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GLIMPSES OF FOREIGN LANDS AND PEOPLE:
WILLIAM WISNER CHAPIN'S EARLY PHOTOGRAPHS OF KOREA

by

Soohyun Yang
BA Hons, The University of Western Ontario, London, ON, Canada, 2008

A thesis presented to
Ryerson University and George Eastman House International Museum of
Photography and Film

in partial fulfillment of the requirements of

Master of Arts in the Program
of
Photographic Preservation and Collections Management

Toronto, Ontario, Canada &
Rochester, New York, United States, 2010

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ABSTRACT

Glimpses of Foreign Lands and People: William Wisner Chapin's Early Photographs of Korea

Master of Arts

2010

Soohyun Yang

Photographic Preservation and Collections Management

Ryerson University and George Eastman House International Museum of Photography and Film

This thesis focuses on a description and analysis of 130 hand-colored lantern slides of Korea made by William Wisner Chapin (American, 1851-1928) that are housed in the permanent collection of George Eastman House. In addition, it critically examines Chapin's *National Geographic Magazine* article, "Glimpses of Korea and China," published in November 1910. Both the lantern slides and the article were products of Chapin's 1909 world tour. This paper is not intended as an overview of the representation of early twentieth century Korea, nor is it a study of the lives of Korean people. It is a study of American society and popular culture at the turn of the last century through an examination of one person's photographs and their subsequent uses. It contextualizes the lantern slides by exploring the histories of lantern slides and the *National Geographic Magazine*, as well as illustrated travel lectures and travelogues, in an effort to consider the ways the lantern slides would have been understood at the times of their creation and initial consumption. Ultimately, this thesis demonstrates that lantern slides are important and valuable historical objects, and that they are worthy of scholarly attention. In addition to the essay, the thesis includes a catalogue of Chapin's lantern slides of Korea, providing a glimpse of early twentieth century Korea.

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TABLE OF CONTENTS

	Page
Abstract	v
Acknowledgements	vii
Dedication	ix
Table of Contents	xi
List of Illustrations	xiii
Introduction	1
Literature Survey	3
Biography	13
Description, Analysis and Background History	
Lantern Slides	17
How Lantern Slides Were Made	20
Chapin Lantern Slides	22
Travelogues and Illustrated Lectures	24
National Geographic Magazine	28
"Glimpses of Korea and China"	33
Conclusion	47
Appendices	
A. List of Lantern Slides of Korea by William Wisner Chapin	51
B. Partial List of Western Publications on Korea in English In the Nineteenth and Early Twentieth Centuries	127
Selected Bibliography	131

LIST OF ILLUSTRATIONS

Figures	Page
1. William Wisner Chapin in <i>hanbok</i> (한복, traditional Korean clothing), 1909-1910. Transparency, gelatin on glass with applied color 3 ¼ x 4 in. GEH 1977:0552:0342.	13
2. Tourist and general information brochure, Oriental Steamship Company, 1913.	15
3. Cover and title page of a catalogue of lantern slides for the use of high schools, academies, colleges, and universities. George R. Swain, <i>Lantern Slides for Educational Institutions Supplement No. 3</i> (Michigan: C & J Gregory Co., 1906).	19
4. Unknown photographer, Portrait of John L. Stoddard, 1892. John L. Stoddard, <i>Glimpses of the World</i> (Minneapolis: Photo Publishing Co., 1982), frontispiece.	25
5. Portrait of Burton Holmes on his travelogue advertisement. <i>National Geographic Magazine</i> , November 1910.	26
6. William Wisner Chapin, The Three-Man Shovel: Fusan, Korea. William Wisner Chapin, "The Glimpse of Korea and China," <i>National Geographic Magazine</i> , November 1910, page 897.	38
7. William Wisner Chapin, Kneading Bread on the Street: Seoul, Korea. William Wisner Chapin, "The Glimpse of Korea and China," <i>National Geographic Magazine</i> , November 1910, page 898.	39
8. William Wisner Chapin, Burden Bearer, 1909-1910. Transparency, gelatin on glass with applied color 3 ¼ x 4 in. GEH 1977:0552:0346.	40
9. William Wisner Chapin, Korean Mourner (Holding Face-Screen), 1909-1910. Transparency, gelatin on glass with applied color 3 ¼ x 4 in. GEH 1977:0552:0325.	40
10. William Wisner Chapin, Burden Bearers: Street of Seoul, Korea. William Wisner Chapin, "The Glimpse of Korea and China," <i>National Geographic Magazine</i> , November 1910, page 914.	41
11. William Wisner Chapin, Burden Bearers: Street of Seoul, Korea, 1909-1910. Transparency, gelatin on glass with applied color 3 ¼ x 4 in. GEH 1977:0552:0338.	41

Figures	Page
12. Doubleday, Page & Co., The Faithful Fuel-carriers of Korea, 1906. Homer B. Hulbert, "The Passing of Korea," <i>National Geographic Magazine</i> , October 1906, page 576.	42
13. William Wisner Chapin, Fuel Carrier, 1909-1910. Transparency, gelatin on glass with applied color 3 ¼ x 4 in. GEH 1977:0552:0359.	43
14. William Wisner Chapin, Peasant Woman: Seoul, Korea, 1909-1910. Transparency, gelatin on glass with applied color 3 ¼ x 4 in. GEH 1977:0552:0320.	43
15. William Wisner Chapin, The Laundress and Street Baby: Seoul, Korea, 1909-1910. Transparency, gelatin on glass with applied color 3 ¼ x 4 in. GEH 1977:0552:0319.	43
16. William Wisner Chapin, Korean Laboring Women: Seoul, Korea, 1909- 1910. Transparency, gelatin on glass with applied color 3 ¼ x 4 in. GEH 1977:0552:0321.	44
17. William Wisner Chapin, Peasants: Seoul, Korea (Street Scene), 1909- 1910. Transparency, gelatin on glass with applied color 3 ¼ x 4 in. GEH 1977:0552:0333.	44
18. William Wisner Chapin, One of the City Gates: Seoul, Korea (Inside the city wall), 1909-1910. Transparency, gelatin on glass with applied color 3 ¼ x 4 in. GEH 1977:0552:0314.	45
19. William Wisner Chapin, The White Buddha: Near Seoul, Korea, 1909- 1910. Transparency, gelatin on glass with applied color 3 ¼ x 4 in. GEH 1977:0552:0335.	45
20. William Wisner Chapin, Chapin sitting on an ancient tomb, 1909- 1910. Transparency, gelatin on glass with applied color 3 ¼ x 4 in. GEH 1977:0552:0378.	46
21. William Wisner Chapin, Seven-Story Marble Pagoda, 1909-1910. Transparency, gelatin on glass with applied color 3 ¼ x 4 in. GEH 1977:0552:0379.	46

INTRODUCTION

This thesis focuses on a description and analysis of 130 hand-colored lantern slides of Korea made by William Wisner Chapin (American, 1851-1928) that are located in the permanent collection of George Eastman House International Museum of Photography and Film. In addition, the thesis critically examines Chapin's *National Geographic Magazine* article, "Glimpses of Korea and China," published in 1910. The purpose of this thesis is to provide a better context for the lantern slides, and to address the following question: what do Chapin's writings and lantern slides tell us about American society and its attitude toward Korea in the early twentieth century? My broad research interest is in early photographs of Korea. However, this paper is not intended as an overview of the representation of early twentieth century Korea, nor is it a study of the culture and lives of Korean people. It is a study of American society, culture, and attitudes at the turn of the last century through an examination of one person's photographs and their subsequent uses.

There has not yet been extensive academic writing and research on photographs of Korea taken by Western travelers, let alone on early photographs of Korea. Even though Chapin travelled widely, wrote several articles for *National Geographic Magazine* and published a book, there has been no research or scholarly writing undertaken about Chapin and his photographs. Out of 130 lantern slide images, only thirty were published and written about by Chapin. His lantern slides have never been discussed or analyzed by scholars, and this thesis will be the first to do so.

The lantern slides and the *National Geographic Magazine* article included in this study reflect the prevailing popular visual culture of their time. My consideration of the lantern slides has been influenced by the writings of scholars who discuss photographs and photographic objects beyond the images they carry. As demonstrated in *Photographs Objects Histories: On the Materiality of Images*, while photographs are images, they are also objects, and this materiality is integral to their meaning and use. Our prevailing tendency is to privilege the image even though we absorb image and object together in one visual act when we look at photographs. Consequently, photographs are considered separately from their physical properties and from their functional context, and aspects of their materiality are glossed over as merely being a neutral support for images.¹ As Elizabeth Edwards and Janice Hart assert in their introduction to this publication, the role of the material in understanding images is critical. In addition, they also argue that although image content is fundamental to the photographs, “an object cannot be fully understood at any single point in its existence but should be understood as belonging in a continuing process of production, exchange, usage and meaning.”² A lantern slide is a physical object made with certain purposes that change over time; people interact with it in a variety of ways that change its meaning. Lantern slides, therefore, should be considered cultural objects and not just as image carriers. They exist in time and space and thus in social and cultural experience. This is why this thesis goes beyond simply describing and analyzing the

¹ Elizabeth Edwards and Janice Hart, “Introduction: Photographs as objects,” in *Photographs Objects Histories: On the Materiality of Images*, eds. Elizabeth Edwards and Janice Hart (London: Routledge, 2004), 2.

² *Ibid.*, 4.

images. It explores the history of the lantern slides, as well as the magazine they were published in, in an effort to consider the ways they would have been understood at the times of their creation and initial consumption.

Literature Survey

Chapin's lantern slides of Korea inhabit many trajectories and can be considered by many disciplines. This comprises a literature that is both diverse and wide-ranging—from the history of lantern slides, to travel photography, to illustrated lectures and travelogues. Publications by the Magic Lantern Society, such as its 1986 *Dates and Sources: A Contribution to the History of the Art of Projection and to Cinematography*,³ provide a comprehensive chronological listing of the history of lantern projection used in theaters as a precursor to cinema. It is useful in understanding how the projection of lantern slides developed over the years and was a form of entertainment and education for people in the nineteenth century. While it helped me understand the mechanisms of the magic lantern and how lantern slides were produced, it did not fully provide a cultural context. *Realms of Light: Uses and Perceptions of the Magic Lantern from the 17th to the 21st Century*⁴ acts as a counterpart, which discusses social and cultural uses of lantern slides. It introduces themes and strands of lantern history, surveys how they functioned in

³ Franz Paul Liesegang, *Dates and Sources: A Contribution to the History of the Art of Projection and to Cinematography*, translated and edited by Hermann Hect (London: The Magic Lantern Society of Great Britain, 1986).

⁴ Richard Crangle, Mervyn Heard, and Ine van Dooren, eds., *Realms of Light: Uses and Perceptions of the Magic Lantern from the 17th to the 21st Century* (London: The Magic Lantern Society, 2005).

different national contexts, and provides case studies of the lantern in use by people in various places.

Of the literature concerned with illustrated lectures and travelogues, X. Theodore Barber's article "The Roots of Travel Cinema: John L. Stoddard, E. Burton Holmes and the Nineteenth-Century Illustrated Travel Lecture"⁵ proved to be most useful. Barber gives a brief overview of the latter part of the nineteenth century illustrated travel lecture as a part of magic lantern entertainment in the United States. He writes in depth about John L. Stoddard and E. Burton Holmes, both Americans, and their lantern slide lectures—describing the writings and images for the lectures, techniques used, and how they structured the lectures. Knowing how Stoddard and Holmes edited the images and performed their lectures was beneficial when analyzing Chapin's images since Chapin also gave lectures using his lantern slides. The article further demonstrates how the travel slide lecture paved the way for travel cinema.

Alison Griffiths's article, "'To the World the World We Show': Early Travelogue as Filmed Ethnography,"⁶ which later was published in her book, *Wondrous Difference: Cinema, Anthropology, and Turn-of-the-Century Visual Culture*,⁷ argues that early ethnographic travelogues and their institutional structures of promotion and exhibition sought legitimacy from the discursive authority of

⁵ X. Theodore Barber, "The Roots of Travel Cinema: John L. Stoddard, E. Burton Holmes and the Nineteenth-century Illustrated Travel Lecture," *Film History* 5, no. 1 (March 1993): 68-84.

⁶ Alison Griffiths, "'To the World the World We Show': Early Travelogue as Filmed Ethnography," *Film History* 11, no. 3 (September 1999): 282-307.

⁷ Alison Griffiths, *Wondrous Difference: Cinema, Anthropology, and Turn-of-the-Century Visual Culture* (New York: Columbia University press, 2002).

anthropology, and invited audience to assume the roles of virtual ethnographers.⁸ She further explores cinema's potential as a civic educator and tool of colonial propaganda. Her argument is well articulated and supported by specific examples, such as works of Lyman H. Howe and Burton Holmes. However, I will not be analyzing Chapin's works as forms of ethnography or anthropology. Unlike today, there was no clear distinction between popular science and ethnography in the late nineteenth and early twentieth centuries. The concept of ethnography at the time was not firmly in place yet and it was difficult to separate the two. There is no evidence of formal ethnographic intention on Chapin's part. That is why this thesis is not adopting the same approach taken in *Visual Anthropology: Photography as a Research Method*⁹ by John Collier, Jr. and Malcolm Collier. Elizabeth Edwards' publication, *Anthropology and Photography, 1860-1920*,¹⁰ a seminal book in its discipline, which explores the scientific representation of the "other" and the development of visual anthropology, was for the same reasons not pertinent to the approach that I have taken in this thesis. Chapin's work is best contextualized in the language of travel and tourism; therefore his photographs will be interpreted as travel images that were products of American travel culture, not as ethnographic or anthropological objects.

⁸ Griffiths believes that "the countless fragmentary and ephemeral cinematic glimpses into other cultures captured by commercial filmmakers for popular audiences, along with the practices of itinerant lecturers who depended on the appeal of exotic motion picture subjects for their livelihood, may tell us a great deal about the popular and ideological contexts for the development of both the discipline of anthropology and the practices of ethnographic filmmaking. Griffiths, "'To the World the World We Show': Early Travelogue as Filmed Ethnography," 282.

⁹ John Collier, Jr., and Malcolm Collier, *Visual Anthropology: Photography as a Research Method* (Albuquerque: University of New Mexico Press, 1986).

¹⁰ Elizabeth Edwards, *Anthropology and Photography, 1860-1920* (New Haven: Yale University Press in association with the Royal Anthropological Institute, London, 1992).

“The Whole World within Reach: Travel Images without Border”¹¹ is a paper presented by Tom Gunning at a conference *Cinéma Sans Frontières, 1896-1918: Aspects De L'internationalité Dans Le Cinéma Mondial: Représentations, Marchés, Influences Et Réception = Images Across Borders, 1896-1918: Internationality in World Cinéma: Representations, Markets, Influences and Reception*. He examines the travel genre in early cinema, keeping in mind that “foreign views” were particular points of view of tourists, not only of distant places.¹² Gunning recognizes that travel films share with other forms of early cinema such as lantern slides an enormous range of exhibition contexts.¹³ He argues that in order to gain a thorough understanding, the production of foreign views in early cinema must be placed in a larger context, one that extends from the travel lecture, through the postcard industry,¹⁴ to world fair exhibitions. Gunning’s argument led me to examine the lantern slides in a broader context of travel and tourism.

As Chapin’s lantern slides were a product of his world tour, travel culture was an important aspect to consider when studying the slides. Both Peter D.

