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Two 19th Century Japanese Souvenir Travel Albums At The Art Gallery Of Ontario

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Two 19th Century Japanese Souvenir Travel Albums at the Art Gallery of Ontario



By
Jenny Li
Honours BA, York University, 2002

A thesis
Presented to Ryerson University and Art Gallery of Ontario

In partial fulfillment of the
requirements for the degree of
Master of Arts
In the Program of
Photographic Preservation and Collections Management

Toronto, Ontario, Canada, 2009
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Figure 1.

Author's Declaration Page

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Abstract

Two 19th Century Japanese Souvenir Travel Albums at the Art Gallery of Ontario

Master of Arts 2009

Jenny Li

Photographic Preservation and Collections Management

Ryerson University

This paper analyzes two nineteenth-century Japanese souvenir travel albums from the Art Gallery of Ontario's collection of photography. The project includes: a literature survey discussing sources and researchers of early photography in Japan; contextual research on the introduction of photographic technology in nineteenth-century Japan and the influence that traditional woodblock prints may have had on the genre of commercial souvenir photographs of Japan; and a detailed description of both albums with a potential attribution. Furthermore, the applied component of the project, which entailed documentation of both albums in the form of a catalogue of their 100 tinted albumen prints, is included as an appendix. The paper also provides recommendations for the optimal storage and preservation of both albums, as well as a housing solution. The cataloguing and housing of the two albums will enhance accessibility and facilitate future research of these albums.

Acknowledgements

One of the most valuable resources in writing this thesis project has been the endless patience, encouragement, and editing skills of my thesis advisor, Sophie Hackett. The important advice and guidance provided by my second reader, Robert Burley, were significant to shaping this paper. The helpful comments and insights from Maia-Mari Sutnik were a great contribution to the development of this project. I would like to acknowledge our 'thesis team' of David Harris and Marta Braun for their brain- storming and ideas.

I would also like to thank Jack Howard at the Royal Ontario Museum for access to the Japanese albums in their collections and his assistance on the topic.

Dedication

I would like to dedicate this thesis to my lovely colleagues – Julienne Pascoe, Juli Sheptytsky-Zäll, Rebecca Streiman and Serra Erdem, this past year with you lovely ladies has been fantastic. I have learned so much from each of you and I look forward to our future travels.

Thank you to my dad and brother for always supporting me, no matter what I decide to do.

And last, but not least, thank you to my significant other, Scott Murphy, for cheering me on when things seemed impossible and always giving me a reason to smile.

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AGO accession#: 2003/1373.50

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Private collection³

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¹ Clark Worswick, *Japan: Photographs 1854-1905* (New York: Knopf, 1979), 85.

² Richard Illing, *The Art of Japanese Prints* (New York: Gallery Books, 1980), 81.

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⁴ Ibid, 87.

⁵ Donald Keene, Anne Nishimura Morse, and Frederic A. Sharf, *Japan at the Dawn of the Modern Age: Woodblock prints from the Meiji Era, 1868-1912* (Boston: MFA Publications, 2001), 43.

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AGO accession#: 2003/1373

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AGO accession#: 2003/1372

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AGO accession#: 2003/1373

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AGO accession#: 2003/1372.30

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AGO accession#: 2003/1372.34

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AGO accession#: 2003/1372

⁶ Catherine Crowston, ed. *Koshashin: The Hall Collection of 19th Century Photographs of Japan* (Edmonton: Art Gallery of Alberta, 2009), 39.

⁷ Ibid, 48.

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Adolfo Farsari [attributed to]

(Italian 1841-98)

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AGO accession#: 2003/1373

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Adolfo Farsari [attributed to]

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Album 1 (views of Kobe, Kioto...), 1880s

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AGO accession#: 2003/1372

Introduction

This thesis will explore the artistic, social and cultural dynamics surrounding the production of two souvenir travel albums of late nineteenth-century Japan in the photography collection at the Art Gallery of Ontario. Both albums have lacquered covers with a cherry blossom design and each album contains 50 tinted albumen prints. The monogram 'LRB' appears on both covers and there are no other handwritten inscriptions on or in either album. The tinted albumen images – most with captions - depict views and picturesque landscapes, architectural structures of historically significant sites in Japan, and staged scenes of Japanese people engaged in various activities. These souvenir albums are not the personal photographic memoirs of an individual traveler's journey to Japan but products of early commercial photographic studios in Japan catering to the burgeoning tourist industry. Tinted albumen prints of this type were the first glimpses of traditional Japanese culture that were available to the Western world.⁸

My goals and approaches to these albums took different turns throughout the duration of this project and a lack of knowledge of the Japanese language as well as a lack of time limited my ability to pursue certain research possibilities. The objectives for this project became an assessment of available resources to understanding the historical context and academic viewpoints on the production of the two albums. I also sought to situate the photographic images within the pre-existing graphic visual environment of woodblock prints, to document

⁸ Clark Worswick, *Japan: Photographs 1854-1905* (New York: Knopf, 1979), 131.

the provenance and exhibition history of the albums, and to posit a potential attribution for the creator of the albums.

The literature survey of resources on the beginnings of photography in Japan includes only works that are available in English. Hence, this is a representation of European and North American perspectives on the history of photography in Japan rather than a Japanese viewpoint. Researchers of nineteenth century photography in Japan incorporate diverse methodologies in their study and I outlined their academic views.

This paper includes a physical description with an analysis of the condition and attendant conservation issues of the two albums. Recommendations for preservation and storage are included in the Appendix B. Recommendations for Preservation and Storage. I also completed a cataloguing of the two albums and their prints. The cataloguing of the 100 tinted albumen prints was finished in April 2009 and the full listing is in Appendix C. Catalogue Listing of Albums. The addition of a detailed inventory of the two Japanese albums to the AGO database makes these albums more available to future researchers and facilitates their further study.

Through the contextual research and the applied component, this project has accomplished a better understanding of the production of the two Japanese souvenir albums and their cultural and artistic environment. It has also increased their accessibility for those who may wish to continue an investigation of similar photographic objects.

Literature survey

During the course of this project, I have encountered significant obstacles to researching the history of photography in Japan. One of the major difficulties of studying any non-Western history of photography is a language barrier and lack of accessibility to civic and genealogical records. As a result, this survey is limited to publications written in the English language and does not access a Japanese perspective on the history of photography in Japan. While these restrictions may impose some limitations, there are also many good sources of published information by recognized researchers.

In *Japan: Photographs 1854-1905*, published in 1979, Clark Worswick chronicles the lives and careers of now well-known early European and Japanese photographers in Japan. The profession of photographers such as Felice Beato, Baron Raimund von Stillfried, Kusakabe Kimbei and Ogawa Isshin is described along with the political, cultural and social climate of late nineteenth-century Japan. There are examples of the photographers' works with biographical information and an account of their photographic practice. To this day, Worswick's portrayal and compilation of Japanese photography in the nineteenth-century is a seminal work, which I would recommend as a starting point for a researcher studying this topic.

Captain Francis Brinkley (1841-1912) amassed the most thorough collection of photographs of Japan during the late nineteenth-century and published a 10-volume set in 1897 titled *Japan, Described and Illustrated by the Japanese*. Brinkley was born in Ireland and traveled to Japan as an assistant officer to the Japanese Embassy in 1867. His numerous visits to Japan inspired him to such a degree that he eventually decided to live the rest of his life in the country. During Brinkley's time in Japan, he became the publisher and chief-editor of *Japan*

Mail, one of three English-language newspapers in Yokohama in the Meiji period. He also had a passionate interest in collecting Japanese works of fine art including photographs.⁹ While I have not had the opportunity to see Brinkley's volumes documenting Japanese artwork in person, the Hood Museum of Art, Dartmouth College holds an entire set in their collection and a selection of images is available through the Massachusetts Institute of Technology's series of online essays titled *Visualizing Cultures*.¹⁰

In the 1980s, a new western interest in Japanese photography appears in the form of many new exhibitions with accompanying publications. There are a number of published exhibition catalogues dating from this period and they articulate the beginnings of the North American academic study of the history of photography in Japan. Exhibition catalogues such as *A Timely Encounter: Nineteenth-Century Photographs of Japan*, published in 1988 by editors Melissa Banta and Susan Taylor, *A Century of Japanese Photography*, published in 1980 by John W. Dower and *Once Upon a Time: Visions of Old Japan. Photographs by Felice Beato and Baron Raimund von Stillfried*, published in 1986 by Chantal Edel, begin to establish an awareness of nineteenth-century Japanese photographs as material objects of significant historical and cultural value, warranting further academic study as opposed to images used solely for reference.

⁹ James E. Hoare "Captain Francis Brinkley (1841-1912): Yatoi, Scholar and Apologist". In *Britain & Japan: Biographical Portraits, Vol. III*, edited by James E. Hoare, (London: Japan Library, 1999), 102.

¹⁰ A selection of images from Captain Francis Brinkley's 10-volume set titled *Japan* can be viewed online through the Massachusetts Institute of Technology series of websites titled "Visualizing Cultures", 2008.
<http://ocw.mit.edu/ans7870/21f/21f.027/home/index.html>.

In the early 2000s, a number of books and articles appeared concentrating on different aspects of early photography in Japan; they focus on subjects such as the commercial photography studio market in Meiji era¹¹ Japan, and Japanese culture and Westernization as reflected in these types of images. From what I have found, there are generally two approaches to understanding and interpreting the works produced in the early years of photography in Japan. One of the approaches focuses on attributing authorship to photographic images – essentially, a connoisseurship approach. British writer and leading expert on early Japanese photography, Terry Bennett, has undertaken extensive research in this vein and has published numerous works such as *Early Japanese Images* in 1995, *Old Japanese Photographs: Collectors' Data Guide* in 2006, *Photography in Japan 1853-1912* also in 2006, along with many contributions to anthologies on the topic.¹² A connoisseurship study such as Bennett's seeks to understand a photographer's vision, describes and analyzes their style, and establishes whether their work was typical or unusual for the period of their career. This is not easy to undertake when taking into consideration the numerous photography studios and practicing photographers in Japan during this period. "Experts in the field have used different means to attribute the authorship of these images, referencing early publications, studio numbering systems, photographic styles and the re-use of props and photographic

¹¹ The period from 1868 to 1912 in Japan is referred to as the Meiji era and translates to the "Enlightened" era for this was when Japan undertook drastic measures to modernize the country.

