

GLOBETROTTERS' JAPAN: PLACES

FOREIGNERS ON THE TOURIST CIRCUIT IN MEIJI JAPAN

BY ALLEN HOCKLEY

Globetrotter
Tourism

Travelling Meiji Japan

The Business
of Photography

Souvenir Albums

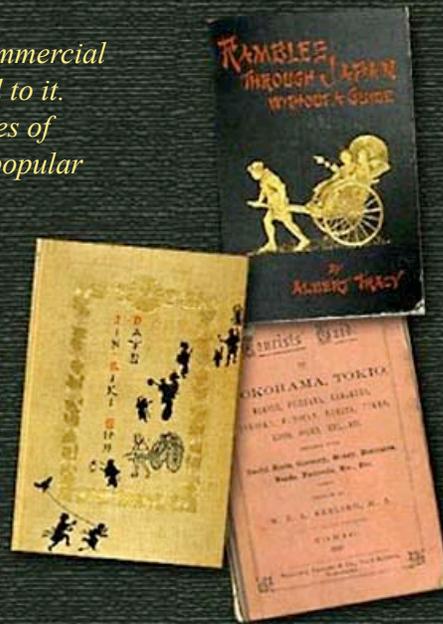
Sources &
Resources



In the 1870s Japan emerged as a favorite destination for a new breed of tourist. Globetrotters, as they were called, arrived in the treaty ports in ever increasing numbers, stayed in new hotels built especially for them, visited scenic spots and famous places that they had read about in guidebooks, newspapers, or accounts written by other travelers, then moved on to other ports of call. Dozens of commercial photography studios boasting large inventories catered specifically to globetrotter tastes and sensibilities. Photographs bound in luxurious lacquer-covered albums became the most popular souvenirs globetrotters collected to memorialize their visits to Japan.

This site introduces the experience of globetrotter travel to Japan and the commercial photography business that was integral to it. It reconstructs globetrotters' experiences of Japan through a selection of the most popular scenic views and costumes of the globetrotter era.

Primary sources in the form of guidebooks and travel accounts are used to explain why the subjects depicted in these photographs were so central to the globetrotter experience of Japan.



The Advent of Globetrotter Tourism

Thomas Cook, founder of the travel company that still bears his name, initiated the age of globetrotter tourism in the early 1870s when he led eight people on his first round-the-world tour. His group departed from Liverpool on September 26, 1872, steamed the Atlantic to New York, and then crossed North America by rail. From San Francisco they sailed to Yokohama, where they toured the sights of Tokyo before continuing by boat to

Osaka and through the Inland Sea to Nagasaki. They visited Shanghai while en route to Singapore. From there they sailed to India, stopping briefly in Madras before disembarking in Calcutta for an extensive rail tour of the Indian subcontinent. Boarding a ship once again in Bombay, they sailed through the Red Sea and the Suez Canal to the Mediterranean. From there, they used well-established routes Cook had pioneered in the 1860s to return to England. It took 222 days to complete the entire journey.

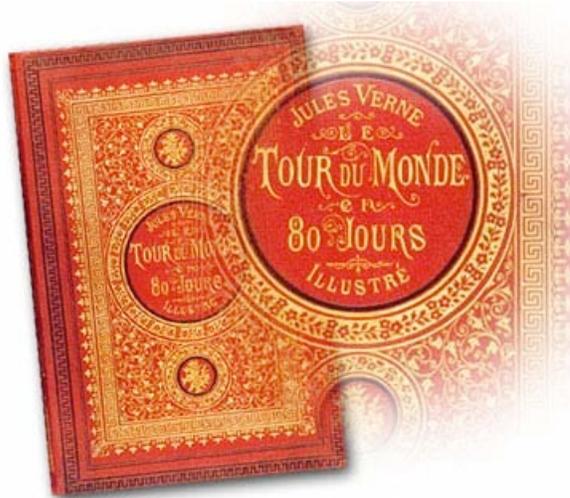
Cook got his start in the travel business in the late 1840s organizing "Tartan Tours" of Scotland and excursions to the Lake District of England. He traveled with small enthusiastic groups, for which he personally negotiated excursions, transport, accommodation, and meals while en route. This business plan, which he used for all the routes he pioneered including his round-the-world venture, enabled Cook to scout viable excursions and establish new contacts he would need for future tours. Cook acquired a national profile as England's premier travel service in 1851 by organizing inexpensive rail travel and accommodations for those wishing to visit the Great Exhibition in London. By the mid 1850s he was providing tours to various places in Europe. Egypt and Palestine emerged as popular and profitable destinations in the late 1860s.

Cook's round the world tour of 1872 was made possible by several local developments in transportation networks. The initiation of regular service between San Francisco and Yokohama in 1867 made trans-Pacific crossings a regular affair. Completion of the Suez Canal in autumn 1869 made travel to S.E. Asia and the Far East far more accessible by eliminating reliance on treacherous sea routes down the African coast and around the Cape of Good Hope and overland routes through the Middle East. Trans-continental rail through Canada and the U.S. in the late 1860s opened up North America to adventurous travelers. By the time Cook toured the world, local steamship and rail companies had filled the smaller gaps in his global route.

Cook's first round-the-world journey sparked tremendous interest among the increasingly mobile populations of Europe and America. Sensing the potential of world tours, rival companies quickly developed their own routes. Competition soon stiffened: the *Excursionist*, a travel magazine published by Cook, took great pride in noting a failed French attempt to duplicate his journey in 1879. Cook's journey is also thought to have inspired Jules Verne's *Around the World in Eighty Days*.

Gilded cover of the French first edition of Jules Verne's Around the World in Eighty Days, published on January 30, 1873 (with an inset enlargement of the title).

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Verne completed the novel in December of 1872 while Cook was still en route, but Verne family records indicate he was inspired by a leaflet Cook had published to promote his trip. The popularity of Cook's tours and Verne's novel encouraged adventurers and enterprising journalists to complete the trip in the shortest possible time. Nellie Bly, a reporter on assignment for her employer, the *New York World*, was first to break the eighty-day benchmark fictionalized in Verne's novel. She departed from Hoboken Pier on November 14, 1889 at 9:30 a.m. and returned—to much celebration—seventy-two days, six hours, eleven minutes, and fourteen seconds later. George Griffiths broke this record in 1894, completing the journey, which he booked entirely through Cook's company, in sixty-five days.

Globetrotters in Japan

Although the term was not in common use at the time, the beginning of the globetrotter phenomenon in Japan can be dated to 1867 when the Pacific Mail and Steamship Company began offering regular service between San Francisco and Yokohama.

Felice Beato, one of the early pioneers of tourist photography in Japan, commemorated this event in a caption he paired with a panoramic photograph of Yokohama showing several ships in the harbor: "In January 1867, the first of splendid steamers belonging to the Pacific Mail Steam-ship Company made her appearance from San Francisco; as the Head Quarters of the Company in the East are at Yokohama, an additional guarantee is afforded for its future consequence." Beato was referring to the voyage of the Colorado, the ship on which Cook's group would later book passage for his first world tour in 1872.



Photograph of Yokohama harbor; with an enlargement (overlay) of the many ships from abroad. By Felice Beato, ca. 1869.

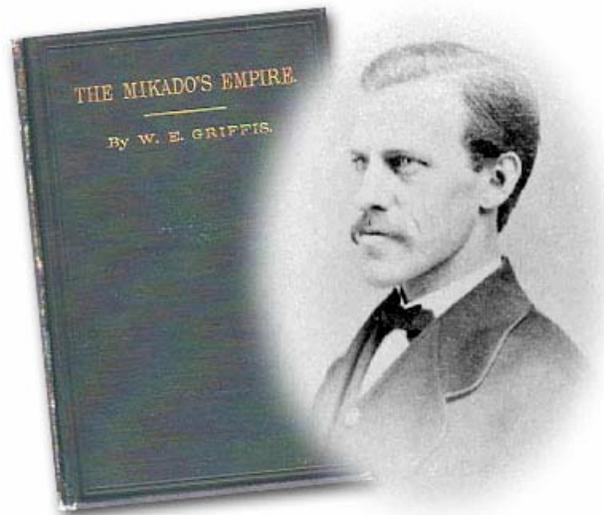
[Collection of the Hood Museum at Dartmouth College. bjh45]

With regular trans-Pacific service bringing increasing numbers of tourists to Japan, long-term residents of the treaty ports began noting their presence with more frequency. Writing in *The Mikado's Empire*, published in 1876 but based on his experiences from 1870 to 1874, William Elliot Griffis noted:

"The four great steamship agencies at present in Yokohama are the American Pacific Mail, the Oriental and Occidental; the English Peninsular and Oriental Steam Navigation Company; and the French Messageries Maratime Paquet Postes Francais. The Ocean Steamship Company has also an agency here. The native lines of mail steamers Mistu Bishi (Three Diamonds) also make Yokohama their terminus. The coming orthodox bridal tour and round-the-world trip will soon be made via Japan first, then Asia, Europe, and America."

William Elliot Griffis and his book, The Mikado's Empire, published 1876

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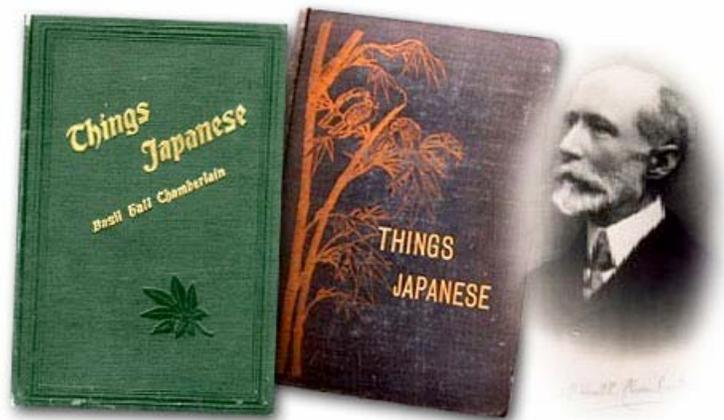


Griffis concludes this passage with the first use of the term globetrotters in a Japan-related publication. He refers to them as “circummundane tourists” and notes that they “have become so frequent and temporarily numerous in Yokohama as to be recognized as a distinct class. In the easy language of the port, they are called ‘globe-trotters.’”

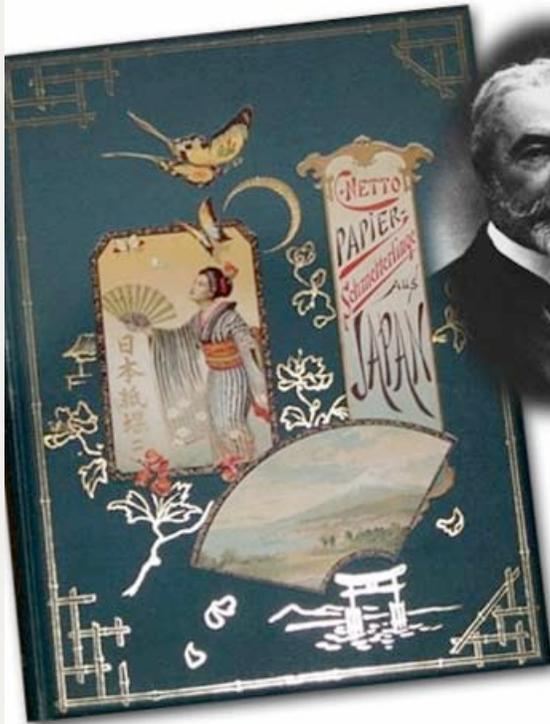
The behavior of globetrotters inspired much critical commentary wherever in the world they appeared, Japan included. Basil Hall Chamberlain, a highly influential scholar, included a tongue-in-cheek taxonomy of globetrotters in *Things Japanese: Being Notes on Various Subjects Connected With Japan*, first published in 1889 and reprinted in several later editions.

Basil Hall Chamberlain and several early editions of his book, Things Japanese, first edition published 1890 (right).

[gj40046]



His description, worth quoting in full for what it reveals of the attitudes toward globetrotters among long-term residents of Japan’s foreign community, was translated from Netto’s *Papierschmetterlinge aus Japan*, which Chamberlain describes as the “liveliest and best of all popular books on Japan.” An excerpt about globetrotters follows.



