UNFOLDING MARGARET MACLEAN'S ORIHON-FORMAT SCRAPBOOK IN THE ROYAL
ONTARIO MUSEUM COLLECTION: A FOCUS ON CONTEXT, PRESERVATION AND ACCESS

By

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Master of Arts

in the Program of

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Abstract

My thesis comprises the analysis, cataloguing and preservation of Canadian author and educator Margaret MacLean's Japan Scrapbook at The Royal Ontario Museum. This project uses collections management strategies to describe the scrapbook at the item-level, catalog 597 printed photographs and images for upload to The Museum System database (TMS); attempts to decode the author's compilation and editorial process and finally, make recommendations for suitable handling procedures for access and physical preservation. The objects are affixed onto a large-format, traditional, Japanese, accordion-bound, album-style book called *orihon*. Together they capture a moment in Japanese history and visual culture in the first decade of the 20th century, and foreshadow MacLean's 1920s education work at The ROM. The scrapbook was compiled sometime between 1904 and 1928, using materials ranging from about 1880 to 1915, illustrating the 1904 to 1908 period when Margaret Maclean and her father resided in Yokohama, Japan.

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To my daughter Aiko, my wife Eriko, my mother Irma and my father Celio for believing in me.

Dedicated to the memory of that intrepid world traveler;

dispassionate chronicler, indefatigable educator,

and most spellbinding storyteller:

Margaret Sarah MacLean,

December 13th, 1871 to May 30th, 1931.

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PRESENTATION TO MISS MACLEAN

At a joint meeting of the Ladies' Aid Society of the Women's Missionary Society and the Ladies' Aid Society of Stewarton church, held yesterday, an interesting event took place. Miss MacLean, daughter of Mr. Alex. MacLean, who has been appointed Canadian trade commissioner to Japan, was presented with a gold mounted suitably engraved fountain pen. Miss Mina Stewart read the address and Mrs. G. W. Robb made the presentation. The recipient, who leaves at the end of the month with her father for Japan, made a graceful reply, after which refreshments were served. Some time ago the Junior Christian Endeavor Society presented Miss MacLean with a 'handsome book entitled "Japanese art." She has frequently taken charge of the missionary meetings of the Junior C.E. Society.

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c. 1905

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Letterpress print
14.3 x 11cm
1907

460. 10

On a Memorandum dated 19 November, 1903, from the Minister of Trade and Commerce, recommending that Mr. Alexander MacLean be appointed as Canadian Commercial Agent for Japan, with a salary at the rate of \$3,000. per annum, to date from the 1st day of March, 1904, and that he be further allowed such actual and reasonable expenses which he may necessarily incur for Office rent, contingencies, etc., while engaged in such service, subject to the approval of the Minister of Trade and Commerce.

The Minister further recommends that he be authorized to issue such instructions with reference to his services as such Commercial Agent

Copy to Trade & Commerce, 9 Mar 04
" " Auditor General " " "

Agent as may seem to him expedient.
The Committee submit
the same for approval.
Wilfred Laurier

Appd.
March 5. 04
Mintr,

Figure 10
Appointment of Alexander MacLean as Canadian Commercial Agent for Japan - Min Tr and C
[Minister of Trade and Commerce] 1904/11/19
Series A-1-d , Volume 2780
RG2, Privy Council Office,
Series A-1-a. For Order in Council see volume 870, Access Code 90
Item Number: 101500
Library and Archives Canada
1904

Introduction

In-betweenness would be a perfect way to describe the state of Margaret MacLean's Japanese Scrapbook, the object itself, its author, and its trajectory through the museum since 1928. Some may find this object rich with images of a distant land from a long time ago, where cultures, traditions and conflict intertwine with each other in a complex, multi-layered context. This object manifests the intersection of the cultural, familial, professional, religious, political, and social currents in Margaret MacLean's life. It functions as both a chronicle of her life in Japan and as a historical record of events relevant to the people living in Yokohama at the time. Some of these events have been forgotten in the wake of nearly 115 years of natural disasters, wars and reconstruction. Others have been deliberately left out of her record. This object has resided in The ROM collection since 1928, without description or documentation. It was compiled between 1904 and 1928 with materials dating from about 1880 to 1915, and it focuses on MacLean's experience of life in Japan between 1904 and 1908. Using collections management strategies, this project sets out to describe the scrapbook at the item level and catalog 597 photographs and images for upload to the The Museum System database (TMS). It also attempts to decode the author's compilation and editorial process and makes recommendations for its handling and long-term physical preservation.

The object itself, a type of *orihon*, (a Japanese term where *ori* means fold and *hon* means book) has a structure considered as an intermediary step between a scroll and a codex first developed in 9th century China. In the MacLean scrapbook's case, it is a great vehicle where this ancient Asian book form and Western scrapbook traditions fuse together. As an East Asian book with Japanese subject matter, it is in the care of the Bishop White Committee Library of East Asia. It is also a document related to the the museum's history, therefore it is also

associated with the museum archives. Its contents; photographs, e-hagaki, ukiyo-e and other visual media, make it appropriate to be part of the Museum's Far Eastern collection. This is a recent development made possible as a result of my work and shifting values in museum collections that have embraced photography, popular culture and ephemera as art objects. These multiple stewardship jurisdictions intersect with multiple access points for different audiences. This condition further reinforces the scrapbook's state of 'betweenness' in its institutional context.

Margaret MacLean's biography helps the reader contextualize this object in both time and space. It is a reflection of this singular woman's mind, keen observation skills, meticulous attention to detail and an impressive depth of knowledge. At times she is obvert and spells out her impressions, and at others she is much more succinct, letting her compilations carry her message. The richness of this book depends just as much into what she includes as in what she leaves out. Margaret MacLean was a true educator, genuinely concerned with telling a whole story and at the same time leaving space for discovery, making the journey through her scrapbook both enjoyable and rewarding.

Finally, if we think of family photographs as those images which occupy a special place in the domestic space, beholden to a meaning by the owner, then this scrapbook is also a family album from a time when such an object was not yet formalized¹. It is a photo album of mass-produced pictures used to weave a very personal narrative of MacLean's life in Japan. Her compilation methodology and hand-written captions sets it apart as a unique object, which she held in high esteem until the end of her life.

¹ Elizabeth Siegel, *Galleries of Friendship and Fame: A History of Nineteenth-Century American Photograph Albums*, (New Haven: Yale University Press, 2010) 160.

This literature survey focuses on sources that expand my understanding of the history and cultural significance of scrapbooks in late Victorian and Edwardian periods, increase my connoisseurship of Yokohama's photographs, photographers and publishers, as well as the cultural, social and political context of early 20th Century Japan; to inform precise item-level cataloguing and the physical preservation of this object and its contents. This survey is therefore divided into three major sections: 1) Histories of Scrapbooks, to understand the role of scrapbooks in North American culture and their interpretation; 2) The History of Yokohama Photography to 1912, to understand the development of commercial, public and private photographic production during the Meiji Period (1868-1912), including press images of the Russo-Japanese War. Finally, 3) a Collections Management for Scrapbooks, photographs and prints section to help me determine the cataloging methodology and controlled vocabularies to use in the apparent absence of established scrapbook cataloging approaches. This section will also inform my initial assessment of preservation strategies to mitigate the impact of repeated handling on this object and its elements.

Histories of scrapbooks and albums:

In *Scrapbooks: An American History*, author Jessica Helfand gives a cursory introduction to the history of scrapbooks, tracing their origin to Renaissance period books that were enriched with commentaries and other bits and pieces that showed the owners intellectual engagement with the book's contents that were called "commonplace book". She then notes that in the late 18th century an English clergyman by the name of James Granger introduced a new kind of book that expanded on this notion, which "...reconsidered scholarship in the context of more

varied materials".² Extra-illustrated books of this type are also known as "grangerized" books, and were "rebound to include additional engravings, watercolors, manuscripts, documents, and playbills as well as other miscellaneous items".³ She then talks about the changes taking place in the early 1900s and the cultural shift away from then rigidity and symmetry of Victorian mores expressed in 19th century scrapbooks to the more expressive and experimental aesthetics shaping the new 20th century scrapbooks. This introduction and history however is very brief and does not delve deep.

The Scrapbook in American Life, is a collection of essays edited by Katherine Ott, curator in the Division of Science and Medicine at the Smithsonian Institution, Susan Tucker, curator of books and records at Tulane University's Newcomb College Centre for Research on Women and Patricia P. Buckler, associate professor of English and director of composition at Purdue University North Centreline Westville. These essays explore scrapbooks as both manuscripts of learning and knowing and books of the self. In the essay "An Introduction to The History of Scrapbooks", the editors and contributors explore a number of themes they associate with the book form: Selves in Books, The Genealogy of Memory Keeping, Color Printing and Other New Technologies, An Educational and Moral Tool, The Culture of Capitalism, The Photography Revolution, Private and Unique, Rupture and Reassemblage, Collage: The Scrapbook's Art Form, Ephemeral Ephemera and The Stigma of Mass Culture. This book is more theoretical in scope, with fewer illustrations of the scrapbooks than I expected.

Professor Patricia P. Buckler's contribution in this book, the essay titled "Letters, Scrapbooks, and History Books: A Personalized Version of the Mexican War, 1846-48" looks at

² Jessica Helfand *Scrapbooks: An American History*. (Yale University Press, New Haven and London, 2008) xviii

³ Ibid.

the personal correspondence of the authors of a scrapbook at the time of the Mexican War. She examines how these letters help contextualize the various war mementos and ephemera compiled in the Buckler scrapbook. She compares scrapbooks to letters stating that scrapbooks are usually compiled closer to the events depicted than are memoirs; which are generally assembled later and incorporate reflections that are more distanced from events than letters. Buckler conceives of the scrapbook as intertext “the scrapbook ... is literally composed of texts and quotations, intermingled to express metatextual meanings.”⁴ However, Buckler warns that “...the interplay among these texts can be at best speculative.”⁵ The author shows that scrapbooks are not spontaneous documents created immediately following an event, but rather incorporate reflections on the author’s part. Buckler summarizes that scrapbooks are cultural products usually authored by women over longer periods of time, with the goal of passing them on to the next generation.

Art History Professor Jennifer A. Jolly’s chapter “History in the Making” examines the multiple layers of recording history through Gertrude Raddin’s scrapbook of the Columbian Exposition of 1893 in Chicago. In this case study, Jolly argues that Raddin's scrapbook allows access to three levels of history, with the first level populated by the events, people and objects at the Chicago fair and their impact. The second layer is made up of the cultural significance of the scrapbook itself and the third layer is comprised of the writing and recording of history. She further states that her scrapbook reveals some aspects of familial interactions, her involvement with her church, the mass media and popular opinions around her as well as her thirty-five years of life experience.

⁴ Patricia P. Buckley “Letters, Scrapbooks, and History Books: A Personalized Version of the Mexican War, 1846-48” Katherine Ott, Susan Tucker, Patricia P. Buckler *The Scrapbook in American Life*, 65

⁵ Ibid.

I could see strong parallels between the Raddin and MacLean scrapbooks right away, at least insofar as the analysis was concerned. Their visual styles and compilation aesthetics and subject matter are mostly unrelated, yet they share so much in common as records of history. What I learnt most explicitly from her essay is that scrapbooks are at the intersection of the personal and the public. I intend to inform my analysis of the Margaret MacLean album with Jolly's analytical framework to reveal what I can of this intersection in her work.

Art Institute of Chicago's Associate Curator of Photography Elizabeth Siegel in her book *Galleries of Friendship and Fame: A History of Nineteenth-Century American Photograph Albums* examines the shifts in taste American families experienced that brought the obsolescence of carte-de-visite and cabinet card albums in the chapter "The Demise of the Card Album, The Rise of the Snapshot Album." The author shows that the transition of family-gathering spaces from the formal parlour to the more casual living room, relegated sentimental objects to private spaces as early as the 1880s. After the emergence of snapshot photography in 1888, portrait photographs no longer represented the person as a whole, and friends and family members displaced the professional photographer and the photo studio from dominance. Snapshot print formats and sizes increased, and the scrapbook was uniquely positioned to gather them both for safekeeping and for display. The scrapbook format reflected the more casual and free way in which snapshots were being made, allowing for new kinds of layouts to take shape. The album had become highly personal, and reflected more on the life of an individual instead of a whole family. Quoting author Marilyn F. Motz, Siegel states: "such albums presented women's constructions of their lives as they saw them and as they wished to have them seen by others".⁶

⁶ Elizabeth Siegel, *Galleries of Friendship and Fame* 165.

While MacLean's scrapbook begins with a more general coverage of current events taking place during her time in Yokohama, such as The Russo-Japanese War, the narrative becomes more personal as it progresses, ending with a page dedicated to her father in the last leaf. There are some events which she decided not to cover in her scrapbook, such as the Hibiya Riots of September of 1905, the true purpose of Minister of Labour Rodolphe Lemieux's visit to Japan or more personally, the death of her father in 1908. These omissions reinforce the notion that MacLean presents a construction of this aspect of her life in Japan as she wished to be seen by others.

History of Yokohama photography up to 1912:

In the article "*Sites of "Disconnectedness": The Port City of Yokohama, Souvenir Photography, and its Audience*", Mio Wakita, Professor of Asian art history at Universität Heidelberg, provides a historical context to the international nature of Yokohama. The author also explores the assumptions of "otherness" that both foreign tourists and other Japanese nationals had about Yokohama and its inhabitants. Wakita examines the impact of globetrotter tourism on the transformation of Yokohama photography after the 1860s, driving up the export of hand-tinted, albumen-print albums. The author demonstrates that Yokohama was a cosmopolitan centre and the entry point of technologies and foreign ideas into Japan, that was neither a fully western nor fully Japanese city, giving rise to the manufacture of cultural image-based products that presented a romanticized ideal view of Japan for the tourist market.

In the exhibition book *Art and Artifice: Japanese Photographs of the Meiji Era: Selections from the Jean S. and Frederic A. Sharf Collection at the Museum of Fine Arts, Boston*, edited by independent scholar Sebastian Dobson, Museum of Fine Arts, Boston Senior Curator of Japanese Art Anne Nishimura Morse and collector Frederic A. Sharf, the authors explore the

context in which Souvenir albums arose in popularity in Japan. In his entry “A Traveller’s Paradise”, Sharf talks about key 19th century developments in politics, transportation and technology that influenced the tourist industry in Japan, and the emergence of visual products designed explicitly for tourist consumption. The authors show that an inverse relationship existed between imaging technology and subject matter, where the traditional media of woodblock prints was used to depict the revolutionary modernization of Japan, and the world’s most advanced imaging technology was used to portray a romanticized vision of a traditional Japan unspoiled by modernity.

In his essay "Yokohama Shashin" scholar Sebastian Dobson describes a pair of 1872 Japanese photo albums by photographer Uchida Kuichi as "Lavishly bound in two traditional *orihon* or 'accordion' albums, each decorated with brocade covers and end papers flecked with silver gilt, the photographs are accompanied by handwritten paper labels in Japanese pasted in each mount" (page 20).

The MacLean scrapbook corresponds to this general description of the *orihon* structure, however it appears to lack silver-gilt flecked end papers. The contents pasted in the MacLean scrapbook do not correspond to the above description, suggesting that she may have been working on a blank *orihon* album or an altered one.

The books *Photography in Japan 1853-1912*, and *Old Japanese Photographs: Collectors’ Data Guide* by author, researcher and collector Terry Bennett provide a history and a detailed registry of commercial photographers in the Meiji period. Bennett approaches history from a connoisseurship angle, based on his extensive research to chronicle the development of photography in Japan, from 1853 to 1912. He introduces both western and Japanese photographers to the English-language historical record. Bennett’s proficient knowledge is indispensable in understanding the booming photographic industry in Meiji Japan. He states that

conclusive attribution of commercially produced tourist photographs is still elusive, as photographs stock changed hands when studios went out of business as well as the destruction of records in natural disasters and World War Two bombardments. Bennett also provides a copy of the Japanese Photographic Copyright Regulations established in 1887, and a detailed photography timeline of people and events.

The MacLean album's photographic and photomechanically reproduced images largely draw from the tourist photograph. The albumen prints date largely from the 1880s, likely purchased from leftover stock at the various souvenir photography shops spread throughout the city. Many of the picture postcards are reproductions of these older images as well. A number of both of these prints are smaller, cheaper versions of photographs by well-known photographers or photo studios found in more expensive albums, and photography books, and demonstrate the flexibility in distribution for these types of images in the Japanese market in the first decade of the 20th century.

Collections Management for scrapbooks, photographs and prints.

Scrapbooks do not fit neatly into established cataloguing guidelines due to their complexity and variety of component elements. It is therefore necessary to establish a number of fields to be used in the database as well as choosing a controlled vocabulary authority that will help in the creation of accurate, sharp, concise and precise descriptions that researchers will find useful in the future.

Director for Collections & Services and Chief of the Prints and Photographs Division of the Library of Congress, Helena Zinkham gives a detailed coverage of photograph description and cataloguing methodologies for cultural institutions in her chapter "Description and Cataloging" in

Photographs: Archival Care and Management, edited by National Archives' Document Conservation Laboratory chief, Mary Lynn Ritzenthaler. Zinkham highlights the special benefits of description for photographs, makes recommendations on descriptive elements, outlines the optional levels and depths of cataloging and finally offers an overview of guidelines and standards as well as resource needs and risk prevention. Her pragmatic advice is a concise resource to help me describe and catalog the scrapbook images following consensus-based best practices without having to start this process from zero.

University of Idaho Library Conservator Melissa Tedone's online webinar and handout titled "Preserving Historic Scrapbooks and Making New Ones That Last" outlines a variety of strategies she uses to preserve over 1,400 scrapbooks in the university's collection. Tedone uses and defines the term 'inherent vice' as the tendency towards deterioration innate to each component of the scrapbook, and of the scrapbook as a whole. She also covers various suitable approaches to a particular preservation issue but warns that there are no "silver bullet" solutions. She overviews interleaving, isolation/encapsulation, preservation surrogates/ digitization, stabilization/conservation treatments, rehousing, disbanding and disassembly and expanding on each of these solutions to mitigate a scrapbook's inherent vice.

Photographer and bookbinding enthusiast Graeme Dawes's article on Japanese *orihon* book binding comments that the origins of this book style originates in 8th Century China. She provides some historical context, describing how *orihon* were used in ancient Japan to both show and preserve paintings and calligraphy. Dawes explains that *orihon* are intended to stand on their side, displaying their contents vertically, rather than horizontally on a flat surface. Dawe's provides an in-depth description of *orihon* structure, composition, sizes and handling guidelines. Dawes describes this type of book binding and how it was designed to be used. I

have learnt about its structure and binding materials, giving me valuable information for cataloguing and new factors to consider for effective preservation.

Emeritus Professor of Japanese Studies at Cambridge University Peter Kornicki's *The Book in Japan: A Cultural History from the Beginnings to the Nineteenth Century* is an in-depth study into the history of Japanese books dating to the 7th Century. His chapter on ancient conservation and preservation practices in Japan and China. The author describes how the ancients there used light, air flow and camphor wood interleaving to deter and arrest the growth of mould and insect infestation in Japan's hot and humid climate, and how these practices survived well into the 19th Century.

Conclusion

The cultural, historical, social and political contexts in which a particular scrapbook is created in must be well understood to glimpse into the author's mind. Written documents such as letters, diaries and other ephemera can offer additional context to the contents compiled into a scrapbook. Scrapbooks can be difficult to interpret, as they may be compiled over long timeframes, and involve two or more authors. Ways in which to interpret the narrative, identify their compilation process and sources remain to be learned in greater detail.

Globetrotter tourism created a high demand for idyllic images of Japan booming in the 1880s and 1890s. Subsequently, a decrease on foreign visitors' travel restrictions to the interior in 1899, and the increase in snapshot photography since 1888 contributed to the demise of the souvenir album's export market by the early 1900s. When it comes to extant volume of photographs produced in Yokohama at the close of the 19th Century, the attribution of many of these remains elusive due to gaps left by absent business documents and destruction in natural

disasters and war, as well as insufficient documentation when other studio stocks were purchased and republished by new owners. A great deal of photograph attribution research remains to be done to identify the origin and trajectory of these photographic images.

Scrapbooks and their contents require concise and precise catalog descriptions at both the collection and item levels to be useful to researchers. The use of descriptive language agreed-upon by consensus, facilitates the usability and accessibility of the records, and allow the cataloger to avoid re-inventing the registration wheel. Conservation and preservation treatments must take into account the multiple deterioration factors that affect the diversity of ephemera that makes up a scrapbook. Suitable solutions to improve accessibility and mitigate their physical deterioration must be balanced against the needs and available resources at the collecting institution. Every conservation and preservation solution is unique to each scrapbook, and there don't seem to be any established cataloguing approaches for these types of objects.

Very little is known about Margaret MacLean's life before 1904, and it has not been easy to grasp an understanding of this period of her life. Thus further research was required into her father's professional trajectory prior to his appointments to Yokohama and Shanghai to shine light on Margaret's early years (fig. 2). Margaret was born to Alexander MacLean and Sara Smith on December 13th of 1871.⁷ She was their only daughter, and the middle child out of seven kids.⁸ Her father was a successful businessman, of Scottish descent.⁹ Soon after Margaret was born the family moved to Ottawa. There Mr. MacLean bought and ran the Ottawa Times for nearly 10 years before establishing The Canadian Granite Company in the 1880s¹⁰. He built a large Gothic Revival home on a generous plot of land on Bank Street Road, just south of Ottawa proper in Nepean¹¹. Margaret was around 10 years old at this time, but had had very little formal schooling. By her own account, she received only 5 years of elementary education, learning her ABCs at the age of ten.¹² A hand-written comment by MacLean on a Japanese society lady's wedding photograph reproduced on a Canadian magazine suggest that Margaret attended a very good school nonetheless (Fig. 3).¹³

⁷ Year: 1881; Census Place: Nepean, Carleton, Ontario; Roll: C_13231; Page: 138; Family No: 630

⁸ Year: 1891; Census Place: Nepean, Carleton, Ontario; Roll: T-6330; Family No: 39

⁹ Ken Elder "910 Bank Street Road, The History of a house built in the Suburbs of Ottawa in 1876" *Heritage Ottawa Newsletter* 41 (4) 2.

¹⁰ Ibid.

¹¹ Ibid.

¹² Gertrude E.S. Pringle "How Margaret MacLean Won a Niche for Herself in a Museum, By Energy, Initiative, And Persistence", *MacLean's Magazine*, (May 1923) 68

¹³ Object Number 1.541, side two, leaf 30, Margaret MacLean 1904 Japanese Scrapbook

In 1891 at the age of 19, she was living at home with her youngest brothers who were half her age. It is possible that a domestic role may have been expected of her as the only daughter, despite the fact that the family had two live-in maids.¹⁴ Accounts remark that Margaret was a voracious reader,¹⁵ no doubt influenced by her father and her older brother who were journalists.¹⁶ While she may not have had a formal education, she educated herself.

A memorial plaque in the ROM's Canadiana collection commemorates Margaret MacLean's visit to the Columbian Exposition in Chicago in 1893.¹⁷ She may have gone there with members of her family. It was at this World Expo that the electric railway was introduced to NorthAmerican audiences. In the late 1890s Alexander MacLean would play a major role in installing the finest electric railway transportation system in Canada in the city of Ottawa.¹⁸

Her mother, Sarah MacLean (née Smith), died in 1897,¹⁹ when Margaret was about 26 years old. It appears that Margaret took on the role of looking after the household and her aging father's ill health. Margaret was given the Bank Street house in 1899.²⁰ She was an active participant in her community, recognized by The Ladies Aid Societies at Stewarton Church and

¹⁴ Year: 1901; Census Place: Ottawa (City/Cité) Wellington (Ward/Quartier), Ottawa (city/cité), Ontario; Page: 35; Family No: 348

¹⁵ Margaret MacLean, Beverley Stapells, and Pam Young. *The Wise Traveller*. (Ottawa Oberon Press 1990) 11

¹⁶ Year: 1901; Census Place: Ottawa (City/Cité) Wellington (Ward/Quartier), Ottawa (city/cité), Ontario; Page: 35; Family No: 348

¹⁷ Royal Ontario Museum, Canadiana collection, Accession Number 929.54

¹⁸ Ken Elder. "910 Bank Street Road, The History of a house built in the Suburbs of Ottawa in 1876" 3.

¹⁹ Ibid.

²⁰ Ibid.

The Women's Missionary Society in Nepean, Ottawa.²¹ They honoured her with a valuable token of their appreciation for her work with young missionaries before departing for Japan in 1904. This event is published in an area newspaper, datable to May of 1904, making it one of the oldest 20th Century items in the Japanese Scrapbook (Fig.4).

As for Mr. Alexander MacLean, he had become quite a popular politician, being elected four times to the office of alderman between 1889 and 1902²². As mentioned earlier, he was instrumental in the Electric Railway system of Ottawa, and had for many years been a government contractor before that²³. He was a well known figure in the capital as a journalist, entrepreneur and staunch liberal²⁴.

In 1903 Canadian interest in trade with Japan began to grow. Canada had a very successful participation in the First National Industrial Exhibition in Osaka, where its agricultural, food and technology products were received quite well. Agriculture Minister Mr. Sydney Fisher, reported right away to Ottawa the great success Canadian bread (wheat) had had at the fair²⁵. Upon his return, he made a case for the great trade potential with Japan to senior government officials in Wilfried Laurier's Cabinet:

"The use of bread is becoming more common every year among the Japanese and this demonstration [at Osaka] of the superiority and relative economy of Canadian hard wheat flour has laid the foundation of what will, in a few years,

²¹ Newspaper clipping, Side 1, Leaf 5, Margaret MacLean Japan Scrapbook.

²² Ken Elder. "910 Bank Street Road, The History of a house built in the Suburbs of Ottawa in 1876" 1-4.

²³ Ibid.

²⁴ Margaret MacLean, Beverley Stapells, and Pam Young. *The Wise Traveller*. (Ottawa Oberon Press 1990) 11

²⁵ Robert Joseph Gowen "Canada and the Myth of the Japan Market, 1896-1911" *Pacific Historical Review*, Vol 39, No 1 (Feb., 1970), pp 67

become an enormous trade, not only with Japan, but throughout the far east generally.”²⁶

Fisher reported to the newly appointed Governor General of Canada, the Earl Grey on the great demand for Canadian wheat in Japan. This fuelled hopes and dreams for economic growth. Such high demand for Canadian wheat from 45,000,000 Japanese people would prove to be a most bountiful and profitable venture. It would finally justify the expensive and currently unsustainable transcontinental railway two-fold: first, it would be the logistical link to move wheat to the western ports for export to Asia, and two, it would be the transportation system that would bring new European immigrants to settle the vast prairies where they would grow the coveted wheat for Asia. Expectations were highly optimistic and quickly grew like wild fire once the Special Japanese Envoy to Canada, Nosse Tatsugoro reinforced these views with his own. He stated that Japanese people were leaving behind their traditional diet of rice and choosing to eat bread more often. At the time, Japan’s impressive rate of westernization and modernization made claims like these entirely plausible. It was decided that same year that the fastest way to get these new trade links established was to forgo government to government treaties²⁷, and send Trade Agents to foster direct trade on behalf of Canadian businesses.

Japan had been forcibly opened up to international trade by U.S. Commodore Perry in 1854. Unequal treaties with the United States were followed by other unequal treaties with European powers, among them the United Kingdom, France, Russia, Germany and others. Japan already had a tightly controlled and regulated trading post with the Dutch at Deshima

²⁶ Robert Joseph Gowen “Canada and the Myth of the Japan Market, 1896-1911” 69

²⁷ Fisher initially reasoned that joining the Anglo-Japanese Alliance Treaty would benefit Canada with minimum tariffs for its products entering Japan. After careful study on his way back to Ottawa, he realized that wasn’t the case, and argued for the forgoing of joining that treaty in favour of sending Commercial Agents to lobby for Canadian companies directly. Robert Joseph Gowen “Canada and the Myth of the Japan Market, 1896-1911”

Island in Nagasaki Bay since the early 1600s. Japan was well aware of the disastrous consequences unequal treaties and European imperialistic ambitions had wrecked on China and other Asian neighbours. By the early 1890s Japan had modernized dramatically and renegotiated most of the unequal treaties as it sought equal standing on the geopolitical stage. In 1894 and 1895 it fought a war with China, defeating that country's armed forces and making territorial gains on the mainland and Taiwan. In 1894 Japan and the United Kingdom signed the comprehensive Alliance Treaty. Its first article provided for the right of subjects from either nation to travel to, do business in, migrate and establish themselves freely in any of either empire's home islands and territories. Canada flatly refused to be a signatory party, effectively excluding itself from the Alliance treaty²⁸. It can be said that Japanese migrants were neither welcome nor wanted in Canada at the time.

In spite of these discriminatory conditions, Japanese and Canadians engaged in commercial activities privately and directly. Many Japanese companies established trading networks with Canadian counterparts on their own initiative and vice versa. The Canadian Pacific Railway Company had won a contract to deliver mail from the United Kingdom to Hong Kong in the 1880s. This prompted it to build a new fleet of fast steamships to sail between Vancouver and Hong Kong via Yokohama and Shanghai. This line would eventually grow to include other ports of call in Japan, China and The Philippines. In 1891 the first of the new luxurious mail ships, The Empress of Japan entered service. Her sister ships, The Empress of India and The Empress of China, followed suit in the next three years. These ships crossed the Pacific in an impressive ten days, and made it possible for a traveler in London to reach Hong Kong in about 22 days traveling exclusively on the Canadian Pacific Railway Company's rail and ship transportation network (fig.5)

²⁸ Robert Joseph Gowen "Canada and the Myth of the Japan Market, 1896-1911" 65

On February 8th, 1904, two days after diplomatic relations between Japan and Russia were broken off, the Russo-Japanese War broke out after a surprise Japanese attack at Port Arthur.²⁹ The Canadian government felt even stronger about pushing for trade with Japan, as it would need to feed its people and its army during this new conflict. Alexander MacLean believed that war time embargoes would not affect Canadian trade with Japan, as the war was not taking place on Japanese soil.³⁰ MacLean and many others in Canada believed that as Japan modernized, appetite for western foods and agricultural products would increase³¹. With this mindset in place the MacLeans left for Yokohama.

Alexander and Margaret MacLean likely arrived in Yokohama on May 16th, 1904 aboard CPR's luxurious RMS Empress of India.³² Their first place of residence based on inbound correspondence dated August 17th, 1904;³³ was The Bluff Hotel at No. 2 Bluff, on the hills overlooking the older foreigner's district known as The Settlement. Alexander MacLean's offices were located at No. 14 Bund street, on the same premises of the Canadian Pacific Railway Company and the Chamber of Commerce (see Appendix D). It was just two doors down from where Felice Beato's studio was located in the 1860s and 1870s. Baron Raimund Von Stillfried

²⁹ The Russo-Japanese War Research Society, Timeline of the War. <http://russojapanesewar.com/timeline.html>

³⁰ "TRADE WITH JAPAN" The Globe, Toronto. April 15, 1904.

³¹ O. Mary Hill *Canada's Salesman to the World: The Department of Trade and Commerce, 1892-1939*. (London and Montreal, McGill-Queen's University Press, 1977) 90

³² Postal History Society of Canada, Sailing Tables for the Pacific, Canadian-Pacific Line - Westbound http://www.postalhistorycanada.net/php/Library/Research/ShipTables/int_pacific3.php

³³ Correspondence, side 1, leaf 1, Margaret MacLean Japan scrapbook

would take over the studio in the 1870s and 1880s. From the 1880s to the 1890s Adolfo Farsari set up his studio at the same address next to the Grand Hotel: No. 16 Bund (fig. 6).³⁴

Their next place of residence was No. 15 Bluff, further away from The Settlement (fig. 7).³⁵ They lived here for most of their stay in Yokohama, likely commuting to work by the electric railway inaugurated that same year. Shortly before being reassigned to Shanghai, the MacLeans lived at No. 58 Bluff, overlooking Motomachi-Dori, on the west bank of the canal separating The Bluff from the city³⁶. All of their homes were in the affluent neighbourhoods of The Bluff, the home of well-to-do foreign and Japanese residents³⁷.

Margaret MacLean joined the Japanese Red Cross' Foreign Ladies Volunteer Nurses Association in the late spring (fig.8).³⁸ Following the example of the Imperial Princes Komatsu, volunteer nurses around the country were rolling bandages for Japanese casualties of war. The Yokohama chapter was no exception, and its members dutifully engaged in this activity at the British Hospital, which had provided them with a room for this purpose.³⁹ It appears that most foreign volunteer nurses staid in their local chapters, and very few of them actually treated

³⁴ Terry Bennett *Old Japanese Photographs: Collectors' Data Guide*, (Quaritch, London, 2006) 242

³⁵ Correspondence, K. Kido to Margaret MacLean, April 16th, 1907, Margaret MacLean postcard collection, The Royal Ontario Museum.

³⁶ Correspondence, K. Kido to Margaret MacLean, January 1st, 1908, Margaret MacLean postcard collection, The Royal Ontario Museum.

³⁷ See Figure 6 Map of Yokohama

³⁸ Red Cross Certificate, Side 1, Leaf 34, Margaret MacLean Japan Scrapbook, The Royal Ontario Museum.

³⁹ News clipping, Side 1, Leaf 35, Margaret MacLean Japan Scrapbook.

casualties of war in the field or at Japanese hospitals.⁴⁰ Margaret MacLean served in the Yokohama chapter from 1904 to 1905.

It is also at this time that the MacLeans begin to receive invitations to high-society functions and parties. In her scrapbook, Margaret sometimes makes notes on important figures she met, Such as The Marquis Ito, Privy Council of The Empire, with comments such as “dressed like this when I met him”.⁴¹ 1905 appears to be one of the busiest years in the MacLeans’ social calendar. The scrapbook contains a number of printed invitations to a number of high-profile Imperial Family parties, receptions for visiting dignitaries and much more. It also contains two articles published in *The Globe* by Margaret MacLean in June and July of 1905 describing some of these social engagements.

In 1905, Margaret MacLean set off on a four-week visit to China, with the express purpose of experiencing the China not known to non-missionary foreigners.⁴² This is a clear statement of her sociological interests. MacLean explored the cities of Shanghai and Soochow, and describes in vivid detail her experiences and observations there.⁴³ Upon her return she focused on writing, and her accounts were published in 1906 as *Chinese Ladies at Home*.⁴⁴ She

⁴⁰ Nihon Seijujisha, *The History of the Red Cross Society of Japan*, (Nihon Seijujisha, Tokyo 1919) 288

⁴¹ Object No. 1.81, side 1, leaf , Margaret MacLean Japan Scrapbook

⁴² Margaret MacLean, Beverley Stapells, and Pam Young. *The Wise Traveller*. (Ottawa Oberon Press 1990) 8

⁴³ Beverly Stapells 1975. “A ROM Pioneer: A Tribute to Margaret MacLean”, *Rotunda Magazine* 8 (3) pages 15.

⁴⁴ Margaret MacLean, Beverley Stapells, and Pam Young. *The Wise Traveller*. (Ottawa Oberon Press 1990) 7

was engaged in some business deals far way in Ottawa,⁴⁵ continued to assist her father, attend official functions and gather photographs and photo postcards in her travels around Japan.

There is one particular dinner they attended at the behest of industrialist Shibuzawa Eichi (fig. 9) in November 27th of 1907, being held in honour of Canadian Minister of Labour, Rudolph Lemieux, who was visiting Japan to force that government to curtail Japanese migration to Canada and preserve Canada's friendly relations with both Japan and the British Empires.⁴⁶ Lemieux arrived in Japan in the wake of the September 7th, 1907 Vancouver riots. White settlers of British Columbia reacted violently when a ship carrying Japanese passengers (some migrants, some en-route to other ports) made call at Vancouver. Consul General Nosse Tatsugoro, who was also Alexander MacLean's Japanese counterpart in Canada, demanded reparations be made to the injured Japanese. Nosse was a seasoned diplomat with a dual role in Canada, to promote trade between the two countries as Trade Commissioner, but most importantly, to defend and protect Japanese subjects from the at times violent discrimination they suffered in Canada.

A complex web of political compromises permitted racism to inspire new legislation to ban Chinese, Indian and especially Japanese immigrants to Canada, such as the Chinese Exclusion Act⁴⁷ and the Continuous Journey Act.⁴⁸ The so-called Yellow Peril was gaining strength, and British Columbia passed numerous laws, regulations and measures against non-

⁴⁵ Ken Elder "910 Bank Street Road, The History of a house built in the Suburbs of Ottawa in 1876" 1-4.

⁴⁶ Iino, Masako. "Japan's Reaction to the Vancouver Riot of 1907", *BC Studies* 60 (Winter 1983) 43

⁴⁷ Canadian Museum of Immigration at Pier 21, <http://www.pier21.ca/research/immigration-history/the-chinese-immigration-act-1885>

⁴⁸ Canadian Museum of Immigration at Pier 21, <http://www.pier21.ca/research/immigration-history/continuous-journey-regulation-1908>

white and Asian immigrants. Some were aimed at the Japanese in particular, whom were thought to be in direct competition with white economic interests⁴⁹. The Vancouver riots of 1907 against Japanese nationals damaged relations between Japan and Canada, and eventually prevented the dream of profitable trade with that country from materializing. In the wake of these incidents Alexander MacLean was blamed in part for the decline in trade, and dully reassigned to Shanghai (fig. 10).⁵⁰

This was the ultimate irony in many ways. Alexander MacLean had gone on the public record repeatedly to promote more equal relations with Japan and the Japanese. He wanted to promote better business relations, which was his mission, and he consistently spoke in favour the Japanese.⁵¹ On March 2nd, 1908, a disappointed Ottawa replaced MacLean with a certain W.T.R. Preston, "...a kicker and a pusher of approved quality."⁵² in hopes of increasing their commercial profits in Japan. Preston was an aggressive business man whom the Canadian government felt would be better at increasing profits than Alexander MacLean.⁵³ The myth of the Japan market set unrealistic profit expectations that were never met, and by 1911 all pans to continue growing trade and exports to Japan dissipated with Sir Wilfried Laurier's death.

⁴⁹ Simon Nantais "When the Geta is on the Other Foot: Xenophobia in the Canadian Immigration Policy Towards Japan, 1907-1908", *The Asia-Pacific Journal*, Vol. 6, Issue 1, Number 0, (Jan 2008) 6

⁵⁰ John D. Meehan. *Chasing the Dragon in Shanghai: Canada's Early Relations with China 1858-1952*. (University of British Columbia Press 2011) 27-28

⁵¹ "Japanese Immigrants: Attitude of The Canadian Government" The Press, Auckland, February 22, 1905

⁵² Anne Shannon *Finding Japan: Early Canadian Encounters with Asia*, (Vancouver, Heritage House 2012) 109

⁵³ John D. Meehan *Chasing the Dragon in Shanghai* 27

Once in Shanghai, it appears that Mr. MacLean's health deteriorated to the point where he could not perform his duties, and, according to author John D. Meehan, it was Margaret MacLean who worked in his stead until his death on December 22nd, 1908⁵⁴. Margaret MacLean does not mention this sad event explicitly, but has included a menu from her voyage home on The Empress of China (1.591). She has hand-dated it to March 12 1909, a day before her ship docked at Vancouver. An announcement on the Ottawa Journal states that Margaret MacLean held a memorial service for her father at Stewarton Church, in their hometown of Nepean, Ottawa, on March 18th, barely five days after returning to Canada⁵⁵. Supplemental correspondence found with the scrapbook points to Margaret MacLean relocating to Montreal after her return to Canada, and then travelling around the world before establishing herself in Toronto in 1914, and taking the first steps towards an important career as an educator at The Royal Ontario Museum.