¹² Terry Bennett has also contributed articles to monographs and exhibition catalogues, such as *Pierre Joseph Rossier, Photographe: Une Mémoire Retrouvée* published in 2006, and also *Koshashin: The Hall Collection of 19th Century Photographs of Japan*, published in 2009.

backdrops.”¹³ One can more easily attribute souvenir travel albums as the products of a specific studio, but the prints within could have been the work of any number of working photographers. The sale of a photography studio often included its stock of negatives as part of the transaction. This meant that entire collections of negatives would be included in the repertoire of images for a newly bought studio. Albumen prints were usually unsigned and were instead inscribed with an identifying number and a descriptive title. Bennett has created a valuable resource by ascribing glass plate negative numbers to specific photographers. Unfortunately, his list does not include the negative numbers in the AGO albums. This inability to match the images or numbering systems speaks to the multitude of photographs available from the many photographers during the period. In the two AGO albums, the variety of numbering systems, fonts for the captions and styles of composition indicate the photographs were created by multiple makers.

The other approach to investigating early photography in Japan is studying the social and cultural environment surrounding the production of photographic images. The critical argument put forth by such researchers as Dartmouth University professor, Allen Hockley, is that it would be impossible to verify the attributions of photographic images due to the profusion of prints produced by numerous photographers for many competing photography studios, as well as the mergers of collections from various photographic studios. Hockley has

¹³ Arlene Hall “The Hall Collection”. In *Koshashin: The Hall Collection of 19th Century Photographs of Japan*, edited by Catherine Crowston (Edmonton: Art Gallery of Alberta, 2009), 11.

published articles such as “Expectation and Authenticity in Meiji Tourist Photography”¹⁴, “Packaged Tours: Photo Albums and Their Implications for the Study of Early Japanese Photography”¹⁵ and “Globetrotters’ Japan: Foreigners on the Tourist Circuit in Meiji Japan”¹⁶. Hockley’s research highlights the original function of Japanese travel albums by describing the nature of the tourist industry in Japan during the late nineteenth-century, as well as how foreign travelers may have perceived these photographic representations of Japan. His writing and inquiries are an important interpretation of the different types of images that were available, the reasons for how they appeared and how they appealed to tourists.

Other books on photography in Japan are generally concerned with a particular collection within a gallery or museum. These types of books include introductory essays, which outline historical information about Meiji era Japan and early photographers in Japan during this period. Isobel Crombie’s *Shashin: Nineteenth-Century Japanese Studio Photography* published in 2004 displays the collection of prints from the National Gallery of Victoria in Melbourne and focuses its analyses on the types of staged studio photographs. Sebastian Dobson’s collection of essays published in 2004 in *Art and Artifice: Japanese Photographs of the Meiji Era* provides detailed and insightful articles on Japanese souvenir albums of the nineteenth-century. This compilation of essays on the Frederic A. and Jean S. Sharf collection at the Museum of Fine Arts in Boston is particularly relevant to the two Japanese albums at the

¹⁴ Published in *Challenging Past and Present: The Metamorphosis of Nineteenth-Century Japanese Art*, edited by Ellen P. Conant (Honolulu: University of Hawai’i Press, 2006), 114-131.

¹⁵ Published in *Reflecting Truth: Japanese Photography in the Nineteenth Century*, edited by Nicole Coolidge Rousmaniere and Mikiko Hirayama (Amsterdam: Hotei Publishing, 2004), 66-85.

¹⁶ Accessed at http://ocw.mit.edu/ans7870/21f/21f.027/gt_japan_people/ga1_essay01.html.

AGO due to their similarities. The essayists create an awareness of the significant role that photography played in the beginnings of the tourist industry in Japan through their research on and analysis of the production of photographs and travel albums by photography studios of that period.

This literature survey has brought together works in the English language that directly investigate photographs from Japan in the nineteenth-century and published in the span of two decades before and almost a decade after the twenty-first century. Future researchers of this topic might consider delving into sources written and published in the nineteenth-century to gain a better account of how writers of that era perceived photographs of Japan.

Photography in 19th century Japan

In the mid-nineteenth century, there was a heightened eagerness in the West to become familiar with the history and traditions of Japan. For over the previous two centuries, Japan had been under a self-imposed isolation policy and severely limited the contact of its citizens with foreigners. In 1639, a new policy of isolationism, *sakoku* (closed country), was implemented, fueled by a fear of western culture – specifically the influence of Christianity. During this period, *sakoku* prohibited Japanese people from leaving Japan and forbade the entry of foreigners, with the exception of some limited and closely supervised exchanges with Dutch and Chinese traders at the island of Deshima in Nagasaki Bay.¹⁷ It was through Dutch traders at Deshima that the first camera arrived in Japan in 1848. The camera was purchased by Ueno Shunnojo, a wealthy merchant from Nagasaki and was sold a year later to Shimazu Nariakira, a powerful lord of the Satsuma domain. While there was some experimentation with the camera, there is no record that they made real progress towards understanding photographic technology or producing lasting images.¹⁸

The closure of Japan to the world lasted until July 8, 1853, when Commodore Matthew Perry of the United States Navy sailed into Tokyo Bay with four American warships. When faced with superior American military technology, Japan was compelled to sign a trade treaty with the United States a year later, which effectively ended their two hundred and fifty year seclusion. Artist and daguerrean, Eliphalet Brown Jr. (1816-86) accompanied the Perry mission

¹⁷ Clark Worswick *Japan: Photographs 1854-1905* (New York: Pennwick/Knopf, 1979), 130.

¹⁸ Terry Bennett "Japanese Photography: From Daguerreotypes to Souvenir Albums". In *Koshashin: The Hall Collection of 19th Century Photographs of Japan*, edited by Catherine Crowston (Edmonton: Art Gallery of Alberta, 2009), 16.

as the official photographer. Although he created some 400 daguerreotypes, unfortunately only six, dated to 1854, survive today. Smaller groups of American, British and European traders traveled to Japan with the intent of striking trade agreements and brought with them cameras and photographers to document their efforts. Museum and gallery collections have been able to preserve and locate only a handful of known images of Japan from this period of 1855 to 1859.¹⁹

In the years after Commodore Perry's entrance into Japan, the country experienced dramatic upheaval in all sectors of society. Basil Hall Chamberlain remarked in 1890 on the rapid rate of modernization that Japan underwent during the Meiji era:

"To have lived through the transition stage of modern Japan makes a man feel preternaturally old: for here he is in modern times, with the air full of talk about bicycles and bacilli and "spheres of influence," and yet he can himself distinctly remember the Middle Ages. The dear old Samurai who first initiated the present writer into the mysteries of the Japanese language, wore a queue and two swords. This relic of feudalism now sleeps in Nirvana. His modern successor, fairly fluent in English, and dressed in a serviceable suit of dittos, might almost be a European, save a certain obliqueness of the eyes and scantiness of beard. Old things pass away between a night and a morning. The Japanese boast that they have done in thirty or forty years what it took Europe half as many centuries to accomplish. Some even go further, and twit us Westerns with falling behind in the race."²⁰

The period that followed the influx of Western technology and ideas into the Japanese feudal system led to a time of enormous turmoil and transformation, both politically and socially. The introduction of photographic technology into Japan happens during a time of increasing openness to modern ideas but also, inversely, a yearning to preserve and revitalize old traditions.

¹⁹ Ibid, 17.

²⁰ Basil Hall Chamberlain, *Japanese Things* (Vermont: Charles E. Tuttle Co., 1971), 1.

A photographer for the London firm Negretti and Zambra, Pierre Rossier, made the first commercial images of Japan for stereographic views between 1859 and 1861.²¹ Soon after this period, a growing number of commercial photographic studios began to establish themselves at the treaty ports. Two famous Japanese studios were set up in 1862, following the opening of previous photographic enterprises initiated by American owners and sold to Japanese photographers. One in Yokohama belonged to Shimooka Renjo (1823-1914), who is today considered in Japan as the 'father of Japanese photography'. With his studio in Nagasaki, Ueno Hikoma (1838-1904) is the other noteworthy figure of early Japanese photography.²²

The prints in the two souvenir photograph albums of Japan in the AGO are tinted albumen prints and hand-colouring has been applied to the full surface of the photographs. Well-known British and Italian photographer, Felice Beato (1833/4-1907) is credited for initiating the use of hand tinting on albumen prints of Japan in the late 1860s by hiring a local artist for this subtle and painstaking work.²³ Beato opened his photographic enterprise in Yokohama around July 1863 and in 1877, he sold his stock of negatives to his competitor, Baron Raimund von Stillfried (1839-1911). Stillfried was an Austrian nobleman who had traveled widely in Asia and by early 1885, sold his business to the Italian-American, Adolfo Farsari (1841-98). Farsari's studio was one of the last foreign studios to compete with the dominant

²¹ Terry Bennett "Son Périple en Extrême-Orient". In *Pierre Joseph Rossier, Photographe: Une Mémoire Retrouvée*, by Terry Bennett, Gérard Bourgarel and David Collin (Freiburg, Switzerland: Pro Fribourg, 2006), 7.

²² Terry Bennett "Japanese Photography: From Daguerreotypes to Souvenir Albums". In *Koshashin: The Hall Collection of 19th Century Photographs of Japan*, edited by Catherine Crowston (Edmonton: Art Gallery of Alberta, 2009), 18-9.

²³ Clark Worswick, *Japan: Photographs 1854-1905* (New York: Knopf, 1979), 132.

Japanese studios. His employment of clever marketing strategies and emphasis on quality ensured his commercial success. Kusakabe Kimbei (1841-1932) was a former student of Beato and Stillfried and in 1880, opened his first studio in Yokohama.²⁴ Souvenir albums from the studios of Farsari and Kimbei are considered some of the best examples of photographic work from this time.

The flurry of commercial photographic activity in Japan in these early years makes it very difficult for researchers today to ascertain firm attributions for specific images. This summary includes only those names that are often noted in association with the history of photography in Japan and acknowledges that there were many more photographers working during this period who are not discussed.

²⁴ Terry Bennett "Japanese Photography: From Daguerreotypes to Souvenir Albums". In *Koshashin: The Hall Collection of 19th Century Photographs of Japan*, edited by Catherine Crowston (Edmonton: Art Gallery of Alberta, 2009), 23-7.

Tinting and the relationship to *ukiyo-e* prints

The intricately tinted photographic albumen prints of late 19th century Japan are a pleasure to view and are often remarked upon for their elegant charm. While photographic technology could not yet render full color images for a mass market in the 1880s, the practice of tinting albumen photographs with various dyes and pigments was a common method by which photography studios could appease their consumers' desires for color in their photographic images. In Europe and North America, common techniques included adding a pink blush to the subjects' cheeks or highlighting a detail on a piece of clothing or jewelry such as gold buttons on a gentleman's jacket or a lady's brooch.²⁵ Details of the sitter's hair and eye color were also often tinted but could only be as accurate as the photographer's assistant's records. This manner of coloring photographs is seen in photographic objects varying from daguerreotypes to cartes-de-visite and began as attempts to increase the verisimilitude of the photograph and to overcome its "mechanical" coolness through hand-work. In the West, this practice would serve to bring the photograph more in line with what we see, rather than in Japan where the practice of tinting sought to bring photographs in line with a pre-existing pictorial tradition, that of woodblock prints.