*Curt Netto (1847–1909)
and his book
Papierschmetterlinge aus
Japan, which Chamberlain
describes as the “liveliest
and best of all popular
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excerpt about globetrotters
follows.*

Globe-trotter is the technical designation of a genus which, like the phylloxera and the Colorado beetle, had scarcely received any notice till recent times, but whose importance justifies us in devoting a few lines to it. It may be subdivided, for the most part, into the following species:

1. Globe-trotter communis. Sun-helmet, blue glasses, scant luggage, celluloid collars. His object is a maximum of traveling combined with a minimum of expense. He presents himself to you with some suspicious introduction or other, accepts with ill-dissembled glee your lukewarm invitation to him to stay, generally appears too late at meals, makes daily enquiries concerning jinrikisha fares, frequently invokes your help as interpreter to smooth over money difficulties between himself and the jinrikishamen, offers honest curio-dealers who have the entre to your house one-tenth of the price they ask, and loves to occupy your time, not indeed by gaining information from you about Japan (all that sort of thing he knows already much more thoroughly than you do), but by giving you information about India, China, and America, —places with which you are possibly as familiar as he. When the time for departure approaches, you must provide him with introductions even for places he has no present intention of visiting, but which he might visit. You will be kind enough, too, to have his purchases here packed up, —but, mind, very carefully. You will also see after freight and insurance, and dispatch the boxes to the address in Europe which he leaves with you. Furthermore, you will no doubt not mind purchasing and seeing to the packing of a few sundries which he himself has not had time to look after.

2. Globe-trotter scientificus. Spectacles, microscope, a few dozen note-books, alcohol, arsenical acid, seines, butterfly nets, other nets. He travels for special scientific purposes, mostly natural-historical (if zoological, then woe betide you!). You have to escort him on all sorts of visits to Japanese officials, in order to procure admittance for him to collections, museums, and libraries. You have to invite him to meet Japanese savants of various degrees, and to serve as interpreter on each such occasion. You have to insinuate researches concerning ancient Chinese books, to discover and engage the services of translators, draughtsmen, flyers and stuffers of specimens. Your spare room gradually develops into a museum of natural

history, a fact you can smell at the very threshold. In this case, too, the packing, passing through the custom-house, and dispatching of the collection falls to your lot; and happy are you if the objects arrive at home in a good state of preservation, and you have not to learn later on that such and such an oversight in packing has caused "irreparable" losses. Certain it is that, for years after, you will be reminded of your inquisitive guest by letters wherein he requests you to give him the details of some scientific specialty whose domain is disagreeably distant from your own, or to procure for him some creature or other which is said to have been observed in Japan at some former period.

3. Globe-trotter elegans. Is provided with good introductions from his government, generally stops at a legation, is interested in shooting, and allows the various charms of the country to induce him to prolong his stay.

4. Globe-trotter independens. Travels in a steam-yacht, generally accompanied by his family. Chief goal of his journey: an audience with the Mikado.

5. Globe-trotter princeps. Princes or other dignitaries recognizable by their numerous suite, and who undertake the round journey (mostly on a man of war) either for political reasons or for the purposes of self-instruction. This species is useful to foreign residents, in so far as the receptions and fetes given in their honour create an agreeable diversion.

We might complete our collection by the description of a few other species, eg., the Globe-trotter desperatus, who expends his utmost farthing on a ticket to Japan with the hope of making a fortune there, but who, finding no situation, has last to be carted home by some cheap opportunity at the expense of his fellow-countrymen. Furthermore might be noticed the Globe-trotter dolosus, who travels under some high-sounding name and with doubtful banking account, merely in order to put as great a distance as possible between himself and the home police. Likewise the Globe-trotter-locustus, the species that travels in swarms, perpetually dragged around the universe by Cook and the likes of Cook ... Last, but not least, just a word for the Globe-trotter amabilis, a species which is fortunately not wanting and which is always welcome. I mean old friends and the new, whose memory lives fresh in the minds of our small community, connected as it is with the recollection of happy hours spent together. Their own hearts will tell them that not they, but others, are pointed at in the foregoing—perhaps partly too harsh—description.

Chamberlain's *Things Japanese*, arranged like an encyclopedia with topics listed alphabetically, included an entry titled "Books on Japan," which describes and recommends several scholarly publications on Japanese history and culture. Griffis' *Mikado's Empire*, noted above, was highly praised as a reliable source. But Chamberlain also took this opportunity to comment on what he thought were poor or inaccurate sources. He dismissed novels as something "we have never been able to make up our mind to dip into." Travel books, for which he noted that "there is literally no end to the making of them," bore the brunt of his ire. He singled out one title in particular for special scrutiny: "Perhaps the most entertaining specimen of globe-trotting literature of another caliber is that much older book, Miss Margaretha Wepper's *North Star and Southern Cross*. We do not wish to make any statement which cannot be verified, and therefore we will not say that the author is as mad as a March hare. Her *idée fixe* seems to have been that every foreign man in Yokohama and "Jeddo" mediated an assault on her. As for the Japanese, she dismisses them as 'disgusting creatures.'" In later editions of *Things Japanese*, Chamberlain expanded his list of globetrotter publications to include letters to the Times, 1892 written by Rudyard Kipling, which he described favorably as "the most graphic ever penned by a globetrotter, —but then what a globetrotter." But Kipling was the exception; Chamberlain's general disdain for travel books had sharpened considerably. He described them as "the ordinary low level of globe-trotting literature —twaddle enlivened by statistics at second hand."

Criticisms aside, it is noteworthy that Chamberlain applies the term globetrotter retroactively to Wepper. Although her book was published in 1876, she visited Japan in the 1860s, well before the term globetrotter had entered common usage. For Griffis, Chamberlain, and other Westerners who resided in Japan for extended periods, the term globetrotters took on an expanded meaning. One need not be traveling around the world to be a globetrotter; shorter journeys to the Far East or even just Japan could qualify as globetrotting. More specifically, the term connoted a manner of travel—commercial tours—and the attitudes it engendered. It implied a superficial engagement with the places, people, and culture one encountered. “Globe-trotter locusts the species that travels in swarms, perpetually dragged around the universe by Cook, or the likes of Cook” sums up precisely what Chamberlain had in mind when he wrote disparagingly about the globetrotter phenomenon in Japan.

Brinkley's *Japan* courtesy of Hood Museum of Art, Dartmouth College

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Travelling Meiji Japan

The globetrotter phenomenon in Japan, noted at its inception by Griffis and parodied at its peak by Chamberlain, was facilitated, in part, by resumption of imperial rule—the Meiji Restoration, as it was known—in 1868. The leaders of the new government recognized the need for more open interaction with Western nations in order for Japan to modernize rapidly. Hiring foreign expertise was one of several new policy initiatives enacted in the early 1870s toward this end. Much of this expertise directly facilitated the growth in tourism. Foreign engineers, architects, and naval designers helped build Japan's first railroads, taught Western-style construction techniques used in modern hotels, and helped Japan build a fleet of modern steamships that would eventually compete for globetrotter business in the Far East.



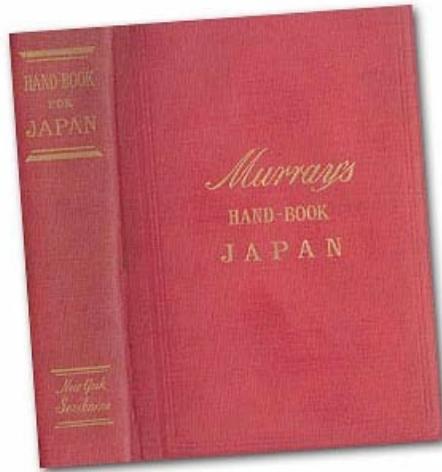
“Fukuzumi Hotel at Yumoto, Hakone”.
Photo published in Brinkley's Japan, ca. 1890

[gj10104]

As a result of these policies, a generation of foreign specialists emerged with the requisite language skills and personal experience necessary to produce far more thorough and accurate accounts of Japan and its culture. Griffis and Chamberlain exemplify this development. Both were employed as teachers and, like other foreign employees, their contracts gave them more mobility than their predecessors who were confined for the most part to the treaty ports. More important, they had ample opportunity to interact with educated Japanese on a daily basis. *The Mikado's Empire* and *Things Japanese* could not have been written without these experiences and contacts. For these reasons, their publications quickly became required reading for travelers visiting Japan.

Increased travel to Japan generated the need for guidebooks. In 1873, Griffis authored *The Tokio Guide*, one of the earliest examples. It combined personal observation, informed commentary, and practical advice—essential features still required of any good travel guide. With its singular focus on the city of Tokyo, Griffis' guide was small by comparison to *A Handbook for Travellers in Central and Northern Japan*, a 500-page

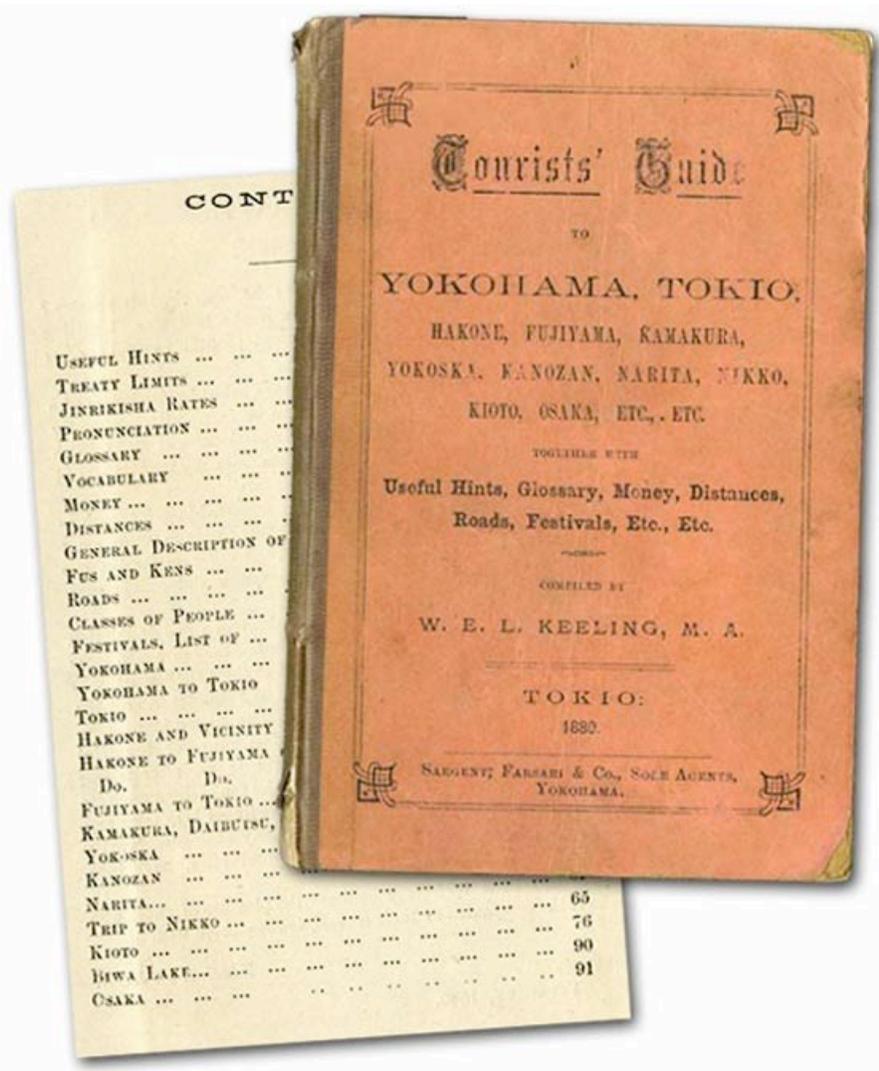
tome authored by Ernest Satow and A. G. S. Hawes in the early 1880s. Satow and Hawes' handbook set new standards for thoroughness, becoming not just a guidebook for travelers but also a valuable reference for scholarly research on Japan. In 1889, Chamberlain co-authored with W.B. Mason an extensive and similarly authoritative guide titled *Handbook for Travellers in Japan*. Updated and reissued in several subsequent editions, the popularity of this guidebook extended into the early-20th century.



