

## Felice Beato's Japan: Places

An Album by the Pioneer Foreign Photographer in Yokohama

by Allen Hockley

The Business of Photography

Tokaido/Kamakura

Edo/Yokohama

Journey's End: Nagasaki

Sources



### *A Tourist's Album of Japan*

*An album of scenic views by the photographer Felice Beato (ca. 1833-1908) in the collection of the Hood Museum of Art at Dartmouth College is representative of hundreds of albums he sold to foreigners who passed through Japan in the late 1860s and early 1870s. Beato was the most successful of the first generation of commercial photographers who plied their trade in the Far East. The success of his business depended, in part, on his ability to know the interests and expectations of his clientele. Accordingly, the subjects Beato photographed were Japanese but the visual culture he created is inherently Western in its conceptualization and presentation. Using the Hood Museum album as an example, this unit examines the way in which Beato's photographs contributed to late-19th-century Western understanding of Japan, its people, and its culture.*



### Beato, Wirgman, and the Business of Early Photography in Japan

Beato arrived in Japan in 1863 at the invitation of Charles Wirgman (1832–1891), a sketch artist and reporter for the *Illustrated London News (ILN)*. The two met in China in 1860 while Wirgman was covering the British assault of Peking (now Beijing) and Beato was making a photographic record of the mission. This was the latest in a series of similar commissions Beato received from the British military. He photographed the Crimean war in 1855 but arrived in India too late to cover the Sepoy Mutiny of 1858. Nonetheless, he made a series of images showing the destruction wrought by the British reprisals. Beato supplemented his official commissions by selling albums of battlefield imagery mixed with individual and group portraits of officers and enlisted men who were involved in these conflicts.

Beato's early career as a military photographer influenced his later work in Japan. He learned that viable markets were to be found wherever Westerners confronted Eastern civilizations and cultures. Following the lead of his contemporaries, particularly those working in India, Beato acquired a sense of what Westerners found attractive about Eastern culture. While most of the images he produced as a military photographer focused on war and its aftermath, he also took whatever opportunities he had before, between, and after hostilities to photograph indigenous architecture and people. The albums he compiled and sold to officers and enlisted men generally included a sampling of these scenic views and genre scenes. Beato's work in spheres of conflict also provided an opportunity to hone his entrepreneurial sense and business practices. While individual photographs could generate profit in small increments, albums were a far more lucrative venture. But they required of him several skills apart from his facility with photographic technology: the ability to narrate with a sequence of photographs, the ability to capture and summarize the essence of a culture in a few images, and, most importantly, the ability to understand the expectations of his projected clientele. Beato acquired these skills in Crimea, India, and China; he then adapted them to the new markets and products he developed in Japan.



*Felice A. Beato, photographer, c. 1872.  
From the collection of Sebastian Dobson.*

[bjh100]

Beato and Wirgman formed a partnership shortly after Beato's arrival in Japan in 1863. The nature of their working relationship can be surmised from a few surviving sources. The earliest reliable document confirming Beato's presence in Japan is a dispatch Wirgman filed on July 13, 1863, which appeared in the September 26 issue of the *ILN*. It mentions that many Japanese frequently visited his Yokohama home to see his sketches and Beato's photographs. This dispatch suggests that Wirgman's residence may have provided the premises for their first studio.

Beato's skills as a military photographer were put to use shortly after his arrival. British and American forces bombarded Kagoshima, the capital of Satsuma *han* (fiefdom), in August 1863 after its leaders refused to pay an indemnity for their culpability in the September 1862 murder of Charles Richardson, a British merchant. Beato arrived in Japan just prior to the bombardment of Kagoshima, but no photographs of this engagement survive. The bombardment was a ship-to-shore engagement fought in a raging storm. Photography would have been impossible under these conditions. (Wirgman made several sketches of the conflict, which were subsequently published in the *ILN*.) A similar expedition led by British, American, Dutch, and French forces was mounted in September 1864 to chastise Chōshū *han* for firing on Western ships as they passed through the Strait of Shimonoseki. Beato made several images of the Shimonoseki conflict. Following protocols he established in India and China, he also sold albums of battlefield images and portraits to the men who participated in the Shimonoseki expedition.

In the early 1860s Wirgman's sketches provided the sole prototypes for engravings that appeared alongside his reports in the *Illustrated London News*. These were often credited to "our special artist and correspondent" in captions that accompanied the images. An image of three Japanese officials in a September 1863 issue signaled a change of protocol: the caption stated that it was "from a photograph."



The caption for this image from the Sept. 12, 1863 Illustrated London News notes that the engraving was derived “from a photograph.” Previously, illustrations were typically based on sketches.

[bjh101]

It is unlikely Beato provided the photograph, however, since Wirgman filed the dispatch on June 28, 1863, prior to Beato’s arrival. Wirgman probably purchased the photograph from William Saunders (dates unknown), one of a small cadre of commercial photographers working in Yokohama at the time. Nonetheless, this precedent established a practice that would become more common throughout the 19th century. From this point forward the *ILN* and other Western news services, as well as Western publishers in general, used photographs as the prototypes for the engraved illustrations they added to their publications.

Beato’s earliest impact on *ILN* coverage of Japan can be documented with assurance around the time of the Shimonoseki conflict. The February 20 and 27, 1864 issues featured engravings of Vice-Admiral Kuper and Lt. Col. John Neale respectively, both of which were based on Beato’s photographs. The October 29 issue contains two panoramas of Yokohama based on Beato’s photographs. The November 12 issue had an image, also based on a Beato original, of the Japanese detachment assigned to guard the British consulate. The caption for an image in the December 24 edition specifically credits one of Beato’s photographs as its source. Supplying images and reports to the *ILN* was clearly an important facet of Beato and Wirgman’s partnership. The afterlives of Beato’s photographs constitute a highly important component in the West’s visualization of Japan. These are explored more fully in the Visualizing Cultures unit *Afterlives of Images*.

As attacks on the foreign community became less frequent, Beato and Wirgman began to turn their attention to other subjects and products. A price-list of their wares and services, datable to 1864 or early 1865, mentions individual photographs of various sizes, *cartes de visite*, and portraits by Beato as well as albums of sketches, watercolors, and oil paintings by Wirgman. We can safely assume that Beato provided an array of photographic products and services like those noted on his price list to his clientele throughout his active years in Japan. But at some point in the mid 1860s he began to redeploy the experience he acquired while working as a military photographer by producing photo albums for the foreign residents of treaty ports and tourists who began to visit Japan in increasing numbers. The compilation (beginning around 1868) of his widely acclaimed *Photographic Views of Japan with Historical and Descriptive Notes, Compiled from Authentic Sources, and Personal Observation During a Residence of Several Years*, marks the point when albums became his premier product. An advertisement in the February 2, 1870 issue of the *Japan Weekly Mail*, a local newspaper published in Yokohama, reaffirms this.

## **Signor F. Beato,**

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

**NO. 17 ON THE BUND**

*Beato placed this advertisement in the February 2, 1870 issue of Yokohama's Japan Weekly Mail to announce the completion and availability of his "Views of Japan" albums.*

[bjh102]

This ad indicates that Beato had developed an inventory of pre-made albums, but he also invited customers to select their own images from his stock of negatives, which he would then bind into albums. Self-selected albums generally reflected personal itineraries and sensibilities of individual customers.

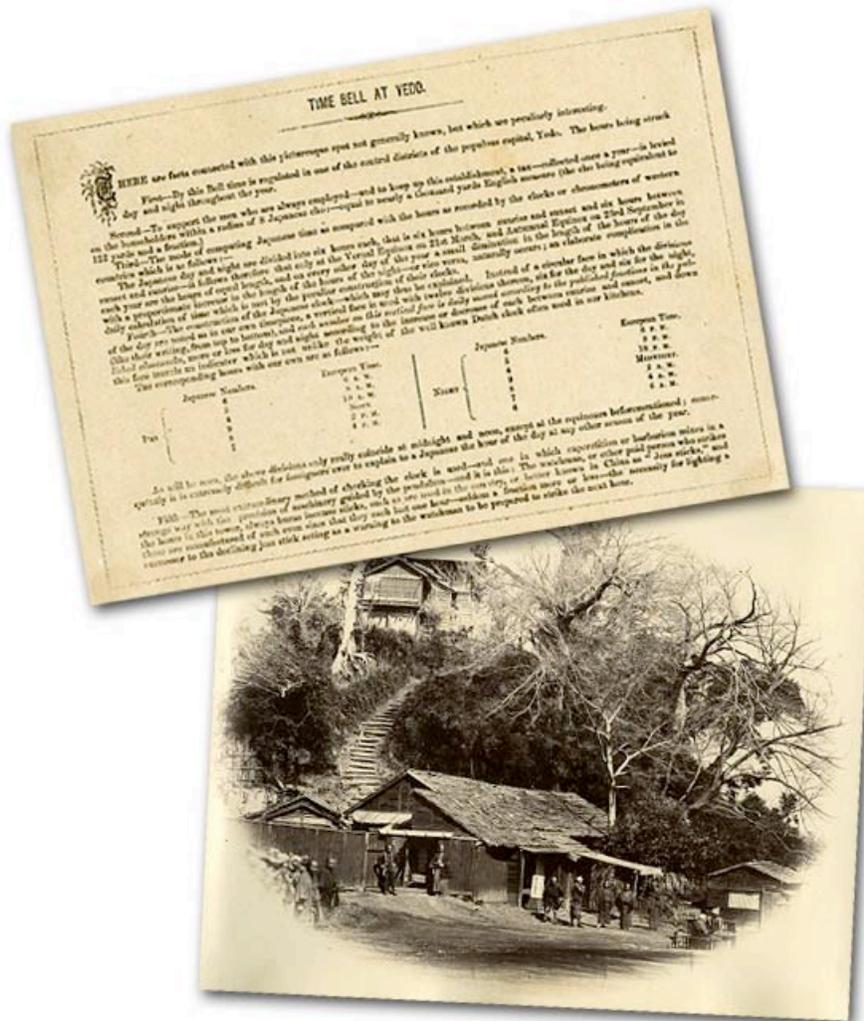
*Photographic Views of Japan* established protocols that came to distinguish most, if not all, of the Japanese albums Beato produced. The photographs were divided into two general categories: scenic views and genre scenes. Both terms require clarification. Scenic views (or simply views) included images of natural settings and built environments. The latter could be panorama-like images of land or cityscapes as well as street scenes and images of individual buildings and their architectural details. Genre scenes included individuals or small groups of people representing various occupations, cultural practices, or activities. Genre scenes could be photographed on site or posed in the studio using props appropriate to the subject.

Genre scenes are sometimes called "types," but owing to its etymology, this term is problematical. 19th-century anthropologists and ethnographers frequently used the term to mark racial, cultural, and class distinctions. It is a term of some consequence, in other words, in that it implies through its application notions of cultural superiority if not outright racism. 19th-century photographers working in Japan seldom used the term. Their advertisements suggest a preference for "costumes" or "manners and customs" when referring to genre subjects. Westerners who visited Japan sometimes used "types" in their travel accounts but not with enough regularity to justify its application in academic studies of early Japanese photography.

Beato produced albums in various configurations. Typically they have 25 to 50 images. Many, like the Hood Museum album, contain only scenic views. The Smith College Museum of Art album (reproduced as an independent unit here in Visualizing Cultures) is comprised of only genre images. Some Beato albums have both views and genre scenes. In these the views generally appear before the genre scenes, thus sustaining the categorical distinctions between these two types of images. Albums arranged in this manner suggest that the views define the location or set the scene for the more intimate explorations of Japanese life and customs that follow in the genre images.

**Album Captions**

Following the protocol established with *Photographic Views of Japan*, Beato's albums typically included captions. These were printed on separate sheets of paper and glued to the page opposite each image.



“Time Bell at Yedo” is the title of the caption that accompanies the above photograph. (The bell is in the building at the top left of the photo.) The detailed description compares timekeeping in Japan to the Western method and adds greatly to the meaning of the image. The filigree design highlighted below is typical of Beato’s album captions, which were attached to the back of the preceding page so that they appear opposite each photographic plate.

[bjhcap27] [bjh27]



HERE are facts connected with this

First—By this Bell time is regular  
day and night throughout the year.

Second—To support the men who are always  
on the householders within a radius of 8 Japanese  
122 yards and a fraction.)

Third—The mode of computing Japanese  
countries which is as follows :—

The Japanese day and night are divided  
sunset and sunrise—it follows therefore  
each year are the hours of equal length  
proportionate increase in the  
of time.

#### *Album captions*

*Album captions in this unit are transcribed verbatim  
from the ca. 1869 volume. [Complete album captions  
text is available in "Resources."](#)*

Each caption is titled. For scenic views, both the locale where the photograph was made (Kamakura, Nagasaki, etc.) and the specific subject shown in the photograph appear in the title. Genre images simply note the subject in the title. A decorative border surrounds many of the captions and floriated ornamentation highlights the incipit letter. Captions vary in length from 150 to 500 words. They can include one or all of the following: a description of the place or genre subject; the history of the place or cultural practice; and interpretation of the cultural activities associated with the place or practice. Several members of the Yokohama foreign community are thought to have a hand in authoring the captions. Wirgman's involvement is certain given his stake in the partnership. James W. Murray, who is mentioned on the frontispiece of *Photographic Views of Japan* but not specifically credited as an author, is another contributor. John Reddie Black, editor of the *Japan Gazette* and later *The Far East*, Yokohama's earliest newspapers, is thought to have been involved on some level since he had access to the only English-language press in Yokohama at the time. The authors of the captions also cite observations of other Westerners who wrote of their experiences in Japan. The importance of the captions cannot be overstated. As examples from the Hood Museum album demonstrate, they inflect the way the photographs were viewed and understood. These text-image relationships, explored in detail below, are especially revealing of how 19th-century Westerners came to visualize Japan and its culture.

In the late 1860s Beato began enhancing his photographs with color highlights. This was a labor-intensive process, as each photograph had to be hand-colored, often while the developing emulsion was still wet. Beato delegated hand coloring to his Japanese employees, but it has been suggested that Wirgman may have pioneered the techniques. This seems probable. Beato had competitors, and, as his business partner, Wirgman would have cause to raise the quality of their products. Wirgman's skill as a painter would have given him more incentive and the ability to develop these techniques. He is known to have instructed Japanese students in the art of watercolor and oil painting. Perhaps Beato's colorists came into his employ via this route.



“Bettoes or Grooms” is a photograph from a Beato album in the Smith College Museum of Art.

The image illustrates hand-applied color that dramatically enhances the photograph, in this case capturing the detail of the subject’s tattoo.

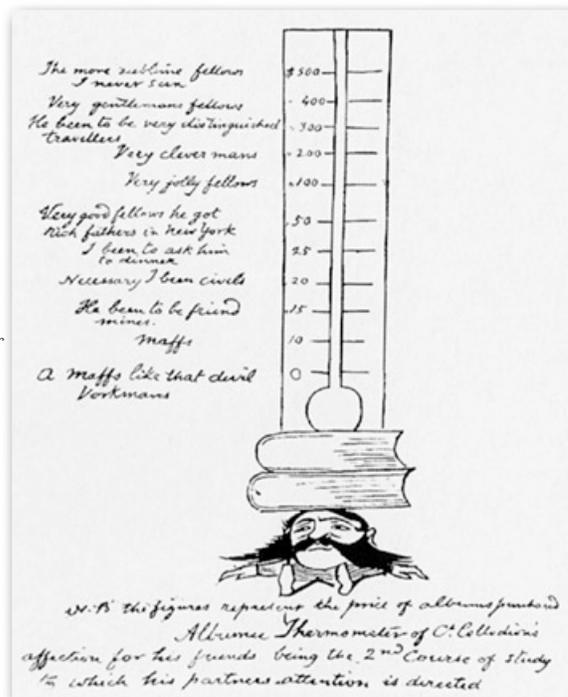
Similar photographs show that some tattoos are created completely by the colorists.