¹¹ Tom Gunning, “The Whole World within Reach: Travel Images without Border,” in *Cinéma sans frontières: 1896-1918 : aspects de l'internationalité dans le cinéma mondial : représentations, marches, influences et réception = Images across borders : internationality in world cinéma : representations, markets, influences and reception*, eds. Roland Cosandey, François Albéra, and Richard Abel (Lausanne: Payot, 1995), 21-36.

¹² The purpose of Gunning’s essay is to explore tourist viewpoint as embodied in early travel films, to examine both forms this viewpoint takes, the discourse that surround it, and to understand its place within a distinctly modern experience in which the role of images has taken on a new dimension. Gunning, 21.

¹³ Travel films, travel lectures, postcard shows and stereoscopes were all part of a travel genre. Ibid.

¹⁴ *Delivering Views: Distant Cultures in Early Postcards* looks at the history, production, and distribution of postcards in the nineteenth century. The authors not only analyze images but also captions, written messages and stamps. The book is successful in exploring the cultures of the producers around postcards. There were no Korean postcards included in the book, yet the way various postcards are described and analyzed became a good model for interpreting Chapin’s photographs in relation to his writings. Christraud M. Geary and Virginia-Lee Webb, *Delivering Views: Distant Cultures in Early Postcards* (Washington, D.C.: Smithsonian Institution Press, 1998).

Osborne's *Travelling Light: Photography, Travel and Visual Culture*,¹⁵ and Dean MacCannell's *The Tourist: A New Theory of the Leisure Class*¹⁶ explore the tourism phenomenon from an interdisciplinary point of view—sociology, anthropology, landscape design, and cultural geography. MacCannell's work provides the theoretical reasoning behind the phenomenon and offers a helpful tool in understanding the tourist culture. The central thesis of his book holds that the empirical and ideological expansion of modern society is intimately linked in diverse ways to modern mass leisure, especially to tourism and sightseeing.¹⁷ Adapting Thorstein Veblen's general thesis, "leisure reflects social structure," MacCannell analyzes the modern society's structure by investigating the role of the tourist in modern society.¹⁸ MacCannell believes that by understanding the motives and activities of tourists, we may be able to arrive at a better understanding of ourselves.¹⁹ In a similar manner, by examining Chapin's photographs and writings, we may be able to better understand American society in the early twentieth century and its attitude towards Korea.

As Chapin's photographs and writings of Korea were published in *National Geographic Magazine*, it was crucial to consider the literature dealing with the magazine. *Reading National Geographic* by Catherine A. Lutz and Jane L. Collins

¹⁵ Peter D. Osborne, *Travelling Light: Photography, Travel, and Visual Culture* (Manchester: Manchester University Press, 2000).

¹⁶ Dean MacCannell, *The Tourist: A New Theory of the Leisure Class* (Berkeley: University of California Press, 1976).

¹⁷ MacCannell, 3.

¹⁸ Thorstein Veblen (1857-1929) was a Norwegian American economist and sociologist. His book *The Theory of the Leisure Class* was first published in 1899. Even though MacCannell's work adapts Veblen's general thesis, it departs significantly from Veblen's.

¹⁹ MacCannell writes: "tourists are criticized for having a superficial view of the things that interest them—and so are social scientists. Tourists are purveyors of modern values the world over—and so are social scientists. And modern tourists share with social scientists their curiosity about primitive peoples, poor peoples and ethnic and other minorities," MacCannell. 5.

examines “the imaginative spaces that non-Western peoples occupy and the tropes and stories that organize their existence in Western minds.”²⁰ Lutz and Collins analyze *National Geographic* by mixing interpretative methods familiar in literary criticism with quantitative techniques, such as interviews with the magazine staff and controlled-study interviews of regular people. While Lutz and Collins focus on post-1950s publications, Tamar Y. Rothenberg deals with the origin and early development of the magazine as a cultural standard-bearer in *Presenting America's World: Strategies of Innocence in National Geographic Magazine, 1888-1945*. Rothenberg convincingly argues that the *National Geographic* photographs catered to a certain range of aesthetics, such as iconic ethnography familiar both to viewers of postcards and stereographs as well as to readers of anthropological studies.²¹ One of the ways he illustrates his point is by identifying “type” photographs that repeatedly appeared in the magazine.²²

Although my intention is to look at the American society and culture that produced and published these lantern slide images rather than to examine the lives of Korean people in the early twentieth century, it was important to include books on Korean history in order to understand the political situation during the time of Chapin's travels. A number of valuable sources were in Korean and I have included

²⁰ Catherine A. Lutz and Jane L. Collins, *Reading National Geographic* (Chicago: The University of Chicago Press, 1993), 2.

²¹ Tamar Y. Rothenberg, *Presenting America's World: Strategies of Innocence in National Geographic Magazine, 1888-1945* (Aldershot, England: Ashgate, 2007), 13. Iconic ethnography is the general representation of a specimen. Images of iconic ethnography are out of context and stripped of individuality, for example, “A Burmese Beauty,” “A Korean Young Woman,” or “A Native Warrior.” Discussion of types and iconic ethnography in the *National Geographic Magazine* are further discussed in Rothenberg, “Picturing Human Geography: Orders of Science and Art,” 69-98.

²² The concept of photographic “type” was first introduced in Elizabeth Edwards's “Photographic ‘Types’: the Pursuit of Method” in *Visual Anthropology* 3 (1990): 235-258.

in my bibliography those Korean publications which helped me gain this perspective.

한국사진사 1631-1945 [A History of Korean Photography 1631-1945]²³ by Choi In-jin discusses photography in various contexts of Korean culture and society, and provides a good overview of the subject. Of particular interest is chapter 14, which focuses specifically on foreign photographers who photographed in Korea in the late nineteenth and early twentieth centuries. The chapter features works by Felice Beato (British, 1832-1909), Kawada Kiichi (Japanese, 18??-19??), Percival Lowell (American, 1855-1916), Frederick A. Mackenzie (Canadian, 1869-1931), and Henry Jessen Mühlensteth (Danish, 1855-1915). None of these photographers were tourists. Each had a specific purpose, and their photographs look distinctly different from Chapin's. Beato accompanied the United States Expedition to Korea in 1871 as official photographer.²⁴ He took pictures of the war including Korean captives and the aftermath of battle. Kawada was sent to Korea by the Japanese government to document the Treaty of Kanghwa in 1876. The majority of his photographs form a survey of Korean fortresses, ports, city gates and walls. Lowell was a mathematician and astronomer who served the Korean government for a short period of time. He mostly photographed the palace and the Royal family.²⁵ Mackenzie was a journalist working for London's *Daily Mail*. He reported on the Russo-Japanese war (1904-

²³ Choi In-jin, *한국사진사 1631-1945* [A History of Korean Photography 1631-1945] (Seoul: Noon Bit, 2000).

²⁴ Beato also photographed the Crimean War in 1855, the Indian Mutiny of 1858, and the 1860 Anglo-French military expedition to China. He was the first photographer to document a military campaign in progress. See David Harris, *Of Battle and Beauty: Felice Beato's Photographs of China* (Santa Barbara, CA: Santa Barbara Museum of Art, 1999) for an overview of Beato's work in China.

²⁵ Lowell was an honored guest of Emperor Gojong (고종) and he was the first person ever to take a portrait of the emperor in 1884. Lowell published *Chosön, The Land of the Morning Calm* (Boston: Ticknor and company, 1888) upon returning to America.

1905) and on the anti-Japanese movement (1906-1907). He photographed the Japanese army, Japan's wartime atrocities, and the "Righteous Army" (의병, Korean freedom fighters).²⁶ Around the same time, Mühlensteth photographed the Korean resistance being executed by the Japanese firing squad.

Another history book by the same author is *한국신문사진사* [History of Photojournalism in Korea].²⁷ It gives an overview of a history of Korean photojournalism and focuses on the period from 1901 to 1945, when Korea was virtually ruled by the Japanese colonial government. The book identifies the anti-Japanese spirit of Korean photojournalists and their efforts to communicate the truth of social situations. This particular book provides a critical perspective on the history from the viewpoint of the colonized. Similarly, Lee Kyung-min's *경성, 사진에 박히다: 사진으로 읽는 한국 근대 문화사* [Kyung Sung Photographed: Reading Korean Cultural History through Photography]²⁸ looks at early twentieth century Korea through the eyes of Korean press and publications. The author pays close attention to photographs featured in the newspapers. He analyzes images in combination with the texts and provides a thorough survey of Korean culture and society at the time.

²⁶ Mackenzie published *The Colonial Policy of Japan in Korea* (London: Central Asian Society, 1906), *The Tragedy of Korea* (London: Hodder and Stoughton, 1908) and *Korea's Fight for Freedom* (New York: Fleming H. Revell, 1920).

²⁷ Choi In-jin, *한국신문사진사* [The History of Photojournalism in Korea] (Seoul: Youl Hwa Dang Publisher, 1992).

²⁸ Lee Kyung-min, *경성, 사진에 박히다: 사진으로 읽는 한국 근대 문화사* [Kyung Sung Photographed: Reading Korean Cultural History through Photography] (Seoul: Sahn Chek Jah, 2008). KyungSung (경성, 京城) is an old name of Seoul. KyunSung literally means capital fortress.

Korea: Caught in Time published in 1997 by Terry Bennett provides a preliminary sketch of the subject.²⁹ It is the first book in English on early Korean photographs and the photographers who took them. Since then, interest in early Korean photography has increased substantially. The recent development of interest in illustrations and photographs of Korea from late nineteenth century to early twentieth century resulted in publications such as Kim Chang-chun's *세밀한 일러스트와 회귀 사진으로 본 근대 조선, 1858-1911* [Korea Illustrated by British Weeklies, 1858-1911] in 2008.³⁰ The illustrations are presented in chronological order and often grouped by major political events. The images included in the book are valuable resources that provide an overview of how Korea was portrayed in the British magazines. However, because the images are presented only with captions and without any full texts, the book fails to provide any in-depth analysis of what those illustrations signified. Without their original context, the photographs cannot be fully understood.

Although this survey of relevant literature is necessarily incomplete, it demonstrates that the subject of this thesis can best be considered through an interdisciplinary approach. The intention of this essay is to provide a case study that fully explores the entire context that surrounds the objects under investigation. In an effort to present the lantern slides in a concise and encompassing manner, I will provide a brief biography of Chapin followed by an overview of the cultural

²⁹ Terry Bennett, *Korea: Caught in Time* (Reading: Garnet, 1997).

³⁰ Kim Chang-chun, *세밀한 일러스트와 회귀 사진으로 본 근대 조선, 1858-1911* [Korea illustrated by British weeklies, 1858-1911] (Kyönggi-do Paju-si: Sallim, 2008). The illustrations were taken from the following three British weeklies: *The Graphics*, *Illustrated London News*, and *The Sphere*.

circumstances that contributed to the production of lantern slides. Also, the popular culture around travelogues and illustrated lectures that utilized lantern slides will be explored. I will then discuss how Chapin's writings and photographs came to be published in the *National Geographic Magazine*, as well as the political situation and relationship between Korea and America at the time of Chapin's visit. This background and contextual information will not only allow for a more comprehensive analysis of Chapin's lantern slides and writings, but it will also help us arrive at a more accurate sense of the turn of the last century American society and its attitude toward Korea.

BIOGRAPHY³¹

William Wisner Chapin was born on March 13, 1851, in Rochester, New York (fig. 1). He was the son of Louis Chapin,³² a prominent businessman who came to Rochester in 1830. Chapin's early education was by a private tutor.³³ He left Rochester when he was sixteen years old and went to Minneapolis, where he remained for a year. It is not known what he did during his year in Minneapolis, but upon returning to Rochester he entered the employment of the



Figure 1. William Wisner Chapin in hanbok (한복, traditional Korean clothing), 1909-1910.

Bank of Monroe. After two years at the bank, Chapin started his long career in banking at Monroe County Savings Bank. During his thirty-eight years of association with the bank, its resources grew from three-and-a-half million dollars to twenty-

³¹ The biography was compiled from the following sources: Obituary of William W. Chapin, *Democrat & Chronicle*, May 7, 1928; Musical activities scrapbook compiled by William W. Chapin, 1893-1907, Central Library of Rochester and Monroe County, Rochester NY; William W. Chapin Family Papers, 1903-1916, A.C46, Department of Rare Books, Special Collections and Preservation at University of Rochester Library, Rochester, NY; Travel Journal by William W. Chapin, 1913-1914, Richard and Ronay Menschel Library at George Eastman House, Rochester, NY; Benjamin W. Dwight, *The History of the Descendants of John Dwight, of Dedham, Mass* (New York: J.F. Trow & Son, printers and bookbinders, 1874); and "William W. Chapin Resigns as Paying Teller," *Democrat & Chronicle*, January 12, 1910.

³² Louis Chapin (1809-1894) worked as an accountant at E.S. Beach & Co's Mill and boarded at the Rochester House when he first came to Rochester. By the late 1830s he was a miller and owned the Aqueduct Mills. He was quite successful as evidenced by the fact that he had domestic help and even a coachman. Ann Freeman, "Louis Chapin," Find A Grave, <http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=50320601> (accessed June 30, 2010).

³³ Until the 1840s, education was not an established system in America. Although more states provided free public educations in the 1850s, it was still a common practice for wealthy families to hire private tutors for their children. Kingwood College Library, "19th Century American Culture," <http://kclibrary.lonestar.edu/19thcentury1800.htm> (accessed June 30, 2010).

one million dollars. Chapin's personal wealth also grew—he invested in Kodak stock in its early years and made a fortune.

Chapin was a successful businessman who did not permit the demands of business to deprive him of the enjoyment of cultural interests. He spread his energies over many activities, giving the same enthusiasm to his recreation that he gave to his means of livelihood. Chapin was an ardent lover of music with a sense of obligation towards the community in making music available to others. He was for long intervals active as a choir singer and a choir director. Chapin's love of music led him to install an organ in his home. Desiring to share music with others, he broadcast recitals over WHEC radio for two years. He also owned a trumpet phonograph which was said to be one of the finest, being second only to one in the possession of Edison. Chapin exhibited his phonograph and held recitals in his home for his friends and neighbors.

Travel and photography were Chapin's other principal interests. In 1909, Chapin took a year's leave of absence from the bank to travel around the world with his wife, Elizabeth Gale (Lyon) Chapin. The journey took ten months and included visits to Japan, China, Manchuria, Korea, Russia, Finland, Norway, Sweden, Germany, France and Spain. Chapin made over twenty-five hundred photographs of the trip and collected many valuable souvenirs. Upon returning, he decided to give all his time to his musical activities and traveling, and resigned his position as paying teller of the Monroe County Savings Bank in 1910. Chapin's second world-encircling tour was undertaken in 1912, accompanied by his wife and his son, Harrison Chapin. This time the journey took them through India, Sumatra, Java, Hong Kong, Canton,

South China, Japan, and Honolulu, returning home by way of Vancouver and the Canadian Pacific railway. He kept a detailed journal for both trips.



Figure 2. Oriental Steamship Company's tourist and general information brochure, 1913. Chapin sailed to Japan in 1909 on Japanese liner *Tenyo Maru*.

