at the centre and edge with a white space between, as shewn in the picture.

When travelling, the outer garments are gathered up, and tucked into the waist-belt, leaving the lower limbs unrestrained and exposed almost as high as the knee.

**Right page:**

TITLE:	<i>Country Girl in Out-door or Travelling Costume</i>
ATtribution:	Felice Beato
DATE OF EXPOSURE:	1863-1877
DATE OF PRINTING:	ca. 1872
DATE OF COLOURING:	ca. 1872
MEDIUM:	mounted albumen silver print with applied colour within red ink border
PRINT DIMENSIONS:	28.8 x 21.6 cm
INSCRIPTIONS:	[in pencil, l.l.]: 79:059:6 [in pencil, l.r.]: GEH NEG 20600
GENERAL NOTES:	Print from a different negative but with same title appears in Getty album.
<b>CONCORDANCE:</b>	
SI	[Woman with umbrella in studio], FSA A1999.35.130, 26.8 x 20.3 cm



Spread 8

Left Page: letterpress album note

INSCRIPTIONS: [in pencil l.r., along binding edge]: 9619-6  
[letterpress]:

#### FUSI – YAMA FROM .....

THIS noble mountain, the highest in the Empire of JAPAN, is situated in the Island of NIPON, in the Province of SARUGA, on the frontier of that of KAI. Its graceful pyramidal peak towers above the surrounding country, and is, according to the measurement of Lieutenant Robinson of the Indian Army, who visited it with Sir Rutherford Alcock, in 1861, 14,177 feet above the level of the sea, in Latitude 35.21 North, and Longitude 138.42 East.

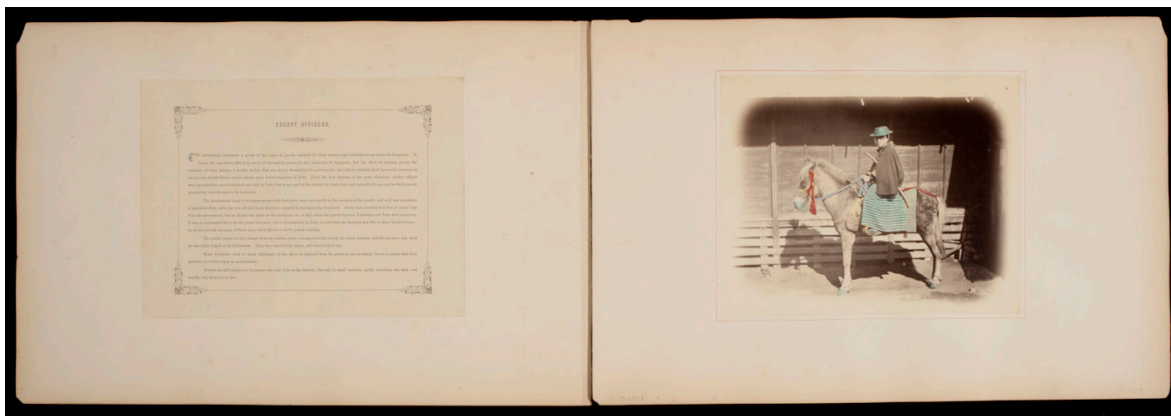
In July and August, the only months of the year when it is sufficiently free from snow to permit of the ascent, it is visited by numerous pilgrims, who flock to its cloud-enveloped shrines in crowds.

Daimios and persons of rank are said to believe it beneath their dignity to perform this pilgrimage ; most of the pilgrims are therefore of the middle and lower classes. Their dress is peculiar and distinctive—it is of a white cotton material and is stamped with various mystic characters by the Bonzes, or Priests, who for that purpose principally occupy the small temples round the crater during the season. A dress sometimes performs the journey more than once though worn by different persons, and the more numerous the stamps or evidences of a visit to the mountain the higher is its value in the eyes of a devotee about to undertake the pilgrimage.

In Yedo, Fusi-yama pilgrims dresses may be purchased so old, so dirty, and so much bestamped, as to have lost their original colour and certainly much of their original purity. The origin of the pilgrimage is traced to the time when Sintoo, the founder of the religion of that name, took up his residence in the mountain, and his spirit is supposed to have influence to bestow various blessings.

**Right page:**

TITLE:	<i>Fusi-Yama from ...</i>
ATtribution:	Felice Beato
DATE OF EXPOSURE:	1863-1877
DATE OF PRINTING:	ca. 1872
MEDIUM:	mounted albumen silver print within red ink border
PRINT DIMENSIONS:	21.8 x 28.2 cm
INSCRIPTIONS:	[in pencil, l.l.]: 79:059:7 [in pencil, l.r.]: GEH NEG 20599
GENERAL NOTES:	The LAN does not mention the town in the photograph. The title of this image in the publication, <i>Felice Beato: Viaggio in Giappone 1862-1877</i> , indicates that the town in the photograph is Shubashiri, a location where many people began their ascent up the mountain.
CONCORDANCE:	
Publication	“Il villaggio di Shubashiri con il Fuji-yama,” <i>Felice Beato: Viaggio in Giappone 1862-1877</i> , p. 104



Spread 9

Left Page: letterpress album note

INSCRIPTIONS: [in pencil l.r. along binding edge]: 9619-7  
[letterpress]:

#### ESCORT OFFICERS.

THE photograph represents a group of the corps of guards, selected for their courage and reliability as an escort for foreigners. In Japan, the opposition offered by many of the leading princes to the admission of foreigners had the effect of creating among the retainers of these daimios a hostile feeling that was always dreaded by the government; and which exhibited itself on several occasions in the murder of individuals, and in attacks upon various legations in Yedo. From the first opening of the ports, therefore, cavalry officers were appointed to escort foreigners not only in Yedo, but in any part of the interior to which they were permitted to go, and in which special precautions were thought to be necessary.

The government, loyal to its engagements with foreigners, were careful in the selection of the guard; and as it was considered a hazardous duty, extra pay was allowed them whenever engaged in accompanying foreigners. Every man received from five to seven boos from the government, but no charge was made on the foreigner; so, in days when the guards between Yokohama and Yedo were numerous, it was no uncommon thing for the escort of a mere visitor of a minister in Yedo, to cost from one hundred and fifty to three hundred boos—or, at the current exchange of those days, about fifteen or thirty pounds sterling.

The guard waited on their charge from his starting point, accompanied him closely the whole distance, and did not leave him until he was safely lodged at his destination. They then reported his safety, and received their pay.

Many foreigners used to speak slightly of the aid to be expected from the guard in case of attack; but it is certain that their presence prevented many an assassination.

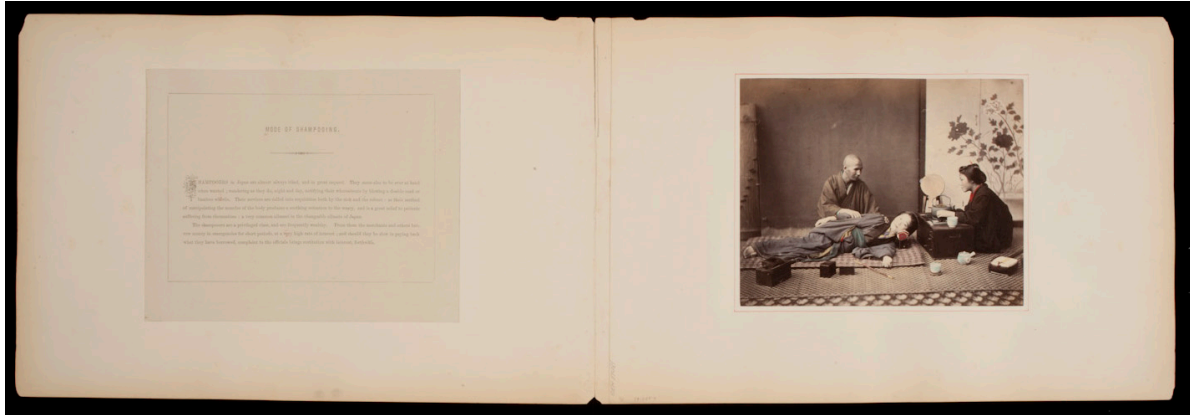
Guards are still supplied to foreigners who visit Yedo or the interior; but only in small numbers, rarely exceeding ten men, and usually only from two to five.

**Right page:**

TITLE:	<i>Escort Officers</i>
ATtribution:	Felice Beato
DATE OF EXPOSURE:	1863-1877
DATE OF PRINTING:	ca. 1872
DATE OF COLOURING:	ca. 1872
MEDIUM:	mounted albumen silver print with applied colour within red ink border
PRINT DIMENSIONS:	21.5 x 26.7 cm
INSCRIPTIONS:	[in pencil, l.l.]: 79:059:8 [in pencil, u.r.]: GEH NEG 20589
GENERAL NOTES:	<p>Although this image was not found in other collections, photographs made from a different negative of the same subject matter do appear in both the Getty and Smith albums.</p> <p>The title, rectangular vignette and the accompanying LAN are strong evidence that Beato's studio printed this photograph. Singular and plural issues between LANs and the images are not uncommon [see section 4.2 c]. The LAN in the Smith album uses the singular form, <i>Escort Officer</i>, for its photograph of an escort officer.</p>

**CONCORDANCE:**

None



Spread 10

Left Page: letterpress album note

INSCRIPTIONS: [in pencil l.r, along binding edge]: 9619-8  
[letterpress]:

#### MODE OF SHAMPOOING.

SHAMPOOERS in Japan are almost always blind, and in great request. They seem also to be ever at hand when wanted ; wandering as they do, night and day, notifying their whereabouts by blowing a double reed bamboo whistle. Their services are called into requisition both by the sick and the robust : as their method of manipulating the muscles of the body produces a soothing sensation to the weary, and is a great relief to patients suffering from rheumatism : a very common ailment in the changeable climate of Japan.

The shampooers are a privileged class, and are frequently wealthy. From them the merchants and others borrow money in emergencies for short periods, at a very high rate of interest ; and should they be slow in paying back what they have borrowed, complaint to the officials brings restitution with interest forthwith.

**Right page:**

TITLE:	<i>Mode of Shampooing</i>
ATTRIBUTION:	Felice Beato
DATE OF EXPOSURE:	about 1867
DATE OF PRINTING:	ca. 1872
DATE OF COLOURING:	ca. 1872
MEDIUM:	mounted albumen silver print with applied colour within red ink border
PRINT DIMENSIONS:	20.3 x 25.4 cm
INSCRIPTIONS:	[on image, printed from negative, l.c.]: 35 [in pencil, l.l.]: GEH 17081 [in pencil, l.l.]: 21 [in pencil, l.l.]: 79:059:9
GENERAL NOTES:	Colouring differs between prints made from the same negative, particularly in the details of the teacup and teapot (see Fig. 9, p.139).  Note that “Shampooing” denoted “massage” in nineteenth-century English.

**CONCORDANCE:**

Tom Burnett Collection	“Doctor with Patient,” (see footnote for relevant webpage) <sup>135</sup>
Getty	84.X0.613.33, 17.9 x 27.9 cm
NYPL	Image ID: 118952, plate 65, 21 x 29 cm
Smith	SC1982: 38-2 (3), 20.2 x 28.4 cm
Publication	<i>Felice Beato: Photographer in Nineteenth-Century Japan: Selections from the Tom Burnett Collection</i> , plate 32, 18.8 x 27.3 cm

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<sup>135</sup> <http://tomburnettcollection.com/gallery/main.php?g2itemId=126>



Spread 11

Left Page: letterpress album note

INSCRIPTIONS: [in pencil l.r., along binding edge]: 9619-9  
[letterpress]:

#### THE TOKAIDO, BETWEEN YOKOHAMA AND FUJISAWA.

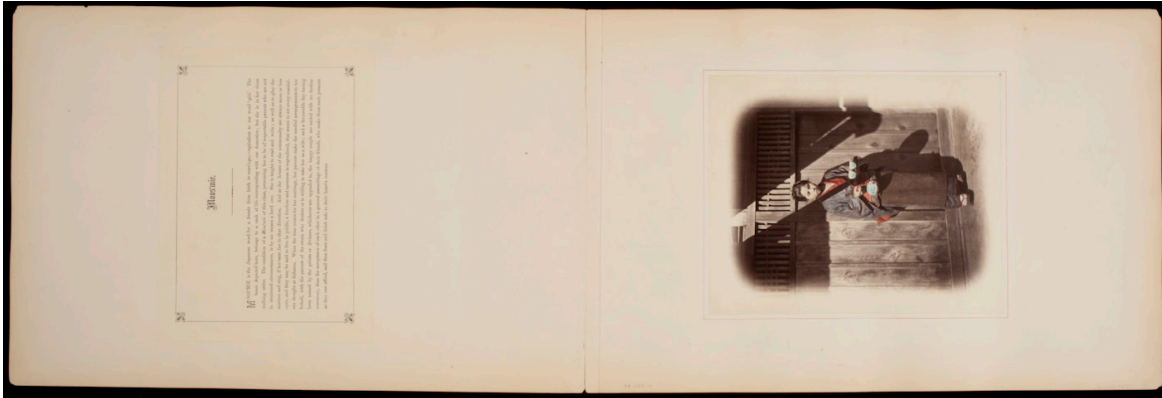
FROM KANAGAWA to FUJISAWA is a pleasant ride of five Japanese Ri, or about twelve and a half English miles, along the Tokaido, portions of the road are strikingly picturesque, and some beautiful views are obtained.

At TOTSUKA, a long straggling village about half way between the two places, there are some extraordinary Caves to be seen. Human labour has been in some places considerably used to alter and add to the originally natural form, and on the walls are some very peculiar frescoes of, it is said, very ancient date. These caves are about a mile from the road, and the villagers are always willing for a small consideration to act as guides to visitors, and provide torches for illuminating purposes.

At FUJISAWA there is a Buddhist Temple well worth a visit. It is kept in remarkably good order, and supports a numerous staff of well conditioned Bonzes or Priests, who reside in large and comfortable houses within the precincts of the Temple grounds. It is said to be about the finest of the sort accessible to foreigners. There are two noticeable entrances—one on the right of the town about half way down the hill, the other by a long flight of steps gently ascending from the town itself. Numbers of sacred fowls may be observed near the latter, so tame that they will scarcely move for a passer-by, and whose plumpness not only testifies to the frequent contributions offered by visitors, but must be, one would fancy, a constant temptation to those of the attendant priests, who are fond of good living.