In 1889, Chamberlain co-authored with W.B. Mason an extensive and authoritative guide titled Handbook for Travellers in Japan. Updated and reissued in several subsequent editions, the popularity of this guidebook extended into the early-20th century.

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While these more voluminous publications appealed to adventurous travelers who were willing to get off the commercialized tourist routes and explore more remote destinations, globetrotters generally preferred guidebooks targeted more specifically to their limited range of potential experiences. W. E. L. Keeling's 1880 *Tourists' Guide to Yokohama, Tokio, Hakone, Fujiyama, Kamakura, Yokoska, Kanozan, Narita, Nikko, Kioto, Osaka, Etc., Etc.* provided a far more portable guidebook that focused on the globetrotter market.



W. E. L. Keeling's 1880 Tourists' Guide to Yokohama, Tokio, Hakone, Fujiyama, Kamakura, Yokoska, Kanozan, Narita, Nikko, Kioto, Osaka, Etc., Etc. provided a portable guidebook that focused on the globetrotter market.

[gj30001a]

The introduction includes a range of general information deemed useful for tourists on such topics as hiring guides and *jirikisha*...

It is not easy to say, with precision, what fees should be paid for the hire of *jirikisha* (man-cart-power), as the fares vary considerably in different localities; but the following estimate may be considered liberal:

A <i>jirikisha</i> and one coolie during a day of 9 hours	} 50 <i>Sen</i> .
with frequent and long rests.....	
Ditto with two coolies.....	1 <i>Rio</i> .

When the coolies have to run fast and stop but little, as in going from Yokohama to Odawara, at least double the above amount should be paid.

When a *jirikisha* is engaged by distance, 10 *sen* to each coolie per *ri*, may be quoted as fair. In fine weather and over good roads, two men will run one *ri* in thirty minutes. In every case it is better to make a bargain before starting, to prevent after disputes.

...hotel etiquette...

It is customary to take off boots or shoes before entering the matted rooms of an hotel or other house.

On the arrival of any visitor at a hotel, he should be met at the entrance by the host or hostess; who placing his or her head on the floor or mat bows in Japanese fashion, (vide General Description of Japan) saying: *Ohayo gozarimasu* a very polite way of expressing: "You have come quickly, Sir." The guest makes no reply, but enters the room allotted him. A cushion is placed on the mats for him to sit upon, and in winter, a brasier of charcoal to warm his hands. Afterwards, tea and cakes are brought as refreshments. The preliminaries being attended to, the host, hostess and those servants attending upon the visitor

...and what foods and drinks to expect in restaurants and inns.

Bass or Alsopp's Ale is to be obtained at the *Tobutsuya* (foreign shops) in every little village; and Claret and Spirits of a very drinkable quality, in the towns. Butchers' meat is not always to be procured; but in lieu thereof, there is generally a fair assortment of game, poultry and fish. The Japanese cook fish in such a manner as would shame many French cooks. Game and poultry are prepared, unless otherwise directed, by separating the bone from the meat, cutting the latter into small pieces, and stewing it with leeks, sugar, soy and a substance, made of beans, etc., called *miso*. This dish is seldom refused.

PRONUNCIATION.

The Japanese words used in this book are pronounced according to the following rules:—

- A* is pronounced like a in arm.
E " " e " prey.
I " " i " machine.
O " " o " no.
Ō " " ow " own. [silent
U " " oo " moon, and is frequently
AI has the sound of i in isle, or like eye.
AU " " ow " how.
SH " " sh " shall.
YE " " ai " aim.
HI is pronounced very nearly like she in sheaf.

The consonants b, d, h, j, k, m, n, p, r, s, t, w, y and z are pronounced as in English.

G in the Tokio dialect has the sound of *ng*, as in *long*, and in the Nagasaki dialect, that of *g*, as in *good*.

When two consonants come together, both must be carefully pronounced, as the meaning may depend upon it. For example: *Ama* is a fisherwoman, but *Amma* is a shampooer.

GLOSSARY.

Form of Expression, Names of Articles, Etc.

All right!	<i>Yoroshii.</i>	Baked.	<i>Yaita.</i>
Be quick!	<i>Hayaku.</i>	Bring.	<i>Motte-koi.</i>
Be careful.	<i>Abunai.</i>	Bath.	<i>Oyu or Yu-ba.</i>
Be silent!	<i>Damare.</i>	Boat.	<i>Fune.</i>
Behind.	<i>Ato.</i>	Barber.	<i>Kami-kiri.</i>
Boiled.	<i>Niita.</i>	Bill.	<i>Kanjō.</i>

Shopping was an integral part of the globetrotter experience. Guidebooks often provided much needed practical advice on the subject: currency conversion charts and directions to the more reputable dealers, for example.

Money.

THE denominations of the paper currency are respectively, ten, twenty and fifty *sen*; one, two, five and ten *rios* (or *yens*) etc. Compared with the American or Mexican dollar, the paper *rio* is generally at a great discount, rarely being at par, and still more rarely at a premium.

The Japanese silver *yen* has lately been accepted at the banks in Yokohama, as equal to the Mexican dollar; and the native gold coins (5 and 10 *yen*) are at a premium.

The small copper money are fractions of the *sen*, and are called *cash* by foreigners, but by the natives, *mon*. They are three in number, viz: 10, 15 and 20 *mon*.

10 *mon* equal 1 *rin* (*Ichi rin*);

80 ,, or 8 *rin* equal 1 *tempo* (a large oval coin, going out of circulation.)

100 ,, (*Huaku mon*) ,, 1 *sen*, (*Is'sen*);

100 *sen* equal 1 *rio* (*Ichi rio*).

The old denominations of money were the SHIU (*Is'shiu*), TWO SHIU (*Ni shiu*), and the BU (*Ichi bu*). SHIU is sometimes pronounced SHI.

$6\frac{1}{2}$ *sen* equal one *shiu*.

$12\frac{1}{2}$,, ,, two ,,

25 ,, ,, one *bu*.

The *Is'shiu*, *ni-shiu* and *bu* are mentioned, as they represent sums of money, long likely to be remembered and used.

Another section of the Keeling guide, titled "General Description of Japan," introduces Japan's climate, geography, natural environment, religions, social structure, and a wide variety of cultural practices.

GENERAL DESCRIPTION OF JAPAN.

JAPAN is the name by which this country is known in most parts of the world, but *Nihon* is its correct name. It is written with the two Chinese characters 日 (NI- the sun) and 本 (HON source)—the source of the sun; since it was presumed by the ancient Japanese, that the sun had its source in this country. We see, therefore, why many writers call Japan the "Land of the Rising Sun." The Chinese pronounce 日本, Yapan; and the Ya has been changed by the Dutch into Ja,—hence the name Japan.

It is a very fertile country and contains a population of about 34 millions. The climate is very healthy and salubrious. In the North the winters are long and severe, while snow thickly covers the ground; but in the South it is seldom or never seen. In Tokio, the Thermometer registers, in the shade, from 34° in the winter, to 89° Fahr. in summer. The country is sometimes visited by severe shocks of earthquake; and frequently about the time of Autumnal Equinox, a *taifu* (strong wind) passes over the Empire, causing a great deal of destruction.

Minerals are very numerous and abundant, comprising gold, silver, lead, tin, copper, and precious stones; amber, sulphur, nitre, salt, lime, marble, etc. Whole mountains of porcelain earth are met with, and thermal and mineral springs exist in many parts of the country. The grains and forest trees of the temperate zone abound in the North, and the products and fruits of the torrid zone in the South. The manufactures are, silk, cotton, porcelain, paper and lacquered ware.

Most of the animals native of temperate climates, are found in Japan, donkeys, sheep and a few others, have only within the last few years been introduced into the country. Badgers, foxes and snakes are held in superstitious reverence; while the two latter are worshiped by many of the most intelligent Japanese.

Japan includes four large principal islands, and a great number of smaller ones, occupying an area of 150,000 square miles. The largest of these, or *Nihon* proper, is called *Dai Nihon*, by foreigners;

The nature of globetrotter travel—short stays with limited exposure to indigenous culture—required that excursions from the treaty ports be convenient, above all else. Globetrotters preferred the security and Western-style amenities of the treaty ports. Excursions by rail were acceptable, and travel by *jinrikisha* and palanquin (*kago*, below) was part of the Japan experience globetrotters sought, but few would commit to these modes of travel if they extended over several days.



Hakone Road

[gj10105]

Accordingly, the range of places most often visited by globetrotters dictated the content of Keeling's guidebook and others like it. Globetrotters typically arrived in Yokohama and spent a couple of days exploring the treaty port and its immediate environs.



Yokohama

Main Street (above) and Grand Hotel.

[gj10812] [gj10805]

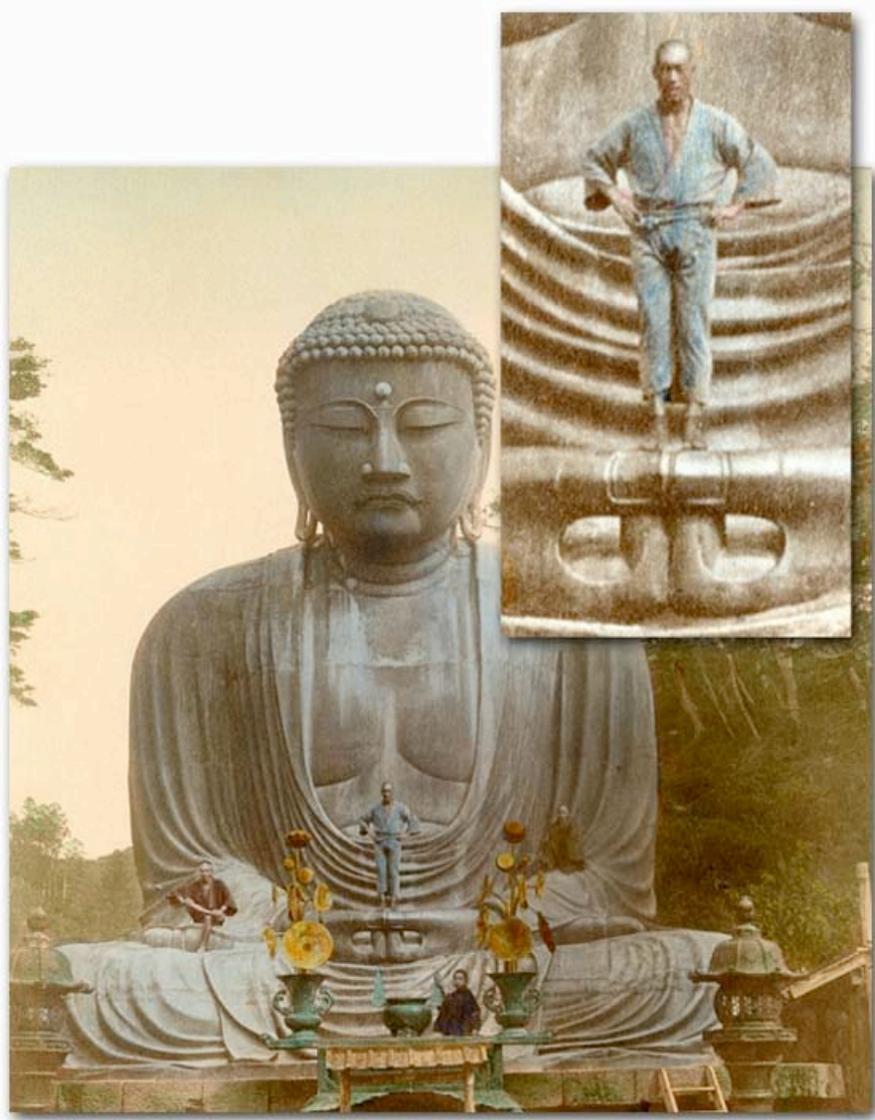
One-day excursions from Yokohama to Kamakura or Tokyo were common. Tokugawa-era restrictions on travel were still enforced, but foreigners could apply for passports that allowed them to journey to more remote destinations. These were easily available through Japanese authorities stationed in the treaty ports.