After his return, Chapin gave free lectures at local schools and churches.³⁴

The lectures were illustrated with the lantern slides he made from his own negatives. Chapin also exhibited souvenirs he collected from the trip. He described his experiences and observations in the countries he visited. Chapin also told tales of the courtesies extended by missionaries. He spoke in highest terms of the missionaries he met and praised their labor and great results. Chapin was not

³⁴ Chapin's wife also gave lectures. Her talks were said in an informal manner and were abounded in amusing descriptions of incidents. See "Travel Talk to Alumnae," *Democrat & Chronicle*, March 2, 1914.

involved in any missionary work while abroad, but he was an active member of the Brick Presbyterian Church in Rochester, and he had many connections with religious communities.³⁵

As a member of National Geographic Society, he presented photographs of his travels to *National Geographic Magazine* editor Gilbert Hovey Grosvenor (American, 1875–1966). Chapin’s photographs were selected to be featured in the magazine with the articles he wrote. He was both author and photographer of four articles: “Glimpses of Korea and China” (Nov. 1910), “Glimpses of Japan” (Nov. 1911), “Glimpses of Russian Empire” (Nov. 1912), and “Glimpses of Holland” (Jan. 1915). His photographs were also used in “The Marble Dams of Rajputana” (Nov. 1921), accompanying an article written by Eleanor Maddock. In 1926, Chapin reprinted his *National Geographic* articles, together with a number of unpublished articles, in book form for private distribution under the title *Glimpses of Foreign Lands and People*.

Chapin was neither a writer nor a professional lecturer. However, his enthusiasm and his contributions to the magazine brought Chapin a distinction that he had not deliberately sought. Like his involvement in musical affairs, his travels and photography were undertaken solely for enjoyment and never for profit. He found happiness in sharing his love of music and travel. Chapin died of pneumonia at age 77 in May 5, 1928.

³⁵ Chapin was also associated with the First Baptist Church in Rochester, where he was a member and also a director of the choir. It is assumed that he had connections with South Congregational Church, Park Avenue Church—he held trumpet phonograph concerts at these churches—and Normal Chapel Church and First Presbyterian Church as well where he gave travel lectures.

DESCRIPTION, ANALYSIS AND BACKGROUND HISTORY

As noted in his biography, Chapin made his first world-encircling trip in 1909, travelling westward from Rochester, and a second trip from Rochester eastward in 1913. He kept detailed journals of both trips. A journal from his second trip is housed at the George Eastman House Library's Rare Books Collection.³⁶ Unfortunately, his journal from the first trip, which included Korea is not in the collection and could not be located. He did not visit Korea in his second world trip. In this section of the thesis, the products of Chapin's travel—lantern slides, illustrated lectures and the *National Geographic* article—will first be put into context before being described and analyzed.

Lantern Slides

*And that mankind may travel, we have nature's law supreme,
And we voyage round the world by the mighty force of steam;
But still all cannot wander to take the world in view,
And so He gave this graphic art which brings the world to you.*

*God's light, it is the painter, which travels on the glass
The perfect forms of nature, and hence it comes to pass,
Without magician's wand or conjuror's commands,
We see reflected on the screen these views of foreign lands.³⁷*

—Marcus H. Rogers

Lantern slides are small transparencies designed for projection on a screen using the magic lantern, the prototype of the modern slide projector. The history of the magic lantern is long and complicated, involving many inventors and

³⁶ The Journal has not yet been catalogued.

³⁷ "The Lantern Brings the World in View," *The International Annual of Anthony's Photographic Bulletin* 2 (1889), 198-9. The poem was originally written as an introduction to a lantern lecture on Egypt and Palestine.

contributors in its development.³⁸ Its invention dates back to the seventeenth century, but photographic lantern slides were born almost ten years after the invention of photography. In the late 1840s, Philadelphia daguerreotypists William and Frederick Langenheim began experimenting with the magic lantern as an apparatus for displaying their photographic images. The brothers, who were also pioneers in the use of stereographs, patented the first photographic lantern slide called Hyalotype (albumen on glass process) in 1850.³⁹

In its early years, the main function of the photographic lantern slide was as an entertainment, as envisioned by William and Frederick Langenheim. The brothers charged people admission to watch their lantern slide shows.⁴⁰ However, within a few years, lantern slides were being used not only for entertainment but also for educational and instructive purposes. Notably, the photographic slides played a vital role in the later development of such disciplines as art and architectural history.⁴¹ In the academic discipline of science, lantern slides were used to illustrate experiments.⁴² Slide shows were also used in religious instructions.

³⁸ For detailed account of magic lantern's development, see Mervyn Heard, "Now You See It, Now You Don't: The Magician and the Magic Lantern," in *Realms of Light: Uses and Perceptions of the Magic Lantern from the 17th to the 21st Century*, eds. Richard Crangle, Mervyn Heard, and Ine van Dooren (London: The Magic Lantern Society, 2005), 13-33.

³⁹ George S. Layne, "The Langenheims of Philadelphia," *History of Photography* 11, no. 1 (January-March 1987): 39-52.

⁴⁰ Ibid.

⁴¹ Howard B. Leighton notes that lantern slide projection revolutionized educational lectures, especially the visual disciplines because it allowed a detailed study of objects and sites from around the world. See "The Lantern Slide and Art History," *History of Photography* 8, no. 2 (April-June 1984): 107-119.

⁴² Edward Muybridge illustrated his lectures on his photographic experiments in animal locomotion with lantern slides. See John Hannavy, "Lantern Slides," *Encyclopedia of Nineteenth Century Photography Vol. 2*: 826-827. A collection of Muybridge lantern slides is preserved in Kingston Museum, England, and can be viewed online: http://www.kingston.gov.uk/browse/leisure/museum/museum_exhibitions/muybridge/lantern_slides.htm.

The Jesuits, for example, thought of them as an evangelizing tool for spreading their own version of faith⁴³ because the biblical lantern shows displayed photographic evidence of places mentioned in the Bible that added authenticity to biblical stories.

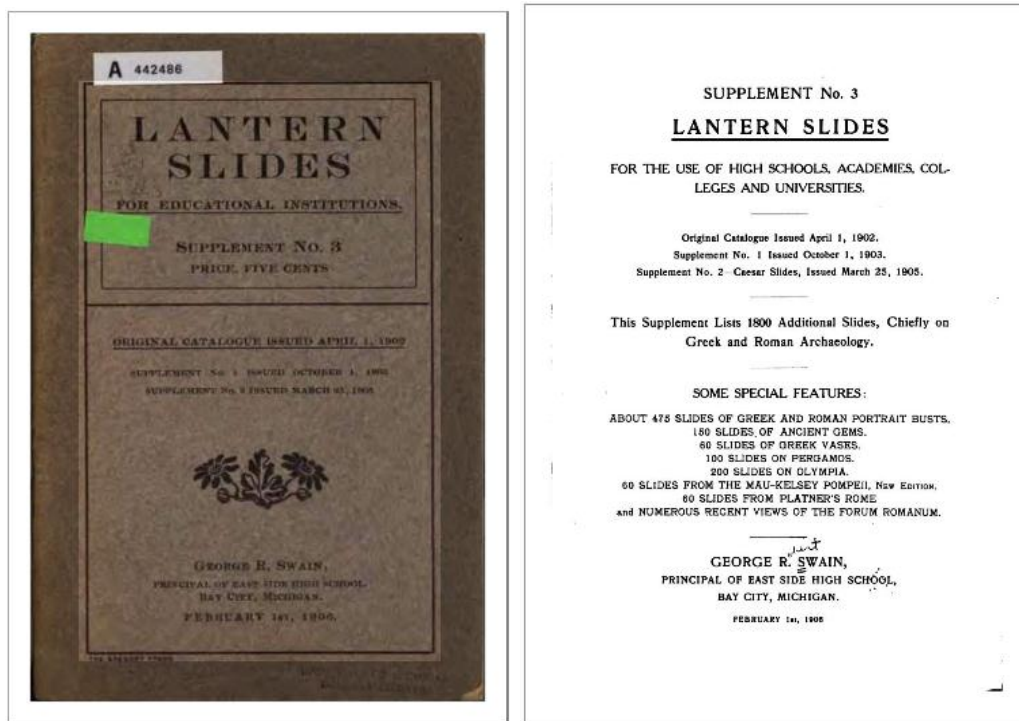


Figure 3. Cover and title page of a catalogue of lantern slides for the use of high schools, academies, colleges, and universities, 1906. This supplement listed slides on Greek and Roman archeology. The catalogue was priced at 5 cents.

The end of the century saw extensive commercial production of lantern slides for cultural, educational, and religious programs. The subjects featured in lantern slide shows varied greatly, but the most popular theme was travel. John L. Stoddard and Burton Holmes were the two most successful and well known figures in the field of illustrated travel lectures in the late nineteenth century. They will be further discussed in the next section titled “Travelogues and Illustrated Lectures.” Famous travel destinations and sites photographed for stereocards were reprinted

⁴³ Richard Crangle, “Devices and desires,” in *Realms of Light: Uses and Perceptions of the Magic Lantern from the 17th to the 21st Century*, 11.

as lantern slides as well as cartes-de-visite. Manufacturers such as York and Company of London and McAllister & Brother in Philadelphia offered extensive catalogues of photographic slides to their customers.⁴⁴ Some advanced amateurs also made lantern slides from their own negatives,⁴⁵ such as, for example, photographs taken during a trip to Europe or, in Chapin's case, around the world.

How Lantern Slides Were Made⁴⁶

In the late nineteenth and early twentieth centuries, lantern slide images were printed from negatives either by contact or by reduction in a camera (here, a camera is used like an enlarger). The contact method was done by placing the negative directly on the light-sensitive glass.⁴⁷ The camera method was used for larger negatives. Using a camera with a long bed and bellows—specially built cameras were available, such as Anthony's Lantern Slide Camera—the negative and light-sensitive glass were both placed in the camera and printed by exposing the glass to daylight or artificial light.⁴⁸ The basic principle of the camera method is that the negative and light-sensitive glass are placed at either ends of the bellows with

⁴⁴ Companies printed photographic images in several different formats—stereocards, lantern slides, cartes-de-visite—in order to increase the sales potential of a single negative. John Hannavy, "Langenheim, Friedrich (1809-1879) and Wilhelm (1807-1874)," *Encyclopedia of Nineteenth Century Photography* 2, (New York: Routledge, 2008), 827.

⁴⁵ *Focal Encyclopedia of Photography*, s.v. "Lantern Slide." An Eastman Kodak Company's advertisement of Velox Lantern Slide Film reads: "You can make lantern slides from your negatives as easily as Velox prints with Velox Lantern Slide Film."

⁴⁶ The methods of making lantern slides are compiled from the following sources: Dwight Lathorp Elmendorf, *Lantern Slides: How to Make and Color Them* (New York: E&H. T. Anthony & Co., 1895); *How to Make Lantern Slides*, (New York: Tennant & Ward, 1914); *Encyclopedia of Printing, Photographic, and Photomechanical Processes*, s.v. "Lantern Slide"; and Robert P. Spindler, "Windows to the American Past: Lantern Slides as Historical Evidence," *Visual Resources*, Vol. V (1988): 1-15.

⁴⁷ For more detail, see Dwight Lathorp Elmendorf, "Chapter 1: The Contact Method," in *Lantern Slides: How to Make and Color Them* (New York: E&H. T. Anthony & Co., 1895), 13-40.

⁴⁸ For more detail, see Elmendorf, "Chapter 2: The Camera Method," in *Lantern Slides: How to Make and Color Them*, 41-47.

the camera lens between them, so that the camera acts like an enlarger. After exposure in both cases, the latent image was developed out with chemicals. After the plate was dried, the image could be hand-colored using special tints.⁴⁹ The slide was finished with a mat and a glass cover and was taped to seal the enclosure. The finished slide was placed within a projector to be viewed on a wall or screen. The earliest lantern slides were made using albumen-coated plates, and from the early 1850s, wet-collodion glass plates were used. The introduction of dry plate processes, as well as mass-produced lantern slide kits, made the slides easier for amateur photographers to produce and also made them more accessible to schools and universities. Amateurs took great care in the craft and coloring of their slides since they were producing slides in relatively small numbers. For that reason, the homemade lantern slides were often hand-tinted while commercial slides were not.

Although the novelty of the large projected photographic image was considerable, the popularity of lantern slides as entertainment started to decline with the rising popularity of the cinema in the 1920s. Glass lantern slides continued to be used in lectures well into the 1950s. However, when the Kodachrome three-color process was invented, people quickly switched to the 35mm slides (film transparencies) which were less expensive to produce.⁵⁰

⁴⁹ Eastman Kodak Company sold Velox Transparent Water Color Stamps for coloring prints and lantern slides.

⁵⁰ Kodachrome was invented in the early 1930s and first became commercially available in 1935. See Carla Conrad Freeman, "Visual Media in Education: An Informal History," *Visual Resource* 6 (1990): 327-340.

Chapin Lantern Slides

The photography collection at George Eastman House holds 2,579 Chapin lantern slides in total.⁵¹ Among them are 130 lantern slides of Korea. The lantern slides are uniform in size—3 ¼ x 4 inches (8.25 x 10.1 cm), a standard U.S.A. size—with varying picture area.⁵² Chapin's lantern slides were made by gelatin emulsion process. The four sides of each lantern slide are sealed with burgundy masking tape. The images are all hand-colored—the colors were applied directly onto the gelatin surface, emulating the look of hand-tinted albumen prints.⁵³ Atmospheric perspective⁵⁴ is achieved in some slides, displaying a gradual shift in color in the skies and mountains. Despite these efforts, the coloring on the slides does not look as sophisticated as that of carefully colored albumen prints. Some of the lantern slides display unnatural colors, and some slides seem to be partially colored and unfinished.

Each lantern slide has a small rectangular white sticker on it with a number typed in black ink. The numbering runs from 402 to 533, missing only 404. This

⁵¹ Almost all of the Chapin lantern slides are without titles and without any indication of geographical locations of the images. However, I was able to identify the following countries from recognizing famous monuments (ex. Eiffel Tower and Big Ben) and people's attires (traditional clothing): France, England, Korea, China, Japan, Russia, India, and Holland.

⁵² England, Continental Europe, and America had different standard sizes. In America, the standard size of a lantern slide was 3 ¼ x 4 inches (8.25 x 10.1 cm) in size. Allowing space for binding and masking, the picture on this standard slide was usually about 3 x 2 ¼ inches (7.6 x 5.75 cm) long.

⁵³ It was Chapin's prints that were colored in Japan, not the lantern slides. This is mentioned in Chapin's book (in the Foreword) and also in Gilbert Hovey Grosvenor's (the first editor of *National Geographic Magazine*) interview. I do not think that Chapin's prints were albumen prints. However, I believe that Chapin was exposed to the look of hand-colored albumen prints and had his photographs colored the same way by a Japanese artist. Here the terms "hand-colored" and "hand-tinted" are used interchangeably.

⁵⁴ Atmospheric perspective is a technique, often employed in landscape painting, designed to suggest three dimensional space in the two dimensional space of the picture plane, and in which forms and objects distant from the viewer become less distinct, often bluer or cooler in color, and contrast among the various distant elements is greatly reduced. See "Atmospheric Perspective," <http://www.humanitiesweb.org/> (accessed July 1, 2010).

number seems to have been assigned by Chapin. Each slide also has a white dot on the matt inside the glass. In order for an image to be projected correctly, the slide had to be inserted upside down and flipped left and right. These dots were put on the slides so that the projectionist can easily know which direction the slide should go into the projector. Some slides also have a burgundy dot in addition to the white dot. The burgundy dots are painted on the glass surface, not on the matt. The first half of the slides (those from 402 to 450, except for only five slides) are inscribed with burgundy dots and the later half (slides from 451 to 533) without burgundy dots.⁵⁵ Some of the later slides are blurry and less interesting than the first half. Perhaps the burgundy dots were specially marked by Chapin to indicate the slides he used for his lectures.