⁵⁴ John D. Meehan *Chasing the Dragon in Shanghai* 27

⁵⁵ Ottawa Journal, March 18th, 1909, 8

Scrapbooks and Albums at the Turn of the 20th Century

In the last decade of the 19th century and the first decade of the 20th century, the booming popularization of snapshot photography required its own stage for both presentation and preservation. The purpose-made, slip-in cardboard Carte-De-Visite and Cabinet Card albums of the Victorian era were not suitable to contain the multiple sizes of snapshot photographs.⁵⁶ As early as the 1870s scrapbooks moved in to fill this gap due to the flexibility they afforded, as their smooth, blank pages allowed for materials to be laid out and pasted in with greater freedom, reflected in the term *scrap album* used by some magazines.⁵⁷ More than that, the art of putting albums together was informed by the older, more established American art of scrapbooking.⁵⁸ These new photo albums were already borrowing the format from that folkloric art form, and so too would other facets of this art form be transferred to album-makers.

In tracing the transition from the CDV and Cabinet Card album to the modern snapshot album, Dr. Elizabeth Siegel states how the scrapbook fit in this transitory period.⁵⁹ Due to the increasing variety of print formats and sizes, the scrapbook was uniquely positioned to gather them both for safekeeping and for display. Reflecting the more casual and free way in which snapshots were being made, the scrapbook allowed for new kinds of layouts to take shape. They became highly personal, and reflected more on the life of an individual instead of a whole

⁵⁶ Elizabeth Siegel. *Galleries of Friendship and Fame: A History of Nineteenth-Century American Photograph Albums* (Yale University Press, New Haven, 2010) 160

⁵⁷ Ibid.

⁵⁸ Ibid.

⁵⁹ Ibid.

family. Quoting author Marilyn F. Motz, Siegel states: “such albums presented women’s constructions of their lives as they saw them and as they wished to have them seen by others”.

Is this a highly personal album of Margaret MacLean? Does it present her life as she wished others to see it? It is very clear that the source material she uses to report on the war is mostly in the English language, or bilingual, Japanese and English, as in the case of the commemorative picture postcards and many of the news clippings. It must also be considered that she may not have had access to Russian materials to include in her book, save one piece of correspondence early on in the scrapbook. It is a letter from a friend now living in St. Petersburg, who makes direct reference to their living in enemy countries. It is possible that this is the only piece “from the other side” that she may have been able to include. It is possible as well that MacLean was sensitive to her father’s quasi-diplomatic position, and that she would not include any materials that portrayed Japan or its war efforts in a negative light. This would prove her prudence as a guest of that country.

Professor Patricia P. Buckler contends that scrapbooks occupy an intermediate space between correspondence and memoirs, that scrapbooks are not spontaneous documents created immediately following an event, but rather incorporate reflections on the author’s part, and that scrapbooks are cultural products usually authored by women over longer periods of time, with the goal of passing them on to the next generation.⁶⁰

Margaret MacLean’s scrapbook contains a wealth of matter that marks many events in the history of Yokohama and Japan between 1904 and 1915. Some of these events have been largely forgotten, but immortalized in her book, such as the crisis created when Yokohama ran out of drinking water for ten days. Other events are completely absent for the record, such as

⁶⁰ Susan Tucker, Katherine Ott, Patricia P. Buckler, *The Scrapbook in American Life*, (Temple University Press 2007) 64

the Hibiya Park riots of September of 1905, in which citizens angered by the final terms of Portsmouth Treaty set fire to parts of Tokyo and Yokohama in violence that lasted for several days.⁶¹ MacLean also fails to acknowledge in any overt way the death of her father in Shanghai. Instead, she very subtly includes the ship's menu with hand written notes dating it to the day before she arrived in Vancouver with her father's remains 12 weeks after his death. The final page of the scrapbook is dedicated to Alexander MacLean's work in Yokohama, and makes no mention of his time in Shanghai. In fact, Margaret affirms the good work her father did in Japan with a press clipping stating his merits clearly.

In the exhibition *The Family Camera* at The Royal Ontario Museum, in the State of the Family section, curators Dr. Deepali Dewan, Dr. Thy Phu, Dr. Jennifer Orpana, Dr. Julie Crooks, Dr. Sara Bassnett, Dr. Sara Parson and Dr. Silvia Forni propose that family photographs are any photographs that occupy a privileged position in the domestic space.⁶²

Is MacLean's scrapbook also a family album? Or is it merely a record of a special time in a far-off land? In the first instance, the scrapbook is an imposing physical object. It is bulky and heavy. It is made of very fine materials, such as silk brocade wrapped covers and heavy card and paper. Its larger dimensions and unusual binding style make it unwieldy to handle without the adequate reverence: the book is meant to be supported properly at all times and its pages turned slowly. The density of the compiled materials demand a careful and detailed study of each leaf. Personal snapshot photographs intersect with mass-produced imagery of different sorts. Affixed fold-outs reveal more photographs and prints. In this way intimate interventions that locate herself in the album create a sense of intimacy. MacLean converts these readily

⁶¹ Andrew Gordon. "Social Protest in Imperial Japan: The Hibiya Riot of 1905", (Massachusetts, MIT 2011) https://ocw.mit.edu/ans7870/21f/21f.027/social_protest_japan/trg_essay01.html

⁶² Label text, *The Family Camera* Exhibition, The Royal Ontario Museum, Toronto, 2017.

available and cheap mass reproductions into her own pictures by adding hand-written captions such as “Our gardener looked like this” (1.386) or by marking an “x” on a postcard with “Our house” written right above it (1.308, 1.309 and 1.317). MacLean does indeed transform impersonal photographs into personal ones with this technique. The combination of these factors point to an object that was indeed precious to her, so much so that she waited until 1928 to gift it to the museum. The evidence points to this scrapbook being a special object that accompanied her for decades after its initial creation. This is indeed a visual record of an important shared family experience and it was treated with reverence. Its final donation to The ROM signals a shift in meaning for the object, changing from something personal to something that had historical and social value as a teaching tool.

It is apparent then that MacLean’s scrapbook is an object that exhibits the characteristics of both, albums and scrapbooks, overlapping these classifications. It brings together Asian book binding and Western scrapbooking traditions effortlessly. It falls squarely in the transitional time period in which these two forms began to merge, and clearly serves as an appropriate stage for the display of photographs, based on Elizabeth Siegel’s descriptions of albums of this era. Her compilation of official commemorative picture postcards closely follows the battles and events of the Russo-Japanese War with accuracy, but not immediacy, despite being compiled in chronological order. She returns to these pages years later with clippings offering additional information to complete the narrative with better quality facts. MacLean revisits other points along the timeline of her Japan experiences, with images, descriptive hand-written captions, longer notes with colourful anecdotes or even fold-out pages with further content (1.137, 1.139, 1.240, 1.271, 1.307, and 1.352). Evidence of this is in her careful notation of the year in which presumably the added information was released. Many press clippings will have a year written

in the top-right corner. Others while not explicitly dated, will reveal clues to their output dates in the image or the text copy itself, such as in item 1.351. MacLean did come from a family of journalists after all.

Thus it can be seen that materials are arranged chronologically at first, with additional materials added on thematically at later dates. There are two instances in which additional materials have not been added directly onto the scrapbook's surface, but rather on tissue paper. One of these sheets of tissue paper has been affixed to the inside back cover of side 1, and includes a number of newspaper clippings on the death of Emperor Meiji in 1912, four years after MacLean had left Japan. There is another such tissue paper add-on in which more newspaper clippings about the Japanese Red Cross and a translation of MacLean's award certificate are pasted. There is one newspaper clipping that talks about a new Japanese Red Cross hospital in Paris during World War I. That appears to be the latest addition, datable to about 1915. Compiled materials do not seem to originate beyond 1915. While it is not possible to determine with absolute certainty whether MacLean continued to compile after this date, the fact that this latest material is in fact added to an additional, unattached sheet of paper suggests that the scrapbook may have already been filled, or that, at least, MacLean was satisfied with the layout and did not wish to alter it any further. The reflexive nature of her relationship to this scrapbook highlights her desire to remain engaged with Japan long after her departure. It is therefore possible to assume that MacLean intended for others to read this book and her narrative exactly as she intended. This might also signal her intent to use this book in an educational role, adding another layer of meaning to her work.

Scrapbook Description

Is it an album or a scrapbook?

The Margaret MacLean Japan Scrapbook is a large accordion-bound book made in the tradition of the Japanese *orihon*. The *orihon* is a type of book constructed by binding together leafs of paper which fold in alternate

directions. Its earliest origins date from 8th Century China, where various types of this alternating accordion-type binding were used to preserve and store paintings and calligraphy works. These would be pasted onto one side of the *orihon*. The paintings would later be displayed by opening the *orihon* like an accordion and resting on its lower side. In the MacLean scrapbook's case, its format and contents overlap into the categories of album and scrapbook. It could be said that it is a photographic album compiled in the manner of a scrapbook, or a scrapbook that is rich in photographic images. While its contents are quite varied in materials

and media, the layout composition is sober and modern, a departure from the ornate victorian aesthetic but not quite as stark as the modernist magazines of the 1910s. The *orihon* book format is an in-between stage meant to preserve scrolls in a codex-like manner.

The scrapbook measures 33.5cm long by 38cm wide by 6.5cm deep and it weighs 5.98 kilograms or 12.78 pounds. If it were stretched out, it would measure about 16.5 meters long. It is likely that the *orihon* itself was purchased in Japan circa 1904,

the year Margaret Maclean arrived in Yokohama with her father. On each page are pasted a number of items, mostly photographs, photographic postcards, and other photomechanical reproductions clipped from magazines and newspapers, and it also contains maps, woodblock prints, booklets and other fold outs. These objects were gathered while in Japan, as they relate almost exclusively to specific events during the Russo-Japanese war or to her life in Japan. Many of them are dated by the author or postmarked as correspondence to either Margaret MacLean or Alexander MacLean.

This object is made of cardboard and fabric at its essence. Its front and back covers are made of thick cardboard and wrapped in a green and copper-orange silk brocade. Its 36 heavy card leafs fold in alternating directions with fabric hinges. Altogether there are 78 surfaces for

the affixing of images and other flat materials.

Its covers are joined to the album leafs using a blue fabric that appears to be silk. the blue fabric is affixed to the edge of each leaf. It appears that this originally served to reinforce the paper joint between leafs, but now that these have all but separated over time, these fabric joints act as hinges that fold in alternating directions. There are two sides, a long side that has 38 pages (including the inside front and back

covers) and a short side that has 36 pages. Its two sides fully covered with pasted photographs, printed ephemera, and additional tissue pages taped by hand. Many images are accompanied by hand-written captions in ink that provide added information on people, places, events and dates.

How's it compiled?

While it is compiled chronologically, some materials pre and post-date MacLean's Japan stay by several years. This suggests that Ms MacLean returned to edit the scrapbook over time, to add relevant

clippings and images where she felt necessary. While there may have been some early editing collaboration with her father, there are sufficient items dating from after his death to indicate that Margaret MacLean was the primary compiler. She omits important family events, such as her Father's death and other controversial topics such as the September 1905 Hibiya Park Riots, The treaty of Potsdam and the true purpose of Minister Lemieux's visit to Japan, as well as the motives for her father's transfer to Shanghai. Ms. MacLean crafted a narrative that was deliberately sympathetic to Japan, strayed away from many controversial topics, focused on generally acceptable topics of discussion.

Materials for it began to be compiled in the spring of 1904, just before Margaret MacLean resided in Japan while her father was appointed the Canadian Government's Trade Agent to Japan between May 1904 and early 1908. The earliest dated object in the scrapbook is from 1904 and the latest is from 1915. This points to a time period that covers announcements

regarding the MacLean's future life in Japan through to Emperor Meiji's death in 1912. What is less certain is the date of compilation. Scrapbooks tend to be compiled in a very conscious manner over a long period of time, often marking important points in the author's life. Ms. MacLean's avid collection of varied pictorial materials suggests she was very resourceful, utilizing items from both mass produced consumer culture and mementos from the exclusive social events of her circle. The extensive use of much older hand-coloured albumen silver prints point to her use of more or less obsolete material that may have been quite inexpensive to purchase. The advanced stages of deterioration of these photographs raise suspicions as to their true date of origin in the early 1900s, and may in fact be left-over stock from the 1880s and 1890s. Much of this material can appear to be more ethnographic in nature, but was already firmly rooted in the Yokohama Shashin tradition first seeded by the work of influential Western photographers based in Yokohama⁶³, such as Felice Beato, Baron Raimund Von Stillfried and Japanese masters such as Kusakabe Kimbei and Kozaburo Tamamura.

Evidence of definite compilation time is not readily apparent in the scrapbook itself, however, a wet stamp on the inside front cover marks the date October 30th, 1928 as the day it was accessioned into the Royal Ontario Museum of Archaeology's care. It is thus clear that the compilation could not extend past this date, and a date of 1904 to 1928, while generous, serves as the earliest and latest possible dates of compilation. The fact that the oldest items in the scrapbook date from 1915 suggests that MacLean made a conscious choice not to include any more Japan-related content after the first year of World War I until the time she gave the scrapbook to the museum. It must be noted that the scrapbook does not contain material unrelated to either the Russo-Japanese war or to life in Japan during the Meiji Period, therefore in terms of subject matter, it encompasses the late Meiji Period Japan.

⁶³ Sebastian Dobson *Art and Artifice: Japanese Photographs of the Meiji Era* (MFA Publications, 2004) 17

How did it come into the ROM?

The scrapbook was a gift of Miss MacLean to the Royal Ontario Museum of Archaeology made on October 10th, 1928, four years after her retirement.

This indicates that the book was considered differently from other scrapbooks MacLean left to the

museum, which she used in her education work as teaching aids. It is evident from its dimensions, binding style, weight and remarkable state of preservation, that this book would not have been a practical teaching aid for the scores of lectures Miss Maclean conducted at the museum during her tenure, but that it was much more likely a precious book to her.

What else came with it?

A number of loose postcards may have come into the collection along with this book, as many of them are duplicates of the official commemorative Japanese postcards already within the scrapbook. There are additional cards from Europe and South Asia that form part of this loose postcard collection. Some of these were posted by MacLean to her brother Donald in Toronto, with explicit instructions to save them until she returned from her travels. Other postcards were sent to her by friends and acquaintances living or traveling around the world. The earliest postcard dates from 1903 and the latest from 1926. It isn't clear if this group of cards came in at the same time as the scrapbook, as there is no documentation recording this, however, they are housed in a separate box next to the scrapbook. Margaret MacLean also

gifted other items to the museum, including Korean ceramics, textiles and her younger brother's military medals.

What condition are the photographs in?

The photographs in the album are affected by a number of deterioration issues. First and foremost, they are all susceptible to deterioration related to inherent chemical instability, that is to say, various mechanisms of degradation due to the materials they are affixed on, next to and against. The materials the scrapbook itself is made of, its binding structure and how it does or does not protect against deterioration agents in the environment, and the non-photographic materials also compiled in it all affect the various types of photographs in different ways. There are three main types of photographic images, and three main types of photomechanical reproductions. Within the photograph types there are (in order of quantity):

- Hand-coloured albumen silver prints, dating mostly from the 1880s and 1890s.
- Collodion POP prints
- Gelatine silver POP prints

Photomechanical reproductions are:

- Hand-coloured, duotone and monochromatic collotypes.
- Halftone images from newspapers and other publications.
- Offset lithographs.

Here are the deterioration agents acting on each type of photographic and photomechanically reproduced object and examples for illustration purposes:

Photographs:

Hand-Coloured albumen silver prints suffer from yellowing and fading. objects 1.573 and 1.585 are examples of severe cases of fading, where the image is very hard to see due to density loss, revealing the details of the hand colouring. Several albumen prints also suffer from cockling due to adhesive application, such as 1.83, 1.122, and 1.163. A number of images are also plagued with creasing. This is largely due to how and where they are affixed onto the various leaves when they open and close. All of the albumen prints suffer from one degree or another from striations, which is inherent to that medium. The degree of deterioration also points to a much earlier production time than the scrapbook compilation, and exposure to detrimental environmental conditions for extended periods of time. Japan is notorious for its long, hot and humid summers.

Collodion POP prints are few in number, but are in remarkably excellent shape in terms of image density and the absence of surface damage. However, 1.440 and 1.444 suffer from cockling. 1.440 also suffers from creases due to an unglued side of the picture being in close proximity to the edge of the leaf. The rest of the collodion POP images are of smaller dimensions but some suffer from small lacunas on their edges and others also suffer from cockling and creases.

Gelatin silver prints are all affected from the two general patterns of silver mirroring: around the edges, which points to environmental conditions as the catalyst, and all-over silver mirroring, which indicates direct contact with an acidic object for prolonged periods of time. objects 1.444, 1.151 and 1.152 are examples of all-over mirroring, showing that they have been in contact with acidic objects. In the opposite it is evident that a column of hand-coloured

collotype postcards have been the objects against which these photographs have been in contact with.

Photomechanical Reproductions

In general, collotype postcards make up a large percentage of all photographic images compiled in the album, and hand-coloured collotypes make up the majority of postcards. All collotypes have excellent image layer permanence, as this photomechanical process is rendered in ink. The associated deterioration mechanisms with them are physical in nature, as they are in contact with objects on the opposite leaf while the scrapbook is closed. Because of the card stock they are printed on, which is acidic, they pose a threat to objects susceptible to damage from higher acidity. It is important to note that a significant number of collotype postcards have been trimmed from their original dimensions to fit the author's layout.

Clippings with halftone images are quite brittle, especially those printed in newsprint. this type of paper is very acidic and has yellowed and turned almost brown in some cases. Many of these clippings are in direct contact with other printed and photographic material, acceleration deterioration such as silver mirroring, staining and embrittlement. Many of them are creased or have had pieces from the edges break away over time.

Last, but not least of the photomechanical reproductions are the off-set lithographs or compound lithographs. Being ink-based, their images are quite permanent and the colours of their inks appear to have held up. Like other paper-based objects, the stock they're printed on can be acidic, leading to accelerated deterioration on object in close contact with them.

Preservation and Access Strategies

Where does it “live”?

Currently, the scrapbook is stored in a lid box in the World Cultures Department’s Far Eastern collection vault, where other Bishop White Committee Library of East Asia rare books requiring controlled storage environments are also stored, and is listed in its catalog as a manuscript. Tracking its provenance since accession has been a difficult. As mentioned earlier, the scrapbook was a gift from Margaret MacLean to the Royal Ontario Museum of Archaeology (ROMA) on October 31st, 1928, but it does not appear to have been accessioned as a collection object. Beverly Stapells mentions the scrapbook being in the Library of East Asia in 1975.⁶⁴ Thus it seems that it has been kept in the custody of two different collecting bodies within the museum. Both are tasked with the access and preservation of this book. It is considered both a library book and a collection artifact, creating a complex administrative context. The photographs and photographic objects are only now being accessioned into the ROM’s Asian photograph collection, while the book itself, the correspondence, news article clippings and other written matter remain under the Bishop White Committee Library of East Asia care.

What are the challenges of preserving this book?

There are several serious risks to the preservation of this object, and they relate primarily to handling issues. First of all, because of its size and weight, most pages cannot be fully open without

⁶⁴ Beverly Stapells 1975. “A ROM Pioneer: A Tribute to Margaret MacLean”, *Rotunda Magazine* 8 (3) 14.

placing undue stress on the cloth binding the leafs together. Adequate support must be placed underneath the book, such as angled foam blocks to ensure the pages are not open flat. Because the book has no real spine, support must be adjusted with the turning of each page, as this changed the thickness of each half of the book. Secondly, there are a significant number of fold-outs pasted onto the leafs. Some of these have been further folded due to poor awareness and care while turning the leafs. The new folds are rather harmful to more sensitive material like poor-quality newsprint paper, and a number of these have broken off. Prior to rehousing into a single zip bag, the loose material in L sleeves that was left in place where it was found within the book would slide out, and increase the risk of folding or bending.

Thirdly, turning the book around is not easy due to its size and mass. The risk of a

dropping it is high if the handler treats it like a regular spine-bound book. Fourth, there are a number of different materials in direct contact with each other. High-acid newsprint pulp has stained

some of the other ephemera it faces on the opposite page. Some of the silver gelatine prints have faded quite significantly, while others are in remarkable condition.

How is it accessed?

It is currently accessed by request to Dr. Deepali Dewan, Dan Mishra Curator of South Asian Art and Culture and curator of the Asian photography collection and The Family Camera Archive at The ROM, or through Dr. Max Dionisio, Head Librarian of the Bishop White Committee Library of East Asia, or through Dr. Brendan Edwards, Head of the ROM Library and Archives. The scrapbook is not in circulation, but it is listed on the University of Toronto Libraries

website search results⁶⁵. The scrapbook has been viewed in the Far Eastern Collection Vault, the Far Eastern Archives room, the Far Eastern Library reading room, and the Library and Archives reading room, four different locations for as many different audiences. Conservators, photography scholars, biographers and students have requested access to this object.

How is it preserved?

The scrapbook is currently wrapped in tissue paper, housed horizontally in an archival box and placed in the Family Camera Archive stacks. In the same box are housed a first edition copy of MacLean's book on her China travels: *Chinese Ladies at Home*, as well as a rare book on the Russo-Japanese war, gifted to her by the general manager at the Grand Hotel in Yokohama, as well as some copies of articles on her work at the museum, her father's appointment as the Canadian Government's Trade Agent to Japan, two recently acquired hand-tinted collotype postcards. Loose ephemera and photographs found inside the book have been individually housed in clear polyester L sleeves and stored together in a polyester zip bag.

What will be cataloged?

The album, photographs, photomechanical reproductions, woodblock prints and some of the letterpress and hand-painted invitations are being accessioned into the museum's photography collection. A careful selection of cataloguing fields was drawn up that is in keeping with established ROM cataloging fields and adapted for this unique object. A total of 12 fields were chosen for this record. The controlled vocabulary from The Getty Research Institute's Art & Architecture Thesaurus authority were the preferred terms for these records.

⁶⁵ Royal Ontario Museum Far Eastern Rare DS847 .M32

1. **Accession number:** This is based on the ROM's current cataloging system, structured as 2016X49.1.1, where the first four digits represent the year the object is accessioned, the X represents a special status and the next two digits refer to the donor. The next two digits refer to the group number, and final period separated numbers address the object itself. In the MacLean scrapbook's case, 1.1 refers to the album itself, and 1.2 refers to the first image within the book. For the purpose of this paper, only the last two digit groups will be used, that is to say, 1.1, 1.2, 1.3, 1.4, etc, while the preceding accession numbers are being determined by the Registration department.
2. **Object name:** The common object name goes here, for example, photograph, relief halftone, postcard, invitation card and so on. The terms used here are those in common usage already in the photography collection.
3. **Curatorial Title:** This titled is descriptive in nature, whenever possible of both the image and the object if it is necessary.
4. **Maker:** The attributed creator or contributor, may include the photographer, the person who commissioned the work, the publisher or, in case it cannot be attributed, the term 'unknown'
5. **Geography:** This field identifies the location where the object was made. Where the location cannot be determined precisely, the country name alone is used.
6. **Materials and technique:** The media the object is created with, for example Hand coloured albumen silver print or collodion DOP print based on The Getty terms.
7. **Output date:** This field refers to the date of publication or printing of the photographic object itself, and not the date of the events depicted in the image layer. Dates are expressed as either a range of years, circa a particular year, century or part thereof, or a specific date based on direct evidence on the object or its associated event.

8. **Dimensions:** These fields contain the length and width of a photographic object or print, and whenever possible the thickness as well. The measurements are recorded to two decimal places where appropriate.
9. **Description, Inscriptions and Curatorial Notes:** This combined field tracks a) overall description statements of the image and/or object for quick identification, b) notations that are either printed with the object or handwritten by the compiler where practical to include in the record, that is to say, usually no more than two sentences in length, and c) original research notes that serve to expand or clarify understanding related to events, locations or personages connected the object.

Based on these cataloguing fields, a catalog record will resemble the following example:

Accession Number	Object Name	Curatorial Title	Maker	Geography	Materials and technique	Output date	Dimensions: HxWxD			Description, Inscription, Curatorial Notes
1.31	Postcard	Stone Buddhas	Unknown	Nikko, Japan.	Hand-coloured collotype on postcard stock	c. 1905	9 cm	14.1 cm	n/a	This hand-coloured collotype postcard depicts a row of stone statues resembling The Buddha along a stretch of pathway leading to a larger stone sculpture of the deity. A kneeling figure can be seen before one of the statues in the row. (27) The Stone Buddhist Statue at Gamman, in Nikko.

The digitization process

The Royal Ontario Museum's dedicated photography department is headed by Bryan Boyle. It counts with state-of-the-art facilities, equipment and digital asset management systems in place for the acquisition of top-tier digital images from artifacts. These are used for publications, catalogs, media and other high-visibility uses or when high resolution images are required. To offset demand on the studio for everyday needs, departments have their own, smaller studios where they can photograph artifacts for internal needs. Such is the case in the Far Eastern Department where I worked. This smaller facility is used for the quick

documentation of its objects, and serves as the first step in the digitization of artifacts. The Far Eastern Department also has scanners available for materials that require it.

The first step in making this album usable, is to digitally photograph it and its contents. While lower resolution images no greater than 300kb are the maximum allowable for the database to work, I created high resolution files from which derivatives were made. Using departmental equipment: a copy stand, a NIKON D5500, a set of lights, a scale ruler and a colour card I captured images following the in-house standard, that is at 300dpi, 24bit color depth, 6000 x 4000 pixels dimension. These high-resolution originals are stored locally on a departmental workstation, as there are tightly regulated storage restrictions on networked resources.

During the digitization process I was able to see all of the photographs and quickly appraise their general condition. A great deal of them have faded substantially, others are plagued by silver mirroring and others experience various other deterioration issues in different degrees. The acidic nature of the support paper and inadequate storage environment conditions account for the bulk of the degradation damage. There are other issues of yellowing and brittleness with newspaper clippings, some correspondence has been folded intentionally or inadvertently. There is a lot of discolouration and spotting in many of the paper-based items. Folded items present a particular challenge to photograph, as their dimensions sometimes extend far beyond the album pages. There are also items which are glued on top of others, and finally a number of folded pamphlets and booklets that need to also be photographed page by page.

Coming up with an initial logical way of doing this was clunky, but I decided on the following procedure: First, use the copy stand already in use by the department. Due to the album's dimensions, it was most practical to photograph one page of side at a time. I intellectually divided the album in two sides, recto and verso. I then subdivided each side into odd and even page numbers. As I finished with the odd pages, I would rotate the album so that the even pages could be photographed. As the album is fragile and susceptible to handling damage, I placed it on a sheet of mylar, and I would move the album by handling this layer.

I photographed whatever I saw when I opened the album. Where there were folded ephemera, I would then unfold the item and photograph its recto and verso if they remained flat on their own. Sometimes I used a glass sheet weight that allowed me to flatten and photograph the item. Some correspondence was neatly folded inside its envelop, which was glued to the page. It was carefully removed, unfolded and then photographed, sometimes with the aid of the glass plate weight. Wherever I found a broken-off piece of paper, I would place it inside a mylar sleeve or polyester bag, and re-place it where I found it and photographed it. The process required a few hours and the periodic readjustment of camera settings, book supports and other lighting corrections. Various methods were tried to reduce glare on glossy or silver-mirrored photographs when problems arose. In the end some pages had to be photographed a number of times to compensate for some of these factors, but this number was limited, taking into consideration that post-production time was also limited. The work was completed in a day, and the digital photographs were moved to a local desktop for review. I was able to see the level of detail of each image on the scrapbook and determined that it was sufficient to meet the database image standards.

The idea for a surrogate copy created from these digital files that would reduce physical handling on the scrapbook emerged right away. After considering several approaches to creating this digital surrogate, I settled on an approach in part inspired by the *orihon* format itself. That is to say that I looked at the original purpose of the *orihon* format, which was to preserve scrolls in a more accessible format. I decided to do the reverse, and to “unfold” this *orihon* scrapbook into two scrolls, one each for the recto and the verso sides.

There were a number of post-processing steps that needed to be undertaken in order to create a continuous file that would approximate the unfolded state of the scrapbook.

The first step was to go through the image files and re-name them, so that the images would be in the correct sequence to match the book, and not match the in-camera capture order. Due to the the scrapbook's dimensions, the copy stand lights configuration provided limited usability. Odd and even pages were shot in separate sequences and in reverse orientation. The files were renamed in the following fashion: MM_SB_S1_L1.*; where MM stands for Margaret Maclean, SB for Scrapbook, S1 for side one and L1 for leaf one. Side and leaf numbers would change as the sequence progressed. Once the files were renamed, the reversed images were rotated to the correct orientation. The files for each side were saved on separate folders labeled Side1 and Side2 respectively. Thus I ended up with an orderly sequence of images for each side.

The next step was to correct for slight perspective distortions. I took measurements using the ruler photographed with the scrapbook and created a guide grid that would allow me to stretch the image in such a way that I could "square" all four corners to each other using Adobe Photoshop. At this time I also corrected the white balance and exposure for each image and made other minor image adjustments like finer rotation corrections.

Step three required the stitching of two adjacent album leafs together into one double-spread. I proceeded to create a canvas on photoshop where I could have two leafs side by side. I copied and pasted each leaf side by side in the order they appear in the album. I overlapped them at the visible seam, and made some fine-tuning adjustments to clean up the joining edges. Each double spread file was then named S1_spread1, where the number values would change in sequence order. These files were then saved in subfolders named Spreads.

The following step in the process involved stitching together each spread to each other in sequential order. The creation of a large canvas was required, and it was at this point that I had to make an important decision as to what to exclude from the digital surrogate at this early stage. Namely, I did not include multiple views of the fold-outs, nor did I include images of the additional paper tissue pages that were affixed at later dates, nor did I include the loose materials found stacked together inside the album. They were not necessary for the proof-of-concept initial prototype I had in mind, and they were thus left out. The question stayed in mind though, as to how to present these excluded items in future versions. It was decided then to create a canvas that was 38 times the length of a leaf, plus a little extra cautionary margin for side one of the digital surrogate. In a similar fashion to the creation of the double spreads, I dropped onto this canvas each sequential double spread file and joined them at the seams, repeating blending steps to make the joining edges appear natural. All the layers were then collapsed and the image flattened to reduce the file size. It would only save as a tiff file because of its unusual dimensions (16.5 meters wide), and has a data size of nearly 500 megabytes. This whole process took about four weeks of after-hours work outside of my internship.

I was satisfied with this initial model, and could now see it scroll across my computer screen at will. The 300 dpi resolution was clear enough to make all text and detail readable with ease. I felt that this file could not just serve as a research surrogate, but also as the basis of an interactive display piece that would live in a gallery exhibition or digital blackboard panel for

public access. The idea to integrate the images with their catalog record to facilitate meaningful interactions was born during this process.

The challenge that arose from this model for an enriched digital surrogate was its incompatibility with the TMS database system, which is being implemented by the museum to make their collections accessible through the E-museum platform. While the digitally applied scroll format makes the scrapbook's timeline easier to navigate, its component images are not easily integrated into TMS, and print outs or hard copies re-introduce the problems of scroll storage and preservation that *orihon* were designed to solve. Therefore, the digital surrogate took on a much more conventional form. Each album leaf was separated, trimmed and processed individually, and saved with filenames that reflected their placement in the scrapbook, for example, S2L2.*. When dealing with fold-outs, the file names were given the following form: S2L6_1.*, S2L6_2.*, S2L6_3.*, where the final number expresses a view of the same page. the same approach is used to to denote different views of the album/scrapbook itself. Each one of these files was compiled sequentially into a large PDF file. This file starts with several object views of the album/scrapbook, and is then followed by the image of each leaf, starting with side one, inside cover and sequentially through to the end of side two, leaf 36. After that, it is followed by the loose ephemera and photos found between the album leaves.

It is on this PDF file at each of the selected photographic and pictorial objects are given a catalog number that matches the catalog record. Wherever possible, these numbers are placed on the top-right of the image, and are inscribed on white rectangles with red borders to highlight them. This PDF document was then printed, and a hard copy resides with the album/scrapbook in its housing, to reduce the amount of direct handling of the object itself. A hard copy of the catalog record is also housed with the album/scrapbook. The housing of these two printed

documents with the object is meant to greatly reduce physical damage stemming from repeated handling.

Conclusions

A total of 597 printed photographs, photomechanical reproductions and printed images have been individually cataloged and processed for upload to The ROM's TMS database for both, increased accessibility *and* digital preservation. A digital surrogate in Portable Document Format (PDF) with various object views and individually numbered images also resides on the network storage, and a hard copy of the same lives with the scrapbook in the vault, along with the corresponding hard copy of the catalog record. The author's compilation and editorial process have been analyzed using current frameworks, revealing a chronological order of events, evidence of reflection on these, and the discovery of a suppressed personal narrative. Finally, recommendations for suitable handling procedures and physical preservation have been written and developed for this precious object.

It exists on different planes as a scrapbook, album, historical document and a potential educational resource due to its format, construction, author's intent and the materials compiled within. Furthermore, as a privileged object, first in the MacLean's Yokohama home, and later in Margaret's home, it also functions as a personal family album. Because it was created at a transition period in the nature of photo albums between the 19th and 20th centuries, it occupies a place in photographic history that reflects the evolving design aesthetics of North American scrapbooking as it embraced photographs.

The variety of material culture objects compiled in MacLean's scrapbook reflects the popularity and accessibility to photomechanically reproduced images, true photographs and other pictorial media for mass consumption available to non-Japanese residents of Yokohama in the first decade of the 20th century. In part spurred by the newly permitted creation of

photographic postcards, demand for photographic images of the Russo-Japanese war, the album is mostly made up of hand-tinted collotype postcards, followed by older hand-tinted albumen silver prints, letterpress halftone images, gelatin silver and collodion prints and a handful of woodblock prints. Using hand-written captions and notes she transforms commonplace images not only into a testimony of her experiences and descriptive account of Japan and its people. MacLean also described her privileged experiences through written accounts in her personal correspondence, and published articles in Canadian newspapers of the time. The Margaret MacLean scrapbook demonstrates how the appropriation of impersonal, mass-produced images can convey personal narratives effectively.

Measures for the long-term care and preservation of The MacLean scrapbook have been accomplished by combining traditional and digital preservation methods. A custom-made archival storage box, and selective interleaving have been implemented to mitigate inherent vice deterioration. A handling guide has also been included to reduce the risk of handling damage. This physical damage is drastically reduced by using a full-colour hard copy surrogate with numbered images linked to the catalog record. This helps users identify the images to be accessed in the scrapbook. The scrapbook's digital surrogate allows for greater access through The ROM's new TMS database system and its E-Museum web pages.

Finally, it is clear further research remains to be done to answer questions about photographers identities, studios, publishers, and precise material dating. There is also the question of cataloguing the objects outside the scope of this project, namely newspaper clippings and correspondence. In addition, the latest in digital tools can be used to incorporate cataloguing data about this album to illustrate and chart the narrative, further revealing the album's organizational structure and intention. There is a wealth of knowledge still to be

unlocked from this singular work, and further insights to be gained about Margaret MacLean, her life and times in Japan.

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Appendix A: Margaret MacLean Japanese Scrapbook Catalog Record

Acc. No.	Object Name	Curatorial Title	Maker	Geography	Material & Technique	Output Date	Dimensions HxWxD			Description	Inscription	Cataloguer Remarks
1.1	Book	Margaret MacLean Japanese Scrapbook	Margaret S. MacLean (1871-1931)	Yokohama, Japan.	Mixed media, collage	1904 - 1915	33.5 cm	38 cm	6.5 cm	Green and orange Silk brocade wrapped covers of orihon style Japanese album likely purchased around 1904 in Yokohama, Japan. 38 leaves on one side and 36 leaves on the other. It weighs 6 kilograms.		
1.2	Relief halftone	People departing by train	Unknown	Japan	Halftone print on paper	c. 1904	10.25 cm	11.05 cm	n/a	Black and white photomechanically reproduced image of a large group of people standing near train tracks await the departure of a train filled with appear to be military personnel. TROOPS FOR MANCHURIA ABOUT TO DEPART FROM YOKOHAMA This magazine clipping resembles other clippings with very similar formats. It may originate from one of the same publications other identified clippings come from. TBD Hand-coloured black and white street scene decorated with Japan and Rising Sun flags and paper lanterns. Many pedestrians are walking on the street and a walking figure wearing a dark robe with with cuffs dominates the lower centre of the composition.		
1.3	Picture postcard	Celebrations on Bentendori	Unknown	Bentendori, Yokohama, Japan.	Hand-coloured colotype on postcard stock	c. 1904	9.1 cm	14 cm	n/a	(238) BENTEN-DORI AT YOKOHAMA A hand-coloured black and white street scene at an unnamed location. The street is decorated with Japanese, Rising Sun and foreign flags (the Union Jack and the U.S. flags). The street is sparsely populated with some pedestrians. A jinrikisha with running puller is clearly visible, left of lower centre. "Banza!" Celebrating the victory of Lonquang This image appears to be a postcard that originally had white borders around it, but has since been trimmed further. Its measurements do not conform to known standard postcard sizes.		
1.4	Picture postcard	Celebrations on Japanese Street with jinrikishas	Unknown	Japan, possibly Yokohama	Hand-coloured colotype on postcard stock	c. 1904	8.6 cm	13.4 cm	n/a	A hand coloured postcard with a very dark image of three streetcars (plus one in the distance) decorated in celebratory illumination and Rising Sun flags.		
1.5	Picture postcard	Illuminated Streetcar	Unknown	Tokyo, Japan	Hand-coloured colotype on postcard stock	c. 1904	9.1 cm	13.2 cm	n/a	ILLUMINATED ELECTRIC CAR IN CONGRATULATION OF OUR VICTORY. Inscribed in pencil: TOKYO The streetcars are a little blurry, showing linear movement, betraying the low shutter speed or light sensitivity of the photographic equipment.		