**Right page:**

TITLE:	<i>The Tokaido, between Yokohama and Fujisawa</i>
ATtribution:	Felice Beato
DATE OF EXPOSURE:	1863-1877
DATE OF PRINTING:	ca. 1872
MEDIUM:	mounted albumen silver print within red ink border
PRINT DIMENSIONS:	23.6 x 28.7 cm
INSCRIPTIONS:	[in pencil, l.l.]: 79:059:10 [in pencil, l.r.]: GEH 20598
GENERAL NOTES:	Beato and other photographers of the period made numerous photographs of this principal highway, as well as the towns and villages along it.
<b>CONCORDANCE:</b>	
Hood	PH.2004.51.1



Spread 12

Left Page: letterpress album note

INSCRIPTIONS: [in pencil l.r, along binding edge]: 9619-10  
[letterpress]:

### MOOS'MIE.

MOOS'MIE is the Japanese word for a female from birth to marriage,—equivalent to our word 'girl.' The lassie depicted here belongs to a rank of life corresponding to our domestics ; but she is in her clean walking attire. The condition of a *Moos'mie* of this class, presuming her to be of respectable parents who are not in straightened circumstances, is by no means a hard one. She is taught to read and write ; as well as to play samisen and sing, if her taste lies in that direction. And the houses of the commonalty are always more or less open, and they may be said to live in public, a freedom and openness is engendered, that seems to send every scandalous thought at defiance. When the time comes for her marriage, her parents make the needful arrangements in her behalf, with the parents of the swain who desires or is willing to take her as a wife ; and a favourable day having been named by the priests or diviners, whichever are appealed to, the happy couple are united with no further ceremony, than the acceptance of each other in a general assemblage of their friends, who make them such presents as they can afford, and then feast and drink saki to their heart's content.

**Right page:**

TITLE: *Moos'mie*

ATTRIBUTION: Felice Beato

DATE OF EXPOSURE: 1863-1877

DATE OF PRINTING: ca. 1872

DATE OF COLOURING: ca. 1872

MEDIUM: mounted albumen silver print with applied colour within red ink border

PRINT DIMENSIONS: 26.4 x 21.3 cm

INSCRIPTIONS: [in pencil, l.l.]: 79:059:11  
[in pencil, l.r.]: GEH 40729

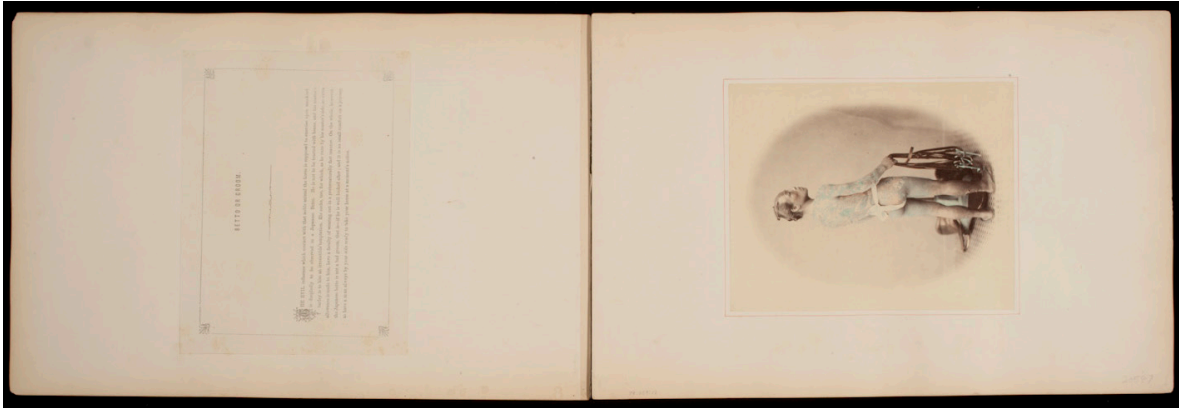
GENERAL NOTES: The current romanization of "moos'mei" is "musume." It normally denotes, "daughter." The Smith album has a photograph accompanied by the same title and LAN text, but it was printed from a different negative.

**CONCORDANCE:**

NYPL "Belle of Ogee," Image ID: 118941, plate 54, 30 x 24.5 cm

Publication "Giovane cameriera davanti a una casa da tè," *Felice Beato: Viaggio in Giappone 1862-1877*, p.151 [appears to be a Stillfried reprint]

Publication *Japan Caught in Time*, plate 74



### Spread 13

#### Left Page:

letterpress album note

#### INSCRIPTIONS:

[in pencil l.r., along binding edge]: 9619-11  
[letterpress]:

#### BETTO OR GROOM.

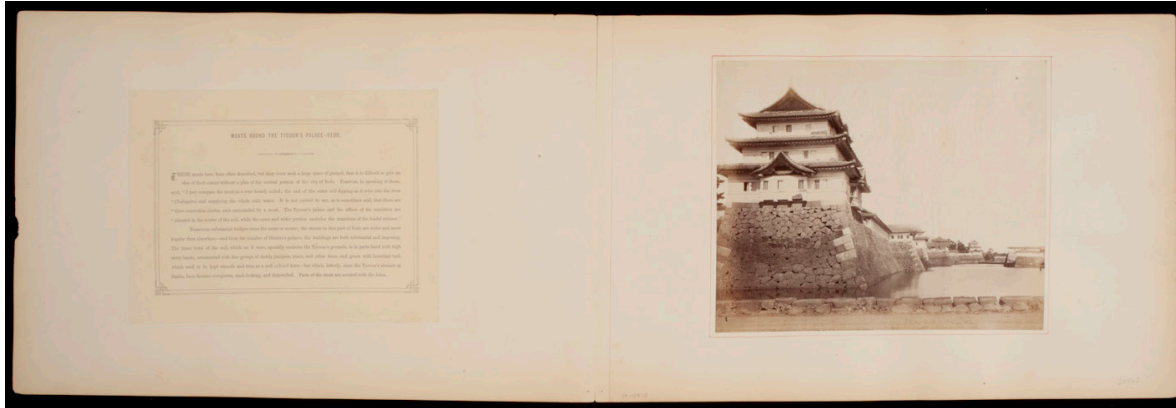
THE EVIL influence which contact with that noble animal the horse is supposed to exercise upon mankind, is decidedly to be observed in a Japanese Betto. He is not to be trusted with beans, and his master's barley is to him an irresistible temptation. His socks, too, for which as he runs by his master's side, an extra allowance is made to him, have a faculty of wearing out in a preternaturally fast manner. On the whole, however, the Japanese betto is not a bad groom, that is—if he is well looked after ; and it is no small comfort on a journey to have a man always by your side ready to take your horse at a moment's notice.

**Right page:**

TITLE:	<i>Betto or Groom</i>
ATTRIBUTION:	Felice Beato
DATE OF EXPOSURE:	1863-1877
DATE OF PRINTING:	ca. 1872
DATE OF COLOURING:	ca. 1872
MEDIUM:	mounted albumen silver print with applied colour within red ink border
PRINT DIMENSIONS:	25.4 x 20.4 cm
INSCRIPTIONS:	[in pencil, l.l.]: 79:059:12 [in pencil, l.r.]: 20597
GENERAL NOTES:	The Getty album has two photographs of Bettoes, but neither match the photograph in the Eastman House album. The LAN in the Smith album discusses tattoos. Variations in the tattoos on the man's body in prints made from the same negative as the Eastman House photograph reveal that they were creations of the studio's colourists — see Fig. 8, p. 138; <i>Japan Photographs, 1854-1905</i> , p. 20; and <i>Japan Caught in Time</i> , plate 76 (which appears to be a Stillfried reprint).

**CONCORDANCE:**

NYPL	"Bettoes or grooms," Image ID: 118947, plate 60, 25.5 x 20.5 cm
Smith	"Bettoes or grooms," SC1982: 38-2 (30), 25.4 x 20.32 cm
Publication	"Stalliere con tatuaggio," <i>Felice Beato: Viaggio in Giappone 1862-1877</i> , p. 167
Publication	<i>Felice Beato Photographer on the Eastern Road</i> , 2007.26.210.11, plate 61, 23 x 16.5 cm
Publication	"A 'betto' or groom with a tattooed body," <i>Japan Caught in Time</i> , plate 76
Publication	"Betto," <i>Japan Photographs 1854-1905</i> , p.20



Spread 14

Left Page:

letterpress album note

INSCRIPTIONS:

[in pencil l.r, along binding edge]: 9619-12  
[letterpress]:

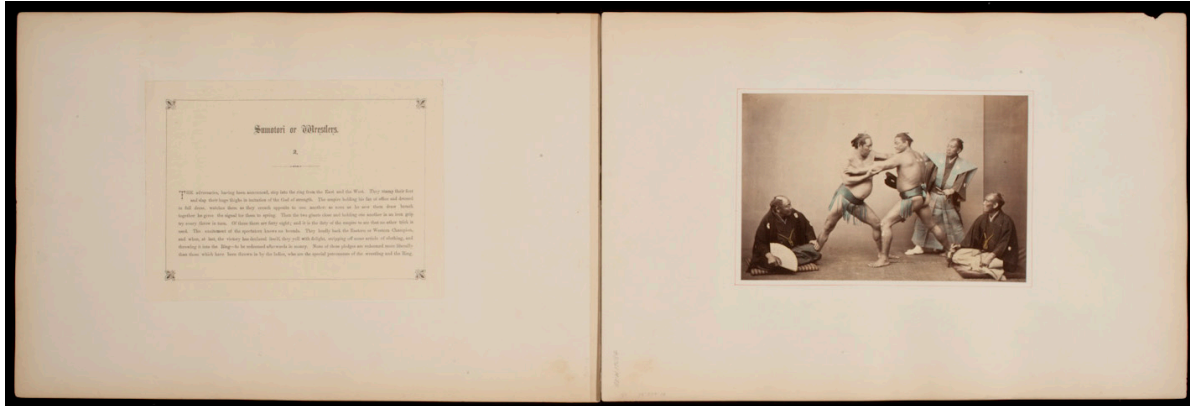
#### MOATS ROUND THE TYCOON'S PALACE—YEDO.

THESE moats have been often described, but they cover such a large space of ground, that it is difficult to give an idea of their extent without a plan of the central portion of the city of Yedo. FORTUNE, in speaking of them says, "I may compare the moat to a rope loosely coiled; the end of the outer coil dipping as it were into the river "(Todogawa) and supplying the whole with water. It is not correct to say, as is sometimes said, that there are "three concentric circles, each surrounded by a moat. The Tycoon's palace and the offices of his ministers are "situated in the centre of the coil, while the outer and wider portion encircles the mansions of the feudal princes."

Numerous substantial bridges cross the moat or moats; the streets in this part of Yedo are wider and more regular than elsewhere—and from the number of Daimio's palaces, the buildings are both substantial and imposing. The inner town of the coil, which as it were, specially encircles the Tycoon's grounds, is in parts faced with high steep banks, ornamented with fine groups of stately junipers, pines, and other trees, and green with luxuriant turf, which used to be kept smooth and trim as a well ordered lawn—but which, latterly, since the Tycoon's absence at Osaka, have become overgrown, rank-looking, and disheveled. Parts of the moat are covered with the lotus.

**Right page:**

TITLE:	<i>Moats Round the Tycoon's Palace—Yedo</i>
ATtribution:	Felice Beato
DATE OF EXPOSURE:	1863-1877
DATE OF PRINTING:	ca. 1872
MEDIUM:	mounted albumen silver print within red ink border
PRINT DIMENSIONS:	24.0 x 29.4 cm
INSCRIPTIONS:	[on image, printed from negative, l.c.]: 15 [in pencil, l.l.]: 79:059:13 [in pencil, l.r.]: 20563
GENERAL NOTES:	In the Hood album, the same LAN text is paired with a photograph made from a related negative. The MFAB has five prints from negatives made at this location, none of which can be found in the Eastman House or Hood albums.
<b>CONCORDANCE:</b>	
NYPL	"Castle of Yedo, inner moat," Image ID: 118915, plate 28, 22.5 x 30 cm
Publication	"Il fossato che cinge il Palazzo degli Shogun di Edo," <i>Felice Beato: Viaggio in Giappone 1862-1877</i> , p. 108



Spread 15

Left Page:

letterpress album note

INSCRIPTIONS:

[in pencil l.r. along binding edge]: 9619-13

[letterpress]:

## SUMOTORI OR WRESTLERS.

### 2.

THE adversaries, having been announced, step into the ring from East and West. They stamp their feet and slap their huge thighs in imitation of the God of strength. The umpire holding his fan of office and dressed in full dress, watches them as they crouch opposite to one another: as soon as he sees them draw breath together he gives the signal for them to spring. Then the two giants close and holding one another in an iron grip try every throw in turn. Of these there are forty eight; and it is the duty of the umpire to see that no other trick is used. The excitement of the spectators knows no bounds. They loudly back the Eastern or Western Champion, and when, at last, the victory has declared itself, they will yell with delight, stripping off some article of clothing, and throwing it into the Ring—to be redeemed afterwards in money. None of these pledges are redeemed more liberally than those which have been thrown in by the ladies, who are the special patronesses of the wrestling and the Ring.

**Right page:**

TITLE: *Sumotori or Wrestlers 2.*

ATTRIBUTION: Felice Beato

DATE OF EXPOSURE: 1863-1877

DATE OF PRINTING: ca. 1872

DATE OF COLOURING: ca. 1872

MEDIUM: mounted albumen silver print with applied colour within red ink border

PRINT DIMENSIONS: 16.6 x 25.3 cm

INSCRIPTIONS: [in pencil, l.l.]: GEH 17084  
[in pencil, l.l.]: 22  
[in pencil, l.l.]: 79:059:14

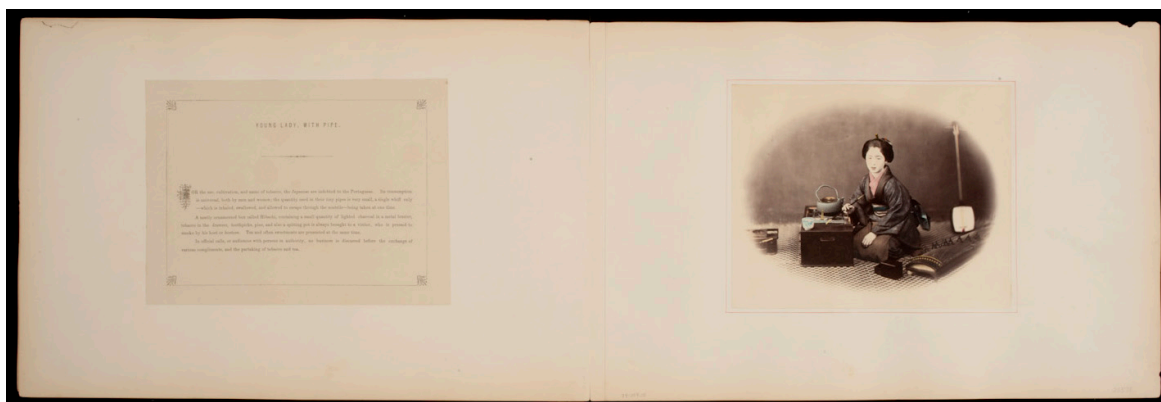
GENERAL NOTES: In the Getty album, this title (without the #2 designation) is paired with a photograph made from a related negative. The Getty album contains a photograph, made from the same negative as the Eastman House print, but it bears a different title (see below).