[bjs30]

As Beato and Wirgman’s partnership matured, comical sketches of Beato began to appear with regularity in *Japan Punch*, a humorous monthly Wirgman began publishing in 1862. One caricature parodies Beato’s flexible pricing scheme. Albums could vary in cost from 10 to 500 dollars depending on a loosely structured set of criteria, one of which was the gullibility of potential customers. According to the caption, “That devil Vorkmans” (i.e., Wirgman—Beato’s Mediterranean accent was a feature of every parody) got his albums for free. Evidently, Beato and Wirgman’s working relationship was rooted in a healthy friendship.

This cartoon in *Japan Punch* parodies Beato’s flexible pricing scheme for his albums. The photographer is depicted beneath the two-volume set and a thermometer showing the price of \$500 for “sublime fellows” at the top and \$0 for “that devil Vorkmans” (his friend Wirgman) at the bottom. The wording pokes fun at Beato’s thick accent.

[bjh103]



### An Album of Beato's Scenic Views in the Hood Museum of Art

The covers of Beato's albums, including *Photographic Views of Japan with Historical and Descriptive Notes, Compiled from Authentic Sources, and Personal Observation During a Residence of Several Years*, are generally made of cloth-covered board. Some have a title embossed in gold letters; many do not. The Hood Museum example is an early prototype of a lacquer-covered album. It features a design of two golden pheasants in a grove of flowering trees and shrubs carved in low relief into a red lacquer base and highlighted with gold, silver, and copper leaf. Surface coats of polished lacquer give the cover a smooth glossy sheen. The floral design continues on the back cover. Filigree ornaments made of brass protect the corners of the cover from wear and frame the design in an artful way.



*The cover of Beato's Photographic Views of Japan features golden pheasants in a grove of flowering trees and shrubs carved in low relief into a red lacquer base and highlighted with gold, silver, and copper leaf. The open album shows the way captions were pasted on to the left-hand pages, while photographs appeared on the right. Covers varied, this one being the album at the Hood Museum of Art, Dartmouth College, that is the subject of this unit.*

[bjh104] [bjh105]

The Hood Museum album cover provides insights into photography's role within the emergent tourist economy of Japan. Japanese treaty ports, especially Yokohama, were thriving commercial centers servicing the foreign community and tourists who passed through the port. Curio shops selling all manner of *objets d'art* lined Yokohama's main streets. Westerners bought pottery, *cloisonné*, fabric, metalwork, swords, and lacquer as mementos, gifts, and keepsakes, often shipping trunk loads of collectables back to America and Europe. Beato's lacquer-covered albums linked commercial photography to this curio trade in material goods. Much like other collectibles Westerners bought in Yokohama, photographs were acquired to memorialize a residence in or visit to Japan. Wrapping photographs in lacquer-covered albums added to their Japanese-ness. It was an effective means to exoticize images that were themselves already exotic. It is unlikely Westerners would have recognized the auspicious associations of the design (a mating pair of golden pheasants was a symbol of good fortune), but it would have been understood as Japanese or, at the very least, "oriental." Westerners would have also been attracted to the material and the craftsmanship of the cover as they were with other curios they acquired. The value-added qualities provided by decorated covers

were, no doubt, reflected in their price. Later photographers followed Beato's precedent, making lacquer-covered albums the mainstay of commercial studios in the 1880s and 90s.

Evidence dating the Hood Museum album suggests that Beato began experimenting with elaborate covers in 1869. The caption for a photograph of the inner moat of Edo castle (no. 37, illustrated and discussed below) reads: "The castle of Yedo, for two hundred and sixty years the residence of the Taikuns, and now [1869] that of the Mikado of Japan, was built in the beginning of the seventeenth century, by Iyeyasu, the great founder of the last dynasty of Taikuns, or Shoguns." References here are to the Meiji Restoration of 1868, which marked the fall of the Tokugawa shogunate and the return of the emperor to the position of head of state. The imperial household took up residence in Edo castle in October 1868. This caption perhaps suggests a date for the Smith College album. One photograph in the Smith album shows, according to the caption, Beato's colorist. At his feet lies an album with a lacquer cover similar to the Hood Museum example.



*"Our Painter" is a photograph from Smith College Museum of Art's Beato album depicting Japanese people.*

*The caption hints that "Our painter in full summer costume" was a colorist in Beato's studio—an impression underscored by the placement of a lacquer album cover at his feet. Beato's photographs ranged from posed studio shots to outdoor scenes.*

*[bjs45]*

Beato's albums of scenic views possess an internal logic determined by several factors. The Treaty of Kanagawa (1858) permitted the establishment of five treaty ports: Kanagawa, Nagasaki, Hyōgō, Hakodate, and Niigata. In subsequent negotiations, the Kanagawa site was shifted to Yokohama while Hyōgō was shifted to Kobe. (Niigata was never developed.) The treaty granted exemption from Japanese law (extra-territoriality) to foreigners but restricted their movements to the vicinity of the ports. The treaty-port limits of Yokohama, for example, extended in a radius of roughly eighteen miles. This distance was reduced considerably in the direction of Edo (now Tokyo) because it was the capital of Japan and the location of the Tokugawa shogun's government. In the years immediately following the signing of the treaty, diplomats and consular officials with appropriate documentation were granted limited access to Edo. By the mid 1860s, foreign nations were permitted to establish legations in the Tsukiji district of the capital.



*Westerners were permitted to live and trade only in areas established by the Treaty of Kanagawa of 1858. Of the treaty ports photographed in the Beato album, Nagasaki (left) contained the earliest Western enclave in Japan and Yokohama (right) rapidly became the largest.*

*[bjh47] [bjh45]*



*Scroll through an enlarged view of the bustling harbor at Yokohama.*

The conditions imposed by the Treaty of Kanagawa also circumscribed the geographical limits of Beato's activity. His inventory consisted primarily of scenic views within the treaty port limits. While this might seem restrictive, there were in fact a remarkable variety of environments that attracted Beato. The temple district of Kamakura offered a wealth of images related to Buddhist culture. The Tōkaidō highway passed close to Yokohama and provided access to village life and natural settings. Yokohama itself was of great interest to Beato's clientele. Besides the residential areas provided for foreigners, it had a so-called "native town" consisting of residences, businesses, a theater, a Shinto shrine, a Buddhist temple, and a brothel district, all of which supplied Beato with interesting street and genre scenes.

Beato also had occasions to travel beyond Yokohama. He toured Edo/Tokyo several times, acquiring in the process views along the route from Yokohama and numerous images of sites and scenes in the capital. Beato also traveled the great Tōkaidō highway to the Hakone area. This afforded him views of small villages, natural settings, spectacular vistas, and Mount Fuji. Beato developed a small selection of scenes from Nagasaki, which he first visited in 1865. He eventually acquired views of Hakodate in northern Japan and Kobe when they began to develop as treaty ports. Even Kyoto's famous sites came into his inventory when travel restrictions to the former imperial capital were relaxed somewhat in the early 1870s.

For his pre-made albums Beato typically arranged the photographs according to their location. These locale-based groups of images were sometimes sequenced as if to suggest travel from one area to the next. Beato's customers often (but not always) followed this protocol when they drew on his inventory to compile self-selected albums. Albums personalized in this manner frequently reflect the travels of the customer. Some surviving examples focus on a relatively small number of locales while others narrate an extended itinerary to all the places accessible to foreigners.

Self-selected albums typically began in either Yokohama or Nagasaki. These were the primary ports of disembarkation: Yokohama if the traveler came across the Pacific; Nagasaki if she or he arrived from China. Similarly, views of either Yokohama or Nagasaki could conclude an album, marking these as points of departure to new ports of call. Photographs of other locations on the traveler's itinerary would appear in the order in which they were visited. It was also common to sequence views within some of the larger locales. A day's trip round the city of Edo, for example, could take in several sites, making it possible to reconstruct the outing with a series of scenic views.

The Hood Museum album partakes of organizational protocols common in Beato's albums of scenic views. It opens with a series of 16 photographs that leads the viewer along the Tōkaidō through Miyanoshita, a popular resort for foreigners, to Hakone and the Mt. Fuji highlands. The next sequence of five photographs explores temples in Kamakura. This sequence ends with images of Kanagawa and Yokohama, perhaps suggesting the conclusion of a journey that took in all the preceding sites. The next eighteen photographs suggest a trip to Edo and many of its famous sites. Three views of Yokohama follow the Edo sequence. A single image of Kamakura precedes the last identifiable sequence, which is comprised of four scenes in Nagasaki.

But the Hood Museum album also has quirks. Two images of Nagasaki interrupt the journey along the Tōkaidō and another photograph of Nagasaki appears among the Edo images. These make the Hood album somewhat of an anomaly that defies easy explanation. Perhaps the album reflects the travels of a foreign resident who visited Nagasaki several times during an extended stay in the country. Perhaps it was disassembled at some point, disrupting the original sequences (although, this would require considerable effort to ensure that the captions matched the photographs). Perhaps the album was intended as simply a collection of scenic views in no particular order. Perhaps the album was not self-selected—its arrangement of views may have been a product of Beato's studio. Perhaps someone in Beato's employ simply erred when the photographs were bound into the album.

Whatever the explanation, these quirks make the Hood Museum album difficult to re-narrate as a unified document of personal travel. Bearing this in mind, the following series of case studies explores the album on a location-by-location basis. The case studies generally follow the sequences suggested by the album. In some cases photographs from different locales have been brought together to emphasize specific points.

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### The Tōkaidō

As the main thoroughfare linking Kyoto, the imperial capital, and Edo (now Tokyo), the capital of Tokugawa shoguns, the Tōkaidō figured prominently in the history, literature, and art of Japan. Westerners could experience the Tōkaidō directly since it passed through the treaty-port limits of Yokohama. Beato's photographs and the captions that accompany them explore the famous highway from the vantage point of both history and culture.



*"View on the Tōkaidō" (detail)*

[bjh02]

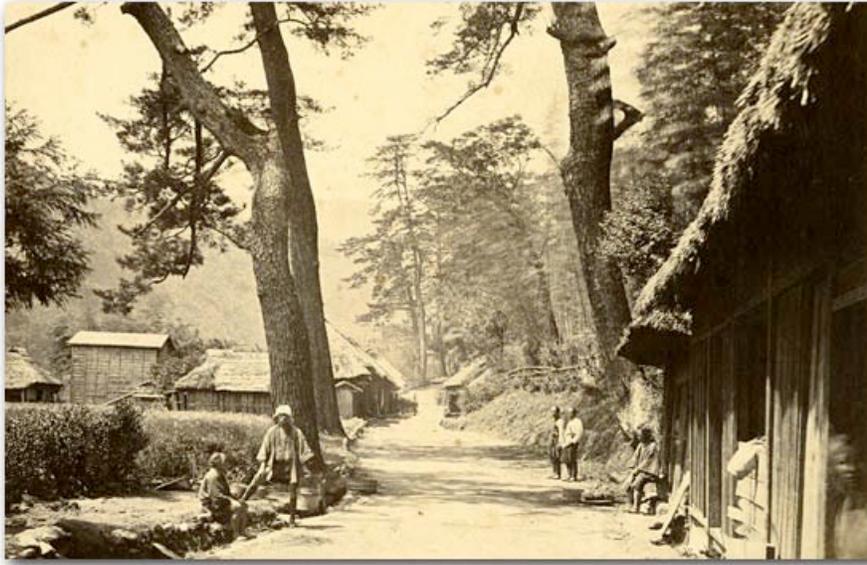
*View on the Tōkaidō*, for example (above), depicts a scenic stretch of the tree-lined highway; the caption brings the view to life historically by noting the Tōkaidō's preeminence among the many highways constructed to serve the needs of Edo. The caption mentions that powerful provincial lords (*daimyō*) and their retinues traveled the highway on their annual sojourns to and from the capital. It also draws Westerners into the history of the Tōkaidō by quoting the following passage from Engelbert Kaempfer's three-volume account of his life in Japan:

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

As the physician attending the Dutch community at Nagasaki in the late-seventeenth century, Kaempfer traveled with leaders of the Dutch trading mission on their annual journeys to Edo to pay their respects to the shogun. Invoking Kaempfer in this caption was an effective, perhaps even empathetic, means of drawing 19th-century Westerners into the storied history of the highway.

But the Tōkaidō was attractive to Beato and the clientele he served for more than just its historic associations. It was remarkably beautiful! The caption for the first

photograph in the album, *The Tokaido, Between Yokohama and Fujisawa* (below), states explicitly “portions of the road are strikingly picturesque, and some beautiful views are obtained.”

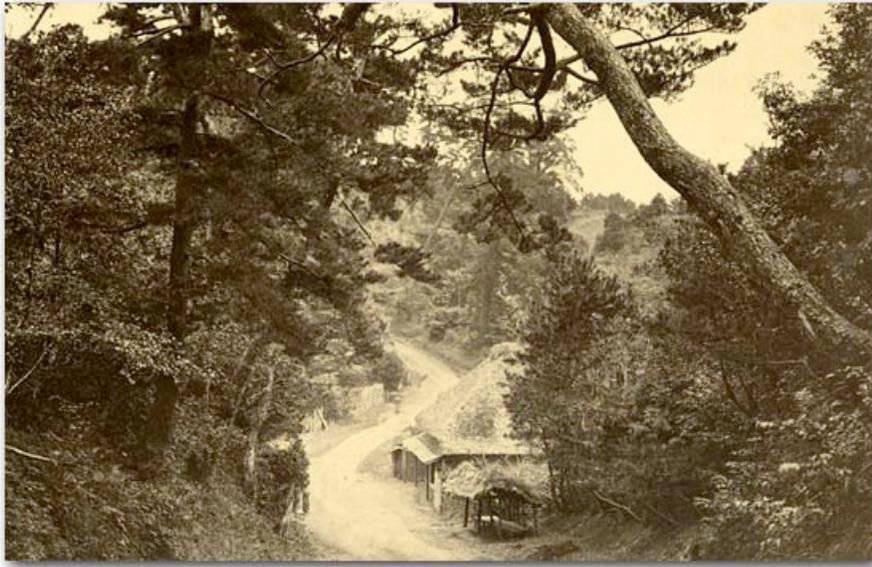


“*The Tokaido, between Yokohama and Fujisawa*” (detail)

[bjh01]

The term *picturesque* (meaning picture-like) had, since the mid-eighteenth century, come to define an aesthetic associated with pastoral landscapes. Its use evoked nostalgia for a rural lifestyle that was rapidly disappearing with the industrial revolution. The term was also associated with travel, particularly to the Lake District in England, where people of means escaped the urban environment of cities. The caption for another photograph of the Tōkaidō (image three, below) makes this connection explicit:

“There is no traffic on the roads of a nature likely to cut them into ruts, or necessitate their frequent repair; there are no carriages, public or private, of any sort in Japan—no rattling teams of horses with heavy “Busses” behind them—no coaches with emulative whips trotting along at an exhilarating pace—such a profession as a Post boy is unknown! The echoes of the lovely dells, of which there are many on the Tokaido, are never roused by the cheering sound of the Guard’s horn, the remembrance of which, still suggests to ancient lovers of the days of posting in England, the wish, that stage coaches in their glory had not been superseded by the rapid whirl of the railway engine—foot passengers and horses, shod alike with shoes made of straw, or coolies carrying goods or norimons or native chairs, are the only traffic taking wear or tear of any road.”