Where the application of color to photographs in the West was careful and modest, in Japan tint was applied to the overall surface of albumen prints to create full colour compositions. The application of color in these prints not only highlights fine details but uses subtle shades and tones of color throughout the photographic image to bring out depth and

²⁵ James M. Reilly, *Care and Identification of 19th Century Photographic Prints* (Rochester: Eastman Kodak Company, 1986), 37.

realism. A significant reason for this vast difference in tinting practices between the West and Japan is attributed to Japan's centuries old traditional craft of woodblock printing.

The unique cultural and artistic characteristics of the pre-existing graphic visual culture in 19th century Japan created a fascinating environment for the introduction of photographic technology. While the tools of photography were new to a Japanese understanding of image making, the practice and distribution of woodblock prints had been flourishing in Japan as far back as the seventeenth-century. Books produced through the woodblock printing method from Chinese Buddhist temples were seen in Japan as early as the eighth-century; these are considered the earliest examples of Japanese woodblock printing. Thus, the concept of distributing reproducible and colourful images was well established by the 19th century in Japanese culture, and some sectors of the Japanese public – particularly the merchant class – would have been accustomed to such multi-colored images, known as '*ukiyo-e*'.

The term '*ukiyo*' means 'floating world' and '*e*' means pictures. The 'floating world' was the realm of Kabuki theatre, actors, beautiful women and pleasure seekers; it was considered an illusory and transitory world where hedonistic desires could be satiated. The '*ukiyo-e*' genre began in the Edo period (1603-1868), during a time of a strong, highly integrated feudal system and a time of unprecedented peace in Japan. This social condition fostered the growth of a skillful and affluent merchant class. "The merchants, however, suffered under the oppression of the feudal authorities. They had no true freedom, and the full development of their financial strength was severely obstructed, with the result that mercantile wealth was largely

squandered in extravagant and unproductive ways.”²⁶ With no contact with the world outside of Japan and a stifling political environment, the mercantile class during the Edo period found many ways to amuse themselves, and ukiyo-e prints were the graphic art of that social sphere. The subjects and craft of ukiyo-e woodblock prints were not considered those of fine art, nor did the prints have a high monetary value. (Even in recent years, woodblock prints produced during this period were relatively accessible to the avid collector due to their broad and abundant distribution, and affordable price.) Such prints would also have been a readily available source for early entrepreneurial European photographers in Japan such as Felice Beato and Baron Raimund von Stillfried, and might have inspired their photographic practices.²⁷ Beato was the first photographer to employ a local woodblock print artist to colour his photographic prints and the practice of tinting caught on in other photographic studios.

As Japanese apprentices began to learn the skills of photography and develop their own studios, the art of the woodblock print slowly declined. Those colorists who had lost employment in woodblock printing studios regained positions as colorist in the new market of photography studios.²⁸ Beato even photographed the local Japanese artist responsible for coloring the photographic prints from his studio as shown in the image in Figure 1.

²⁶ Seiichiro Takahashi and Richard Stanley-Baker, trans., *Traditional Woodblock Prints of Japan* (New York: Weatherhill, 1972), 9.

²⁷ Clark Worswick, *Japan: Photographs 1854-1905* (New York: Knopf, 1979), 129.

²⁸ Terry Bennett “Japanese Photography: From Daguerreotypes to Souvenir Albums”. In *Koshashin: The Hall Collection of 19th Century Photographs of Japan*, edited by Catherine Crowston (Edmonton: Art Gallery of Alberta, 2009), 26.

Many have remarked on the similarities of style, subject, composition and colouring between ukiyo-e prints and tinted albumen prints of 19th century Japan. Both image-making processes were commercial businesses creating products for audiences wanting a respite from the monotony of their daily lives. The major difference between them was that photography was introduced and established by early European photographers. Their aim was to market their images to Western travelers who wanted souvenirs of their visit to exotic Japan and to export products to armchair tourists abroad. Woodblock prints, on the other hand, were designed by skilled Japanese artisans for a Japanese merchant class stagnating under a strict feudal system.

Photographs and prints were also understood to have different qualities. The following quote describes a comic sketch from a weekly journal in 1887 portraying the divergence between Western photography and Japanese woodblock printing.

*"...a figure in Western attire personifying photography, in the form of a framed photo of a courtesan modishly seated in a chair, is put on the defensive by a stick-wielding Japanese representing a bundle of color woodblock prints that depict conventional standing courtesans. "I show only the truth," says the photograph. "I dislike mistakes. No matter how many years pass, I am still interesting to look at." The print responds: "I make beautiful women and other things look more beautiful than they really are by means of illustrated books and sets of prints. You can't knock me down." Here the victor is unclear because both have their good points: realism versus idealization."*²⁹

During this period of common circulation, despite the significant disparities in target audiences and in perceived character, many of the photographic and ukiyo-e images from this period share a remarkable resemblance. The idealized fantasy world of woodblock prints permeated photography and a certain documentary impulse found its way into ukiyo-e. In the

²⁹ Julia Meech-Pekarik, *The World of the Meiji Print: Impressions of a New Civilization* (New York: Weatherhill, 1986), 101.

three pairs of images illustrated in figs. 2 to 7, on the left is a woodblock print and on the right is a tinted photograph from the albums at the AGO. As one can see, there is an obvious resemblance from the prints on the left to the set of images on the right.

The woodblock print shown in fig. 2 is dated 1844 and incorporates intricate detailing that might not be expected from a woodblock print. Each addition of a new color requires the carving of a new piece of wood and by the mid 19th century, woodblock prints had reached a level where a single print could include up to 20 layers of printing. The more colors and details introduced into a print also increased the risk of misaligned registration. The colors in the prints are perfectly in place and each separate shape is clearly outlined in black, indicating the success of woodblock printing's registration technique. In fig. 3, the tinted print from the AGO album, likely made in the mid-1880s, the Japanese woman wears a blue scarf wrapped in a similar style around her head and carries an umbrella in her hand. Studio scenery places her outside and standing amidst winter elements. There is no attribution provided for the photographic print as one has not yet been determined but by placing these two similarly composed images side by side, it can be seen how the preceding woodblock prints could have inspired the later photographic image.

The next pair of images (see figs. 4 and 5) that follow are interesting for their likenesses in subject and composition. The woodblock print portrays a group of women in the traditional Japanese dress of *kimono*, sitting on a dock over water and enjoying a leisurely meal while playing a musical instrument. Their body language and robes are as flowing and languid as the body of water surrounding them. The tinted photographic print of a similar scene where a group of women in kimono are gathered together and sitting on a dock by the water does not

convey the same atmosphere of relaxation as the woodblock print. Their backs are upright and erect while the lake is flat, and the straight lines and angles of tiles and beams cross through the image. The idea for the composition of the photograph could have been drawn from the woodblock print but is lacking in the ease that it conveys. Between these two images, it can be surmised that the interpretation of a pleasurable scene in a woodblock print can lose its initial mood when recreating it for photographic documentation.

Street scenes are a staple of souvenir photography; they provide travelers with a reminder of streets they would have visited during their journey through the country and portray locals going about their daily activities. In the woodblock print on the left (see fig. 6), the street scene is set in the evening which would have been next to impossible to recreate in a photograph of the mid 19th century due to the need for sufficient light. The tinted photographic print in fig. 7 is typical of prints from glass-plate negatives for the small details that it records. What is normally not seen in this type of souvenir photography are signs of the modernization that was sweeping across Japan. Yet in this image there are Western style umbrellas rather than bamboo parasols, electric wires strung across the street and in the lower right-hand corner, a Japanese man is dressed in a Western style hat and suit.

As commercial photography studios re-staged and documented the feudal lifestyle that was quickly vanishing from Japan, woodblock print makers addressed the modernization that was spreading throughout the country. "Consequently, an entire genre, developed first by European photographers, then further adapted by Japanese photographers, was preserved by

its popularity outside of the country whose life it captured.”³⁰ As Japan made progress on its goal of modernization, later Japanese owned photography studios were criticized by the Japanese public for continuing to disseminate outdated images of a feudal era Japan, which by that time was being brought to a conclusion, for their financial profit.³¹ Instead the modernization of Japan is seen in the traditional Japanese craft of woodblock printing. It is a situation of inversions where an old feudal Japan of classic geisha beauties, picturesque landscapes and fierce samurai are portrayed in the modern Western technology of photography, and the new Westernized dress, architecture, technology and social customs of Japan is represented in traditional woodblock prints.

An example of this inversion can be seen in figs. 8 and 9. The first is a woodblock print in a triptych, showing a family enjoying a day at the pond. The Japanese women are dressed in Victorian outfits with bustles, corsets and elaborate bonnets. The men are in Western style military suits with buttons, medals and caps. The scene is a cheerful one where young boys are about to place their toy sailboats onto the pond. In contrast, the tinted photographic print in fig. 9 from the AGO albums shows two Japanese women in kimono carrying their young children on their backs. They stand in a sparsely treed park and view the photographer with an unreceptive gaze. The sense of gaiety and joy in the woodblock print has not been re-produced in the family scene recorded by the photographic image.

It would be difficult to reconcile the disparity between these two prints from the same period without an understanding of the audiences they each sought to attract.

³⁰ Clark Worswick, *Japan: Photographs 1854-1905* (New York: Knopf, 1979), 131.

³¹ Terry Bennett *Photography in Japan 1853-1912* (Tokyo: Tuttle Publishing, 2006), 225.

*"Print artists avoided tradition as much as globetrotter photographers avoided modernity. While we might claim that these omissions constitute misrepresentation, it is perhaps more prudent to see both cases as convincing testaments to the power of their respective markets. Print consumers celebrated Japan's modernization; globetrotters visited Japan seeking a different vision – one that any smart businessman with a camera would only be happy to fulfill."*³²

Woodblock print artists designed for a Japanese public and were subject to imperial censors. Great leaps in modernization were enacted in Japan due to the sweeping reforms undertaken by the Japanese government and the imposed positive attitude towards all things Western is reflected in the traditional art of the woodblock print. While Japan embraced photographic technology, as they did Western technology in general, photographers producing souvenir albums drew on a traditional style of images understood by the Japanese public to represent a fantasy world to create an idealized view of the feudal era in the final years of its existence. In the West, these images in travel albums came to be seen as documents of daily life in Japan.

³² Allen Hockley, "Foreigners on the Tourist Circuit in Meiji Japan" (from *Globetrotters' Japan: People*, as part of MIT series of online essays and images titled *Visualizing Cultures*, can be accessed at: http://ocw.mit.edu/ans7870/21f/21f.027/gt_japan_people/ga1_essay05.html)

The Albums

Description

The two nineteenth-century souvenir albums of Japan are unique photographic objects in their appearance and production. A detailed physical description of both albums can provide clues to their origins. In examining the historical context during which photographs were produced, an understanding of how, why and for what type of audience these images were created can be reached.