**CONCORDANCE:**

Getty "Representatives of Nio, the Japanese Hercules," 84.XO.613.42,  
17 x 27.3 cm

Smith SC 1982:38-2 (41), 17.1 x 27.1 cm

NYPL "Sumotori of [sic] wrestlers," Image ID: 118959, plate 72, 17.5 x  
27.5 cm



## Spread 16

**Left Page:** letterpress album note

**INSCRIPTIONS:** [in pencil l.r, along binding edge]: 9619-14  
[letterpress]:

### YOUNG LADY, WITH PIPE.

FOR the use, cultivation, and name of tobacco, the Japanese are indebted to the Portuguese. Its consumption is universal, both by men and women; the quantity used in their tiny pipes is very small, a single whiff only – which is inhaled, swallowed, and allowed to escape through the nostrils—being taken at one time.

A neatly ornamented box called Hibachi, containing a small quantity of lighted charcoal in a metal brazier, tobacco in the drawers, toothpick, pins, and also a spiting pot is always brought to a visitor, who is pressed to smoke by his host or hostess. Tea and often sweetmeats are presented at the same time.

In official calls, or audiences with persons in authority, no business is discussed before the exchange of various compliments, and the partaking of tobacco and tea.

**Right page:**

TITLE:	<i>Young Lady, with Pipe</i>
ATtribution:	Felice Beato
DATE OF EXPOSURE:	1863-1877
DATE OF PRINTING:	ca. 1872
DATE OF COLOURING:	ca. 1872
MEDIUM:	mounted albumen silver print with applied colour within red ink border
PRINT DIMENSIONS:	20.3 x 25.5 cm
INSCRIPTIONS:	[in pencil, l.l.]: 79:059:15 [in pencil, l.r.]: 20578
GENERAL NOTES:	The Getty album has two photographs that bear this title. One was printed from the same negative as the one in the Eastman House album, but it was printed with a vertical vignette.
<b>CONCORDANCE:</b>	
Getty	84.XO.613.34, 27.5 x 21.4 cm
Publication	“Geisha con pipa per l’oppio,” <i>Felice Beato: Viaggio in Giappone 1862-1877</i> , p. 183
Publication	[Seated Woman with Pipe], <i>Felice Beato: Photographer in Nineteenth-Century Japan: Selections from the Tom Burnett Collection</i> , plate 21, 25.9 x 22.0



### Spread 17

TITLE:	<b>A Fishing Village in Hommoku near Yokohama</b>
ATTRIBUTION:	Shimooka, Renjo (1823-1914)?
DATE OF EXPOSURE:	before 1882
DATE OF PRINTING:	before 1882
DATE OF COLOURING:	before 1882
MEDIUM:	albumen silver print with applied colour
PRINT DIMENSIONS:	20.3 x 26.9 cm
INSCRIPTIONS:	[in pencil, l.l.]: 79:059:16 [in pencil l.r.]: 20579 [in pencil l.r., along binding edge]: 9619-15 a&b
GENERAL NOTES:	The HCL album containing this image (attributed to Shimooka, Renjo 1823-1914) also contains Wincrowing Rice; (see spread 26, p.106). Verso mounting and the colouring of a views photograph are inconsistent with Beato's studio standards. The author replaced Eastman House's descriptive title with the title above. It originates from a translation from the French, found in LJI (1915) listed below.
CONCORDANCE:	
HCL	"View of Honmoku, near Yokohama," E.G. Stillman Japanese Collection, Album: (Photographs relating to Japan, vol. 1, p. 11), 21 x 27 cm (see footnote for relevant webpage) <sup>136</sup>

136

[http://via.lib.harvard.edu/via/deliver/deepLink?\\_collection=via&recordId=olvgroup12435&recordNumber=1&method=view&recordViewFormat=grid](http://via.lib.harvard.edu/via/deliver/deepLink?_collection=via&recordId=olvgroup12435&recordNumber=1&method=view&recordViewFormat=grid)

Publication "Un Village de pêcheurs, à Hommoku près de Yokohama," LJI 1915, p. 5, u.c. black-and-white photomechanical reproduction. See footnote for webpage.<sup>137</sup>

**Right page:**

**TITLE:** **Bronze Lanterns & Fountains at Katasi**

**ATTRIBUTION:** Felice Beato

**DATE OF EXPOSURE:** 1863-1877

**DATE OF PRINTING:** ca. 1872

**MEDIUM:** mounted albumen silver print within red ink border

**PRINT DIMENSIONS:** 28.2 x 23.8 cm

**INSCRIPTIONS:** [in pencil, l.l.]: 79:059:17  
[in pencil, l.r.]: GEH NEG 20564

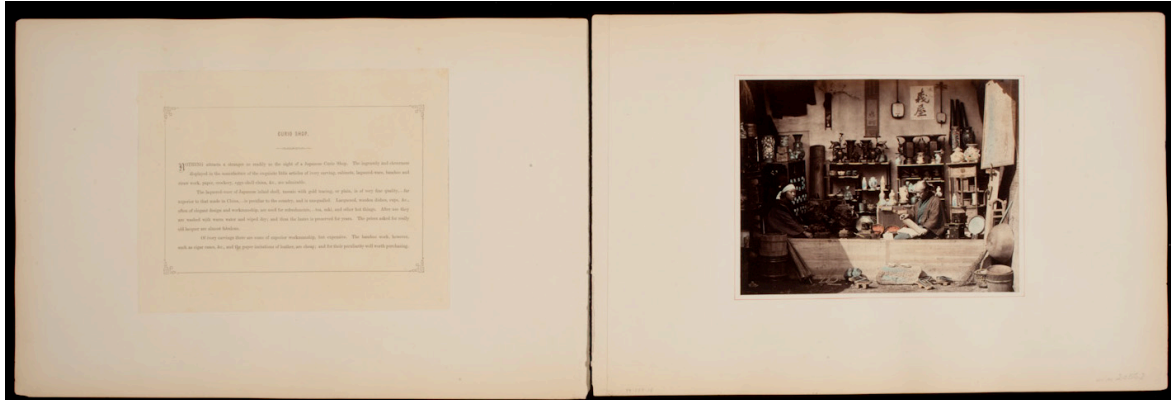
**GENERAL NOTES:** No accompanying LAN or title. This image in the NYPL album is titled, "Bronze lanterns & fountains at Katasi." The author used this title to replace Eastman House's descriptive title. "Katasi" likely refers to the former village of Katase, which lay between Fujisawa and Enoshima — now part of the city of Fujisawa. See NYPL album Image ID: 118914 for "A View at Katasi." The temple grounds depicted could be *Katase Ryukoji* (Jakkozan Ryukoji Temple), much of which was destroyed in the Great Kanto Earthquake of 1923.

**CONCORDANCE:**

NYPL "Bronze Lanterns & fountains at Katasi," Image ID: 118913, plate 26, 29 x 24 cm

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<sup>137</sup> <https://archive.org/details/lejaponillustr00chaluoft>



Spread 18

Left Page: letterpress album note

INSCRIPTIONS: [in pencil l.r. along binding edge]: 9619-16  
[letterpress]:

#### CURIO SHOP.

NOTHING attracts a stranger so readily as the sight of a Japanese Curio Shop. The ingenuity and cleverness displayed in the manufacture of the exquisite little articles of ivory carvings, cabinets, laquered-ware, bamboo and straw work, paper, crockery, eggs-shell china, &c., are admirable.

The laquered-ware of Japanese inlaid shell, mosaic with gold tracing, or plain, is of very fine quality,—far superior to that made in China,—is particular to the country, and is unequalled. Lacquered, wooden dishes, cups, &c., often of elegant design and workmanship, are used for refreshments,—tea, saki, and other hot things. After use they are washed with warm water and wiped dry ; and thus the lustre is preserved for years. The prices asked for really old lacquer are almost fabulous.

Of ivory carvings there are some of superior workmanship but expensive. The bamboo work, however, such as cigar cases, &c., and the paper imitations of leather, are cheap; and for their peculiarity well worth purchasing.

**Right page:**

TITLE:	<i>Curio Shop</i>
ATtribution:	Felice Beato
DATE OF EXPOSURE:	1863
DATE OF PRINTING:	ca. 1872
DATE OF COLOURING:	ca. 1872
MEDIUM:	mounted albumen silver print with applied colour within red ink border
PRINT DIMENSIONS:	19.4 x 25.3 cm
INSCRIPTIONS:	[in pencil, l.l.]: 79:059:18 [in pencil, l.r.]: GEH NEG 20562
GENERAL NOTES:	An engraving after this image in LJI indicates that Beato made the negative during his travels with Swiss diplomat Aimé Humbert in 1863.
<b>CONCORDANCE:</b>	
Getty	84.XO.613.12
Smith	SC 1982:38-2 (43)
NYPL	Image ID: 118948, plate 6, 20 x 26 cm
V&A	"Japanese Shop," 2006AP6670-01
Publication	<i>Felice Beato Photographer on the Eastern Road</i> , plate 67, 23.5 x 27cm
Publication	"Commerce de Curiositiés: Boutique d'objets d'art et d'industrie à Yokohama," engraving after Beato's image, LJI 1870, p. 371



Spread 19

Left Page: letterpress album note

INSCRIPTIONS: [in pencil l.r. along binding edge]: 9619-17  
[letterpress]:

### FIREMEN WITH THEIR STANDARD.

THE breaking out of a fire is announced by sounding of bells, which are erected in all towns for that purpose alone. The exact quarter in which the fire is raging is notified by the mode of ringing; and thither the Fire brigades of the different wards, each with a distinctive standard hasten. The standard is placed in a position near the fire, and there is held, frequently until scorched by the advancing flames; and this is looked upon as evidence of having done good service.

The engines in use among the Japanese are of simple and primitive construction. They have no service pipe, and water is supplied by buckets, the contents of which are poured into the square wooded box enclosing the pump. The hose is merely a few lengths of hollow wooden piping; and the quantity of water thrown is little greater than that of a good sized squirt. In fact, the means for extinguishing fires, although they are of frequent occurrence and very destructive, are singularly imperfect.

**Right page:**

TITLE: *Firemen with Their Standard*

ATTRIBUTION: Felice Beato

DATE OF EXPOSURE: 1863-1877

DATE OF PRINTING: ca. 1872

DATE OF COLOURING: ca. 1872

MEDIUM: mounted albumen silver print with applied colour within red ink border

PRINT DIMENSIONS: 20.4 x 24.2 cm

INSCRIPTIONS: [in pencil, u.l.]: acc.# 9619  
[in pencil, l.l.]: GEH NEG 17083  
[in pencil, l.l.]: 18  
[in pencil, l.l.]: 79:059:19

GENERAL NOTES: A different negative of the same subject was used to make the prints in both the NYPL and Getty albums. The firefighter's standard was known as "matoï" in Japanese, and was used to alert people of the location of a fire.

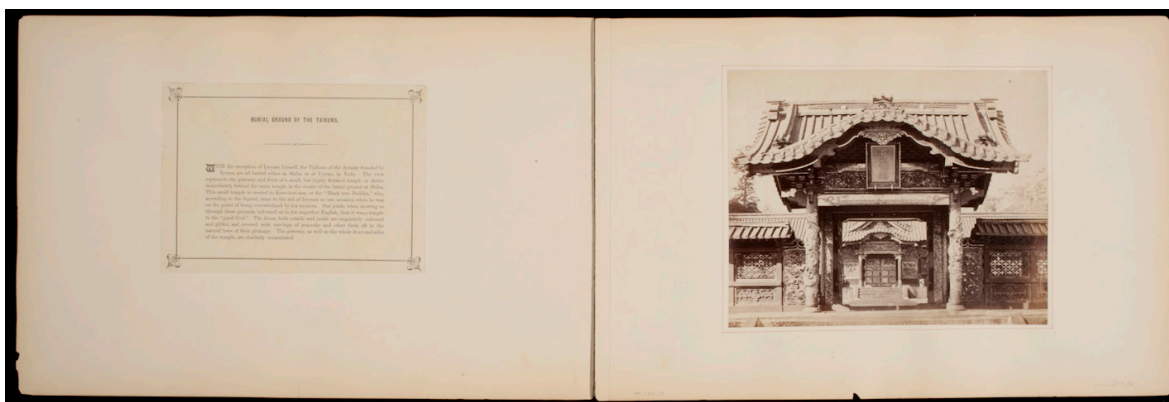
**CONCORDANCE:**

Publication "Firemen in Traditional Costume," *Felice Beato Photographer on the Eastern Road*, plate 65, 24.3 x 23.8 cm

Publication "Il vigili del fuoco di Yokohama," *Felice Beato: Viaggio in Giappone 1862-1877*, p.174

Publication "Firemen in Traditional Costume," *Felice Beato: Photographer in Nineteenth-Century Japan: Selections from the Tom Burnett Collection*, plate 28, 26.9 x 23.5 cm

Publication "The Fire Brigade," *Japan Photographs, 1854-1905*, p. 83



**Spread 20**

**Left Page:** letterpress album note

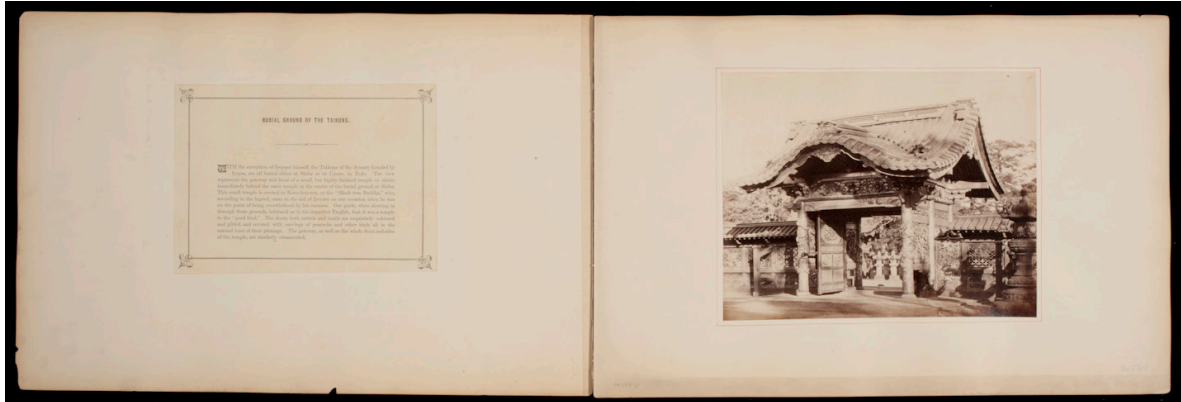
INSCRIPTIONS: [in pencil l.r, along binding edge]: 9619-18  
[letterpress]:

**BURIAL GROUND OF THE TAIKUNS.**

WITH the exception of Iyeyasu himself, the Taikuns of the dynasty founded by Iyeyasu, are all buried either at Shiba or at Ueno, in Yedo. The view represents the gateway and front of a small, but highly finished temple or shrine immediately behind the main temple in the centre of the burial ground at Shiba. This small temple is erected to Kuro-hou-zou, or the "Black true Buddha," who, according to the legend, came to the aid of Iyeyasu on one occasion when he was on the point of being overwhelmed by his enemies. Our guide, when showing us through these grounds, informed us in his imperfect English, that it was a temple to the "good God." The doors, both inside and outside are exquisitely coloured and gilded, and covered with carvings of peacocks and other birds all in the natural hues of their plumage. The gateway, as well as the whole front and sides of the temple, are similarly ornamented.