*“The Tokaido” (detail)*

[bjh03]

It seems that Beato’s photographs of the Tōkaidō used the picturesque character of rural Japan to invoke longing for an environment that was rapidly disappearing in the home countries of his Western customers.

#### Kamakura

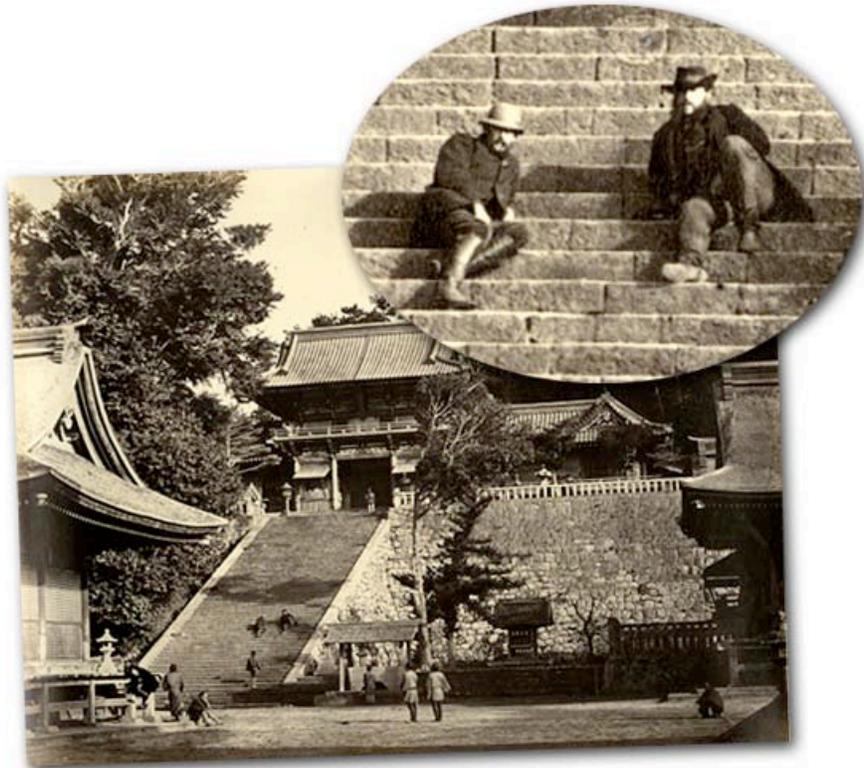
Kamakura lay within the treaty limits of Yokohama and became an important destination for one-day excursions from Yokohama, primarily because of the many Buddhist temples and Shinto shrines located there.



*Kamakura was a popular day trip for Westerners, who were fascinated with its temples, shrines, and Buddhist icons.*

[bjh 18 - 21]

Among these, Beato's image of the steps leading up to the great Hachiman Shrine, dedicated to the Shinto god of war, became one of his most reproduced photographs.



*An often reproduced Beato photograph of the famous Hachiman Shrine in Kamakura. The two men relaxing on the steps appear to be Felice Beato himself and his colleague Wirgman.*

*[bjh18]*

The *tahōtō*, a unique type of pagoda in the temple complex, also acquired iconic status and was replicated by many later commercial photographers.



*This single-storied pagoda, known as a tahōtō or “pagoda of many treasures,” became one of the most photographed religious structures in Kamakura.*

*[bjh20]*

By far the most important attraction at Kamakura was the large bronze Daibutsu, or “Great Buddha.” This sculpture was the main icon of a temple that had been destroyed by a typhoon. Once exposed, its commanding stature was only enhanced by its open-air setting. The caption for Beato’s image obliges Western fascination with the sheer monumentality of the Daibutsu by citing its measurements (“...about 50 feet...high. ...The circumference of the body is 98 feet...”). Travel accounts written by those who visited the site frequently quote these statistics.



*“The Bronze Statue of Dai-Bouts”*

*The detail inset of a man seated before the thumbs and forefingers of the meditating Buddha demonstrates the impressive size of the statue. This famous Kamakura buddha was originally housed in a temple building that was destroyed in medieval times.*

*[bjh17]*

Perhaps to emphasize the attraction Kamakura had for foreigners, Beato included Westerners in many of his photographs. The two gentlemen reclining on the steps of the Hachiman Temple are none other than Wirgman and Beato (see image 18, above). In another photograph, a foreigner leans against the base of one of the smaller buildings at the shrine.



*“Kamakura”*

*This photograph was taken at the base of the long staircase leading to the Hachiman Shrine pictured in image 18 (above). The Westerner admiring the structure is thought to be Beato.*

*[bjh19]*

The captions for Beato’s images of Kamakura focus on the obvious attractions of the site. Local Buddhist customs and practices are discussed in caption 19. The historical significance of Kamakura, particularly its role as the military capital of Japan from the late-twelfth through mid-fourteenth centuries, is spread between captions 18 and 21. Curiously, the historical order is reversed in the Hood Museum album. Caption 18 discusses the fall of Kamakura to invading forces in 1333 while caption 20 covers the history of the town from the eighth through twelfth centuries. It seems that the visual order of the photographs took precedence over the chronological sequence suggested by the captions. Caption 21 complicates matters further—it is exactly the same as caption 20. This suggests that Beato had a limited supply of captions for each locale he photographed. Among the sixteen images of Edo in the Hood Museum album (discussed below), six depicting the Tokugawa mausoleums at Shiba are all paired with the same caption. [The complete transcribed text of all captions is available in the Resources section.](#)

The historical associations of the sites Beato photographed constitute one of the dominant themes running through the captions in Beato’s albums. But these histories were not limited to only ancient matters. Recent history, particularly if it involved Westerners, provided another means by which Beato’s photographs were given meanings that his clientele would find attractive. For the photograph titled *View Near Kamakura Where Major Baldwin and Lieut. Bird Were Murdered* (image 24, below) the caption describes the murder and its consequences as follows:

“About half way down the center of a long avenue, called the “path of the Gods” which runs in a straight line from the sea to the Temple of Hachiman;—is a spot which has obtained a melancholy celebrity to Foreigners, from its having been the scene of the murder of two English officers.

On the 21st November 1864, Major George Walter Baldwin and Lieutenant Robert Nichols Bird—both of the 2nd Battalion H. B. M. XX Regiment, left Yokohama on horseback for a visit to Kamakura and its neighbourhood. After going as far as Inosima [sic], where they

breakfasted with Mr. Beato and some other excursionists, they left about noon with the intention of visiting Daiboots [sic]; while crossing the little stone bridge shewn in the picture opposite, they were attacked from behind, and cut down before they had an opportunity of defending themselves, or drawing the revolvers with which they were both armed. Information being sent the same night, by the district authorities, to the Governor of Kanagawa and by him communicated to the Foreign Consuls; several parties of foreigners, and a detachment of mounted Artillery, at once proceeded to the spot; and found the bodies of the unfortunate officers under a small shed covered with mats—the only information that could be elicited from the natives was, that the younger officer had lived for some hours after being cut down, and the elder, Major Baldwin, had been killed at once.

The remains of the two officers were brought in and buried with military honours in the Cemetery at Yokohama.

Owing to the vigorous measures adopted by Sir Rutherford Alcock, two men said to be concerned in this murder, were executed in the presence of numerous Foreigners on the 16th December—the real perpetrator of the crime however, a leading Lonin [sic], a man of considerable standing, education and acquaintance, also of great strength and powerful build, being afterwards captured, was publicly beheaded at Tobe, in presence of the English Troops on the morning of 28th December 1864.

This mans name was Shimadzo Seyee. He had been a Samourai [sic] of some influence, but voluntarily became a Lonin [sic], and confessed that it was his great desire to kill a foreigner—he thought that the two officers, whom he and another had attacked at Kamakura were Consuls, and described so minutely the manner of attack, that it left no doubt on anyone's mind that he was the principle murderer. His coolness and courage at the time of execution were remarkable—worthy of a better cause.

His head was exposed to view for three days near the principle bridge leading into Yokohama."



*This serene scene belies the site's significance as the place where two English officers were murdered by samurai fighting the influx of foreigners into Japan. The story is recounted in detail in the accompanying caption. The figure standing peacefully by the roadside appears to be a traveling peddler who has laid down the wares he carried on a pole over his shoulder.*

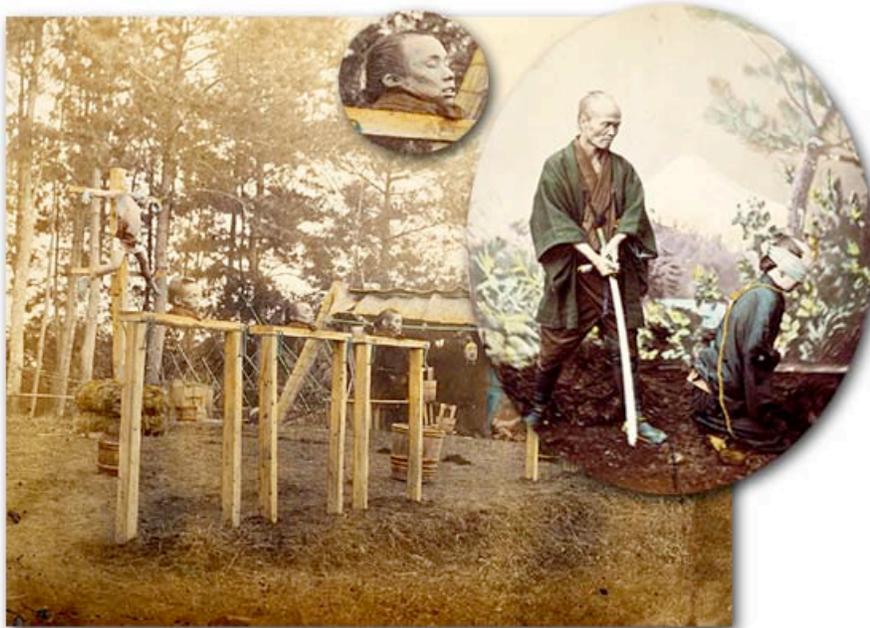
[bjh24]



*Beato includes this photo of a porter in his companion album focusing on Japanese in various walks of life. The accompanying caption states, "How he comes into the world is a mystery, how he lives is a wonder, and what becomes of him when he dies nobody seems to care. His whole property and stock in trade consist of a stout bamboo or piece of wood about five feet long, and some straw rope."*

[bjs27 detail]

The incident described here and memorialized in Beato's photograph was one of the more horrific of several attacks on the foreign residents of Yokohama by disgruntled samurai intent on ridding Japan of the Western barbarians. The perpetrators of the Baldwin and Bird murders were eventually captured and members of the foreign community were invited to witness their executions. Wirgman supplied a lengthy and gruesome account of the beheading of the criminals. Beato photographed the severed head of Shimizu Seiji (written Shimadzo Seyee in the caption), the ringleader of the assault, which, as noted in the caption, was publicly displayed according to Japanese legal custom. Western fascination with Japanese jurisprudence—particularly punishment for criminal acts—increased substantially as a result. Beato capitalized on this interest by visiting the public execution grounds close to Yokohama and photographing the severed heads and crucified remains of criminals. He also restaged the Shimizu execution in his studio. Both images were popular with his customers and appear often in the albums they purchased.



*Two photographs from the companion volume of Beato's "Views of Japan" album deal with execution as a punishment in Meiji Japan. The left image captures a real execution site with three severed heads and a crucifixion. The right image is a studio reenactment of an execution; the caption makes reference to the execution of Shimizu, a samurai held responsible for the murder of the two English officers mentioned above.*

*[bjs49 and 50]*

Smith College Museum of Art

Although it may be difficult to understand the attraction of photographs showing the site of violent murders and the remains of executed criminals, such images were central to several late-19th-century Western conceptualizations of Japan. Whether justified or not, most foreigners were deeply respectful of Japanese traditions, particularly those associated with the samurai. Descriptions of executions written by Westerners revel in their raw violence; at the same time they reveal an often-understated admiration for the stoicism of both executioner and victim. As the caption states: "His [Shimizu's] coolness and courage at the time of execution were remarkable—worthy of a better cause."

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MIT VISUALIZING CULTURES

## Felice Beato's Japan: Places

An Album by the Pioneer Foreign Photographer in Yokohama

by Allen Hockley

The Business of Photography

Tokaido/Kamakura

Edo/Yokohama

Journey's End: Nagasaki

Sources

### Edo

16 photographs in the Hood Museum album are of sites in Edo—a remarkable concentration of images. The next largest grouping consists of twelve photographs taking in a wide range of sites spread along the Tōkaidō through the Hakone district to the Fuji highlands. The emphasis on Edo is explained by its preeminence in Japanese history and mid-19th-century politics. It served as the capital of the Tokugawa government from 1600 to 1868. At the time the Hood Museum album was being compiled, the Shogunate had been dissolved in favor of a restoration of imperial rule. Edo, about to be renamed Tokyo, would retain its position as national capital but assume a new role as the poster child for the Westernization of Japan. Edo's proximity to Yokohama—Beato's main market—also accounts for the high profile it receives in this album.

The Edo section of the album actually begins with a photograph of a Buddhist monastery in Kawasaki, a small village on the Tōkaidō between Yokohama and the capital. As the caption notes, Kawasaki marked the eastern boundary of the treaty-port limits, beyond which foreigners required passports for travel.

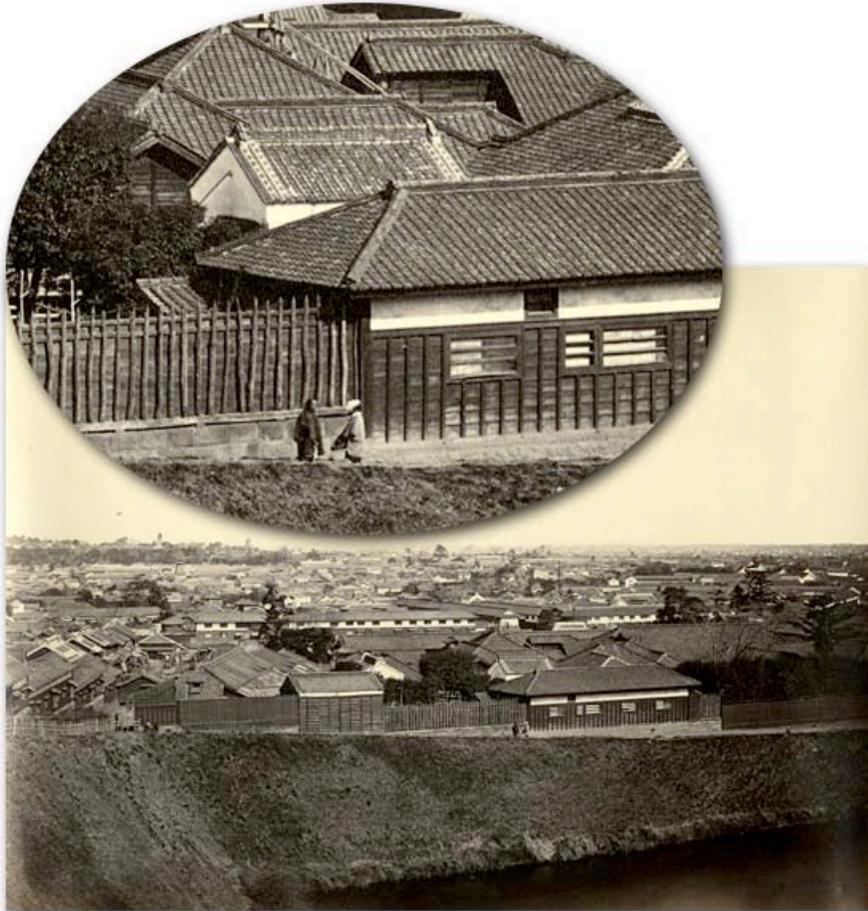


*The inset zooms in on the “Great Bell” in a Buddhist monastery. Westerners were intrigued by the way bells were rung by swinging a clapper from the outside. Special Buddhist names given to the deceased are displayed below on long wooden plaques.*

[bjh25]

The next photograph, a panorama titled *Yedo Bay*, functions as the visual entry into the capital. The caption emphasizes this reading of the photograph, then entices the viewer to enter the city and explore its wonders:

“Few capitals can boast so many striking features or so much beauty in its site and surrounding country as this, for many leagues in every direction—and the charming rides through country lanes, even its very center, shaded as they often are by trees of magnificent growth, from attractions which are unrivalled by any western city of corresponding size.”