Tokyo

*Japanese Hotel (above), the Yoshiwara, and the Main Entrance to the Imperial Palace.
Photos published in Brinkley's Japan, ca. 1890*

[gj10704] [gj10720] [gj10706]



Kamakura

*Great Buddha, with an enlarged detail (above) of a man standing on the hands.
Photo published in Brinkley's Japan, ca. 1890*

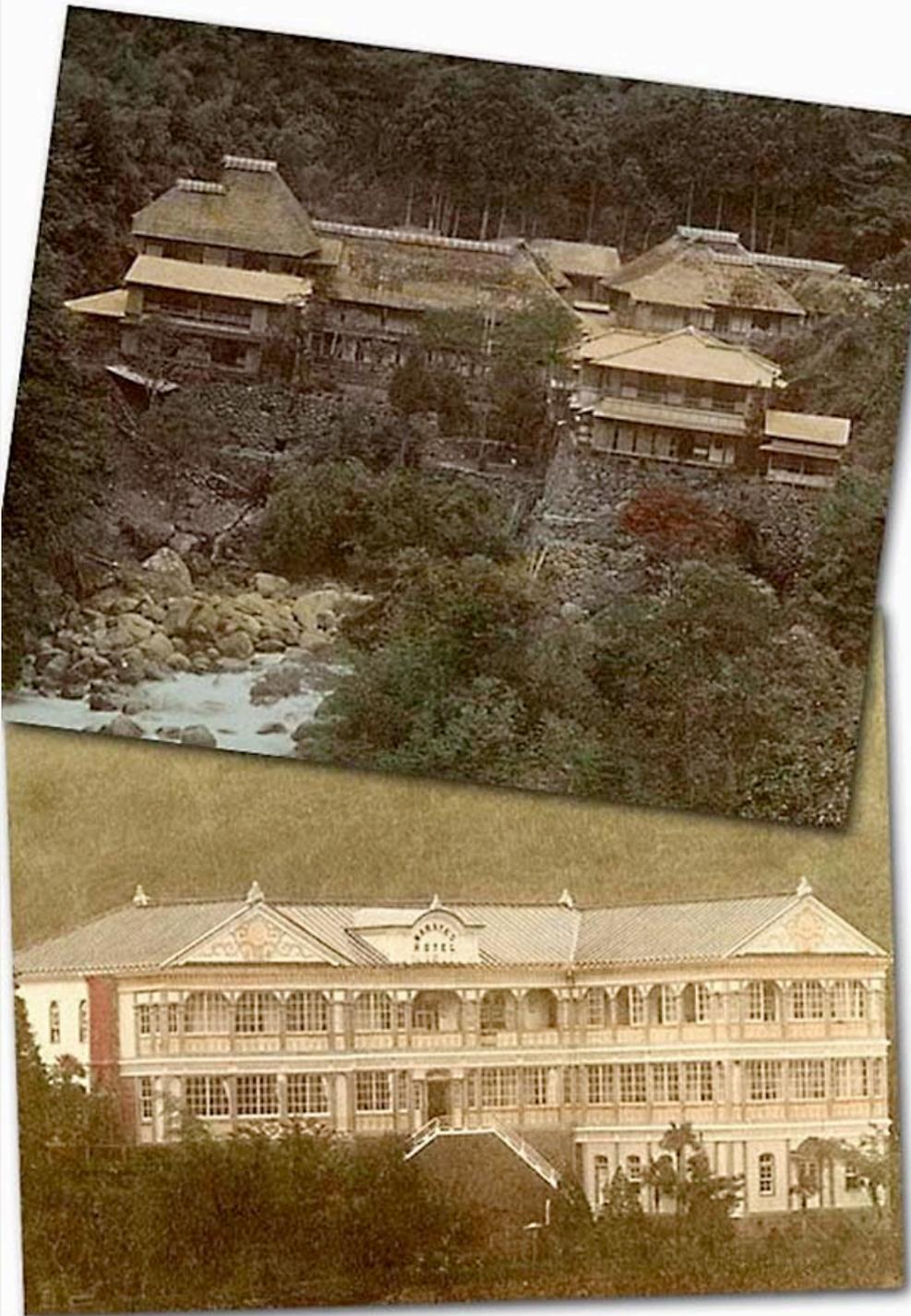
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Longer trips to the Mt. Fuji area via Hakone were popular as they afforded travelers the opportunity to enjoy the lavish hotels that had been developed around hot springs in the vicinity.



Mt. Fuji

[gj10109]

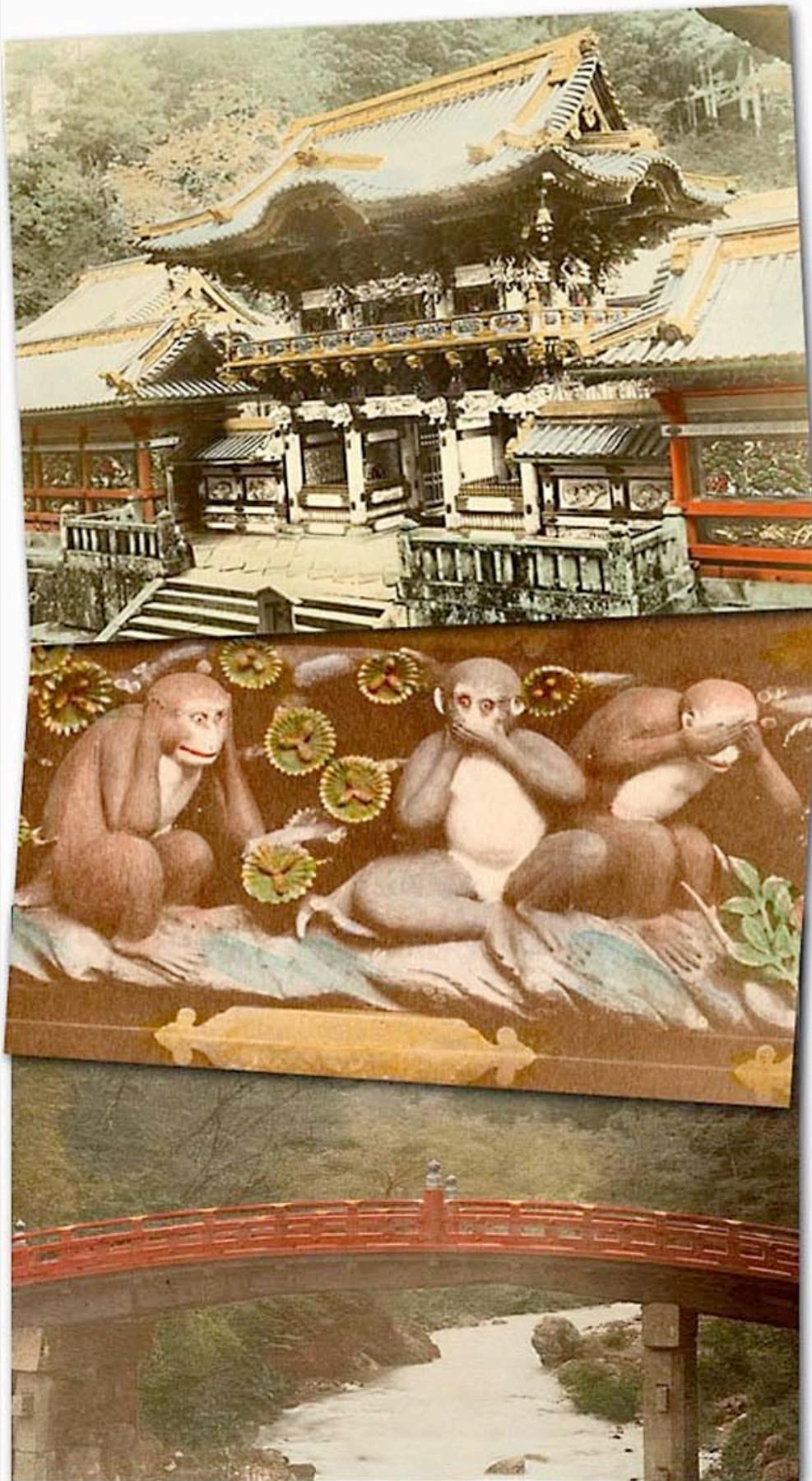


Hakone and Miyanoshita

Dogashima Hotspring, Hakone (above) and Naraya Hotel, Miyanoshita

[gj10102] [gj10110]

Nikkō was a favorite destination because of its spectacular architecture.



Nikkō

Yomeimon (above), "The Deaf, Dumb, and Blind Monkeys," and Sacred Bridge.

[gj10610] [gj10605] [gj10607]

From Yokohama, globetrotters typically booked passage on local steamer service to Kobe where excursions to Osaka, Kyoto, and Nara were readily available.



Kobe
The Bund
[gj10109]



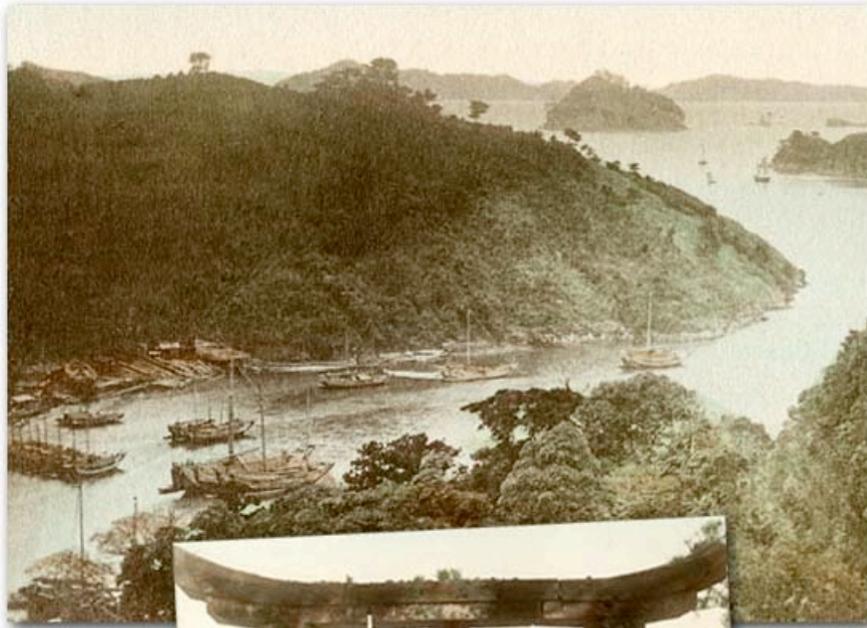


Kyoto

*From top: Arashiyama, Kiyomizu, Inari Temple,
Yoshiwara, Chionin, Tea House.*

[gj10403] [gj10412] [gj10410] [gj10422] [gj10404] [gj10423]

From Kobe, they sailed the Inland Sea to Nagasaki, often staying in this famous port for one or two days before moving on to China.



Nagasaki

Entrance to Harbor (above) and Stone Torii.

[gj10501] [gj10503]

Globetrotters traveling west to east around the world sometimes did the journey described in reverse order, arriving in Nagasaki and departing from Yokohama, but this was less common.