1.6	Picture postcard	Fish Windsocks	Possibly Karl Lewis	Japan, possibly Yokohama	Hand-coloured colliotype on postcard stock	c. 1904	9.1 cm	14 cm	n/a	Handcoloured colliotype Picture postcard, in portrait orientation depicting carp windsocks suspended from poles in front of houses along a street. Each pole hangs from two to five carp windsocks of various sizes. THE CARP Carp windsocks are a staple celebration of Boy's day during the month of March. Hand-coloured colliotype postcard depicting a streetscene with Japanese and Rising Sun flag decorations. There are three paccards one is a graphic with a naval theme. One is legible and the other partially so. A young boy is prominent in the lower left side of the image. CELEBRATION OF VICTORIES IN TOKYO. The first paccard reads: "Banzai to the Great Japanese Imperial Army and Navy". The second placard is laterally reversed and partially covered, making it difficult to translate. Monochromatic colliotype postcard depicting 6 streetcars decorated with electric light bulbs and Japanese and Rising Sun flags. The streetcars are lined up under a roof structure, perhaps a streetcar garage. Five of the streetcards appear to be coupled together. Hand-coloured albumen silver print depicting a street scene decorated with various flags and paper lanterns. Pedestrians walking on the street are dressed in traditional costume, except one figure in the lower centre, who is wearing a western costume. YOKOHAMA (visible) It is not certain what specific victory or event is being celebrated in this photograph, as the US and a British empire flag are both clearly visible. A wide black and white magazine clipping depicting 22 men marching in lock step.
1.7	Picture postcard	Tokyo street celebration	Unknown	Tokyo, Japan.	Hand-coloured colliotype on postcard stock	c. 1904	9.1 cm	12.6 cm	n/a	
1.8	Picture postcard	Decorated streetcars	Unknown	Japan, perhaps Tokyo	Hand-coloured colliotype on postcard stock	c. 1904	9.1 cm	14.2 cm	n/a	
1.9	Photograph	Decorated street scene	Unknown	Yokohama, Japan.	Hand-coloured albumen silver print	c. 1905	8.6 cm	13.5 cm	n/a	
1.10	Relief halftone	Soldiers in formation	Leslie's Weekly, Eleanor Franklin	Tokyo, Japan	Halftone print on paper	c. 1904	11.2 cm	21 cm	n/a	SOLDIERS DESTINED FOR THE FRONT DRILLING ON THE GROUNDS OF THE IMPERIAL PALACE AT TOKIO. Photographed for Leslie's Weekly by Eleanor Franklin. Image taken by Eleanor Franklin for Leslie's Weekly. It is possible other images in this style are also from the same publication. Hand-coloured colliotype postcard depicting a large European-style building. No people can be seen walking on the street immediately before it or anywhere else. TOKYO - NAVAL DEPARTMENT The european style of this building is reminiscent of French architecture.
1.11	Picture postcard	Government Building	Unknown	Tokyo, Japan.	Hand-coloured colliotype on postcard stock	c. 1904	9.1 cm	14.1 cm	n/a	

1.12	Picture postcard	People assembled on open ground	Unknown	Japan, possibly Yokohama	Double-width hand-coloured collotype on postcard stock.	c. 1904	9 cm	28.3 cm	0.41 mm	Hand-coloured double-width collotype postcard depicting a large gathering of people in a park or other form of open ground. The crowd is orderly and standing holding a variety of flags. People are dressed in civilian clothes. Is this a special edition postcard? Thickness of paper is that of commonly used postcards. There are no inscriptions or other indications that this was a postcard, other than being exactly double of the standard width, and the height also corresponds to a standard measurement.
1.13	Picture postcard	Welcome Arch	Unknown	Hibiya Park, Tokyo, Japan.	Hand-coloured collotype on postcard stock	1904	7.5 cm	14 cm	n/a	This hand-coloured collotype postcard depicts a welcoming arch surrounded by a crowd of people at Hibiya park. The Nisshin and the Kasuga are two war ships built in Italy and bought from the Argentine Navy. WELCOME OF NISSHIN AND KASUGA AT HIBIYA-PARK. War ships brought from England. 1904 This postcard has been trimmed height-wise by about half a centimeter. Argentina sold both Italian-made ships to Japan as its own arms race with Chile wound down. It had offered them to both Russia and Japan, but Japan ended up purchasing them.
1.14	Picture postcard	Triumphal Army Review	Japan Communications Department	Japan	Collotype on postcard stock	1905	9.1 cm	14 cm	n/a	Monochromatic collotype postcard depicting a military review by officials on horseback and chariot. The photographic part of this image is inset into an ornate frame and flower decoration motif. Triumphal Army Review. Issued from Communications Department as the last of series of Japan-Russia War Post Cards.
1.15	Picture postcard	Marching men	Unknown	Japan	Collotype on postcard stock	c. 1905	6.5 cm	14 cm	n/a	This is the last Russo-Japanese War commemorative postcard issued by the Japanese Communications Department. Trimmed down monochromatic collotype postcard depicting a large group of armed men in light toned uniforms marching in formation on open ground. Postcard is partly covered on the right side by another postcard.
1.16	Picture postcard	Sailing boat at night	Unknown	Japan	Collotype on postcard stock	c. 1905	9 cm	12 cm	n/a	Monochromatic collotype postcard depicting a sailboat in the moonlight sailing across an expanse of water with what appear to be some islands on the horizon. MOON - LIGHT OF SHINAGAWA. Cropped postcard. Width is 2 cm shorter than known standard sizes

1.17	Picture postcard	Warships and sailboats	Unknown	Japan	Duotone collotype on postcard stock	1906	9 cm	14.2 cm	n/a	<p>Duotone collotype postcard depicting the British Oriental fleet anchored in the bay, with smaller Japanese row boats and sailboats nearby. The image is tinted with a delicate aqua color gradation.</p> <p>ORIENTAL FLEET OF GREAT BRITAIN AT YOKOHAMA. Wet stamp reads: 38.10.23 YOKOHAMA IMPERIAL NAVY REVIEW-1905</p> <p>Possibly published in 1906 as part of the larger commemorative postcard craze after hostilities ended in 1905. 38.10.23 translates as October 23rd, 1905. The 1/2 sen stamp on the recto may also provide clues as to date.</p> <p>Delicately tinted albumen silver print depicting a naval scene of a single Japanese Junk, with sail extended, sailing across a bay. The water and sky are tinted in a gradated light blue, and the junk and sail in varying tones of brown and yellow. There is a single figure sailing the boat, sitting at the back.</p> <p>Possibly published in 1906 as part of the larger commemorative postcard craze after hostilities ended in 1905. 38.10.23 translates as October 23rd, 1905. The 1/2 sen stamp on the recto may also provide clues as to date.</p> <p>Hand-coloured collotype postcard depicting people standing at the edge of a pier watching a formation of warships flying colours.</p> <p>Wet stamp reads: 38.10.23 YOKOHAMA IMPERIAL NAVY REVIEW - 1905</p> <p>The date in the wet stamp corresponds to October 23rd, 1905.</p> <p>This monochromatic photograph depicts three warships at night. They are decorated with electric lights which outline their shapes. The ship on the left has two search lights on, shining their beams into the night sky.</p> <p>This photograph is brownning significantly. It may also be suffering from poor fixing, which may lead to the disappearance of the image altogether. Must be protected from light.</p> <p>Two large passenger ships are moored at either side of the Yokohama pier. People can be seen walking on the pier from and towards the ships. Both ships are flying their colours.</p> <p>YOKOHAMA</p> <p>Seven small sailing boats are seen maneuvering in the waters in this duo-tone collotype. The ships are all in silhouette but many small, capped figures can be seen on board most of them.</p> <p>BOAT DRILLING OF NAVAL STUDENTS.</p>
1.18	Photograph	Japanese Sailboat	Unknown	Japan	Hand-colored albumen silver print.	1906	13 cm	8.7 cm	n/a	
1.19	Picture postcard	Warships in the horizon	Unknown	Japan.	Hand-coloured collotype on postcard stock	1906	9 cm	14 cm	n/a	
1.20	Photograph	Warships at night	Unknown	Japan.	Toned gelatin silver print.	c. 1905	4.1 cm	14.5 cm	n/a	
1.21	Picture postcard	Ships at the pier	Unknown	Yokohama, Japan.	Hand coloured collotype postcard	c. 1905	7.8 cm	14.2 cm	n/a	
1.22	Picture postcard	Sailing ships	Unknown	Japan, possibly Tokyo or Yokohama.	Hand-coloured collotype postcard.	C. 1905	9 cm	14.1 cm	n/a	
1.23	Picture postcard	Palace Gates	Unknown	Tokyo, Japan.	Duotone collotype on postcard stock	c. 1905			n/a	H.I.H. Crown Prince's Imperial Palace.
1.24	Picture postcard	Imperial Palace	Unknown	Tokyo, Japan.	Collotype on postcard stock	c. 1905	6.7 cm	13.8 cm	n/a	H.I.H. Prince's Crown Palace. Imperial

1.25	Photograph	T. Nakashima	Unknown	Japan.	Gelatin silver print	c. 1905	11.1 cm	7.2 cm	n/a	<p>This photograph portrays a man in western gentlemen's clothes.</p> <p>T. Nakashima. With Couple</p> <p>This photograph is heavily silver mirrored. It may also have been cropped from a larger, more complete photo print.</p>
1.26	Picture postcard	Woman in traditional clothes	Unknown	Japan.	Collo type on postcard stock	c. 1905	14 cm	8.6 cm	n/a	<p>Woman in traditional costume</p> <p>This compound halftone postcard is from an educational edition published after the war. It features a poem in Japanese calligraphy at the top, framed in a purple band decorated with government crests, Admiral Togo's portrait inset into an oval, and a translation into English of his poem, framed in a floral device.</p>
1.27	Picture postcard	Admiral Togo	Unknown	Japan.	Halftone and spot color print on postcard.	c. 1905	13.8 cm	8.95 cm	n/a	<p>Poem: "The invincible might and the peerless virtues of the Sovereign and Bushido and Yamato-Damashii of the People gave us the victory over an overwhelming foe. Togo." Caption: All rights reserved "The Educational Post-Card" Vol I. (2J)</p> <p>Part of a series of related postcards printed perhaps in 1906. these postcards are not collotypes, but rather half-tone prints on crisp white paper.</p>
1.28	Picture postcard	Vice-Admiral Kamimura	Unknown	Japan.	Halftone and spot color print on postcard.	c. 1905	13.8 cm	8.95 cm	n/a	<p>This compound halftone postcard is from an educational edition published after the war. It features a poem in Japanese calligraphy at the top, framed in a decorated purple frame, Vice-Admiral Kamiura's portrait inset into an oval, and a translation of his poem into English, framed in a rectangular device.</p> <p>Poem: "The Yamato Damashii seed of Japan includes following virtues: Loyalty, Filial Piety, Patriotism, Frugality, Charity." Caption: All rights reserved "The Educational Post-Card" Vol I. (4J)</p> <p>Part of a series of related postcards printed perhaps in 1906. these postcards are not collotypes, but rather half-tone prints on crisp white paper.</p>
1.29	Picture postcard	Admiral Ito	Unknown	Japan.	Halftone and spot color print on postcard.	c. 1905	13.8 cm	8.95 cm	n/a	<p>This compound halftone postcard is from an educational edition published after the war. It features a poem in Japanese calligraphy at the top, framed in a conical fan device, Admiral Ito's portrait inset into an oval in purple ink, and a translation of his poem into English, framed in a parchment-like device.</p> <p>Poem: "Yamato-Damashii is the root of the country and Bushido the blossom. Y. Ito" Caption: All rights reserved "The Educational Post-Card" Vol I. (1J)</p> <p>Part of a series of related postcards printed perhaps in 1906. these postcards are not collotypes, but rather half-tone prints on crisp white paper.</p>

1.30	Picture postcard	Vice Admiral Dewa	Unknown	Japan.	Half-tone and spot color print on postcard.	c. 1905	13.8 cm	8.95 cm	n/a	<p>This compound half-tone postcard is from an educational edition published after the war. It features a poem in Japanese calligraphy at the top, framed in a purple band decorated with government crests, Admiral Togo's portrait inset into an oval, and a translation into English of his poem, framed in a floral device.</p> <p>Poem: "Bushido comprises the following virtues: duty of loyalty, faithfulness and rectitude, valour, sense of honour, simplicity of habit, modesty, self-control, and benevolence. The Naval Review Day, October 23, 1905. Vice-Admiral S. Dewa, J.I. Navy"</p> <p>This image is partially covered by the stone buddhas postcard.</p>
1.31	Picture postcard	Stone Buddhas	Unknown	Nikko, Japan.	Hand-coloured collotype on postcard stock	c. 1905	9 cm	14.1 cm	n/a	<p>This hand-coloured collotype postcard depicts a row of stone statues resembling The Buddha along a stretch of pathway leading to a larger stone sculpture of the deity. A kneeling figure can be seen before one of the statues in the row.</p>
1.32	Picture postcard	Boats and Lotus designs	Department of Communication	Japan.	Compound collotype and lithographic postcard	c. 1905	8.95 cm	13.8 cm	n/a	<p>(27) The Stone Buddhist Statue at Gamman, in Nikko.</p> <p>This compound technique postcard depicts two naval scenes inset in art nouveau design frames, against a deep blue background decorated with green and lilac lotus flower blooms. The image on the top left shows a boat suspended from a ship, and the second shows a distant ship, smaller boats and floating ice.</p>
1.33	Picture postcard	Vice-Admiral Kataoka	Unknown	Japan.	Half-tone and spot color print on postcard.	c. 1905	13.8 cm	8.95 cm	n/a	<p>OUR SHIPS AT THE RIVER TADONG, DRIFTING ICE</p> <p>This compound half-tone postcard is from an educational edition published after the war. It features a poem in Japanese calligraphy, framed in a purple hanging scroll motif, Vice Admiral Kataoka's portrait inset into an oval at the top left, and a translation into English of his poem, framed in a paisley device.</p> <p>Poem: "The most important power to be borne in mind by our people after the war is: - That Yamato-Damashii and Bushido must be nursed and cultured more than ever, so as to develop the wealth of the country and maintain the prestige of its arms."</p> <p>Caption: All rights reserved "The Educational Post-Card" Vol I. (3.)</p> <p>Part of a series of related postcards printed perhaps in 1906. these postcards are not collotypes, but rather half-tone prints on crisp white paper.</p>
1.34	Picture postcard	Streetcar and river	Unknown	Tokyo, Japan.	Collotype on postcard stock	C. 1905	9 cm	14 cm	n/a	<p>A monochromatic collotype postcard depicting a streetcar traveling on rails in the foreground, a river or canal view in the middle ground and a large building compound in the background</p>
1.35	Picture postcard	Artillery squad	Department of Communication	Hsiku, China and Japan.	Collotype on postcard stock	c. 1905	8.9 cm	14 cm	n/a	<p>No. 119 View of the Military Academy.</p> <p>A monochromatic collotype postcard depicting a group of artillery men with canon along a line of artillery pieces in a stark, white winter setting.</p> <p>Artillery duel in the snow near Hsiku.</p> <p>Official, government published postcard.</p>

1.36	Picture postcard	Soldiers on a hilltop	Department of Communication	Mukden, China, Tokyo, Japan	Compound colliotype and lithographic postcard	c. 1905	9 cm	14.1 cm	n/a	A hybrid postcard composed of a monochrome colliotype framed by lithographic military rope motifs in grey, black, red, green and gold metallic inks. Commander and his staff of Third Army Division at the Shaho battle.
1.37	Picture postcard	Rooster and eggs Postcard	Department of Communication	Mukden, China, Tokyo, Japan	Compound colliotype and lithographic postcard	c. 1905	8.9 cm	13.9 cm	n/a	Official, government published postcard. The Shaho battle was the second largest land battle of the Russo-Japanese war. Over 500,000 men fought in this battle between October 5 and October 17th, 1904.
1.38	Picture postcard	Double image postcard	Department of Communication	Hun River, China, Tokyo, Japan	Compound colliotype and lithographic postcard	c. 1905	8.95 cm	13.9 cm	n/a	A hybrid postcard composed of two monochrome colliotype images framed by geometric motifs. The top image is of soldiers entrenched on the banks of the river Han, and it is framed in a green rectangular motif with corner holders. The second image is of a sharpshooter on a tree top and it is framed by a green circle.
1.39	Picture postcard	Silver field postcard	Department of Communication	Mukden, China, Tokyo, Japan	Compound colliotype and lithographic postcard	c. 1905	9 cm	14 cm	n/a	Rectangular crop image: Our infantry fighting on the river Hun. Circular crop image: Our look-out erected on a snow-clad tree
1.40	Picture postcard	Artillery at River Yalu		Yalu River, China, Tokyo, Japan	Compound colliotype and lithographic postcard	c. 1905	8.8 cm	13.9 cm	n/a	Official, government published postcard. This battle is part of the larger Battle of Mukden, the largest land battle of the Russo-Japanese war. Over 620,000 soldiers fought each other in the Battle of Mukden from Feb 20 to March 10th, 1905.
1.41	Relief halftone	Prince Fushimi	unknown	United States	Halftone print on paper	c. 1905	18.5 cm	11.9 cm	n/a	A hybrid postcard composed of a monochrome colliotype image of a valley being bombarded with artillery shells framed by lithographed, stylized forest motif rendered in green, browns orange, aqua and purple.
1.42	Picture postcard	Army at River Ai	Department of Communication	River Ai, China, Japan.	Compound colliotype and lithographic postcard	c. 1905	13.9 cm	8.95 cm	n/a	Artillery Duel At The River Yalu
1.43	Picture postcard	Triumph	Unknown	Tokyo, Japan.	Hand coloured colliotype postcard	c. 1906	9 cm	14 cm	n/a	Official, government published postcard. The Shaho battle was the second largest land battle of the Russo-Japanese war. Over 500,000 men fought in this battle between October 5 and October 17th, 1904.

1.44	Picture postcard	Street celebration	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1905	8.8 cm	11.6 cm	n/a	Trimmed from original dimensions. YOKOHAMA
1.45	Picture postcard	Attack on Nanshan	Department of Communication	Nanshan, China	Compound colotype and lithographic postcard	c. 1905	9 cm	13.9 cm	n/a	
1.46	Print	Blivouac	Unknown	China or Japan		c. 1905	5 cm	12.6 cm	n/a	
1.47	Picture postcard	Honcho Dori	Unknown	Yokohama, Japan.	Colotype on postcard stock	c. 1905	8.8 cm	11.5 cm	n/a	HONCHO DORI
1.47	Picture postcard	War trophies	Department of Communication	Kiuliengchen, China	Compound colotype and lithograph postcard	c. 1905	14.95 cm	8.95 cm	n/a	
1.49	Picture postcard	Anchored ships	Department of Communication	China or Japan	Compound colotype and lithograph postcard	c. 1905	9.1 cm	13.85 cm	n/a	
1.50	Picture postcard	Decorated street		Yokohama, Japan.	Hand-coloured colotype postcard.	c. 1905	9 cm	14.05 cm	n/a	
1.51	Picture postcard	Hotel where Russian refugees awaited transport	Unknown	Japan.	Colotype on postcard stock	c. 1905	9 cm	14.15 cm	n/a	Hotel where Russian refugees stayed awaiting transportation on French mail boats
1.52	Picture postcard	Celebration of the fall of Port-Arthur	Unknown	Yokohama, Japan.	Colotype on postcard stock	c. 1905	9 cm	14.15 cm	n/a	To celebrate the fall of Port-Arthur. X This man inspite of his esat.... Respectable and ... man in the regulation esat. The fa... of rice chains belongs the new year decorations he met Togo and had a talk with him. M. MacLean, No 14 Bund Yokohama II red and white decorations
1.53	Relief half-tone	Hanging Bear	Unknown	Tokyo, Japan.	Letterpress half-tone	c. 1905	11.3 cm	10.6 cm	n/a	
1.54	Photograph	Ainu men	Unknown	Japan	Hand-colored albumen silver print.	c. 1905	8.3 cm	11.1 cm	n/a	
1.55	Relief half-tone	Crowd	Unknown	Japan.	Letterpress half-tone	c. 1905	9.2 cm	11.8 cm	n/a	
1.56	Relief half-tone	Asian Players	Day Allen Willey	Japan.	Letterpress half-tone	c. 1904	17.8 cm	11.4 cm	n/a	
1.57	Picture postcard	Streetcars at night	Unknown	Japan.	Colotype on postcard stock	c. 1905	9.05 cm	14.15 cm	n/a	
1.58	Picture postcard	Crowds and flags	Unknown	Shimbashi, Japan	Hand coloured colotype postcard	c. 1905	9.05 cm	14.04 cm	n/a	
1.59	Picture postcard	Crowd and bridge double width postcard	Unknown	Japan	Hand-coloured colotype on double-width postcard.	c. 1905	9.05 cm	28.5 cm	n/a	

1.60	Picture postcard	Decorated streetcar at railyard	Unknown	Japan	Hand-coloured collotype on postcard stock	c. 1905	9.08 cm	14.2 cm	n/a	
1.61	Picture postcard	Decorated Streetcar	Unknown	Japan.	Hand-coloured collotype on postcard stock	c. 1905	9.06 cm	14.2 cm	n/a	
1.62	Picture postcard	Crowd with umbrellas on road	Unknown	Japan.	Duotone collotype on postcard stock	c. 1905	9.05 cm	14 cm	n/a	
1.63	Relief halftone	The Canadian Handy Man	Unknown	Cruiser Curlew	Letterpress halftone	c. 1905	9.8 cm	10.6 cm	n/a	
1.64	Photograph	Line of people on rocky beach	Unknown	Unknown	Gelatin silver print	c. 1905	3.28 cm	8.16 cm	n/a	
1.65	Relief halftone	Cruiser	Unknown	Canada	Letterpress halftone	c. 1905	13.2 cm	16.1 cm	0.07 mm	
1.66	Relief halftone	Horse rider in front of gate	Unknown	Mukden, China.	Letterpress halftone	c. 1905	23.7 cm	19.2 cm	n/a	
1.67	Relief halftone	Troops marching through gate.	Unknown	Seoul, Korea	Letterpress halftone	c. 1905	11.2 cm	8.9 cm	n/a	
1.68	Relief halftone	Portrait of General Kuropatkin in oval frame	Unknown	Unknown	Letterpress halftone	c. 1905	8.53 cm	5.6 cm	n/a	
1.69	Picture postcard	Entry of Marshal Oyama	Department of Communication	China, Japan	Hand-coloured collotype on postcard stock	c. 1905	8.89 cm	13.9 cm	n/a	
1.70	Relief halftone	Colossal Kuropatkin Head	Unknown	Japan.	Letterpress halftone	c. 1905	11.3 cm	11.2 cm	n/a	
1.71	Picture postcard	Bentendori celebration	Unknown	Yokohama, Japan.	Hand coloured collotype postcard	c. 1905	8.4 cm	13.7 cm	n/a	
1.72	Picture postcard	General	Department of Communication	Tokyo, Japan.	Collotype on postcard stock	c. 1905	14.2 cm	9.1 c,	n/a	
1.73	Picture postcard	Bentendori decorated	Unknown	Yokohama, Japan.	Hand-coloured collotype on postcard stock	C. 1905	14 cm	9.1 cm	n/a	BENTEN-DORI AT YOKOHAMA.
1.74	Picture postcard	Crowd with floats at park	Unknown	Japan.	Hand-coloured collotype on postcard stock	c. 1905	7.5 cm	13 cm	n/a	
1.75	Picture postcard	Crowd at Hibiya Park	Unknown	Tokyo, Japan.	Hand-coloured collotype on postcard stock	c. 1905	7.74 cm	14.2 cm	n/a	GREAT LANTERN MARCH AT HIBIYA-PARK.
1.76	Relief halftone	Japanese soldiers	Kode Yamanaka	Japan	Letterpress print on paper	c. 1905	7.6 cm	18.2 cm	N/a	DRAWINGS BY JAPANESE NEWSPAPER ARTIST, ILLUSTRATING A POPULAR SERIAL ROMANCE OF THE WAR

1.77	Picture postcard	Fireworks from distance	Unknown	Tokyo, Japan	Hand coloured colotype postcard	c. 1905	9 cm	14.05 cm	n/a	FIRE-WORKS AT RYOGOKU
1.78	Picture postcard	Yokohama	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1905	7.8 cm	11.6 cm	n/a	Yokohama
1.79	Picture postcard	Street Celebration	Unknown	Tokyo, Japan.	Hand coloured colotype postcard	c. 1905	9 cm	14.2 cm	n/a	CELEBRATION OF VICTORIES IN TOKYO
1.80	Invitation card	British Embassy Reception	British Embassy	Tokyo, Japan.	Letter press invitation	c. 1905	10.9 cm	11.2 cm	n/a	Mr. McLean
1.81	Relief halftone	The Marquis Ito	Unknown	Tokyo, Japan.	Letterpress halftone	c. 1905	14.4 cm	10.25 cm	n/a	THE MARQUIS ITO, THE BISMARCK OF JAPAN, FORMERLY PRIME MINISTER AND NOW PRESIDENT OF THE ELDER STATESMEN, OR PRIVY COUNCIL OF THE EMPIRE. Dressed like this when I met him at the above Embassy reception.
1.82	Relief halftone	Field Marshal Marquis Oyama	Unknown	Japan.	Letterpress halftone	c. 1905	7 cm	5.1 cm	n/a	
1.83	Relief halftone	Marshal at Tokyo Station	Leslie's Weekly / T. Ruddiman Johnston	Japan.	Letterpress halftone	c. 1905	16 cm	21.4 cm	n/a	MARSHAL OYAMA, COMMANDER OF THE JAPANESE FORCES ON THE FIELD, AT THE TOKYO STATION WITH HIS STAFF, EN ROUTE FOR THE SEAT OF WAR.
1.84	Relief halftone	The Marquis Yamagata	Unknown	Japan.	Letterpress halftone	c. 1905	11.2 cm	8.2 cm	n/a	
1.85	Picture postcard	Admiral Togo at Hibiya (1)	Tokyo Ginza Kamikataya	Tokyo, Japan.	Hand coloured colotype postcard	c. 1905	9 cm	14.2 cm	n/a	ADMIRAL TOGO PLANTING LAUREL IN THE PUBLIC CELEBRATION OF THE FALL OF PORT ARTHUR AT HIBIYA PARK. (1)
1.86	Picture postcard	Admiral Togo at Hibiya (3)	Tokyo Ginza Kamikataya	Tokyo, Japan.	Hand coloured colotype postcard	c. 1905	9 cm	14.2 cm	n/a	ADMIRAL TOGO HAVING PLANTED LAUREL IN THE PUBLIC CELEBRATION OF THE FALL OF PORT ARTHUR AT HIBIYA PARK. (3)
1.87	Picture postcard	Admiral Togo at Hibiya (?)	Tokyo Ginza Kamikataya	Tokyo, Japan.	Hand coloured colotype postcard	c. 1905	9 cm	14.2 cm	n/a	ADMIRAL TOGO DEDICATING LAUREL IN THE PUBLIC CELEBRATION OF THE FALL OF PORT ARTHUR AT HIBIYA PARK.
1.88	Photograph	The Empress of Japan at Pier	Unknown	Yokohama, Japan.	Gelatin silver print	c. 1905	10.5 cm	6.4 cm	n/a	
1.89	Picture postcard	H.R.H. Prince	Unknown	Japan	Halftone lithographic process on postcard stock	c. 1905	14 cm	9 cm	n/a	In Honour of H.R.H. Prince (rest is covered up)
1.90	Picture postcard	Outdoor group portrait of Military men	Unknown	Japan.	Colotype on postcard stock	c. 1905	9 cm	14 cm	n/a	1 My partner at luncheon. 3 Togo. 4, Emperor's Masters of Ceremonies sat opposite me, 6 Gen. Kurota.
1.91	Relief halftone	Vice Admiral Togo c. 1895	Unknown	Japan.	Letterpress halftone	c. 1905	18 cm	10.2 cm	n/a	
1.92	Relief halftone	Soldiers with horse wagon	Unknown	Japan	Letterpress halftone	c. 1905	6.5 cm	11.7 cm	n/a	

1.93	Relief halftone	Admiral Togo and his sons	H. C. White Co., New York	Japan.	Letterpress halftone	c. 1905	19.5 cm	14.5 cm	n/a	ADMIRAL TOGO AND HIS SONS Reproduced from Stereograph. Copyright, 1905, by H.C. White Co., New York
1.94	Relief halftone	Packing Biscuits	Unknown	Tokyo, Japan.	Letterpress halftone	c. 1905	11.2 cm	10.5 cm	n/a	PACKING BISCUITS IN A FACTORY AT TOKYO FOR THE TROOPS IN THE FIELD.
1.95	Relief halftone	Admiral Togo on deck of Mikasa with white jacket	Collier's Magazine	Japan.	Letterpress halftone	c. 1905	10 cm	6.3 cm	n/a	ADMIRAL TOGO. Courtesy of Collier's
1.96	Relief halftone	Rear Admiral Urui	Unknown	Japan.	Letterpress halftone	c. 1905	10 cm	6.2 cm	n/a	REAR ADMIRAL URUI One of Togo's chief subordinates Christian
1.97	Relief halftone	Baking biscuits	Unknown	Japan.	Letterpress halftone	C. 1905	11.2 cm	11.2 cm	n/a	BAKING BISCUITS AT TOKYO FOR THE JAPANESE ARMY
1.98	Picture postcard	The Mikasa	Unknown	Japan.	Halftone lithographic process on postcard stock	c. 1905	9 cm	14.1 cm	n/a	MIKASA (1st Class Battle ship)
1.99	Picture postcard	Admiral Togo and entourage walking.	Unknown	Japan	Colotype on postcard stock	c. 1905	9 cm	14.2 cm	n/a	Togo
1.100	Picture postcard	Sunken ships at Port Arthur	Unknown	China	Halftone lithographic process on postcard stock	c. 1905	6.6 cm	13.3 cm	n/a	A VIEW OF PORT ARTHUR HARBOUR AFTER THE SURRENDER
1.101	Picture postcard	Aerial view of Port Arthur	Unknown	China	Hand coloured colotype postcard	C. 1905	9 cm	14.1 cm	n/a	
1.102	Relief halftone	Admiral Kamimura and Family	H. C. White Co., New York	Japan.	Letterpress halftone	c. 1905	16.8 cm	14.7 cm	n/a	Reproduced from stereograph. Copyright, 1905, by H. C. White Co., New York. ADMIRAL KAMIMURA, HIS WIFE AND DAUGHTER WARMING THEIR FINGERS OVER A CHARCOAL STOVE
1.103	Relief halftone	Kimono-clad woman holding tray	Unknown	Japan.	Letterpress halftone	c. 1905	7.5 cm	2.8 cm	n/a	
1.104	Relief halftone	Nogi at lunch with staff	Underwood and Underwood, New York	Near Port Arthur, China.	Letterpress halftone	c. 1904	15 cm	20.5 cm	n/a	Reproduced from stereography, copyright, 1904, Underwood & Underwood, New York GENERAL NOGI AND HIS STAFF AT LUNCH Headquarters, within four miles of Port Arthur. The General is the gray-bearded man in the dark uniform at the farther side of the table
1.105	Picture postcard	Retzvisan and Pallada sunk in the harbour	Unknown	Port Arthur, China.	Halftone lithographic process on postcard stock	c. 1905	7 cm	13.3 cm	n/a	RUSSIAN BATTLE SHIP RETZVISAN AND CRUISER PALLADA DESTROYED, IN PORT ARTHUR.
1.106	Relief halftone	Soldiers packing supplies	Unknown	China	Letterpress halftone	c. 1905	8.15 cm	12.4 cm	n/a	JAPANESE SOLDIERS PACKING SUPPLIES, CHIEFLY OF RICE AND DRIED FISH OR MEAT, FOR THE ARMY TRANSPORT CARTS

1.107	Illustration	Togo visiting Rohdjestvsky in Hospital	Unknown	Japan.	Letterpress halftone	c. 1905	12.8 cm	8.3 cm	n/a	Admiral Togo visiting Vice-Admiral Rohdjestvsky at the Naval Hospital in Sasebo.
1.108	Relief halftone	Japanese Army Cart	Lewis, Yokohama	Japan	Letterpress halftone	c. 1905	11 cm	8.3 cm	n/a	CART WITH WHICH THE JAPANESE ARMY HAS CONQUERED THE ROADS OF MANCHURIA - WHEN FOREIGN EXPERTS FIRST SAW THIS VEHICLE THEY RIDICULED IT AS AN " OVERGROWN JINRIKISHA"
1.109	Relief halftone	Head of a traitor	Unknown	Japan	Letterpress halftone	c. 1905	8.8 cm	8.2 cm	n/a	THE HEAD OF AN ARCH-TRAITOR.
1.110	Picture postcard	Imperial Army money certificate for 10 silver yen.	Japanese Government	Japan.	Colotype on postcard stock	c. 1905	11.8 cm	8 cm	n/a	
1.111	Picture postcard	Explosion on hill	Unknown	Near Port Arthur, China.	Halftone lithographic process on postcard stock	c. 1905	9 cm	14.1 cm	n/a	THE EXPLOSION OF A CAPONIERE OF THE NORTH FORT OF EAST KIKWAN HILL.
1.112	Picture postcard	Russian Cannon	Unknown	Near Port Arthur, China.	Halftone lithographic process on postcard stock	c. 1905	9 cm	14 cm	n/a	A RUSSIAN 12 CENTIMETRE CANET GUN MOUNTED ON THE SUMMIT OF THE 174 METRE HILL.
1.113	Picture postcard	Sunken Ship in the harbour	Unknown	Near Port Arthur, China.	Halftone lithographic process on postcard stock	c. 1905	9 cm	14 cm	n/a	RUSSIAN BATTLE SHIP POBADA DESTROYED, IN PORT ARTHUR.
1.114	Picture postcard	Bayonet Charge on Kikwan Hill	Unknown	Near Port Arthur, China.	Halftone lithographic process on postcard stock	c. 1905	9 cm	14.1 cm	n/a	BAYONET CHARGE OF A PART OF THE TWELFTH INFANTRY REGIMENT ON THE SIEGE TRENCHES HALF-WAY UP EAST KIKWAN HILL FORTS
1.115	Picture postcard	Pallada Destroyed	Unknown	Port Arthur, China.	Halftone lithographic process on postcard stock	c. 1905	9 cm	14 cm	n/a	
1.116	Picture postcard	Officers in Millet	Unknown	Fengchi'pao, China.	Halftone lithographic process on postcard stock	c. 1905	9 cm	14.1 cm	n/a	JAPANESE NON-COMMISSIONED OFFICERS IN A MILLET FIELD NORTH-EAST OF FENGCH'PAO.
1.117	Picture postcard	General Stossel	Unknown	Shuishiyang, China.	Halftone lithographic process on postcard stock	c. 1905	9 cm	14 cm	n/a	ARRIVAL OF GENERAL STOSSEL AND HIS STAFF AT SHUISHIYING.
1.118	Picture postcard	Relief Map of Dailan Peninsula	The Yoshikawa Kobunkan	Tokyo, Japan.	Lithographic process and raised relief embossing on postcard stock	c. 1905	8.9 cm	13.9 cm	n/a	Region Occupied by Japan during The War. (All Rights Reserved) PRINTED AND PUBLISHED BY THE YOSHIKAWA KOBUNKAN, TOKYO, JAPAN.
1.119	Picture postcard	Cossacks resting	Unknown	Shuishiyang, China.	Halftone lithographic process on postcard stock	c. 1905	9 cm	14 cm	n/a	RESTING COSSACKS THE GUARD OF THE RUSSIAN DELEGATE.
1.120	Relief halftone	General Stoessel	Unknown	Port Arthur, China.	Letterpress halftone	c. 1905	8.4 cm	5.5 cm	n/a	GENERAL STOSSEL The Defender of Port Arthur
1.121	Picture postcard	General Nogi and Residence	Unknown	Tokyo, Japan.	Colotype on postcard stock	C. 1905	9 cm	14 cm	n/a	GENERAL NOGI AND DWELLING HOUSE.
1.122	Relief halftone	General Nogi	Collier's Weekly	Japan.	Letterpress halftone	c. 1905	13.2 cm	10.1 cm	n/a	GENERAL NOGI, THE JAPANESE COMMANDER BESIEGING PORT ARTHUR.

1.123	Relief halftone	Camp near Luchupo	Underwood and Underwood, New York	Luchupo, China	Letterpress halftone	c. 1904	7 cm	7.1 cm	n/a	Photograph from stereograph, copyright, 1904, by Underwood & Underwood, N.Y. IN CAMP NEAR LUCHUPO Orderly rows of transport wagons in the foreground, picketed horses and tents beyond. Photograph from stereograph, copyright, 1904, by Underwood & Underwood, N.Y. A RUSSIAN PIT NEAR KINCHOW Taken by a Japanese assault last May with a heavy loss of life. Photograph from stereograph, copyright, 1904, by Underwood & Underwood, N.Y. DISMANTLED RUSSIAN SUBMARINE MINES Removed from the channel of Port Arthur by the Japanese. Photograph from stereograph, copyright, 1904, by Underwood & Underwood, N.Y. THE JAPANESE ADVANCE ON PORT ARTHUR Transporting supplies on hand-cars over the Manchurian Railway tracks five miles north of Port Arthur
1.124	Relief halftone	Russian Pit	Underwood and Underwood, New York	Kinchow, China.	Letterpress halftone	c. 1904	8.3 cm	7 cm	n/a	
1.125	Relief halftone	Russian Mines	Underwood and Underwood, New York	Port Arthur, China.	Letterpress halftone	c. 1904	8.2 cm	7.1 cm	n/a	
1.126	Relief halftone	Japanese Advance	Underwood and Underwood, New York	Port Arthur, China.	Letterpress halftone	c. 1904	7.1 cm	7.1 cm	n/a	
1.127	Woodblock Print	Russian officer surrendering	Kinochika, from the One Hundred Victories, One Hundred Laughs series.	Japan.	Five colour woodblock print on paper	c. 1904	37.2 cm	25.3 cm	n/a	
1.128	Woodblock Print	Pile driving	Kinochika, from the One Hundred Victories, One Hundred Laughs series.	Japan.	Five colour woodblock print on paper	c. 1904	37.2 cm	25.3 cm	n/a	
1.129	Woodblock Print	Lady Castle	Kinochika, from the One Hundred Victories, One Hundred Laughs series.	Japan.	Five colour woodblock print on paper	c. 1904	37.2 cm	25.3 cm	n/a	

1.130	Woodblock Print	Setsubun	Kinochika, from the One Hundred Victories, One Hundred Laughs series.	Japan.	Five colour woodblock print on paper	c. 1904	37.2 cm	25.3 cm	n/a	
1.131	Relief half-tone	Japanese Lady writing	Unknown	Japan.	Letterpress half-tone	c. 1905	10.7 cm	7 cm	n/a	JAPANESE WOMAN, IN QUIET SECLUSION, WRITING A LETTER.
1.132	Menu	Dinner menu	Unknown	Japan	hand-painted decorations and letter-press on card stock.	1907	14.75 cm	10.95 cm	n/a	Menu Diner du 3 Décembre 1907
1.133	Menu	Breakfast menu	Unknown	Japan	hand-painted decorations and letter-press on card stock.	1907	14.8 cm	10.95 cm	n/a	Déjeuner du 26 Novembre 1907
1.134	Relief half-tone	Officer's portrait on military song book cover	Ministry of Economy and Trade	Japan	Half-tone and spot color lithography on paper	c. 1907	21.8 cm	14.7 cm	0.08 mm	大和田山中少
1.135	Relief half-tone	Two images inside a prayer hall	Unknown	Japan	Letterpress half-tone	c. 1907	23.8 cm	15.7 cm	n/a	Religieuses vice in memory of the late Mrs. Okumura
1.136	Picture ostdard	Red Cross embossed postcard	Tokyo Printing Company	Japan	Lithographic process and raised relief embossing on postcard stock.	c. 1904	9.1 cm	14.1 cm	n/a	
1.137	Relief half-tone	Baron Tadashi Hayashi	Unknown	Japan and United Kingdom	Letterpress half-tone	c. 1906	25.2 cm	17.5 cm	n/a	HIS EXCELLENCY BARON TADASU HAYASHI, ENVOY EXTRAORDINARY AND MINISTER PLENIPOTENTIARY OF HIS MAJESTY THE EMPEROR OF JAPAN TO THE COURT OF ST. JAMES.
1.138	Relief half-tone	Florence Nightingale Order of Merit	Unknown	Japan.	Letterpress half-tone	c. 1907	21.3 cm	15.3 cm	n/a	Miss Florence Nightingale, the celebrated nurse, who has recently been decorated by King Edward with the Order of Merit.
1.139	Relief half-tone	Buddhist Monks	Unknown	Japan.	Letterpress half-tone	c. 1906	11 cm	6.7 cm	0.06 mm	
1.140	Picture postcard	Crowd on a street	Unknown	Chemulupo, Korea	Hand coloured colotype postcard	c. 1905	9 cm	14 cm	n/a	WOUNDED RUSSIANS LEAVING CHEMLUPO FOR JAPAN.
1.141	Picture postcard	Wounded soldiers in Hospital	Unknown	Chemulupo, Korea	Hand coloured colotype postcard	c. 1905	9 cm	14 cm	n/a	WOUNDED RUSSIANS IN THE RED CROSS HOSPITAL AT CHEMLUPO.
1.142	Picture postcard	Wounded soldiers on stretchers on street	Unknown	Shinbashi, Japan	Hand coloured colotype postcard	c. 1905	9.1 cm	13.6 cm	n/a	ARRIVAL OF THE WOUNDED RUSSIAN SOLDIERS AT SHINBASHI.
1.143	Photograph	Street procession	Unknown	Japan	Hand-colored matte gelatin silver print on thick paper	c. 1906	11.6 cm	9.4 cm	n/a	

1.144	Photograph	Monks on jinrikishas	Unknown	Japan.	Hand-colored matte gelatin silver print on thick paper	c. 1906	9.3 cm	11.55 cm	n/a	
1.145	Photograph	Three monks on rikshas	Unknown	Japan.	Hand-colored matte gelatin silver print on thick paper	c. 1906	9.2 cm	11.8 cm	n/a	
1.146	Relief halftone	Temple courtyard	Unknown	Japan.	Letterpress halftone	c. 1907	10.3 cm	12 cm	n/a	Reliquary, Courtyard, Gateway and Bronze Memorial Lanterns Before the Tombs in the Temple of Zozoji, Shiba, Tokyo, Japan
1.147	Photograph	Buddhist Monk	Unknown	Japan.	Hand-colored matte albumen silver print on thick paper	c. 1907	13.95 cm	8.95 cm	n/a	R1014 BUDDHIST
1.148	Picture postcard	Zoujiyoji Temple Gateway	Unknown	Japan.	Hand coloured colotype postcard	c. 1905	9 cm	14.1 cm	n/a	The Zoujiyoji Temple in Shira-Park
1.149	Invitation card	Shinto Festival	Shinshukyo Daikyocho	Tokyo, Japan.	Letter press invitation	1905	8.6 cm	12.9 cm	n/a	
1.150	Photograph	Shinto street procession 2	Unknown	Japan.	Hand-colored matte gelatin silver print on thick paper	c. 1905	9.2 cm	11.6 cm	n/a	
1.151	Photograph	Shinto street procession 3	Unknown	Japan.	Hand-colored matte gelatin silver print on thick paper	c. 1905	11.6 cm	8.8 cm	0.17 mm	
1.152	Photograph	Shinto street procession 4	Unknown	Japan.	Hand-colored matte gelatin silver print on thick paper	c. 1905	9.4 cm	11.7 cm	n/a	
1.153	Photograph	Shinto street procession 5	Unknown		Hand-colored matte gelatin silver print on thick paper	c. 1905	11.75 cm	9.4 cm	n/a	
1.154	Photograph	Shinto street procession 6	Unknown		Hand-colored matte gelatin silver print on thick paper	c. 1905	11.7 cm	8.9 cm	n/a	
1.155	Photograph	Shinto street procession 7	Unknown		Hand-colored matte gelatin silver print on thick paper	c. 1905	11.5 cm	.4 cm	n/a	
1.156	Photograph	Monk with drum	Unknown		Letterpress halftone	c. 1905	9.05 cm	3.75 cm	n/a	
1.157	Photograph	Shinto street procession 8	Unknown		Hand-colored matte albumen silver print on thick paper	c. 1905	9.3 cm	11.6 cm	n/a	
1.158	Photograph	Shinto street procession 9	Unknown		Hand-colored matte albumen silver print on thick paper	c. 1905	11.1 cm	9.3 cm	n/a	
1.159	Picture postcard	Noge Hill	Unknown	Noge Hill, Yokohama, Japan.	Hand coloured colotype postcard	c. 1906	9 cm	13.7 cm	n/a	Our house was on the far bluff, looking towards this one. Red church is a self-supporting Japanese Presbyterian one. Here on this bluff I attended a memorial service for the soldiers who had fallen in the Russo-Japanese War.