Maia-Mari Sutnik, Curator of Photography at the AGO first came into contact with these albums for the exhibition she curated titled “19th Century Photographs of Japan: Western Visions, Japanese Identities”. The exhibition opened in February (unconfirmed date), 1999 and closed April 25, 1999, and both albums were included, on loan from Toronto dealer and collector John Silverstein. The albums later came into the AGO collection in 2003 through Silverstein, one as a purchase [AGO Accession#: 2003/1372] and the other album as a gift [AGO Accession#: 2003/1373]. He acquired the albums from Swann Galleries in New York; unfortunately I was unable to obtain further details of the auction.³³

The front and back covers of both Album 1 and Album 2 are made of Japanese lacquer in a reddish-brown color with a cherry blossom design (see fig. 10, 11, 12 and 13). In the centre of the cover of Album 1 is an image of a deer on a tree-lined path (this image also appears within the album on page 5 with the inscription ‘No.101A ENTRANCE TO KASUGA TEMPLE AT NARA.’) as an ‘oro’ toned print on metal; it is a photographic image rendered in gold tones on a

³³ Provenance and exhibition details obtained via email correspondence with Maia-Mari Sutnik, Photography Curator at AGO.

metal plate. Centered above the gold-toned image the monogrammed initials 'LBR' are in gold and blue paint in a calligraphic style. While the initials may appear in the order previously stated, it would be more accurate to list the initials as 'LRB', as the centered 'B' is the biggest letter and likely stands for the last name of the individual who once owned these albums (see fig. 14).

The cover of Album 2 contains decorative inlays of three different designs. The three designs are in a triangular arrangement with one inlay at the top portion of the album and the other two inlays at the lower portion of the album. The design of the decorative inlay on the top is of two cranes flying over bamboo leaves with the moon in the background encircled in gold. The design of the decorative inlay on the lower left portion is of a butterfly flying near a chrysanthemum branch against a blue background with the entire motif traced in a gold flower-shaped outline. The design of the third decorative inlay on the lower right portion is of a lakeside mountain vista, most likely Mount Fuji, an extremely popular image, outlined in a gold scalloped pattern. To the left of the top decorative inlay, the monogrammed initials 'LRB' are in blue and gold paint in a calligraphic style (see fig. 15).

Unfortunately, the initials 'LRB' inscribed on the covers of both albums are the only physical clues remaining of their previous ownership. There are no personal inscriptions or any other significant physical marks indicating who may have possessed them in the past. It would be difficult to trace their genealogy beyond Swann Galleries in New York and Silverstein. It would also be difficult to discern whether the purchaser of these albums had even traveled to Japan. Curiosity about Japan in the West during the late 19th century was so great that a thriving export market for Japanese objects developed. In the West, one could acquire many

souvenirs and mementoes of Japan without having to undertake the long trip to the country itself.

Within each of the two lacquered albums are 50 tinted albumen prints. The prints have been mounted to both sides of each album page and each print is interleaved with tissue. The interleaving tissue in both albums is adhered to the cardstock mount at the right side of the left print. The album pages are in generally good condition; they are gilded and of heavy-weight cardstock. The use of heavy-weight cardstock greatly enhances the ease with which albumen prints can be viewed. French photographer Louis-Désiré Blanquard Évrard discovered the technique of developing photographic images on albumen paper in 1850. Part of the process is preparing the supporting paper which involves floating sheets of paper one at a time over a 'mousse' of albumen (beaten egg whites) and salt (sodium chloride). Once dried, the sheets of albumenized paper were sold and prepared for photo-sensitivity by the photographer. The photographer would place the albumenized sheets face down in a bath containing a 10% solution of silver nitrate, creating a light-sensitive layer of silver-chloride. Albumen paper prepared in this manner could not be kept for very long, and so the sensitization, exposure and development of the image often had to take place within the same day. The choice of paper in the albumen process is significant to the process; the selected paper had to be light enough so that it would not sink but float atop a bath of liquid albumen solution or the silver nitrate bath.

The majority of these delicate albumen prints depict temples, shrines, and historic sites, natural scenic landscapes and popular regions in Japan such as Kobe, Kyoto, Tokyo, Nikko and Yokohama. The photographs in both albums are organized according to location. For instance, the main streets, temples, pagodas and gardens in Kyoto are grouped together. The next set

displays the roads and lakes of Hakone and give us viewers the sense that we are travelling through different regions of the island. The last 15 prints in Album 2 are of Japanese women in traditional dress modeling with musical instruments, enacting the tea ceremony and various other staged interior poses.

While the organization is generally consistent, the format of the images themselves is not. Many prints include English captions, but there are 25 prints where the caption is absent. There is also a lack of uniformity in the captions, where the font is not always the same and the negative numbers preceding the title seem to be from unrelated numbering systems (see figs. 16a, 17a and 18a).

There are dissimilarities in the framing of the photographs. In fig. 19, the subject of the tinted albumen print – a woman chopping a vegetable – is vignettted and the outline of the straw mat she is kneeling on can just barely be seen; she seems to hover suspended in the centre of the otherwise blank page. In fig. 20, the full size of the print is used and the woman posing with a drum is situated within a photography studio setup. The floor is covered with straw mats and the backdrop scenery is beginning to curl up at the bottom left-hand corner.

While fig. 19 is the only image in the album that is framed with a vignette, the combination of this discrepancy and the different captions support the idea that the images in both albums were selected from a stock of works by different photographers.

Attribution

Confirming attributions to photographs in the field of nineteenth-century souvenir photographs of Japan is a difficult task due to the proliferation of photography studios and enterprising photographers during that period, who frequently bought and sold each other's businesses. The estimated date range for the production of these albums is based on physical observations and background research. The glossy sheen, yellow hue and finely weighted paper identify the prints as results of the photographic process known as albumen. The photographic process of albumen printing was most prevalently in use between the 1850s to the 1890s.

To narrow the range of dates of creation for these albums, I referred to research on another collection of late nineteenth-century Japanese tinted photographs published in *Art and Artifice: Japanese Photographs of the Meiji Era* on the Jean S. and Frederic A. Sharf collection at the Museum of Fine Arts in Boston. In the essay "A Traveler's Paradise" by Frederic A. Sharf, an album cover³⁴ identical in design to the cover of Album 2 [AGO Accession#: 2003/1373] in the AGO collection is attributed to the studio of Italian photographer Adolfo Farsari. An email to the Museum of Fine Arts in Boston inquiring on the origin of the attribution yielded a response from Anne Nishimura Morse, the William and Helen Pounds Senior Curator of Japanese Art. She explains that their album has "a title page in the form of a photograph showing text over photo-collage: "Japan, A. Farsari & Co., Yokohama." The photographs inside also are framed by thematic illustrations". Neither of the two albums at the AGO has a title page and none of the

³⁴ Sebastian Dobson, *Art & Artifice* (Boston: MFA Publications, 2004), 12.

album pages are bordered with illustrations. Despite this, there are also other signs that these albums may have been from Farsari's studio. The cherry blossom design on reddish-brown lacquered covers and pattern of decorative inlays of the Sharf albums is consistent with the two 19th century Japanese albums at the AGO and with the appearance of albums that are identified as products of Adolfo Farsari's photography studio in Japan. Details about Farsari's life and work seem to further support this attribution.

From the investigative work of Terry Bennett, a photography historian who has been the source of much information on the growth of photography from its primary introduction in Japan, published in *Photography in Japan: 1853-1912*, we have biographical details for many early European and Japanese practitioners of photography in Japan. About the photography studio of Adolfo Farsari, Bennett writes that Farsari began his commercial enterprise in photography in 1885. For a photography studio to open in the 1880s in the commercial photography market in Japan is considered relatively late when compared to early photographers who had established themselves in the market since the mid 1860s. The 1880s is considered a period of fierce competition in the market due to the introduction of the much easier to handle dry-plate process which fostered the opening of many new Japanese-run studios whose low prices were forcing Western studios out of business.

Prior to starting a photography studio, Farsari ran a firm selling maps, guides and photographs of Japan to Western tourists. This early experience with sightseers would have prepared him for his future endeavor as the operator of a photography studio aimed at supplying foreign tourists with souvenirs; he would have been knowledgeable about the popular historical sites and familiar with local Japanese customs. He would also have been

attuned to travelers' tastes and buying preferences. At some time in 1885, Farsari set up his own studio. He acquired stock and photographic negatives which included work from Felice Beato and Baron von Stillfried, two of the earliest European photographers to extensively photograph Meiji era Japan. Farsari's initial commercial success was sadly shortlived, as a fire broke out in his studio in 1886 destroying all of his studio's equipment, including the inherited negatives of Beato and Stillfried.

Not discouraged by this great loss of material, Farsari spent five months re-photographing scenic views of Japan and by the end of 1890, his studio had a staff of thirty-two employees and was a thriving success. His studio's success is due in large part to his insistence on a higher price for a higher quality product during a time of hastily produced items at a cheaper cost. One of the main selling points of his studio was the intricate and superior quality of coloring the photographic prints. This detailed attention to coloring is evident in the prints of both albums at the AGO. The hand-coloring, or tinting highlight even the smallest features photographically recorded within each print. Farsari is noted for his emphasis on training his colorists to accurately replicate the colors in the prints as they appeared in actuality.³⁵ While colorists employed in other studios would turn out nearly forty prints a day, Farsari was satisfied with his colorists completing two or three prints per day. Rudyard Kipling wrote in 1889 "...In Japan...you must buy photographs, and the best are to be found at the house of Farsari & Co. ... A coloured photograph ought to be an abomination. It generally is, but Farsari

³⁵ Cortazzi, Hugh and G. Webb, eds., *Kipling's Japan: Collected Writings* (London: Athlone Press, 1988), 89.

knows how to colour accurately and according to the scale of lights in this fantastic country”.³⁶

Luckily for Farsari and his photography studio, Japan was a country with a workforce of craftsmen skilled at elaborate hand-coloring from the popular native graphic art of woodblock printing.

Based on existing research on the attribution for the album covers and a detailed biography of Adolfo Farsari, the production of these albums could be dated to between 1885 and 1886. This would be the period between when Farsari opened his photography studio with the bought negative stock of Beato and Stillfried which would account for the diversity in the image formats, and before the fire that destroyed Farsari’s studio. An element that could place the production of these albums at a later date would be whether Farsari had somehow managed to salvage some of the negative plates he purchased from Beato and Stillfried.

While the prints within these two albums at the AGO have not previously been published, similar views of Japan have been attributed to known photographers. From the Hall Collection of nineteenth-century Japanese photographs at the Art Gallery of Alberta, photographer Kusakabe Kimbei is attributed with many of the works. The attribution was possible as most were “found, numbered and named, on a list dating from the 1890s that documented the photographs available from the Kusakabe studio at that time”.³⁷ The two pairs of images (shown in figs.21, 22, 23 and 24) illustrate the photographing of popular sites by

³⁶ Terry Bennett, *Photography in Japan 1853-1912* (Tokyo: Tuttle Publishing, 2006), 219-23.