**Right page:**

TITLE:	<i>Burial Grounds of the Taikuns</i>
ATtribution:	Felice Beato
DATE OF EXPOSURE:	1863-1877
DATE OF PRINTING:	before 1872
MEDIUM:	mounted albumen silver print within red ink border
PRINT DIMENSIONS:	23.1 x 28.8 cm
INSCRIPTIONS:	[in pencil, l.l.]: 79:059:20 [in pencil, l.r.]: GEH NEG 20576
GENERAL NOTES:	<p>A LAN identical to the one accompanying this image is also paired with the next image in the album (see spread 21, p. 96). Beato made at least twelve negatives at this location — two in this album, six in the Hood album, and four in the NYPL album.</p> <p>Six of the fifteen Tokugawa shoguns are buried at the Buddhist temple, <i>San'en-zan Zōjō-ji</i>, in the Shiba district of Minato Ward, Tokyo. Three of the graves were destroyed during the bombing of the city in World War Two.</p>
<b>CONCORDANCE:</b>	
Publication	“Il luogo di sepoltura degli Shogun a Shiba, Edo,” <i>Felice Beato: Viaggio in Giappone 1862-1877</i> , p. 112



**Spread 21**

**Left Page:** letterpress album note

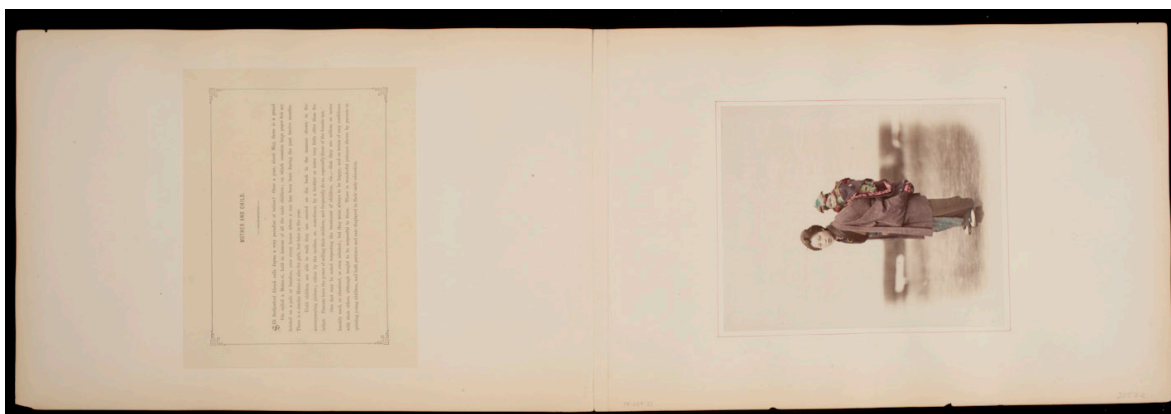
INSCRIPTIONS: [in pencil l.r., along binding edge]: 9619-19  
[letterpress]:

**BURIAL GROUND OF THE TAIKUNS.**

WITH the exception of Iyeyasu himself, the Taikuns of the dynasty founded by Iyeyasu, are all buried either at Shiba or at Ueno, in Yedo. The view represents the gateway and front of a small, but highly finished temple or shrine immediately behind the main temple in the centre of the burial ground at Shiba. This small temple is erected to Kuro-hou-zou, or the "Black true Buddha," who, according to the legend, came to the aid of Iyeyasu on one occasion when he was on the point of being overwhelmed by his enemies. Our guide, when showing us through these grounds, informed us in his imperfect English, that it was a temple to the "good God." The doors, both inside and outside are exquisitely coloured and gilded, and covered with carvings of peacocks and other birds all in the natural hues of their plumage. The gateway, as well as the whole front and sides of the temple, are similarly ornamented.

**Right page:**

TITLE:	<i>Burial Grounds of the Taikuns</i>
ATtribution:	Felice Beato
DATE OF EXPOSURE:	1863-1877
DATE OF PRINTING:	ca. 1872
MEDIUM:	mounted albumen silver print within red ink border
PRINT DIMENSIONS:	22.1 x 28.4 cm
INSCRIPTIONS:	[in pencil, l.l.]: 79:059:21 [in pencil, l.r.]: GEH NEG 20580
GENERAL NOTES:	<p>A LAN identical to the one accompanying this image is also paired with the previous image in the album (see spread 20, p. 94). Beato made at least twelve negatives at this location — two in this album, six in the Hood album, and four in the NYPL album.</p> <p>Six of the fifteen Tokugawa shoguns are buried at the Buddhist temple, <i>San'en-zan Zōjō-ji</i>, in the Shiba district of Minato Ward, Tokyo. Three of the graves were destroyed during the bombing of the city in World War Two.</p>
CONCORDANCE:	See Hood and NYPL albums for photographs made from related negatives.



Spread 22

Left Page:

letterpress album note

INSCRIPTIONS:

[in pencil l.r, along binding edge]: 9619-20  
[letterpress]:

#### MOTHER AND CHILD.

SIR Rutherford Alcock calls Japan a very paradise of babies! Once a year, about May, there is a grand fête called Matsz-ri, held in honour of all the male children ; on which occasion large paper fish are hoisted on a pole or bamboo, over every house where a son has been born, during the past twelve months. There is a similar Matsz-ri also for girls, but later in the year.

Until children are able to walk they are carried on the back in the manner shown in the accompanying picture ; either by the mother, or, sometimes, by a brother or sister very little older than the infant. Parents have the power of selling their children, and frequently do so, especially those of the female sex.

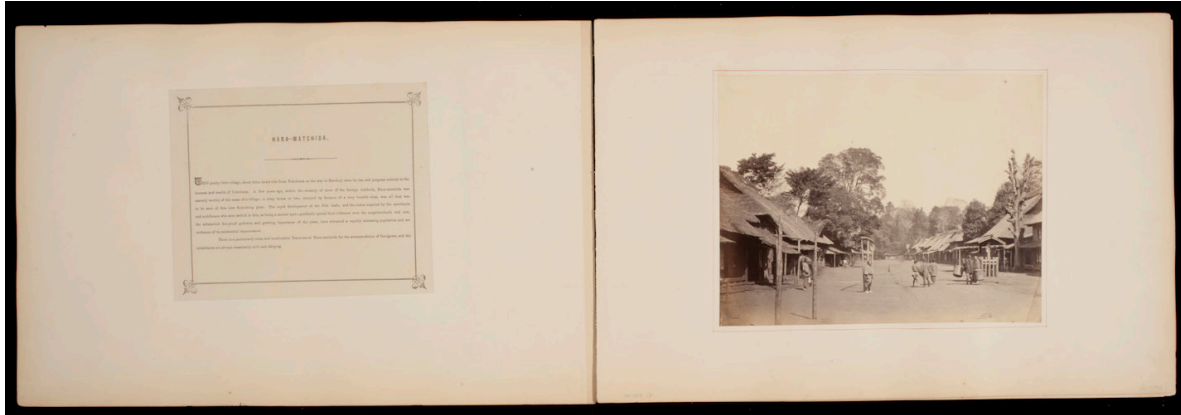
One fact may be noted respecting the treatment of children, viz.,—that they are seldom or never harshly used, or chastised, or even rebuked ; but they seem always to be happy, and on terms of easy confidence with their elders, although taught to be respectful to them. There is wonderful patience shewn by parents in quieting young children, and both patience and care displayed in their early education.

**Right page:**

TITLE:	<i>Mother and Child</i>
ATTRIBUTION:	Felice Beato
DATE OF EXPOSURE:	1863-1877
DATE OF PRINTING:	ca. 1872
DATE OF COLOURING:	ca. 1872
MEDIUM:	mounted albumen silver print with applied colour within red ink border
PRINT DIMENSIONS:	25.3 x 20.0 cm
INSCRIPTIONS:	[in pencil, l.l.]: 79:059:22 [in pencil, l.r.]: GEH NEG 20582
GENERAL NOTES:	Prints made from at least four different negatives of the same subject appear in Getty (2 prints), Smith (1 print) and Tom Burnett (at least 1 print) albums. See an illustration from Burnett's CdV album in Hight 2011, 17 for an example.

**CONCORDANCE:**

NYPL	Image ID: 918924, plate 37 [25.5 x 21 cm]
Publication	"Madre con bambino," <i>Felice Beato: Viaggio in Giappone 1862-1877</i> , p. 172



Spread 23

Left Page: letterpress album note

INSCRIPTIONS: [in pencil l.r. along binding edge]: 9619- 21  
[letterpress]:

#### HARA—MATCHIDA.

THIS pretty little village, about three hours ride from Yokohama on the way to Hatchoji owes its rise and progress entirely to the increase and wealth of Yokohama. A few years ago, within the memory of most of the foreign residents, Hara-matchida was scarcely worthy of the name of a village ; a stray house or two, occupied by farmers of a very humble class, was all that was to be seen of this now flourishing place. The rapid development of the Silk trade, and the riches acquired by the merchants and middlemen who soon settled in this, as being a central spot—gradually spread their influence over the neighbourhood, and now, the substantial fire-proof godowns and growing importance of the place, have attracted a rapidly increasing population and are evidences of its substantial improvement.

There is a particularly clean and comfortable Tea-house at Hara-machida for the accommodation of foreigners, and the inhabitants are always remarkably civil and obliging.

**Right page:**

TITLE: *Hara-Machida*

ATTRIBUTION: Felice Beato

DATE OF EXPOSURE: 1863-1877

DATE OF PRINTING: ca. 1872

MEDIUM: mounted albumen silver print within red ink border

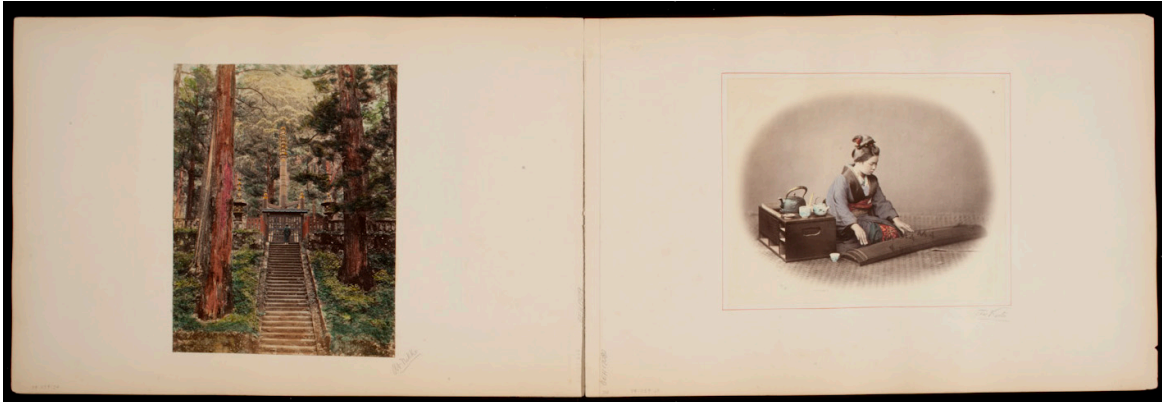
PRINT DIMENSIONS: 22.2 x 29.0 cm

INSCRIPTIONS: [in pencil, l.l.]: 79:059:23  
[in pencil, l.r.]: 20590

GENERAL NOTES: Prints from a related negative in Hood (same LAN as Eastman House photograph) and MFAB albums. Haramachida is now an area of Machida City, Tokyo Metropolis.

**CONCORDANCE:**

None



#### Spread 24

##### Left Page:

TITLE:	<i>At Nikko</i>
ATTRIBUTION:	Unidentified photographer
DATE OF EXPOSURE:	before 1882
DATE OF PRINTING:	before 1882
DATE OF COLOURING:	before 1882
MEDIUM:	albumen silver print with applied colour
DIMENSIONS:	26.5 x 20.2 cm
INSCRIPTIONS:	[in pencil on mount below image l.r., written diagonally and underlined once]: At Nikko [in pencil l.l.]: 79:059:24 [in pencil in l.r. along binding edge]: 9619-22 a & b [in pencil l.r. along binding edge]: GEH17079
GENERAL NOTES:	Verso mounting, vertical orientation, and the colouring of a view photograph are inconsistent with Beato's studio standards.