*Beato's photograph, "Yedo Bay," gives an overview of Edo, Japan's capital and most populous city that, the caption states, "lies encircling the head of a sickle shaped bay... so shallow that large vessels cannot approach within three or four miles." The inset highlights two men walking the embankment in the foreground.*

*[bjh26]*

The photographic tour that follows takes in temples, pilgrimage sites, gardens, and teahouses. The captions paired with these images enliven the cultural legacies and practices of the places Beato photographed.

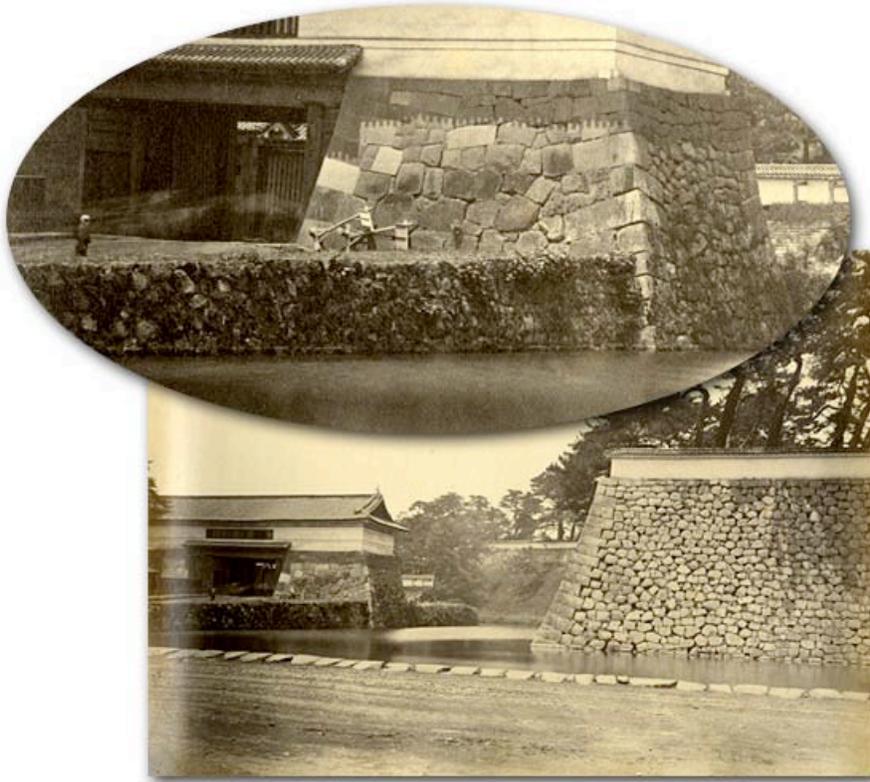
By far, most of the Edo photographs depict places associated with the power of the shoguns. Six images (several appear below) show the mausoleums of the Tokugawa shoguns, all of which utilize the same caption describing the historical importance of the site and artistry of the structures.



*The mausoleums of the Tokugawa shoguns were among the most popular sites for foreigners touring Edo. The caption explains that the “Taikuns” are “buried either at Shiba or at Uyeno, in Yedo. ... The view represents the gateway and front of a small, but highly finished temple. ...”*

*[bjh30, 31]*

Three photographs of Edo castle follow those of the mausoleums. Like those for the burial grounds, the captions emphasize historical associations with the Tokugawa shoguns or *Tycoons* (from *Taikun*), a term preferred by many 19th-century Westerners. But the captions for the images of Edo castle also draw on recent history. The text for *Gateway of the Tycoon’s Palace, Yedo* reminds viewers of the assassination of Ii Naosuke, the government minister who advocated the opening of Japan to foreign trade, on March 24, 1860.



*“Gateway to the Tycoon’s Palace” depicts the moat and stone wall surrounding the Shogun’s castle in Edo. Foreigners of Beato’s time called the Shogun “Tycoon” or sometimes “Taikun.” The inset, showing a visitor by the gate, conveys how massive the fortifications were.*

*[bjh36]*

The caption for the *Castle of Yedo—Inner Moat* (below) draws attention to the 1868 restoration of imperial rule, noting that the emperor now occupies the former residence of the shoguns.



*“Castle of Yedo,—Inner Moat.”*

[bjh37]

This viewing sequence, from the photographs of the Tokugawa mausoleums to Edo castle, leaves one with the impression that Japan was on the cusp of change. The rapid westernization Japan would undertake shortly after the Meiji Restoration would initiate dramatic developments and, in the process, present new challenges and opportunities for Beato and his successors in the photography trade.

#### Yokohama

As noted, the captions for many of Beato’s scenic views seem intent on articulating the history of Western interaction with Japan. This practice is understandable given Beato’s market. These captions were designed to draw potential clients into an empathetic relationship with the places Beato photographed. Historicizing these images provided the means by which contemporary viewers could position themselves as participants in a relationship that stretched back centuries.

More recent developments in the West’s relationship with Japan also inflect the readings of some of Beato’s scenic views. Many Westerners, particularly diplomats, educators, and missionaries, saw themselves as agents of Japan’s transformation from a feudal backwater to a modern civilized nation. Captions that focus on the recent history of foreigners in Japan were a means of reaffirming this role. This is especially so with photographs of Yokohama. Because of its proximity to Edo, Yokohama housed the largest community of foreign residents. Photographs of the port and its immediate vicinity commemorate—perhaps even celebrate—the Western presence in Japan. Their captions focus on history so recent it was, for most of Beato’s customers, the present.

Photographs taken from the high ground overlooking the port were extremely popular because they afforded panoramic vistas of all that lay below. The Hood Museum album contains two such views. Both show the built environment of the port extending from the foreground out to the harbor, which is full of Western vessels. The caption for *View from the French Bluff* (below) sets foreigners' experience in Yokohama in sharp contrast with that of the Dutch in Nagasaki by suggesting that the Japanese intended to replicate the same policy of "offensive espionage" that "had for so many years been pursued against the Dutch."



*Close examination of the panoramic "View from the French Bluff" reveals many details of the Yokohama treaty port, from the entry bridges to the harbor bustling with merchant vessels. Within a few years of opening to trade, the Yokohama foreign settlement was already crowded with Western-style buildings.*

*[bjh44]*

When Yokohama was constructed, the foreign settlement was built on reclaimed land separated from the shore by a creek shown in another photograph in the album (image 43, below). Access to the mainland was limited to bridges guarded by Japanese troops. The French Bluff, from which the above panoramic photograph was made, was the first area opened to settlement outside the port proper. The caption commemorates this development as resistance to Japanese plans to confine the foreign community of Yokohama.



*Depicted here are the creek that separated Yokohama from the mainland and one of the bridges that were guarded to monitor foreigners coming and going from the treaty port.*

*[bjh43]*

The caption for the photograph titled simply *Yokohama* provides a skeletal history of the port. It notes that Kanagawa was initially designated as the future site of the foreign community but that the Japanese, for any of a variety of reasons cited in the caption, shifted the location to Yokohama. (The same caption was used for a photograph of Kanagawa earlier in the album.)

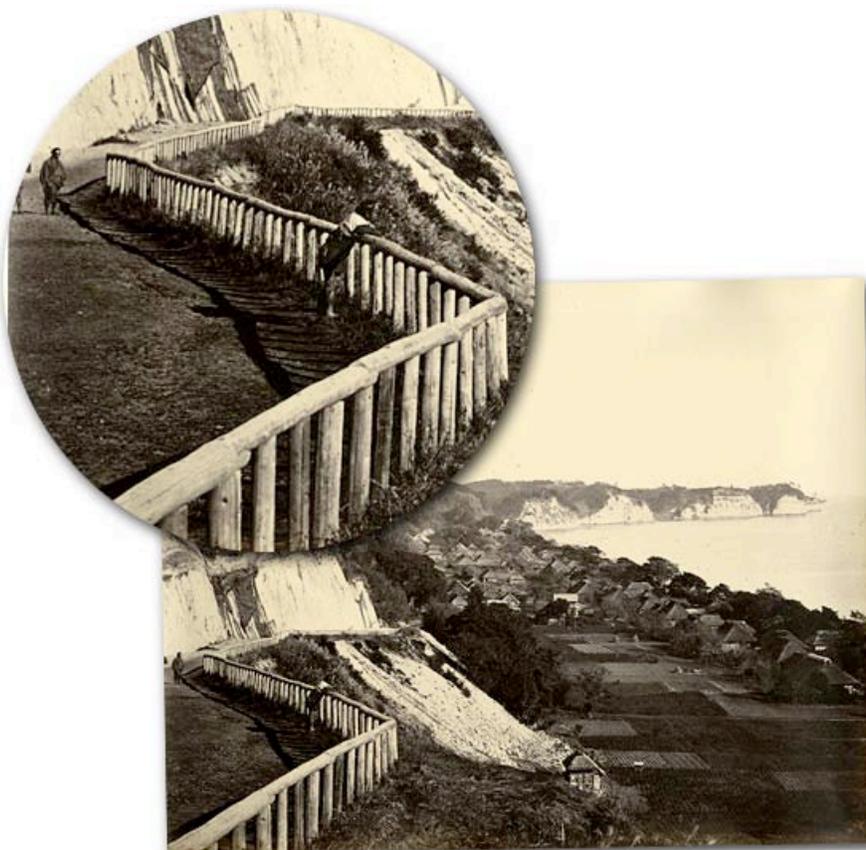


*The variety of buildings in both the foreign quarter and the so-called “native town” of Yokohama, as well as the large number of ships in the harbor, make a lively portrait of Yokohama as a “boomtown.” This photo conveys an unusually good sense of how busy the harbor had become.*

*[bjh45]*

The caption then traces the subsequent development of Yokohama, noting “at the end of the third year from the opening of the Port the foreign community numbered 126; from that time, however, it has multiplied considerably.” It discusses the great fire of 1866 that “swept away a large portion of the native town and about one-third of the foreign settlement.” The fire was personally disastrous for Beato and Wirgman as it destroyed their business premises and their stock of negatives. This caption concludes with speculation on the bright future of Yokohama: “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.” This would prove to be a momentous event for the future of commercial photography in Japan. Trans-Pacific travel would become a key component of the routes that would carry globetrotters on their world tours. Beato’s business was one of the first in Yokohama to profit from this development. The ships shown in the harbor of his Yokohama photographs attest to the importance of the busy port, and at the same time remind us of the flow of customers for Beato’s albums.

Another view of Yokohama shows the so-called New Road, built by the Japanese in order to link Yokohama with the Tōkaidō.



*One of the loveliest images in the album depicts the pristine new road the Japanese built to link Yokohama with the Tōkaidō highway.*

*[bjh23]*

Following the protocol for other Yokohama views, the caption for this image gives a brief description of the road: "It was completed in 1866, and is about six miles in length, winding through a varied, undulating, and pretty country. The view from the hill overlooking Mississippi Bay, which this road also skirts, is particularly attractive." The caption then focuses on the construction of a horse-racing track and other facilities completed in 1867 to house the British Legation.

The New Road opened up much needed land for the expansion of both the foreign and Japanese communities of Yokohama. The caption notes that a lot of property was sold at auction and that "Many of these lots were purchased at a high price, and now, in the beginning of 1868, the whole space between these limits is intersected by numerous roads, and in every direction, bungalows and gardens, the property of foreigners, are springing up." The potential profits in land speculation must have been attractive to anyone in Yokohama with an entrepreneurial eye. Even Beato entered this business. A notice he placed in the February 9, 1870 edition of the *Japan Weekly Mail* reads: "The owner of several lots on the new Bluff is prepared to build on the houses of any size and style that may be desired by the proposing tenant. Apply to F. Beato, no. 17, Bund, Yokohama." This leaves us to wonder if his photographs may have fueled (perhaps deliberately) the interest in Yokohama real estate.

Yokohama was a boomtown in every sense of the term. The infrastructure required to support its rapid growth meant that the built environment of the community was perpetually in a state of renovation and expansion. Beato's business benefited from these conditions. It required that he continuously update his inventory in order to keep pace with new developments. While a tourist passing through the port would acquire a snapshot of Yokohama as it was at the time, the foreign community—an important segment of Beato's market—would have to continually revisit his studio and invest in his new inventory in order to keep abreast of changes in the place in which they resided.