Reverend Cornelius Woelfkin who traveled with Chapin on his second world trip wrote a foreword to Chapin's 1926 book. The short introductory statement reveals some aspects of Chapin's travels, lectures and published works. According to Woelfkin, Chapin "did not travel as a research man, politician or one having some special purpose in his itinerary. He just went with that keen interest which is latent in us all. . . . He has a human and not professional interest."⁵⁶ For the public lectures, Chapin used the lantern slides he made using his original negatives. He also based the lectures on what he wrote in his journal without revision. It is impossible to determine how much information was added to or omitted from the journal entries for the purpose of the lectures. However, it is clear that Chapin supplied both the

⁵⁵ Slides without burgundy dots are 439, 443, 445, 447, 451-533.

⁵⁶ Cornelius Woelfkin, foreword to *Glimpses of Foreign Lands and People*, by William Wisner Chapin (New York: F.H. Hitchcock, 1926), ix.

visual materials and contents of his lectures from his own experience of traveling, unlike the practice of most travel lecturers at the time.⁵⁷

Travelogues and Illustrated Lectures

*Travelogue—the gist of a journey, ground fine by discrimination, leavened with information, seasoned with humor, fashioned in literary form and embellished by pictures that delight the eye, while the spoken story charms the ear.*⁵⁸

—Burton Holmes

As X. Theodore Barber and others have demonstrated, the illustrated travel lecture was a predominant form of magic lantern entertainment in the latter part of the nineteenth century in America.⁵⁹ Attending such lectures was similar to the contemporaneous movie-going experience—people were sitting together in a segregated space⁶⁰ watching a show projected on a screen and reacting collectively. The running commentary of the person sitting behind or beside you was part of the experience. The lantern slides, like later short films, presented glimpses of foreign landscapes, peoples, regional industries, and tourist icons to an audience that was not yet accustomed to traveling. Travel lectures appeared in various venues and contexts in the late nineteenth and early twentieth centuries. Sometimes they were shown as educational travel lectures, and often as entertainment in commercial fairs or in small storefront movie theaters. Lantern slides were also available for sale.

⁵⁷ As mentioned earlier in the essay, most travel lecturers bought lantern slides that came with scripts. It was rare that a lanternist would supply original materials based on his travels.

⁵⁸ Genoa Caldwell, ed., *The Man Who Photographed the World: Burton Holmes: Travelogues, 1886-1938*, (New York: Abrams, 1977), 23.

⁵⁹ X. Theodore Barber, "The Roots of Travel Cinema: John L. Stoddard, E. Burton Holmes and the Nineteenth-century Illustrated Travel Lecture," *Film History* 5 (March 1993): 68.

⁶⁰ At the time, especially prior to 1910, movies were shown in all kinds of theatrical spaces such as vaudeville theaters and opera houses. Movies were also shown in high schools, churches, and social clubs where the illustrated lectures and travelogues would have been performed.

They presented still images of foreign lands and people accompanied with a small amount of factual information about the places and the peoples. This allowed many lecturers to give presentations without having been to the places they presented in their talks. Most audience members had never travelled to these locations either. These presentations, then, functioned as a kind of “substitute travel, fulfilling a desire for knowledge and a curiosity to see what other parts of the world looked like.”⁶¹ Travel lectures were endorsed by the bourgeois turn-of-the-century moral values, which suggested that entertainment should also be instructive.⁶² There were two seminal figures in America who defined and brought about the popularity of such illustrated lectures; they were John L. Stoddard (American, 1850-1931) and Burton Holmes (American, 1870-1958).

John L. Stoddard (fig. 4) was a world traveler who became a successful travel lecturer and lanternist. He was called the “prince of lecturers” and was the unquestioned leader of the field.⁶³ During the span of his career from the 1870s until 1897, he delivered an estimated 3,000 lectures, which were heard by about four million people.⁶⁴ Stoddard’s lectures were especially popular because he was an appealing



Figure 4. John L. Stoddard, 1892.

⁶¹ *Encyclopedia of Early Cinema*, s.v. “Travelogue.”

⁶² *Ibid.*

⁶³ Barber, 70.

⁶⁴ *Boston Transcript* raved that Stoddard was the most widely acclaimed public speaker in Boston other than Charles Dickens. *Ibid.*

lecturer who projected a heightened aura of culture and refinement. His lectures were informative, entertaining and illustrated by lantern slides of fine quality. His popularity owed much to the fact that Stoddard had traveled to the countries he presented, unlike the majority of other lecturers. Stoddard was a writer but not a photographer—he wrote the scripts himself but hired commercial photographers such as James W. Black and William H. Rau to travel with him to document the views.⁶⁵ The places Stoddard usually featured in his lectures were European cities and countries,⁶⁶ but towards the end of his career he featured countries from the other parts of the world such as Japan, India and China.

Following Stoddard's retirement, Burton Holmes (fig. 5) became the leading travel lecturer in America. Holmes coined the term "travelogue" in 1904 during a



Figure 5. Portrait of Burton Holmes on his travelogue advertisement, 1910.⁶⁷

⁶⁵ James W. Black traveled with Stoddard to Europe in 1882, and William H. Rau documented Mexico in 1891. Barber, 74.

⁶⁶ Stoddard's lectures on Europe had running themes: for example, "Versailles and Marie Antoinette" emphasized biographical aspects; "Paris in the Reign of Terror" historical aspects; "Through England with Charles Dickens" literary aspects; and "In Europe with the Great Sculptures" concentrated on art. Ibid., 72.

⁶⁷ This particular advertisement is from the November 1910 issue of the *National Geographic Magazine*, the same issue in which Chapin's article on Korea was published. The advertisement reads: "The trip around the world is looked upon as an essential part of the education of the scholar, politician and man of business. If you have imagination; if the world invites you; if you are not content to have seen only the four walls of your home, then you must travel. If time is an obstacle; if money is an obstacle; if family ties is an obstacle; if health is an obstacle; then the Burton Holmes Travelogues are what you want."

lecture.⁶⁸ The term was a conjunction of the words “travel” and “dialogue.” Unlike Stoddard, Holmes was an amateur photographer who made his own pictures while he traveled. Holmes thought of himself as a performer who presented the illusion of actual travel to the audience.⁶⁹ He was praised for bringing the world to people who had been “denied the pleasure and privilege of extended travel.”⁷⁰ His style was personal and relaxed compared to Stoddard’s meticulously prepared lecture style. Holmes covered more countries than Stoddard—while Stoddard never gave a lecture on Korea, Holmes did, using film footage in addition to still photographs he shot in Korea.⁷¹ With the introduction of cinema, people’s interest in lantern slide shows started to dwindle towards the end of the nineteenth century. Stoddard used dissolving-view lantern in order to create the illusion of movement, but it was Holmes who first brought in actual moving images to the travel lectures.⁷² The initial motion pictures Holmes screened resembled photographic slides—as the images were very static—and were used as afterpiece to conclude the shows.⁷³

⁶⁸ “He invented it [travelogue] trying to escape the word lecture. He wanted a term to suggest entertainment rather than something educational or documentary.” Eulogy broadcast by Lowell Thomas, on the day Burton Holmes died, July 22, 1958.

⁶⁹ Barber, 80.

⁷⁰ The advertisement for the twelve-volume *Travelogues* series, published by the travelogue bureau in 1919 reads: “Hundreds of thousands who have been denied the pleasure and privilege of extended travel are able to speak intelligently and entertainingly of remote corners of the world because of access to Mr. Holmes’ illuminating and fascinating descriptions.”

⁷¹ George Eastman House has a film reel of Korea shot by Burton Holmes in its film collection. The title is [Burton Holmes: China, Korea (1901, c1920s)] and its accession number is 2005:0447:0009.

⁷² Holmes’s first use of motion pictures was in the fall of 1897; see Barber, 81. “Burton Holmes made many changes in the travel talk technique, for years using a combination of superbly colored slides alternating with motion pictures. He was the first to do it.” Eulogy broadcast by Lowell Thomas, on the day Burton Holmes died, July 22, 1958. Alison Griffith also notes: “According to Musser, Holmes was the first travel lecturer to exhibit his own films in conjunction with a course of lectures.” See “‘To the World the World We Show’: Early Travelogues as Filmed Ethnography,” *Film History* 11 no. 3 (1999): 303.

⁷³ Oscar B. Depue who made moving pictures for Holmes acknowledged the similarities between the lantern slides and the film footage: “I chose St. Peter’s Cathedral and the great Piazza

However as time progressed, travel film became an increasingly important part of the lecture program, and later became an independent form of entertainment.

Holmes's introduction of the use of motion pictures in his shows not only revitalized the travel lecture, continuing the popularity of travelogues and illustrated lectures well in to the twentieth century, but also paved the way for travel cinema.⁷⁴

While both Stoddard and Holmes were professional travel lecturers, Chapin never was. Stoddard and Holmes lectured in theaters, concert halls, and lyceums, where the price for single seats ranged from 50 cents to \$1.50.⁷⁵ Chapin's lectures were held at local churches and were free for the public to attend. He did not prepare meticulous scripts like Stoddard, or give theatrical performances like Holmes. Chapin kept his lectures informal and personal. His lectures were strictly based on his own experience of travelling; he used the journal he had kept during the trip as a reference. Chapin illustrated his lectures with lantern slides of his own photographs and exhibited curios he had gathered on his trips.

National Geographic Magazine

In the late nineteenth century, monthly magazines such as *Harper's*, *Century* and *National Geographic Magazine* became increasingly popular in the homes of the

with its obelisk and fountains as a subject – a subject, I admit, that lacked animation until a herder with his flock of goats passed in front of the fountain to give it movement." Barber, 81.

⁷⁴ Ibid., 82.

⁷⁵ The price was for Stoddard's 1886 lecture and Holmes's 1893 lecture. Barber, 73. The relative value of \$1 in 1886 is the equivalent of \$23.50 in 2009. Lawrence H. Officer and Samuel H. Williamson, "Purchasing Power of Money in the United States from 1774 to 2010," MeasuringWorth, 2009. <http://www.measuringworth.com/ppowerus/> (accessed July 1, 2010).

American middle class.⁷⁶ Unlike the women's magazines and "cheap weeklies" of the time, these upscale monthlies had a slightly different middle class audience. They appealed largely to middle class families who aspired to the lifestyle of educated and cultured upper-middle-class professionals.⁷⁷ While magazines like *Munsey's* and *McClure's* cost only 10 cents each, *National Geographic Magazine* cost 25 cents a number and \$2.50 for a year.⁷⁸ The high cost of the magazine contributed to and reflected its status as not only entertaining but uplifting and educational as well.

The National Geographic Society was founded in Washington D.C. in 1888 with a mission to "increase and diffuse geographic knowledge."⁷⁹ The society started out as a small, elite organization of geographers, scientists and their wealthy patrons, and from the beginning it aimed to promote science and education. The society held public lectures in Washington and published the *National Geographic Magazine*.⁸⁰ The magazine differentiated itself from other monthly magazines by defining itself as a scholarly publication. It was different in its conception, contents, and policy because it was published and owned by a society of members. *National Geographic Magazine* was supported entirely from subscriptions, while other

⁷⁶ The most striking feature in the American magazine evolution between the late nineteenth century and the early twentieth century was the emergence of the magazine as a truly mass medium. See Frank Luther Mott, *A History of American Magazines. Vol. 4, 1885-1905* (Cambridge: Harvard University Press, 1957) for a comprehensive list and history of the turn of the last century American magazines.

⁷⁷ As noted by Lutz and Collins, *National Geographic's* "initiation in 1888 predated the magazine revolution of 1893, when the major monthlies dropped prices precipitously and in return won massive increase in circulation. But its growth, in the early years, was linked to the increasing popularity of monthly magazines and to the expectation that they would be found in middle class homes." Lutz and Collins, *Reading National Geographic*, 17.

⁷⁸ The prices for these magazines are from the early 1900s.

⁷⁹ See www.nationalgeographic.com for more detailed information about the society's history, mission statement, and the evolution of *National Geographic Magazine*.

⁸⁰ Mott notes that holding lectures and publishing the magazine were the society's chief functions in the beginning. They were closely related activities, since the former was to supply a body of content for the latter. Mott, *A History of American Magazines. Vol. 4, 1885-1905*, 620.

illustrated magazines at the time made most of their money from advertising.⁸¹ Such profit oriented magazines were *McClure's*, *Harper's*, *Collier's* and *Century*, to name a few. Even though all the above magazines featured illustrations using photographs, *National Geographic Magazine* had the most extensive pictorial records.⁸² The magazine prided itself on the fact that it educated people “in the most effective way by portraying this thrilling world and its life in [a] clear, vivid, comprehensible manner, stripped of dull, technical verbiage, and mirrored in many striking pictures.”⁸³ Since the beginning, the magazine was a showcase for both professional and amateur photographers and no publication did more to advance photography, especially color photography, than *National Geographic Magazine*.

When Alexander Graham Bell (American, 1847-1922) became president of the society in 1898, it was in debt and its plan to popularize the magazine and increase subscriptions had failed. Bell felt that anyone should be allowed to join and participate in the explorations and discoveries. He also believed that the public would support a geographic magazine if it was presented “entertainingly.” In order to accomplish this, he hired an editor and opened up the membership to the general public. The public had long been fascinated with reports of people living in far away places and their strange customs, and they were curious to know what the explorers

⁸¹ Lutz and Collins, 17.

⁸² Gilbert Grosvenor, *The National Geographic Society and Its Magazine* (Washington, D.C.: National Geographic Society, 1936), 6. In the book, Grosvenor stated that the society’s library and archives held a complete index and cross index to every picture the magazine had ever printed. He also wrote that *National Geographic* was the only magazine that systematically photographed in natural colors and that it published more full color photographs than any other magazine.

⁸³ Grosvenor, 1.

went through.⁸⁴ In the early twentieth century, explorers were also celebrities—with a status equaling that of famous movie stars. Popular newspapers and magazines ranging from the sensational yellow press to the more respectable *National Geographic Magazine* fed off popular interest in celebrity and helped to create the interest, too. *National Geographic* was one of the first to establish such a relationship and use it to its advantage. The Society funded expeditions of explorers like Robert Edwin Perry (American, 1856–1920)⁸⁵ and published articles about them in its magazine. The membership fee was used to support expeditions and each member received a subscription to the magazine. Therefore, by becoming a member of the society, anyone at any economic level could be a part of these adventures. The membership, which was approximately 1,000 when Bell took over in 1898, increased to 1,400 in 1899 and jumped to 74,000 by 1910.⁸⁶

Gilbert Hovey Grosvenor was the first editor of *National Geographic Magazine* and was determined to deliver more and better photographs in the magazine.⁸⁷ He believed that the most interesting features in the magazine were the illustrations.⁸⁸ By 1908, half the pages of an eighty-page issue were devoted to

⁸⁴ Ronald P. Lovell, Fred C. Zwahlen and James A. Folts, *Two Centuries of Shadow Catchers: A Compact History of Photography* (Albany, NY: Delmar Publishers, 1996), 152.