##### CONCORDANCE:

SI	<i>Sorinto Nikko</i> , FSA A 1999.35.305 (unidentified photographer), Henry and Nancy Rosin Collection of Early Photography of Japan, (album 1, leaf 13: 1), 21 x 27 cm (see footnote for relevant webpage) <sup>138</sup>
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<sup>138</sup>

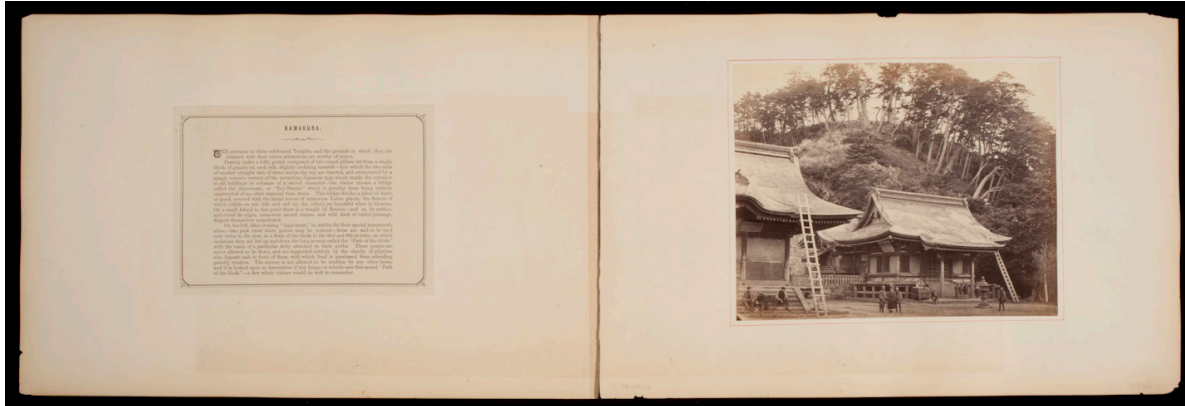
<http://sirir-archives.si.edu/ipac20/ipac.jsp?session=FV053T4084742.7116&menu=search&aspect=suubtab157&npp=50&ipp=20&spp=20&profile=all&ri=1&source=%7E%21siarchives&index=.GW&term=FSA+A+1999.35.305>

**Right page:**

TITLE:	<i>The Koto</i>
ATTRIBUTION:	Felice Beato
DATE OF EXPOSURE:	1863-1877
DATE OF PRINTING:	ca. 1872
DATE OF COLOURING:	ca. 1872
MEDIUM:	mounted albumen silver print with applied colour within red ink border
PRINT DIMENSIONS:	20.3 x 25.3 cm
INSCRIPTIONS:	[in pencil, l.r.]: <u>The Koto</u> [underlined once in pencil] [in pencil, l.l.] GEH17080 [in pencil on mount below image at l.r.]: 20 [in pencil]: 79:059:25
GENERAL NOTES:	A different negative of the same subject matter was used to make prints appearing in the Getty and Smith albums. In, <i>Japan Caught in Time</i> , this image is titled, "Lady Playing the koto" (plate 52), and is incorrectly attributed to Stillfried. A print made from the same negative as the Eastman House photograph in the NULC collection (referenced below) has a circular vignette, no inventory number, and is attributed to Beato.
CONCORDANCE:	
NULC	[A woman playing the koto, and a box brazier], [ID] 4898, 26.2 x 21.2 (see footnote for relevant webpage) <sup>139</sup>

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<sup>139</sup> <http://oldphoto.lb.nagasaki-u.ac.jp/en/target.php?id=4898>



Spread 25

Left Page:

letterpress album note

INSCRIPTIONS:

[in pencil in l.r. along binding edge]: 9619-23

[letterpress]:

### KAMAKURA.

THE entrance to these celebrated Temples, and the grounds in which they are situated, with their minor attractions are worthy of notice.

Passing under a lofty portal, composed of two round pillars cut from a single block of granite on each side, slightly inclining inwards—into which the two ends of another straight slab of stone across the top are inserted, and surmounted by a simple concave cornice of the unvarying Japanese type which marks the entrance to all building or columns of a sacred character—the visitor crosses a bridge called the AKAI-BASHI, or “RED BRIDGE” which is peculiar from being entirely constructed of no other material than stone. This bridge divides a piece of water or pond, covered with the broad leaves of numerous Lotus plants, the flowers of which (white on one side and red on the other) are beautiful when in blossom. On a small Island in this pond there is a temple of Benten—and on its surface, and round its edges, numerous sacred cranes, and wild duck of varied plumage, disport themselves unmolested.

On the left, after crossing “AKAI-BASHI,” in stables for their special accommodation—two pink eyed white ponies may be noticed—these are said to be used only twice in the year, at a feast of the Gods in the 2nd and 8th months, on which occasions they are led up and down the long avenue called the “Path of the Gods” with the name of a particular deity attached to their girths. These ponies are never allowed to lie down, and are supported entirely by the charity of pilgrims who deposit cash in front of them, with which food is purchased from attending priestly vendors. The avenue is not allowed to be trodden by any other horse, and it is looked upon as desecration if any kango or vehicle uses this sacred “Path of the Gods”—a fact which visitors would do well to remember.

**Right page:**

TITLE: *Kamakura*

ATTRIBUTION: Felice Beato

DATE OF EXPOSURE: 1863

DATE OF PRINTING: ca. 1872

MEDIUM: mounted albumen silver print within red ink border

PRINT DIMENSIONS: 23.0 x 28.9 cm

INSCRIPTIONS: [in pencil, l.l.]: 79:059:26  
[in pencil, l.r.]: GEH NEG 20592

GENERAL NOTES: An engraving after this image in LJI indicates that Beato made this exposure during his travels with Swiss diplomat Aimé Humbert in 1863 (see Fig. 4, p. 134). The Hood album has two photographs from related negatives, both titled, *Kamakura*. Much damage was done to the temple in the 1923 Great Kanto Earthquake (see footnote for relevant webpage).<sup>140</sup>

**CONCORDANCE:**

MFAB "Temple at Kamakura," 2009.2442.50, 23.5 x 27.7 cm

Publication "Batiments en Arrière de la Pagode," LJP — engraving after the photograph. The three foreigners in the l.l. were not rendered in the reproduction (see Fig. 4a. and b, p.134)

Publication "Veduta parziale del Tempio Hachiman di Kamakura," *Felice Beato: Viaggio in Giappone 1862-1877*, p.84

Publication "The Temple of Hatchiman—Kamakura," *Felice Beato: Photographer in Nineteenth-Century Japan: Selections from the Tom Burnett Collection*, plate 11, 23.2 x 28.2

Publication "The Wakamiya Shrine, Kamakura" *Early Japanese Images*, Image 46

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<sup>140</sup> <http://digicoll.manoa.hawaii.edu/earthquake/Pages/viewtext.php?s=browse&tid=123e>



## Spread 26

### Left Page:

TITLE:	<i>Winnowing Rice</i>
ATTRIBUTION:	Unidentified photographer
DATE OF EXPOSURE:	before 1882
DATE OF PRINTING:	before 1882
DATE OF COLOURING:	before 1882
MEDIUM:	mounted albumen silver print with applied colour
DIMENSIONS:	20.9 x 26.5 cm
INSCRIPTIONS:	<p>[in pencil on mount below image l.r.]: Winnowing Rice</p> <p>[in pencil, l.l.]: 79:059:27</p> <p>[in pencil, l.l.]: 23</p> <p>[in pencil l.r. along binding edge]: 9619-24 a &amp; b</p> <p>[in pencil in l.r.]: GEH17082</p>
GENERAL NOTES:	<p>HCL possible attributions include: Kusakabe, Kimbei (1841-1932); Shimooka, Renjo (1823-1914); Uchida, Kuichi (ca. 1844-1875); Stillfried, Baron Raimund von (1839-1911). Verso mounting inconsistent with Beato's studio standards. The HCL album containing this image also contains another image from the Eastman House album: [Men Pushing Boat into Water] (see spread 17, p.88).</p>
CONCORDANCE:	
HCL	<p>"Cleaning Rice," HOLLIS Number: 007467250, 21 x27cm (see footnote for relevant webpage)<sup>141</sup></p>

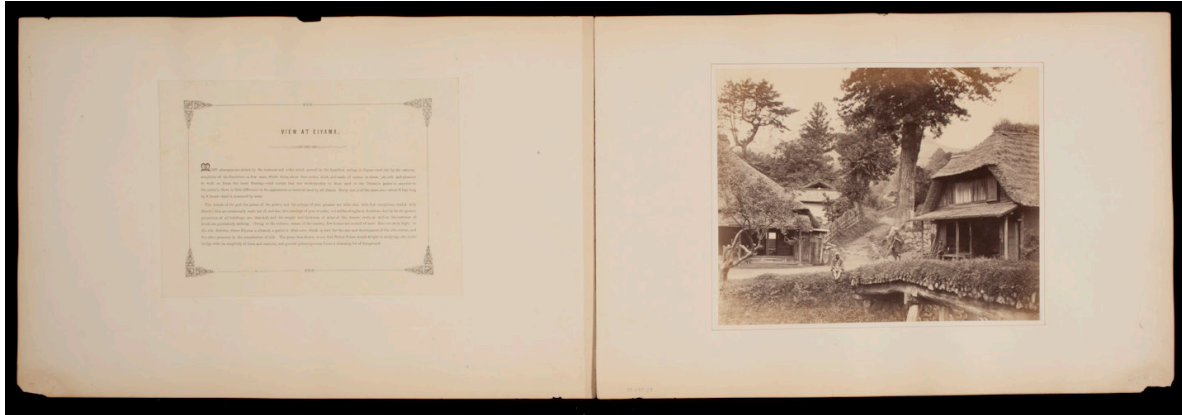
<sup>141</sup>

**Right Page:**

TITLE: [Woman in Rickshaw]  
ATtribution: Felice Beato  
DATE OF EXPOSURE: 1863-1877  
DATE OF PRINTING: ca. 1872  
DATE OF COLOURING: ca. 1872  
MEDIUM: albumen silver print with applied colour  
PRINT DIMENSIONS: 19.6 x 24.3 cm  
INSCRIPTIONS: [in pencil, l.l.]: 79:059:28  
[in pencil, l.r.]: GEH NEG 44058  
GENERAL NOTES: There is no LAN for this print.

**CONCORDANCE:**

Publication "Un riscio giapponese," *Felice Beato: Viaggio in Giappone 1862-1877*, p. 178



Spread 27

**Left Page:** letterpress album note

INSCRIPTIONS:

[in pencil in l.r. along binding edge]: 9619-25  
[letterpress]:

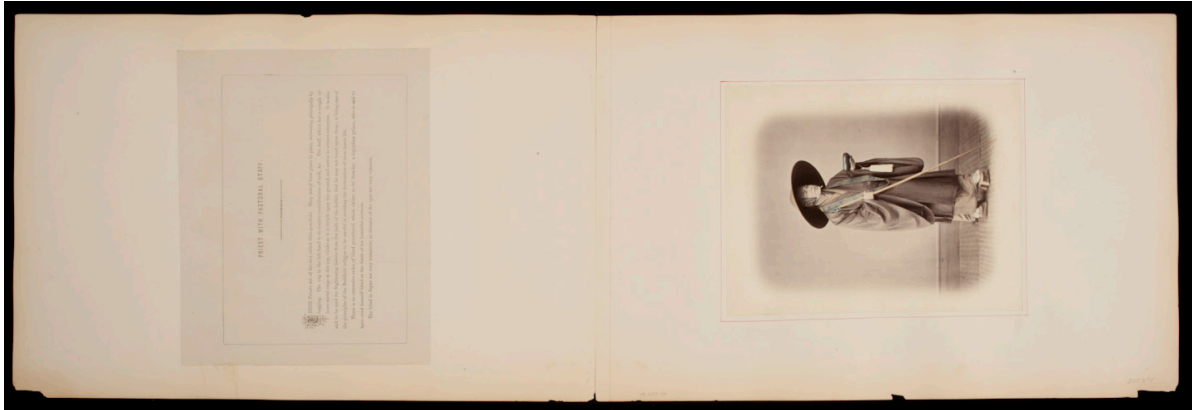
#### VIEW AT EIYAMA.

MOST strangers are struck by the neatness and order which prevail in the humblest cottage in Japan—and also by the extreme simplicity of the furniture—a few mats, which being about four inches thick, and made of rushes or straw, are soft and pleasant to walk on form the usual flooring,—and except that the workmanship in those used in the Daimio's palace is superior to the cottar's, there is little difference in the appearance or material used by all classes. Every mat is of the same size—about 6 feet long by 3 broad—and is measured by mats.

The temple of the god, the palace of the prince, and the cottage of pine peasant are alike also, with few exceptions, roofed with thatch ; tiles are occasionally made use of, and also thin shavings of pine or cedar, not unlike shingles in America—but by far the greater proportion of all buildings are thatched, and the weight and thickness of some of the temple roofs, as well as the neatness of finish are particularly striking. Owing to the volcanic nature of the country, few houses are erected of more than one story high; in the silk districts, where Eiyama is situated, a garret is often seen, which is used for the care and development of the silk-worms, and for other processes in the manufacture of silk. The green lane shown, is one that Bicket Foster would delight in studying—the rustic bridge with its simplicity of form and material, and general picturesqueness forms a charming bit of foreground.

**Right Page:**

TITLE:	<i>View at Eiyama</i>
ATtribution:	Felice Beato
DATE OF EXPOSURE:	1863-1877
DATE OF PRINTING:	ca. 1872
MEDIUM:	mounted albumen silver print within red ink border
PRINT DIMENSIONS:	22.8 x 29.0 cm
INSCRIPTIONS:	[in pencil, l.l.]: 79:059:29 [in pencil, l.r.]: 20581
GENERAL NOTES:	MFAB album has a photograph printed from the same negative as this one and another photograph from a related negative.
<b>CONCORDANCE:</b>	
Hood	PH.2004.51.15, plate 15, (has a LAN)
MFAB	"View of Eyama on the Road to Meyangashi," 2009.2442.31, 22 x 29.1 cm
NULC	"Bridge at Iiyama," 21.9 x 28.4cm
V&A	2006AR9577-01
Publication	"Veduta di Eiyama," <i>Felice Beato: Viaggio in Giappone 1862-1877</i> , p. 78
Publication	"Bridge at Iiyama," <i>Early Japanese Images</i> , image 44



### Spread 28

**Left Page:** letterpress album note

INSCRIPTIONS: [in pencil in l.r. along binding edge]: 9619-26  
[letterpress]:

#### PRIEST WITH PASTORAL STAFF.

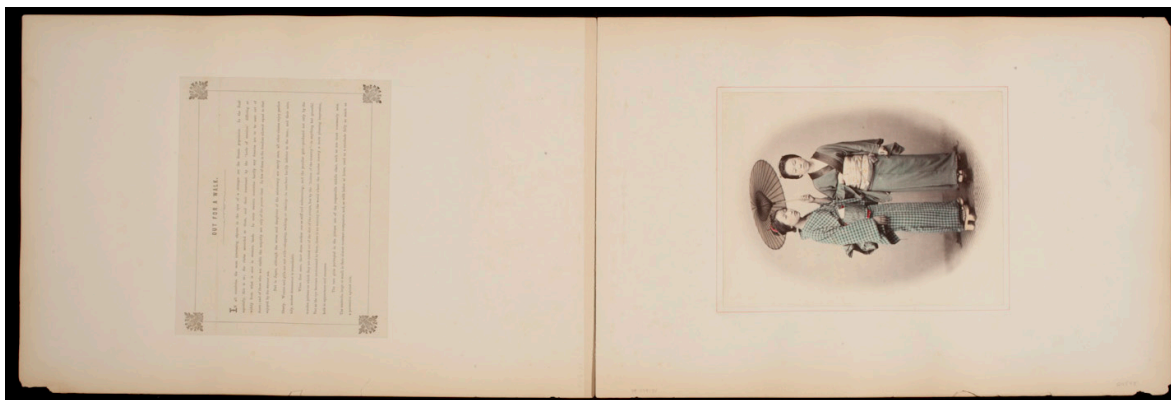
THESE Priests are of a sect called Shin-gon-fodo. They travel from place to place, subsisting principally by begging. The cup in the left hand is to receive contributions of cash, &c. The staff, which has a couple of loose metal rings at the top, clinks as it is struck upon the ground, and serves to attract attention. It is also said to be used for frightening insects from the path of the holder, that he may not tread upon them ; it being one of the principles of the Buddhist religion to be careful in avoiding the destruction of even insect life.