Brinkley's *Japan* courtesy of Hood Museum of Art, Dartmouth College

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MIT VISUALIZING CULTURES

GLOBETROTTERS' JAPAN: PLACES
FOREIGNERS ON THE TOURIST CIRCUIT IN MEIJI JAPAN
 BY ALLEN HOCKLEY

Globetrotter
Tourism

Travelling Meiji Japan

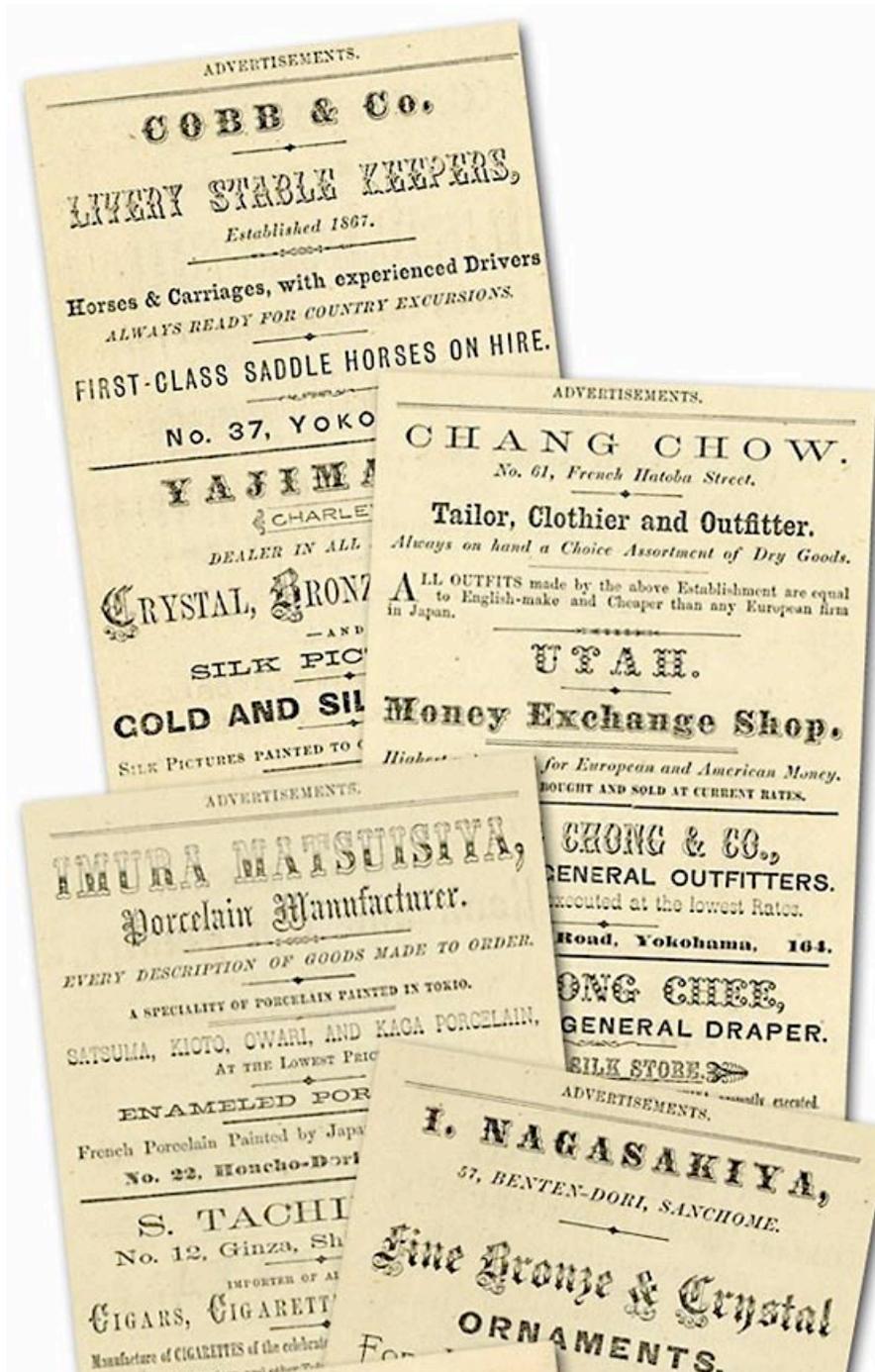
The Business
of Photography

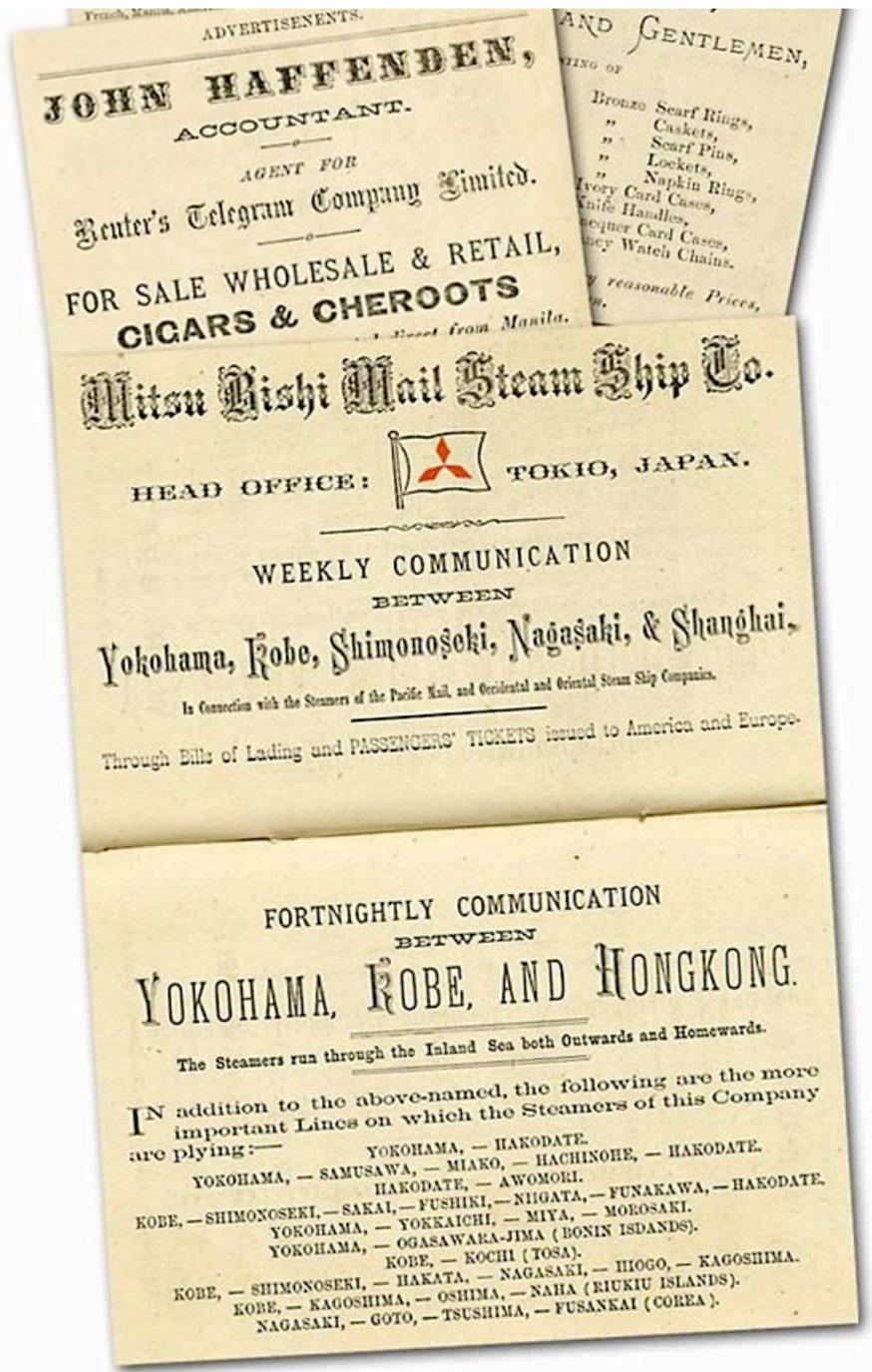
Souvenir Albums

Sources &
Resources

The Business of Photography

Tourism was a business, of course, and tourist guidebooks such as Keeling's included many pages of advertisements, mostly placed by merchants in Yokohama. Lacquer, *cloisonné*, pottery, metalwork, and fabric shops offered the objets d'art most popular among foreign travelers. Ads for hotels, travel companies, and a wide variety of tourist services also appear in many guidebooks.





*A collage of advertisements from the 1880
Tourists' Guide by W.E.L. Keeling.*

Advertisements underwrote the publication costs of globetrotter guidebooks, and as with commercial publications today their number, size, and placement are often indicators of the popularity of a business or service. Of the 43 ads in Keeling's *Tourists' Guide*, 11 promote photography firms. Four of these, moreover, are full-page ads. In other words, advertisements for photography businesses far outnumber those for any other single product in Keeling's guidebook. Photographs were one of the most popular purchases made by globetrotters visiting Japan. Hand-colored scenes mounted in lacquer-covered albums were recognized around the world as uniquely Japanese symbols of the globetrotter era.

Recent scholarship suggests that hundreds of commercial photographers, both Westerners and Japanese, plied their trade in Japan's treaty ports and major cities between the opening of the treaty ports in 1859 and the end of the Meiji era in 1912. Advertisements placed by commercial photographers in the 1880 edition of Keeling's guidebook represent an interesting cross section of the photography business in

Yokohama at a time when globetrotter tourism was developing rapidly. Japanese firms offering a wide variety of products and services dominate the smaller advertisements. Suzuki Tōchoku promotes *cartes de visite*, cabinet, and imperial photographs—formats commonly used by all commercial photographers.



W.E.L. Keeling
Tourists' Guide

[g]30058]

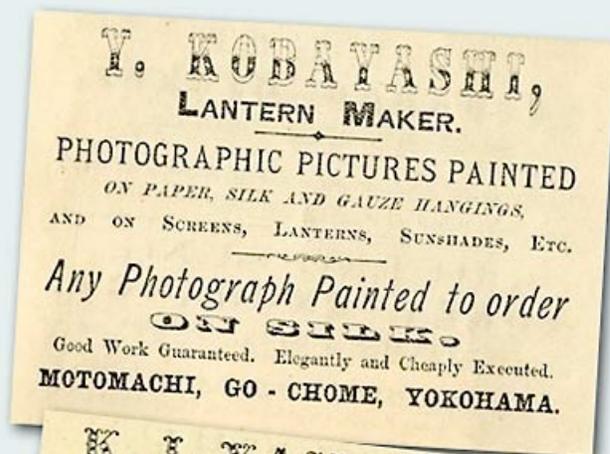
“Photographic Pictures Painted”

Most globetrotters returned from Japan with albums containing tourist images they had selected from the offerings of commercial photographers in Yokohama and other cities. Some also made a different use of photographs—bringing them to native painters who copied the images on silk, paper, and other materials. These could then be framed, mounted as a hanging scroll (*kakemono*) or folding screen (*byōbu*), or even displayed on parasols and paper lanterns.

Advertisements by Y.
Kobayashi and K.J.
Yamamura in
Keeling's Tourists'
Guide offer such
services.

[g]30061]

[g]30059]





This detail from the photograph "Artist Painting a Portrait" (below) reveals an example of portrait painting from photographs—in this case, a Western woman dressed in Japanese kimono—mounted as a hanging scroll.

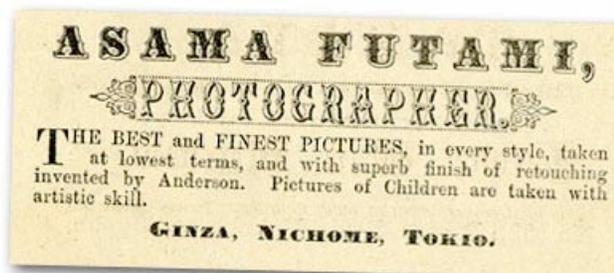
[gj20408]



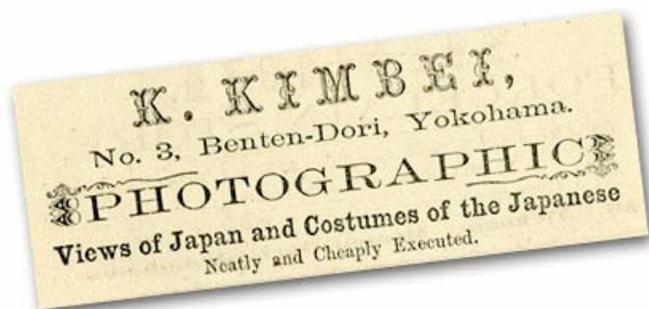
An ad by Asama Fulami promotes his business in the Ginza district of Tokyo, an area frequented by globetrotters visiting the site of the capital.

