『パンチ』の1902年2月19日号に、「盟友」と題された一頁の絵があって、武装した大柄なブリタニアと、甲冑に身をかためた高下駄の日本人女性が、肩をくみあっている親しげな姿を、ロシア婦人がうしろかすねたようにながめている。ところが、そのページを一枚めくると、対照的に滑稽な光景が目にとびこんでくる。

政界のお歴々が川をわたっているのだが、全員盲目で、杖を手にしている。しかも、偉大なマルクスまで着物の裾をかきあげているかとおもえば、ひとりはちょっとまげで、背景には富士山もえがかれている。絵の下の説明をみるまでもなく、北斎によってはあきらかで、左上隅にE・T・リードの署名がある。

当然、一月末の日英同盟締結が背景にある。しかし、これらの絵を、ロシアに対する日英両国の東西アジアにおける思惑の一致という外交史の文脈に拘泥してながめることは、実に勿体ない。

ここに一瞥する『パンチ』、『ジ・イラストレイテッド・ロンドン・ニュース』、『ザ・グラフィック』から採集された挿絵は、文化伝播をかんがえるささやかな資料となるだろう。

Japanesque in British Illustrated Newspapers 1842–1902.

Yo MAENOBO

These Orientals are procrastinating in the extreme, and have no idea of time or its value. — The Illustrated London News, Feb. 20, 1864.
The Japanese Section, in the Champ of Mars, with the punctuality and precision for which this nation is renowned, was one of the few departments which were in complete readiness by the opening day, May 1st. — The Graphic, May 25, 1878.

Explanatory notes.
G, L and T are possessed by Bodleian Library.
An illustration entitled "Sworn Friends" appeared in Punch, February 19th, 1902. Britannia, armed and statuesque, and a Japanese lady, also armed but wearing wooden shoes, stand side by side, intimately close. A Russian lady behind their backs watches them suspiciously. When the page is turned, a contrasting humorous scene catches the eye. Famous European statesmen are walking through a strongly flowing river. They are all blind and carry a stick. The picture makes mock of those who go astray in East Asian diplomacy. They are all, including the great Karl Marx, dressed in kimonos, and the coiffure of one of them is clearly Japanese. In the background stands Mt Fuji. We hardly need the caption below to know that Edward T. Reed's excellent work is a copy of Hokusai.

We know, of course, that the Anglo-Japanese alliance was concluded at the end of January, 1902. It would be wrong, however, to see these depictions only in the context of the history of Anglo-Japanese diplomatic activity against Russia in East Asia. We can also look at these illustrations, and others from Punch, The Illustrated London News and The Graphic, as material for research into the diffusion of culture.

1. Exhibitions.

The first scene of The Mikado starts with the chorus of Japanese nobles:

If you want to know who we are,
    We are gentlemen of Japan:
On many a vase and jar—
    On many a screen and fan,
    We figure in lively paint:
Our attitude's queer and quaint—
    You're wrong if you think it ain't, oh!*
The first occasion when works of art played an important role in introducing images of the Japanese people into Britain, at least in any systematic way, was the Japanese Exhibition at Pall Mall East, held at the end of January, 1854. 'On the walls are pictures of Japanese of all ranks—both men and women—in a variety of costumes, of which that of a bride, and a female walking with one of the fanlike parasols commonly used in that country, will be seen in our Engraving' [4/2/54L].

In the 17th century, Japan had closed her borders, and her limited trade with Europe was monopolised by the Netherlands. This exhibition of 1854 'is said to be the first direct importation that has ever taken place to this country'. In the previous year Commodore Perry of the United States Navy had made an expedition to Japan which greatly excited the British people's interest. The Illustrated London News published about one month before he reached the Edo Bay reported, 'The King of Holland has liberally sent a fine collection of Japanese produce'[4/6/53L]. This refers to "The Japan Collection" exhibited at the Great Industrial Exhibition in Dublin.

Until the London International Exhibition in 1862 the circumstances of 'articles from a hitherto unexporting country' [20/9/62L] had never changed and its Japanese Court showed mainly '190 specimens of lacquer-ware' possessed by Rutherford Alcock, her Majesty's Envoy Extraordinary. They were said to be 'light and handy' and 'Japanese skill and industry' were admired in general*.

A vase, the front of which was decorated with a crane [22/7/71L], was seen among the exhibits by the Royal Porcelain Works at Worcester at the 1871 London International Exhibition at South Kensington, and a collection of Worcester Japanese porcelain was exhibited at the Vienna International Exhibition in 1873. 'The Worcester Works so long ago as 1856 brought out a new tint of colour for their vases and figures, resembling ivory, but more mellow in depth of colour, and with a creamy softness that rivals the Satsuma as a ground colour for the sober tints and finely-chased gold-work and bronzing of the Japanese style of decoration. The designs now in question have all the "repose" of Japanese colouring, combined with the more correct taste in outline of Western art in the forms of the objects. It is apparent that they have all been the subject of careful study; for, while there is no mere imitation of the Japanese, the "feeling" of that peculiar style has been seized, and thoroughly worked out, with great refinement and with the intelligence of an enthusiastic art-student. Not only was every form expressly modelled for these sub-

* Japanesque in British Illustrated Newspapers 1842-1902. 17
jects, but the peculiar tints of colours used by the Japanese—so different from the usual English colours—had to be specially produced by the Worcester colour chemists, with the bronzes of various shades’ [1/11/73L].