There is an extensive order of blind priesthood, which claims, as its' founder, a legendary prince, who is said to have cried himself blind at the death of his beautiful mistress.

The blind in Japan are numerous, as diseases of the eyes are very common.

**Right Page:**

TITLE:	<i>Priest with Pastoral Staff</i>
ATtribution:	Felice Beato
DATE OF EXPOSURE:	1863-1877
DATE OF PRINTING:	ca. 1872
DATE OF COLOURING:	ca. 1872
MEDIUM:	mounted albumen silver print with applied colour within red ink border
PRINT DIMENSIONS:	26.5 x 20.2 cm
INSCRIPTIONS:	[in pencil, l.l.]: 79:059:30 [in pencil, l.r.]: 20584
GENERAL NOTES:	Plate 118 in, <i>Japan Caught in Time</i> , attributes this image to Stillfried, but it is likely a reprint from a Beato negative since it has a prominent inventory number and no vignette
<b>CONCORDANCE:</b>	
NYPL	Image ID: 118936, plate 49, 29 x 24 cm
Publication	“Sacerdote con bastone da viandante,” <i>Felice Beato: Viaggio in Giappone 1862-1877</i> , p. 154



Spread 29

Left Page: letterpress album note

INSCRIPTIONS: [in pencil in l.r. along binding edge]: 9619-27  
[letterpress]:

### OUT FOR A WALK.

IN all countries the most interesting objects in the eyes of a stranger are the female population. In the East especially, this is so; the *status* accorded to them, and their treatment by the 'lords of creation' differing so widely from what is seen in western lands. In some eastern countries hardly any females are to be seen out of doors ; and of those who are visible the majority are only of the poorer class. In few of them is the freedom allowed equal to that enjoyed by the sterner sex.

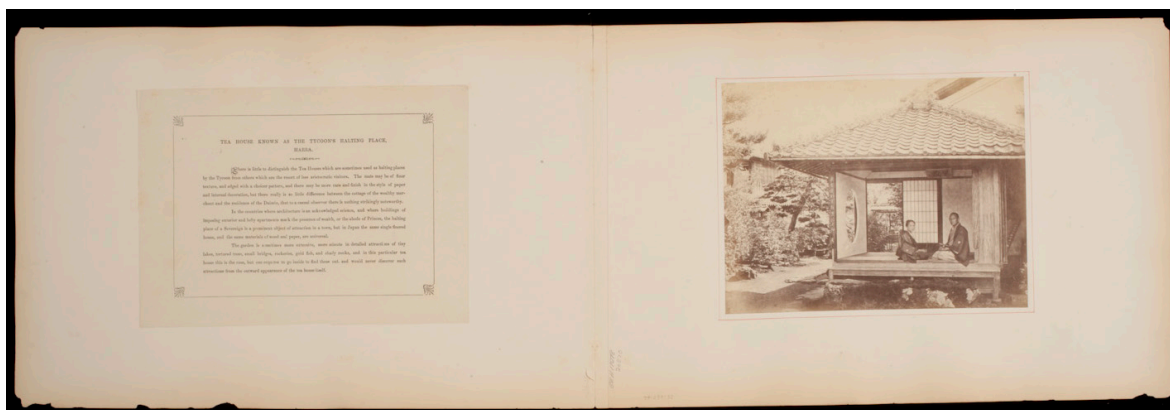
But in Japan, although the wives and daughters of the aristocracy are rarely seen, all other classes enjoy perfect liberty. Women and girls are met with—shopping, walking, or visiting—in numbers hardly inferior to the men ; and their nice, tidy, modest demeanor is remarkable.

When first seen, their dress strikes one as stiff and unbecoming ; and the peculiar gait—produced not only by the wooden pattens on which they are raised out of the dirt of the streets, but by the 'fashion of the country'—is anything but graceful. But as the eye becomes accustomed to them, there is no country in the world where the female convey a more pleasing impression, both in appearance and manners.

The two girls portrayed in the picture are of the respectable middle class, such as are most commonly seen. The umbrella, large or small, is their almost constant companion, and, as with ladies at home, used as a sunshade fully as much as a protection against rain.

**Right Page:**

TITLE:	<i>Out for a Walk</i>
ATTRIBUTION:	Felice Beato
DATE OF EXPOSURE:	1863-1877
DATE OF PRINTING:	ca. 1872
DATE OF COLOURING:	ca. 1872
MEDIUM:	mounted albumen silver print with applied colour within red ink border
PRINT DIMENSIONS:	25.4 x 19.4 cm
INSCRIPTIONS:	[in pencil, l.l.]: 79:059:31 [in pencil, l.r.]: 20568
GENERAL NOTES:	Same title used in NYPL album but photograph is from a different negative. Same image found in Smith album with a descriptive title and no LAN (see below).
<b>CONCORDANCE:</b>	
Smith	[Two Women with a Parasol], SC1982: 38-2 (3), 25.7 x 20.6 cm
Getty	"Two Sisters," 84.X0.613.6



Spread 30

Left Page: letterpress album note

INSCRIPTIONS: [in pencil in l.r. along binding edge]: 9619-28  
[letterpress]:

# TEA HOUSE KNOWN AS THE TYCOON'S HALTING PLACE, HARRA.

There is little to distinguish the Tea Houses which are sometimes used as halting places by the Tycoon from others which are the resort of less aristocratic visitors. The mats may be of finer texture, and edged with a choicer pattern, and there may be more care and finish in the style of the paper and internal decoration, but there really is so little difference between the cottage of the wealthy merchant and the residence of the Daimio, that to a casual observer there is nothing strikingly noteworthy.

In the countries where architecture is an acknowledged science, and where buildings of imposing exterior and lofty apartments mark the presence of wealth, or the abode of Princes, the halting place of a Sovereign is a prominent object of attraction in a town, but in Japan the same single floored house, and the same materials of wood and paper, are universal.

The garden is sometimes more extensive, more minute in detailed attractions of tiny lakes, tortured trees, small bridges, rockeries, gold fish, and shady nooks, and in this particular tea house this is the case, but one requires to go inside to find these things out, and would never discover such attractions from the outward appearance of the tea house itself.

**Right Page:**

TITLE:	<i>Tea House known as the Tycoon's Halting Place, Harra</i>
ATtribution:	Felice Beato
MEDIUM:	mounted albumen silver print within red ink border
DATE OF PRINTING:	ca. 1872
MEDIUM:	albumen silver print
PRINT DIMENSIONS:	20.8 x 27.3 cm
INSCRIPTIONS:	[in pencil, l.l.]: GEH 17078 [in pencil, l.l.]: 20570 [in pencil, l.l.]: 79:059:32
GENERAL NOTES:	This may have been a commissioned portrait, which later became part of Beato's general inventory. Notice the titles below refer to two different locations, and that the V&A title spells Harra with only one "r".
<b>CONCORDANCE:</b>	
MFAB	"Tycoons Halting Place on the Tocaïdo Road Hata," 2009.2442.25, 23.2 x 29
V&A	"A Tycoon's Halting Place on the Tocaïdo, Hara," 2006BC5260-01



# Spread 31

## Left Page:

TITLE:	<i>A mountain no-ri-mon, or chair</i>
ATTRIBUTION:	Unidentified photographer
DATE OF EXPOSURE:	before 1882
DATE OF PRINTING:	before 1882
DATE OF COLOURING:	before 1882
MEDIUM:	albumen silver print with applied colour
DIMENSIONS:	21.1 x 27.6 cm
INSCRIPTIONS:	[in pencil on mount below image, at bottom right]: <i>A mountain no-ri-mon, or chair.</i> [in pencil l.l.]: 79:059:33 [in pencil at l.r.]: 20587 [in pencil in l.r. along binding edge]: 9619- 29 a & b
GENERAL NOTES:	This image was not found in any other public collection. Verso mounting inconsistent with Beato's studio standards.

## CONCORDANCE:

None

**Right Page:**

TITLE: *Tea Plantation Gathering Tea*

ATTRIBUTION: Unidentified photographer

DATE OF EXPOSURE: before 1882

DATE OF PRINTING: before 1882

DATE OF COLOURING: before 1882

MEDIUM: albumen silver print with applied colour

DIMENSIONS: 19 x 26 cm

INSCRIPTIONS: [in pencil on mount below image l.l.]: Tea Plantation [in pencil on mount below image l.r.]: Gathering Tea  
[in pencil, l.l.]: 79:059:34  
[in pencil in l.r.]: 20593

GENERAL NOTES: This image was not found in any other public collection. Colouring of a view photograph inconsistent with Beato's studio standards.

**CONCORDANCE:**

None



### Spread 32

#### Left Page:

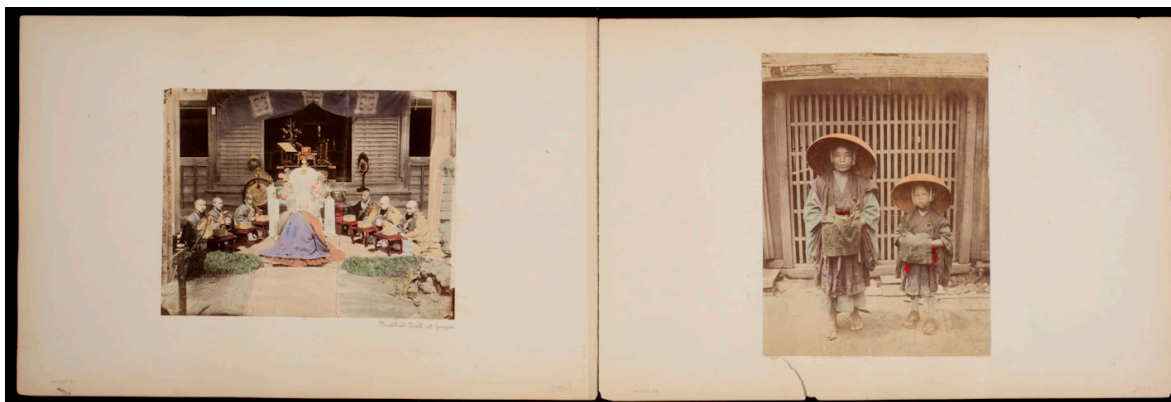
TITLE:	<i>Tea-house at Homoko – Yokohama</i>
ATTRIBUTION:	Uchida Studio?
DATE OF EXPOSURE:	before 1882
DATE OF PRINTING:	before 1882
DATE OF COLOURING:	before 1882
MEDIUM:	albumen silver print with applied colour
DIMENSIONS:	20.4 x 26.6 cm
INSCRIPTIONS:	<p>[in pencil on mount below image]: <i>Teahouse at Homoko - Yokohama</i></p> <p>[in pencil at l.l.]: 79:059:35</p> <p>[in pencil l.r.]: 20574</p> <p>[in pencil in l.r. along binding edge]: 9619-30 a &amp; b</p>
GENERAL NOTES:	<p>This image was not found in any other public collection. There are sections of the photograph missing at l.l. and l.c.. Verso mounting and colouring of a view photograph inconsistent with Beato's studio standards.</p>

#### CONCORDANCE:

None

**Right page:**

TITLE:	<i>Public Garden at Uyeno – Tokiyo</i>
ATTRIBUTION:	Unidentified photographer
DATE OF EXPOSURE:	between 1874 and 1881
DATE OF PRINTING:	before 1882
DATE OF COLOURING:	before 1882
MEDIUM:	albumen silver print with applied colour
DIMENSIONS:	20.7 x 26.9 cm
INSCRIPTIONS:	[in pencil on mount below image]: Public Garden at Uyeno – Tokiyo. [in pencil at l.l.]: 79:059:36 [in pencil at l.r.]: 20575
GENERAL NOTES:	Gaslights can be seen in this image. They were not in use in Tokyo until 1874. Colouring of a view photograph inconsistent with Beato's studio standards.
<b>CONCORDANCE:</b>	
Publication	“Uyeno Park, Tokyo” (Unidentified photographer), <i>Unknown Japan: Reconsidering 19<sup>th</sup> Century Photographs</i> , p. 24 (date given: c. 1885)



### Spread 33

#### Left Page:

TITLE:	<i>Buddhist Priests at Prayers</i>
ATtribution:	Unidentified photographer
DATE OF EXPOSURE:	before 1882
DATE OF PRINTING:	before 1882
DATE OF COLOURING:	before 1882
MEDIUM:	albumen silver print with applied colour
DIMENSIONS:	20.5 x 26.6 cm
INSCRIPTIONS:	<p>[on image printed from negative l.r.]: 26</p> <p>[in pencil on mount below image]: <i>Buddhist Priests at prayers.</i></p> <p>[in pencil at l.l.]: 79:059:37</p> <p>[in pencil at l.r.]: 20569</p> <p>[in pencil in l.r. along binding edge]: 9619-31 a &amp; b</p>
GENERAL NOTES:	<p>The author has not seen any Beato images of religious ceremonies. This image was not found in any other public collection. Verso mounting and colouring of a view photograph inconsistent with Beato's studio standards.</p>
CONCORDANCE:	
<u>None</u>	

**Right Page:**

**TITLE:** [Mendicant Children (Buddhist)]

**ATTRIBUTION:** Unidentified photographer

**DATE OF EXPOSURE:** before 1882

**DATE OF PRINTING:** before 1882

**DATE OF COLOURING:** before 1882

**MEDIUM:** albumen silver print with applied colour

**DIMENSIONS:** 27.3 x 20.5 cm

**INSCRIPTIONS:** [on image, printed from negative, l.r.]: 26  
[in pencil in l.l.]: 79:059:38  
[in pencil in l.r.]: 20588

**GENERAL NOTES:** These children were likely mendicants from a local temple. Headstands were used to make this image. There is no evidence that Beato used these devices out-of-doors. Poor mounting technique and vertical mounting inconsistent with s Beato's studio standards. Based on the children's clothing, the author replaced Eastman House's descriptive title with the one above.