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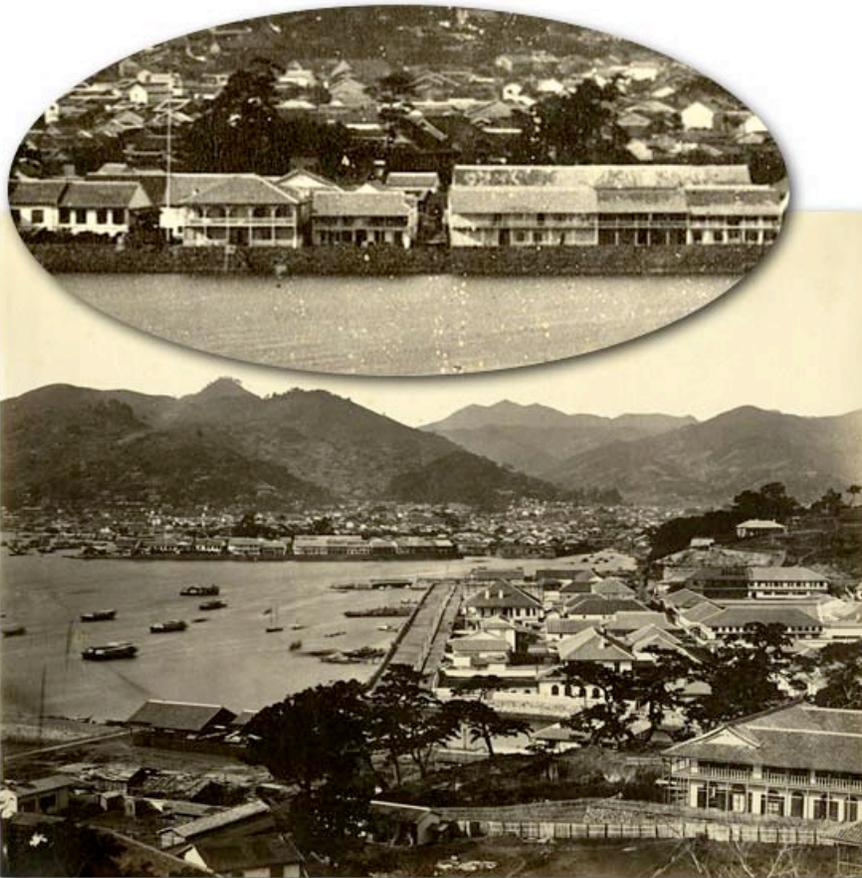
Edo/Yokohama

Journey's End: Nagasaki

Sources

### Journey's End: Nagasaki

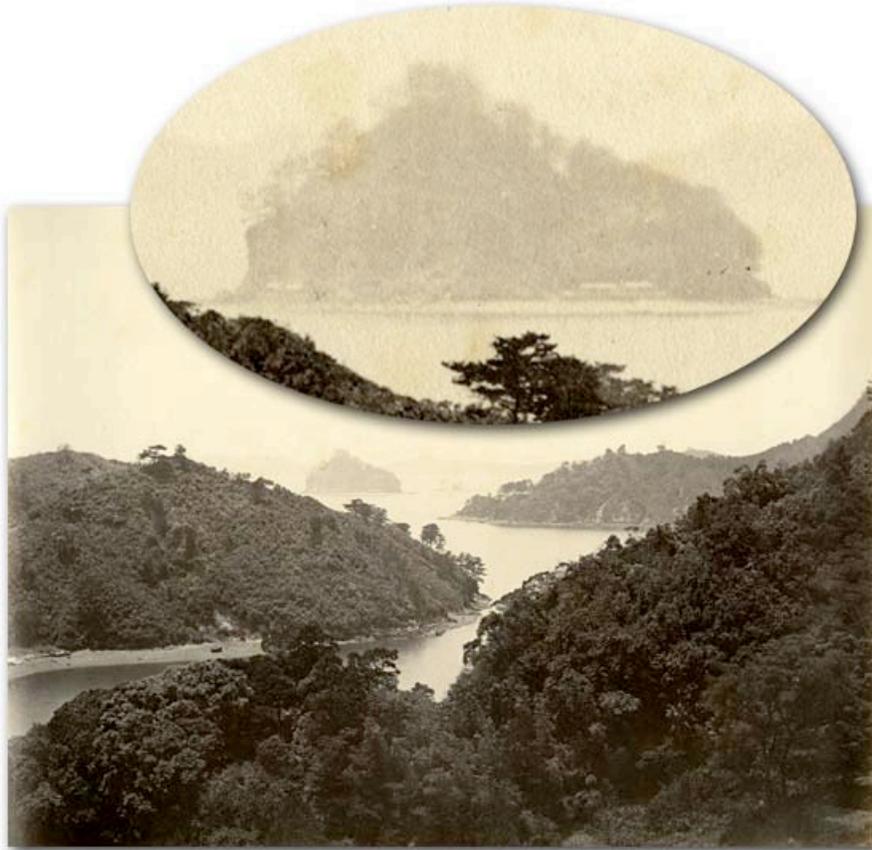
Nagasaki possessed a history of special interest to Westerners. It was the one port open to trade with the West—but only the Dutch—throughout the Tokugawa era. Dutch writing of their experience provided a wealth of anecdotal material that retained its currency among foreigners after the opening of treaty ports. As with the earlier discussion of the Tōkaidō, Engelbert Kaempfer was held in particularly high regard. Beato's *View of the Harbour, Nagasaki* makes additional reference to Kaempfer: "In 1690 Kaempfer first visited Nagasaki. His residence there will always retain its interest; his comments on the motives which induced the Dutch to undergo almost perpetual imprisonment on this small island, are severe." The reference here is to the restrictions placed on the Dutch by the Tokugawa government. For the most part, they were required to remain on Dejima, a tiny man-made island in Nagasaki harbor, clearly visible in the center of Beato's photograph. By inference, this caption juxtaposes the treatment of the Dutch with that of Westerners in the newly opened treaty ports. The latter certainly enjoyed far more freedom of movement but were still subject to travel restrictions.



*"View of the Harbour, Nagasaki" shows a bustling city of "some 70,000 inhabitants." The inset enlarges an area on the far shoreline named Dejima, the only location in Japan open to Westerners prior to 1858. This fan-shaped artificial island, isolated from the shore, had been restricted to use primarily by the Dutch.*

[bjh47]

Western contact with Japan preceded that of the Dutch in the Tokugawa era. Portugal and Spain traded extensively with Japan from the mid-fifteenth to early-seventeenth century. Merchant vessels brought Christian missionaries who proselytized energetically until they aroused the suspicion of samurai authorities. Persecutions ensued and the missionaries were expelled or martyred along with thousands of their Japanese converts. Nagasaki and its vicinity was the site of much anti-Christian violence. One of Beato's photographs, depicting a small island called Pappenberg, became the symbol of these events and, by extension, the entire Christian experience in Japan.



*"Pappenberg" is an island near Nagasaki where Christians—both missionaries and their Japanese converts—were thrown to their deaths centuries earlier.*

*[bjh11]*

It was a particularly popular image once the Treaty of Kanagawa opened Nagasaki to Westerners. The caption vividly describes the persecutions, noting especially the courage of the Japanese Christians.

"PLACED at the entrance to the harbour of Nagasaki, this picturesque little island at once attracts the attention of the new arrival; and its association with scenes of persecution, cruelty, and bloodshed, in the seventeenth century, when numerous Christians were hurled headlong down its precipitous sides, excites both awe and sympathy. To use the words of Sherard Osborn—"If history spoke true, there, by day and night its steep cliffs had rung with the agonized shrieks of strong men, or the wail of women and children, launched to rest, after torture, in the deep waters around the island. If Jesuit records are to be believed, the fortitude and virtue exhibited by their Japanese converts in those sad hours of affliction, have not been excelled in any part of the world, since religion gave another plea to man to destroy his fellow creature."

The photograph of Pappenberg supplied Beato's customers with an important connection to the history of Westerners in Japan, but it also may have been attractive to another specific segment of his clientele. The opening of the treaty ports in 1859 brought Christian missionaries of several denominations to Japan. The caption suggests that Japan may once again become fertile ground for missionary activity:

"Although there was sweeping persecution of the Roman Catholics, amounting to total extermination at Ximbara [sic], in the seventeenth century, and for over two hundred years communication with the rest of the world was put a stop to—yet there is still reason to believe that a small spark of the Christian religion smoulders secretly among the descendants of the early martyrs."

But while this caption seems encouraging to missionaries, another of Beato's Nagasaki photographs, *View in the Native Town* (below), seems to argue caution:

"THIS town was originally the nursery of Christianity in Japan, and owes its rise to the impetuous zeal of a baptized Prince of OMURA, who A. D. 1568 invited the Portuguese Catholic Missionaries to make it their head quarters and built a church there—and with the hot headed intolerance of a new convert was not satisfied with destroying the idols which himself and his forefathers had worshipped, but tried to prohibit old ceremonies and to compel his subjects to adopt the tenets of, to them, a new religion. The fate of thousands of martyrs at Ximabara in 1637, when, in fact, Christianity was virtually exterminated in Japan, was indirectly the consequence of ill judged attempts like this, to force by human means alone, the charitable principles of Christianity on unwilling minds; another undoubted proof, added to the many in our own history, that the sword wins not converts, and that conviction leads men, and thinking men only, to worship the only true God; and that the humble belief in the admirable beauties of Holy writ is more powerful than all the gilded pageantry of royal crusades, or the wordly weight of princely proselytism unassisted by the blessing of Him who rules by love."



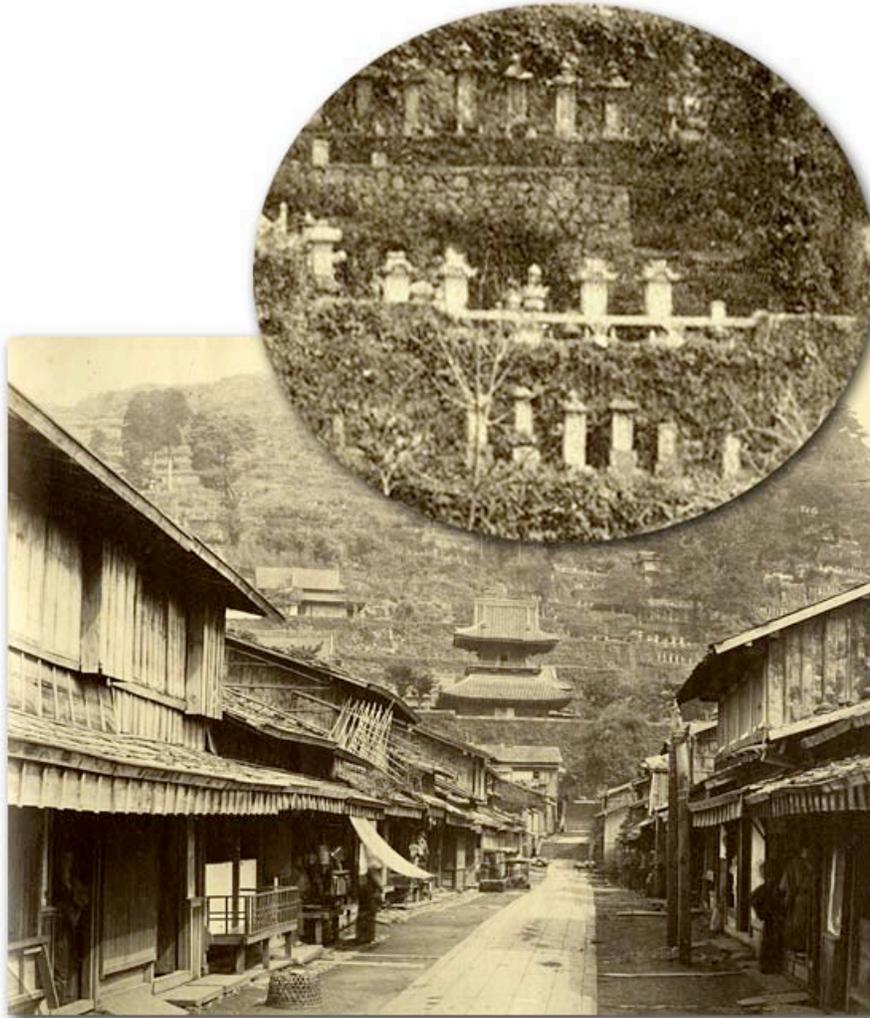
*Tranquility abounds in “View in the Native Town—Nagasaki.” Several men are fishing, and the figure isolated in detail sports the traditional male topknot hairstyle. Close scrutiny of the buildings in the background will reveal other inhabitants on the porches and bridge.*

[bjh48]

We can be certain that most of Beato’s clientele were, at the very least, nominally Christian. But while missionaries looked to Japan as their next challenge, more than a few anti-Christian polemics appear among the writings of some Westerners who visited Japan. Nagasaki’s history was, in other words, a contentious issue. Captions that spoke on behalf of Beato’s Nagasaki photographs, therefore, needed to communicate with very different constituencies. Or, they need not speak at all. *View in the Native Town* shows nothing that is inherently Christian. Remove or ignore the caption, and viewers of this photograph (or any photograph, for that matter) were free to interpret it any way they chose.

Many Westerners, especially those who resided in the treaty ports for extended periods, sought to acquire if not appreciation for, than at least informed opinions about indigenous Japanese religious practice and belief. Earnestness on the part of the authors of the captions did not always result in accuracy, however. The caption for *Temple Street, Native Town, Nagasaki*, for example (below), strives for an informative commentary on Japanese burial practices but mistakenly assumes that the size of burial plots had something to do with the price of land:

“The close proximity of these tombstones is remarkable, and is thus explained. Each person who is buried has to purchase a piece of ground in a cemetery—which becomes the property of himself and descendants—and as a high price is often asked by the priests, the smaller the piece of ground so obtained, the better it suits those of limited means—the custom of burning the dead is said to have originated in consequence of the necessity for purchasing ground for burial—the space occupied by a small earthen vessel containing the bones of and ashes of the dead, being considerably less than that required for a coffin.”



*The hillside at the edge of town in "Temple Street, Native Town, Nagasaki" is covered with rows of gravestones in a Buddhist cemetery. The street, according to the caption, was "nearly a mile in length, with a Pave running down the centre, formed of hard stone neatly laid. ..."*

[bjh10]

The caption for a photograph of Mt. Fuji (see image [bjh07]) errs in a similar manner: "The origin of the pilgrimage is traced to the time when Shintoo, the founder of the religion of that name, took up his residence in the mountain." Apparently, the author assumed that Shinto must have had a founder of the same name. In actuality, the name of this indigenous religion means "way of the *kami*, or native gods" (as opposed to Butsudo, the way of the Buddhist gods).

The photographs of sacred architecture, Buddhist sculpture, and pilgrimage sites scattered throughout albums like this brought Western viewers into contact with Japanese cultural practice. The authors of the captions strived to make these photographs accessible to an audience that was rarely equipped to grasp the complexities of Japanese religious life. They are often inaccurate, as the examples above illustrate. And many reveal a condescending attitude on the part of the authors (see especially the caption for the *Cascade at Jiu-ni-so* [bjh 39]). At the same time, however, many of the religious photos in and of themselves capture a serenity and beauty that foreigners clearly found attractive. Beato's image of the Daionji temple in Nagasaki is one example of this. His stunning rendering of a Buddhist roadside statue far away from Nagasaki, in Hakone, is another.

We can only guess, then, what conclusion each viewer might have drawn from these text-image pairings. Did they come away with an understanding of Buddhist and Shinto beliefs and practices, or just a deepened sense of the mystery and exoticism of Japan?



*“Temple of Dai-on-ji—Nagasaki” catches a variety of Japanese clothed as befits their rank and station—a member of the “two-sworded” samurai class, a priest, and several commoners. Foreigners took great interest in religious architecture such as this Buddhist temple, with its fine ornamentation and graceful tiled roof.*

*[bjh49]*



*“Bronze Statue of Jeso-Sama—Hakoni Lake”*

*This is an especially elegant statue of Jizō, a compassionate Buddhist deity revered for aiding travelers and giving guidance to the deceased as they make their journey into the hereafter. Statues of Jizō—large and small, elaborate and plain—were found everywhere in the Japanese countryside.*

*[bjh14]*

## Conclusion

The Hood Museum album and this unit afford us the opportunity to see a visual culture in the making. As the preeminent commercial photographer working in Japan in the 1860s, Beato was on the cutting edge of an effort to make Japan, its people, and its culture accessible and understandable to the West. His albums represent concerted efforts to organize his project into extended explorations of the places he had access to. While locale and travel sequences provided the primary levels of organization for his albums, the captions cut across these vectors as they explicated the history and culture of individual sites. Each caption imposed specific meanings on its corresponding photograph, but collectively these text-image relationships framed and constructed more comprehensive visualizations of Japanese history and culture, most of which were skewed toward the interests and expectations of 19th-century Western viewers.

This brief introduction to Beato’s scenic views illustrates how we 21st-century viewers can use the century-and-a-half distance we have to develop a critical perspective on Beato’s efforts to visualize Japan. Users are encouraged to peruse the entire album. Look at the photographs, read the captions, and experience the power of images and the potency of text to shape our understanding of a place and its people.

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### RESOURCES

#### Album Caption Text

**Note: this is a verbatim transcription of the captions that were written by Beato's colleagues and pasted next to the photographs in the album in the Hood Museum of Art collection.**

**Readers should note that the original album captions contain numerous factual errors, as well as many archaic romanizations of Japanese words and**

**names, which remain uncorrected in the following transcribed text.**

01

THE TOKAIDO, BETWEEN YOKOHAMA AND FUJISAWA.