‘In the Illustration we have engraved are shown objects selected by the Emperor of Germany, the Archduke Charles of Austria, the Count de Chambord, the Earl of Dudley, and Sir Richard Wallace. So much was this manufacture appreciated at Vienna that most of the families of distinction in Germany—and especially the Austrian, Hungarian, and Bohemian nobility—have purchased valuable specimens for their cabinets’ [1/11/73L]. Therefore, the grotesque results depicted here in the illustration not only reflected the British taste but also showed the taste of the descendants of The Holy Roman Empire.

This Vienna International Exhibition was the first one in which the new Government of Japan established in 1868 participated, and its intention to push <Japanese> including the Japanese Village was seen. Unfortunately, descriptions of the Japanese Court cannot be found in the illustrated papers. It seems likely that the exhibition was very similar to that of 1862 which hung lanterns around the Court. *The Illustrated London News* commented that it was ‘admirably illustrative of the elaborate character of the workmanship’ and ‘artistic and elaborate’ [8/11/73L]. Furthermore, ‘a strong sense of the ludicrous’ was referred to.

‘In the centre of the gallery is the porcelain, comprising some beautiful specimens of the so-called Satsuma ware, the characteristics of which are a soft ivory* glaze, with minute waving lines and admirably realistic flowers’ [8/11/73L]. These were not, of course, Worcester Japanese porcelain, but the real thing.

In the illustrated newspapers of the 1880s “The“Japanese”” [Christmas Number, 1881L] was advertised. One of the potteries was Royal Worcester. They clearly expected great demand for Christmas gifts.

2. Visitors.

A French philosopher once said that one who watches is one who is watched. This was the case for the ambassadors sent by the Tokugawa Shogunate in 1862. Even
when the first mission came to the United States, *The Illustrated London News* had reported their reception at Washington. The ambassadors visited six European countries this time, but their main purpose was to visit Britain. Therefore, 'public attention is just now specially directed to the long-sealed-up empire of Japan by reason of the presence in our midst of the Japanese Ambassadors, numbering amongst their retinue those adjuncts of modern civilisation Special Correspondents and Artists, busily making notes and taking the measure, according to their capabilities, of the Western Barbarians' [24/5/62L].

"The Japanese Ambassadors at the International Exhibition" [24/5/62L] represented 'a scene in the building [of the western dome] during an inspection by the Japanese Ambassadors, who are constant visitors to the exhibition' [24/5/62L]. After all, the Japanese people themselves were the object of an inspection.

On 19 May 'a portion of the Embassy went again to the International Exhibition,' and 'another portion visited the office of the Illustrated London News' [24/5/62L]. On 12 April *The Illustrated London News* referred to the movements of the ambassadors for the first time and their journey through Marseille and Lyon to Paris. It quoted a passage from a newspaper of Lyon. The same quotation also appeared in *The Times* two days before. 'The Japanese have an intelligent physiognomy, although their countenances are not very prepossessing. The nose is large and flat, the lips thick, the eyes oblique, the complexion sallow, and the head large.' And 'They do not appear to be at all annoyed at the curiosity which they excite' [10/4/62T, 12/4/62L].

The report in *The Times* started on 29 March, the day after of their arrival in Malta. They reached London on the last day of April and the next day their arrival was reported in *The Morning Post*. *The Times* reported two days later, 'They have brought with them a number of costly presents for Her Majesty, which will be shown in the Exhibition, as will also many of their national products, especially minerals and specimens of their native industry' [3/5/62T].

Their manners and customs were described as 'docile', 'gentle', 'polite' [6/5/62T], 'calm, self-possessed, quiet, and unobtrusive' [8/5/62T], and when they visited the Zoological Gardens in the afternoon of 4 May, *The Times* reported: 'The native draughtsman who accompanies them, and to whose energy and skill so many allu-
sions have been made, busied himself without intermission during the visit in sketching, with great rapidity and fidelity beasts and birds which struck his fancy, while another of their retainers took copious notes of all he saw' [6/5/62T].

‘In a graceful and fluent character resembling a system of shorthand to the eye, written in perpendicular lines down each page, and from right to left, these chroniclers jotted down their ideas, under the inspiration of the moment, with marvellous rapidity, and with an evident view to future use’ [8/5/62T]. Such a feature of their retinue was visualized in *Punch* [7/6/62P]. Compared with the first Japanese who appeared in the same paper ten years earlier [Jan. to June, 1852P], their debut in Britain was significant.

The 1862 mission did not include female members. After the Meiji Restoration in 1868, the Iwakura Mission was organized, and this included the ambassador extraordinary and plenipotentiary, accompanied by five ladies, as recorded in *The Graphic*. The ambassador’s arrival in London was on 17 August, 1872. According to the article, ‘Concerning the ladies of the Embassy we are unable to say much, as, though they visited the United States, they have not as yet crossed the Atlantic’ [7/12/72G]. These ladies were strange enough and “The Japanese Women in the Late Paris International Exhibition” [16/11/67L] five years before were more normal.

The three ladies in Paris were geisha from sophisticated Yanagibashi in Edo. Referring to the same Exhibition, *The Illustrated London News* records that ‘the wonderful and amusing performances of the Japanese company of jugglers and postermakers at St. Martin’s Hall continue to attract a nightly crowd of spectators’ [23/2/67L]. One of them was ‘the famous peg-top-man, Ja-En-See [Matsui Gensui]’ and his performance in London influenced *Punch* to include some cartoons of a big top in the first half of 1867.

The last shogun’s youngest brother was sent to the Paris International Exhibition and also visited Britain. ‘His remarkable intelligence and courtly bearing have occasioned much gratification to all who have met him’ [21/12/67L].
3. Flowers.