1.160	Picture postcard	Admiral Togo at Military Ceremony	Unknown	Japan.	Hand coloured colotype double-width postcard	c. 1905	28.4 cm	9.05 cm	n/a	
1.161	Picture postcard	Soldiers marching at Yasukuni	Unknown	Tokyo, Japan.	Hand coloured colotype postcard	c. 1906	9 cm	14 cm	n/a	(No 25) Yasukuni Shrine, Tokyo
1.162	Picture postcard	Cherry-blossom lined street People	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1905	9 cm	14.1 cm	n/a	MOMIGIZAKA, YOKOHAMA
1.163	Photograph	Praying at graveyard	Unknown	Japan.	Hand-colored albumen silver print.	c. 1905	8.6 cm	13.2 cm	n/a	
1.164	Relief halftone	Japanese sailors disembarking	Unknown	Japan.	Letterpress halftone	c. 1905	24.5 cm	28.6 cm	n/a	日本水と英國の
1.165	Relief halftone	Russian prisoners	Unknown	Japan.	Letterpress halftone	c. 1905	8.9 cm	13.9 cm	n/a	VIEW OF THE "DAIRINJI" QUARTER FOR RUSSIAN PRISONERS AT MATSUYAMA, JAPAN
1.166	Relief halftone	Mount Aso billowing smoke	Unknown	Japan.	Letterpress halftone	c. 1905	8.05 cm	4.8 cm	n/a	Smoke rising from the crater of Mount Aso.
1.167	Relief halftone	Japanese soldiers in formation	B. L. Singley	Japan.	Letterpress halftone	1904	7.9 cm	7.78 cm	n/a	FIRM-SET FILES OF THE WELL-TRAINED AND INDOMITABLE FIGHTING MEN OF JAPAN. Copyright 1904, by B. L. Singley.
1.168	Relief halftone	Japanese soldier	Unknown	Japan.	Letterpress halftone	c. 1905	13.6 cm	4.5 cm	n/a	THE MAN WHO IS DRIVING RUSSIA FROM SOUTHERN MANCHURIA -- A TYPICAL JAPANESE INFANTRYMAN IN HEAVY MARCHING ORDER.
1.169	Relief halftone	Yomi-uri crying extra	Magazine	Japan.	Letterpress halftone	c. 1905	19.7 cm	12.2 cm	n/a	A YOMI-URI CRYING "EXTRA"
1.170	Relief halftone	Paroled Russian officers	Unknown	Nagaaki, Japan.	Letterpress halftone	c. 1905	12.15 cm	7.3 cm	n/a	RUSSIAN PAROLED OFFICERS FROM PORT-ARTHUR AT NAGASAKI EN ROUTE FOR RUSSIA.
1.171	Picture postcard	Russian POWs in Nagoya Camp	Unknown	Nagoya, Japan.	Letterpress halftone	C. 1905	8.2 cm	14.1 cm	n/a	SPORT OF RUSSIAN PRISONERS IN THE GARDEN OF THE "NISHI HINGANJI" QUARTER, NAGOYA
1.172	Picture postcard	Russian POWs in Nagoya Camp 2	Unknown	Nagoya, Japan.	Letterpress halftone	c. 1905	7.75 cm	14.1 cm	n/a	SPORT OF RUSSIAN PRISONERS IN THE GARDEN OF THE "HIGASHI HINGANJI" QUARTER, NAGOYA
1.173	Picture postcard	Russian POWs in Nagoya Camp 3	Unknown	Nagoya, Japan.	Letterpress halftone	c. 1905	8 cm	13.6 cm	n/a	ENJOYMENT OF RUSSIAN PRISONERS IN THE GARDEN OF THE "CHOEIJI" QUARTER OF NAGOYA, JAPAN.
1.174	Picture postcard	Paroled Russian officers 2	Unknown	Nagoya, Japan.	Letterpress halftone	c. 1905	8.2 cm	13.35 cm	n/a	RUSSIAN PAROLED OFFICERS FROM PORT-ARTHUR AT NAGASAKI EN ROUTE FOR RUSSIA.
1.175	Relief halftone	Admiral Rojestvensky	Unknown	Sasebo, Japan.	Letterpress halftone	C. 1905	9.8 cm	7.1 cm	n/a	ADMIRAL ROJESTVENSKY Wounded in the great sea fight of Tsushima and a prisoner of the Japanese at Sasebo.

1.176	Photograph	POW Group Picture	Unknown	Japan.	Gelatin silver print	c. 1905	20.7 cm	26.45 cm	n/a	Front row Ad. Wirén. 2nd priest of Nishi Hangwonji. Capt. Yasuda, Gen. Smirnov, Mrs. Yasuda, French Consul., Gen. Belle, Lieut Himagawa. Back row. Konodo (Jujitsu teacher) Capt. Neakalinsky (aide to Ad. Wirén), Lieut. Wasnesinsky (?). Takatabe interpreter, Prince Cheldze, Lt. Col. in Army, Gen Smirnov (Rus. Artillery) Aide to French Consul, Lieut Gammel, Lt. Belle (Son of General B.)
1.177	Photograph	POW Group Picture 2	Mizutani No. 1 Studio	Nagoya, Japan.	Gelatin silver print	c. 1905	20.9 cm	26.4 cm	n/a	1st row left to right. Japanese Greek priest, General Folke (shot Smirnov in a duel). Japanese Greek priest, Japanese officer in charge, a capt & his wife, Gen. Nikiin, Capt'n's daughter and friend. On front a Russian servant. 2nd row Lieut Irmam, Gen. Irmam, chief of staff at Port Arthur, Russ. Capt. General Memanderoff (a mohamedan)
1.178	Relief half-tone	Captured Mines	Leslie's Weekly / T. Ruddiman Johnston	China.	Letterpress half-tone	c. 1905	7.9 cm	9.9 cm	n/a	RUSSIAN SUBMARINE MINES CAPTURED BY THE JAPANESE DURING THE NAVAL OPERATIONS NEAR PORT ARTHUR Photographed for Leslie's Weekly by T. Ruddiman Johnston.
1.179	Relief half-tone	Vice - Admiral Birleff	Unknown	Japan.	Letterpress half-tone	c. 1905	9.7 cm	7 cm	n/a	VICE-ADMIRAL BIRILEFF Who was billeted to succeed Rojestvensky when the fleet
1.180	Picture postcard	Captured Russian Balloon	Unknown	Tokyo, Japan.	Collotype on postcard stock	c. 1905	14 cm	9 cm	n/a	
1.181	Picture postcard	Pylons	Unknown	Tokyo, Japan.	Collotype on postcard stock	c. 1905	14 cm	9 cm	n/a	
1.182	Picture postcard	Large captured gun	Unknown	Tokyo, Japan.	Collotype on postcard stock	c. 1905	9.1 cm	13.9 cm	n/a	
1.183	Picture postcard	Captured guns and wagons	Unknown	Tokyo, Japan.	Collotype on postcard stock	c. 1905	9.1 cm	14 cm	n/a	
1.184	Picture postcard	Large Captured gun 2	Unknown	Tokyo, Japan.	Collotype on postcard stock	c. 1905	9 cm	14 cm	n/a	
1.185	Picture postcard	Captured guns	Unknown	Tokyo, Japan.	Collotype on postcard stock	c. 1905	9.05 cm	14 cm	n/a	
1.186	Picture postcard	Captured guns and wagons 2	Unknown	Tokyo, Japan.	Collotype on postcard stock	c. 1905	9 cm	14 cm	n/a	
1.187	Picture postcard	Captured wagons	Unknown	Tokyo, Japan.	Collotype on postcard stock	c. 1905	9 cm	14.1 cm	n/a	
1.188	Picture postcard	The Niju-Bashi	Unknown	Tokyo, Japan.	Collotype on postcard stock	c. 1905	8.95 cm	14.1 cm	n/a	THE NIJU-BASHI
1.189	Picture postcard	Captured guns and rifles	Unknown	Tokyo, Japan.	Collotype on postcard stock	c. 1905	9 cm	14 cm	n/a	
1.190	Picture postcard	The Niju-Bashi 2	Unknown	Tokyo, Japan.	Collotype on postcard stock	c. 1905	9 cm	14.15 cm	n/a	
1.191	Picture postcard	Captured lances	Unknown	Tokyo, Japan.	Collotype on postcard stock	c. 1905	9 cm	14.1 cm	n/a	

1.192	Picture postcard	Captured gun and wagons	Unknown	Tokyo, Japan.	Colotype on postcard stock	c. 1905	9 cm	14.1 cm	n/a	
1.193	Picture postcard	Large captured gun 3	Unknown	Tokyo, Japan.	Colotype on postcard stock	c. 1905	9.1 cm	14.1 cm	n/a	
1.194	Relief half-tone	Hospital scene	Unknown	Antung, Korea.	Letterpress half-tone	c. 1905	7.1 cm	9 cm	n/a	HOSPITAL SCENE, ANTUNG.
1.195	Picture postcard	Convalescents in Japanese garden	Unknown	Tokyo, Japan.	Colotype on postcard stock	c. 1905	9 cm	14 cm	n/a	
1.196	Relief half-tone	Antung hospital scene	Unknown	Antung, Korea.	Letterpress half-tone	c. 1905	7.2 cm	8.9 cm	n/a	HOSPITAL SCENE, ANTUNG.
1.197	Photograph	Madamme Sufu Reception	Unknown	Yokohama, Japan.	Collodion POP print	1905	20.9 cm	26.9 cm	n/a	
1.198	Relief half-tone	Red cross men	Underwood and Underwood, New York	Shinagawa, Japan.	Letterpress half-tone	1904	10.3 cm	6.9 cm	n/a	
1.199	Picture postcard	Gate	M. Taniguchi	Yokohama, Japan.	Gelatin silver print	1906	8.9 cm	14 cm	n/a	Dear Miss MacLean
1.200	Picture postcard	Prince and Princess	The Red Cross Society of Japan	Tokyo, Japan.	Colotype and spot color lithography on postcard stock	c. 1906	14 cm	9 cm	n/a	
1.201	Invitation card	Invitation to reception	Madamme Sufu	Yokohama, Japan.	Sumi ink on card stock	1906	13.05 cm	9.65 cm	n/a	
1.202	Woodblock Print	Rifle tripod	Unknown	Japan.	Ink on paper	c. 1905	22.2 cm	8.8 cm	n/a	
1.203	Picture postcard	Three decorated men	Unknown	Japan.	Colotype and spot color lithography on postcard stock	c. 1905	9.1 cm	14.1 cm	n/a	
1.204	Photograph	Japanese and foreign nurses	Red Cross Society of Japan	Yokohama, Japan.	Collodion POP print	c. 1905	20.9 cm	27.6 cm	n/a	
1.205	Picture postcard	Japanese nurses	Red Cross Society of Japan	Japan.	Colotype and spot color lithography on postcard stock	c. 1905	9.1 cm	14.15 cm	n/a	
1.206	Picture postcard	The Imperial Couple	Gov't of Japan	Tokyo, Japan.	Colotype and spot color lithography on postcard stock	c. 1905	14.1 cm	35.8 cm	n/a	
1.207	Relief half-tone	Portrait of Naosuke	Unknown	Hikone, Japan.	Letterpress half-tone	c. 1905	14.1 cm	9 cm	n/a	
1.208	Relief half-tone	Princesses practicing bandaging	Unknown	Tokyo, Japan.	Letterpress half-tone	c. 1905	13.5 cm	11.8 cm	n/a	IMPERIAL PATRIOTISM IN TOKYO Japanese Princesses taking a lesson in bandaging.

1.209	Print	Red Cross emblem	Red Cross Society of Japan	Tokyo, Japan.	Letterpress and lithography	c. 1905	7.9 cm	4.1 cm	n/a	SOCIÉTÉ JAPONAISE DE LA CROIX-ROUGE
1.210	Relief halftone	Princess Komatsu	Unknown	Japan.	Letterpress halftone	c. 1905	8.4 cm	5.7 cm	n/a	THE LATE IMPERIAL PRINCESS KOMATSU, FOUNDER OF THE RED CROSS SOCIETY IN JAPAN.
1.211	Postcard	Japanese Nurse	Unknown	Japan.	Collo type on postcard stock	c. 1905	14.1 cm	9.05 cm	n/a	
1.212	Halftone illustration	Japanese and English nurses	Unknown	Tokyo, Japan.	Letterpress halftone	c. 1905	8.15 cm	10.95 cm	n/a	ENGLISH AND JAPANESE LADIES AT TOKYO PREPARING BANDAGES FOR THE ARMY, UNDER THE AUSPICES OF THE RED CROSS.
1.213	Halftone illustration	Japanese ladies making bandages	Unknown	Tokyo, Japan.	Letterpress halftone	c. 1905	9.2 cm	11.4 cm	n/a	JAPANESE LADIES IN TOKYO MAKING BANDAGES FOR THE TROOPS
1.214	Collo type	Empress of Japan	Unknown	Tokyo, Japan.	Collo type on paper		37.4 cm	32.8 cm	n/a	
1.215	Collo type	Emperor Meiji	Unknown	Tokyo, Japan.	Collo type on paper		36.6 cm	32.8 cm	n/a	
1.216	Relief halftone	Miss Itoko Nakagawa	Unknown	Japan.	Letterpress halftone	c. 1905	12.7 cm	7.9 cm	n/a	Miss Itoko, daughter of Mr. Nakagawa.
1.217	Relief halftone	Japanese lady in front of mirror	Unknown	Japan.	Letterpress halftone	c. 1905	7.5 cm	6.8 cm	n/a	
1.218	Relief halftone	Countess Ogawa and child	Unknown	Japan.	Letterpress halftone	c. 1905	15.9 cm	13 cm	n/a	Countess Ogawa and her child.
1.219	Photograph	Outdoor group picture at Admiral Noel's reception	Unknown	Tokyo, Japan.	Gelatin silver print	1905	17.4 cm	29 cm	n/a	Mrs Harris 9 Miss Sonoda Mr MacLean Miss MacLean 7. Lady Barclay 6 Mrs Sonoda (hostess) 8 " " children 1 Admiral Sir Gerard Noel. 3 Mr. Sonoda (host) Lady MacDonald. 5 Sir Claud Macdonald Shirokane Snkozaka Shiba, Tokio, Oct. 17th, 1905
1.220	Illustration	Lady with hair bows	Unknown	Japan.	Ink on paper	c. 1905	8.1 cm	4.3 cm	n/a	
1.221	Relief halftone	Baron Megata family	Unknown	Japan.	Letterpress Halftone	c. 1905	13.9 cm	21.7 cm	n/a	Baron Megata and his family.
1.222	Relief halftone	Kival Freighters	Unknown	Japan.	Letterpress halftone	c. 1905	4.2 cm	17.15 cm	n/a	KIVAL FREIGHTERS -- TRAIN AND SAMPAN on the river Ichikawa, Japan.
1.223	Relief halftone	Chinese Graduates	Unknown	Japan.	Letterpress halftone	c. 1905	14.3 cm	20.5 cm	n/a	Chinese female graduates from the Seijo Gakko. They are the first batch of Chinese girl students who graduated from the school.
1.224	Illustration	Lady in kimono	Unknown	Japan.	Letterpress halftone	c. 1905	6.3 cm	3.15 cm	n/a	
1.225	Relief halftone	Prince Pu Lun	Unknown	Japan.	Letterpress halftone	1907	15.2 cm	22.4 cm	n/a	We were at a theatre party in honour of the Prince given by Baron Goto. Were commanded to wear low-neck gowns.

1.226	Picture postcard	Officials at Yokohama Park Celebration	Unknown	Yokohama, Japan.	Colotype on postcard stock	c. 1907	9.05 cm	14 cm	n/a	IN CELEBRATION OF THE VISIT OF H.R.M. FLEET TO YOKOHAMA. YOKOHAMA PARK.
1.227	Picture postcard	Lady and child gazing out to the harbour from The Bund	Unknown	Yokohama, Japan.	Colotype on postcard stock	c. 1907	6.05 cm	14 cm	n/a	
1.228	Illustration	Doll festival	Unknown	Japan.	Offset lithograph on paper	c. 1907	17.5 cm	14.6 cm	n/a	
1.229	Relief half-tone	Baron Kentaro Kaneko	J.E. Purdy & Co.	Japan.	Letterpress half-tone	c. 1905	20.75 cm	13.9 cm	n/a	BARON KENTARO KANEKO LL. D. FORMERLY MINISTER OF AGRICULTURE AND COMMERCE IN MARQUIS ITO'S CABINET, AND NOW SPECIAL REPRESENTATIVE OF THE JAPANESE GOVERNMENT IN THE UNITED STATES. PHOTOGRAPHED IN THE CAP AND GOWN OF HARVARD DOCTOR OF LAWS
1.230	Photograph	Two uniformed men	Unknown	Japan.	Gelatin silver print	c. 1907	8.3 cm	14 cm	n/a	
1.231	Photograph	Uniformed man in shed	Unknown	Japan.	Gelatin silver print	c. 1907	8.3 cm	14 cm	n/a	
1.232	Relief half-tone	Count Sergius De Witte	P. A. Juley	Russia	Letterpress half-tone	c. 1905	20.7 cm	14 cm	n/a	COUNT SERGIUS DE WITTE THE SENIOR RUSSIAN PEACE COMMISSIONER
1.233	Photograph	Soldier with rifle	Unknown	Japan.	Gelatin silver print	c. 1905	14 cm	8.3 cm	n/a	
1.234	Relief half-tone	Prehistoric wood-cut masks	Unknown	Satsuma, Japann.	Letterpress half-tone	c. 1905	10 cm	8.6 cm	n/a	
1.235	Relief half-tone	Baron Komura and colleagues	Unknown	Japan, U.S.A.	Letterpress half-tone	c. 1905	20.2 cm	13.15 cm	n/a	BARON JUTARO KOMURA THE SENIOR PEACE COMMISSIONER. THE OTHER COMMISSIONER IS MR. TAKAHIRA, JAPANESE MINISTER TO THE UNITED STATES. TO THE LEFT OF BARON KOMURA IS COUNT YA (...) AND TO THE RIGHT IS MR. SATO, ONE HIS ASSISTANT, THE OTHER HIS SPOKESMAN TO THE
1.236	Picture postcard	Government Building	Unknown	Tokyo, Japan.	Colotype on postcard stock	c. 1905	9 cm	14 cm	n/a	The Department of State for Foreign Affairs
1.237	Relief half-tone	Two women over hearth	Unknown	Japan.	Letterpress half-tone	c. 1905	5.3 cm	7 cm	n/a	
1.238	Illustration	Gentleman courting lady	Unknown	Japan.	Ink on paper	c. 1905	12.5 cm	20.9 cm		
1.239	Relief half-tone	Ladies playing a rope game	Unknown	Japan.	Letterpress half-tone	c. 1905	4.2 cm	8.1 cm	n/a	PLAYING AT KONKON CHIKI

1.240	Illustration	Tourist looking at Tokyo through binoculars	Unknown	Tokyo, Japan.	Ink on paper	c. 1905	17.8 cm	22.8 cm	n/a	The City of Tokyo as seen by the Great American Visitors.
1.241	Illustration	Political Cartoon on peace negotiations	Unknown	Japan.	Ink on paper	c. 1905	36 cm	22.8 cm		ATTITUDES OF THE PLENIPOENTIARIES
1.242	Photograph	Farmers on rice paddy	Unknown	Japan	Hand-colored matte albumen silver print on thick paper	c. 1890	5.65 cm	13.15 cm	n/a	
1.243	Picture postcard	Imperial University	Unknown	Tokyo, Japan.	Colotype on postcard stock	c. 1905	13.3 cm	7.35 cm	n/a	No. 182 The Imperial University, Tokyo.
1.244	Picture postcard	Asakusa Kwan-On	Unknown	Tokyo, Japan.	Hand coloured colotype postcard	c. 1905	9.05 cm	11.7 cm	n/a	(T62) Asakusa Kwan-on (Buddhist Temple) Tokyo.
1.245	Picture postcard	Children with babies on back	Unknown	Japan.	Hand-colored matte albumen silver print on thick paper	c. 1905	8.9 cm	11.8 cm	n/a	
1.246	Picture postcard	Lady in jinrikisha under cherry blossoms	Unknown	Koganei, Japan.	Hand coloured colotype postcard	c. 1905	14.1 cm	9 cm	n/a	CHERRY BLOSSOM AT KOGANEI.
1.247	Photograph	Margaret MacLean, Alexander MacLean and friend at Anamori Street	Unknown	Tokyo, Japan.	Gelatin silver print	c. 1906	13.9 cm	8.3 cm	n/a	
1.248	Relief halftone	Miss Hisako Kinoshita	Unknown	Japan.	Letterpress halftone	c. 1906	11.5 cm	6.1 cm	n/a	
1.249	Photograph	Margaret MacLean and friends under Anamori Torii gate	Unknown	Tokyo, Japan.	Gelatin silver print	c. 1906	11.1 cm	6.5 cm	n/a	
1.250	Photograph	Actors on stage	Unknown	Japan.	Colodion POP print	c. 1906	20.9 cm	28.1 cm	n/a	
1.251	Painting	Farm-houses and sampans	Unknown	Japan.	Watercolour on paper	c. 1906	11 cm	6.5 cm	n/a	Miss Hisako, sister of Viscount Kinoshita
1.252	Invitation card	Breakfast invitation	Count and Countess Hayashi	Tokyo, Japan.	Letter press invitation	1907	6.9 cm	10.2 cm		
1.253	Illustration	Princesses admiring war trophies	M. N	Japan.	Letterpress print on paper	c. 1906	11.8 cm	17.15 cm	n/a	

1.254	Photograph	People walking in front of stage	Unknown	Japan.	Colodion POP print	c. 1906	17.5 cm	28.5 cm	n/a	
1.255	Relief halftone	Group picture of lady musicians	Unknown	Japan.	Letterpress halftone	c. 1906	14.5 cm	21.3 cm	n/a	
1.256	Picture postcard	Order of the Garter postcard	Hoshinosei, Yokohama	Yokohama, Japan.	Lithographic process on postcard stock.	c. 1906	13.8 cm	8.4 cm	n/a	Prince Arthur of Cannought presented to the Japanese Emperor, March 1906.
1.257	Picture postcard	Customs House	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1906	9 cm	14.2 cm	n/a	CUSTOM HOUSE YOKOHAMA
1.258	Photograph	Margaret MacLean, Alexander MacLean and friend at Anamori Shrine entrance.	Unknown	Tokyo, Japan.	Gelatin silver print	c. 1906	8.3 cm	13.95 cm	n/a	
1.259	Relief halftone	Students practicing tea ceremony	Unknown	Japan.	Letterpress halftone	c. 1906	14.4 cm	21.4 cm	n/a	Students of the Toyo Jogei Gakko practising tea-ceremony
1.260	Relief halftone	Women binding books	Unknown	Japan.	Letterpress halftone	c. 1906	14.4 cm	21.8 cm	n/a	Japanese women as bread-winners. Women engaged in book-binding
1.261	Photograph	Young girl and boy	Unknown	Japan.	Hand-colored albumen silver print.	c. 1890s	5 cm	5.1 cm	n/a	
1.262	Illustration	Kimono shop truck	Unknown	Japan	Letterpress print on paper	c. 1906	4 cm	6.5 cm	n/a	
1.263	Photograph	Girl with basket	Unknown	Japan	Hand-colored albumen silver print.	c. 1890s	5.9 cm	3.3 cm	n/a	
1.264	Photograph	Girl holding hat	Unknown	Japan.	Hand-colored albumen silver print.	c. 1890s	7.7 cm	3.7 cm	n/a	
1.265	Relief halftone	Lady Ichijo's funeral	Unknown	Japan.	Letterpress halftone	c. 1906	22.6 cm	15 cm	n/a	Funeral of Lady Ichijo. The funeral of the late Lady Ichijo, mother of the Empress, was held at the Seishoji Temple on Feb. 1st according to buddhist rites.
1.266	Photograph	Boy standing on the street	Unknown	Japan	Colodion POP print	c. 1906	10.2 cm	12.6 cm	n/a	
1.267	Relief halftone	Chion-in Buddha	Unknown	Kyoto, Japan.	Letterpress halftone	c. 1906	12.7 cm	15.1 cm	0.05 mm	Ancient wood-cuts of Buddha & 16 disciples, Chion-in temple, Kyoto.
1.268	Relief halftone	Toshogu Shrine	Unknown	Nikko, Japan.	Letterpress halftone	c. 1906	17.1 cm	15.1 cm	n/a	Interior of Toshogu Shrine, Nikko.
1.269	Relief halftone	Procession at Ote-mon	Unknown	Japan.	Letterpress halftone	c. 1906	9.5 cm	18.3 cm	0.06 mm	Processions of the feudal lords at the Ote-mon on the New Year's Day.

1.270	Relief halftone	Tables, trays and curios	Unknown	Japan.	Letterpress halftone	c. 1906	7.3 cm	5.5 cm	n/a	
1.271	Map	Yokohama Garden Party	Yokohama City	Yokohama, Japan.	Letterpress print on paper	c. 1906	24.3 cm	33.45 cm	0.08 mm	YOKOHAMA CITY'S GARDEN PARTY IN HONOUR OF H.B.M.'s CHINA SQUADRON.
1.272	Picture postcard	Isezakicho	Unknown	Isezakicho, Yokohama, Japan.	Hand coloured colotype postcard	c. 1906	9.1 cm	14.1 cm	n/a	
1.273	Illustration	Lady boarding a streetcar	Unknown	Japan.	Letterpress print on paper	c. 1906	21 cm	12.3 cm	n/a	
1.274	Map	Railway map and schedule	Unknown	Tokyo, Japan.	Letterpress print on paper	c. 1906	11.7 cm	35.1 cm	0.14 mm	
1.275	Photograph	Itinerant merchants at park	Unknown	Japan.	Hand-colored albumen silver print.	c. 1890s	9.6 cm	9.6 cm	n/a	
1.276	Photograph	Group picture at formal party with Margaret MacLean and other foreign ladies.	Unknown	Tokyo, Japan.	Gelatin silver print	c. 1906	10 cm	9 cm	n/a	
1.277	Picture postcard	Nagoya Castle	Unknown	Nagoya, Japan.	Colotype on postcard stock	c. 1906	9.1 cm	12.9 cm	n/a	CASTLE OF NAGOYA
1.278	Floorplan	Plan of Emperor's Birthday Ball	Imperial Household Agency	Tokyo, Japan.	Letterpress print on paper	1906	21.95 cm	23.5 cm	0.10 mm	Plan of Emperor's Birthday Ball, Nov. 3rd
1.279	Photo-mechanical re-production	The Golden Pavilion	Unknown	Kyoto, Japan.	Colotype on postcard stock	c. 1906	10.5 cm	9.2 cm	n/a	KINKAKUJI TEMPLE, TA KYOTO.
1.280	Relief halftone	Women working	Unknown	Japan.	Letterpress halftone	c. 1906	21 cm	15 cm	n/a	Japanese women as bread-winners. Women engaged in decomposing types.
1.281	Photo-mechanical re-production	Boat-shaped bush and tree	Unknown	Kyoto, Japan.	Colotype on postcard stock	c. 1906	10.85 cm	14.35 cm	n/a	
1.282	Relief halftone	Japanese women as bread-winners	Unknown	Japan.	Letterpress halftone	c. 1906	21.85 cm	15.1 cm	n/a	apanese women as bread-winners. Women engaged in sewing
1.283	Picture postcard	Street decorations	Unknown	Yokohama, Japan.	Colotype on postcard stock	c. 1906	8.8 cm	14.1 cm	n/a	Yokohama
1.284	Relief halftone	Mr. Nishida and family	Unknown	Tokyo, Japan.	Letterpress halftone	c. 1906	13.5 cm	21.4 cm	n/a	Mr. Nishida, Director of the Tokyo Jogukkan and his fa

1.285	Photograph	Children carrying infants	Unknown	Japan.	Hand-colored albumen silver print.	c. 1890s	13.5 cm	8.6 cm	n/a	arrying children
1.286	Photograph	Lady feeding pigeons in the park.	Unknown	Japan.	Cyanotype	c. 1906	8.1 cm	5.4 cm	n/a	
1.287	Illustration	Punishing Russia	Matsuya for The Vogue magazine	Japan.	Letterpress halftone	c. 1905	18.8 cm	11.8 cm	n/a	
1.288	Invitation card	April 17th, 1906	Imperial Household Agency	Tokyo, Japan.	Letterpress and spot color on embossed card stock	1906	15.5 cm	19.3 cm	2 mm	
1.289	Invitation card	November 11th, 1905	Imperial Household Agency	Tokyo, Japan.	Letterpress and spot color on embossed card stock	1905	15.3 cm	19.7 cm	2 mm	
1.290	Picture postcard	Contour trimmed postcard of lady with parasol	Unknown	Japan.	Hand coloured colotype postcard	c. 1906	12.4 cm	7.4 cm	n/a	
1.291	Picture postcard	Pond and bridge	Unknown	Japan.	Hand coloured colotype postcard	c. 1906	14.4 cm	5.8 cm	n/a	
1.292	Picture postcard	Carp windsocks	unknown	Japan.	Hand coloured colotype postcard	c. 1906		5.65 cm	n/a	
1.293	Picture postcard	Tokyo Castle	Unknown	Tokyo, Japan.	Colotype on postcard stock	c. 1906	9.2 cm	14.3 cm	n/a	
1.294	Picture postcard	Sakurada, Tokyo	unknown	Tokyo, Japan.	Photogravure on postcard stock	c. 1906	7.3 cm	14 cm	n/a	
1.295	Picture postcard	Castle moat	unknown	Japan.	Photogravure on postcard stock	c. 1906	8.9 cm	14.2 cm	n/a	
1.296	Picture postcard	Mount Fuji in the distance	Unknown	Japan.	Watercolor painting	c. 1906	6.9 cm	13.95 cm	n/a	
1.297	Programme	Admiral Togo's Yokohama reception program	City of Yokohama	Yokohama, Japan.	Letterpress and spot color on card stock	1905	15.1 cm	11.8 cm	n/a	
1.298	Illustration	Editorial cartoon	Unknown	Japan.	Letterpress print on paper	c. 1905	8.2 cm	12.2 cm	n/a	THE JAPANESE EDITOR IN WAR-TIME
1.299	Invitation card	Invitation to meet Admiral Noel	Governor Sufu's office	Japan.	Letterpress and spot color on card stock	1905	9 cm	11.5 cm	n/a	To Meet H.E. Admiral Sir Gerard and Lady Noel
1.300	Relief halftone	Bonsai trees	Unknown	Japan.	Letterpress halftone	c. 1905	7.5 cm	12.2 cm	n/a	JAPANESE DWARF TREES
1.301	Relief halftone	Nagoya Castle	Unknown	Japan	Letterpress halftone	c. 1905	12.95 cm	8.2 cm	n/a	

1.302	Menu	Dinner menu	Unknown	Japan.	Letterpress and hand-painted watercolour on card stock	c. 1905	13.9 cm	11.1 cm	n/a	
1.303	Name Card	Name card	Unknown	Japan.	Hand-painted watercolour and ink calligraphy on card stock	c. 1905	4.4 cm	7.5 cm	n/a	Ledal (?) Higashi
1.304	Relief halftone	Temple Gate	Unknown	Tokyo, Japan.	Letterpress halftone	c. 1905	6.95 cm	10.1 cm	n/a	
1.305	Relief halftone	Jinrikisha buy the bay	Unknown	Yokohama, Japan.	Letterpress halftone	c. 1905	9.15 cm	10 cm	n/a	
1.306	Invitation card	Dinner invitation to meet Mr. Lemieux	Eichi Shibusawa	Tokyo, Japan.	Letter press invitation	1907	14.3 cm	11 cm	n/a	
1.307	Illustration	Editorial cartoon	Kitazawa Rakuten, Tokyo Pack	Japan.	Letterpress print on paper	1905	35.55 cm	23.1 cm	0.09 mm	
1.308	Picture postcard	Snow on Nishino-bashi	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1905	9 cm	13.6 cm	n/a	Our house Snow Scene, near Nishino-bashi, Yokohama
1.309	Picture postcard	Namental Car	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1905	14 cm	9.1 cm	n/a	Our house Namental Car of Temple Osan at Yokohama
1.310	Picture postcard	Yokohama park cherry blossoms	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1905	9 cm	13.2 cm	n/a	CHERRY BLOSSOMS AT YOKOHAMA PARK.
1.311	Picture postcard	Snow on the Ishikawa	Tomboya	Yokohama, Japan.	Hand coloured colotype postcard	c. 1905	9.05 cm	13.3 cm	n/a	View of Snow Ishikawa, Yokohama.
1.312	Photograph	Aerial view of Yokohama	Unknown	Yokohama, Japan.	Hand-colored albumen silver print.	c. 1890s	9 cm	13.4 cm	n/a	YOKOHAMA TOWN.
1.313	Photograph	Japanese women at well	Unknown	Japan.	Hand-colored albumen silver print.	c. 1890s	13.5 cm	9 cm	n/a	
1.314	Relief halftone	Steps to the temple	Unknown	Yokohama, Japan.	Letterpress halftone	c. 1905	6.2 cm	4.1 cm	n/a	STEEP STEPS TO THE TEMPLE
1.315	Postcard	Noge Hill	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1905	14 cm	8.95 cm	n/a	NOGE HILL, YOKOHAMA
1.316	Photograph	Large uilding	Unknown	Yokohama, Japan.	Hand-colored albumen silver print.	c. 1890s	9 cm	13.3 cm	n/a	
1.317	Photograph	Street crowd	Unknown	Yokohama, Japan.	Hand-colored albumen silver print.	c. 1890s	9.4 cm	13.7 cm	n/a	x Our house
1.318	Picture postcard	Women lining up with buckets	Unknown	Yokohama, Japan.	Colotype on postcard stock	1907	9.05 cm	10.95 cm	n/a	

1.319	Picture postcard	Japanese water pumpers sitting under shed	Unknown	yokohama, Japan.	Colotype on postcard stock	1907	9.1 cm	14 cm	n/a	
1.320	Picture postcard	People standing around wooden water tank	Unknown	yokohama, Japan.	Colotype on postcard stock	1907	7.9 cm	11.7 cm	n/a	
1.321	Picture postcard	Young children carrying water buckets	Unknown	yokohama, Japan.	Colotype on postcard stock	1907	6.1 cm	14.2 cm	n/a	
1.322	Picture postcard	Men and women lining up to gather water from street faucet	Unknown	yokohama, Japan.	Colotype on postcard stock	1907	9.1 cm	11.9 cm	n/a	Water Famine of Yokohama 25TH August 1907.
1.323	Picture postcard	Long lines of people waiting to collect water	Unknown	yokohama, Japan.	Colotype on postcard stock	1907	9.1 cm	14 cm	n/a	
1.324	Picture postcard	Long line of people under the rain	Unknown	yokohama, Japan.	Colotype on postcard stock	1907	7.5 cm	12.9 cm	n/a	
1.325	Picture postcard	Woman and toddler	Unknown	Japan.	Hand-colored matte albumen silver print on thick paper	c. 1900	7.95 cm	3.9 cm	n/a	
1.326	Relief halftone	Man in traditional costume playing stringed instrument	Unknown	Japan.	Letterpress halftone	c. 1907	6.3 cm	8.6 cm	n/a	
1.327	Picture postcard	Crowded queue at water tank	Unknown	Yokohama, Japan.	Colotype on postcard stock	1907	9.1 cm	14 cm	n/a	
1.328	Picture postcard	Crowd with buckets before shops	Unknown	Yokohama, Japan.	Colotype on postcard stock	1907	13.5 cm	8.3 cm	n/a	
1.329	Picture postcard	Crowded queue of people with umbrellas	Unknown	Yokohama, Japan.	Colotype on postcard stock	1907	9.1 cm	14.05 cm	n/a	
1.330	Picture postcard	Anamori Inari	Unknown	Anamori, Japan.	Hand coloured colotype postcard	c. 1907	8.4 cm	14 cm	n/a	THE SHRINE OF THE ANAMORI-INARI

1.331	Picture postcard	Anamori Inari compound	Unknown	Anamori, Japan.	Hand coloured colotype postcard	c. 1907	8.9 cm	14 cm	n/a	THE COMPOUND OF THE ANAMORI-INARI
1.332	Picture postcard	Anamori Street	Unknown	Anamori, Japan.	Hand coloured colotype postcard	c. 1907	8.8 cm	14 cm	n/a	VIEW OF ANAMORI STREET
1.333	Picture postcard	Inaribashi	Unknown	Anamori, Japan.	Hand coloured colotype postcard	c. 1907	6.75 cm	13.4 cm	n/a	VIEW OF INARIBASHI
1.334	Picture postcard	Torii passageway	Unknown	Anamori, Japan.	Colotype on postcard stock	c. 1907	8.25 cm	9.2 cm	n/a	
1.335	Picture postcard	Sacred arches devoted to shrine	Unknown	Anamori, Japan.	Hand coloured colotype postcard	c. 1907	6.8 cm	11 cm	n/a	SACRED ARCHES DEVOTED TO THE ANAMORI-INARI
1.336	Picture postcard	Lady in resting palanquin	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	7.15 cm	13.21 cm	n/a	
1.337	Picture postcard	Woman and children on street	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	8 cm	13.9 cm	n/a	
1.338	Picture postcard	Painted landscape	Unknown	Japan.	Painting	c. 1907	2.5 cm	8.1 cm	n/a	
1.339	Picture postcard	View of Anamori Inari	Unknown	Anamori, Japan.	Hand coloured colotype postcard	c. 1907	7.35 cm	12.3 cm	n/a	VIEW OF THE ANAMORI-INARI
1.340	Picture postcard	Yokohama Geisha	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1907	8.9 cm	11.9 cm	n/a	GEISHA GIRL OF YOKOHAMA
1.341	Picture postcard	Boys balancing baskets	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	7.81 cm	9.7 cm	n/a	
1.342	Picture postcard	Gardner at work	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	8.1 cm	9.55 cm	n/a	
1.343	Menu	Lunch menu	Canadian Pacific Railway Co.	RMS Empress of China	Letterpress print on paper	1909	12.12 cm	22.1 cm	n/a	Between Mar. 11th and Mar. 12th, 1909.
1.344	Picture postcard	Sampan	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	8.3 cm	12.6 cm	n/a	From a junk like this I saw the Imperial Naval Review 170 Warships
1.345	Relief halftone	Standing gentleman and sitting lady	Unknown	Japan.	Letterpress halftone	c. 1907	11.25 cm	6.6 cm	n/a	
1.346	Relief halftone	Woman showing head through sliding door	Unknown	Japan.	Letterpress halftone	c. 1907	8.7 cm	6.7 cm	n/a	HOUSEMAID OPENING THE "SHOJI" IN THE MORNING.
1.347	Relief halftone	Cemetery and pagoda at Nagasaki	Unknown	Japan.	Letterpress halftone	c. 1907	8.4 cm	12 cm	n/a	Burying Ground and Pagoda, Nagasaki.