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

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

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

02

VIEW ON THE TOKAIDO.

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

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

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

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

In the early years of the 17th century, one of the first foreign travellers thus remarks upon the Tokaido: — “on whatever side one turns his eye, he perceives a concourse of people passing to and fro, as in the most populous cities of Europe. The roads are lined on both sides with superb pine-trees, which keep off the sun. The distances are marked with little eminences planted with two trees.” From that day to the present time the trees appear to have increased. Cedars and Firs of extraordinary beauty and magnificent growth fleck parts of the way with pleasant shadows, and occasionally where bowed by age, stretch their knarled arms with protecting reach across the road they ornament, thereby relieving the monotony of their straighter and younger neighbours.

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

these fine specimens of timber.

03

#### THE TOKAIDO.

THIS magnificent highway is attractive from being in many places one continued country lane—although a broad, level, well kept one—varied by having rows of thatched cottages on either side. It occasionally leads through populous towns, still however, with the same unpretending cottage bordering it.

There is no traffic on the roads of a nature likely to cut them into ruts, or necessitate their frequent repair; there are no carriages, public or private, of any sort in Japan—no rattling teams of fast horses with heavy "Busses" behind them—no coaches with emulative whips trotting along at an exhilarating pace—such a profession as a Post boy is unknown! The echoes of the lovely dells, of which there are many on the Tokaido are never roused by the cheering sound of the Guard's horn, the remembrance of which, still suggests to ancient lovers of the days of posting in England, the wish, that stage coaches in their glory had not been superseded by the rapid whirl of the railway engine—foot passengers and horses, shod alike with shoes made of straw, or coolies carrying goods or norimons or native chairs, are the only traffic taking wear or tear of any road.

The Tokaido (as also the other great roads) is divided into measured distances called "ri," equal to about 2-1/2 English miles. Commencing from the "Nipon bashi" or bridge of Yedo, it crosses many bridges, spanning rivers which do not run with great rapidity nor alter their beds; these bridges, built generally of cedar, are kept in good repair, yet no toll is ever exacted. Beggars alone, of which there are many repulsive specimens, annoy the traveller with importunities in this beautiful and well regulated highway.

04

#### VALLEY OF MAYONASHI.

IRRESPECTIVE of the attractions of Mayonashi as a picturesque retreat among the hills, where bathing and trout fishing may be enjoyed, it has the advantage of being a good starting point for the sacred mountain of Oéyama—the highest of the range which encircles Fusi-yama—and from the summit of which a most extensive and comprehensive view of the neighbouring country may be obtained. Oéyama, like all other sacred mountains, is believed to have its guardian demon, yeleft Tenjo—who is said to exhibit his displeasure by breaking the limbs of all who attempt to ascend on any side but the regular pathway taken by pilgrims—where tributary offerings are levied by attendant priests. As this road is closed to foreigners (with the exception of Ministerial Representatives), several parties of Foreigners—attracted by the charm of tasting forbidden fruit, have climbed its difficult height—and on one occasion an English officer, owing to having been misled by a guide, failed to attain the summit and accidentally broke his leg—which the natives looked upon as the demon's revenge for invasion of his domain.

There is said to be good sport in wild boar and deer shooting on this mountain and the adjacent hills, but the cover is so thick and impenetrable, and the country is so abrupt and precipitous, that the game is scarcely worth the candle.

05

#### MAYONASHI.

OF all the beautiful rides within a fair days journey on horseback from Yokohama, none can exceed in charming attractiveness that to Mayonashi. This beautiful little spot, in a sequestered valley among the hills, is about 35 miles distant, and well repays a visit. The ride thither for the first twenty miles is through plain cultivated country, but after leaving Atchiungi, the scenery changes, and the last two hours of the ride is over a mountain from the summit of which a glorious view of the sea with Vries Island in the distance, may be obtained; soon after, a steep ascent brings the traveller to a village,

where he can either take up his quarters in a temple or obtain accommodation at one of the neighbouring farm-houses. The river rushes along past the little village as clear as crystal, fringed with magnificent forest trees, alternately racing down rapids or in pools of from 15 to 20 feet deep, and with a pleasant musical roar or babble, soothing to hear. No pleasanter variety can well be imagined in Summer than a change from the heat and dust of Yokohama, to the cool shade of the river side at Mayonashi; no more delightful luxury than a plunge into its cool depths after the toils of business and departing mails. An angler will also be repaid by a few couple of Gravelin or Salmon fry, which although small, not exceeding as a rule, a few ounces, rise readily to a fly.

06

#### VIEW OF HAKONI VILLAGE.

AT the entrance to this—a true type of a street in a Japanese village—there is a Sékisho, or barrier gate. Any one passing is obliged to lift his hat, and by some this is supposed to be on account of the peculiar sanctity of the spot, but it is not so; the hat is lifted in order to enable the guard stationed at this barrier, which is on the boundary line between the territories of two different Daimios, to see the face of every individual so as to recognize him.

Hakoni Lake is sacred, as are all mountains or lakes of extraordinary height in Japan. The mountains are believed to be inhabited by certain demons—the lakes by the dragons so frequently typified and worshipped, and which are supposed to have a powerful influence on the seasonable fall of rains. Hakoni Lake being one of, if not the highest lake in Nippon, is supposed to be the abode of the greatest dragon—and as besides, according to the Buddhist religion no one is allowed to fish in any lake, pool or pond which is sacred (or is adjacent to, or within the grounds of any Buddhist temple) the fish in this lake, though said to be plentiful are not allowed to be caught.

There are however two sorts of Fish for which Hakoni Lake is celebrated. The Sancho-no-oowo, which frequents the rocks, supposed to be beneficial to the tempers of ill natured people—and the Yatsh-mei-ouanghi, or eight eyed eel, eaten as a specific for blindness, but these even are captured clandestinely. The fish forming the principal article of food of the village is all brought either from Odowarra at the foot of the mountain on one side, or MIssima on the other side.

07

#### FUSI-YAMA, FROM MOORI-YAMA

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

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

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

In Yedo, Fusi-yama pilgrims dresses may be purchased so old, so dirty, and so much bestamped, as to have lost their original colour and certainly much of their original purity. The origin of the pilgrimage is traced to the time when Sintoo, the founder of the

religion of that name, took up his residence in the mountain, and his spirit is supposed to have influence to bestow various blessings.

08

#### MIYANOSHITA.

THE village and Baths of Miyanoshita are situated in a charming valley in the bosom of the Hakoné mountains, at a considerable elevation above the level of the sea. The air is pure and bracing; a clear trout stream rushes down through the bottom of the valley; and altogether the invalid, the jaded man of business or the tourist, could nowhere find a locality better calculated than this to recruit his energies, or reward his search after the picturesque.

The view shows the village of Miyanoshita, with the peaks of the Hakoné mountains in the distance, and on the right the Shiro-ma-no Taki or White Horse Fall—an interesting cascade which tumbles from the mountain opposite the village down into the valley.

09

#### HAKONI LAKE.

THE first glimpse of this beautiful Mountain Loch, is not only extremely pretty, but is delightfully welcome to the weary traveller after ascending Hakoni Pass. He naturally wonders too, how this piece of placid looking water, about a mile and a half long by a mile wide, and said to be almost unfathomably deep, ever came to be where it is, some six or seven thousand feet above the level of the sea.

Hakoni Lake is surrounded by hills, bare, bleak and comfortless looking, ranging from two hundred to three hundred feet above the level of its surface, and frequently enveloped in a true Mountain Mist; it is surmised to be the crater of an extinct volcano, and abounds with fish of several kinds, and excellent quality.

The road up the Hakoni Pass from Odawara is in most places very steep, and paved with large round boulders, or slabs of stone, so smooth as to afford but an uncertain footing for horses, and necessitating the use of the straw shoes of the country. The scenery on the way is magnificent, and the boldness of the ascent tempts the traveller, not unwillingly perhaps, to halt often, and admire the peeps of the Pacific Ocean as it washes the shores by Inosima, which are frequently caught between the natural frames of enclosing foliage, formed by overhanging branches.

Forest trees of singular beauty, Fir, Oak, Cedar, Cryptomeria, &c., grow in all the ravines, and numerous busy little brawling streams of bright water rush under the simple bridges, or smoothly over the road, into cool deep pools where they seem to rest awhile, before pursuing their onward course towards the sea; and all combine to make the journey a most enjoyable one.

The difference in temperature, and the rarification of the air, are distinctly perceptible on nearing the summit.

10

#### TEMPLE STREET, NATIVE TOWN, NAGASAKI.

THIS is one of the best and broadest of the eighty streets which the native town of Nagasaki is said to contain; it is nearly a mile in length, with a Pave running down the centre, formed of hard stone neatly laid—clean gravel or shingle forming the path on either side; the street terminates in a flight of steps, which disappears among the terraces that are in the grounds of a temple on the hill side, where the numerous tombstones are silent evidences of an extensive cemetery. The close proximity of these tombstones is remarkable, and is thus explained. Each person who is buried has to purchase a piece of ground in a cemetery—which becomes the property of himself and descendants—and as a high price is often asked by the priests, the smaller the piece of ground so obtained, the better it suits those of limited means—the custom of burning

the dead is said to have originated in consequence of the necessity for purchasing ground for burial—the space occupied by a small earthen vessel containing the bones of and ashes of the dead, being considerably less than that required for a coffin.

11

PAPPENBERG.

PLACED at the entrance to the harbour of Nagasaki, this picturesque little island at once attracts the attention of the new arrival; and its association with scenes of persecution, cruelty, and bloodshed, in the seventeenth century, when numerous Christians were hurled headlong down its precipitous sides, excites both awe and sympathy. To use the words of Sherard Osborn—"If history spoke true, there, by day and night its steep cliffs had rung with the agonized shrieks of strong men, or the wail of women and children, launched to rest, after torture, in the deep waters around the island. If Jesuit records are to be believed, the fortitude and virtue exhibited by their Japanese converts in those sad hours of affliction, have not been excelled in any part of the world, since religion gave another plea to man to destroy his fellow creature." Although there was sweeping persecution of the Roman Catholics, amounting to total extermination at Ximbara, in the seventeenth century, and for over two hundred years communication with the rest of the world was put a stop to—yet there is still reason to believe that a small spark of the Christian religion smoulders secretly among the descendants of the early martyrs.

12

GARDEN AT HARRA.

As a people, the Japanese display a universal taste for gardens and love for flowers.

The specimen of ornamental gardening shown here is superior to many of the same description which may be met with in Japan. The owner was a man who early showed an inclination for the pursuit of horticulture, and though one of the labouring class, devoted all his spare time and means to collecting and cultivating the varieties of ornamental shrubs and indigenous flowers of his native country. His garden soon became an attraction and was visited by many; until at length the Tycoon himself, having heard of the spot, paid it a visit; and eventually, as a reward for the taste, ingenuity and perseverance displayed by the owner, raised him to the two sworded class—an honour by no means frequently conferred, and one specially valued.

The owner and a portion of his family are shown;—he is now mayor or chief of his ward in his native town of Harra.

13

GARDEN AND HOUSE OF THE HIGH PRIEST OF FUSI-YAMA AT OMIA.

THE High Priest of Fusi-yama is a Sintoo, and has charge and control over all the Sintoo Mias in the vicinity of the sacred mountain. He is not supported by the Government, but derives revenue from the voluntary subscriptions of the people, over whom he has ecclesiastical supervision—and of pilgrims who visit the mountain.

The origin of the government support given to the Buddhist priesthood, and temples, dates from Gongen Sama, the founder of the Shogoon's dynasty—who, meeting with many reverses during his wars, was frequently driven for refuge to the temples—the priesthood sheltered, and assisted him, by counsel and advice; and Yongen-sama in return promised an endowment to each temple which thus afforded him a temporary asylum—eventually when he became powerful and had subdued his opponents he fulfilled his promise, and from that time to the present date, the priesthood have continued to receive Government grants—generally in rice—said to be about fifty kokos on an average; the larger proportion of Buddhist temples do not however receive this assistance.

The land belonging to Church property, is held by deed, which has to be renewed by

each successive Shiogoon—as this office has been abolished, it becomes a question how this patronage will be disposed of, or whether the property will not be confiscated.

There are some Sintoo temples receiving this state assistance, as well as those of the Buddhists, but the number of the latter far exceeds that of the former.

14

#### BRONZE STATUE OF JESO SAMA—HAKONI LAKE.

JESO SAMA, a god whose attributes are compassion and mercy, is believed by his worshippers, who are many, to be a guardian of the road to either Heaven or Hell—he is supposed to have the power of leading to the one, a place of happiness—and to arrest the course of those wandering to the other, a place of misery; hence the frequency with which his image is found by the wayside. The stone trough of water in front is for libations or offerings of water to the god. As a rule there is always a small vessel of stone for holding water at a short distance from all images; it being the invariable practice to wash the hands before offering a prayer to an image. The baldness is evidence of the god having been a priest before being canonized—and the excrescence on the forehead a proof of the frequency of bowing the head in prayer during lifetime.

The heads of the Sintoo or Buddhist religion nominate individuals whose virtues or sanctity during life may have entitled them to the honour of being deified, and upon the Micado or Spiritual head signifying his approval to this recommendation, the individual or his image thenceforward becomes an object of worship.

Jeso Sama was one of the disciples of Buddha.

15

#### VIEW AT EIYAMA.

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

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

16

#### HARA—MATCHIDA.

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

growing importance of the place, have attracted a rapidly increasing population and are evidences of its substantial improvement.

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

17

#### THE BRONZE STATUE OF DAI-BOUITS.

IN a pretty little grove, the avenue leading to it being lined with Camelias clipped rather formally, Oaks, Conifers, &c., and Azaleas also, which, when in blossom, about May, are very striking—this statue is placed. Inside the figure are numerous gilt images of Buddhist saints, shrines &c. The dimensions are, according to a description sold by the priest on the spot, as follows: —“The whole body is five jio’s (about 50 feet) high. The “height between the edge of the hair of the head and the legs, bent easily, being about 42 feet. The circumference of the body is 98 feet; the stone base 4 feet and a half high; the face 8 and a half in length, and 18 in breadth. The circular spot on the forehead is 1 foot and a half in circumference; the eyes 4 feet long; the eye-brows 4 feet 2 inches and a half long. the ear 6 feet 7 inches: the nose 3 feet 9 inches long and 2 feet 4 inches in breadth; the mouth 4 feet 3 inches and a half in circumference. The shaved part on the top of the head is called ‘Nik’koku,’ and is 9 inches and a half in height and 2 feet 4 inches and a half in diameter; the spirally curled locks of head hair, each 9 inches and a half high, are 830 in number. The length from knee to knee is 36 feet, and each thumb is more than 3 feet in circumference.”

18

#### KAMAKURA.

THE origin of the name Kamakura or “District of the Sickle” being explained in another paper, and also the dates detailed on which it first became the residence, and next the capital, or Metropolis of the Shogun, it will be interesting to give the legendary account of its capture and destruction by Nita-Yoshi-sada.