However, <Japanesque> first made its appearance in British illustrated newspapers not in the shape of trivial exhibits, ambassadors with two swords or superhuman entertainers, but with two kinds of flowers in a series of "Floriculture". 'This evergreen [the Camellia] was first introduced to the notice of English cultivators in 1740. It came from China. ... but the Camellia japonica is the popular ornamental shrub' [20/8/42L]. And 'This very splendid and comparatively rare flower [Lilium speciosum] was brought to England by Dr. Siebold. Its native country is Japan' [5/11/42L].

In The Illustrated London News in 9 June, 1866, 'a selection of six or seven of the most remarkable specimens of rare exotic plants in the great collection displayed at the International Horticultural Exhibition at South Kensington in the week before last' appeared, one of which was Lilium auratum. 'It owes its original introduction to Mr. John Gould Veitch, who sent it home from Japan.'

Lilium speciosum was admired in the following way. 'It is not only handsome on account of its deep clear rose-coloured flowers, which seem all rugged with rubies and garnets, and sparkling with crystal points, but has a very delightful fragrance' [5/11/42L]. As Lilium auratum is called Goldband Lily, Japanese flowers were welcomed to Britain for the simple reason that they were charming.

However, Lilium speciosum was mentioned as follows: 'This lily is a plant of easy culture, and thrives well either in the conservatory or in the open border: it is admirably adapted for pleasure-grounds, as it produces its lovely and fragrant flowers in the autumn, when there is so great a scarcity of fine flowers' [28/9/50L]. The Chrysanthemum, of Chinese origin here, was mentioned in the same way. 'Without the Chrysanthemum our flower-gardens and greenhouses would have but a blank and dreary appearance during the wet and foggy months of November and December' [21/1/43L].

This view is helpful in the study of conditions of the cultural diffusion. That is to say, <fitness and compensation>. The Japonica, with which many walls in Britain were decked, also provides a useful piece of information. 'The dry cold early spring which has injuriously affected many plants, has spared the japonica, which is really
a hardy climbing shrub' [28/5/92G].

'The annual show of chrysanthemums in the Inner Temple Gardens' started in 1845 and in 1880 *The Illustrated London News* identified 'the Grand Turk' and 'the Cry Kang' as 'the Japanese variety' [13/11/80L]. Messrs. Jay represented "The Season's Fashions" [3/11/88G] with these winter flowers in 1888. Similarly in 1892, "Liberty" Chintzes and Crettones" [23/4/92G] were designed with lilies. The chrysanthemum was a flower of the new year [30/12/99L] and the lily was the symbol of aestheticism. These phenomena were, of course, not necessarily accompanied by <Japanese>, however, it can be regarded as very influential.

4. Passengers.

J.G. Veitch arrived at the Japanese open port Nagasaki in July, 1860*. The previous year had seen R. Alcock's arrival and the opening of three ports including Nagasaki. Before then in 1855 the British squadron had been to Nagasaki and Sir James Stirling had visited the Governor of Nagasaki [13/1/55L]. Then in 1858 the Earl of Elgin and Kincardine had visited Edo in order to sign the Commercial Treaty [27/11/58L]. This Treaty was a significant development, but it was the opening of ports which was epoch-making in that it encouraged many kinds of people to travel to Japan.

Charles Wirgman was sent in 1861 by *The Illustrated London News* as 'our Special Artist and Correspondent' to Japan: 'The Peninsular and Oriental Company's steamer Chusan being the first vessel advertised to leave for Japan, I secured my passage, and arrived here on the 25th of April' [10/8/61L]. He had previously been working for the same newspaper in China.

*The Illustrated London News* in 19 October, 1867 records: 'The wreck of the new auxiliary screw steamship Hiogo, bound from London to the Cape of Good Hope and Japan, with six passengers and a valuable cargo, was noticed a week or two since.' Although it 'was to have called at Falmouth, to take four more passengers and the mail' [19/10/67L], the voyage was on a small scale. It is not certain that this wreck was the Peninsular and Oriental Company's steamer. If it had got to Japan safely, it would have met by a terrible period of the Meiji Restoration.
However, six years later, in 1873 Wirgman's article, corresponding to an illustration titled "Night and Morning at a Tea-house", recommended Japanese tea-houses as substitute inns 'in our sense of the word' as follows: 'Japan presents great facilities for travelling.' 'The European traveller has only to provide himself with a few articles of food, for Japanese food would scarcely satisfy him; also with some drinkables, sheets, a pillow, and blankets. Coolies or porters, to carry the things, are easily got, so one may travel with the greatest comfort in Japan' [15/11/73L]. In a cartoon in *Punch* of the same year titled "Sudden Opening for a Young Man" [16/8/73P] set in Mr. Cook's travel agency, the 'AN' of Japan can be seen behind a lady on a list of excursions to destinations such as Paris, Vienna, Berlin, and Dresden. A customer, Mr. Snoggs, is told by another customer, Nobleman, who has decided to make a trip to Japan on Mr. Cook's advice, 'If you can spell, and brush clothes, I'll take you with me.'

Clearly, the British were interested in travel to Japan. 'Mr. John Brushby [who was 'commissioned to paint a camel'] looked into Murray's and Bradshaw's "Guides," then took his passage by the Peninsular and Oriental line to Egypt, and spent four months in a tour of inspection, carefully noting and comparing the features of all the different breeds of camels he could find really existing in the East' [25/4/74L]. This joke about the temperament of John Bull also shows a distinct possibility in 1874 that he might visit Japan with a *Red Guide* by a Peninsular and Oriental Company's steamer.