⁸⁵ In 1906, Peary was given the Hubbard Medal by the President of the United States, Theodore Roosevelt, in honor of his attainment of “Farthest North.” The *National Geographic Magazine* covered Peary’s Arctic expedition in April 1909; it was then believed to be the first successful expedition to the North Pole. Stories and photographs of the expedition can be viewed online: <http://photography.nationalgeographic.com/photography/photos/north-pole-expeditions/>

⁸⁶ “Evolution of National Geographic Magazine,” www.nationalgeographic.com (accessed May 8, 2010).

⁸⁷ Grosvenor became assistant editor in 1899 but he was not given the title of editor until 1903. Mott, 623.

⁸⁸ Grosvenor wrote to his wife Elsie May Bell in 1907, “The most disappointing feature of the Magazine is that there is so little in the text about the pictures. . . . It seems to me that one notable line for improvement would be either to adapt the pictures to the text or the text to the pictures. Why not

photographs.⁸⁹ In November 1910, the first color issue was published, including the twenty-four pages of hand-tinted photographs of scenes in Korea and China by Chapin. The photographs featured in the article were chosen by Grosvenor. Chapin's works were published only in *National Geographic Magazine*.

Chapin was a member of the National Geographic Society. He wrote to Grosvenor, the editor of *National Geographic Magazine*, describing the photographs he had made in Korea. Grosvenor asked Chapin to bring the pictures to Washington. Upon seeing the beautifully hand-colored photographs, Grosvenor decided to publish them.⁹⁰ Chapin's article on Korea and China was the *National Geographic Magazine's* first color magazine issue ever to be published. It was twenty five years before any other magazines would publish anything on this scale in color.⁹¹ Chapin's photographs were printed in Buffalo using four-color (CMYK) process. Four different plates were made, printing one color after another.⁹² Color printing was a serious financial gamble for the National Geographic Society because each color page cost four times the amount of a black-and-white page. The twenty-four page article contained fifty-three photographs in total—forty-two in color and eleven in black-and-white.⁹³ Chapin's article was included in the November issue of *National*

the latter?" Lovell, Zwahlen and Folts, 152. Grosvenor also implemented the use of first-person narrative and straightforward, simple writing.

⁸⁹ Mott, 626.

⁹⁰ Chapin's photographs were considered novel not only because they showed woman's breasts but because they were in color. Transcript of Talks by Dr. Grosvenor and Mr. Fisher Baddeck, August 25, 1962., 52.

⁹¹ In 1910, the *National Geographic Magazine* published twenty-four pages in color in one issue. Grosvenor stated: "no magazine ever attempted anything like that." Ibid., 35.

⁹² It is not known whether it was the lantern slides or the photographs that were re-photographed to make the color separations used in printing the magazine. Although the illustrations in Chapin's article closely resemble his hand colored lantern slides, they are not exactly identical.

⁹³ Instead of distributing color photographs through twelve issues, Grosvenor published a large number of color photographs in one issue to give greater emphasis. Ibid., 51.

Geographic Magazine because November was the big renewal month for the society. People were amazed by the colorful illustrations and the article was a huge success—it brought in hundreds of new members. Grosvenor decided to publish a color issue every November using Chapin's photographs and writings. However this plan did not follow as envisioned because of the outbreak of the World War I. Americans became more interested in the subjects and countries relating to the war and lost interest in the foreign lands of Asia and the Pacific. Only two more articles by Chapin were published in November issues.⁹⁴ Compiling both his published and unpublished articles, Chapin privately published *Glimpses of Foreign Lands and People* in 1926 at the request of friends.⁹⁵ The book was limited to five hundred copies. The copy at George Eastman House library was signed and dated by Chapin and it was originally given to his friends Morrison and Alida McMath.⁹⁶

"Glimpses of Korea and China"

The *National Geographic* article Chapin wrote about Korea starts off with a general introduction about the little-known nation that has recently opened up its borders. He comments on the rapid changes Korea was experiencing as part of the process of being taken over by Japan. Then Chapin describes his journey. He sailed

⁹⁴ Chapin's articles "Glimpses of Japan" was published in November 1911 and "Glimpses of the Russian Empire" in November 1912. His "Glimpses of Holland" was published in January 1913. His photographs were published in "Marble Dams of Rajputana" in November 1921 accompanying an article written by Eleanor Maddock.

⁹⁵ The unpublished articles are: "Glimpses of India," "Glimpses of Java," "Glimpses of Sumatra," "Glimpses of Formosa," "Glimpses of Northern Panama and Colombia, South America," "Hara-Kiri, the Japanese Method of Suicide," "The Cherry Blossom Garden-Party Given by His Imperial Majesty, The Emperor of Japan (Excerpt from Journal)," and "The Sacred Mountain of Tai Shan, Shantung Province, China (Excerpt from Journal)."

⁹⁶ Every copy of Chapin's book I found in libraries in Rochester was signed and dated by Chapin. They all had personal messages except for one.

to Fusan (부산, a Korean harbor city in the east coast) from Shimonoseki, Japan.⁹⁷

Then from Fusan, he made his way up to Seoul, the capital city of Korea. After visiting Seoul, he traveled north and entered China. This seems to be the common route most travelers took: Japan → Korea → China; or the other way around. Frank G. Carpenter who wrote *Carpenter's Geographical Reader* had traveled the same way Chapin did. Also, Ellen M. H. Peck who wrote *Travels in the Far East* traveled the same route but in the reverse direction from China to Korea to Japan. Before delving further into the analysis of Chapin's article, a brief discussion of Korea and its relationship with the West at the turn of the last century is in order.

Korea is a peninsula, however as Chapin described in his article, it is in reality an island—175 miles of Korea's northern boundary is the Amnok River and the remainder, the Tumen River.⁹⁸ Added to the fact that the country was physically isolated by the rivers, the surrounding ocean, and the mountains, the Yi Dynasty which ruled Korea since 1392, had a closed-door policy. Korea was untouched by foreign powers and influence until the latter part of the nineteenth century. Being a small, secluded and undisturbed country, Korea was often called the "hermit nation" or "hermit kingdom."

The first Westerners who set foot in Korea were the Dutch in 1653 as a result of a shipwreck.⁹⁹ One of the shipwreck victims who successfully escaped and

⁹⁷ Fusan (부산) should be written as Pusan or Busan because there is no "f" sound in Korea. All the travel books at the time however, write it as Fusan (Japanese way of spelling).

⁹⁸ Both rivers are outlets of the same lake in the Northern Mountains, the Amnok River flowing west and the Tumen River flowing east. In Chapin's article, Amnok is written as Yalu which is the Chinese name for it. Tumen River is written as Turnen which seems to be a typo. William Wisner Chapin, "Glimpses of Korea and China," *National Geographic Magazine*, November, 1910, 897-898.

⁹⁹ The ship of the Dutch East India Company (Verenigde Oostindische Compagnie, VOC) was on its way to Japan. There were sixty-four crew members on board, but only thirty-six survived and

returned to Netherlands was Hendrick Hamel. He published *Het journaal van Hendrick Hamel: de verbazingwekkende lotgevallen van Hendrick Hamel en andere schipbreukelingen van het VOC-schip de Sperwer in Korea (1653-1666)*, which was the first written record of Korea published in the West.¹⁰⁰ It was almost two centuries later that the West came in contact with Korea again.

America's first encounter with Korea was in 1866 when the American ship USS General Sherman sailed to Pyongyang to gain access to Korea. It ended in the sinking of the ship and a massacre of the sailors.¹⁰¹ Unlike other Western countries such as Great Britain and France, the United States did not have any Asian colonies and showed only commercial interest in Korea.¹⁰² In May, 1871 the United States sailed to Korea again in a further attempt to "open up a trade relation."¹⁰³ The encounters ended in armed conflict, this time leaving the Korean side heavily wounded. Felice Beato came as a photographer for the expedition and took photographs of the conflict and casualties. As demonstrated in the comparison chart in the recent publication *Korea Illustrated by the British Weeklies, 1858-1911*, the

reached the shore of Jeju Island, Korea. Once rescued, they were taken into custody and sent to Seoul. They were forbidden to leave the country; however Hamel and seven others escaped the country in 1666 and returned to Netherlands in 1668. *Doosan Encyclopedia Online*, s.v. "하멜표류기," <http://www.encyber.com/> (accessed May 10, 2010).

¹⁰⁰ Hamel and the seven other crew members requested VOC compensation for the years they were detained in Korea and Japan. When the company rejected the request, Hamel wrote and presented a report about the voyage, the shipwreck and the twelve years of detainment. VOC finally made payments after reviewing Hamel's report. The report was published as *Het journal van Hendrick Hamel*. Ibid.

¹⁰¹ Bennett, *Korea: Caught in Time*, xi.

¹⁰² Yur-Bok Lee and Wayne Patterson, eds., *Korean-American Relations 1866-1997* (Albany: State University of New York Press, 1999), 13.

¹⁰³ Western history books, especially the American publications portray this event as the U.S.'s attempt to "open up trade relation," or as an "enquiry about the attack on the *General Sherman*." However, from the Korean viewpoint this was a one-sided attack by the Americans, who came fully armed.

American press barely covered the expedition, showing a lack of interest in Korea at the time.¹⁰⁴

Since Korea had opened its gates and had been forced to sign treaties with Japan, it was slowly being taken over. There were revolts all over the country—in 1909, for example, a Korean independence activist, An Jung-geun, assassinated Ito Hirobumi, the first Japanese resident general—yet none of the efforts were successful in stopping the complete colonization of Korea by Japan in 1910. Chapin arrived in Korea during this period when the colonization became official. By then, Korea was no longer an unknown country to the U.S. Still, not a lot of information about Korea was available—travel guides such as Baedeker or Murray’s were yet to feature Korea¹⁰⁵ and there were only a handful of books published on Korea at the time.¹⁰⁶

It is difficult to find out how Chapin learned about Korea or where he obtained his information. *National Geographic Magazine* had published a few articles on Korea¹⁰⁷ prior to Chapin’s article, and there is a great possibility that Chapin, a member of the National Geographic Society, would have seen them.

¹⁰⁴ The United States expedition to Korea or Shinmiyangyo (신미양요) was the first American military action in Korea. *Harper’s Weekly* reported the event on July 8 and September 9, 1871. In contrast, the United Kingdom’s *The Illustrated London News* and *The Graphic* covered stories of Korea on many occasions over several years. See Chang-chun Kim, *Korea Illustrated by the British Weeklies, 1858-1911*, 158-159.

¹⁰⁵ Ellen M. H. Peck notes in her book, *Travels in the Far East* (New York: T.Y. Crowell & Co, 1909): “the lack of guidance of either a Baedeker or a Murray has been felt in Java, Siam, China, Manchuria, and Korea, small local guide books and guides not being an equivalent as regards accurate testimony.”

¹⁰⁶ See Appendix B for a list of publications in English on Korea at the turn of the last century.

¹⁰⁷ They were: “Korea and the Koreans” by J. B. Bernardou (1890); “Korea—The Hermit Nation” by Harrie Webster (April 1900); “The Passing of Korea” by Homer B. Hulbert (October 1906); and “Notes and Scenes from Korea” by Thomas Sammons (July 1908). In addition to the articles, the *National Geographic Magazine* featured the following supplementary materials: “Some Facts about Korea” (February 1904); “Map of Korea and Manchuria” (February 1904); and “Scenes from the Land Where Everybody Dresses in White” (December 1908).

Whatever its source, “Glimpses of Korea and China” demonstrates that Chapin had some knowledge of the country. He not only included factual information,¹⁰⁸ but also commented on the assassination of the Queen of Korea (명성황후, Empress Myeongseong) by the Japanese in 1895. Chapin recognized that the brutal assassination had intensified the resentment and hatred Koreans had towards the Japanese. Nevertheless, he concluded his article with a comment that is favorable to colonization: “So far as revealed, Japan’s intentions seem satisfactory to the powers and ultimately to the advantage of the people of the Mikado’s new province, Cho-Sen.” Chapin was rather indifferent to the political situation in Korea.¹⁰⁹

After reviewing all the *National Geographic Magazine* articles on Korea published before 1909 and comparing them to Chapin’s article, I am able to make a few observations. Except for the first article “Korea and the Koreans”, written by J. B. Bernadou¹¹⁰ in 1890, all the articles were illustrated with photographs. “Korea and the Koreans” had the longest text (twelve pages), but it was accompanied only by a map and was without images. For the rest of the articles, photographs occupied more space than the writing. In one article from 1908, “Scenes from the Land Where Everybody Dresses in White,” the magazine ran ten pictures with short captions but without an essay. None of the articles were illustrated with photographs taken by

¹⁰⁸ The article included information such as geographic location, size, population, climate of Korea, and general occupation of Koreans.

¹⁰⁹ The only article that showed sympathy towards the Koreans in their loss of independence was by Homer B. Hulbert. The article was actually an excerpt from his book under the same title, *The Passing of Korea* (New York: Doubleday, Page & Co. 1906).

¹¹⁰ Bernadou was a U.S. naval officer who was appointed by Smithsonian Secretary Spencer Baird to gather a collection of material culture from Korea in 1884. Bernadou took up residence in Korea for over a year. His collection is published as an ethnographic catalogue of historic Korean objects. See Chang-su Houchins, *An Ethnography of the Hermit Kingdom: The J.B. Bernadou Korean Collection, 1884-1885* (Washington, D.C.: Asian Cultural History Program, Smithsonian Institution, 2004).

the authors themselves. Because of this reason, most of the illustrations did not relate directly to the accompanying text. Chapin was the only author who provided both the essay and the photographs.

Chapin's article "Glimpses of Korea and China" starts on page 895 and continues to page 934. The basic layout of the article is that all color photographs are published together in the middle pages of the article, bookended by the text: pages from 895 to 902 include the text about Chapin's trip to Korea with five black and white pictures; and then from page 903 to 919 are twenty-five color photographs of Korea without any text. Pages 920 to 926 are color photographs of China. The text about Korea continues on page 927 and ends on 928. The text on Chapin's trip to China starts on page 928 and ends on 934. Unlike the pictures featured in other illustrated travel books, Chapin's photographs are not stock photographs. In the case of books that use stock photographs, writing is the core and photographs are merely illustration. However, in Chapin's case, photographs have greater importance.



Figure 6. "The Three-man Shovel: Fusan, Korea"



Figure 7. "Kneading Bread on the Street: Seoul, Korea"

Each photograph in the article has a short caption that explains in the simplest sense what is being shown. Three pictures have captions, which, in addition to describing the image, refer directly to a certain section in an article. For example, a black and white picture on page 897 (fig. 6) has a caption that reads:

"The Three-man Shovel: Fusan, Korea (See page 896)". This photograph illustrates Chapin's sighting of Korean men grading a section of a highway:

"Others were operating a three-manned shovel, a tool peculiar to this country, being a long-handled scoop from which two ropes extended. While the one holding the handle guides the implement, the two others furnish the power by pulling the ropes from a distance of about 12 feet. Judging from the results of their united efforts, it would require several to accomplish as much as could one able-bodied son of Italy, armed with an ordinary shovel and wheelbarrow."¹¹¹

Even though Chapin explains it quite well with his words, it would have been very difficult for the readers to imagine the scene. The image is not a staged shot; it captures the workers in the midst of grading the land using the shovel described in

¹¹¹ Chapin, "Glimpses of Korea and China," 896.

his writing. With the aid of the picture, people can actually understand and see what Chapin is describing. Equally, if the picture was only by itself without any written explanation, people would not have understood exactly what was happening in the photograph. The same goes with figure 7 where three men are captured in action. The picture is captioned “Kneading Bread on the Street: Seoul, Korea (See Page 902).”¹¹² Without the caption and explanation, the image would not be understood, just as the writing would not be fully comprehended without the image.