W.E.L. Keeling
Tourists' Guide

[gj30058]



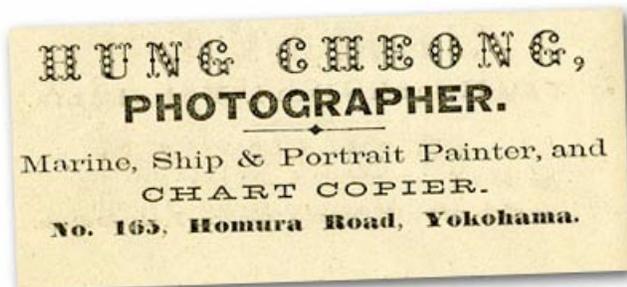
Kusakabei Kimbei, who got his start in photography as an apprentice to Felice Beato, had just opened his first studio when he placed a small ad in Keeling's guide.



W.E.L. Keeling
Tourists' Guide

[g]30058]

Beato's influence is evident: Kimbei's ad promotes views and costumes, two generic categories of images Beato introduced to Japan in the 1860s. Within a few years, Kimbei's business would expand to the point where he would become one of the leading commercial photographers of 19th- and early-20th-century Japan. Hung Cheong, a Chinese national, worked as a photographer and painter in Yokohama from 1874 to 1885, eventually opening a studio in Hong Kong to take advantage of the globetrotter economy that emerged there.



W.E.L. Keeling
Tourists' Guide

[g]30059]

Two Japanese firms purchased full-page ads in Keeling's guidebook. Suzuki Shinichi opened his business in 1873 after apprenticing with Shimooka Renjō, one of the early Japanese pioneers of photography. But Suzuki's first introduction to the technology probably came through Beato—he studied Western-style painting with Charles Wirgman, Beato's business partner. Suzuki would later open a second studio, managed by his son, in Tokyo.

ADVERTISEMENTS.

SUZUKI,
PHOTOGRAPHER.

No. 112, Honcho-Dori, Roka-chome, Yokohama, near Railway Station.
Branch Studio - Kudan-Zaka, Tokio.

COLORED VIEWS OF PLACES OF NOTE IN JAPAN.

ALBUMS FILLED TO ORDER.

Costumes, Groups, Cartes de Visite,
Cabinet and Imperiales,
Taken in the Best Style, at the Lowest Prices.

CABINET-SIZE PHOTOGRAPHS
TAKEN ON PORCELAIN,
—AND—
Artistically retouched 12 Yen each.

SARGENT, FARSARI & Co., No. 80, MAIN STREET,
Are Agents for the Sale of above Views & Costumes.

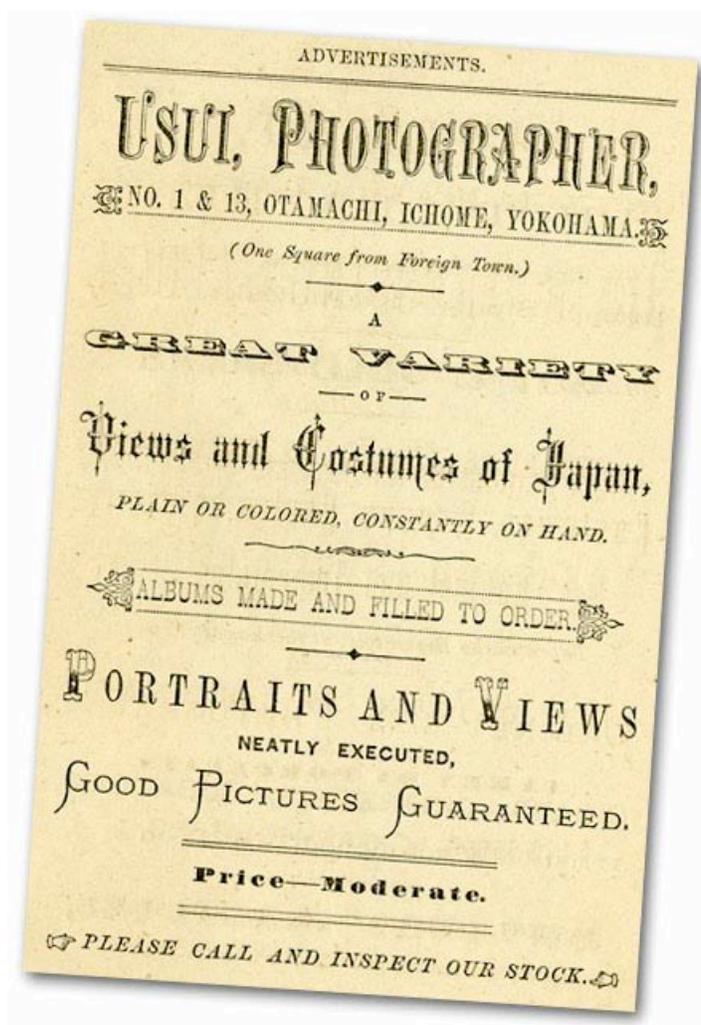
W.E.L. Keeling
Tourists' Guide

[9j30056]

Usui Shuzaburō opened his Yokohama studio in 1880 after training with an American photographer named John Douglas. He was a leading photographer in the port through the mid 1880s.

W.E.L. Keeling
Tourists' Guide

[gj30056]

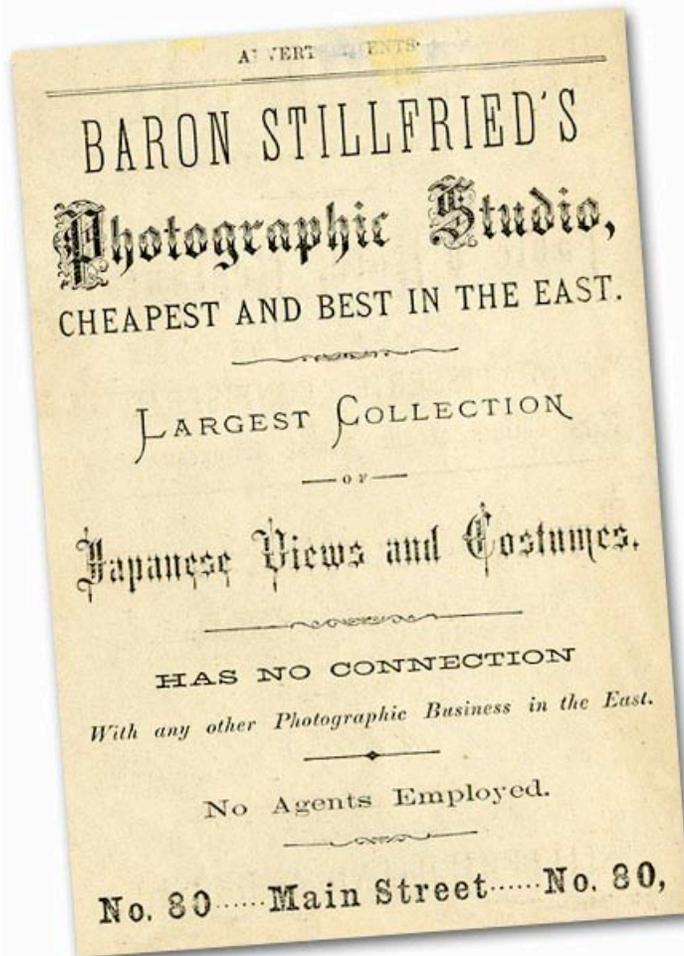
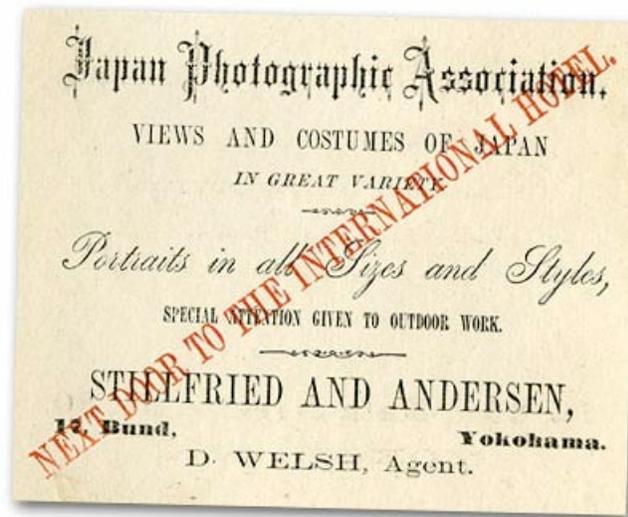


Beato's precedents are evident in Usui and Suzuki's advertisements—both promote views and costumes, hand-colored photographs, and albums made and filled to order.

The inside back-cover of Keeling's guide bears an advertisement from the Japan Photographic Association and lists its proprietors as Stillfried and Anderson. The page opposite bears a full-page ad for Baron Stillfried's Photographic Studio.

W.E.L. Keeling
Tourists' Guide

[gj30062]



W.E.L. Keeling
Tourists' Guide

[gj30062]

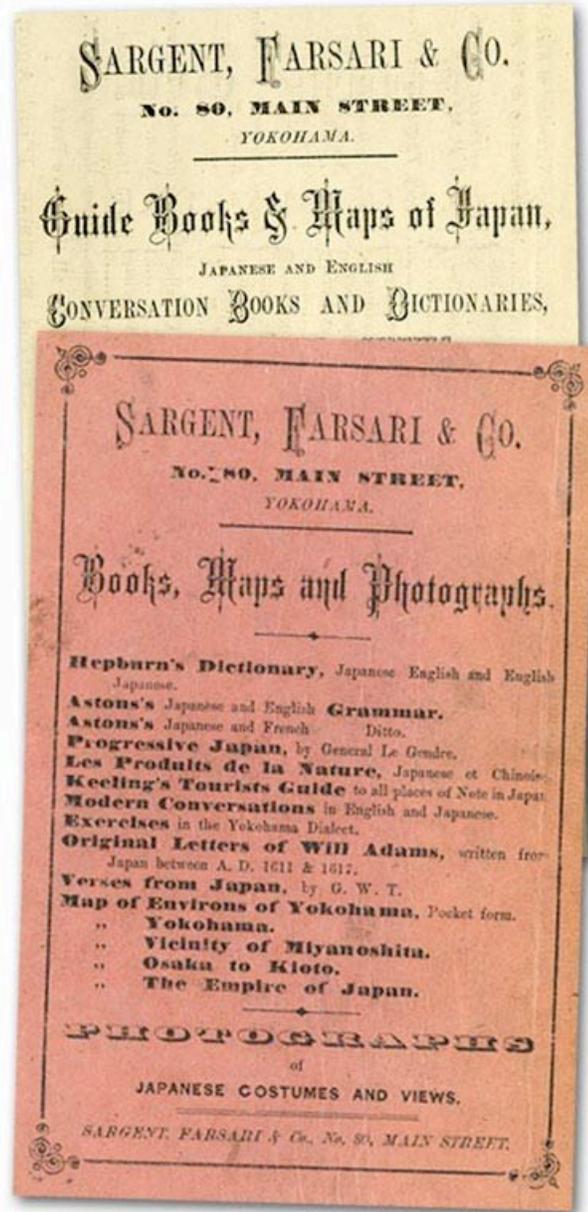
The Stillfried mentioned in these ads are one and the same person: Baron Raimund von Stillfried, who learned photography from Beato and promptly opened a competing studio in 1871 called Messrs. Stillfried & Co. In 1874 he formed a partnership with Hermann Anderson and renamed his business the Japan Photographic Association. Stillfried and Anderson became Yokohama's dominant commercial photography firm in 1877 when they purchased Beato's studio and stock of negatives, but they parted acrimoniously the following year, leading Stillfried to open a new firm simply called Baron Stillfried's. Anderson continued to operate under the name of their former partnership, which is why Baron Stillfried's ad prominently states "has no connection with any other photographic business in the East." In fact, the corporate histories of commercial photography firms are quite complicated. Partnerships dissolved, often in courtrooms. Inventories were divided, sold, and resold—often many times. Negatives made in the 1860s passed through several hands and were still in use in 40 years later.