The first page of the supplement to *The Illustrated London News* in November, 1894 titled "The War in the East" which featured articles on Sino-Japanese War, carried not only the portraits of Emperors of Japan and China but also a picture of the "Entrance to Nagasaki Harbour: Government Pilot-boat Guiding Peninsular and Oriental Mail Steam-ship among the Submarine Mines" [24/11/94L]. However, without reading caption, the picture resembles a peaceful scene of a harbour where sailing ships and steamers and fishing boats came and went.

Even the scenes of a big fire or a disastrous earthquake or a tense foreign negotiation became 'picturesque' Japanese scenes, when they were illustrated in British journals. However, needless to say, the first Japanese scenery that passengers experienced was a real scenery. Wirgman's first impression was universal: 'On we
steamed, every turn of the screw bringing us nearer and nearer to Nagasaki, and
disclosing new beauties: wooded hills and steep rocks, firs, cedars, and bamboos;
white-sailed junks, and sharp-bowed fishing-boats, with longitudinally-split sails.
As we steamed direct to the hills we could see they were terraced to the summits,
the beautiful light green of the young wheat being exquisite to gaze upon'[10/8/61L].

It was not only the sights of Japan that delighted the passengers, but also her
sounds and smells. 'A curious shuffling of straw sandals and clacking of wooden
pattens are sounds peculiarly characteristic of the country, and never to be forgotten'
[10/8/61L]. And 'We rode through woods, up and down hill, the morning air scented
by numerous sweet flowering trees' [24/5/62L]. Therefore, sometimes a comparison
was essential. 'The air was fresh and pure, scented with that delicious odour of
trees that one experiences in Europe in the early morning' [26/10/61L]. Even Mount
Fuji was described in the following way. 'This mountain, 11,000 ft. or 12,000 ft.
high, and always crowned with snow, resembles the Peak of Teneriffe in its shape
and position' [12/11/64L].

Moreover, the passengers wrote books. There were volumes in plenty and when the
turn of the century came, The Illustrated London News was moved to observe: 'We
cannot honestly say that we have lately felt the crying need for a new book on
Japan' [29/9/00L]. However, this book review itself admired this 'Half-Hours in Ja-
pan. By Herbert Moore. (London: Fisher Unwin. 6s.)' 'The glossary at the end of
the work should be useful to the inquiring tourist; while the bulk of the book itself
renders it portable and convenient.' Pocket-sized books were produced for the con-
venience of passengers*.

When a traveller intended to invite someone to Japan, the results were self-evident.
'Japan and the Japanese have been, no doubt conscientiously, lauded to the skies'
[3/6/93L]. This perceptive criticism by Clement Scott in 1893 enumerated many points
which he thought strange and concluded with the following sentence. 'But these
are, after all, only Japanese "curios"!' Not only those who were criticized but also
Scott himself was, after all, interested in 'curios' and proved that cross-cultural
experience was apt to recognize the differences.

1893 was the year when P. and O. started its every fortnight service to Japan [7/1/
93G]. By November 1895, the mail steamers sailed to Japan every week [9/11/95G].
5. Theatres.

Structures such as the torii of "Approach to Siwa Temple, Nagasaki" [24/4/58L], "The Daibodh, or Colossal Bronze Image of a Buddhist Idol, in the Temple of Kamakura, Japan" [25/2/65L] and "The Dog of Himura," 'a huge wooden or pasteboard dog' [13/1/72L] were most impressive, although the last dog was explained to be 'supported by two boys walking beneath, like the hobby-horse of an English pantomime.'

One of the three illustrations copied by a reviewer Malcolm Bell from 'The Japs at Home. By Douglas Sladen. (Hutchinson and Co.)' was "A Japanese Theatre" [31/12/92L]. Bell criticised Sladen's 'tendency to paint too often the quaint and ridiculous rather than the picturesque' [31/12/92L], however.

Probably suiting the taste of the reading public, Japanese theatricals often appeared in illustrated newspapers. The Shintomi Theatre in Tokyo is shown to be prosperous, with rickshaws and a streetlight [6/7/89G], while the prosperity of the Ebisu Theatre is suggested by paper umbrellas and a shaved ice shop [14/11/91G]. The theatres in Osaka was also held to be amazing; Wirgman explains 'They are very large, and are built on the same plan as ours, with pit, boxes, and gallery' [11/1/68L]. However, the dancers at a theatre near Chion'in in Kyoto were observed to be very different from their European counterparts: 'We dance with our legs, they with their arms' [15/2/73L]. The faces of these ballet-girls were impressive. They were 'perfectly expressionless and painted ghastly white.'

This ballet was danced in the evening and the stage was 'lighted with many dozens of candles' on the walkway leading to the stage and in front and behind the stage itself. There were also lanterns on the ceiling. Therefore, 'the lights were rather dazzling, but it would have been better in the day time' [15/2/73L].

The play in Osaka was a matinee and there were no candles. 'The night performance is not so good, on account of the very bad tallow candles, which give a miserable light and require snuffing every minute' [11/1/68L]. Even this impression owes something to Wirgman's keen sense of smell, it was commonly recognised among the passengers to Japan that 'a Japanese theatre is but dimly lighted with coarse tallow dips' [1/7/82G]. In The Graphic in 1873 two men dressed in black were depicted. 'The two individuals at the sides in black, and veiled, are supposed to be invisible;
their unceasing duty is to follow the chief actors with a long rod on which is a candle to light up his movements; otherwise, from the extreme deficiency in lighting apparatus, the performers heroes would be barely visible’ [19/7/73G].