**CONCORDANCE:**

**HCL** Photograph untitled and uncoloured, album: *Nippon fubutsu eishu* EGS34E.G, Stillman Japanese Collection, p.74. (see footnote for relevant webpage)<sup>142</sup>

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<sup>142</sup> <http://hollis.harvard.edu/?itemid=misc/via/olvgroup12666>



# Spread 34

## Left Page:

TITLE:	<i>A Wandering Musician (blind)</i>
ATTRIBUTION:	Shinichi Suzuki I (1835-1919)?
LOCATION OF PRINT:	leaf verso
DATE OF EXPOSURE:	before 1882
DATE OF PRINTING:	before 1882
DATE OF COLOURING:	before 1882
MEDIUM:	albumen silver print with applied colour
DIMENSIONS:	27.5 x 21.5 cm
INSCRIPTIONS:	[in pencil on mount below image]: A wandering musician (blind) [in pencil at l.l.]: 79:059:39 [in pencil in l.r.]: 20567 [in pencil in l.r.]: GEH 14813 [in pencil in l.r. along binding edge]: 9619-32 a& b
GENERAL NOTES:	Verso mounting, poor trimming and mounting technique inconsistent with Beato's studio standards (see Fig. 15, p.146).
CONCORDANCE:	
SI	149 [Singer with shamisen], unidentified photographer, FSA A1999.35.213, 24.2 x 19.4 cm (see footnote for relevant webpage) <sup>143</sup>

<sup>143</sup>

<http://sirir-archives.si.edu/ipac.jsp?session=O406560K2136J.55771&profile=all&source=~!siarchives&view=subscriptionsummary&uri=full=3100001~!239793~!1>

HCL	“Blind street singer with shamisen,” Tamamura Kozaburo photograph album, HCL possible attributions: Tamamura, Kozaburo (b. 1856), Stillfried, Baron Raimund von (see footnote for relevant webpage, work 45 of 50) <sup>144</sup>
MET	“Street Minstrel (Gose),” Suzuki Shinichi 1870s, 2005.100.505 (9b), 25.2 x 20.2cm (see footnote for relevant webpage) <sup>145</sup>

### Right Page:

TITLE:	[floral study] (group title)
ATTRIBUTION:	Unidentified photographer
DATE OF EXPOSURE:	before 1882
DATE OF PRINTING:	before 1882
MEDIUM:	albumen silver photograph
DIMENSIONS:	14.4 x 10.8 cm 13.3 x 10.2 cm 13.5 x 10.3 cm 14.8 x 10.8 cm 14.4 x 10.9 cm
INSCRIPTIONS:	[in pencil in l.l.]: 79:059:40-44 [in pencil in l.r.]: 20566
GENERAL NOTES:	Transmitted light revealed, on the verso of each of the 9 floral studies, an identical Japanese stamp, (see Fig.13, p.144). The owner or photographer could have been from a samurai family or a Japanese person with the means to have such a stamp carved. As official stamps, foreigners were perhaps unlikely to have one made. Subject matter not within scope of an album of views and costumes. Poor mounting technique inconsistent with Beato’s studio standards.

### CONCORDANCE:

None

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<sup>144</sup>

[http://via.lib.harvard.edu/via/deliver/deepLink?\\_collection=via&recordId=olvgroup12530&recordNumber=1](http://via.lib.harvard.edu/via/deliver/deepLink?_collection=via&recordId=olvgroup12530&recordNumber=1)

<sup>145</sup> <http://www.metmuseum.org/collection/the-collection-online/search/288490>



**Spread 35**

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**Left Page:** blank

**Right Page:**

TITLE: **[floral study]** (group title)

ATtribution: Unidentified photographer

DATE OF EXPOSURE: before 1882

DATE OF PRINTING: before 1882

MEDIUM: albumen silver photograph

DIMENSIONS: 14.5 x 10.7 cm  
14.5 x 10.6 cm  
13.5 x 10.2 cm  
14.3 x 10.8 cm

INSCRIPTIONS: [in pencil in l.l.]: 79:059:45-48  
[in pencil in l.r.]: 20565  
[ink stamp on verso]  
[in ink on verso of print at u.c.]: teissen

GENERAL NOTES: In addition to an ink stamp, transmitted light also revealed the Japanese word: テッセン [teissen] on the verso of the floral study at u.c, referring to the plant depicted in the image (botanical name: *Clematis florida*). This would indicate a strong Japanese connection to these photographs (see Fig.14, p.145).

Subject matter not within scope of an album of views and costumes.  
Format and poor mounting technique inconsistent with Beato's studio standards.

**CONCORDANCE:**

None



**Spread 36**

**Left Page:**

TITLE:	<i>Waterfall at Aberdeen, Hong Kong</i>
ATTRIBUTION:	Unidentified photographer
DATE OF EXPOSURE:	ca. 1885
DATE OF PRINTING:	ca. 1885
MEDIUM:	albumen silver print
DIMENSIONS:	20.4 x 26.6 cm
INSCRIPTIONS:	<p>[in pencil in on mount below image l.l.]: Waterfall at Aberdeen Hong Kong.</p> <p>[in pencil in l.l.]: 79:059:49</p> <p>[in pencil in on mount below image l.r.]: 20561</p> <p>[in pencil in l.r. along binding edge]: 9619-34 a &amp; b</p>
GENERAL NOTES:	<p>This image was not found in any other public collection. An untrimmed photograph suggests the work of an amateur.</p> <p>Although this print was likely acquired by Foster in Hong Kong in 1881 or later, it is not possible to precisely date the negative or the print. A watercolour by William Harvell (1782–1857) entitled, “The Waterfall, at Hong Cong [sic]” portrays a waterfall in the area of Aberdeen in Hong Kong. However, it does not resemble the one in this photograph; the image of the waterfall in the Eastman album could be of a different waterfall in Aberdeen or mistakenly titled (see footnote for relevant webpage).<sup>146</sup></p>

**CONCORDANCE:**

None

<sup>146</sup> [http://ocw.mit.edu/ans7870/21f/21f.027/rise\\_fall\\_canton\\_03/cw\\_essay04.html](http://ocw.mit.edu/ans7870/21f/21f.027/rise_fall_canton_03/cw_essay04.html)

**Right Page u.l.**

**TITLE:** *Hong Kong*

**ATTRIBUTION:** Unidentified photographer

**DATE OF EXPOSURE:** ca. 1885

**DATE OF PRINTING:** ca. 1885

**MEDIUM:** albumen silver print

**DIMENSIONS:** 20.4 x 26.6 cm

**INSCRIPTIONS:** [in pencil in on mount below top image]: Hong Kong.  
20572  
[in pencil in l.l.]: 79:059:50-51

**GENERAL NOTES:** This image was not found in any other public collection. An untrimmed photograph suggests the work of an amateur.

**CONCORDANCE:**

None

**Right Page l.r.**

TITLE: *E. Sandys, R.N. Hong Kong*

ATTRIBUTION: Unidentified photographer

DATE OF EXPOSURE: after 1861

DATE OF PRINTING: after 1861

MEDIUM: albumen silver print

DIMENSIONS: 20.4 x 26.6 cm

INSCRIPTIONS: [in pencil l.l.]: 79:059: 50,51  
[in pencil in on mount below image l.r.]: E. Sandys, R.N.  
HongKong [sic].  
[in pencil in l.r.]: 20573

GENERAL NOTES: This image was not found in any other public collection. Edwin Robert Stapleton Sandys (1845-?) enrolled in the British Royal Navy in 1861. He was an assistant Paymaster by 1866 and a Paymaster by 1882. He was also an artist. For information on Sandys: consult:  
*Biographical cuttings on Edwin Robert Stapleton Sandys, artist, containing one or more cuttings from newspapers or journals;*<sup>147</sup>  
*The Royal Navy List January 1884 (p. 192); National Archives, UK*<sup>148</sup>

**CONCORDANCE:**

None

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<sup>147</sup> <http://trove.nla.gov.au/work/35915931?q&versionId=45595791>

<sup>148</sup> <http://discovery.nationalarchives.gov.uk/details/r/D7577706>

## APPENDIX 3

### Wirgman and Beato's Price list

The following is a transcription of a price list created by Charles Wirgman and reproduced in Eleanor Hight's, *Felice Beato: Photographer in Nineteenth-Century Japan: Selections from the Tom Burnett Collection*, p. 10.<sup>149</sup>

Signor F. Beato [illeg]

Japan Albums complete	\$200
-----------------------	-------

Japan Half albums	\$100
-------------------	-------

#### Photographic Views

Views of Japan	\$2.00 each
----------------	-------------

Views of Levant	\$2.00 each
-----------------	-------------

Views of China	\$2.00 each
----------------	-------------

Views of India	\$2.00 each
----------------	-------------

Cartes de visites [sic]	\$15 per doz.
-------------------------	---------------

D[itto] 2 <sup>nd</sup> dozen	\$10
-------------------------------	------

#### Large portraits 7x9 **\$15 first**

Each copy	\$2
-----------	-----

D[itto] _____ 13x10	\$25
---------------------	------

Costumes [illeg]	\$12 per doz.
------------------	---------------

D[itto] Large	\$2 each
---------------	----------

Wirgman [illeg] "Sketches of Ye Periode"	\$2.
--	------

D[itto] coloured	\$5.
------------------	------

Albums of the Periode [sic]	\$50
-----------------------------	------

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<sup>149</sup> Hight believes that it dates from "about 1864-65."

## Wirgman and Beato's Price list continued

### Wirgman's Watercolours

[possibly reads]: and oil paintings

costumes	\$2. Each
----------	-----------

Single [illeg]	\$3
----------------	-----

[illeg]	\$4
---------	-----

Groups of 5 or six	\$4
--------------------	-----

Views of Temples	\$25
------------------	------

Interior [illeg] Japan [illeg] China [illeg]	\$50
--	------

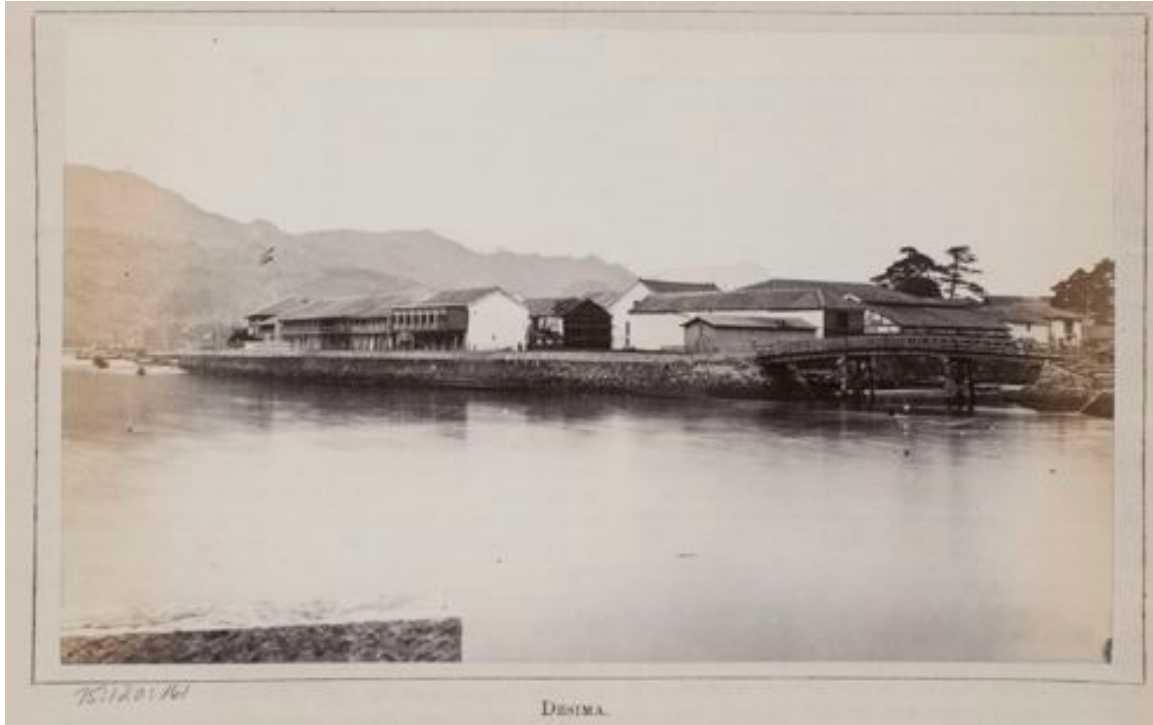
Manila etc. [illeg]	\$50
---------------------	------

Albums of twelve costumes	\$30
---------------------------	------

[illeg] of 20	\$50
---------------	------

[illeg] 40	\$100
------------	-------

FIGURE ILLUSTRATIONS



**Figure 1:** Unidentified photographer  
“Deshima”

*The Far East* II, no. VI, page 73, August 16, 1871

Albumen silver photograph

Courtesy of George Eastman House



**Figure 2:** Antonio Beato (Italian, 1832-1906)

“The Great Pyramid and Sphinx at Giza,” ca. 1862-1880

Albumen silver print (accession number: SC1982: 38-129)

Courtesy of Smith College Museum of Art

Purchased with the Hillyer-Tryon-Mather Fund, with funds given in memory of Nancy Newhall (Nancy Parker, class of 1930) and in honor of Beaumont Newhall, and with funds given in honor of Ruth Wedgwood Kennedy.



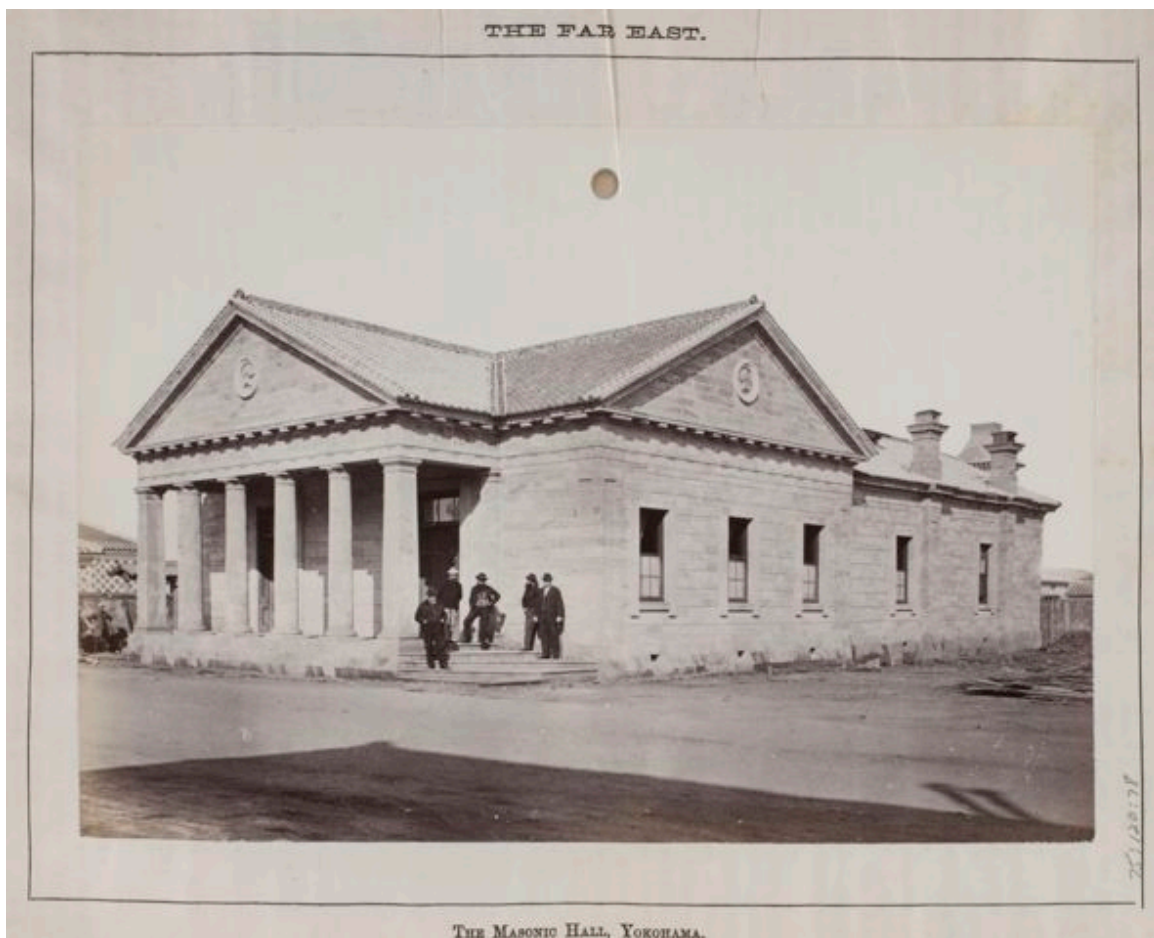
**Figure 3:** Felice Beato (Italian, 1832-1909)  
“Interior of the Angle of North Fort,” August 21-22, 1860  
Albumen silver print  
Courtesy of The J. Paul Getty Museum