1.348	Relief halftone	Itinerant houseware salesman	Original image by T. Enami	Japan.	Letterpress halftone	c. 1907	8.4 cm	10.4 cm	n/a	A Long and Strong Pull in Japan.
1.349	Relief halftone	Ise Shrine entrance	Unknown	Japan.	Letterpress halftone	c. 1907	9.45 cm	9.7 cm	n/a	Togo presented one of captured battleship Arai's 12 inch guns to this shrine
1.350	Relief halftone	Lady on jinrikisha admiring flower garden	Unknown	Japan.	Letterpress halftone	c. 1907	10.8 cm	16.6 cm	n/a	252 IRIS GARDEN IN HORIKIRI, TOKYO.
1.351	Relief halftone	Michi Kawai	Unknown	Japan.	Letterpress halftone	1911	20.55 cm	5.6 cm	n/a	A JAPANESE LECTURER MISS MICH KAWAI
1.352	Illustration	Editorial cartoon	Unknown	Japan.	Letterpress print on paper	c. 1905	32.5 cm	48 cm	0.13 mm	
1.353	Picture postcard	Ieyasu Temple	Unknown	Nikko, Japan.	Collo type on postcard stock	c. 1907	8 cm	10.4 cm	n/a	Interior of the Temple of Ieyasu
1.354	Picture postcard	Ieyasu Temple approach	Unknown	Nikko, Japan.	Collo type on postcard stock	c. 1907	8 cm	10.35 cm	n/a	Entrance Gate to the Temple of Ieyasu
1.355	Picture postcard	Iemitsu Temple approach	Unknown	Nikko, Japan.	Collo type on postcard stock	c. 1907	8.1 cm	10.4 cm	n/a	Entrance Gate to the Temple of Iemitsu
1.356	Picture postcard	Naka-Iwa river and bridge scene	Unknown	Nikko, Japan.	Collo type on postcard stock	c. 1907	7.3 cm	10.45 cm	n/a	Naka-Iwa
1.357	Picture postcard	Roadside statues and landscape	Unknown	Nikko, Japan.	Collo type on postcard stock	c. 1907	8 cm	10.4 cm	n/a	Gammanga-fuchi
1.358	Picture postcard	Compound structure across a lake	Unknown	Nikko, Japan.	Collo type on postcard stock	c. 1907	7.4 cm	10.4 cm	n/a	
1.359	Picture postcard	Small boat on lake shore	Unknown	Nikko, Japan.	Collo type on postcard stock	c. 1907	8.2 cm	10.6 cm	n/a	Chuzenji Lake
1.360	Picture postcard	Sacred bridge at Nikko	Unknown	Nikko, Japan.	Collo type on postcard stock	c. 1907	7.45 cm	10.35 cm	n/a	Sacred Bridge
1.361	Picture postcard	View of a temple complex	Unknown	Nikko, Japan.	Collo type on postcard stock	c. 1907	8.05 cm	9.4 cm	n/a	View from the Daikoku Hill
1.362	Picture postcard	Kirifuri waterfall	Unknown	Nikko, Japan.	Collo type on postcard stock	c. 1907	10.9 cm	7.4 cm	n/a	Kirifuri Fall
1.363	Picture postcard	Kegon waterfall	Unknown	Nikko, Japan.	Collo type on postcard stock	c. 1907	10.9 cm	7.45 cm	n/a	Kegon Fall
1.364	Picture postcard	Farmers	Unknown	Japan.	Hand coloured collo type postcard	c. 1907	7.2 cm	6.5 cm	n/a	

1.365	Picture postcard	Tree-lined road	Unknown	Japan.	Collo type on postcard stock	c. 1907	10.4 cm	7.45 cm	n/a	
1.366	Picture postcard	Buddha statue carved on living rock	Unknown	Japan.	Collo type on postcard stock	c. 1907	12.1 cm	8 cm	n/a	
1.367	Photograph	Lava Bed near Karuizawa 1/3	Unknown	Nagano/Gunma, Japan	Gelatin silver print	c. 1907	9.6 cm	13.95 cm	n/a	
1.368	Photograph	Lava Bed near Karuizawa 2/3	Unknown	Nagano/Gunma, Japan	Gelatin silver print	c. 1907	9.5 cm	14.2 cm	n/a	
1.369	Photograph	Lava Bed near Karuizawa 3/3	Unknown	Nagano/Gunma, Japan	Gelatin silver print	c. 1907	9.55 cm	9 cm	n/a	Lava bed near Karuizawa
1.370	Picture postcard	Mt. Asama erupting	Unknown	Nagano/Gunma, Japan	Collo type on postcard stock	c. 1907	9 cm	6.8 cm	n/a	8,200 ft. climbed at night. Asama-yama
1.371	Picture postcard	Mt. Asama crater	Unknown	Nagano/Gunma, Japan	Collo type on postcard stock	c. 1907	8.8 cm	10.4 cm	n/a	I looked into here at 4:20 a.m.
1.372	Photograph	Pilgrims on the road	Unknown	Nagano/Gunma, Japan	Hand-colored albumen silver print.	c. 1890s	4.8 cm	10.5 cm	n/a	Pilgrims
1.373	Photograph	Mt. Asama billowing smoke	Unknown	Nagano/Gunma, Japan	Colodion POP print	c. 1907	8.7 cm	12.95 cm	n/a	MT. ASAMA ACTIVE VOLCANO KARUIZAWA JAPAN MAMPEI HOTEL
1.374	Picture postcard	Railroad track and tunnel	Unknown	Japan.	Collo type on postcard stock	c. 1907	14.1 cm	9 cm	n/a	Tunnel
1.375	Picture postcard	Japanese lady on sedan chair carried by four men.	Unknown	Japan.	Hand coloured collo type postcard	c. 1907	8.4 cm	11.4 cm	n/a	a comfortable way
1.376	Photograph	Temple structure with high cliffs in the background	Unknown	Japan.	Gelatin silver print	c. 1907	14.2 cm	8.7 cm	n/a	
1.377	Picture postcard	Man carrying bedding on his back	Unknown	Japan.	Hand-colored albumen silver print.	c. 1890s	8.8 cm	5.2 cm	n/a	
1.378	Picture postcard	Railroad tunnel and tracks	Unknown	Japan.	Collo type on postcard stock	c. 1907	14.2 cm	9 cm	n/a	
1.379	Picture postcard	Sinking Dakota, front quarter view	Unknown		Hand coloured collo type postcard	1907	6.4 cm	11.55 cm	n/a	

1.380	Picture postcard	Dakota forward masts			Hand coloured colotype postcard	1907	12.1 cm	7.6 cm	n/a	
1.381	Photograph	Sunrise	Unknown		Gelatin silver print	c. 1907	9.3 cm	14.4 cm	n/a	
1.382	Photograph	Man standing with saddled horse with Mt. Fuji in the distance	Unknown		Hand-colored albumen silver print.	c. 1900	6.4 cm	13.2 cm	n/a	
1.383	Picture postcard	Child at a water well	Unknown		Hand coloured colotype postcard	c. 1907	6.4 cm	5 cm	n/a	
1.384	Picture postcard	Sinking Dakota, rear right quarter view			Hand coloured colotype postcard	1907	5.4 cm	9 cm	n/a	
1.385	Photograph	Sinking Dakota, rear			Gelatin silver print	1907	6.5 cm	7.9 cm	n/a	
1.386	Picture postcard	Two men with grass vests	Unknown		Hand coloured colotype postcard	c. 1900	10.7 cm	8.7 cm	n/a	Our gardner looked like this
1.387	Picture postcard	Japanese village street	Unknown		Hand coloured colotype postcard	c. 1900	7.55 cm	12.9 cm	n/a	Old Hakone
1.388	Picture postcard	Sun and crashing sea waves	Unknown	Japan.	Gold and silver dust painting on postcard stock	c. 1900	13.95 cm	9.1 cm	n/a	
1.389	Picture postcard	Kintai Bridge	Unknown	Yamaguchi, Japan.	Hand coloured colotype postcard	c. 1907	5.3 cm	11.4 cm	n/a	Kintai
1.390	Picture postcard	Man in bamboo forest	Unknown	Kyoto, Japan.	Hand coloured colotype postcard	c. 1907	14.2 cm	8.95 cm	n/a	BAMBOO FOREST AT KYOMIZU KYOTO
1.391	Photograph	Scene on the Sumida River, Mukojima, Tokyo.	Kusakabe Kimbei	Tokyo, Japan.	Hand-colored albumen silver print.	c. 1890	6.6 cm	13.3 cm	n/a	
1.392	Picture postcard	Flying Crane	Unknown	Japan.	Lithographic process and embossing on postcard stock.	c. 1907	7.15 cm	13.9 cm	n/a	
1.393	Picture postcard	Kameido Shrine	Unknown	Tokyo, Japan.	Hand coloured colotype postcard	c. 1907	12.6 cm	8.8 cm	n/a	SHRINE KAMEIDO-JINJA, TOKYO
1.394	Picture postcard	Asakusa Park	Unknown	Tokyo, Japan.	Hand coloured colotype postcard	c. 1907	9 cm	14.1 cm	n/a	ASAKUSA-PARK, TOKYO. Always enjoyed here, twirled prayer wheels, feed pigeons
1.395	Picture postcard	Senjokaku Hall at Itsukushima Shrine	Tomboya	Japan.	Hand coloured colotype postcard	c. 1907	9.05 cm	14 cm	n/a	View of Senjokaku Hall Itsukushima Shrine

1.396	Picture postcard	Takinowo Temple road	Unknown	Nikko, Japan.	Hand coloured colotype postcard	c. 1907	14.1 cm	7.6 cm	n/a	ROAD OF TAKINOWO TEMPLE; NIKKO.
1.397	Picture postcard	Fudoo Temple	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1907	12 cm	8.1 cm	n/a	TEPLE FUDOO YOKOHAMA
1.398	Photograph	Prayers for babies.	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	11.9 cm	8.6 cm	n/a	Prayers said for babies. Gifts from babies.
1.399	Relief half-tone	Priest and Acolyte	Unknown	Japan.	Letterpress half-tone	c. 1907	8.15 cm	10.9 cm	n/a	Priest and Acolyte
1.400	Picture postcard	Nishion Ganji Temple	Unknown	Kyoto, Japan.	Hand coloured colotype postcard	c. 1907	9 cm	12.5 cm	n/a	TEMPLE NISHIHON GANJI AT KYOTO
1.401	Picture postcard	Miyajima	Unknown	Hiroshima, Japan.	Hand coloured colotype postcard	c. 1907	9 cm	12.2 cm	n/a	MIYAJIMA OF AKI One of the three great views of Japan
1.402	Picture postcard	Gods road	Unknown	Nikko, Japan.	Hand-colored matte albumen silver print on thick paper	c. 1907	6 cm	11.8 cm	n/a	Nikko no one has ever been able to count the correct number of gods
1.403	Picture postcard	Forest steps	Unknown	Nikko, Japan.	Hand coloured colotype postcard	c. 1907	8.5 cm	11.9 cm	n/a	Nikko
1.404	Photograph	God of Thunder	Unknown	Japan.	Hand-colored matte albumen silver print on thick paper	c. 1907	12.75 cm	7.6 cm	n/a	god of Thunder
1.405	Photograph	Buddhist priest praying	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	7.5 cm	8.6 cm	n/a	A Buddhist priest praying that certain li may be as pure as the paper he holds.
1.406	Picture postcard	Gion festival float	Unknown	Kyoto, Japan.	Hand coloured colotype postcard	c. 1907	12.6 cm	5.3 cm	n/a	
1.407	Photograph	Monk with large hat	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	7.7 cm	3.05 cm	n/a	
1.408	Picture postcard	Temple Gate	Unknown	Shiga, Japan.	Hand-colored matte albumen silver print on thick paper	c. 1907	9.05 cm	13.9 cm	n/a	MIIDERA AT OMI
1.409	Picture postcard	View of Miidera Temple	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	8 cm	14.1 cm	n/a	
1.410	Picture postcard	Row of six stone statues of Buddha	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	8.7 cm	13.2 cm	n/a	
1.411	Picture postcard	Temple view	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	7 cm	14.2 cm	n/a	
1.412	Picture postcard	God of Wind	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	10.9 cm	7.5 cm	n/a	god of Wind
1.413	Photograph	Zen monks with flutes and wicker masks	Unknown	Japan.	Hand-colored matte albumen silver print on thick paper	c. 1900	11 cm	7.4 cm	n/a	Komoso

1.414	Relief halftone	Large Buddha at Shinko Temple	Unknown	Japan.	Hand-colored albumen silver print.	c. 1907	4.1 cm	5.8 cm	n/a	SHINKO-JI AND DAIBUTSU
1.415	Picture postcard	Group of Buddhist monks	Unknown	Japan.	Letterpress halftone	c. 1907	6.5 cm	7.9 cm	n/a	BUDDHIST
1.416	Picture postcard	Temple entrance with fluttering doves	Unknown	Kamakura, Japan.	Hand coloured colotype postcard	c. 1907	14 cm	8.1 cm	n/a	Hachiman Temple, Kamakura.
1.417	Photograph	Great Buddha at Kamakura	Unknown	Kamakura, Japan.	Hand-colored albumen silver print.	c. 1900	10.6 cm	8.6 cm	n/a	
1.418	Photograph	Girl walking up	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	8.1 cm	8.1 cm	n/a	
1.419	Picture postcard	Kasuga Temple Entrance	Unknown		Hand coloured colotype postcard	c. 1907	8.7 cm	13.7 cm	n/a	(R7) Kasuga Temple at Nara
1.420	Picture postcard	Karasaki pine trees	Unknown	Nara, Japan.	Hand coloured colotype postcard	c. 1907	9.1 cm	13.6 cm	n/a	THE PINE TREES AT KARASAKI, OMI
1.421	Picture postcard	Entrance to Toshogu Temple in Ueno	Unknown	Shiga, Japan.	Hand coloured colotype postcard	c. 1907	9.1 cm	13.75 cm	n/a	(T27) Temple Toshogu of Ueno, Tokyo.
1.422	Picture postcard	Eight people on a suspension bridge	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	5.7 cm	13.1 cm	n/a	
1.423	Picture postcard	Castle ramparts and moat	Unknown	Japan.	Offset lithograph on card stock	c. 1907	12.1 cm	9 cm	n/a	
1.424	Picture postcard	Steps leading up to temple gateway	Unknown	Japan.	Offset lithograph on card stock	c. 1907	11.6 cm	9 cm	n/a	
1.425	Picture postcard	Kwan-On-Do in Nunobikiya ma	Unknown	Nunobikiya ma, Japan	Colotype on postcard stock	c. 1907	8.8 cm	14 cm	n/a	KWAN-ON-DO, NUNOBIKIYAMA.
1.426	Picture postcard	Rocky outcrop with two pine trees at a nagasaki beach.	Unknown	Nagasaki, Japan.	Hand coloured colotype postcard	c. 1907	9 cm	14.05 cm	n/a	takaboko (pappenberg, nagasaki
1.427	Picture postcard	Two men standing in front of a horse statue in a courtyard	Unknown	Nagasaki, Japan.	Hand coloured colotype postcard	c. 1907	8.35 cm	14 cm	n/a	suwa, nagasaki

1.428	Picture postcard	Stone lantern next to path	Unknown	Nagasaki, Japan.	Hand coloured colotype postcard	c. 1907	5.4 cm	6.7 cm	n/a	
1.429	Picture postcard	Bell tower at Tenma in Osaka	Unknown	Osaka, Japan.	Hand coloured colotype postcard	c. 1907	14 cm	8.6 cm	n/a	TENMA, OSAKA
1.430	Picture postcard	Benkei bridge in Tokyo.	Unknown	Tokyo, Japan.	Hand coloured colotype postcard	c. 1907	9 cm	14.2 cm	n/a	BENKEI-BRIDGE AT AKASAKA, TOKYO.
1.431	Picture postcard	Japanese maples in the fall	Unknown	Takinogawa, Japan.	Hand coloured colotype postcard	c. 1907	14.2 cm	9.1 cm	n/a	AUTUMNAL MAPLES TAKI-NO-GAWA
1.432	Picture postcard	Drum Bridge in Tokyo	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	9.05 cm	11.8 cm	n/a	TOKYO, - DRUM BRIDGE AT KAMEIDO
1.433	Picture postcard	Cherry blossoms by the riverside	Unknown		Hand coloured colotype postcard	c. 1907	9 cm	12.9 cm	n/a	
1.434	Picture postcard	Tree branch gateway at Kazusa	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	14 cm	9 cm	n/a	NICHILEN SHONIN KESAKAKE MATSU KAZUSA
1.435	Picture postcard	Plum garden in spring.	Unknown	Omori, Japan.	Hand coloured colotype postcard	c. 1907	14.15 cm	9 cm	n/a	PLUM GARDEN AT OMORI
1.436	Picture postcard	Fushimi Inari, Kyoto.	Unknown	Kyoto, Japan.	Hand coloured colotype postcard	c. 1907	9.1 cm	13.2 cm	n/a	FUSHIMI INARI, KIOTO. SHINTO.
1.437	Picture postcard	Kintai Arched Bridge	Unknown	Yamaguchi, Japan.	Hand coloured colotype postcard	c. 1907	14.6 cm	10.1 cm	n/a	KINTAI BRIDGE, SUO.
1.438	Picture postcard	Ladies sitting at gazebo	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	9.1 cm	10.1 cm	n/a	
1.439	Photograph	View of a street at a costal town	Unknown	Japan.	Hand-colored albumen silver print.	c. 1907	9 cm	11.9 cm	n/a	
1.440	Photograph	New Years Shrine	Unknown	Yokohama, Japan.	Albumen silver print	c. 1907	24.3 cm	20 cm	n/a	
1.441	Picture postcard	Commeroa tion dedication crowd	Unknown	Yokohama, Japan.	Colotype on postcard stock	c. 1907	8.35 cm	13.5 cm	n/a	Commemoration To open Yoshida-bridge
1.442	Picture postcard	Kneeling man and standing woman in traditional costume.	Unknown	Japan.	Colotype on postcard stock	c. 1907	9.2 cm	7.4 cm	n/a	TO ADMIRAL H. TOGO

1.443	Lithographic Print	Public announcement	The Japan Branch of The British Navy League	Japan.	Offset lithograph	1905	29.95 cm	15.8 cm	n/a	
1.444	Photograph	Ceremony	Unknown	Yokohama, Japan.	Albumen silver print	c. 1907	17.8 cm	25.2 cm	n/a	
1.445	Invitation card	Invitation to Emperor Meiji's birthday	Imperial Household Agency	Tokyo, Japan.	Letter press invitation	1907	10.7 cm	16.9 cm	n/a	A l'occasion d l'Anniversaire de la Naissance de La Majesté l' Empereur,
1.446	Picture postcard	Three generations	Unknown	Japan.	Collo type on postcard stock	c. 1907	8.5 cm	12.9 cm	n/a	
1.447	Picture postcard	Crowd celebrating bridge opening	Unknown	Yokohama, Japan.	Collo type on postcard stock	c. 1907	8.2 cm	12 cm	n/a	Commemoration to open Yoshida-Bridge 2
1.448	Picture postcard	Imperial Palace in Tokyo	Unknown	Tokyo, Japan.	Hand coloured collo type postcard	c. 1907	8.2 cm	13.4 cm	n/a	(T198) The Front Gate of the Imperial Lodging Palace in Tokyo.
1.449	Picture postcard	Dignitaries walking on newly opened bridge	Unknown	Yokohama, Japan.	Collo type on postcard stock	c. 1907	4.65 cm	12.8 cm	n/a	Celebration of Opening of the new Yoshida Bridge in Yokohama. 3
1.450	Invitation card	Seasons greetings card	Mr. & Mrs. E. J. MOS	Yokohama, Japan.	Collo type on paper	c. 1907	8.3 cm	10.1 cm	n/a	OUR GATEWAY. With Compliments of the Season From Mr & Mrs. E. J. MOS
1.451	Photograph	Ladies greeting at a home gate	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	8.6 cm	8.9 cm	n/a	A6
1.452	Photograph	Carp windsocks hanging along the road for Boy's festival	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	8.4 cm	9 cm	n/a	
1.453	Relief halftone	Vases and trays	Unknown	Japan.	Letterpress halftone	c. 1907	6.8 cm	3.8 cm	n/a	
1.454	Photograph	Lady looking out into the lake	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	9.1 cm	13.6 cm	n/a	
1.455	Picture postcard	Yomeimon Temple gate at Nikko	Unknown	Nikko, Japan.	Collo type on paper	c. 1907	9.95 cm	14.35 cm	n/a	YOMEIMON GATE AT NIKKO
1.456	Picture postcard	Karasaki Pine trees	Unknown	Otsu, Japan.	Collo type on postcard stock	c. 1907	5.8 cm	14 cm	n/a	KARASAKI NO MATSU AT OTSU

1.457	Photograph	People walking over drum bridge	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	9 cm	13.45 cm	n/a	
1.458	Photograph	Margaret MacLean on Motomachi Dori	Unknown	Yokohama, Japan.	Collodion POP print	c. 1907	8.9 cm	13.4 cm	n/a	
1.459	Photograph	Family getting ready for household chores	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	8.3 cm	12.3 cm	n/a	
1.460	Photograph	Two ladies kneeling at home	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	7.2 cm	13.3 cm	n/a	
1.461	Picture postcard	Five young ladies playing a game with a blindfold.	Unknown	Japan.	Hand coloured collotype postcard	c. 1907	6.8 cm	10.2 cm	n/a	
1.462	Picture postcard	Lady in a palanquin, carriers lighting a pipe.	Unknown	Japan.	Hand coloured collotype postcard	c. 1907	7.5 cm	11 cm	n/a	
1.463	Photograph	Children street performers	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	8.3 cm	11.3 cm	n/a	
1.464	Picture postcard	Lady carrying infant under large parasol	Unknown	Japan.	Hand coloured collotype postcard	c. 1907	9.5 cm	5.7 cm	n/a	
1.465	Photograph	Lady helping to put on a kimono	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	10.3 cm	7.65 cm	n/a	
1.466	Photograph	Two ladies with back to the camera admiring flowers	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	5.8 cm	4 cm	n/a	
1.467	Photograph	Carpenters at work cutting lumber	Unknown	Yokohama, Japan.	Hand-colored albumen silver print.	c. 1900	8.65 cm	13.4 cm	n/a	
1.468	Picture postcard	Field near Yokohama	Unknown	Japan.	Collotype on postcard stock	c. 1907	11.7 cm	9 cm	n/a	A Field Near Yokohama

1.469	Picture postcard	Three ladies at home practicing tea ceremony	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	6.35 cm	13.4 cm	n/a	Making Ocha-no-yuri, ceremonial tea.
1.470	Picture postcard	Four ladies at home enjoying luncheon	Unknown	Japan.	Hand-colored matte albumen silver print on thick paper	c. 1907	5.8 cm	12.75 cm	n/a	
1.471	Picture postcard	Carpenters at work on house structure	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	9.3 cm	9 cm	n/a	A CEREMONY OF HOUSE BUILDING
1.472	Picture postcard	Girls training on long sword-spear	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	5.7 cm	7.15 cm	n/a	GIRLS' NAGINATA TRAINING
1.473	Picture postcard	dokwan Hakukaku do	Unknown	Japan.	Colotype on paper	c. 1907	7.8 cm	11.5 cm	n/a	dokwan Hakukakudo
1.474	Picture postcard	Farmers at work	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	9 cm	13 cm	n/a	THE FARMER TAKING OFF THE STALK OF WHEAT
1.475	Picture postcard	Two ladies having tea and refreshments	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	9.03 cm	12.2 cm	n/a	
1.476	Picture postcard	Actor in Samurai Armour	Unknown	Japan.	Colotype on postcard stock	c. 1907	13.4 cm	8.75 cm	n/a	
1.477	Picture postcard	Maid cutting vegetables	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	7.2 cm	14.05 cm	n/a	
1.478	Picture postcard	Two ladies playing Go	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	6 cm	9.5 cm	n/a	
1.479	Picture postcard	Two ladies enjoying matcha tea and refreshments	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	7.2 cm	11.1 cm	n/a	
1.480	Picture postcard	A lady practising ikebana	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	8.3 cm	10.9 cm	n/a	
1.481	Photograph	A lady resting on the tatami in the summer heat	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	4.1 cm	11.8 cm	n/a	
1.482	Photograph	Portrait of a young lady	Unknown	Japan.	Collodion POP print	c. 1907	6.3 cm	4.5 cm	n/a	

1.483	Picture postcard	Lady enjoying flowers on display	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	12.9 cm	8.8 cm	n/a	
1.484	Photograph	Women washing and drying kimono	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	8.6 cm	11.9 cm	n/a	
1.485	Picture postcard	Two ladies enjoying tea	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	7.2 cm	11 cm	n/a	
1.486	Photograph	Children playing with kites	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	4.65 cm	11.3 cm	n/a	
1.487	Photograph	Three ladies enjoying a game of Go	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	9.1 cm	13.5 cm	n/a	
1.488	Photograph	Five ladies playing karuta	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	8.5 cm	13.5 cm	n/a	
1.489	Picture postcard	Six ladies mourning the loss of a loved one	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	8.1 cm	14 cm	n/a	
1.490	Picture postcard	Women preparing vegetables and rice in the kitchen	Unknown	Japan.	Hand-colored matte albumen silver print on thick paper	c. 1907	7 cm	13.8 cm	n/a	
1.491	Picture postcard	Five ladies viewing cherry blossoms	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	7.9 cm	14.1 cm	n/a	
1.492	Picture postcard	Lady contemplating a bonsai tree	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	7.3 cm	9.05 cm	n/a	
1.493	Relief halftone	Vases, trays and lamps	Unknown	Japan.	Letterpress halftone	c. 1907	7 cm	4.4 cm	n/a	
1.494	Picture postcard	Lady painting surime on silk	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	6.3 cm	9.85 cm	n/a	
1.495	Picture postcard	Children in front of Boys Day celebration doll arrangement	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	7.8 cm	14.1 cm	n/a	

1.496	Picture postcard	Lady doing her hair in front of a tall mirror	Unknown	Japan.	Colotype on postcard stock	c. 1907	11 cm	8.5 cm	n/a	
1.497	Picture postcard	Interior view of showing a tokonoma	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	8.8 cm	13.9 cm	n/a	
1.498	Picture postcard	Lady carrying an infant on her back	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	12.8 cm	8.1 cm	n/a	C 56 J Japanese nursemaid
1.499	Picture postcard	Students and teacher practicing calligraphy	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	6.6 cm	13.7 cm	n/a	
1.500	Picture postcard	Three ladies burning incense at home	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	7.9 cm	14 cm	n/a	
1.501	Picture postcard	Lady playing the Koto	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	7.1 cm	14.1 cm	n/a	
1.502	Photograph	Three children dressed festively	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	11.1 cm	7.9 cm	n/a	
1.503	Photograph	Young girl carrying a baby on her back beneath a paper parasol.	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	10.6 cm	5.8 cm	n/a	
1.504	Picture postcard	Villagers walking on the street	Unknown	Japan.	Hand coloured colotype postcard	c. 1900	7.5 cm	12.8 cm	n/a	
1.505	Picture postcard	Women collecting millusks at a beach	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	11.2 cm	8.2 cm	n/a	
1.506	Picture postcard	Carpenter sawing a wooden beam	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	9.5 cm	6.2 cm	n/a	
1.507	Photograph	Carpenters sawing wooden beams	Unknown	Japan.	Collodion POP print	c. 1907	5.5 cm	5.95 cm	n/a	
1.508	Photograph	Farmers sieving grain	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	7 cm	9.5 cm	n/a	

1.509	Picture postcard	Children street performers posing	Unknown	Japan.	Hand coloured colotype postcard	c. 1900	8.7 cm	11.65 cm	n/a	
1.510	Photograph	Farmers processing rice stalks	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	7.65 cm	13.41 cm	n/a	
1.511	Photograph	Farmers processing grain	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	8.4 cm	10.1 cm	n/a	
1.512	Photograph	Farmers milling grain	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	9.6 cm	8.2 cm	n/a	
1.513	Photograph	Group of farmer women and children streetside making small bundles by hand	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	6.5 cm	11.3 cm	n/a	
1.514	Photograph	Farmers beating grain husks	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	7.95 cm	11 cm	n/a	
1.515	Photograph	Weaver spooling thread	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	8.65 cm	12.5 cm	n/a	
1.516	Photograph	Villager making wooden buckets	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	8.4 cm	12.3 cm	n/a	
1.517	Picture postcard	Villagers processing grain stalks	Unknown	Japan.	Hand-colored albumen silver print.	c. 1907	7.4 cm	13.9 cm	n/a	
1.518	Photograph	Farmers harvesting rice	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	8.35 cm	13 cm	n/a	
1.519	Photograph	Farmers preparing rice plants for planting	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	8.9 cm	13.4 cm	n/a	
1.520	Photograph	Farmers preparing rice plant bundles for planting 2	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	8.5 cm	13.4 cm	n/a	
1.521	Photograph	Woman spinning thread	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	6.6 cm	11.4 cm	n/a	
1.522	Picture postcard	Farmers planting rice	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	8.55 cm	13.85 cm	n/a	

1.523	Photograph	Women preparing g drying boards for laundry	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	9 cm	13.5 cm	n/a	
1.524	Photograph	Farmer using traditional mortar and mallet	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	7.35 cm	13.4 cm	n/a	
1.525	Photograph	Man making wooden clogs known as geta	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	7.85 cm	13.3 cm	n/a	
1.526	Photograph	Elderly lady spinning thread	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	6.5 cm	9.6 cm	n/a	
1.527	Photograph	Men loading bundles of rice	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	8.9 cm	9.9 cm	n/a	
1.528	Photograph	Woman using weaking loom	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	9.1 cm	8.5 cm	n/a	
1.529	Photograph	Farmers separating rice	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	8 cm	11.4 cm	n/a	
1.530	Relief halftone	House outside Kyoto	Unknown	Kyoto, Japan.	Letterpress halftone	c. 1907	9.6 cm	11.5 cm	n/a	A BEAUTIFUL JAPANESE DWELLING OUTSIDE OF THE CITY OF KIOTO
1.531	Picture postcard	Lady practicing ikebana	Unknown	Japan.	Hand coloured colotype postcard	c. 1907	14 cm	9 cm	n/a	
1.532	Relief halftone	Group of tourists dining in the Japanese style, photograph hed with flash.	Unknown	Japan.	Letterpress halftone	c. 1907	7.6 cm	13.85 cm	n/a	Guests of The Colver Tours Company Dining "A la Japonaise" with Geisha and Moiko in Attendance From a Flashlight Photograph
1.533	Relief halftone	Three young ladies enjoying tea and refreshments at outdoor table	Unknown	Japan.	Letterpress halftone	c. 1907	9.1 cm	9.8 cm	n/a	

1.534	Illustration	Illustration of a Japanese samurai family relaxing at home	Unknown	Japan.	Letterpress print on paper	c. 1907	12.7 cm	19.5 cm	n/a	
1.535	Photograph	Three young ladies admiring blossoming trees	Unknown	Japan.	Hand-colored albumen silver print.	c. 1907	8 cm	5.8 cm	n/a	
1.536	Photograph	Two ladies riding on a boat	Unknown	Japan.	Hand-colored albumen silver print.	c. 1907	8.15 cm	12 cm	n/a	
1.537	Relief halftone	An important message for the lady of the house	Unknown	Japan.	Hand coloured collotype postcard	c. 1907	9 cm	12.9 cm	n/a	
1.538	Relief halftone	Interior view of a Japanese room with Tokonoma	Unknown	Japan.	Letterpress halftone	c. 1900	11.1 cm	15 cm	n/a	PARLOR OF HOUSE, SHOWING "TOKONOMA", POEM "KAKEMONO," AND FLOWER ORNAMENT
1.539	Picture postcard	Lady wearing winter head scarf	Unknown	Japan.	Hand coloured collotype postcard	c. 1907	12 cm	6.4 cm	n/a	
1.540	Photograph	Lady reading at her desk.	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	9 cm	9.3 cm	n/a	
1.541	Relief halftone	Koma Nosse newlywed to Baron Iwasaki.	Unknown	Japan.	Letterpress halftone	1908	17.55 cm	10.5 cm	n/a	Mr. & Mrs Iwasaki. Of Koiwai, Japan.
1.542	Picture postcard	Bride	Unknown	Japan.	Collotype on postcard stock	c. 1908	14.2 cm	9.05 cm	n/a	Fufu dolls
1.543	Picture postcard	Festive adornment s	Unknown	Japan.	Hand coloured collotype postcard	c. 1908	9 cm	14.2 cm	n/a	
1.544	Photograph	Hida and Toki Kido	Unknown	Japan.	Collodion POP print	1908	6.25 cm	4.9 cm	n/a	Hida Kido and Toki Kido, The janitor's children.
1.545	Picture postcard	Bride wearing white kimono	Unknown	Japan.	Collotype on postcard stock	c. 1908	14.2 cm	9.1 cm	n/a	120 ways to tie a present A bride

1.546	Photograph	Elderly farmer carrying produce in a back-carried basket	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	11.45 cm	4.9 cm	n/a	
1.547	Picture postcard	Man wearing geta by a streetlamp.	Unknown	Japan.	Hand coloured colotype postcard	c. 1908	10.9 cm	5.6 cm	n/a	
1.548	Relief halftone	Teaching massage	Unknown	Japan.	Letterpress halftone	c. 1908	7.9 cm	11.5 cm	n/a	TEACHING MASSAGE AND ACCUPUNCTURE "Ama kamishijineo" "I shampoo head & body"
1.549	Relief halftone	Japanese fruit shop	Unknown	Japan.	Letterpress halftone	c. 1908	16.1 cm	23.45 cm	n/a	A.JAPANESE FRUIT SHOP Exactly like it.
1.550	Picture postcard	Japanese shoe shop	Unknown	Japan.	Hand coloured colotype postcard	c. 1908	8.3 cm	12.9 cm	n/a	JAPANESE SHOE SHOP
1.551	Picture postcard	Plum garden near Yoshida bridge	Unknown	Japan.	Hand coloured colotype postcard	c. 1908	9 cm	14.2 cm	n/a	PLUM GARDEN BY YOSHIDA BRIDGE YOKOHAMA
1.552	Photograph	Young man in military uniform	Unknown	Japan.	Collodion POP print	c. 1908	8.7 cm	4.9 cm	n/a	
1.553	Photograph	Young man in three piece suit	Unknown	Japan.	Gelatin silver print	c. 1908	8.7 cm	4.8 cm	n/a	
1.554	Relief halftone	Newspaper portrait of Alexander MacLean	Unknown	Japan.	Letterpress halftone	c. 1908	8.8 cm	5.1 cm	n/a	
1.555	Photograph	Portrait of Japanese lady	K. Tamamura	Japan.	Gelatin silver print	c. 1908	9.5 cm	5.95 cm	n/a	
1.556	Photograph	Staged photograph of shop merchants	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	9.05 cm	13.2 cm	n/a	987 Dry goods store
1.557	Photograph	Housewares shop	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	8.97 cm	13.1 cm	n/a	
1.558	Photograph	Margaret MacLean strolling through a park	Unknown	Japan.	Gelatin silver print	c. 1908	5.4 cm	10.2 cm	n/a	
1.559	Picture postcard	Merchant with his stall	Unknown	Japan.	Hand coloured colotype postcard	c. 1908	8.2 cm	12.5 cm	n/a	