Wiringman, at the end of his recommendation of Japanese inns to the foreign travellers quoted above, describes a maid bringing in ‘this very strange-like lamp, or lantern.’ The large paper surface of this lamp, being illuminated, casts a fair amount of light around the room; but I did not find it sufficient to write or read with; so a candle is necessary, if you wish to do anything in the evenings’ [15/11/73L].

He encountered “The Attack on the British Embassy” on 5 July, 1861, the day after his arrival in Edo, and depicted the scene of that night. ‘Lanterns appeared in all directions, and bonfires were made. The garden and park looked like a scene in a play’ [12/10/61L]. ‘A scene in a play’ was, of course, his memory in Britain. There was no utterance of Wiringman to hold the darkness of Japanese nights in estimation.

6. The Emperor.

When the Emperor went on ‘an extensive tour through the southern provinces of Niphon’ in 1880, ‘at Kobe (both in the foreign concession and the native town) and likewise at Hiogo the illuminations were of surprising brilliancy’ [4/12/80L]. When the Imperial Diet was established in 1891, the interior was described in this way: ‘A large chandelier, with electric lamps, is suspended from the centre of the roof’ [17/1/91L]. The era of the Emperor Meiji came with the brightness.

At first the Emperor was represented as follows: ‘His character, in short, is very much like that of the old Merovingian Kynings, who, as descendants of the Scandinavian divinities, were regarded as sacred persons; their power, indeed, was wrested from them and exercised by the Mayors of the palace; but they retained the semblance of power and the name of Kings’ [27/11/58L]. ‘The upper half of his body screened by a curtain, his nether person being alone visible to the prelates and courtiers’ [27/4/72G] in 1872 and at the opening ceremony of the Japanese first railway of the same year his whole body was exposed. ‘He began moving slowly forward, looking neither to the right nor to the left, with the nobles and Ministers,
some preceding and some following him’ [7/12/72L].

‘The odd mixture of Asiatic and European costumes in the ceremonial attire of the gentlemen following his Imperial Majesty has a very peculiar effect’ [21/12/72L]. The coachmen who carried these people in Tokyo ‘wore European clothes and felt hats’ [7/12/72L]. However, the Emperor himself was in court dress. And despite this fashion in 1872, ‘the Mikado is now the real head of the Government; and, instead of being shrouded and invisible under the mystery of religious sanctity, he appears before the people, and officiates in public acts’ [8/11/73L].

In 1875 the Emperor had transfigured himself. ‘The son of the Gods wore a fancy European dress, half of an admiral, and half of an ambassador’ [13/3/75G]. He was shown with the Empress on this occasion and the Prince imperial joined them sixteen years later in the same The Graphic [24/1/91G], when the Imperial Diet was established. The Illustrated London News also depicts the Mikado alongside the Chinese Emperor [24/11/94L], as mentioned before. “Promulgation of the New Japanese Constitution by the Emperor of Japan at Tokio” [22/6/89G] in The Graphic in 1889 showed his statue.

Illustrated newspapers sometimes referred to those who were expected ‘to prostrate themselves before the Mikado’s photographic likeness, which is hung upon the wall and exhibited by drawing up a curtain’ [23/3/78L]. However, the important photographs themselves were sometimes blurred. Among them the masterpiece was “Japanese Officers Paying Homage to the Emperor’s Portrait on Board the Mikasa at Portsmouth” [11/1/02L] where his portrait in a battleship Mikasa at a British harbour was also seen by British people through an illustrated newspaper.

Nothing but his portraits kept British people in contact with the Japanese Emperor. And since his portraits were reproduced from a photograph in a military uniform in 1873 which was taken for distribution among the public, British recipients were given an intended message by the Meiji Government. ‘The Emperor is twenty years of age, but seems thirty. His surname is Mutsuhito. His features are of the usual Japanese character, his nose is large and flattened, his complexion sallow, his eyes sharp and brilliant.’ This was the Emperor in ‘a dark-blue tunic and wide scarlet trousers’ who had not yet his topnot cut. This Emperor in “Ramble Round the World” of Baron de Hubner’ [13/3/75G] must have held at least ‘sharp and
brilliant' eyes in common with his portraits distributed.

The portraits of the Emperor and the Empress in The Graphic in 1894 were still copies of their portraits distributed [10/3/94G]. The same newspaper of the same year provided another depiction of the Emperor. It was 'from a sketch by C.W. Cole, R.N.' [29/9/94G]. The people bowing in the foreground are quite strange, and it is puzzling that the Emperor was portrayed in his carriage with chrysanthemums.

7. The Mikado.

The Mikado was depicted as an 'archly funny' [4/4/85L] figure in The Mikado. The funniest of his portraits in the papers was probably the full-length one with a tremendous face [22/6/89G]. In this, however, he was dressed in a military uniform and not the classic costume of Gilbert and Sullivan's.

London in 1885 could have been called Japan Year. 'During the coldest and dullest months of the year', 'a complete village with its shops, tea-house, theatre, and place of worship, as well as their inhabitants' [21/2/85L] 'was erected last January in the interior of Humphreys' Hall, Albert Gate, Knightsbridge, under the management of Mr. Tannaker Buhicrosan, whose wife is a Japanese' [9/5/85G]. 'The pretty model', however, 'was destroyed by an accidental fire' [9/5/85L] on the morning of May 2nd.

Moving from 'stall to stall' in the Japanese Village was 'a remarkably pretty woman, with a complexion of roses and lilies and a sweet happy expression of face' [21/2/85L] and there was 'a sound of barbaric, but not discordant, music' coming 'in single notes' [21/2/85L]. "An English Village from a Japanese Point of View" [24/1/85P] appeared in Punch immediately, as was expected of it. They shrewdly sold Punch.