Among the full-page ads, those of Sargent, Farsari & Co. occupy the most prominent positions, opposite the title page and on the back cover. This firm, the sole agent for Keeling's guide, may also have had a hand in its publication. Sargent, Farsari & Co. sold a variety of printed products (magazines, newspapers, novels, stationary). It also hired out guides for tourists. Adolfo Farsari immigrated to Japan in 1873. At the time he placed ads in Keeling's guide he was a general merchant brokering photographs made by Suzuki Shinichi (Suzuki's ad, noted above, mentions this arrangement). In 1885 Farsari purchased the studio and stock of the Japan Photographic Association, formerly owned by Stillfried and Anderson. Within a few years he would parlay his photographic and entrepreneurial skills into one of the most thriving commercial photography firms in Meiji Japan. A. Farsari & Co. survived Farsari's death in 1898 and was the only foreign-owned firm to continue operations into the 20th century.

W.E.L. Keeling
Tourists' Guide

[gj30005]

[gj30063]



The advertisements in Keeling's guidebook reveal much about the competitive nature of commercial photography in Japan in the early years of the globetrotter boom. The merchant district of Yokohama was not that large, yet it had several studios, many located on the same street or around the corner from their competitors. The Bund and Main Street were the most favorable locations as they were closest to the hotels that accommodated globetrotters. The importance of location is emphasized by the Japan Photographic Association advertisement, which has "next door to the International Hotel" printed in red diagonally over its ad. Each ad in Keeling's guidebook attempts to draw customers in with tempting language: "largest collection," "great variety," "price-

moderate," "best style," "cheaply executed," "superb finish," "lowest terms," "cheapest and best." The range of products and services offered by the studios is also an indicator of competition. Each firm advertises a specialization of some kind—*cartes de visite*, photographs in a number of formats, views and costumes, hand-colored images, albums made to order, and paintings based on photographs to name a few, but none of these products is unique to any one photographer. It is important to note, moreover, that the photographers advertising in Keeling's guide represent only a small proportion of the commercial studios globetrotters has access to in Yokohama and along the routes they traveled in Japan.

As a point of comparison another guidebook, published a decade after Keeling's, offers a slightly different view of globetrotter photography in Yokohama. Douglas Sladen's 1891 *Club Hotel Guide: How to Spend a Month in Tokyo and Yokohama* has dozens of advertisements for firms clamoring to attract globetrotter business, as does Keeling's guidebook. There are, however, only three ads for commercial photographers. Farsari and Kimbei, who were just beginning operations when Keeling's guide was published, bought full-page ads. Tamamura Kozaburō, who established a thriving studio in Tokyo in 1874 but moved his operation to Yokohama in 1883, also had a full-page advertisement. As with Keeling's 1880 guide, these advertisements do not reflect the great number of commercial photography firms attending to the needs of tourists. There was, in fact, considerable growth in the business in the late 1880s and early 1890s, although Farsari, Kimbei, and Tamamura were certainly the largest and most successful studios.

Ads from Douglas Sladen's 1891 Club Hotel Guide: How to Spend a Month in Tokyo and Yokohama (right & below)

[gj98002]

[gj98001]

[gj98000]

ADVERTISEMENT.

K. TAMAMURA,
PHOTOGRAPHER

—AND—

PORTRAIT PAINTER,
No. 2, BENTEN - DORI ICHOME,
YOKOHAMA.

I respectfully invite an inspection of my work in all its branches, and feel confident I can give perfect satisfaction.

JAPANESE VIEWS.

HAVING a collection of over 1,200 VIEWS of the Most BEAUTIFUL and PROMINENT PLACES in JAPAN, I make a specialty of ARTISTICALLY COLORING the same, and making ALBUMS of all descriptions.

Pictures Copied, and Outdoor Work
CAREFULLY ATTENDED TO.

All work Guaranteed to give perfect satisfaction or money Refunded.

The tone of these later ads reflects a high level of competition. All three firms invite close inspection of their wares and each makes claims to the quality of their products, particularly where coloring is concerned. Albums have a high profile in these ads. Inventories receive special mention, with Tamamura claiming he has 1200 views and Kimbei countering with "over 2000."

ADVERTISEMENT.

K. KIMBEI,

THE LEADING PHOTOGRAPHER IN YOKOHAMA.

Begs to inform the Public and Tourists that having the most complete Studio in the East, I am now prepared to undertake all work in my line in a manner that will satisfy the Customers.

INSPECTION IS INVITED!

I have the finest collection of over 2,000 of the BEST VIEWS and COSTUMES of JAPAN, and as my coloring is done by skilful ARTISTS ONLY, the customer will find them worthy of inspection. The Picture taken in my Studio will never fade or spot during any season of the year. I have just obtained New Negatives of Scenery in the most noted places of Japan. Tourists desiring to have Photos taken in Japanese costume will find the finest collection of Clothing to choose from.

Albums in Lacquered Board or Cloth Cover.

K. KIMBEI,

7. Honchodori Ichome, Yokohama (next to Town Hall).

New services have been added. All three firms now have Japanese costumes tourists can wear while being photographed. In addition, the introduction of the Eastman Kodak camera and cartridge film in the mid 1880s prompted Farsari to advertise darkroom and developing services to the generation of amateur photographers these new technologies spawned.

Advertising by commercial photographers in tourist guidebooks affirms the centrality of the medium to the experience of globetrotters. A passage in Sladen's guide reveals more of their role:

"A visit to Farsari's will be found very entertaining, for one can get no surer index of what is worth seeing in Japan than by looking through Farsari's cabinets of photographs, which embrace a large portion of the Empire. Tamamura's photographic establishment should also be visited.

"These establishments will take at least a day to do properly, but once done, the visitor will not only have inspected some of the most important stocks in Japan, but have picked up a variety of information about the country which he could hardly pick up any where else."

ADVERTISEMENT.

A. FARSARI & Co.,

No. 16 BUND,

Between the Grand Hotel, L'd., and Deakin Bros. & Co., L'd.

PORTRAITS, GROUPS, HOUSES, REPRODUCTIONS, ENLARGEMENTS, INSTANTANEOUS PHOTOGRAPHS, TRANSPARENCIES, LANTERN SLIDES, PORTRAITS IN COSTUMES.

We have suitable Dresses for Ladies and Gentlemen, and Furniture, Jimricksha, etc., for taking portraits and groups in Japanese costume. No extra charge is made for these.

The best Photographs of Views and Costumes of Japan.

We are the only Photographic Artists in Japan who have been accorded permission to take Views of the Imperial Gardens (Fukiage), in Tokyo.

In consequence we are in possession of the most beautiful and complete set of negatives of views of places generally visited by Tourists and Residents, as we are sure that, when our Photographs have been compared with others, one will not purchase elsewhere. We respectfully request that every Studio in Yokohama be visited by intending purchasers before making a selection.

The colors were carefully noted at the time that Photos of Temples and other structures were taken, and we are the only ones who paint them as they really are.

We also call particular attention to the fact that we are the only Photographers that deliver pictures equally as well painted as those exhibited in our Sample Albums or frames.

Photographic printing by permanent processes done only by us.

Notice to Amateur Photographers.—We have a dark room free of charge at the disposal of amateur photographers.

Developing negatives taken by amateurs on plates or films, and printing promptly done at moderate prices.

We guarantee the permanency of all our photographs, which are made of the best imported materials.

A. FARSARI & Co.

Photography shops must have been active social spaces where information and experiences were shared. With the solvency of their businesses dependent on the tourists they served, commercial photographers traveled the popular routes photographing the sites globetrotters found most interesting. In the process they acquired the "variety of information about the country" travelers needed for a successful and pleasant trip. And if Sladen's guide is to be taken at face value, it seems that globetrotters used photography shops to scope out potential excursions and sites they intended to visit. Commercial studios would realize the benefits of this practice when tourists returned to their shops to purchase souvenir photographs of the places they had visited.

“Old Media and New”

Even as photographs became increasingly popular in Japan, woodblock prints continued to be a major medium for depicting current events—including the many aspects of “Westernization.”



This late-19th-century triptych includes an engaging portrayal of a photography studio with a display of images for sale.

Utagawa Hiroshige III (1843-1894)

“Prosperity of Tokyo, Fashion of the Street (Tokyo han 'ei hayari no orai)”

Hood Museum of Art[gj30062]

Brinkley's *Japan* courtesy of Hood Museum of Art, Dartmouth College

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of Photography

Souvenir Albums

Sources &
Resources

Souvenir Albums

As commercial photography became increasingly central to the tourist trade, photo shops offered a variety of elegant albums in which customers could preserve the images they had purchased. Lacquer album covers became the norm. They were available in two sizes with larger formats measuring roughly 12 x 16 inches and smaller formats being approximately 5 x 7 inches.



Albums with lacquer covers were available in two sizes.

Private collections [gj97271]

Most albums contained 50 photographs but surviving examples have as few as twenty while others hold as many as 80 images.



Albums were sometimes bound Western style along the left side, but Japanese-style *orihon* binding was far more common.



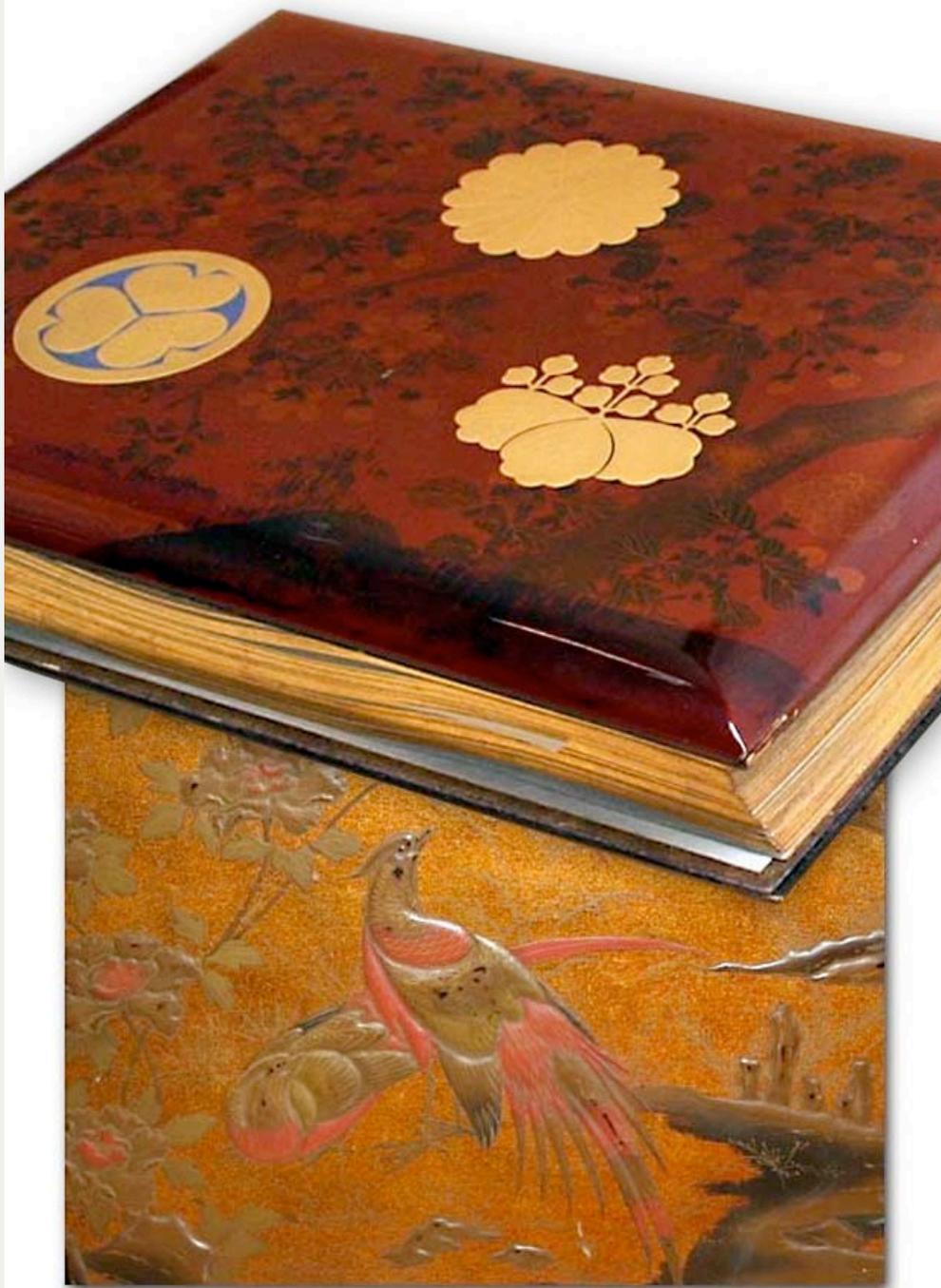
Cover designs were quite varied, although exoticism seems to be the prevailing sensibility underscoring the vast majority of examples. Mythological subjects and auspicious symbols were sometimes used as cover images. Floral motifs could stand alone as designs unto themselves, particularly if they had seasonal or symbolic associations, but they were also used as decorative patterns surrounding or backing more pictorial motifs. Album cover designs often evoke the quintessential experiences of globetrotter travel in Japan. Images of Mt. Fuji are extremely common because it was often the first sight travelers encountered as they entered Japanese waters. *Jinrikisha* and palanquin (*kago*) images were especially popular motifs on lacquer covers. Globetrotters touring Japan often used these two traditional modes of transport. When featured on album covers, *jinrikisha* and palanquins functioned as symbols of both travel in Japan and the personal experiences of the globetrotter who compiled the album.