1.560	Picture postcard	Man in front of Shrine sanctuary	Unknown	Japan.	Hand coloured colotype postcard	c. 1908	9.1 cm	14.15 cm	n/a	YOKOHAMA, BUDDHIST TEMPLE AT YATO
1.561	Picture postcard	Zozoin Temple	Unknown	Japan.	Hand coloured colotype postcard	c. 1908	8.9 cm	13.9 cm	n/a	YOKOHAMA
1.562	Picture postcard	Margaret MacLean's postcard	Unknown	Japan.	Hand coloured colotype postcard	c. 1908	9 cm	14 cm	n/a	Motomachi-Dori, Yokohama
1.563	Photograph	Japanese sampan	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	5 cm	13.65 cm	n/a	
1.564	Picture postcard	Passenger ships at Yokohama pier	Unknown	Japan.	Hand coloured colotype postcard	c. 1908	9 cm	14.1 cm	n/a	PIER of YOKOHAMA When I go to China I shall leave from this pier, probably in one of these boats. These are Japanese boats.
1.565	Photograph	Housewares shop	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	9 cm	13.4 cm	n/a	
1.566	Photograph	Fruit shop	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	8.6 cm	13.55 cm	n/a	
1.567	Photograph	Parasol makers	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	5 cm	13.48 cm	n/a	
1.568	Picture postcard	Gardner	Unknown	Japan.	Hand coloured colotype postcard	c. 1908	12 cm	6.3 cm	n/a	
1.569	Photograph	Two boys reaching into large basket	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	7.1 cm	7.9 cm	n/a	
1.570	Picture postcard	Large festive floats	Unknown	Japan.	Hand coloured colotype postcard	c. 1908	13 cm	9.1 cm	n/a	
1.571	Picture postcard	Hagoromo theatre decorated	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1908	14 cm	9 cm	n/a	(40) HAGOROMO THEATRE IN (YOKOHAMA)
1.572	Photograph	Lady musician playing a stringed instrument	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	12.5 cm	9.2 cm	n/a	
1.573	Photograph	Landscape view over river	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	5.75 cm	13.7 cm	n/a	
1.574	Picture postcard	Yoshidaba shi bridge from the water	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1908	9 cm	14.2 cm	n/a	YOSHIDABASHI YOKOHAMA
1.575	Picture postcard	Aerial view of Yokohama from The Bluff	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1908	8.2 cm	14.25 cm	n/a	VIEW OF YOKOHAMA

1.576	Photograph	100 steps of Motomachi	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	8.7 cm	13 cm	n/a	
1.577	Photograph	Three farmers carrying grain loads	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	6.3 cm	13.9 cm	n/a	
1.578	Picture postcard	The Grand Hotel on the Bund decorated festively	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1908	9.05 cm	13.2 cm	n/a	GRAND HOTEL AT YOKOHAMA
1.579	Picture postcard	Pedestrians strolling on Yokohama's Main Street	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1908	9.05 cm	13.3 cm	n/a	MAIN STREET, YOKOHAMA.
1.580	Picture postcard	Pedestrians strolling down Isezakicho	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1908	9.05 cm	14.2 cm	n/a	ISEZAKICHO, YOKOHAMA.
1.581	Photograph	Young man preparing food from wooden food carriers	Unknown	Japan.	Hand-colored albumen silver print.	c. 1900	6.9 cm	9.25 cm	n/a	
1.582	Photograph	Mr. Alexander MacLean at his office, 14 Bund Street, Yokohama	Unknown	Yokohama, Japan.	Gelatin silver print	c. 1900	17.8 cm	21 cm	n/a	
1.583	Picture postcard	A view of the Yokohama pier	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1900	9 cm	14.1 cm	n/a	Whole View of Pier, Yokohama.
1.584	Photograph	A view of the Yokohama Bund	Unknown	Yokohama, Japan.	Hand-colored albumen silver print.	c. 1900	9 cm	13.3 cm	n/a	
1.585	Photograph	A view of the Yokohama harbour	Unknown	Yokohama, Japan.	Hand-colored albumen silver print.	c. 1900	9.1 cm	12.5 cm	n/a	
1.586	Picture postcard	A view of the Bund looking northeast from the Customs House	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1900	8.95 cm	14 cm	n/a	

1.587	Name Card	Alexander MacLean's name card	Unknown	Yokohama, Japan.	Letterpress print on paper	c. 1900	5 cm	8.2 cm	n/a	
1.588	Picture postcard	A horse-drawn buggy	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1900	3.5 cm	4.6 cm	n/a	
1.589	Picture postcard	A view of the Yokohama Boat Club.	Unknown	Yokohama, Japan.	Hand coloured colotype postcard	c. 1900	9.05 cm	14.1 cm	n/a	Yokohama Boat Club.
1.590	Invitation card	Garden party at American Legation	American Legation	Tokyo, Japan.	Letter press invitation	1905	10.7 cm	13.7 cm		
1.591	Paper trimming	SS Dakota	Unknown	Yokohama, Japan.	Letterpress print on paper	1907	12.7 cm	3.4 cm	0.11 mm	Found in side two, leaf 18. Verso has a hand-coloured albumen silver print affixed. 3.2cm high by 7cm wide. Image is of a home, most likely the MacLean home.
1.592	Picture postcard	Nametal Car	Tomboya?	Yokohama, Japan.	Hand coloured colotype postcard	c. 1907	14.02 cm	9.1 cm	0.25 mm	wreck mail of the S.S. "Dakota" Found in side two, between leafs 7 and 8.
1.593	Picture postcard	Admiral Togo at Military Ceremony	Tokyo Printing Co.?	Tokyo, Japan.	Hand coloured colotype double-width postcard	c. 1905	9.1 cm	29.4 cm	0.37 cm	Nametal Car of Temple Osan at Yokohama. Verso is a 1/3 divided back, indicating it was printed after march 1907.
1.594	Photograph	Countrysid e path into village	Unknown	Japan.	Gelatin silver print	c. 1905	28.01 cm	13.5 cm	0.26 mm	Delaminating on left edge.
1.595	Relief halftone	Playing Koto and Samisen	Unknown	Japan.	Letterpress halftone	c. 1907	11.11 cm	13 mm	0.09 mm	Found in side two, between leafs 7 and 8. PLAYING ON KOTO AND SAMISEN.
1.596	Relief halftone	Teaching to Deaf-mute children	Unknown	Japan.	Letterpress halftone	c. 1907	10.11 cm	14.3 cm	0.08 mm	Found in side two, between leafs 7 and 8. TEACHING ARTICULATION TO THE DEAF-MUTE CHILDREN
1.597	Relief halftone	Admiral Nogi's Grave	Unknown	Tokyo, Japan.	Letterpress halftone	c. 1912	24.05 cm	11.2 cm	n/a	SCENE AT GENERAL NOGI'S GRAVE GRAVE OF NOGI AND WIFE The two wooden posts bear their names, with offerings beneath.

1.1_1

SOLDIERS DESTINED FOR THE FRONT DRILLING ON THE GROUNDS OF THE IMPERIAL PALACE AT TOKIO.
Photographed for Leslie's Weekly by Stearns Franklin.

THE IMPERIAL RESCRIPT ON EDUCATION

[illegible]

WELCOME OF NISSHIN AND KASUGA AT HIBIYA-PARK.
 of a beautiful view from Kasuga. 1904

人馬與戰馬
Triumphal Army Review.

247
AWA
2

Seven of our railway going into Tokyo. The Japs in the distance were killed by the East-Asians & kept out the foreign war-ships.

PRESENTATION TO
MISS MACLEAN

MISS MACLEAN

At a joint meeting of the Ladies Aid Society of the Women's Missionary Society and the Ladies Aid took place yesterday, an interesting event took place. Miss MacLean, daughter of prominent Miss MacLean, daughter of prominent Canadian trade commissioner to Japan, was presented with a joint address and Mrs. G. W. Robb made the presentation. Miss MacLean left for her father in Japan, made a graceful served. Some time ago the Junior Christian Endeavor Society presented her with a beautiful Japanese art. She has frequently taken charge of the meetings of the Junior Christian Society.

(錄登權版)

訓 話

大日本東京軍事教育會發行

Words of Counsel

BY
Admiral Ito, Admiral Togo, Vice-Admiral Kataoka,
Vice-Admiral Kamimura, and Vice-Admiral Dewa.

Published by Gunji-Kyoiku-Kwai, Tokyo, Nippon.
Price 10 sen : A set of five cards.

Yamate-Damashii is the
root of the country &
binds the loom.

武士道（左）
諸德（包含）
忠節信義
武勇廉耻
質素謙讓
克己仁愛
明治二十九年九月
漢口

The invincible might
and the peerless virtues of
the Sovereign and Ruler
and Yamato, Yamahiro &
Peple goes on the victory
over an evildoing foe.
Joy.

和魂在諸德包有
忠孝愛國誠實
勤儉義俠
自強不息

No. 119 View of the Military Academy. ム望ノ校學官士リヨ附見谷ツ四(所名原東)

日光の石造

1.58

大正天皇御即位一周年紀念式典
MARSHAL OYAMA AND HIS SUITE LEAVING SYNGANISHI

1.61

車電飾装念記捷祝
DECORATED ELECTRIC CARS CELEBRATING OUR VICTORY.

1.59

1.60

1.62

行一軍今日總軍州藩山大軍臣電賀
PARTY OF HEADQUARTERS OF THE MANCHURIAN ARMY BY MARSHAL OYAMA.

AGE OF JAPANESE MARSHALS AND GENERALS.
 Marquis Yamagata (Field Marshal), 66 years and 2 months.
 Marquis Oyama (Field Marshal), 61 years and 8 months.
 Count Katsura (Premier), 56 years and 7 months.
 Viscount Sakuma, 58 years and 7 months.
 Baron Kuroki (First Army), 60 years and 3 months.
 Baron Kato (Second Army), 57 years and 7 months.
 Baron Yamaguchi (Fifth Division), 58 years and 1 month.
 Baron Okazawa (Emperor's Aide de Camp), 59 years and 11 months.
 Baron Hasegawa (Imperial Body Guard), 53 years and 10 months.
 Baron Nishi (Second Division), 58 years and 3 months.
 Baron Kodama (Chief of Staff), 54 years and 4 months.
 Prince Fushimi (First Division), 46 years and 2 months.
 The dates are calculated to the end of June, 1914.

THE TOMBS AT MUKDEN.

We mentioned in a previous issue that the Chinese Government had expressed, through its Foreign Office, its profound thanks to Japan for the care taken of the Imperial Tombs at Mukden during the period that they were under Japanese military guardianship. The text of the message of thanks is now published. It is an autograph letter from the Emperor of China to the Japanese Emperor, and contains a very emphatic declaration of gratitude and a high appreciation of the remarkable discipline of the Japanese troops as evinced by their care of these revered mausolea. The Emperor of Japan, in a brief but graciously worded letter, replied to this expression of thanks.

1.63

1.64

The Canadian Heavy Gun and crew—Cruiser Outflew.

1.58

大淵州閣出衆
MARSHAL OYAMA AND HIS SUITE LEAVING SHIRAHASHI

1.61

DECORATED ELECTRIC CAR CELEBRATING OUR VICTORY.

車電飾装念祝捷況

1.59

1.60

1.62

第一軍司令部
HEADQUARTERS OF THE FIRST ARMY

AGE OF JAPANESE MARSHALS AND GENERALS

Marquis Yamagata (Field Marshal), 66 years and 2 months.
Marquis Oyama (Field Marshal), 61 years and 8 months.
Count Nogi (62 years and 7 months).
Count Katsura (Premier), 56 years and 7 months.
Viscount Sakuma, 58 years and 2 months.
Baron Kuroki (First Army), 60 years and 3 months.
Baron Ochi (Second Army), 57 years and 7 months.
Baron Yamaguchi (Fifth Division), 58 years and 1 month.
Baron Okazawa (Emperor's Aide de Camp), 59 years and 1 month.
Baron Nomura (the front), 54 years and 2 months.
Baron Hasegawa (Imperial Body Guard), 53 years and 10 months.
Baron Nishi (Second Division), 58 years and 3 months.
Baron Kodama (Chief of Staff), 53 years and 4 months.
Prince Fushimi (First Division), 46 years and 2 months.
The data are calculated to the end of June, 1904.

THE TOMBS AT MUKDEN.

We mentioned in a previous issue that the Emperor of Japan, through his Tokyo Representative, Mr. Yang, profound thanks to Japan for the care taken of the Imperial Tombs at Mukden during the period that they were under Japanese military guardianship. The text of the message of thanks is now published. It is an autograph letter from the Emperor of China to the Emperor of Japan, and it contains an emphatic declaration of gratitude and a high appreciation of the remarkable discipline of the Japanese troops as evinced by their care of these revered mausolea. The Emperor of Japan, in a brief but graciously worded letter, replied to this expression of thanks.

1.65

THE CANADIAN HANCOCK MAIL—ONE OF THE JEREMY PROTECTION SERVICE OF CANADA GUARDIAN.

1.66

THE PAGODA GATE AND TOWNSPEOPLE OF MUKDEN CAPTURED BY THE JAPANESE AFTER ONE OF THE MOST TERRIFIC BATTLES OF THE WORLD'S HISTORY

1.67

THE JAPANESE ARMY ENTERING SEOUL THROUGH THE GREAT EAST GATE

1.68

GENERAL KUROKI, Commander of the Russian Army (Received at the Imperial Head Quarters on the 10th of February, 1905 and lasted to the middle part of March has been named the "Battle of Mukden.")

1.70

CELEBRATION OF JAPANESE VICTORY OVER RUSSIA

1.71

1.72

1.69

1.100

製鉄所不
A VIEW OF PORT ARTHUR HARBOR AFTER THE SURRENDER.

1.101

PORT ARTHUR.

1.103

1.104

GENERAL NOGI AND HIS STAFF AT LUNCH
Headquarters, within four miles of Port Arthur. The General is the person seated in the dark uniform at the further side of the table.

1.105

製鉄所不
RUSSIAN BATTLE SHIP RETZOVSKAN AND CRUISER PALLADA DESTROYED, IN PORT ARTHUR.

1.106

JAPANESE SOLDIERS PACKING SUPPLIES OF RICE AND DRIED FISH FOR MEAT, FOR THE ARMY
TRANSMITTED CAPT

1.102

ADMIRAL KAMIMURA, HIS WIFE AND DAUGHTER
WARMING THEIR FINGERS OVER A CHARCOAL STOVE.
Reproduced from Intergraph. Copyright, 1912, by H. C. White Co., New York

1.107

Admiral Togo visiting Vice-Admiral Roudjevskensky
at the Naval Hospital at Saasebo.

ADMIRALS TOGO AND RUDJEVSKY.
A telegram to the *Halla* from Sasche dated the 3rd says that on that day Admiral Togo visited the Naval Hospital at Saasebo, but the reason there should be for Admiral Togo do not see—visited Admiral Roudjevskensky in the hospital. The Russian Admiral, in spite of his severe wound, rose in his bed to receive his late adversary. Admiral Togo said:—“It is the fortune of war, yet I most sincerely regret that you were wounded.” Admiral Togo said that the hospital is in many respects a model one. He was very friendly and cordial.

1.108

CART WITH WHICH THE JAPANESE ARMY HAS CONQUERED THE ROADS
URIA—WHEN FOREIGN EXPERTS FIRST SAW THIS VEHICLE THEY
CULLED IT AS AN "OVERGROWN JINRIKISHA."

1.109

THE HEAD OF AN ARCH-TRIBUTOR

1.110

1111

有所權作著
發掘ノル―エニエニカ台砲北山冠鐘東
THE EXHIBITION OF A CARMINEE OF THE NORTH EAST OF PEET KWAN HILL

1.112

震加爾二十ノ敵シ アタ爾爾三央中地高穴米四十七百

1.113

製復許不 錢下1々々盛開戰國露ノ殘敗

RT ARTHUR.
The captured war
... follows:—

Orcl	<i>Fevami.</i>
Nicholai I.	<i>Iki.</i>
Apraxin	<i>Oki-no-shi.</i>

We judge from this that the Japanese have determined not to perpetuate their triumphs by preserving the original nautes of captured vessels. Any one looking at the British navy list must at once recognise the provenance of ships like the *Barfleur*, the *Saint-Jacques*, the *Immortalié*, the *Imperieuse* and the *Paris*.

1.114

有所稱作者
實茂ノ部一隊第二十分兵歩ハ向ニ婆羅ノ嶺中峯南山冠體美
LAYNET CHARGE OF A PART OF THE TWELFTH INFANTRY REGIMENT ON THE
SIEGE TRENCHES HALF-WAY UP EAST KIKAN HILLS.

1.115

收斂ノ點ヲ求ムルハ

1.116

侯斥士下我ルケ於ニ中烟梁高北東堡旗風

will therefore be made to cripple the Russian Admiral before he reaches his haven. The *Jiji Shimpo* recalls Togo's celebrated order on the eve of the first torpedo-attack against Port Arthur—*Sunkite no katsu koso ikkyo ni ori kakete in shogoku seyo*—and reminds the Navy that the fate of the Empire is in their hands.

The destiny of our Empire depends upon this action. You are all expected to do your utmost.

1.126

IN CAMP NEAR LUCHUNG
Orderly rows of transport wagons in the foreground; picketed horses and tents beyond

A RUSSIAN PIT NEAR KUNGCHOW
Taken by a Japanese assault last May with a heavy loss of life

DISMANTLED RUSSIAN SUBMARINE MINES
Removed from the channel of Port Arthur by the Japanese

THE JAPANESE ADVANCE ON PORT ARTHUR
Transporting supplies on handcars over the Manchurian Railway tracks five miles north of Port Arthur

Y.M.C.A. ARMY WORK.
GENERAL TERAKUCHI'S LETTER OF APPRECIATION OF THE WORK OF THE YOUNG MEN'S CHRISTIAN ASSOCIATION.
The Young Men's Christian Association, moved by the desire to minister to the welfare and comfort of our officers and soldiers at the front, carried on its beneficent work throughout the Russo-Japanese war of 1904-1905. Beginning at Chingampo early in September, 1904 it kept pace with the northward progress of the field forces for nearly twenty long months, until March 1905, establishing its work at eleven posts in Manchuria and Korea. At large expense of money and labour and by a great variety of means, it filled the leisure of our officers and soldiers, far from home, with wholesome recreation. The completeness of the equipment and the success of the enterprise were universally noted and recognized by our troops in the field. I am fully assured that the recipients of all this generous service are filled with deep and inexpressible gratitude.

1.127

難儀兵器 骨皮遣人
乃公全体頭勝た云云評判より先づ
斯のまゝ徹し 砲臺を三載して砲臺
進めしと酒客の夫がたのまふ林油燈
を揮りて若敵兵をみる見らぬもの
銃砲でつと打つて一打抜く先方ら
突貫とまゝ時々周囲の鉄條網でヒタリと
防ぎ其鉄條網を破らんやうあら足元
おぼろげある地雷火を爆ぜさせやうと
は地雷火を爆ぜさせやうと兵が公の
牙体も砕け微塵も大変に万歳
く、夫の考へある是れと用心堅固
うて居ても愈々負けやうと白旗を主
とる奥の手がある然るに急務なかつ
ソレ白旗を主とるやうに困るト
前より脊中を脊骨の居る限りと十
分準備して居るで居る日本兵
が後方より密に侵入して之を捕虜に
たると其兵が吃驚して後方から
らへて死な無かつ

日本
萬歳
百揆
百笑

GENERAL STOESSEL AT SHANGHAI.

The Russian community of Shanghai gave General and Mrs. Stoessel a great welcome. Stoessel did not land except for a few hours. His country-men had to visit him on board the steamer. They presented to the General a silver gun with the inscription, "To the heroic defender of Port Arthur," and to Mrs. Stoessel a set of gold napkin rings bearing the word "Heroine." Mrs. Stoessel spoke in the highest terms of the courtesy of the Japanese and the good order and discipline of their troops. She seems to have been specially struck by the feeling which dictated a conspicuously graceful act not hitherto mentioned, namely, that the Japanese flag was not hoisted over Port Arthur until General Stoessel had embarked at Dalny. She added that there had not been a single act on the part of the Japanese calculated to humiliate the Russians, and that their soldiers had in no single instance shown the least disposition to loot or behave with any kind of licence. They had conducted themselves like true warriors and good men of business. The General spoke again of the Japanese eleven-inch guns, which he seems to regard as his most formidable enemies. He declared also that though the fortress might have held out for a few days longer, nothing could possibly have been gained by continuing a hopeless resistance. His forces had been reduced so that he could not keep more than five thousand men in the fighting line which extended to a length of 16 miles.

This last statement is precisely what was pointed out by us two or three times. Men must have rest. They can not be kept for ever on duty. A garrison of 24,000 men means that if 6,000 are kept on duty always, the men have 3 nights in bed out of 4. That is about as great fatigue as troops can bear, and even that could not be maintained for any great length of time. It is probably owing to the confusion between men actually on duty and men available for duty that talk was heard about the garrison being reduced to five or six thousand. Of course the calculation cuts both ways. It applies even more fully to the attack than to the defence, for the fatigue of the former is aggravated by the work of digging saps and parallels.

Previous to her departure, Mrs. Stoessel asked Mr. Omori, Governor of Nagasaki, for a copy of the aims and bye-laws of the Ladies' Patriotic League. The Governor presented her with copies of the same in Russian, upon which she told him that she would try to arouse her country-women to a similar enterprise after she returns home.

THE JAPANESE SOLDIER'S OUTFIT.

Miss McCaul has taken to England the complete outfit of a soldier of the Japanese Imperial Guard, which was presented to her by General Terauchi, Minister of War, together with samples of the food supplied to the soldier on active service. By the courtesy of Miss McCaul, we (*British Medical Journal*) have been allowed to inspect and take photographs of the various articles. The outfit is most complete. There is even a tin box containing crescentic pills, which each soldier must carry and is expected to take as a prophylactic against dysentery. A mosquito-net "helmet," or head covering, in addition to its value as a preventive of malaria, is a great comfort in summer, when there are many flies. That issued to the Japanese soldier is made of green netting, stretched on two circles of cane so as to make a long drum with one end knocked out, into which the head is passed. The two rings of cane are kept apart by a wire spring, which allows the drum to be flattened and buttoned down for carriage. One notable feature of all the clothing is that it is apparently made of the best material. The material for the winter clothing appears to be all wool. The ordinary great-coat is of thick woollen cloth with bone buttons. It has a hood which can be drawn over the head. A comparatively small detail in the cut of this, as also of the winter great-coat, shows how carefully health and comfort, and therefore individual efficiency, have been considered. The free edges of the front, instead of being cut straight, slope outwards below the waist, making the skirt of the coat lap over more completely below; it is thus prevented from gaping in walking, and the legs and knees are protected from rain.

The winter tunic and trousers are made plain like the khaki suit, but are of good woollen cloth. The "cold-proof" winter overcoat merits some description, for it seems to be devised to ensure warmth in the most severe climate. Made of thick woollen cloth, it has a large collar covered with fur, which is of course inside when the collar is raised. From the middle of the edge of this collar a cotton cap or hood can be pulled out so as to cover the head, and over this can be worn the ample detached woollen "cold-proof" hood. Hanging by cords from the neck are large gloves or mittens—one division for all the fingers and one for the thumb; they can thus be thrown off, when the hand is required for firing or any other purpose, without being lost. A sheepskin waistcoat with the wool outside is also issued for severe weather. It fastens at one side. The underclothing is of similar good material to the outer garments. The ribbed woollen stockings are made without heels, and warm toe-caps are issued in the coldest weather to wear over the stocking to prevent frost bite. A roll of fine striped flannel of very good quality and about a yard and a-half long is issued to be wound round the abdomen, and takes the place of a cholera belt.

The ordinary army boots give the impression of comfort and durability. In general appearance they resemble the boot issued to the British soldier, but on close inspection they are seen to be far superior. The leather of the uppers is good and reasonably soft; the sole is thinner than that of our army boots, and is thinned off at the waist, making the boot more flexible in marching. The flat of the sole is studded with iron hobnails, and the toe and heel have brass plates. The boots weigh 3 lb., as against the 4 lb. of our soldiers' boots. For the temporary use of men with sore feet, the soft natives shoe with grass sole, such as is used by the "rickshaw" men and the people generally in Japan, is served out.

The copper Chinese lantern is very practical construction.

"THE LIGHT OF JAPAN."

There has just been published a little book called "The Light of Japan." It is a collection of short war-songs, the Japanese by Mr. Uji Haruchiyo, the translation (English) by Mr. Umezawa Juro, and the music by Captain Furuya Masahiro (military bandmaster). The booklet contains only seven songs, all, with one exception, of the single-couplet character so much affected by the Japanese. To illustrate the nature of the work we reproduce the one song of any length. It commemorates the Port Arthur victory.—

THE VICTORY AT PORT ARTHUR.

Ute to.....kudau goei,
Dread to.....Mitaki hosei,
Fire.....comes the word of command,
Boom.....roar out the cannon.
Sora ni sake chiri teki no lata,
Uni ni shidomaru teki no fume.
Shatter and scatter in the air the enemy's
ensigns,
Down, down into the deep go the enemy's
warships.
Ana kokochiyeki kachi-ikusa,
Ana janshiki tokino-koie.
What joy in the victorious battle!
What ardour in the triumphal shout!
Teikoku Banzai!
Kaigun Banzai!
Banzai for the Empire!
Banzai for the Navy!

The translation is remarkably literal, but as the translator himself justly remarks the rhythm and metre of the original have not been, and could not be, preserved.

1.128

○理(工夫) 骨皮道人
只頼ひの門を金に格闘といひ
欄の門を此口を小口といひ
仕舞や、歌の切りの鼻毛を抜てきやう
ら、港を築いて、彼奴の鼻毛を抜てきやう
さ、其奴を思ひ附て然何寒い
さ、其奴を思ひ附て然何寒い
返して、酒落てもあるの、ミカド様
は、海路の日和ら此事、此意、幸ひ
斯く、故當の役、此意、幸ひ
打て、成る、夫、豪氣、さう
は、死に、戦、早、速、得、に、航、と
揚げて、出、掛、せ、い、海、大、愉快、と
勇、氣、凛、然、と、源、順、の、口、元、を、さ、い、所
だ、を、附、着、と、云、ひ、あ、く、ツ、ン、く、真、況
く、と、打、ん、が、提、て、ま、い、ク、目、か、ら
火、と、出、さ、う、鼻、を、提、て、さ、い、下、げ
や、と、中、も、モ、ウ、世、間、へ、面、出、て、出、来、あ
く、さ、い、ス、ル、之、を、見、て、居、る、露、難、か
ア、口、惜、い

日本
百撰
百笑
萬歳

明治三十七年五月十日印刷 全年六月二十日發行 函作無發行 著者日本橋區吉田町三番地 松本平吉 電話 港花 千二百六十六番

Mukojima, Tokyo,
July 27th, 1905.

Later I got better and am now under going medical treatment at my own home. When leaving the hospital I asked for an album as a memorial and was given one, and it is a constant source of comfort to me. I hereby beg to thank you for it.

One of the missionaries writes: The albums are received by the soldiers with expressions of delight that I am sure would gratify the donors. The men send thanks, and I shall be much obliged if you will pass them on.

"A set of picture albums is a good introduction to a ward full of men just from the front or from some distant hospital. They at once begin asking questions about the pictures and we quickly glide into friendly relations."

Another writes; I took the albums to the hospital and I wish you could have seen the men gather around; wardens and all looking at them. When I told them I could give them but one in a room they looked disappointed; and as many as could get up would go to the one who had the book and eagerly wait his turn to get it!

Another missionary writes, "Yesterday I took the albums and gave three to the head nurse of the recreation room ward for the sick men there. He was delighted with them and said he would be glad to take them around. Then I took the others to the next ward. The nurses for that ward were greatly pleased and one of the nurses from the adjoining ward came over to see what we were talking about. He was very kind and friendly. He said he would bring others later; but he just carried off one with him and did not want to wait so long. They are unusually appreciated indeed."

From another comes the following, "The last supply of picture cards and albums that you sent me came in a most opportune time. They came the very day for visiting and just an hour or so before going to the hospital to visit the wounded from the famous battle of Tushima. I was starting out with an insufficient supply for the occasion, and I felt sure, as I thought of the providential arrival of the things, that loving prayer had been offered by the contributors and that they would be glad to know of the answer."

GENERAL TERAUCHI AND STOESSEL

General Terauchi sent a letter with several dozens of champagne to General Stoessel when the latter was in Nagasaki *en route* for Russia. The two officers met at Tientsin in 1900, and General Terauchi recalls the fact in his letter, adding that Russian and Japanese troops then fought side by side, and that he himself never dreamed of their taking up arms against each other, nor, he is sure, did General Stoessel. He speaks in the highest terms of the gallant defence made by Stoessel and the troops garrisoning Port Arthur, and he expresses much admiration for the courage of the Russian General. Stoessel in behalf of the wounded. Finally he writes that it gives him pleasure to seize this opportunity of renewing his acquaintance with the Russian General and of asking him to exchange a parting cup as they did 4 years ago at Tientsin. It need scarcely be added that General Terauchi writes not as Minister of War but as a private individual.

EXTRACT FROM A PRIVATE'S LETTER.

A private now serving with General Nogai's army, writing under date of January 9th, 1918, says:—"On the 3rd instant I entered the road south of Port Arthur, in company with one of the committees appointed to take over the administration of the fortifications, being the first of the investing army to set foot within the fortress. We had for ultimate destination the Russian barracks in this quarter and when still at long range—perhaps 1000 yds.—we saw from the top of a formidable array of wire entanglements (partly connected with electricity-generating apparatus) which had been laid across a narrow path between the two divisions of the Russian army, the approach to the strongest gate I have ever seen in my life. At the gate we met the officers forming the Russian committee. They all came in civilian dress. After me they followed in carriages towards the barracks and their attached stables, passing en route three fortifications like the first. On the roadside were many Russian soldiers, all more or less drunk, who saluted civily with the exception of one shaking hands with every one of us.

Illustrated catalogue and price list on request.

1.129

○九連壞の兵氣　骨皮遺人
九連壞　人己掛依るぬものゝ感なり結く
云ふものいふものなり　棟ふ唐蜀帝の
千を赤髪とて言ふ者なすて碧の眼を
に附く居る棟ふはんか倒へ
安踏して先づ食之神の提打位へん
どに於て是之をば　外之事國の運
將と立派な有書ま坊へ居る夫
で肝心な歌手も末に三千六計の中へ
居ると思はるるわじり知事の人をたふ
近頃の急僕狐怪威りも振るあ選将夫
アノ先づこそ甯ろ云々云々やあもの、
マア實際日本兵敗せられ見あふ以
ブドーしと殺されたりと云ふギヤツゴロ
の中より泥着居られるものゝ云て
尼矢先（日本軍）、鴨緑江露軍と
撃破せる奮進攻撃しあつた大なる名
「ブドー」此音を聞てあつた將ハワラこ
を大愛と九連壞を見捨て二生懸念を
延び出さるゝ是をやあれ

真生

明治三十七年六月廿日印刷 全年公月二十日發行 函作並發行 著者日本橋區吉川町三番地 松永平五(電話浪花二五三八六番)

In response to an appeal for pictures and reading matter for the sick and wounded soldiers in Japanese hospitals donations have been received from various sources and the following albums have been distributed as seemed best to meet the requirements of the case. The pictures have been made into albums by those who have volunteered to do this work and also by persons employed for this purpose. The pictures distributed in these albums have been prepared and distributed among those in the army and navy hospitals and on the different transports for the sick and wounded. The following are copies of letters received from Japanese sources in connection with the pictures:—
From some of the letters of missionaries who have been visiting the hospitals for the relief and comfort of the sufferers.

Y. YAMAMOTO, Superintendent.
Maizuru Naval Hospital, June 16th 1905.
I beg to express my sincere thanks for your sympathy in sending us many Bibles and pictures for the comfort of the sick and wounded seamen. I immediately had them distributed among the patients and every one of them sends thanks for your kindness.

Your obedient servant ;
N. NOMURA, PURSER.
S. S. "Kobe Maru."

I have received with deep thanks your gifts sent me for the comfort of officers and men being carried to and from the front during present matters, and I am glad to inform you these will be duly treated on board according to the purpose of the contributors.

I am, Sir, Yours faithfully,

I hereby beg to acknowledge the receipt of tracts, picture albums and magazines which you have contributed for the use of the patients; also to inform you of our intention to use them in accordance with your instructions as much as possible; and at the same time cause your sympathy to extend to every patient.

KOSAKU TERANISHI,
Superintendent
Hospital, Transport Kosai Maru,
June 10th 1905

Thanking you again for your kindness,
G. HOSOKAWA. (Purser)
K. HOMMA. (Captain)
Red Cross Hospital, Tokyo,
September 2nd 1905.

I hereby acknowledge the receipt of a case of books contributed by you. I will send them to the front at the earliest opportunity. There will be many months before all the troops return home. Indeed they have now entered upon an epoch of reading, and it is my desire to take this opportunity to infuse a religious spirit among the soldiers. If they are not inspired by a religious spirit it is most likely they may be given to vain ambition and the discontent prevalent among them may cause

「お奴ア散増お目子達」

骨皮道人
 ○掃ハ内様ハ外
 高敷鬼骨破野郎も此位小勝位おまつてお掬られ
 たりとも加減ハ我の節とちて降参用は奉りてさうか
 ものふてさうが人る並であら虫棲路口様の悲しさハ
 飛々入る夏の虫々飯の上の泥のやうな奴たうて思ッ
 掛りて性慾もあつてさうまゝこんお奴ア一匹ア打ッ掛つ
 居るも餘計な奴とて殺す掛ワ仕合はぬやうな事さう
 思ッ時やと一匹は後頭を打ッ倒しつゝお奴さう外オウト約
 鬼さうのも思ッてはさう彼奴等ハ何のうたを世界の様とてさう
 奴様さう厄分掛いの大掃遣の者め掃りて内様さう外を
 まがかり掃りて内へハ掃りて外へハ逃さう掃りて内へ
 候も外へ掃りて外へハ掃りて外へハ逃さう掃りて内へ
 づれも一生懸命逃出さう
 ハ奴ア散彈お目さ達

THE SPIRITS OF THE DEAD.

A CORRESPONDENT asks various questions with regard to the Shinto ceremonial just held at the Yasukuni Shrine in honor of the spirits of the men who sacrificed their lives for their country during the recent war. One of the main points of interest centres, of course, on the nature of the homage paid at the shrine. There has been much said on this subject. Certain writers have claimed that there is nothing which can be called "worship" in the Western sense of the term, while others have been equally positive in the opposite view. So far as our own researches go we fail to see any room for doubt. The belief of the Japanese is that disembodied spirits acquire the power, of deities and possess supernatural attributes. They become potential for good, and for evil, and they exercise their potentialities in the same mundane sphere upon which their interests and affections centered during life. They are in fact guardian divinities and, as such, the object of ceremonies in their honor is, on the one hand, to convey to them thanks for their services while on earth, and, on the other, to solicit a continuance of those services beyond the grave. That the ceremony posed to have the effect of summoning the spirits to the precincts of the shrine where offerings of viands and wine are made to them, and where the chief Shinto official reads aloud a document enjoining their deeds during life and praying for the perpetuity of their beneficent influences in the other world. In such a case as the national ceremonial just held at the Shokosha, the underlying idea is that of country only. The soldiers and sailors whose spirits are invoked fought and fell for Japan, and while their countrymen offer thanks and burn incense in grateful acknowledgement of these valiant deeds, they pay the spirits to be present in future battles and to lend their aid for the sake of the fatherland. Just as the Mikado has often openly expressed his belief that the spirits of his ancestors guide and protect him, so his Majesty and his subjects hold to the faith that the spirits of all Japanese who have passed to the land of the shades retain their patriotic solicitude in Japan's behalf, and, if duly invoked, will make their influence felt in all moments of crisis. As to the question whether neglect of these ceremonials would result in the maleficent employment of their powers by the spirits of the dead, there seems to be little doubt that such an apprehension exists, though probably it occupies an altogether subordinate place in the mind of the believer. There was a time in Japanese history when the living were tormented with fear lest the spirits of the dead, against whom they had sinned egregiously, should seize some opportunity of wreaking vengeance on them. So abiding and profound was this terror that men who in battle would shrink from no risk, were too timid to walk abroad after dark when the disembodied spirits exercised their powers. Something of that feeling certainly survives, but it seems to have become greatly weak-

ened, as would be natural in a peaceful age like the present, or, at any rate, an age free from the intestine strife which prevailed in the middle ages. It may be taken for granted that the sentiment now prevalent at ceremonial observances to the dead is primarily one of gratitude for the part and hope for the future, and that the sense of penance occupies a very small space in the heart of the worshipper. One other question is whether the powers wielded by disembodied spirits are exercised by their unaided strength, or whether they merely act as intermediaries in soliciting some interference on the part of a being higher and more puissant than themselves. The former, we understand, is what the Japanese believe. There is no hypothesis of intercession. The spirits retain beyond the grave their right of independent volition and are capable of directing their strength to promote or defeat any purpose entertained by their survivors on earth. Rites of worship have now been performed at the Shokosha on behalf of eighty thousand men who died for Japan in the war with Russia. It is an army of no mean strength, and we can proportionately calculate the invigorating effect of a conviction that this host of patriots will continue to exert their strength on behalf of their militant country.

THE SHOKON CEREMONY.

YOKOHAMA, WEDNESDAY, MAY 8, 1907.
The plan adopted finally *May 1906* by the four Imperial Princesses, might carry out their benevolent intentions towards the relatives of the dead in whose memory the Shokon ceremonial took place, was to range these people in two rows along either side of the approaches to the shrine. There the task of thus raising them cost no little trouble, but they lent themselves gladly to the effort, and the four Princesses were thus enabled to walk between the densely packed masses, bowing graciously to them and addressing kindly words to the little children. The effect of this touching ceremony on the country folk is said to have been very striking.

Concerning this Shokon ceremonial the *Nichi Nichi Shinbun* has an interesting article. It denies emphatically that there is anything of a religious or even of religion in the rites. They are simply a recognition of the services rendered by brave men who have died for their country, and their effect upon the friends and relatives of the deceased is not in any sense to encourage superstition, but only to lessen their grief and to comfort them. The country folk who visited the great shrine during the five days of ceremonial went away with their tears dried, and with a feeling that they had contributed to the Empire's glory. We do not see that these explanations are altogether satisfactory for the information they afford. They are presumably addressed to Christian critics, but Christians are firm believers in the immortality of the soul though they do not profess any settled belief in the locality of the abode of the departed. The Japanese, on the other hand, believe that the souls of the dead are accessible to the voices of the living and that they can be successfully invited to be present on such an occasion as the Shokon festival. Hence it is that the first

day of the festival is devoted to rites of invocation. So many ministers invoke the attendance of the spirits, and so many greet these invisible beings. Such a ceremonial has many beautiful features, and if any foreign observer be disposed to sneer at it because of its unfamiliarity, he will change his mind after reflection.

DEATHS FROM DISEASE.

Some time ago a committee under Major-General Hongo was appointed to consider the qualifications of soldiers or sailors whose spirits are to be revered at the Shokosha Shrine. It was supposed when the committee was organized that it might possibly decide against the inclusion of those officers and men who died of sickness in Japan during the course of the war, but evidently to set up such a distinction would have been very invidious, and the Committee has unanimously resolved that all of either service whether at home or abroad are to be included among the revered. There are only two exceptions, namely, those whose deaths were marked by some shameful feature (*chiranashi-ita*) or those who perished from disgraceful diseases (euphemistically termed *shokan*) or from accidents contracted at the place of flowers and willows).