³⁷ Arlene Hall “The Hall Collection”. In *Koshashin: The Hall Collection of 19th Century Photographs of Japan*, edited by Catherine Crowston (Edmonton: Art Gallery of Alberta, 2009), 11.

Kusakabe Kimbei and the unknown photographers of prints in the two albums at the AGO.

Each pair of images has in common matching landscape subjects with an identical framing and composition but where they differ is in the numbering systems and captions. Tree-lined Imaichi Road was the gateway to Nikko, which is the site of Japan's most famous historical landmark: the Toshogu Shrine (see figs. 21 and 22). Mount Fujiyama was one of the most admired subjects for souvenir photographs. Many commercial photographers in Japan during this period reproduced similar images using various numbers and captions of their own (see figs. 23 and 24).

Cataloguing methodology

The task of cataloguing and describing the albums and their prints is an important aspect to understanding the objects. It is a method of close description and recording which yields a greater comprehension of how the albums and their images are related. Initially my intention was to catalogue all the prints in both Japanese albums using the database program Filemaker Pro, but in the end, I decided to catalogue in Microsoft Excel. The program Filemaker Pro is aesthetically pleasing and enables the addition of a thumbnail image of the catalogue entry but the difficulties and anticipated problems that might arise when migrating the information into other databases is a valid concern. The suite of software programs offered by Microsoft seems to be a common and basic database management choice for galleries, museums and archives. Currently the AGO utilizes Microsoft Access to organize and make collections information available for the various objects in their considerable collection, and is in the process of migrating to a new database system, The Museum System (TMS). To reduce the risk of disrupting flow of information between database management systems during inevitable future migrations, and to conform to widely used programs, I opted to catalogue the albums and each of their 50 tinted albumen prints in Microsoft Excel.

In determining the necessary fields that would be required to catalogue these albums, I consulted the Getty website for their standards of organization in Categories for the Description of Works of Art (CDWA). In addition, I also referred to the AGO's existing database fields as well as those used by the Mira Godard Study Centre at Ryerson University. The relevant database fields were mainly selected from the AGO's list of potential fields and supplemented with applicable fields from the Getty's extensive list. The Microsoft Excel spreadsheet titled

'album and prints.catalogue.xls' provides two ways of organizing the albums, one is at the exterior album level and the second is to describe each of the prints within the two albums.

The following is a list of fields used in cataloguing the albums and where each entry detail originates.

AN – Accession Number: as provided by AGO

AGO ID: as provided by AGO

GRP – Donor: as listed in AGO files

MO – Mode of Acquisition: as listed in AGO files

LUI – Provenance: as listed in AGO files

AR – Artist: unknown

Creator Identity: Adolfo Farsari [attributed to] (Italian 1841-1889), due to similar album styles attributed to Farsari in Sebastian Dobson's *Art and Artifice: Japanese Photographs of the Meiji Era*

Creator Role: owner and operator of photography studio in Japan, from Terry Bennett's research on biographical information of photographers in 19th century Japan

Creation Place/Original Location: as listed in texts on the subject of 19th century photography in Japan

Object/Work Culture: as listed in texts on the subject of 19th century photography in Japan

Styles/Periods Indexing Terms: based on the known timeframe of the object

TI – Title: as titled in AGO database

CTGY – Category: type of object

Album Number: as numbered by cataloguer

OT – Object Type: type of object with specific detail

Album: HT – Height (cm): from album

Album: LE – Length (cm): from album

Album: DP – Depth (cm): from album

MED – Medium: from album

MKSL – Marks and Labels: from album

NTRLT – Inscriptions: as inscribed on album

CAT – Cataloguer: cataloguer's initials are listed

CD – Catalogue Date: date on which cataloguing completed

CREM – Cataloguer Remarks: any remarks from cataloguer

The following is a list of fields for cataloguing the prints.

AN – Accession Number: as provided by AGO

AGO ID: as provided by AGO

AR – Artist: various

CU-Culture: period and culture during which albums were produced

CTGY – Category: from album

Print: IHT – Image Height (cm): from print

Print: IWI – Image Width (cm): from print

MED – Medium: from print

Album Number: as assigned by cataloguer

Album Page Number: as penciled on album pages

TI – Title: as inscribed on bottom edge of print. If inscribed title does not appear on the print, a description of the print image is provided by cataloguer in square brackets

MKSL – Marks and Labels: from print

Location of caption on Print: as appears on print

NTRLT – Inscriptions: as inscribed on print

CAT – Cataloguer: cataloguer's initials are listed

CD – Catalogue Date: date on which cataloguing completed

CREM – Cataloguer Remarks: any remarks from cataloguer

Physical Issues

The current physical condition of both albums and the photographic prints within them is generally good. However, the spines of both have undergone major deterioration. This is likely due to the excess weight of the heavy weight gilded cardstock used for the pages within the albums. The spine of Album 1³⁸ is made of leather with gold embossing and is in poor condition; it is only barely attached to the perimeter edge of the album itself. The entire width of the leather cover protecting the spine is mostly separated from the album and the edges of the album pages underneath are exposed to the unpredictability of its surrounding environment. The leather spine itself is also undergoing 'red-rot' where it is crumbling and small pieces are flaking off (see fig. 25).

Album 2's³⁹ gold-embossed leather spine is also in poor condition. The lower section of the leather piece covering the spine is completely missing from the album and the lower edges of the album pages underneath are exposed. The leather spine itself is undergoing 'red-rot' where it is crumbling and small pieces are flaking off (see fig. 26).

In consultation with Katharine Whitman, Conservator of Photographs at the AGO, a temporary solution of using thin mat board and thick linen tape to secure the spines of both albums was devised. In order to prevent any further abrasion and to disperse the pressure from the ties, a thin mat board cut to the size of the album that can curve to the shape of the spine will be wrapped around them. Thick linen tape will be tied at intervals for even pressure. The albums will be housed in custom boxes, labeled 'fragile spine', and viewing of both albums

³⁸ AGO Accession#: 2003/1372.

³⁹ AGO Accession#: 2003/1373.

will be limited until the albums can be conserved. Future conservation treatments could entail re-binding or re-attaching a new spine cover and would require the expertise of a bookbinder. The front and back covers of both albums are in generally good condition with light scuffs and some deeper scratches due to mishandling or accidental mishaps. The scuffs, chips and scratches are a cosmetic concern and do not pose a threat to the structural integrity of the album.

The conservation issue that arises with albumen prints is the problem of curling and rolling. The fine and lightweight papers that are necessary to the process cannot withstand the tension created by the albumen layer. If left unmounted, an albumen print will roll in on itself over time.⁴⁰ All tinted albumen prints in both Japanese albums were mounted onto heavy weight card stock where the entire print has been pasted onto the card (*en plein*) so that the verso cannot be viewed. While the bulk of the card has posed problems for the integrity of the spine of the albums, they have kept the prints flat and the album structure has protected the photographs from physical and climactic shock.

Today the heavy album pages are visibly buckled and warped though the prints are not yet affected. There is a minimal amount of foxing and dust on the album pages; the instances of foxing and dust shadows are concentrated on the outermost pages of the album (those pages which are closest to the front cover and back cover). The interleaving tissue is in generally good condition with minimal wrinkling and no tears or folded creases (see fig. 27).

⁴⁰ Annabelle Simon, "Nineteenth Century Japanese Photography: Techniques, Conservation and Restoration," France, 1998, http://www.oldjapan.co.uk/article_techniques.html.

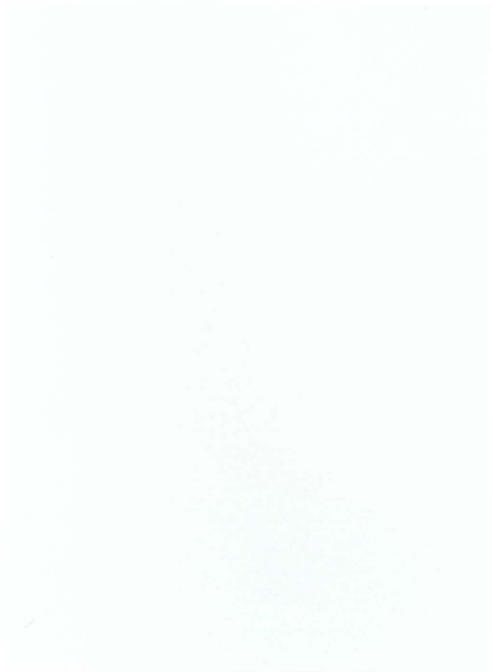
The tinted albumen prints are in generally good condition. The prints are securely adhered to the album pages, likely with a starch-based glue or paste; there are no tears, creases or separation issues with the corners. The photographs have retained their clarity and depth of detail. The colored dyes used in the hand-tinting process have faded somewhat from their original vibrancy but the tones and shades are still quite apparent and colourful. Generally the highest concentration of fading of both the photographic image and the color tinting that has occurred is focused on the outermost perimeter of each print.

Conclusion

While much has been written about early photography in Japan, there is much more that remains to be discovered. The photographs in the AGO albums represent only a miniscule portion of the vast number of tinted albumen prints that were produced and available in late nineteenth-century Japan. Most tinted albumen prints from this period have no attribution nor do they carry any hints of their creators. As researchers continue to investigate these types of images, more information on who made these images, and how, will surface. While our understanding of the far-reaching influence and malleability of photography deepens, continued exploration will also improve our understanding of the social, cultural and artistic impact of photographic technology. Both albums are photographic objects that were not solely borne from the import of Western photographic technology into Japan but they are objects strongly infused with Japanese aesthetics. The prevalent and preceding Japanese craft of ukiyo-e, or woodblock printing would appear to be a significant element in the design, style and composition of these souvenir images. Researchers of early Japanese souvenir photographs often note this striking similarity to ukiyo-e woodblock prints. By placing visual parallels of the woodblock prints and the tinted albumen photographs side by side, one can see the remarkable likenesses between the two diverse artistic traditions.

The images in these albums enabled those who were curious about Japan to embark on a visual journey through its most scenic locales and attractions. Today we still travel to foreign lands through images and motion pictures yet these Japanese albums have retained their aura of mystery and allure. As time passes and the world continues to evolve, these two photographic albums continue to provide viewers with a glimpse into a country, an era, a

traditional culture and a way of making pictures for the commercial tourist industry that have faded away.



Appendices

A. Images



Figure 2.