“In the year (A.D.) 1333 a powerful Daimio and great general Nita-Yoshi-sada at the head of twenty thousand cavalry, made a descent on Kamakura; and finding high hills well protected, roads dangerous and guarded by many thousands of armed men, and the beach obstructed by huge branches of trees, and flanked at a distance of one or two hundred yards by numerous war junks filled with archers, so that he could in no way approach the town—he dismounted from his charger, and taking off his helmet, prayed to Ryu-jin the God of the Ocean (who corresponds to Neptune in Western mythology); and at the same time, drawing his sword, richly ornamented with gold, he threw it into the waves.—Then wonderful to relate—the waves receded, and it became dry land to the distance of about two thousand yards! whereupon his army, each desiring to be first, marched without further impediment into the town of Kamakura, captured it and put the inhabitants to the sword.

“On the day after this event in a temple on the hills, behind the principal temples of Kamakura, (the remains of which are now only to be traced with difficulty, two hundred and eighty three men of renown, and relatives of Inye-do of Sagami, (who appears to have been lord of the district, and who was conquered and driven out as before shown, committed Hara-kiru after having set fire to their own houses. Their retainers seeing this, continued the sanguinary work of self destruction until a total number of more than 870 men had destroyed themselves.”

19

#### KAMAKURA.

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

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

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

20

#### KAMAKURA—TEMPLE OF HATCHIMAN.

IN about the year 717—724, the great grandson of KAMATARI made KAMAKURA his residence.

In 1057 IYO-NO-KAME YOBİ-YOSHI the ruling General or SHOGUN, having conquered North SENDAI, became Duke or Lord of SAGAMI, and soon after removed a temple from YAMASHİBO near KIOTO to YU-I.—His Son HATCHIMAN-TORO-YOSHIE who was born A. D. 1091 succeeded to the office of SHOGUN who took up his residence at KAMAKURA.

In 1177, YORITOMO a very popular national hero, and one whose memory is much revered, removed the above mentioned temple of YU-I to the site of the buried Sickle of KAMATARI and named it HATCHIMAN, whice name it has since borne. He also made KAMAKURA his Capital, and from that time until its capture and destruction by NITA YOSHI SADA, A. D. 1333, it was an extensive, populous, and by all accounts, beautiful metropolis. It is now merely an insignificant village with no signs of its past greatness but its temples and its traditions.

YORITIMO died A. D. 1200 and was buried at KAMAKURA, where his tomb, an unpretending one, may still be seen.

21

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22

#### MAIN STREET OF KANAGAWA.

In Kanagawa the Consuls of the Treaty Powers were located when the ports were first opened to Foreign trade in 1859. Temples were assigned to their use, and there they resided until the growing importance of Yokohama, which is on the opposite side of the bay, necessitated their removal.

The town of Kanagawa is one long street or rather, it is a considerable village, with the Tokaido running through it. There are numerous tea houses and way side inns; as, being at a distance of about sixteen to eighteen miles from Yeddo, it is generally the halting place for travelers for the night previous to arriving at, or after leaving, the capital. In former days the Dutch as a rule halted at Kanagawa as their last stage on the way to Yedo. The shops however are inconsiderable in size, and the tea houses by no means so good as are frequently met with on other parts of the Tokaido.

The situation of some of the Temples is charming; and the view of the bay, from one especially, overlooking the town is worth a visit to enjoy.

There is a fort at Kanagawa, from which salutes are occasionally fired. Some years ago, it was usual to announce the arrival of every foreign vessel by firing a gun from this fort which was repeated at Yedo; but arrivals soon became so frequent, that the practice was abandoned. Kanagawa has been several times almost entirely destroyed by fire—but phoenix like rises from its own ashes with wonderful rapidity.

23

#### VIEW ON THE NEW ROAD—MISSISSIPPI BAY.

WHATEVER may have been the motives which induced the Japanese to construct the New Road is scarcely worth an enquiry. That the road, however, is a comfort and a luxury to the Foreign residents of YOKOHAMA cannot be questioned. It was completed in 1866, and is about six miles in length, winding through a varied, undulating and pretty country. The view from the hill overlooking Mississippi Bay, which this road also skirts, is particularly attractive. About a year after the opening of the New Road a Race Course, over a mile in circumference, well laid out, well constructed and on a beautiful site adjoining the road, was with considerable labour completed. Commanding, as it does from the stand, a view, which, for richness and extent, can scarcely be excelled and seldom equaled, it will be considered—if not the finest—one of the best courses in this part of the world.

In 1867 a large and imposing-looking group of buildings was completed for the use of the British Minister and the officers and others of the English Legation; and in the same year the final barrier to foreigners crossing the Creek was broken down, by the Japanese themselves offering for sale by Public Auction, all the ground on the neighbouring hills, between what is known as the Coffee Houses and Homoco. Many of these lots were purchased at a high price, and now, in the beginning of 1868, the whole space between these limits is intersected by numerous roads, and in every direction bungalows and gardens, the property of foreigners, are springing up.

24

#### VIEW NEAR KAMAKURA WHERE MAJOR BALDWIN AND LIEUT. BIRD WERE MURDERED.

ABOUT half way down the centre of the long avenue, called the "path of the Gods" which runs in a straight line from the sea to the gate of the Temple of Hatchiman;—is a

spot which has obtained a melancholy celebrity to Foreigners, from its having been the scene of the murder of two English officers.

On the 21st November 1864, Major George Walter Baldwin and Lieutenant Robert Nicholas Bird—both of the 2nd Battallion H.B.M. XX Regiment, left YOKOHAMA on horseback for a visit to KAMAKURA and its neighbourhood. After going as far as INOSIMA, where they breakfasted with Mr. Beato and some other excursionists, they left about noon with the intention of visiting DAIBOOTS; while crossing the little stone bridge shewn in the picture opposite, they were attacked from behind, and cut down before they had an opportunity of defending themselves, or drawing the revolvers with which they were both armed. Information having been sent the same night, by the district authorities, to the Governor of Kanagawa and by him communicated to the Foreign Consuls; several parties of foreigners, and a detachment of mounted Artillery, at once proceeded to the spot; and found the bodies of the unfortunate officers under a small shed covered with mats—the only information that could be elicited from the natives was, that the younger officer had lived for some hours after being cut down, and the elder, Major Baldwin, had been killed at once.

The remains of the two officers were brought in and buried with military honours in the Cemetery at YOKOHAMA.

Owing to the vigorous measures adopted by Sir Rutherford Alcock, two men said to be concerned in this murder, were executed in the presence of numerous Foreigners on the 16th December—the real perpetrator of the crime however, a leading Lonin, a man of considerable standing, education and acquaintance, also of great strength and powerful build, being afterwards captured, was publicly beheaded at TOBE, in presence of the English Troops on the morning of 28th December 1864.

This mans name was Shimadzo Seyee. He had been a Samourai of some influence, but voluntarily became a Lonin, and confessed that it was his great desire to kill a foreigner—he thought that the two officers, whom he and another had attacked at KAMAKURA were Consuls, and described so minutely the manner of attack, that it left no doubt on anyone's mind that he was the principal murderer. His coolness and courage at the time of execution were remarkable—worthy of a better cause.

His head was exposed to view for three days near the principal bridge leading into YOKOHAMA.—

25

GREAT BELL AT THE TEMPLE OF KOBO-DAISHI NEAR KAWASAKI.

KAWASAKI is the boundary within which Foreigners are at present confined in the YEDO direction. At the ferry there is a guard of Japanese Yakonins stationed, for the purpose of preventing persons unprovided with a passport, or unaccompanied by an escort from the Custom House at YOKOHAMA from crossing the river Logo.

An interesting object in the vicinity of KAWASAKI, distant about a mile or a mile and a half from the tea house where travelers generally halt, is a Temple of Kobo-Daishi, a Buddhist Saint, who has the reputation of having invented the Japanese Alphabet, and who is prayed to for protection from misfortunes—The road to this temple which is mostly paved with blocks of stone, winds principally through paddy fields, though it is occasionally bordered on either side by Orchards, where pear trees may be noticed carefully trained over trellis work about six feet from the ground. The pears grown in this neighbourhood are said to be particularly fine.

The Temple itself is a large one approached by a flight of stone steps; and a network of iron keeps the crowd from about a third or perhaps more of the interior. There are numerous and apparently well manufactured brass ornaments and small shrines which are kept very bright; and huge lanterns about ten or twelve feet in diameter hang from the ceiling in the outer space. A large open grating of wood, on a level with the floor, receives the showers of copper cash which fall from visiting worshippers and devotees.

A thriving business seems to be done by numerous attendant priests in the sale of

charms, which are merely small packages of stamped paper supposed to be effective in preserving the possessors against "Small Pox"—"misfortunes &c."—orto ensure "safe delivery in child birth" or "success in all undertakings,"—to be efficacious however, visitors are warned that these charms "must be implicitly believed in."

26

YEDO BAY.

AFTER crossing the Logo, a ride of about three quarters of an hour brings the traveller in sight of what may be regarded as the entrance to Yedo, which lies encircling the head of a sickle shaped bay, with the small insular forts to the right, and many houses and temples, and gradually ascending heights well besprinkled with stately trees to the left, the suburb of Sinagawa, of questionable repute, is passed and the English Legation which lies close to the waters edge is reached.

The meaning of the word YEDO is "River Mouth"—the bay itself is so shallow that large vessels cannot approach within three or four miles, and the view of it from the water scarcely gives the spectator an idea of its enormous extent, for its suburbs spread over a space of some twenty miles and are densely populated. Few capitals can boast so many striking features or so much beauty in its site and its surrounding country as this, for many leagues in every direction—and the charming rides through country lanes, even its very centre, shaded as they often are by trees of magnificent growth, from attractions which are unrivalled by any western city of corresponding size.

YEDO is said to have been built by Gogen Sama about two hundred years after the death of the great Yoritomo, which took place A.D. 1200. And as Kamakura the former capital of the Tycoon, fell into gradual decay after its conquest by Nita Yoshi sada in 1332, Yedo as gradually increased until it became the most populous city in Japan.

27

THERE are facts connected with this picturesque spot not generally known, but which are peculiarly interesting.

First—By this Bell time is regulated in one of the central districts of the populous capital, Yedo. The hours being struck day and night throughout the year.

Second—To support the men who are always employed—and to keep up this establishment, a tax—collected once a year—is levied on the householders within a radius of 8 Japanese cho:—equal to nearly a thousand yards English measure (the cho being equivalent to 122 yards and a fraction.)

Third—The mode of computing Japanese time as compared with the hours as recorded by the clocks or chronometers of western countries which is as follows:— The Japanese day and night are divided into six hours each, that is six hours between sunrise and sunset and six hours between sunset and sunrise—it follows therefore that only at the Vernal Equinox on 21st March, and Autumnal Equinox on 23rd September in each year are the hours of equal length, and on every other day of the year a small diminution in the length of the hours of the day with a proportionate increase in the length of the hours of the night—or vice versa, naturally occurs; an elaborate complication in the daily calculation of time which is met by the peculiar construction of their clocks.

Fourth—The construction of the Japanese clock—which may thus be explained. Instead of a circular face in which the divisions of the day are noted as in our own timepiece, a vertical face is used with twelve divisions thereon, six for the day and six for the night, (like their writing, from top to bottom), and each number on this vertical face is daily moved according to the published fractions in the published almanacks, more or less for day and night according to the increase or decrease of each between sunrise and sunset, and down this face travels an indicator which is not unlike the weight of the well known Dutch clock often used in our kitchens.

The corresponding hours with our own are as follows:— Day {  
Japanese Numbers.      European Time.

6	6 A.M.
5	8 A.M.
4	10 A.M.
9	noon
8	2 P.M.
7	4 P.M.

Night {

Japanese Numbers.	European Time.
6	6 P.M.
5	8 P.M.
4	10 P.M.
9	MIDNIGHT.
8	2 A.M.
7	4 A.M.
6	6 A.M.

As will be seen, the above divisions only really coincide at midnight and noon, except at the equinoxes beforementioned; consequently it is extremely difficult for foreigners ever to explain to a Japanese the hour of the day at any other season of the year.

Fifth—The most extraordinary method of checking the clock is used—and one in which superstition or barbarism mixes in a strange way with the precision of machinery guided by the pendulum—and it is this: The watchman, or other paid person who strikes the hours in this tower, always burns incense sticks, such as are used in the country or better known in China as “Joss sticks,” and these are manufactured of such even sizes that they each last one hour—seldom a fraction more or less—the necessity for lighting a successor to the declining joss stick acting as a warning to the watchman to be prepared to strike the next hour.

28

#### SATSUMA'S PALACE—YEDO.

MORE than ordinary interest has been attracted to this spot by the tragedy there enacted on the 19th January 1868. There were many conflicting accounts of the causes for the destruction of this, among other of Satsuma's Yashikis (or palaces); but few perhaps more reliable than the official one, published by authority of the Governor of Kanagawa—of which the following is the purport. It appears that a band of robbers or Lonins which had been giving considerable trouble in and about Yedo, were traced to Satsuma's Yashikis, and a messenger was sent demanding that these men should be delivered up to justice. The messenger was beheaded—and a detachment of Tycoon's troops which accompanied him was fired upon. Four Yashikis of Satsuma were immediately surrounded by troops and a scene of destruction and bloodshed followed dreadful to think of. Men women and children were swept away by artillery, and the houses burnt over their heads. The official account acknowledges to the death of between 50 or 60 robbers (and 260 prisoners were captured), but if this number were killed of the temporary occupants, who were only taking refuge within the Yashikis of Satsuma, how many of the families of his retainers who permanently resided within their walls were destroyed, can scarcely be now told.

The Sunday morning's sun rose bright on princely buildings and perhaps happy occupants; the Sunday evening closed on a scene of mangled corpses and smouldering embers. It may have been justice to exterminate a nest of robbers, but the fact of the innocent perishing with the guilty does not seem to have weighed much with the instruments of this swift retributive visitation—and is but another evidence of the Draconian code of laws which rules Japan.

29

#### TEA HOUSES AT OGEE—YEDO.

To use the words of Fortune “Ogee is the Richmond of Japan, and its celebrated tea-house is a sort of ‘Star and Garter Hotel,’ here the good citizens of Yedo come out

for a days pleasure and recreation, and certainly it would be difficult to find a spot more lovely or more enjoyable." There is a garden, as is usual at all the places of resort for pleasure seekers, and a running stream overhung with branches of trees and lovely flowers, just in rear of the tea house.

The hunting grounds of the Tycoon are in the vicinity—a place formerly used for Hawking, and also an Archery ground for the Imperial soldiers, as well as a special refectory for preparing a repast for the retinue of the Tycoon whenever it may suit his Majesty to visit this spot.

From the height near Ogee the spectator has a magnificent view of well wooded country, interspersed with richly cultivated fields—and taking the place as a whole, a pleasanter or more delightful spot for a days jaunt, cannot well be imagined.

30

#### BURIAL GROUND OF THE TAIKUNS.

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

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36

#### GATEWAY OF THE TYCOON'S PALACE YEDO.

A CAUSEWAY leads to the enclosure bounding the Tycoon's palace grounds, and there is an imposing gateway, flanked on either side by buildings which form a courtyard; over the gates, in copper enamel, is the crest of the owner—an orange on a branch with three leaves.

It was near this spot that the Gotairo, or Regent of the Empire, was set upon and assassinated by a band of ruffians, in broad daylight, on the 24th March 1860; and although surrounded by his own retainers, and in his own norimon, Iko-mono-no-kami (the Gotairo) was not only killed but his head was carried off by an assailant before he could be arrested.