“Same But Different”

Exoticism was the prevailing tone in album cover designs, with familiar motifs including gnarled pines, figures in traditional Japanese costume, and mountain ranges usually dominated by the wonderfully symmetric Mt. Fuji. These two handmade lacquer covers offer variations on the same scene, and include inlaid ivory for the faces of the women.



Top album courtesy of the author; bottom album courtesy
of the Rauner Library, Dartmouth College
[97297a] [97297b]



Mythological subjects and auspicious symbols were sometimes also used as cover images. Floral motifs could stand alone as designs unto themselves, particularly if they had seasonal or symbolic associations, but they were also used as decorative patterns surrounding or backing more pictorial motifs.

Prominent family crests adorn the top album.

Hood Museum of Art [gj97271]

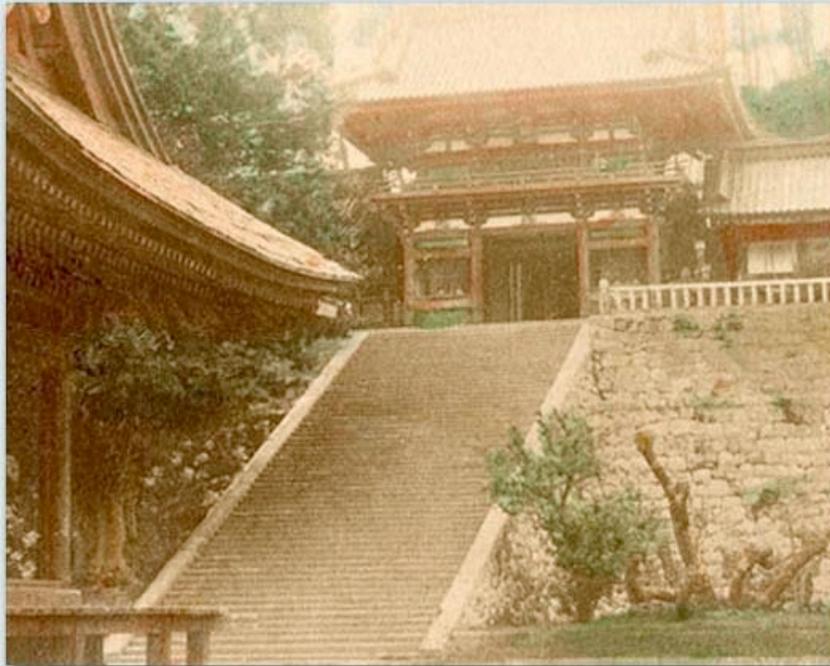
The photographs featured in globetrotter albums shared characteristics with—but also differed somewhat from—those produced by Beato in the late 1860s. Black-and-white photographs were widely available but globetrotters generally preferred hand-colored images. As the advertisements cited above indicate, hand coloring was one feature of their product lines commercial photographers most hoped to capitalize on.

“From Black & White to Color”

While many early photographs are still admired for their “classic” black-and-white qualities, from an early date commercial photographers discovered that tourists were particularly attracted to color. Initially this was done by painstakingly hand-tinting black-and-white prints. By the turn of the century, a revolution in printing processes made possible the mass-production of cheap color picture postcards.

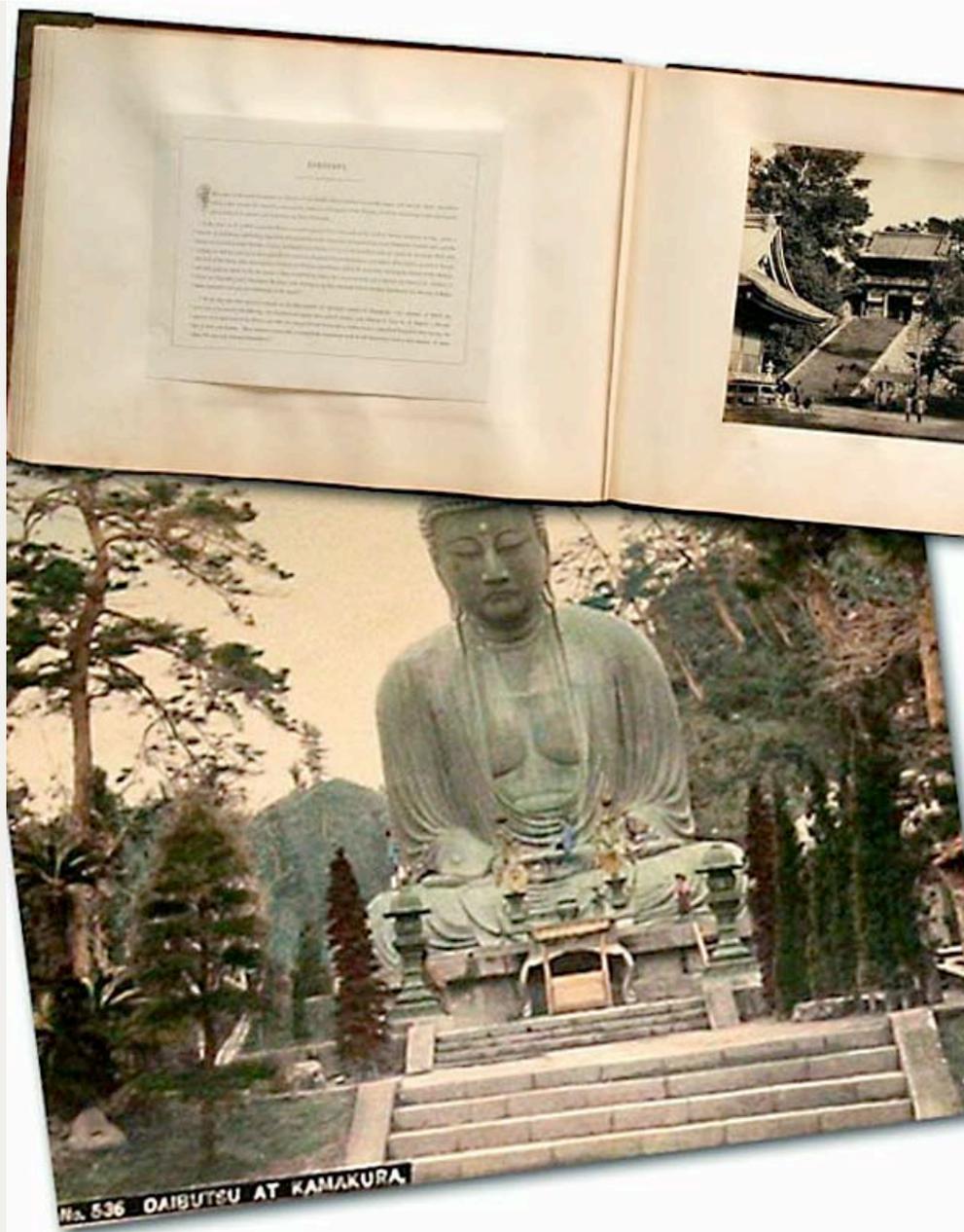
These three images of Hachiman Shrine in Kamakura reflect this evolution. The top is by Felice Beato, dating from the late 1860s. The hand-tinted photo in the middle appeared as a pasted-in illustration in Captain Frank Brinkley’s famous 10-volume series “Japan,” issued in the 1880s. The postcard at the bottom probably dates from the early 20th century.





Hood Museum of Art
[bjh18] [gj10203]

The lengthy captions Beato paired with his photographs were unique to his albums. Photographers servicing the globetrotter economy of the 1870s through the 1890s abandoned this practice, with many, but not all, preferring instead to add titles directly on their photographic images. Some commercial firms also included inventory numbers alongside the titles. From the photographers' perspective, titles and inventory numbers provided the means to manage the large stocks of images they assembled. Most commercial photographers made dozens of images of the most popular sites. Inventory numbers also provided a convenient way to keep track of exactly which view of a popular site their customer had ordered.



The lengthy captions Beato paired with his photographs in the 1860s and early 1870s were unique to his albums. Later photographers abandoned this practice, with many preferring instead to add titles directly on their photographic images.

The image of the Beato album (above) shows the lengthy caption pasted on the left-hand page. The hand-colored photo below is labeled in the lower left corner.

[gj97261]

Globetrotter albums were almost always self-selected. Travelers came to the studios seeking images to memorialize their travel through Japan. Although there are exceptions, globetrotters generally retained the views-and-costumes arrangement Beato pioneered. The scenic views they selected were generally organized to represent the one-, two-, or three-day excursions they made from the treaty ports. Typically globetrotter albums follow the tours outlined in popular guidebooks such as those authored by Keeling or Sladen. Albums need not include every excursion, however. It was more common for the customer to choose a sequence of views depicting travel to only his or her most favorite places. We can read these albums as symptomatic of the travel industry in general. Globetrotter tours and the guidebooks that served them tended to pre-package Japan in ways that made travelers' experiences predictable and therefore profitable. As a result, globetrotter photo albums exhibit shared sensibilities. But because the photographs in any one album were self-selected and arranged by individual customers, globetrotter albums also reveal personal narratives of their owners' travel and experiences in Japan. These narratives vary according to the class, occupation, gender, and general interests of the individual globetrotters who compiled albums.

Brinkley's *Japan* courtesy of Hood Museum of Art, Dartmouth College

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Tourism

Travelling Meiji Japan

The Business
of Photography

Souvenir Albums

Sources &
Resources

Sources & Resources

Sources, [Resources](#), [Credits](#)

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RESOURCES

Related Links:



Photo albums compiled by globetrotters differ significantly from the albums that photographer Felice Beato sold in the late 1860s and early 1870s. For a closer look at Beato's albums, visit these Visualizing Cultures units:

[*Felice Beato's Japan: Places*](#)
[*Felice Beato's Japan: People*](#)

CREDITS

"Globetrotters' Japan: Places" was developed by Visualizing Cultures at the Massachusetts Institute of Technology and presented on MIT OpenCourseWare.

MIT Visualizing Cultures:

[John W. Dower](#)
Project Director
Ford International Professor of History

[Shigeru Miyagawa](#)
Project Director
Professor of Linguistics
Kochi Prefecture-John Manjiro Professor of Japanese Language and Culture

[Ellen Sebring](#)
Creative Director

[Scott Shunk](#)
Program Director

[Andrew Burstein](#)
Media designer

OpenCourseWare:

Anne Margulies *Executive Director*

In collaboration with:

[Allen Hockley](#)
Author, essay, "Globetrotters' Japan: Places"
Associate Professor of Art History
Dartmouth College

[Hood Museum of Art at Dartmouth College](#)
Generously provided the Beato album from their collection

Barry P. Scherr
Provost, Dartmouth College
Generously provided funds for digital acquisition of visual assets

Janice B. Smarsik
Associate Curator of Visual Resources, Dartmouth College

OpenCourseWare:

Anne Margulies
Executive Director

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