Figure 8.
“Burden Bearer”



Figure 9.
“Korean Mourner (Holding Face-Screen)”

As seen in figures 6 and 7, Chapin took snapshots of people in action. He also photographed people posed—in these photographs people are standing still, sometimes lined up, and clearly set up to be photographed (see figs. 8 to 11, and 13 to 17). Looking at his lantern slides, out of 107 images of Korean people, fifty-eight were posed and forty-eight were candid, about a five-to-four ratio. Yet in the article, the posed pictures outnumber the candid by a factor of three—there are only six candid shots and nineteen posed shots. In these posed pictures, people are

¹¹² Chapin, “Glimpses of Korea and China,” 898.

presented not as individuals but as types. They are simply captioned as “burden bearer” (fig. 8), “coolies,” “mourner” (fig. 9), or “laundress” (fig. 14).



Figure 10. “Burden Bearers: Street of Seoul, Korea” published in *National Geographic Magazine*.



Figure 11. Lantern Slide image of “Burden Bearers: Street of Seoul, Korea”

In some occasions, as illustrated in figures 10 and 11, Chapin’s lantern slide images were more tightly cropped around the figures than in the magazine illustration. In these cases, the magazine plates conveyed more information. Still, in both of the images, the “burden bearers” were isolated from their environment and context, and as a consequence have lost their individuality. This meant that any

picture of a person could be framed as a “type,” through either the photograph’s caption or cropping.¹¹³

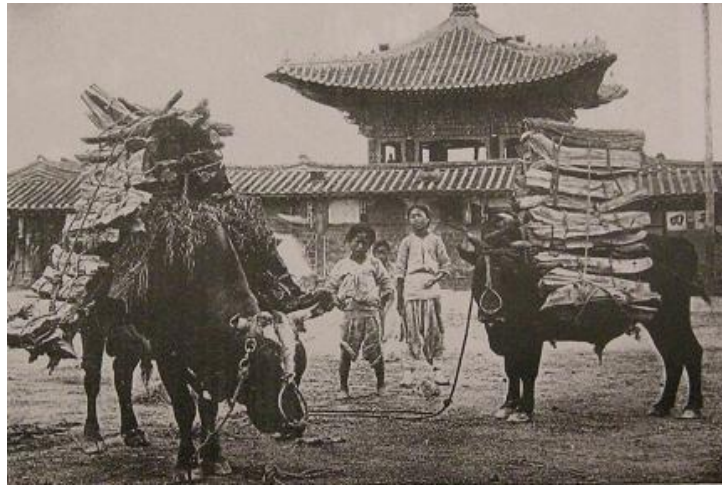


Figure 12. “The Faithful Fuel-carriers of Korea”

It seems to have been a common practice of the magazine to present people as types since articles of Korea published prior to Chapin’s article also displayed similar “type” photographs. The October 1906 article “The Passing of Korea,” for example, featured “fuel-carriers” (fig. 12)—an image that resembled that of Chapin’s (compare figs. 12 and 13). Also, using staged studio shots has long been a common practice. The December 1908 article “Notes and Scenes from Korea” featured studio portraits of “Korean lady” and “Korean young woman.” Although the *National Geographic Magazine* moved away from using common stock photographs in Chapin’s article—using both pictures and essay by the same person was not something the magazine did frequently—still, it continued to convey photographic tropes and “type” images.

¹¹³ The ways in which photographs of “types” appeared in the *National Geographic Magazine* is examined in detail in Rothenberg’s *Presenting America’s World* in the chapter titled “Picturing Human Geography: Orders of Science and Art,” 69-98.



Figure 13. "Fuel Carrier"

One of the posed images is of a bare breasted woman. In the article Chapin discusses the clothing worn by different classes of Korean people. Here is Chapin's description of the women of laboring class: "The dress [...] consists of a jacket or waist which extends about three inches below the armpits, while the skirt has only a tightly drawn band, thus exposing to view several inches of dark-brown skin between the waist and skirt-band."¹¹⁴ Ellen M. H. Peck describes the same clothing



Figure 14.
"Peasant Woman: Seoul, Korea"



Figure 15.
"The Laundress and Street Baby: Seoul, Korea"

¹¹⁴ Chapin, "Glimpses of Korea and China," 899.



Figure 16.
"Korean Laboring Women: Seoul, Korea"



Figure 17.
"Peasants: Seoul, Korea (Street Scene)"

in her book¹¹⁵ and a *National Geographic* article in 1900 titled "Korea—The Hermit Nation" by Harrie Webster mentions it as well,¹¹⁶ but both are without any illustrations. Chapin's text is illustrated with four images of the same type. Out of 130 lantern slides, there are six images of laboring class women with their breasts exposed. *National Geographic Magazine* published four similar images with different captions (Figures 14, 15, 16, and 17). The reason for this was to grab people's attention. Since no other magazine had yet printed illustrations in color, these images would have created quite a stir. Grosvenor commented about the pictures in a later interview, "you see, that sort of picture at that time was quite novel; why people were afraid to print anything showing a woman's breasts."¹¹⁷ It was a venture on the magazine's part to try something radical—displaying graphic images

¹¹⁵ Peck writes: "The dress of middle-class women is even more peculiar than that of the men. The upper garment is very short, made of white or green lawn or calico; a few inches below this is a petticoat, touching the ground; between these two garments there is nothing but the bare skin. It is not an agreeable spectacle." *Travels in the Far East*, 319.

¹¹⁶ The article reads: "The fashion of compressing the bosom is continued until marriage, when the opposite extreme is adopted, and the bosom is exposed in a horizontal line by the curious arrangement of the little jacket, so that a nursing baby has no impediments to displace in his search for food." Harrie Webster, "Korea—The Hermit Nation," 150.

¹¹⁷ Transcript of Talks by Dr. Grosvenor and Mr. Fisher Baddeck, 52.

in color in the name of presenting geographic knowledge.¹¹⁸ The partial nudity featured in the magazine was always of “exotic women” or “women of color,” but never of white women. Because the *National Geographic* wrapped itself in the mantle of science and geography, publishing pictures of naked women was not considered inappropriate—the images were seen as educational, not sexual.¹¹⁹



Figure 18. “One of the City Gates: Seoul, Korea(Inside the city wall)”



Figure 19. “The White Buddha: Near Seoul, Korea”

As demonstrated, the magazine article presented many “type” photographs of Korean people. It also featured typical images of Korea, including photographs of famous places and monuments. For example, the city gate of Seoul¹²⁰ (fig. 18) and the White Buddha (fig. 19). Both imageries appeared frequently in books and magazine articles about Korea at the time. Although not published in the article,

¹¹⁸ This was not the first time *National Geographic Magazine* ran photographs of mild nudity. The first occasion was in 1905 when it published a thirty-two full page-plate article on the Taft Philippines Collection. It had a total of 138 pictures including “conspicuously posed shots of bare-breasted native women.” It may be unfair to say that this was the sole reason the magazine gained popularity, but as noted in *American Magazine Journalist*, it can be reasonably argued that these pictures provided “a feature to the magazine viewed by many as a dividend.” Such images have since become a trademark of the magazine. Sam G. Riley, *American Magazine Journalists, 1900-1960, First Series* (Detroit: Gale Research, 1990), 121.

¹¹⁹ Film critic Roger Ebert describes a similar situation in Hollywood movies and calls it the “National Geographic Loophole.” In his review of *Rapa Nui* (1994) Ebert writes: “*Rapa Nui* slips through the National Geographic Loophole. This is the Hollywood convention which teaches us that brown breasts are not as sinful as white ones, and so while it may be evil to gaze upon a blond Playboy centerfold and feel lust in our hearts, it is educational to watch Polynesian maidens frolicking topless in the surf. This isn't sex; it's geography.” Roger Ebert, “*Rapa Nui*,” *Chicago Sun Times*, September 30, 1994.

¹²⁰ The four city gates (there is one in each direction—North, South, East, and West) are the most prominent landmarks in Seoul. They are also the city's defining element.



Figure 20. Chapin is photographed sitting on an ancient tomb.



Figure. 21. The seven-story marble pagoda.

many images of “tourist sites” can be found among Chapin’s lantern slides—Buddhist temples, palaces, ancient tombs (fig. 20) and marble pagodas (fig. 21). When these images are compared to other published images of Korea, a sense of homogeneity can be felt because the views and monuments are repeated. The subjects may have been shot from different angles and distances, giving the pictures varied compositions and looks. Yet it is easily recognizable that they are of the same iconic locations and monuments. Chapin seems to have photographed what he had read about and seen in earlier representations of Korea.¹²¹

¹²¹ This is typical of tourist behavior as defined by MacCannell. He comments that the tourists only see the set of elements defining the cities they visit, not all that is before them. This explains the limited set of imagery produced by tourists. See MacCannell, 41-48.

CONCLUSION

Through a description and analysis of Chapin's lantern slides of Korea in combination with his article "Glimpses of Korea and China," this case study has demonstrated that Chapin had a tourist's attitude towards Korea. His trip to Korea was purely for pleasure; he did not have any overt political or missionary agenda. Chapin kept a personal journal and wrote about things that interested him. The same goes for the photographs he took—he did not take the photographs as either anthropological or ethnographical studies. Even though some of the images were presented as "types" in the *National Geographic Magazine* article, they were tourist photographs. Presenting Korean people as "types" was not Chapin's idea but the outcome of the editorial decision made by the magazine.¹²² It was a common practice at the time for an editor to dictate which articles would be published and which illustrations included. It should be understood that the choices of photographs that accompanied Chapin's article were the editor's alone.

By considering Chapin's lantern slides and his published writings of Korea, we expand the scholarship on the culture and society of America at the turn of the last century and its attitude toward Korea. Chapin's lantern slides were a result of many different aspects of American society—a society that was expanding and beginning to discover new worlds. People's interest in foreign lands was ever-growing. As transportation became more available and advanced, people started to travel. Those who could not afford to do so read books and magazines, and attended travel lectures. The late nineteenth and early twentieth centuries were full of

¹²² It is widely accepted that the strong-willed Grosvenor, almost single-handedly, was responsible for shaping the image and style of this magazine. See Riley, 118.

vicarious travelers and their needs were met by travelogues, illustrated lectures and magazines such as the *National Geographic Magazine*.¹²³

The publishing industries and stereocard companies of the day distributed photographs to audiences hungry for visual stimulation and entertainment. The lantern slide shows were another common aspect of this popular culture.¹²⁴ The examination and analysis of the lantern slides in combination with the *National Geographic Magazine* article helps us understand the varied distribution and uses of images. The lantern slides show us images of Korea from more than a century ago and we are able to imagine what it was like and how people lived in Korea in those days. However, lantern slides are more than image carriers; they are products of culture and society of the time. It would be naïve and even disrespectful now to consume these images simply at face value, because doing so would perpetuate stereotypes. Without knowing how and why they were produced, our understanding of the lantern slides would be incomplete.

As mentioned in the beginning, there has not yet been an extensive study done in the area of early representations of Korea, whether they be photographs, lantern slides, or magazine illustrations. It should be acknowledged that this thesis has only begun to explore a small section of a large, untapped research area by looking at one individual's work. This paper is merely a starting-point in research on the early photographs of Korea. It is hoped that it will lead to a more in-depth

¹²³ Stereoscopes were another popular means of vicarious travel: "Guided by the photography, we can travel over all countries of the world, without moving a yard from our own firesides." This phrase was printed in an article "America in the Stereoscope," *The Art-Journal* (1 July 1860), 221.

¹²⁴ Michael Carleback, *American Photojournalism Comes of Age* (Washington: Smithsonian Institution Press, 1997), 8.

analysis of early twentieth century American culture, as the lantern slides show us not only glimpses of life and culture of Korea, but also and equally importantly of America. Since photographs occupy a physical space in our world, the aspects of material culture that contributed to production and consumption of the images should not be overlooked. The context in which they were created is crucial in understanding the deeper meaning of the photographs. In addition, the comparison between Korean representations by Koreans themselves and by the West would be an interesting one. The investigation would uncover the difference in how Koreans viewed themselves in relation to how the West viewed them.

By contextualizing Chapin's lantern slides through an exploration of the history of lantern slides, *National Geographic Magazine*, as well as illustrated travel lectures and travelogues, this thesis has considered the ways the lantern slides would have been understood at the times of their creation and initial consumption. By examining one person's photographs and their subsequent uses, I have revealed how such a study can illuminate aspects of American society, culture, and attitudes at the turn of the last century. What I hope to have demonstrated in this thesis is how important it is to look at photographs in their entire context. Photographs are objects and therefore they cannot be fully understood at any single point in their existence. As asserted by Edwards and Hart, photographs should be understood as belonging to a continuous process of production, exchange, usage and meaning.¹²⁵ Although they may not have the same status in the art market and art hierarchy as vintage photographic prints, ultimately, lantern slides are equally original

¹²⁵ Edwards and Hart, *Photographs Objects Histories: On the Materiality of Images*, 4.

objects¹²⁶—they are cultural and historical objects as important and valuable as photographs.


¹²⁶ Even if lantern slides are made from photographic negatives, they are still original objects in the same sense as photographic prints.

APPENDIX A:

List of Lantern Slides of Korea by William Wisner Chapin

Appendix A provides a complete list of 130 lantern slides of Korea by William Wisner Chapin. The lantern slides are housed in the photography collection of George Eastman House International Museum of Photography and Film in Rochester, NY. The lantern slides are ex-collection of Chapin and were gifted to the museum by Barbara C. Boyce in 1977.

The list is organized by GEH accession number assigned to the lantern slides.

Lantern Slide Image	# assigned by Chapin	GEH Accession Number Title Date Medium Object Dimensions (length x width)
	402	1977:0552:0313 "Korean Coolies: Fusan Korea (Boys at the Dock)" 1909-1910 Transparency, gelatin on glass with applied color 3 ¼ x 4 in.

For each lantern slide, the image is reproduced in the first column. The middle column provides the number (e.g. 402), which is inscribed on the slide and is assumed to have been assigned by Chapin. The third column provides brief cataloguing information on the object.

GEH Accession Number consists of three figures separated by colons (i.e. 1977:0552:0313). The first four figures indicate the year the object was accessioned. The second number refers to a lot number and the third number refers to an item number.

The lantern slides do not have any titles written on them. The titles that appear in this list in quotation marks are published titles found in "Glimpses of Korea and China" from the *National Geographic Magazine*. I have assigned descriptive titles to the ones that did not have any published titles. These titles are given within square brackets.

The date (1909-1910) represents the year in which Chapin made the negative. Chapin took the photographs in one of these two years.

The object dimensions refer to the size of the entire object. All the lantern slides are the same size (U.S.A. standard size, 3 ¼ x 4 in. = 8.25 x 10.1 cm) with varying image area.