And, during the short period before its destruction by fire, the Savoy Theatre staged 'the new comic opera of "The Mikado"' [4/4/85L]. 'So quaint are the characters and so picturesque the handsome Japanese costumes, that this diverting musical piece offers especial opportunities for the Artist' [4/4/85L]. Indeed, 'the principal dramatic personages' [4/4/85L] take up a whole page in The Illustrated London News with pride of place given to 'the "three little maids fresh from school"'.
"An Amateur Japanese Fair at Newcastle-on-Tyne" [7/11/85G] was held in November 1885. At the close of the same year "Japan in London (Under Royal Patronage)" [12/12/85G] was advertised and the news of reconstruction of the village could be read in March in the next year [13/3/86G]. 'The tea-girls' presented 'an eminently picturesque appearance' [13/3/86G].

At "A Children's Japanese Quadrille" held on 5 January, 1887 at a church in the Camden-road, 'Japanese actions, in the style of Mr. G. Grossmith and his fellow actors and actresses in "The Mikado," were added' [22/1/87L]. And when The Mikado was revived at the Savoy Theatre in November, 1895 [16/11/95G], The Illustrated London News gave a great deal of space to a photograph of the "Three little maids who, all unwaried, / Come from a ladies' seminary / Freed from its genius tutelary" [21/12/95L]. "The "Mikado" Suite" [13/6/96G] by Oetzmann & Co. in 1896 must have taken advantage of its popularity. "Three Geishas" [24/12/98G] displayed at the Christmas Toy Show in 1898 at the Albert Hall were equipped with fans and a parasol.

Whenever the British acted the Japanese, fans were indispensable properties. When The Geisha was put on the stage of Daly's Theatre in 1896, O Mimosa San did not have a fan in The Graphic [2/5/96G], however, at the same "Opera by Amateurs in Simla", "A Quartette of Geishas" [2/10/97G] posed in a ground with their fans behind their heads. Punch, without any interest in the maids, showed "Two Very Fanny Japs at the Savoy" [28/5/85P] with large fans caricaturing The Mikado. Of course, this was because of the picturesque quality of fans*, and the impression of "The Great Butterfly Trick" [23/2/67P] in 1867 may have been still strong. This performance in France had been depicted as follows in The Illustrated London News: The juggler 'makes little paper butterflies and keeps them hovering in the air by the wind of a pair of fans, causing them to fly to and fro at his pleasure, to settle on a nosegay of flowers, and to rise again, seemingly with the easy motions of life' [23/2/67L]. They undoubtedly handled fans very dynamically in The Mikado.

The three ladies in the advertisement of Sunlight Soap intelligently swapped their fans for a hand mirror, a hand towel and, of course, a Sunlight Soap. 'Three little maids from school are we, / We wash with Sunlight Soap, you see, / And fresh and clean and full of glee / Are three little maids from school' [26/2/87G].

* Japanese in British Illustrated Newspapers 1842 - 1902. 29
8. Westernization.

When <Funny Japan> is searched in illustrated newspapers, Wirgman's continuous work is prominent. 'The sudden rage, in that Land of the Far East, for the adoption of Western fashions in dress, and of many familiar European customs, manners, and institutions, has repeatedly been noticed by our Artists and Correspondents in Japan. It sometimes presents a rather ludicrous aspect to the minute observer of such incongruities and eccentricities as the outward man is apt to betray when attired in a style different from that which has been customary where he lives' [6/3/75L].

When Wirgman reported on such an 'adoption' for the first time, it was in April, 1866, still in the last days of the Tokugawa Shogunate. He described 'the Japanese officers' in the following way. 'You will observe the pleasing manner in which one of the young men has tied his white cravat; you will remark, also, his Parisian collar; his waistcoat and trousers, from Poole's, of Savillerow; and his superb jackboots' [7/4/66L]. His observation in May of 'the unhappy appearance of these misguided Japanese warriors' [19/5/66L] was severer.

'The three figures' in 'a View of the entrance-gate of Yokohama, which has lately been occupied by the troops of the Mikado' in 1868 were 'three of Satsuma's men. They are dressed in European clothes, for which they have a mania; but none of them have as yet had the courage to try the chimney-pot hat of the period' [1/8/68L]. One gentleman was without a hat and also without a topknot*.

In 1873, 'One of the first changes generally made is to grow the hair, and comb and brush it after the manner of the Europeans; having reached this point, the Japanese is ready for a hat. Wideawakes and Glengarry bonnets are the predominating styles' [8/11/73L]. In 1875, 'the Japanese Papa, walking home to dinner with his little boy in similar attire' [6/3/75L] appeared in The Illustrated London News. Both were attired in 'the light dress-coat and waistcoat, the white linen necktie, and the cylinder black hat, newly imported from London or Paris' [6/3/75L].

Wirgman's first observation on 'the adoption of Western fashions in dress' by the Japanese people concluded with the sentence, 'Young Japan for ever!' [7/4/66L] And
in a book review in 1880 on ‘“Japan: its History, Traditions, and Religions, with the Narrative of a Visit in 1879,” by Sir E.J. Reed,’ such an observation was denied. ‘But it is now some time since we saw any drolleries of that kind’ [18/12/80L].