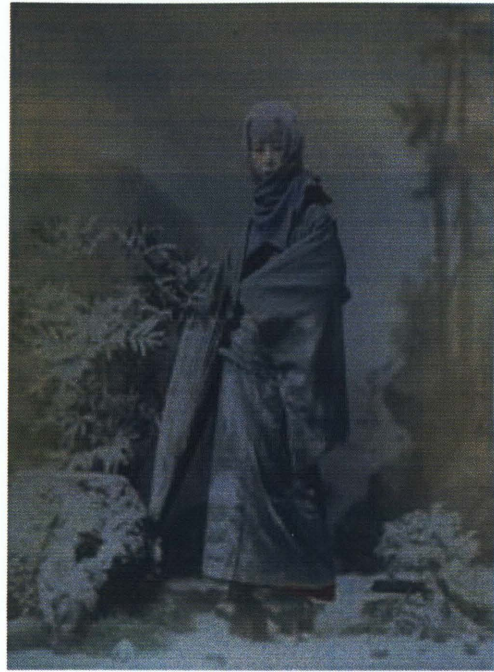


Figure 3.

Figure 2.

Utagawa Kunisada (Toyokuni III)
(Japanese 1786-1865)

Girl amid autumn leaves from Lucky Days from a Decorative Calendar, 1844

Woodblock print

Private collection

Figure 3.

Unknown

(Japanese? 19th century)

[Japanese woman with scarf and umbrella], 1880s

Tinted albumen print

24.0 x 19.3 cm

AGO accession#: 2003/1373.50



Figure 4.



Figure 5.

Figure 4.
 Utagawa Toyohiro
 (Japanese 1773-1828)
Women cooling themselves at Shijogawara in Kyoto
 Woodblock print
 Private collection

Figure 5.
 Unknown
 (Japanese? 19th century)
[Group of Japanese women sitting outside on mats], 1880s
 Tinted albumen print
 19.2 x 24.0 cm
 AGO accession#: 2003/1373.40

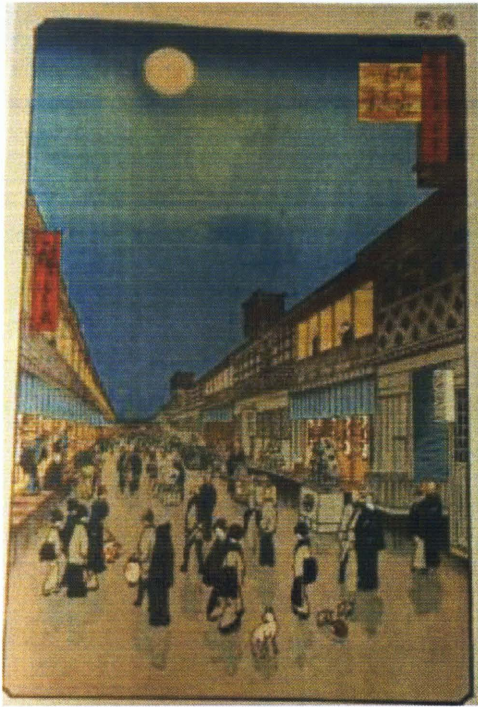


Figure 6.



Figure 7.

Figure 6.
 Ando Hiroshige
 (Japanese 1797-1858)
Evening Scene in Saruwakacho
 Woodblock print
 Private collection

Figure 7.
 Unknown
 (Japanese? 19th century)
[Busy street of shops in Osaka], 1880s
 Tinted albumen print
 19.9 x 25.2 cm
 AGO accession#: 2003/1372.9



Figure 8.



Figure 9.

Figure 8.
 Toyohara Chikanobu
 (Japanese 1838-1912)
Boys sailing models boats on a pond, 1887
 Woodblock print in triptych
 Private collection

Figure 9.
 Unknown
 (Japanese? 19th century)
[Japanese women with children in park], 1880s
 Tinted albumen print

19.3 x 24.0 cm

AGO accession#: 2003/1373.43



Figure 10.

Adolfo Farsari [attributed to]

(Italian 1841-98)

Album 1 (views of Kobe, Kioto...), 1880s

'oro-toned' print on lacquered cover, recto

31.8 x 41.0 cm

AGO accession#: 2003/1372



Figure 11.
 Adolfo Farsari [attributed to]
 (Italian 1841-98)
Album 1 (views of Kobe, Kioto...), 1880s
 lacquered cover, verso
 31.8 x 41.0 cm
 AGO accession#: 2003/1372



Figure 12.

Adolfo Farsari [attributed to]

(Italian 1841-98)

Album 2 (views of Tokyo, Nikko, Yokohama), 1880s

three decorative inlays on lacquered cover, recto

31.0 x 40.0 cm

AGO accession#: 2003/1373



Figure 13.

Adolfo Farsari [attributed to]

(Italian 1841-98)

Album 2 (views of Tokyo, Nikko, Yokohama), 1880s

lacquered cover, verso

31.0 x 40.0 cm

AGO accession#: 2003/1373



Figure 14.
Adolfo Farsari [attributed to]
(Italian 1841-98)
Album 1 (views of Kobe, Kioto...), 1880s
'oro-toned' print on lacquered cover, recto
close-up of monogram 'LRB'
AGO accession#: 2003/1372

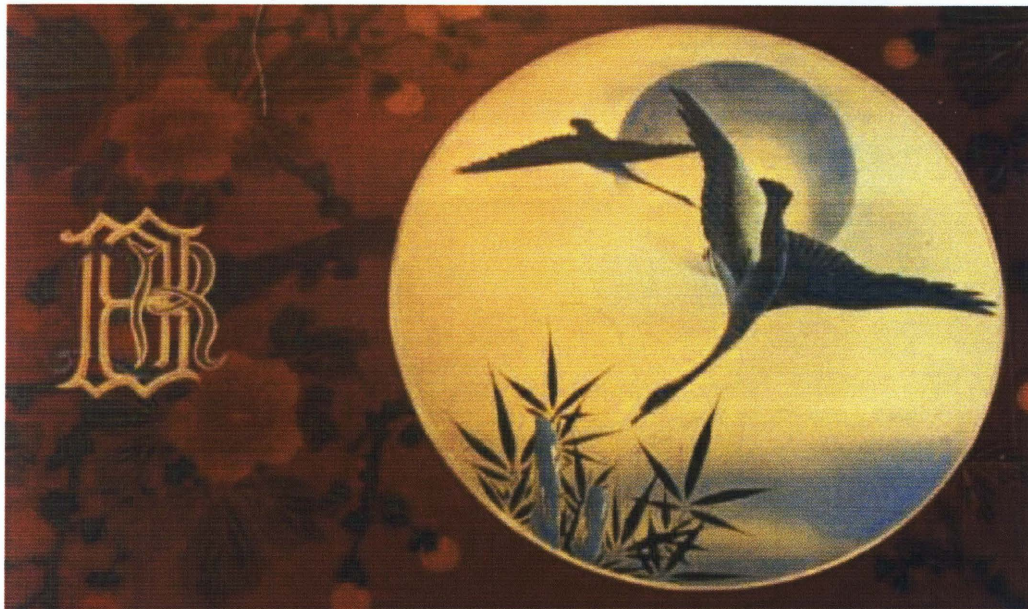


Figure 15.
Adolfo Farsari [attributed to]
(Italian 1841-98)
Album 2 (views of Tokyo, Nikko, Yokohama), 1880s
three decorative inlays on lacquered cover, recto
close-up of monogram 'LRB'
AGO accession#: 2003/1373



Figure 16.



Figure 16a.

Figure 16. and 16a.

Unknown

(Japanese? 19th century)

Nishi Otani at Kyoto, 1880s

Tinted albumen print

19.8 x 25.2 cm

AGO accession#: 2003/1372.19



Figure 17.

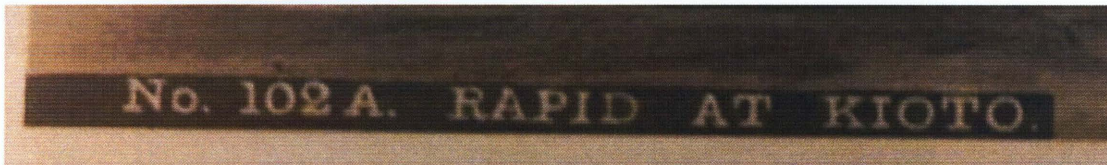


Figure 17a.

Figure 17. and 17a.

Unknown

(Japanese? 19th century)

Rapid at Kyoto, 1880s

Tinted albumen print

19.9 x 25.2 cm

AGO accession#: 2003/1372.30



Figure 18.

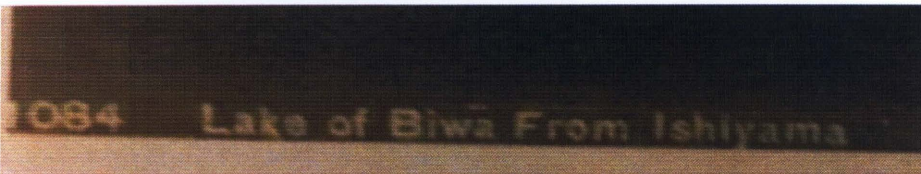


Figure 18a.

Figure 18. and 18a.

Unknown

(Japanese? 19th century)

Lake of Biwa from Ishiyama, 1880s

Tinted albumen print

19.8 x 25.2 cm

AGO accession#: 2003/1372.34



Figure 19.
Unknown
(Japanese? 19th century)
[Japanese woman chopping vegetable], 1880s
Tinted albumen print
19.0 x 24.0 cm
AGO accession#: 2003/1373.37



Figure 20.
Unknown
(Japanese? 19th century)
[Japanese woman in kimono (traditional Japanese garment) playing drum], 1880s
Tinted albumen print

24.0 x 19.3 cm

AGO accession#: 2003/1373.44



Figure 21.

Kusakabe Kimbei

(Japanese 1841-1932)

Imaichi Nikko, Road, 1880s

Tinted albumen print

20.3 x 26.4 cm

Hall Collection



Figure 22.

Unknown

(Japanese? 19th century)

Imaichi Road Nikko, 1880s

Tinted albumen print

19.9 x 25.2 cm

AGO accession#: 2003/1373.17

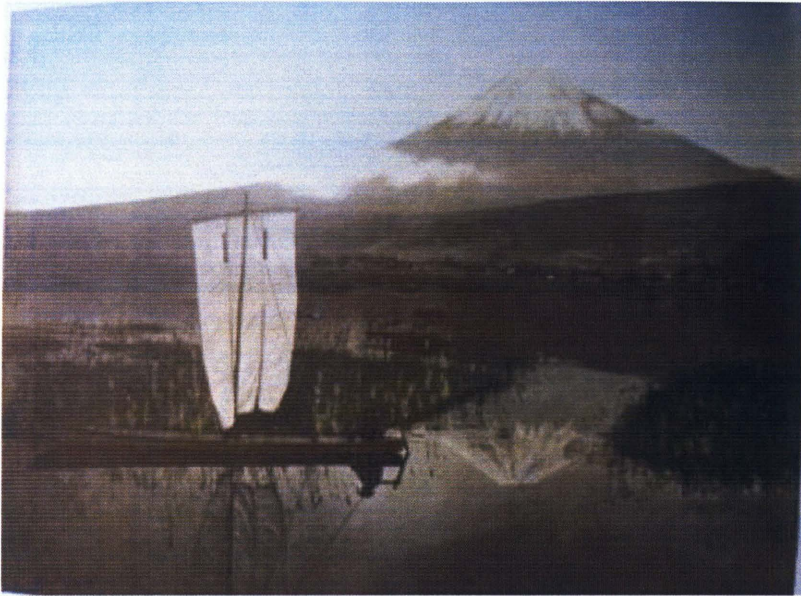


Figure 23.