402 1977:0552:0313
 "Korean Coolies: Fusan Korea
 (Boys at the Dock)"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



403 1977:0552:0314
 "One of the City Gates: Seoul,
 Korea (Inside the City Wall)"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



405 1977:0552:0315
 "Korean Citizens: Fusan Korea
 (Group inside Municipal
 Grounds)"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



406 1977:0552:0316
 [Haetae and One of the City
 Gates in Seoul]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



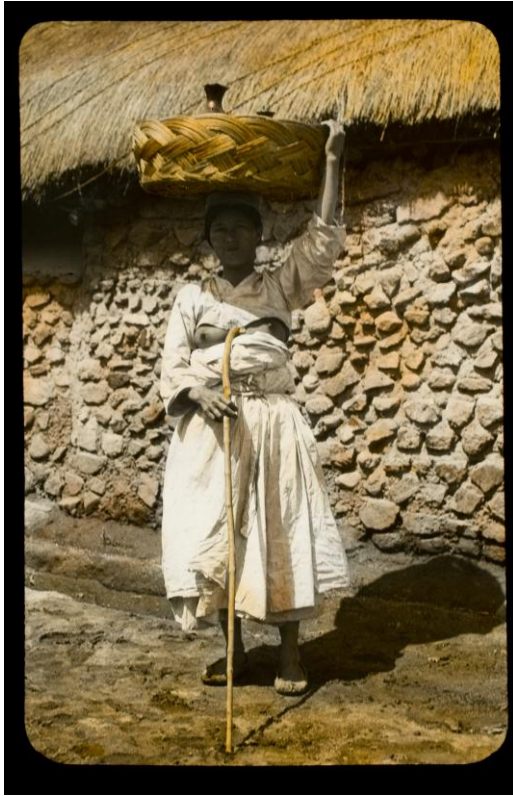
407 1977:0552:0317
 [Man Walking on Road with Two
 Bulls]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



408 1977:0552:0318
 [Unidentified Street Scene,
 Seoul]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



409 1977:0552:0319
 "The Laundry and Street Baby:
 Seoul, Korea"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



410 1977:0552:0320
 "Peasant Woman: Seoul, Korea"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



411 1977:0552:0321
 "Korean Laboring Women:
 Seoul, Korea"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



412 1977:0552:0322
 [Women Walking on Road with
 Cloaks Over Their Heads]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



413 1977:0552:0323
 [Men Carrying *Kamah* (Sedan Chair)]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



414 1977:0552:0324
 "Funeral Car: Seoul, Korea"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



415 1977:0552:0325
 "Korean Mourner (Holding Face-Screen)"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



416 1977:0552:0326
 "Kneading Bread on the Street:
 Seoul, Korea"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



417 1977:0552:0327
 [Women Washing Clothes]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



418 1977:0552:0328
 [Unidentified Street Scene in
 Seoul, Korea]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



419 1977:0552:0329
 "Peasant in Raincoat and Hat:
 Seoul, Korea"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



420 1977:0552:0330
 [Men Carrying Pigs on *Jigae*
 (Korean A-frame Carrier)]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



421 1977:0552:0331
 "Carrying Swine to Market:
 Korea"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



422 1977:0552:0332
[Lower-class Woman Carrying
Baby and Wicker Basket]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



423 1977:0552:0333
"Peasants: Seoul, Korea (Street
Scene)"
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



424 1977:0552:0334
"Korean Gentleman: Seoul,
Korea (Bargaining for Pottery)"
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



425 1977:0552:0335
 "The White Buddha: Near Seoul,
 Korea"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



426 1977:0552:0336
 [Island Pavilion and Pond]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



427 1977:0552:0337
 [Pavilion and Pond]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



428 1977:0552:0338
 "Burden Bearers: Street of Seoul,
 Korea"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



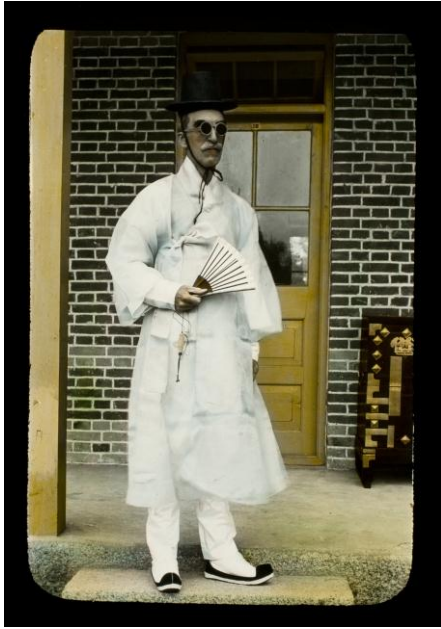
429 1977:0552:0339
[Lower-class Women]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



430 1977:0552:0340
"Buddhist Nuns: Near Seoul,
Korea"
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



431 1977:0552:0341
[Crossing River on *Narubae*
(Ferry Boat)]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



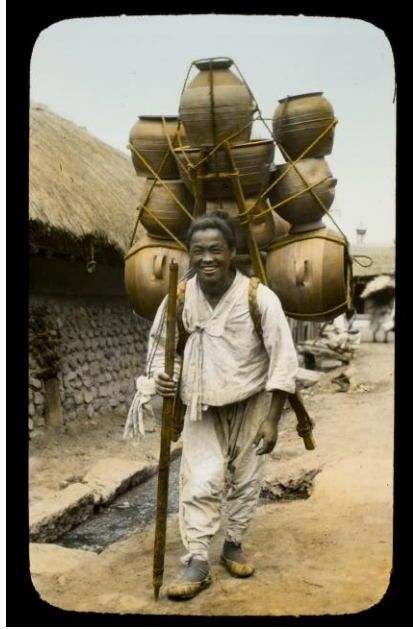
432 1977:0552:0342
 "As We Look in Korean Garb"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



433 1977:0552:0343
 [Men Carrying Furniture on
Jigae]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



434 1977:0552:0344
 [Man Carrying Furniture on
Jigae]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



435 1977:0552:0345
 "Pottery Carrier: Seoul, Korea"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



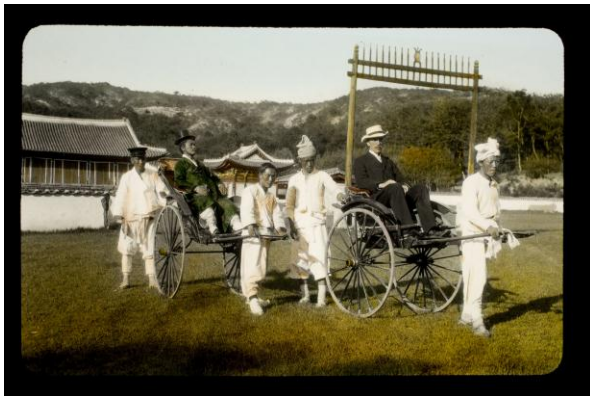
436 1977:0552:0346
 [Man Carrying *Jipshin* (Straw Shoes) on *Jigae*]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



437 1977:0552:0347
 [Man Carrying Lumber on *Jigae*]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



438 1977:0552:0348
 [Farmer Plowing Field—Bull
 Pulling Wooden Plow]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



439 1977:0552:0349
 [Chapin and His Korean Guide
 on Carriages Pulled by Men]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



440 1977:0552:0350
 [Independence Gate in Seoul]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



441 1977:0552:0351
 [City Gate and City Wall]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



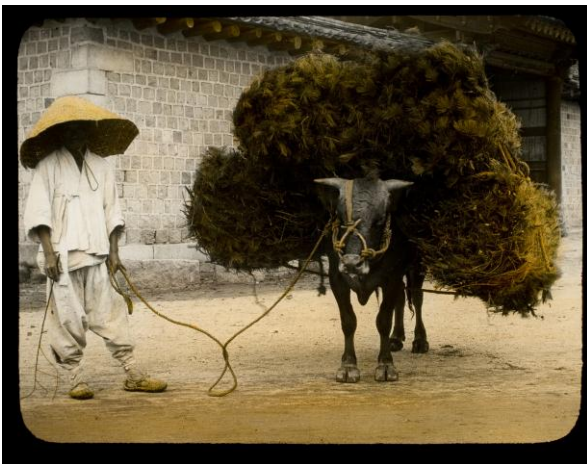
442 1977:0552:0352
 [Boy Carrying Cabbages on *Jigae*
 Standing in front of Store with
 Thatched Roof]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



443 1977:0552:0353
 "The Timber Market: Seoul,
 Korea"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



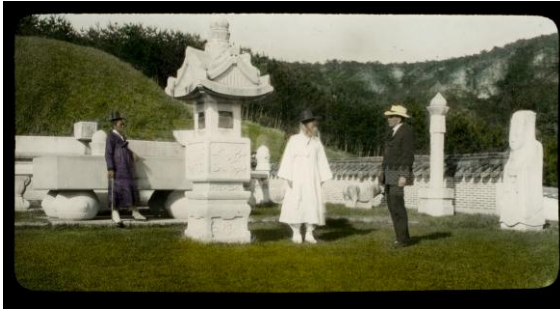
444 1977:0552:0354
 "The Wood Market: Seoul,
 Korea"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



445 1977:0552:0355
 [Man Wearing *Satgat* (Bamboo
 Hat) and Bull Carrying Bundles
 of Straws]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



446 1977:0552:0356
 "The Bullock—the Beast of Burden of Korea"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



447 1977:0552:0357
 [Chapin Visiting Royal Tomb]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



448 1977:0552:0358
 [Chapin Visiting Royal Tomb]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



449 1977:0552:0359
 [Boy with Two Ponies Carrying Firewood]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



450 1977:0552:0360
 [Unidentified Street Scene in Seoul]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



451 1977:0552:0361
 "Korean Coolies (Showing Racks
 for Carrying Baggage, As Seen on
 Arrival of Ship at Fusan, Korea)"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



452 1977:0552:0362
 [Men Wearing Rain Gear Made of
 Straws]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



453 1977:0552:0363
 [Washing Vegetables in a
 Stream]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



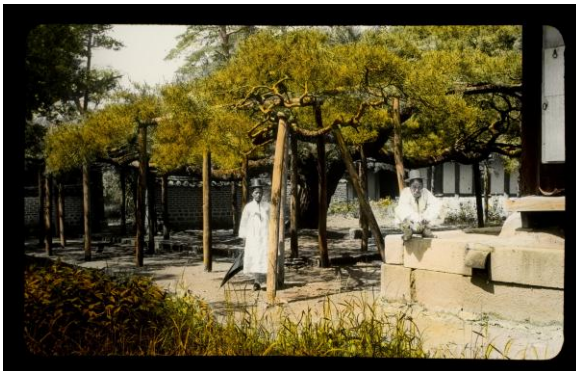
454 1977:0552:0364
 [Washing Clothes]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



455 1977:0552:0365
 [Flogging Criminal]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



456 1977:0552:0366
 [Man Carrying Bundles of Straws
 on *Jigae*]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



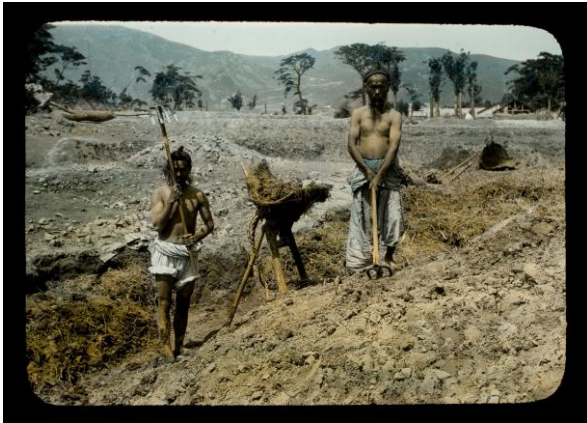
457 1977:0552:0367
 [Men in a Yard]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



458 1977:0552:0368
 [Sluice, City Gate and City Wall]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



459 1977:0552:0369
 "Guide Sin Song and Family
 (Inside Court; Entrance to Home.
 Group Consists of Sin Song, Wife,
 Child, and Wife's Sister)"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



460 1977:0552:0370
 "Grading Near the Highway:
 Fusan, Korea"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



461 1977:0552:0371
 "The Three-Man Shovel: Fusan,
 Korea"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



462 1977:0552:0372
 [Harbor]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



463 1977:0552:0373
 [Korean and Japanese Men at Harbor]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



464 1977:0552:0374
 [Korean and Japanese Men at Harbor]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



465 1977:0552:0375
 [Lower-class Men with *Jigae*]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



466 1977:0552:0376
 [Sailboat]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



467 1977:0552:0377
 [Street Stall (Eatery)]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



468 1977:0552:0378
 [Chapin and His Korean Guide
 Sitting on Turtle Shaped
 Monument at Ancient Tomb]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



469 1977:0552:0379
 [Seven-story Marble Pagoda]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



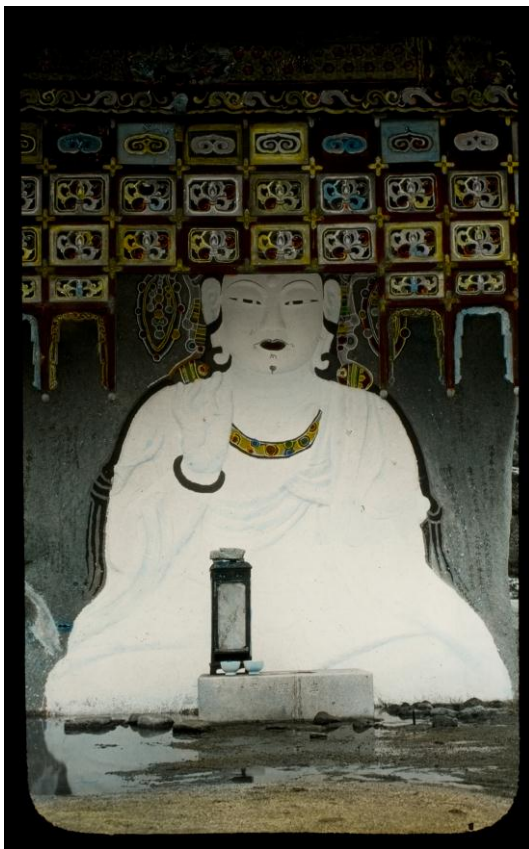
470 1977:0552:0380
 [Pavilion and Seven-story
 Marble Pagoda in Garden]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



471 1977:0552:0381
 [Street Scene with Independence Gate, Seoul]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



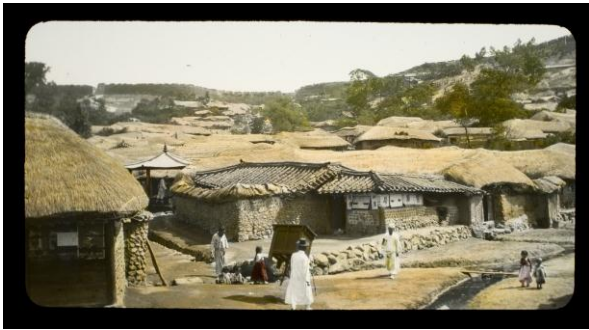
472 1977:0552:0382
 [Unidentified Street Scene with Thatched-roof Houses]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



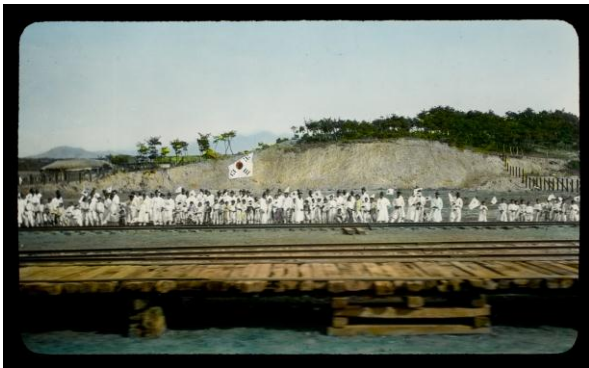
473 1977:0552:0383
 [White Buddha]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