DEATHS FROM DISEASE.

In the ceremonials hitherto held at Kusatsu on account of fatal casualties in the war, only those who had been killed in battle or who had died of wounds were included. Officers and soldiers who perished from sickness did not find a place in the rites. It is to be noted that this exclusion is a distinction, does not imply any invidious classification, but merely that the returns of deaths from disease are not available so readily as those of deaths on the field or from wounds. The men that died of sickness contracted on duty are to be independently honoured at Kusatsu, and the new ceremony for the purpose will not have been collected by the time of the usual autumn ceremonial in September, and that it will be necessary to wait until next spring. The deaths from disease are included by the press to have reached about 15,000. The Army Medical staff and noted in these columns some time ago is 27,158.

會法の史女村奥

Religious view in January (Ch. 1. 1. 1. Mrs. Okumura. On Feb. 7th, a religious service was given at the Hongwanji Temple in memory of the late Mrs. Okumura, founder of the Ladies Patriotic Society. The day was the first anniversary of her death.

フロレンス、サイナ、マリヤ等は馬忠告を蒙るの間に、クリミヤ役殺の際、多数の馬兵を救助し、其名を擧げたる人なり、等は今八十餘歳の高齢なれど、尚健康を保ち、急ぎに餘生を度しつゝあり、此國英國王は、此勳功を賜ひ、名譽を表彰せたり、此勳章は、東亞總大將上國中天山(今天山)全左衛門神崎賜され、なるも此に最も名譽なきものなり、華人にして之を授かるは、國の光なり。

1.138

Miss Florence Nightingale, the celebrated nurse, who has recently been decorated by King Edward with the Order of Merit.

拜啟
陳明
三十七
年
歲次
癸未

1.140

WOUNDED BUSINESSMEN LEAVING MURDO FOR JAPAN
 負傷の意書川とてん米各屋を脱出する

景の發出川仁てに丸發博兵傷員國憲

WOUNDED RUSSIANS IN THE RED CROSS HOSPITAL AT CHEMULPO.

1.142

方橋新兵傷員

ARRIVAL OF THE WOUNDED SOLDIERS AT SHINRASHI.

A Dairen telegram says that a Chinaman named Sung Paolin was executed on Sept. 29th at Port Arthur by the Japanese. The charge against him was that he had broken open some graves on 203 Metre Hill and stolen articles from Japanese corpses.

**THE EUROPEAN OFFICERS OF THE
"HITACHI MARU," S. 1924**

The Japanese Government has taken a very generous measure with regard to the British subjects who lost their lives when the ill-fated *Hitachi Maru* was sunk. In addition to bestowing on Captain Campbell the Fifth Class Order of the Rising Sun and on Mr. Glass the Order of the Sacred Treasure, it has been decided that the following sums shall be paid to their families, namely, 5000 yen in the case of Captain Campbell, 4500 yen in the case of Mr. Glass and 4000 yen in the case of Mr. Bishop. The special sanction of the Emperor had to be obtained for the payment of these amounts. We say that the sum paid to Captain Campbell's family is equal to that which would be paid to the family of a Japanese Major-General killed in action, and Mr. Bishop's people get as much as the family of a Japanese Colonel would receive. A Japanese officer of the rank of Major-General or chief officer of a Japanese transport in similar circumstances would cost the State only 1,400 yen. In addition to the above, the family of each of the deceased officers receive 30 months' salary in full from the Nippon Yusen Kaisha, which Company in this instance conducted the ship, the liberality that has invariably distinguished it.

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THE YASUKUNI FESTIVAL.

On Friday the Emperor visited the Yasukuni Shrine and the Prince Imperial and the Princess Imperial are to attend. The Emperor and the Princess Imperial are to be accompanied by a large number of courtiers and officials. The festival is held on Friday, the 15th of May, and is one of the most important of the year. The weather on the two previous days had not been very propitious. The Emperor calls attention to the fact that the spirits of non-combatant officers who fell in the war are revered on this occasion, being their comrades of the fighting. He says that the Englishmen who met their death on the occasion of the sinking of the *Hirachi Maru* are also among those on whose behalf the ceremony is held. That a Japanese should die for his own country is in the nature of things, but that foreigners should have died for Japan's sake deserves special notice.

CASUALTIES IN THE WAR.

The third and last great ceremony in honour of the spirits of the men who fell for their country in the recent war, is to take place at the Yasukuni Shrine in Tokyo on May 15th, and following days. Admiral Togo, the hero of the war, is to preside on behalf of the two services in his capacity of chairman of the Committee of Worship. On the 2nd of May the Emperor will visit the Shrine, on the 3rd, the Empress, on the 3rd, also, the Prince Imperial and on the 4th the Princess Imperial. We presume that this, the third ceremony, must be the last. The record has been swelled by the Emperor's wise decision that there shall be included in it all non-combatants who lost their lives in the discharge of duties connected with the two services. These non-combatants, together with the men who have died from wounds, will bring the last ceremony to make a total of 24,021. Taking, then, the figures for the three ceremonies, we have the following results:—

	Number
First ceremonial	23,550
Second	30,877
Total	54,427

Total..... 82,835

Thus the number of lives sacrificed in the terrible struggle was no less than 82,835, or about the sum total of three army corps. It is as though the Emperor had ordered the Japanese Division on a peace footing musters about 9,000 of all arms and there were 12 such Divisions together with the Guards when the war commenced. So it may be said that the lives lost represent three-fourths of the Army. The Emperor's wise decision to include the service would probably bring the aggregate for the two ceremonies to 200,000 men, the population of a large town. The only consolation is to be found in the thought that such awful, costly enterprises as the YASUKUNI FESTIVAL.

Unfortunately both the Emperor and the Empress will be unable to attend the Shokunshi festival to-day. His Majesty is still somewhat indisposed and the Empress is laid up with a cold contracted two days ago, and by Prince Daishin and the Empress by Princess Kasin.

It is stated that among the deceased officers and men whose spirits are to be worshipped at the Yasukuni festival there are 1,726 military men and 751 naval who possessed the rank of Major-General. The Emperor died in every 168 of the Army's dead and one in every 25 of the Navy's enjoyed that much valued distinction.

AUTUMN EQUINOX.

Sept. 22-17

To-day being *Shukubetsu*, one of the national holidays, the usual religious service was held in the Palace this morning in honour of the souls of the Imperial ancestors. The holiday was observed by the hawks and principal firms.

Posthumous honour was granted on Jan. 28th to Lieut.-Colonel N. Hattori and 595 other officers and 433 men who were killed at the battles of Iwafune and other places. They received the Golden Kite of the Fourth and Seventh classes.

To-morrow, March 9th, the First Division will carry out the official funeral service at 1 p.m., at the Buddhist temple of the late Emperor, who died in the late war. Prince Kan-ko, Commander of the division, is to be the chief mourner.

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Turning from poetry to every-day prose—since the beginning of the war with Russia the commonest sights on the streets of Japanese cities are men carrying their rifles and bayonets, and running at full speed, scolding-bells, suspended from a cord at the waist warning pedestrians of their riotous approach. And as these *yumi-ari* dash ahead they cry out: "*Gogai, gogai*," which is the Japanese equivalent for "extra." Every now and then some intrepid citizen manages to plant himself in the path of the heading news-vender and stops that frantic individual long enough to appropriate a few words from the unfortunate's article. The *gogai* is surrounded by an eager crowd, to whom he must perforce read the news, if indeed the sheet contains any, which it rarely does. I learned that these extras are little more than advertisements of what the newspaper soon to be issued will contain. The *gogai* is about the size of one sheet of an American theatrical program, and is printed on one side of the paper usually discarded, but now they are sold. Why the cries rush at a breakneck speed, heedless of the many opportunities he might have of disposing of the extras if he got down to a gain favorable to commercial transaction, neither he nor his publishers managed to explain farther than to say this, that the province of the *yumi-ari* was not so much to sell the dodgers as to provide a curious public into buying a newspaper.

Many of the Japanese dailies have large circulations, the *Jiji Shimpō* of Tokyo and the *Osaka Asahi Shimbun* having passed beyond the one hundred thousand mark. Every party and fac-

tion has its organ; and prominent men like Marquis Ito and Count Okuma have their personal newspapers which are more or less "inspired." Most of the Japanese newspapers printed in the vernacular are largely unintelligible to the foreigner, even when ably translated for the press censorship is so severe that naive journalists have cultivated the art of saying one thing and conveying to their countrymen a meaning totally different from the one intended. The Minister of War, the Minister of the Navy, or the Minister of Foreign Affairs can, without taking counsel of his colleagues, suppress a newspaper

(東京の光臨 第 四 号)
(日六十二月三)

(第 一 号 第 二 号 第 三 号 第 四 号 第 五 号 第 六 号 第 七 号 第 八 号 第 九 号 第 十 号 第 十一 号 第 十二 号 第 十三 号 第 十四 号 第 十五 号 第 十六 号 第 十七 号 第 十八 号 第 十九 号 第 二十 号 第 二十一 号 第 二十二 号 第 二十三 号 第 二十四 号 第 二十五 号 第 二十六 号 第 二十七 号 第 二十八 号 第 二十九 号 第 三十 号 第 三十一 号 第 三十二 号 第 三十三 号 第 三十四 号 第 三十五 号 第 三十六 号 第 三十七 号 第 三十八 号 第 三十九 号 第 四十 号 第 四十一 号 第 四十二 号 第 四十三 号 第 四十四 号 第 四十五 号 第 四十六 号 第 四十七 号 第 四十八 号 第 四十九 号 第 五十 号 第 五十一 号 第 五十二 号 第 五十三 号 第 五十四 号 第 五十五 号 第 五十六 号 第 五十七 号 第 五十八 号 第 五十九 号 第 六十 号 第 六十一 号 第 六十二 号 第 六十三 号 第 六十四 号 第 六十五 号 第 六十六 号 第 六十七 号 第 六十八 号 第 六十九 号 第 七十 号 第 七十一 号 第 七十二 号 第 七十三 号 第 七十四 号 第 七十五 号 第 七十六 号 第 七十七 号 第 七十八 号 第 七十九 号 第 八十 号 第 八十一 号 第 八十二 号 第 八十三 号 第 八十四 号 第 八十五 号 第 八十六 号 第 八十七 号 第 八十八 号 第 八十九 号 第 九十 号 第 九十一 号 第 九十二 号 第 九十三 号 第 九十四 号 第 九十五 号 第 九十六 号 第 九十七 号 第 九十八 号 第 九十九 号 第 一百 号)

Snake rising from the center of Mount Aso.

PERMITS FILMS OF THE WELL-TRAINED AND INDOMITABLE FIGHTING MEN OF JAPAN. CONFIDENTIAL. THE J. I. K. COMPANY.

新報社不 東京ノ警務大所警察署内 第 二 山 松 本 目
VIEW OF THE "DASHING" QUARTER FOR RUSSIAN PRISONERS AT MATSUYAMA, JAPAN

39.11.26
L. A. K.

THE RUSSIANS IN MATSUOYAMA

Port Arthur may be the centre of attraction in Manchuria just now, but in Japan, certainly since the Russo-Japanese war, it has been an interesting centre. The twelfth of March was a day when the Japanese government had a banquet for the Russian prisoners of war at the Imperial Palace. The banquet was held in the Imperial Palace, and the Russian prisoners of war were seated at the head of the table. The Japanese government had a banquet for the Russian prisoners of war at the Imperial Palace. The banquet was held in the Imperial Palace, and the Russian prisoners of war were seated at the head of the table.

Later three common soldiers, actual prisoners, arrived. They were very ill, but were given on the spot a small amount of food. They were taken to the Red Cross Hospital on the south side of Castle Hill, and placed in a roomy room. They were given a small amount of food, and were taken to the Red Cross Hospital on the south side of Castle Hill, and placed in a roomy room.

After that I made it a point to be on the street as much as possible. I saw that to be on the street as much as possible. I saw that to be on the street as much as possible. I saw that to be on the street as much as possible. I saw that to be on the street as much as possible. I saw that to be on the street as much as possible.

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The Russians, strong, sturdy, robust-looking soldiers, make very rapid recovery in general, while the Japanese, on the other hand, are very slow. The Russians, strong, sturdy, robust-looking soldiers, make very rapid recovery in general, while the Japanese, on the other hand, are very slow.

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of war should have some bitter lessons that they are not free. A common preference of the officers is that they did not know how to read and some not even the Japanese language. They were over good that day and since then they have been coming in droves, until there were more than 2,000, though some have been sent on recovery from near by.

One of the temples near me in which they were confined is on the edge of the city, separated at the small brook. If the prisoners entered Japan with fear and trembling as to their fate—and some of them did—then they were now in a position to be helped—they were doubtless assured of the kindly and sympathetic feeling of the common people.

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製履計不 景光ノ館内内園庭所留收捕停等軍本西通古名

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RUSSIAN PAROLED OFFICERS FROM PORT-ARTHUR AT MAGASAY EN ROUTE FOR RUSSIA.

RUSSIAN TREATMENT OF THE RED CROSS.

Two Japanese physicians have just returned to their country after several months' imprisonment in Russia. One of them is Dr. Miyazawa who was taken from the *Sado Maru* on the 15th of June last year. Landed at first in Vladivostok he was thence conducted to Tomik where he passed one month, and subsequently was taken to a place in the interior of Russia. He says that the sums allowed by the Russian authorities for the maintenance of captive officers—from 60 to 75 roubles monthly—are apparently enough, but that the money barely suffices to pay for the commonest fare, and does not even defray washing expenses. He has only 16 kopecks *per diem*, and nothing will induce the authorities to give him any more. The officers were obliged to subscribe 5 roubles each of their own already inadequate stipend. But this is nothing compared with the source of their relief. A Chinese physician volunteered to attend them. Such procedure is flagrantly opposed to the Hague rules. Dr. Miyazawa's comrade was a physician attached to General Kuroki's army. How we fell into Russian hands we do not know, but he was kept in close twoody confinement and suffered. The intervention. They are naturally much increased at such a violation of the recognised principles of war.

THE RUSSIAN PRISONERS.

There are 254 officers among the six thousand odd Russian prisoners taken in the battle of the Japan Sea. All their names are given in the columns of the *Official Gazette* of the 18th, 25th, 26th, 27th, 28th, and 29th numbers in each rank are as follows:

Vice-Admiral	1 (Rojstvensky)
Rear-Admiral	1 (Nobogator)
Captains	22
First Lieutenants	67
Second Lieutenants	27
Midshipmen	1
Engineers	16
Medical Officers	6

1.175

ADMIRAL ROJSTVENSKY
Wounded in the great Japanese at Sado.

1.176

First row: Ad. Wierw. 2nd pilot of Nishiki Hiryu Kanjo. Capt. Yacuda. Gen. Smirg. Mrs. Yacuda. French Consul, Gen. Reiche, Lieut. Wierw. Boel row. Kuroki (Yingiki) (teacher) Capt. Medvedinsky (Lieut. Ad. Wierw.), Lieut. Wacustinsky (?) Taketaka Nippon. Prince Oleg. Lieut. in Army Gen. Smirg. (Rus. Artillery) Lieut. & French Consul, Lieut. Gornak. Lt. Reiche (Br. of General 12.)

RUSSIAN PRISONERS AND JAPANESE SURGEONS.

Surgeon Major Iwasaki Shojiro had been attached to the Naval Hospital at Sado for some months before orders were recently given for his transfer elsewhere. During that time the Hospital he attended Admiral Rojstvensky and the other Russian officers wounded in the Battle of the Japan Sea. Apparently he won their friendship and gratitude, for they addressed to him the following letter at the time of his transfer:—
"Dear Doctor—We who are at this place cannot too strongly express our gratitude and appreciation for the skill and kindness you have shown in our treatment. With us we learned that you have been transferred elsewhere and that you are about to leave us. That is a source of profound regret to us. On the occasion of your departure we beg to wish you good health, to pay for your professional services, and to hope that a future of wide development lies before you. We are proud to have so conspicuously displayed ability. This letter was signed by Admiral Rojstvensky and a number of Russian officers.

THE RUSSIAN STAFF OFFICERS.

All the Russian Staff officers are to be confined at Nagoya. The temple Hon-temple, and those that will place will understand how comfortably and doubtless these officers will be lodged. The senior among them is General Fock. There are besides two Lt.-Generals, three Major-Generals and a Rear-Admiral.

Dear Sir—I am much obliged to you for papers sent and I cannot express my whole thanks for your kindness and the interesting material for my future work. The book which you have recommended I will acquire with pleasure, and if it will not trouble you hoping to see you soon in Shikoku. Once more I remain yours respectfully.

S. PANKENTIEV,
Lieut. of Cosacks.

Magazines and illustrated papers have been distributed among the sick and wounded Japanese and Russian prisoners. The following are copies of some of the papers received from the Japanese Commandant of the Russian Squadron at Nagoya, March 5th, 1905.
Dear Mr. Loomis—I thank you very much for my part and all my comrades at Nagoya for your kind letter, for your interest in our welfare and your proposal to send us some New Testaments and some illustrated papers.
April 1st, 1905.
Thank you very much for the papers and illustrations received to day. They give us all much pleasure.
Yours very friendly,
R. WIERW.

THE SHRINES OF ISE AND THE WAR.

On the 10th instant a ceremony was held at the Shrine of the Ancestors for the presentation of certain war trophies. The trophies consisted of one of the 28-cent guns which were captured from the Japanese paratroopers, did such terrible execution at Port Arthur, and two Russian guns, a 24-cent, and a 32-cent, which had repelled from the fortress with deadly effect. Major-General Goto, who presided at the ceremony, read an address to the effect that, in presentation from the Minister of State for the Army Department, in which it was stated that the number of prisoners taken by the Japanese in the war totalled 84,400; the number of swords and lances captured was 4,435; the number of rifles, 28-cent, 30-cent, and 36-cent, 40, the 28-cent guns, one of which was mounted in front of the Shrine for all time; had been mounted in a position 2,000 metres from the main encircle of the fortress, and had fired over a thousand rounds, facts which convey some idea of the enormous work done by these huge pieces, which, as so close to the enemy, were subjected to destruction. The 36-cent machine gun was destroyed. The 32-cent machine gun was destroyed in 1891. This presentation may be described as a thanksgiving service to the Imperial Ancestors whose assistance is supposed to have given victory to Japan's army. It may be added that the 24-cent gun, the biggest among the 900 captured through the Japanese, was mounted in the Lauscha Park, and the 36-cent was mounted a little from its. The 32-cent was mounted in the Mutsu-chi defile, whence it took part in the defence on the sea side.

PRISONERS.

The number of Russian prisoners now in Japan is stated to be :—

General Officers	10
Staff Officers	70
Junior Officers	884
N. C. Officers	8,558
Rank and File	507,69
Total	560,201

RUSSIAN SUBMARINE MINES CAPTURED BY THE JAPANESE DURING THE NAVAL OPERATIONS NEAR PORT ARTHUR.

1st row Left to right. Japanese Consul priest General Tokke (shot himself in a duel). Japanese Consul priest
Japanese officer at top left his wife. Gen. Mikten. Capt. d'Ampley friend. In front a Russian servant.
2nd row Left to right. Gen. Duman chief of staff at Port Arthur. Paul Capt. Gen. Monmandoff
(a German) The Russian prisoners in Japan seem to be
hardly treated as human beings. In Nagoya they
recently gave small pieces of meat to the prisoners.
At Matsuyama bicycle races were held on Aug.
7th in the Dago public garden. 1908 E.S.

Shimada, August, 1905.

I'm very thankful to you my dear Captain for your letter and for the kind words you say to me. With great pleasure I read only one consolation and with great pleasure I was very agreeable to hear—probably the present situation between Russia and Japan will be no tie. At present it is not the American who you send me I read America is the American Peace Society. The starting of such a Society is most welcome and I am sure it will be of great help to all who will help the society in its work for peace of all world.

Yours very truly,

L. W. RAYNES,
Lieut. of Cossacks.

Nagoya, June, 1905.

DEAR SIR,—We received to-day the papers which you were so kind as to send us. Really for so short a time enough words and every sort of reading matter were very useful to us.

Yours truly,
MICHAEL KAYLOR
Secretary of the Prisoners Library.

are the very things we want, and which it is very difficult or impossible to obtain.

Will you please believe us, yours most gratefully,
 Lieut. N. JOHANSSON.
 Lieut. EDWARD WILLIAM R. PISK.

1st row Left to right. Japanese Creek prices
Japanese ^{in charge} Officer, Capt. & his wife. Gen. Nicks
Japanese

SAVANA & CO
31 Jan
2 new low dist. Virmans. See. Br. 11.11.11
From Myristicifera

3
No. 1. Shindō
Nagoya Japan

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SPOILS OF WAR.
June 18-20
 The spoils of war taken from the Chinese and sold to be final are now published with regard to the spoils taken in the war. They show eleven hundred guns, 115,000 rifles, 9,600 swords and lances, and an enormous number of wagons and minor articles. It seems to have been thought at first that some of the guns and rifles might be veritable relics of the last of the Chinese empire, but they are all of the type of the great majority will be either sold to the people or distributed to schools and temples as trophies.

1.188

THE NAUHAN

1.189

1.190

THE NAUHAN

1.191

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THE PARK OF CAPTURED GUNS IN TOKYO.

The wonderful park of guns and small arms now arranged in the park in Tokyo is unquestionably a spectacle altogether without precedent in the history of the world, nor is anything of equal magnitude and interest likely to be ever seen again. Of course a larger number of guns are brought into the field by modern armies in great campaigns, but they are not put together in such a way as to show the interest attaching to weapons which have been captured in battle and are exhibited as trophies of victory. Roughly speaking, it may be said that as many weapons are massed in this space between the inner and the outer moats as the wide area can accommodate without such crowding as would impede the visitor. The guns are arranged along the margins of every section of the enclosure, and in many instances the spaces within these formidable borders are filled with thousands of piled small arms, stacks of ammunition and phalanxes of swords and lances. The best way to convey an impression of the scene is to give a list of the guns and other war material:—

87-cent. heavy fieldpieces 57
7.5-cent. fieldpieces 75
3-inch quick-firing fieldpieces 149
These weapons were captured in the fighting in the Tientsin, Moupin and 7th of the 2nd and 3rd divisions of the Japanese into a "captured field guns corps" (*senri jidō-gun*) which proved very useful.

Swords 1,150
Lances 5
Rifles 7,000

GARRISON ARTILLERY.
24-cent. cannon 1
33-cent. " 8
This 24-cent. gun was originally on the right face of the Laidun fort at Port Arthur. The 33-cent. gun was mounted on the sea-front of the same fortress.

GARRISON ARTILLERY (CONTINUED).
15-cent. cannon 11
15-cent. howitzers 19
These cannon are from the forts on the land front of Port Arthur. The howitzers were captured at Nanshan and by at Port Arthur. The Nanshan weapons (4) were used by the Japanese and in subsequent fights and did excellent service.

GARRISON ARTILLERY (CONTINUED).
12-cent. pieces 3
10.7-cent. pieces 4
10.7-cent. pieces 4
7.5-cent. pieces 24
6-cent. pieces 7
48-mill. pieces 27
37-mill. pieces 2
Machine-guns 37-mill. 11

Most of the guns in this list are from the land-front of Port Arthur. The four 10.5-cent. pieces were captured at Nanshan, and were used by the Japanese at Liaoyang and in subsequent fights, where they rendered excellent service.

Main machine-guns 41
Various gun-ammunition waggon 884
Various machine-guns 1,538
Various kinds of weapons & cuts 624

AMMUNITION.
15-cent. gun shells 10,112
12-cent. " 1,500
This ammunition was brought for Port Arthur.

One balloon, captured *en route* for Port Arthur. Summing up these lists, the totals are:—

Feet of artillery 511
Swords and spears 1,155
Waggon 1,235
Cartridges (gun) 11,612

拜啟陳々本年一月以降日本赤十字社
 萬志看護婦人會橫濱分會員ニ於テ綴帶
 製造ニ當リ外國貴夫人今嬢各位熱心其
 事業ヲ補助セラレ茲ニ完製ニタルモノ三千二百
 四十有餘卷ノ多キニ達シタルヲ以テ内三千卷ハ
 已ニ陸軍省ニ献納ノ手續ヲ為シ同省ノ許可ヲ
 得テ東京塚備病院ニ面送致候各位が熱心ナル
 同情ノ寄テ製作セラレタル綴帶以テ傷痕ヲ
 纏綿致共ノ傷者ノ歡喜如何計リカト存本日
 其作業ノ終了ニ際シ萬々深謝ノ意ヲ表候
 明治三十八年六月十四日 敬真

日本赤十字社神奈川縣支部長
 從三位勲三等周布公平

マクリーニ嬢貴下

Terrible accounts of the awful neglect with which the Russian wounded were treated at the front are coming to light gradually in St. Petersburg. According to the *Russ*, eye witnesses declare that the Russian medical authorities had been loaded up in the railway cars just as if they had been lumps of wood, and they had to wait for days until the surgeons could attend to them, if they did so at all. After the battle near Sankt-peter, January 27, 1905, 40,000 Russian wounded were crowded into 10,000 red crosses which have never been made public, as everything has been done to keep them from being known. Twelve hundred wounded Russians were dragged to the rear by the railway cars, and he was most severe; in vain the men implored help as they wept aloud, and in vain they tried to die. But the facts were never made known. This incident is testified to by Col. Fedorov, of the Guards. M. Solzney, the chief of the hospital detachment, was so greatly affected by the sight of these men dying in the snow that he committed suicide.

1.196

HOSPITAL SCENE, ANTUNG.

1.195

一ノ國醫院金戸院

1.194

HOSPITAL SCENE, ANTUNG.

1.197

1.200

度此段御案内申上候敬具

明治三十八年六月一日

マクリン嬢費下

周布貞子

拜啓陳者来ル九日午後三時

組茶差上度候間御先來相願

— please come —

H. F. the Comptroller in his capacity of Governor and President of the Yokohama Branch of the Red Cross Society, and in the name of Madame Sufi, President of the Yokohama Branch of the Volunteer Nursing Association, thanked the ladies who had been so kind as to accept the invitation to the Japanese wounded. He expressed his thanks to Dr. Moon for the use of a ward at the British Naval Hospital for the purpose of bandaging the wounded, and to Mrs. Macpherson who had been so kind as to provide refreshments and various entertainments for the wounded, which ended at about 6.30 p.m. At the close of the reception Madame Sufi and Miss Sufi entertained the student nurses of the Red Cross Society, twenty-five in number.

RECEPTION BY MADAME SUFI.

The reception held on Friday afternoon by Madame Sufi, who entertained the foreign ladies who have for the past ten weeks been engaged in rolling bandages for the Red Cross Society at the British Naval Hospital, proved a highly enjoyable function. The reception was held at the Governor's official residence at Iseiyama. All the ladies of the party, 42 in number, were invited but only 27 were able to attend. Among those present were Mrs. M. E. F. Martin, C. V. Jones, Walter, C. K. M. Martin, Lichfield, C. V. Sale, Townsend, Irving Bell, Barnmont, Emerson, Pratt, Frigue, Hawkins, Redhouse, Ritter, Moon, Misses Schneider, McLean, M. E. F. Martin, Hardy Davis, Manley, R. Martin and Walker. There were also present several Japanese ladies, the wives of leading officials of this Prefecture. Seats were erected and the house and grounds were decorated with Japanese lanterns and Japanese colored, red and white, being artistically utilized. Soon after the arrival of the guests a programme of Japanese music was provided by four young ladies in this city, three of whom were blind. Their names were Misses Banga (Sato), Mrs. Chiyohara (Sato) Japanese violin, and Miss Bunge (Sato). The selections given were *Adumyoshi*, *Yakagishi*, *Robutan* and *Shodaidan*.

4th April 1906
 Dear Miss Sufi,
 I am very glad that you missed me yesterday morning. The general meeting of the Red Cross will be held in the middle of June, the date is not fixed yet. I wish to come very soon, but I am sorry to hear that you are not well. I remain yours truly,
 M. Sufi

1.199

1.198

Red Cross Res. at Shinjuku.

1.202

1.204

1.203

A MAGNIFICENT CONTRIBUTION.
We read in Japanese papers that on the 9th instant Lady MacDonald was received in private audience by the Empress, when she conveyed to Her Majesty information that a sum of 25,797 yen had been contributed by the English ladies to the Japanese Soldiers Relief Committee. Lady MacDonald and her friends in England, many of whom are residents in Japan, were instrumental in collecting this handsome sum.

1.205

吾人神皇萬歲萬歲萬歲
國父天皇萬歲萬歲萬歲萬歲

圖二陸上衛兵(右)及步兵(左)在東京

Today, Jan. 21st, the Russian severe cold season has commenced, and ought to last till February 1st.

Commemoration of the Victory. **GLORY OF JAPAN.** (MIKUNI NO HIKARI.)

Scene of the Imperial message sent to the Sacred Shinto Shrines by the Ex-Emperor Kameyama, for the victory against Mongols about 700 years ago at the time of the Chinese invasion to the Mikados Empire.

SEISHIDO
Keji-cho, Kanda, Tokyo.

國民日常尊影を拜むる後威の光
 仰けは其志氣愈々振ひて大業を
 成就し得ん
 常に所子顔面を備へ最慎重に扱
 はるべし
 此國の今を去る凡六百年前元寇
 の役朝迄の勅使を遣はし遣はし冠
 を攘はんとす所 龜山重良も玉體を
 以て國難を代るべく祈誓し而後
 殿より勅使を派遣せし所子

1.207

This portrait was painted by order of the Prince of Hizen in 1845. It is now preserved in the temple of the family at Hikone, Omi province.

1.206

THE PRESIDENT IMPERIAL PALACE IN JAPAN.

1.209

1.208

IMPERIAL PATRIOTISM IN TOKYO
 JAPANESE PRINCESSES TAKING A LESSON IN HANDICRAFT

The rolls of bandages made by the Empress, Crown Princess, Emperor's daughters, and Princesses of the Blood, and given to the wounded in connection with the war, numbered 42,400.

The Emperor of Japan has presented to 1,661 men, including 120 noncommissioned officers who had received wounds rendering them unfit for further military service yen 3,451 and a flannel coat each.

Today, Nov. 15th, the Empress will pay a visit to the military hospital and its branches and personally inspect the condition of the sick and wounded.

On Aug. 10th, the Emperor distributed post medals and other prizes among the Ministers of State and other high officials of the Imperial Household Agency, the Navy and Army as a mark of appreciation of their hard work during the present hot weather.

1.211

THE LATE EMPRESS DOWAGER, FOUNDER OF THE RED CROSS SOCIETY IN JAPAN.

1.210

1.212

ENGLISH AND JAPANESE LADIES AT WORK MAKING BANDAGES FOR THE ARMY, UNDER THE AUSPICES OF THE RED CROSS.

1.213

JAPANESE LADIES IN TOKYO MAKING BANDAGES FOR THE TROOPS

POEM BY THE EMPRESS.

The following admirable rendering of a poem by Her Majesty the Empress appears in the *Independent*, from the pen of the Rev. A. Lloyd, who, we are glad to learn, will shortly publish a volume of Imperial poems:

WISDOM'S GOAL.

By HER MAJESTY, THE EMPRESS OF JAPAN.
(The following poem was written for the students at the Peieresses' School of Tokyo. It is translated by our Japanese correspondent, Arthur Lloyd.—
Editor.)

The water placed in goblet, bowl or cup,
Changes its form to its receptacle;
And so our plastic souls take various shapes
And characters of good or ill, to fit
The good or evil in the friends we choose.
Therefore be careful in your choice of friends,
And let your special love be given to those
Whose strength of character may prove the whip,
That drives you ever to fair Wisdom's goal.
—Tokyo, Japan.

NEWS OF THE DAY.

The annual Imperial Poetry Party for the New Year is announced to take place in January. The theme is *Shin nen no Matsu*, or Pine tree of the New Year.

1.215

1.216

Miss Baba, daughter of Mr. Nishigawa.

1.219

1.217

Shirokane Enkozaka Shiba
June 25, 1911

1.218

1.220

1.221

Seven Members and his family.

1.229

BARON KENTARO KANEKO, LL. D.
FORMERLY MINISTER OF AGRICULTURE AND COMMERCE IN MARQUE ITOMI'S CABINET.
HE WAS MINISTER OF THE INTERIOR IN THE CABINET OF MARQUE ITOMI'S
DEPUTY. PHOTOGRAPHED IN THE CAP AND GOWN OF A HARVARD DOCTOR OF LAWS
BY J. E. BENTLEY & CO.
NEW YORK

1.230

1.231

1.232

COUNT SERGIUS DE WITTE
THE RUSSIAN RUSSIAN PEACE COMMISSIONER
Copyright by J. E. Bentley & Co.

1.233

1.234

Four historical woolen masks of male & female preserved in Hanyu
near Yokohama station, Saitama Pref.

Mrs. Mac Lane
Suzuki Chikao
Vis. Minister des Affaires Étrangères

1.235

BARON JUTARO KOMURA
THE SENIOR JAPANESE PEACE COMMISSIONER. THE OTHER COMMISSIONER IS MR. TANAKA, JAPANESE MINISTER TO THE UNITED STATES. TO THE LEFT OF BARON KOMURA IS COUNT YAMANO AND TO THE RIGHT MR. SATO, ONE HIS ASSISTANT. THE OTHER HIS SPOKESMAN TO THE COMMISSION.

1.236

The Department of State for Foreign Affairs.
省 外 務 省 (所 官 署)
Le Comte, Tadamasa Hayashi
Ministre des Affaires Étrangères
Comte Hayashi

1.238

1.239

They are playing at Kosenkumiki.
Love from the Japanese.

1.245

1.242

1.243

No. 124 The Imperial University, Tokyo.
大 學 堂 (所 官 署)

1.246

THE SENIOR JAPANESE PEACE COMMISSIONER. THE OTHER COMMISSIONER IS MR. TAKAHIRA, JAPANESE MINISTER TO THE UNITED STATES. TO THE LEFT OF BARON KOMURA IS COUNT YAMAGUCHI, JAPANESE MINISTER TO THE UNITED STATES. TO THE RIGHT OF COUNT YAMAGUCHI IS BARON JUTARO KOMURA, JAPANESE MINISTER TO THE UNITED STATES. TO THE RIGHT OF BARON JUTARO KOMURA IS MR. SATO, ONE HIS ASSISTANT. THE OTHER HIS SPEAKMAN TO THE UNITED STATES IS MR. SATO, ONE HIS ASSISTANT.

The Department of State for Foreign Affairs. 省 外 (所名京東)

See another page for photograph.

Le Comte. Tadasa. Hayashi.

Ministre des Affaires Étrangères

They are in **PLAYING AT KONKONCHI** from the

1.235

THE SENIOR JAPANESE PEACE COMMISSIONER, THE OTHER COMMISSIONER IS MR. TAKAHARA, JAPANESE MINISTER TO THE UNITED STATES. TO THE LEFT OF BAKON KOMURA IS COUNT YAMAGUCHI AND TO THE RIGHT MR. KATO, ONE OF HIS ASSISTANTS. THE OTHER TWO MEMBERS OF THE COMMISSION.

BAKON JUTARO KOMURA

1.236

The Department of State for Foreign Affairs. 外務省 (所官官署)

See another photo for photograph.

Le Comte Ichikawa Nagasaki

Minister des Affaires Étrangères

Comte Ichikawa Nagasaki

The City of Tokyo is seen by the Great American Visitors.

1.240

1.242

1.243

No. 24 The Imperial University, Tokyo. 帝國大學 (明治大学)

1.246

No. 26 The Imperial University, Tokyo. 帝國大學 (明治大学)

1.247

1.248

Mrs. Ito, sister of Viscount Kuroki.

1.251

1.252

*Le Comte et la Comtesse
Tadam Hayashi prient Monsieur
et Madame. M. de Léon
de leur faire l'honneur de venir
à l'Exposition de
d'ouvrir l'Exposition de
26 novembre 1907 à 12 h
M. de Léon*

1.249

1.250

1.253

常宮周宮阿内親王殿下戦利品御覽

Funeral of Lady Ichijo. The funeral of the late Lady Ichijo, mother of the Empress, was held at the Shishōji Temple on Feb. 1st according to Buddhist rites.

Students of the Tōyō Jōgei Gakko practising tea-ceremony.

Japanese women as bread-winners. Women engaged in book-binding

九百三十七年五月五日 文部省檢定 濟南高等尋常小學校用

天^{てん}に代^かりて不^ふ義^ぎを詩^しつ
 歡^{かん}呼^この聲^{こゑ}に送^{おく}られて
 勝^{かち}たずば生^{なま}えて還^{かへ}らんと
 二 斥^ち候^{こう}
 あるひは草^{くさ}に伏^ふし隠^{かく}れ
 萬^{まん}に死^しに恐^{おそ}れず敵^{てき}情^{じやう}を
 眉^{まゆ}に掛^かけれ一^{いち}軍^{ぐん}の

あるひは水に飛び入りて
視察しかへる斥候兵
安危はいかに重からん

1.272

WAR TIME

JAPAN

Rev. H. Loomis,
AGENT
AMERICAN BIBLE SOCIETY,
YOKOHAMA, JAPAN.

WAR TIME

JAPAN

No. 2.

REV. H. LOOMIS,
AGENT
AMERICAN BIBLE SOCIETY,
YOKOHAMA, JAPAN.

The Diet was prorogued on the 28th of February. At 11 a.m. the members of both Houses assembled in the Upper Chamber and the Prime Minister read the following Message from the Emperor:—

"We hereby declare the Imperial Diet prorogued to-day, and we approve the diligence shown by you in discussing urgent and important measures, and the zeal you have shown in discharging your functions of consent so as to accord with Our wishes."

This Message was then handed by the Prime Minister to the President of the Upper House, and the ceremony terminated.

- 1 來賓將校以上及招待諸君會堂
REFRESHMENT ROOM FOR OFFICERS
- 2 來賓將校以下會堂
REFRESHMENT ROOM FOR CREWS.
- 3 會員會堂
REFRESHMENT ROOM FOR PARTY.

1	菓實將校以上及招待諸君會堂	REFRESHMENT ROOM FOR OFFICERS
AND GUESTS
2	茶室將校以下下賓室	REFRESHMENT ROOM FOR GUESTS
3	會議會堂	MEETING ROOM
4	酒場	BAR
5	煙草房	SMOKING ROOM
6	喫茶室	TEA ROOM
7	婦人休息所	LADIES' ROOM
8	音樂及看護諸君講堂	MUSICAL OFFICE
9	海軍音樂隊	NAVAL BAND
10	餘興カラオケ	TOP SINGING
11	手踊	ACROBATIC FEATS, Etc.
12	音樂隊	DANCING
13	煙火打場所	COMIC DANCING, BAND,
FIREWORKS
14	事務所	COMMITTEE OFFICE
15	此部全一城、入場券五入、ハチ、十、十五	NO ADMITTANCE
16	出口	W.C.
17	入口	ENTRANCE AND EXIT
18	會場	BOUNDARY LINE

The Ryōki Shimo's Supplement.

THE UNIVERSITY OF CHICAGO

What do you call this in *Kore wa Nihon de nante*

Japanese ?
I don't know.

Excuse me.

Make haste!
Hurry!
Make haste!
Mate!
Stop!
Mate!

Wait a moment.

At once.
Later on.

come here. *Oide!* *Ahurai!*

Yorishii.

上海新報第一千五百八十三號附錄

發行所 貿易新報

發行人兼編輯人 山屋清次郎

Wc
no 7

1

1.273

The Osaka City Assembly has decided to spend for the year 1960 in order to purchase rats as a measure to control the pest.