Wirgman himself, when depicting “Horse-racing” in Yokohama in 1865, regarded it as a special occasion when ‘for the first time, the Japanese officers joined in the sport.’ ‘It is certainly pleasing to see the Japanese thus coming out as competitors with the English sporting men’ [8/7/65L]. The event of the preceding year may have been impressive. ‘October 20 will be long remembered at Yokohama as the first day on which Japanese troops were brigaded with the British; and it was certainly a magnificent sight’ [7/1/65L]. Over two years had passed since Anglo-Satsuma War took place and Britain would ally herself with Japan less than forty years later.

Wirgman wrote at the time of 1873 on the subject of ladies’ fashions, ‘There is little doubt as to the fate of the picturesque costume of the Japanese women’ [8/11/73L], yet surprisingly, in all his work up to 1878, he never made them his motif.

And equally, he did not find <Funny Japan> in the westernization of Japanese eating habits. On the contrary, he scarcely dealt with restaurants themselves in well over one hundred pictures sent to The Illustrated London News. The only one depicted “A Japanese Dinner Party” [3/1/74L] in 1873, when he had been invited to Nakamura in Kyoto. There were, of course, ‘our hosts, who were most of them dressed in European costume’. A ‘beautiful sucking pig, roasted whole,’ was provided for the ‘banquet, followed by a ball’ where ‘dance followed dance and song followed song’ by the girls who spoke in the Kyoto language, ‘a soft and beautiful speech’. He refrained from cynical remarks, however, about the fact that ‘the dinner was à la Russe’.


Wirgman referred to three more points in the observation in Yokohama in 1873 which referred ‘the hair,’ hats and ‘the fate of’ the ladies’ fashion. ‘The great majority have only as yet managed to adopt one or two articles of European attire, and they present a striking, and at times even a laughable, appearance.’ ‘The Inverness cape is a great favourite, the reason being that it has loose, wide sleeves, something
like their own old costume.' And one 'figure has the wideawake and a pair of shoes—both ends of the man are altered, but all between is Japanese' [8/11/73L].

Similar phenomena were seen when Japanese sundries were accepted by Britain. In the 1880s advertisements for imported Japanese goods were thrown in front of readers of illustrated newspapers without explanation either of their cultural background or how to use them. Consequently the readers had no choice but to 'adopt one or two articles' judging whether they were, for example, 'something like their own old' sundries in terms of convenience. In short, they were fitted or added to British daily lives, with <fitness and compensation> being taken into consideration.

It was reported that the Japanese Government had sent 'a curious and interesting case of toys' containing 'dolls with movable eyes, others of white earthenware with comic faces,' which were 'sold' at the Paris International Exhibition in 1867 [2/11/67L]. Towards the end of 1891, many kinds of "Yule-tide Gifts" imported by Liberty & Co. from Japan were advertised including "Japanese Squeaking Dolls" [5/12/91G]. The smallest were 'for Xmas trees' and the biggest were 36 inches high, 'dressed in characteristic coloured robes of printed cotton', which may not have been made by Liberty. Three weeks later, a Japanese doll can be seen in "The Naughty Girl's Christmas" [26/12/91G]; it lies with the other toys she has broken and crumpled.

Ten years earlier in London, 'in parks and other places of open-air resort, and in some of our streets, the venders of cheap ices, of lemonade, ginger-beer, and a variety of cooling refreshments, must have done a large amount of trade. Japanese parasols and fans have also become conspicuous in the hands of women, and sometimes even of boys and young men, who carried them usually with a gesture of derision, as if to mock the luxurious delicacy of the other sex' [23/7/81L].

In 1898, when Phil May* made a crying girl hug a Japanese squeaking doll nearly as tall as herself in "A Study in Expression" [4/6/98P], houseboats decorated with huge parasols and lanterns were floating on the Thames at Henley under the hot sun [9/7/98G]. When Toby, M.P., took 'an instantaneous photograph with his detective camera in the bow of Mr. Punch's boat' [19/7/90P], the near parasol is in focus very sharply, and blurred lanterns can be seen in the distance. The hypertrophy of the end of the handle in a lady's hand may have been caused by a single lens of his Kodak.
“Afternoon Tea in Kensington Gardens” [3/8/01G] in the new century also showed a peaceful world under a big parasol. At the end of the century, not only at Henley but also for “London Life in the Hot Weather” [3/8/01G] parasols may have become indispensable.

In a picture of a vocal recital titled “Happy Thought” in *Punch* in the summer of 1889 the explanation for parasols was as follows: ‘The electric light, so favourable to furniture, wall papers, pictures, screens, &c., is not always becoming to the female complexion. Light Japanese sunshades will be found invaluable’ [20/7/89P]. It is interesting that two of the most popular sundries accepted from dark Japan were means of concealing the light source. In “Henley Past and Present” in 1898, ‘it is superfluous to describe that lovely reach, with its distant woods and its shimmer of colour and movement, its serried bank of houseboats, its red parasols, and its occasional rowing’ [9/7/98G]. The nationality of the ‘red parasols’ was no longer worth mentioning.

10. Designs.

In *Punch* in 1902 there is an untitled illustration [16/4/02P] of a painter puffing on a cigarette in front of an easel which faces a lady with a mandolin sitting as a model; the frame of a Japanese woodblock print hangs on the back wall beside masks from Japanese classical drama. Ukiyoe is a print and as soon as a picture on the wall is changed with Ukiyoe, the impression of <Japanese> is created in a British room simply but effectively.