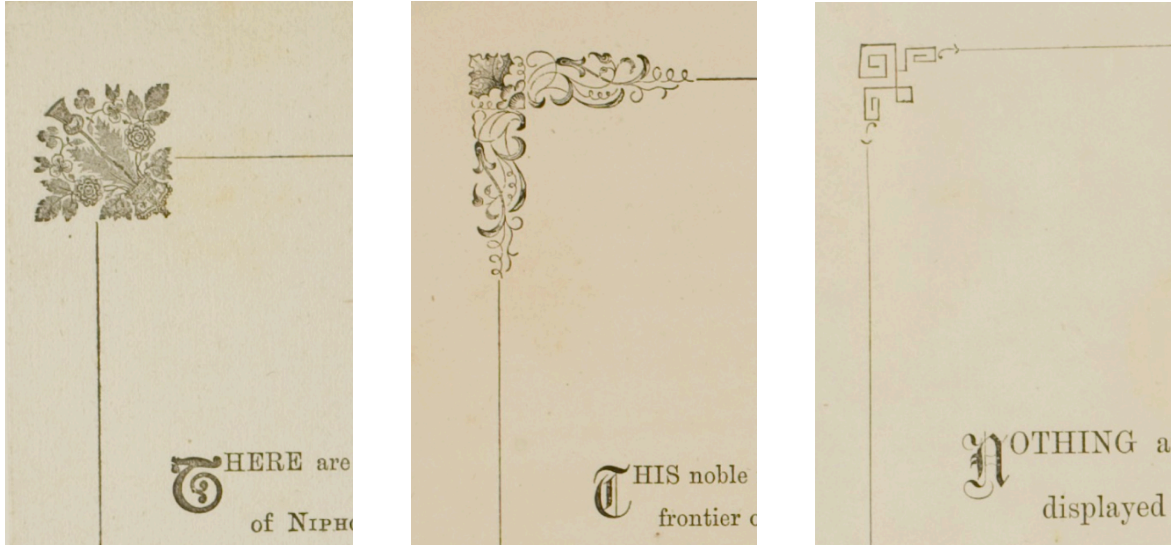
**Figure 4a:** Felice Beato (Italian, 1832-1909)  
 “Kamakura” 1863-1877  
 Albumen silver print  
 Courtesy of George Eastman House



**Figure 4b:** Hubert Clerget (French, 1818-1899)  
 “Batiments en Arrière de la Pagode”  
 Engraving after F. Beato’s photograph: “Temple at Kamakura” 1863  
*Le Japon illustré*, 1870, p. 239



**Figure 5:** Unidentified photographer  
"The Masonic Hall, Yokohama, 1870"  
*The Far East*, I no. XV, page 5 January 5, 1871  
Albumen silver photograph  
Courtesy of George Eastman House



**Figure 6: Three examples of decorative LAN borders** (spreads: 5 p.64; 8 p.70; 18 p.90 in the catalogue)

F. Beato & Co.

Album: *Photographic Views and Costumes of Japan*, 1876-77

Courtesy of George Eastman House



**Figure 7: Non-reflective and non-translucent character of the gouache paint on a hand-tinted photograph from Beato's studio**

Felice Beato (Italian, 1832-1909)

Top: "The Koto" 1863-1877

Albumen silver print with applied colour

Courtesy of George Eastman House

Bottom: detail

Raking light reveals the non-reflective and non-translucent character of the gouache paint (an opaque watercolour) used to colour the details in many of Beato's photographs. The translucent watercolour washes in the remaining tinted areas would have been coaxed into the albumen layer using ox gall and thus have the same reflectance as the non-tinted areas of the print (Osterman: meeting with the author, 03 Feb. 2014).



**Figure 8: Visual information added to photographs: tattoos**

**Top left:** Felice Beato (Italian, 1832-1909)

“Betto or Groom” 1863-1877

Albumen silver print with applied colour

Courtesy of Smith College Museum of Art (SC 1982:38-2 (30))

Purchased with the Hillyer-Tryon-Mather Fund, with funds given in memory of Nancy Newhall (Nancy Parker, class of 1930) and in honor of Beaumont Newhall, and with funds given in honor of Ruth Wedgwood Kennedy

**Bottom left:** detail

**Top right:** Felice Beato (Italian, 1832-1909)

“Betto or Groom” 1863-1877

Albumen silver print with applied colour

Courtesy of George Eastman House

**Bottom right:** detail

Also compare with renditions in: *Japan Photographs, 1854-1905*, p. 20, and *Japan Caught in Time*, plate 76.



**Figure 9: Visual information added to photographs: teapot and teacups**

**Top left:** Felice Beato (Italian, 1832-1909)

“Mode of Shampooing” 1863-1877

Albumen silver print with applied colour

Courtesy of Smith College Museum of Art (SC 1982:38-2 (3))

Purchased with the Hillyer-Tryon-Mather Fund, with funds given in memory of Nancy Newhall (Nancy Parker, class of 1930) and in honor of Beaumont Newhall, and with funds given in honor of Ruth Wedgwood Kennedy

**Bottom left:** detail

**Top right:** Felice Beato (Italian, 1832-1909)

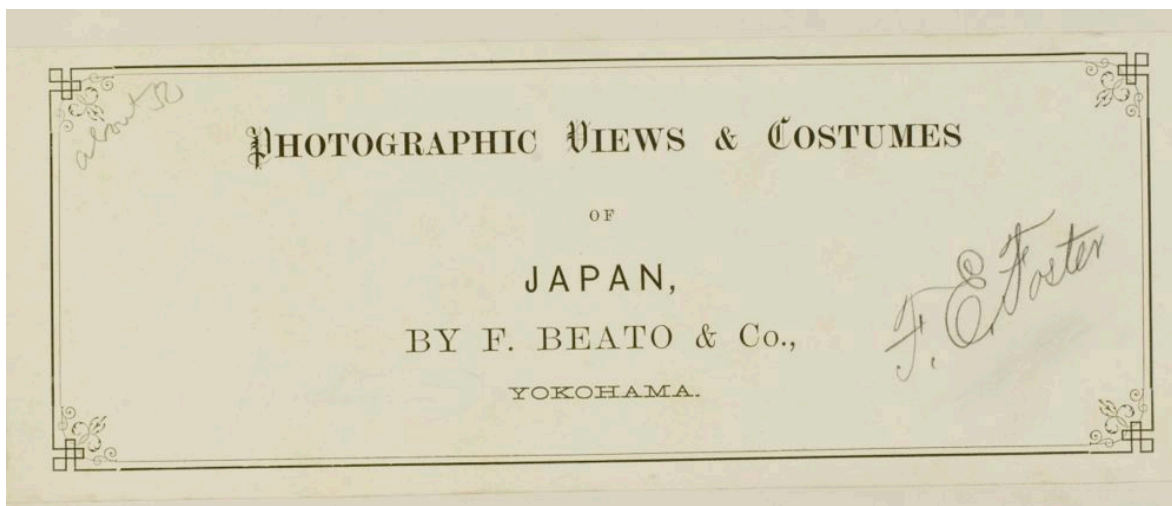
“Mode of Shampooing” 1863-1877

Albumen silver print with applied colour

Courtesy of George Eastman House

**Bottom right:** detail

Notice the dissimilar decorative motifs on the teapot and teacups, indicating that colourists were not simply adding watercolour washes to the prints but in some cases using gouache (an opaque watercolour) to add visual information to the prints not present in the negatives.



**Figure 10:** F. Beato & Co.  
Studio label of the Eastman House album  
Courtesy of George Eastman House

F.E. Foster's signature appears in the lower right. The label indicates that the album contains both views and costumes and is thus a mixed album. No date of issuance is indicated.



**Figure 11a: Inventory numbers at the bottom left and the bottom right of photograph**

**Top:** Felice Beato (Italian, 1832-1909)

“Mode of Shampooing” 1863-1877

Albumen silver print with applied colour

Courtesy of Smith College Museum of Art (SC 1982:38-2 (3))

Purchased with the Hillyer-Tryon-Mather Fund, with funds given in memory of Nancy Newhall (Nancy Parker, class of 1930) and in honor of Beaumont Newhall, and with funds given in honor of Ruth Wedgwood Kennedy

**Bottom:** detail. Notice the inventory numbers in both the lower left and lower right of the image.



**Figure 11b: Inventory number at bottom centre of photograph**

Felice Beato (Italian, 1832-1909)

**Top:** "Mode of Shampooing" 1863-1877

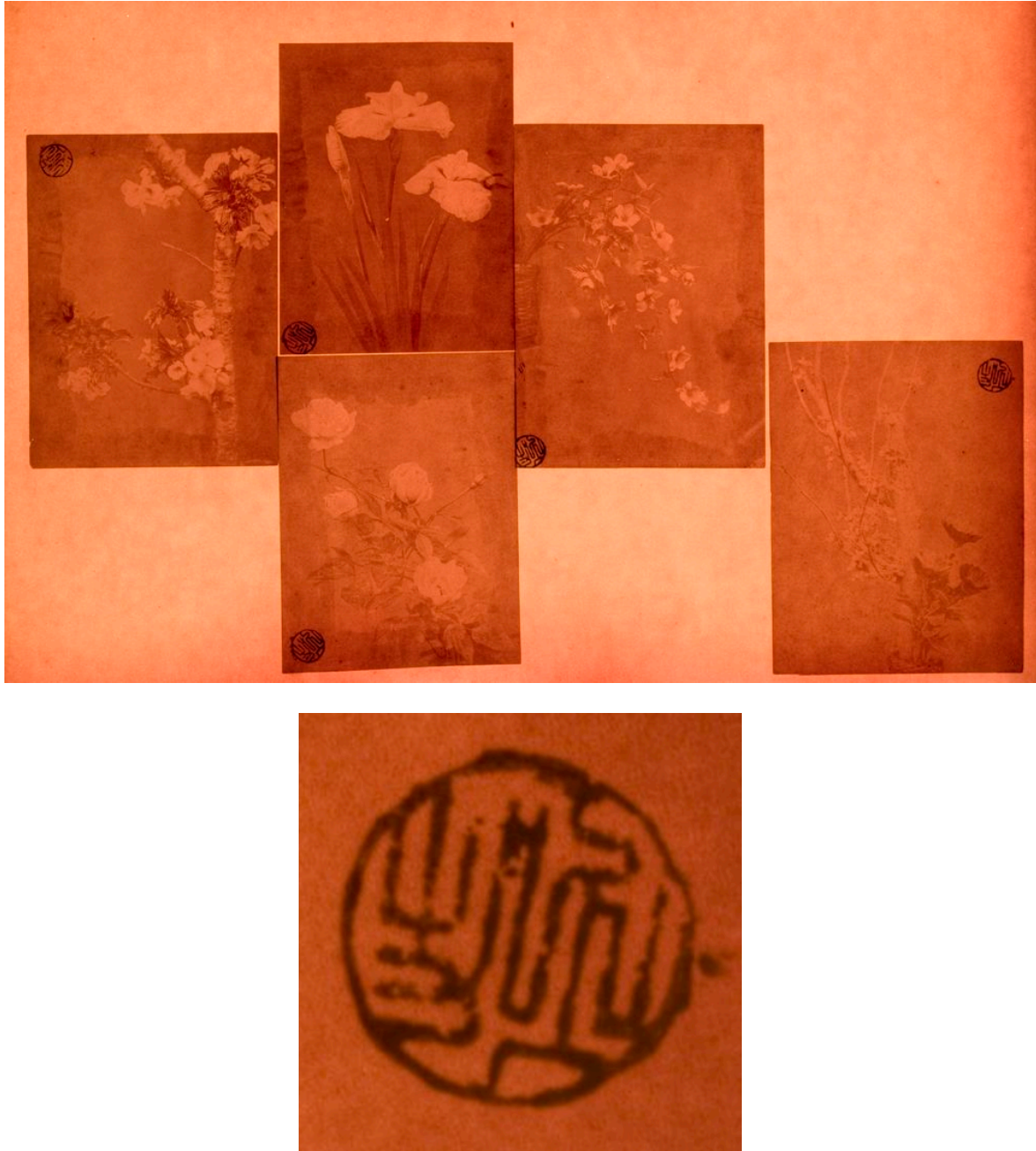
Albumen silver print with applied colour

Courtesy of George Eastman House

**Bottom:** detail.



**Figure 12:** F. Beato & Co.  
Front cover of the Eastman House album  
Courtesy of George Eastman House



**Figure 13: Ink stamps on verso of floral studies**

**Top:** Unidentified photographer

5 prints with the group title [Floral Study], before 1882, photographed with transmitted light

Albumen silver prints

Courtesy of George Eastman House

**Bottom:** detail.

(see also Spread 34, p. 122 and General Notes, p.123)



**Figure 14: Inscription on the verso of one floral study**

**Left:** Unidentified photographer

Detail of [Floral Study], after 1881

Albumen silver print

Courtesy of George Eastman House

**Right:** detail under transmitted light

(see spread 35 u.c., page 124). The image has been digitally reoriented so the word reads correctly from top to bottom.



**Figure 15: Poor adhesive technique**

Shinichi Suzuki I (Japanese, 1835-1919)?

**Top:** "A Wandering Musician (blind)," before 1882

Albumen silver print with applied colour

Courtesy of George Eastman House

**Bottom:** detail.

Notice the creases in the photograph along the bottom edge and the excess paste on the page.

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