1.275

1.276

1.277

1.280

Japanese women as bread-writers. Women belonged in decomposing types.

1.279

KINKAKUJI TEMPLE, TA KYOTO

1.281

KINKAKUJI TEMPLE, TA KYOTO.

1.274

Mr. Nakano, Inspector of the Tokyo Daikan, and his wife

1.284

Mr. Nakano, Inspector of the Tokyo Daikan, and his wife, with their children. The picture is a reproduction of a photograph taken by the artist Nakano, Inspector of the Tokyo Daikan, and his wife, with their children. The picture is a reproduction of a photograph taken by the artist Nakano, Inspector of the Tokyo Daikan, and his wife, with their children.

1.287

A JAPANESE MAGAZINE COVER

A war-number cover in colors, drawn by the artist Matsuo for The Fure, a new illustrated periodical issued semi-monthly. At the top of the anchor is the Medal of Honor, corresponding to England's Victoria Cross, and below it the special title of the number, "Pursuing Russia."

1.285

PLAYING CHILDREN

1.286

1.282

Japanese women as bread-winners. The picture is a scene at Saitama, where about sixty women are daily employed.

1.283

1.288

宮内大臣
 皇帝
 皇后兩陛下ノ命ヲ奉シ
 マクレイン令嬢ヲ
 來ルニ十日午後二時三十分濱離
 宮御苑ニ於テ催サル、觀菊會ニ
 招待ス
 明治三十九年四月十七日

公卿ノ御覽ニ付テハ、皇親國戚ノ御覽ニ付テハ、
 諸君ノ御覽ニ付テハ、

1.289

宮内大臣
 皇帝
 皇后兩陛下ノ命ヲ奉シ
 マクレイン令嬢ヲ
 來十七日午後二時赤阪離宮御苑
 ニ於テ催サル、觀菊會ニ招待ス
 明治三十八年十一月十四日

公卿ノ御覽ニ付テハ、皇親國戚ノ御覽ニ付テハ、
 諸君ノ御覽ニ付テハ、

觀菊會入苑證
 明治三十八年十一月十七日
 Miss Maclean
 1.290

JAPS ABANDON
 NATIVE CUSTOMS.

Many Foreign Habits Revealed
 in Public.

A GLIMPSE OF THE MIKADO.

His Strong Character Seen in
 His Face.

Curious Customs at Japanese Festi-
 Nothing Must be Left-What an
 Observant Canadian Lady Has Seen.

The following is an extract from a
 recently published book by a Canadian
 lady living in Japan - "Our
 "Banzai! We have seen the Emperor
 and Empress of Japan and had the
 honor of accepting their hospitality. The
 Emperor's dais was a magnificent
 is the greatest social event of the
 Many there were who sought the in-
 vitation, but few comparatively in the
 honor. Gentlemen were officially
 ordered to wear either frock coats and
 tail hats or else uniforms. You would
 wonder what else they could dress in.
 The Japanese custom of wearing
 known to go in twos. They were
 not admitted. Foreigners who live in
 Japan are not invited unless they are
 invited by their wives and daughters are
 invited. At this party there was only
 one lady to every twenty men. For-
 mality it was not the custom for Japanese
 to wear hats and coats. A number of them
 do not go now, probably because they
 do not know how to wear them.

In the Emperor's Gardens.

We arrived at the palace gate at
 the grounds by ladders in gold lace, etc.,
 and strolled along a broad pathway we
 marvellously costumed. They did not
 follow the order of dress, but came in
 with a brush hanging from the crown
 were funny enough without being tied
 on by white laces and shoes down
 around beautiful lakes, with very dirty
 looking water, over the lakos of immen-
 trees—we did not see even one dwarfed
 as one expects in Japan. Until we
 were the chrysanthemum we were bit-
 there was an enclosure around, which
 within the enclosure, and we stood
 around for an hour looking at each
 other. The chrysanthemum was and each
 for criticism, for the days of the
 understood the use of foreign
 clothes.

"This time, in name, anyway, every-
 thing was new. There were silk
 hats that might have been bought at a
 make silk hats in Tokio for 40 yen
 1825.09 we were told. There were Japs who
 were correctly dressed and appeared as
 and that the men who prepared Japan
 no efficiently for this great war. I
 ed that the men who prepared Japan
 Does not appeal to us as does the su-
 usual. For instance, one must notice
 to the front, although it was becoming
 that way, and when another has eight
 of the head of the Emperor. The
 Japs have no books and eyes or but-
 son not fully understood. In costumes
 long since gone by, but the court ladies
 were beautiful people in Paris.

A Glimpse of the Emperor.

After we had time to criticize each
 other their Majesties entered and made
 a circuit of the enclosure. I was low
 I still could look out of the corner
 of my eye and see that the Emperor
 looked exactly like the pictures.

Among Jap School Children.

"On the Emperor's birthday, Novem-
 ber 3, I attended a public school, Gien
 (in Yokohama), where there were 2500
 there, and no one save my teacher could
 speak English. My teacher, of course
 highest educational men in the city, as
 I sat at a table with nine men, and
 one of whose children was a girl, and
 when the children had assembled I was
 escorted to the hall by a young Jap, the
 wife of a Governor-General. I had
 private instructions to bow when I saw
 was an innovation having a foreigner
 present, and my teacher felt the respon-
 sibility of my presence. I bowed, and
 the head of the educational department
 of Yokohama, in an evening dress and
 It became me to criticize him, who
 mentally he was a very good man, and
 and bowed when he did to my teach-
 er's delight. It was a wonderful sight
 to see 2500 Jap children muscled and
 the girls with coal-black hair, gaily-decor-
 ated and all with tanned faces. By the
 all the children were dressed in the
 manner. Afterwards they had their
 annual sports. What cake I could not
 eat was wrapped up for me to take
 home."

THE GLOBE, TORONTO
 SATURDAY, JANUARY
 29, 1903.

Cherry Blossom Time in the Mikado's Land.

Yokohama, May 15.—The cherry blossom season is one of the most important in Japan. The setting of the buds, the "sakura-no-hana," or cherry blossoms, are matters of public concern. Newspapers that are not permitted to give rent news may tell the waiting populace that the cherry blossom in a particular place will be seen to advantage on such a day. Forty or fifty thousands will crowd that place and the wind will wreck their way.

The greatest "sakura-no-hana" event is the Imperial garden party, which may not take place owing to rain, for the sites then are indeed typical April ones. But this year the day dawned clear and bright. Yesterday the Emperor for social purposes met so from Yokohama to their Majesties' cherry blossom garden party took the 10.40 train for the great capital, arriving there an hour later. As we had been invited by friends at the British Legation for the occasion, we went to the station, and as this is a country of very few carriages, as the term is understood in the Occident, it was very well to drive through the streets behind "petto No. 1" and "petto No. 2," or, as you say in Canada, a coach.

The Imperial garden party is a custom so ancient that it is almost a tradition is situated in a beautiful part of Tokyo, overlooking the most that surrounds the Imperial palace grounds. After lunch we were again driven through the streets, now lined with native people eager to see the grand forerunner of the cherry blossom garden party. To get a glimpse of their beloved Emperor and Empress, they were ready to do anything, and they were in the best of humor. They were dressed in their best, and they were in the best of humor. They were dressed in their best, and they were in the best of humor.

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One word more about her. Majesty. She looked very sad and weary, and the misery and address that this war is bringing to her people. Her gown also may have seen a hospital gown of wounded soldiers and the hovers with their painful burdens on their way to an hospital. The others on the street, however, such sights are only too common in this land.

1.291

1.292

1.294

1.295

1.296

1 297

1.307

東宮ノミツ

歡迎園遊會順序

一 午 后 一 時 會 員 參 集

一 午 后 二 時 就 座 (火 盆) 開 園

一 午 后 二 時 三 十 分 禮 拜 市 長 剪 綵

餐 奏 奏 樂 大 神 樂 輕 樂 樂

手 足 踏 煙 火 飛 狂 言

一 午 后 三 時 三 十 分 振 鈴 茶 宴 立 食

一 午 后 五 時 閉 園 場

By the way

the afternoon

○日本人の生活程度

又、例人の生活程度は文明の智識が豊かな人々を羨望するに似て、
其生活水準と共に著しく低い元先頭階級も五年如く滞
在したる者等は、一見之を驚き嘆息して、其生活と我々の
外國の富貴とを對して、卑劣なることを感ぜしむるものあり。

Meeting of the Czar and the Kaiser

The Powers in Conjecture.

The first impression of Hon. Wm. Taft and Miss Roosevelt and the Party on seeing the Japanese buildings.

The intellectual and social life
of the Japanese people.

THE JAPANESE EDITOR IN WAD-TIME

One of a series of typical cartoons in a Japanese magazine, running successively through the middle of the pages.

1.299

To Meet H. F. Admiral Sir Grand and Lady Noel.
 Dames and Madams I beg the pleasure of
 Mr & Mrs Medean's
 Company at an Evening party to be given at the
 Oriental Hotel on Friday the 26th October at
 7 1/2 o'clock

R. S. V. P.

David

況實之水斷市全壞破地應水道水濱橫×爲之水決大日五廿月八年十四

Water Famine of Yokohama 25 TH August 1907.
金沢紀實之水斷市同 水ノ絶ニ間日數破大城源水道水漲横ノ爲之水決大廿五廿月八年十國

Water famine of Yokohama 25 TH August 1907.
(全記買置之水新市同ルヲ沙二間日數波大堀源水遠水漬横マ爲之水洪大日五廿月八年十酉治明)

《水教書院》

全紀實之水木之國市之 $\times$ 三河間田家大橋源之水 $\times$ 橋橫橋之水洪大日五廿月入年十國清明

○北紀況實之水斷市同々々池二間日數故大地源水道水漲漲々爲之水洪大日五廿月八年十四治朝

Water famine in Fukushima 25. 11. August 1907
之水斷市同々々滲二聞日數或人堀源水道水漬横×爲之洪水大日五廿月八年十國治明)

氏 誠 干 烟 高 者 選 錄 の 譽 名

(念紀況實之小斷市全坡坡地源水通水遠讓×爲之水洪天日五廿月八年十國清明)

1.343

THEY ARE CONTENTED

Mrs. Alexander, 370 Lewis street, has received a letter from Miss Margaret Macdonald, formerly of this city, in which she graphically describes a leper mission in Japan. As there are many in the city interested in leper missions and give generously towards their support, the letter is published for their pleasure and information:

14, Bund, Yokohama, Japan, June 21, 1906. Dear Mrs. Alexander,—Remembering what an interest you took in leper work, I thought it might be interesting to you to hear about my visit to a leper home, called here

The Japanese government does not compel isolation and lepers are to be seen begging around temples, and a family of them are always begging at bridge between our house and the station. The government had 23 lepers at a poor-house with the other un-

a poor-house with the other unfortunate inmates and when this "rai-gyo-no-byola" was started they asked for these to be taken over, but the committee said if they would pay \$4.50 head per month for their food; the head said it only cost them \$1.50 a month for food; that was because they

Mrs. MacAuley (a missionary) and went out to the home unexpectedly and found that as it was the empress' birthday, they were having a celebra-

irthday, they were having a celebration amongst themselves. From the outside we could hear the applause that greeted some performance. When we went into the assembly hall the doors were all seated on the "tatami" floor in comfortable Jap fashion listening to a man who spoke fluently

...how much they had to be thankful for, and that their greatest comfort was the "Jesus religion." He had been a brilliant lawyer. While he was speaking we could not see his face, but when he finished and went to his seat, it was pitiful to see him—he had evidently any one left. Here, that man

hardly any nose left. Here, that man who had a brilliant career, ended by loathsome disease, could recount how such he had to be thankful for, and a people he addressed were, most of them, repulsive in the hideousness of decay, yet they could say "We are thankful." One man there had been

One man there had been a high school teacher, and now that the rest of his life was to be spent in his home, he was trying to while away the time by teaching. He could speak English and German.

would be strangers.⁶⁰ so that it was sincere, there could be no doubt. They sang familiar hymns—one was, I Love to Tell the Story. They were not all Christians, only about half. They could at least be thankful for the good, for their life there is immeasurably happier than in their own

usually happier than in their own
marriages. In their homes, if there is
any marriageable person in the fam-
ily, the leper is kept in a little house
the garden and is said to be insane.
Insanity in the family is no barrier
to marriage, but leprosy is. If only
a few were all kept in their homes and

1.347

1.351

MISS MICHİ KAWAI.

Miss Kawai is the Japanese representative on the World's Committee of the Young Women's Christian Association, and last autumn, at the invitation of the World's Committee

A Long and Strong Pull in Japan

1350

1.343

3 Consomme Caroline

5 Pommes Noisette
 7 Catelettes du Veau a l'Eclair
 6 Vol au Vent de Homard

Roast Sirloin of Beef and Yorkshires Pulling
Lamb Mint Sauce
11 Roast Turkey and Chipolata Sauce
York & Parsnips
Vegetables
14 Staked Potatoes

14 baked potatoes
16 Sliced Carrots

20 Apple Pie
22 Chocolate Cake
24 Vanilla Ice Cream

Almonds and Raisins
Caramels
Sutton & Cheshire Cheese
China Teas
Coffee

1.344

A photograph of a traditional Chinese building with a tiled roof and a courtyard. The building has a dark tiled roof and white walls. There is a courtyard in front of the building. The image is oriented vertically.

100

From a pack till this 3 Ind
has the Imperial Naval Review
170 Warrings.

1.352

菊細工大舞台 出陣掛り

明治三十七年正月
たん種半

尚本年翁の大化壇非常の上出来付殿敷本観願上

人形師大葉徳次郎

日露談判

露探奪

大輪大花壇
一本幹七映

部領總制

齋屋襲撃

遣差使軍

山國

1.444

1.446

1.447

1.448

1.449

1.445

*A l'occasion de l'Anniversaire de la Naissance de
Sa Majesté l'Empereur,
le Ministre des Affaires Etrangères et la Comtesse
Hagushi prient Monsieur et Madame de
MacLean
de leur faire l'honneur de venir passer la soirée chez eux
à l'Résidence officielle le Dimanche 3 Novembre 1907
à 9 heures.*

L. L. A. A. L. LES PRINCES ET LES PRINCESSES HONORERONT LA SOIRÉE DE LEUR PRÉSENCE
ON EST PRIÉ DE PRÉSENTER CETTE CARTE EN ENTRANT.

*N. Yamamoto,
Ambassadeur au Ministère
de la Maison Impériale du Japon*

(CHS) The Front Gate of The Imperial Palace Tokyo. 新御宮 東 (京都宮)

1.530

A BEAUTIFUL JAPANESE DWELLING OUTSIDE OF THE CITY OF KYOTO.

1.533

1.534

1.531

1.538

MADE OF BRASS, SHOWING "TOKONOMA," POEM "KAKEMONO," AND FLOWER ORNAMENT.

Salto Tada
Dear Miss Maclean:-
I long have
well as usual. Miss Macle
of Feb. 1st. The person
be held from E. 53. If you
We should be glad to have you
please reply by retur

The night winter had snow.
The snow was across the land
in April. The snow was by the
-1906 入美百部三 (製版所)

1.537

Vicount Iwata, feudal lord of the Iwatsuka clan, Bizen Province, passed away on the 8th inst. 1906

1.540

1.532

Guests of The Callow Trust Company Dining "A la Japonaise" with Gables and Maki in Attendance From a Photograph

1.556

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Handy Size 27
A JAPANESE FRUIT-SHOP.

1.550

1.558

1.555

Chrysanthemum

1.551

1.559

1.560

1.561

1.564

When I go to China, I shall leave from the pier, probably from the pier - (281) there are Japanese people.

1.565

1.568

1.562

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1.569

1.570

Their Imperial Highnesses will honor the occasion

1.590_1

*The American Minister
and M^{rs} Griscom
request the honor of
Mr. Alexander & Miss McLean's
company at
a garden party
on Thursday, July 27 at 4 o'clock.*

1.590_2

1.591_1

wreck mail of No. 1. J. "Dakota."
7" コタ号遭難郵便物.

1.591_2

Go.

1.595_1

PLAYING ON KOTO AND SAMISEN.

1.595_2

TEACHING ARTICULATION TO THE DEAF-MUTE CHILDREN.

GRAVE OF NOGI AND WIFE.
The two wooden posts bear their names, with offerings beneath.

Free

Free

Send us your name and address at once and agree to sell only 25 bottles of our delicious, fast-selling, original perfume at only 10 cents per bottle. They come in six different colors and scents, and are highly recommended. Our perfumes are so good and sweet smelling, that you will find them selling like lightning. And so immediately start your own business, and so handsoomely put up that they sell like lightning. You will have no trouble at all to dispose of only 25 bottles. When sold, send us the money, only \$2.50, and we will promptly ship you the doll, carriage and the beautiful tea set exactly as represented. Don't delay, and start giving handsome extra presents for promiscuous. Address:

THE ROSE PERFUME CO., Dept. DC 405, TORONTO, ONTARIO

THE ROSE PERFUME CO., Dept. DC 405, TORONTO, ONTARIO

A Natural Remedy

Time was when disease was thought to be due to the direct influence of evil spirits, and exorcism and magic were invoked to cast it out.

and magic have brought us wisdom. The evil spirits exist still. We call them "Disease Germs," and they also must be cast out. Once lodged in the stomach or intestines, fever with its hallucinations, or biliousness with its aches and pains, is the result.

ENO'S FRUIT SALT

is the approved remedy for driving out disease germs. Its action is quick and thorough. It clears the intestines, rouses the torpid liver to new life, stimulates the mucous membrane to a healthy action, and cleanses and invigorates the whole digestive tract.

It may be safely taken at any time by young or old.

It is very effective in the early stage of Diarrhœa by removing the irritating cause.

Be prepared for emergencies by always keeping a bottle in the house.

Prepared only by J. C. ENO, Ltd., 'Fruit Salt' Works, London, England
SOLD BY CHEMISTS AND STORES EVERYWHERE.

Appendix C: Integrated Timeline 1903 to 1909

Margaret MacLean		History of Photography	Geo-political Events
		1903 - Meiji 36	
Jan	Margaret MacLean appears to have led a typical middle-class Canadian woman's life up to this point, participating in home, community and religious life.	<p>The Cherry Portable, the first portable Japanese camera, is made by Konishi Honten (forerunner of Konica). The box-shaped camera used a magazine which held twelve 2 1/4 x 3 1/4 in. dry plates. Konishi Honten went on to make various other cameras. Paper-backed roll films were still not made in Japan. Only sheet film and glass plates were being made in Japan. Imported roll films were still very expensive and usually arrived in poor condition because there were no refrigerated cargo holds.</p> <p>Japan's first photographic paper, the Sakura Hakkin type paper, is marketed by Konishi Honten.</p> <p>The Kodak Folding Pocket Model 3A camera is introduced this year. It yielded postcard-size negatives (3.25 x 5.5 inches / 83 x 139 mm). Kodak distributed its photo print papers, both the "Velox" and (after 1904) the cheaper "Aso" brand, precut to the same size, with the standard postcard grid format printed on the backs.</p>	
Feb			
Mar			<p>Canadian Agriculture Minister Sydney Fisher sent to Japan to oversee Canada's exhibit at the National Industrial Exhibition in Osaka, and to hold informal talks on trade and immigration with Japanese officials.</p> <p>Canada experiences great success at National Industrial Exhibition.</p>
Apr			Fisher and Grey discuss exporting wheat to Japan
May			Fisher reconsiders joining the Anglo-Japan Alliance
Jun.			
Jul			
Aug			

Sep			
Oct			
Nov	Nov. 19, Alexander MacLean named Canada's Commercial Agent to Japan.		
Dec		Dec. 17, 1903 The Lumiere brothers are awarded French patent 339,223, for the Autochrome process.	
1904 - Meiji 37			
Jan		<p>In Shashin Geppo, budding art photographers assert that photography could be used for self expression, not just for recording reality.</p> <p>Shashin Reidaishu, established by Kuwada Shokai (a photo supply shop), held monthly photo contests promoting art photography.</p> <p>New camera clubs emerged to establish photography as an art form. One group was called Yutsuzu-sha, with core members KUNO (AKIYAMA) Tetsusuke, KATO, Seiichi, and SAITO Taro. They advocated pictorialism in photography, with the same possibility of self expression as in painting.</p> <p>Shashin Reidaishu, established by Kuwada Shokai (a photo supply shop), held monthly photo contests promoting art photography.</p> <p>Collier's Weekly dispatches James Hare to Tokyo, to cover the expected war between Japan and Russia.</p> <p>Photographer Jack London is arrested for taking unauthorized photographs of Japanese army training.</p>	
Feb		<p>Jack London is first photographer to capture pictures of battle at Pyongyang.</p>	<p>February 6th, Japan breaks relations with Russia.</p> <p>February 8th, Japan attacks Port Arthur, Port Arthur, Manchuria (Lushunkou today).</p> <p>February 9th, Battle of Chemulpo Bay, Chemulpo Bay, Korea (Incheon today).</p>

Mar	Official appointment of Alexander MacLean as Canada's Commercial Agent to Japan at Yokohama signed and ratified in Ottawa.		
Apr		April 30th to December 2nd, Mizuno Henbeh exhibits his works at the Luisiana Purchase Exposition in St. Louis, Missouri.	April 30th, Battle of the Yalu River, Wiju, Korea (Uiju today).
May	Margaret MacLean presented with gifts at farewell event at her church. Alexander MacLean meets with Ontario businessman in Toronto and Hamilton.		May 1, Battle of the Yalu River, Wiju, Korea (Uiju today). May 25-26, Battle of Nanshan, Liaotung peninsula, Manchuria (Liaodong peninsula today).
Jun.	June 7th, The MacLeans arrive in Yokohama on board the RMS Empress of India.		June 14-15, Battle of Te-li-Ssu, Outside Wafangdiang, Manchuria. June 27, Battle of Motien Pass, Liaotung peninsula, Manchuria (Liaodong peninsula today).
Jul	Margaret begins volunteering for Japanese Red Cross Foreign Ladies Nurse Association in Yokohama at the British Hospital.		July 24-25, Battle of Tashihchiao, Tashihchiao, Manchuria (Dashiqiao today). July 30, Siege of Port Arthur begins, Port Arthur, Manchuria (Lushunkou today).
Aug	Alexander sends first reports on trade back to Canada, published in Canadian newspapers		August 10, Battle of the Yellow Sea, Off Shantung, Manchuria (Shandong today). August 14, Battle of Ulsan, Off Ulsan, Korea. August 24, Battle of Liaoyang begins, Liaoyang, Manchuria.
Sep			September 4, Battle of Liaoyang ends, Liaoyang, Manchuria.
Oct			October 5-7, Battle of Shaho, Sha River, Manchuria.
Nov			
Dec			
1905 - Meiji 38			

Jan	Alexander MacLellan listed in the Department of Trade and Commerce's list of commercial agents, with an annual salary of \$3,000.00 and contingent expenses of \$1,310.30. January 28th, Margaret publishes article "Japs Abandon Native Customs" in The Toronto Globe.	Collier's Weekly publishes <i>A Photographic Record of the Russo-Japanese War</i> , edited by James Hare and featuring his work and that of other correspondents.	January 25-29, Battle of Sandepu, south of Mukden (Shenyang today).
Feb			February 20, Battle of Mukden begins, Mukden, Manchuria (Shenyang today).
Mar			March 10, Battle of Mukden ends
Apr			Canada signs the Anglo-Japanese Alliance treaty
May	May 15 Margaret publishes her article "Cherry Blossoms in The Mikado's Land" in the Toronto Globe.		May 27-28, Battle of Tsushima, Straits of Tsushima
Jun			Final edition of Eliza R. Scidmore's <i>Westward to the Far East</i> guide for Canadian Pacific Railway Co. printed in this year. Scidmore was a co-founder of The National Geographic Society, and was responsible for the planting of thousands of Cherry Blossom trees in Washington DC. Ernst Goldreich Stillman travels to Japan on SS Manchuria with US War Secretary William Howard Taft, Alice Roosevelt and a large US delegation. This trip influences him to become an orientalist and collects Japanese art, books and photographs, bequeathing them to the Harvard University Library.
Jul	July 1st. Margaret publishes "A Letter from Japan By a Canadian Girl" on The Globe Toronto. MacLeans attend Garden Party at American Legation with War Secretary Taft and Alice Roosevelt		Anglo-Japanese Alliance Treaty enters renewal process: terms are re-negotiated and expanded. Ambassadors are exchanged for the first time between the UK and Japan. July 8th, SS Manchuria departs for Asian ports. July 25th, Secretary Taft and Alice Roosevelt arrive at Yokohama.
Aug	Margaret travels to China for four weeks		

Sep	MacLeans attend Garden Party at American Legation with Tafts and Alice Roosevelt		<p>September 5, Portsmouth Peace treaty signed. In it is established that Russia will not make reparations to Japan, and Japan will not have any territorial gains. It is also announced that since Japan's war effort has indebted her to the U.K., taxes on Japanese citizens will be raised to repay loans.</p> <p>September 5 Hibiya Park Riots, Police boxes and buildings torched in Tokyo and Yokohama for three days.</p>	<p>September 5, Portsmouth Peace treaty signed. In it is established that Russia will not make reparations to Japan, and Japan will not have any territorial gains. It is also announced that since Japan's war effort has indebted her to the U.K., taxes on Japanese citizens will be raised to repay loans.</p> <p>September 5 Hibiya Park Riots, Police boxes and buildings torched in Tokyo and Yokohama for three days.</p>
Oct	MacLeans meet Admiral Noel			<p>October 5th to 13th, Alice Roosevelt returns to Japan and visits various famous places and landmarks. She is surprised by the anti-American sentiment now evident in the general populace.</p> <p>Admiral Noel's Fleet arrives in Yokohama</p>
Nov				
Dec			Postcard demand in Japan is high. Over 400,000,000 postcards are produced and circulated in Japan alone this year.	
1906 - Meiji 39				
Jan	<p>Margaret writes letter to friend, Mrs Alexander in Ottawa on her visit to a Leper Mission in Japan. This letter is later published in an Ottawa newspaper.</p> <p>Margaret sells her Ottawa home this year, but the date is unknown.</p> <p>Margaret publishes her China travel book: <i>Chinese Ladies at Home</i>, but the date is unknown.</p>			<p>Kakuzo Okakura publishes <i>The Book of Tea</i> through Putnam's, New York.</p>
Feb				
Mar				<p>March 15-18, riots break out at Hibiya Park protesting streetcar fare increases and "unconstitutional" behaviour of bureaucracy and the Seiyuukai.. Streetcar company offices are attacked and several dozen streetcars are smashed.</p>
Apr				<p>Prince Arthur presents Emperor Meiji with The Order of The Garter</p>

May			Laurier addresses Parliament Canada signs Anglo-Japanese Alliance Treaty
Jun			
Jul			
Aug			
Sep			September 5-8, riots break out at Hibiya Park protesting public transportation fare increases and "unconstitutional" actions. Several dozen streetcars are smashed, police boxes destroyed, 113 arrests made.
Oct			
Nov			November 28th. Report on growing anti-Japanese sentiment in California and Vancouver sent to Japanese Minister of Foreign Affairs Tadasu Hayashi by Consul Kishiro Morikawa in Vancouver, B.C.
Dec			
1907 - Meiji 40			

Jan		<p>The Tokyo Shashin Kenkyukai was founded with the support of Konishi Honten. It held its first Tokyo Shashin Kenkyukai Exhibition (abbreviated as "Kanten") in Ueno, Tokyo. Other prominent groups such as the Naniwa Shashin Club of Osaka and Aiyu Shashin Club of Nagoya participated. The exhibit had a strong impact among amateur photographers with soft focus and other artistic techniques.</p> <p>Kuribayashi Seisakusho, the forerunner of Petri Camera, is founded.</p> <p>Konishi Honten markets Japan's first single-lens reflex camera, the Sakura-flex Plano with a Tessar f/6.3 lens. Priced 225 yen.</p> <p>The Autochrome plate is introduced in France. It becomes the first commercially successful color photography product.</p> <p>Emperor Meiji awards photographer James Hare with a medal for his services during the Russo-Japanese War.</p>	
Feb			
Mar			<p>New international postal regulations provide 1/3 of the rear of the postcard for messages. Writing on the image side is no longer necessary.</p> <p>S.S. Dakota hits a reef and sinks off Yokohama.</p>
Apr			Spring, San Francisco Race Riots
May			
Jun			<p>U.S. - Japan Gentleman's Agreement on Immigration</p> <p>Alfred Stieglitz captures "steerage" on board the SS Kaiser Wilhelm II on his way to Germany from New York.</p>
Jul			
Aug	Yokohama runs out of drinking water		

Sep		<p>September 4th and 5th, Bellingham Riots,</p> <p>September 7th and 8th, Vancouver Race Riots</p> <p>September 9th, A mob of white supremacists gathers in Vancouver and inflicts severe damage to Japanese and Chinese immigrant quarters. Powell Street receives extensive damage. The riot is immediately followed by a general strike of Vancouver's Asian workers.</p>
Oct		<p>October 29th. Canadian Minister of Labour and Postmaster-General Rodolphe Lemieux sets sail for Japan from Vancouver on board the Empress of China. He was sent by Wilfrid Laurier to negotiate a Gentlemen's agreement to curtail Japanese migration to Canada.</p>
Nov	<p>The MacLean's are invited to the Emperor's Birthday Ball at the Imperial Palace on November 7th.</p> <p>The MacLeans are invited to a dinner to meet Mr. Lemieux at party organized by Eiichi Shibuzawa, and hosted at Count Toda's Club on November 27th.</p>	<p>November 14th, Lemieux arrives at Yokohama aboard the Empress of China.</p> <p>November 25th, First scheduled meeting between Mr. Lemieux and Japanese Government Officials.</p>
Dec		<p>December 4th. Rodolphe Lemieux, Claude MacDonald, Joseph Pope and Ishii Kikujiro draft a document which will become the basis for the Lemieux agreement. It is drafted with a strong sense of racial exclusion.</p> <p>December 27th. Lemieux departs for Canada on the Empress of India.</p>
1908 - Meiji 41		

Jan		<p>FUJII Ryuzo establishes the Fujii Lens Seizosho factory. Ryuzo was a Mechanical Engineering major at the Tokyo Institute of Technology and became a naval engineer. He was sent to Europe for three years to study optical design and lens manufacturing in Europe (mainly Germany). He returned to Japan in 1901 and quit the navy in 1908 to start his company. His younger brother Kozo joined the company after quitting his job at the Aichi Cement Company.</p> <p>Kinemacolor, a two-color process known as the first commercial "natural color" system for movies, is introduced.</p>	<p>Alexander MacLean reassigned to Shanghai.</p> <p>W. C. Preston re-assigned to Yokohama.</p> <p>The Hayashi-Lemieux "Gentlemen's Agreement" restricts further Japanese immigration to 400 male immigrants and domestic servants per year, plus returning immigrants and their immediate family members.</p> <p>The shasshin kekkon, "picture bride" system of marriage becomes widespread.</p>
Feb			<p>February 11, Riot breaks out at Hibiya Park to protest tax increases.</p> <p>Lemieux's mission to halt Japanese migration to Canada is initially seen as unsuccessful by Canadian Government and unravels into scandal.</p>
Mar			<p>Consul General Nosse recalled to Japan from Canada.</p>
Apr	The MacLeans arrive in Shanghai		<p>Margaret MacLean runs the Trade Office due to father's ill health.</p>
May			
Jun		The official figures from the U.S. Post Office for their fiscal year ending June 30, 1908, cite 677,777,798 postcards mailed.	
Jul			
Aug			
Sep			
Oct		<p>USS Connecticut Sailor purchases set of hand-coloured collotype postcards of Japan, (including one of Margaret MacLean), and mails one on October 25th to Miss Mannie Webb in Duncansville, Pennsylvania.</p>	<p>October 18th, The U.S. Great White Fleet visits Yokohama for a week. Crew are welcomed and entertained with great fanfare to the delight of both Americans and Japanese.</p>
Nov			

Dec	Dec. 22, Alexander MacLean dies of ill health in Shanghai		
1909 - Meiji 42			
Jan		<p>Rokuoh-sha markets Japan's first pocket-size camera called the "Minimum Idea." Its relatively affordable price of 9 yen and 50 sen creates a Minimum Idea boom among amateurs. It became so popular that the Minimum Photo Club was established in 1913.</p> <p>Kodak announces a 35 mm "safety" motion picture film on an acetate base as an alternative to the highly flammable nitrate base. The motion picture industry discontinues its use after 1911 due to technical imperfections.</p>	
Feb	Feb 28* Margaret MacLean departs Shanghai for Vancouver onboard the RMS Empress of China		
Mar	<p>Mar 13, Margaret arrives at Vancouver with her father's remains.</p> <p>Mar. 18th, Margaret buries her father in Ottawa.</p>	<p>March 1909 Ryuzo and Kozo FUJII moved to a new factory in Shiba, Tokyo and equipped it with the latest lens manufacturing equipment from Germany. It became Japan's first modern lens factory.</p> <p>In 1917, the company was consolidated into Nippon Kogaku Kogyo K.K., forerunner of Nikon.</p>	
Apr			
May			
Jun			
Jul			
Aug			
Sep			
Oct			
Nov			
Dec			

Appendix D: Maps

The Directory and Chronicle for China, Japan, Corea, Indo-China, Straits Settlements, Malay States, Siam, Netherlands India, Borneo, The Philippines, &c.: With which are incorporated "The China Directory" and "The Hong Kong Directory and Hong List for the Far East" for the year 1905, Hong Kong Daily Press, London, 1905.

Map of the Canadian Pacific Railway Routes And its Connections
 Eliza Ruhamah Scidmore, *Westward to the Far East*, Canadian
 Pacific Railways, First Edition, 1893, page 73

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Appendix E: Recommendations

The number one action to take is to immediately reduce the amount of handling of this object, and to ensure that those who handle the book do so properly. The age, condition, dimensions, proportions and weight of this object make it challenging to handle and therefore special care must be taken when handling it. A combination of physical and digital preservation strategies will reduce deterioration and damage due to improper or excessive handling.

Recommendation 1:

Create an access tracking log sheet to create a record of activity around the scrapbook. This can help ascertain when damage occurs, but also increases accountability. This access log would record date, time, user name and pages or leafs accessed. It will be accompanied by a printed handling guide inside the scrapbook's housing, outlining the correct way to handle it. This guide lets users know what precautions to take, issues to be aware of with delicate, fragile or brittle contents and what tools to use in the safe handling and consultation of the scrapbook. Such a guide is included in Appendix G.

Recommendation 2:

In close consultation with the museum's paper and guest photographic conservators, it has been determined that the best way to help mitigate the effects of chemical deterioration of the most vulnerable photographs is through the use of selective interleaving strategies. Using either tissue paper or polyester film sheets can protect prints and photographs in close proximity to acidic materials from further chemical deterioration. However, this strategy must be limited, as

interleaving adds bulk that deforms the scrapbooks natural shape, places undue stress on the fabric hinges, and reduces this scrapbook's overall stability when handling.

Recommendation 3:

The most significant way in which handling can be reduced is by creating a high-resolution surrogate than can be consulted prior to accessing the scrapbook itself. This surrogate should be digital for remote and on-demand access, and also printed as a hard copy to be used in the collection storage area:

- Digitize the scrapbook with high-resolution digital photographs to record its condition and where loose objects are found within the scrapbook.
- Create a derivative digital surrogate PDF format file of the scrapbook with these images, with relevant object catalog numbers included for reference.
- Compile a master catalog record in spreadsheet format from which to upload to database and create other derivative files and print-outs.
- Hard copies of the PDF surrogate and the catalog record are to always be in close proximity to the scrapbook, and must be consulted before accessing the object to minimize handling and potential damage to its fragile components..

Recommendation 4:

Physical handling should only take place when absolutely necessary, and only in such cases where other surrogate materials, both digital and hard copies do not suffice in aiding research. For example, when the album needs to be physically experienced as an orihon.

Appendix F: Access Log and Handling Guide

THE ROYAL ONTARIO MUSEUM Margaret MacLean Japan Scrapbook Access Log

Date		Time	
Name		Department or Institution	
Object #		Staff responsible	

Date		Time	
Name		Department or Institution	
Object #		Staff responsible	

Date		Time	
Name		Department or Institution	
Object #		Staff responsible	

Date		Time	
Name		Department or Institution	
Object #		Staff responsible	

Date		Time	
Name		Department or Institution	
Object #		Staff responsible	

Margaret MacLean Japan Scrapbook HANDLING GUIDE

REFERENCE DIGITAL IMAGES OR FACSIMILE BEFORE HANDLING OBJECT

WEAR NITRILE GLOVES

- Nitrile gloves must be worn to handle this book in its housing.
- Gloves prevent skin oils and other contaminants from being transferred to materials in the scrapbook.
- Pay attention to gloves getting caught on edges of objects
- Remove jewellery and pull up sleeves

USE BOOK SUPPORTS

- Never open the book without setting up proper support first.
- It is imperative to keep the book supported at all times to relieve stress from hinges.
- Rest front cover on angled support first, adjusting supports as you advance.

HANDLE WITH CARE

- **It is imperative that you move slowly with this object.**
- This book is large, heavy and bound in an accordion format.
- Contents are fragile, brittle and easy to damage.
- Remove and replace object with care, move slowly.
- Lift it with hands on either side holding the scrapbook firmly.
- Turn scrapbook leaves slowly and carefully, mindful that some items will unfold as you move to the next page.
- Once the centre of the scrapbook is reached, see illustrated guide in the next page to proceed safely.

DON'T TOUCH FRAGILE OBJECTS

- Objects in scrapbook are extremely fragile and brittle, minimize touch with your fingers even if gloved, as they make become detached, break or be otherwise damaged.
- Do not pull anything with your fingers.
- Leave materials as you find them. Notify staff of any breaks or tears.

USE MICROSPATULA

Use a micro spatula to: Lift up fragile objects.
Unfold attached materials.
Turn pamphlet pages.
AVOID using your fingers.

PHOTOGRAPHY

- Photography is allowed with a handheld camera for reference purposes only
- For images and permission for publication purposes, please contact ROM Images at romimages@rom.on.ca

- REST COVER ON BOOK SUPPORTS
- ADJUST CARDBOARD SUPPORTS AS YOU ADVANCE THROUGH BOOK TO KEEP CORRECT ANGLE AND WEIGHT DISTRIBUTION.

- WHEN YOU REACH THE CENTRE OF THE SCRAPBOOK:
 - USE PAPER BOOKMARK TO MARK YOUR PLACE.
 - CLOSE THE SCRAPBOOK.

- PLACE ONE HAND PALM-UP UNDER THE BOOK AND THE OTHER HAND PALM DOWN ON CENTRE OF TOP COVER.

- HOLD BOOK FIRMLY AND LIFT IT UP.

- ROTATE SLOWLY AND SET DOWN ON VIEWING SURFACE GENTLY.

- REPLACE FOAM SUPPORT TO RIGHT SIDE OF THE SCRAPBOOK
- OPEN TO BOOKMARK AND REST BACK COVER ON SUPPORTS.

- ADJUST CARDBOARD SUPPORTS, ADDING THEM ONE BY ONE AS YOU ADVANCE...

...TO MAINTAIN PROPER WEIGHT DISTRIBUTION.

- HOLDING SCRAPBOOK FIRM WITH BOTH HANDS AS SHOWN, REPLACE IT IN ITS HOUSING.