When someone, looking through the illustrated newspapers, comes across an edition of *The Illustrated London News* in April, 1855 which contains a “Procession of Boats to the City of Nagasaki. — from a Japanese Sketch”, “Japanese Autograph”, “The Japanese Imperial Standard” and “Japanese Flags” [28/4/55L], he will be surprised enough, even if he does not recognize that they were the results of Sir James Stirling’s expedition. Towards the end of the following year, in an article about “The Characteristics of Japan” he will be further surprised by a “Japanese Painting. — Crossing the Oho-E-Ga-wa, in the Province of Suraga” [13/12/56L]. This shows wealthy Japanese being carried across a river, and occupies almost an entire page. It is in fact Hiroshige’s work from ‘the first volume of the Narrative of Commodore
Perry's recent Expedition to the China Seas and Japan’ [13/12/56L]. In short, they are disparate.

On Christmas day 1880 a masterpiece titled "An English Christmas as Depicted by a Japanese Artist. Drawn by Kru-Shan-Ki" [25/12/80L] appeared in The Illustrated London News. The artist's name puns on that of George Cruikshank who passed away in 1878. It is a striking composition in which lanterns and folding screens, ladies' hairstyles, Anglo-Japanese-style* chairs with their stiff backs, the repeating pattern of waves, fine lines, the divisions of the whole picture and the contrast between black and white catch the eye.

Once <Japaneseque> reached this level, Punch could not ignore it. The talent of Harry Furniss rose to the challenge. He used his own name in "The House of Commons, from a Design by a Japanese Artist" [8/11/84P] in 1884. However, the name of Lika Joko* was used for "Our Japanneries", a series which appeared intermittently in twenty-one instalments from May to November, 1888. There were four pieces in "Punch's Almanack for 1889" and six pieces of "Lika Joko's Jottings" from October, 1893. "An English Village from a Japanese Point of View" [24/1/85P] was also by Harry Furniss.

After March, 1894, the contrast between black and white swept through Punch with parodies of Aubrey Vincent Beardsley. Beardsley pictured the English translation of Salome in February of the same year and in April his Yellow Book was started.

Such parodies appeared neither in The Illustrated London News nor in The Graphic, but the contrast of black and white became a remarkable trend of the age, especially in their advertisement columns. For example, the strong influence of Beardsley can be found in the advertisement of "Peerless Erasmic Herb Soap" [9/10/97G] in 1897. "Hitchings' New Ostend Baby Car" [9/7/98G] and "Californian" water softener [31/12/98G] are also in the Beardsley style. In 1895 "Stehlis' Black Silks" [2/3/96G] and in 1896 "Black and White" [25/7/96G] fashion appeared in The Graphic. "A Popular Actress in Two Pieces" [5/6/97P] in Punch in 1897 was also black and white. The fashion column of The Illustrated London News referred to "An Evening Gown in Black and White" at the end of 1902. 'The decorative possibilities of black and white are equally unquestionable in day and evening attire' [13/12/02L]. Two facing pages in the 25 October, 1902 edition of the same newspaper [25/10/02L] cov-
tered with two advertisements of black and white were characteristic.

Britain lost Queen Victoria in 1901 and Phil May in 1903. For <Japanesque>, similarly, 1902 must be remembered. Firstly because Edward Tennyson Reed, the son of Edward J. Reed, printed ""A Troupe of Blind Travellers, Gone Astray, Seeking Safety (in Japan)"" [19/2/02P], a parody of Hokusai, in Punch. Secondly because, of course, the Anglo-Japanese alliance was concluded. According to S. Begg’s “British Honour to a Japanese Statesman: The Mansion House Banquet to the Marquis Ito, January 3” [11/1/02L], the table before Ito giving a speech was decorated not only with pineapples but also with lilies.

'The Japanese nation, though its manners and customs have been regarded as a most original and peculiar development of local civilisation, is now in the way to accept the greatest innovations' [23/3/78L]. This view of 'local civilisation' was given by The Illustrated London News a quarter century ago.
NOTABILIA.


2. 'There are a few fine porcelain vases in the Chinese department in the north of the Exhibition, near the centre, and two or three by Japan, close by, both of considerable merit.' Christopher Dresser, *Development of Ornamental Art in the International Exhibition* (London, 1862).


5. One of the most important artists of *The Graphic* was Charles E. Fripp. In 1881 he was on board the Inter-Oceanic Steam Yachting Company’s steam ship *Ceylon* [Vol.24, p.510G] which cruised to China [Vol.25, p.593G] and Japan [Vol.26, p.20G]. He reported on the Sino-Japanese War with the Chinese Army, and then visited Japan. In 1896 he went to Rhodesia [Vol.54, p.101G]; in 1898 he was in Alaska for the gold rush [Vol.57, p.512G]; in 1899 he was in the Philippines with the American troops [Vol.59, p.764G]; in 1900 he returned to Britain [Vol.61, p.156G] and became a Boer War artist [Vol.61, p.912G]; in 1901 he returned Britain again [Vol.63, Supplement, 19/1/01G].


7. *Half-hours in Japan* was 18 centimetres long.


9. When Li Hung Chang visited Britain in 1896, he was in the Chinese fashion [Vol.54, pp.7, 164, 193, 197, 229, 232G]. In this connection, the correspondence from China in *The Graphic* is remarkable. "Life in China" in 1872 [Vol.6, pp.504, 508, 528, 556, 592, 609G] and 1873 [Vol.7, pp. 12, 21, 64, 85, 124, 160, 209, 280, 473, 484G. Vol.8, p.377G] and C.E. Fripp’s depictions above-mentioned were typical.

field of activities was, of course, *Punch* and his contribution to it changed its nature. However, he also contributed many illustrations to *The Graphic* between October, 1891 [Vol.44, p.425G] and November, 1901 [Vol.62, opp. p.766G].