37

#### CASTLE OF YEDO,—INNER MOAT.

THE Castle of Yedo, for Two Hundred and Sixty years the residence of the Taikuns, and now (1869,) that of the Mikado of Japan, was built in the beginning of the seventeenth century, by Iyeyasu, the great founder of the last dynasty of Taikuns, or Shioguns. An older Castle had, however, previously existed on the spot where now stands the Nishi-no-Maru, or Western Palace. It was built, according to one account at least, by Ota-do-kan, a noted retainer of a former dynasty. The Hon-Mar, or principal palace, with the moats as they now exist, are the work of Iyeyasu. The Nishi-no-Maru is seen in the view at the farther end of the bridge, while the Hon-mar occupies the space behind the spot where the spectator is supposed to be standing.

38

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

THESE moats have been often described, but they cover such a large space of ground, that it is difficult to give an idea of their extent without a plan of the central portion of the city of Yedo. FORTUNE, in speaking of them says, "I may compare the moat to a rope loosely coiled; the end of the outer coil dipping as it were into the river (Todogawa) and supplying the whole with water. It is not correct to say, as is sometimes said, that there are three concentric circles, each surrounded by a moat. The Tycoon's palace and the offices of his ministers are situated in the centre of the coil, while the outer and wider portion encircles the mansions of the feudal princes." Numerous substantial bridges cross the moat or moats; the streets in this part of Yedo are wider and more regular than elsewhere—and from the number of Daimio's palaces, the buildings are both substantial and imposing. The inner town of the coil, which as it were, specially encircles the Tycoon's grounds, is in parts faced with high steep banks, ornamented with fine groups of stately junipers, pines, and other trees, and green with luxuriant turf, which used to be kept smooth and trim as a well ordered lawn—but which, latterly, since the Tycoon's absence at Osaka, have become overgrown, rank-looking, and disheveled. Parts of the moat are covered with the lotus.

39

#### CASCADE AT JIU-NI-SO.

ALTHOUGH the picturesque beauty of this delightful spot doubtless alone attracts numerous visitors in summer, there is a large proportion of its frequenters at that season who are induced to make a pilgrimage to this place from a superstitious belief in the extraordinary virtue of its waters.

Not only is it generally supposed that a plunge in any of the pools at the foot of the cascade has the effect of inducing and materially developing the inspiration of juvenile poets, but there are many who are brought from great distances by their friends, with the firm belief that diseases of the brain, such as idiotcy—and even confirmed insanity—may be cured by placing the patients under the waterfall. Numbers of shivering creatures may often be seen, who are undergoing this supposed cold-water cure; but by all accounts, few benefit by the exposure to its limpid stream. The Japanese as a nation, and also as Sintoos or Buddhists in religion, have many superstitions, and are wont to devote much of their time to pilgrimages: but it must be acknowledged that the spots generally selected for sanctity or for having properties supposed to afford relief in various diseases, as a rule, possess attractions of singular natural beauty.

40

#### CEMETERY OF THE TEMPLE OF SHUN-TO-KOJI, OR "SPRING VIRTUE" TEMPLE, NAGASAKI.

THIS is looked upon as the aristocratic burying ground of Nagasaki, and the enclosing walls shown bound small spaces in which the dead of one family repose. The tombstones are of various forms, sometimes rough, but more frequently hewn into oblong blocks which are placed on end. Those with caps or capitols are for wealthy men; others may use this form if they prefer it although it is not customary to do so. In

front of these tombstones are placed vessels made of the single joint of a large bamboo, containing water, in which branches of flowers are stuck.

The Japanese have two ways of disposing of their dead—interment and burning—and persons about to die generally state which method they prefer; the body is placed in a sitting posture in a tub shaped coffin which again is enclosed in a square box, or bier, with a roof-shaped top, which is always white, that being the mourning colour in Japan. The funeral procession is headed by one or more priests, and followed by friends, acquaintances and servants: sometimes accompanied with flags, lanterns, etc. If the deceased is to be buried, the coffin is deposited in a grave which is filled with earth, and about forty days afterwards a tombstone is erected; should however the deceased have elected to be burnt, the funeral procession accompanies the corpse to a place prepared for the purpose which is usually on an adjacent hill, where there is a sort of furnace enclosed in a small hut. While the body is being burnt a priest recites prayers. The bones and ashes are placed in an earthen urn by the eldest son, who collects them; they are then conveyed to the grave and buried. There are various periods allotted for mourning according to the rank or office of the deceased—fifty days being the prescribed time for the upper classes; the labouring classes are not required to go into mourning, yet they often do so for a few days.

41

#### TEMPLE OF ASAXA, YEDO.

This temple, one of the largest and wealthiest in Japan, is sacred not only to devotion and worship, but serves also for recreation and diversion. It is adorned with pleasant gardens and elegant walks; and inside the paved street or pathway approaching it, are stalls filled with attractive wares, which give the place always a holiday appearance as if an endless fair were being held.

Among other attractions to devotees in this celebrated Temple, is one special golden image, which is never allowed to be seen more than once in about thirteen years. This image, said to be still covered with evidences of long submersion, is believed to have been fished up from the sea centuries ago, when Yedo was first founded; and from that time to the present day, has been an object of worship.

In the district of Asaxa, where this temple is situated, resides the "King of the Beggars"—who form a distinct class in Japan, governed by special laws applying to themselves alone; and who in the event of war are bound to follow the army and bury all who are killed in action or die during the campaign; on them also devolves the duty of burying all who are executed for offences against the law, or who may be found dead.

Every village and town, and district throughout Japan, has its regularly appointed local staff of this numerous, unfortunate and most repulsive class. From the earnings of all these, his mendicant subjects, the King receives a certain fixed proportion, and though only a monarch of Beggars, his sway is both extensive and despotic.

42

#### THE TYCOON'S SUMMER GARDENS AT YEDO.

MR. LEIGHTON remarks with reference to the Japanese—"They seem fond of sensations, the sweet, the soft, and pretty is heightened by the grotesque, yet all in harmony." In all their gardens and grounds there is a great similarity of ornament; miniature lakes of more or less capacity, will trimmed lawns of smooth green turf—varieties of quaintly trimmed shrubs, and trees tortured into queer shapes, imitating junks under full sail, candelabra, tortoises, cranes and other objects, abound. The graceful bamboo, the more stately forest trees, shrubs with variegated leaves, alternate with clusters of azaleas, and bright flowers in profusion. Pretty little tea-houses—bridges spanning artificial ponds where gold-fish are kept—platforms also projecting into these little lakes, where anglers may amuse themselves; and trellis-work arbours with vines and creepers trained over them, are not wanting in this quiet retreat of the Tycoon.

There is one part of these gardens set aside for hawking—a sport which is reserved for the higher and privileged classes in most parts of Japan, and is limited to the Tycoon alone within his domain—so much so that no private individual may even keep a falcon.

43

#### YOKOHAMA.

IN THE beginning of 1859, YOKOHAMA was an insignificant fishing village, in the midst of a marsh on the opposite side of the bay to KANAGAWA, which town was originally the one named by Treaty to be opened to Foreign trade on the 1st July, 1859.

Whether the Japanese conceived that by placing Foreigners in a comparatively isolated position, they could exercise a greater restriction on intercourse, or whether they saw that the position of YOKOHAMA was better adapted for landing and shipping purposes, is now of little consequence; but they voluntarily went to great expense in constructing a causeway connecting YOKOHAMA with the TOKAIDO, and in building piers and landing places; they moved as if by magic, a considerable number of people and houses, and erected sundry small godowns, &c., in anticipation of the arrival of foreign merchants; and although the foreign Consuls were at first domiciled at KANAGAWA, and Ministers demurred at what seemed to be an evasion of the letter of the Treaty, still YOKOHAMA, from the fact of its greater convenience as a shipping place, grew and increased daily.

At the end of the third year from the opening of the Port the foreign community numbered 126; from that time, however, it has multiplied considerably.

On the 26th November 1866, YOKOHAMA, which had progressed since its establishment in 1859 with a healthfulness and rapidity its most sanguine well-wishers could hardly have foreseen, was visited by a calamitous fire, which swept away a large portion of the Native town and about one-third of the Foreign settlement, destroying insured property to the amount of two million and-a-half of dollars, besides a great deal that was uninsured; and, for a short time staggered its energies. Within one year however it has, notwithstanding a time of unprecedented commercial depression, gradually recovered; and may now be said to promise a steadiness of advance, which will, in all probability lead to its eventually being the most substantial sea-port town in the Japanese empire.

In January 1867, the first of the splendid steamers belonging to the Pacific Mail Steam-ship Company, made her appearance from SAN FRANCISCO; and as the Head Quarters of the Company in the East are at YOKOHAMA, an additional guarantee is afforded for its future consequence.

44

#### VIEW FROM THE FRENCH BLUFF.

IN the early days of the occupation of YOKOHAMA, the existence of such restraints as a broad Creek, the bridges of which were jealously watched—guard-houses on every commanding height, and the presence of strong bodies of troops, shewed a decided inclination on the part of the Japanese to renew the same exclusive policy and the same offensive espionage in the case of foreigners of other nationalities, notwithstanding the exchange of more liberal treaties, as had for so many years been pursued towards the Dutch at Decima, in the harbour of Nagasaki.

To the French is the credit due of having in 1863 first advanced across the canal and of having established themselves on the height overlooking the town and bay of Yokohama. Since then the hill has been neatly laid out with graveled walks and ornamental beds of flowers, and extensive Barracks and Coal Sheds have been erected at its base.

In 1864 a further move was made by the erection of temporary Barracks for English Troops, which barracks have always since been occupied by a body of seldom less than about a thousand men.

In 1865 a Rifle range of about two thirds of a mile long was completed in a valley still further from the settlement—where under the auspices of H. B. M. 20th Regiment several very sporting Race Meetings were held.

In the same year a further improvement was made to the comfort and healthfulness of the town of Yokohama by erecting cattle depots and places for slaughtering at Homoco, a small village near Mandarin Bluff, about two miles distant.

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46

#### VILLAGE OF DIABOUTS.

A prominent object at the end of the street, the houses on either side of which form the village of Diabouts, is a temple dedicated to Dri-annnon-Sama, who appears to be the god corresponding to Bacchus in ancient Mythology.

The idol is a colossal wooden one, which may be roughly estimated to be about 60 feet in height, and entirely gilt. The expression of the face is happy, and "jolly" wreaths and clusters of grape leaves and fruit surround the head. The statue reaches to the apex of the roof, is kept in darkness, and can only be seen, by the visitor, with the aid of small lamps which, for a consideration, are hoisted up by pulleys arranged for the purpose.

The terrace in front of the temple commands an extensive view of the bay below and the distant promontory of Sagami. On the right as we ascend there is a statue of Daibouts, with the head surrounded by a halo of Lotus, in gum, edged with gold. In the court yard below are stuck up the names of numerous subscribers for the restoration and repair of the temple and statue who thus publish to the world their charity or

devotedness.

47

#### VIEW OF THE HARBOUR, NAGASAKI.

THE harbour of Nagasaki is perhaps one of the most beautiful in the world,—it is from three to four miles in length, and a mile in width—sheltered by high hills on either side, wooded or under cultivation to their summits. The native town is well laid out, and said to contain some 70,000 inhabitants. The foreign settlement has steadily advanced in size and importance since 1859—and with its well lighted Bund, clean streets and increasing trade, bids fair to rival its larger sister, Yokohama.

In 1690 Kampfer first visited Nagasaki. His residence there will always retain its interest; his comments on the motives which induced the Dutch to undergo almost perpetual imprisonment on this small island, are severe.

On the opposite side of the Bay there is an old established factory, where Japanese artisans worked under the supervision of Dutch instructors; but even in this, although the Japanese made use of the services of men obtained by Dutch intervention, their exclusive policy was so far continued, as to prohibit any attempt to acquire the Japanese language—and compelled the use of an interpreter in all intercourse between workman and teacher. Since 1850, however, they have removed these restrictions, and have now a large foundry and machine shop under European direction.

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#### VIEW IN THE NATIVE TOWN—NAGASKI.

THIS town was originally the nursery of Christianity in Japan, and owes its rise to the impetuous zeal of a baptized Prince of OMURA, who A. D. 1568 invited the Portuguese Catholic Missionaries to make it their head quarters and built a church there—and with the hot headed intolerance of a new convert was not satisfied with destroying the idols which himself and his forefathers had worshipped, but tried to prohibit old ceremonies and to compel his subjects to adopt the tenets of, to them, a new religion. The fate of thousands of martyrs at Ximabara in 1637, when, in fact, Christianity was virtually exterminated in Japan, was indirectly the consequence of ill judged attempts like this, to force by human means alone, the charitable principles of Christianity on unwilling minds; another undoubted proof, added to the many in our own history, that the sword wins not converts, and that conviction leads men, and thinking men only, to worship the only true God; and that the humble belief in the admirable beauties of Holy writ is more powerful than all the gilded pageantry of royal crusades, or the wordly weight of princely proselytism unassisted by the blessing of Him who rules by love.

The mountains which surround Nagasaki though not of any very commanding height, are strikingly picturesque. The town itself is extensive, populous and thriving, with many very fine temples and cemeteries of considerable extent; the first a proof of its present consequence, the last a proof of its bygone population.

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#### TEMPLE OF DAI-OON-JI—NAGASAKI.

THIS Temple of Dai-oon-ji, or "loud Noise," is a Buddhist temple, and one of those which are supported by the Government.

These Temples furnish the only specimens of what may be looked upon as the Japanese style of Architecture in this land of frequently recurring earthquakes. To the casual observer there is a wonderful sameness in all buildings of this sort, and it is only the familiarity with details, and minutiae of ornaments, &c., that enables one to distinguish any difference between one temple and another. The general outline—the mode of construction and the material, which is invariably wood, are the same in most instances. Some temples are roofed with tiles, while many others are thatched; the latter, perhaps, are the most curious, the enormous thickness of the thatch, often as

much as three to four feet, the compact, neat, and even ornamental way in which it is cut and trimmed, strike one as being peculiar, but beyond this difference there is little to vary the sameness of all temples.

The Palm tree which is sometimes seen in the courtyards has an extraordinary name—it is called "So tetz"—meaning "returning to life by means of Iron;" the custom with the gardeners is, to drive Iron spikes into the trunk of these trees whenever they show signs of an inclination to fade or droop, and by this means the green vigour of the leaves is restored, and they live to a great age.

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#### JUNKS, OR COASTING VESSELS.

These vessels are of peculiar construction, they have open sterns with a strong bulkhead aft to keep the water from flowing into the hole. The rudder is large and unwieldy and is hoisted up or lowered by means of runners worked by a windlass fitted in the cabin, which latter is also used in connection with one of the forecabin for hoisting and lowering the mast and sail. The cause assigned for requiring the sterns of all vessels to be constructed in this way is to render more convenient the management of the rudder, Kempfer and other writers ascribe it to the suspicious policy of the government, which forbids any of its vessels to visit foreign countries.

They have but one mast, placed about one third from the stern post, and but one sail, a lug with a square yard, which is worked with braces, with numerous tacks and bowlines, which are useful when on a wind.

Ship builders are not permitted to deviate from a uniform rule, in model, size or rig, as well as interior arrangement. These junks are about one hundred tons burthen, and in traveling from port to port they keep close in shore, and anchor in some convenient harbour whenever the weather is boisterous.

A large proportion of the population of Japan is employed in fishing, and the boats used are of the same description as the above, but of course smaller, they are very sharp forward, the principal breadth being just about the after mould timber, and they sail off the wind with great rapidity.

#### CREDITS

"Felice Beato's 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*

In collaboration with:

[Allen Hockley](#)

*Author, essay, "Felice Beato's 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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