Kusakabe Kimbei

(Japanese 1841-1932)

Fujiyama from Tagonoura, 1890

Tinted albumen print

20.2 x 26.4 cm

Hall Collection

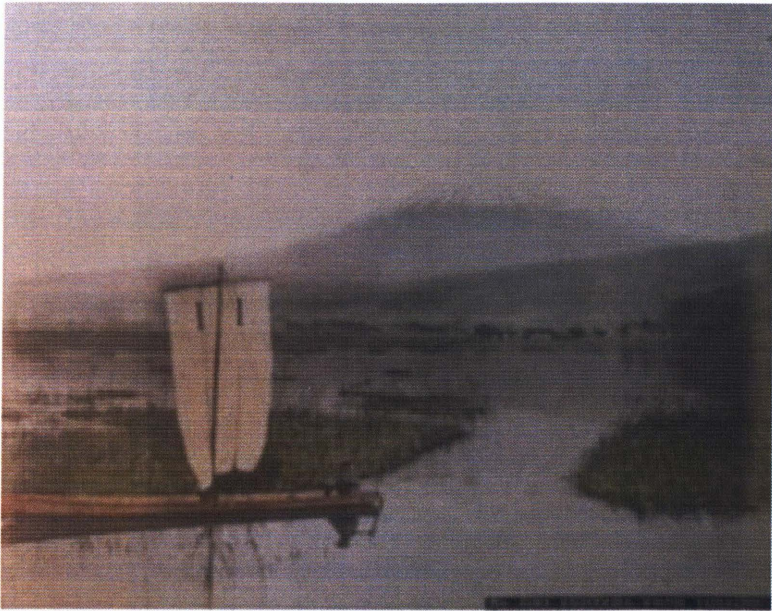


Figure 24.
Unknown
(Japanese? 19th century)
Fujiyama from Tokaido, 1880s
Tinted albumen print
20.0 x 25.1 cm
AGO accession#: 2003/1372.37

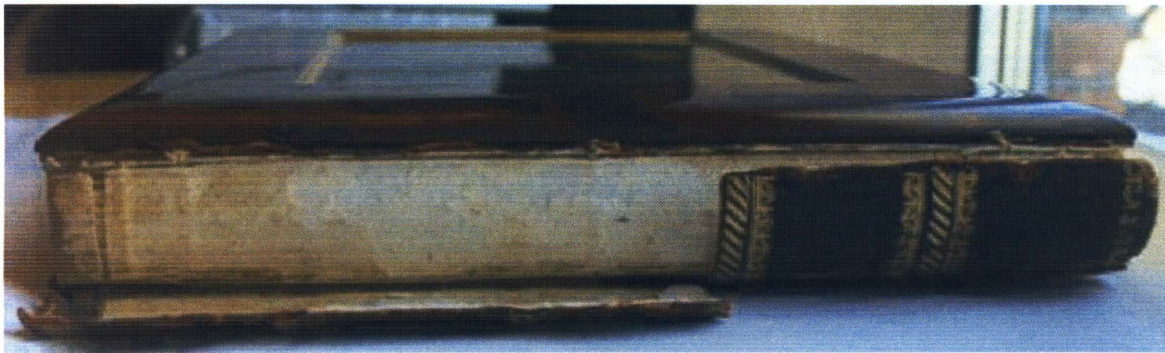


Figure 25.
Adolfo Farsari [attributed to]
(Italian 1841-98)
Album 1 (views of Kobe, Kioto...), 1880s
partially separated leather spine cover
AGO accession#: 2003/1372



Figure 26.
Adolfo Farsari [attributed to]
(Italian 1841-98)
Album 2 (views of Tokyo, Nikko, Yokohama), 1880s
missing section of leather spine covering
AGO accession#: 2003/1373



Figure 27.
Adolfo Farsari [attributed to]
(Italian 1841-98)
Album 1 (views of Kobe, Kioto...), 1880s
buckled and warped album pages
AGO accession#: 2003/1372

B. Recommendations for preservation and storage

One of the main causes of deterioration to these albums is the penetration of air. Storing the album in a box of non-reactive materials in an environment of controlled temperature and humidity will reduce the exposure to oxidative elements and eliminate the majority of factors that are potential causes for deterioration. The following guide lists the most appropriate conditions for storage and exhibition, and also describes the most common signs of deterioration that appear on 19th century Japanese tinted albumen prints.

Recommended conservation conditions for 19th-Century Photographic Prints.

Relative Humidity: 30-40%

Temperature: $18 \pm 1^{\circ}\text{C}$

Air Filtration for Particles

Air Purification to Remove Oxidant and Sulphurant gasses

Lignin and Acid Free Cellulose Materials

Use only Cellulose Triacetate, Polyester (Polyethylene Terephthalate) and Polyethylene Plastics - no PVC (Polyvinyl Chloride) or any Materials containing Chlorine or Sulphur.

Recommended Lighting Conditions for the Display of Japanese 19th-Century Albumen Prints

Always use lights with UV Filter

Protect against Sunlight

Light Level: 50 Lux (5 foot-candles)

Exhibition time not to exceed 250 hours.

Photochemical Damage to Hand-coloured Albumen Prints

Yellowing of the Albumen Protein

Embrittling of the Cellulose

Fading of Organic Pigments

Degradation of Lignin producing Substances which Stain Prints and Attack Silver Images

Acceleration of Chemical Reactions⁴¹

⁴¹ Annabelle Simon, "Nineteenth Century Japanese Photography: Techniques, Conservation and Restoration," France, 1998, http://www.oldjapan.co.uk/article_techniques.html.

C. Catalogue listing of both albums

Album Number	Album Page Number	TI - Title	Location of Typesetting on Print	NTRLT - Inscriptions	Album page: HT - Height (cm)	Album page: WI - Width (cm)	Print: IHT - Image Height (cm)	Print: IWI - Image Width (cm)
1	1	Harbor of Kobe	BR	Inscribed on recto: '938 HARBOR OF KOBE.'	30.5	38.7	19.8	25.2
1	2	Nunobiki Waterfall at Kobe	BL	Inscribed on recto: 'No. 468 NUNOBIKI WATER FALL AT KOBE.'	30.5	38.7	25.0	19.8
1	3	Road to Nara	BR	Inscribed on recto: '948 NARA.'	30.5	38.7	19.8	25.2
1	4	Sarusawa pond at Nara	BL	Inscribed on recto: '168A. SARUSAWA POND AT NARA.'	30.5	38.7	19.8	25.2
1	5	Deer with antlers at entrance to Kasuga Temple at Nara [as on album cover]	BL	Inscribed on recto: 'No.101A ENTRANCE TO KASUGA TEMPLE AT NARA.'	30.5	38.7	19.8	25.2
1	6	Forest path			30.5	38.7	25.2	19.8
1	7	Religious ceremony			30.5	38.7	19.8	25.2

1	8	Castle overlooking stone water basin			30.5	38.7	20.0	25.2
1	9	Busy street of shops in Osaka	BL	Inscribed on recto: '76B OSAKA STREET.'	30.5	38.7	19.9	25.2
1	10	Yaami Hotel at Kioto	BR	Inscribed on recto: '138A. YAAMI HOTEL AT KIOTO.'	30.5	38.7	19.8	25.2
1	11	Gion street at Kioto	BR	Inscribed on recto: 'No. 622. GION STREET AT KIOTO.'	30.5	38.7	19.9	25.2
1	12	Stairs to Chionin Gate at Kioto	BR	Inscribed on recto: 'No. 600. CHIONIN GATE AT KIOTO.'	30.5	38.7	19.8	25.2
1	13	Chionin Temple at Kioto	BL	Inscribed on recto: 'No. 584.A CHIONIN TEMPLE AT KIOTO.'	30.5	38.7	19.9	25.2
1	14	Kiyomizu Temple at Kioto	BL	Inscribed on recto: 'No. 583. KIYOMIZU TEMPLE AT KIOTO.'	30.5	38.7	19.8	25.2

1	15	Kiyomizu at Kyoto	BR	Inscribed on recto: '928 KİYOMIZU AT KIOTO.'	30.5	38.7	19.9	25.2
1	16	Kiyomizu Pagoda at Kyoto	BL	Inscribed on recto: 'No. 103A. KİYOMIZU PAGODA AT KIOTO.'	30.5	38.7	25.2	19.9
1	17	Osaka at Kyoto	BL	Inscribed on recto: '915 (illegible) OZAKA AT KIOTO.'	30.5	38.7	25.2	19.9
1	18	Sanjiyo at Kyoto	BL	Inscribed on recto: '922 SANJIYO AT KIOTO.'	30.5	38.7	19.8	25.2
1	19	Nishi Otani at Kyoto	BR	Inscribed on recto: '228 NISHI OTANI AT KIOTO.'	30.5	38.7	19.8	25.2
1	20	Nishi Otani at Kyoto, 2	BL	Inscribed on recto: 'No. 627. NISHI OTANI AT KIOTO.'	30.5	38.7	25.2	19.9
1	21	Mikado Gate at Kyoto	BL	Inscribed on recto: '924 MIKADO GATE AT KIOTO.'	30.5	38.7	19.8	25.2

1	22	Honganji Kioto	BL	Inscribed on recto: '457 HONGANJI KIOTO.'	30.5	38.7	19.9	25.2
1	23	Interior of Honganji Temple	BR	Inscribed on recto: '1050 INTERIOR OF HONGANJI TEMPLE'	30.5	38.7	19.8	25.1
1	24	Sanjiu Sangendo at Kioto	BL	Inscribed on recto: '108B. SANJIU SANGENDO AT KIOTO.'	30.5	38.7	19.8	25.2
1	25	[Man and boy on thickly forested path]			30.5	38.7	19.9	25.1
1	26	Ginkakuji Garden at Kioto	BR	Inscribed on recto: '910 GINKAKUJI GARDEN AT KIOTO.'	30.5	38.7	25.2	19.8
1	27	Boot pine tree at Kioto	BL	Inscribed on recto: '136A. BOOT PINE TREE AT KIOTO.'	30.5	38.7	19.8	25.2
1	28	Kinkakuji Garden at Kioto	BR	Inscribed on recto: '917 KINKAKUJI GARDEN AT KIOTO.'	30.5	38.7	19.8	25.2