474 1977:0552:0384
 [Mrs. Chapin Standing in front of
 Crumbled Wall]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



475 1977:0552:0385
 [Roofscape]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



476 1977:0552:0386
 [Crowd of People Holding
 Korean Flags Near Railroad]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



477 1977:0552:0387
 [Crowd of People Waiting for
 Parade(?), Seoul]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



478 1977:0552:0388
 "Korean Gentlemen"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



479 1977:0552:0389
 [Market Scene with People and
 Independence Gate, Seoul]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



480 1977:0552:0390
 [Women Wearing Capes over
 Their Heads]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



481 1977:0552:0391
 [Mother and Daughter Walking
 Down Market Street, Seoul]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



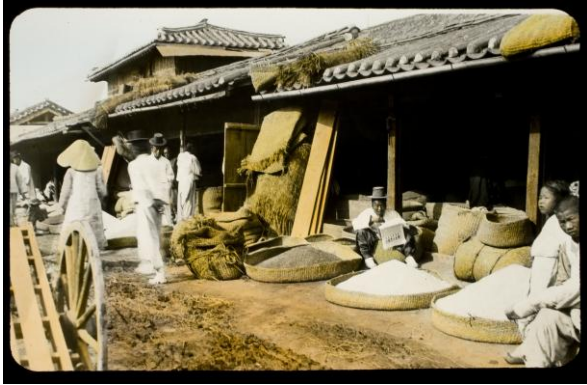
482 1977:0552:0392
 [Korean Men, Women and
 Schoolboy]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



483 1977:0552:0393
 [Alley]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



484 1977:0552:0394
 [Jigaekun (A-frame Coolies)]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



485 1977:0552:0395
[Rice Market, Seoul]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



486 1977:0552:0396
[Stalls by a Stream, Seoul]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



487 1977:0552:0397
[Washing Clothes, Seoul]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



488 1977:0552:0398
[Washing Clothes in a Stream, Seoul]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



489 1977:0552:0399
 "The Washerwomen of Seoul,
 Korea, Washing in the Sewer"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



490 1977:0552:0400
 [Lower-class Men and Women]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



491 1977:0552:0401
 [Man Carrying Furniture on
Jigae]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



492 1977:0552:0402
[Man Carrying a Load on *Jigae*]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



493 1977:0552:0403
[Man Carrying a Load on *Jigae*]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



494 1977:0552:0404
 "A Load of Bottles: Seoul, Korea"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



495 1977:0552:0405
 [Man Carrying Wood on *Jigae*]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



496 1977:0552:0406
 "Poultry Peddler: Seoul, Korea"
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



497 1977:0552:0407
 [Higher-class Man on Donkey
 and Servant Carrying Luggage]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



498 1977:0552:0408
 [Man Walking with Bull Carrying
 Bundles of Twigs]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



499 1977:0552:0409
 [Man Wearing *Satgat* (Bamboo Hat) and Bull Carrying Firewood]
 1909-1910
 Transparency, gelatin on glass with applied color
 3 ¼ x 4 in.



500 1977:0552:0410
 [Man Wearing *Satgat* (Bamboo Hat) and Bull Carrying Lumber]
 1909-1910
 Transparency, gelatin on glass with applied color
 3 ¼ x 4 in.



501 1977:0552:0411
 [Man Wearing *Satgat* (Bamboo Hat) Walking with Bull Carrying Bundles of Twigs]
 1909-1910
 Transparency, gelatin on glass with applied color
 3 ¼ x 4 in.



502 1977:0552:0412
[Man Wearing Rain Hat]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



503 1977:0552:0413
"High-Class Woman's Chair:
Seoul, Korea"
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



504 1977:0552:0414
[Outside Palace (?)]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



505 1977:0552:0415
 [Farmer Plowing Field—Bull
 Pulling Wooden Plow]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



506 1977:0552:0416
 [Two Criminals (?) Chained
 Together Wearing *Satgat*
 (Bamboo Hat)]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



507 1977:0552:0417
 [*Chohun*—Single-wheeled
 Wagon Operated by Four Men]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



508 1977:0552:0418
 [Palace, Seoul]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



509 1977:0552:0419
[Entrance]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



510 1977:0552:0420
[River Boats (?) and People
Washing Clothes]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



512 1977:0552:0421
[Entrance to Palace (?)]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



513 1977:0552:0422
[Steam Engine Train]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



514 1977:0552:0423
[People at Train Station]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



515 1977:0552:0424
[People at Train Station (?)]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



516 1977:0552:0425
[Noble Women (?), Aristocrats
(?) and Guards]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



517 1977:0552:0426
[Noble Woman (?) Getting on a
Carriage Escorted by Guards]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



518 1977:0552:0427
[Upper-class Women]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



519 1977:0552:0428
[Korean Family and City Gate,
Seoul]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



520 1977:0552:0429
[Market Scene, Seoul]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



521 1977:0552:0430
[Women Wearing Capes]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



522 1977:0552:0431
 [Woman Wearing Cape on Left,
 Man Carrying *Jigae* on Right]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



523 1977:0552:0432
 [Farmer Plowing Field—Bull
 Pulling Wooden Plow]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



524 1977:0552:0433
 [Men in Suit and Rickshaws]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



525 1977:0552:0434
 [Mourners (?)]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



526 1977:0552:0435
 [Sungnyemun (Namdaemun)—
 The Great South Gate, Seoul]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



527 1977:0552:0436
 [Harbor]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



528 1977:0552:0437
 [Island Pavilion (?)]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



529 1977:0552:0438
 [Unidentified Gate, Seoul]
 1909-1910
 Transparency, gelatin on glass
 with applied color
 3 ¼ x 4 in.



530 1977:0552:0439
[Palace, Seoul]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



531 1977:0552:0440
[Palace, Seoul]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



532 1977:0552:0441
[Unidentified Gate, Seoul]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.



533 1977:0552:0442
[One of the City Gates in Seoul]
1909-1910
Transparency, gelatin on glass
with applied color
3 ¼ x 4 in.

APPENDIX B:

Partial List of Western Publications on Korea in English In the Nineteenth and Early Twentieth Centuries

This is a list of Western publications on Korea in English from the nineteenth century to the early twentieth century. I have compiled this list in order to indicate how much information about Korea would have been available around the time that Chapin travelled to Korea. This is why the list concentrates on the period from 1890 to 1930. The publications are arranged in chronological order by publication date—giving a sense of how and when the literature grew. It should be noted that this is not intended as a complete list of all foreign publications on Korea.

Pre 1889

Hamel, Hendrik. *An Account of the Shipwreck of a Dutch Vessel on the Coast of the Isle of Quelpaert: Together with the Description of the Kingdom of Corea*. London: Printed for A. and J. Churchill, 1704.

-----, "Travels of Some Dutchmen in Korea; With an Account of the Country, and Their Shipwreck on the Island of Quelpaert." *A General Collection of the Best and Most Interesting Voyages and Travels* 7 (1808): 517-540.

Hall, Basil, Herbert John Clifford, and John Murray. *Account of a Voyage of Discovery to the West Coast of Corea, and the Great Loo-Choo Island: With an Appendix, Containing Charts, and Various Hydrographical and Scientific Notices*. London: John Murray, 1818.

M'Leod, John. *Narrative of a Voyage, in His Majesty's Late Ship Alceste, To the Yellow Sea, Along the Coast of Corea, and Through Its Numerous Hitherto Undiscovered Islands, to the Island of Lewchew; with an Account of Her Shipwreck in the Straits of Gaspar*. Philadelphia: M. Carey and Son, 1818.

Kenny, William Joseph. *Account of a Secret Trip in the Interior of Korea*. [Translation from the Japanese]. *Transactions*. 11: 141-147. 1883.

Carles, W. R. *Life in Corea*. London: Macmillan and Co, 1888.

1890-1899

Gilmore, George William. *Korea from Its Capital: With a Chapter on Missions*. Philadelphia: Presbyterian board of publication and Sabbath-school work, 1892.

Barber, W. T. A. *The Land of the Morning Calm: A Talk with English Boys and Girls About Corea*. London: Charles H. Kelly, 1895.

Landor, A. Henry Savage. *Corea or Cho-sen, the land of the morning calm*. London: W. Heinemann, 1895.

Miln, Louise Jordan. *Quaint Korea*. London: Osgood, McIlvaine & Co, 1895.

Norman, Henry. *The Peoples and Politics of the Far East: Travels and Studies in the British, French, Spanish and Portuguese Colonies, Siberia, China, Japan, Korea, Siam and Malaya*. New York: Scribner, 1895.

Bird, Isabella L. (Isabella Lucy). *Korea and Her Neighbors; a Narrative of Travel, with an Account of the Recent Vicissitudes and Present Position of the Country*. New York: Fleming H. Revell, 1898.

1900-1909

Cavendish, A. E. J., and Henry Edward Fane Goold- Adams. *Korea and the Sacred White Mountain Being a Brief Account of a Journey in Korea in 1891*. London: Philip, 1900.

Norman, Henry. *The Peoples and Politics of the Far East; Travels and Studies in the British, French, Spanish and Portuguese Colonies, Siberia, China, Japan, Korea, Siam and Malaya*. London: T.F. Unwin, 1900.

Walton, Joseph. *China and the Present Crisis With Notes on a Visit to Japan and Korea*. London: Sampson Low Marston, 1900.

Hawes, Charles Henry. *In the Uttermost East: Being an Account of Investigations Among the Natives and Russian Convicts of the Island of Sakhalin, with Notes of Travel in Korea, Siberia, and Manchuria*. London: Harper & Bros, 1903.

Hamilton, Angus. *Korea: With a Newly Prepared Map and Numerous Illustrations*. London: Heinemann, 1904.

Hatch, Ernest Frederic George. *Far Eastern Impressions: Japan - Korea - China*. London: Hutchinson, 1904.

Morley, Isaac Horace. *Glimpses of the Far East A Brief Sketch of Korea, Japan and Russia*. London: Bovril Ltd, 1904.

Underwood, Lillias H. *Fifteen Years Among the Top-Knots or Life in Korea*. Boston: American tract Society, 1904.

Ford, John D. *An American Cruiser in the East; Travels and Studies in the Far East: the Aleutian Islands, Behring's Sea, Eastern Siberia, Japan, Korea, China, Formosa, Hong Kong, and the Philippine Islands*. New York: A.S. Barnes, 1905.

Underwood, Lillias H. *With Tommy Tompkins in Korea*. New York: F.H. Revell Co, 1905.

Hulbert, Homer B. *The Passing of Korea*, (New York: Doubleday, Page & Co. 1906).

Mackenzie, Frederick A. *The Colonial Policy of Japan in Korea*. London: Central Asian Society, 1906.

Vay de Vaya, Leonhard Ludislaus Vilmos. *Empires and Emperors of Russia, China, Korea, and Japan*. New York: E.P. Dutton, 1906.

Mackenzie, Frederick A. *The Tragedy of Korea*. London: Hodder and Stoughton, 1908.

Zwemer, Samuel Marinus, and Arthur Judson Brown. *The Nearer and Farther East; Outline Studies of Moslem Lands and of Siam, Burma, and Korea*. New York: Macmillan Co, 1908.

Gale, James Scarth. *Korea in Transition*. New York: Young people's missionary movement of the United States and Canada, 1909.

1910-1919

Hamilton, A., Herbert Henry Austin, and Masatake Terauchi. *Korea; Its History, Its People, and Its Commerce*. Boston: J.B. Millet Co, 1910.

Kemp, E. G. *The Face of Manchuria, Korea, Russian Turkestan, Written and Illustrated with Xxiv Plates*. London: Chatto & Windus, 1910.

Paton, Frank H. L. *Glimpses of Korea: As Seen Through Australian Eyes --and an Australian Camera*. Melbourne: Brown, Prior, printers, 1910.

Montgomery, Helen Barrett. *How to Use the Nearer and Farther East: Outlines of Lectures and Suggestions in Regard to Methods*. [S.l.]: Central Committee for the United Study of Foreign Missions, 1916.

Bishop, Isabella Bird, and Walter C. Hillier. *Korea and her neighbors: a narrative of travel, with an account of the recent vicissitudes and present position of the country*. New York: Fleming H. Revell, 1918.

Walsh, James Anthony. *Observations in the Orient The Account of a Journey to Catholic Mission Fields in Japan, Korea, Manchuria, China, Indo-China, and the Philippines*. Ossining, N.Y.: Catholic Foreign Mission Society of America, 1919.

1920-1930

Mackenzie, Frederick A. *Korea's Fight for Freedom* (New York: Fleming H. Revell, 1920).

Bigelow, Poultney. *Japan and Her Colonies; Being Extracts from a Diary Whilst Visiting Formosa, Manchuria, Shantung, Korea and Saghalin in the Year 1921*. New York: Longmans, Green, 1923.

Carpenter, Frank G. *Japan and Korea*. Garden City, N.Y.: Doubleday, Page and Co, 1925.

Drake, H. B. *Korea of the Japanese*. London: John Lane, 1930.

Sands, William Franklin. *Undiplomatic Memories: The Far East, 1896-1904*. New York: Whittlesey House, 1930.

Terry, T. Philip. *Terry's Guide to the Japanese Empire, Including Korea and Formosa, with Chapters on Manchuria, the Trans-Siberian Railway, and the Chief Ocean Routes to Japan: A Handbook for Travelers*. Boston: Houghton Mifflin, 1930.

Van Buskirk, James Dale. *Korea Programs Program Studies for Young People, Church Night Groups, Woman's Societies, Etc. Based on the Mission Study Book "Korea-Land of the Dawn"*. New York: Board of Foreign Missions of the Presbyterian Church in the U.S.A., 1930.

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The bibliography is divided into six sections. It begins with the principle subjects of the thesis, "William Wisner Chapin" and "lantern slides." Then, there are sections on "Travel/Tourism, Travelogues and Illustrated Lectures," "*National Geographic Magazine* and Other Illustrated Magazines," and "Korean History and Photography." The final group "Others" includes publications and sources that were useful in writing the thesis but could not be grouped into any of the above topics.

For a list of Western publications on Korea in English in the nineteenth and early twentieth centuries, refer to Appendix B.

William Wisner Chapin

Chapin, William Wisner. *Glimpses of Foreign Lands and People*. New York: F.H. Hitchcock, 1926.

----- "Glimpses of Holland." *National Geographic Magazine*, January, 1915.

----- "Glimpses of Japan." *National Geographic Magazine*, November, 1911.

----- "Glimpses of Korea and China." *National Geographic Magazine*, November, 1910.

----- "Glimpses of the Russian Empire." *National Geographic Magazine*, November, 1912.

Musical activities scrapbook compiled by William W. Chapin, 1893-1907. Central Library of Rochester and Monroe County, Rochester, NY.

Travel Journal by William W. Chapin, 1913-1914. Richard and Ronay Menschel Library at George Eastman House International Museum of Photography and Film, Rochester, NY.

William W. Chapin Family Papers, 1903-1916, A.C46. Department of Rare Books, Special Collections and Preservation at University of Rochester Library, Rochester, NY.

Lantern Slides

- Bergman, Ingmar. *The Magic Lantern: An Autobiography*. New York: Viking, 1988.
- Crangle, Richard, Mervyn Heard, and Ine van Dooren, eds. *Realms of Light: Uses and Perceptions of the Magic Lantern from the 17th to the 21st Century*. London: The Magic Lantern Society, 2005.
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Travel/Tourism, Travelogues and Illustrated Lectures

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