1	29	Kinkakuji Garden at Kyoto, 2	BR	Inscribed on recto: '920 C KINKAKUJI GARDEN AT KIOTO'	30.5	38.7	19.9	25.2
1	30	Rapid at Kyoto	BL	Inscribed on recto: 'No. 102A. RAPID AT KIOTO.'	30.5	38.7	19.9	25.2
1	31	Katsuragawa Rapids at Kyoto	BR	Inscribed on recto: '171A. KATSURAGA WA RAPIDS AT KIOTO.'	30.5	38.7	19.5	25.0
1	32	Hozugawa, a rapids at Kyoto	BL	Inscribed on recto: '901 HOZUGAWA, A RAPIDS, AT KIOTO.'	30.5	38.7	19.8	25.0
1	33	Miidera at Otsu	BL	Inscribed on recto: '1083 MIIDERA AT OTSU'	30.5	38.7	19.9	25.2
1	34	Lake of Biwa from Ishiyama	BL	Inscribed on recto: '1084 Lake of Biwa From Ishiyama'	30.5	38.7	19.8	25.2
1	35	Large pine tree at Karasaki	BL	Inscribed on recto: '1096 Large Pine Tree at Karasaki'	30.5	38.7	19.9	25.1

1	36	Nagoya Castle	BL	Inscribed on recto: '555B. NAGOYA CASTLE.'	30.5	38.7	19.7	24.9
1	37	Fujiyama from Tokaido	BR	Inscribed on recto: 'No. 1064 FUJIYAMA FROM TOKAIDO.'	30.5	38.7	20.0	25.1
1	38	Road at Miyanoshita	BL	Inscribed on recto: '617 ROAD AT MIYANOSHITA'	30.5	38.7	25.2	20.0
1	39	Road at Miyanoshita, 2	BL	Inscribed on recto: '616 ROAD AT MIYANOSHITA'	30.5	38.7	25.2	20.0
1	40	Hakone	BR	Inscribed on recto: '242 HAKONE, TOU, NO, SAWA.'	30.5	38.7	19.9	25.1
1	41	[Houses in mountainside]			30.5	38.7	19.8	25.2
1	42	Road at Kiga	BR	Inscribed on recto: '619 ROAD AT KIGA'	30.5	38.7	19.8	25.2

1	43	Miyagino, near Kiga	BL	Inscribed on recto: '631 MIYAGINO, NEAR KIGA'	30.5	38.7	19.9	25.3
1	44	Lake Hakone	BL	Inscribed on recto: '602 LAKE HAKONE'	30.5	38.7	19.8	25.1
1	45	Fujiyama from Hakone Lake	BR	Inscribed on recto: '1664. Fujiyama from Hakone Lake'	30.5	38.7	19.9	25.2
1	46	Hakone Lake	BL	Inscribed on recto: '606 HAKONE LAKE'	30.5	38.7	19.8	25.1
1	47	Hakone	BR	Inscribed on recto: '814 HAKONE.'	30.5	38.7	19.8	24.8
1	48	Ubago Hakone	BR	Inscribed on recto: '815 UBAGO HAKONE.'	30.5	38.7	19.9	25.2
1	49	Owaki-Dani	BL	Inscribed on recto: 'OWAKI-DANI.'	30.5	38.7	19.8	25.2
1	50	Fujiyama from Otome Toge	BL	Inscribed on recto: '414 FUJI-YAMA FROM OTOME TOGE.'	30.5	38.7	19.9	25.3

Album Number	Album Page Number	TI - Title	Location of Typesetting on Print	NTRLT - Inscriptions	Album page: HT - Height (cm)	Album page: WI - Width (cm)	Print: IHT - Image Height (cm)	Print: IWI - Image Width (cm)
2	1	[Priest and boy next to bell in front of entrance]			30.5	38.7	19.9	25.2
2	2	Tokaido	BL	Inscribed on recto: 'No. 217 TOKAIDO.'	30.5	38.7	20.0	25.2
2	3	Moat at Tokyo	BL	Inscribed on recto: 'No. 138B MOAT AT TOKYO.'	30.5	38.7	19.8	25.2
2	4	Cherry Blossoms at Uyeno Park	BL	Inscribed on recto: '428 CHERRY BLOSSOMS AT UYENO PARK'	30.5	38.7	19.9	25.2
2	5	Wisteria [Girl sitting under wisteria next to pond]	BL	Inscribed on recto: 'No. 498 WISTERIA.'	30.5	38.7	20.0	25.3
2	6	Wisteria Blossoms [Mother and children under wisteria]	BR	Inscribed on recto: '1253 WISTERIA BLOSSOMS'	30.5	38.7	19.8	25.2
2	7	[Family on bridge over pond]			30.5	38.7	19.9	25.2
2	8	Shiba Tokyo	BR	Inscribed on recto: '277 SHIBA TOKYO'	30.5	38.7	19.9	25.1

2	9	Shiba at Tokyo, 2	BL	Inscribed on recto: '538 SHIBA AT TOKYO.'	30.5	38.7	19.9	25.2
2	10	Temple at Shiba, Tokyo	BL	Inscribed on recto: 'No. 143B TEMPLE AT SHIBA, TOKYO'	30.5	38.7	19.9	25.1
2	11	Shiba at Tokyo, 2 [Man kneeling on front steps of temple]	BR	Inscribed on recto: '528 SHIBA AT TOKYO.'	30.5	38.7	20.0	25.0
2	12	Time Bills at Tokyo [two boys on bell tower]	BR	Inscribed on recto: 'No. 289 TIME BILLS AT TOKIO.'	30.5	38.7	25.2	19.8
2	13	Temple at Uyeno Park Tokyo	BL	Inscribed on recto: 'o. 1040A. TEMPLE AT UYENO PARK TOKYO.'	30.5	38.7	20.0	25.2
2	14	Takinogawa near Tokyo [couple on bridge over pond in park]	BL	Inscribed on recto: 'No. 988 TAKINOGAWA NEAR TOKYO.'	30.5	38.7	19.8	25.2
2	15	Tea House at Oji	BL	Inscribed on recto: '263 TEA HOUSE AT OJI.'	30.5	38.7	19.8	25.2

2	16	Sengakuji at Shinagawa	BR	Inscribed on recto: '220 SENGAKUJI AT SHINAGAWA'	30.5	38.7	19.8	25.2
2	17	Imaichi Road Nikko [tree-lined road]	BR	Inscribed on recto: '743 IMAICHI ROAD NIKKO.'	30.5	38.7	19.9	25.2
2	18	[stone bridge over river/stream]			30.5	38.7	19.8	25.2
2	19	Niwomon Gate of Nikko	BR	Inscribed on recto: 'No. 424 NIWOMON GATE OF NIKKO.'	30.5	38.7	20.0	25.0
2	20	Pagoda at Nikko	BR	Inscribed on recto: '757 PAGODA AT NIKKO.'	30.5	38.7	25.2	19.9
2	21	Mizuya at Nikko	BL	Inscribed on recto: '713 MIZUYA AT NIKKO.'	30.5	38.7	19.8	25.2
2	22	Yomeimon Gate of Nikko	BR	Inscribed on recto: 'No. 346 YOMEIMON GATE OF NIKKO.'	30.5	38.7	19.8	25.2

2	23	Mikado's room of interior at Nikko Temple	BL	Inscribed on recto: '658. MIKADO'S ROOM OF INTERIOR AT NIKKO TEMPLE.'	30.5	38.7	19.5	24.5
2	24	Stone steps at Nikko	BL	Inscribed on recto: '711 STONE STEPS AT NIKKO.'	30.5	38.7	25.2	19.8
2	25	Tomb Eayasu Shogun at Nikko	BL	Inscribed on recto: '714 TOMB EAYASU SHOGUN AT NIKKO.'	30.5	38.7	19.8	25.2
2	26	Kamakura [road in village]	BR	Inscribed on recto: 'KAMAKURA 223'	30.5	38.7	19.5	25.5
2	27	Daibutsu at Kamakura [large Buddha statue]	BL	Inscribed on recto: '574. DAIBUTSU AT KAMAKURA.'	30.5	38.7	19.8	25.2
2	28	Rever [sic] to Enoshima	BR	Inscribed on recto: 'No. 52B. REVER TO ENOSHIMA.'	30.5	38.7	19.9	25.2
2	29	Enoshima	BR	Inscribed on recto: '1009. ENOSHIMA.'	30.5	38.7	20.0	25.2

2	30	Boys Festival Yokohama	BL	Inscribed on recto: '164A BOYS FESTIVAL YOKOHAMA'	30.5	38.7	19.9	25.0
2	31	The 101 Stone Steps at Yokohama	BR	Inscribed on recto: 'No. 439 THE 101 STONE STEPS AT YOKOHAMA'	30.5	38.7	20.2	25.2
2	32	Mississippi Bay Yokohama	BL	Inscribed on recto: '984 MISSISSIPPIB AY YOKOHAMA. '	30.5	38.7	19.7	25.2
2	33	[Ships in harbor]			30.5	38.7	19.6	25.2
2	34	[Interior of room with mats and bonsai trees]			30.5	38.7	19.9	25.2
2	35	[Two Japanese women in <i>kimono</i> (traditional Japanese garment) bowing to each other in room]			30.5	38.7	19.3	24.0
2	36	[Two Japanese women engaged in tea ceremony]			30.5	38.7	19.3	24.0

2	37	[Japanese woman chopping vegetable]			30.5	38.7	19.0	24.0
2	38	[Japanese woman playing <i>samisen</i> (stringed musical instrument)]			30.5	38.7	19.2	24.0
2	39	[Japanese women playing <i>samisen</i> (stringed musical instrument) and posing with fans]			30.5	38.7	19.3	24.0
2	40	[Group of Japanese women sitting outside on mats]			30.5	38.7	19.2	24.0
2	41	[Japanese women wading in water with baskets]			30.5	38.7	19.2	24.0
2	42	[Japanese women in <i>kimono</i> (traditional Japanese garment) being pulled in <i>jinrikisha</i> (rickshaw)]			30.5	38.7	19.3	24.0
2	43	[Japanese women with children in park]			30.5	38.7	19.3	24.0

2	44	[Japanese woman in <i>kimono</i> (traditional Japanese garment) playing drum]			30.5	38.7	24.0	19.3
2	45	[Japanese woman arranging another woman's hair]			30.5	38.7	24.0	19.3
2	46	[Group of young Japanese boys dressed in costume]			30.5	38.7	19.2	24.0
2	47	[Japanese woman being carried in <i>kago</i> (sedan chair) and two bearers]			30.5	38.7	19.4	24.1
2	48	[Field workers picking from bushes with baskets]			30.5	38.7	19.2	24.0
2	49	Rice planting	BL	Inscribed on recto: '1016 RICE PLANTING'	30.5	38.7	19.2	24.1
2	50	[Japanese woman with scarf and umbrella]			30.5	38.7	24.0	19.3

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