

Finding aid for the G. Prat Photograph Album of China and Japan, 1874-1900 98.R.14

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Special Collections

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Summary Information

- Repository:** Special Collections
- Creator:** Prat, G., active 1874-1900
- Title:** G. Prat photograph album of China and Japan
- ID:** 98.R.14
- Dates:** 1874-1900
- Extent:** 1.5 Linear Feet (1 album containing 151 photographs; 21 loose photographic prints)
- Request Materials:** Request access to the physical materials described in this inventory through the [catalog record](#) for this collection. Click here for the [access policy](#).
- Language:** French
- Abstract:** The album, compiled by G. Prat, a French silk inspector working in China in the latter part of the nineteenth century, contains 151 albumen photographs of China and Japan. The album's visual focus is on the ports and trading centers of China's Pearl River Delta. Present are 98 views of Guangzhou (Canton); six of Hong Kong; and 11 of Macau. Additionally, there are 16 images on eight pages depicting the Canton Amateur Theatrical Society's (CATS) productions, and 20 photographs of Japan, 19 of which are hand colored. Photographers include Lai Fong and Kusakabe Kinbe#. Extensive commentary written on the mount borders forms Prat's compendium on China in which he addresses any number of topics from history, geography, climate, agriculture, religion, language and dialects, and business practices to family life, sedan chairs, etiquette, costume and dress, and opium, to a lexicon of colonial Asian terms. The album is accompanied by 21 loose albumen prints and a manuscript listing photographs to be acquired.

Preferred Citation

G. Prat photograph album of China and Japan, 1874-1900, The Getty Research Institute, Los Angeles, Accession no. 98.R.14.

<http://hdl.handle.net/10020/cifa98r14>

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Biographical / Historical

The Frenchman, G. Prat, lived in Asia during the last quarter of the nineteenth century, working or traveling in the region from at least 1874 to 1896. From 1877 to 1884, he was based in Guangzhou where he was employed as a silk inspector by the American trading company Russell & Co. for a year and a half, and by the English firm Thomas, Rowe, & Smith for five and a half years. He was active in the European community on Shamian Island and numbered among his friends the "junior men" who were variously employed as accountants, tea tasters, silk inspectors, and the like at the European trading houses established in the port city.

Sources consulted:

___ "The Case of the Canton-Riot," *The Straits Times*, 27 September 1883, p. 2. Newspaper SG, microfilm reel NL05047.

The Directory & Chronicle for China, Japan, Corea, Indo-China, Straits Settlements, Malay States, Siam, Netherlands India, Borneo, the Philippines, &c: with which are Incorporated "The China Directory" and "The Hong Kong List for the Far East..." Hong Kong: Hongkong Daily Press Office, 1882.

Events in Hongkong and the Far East, 1875 to 1884. Hong Kong: Daily Press Office, 1885.

Bickers, Robert, *China Bound: John Swire & Sons and Its World, 1816 – 1980.* London: Bloomsbury Publishing, 2020.

Department of State, United States, *Papers Relating to the Foreign Relations of the United States.* Washington, D.C.: U.S. Government Printing Office, 1885.

Hart, Robert and James Duncan Campbell, *The I. G. in Peking: Letters of Robert Hart, Chinese Maritime Customs, 1868-1907.* Cambridge, Massachusetts and London, England: Harvard University Press, 1975.

Morse, Hosea Ballou, *The International Relations of the Chinese Empire, volume 2: The Period of Submission, 1861-1893.* New York, Bombay, Calcutta: Longmans, Green and Co, 1918.

Perdue, Peter C., "The Rise & Fall of the Canton Trade System," Visualizing Cultures at the Massachusetts Institute of Technology website. https://visualizingcultures.mit.edu/rise_fall_canton_01/pdf/cw03_essay.pdf

Prat, G., G. Prat Photograph Album of China and Japan, 1874-1900, accession number 98.R.14, album, Box 1.

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Scope and Contents

The collection comprises an album compiled by G. Prat containing 151 albumen photographs, some of which are hand colored; 21 loose albumen prints; and a manuscript list of photographs to be obtained.

The untitled album is half bound in dark green leather with gilt stamped decorative banding; the spine is mostly lacking. The boards are covered in dark green leatherette. Inscribed on the free front endpaper is the compiler's name, simply recorded as "G. Prat." The album has 149 pages with eight blank pages in the middle and one blank page at its end. While most of the pages contain a single image, six pages hold two photographs, and two pages hold three photographs.

The album's visual focus is on the ports and trading centers of China's Pearl River Delta. Present are 98 views of Guangzhou (Canton), one of the five original Chinese treaty ports; six of Hong Kong; and 11 of Macau. Additionally, there are 16 images on eight pages depicting the Canton Amateur Theatrical Society's (CATS) productions, and 20 photographs of Japan, 19 of which are hand-colored. To date, a handful of the photographs of China have been identified as being by Lai Fong and it is likely that further research will confirm that the bulk of them are in fact by this Chinese photographer or his studio, known as Afong Studio, which was based in Hong Kong. It is also possible that some of the China photographs could have been taken by Prat himself, although this argument is weakened by the fact that Lai Fong (or his studio operatives) frequently documented the events and outings of the denizens of the Western settlements in the treaty ports. Lastly, Kusakabe Kinbe# has been identified as the maker of most of the photographs of Japan in the album.

Captions are written in French above the photographs and are continued below the image. The upper portion of the caption usually contains a location and a date, while the one below the image is usually descriptive of the photograph and often has additional notes written immediately below it. Most of the titles of the individual photographs were derived by combining the two captions. Prat's spelling has been retained and transcribed as written with the exception of distinct words linked by ligatures which have been divided into separate words. The date in the caption above each photograph has been used to date the image it is associated with, although in some cases the descriptive text indicates that these dates may be of a more general nature rather than being strictly specific to the image.

Although the dates in the upper captions range from 1874 to 1896, the album is not organized in chronological order. Rather, Prat seems to have started compiling the album beginning with photographs taken in or related to 1878, and then adding groups of photographs from both before and after that date as his project progressed. The first six photographs in the album document the aftermath of the cyclone (which Prat refers to as a *trombe*) that struck Guangzhou on April 10, 1878. The emphasis on the destruction of buildings in the European settlement on Shamian Island, specifically that sustained by the European trading houses, sets the tone for Prat's focus on documenting the Western business communities established along the Pearl River Delta.

The island known as Shamian (also Shameen; Shamin; Prat uses the French spelling Shamien) is where Prat spent a significant amount of the time covered in the album. In 1859, the foreign community in Guangzhou was moved from the banks of the Pearl River to the island, a former sandbar that was separated from the mainland by the creation of an artificial canal or river (now called Shajichong) and

built up to encompass twenty-seven hectares. Britain leased three-fifths of the island from China, using it for their concession or settlement, while France leased the remaining land. Leasing the land from China allowed the settlements to exist autonomously, essentially exempt from local Chinese control. The island was connected to the mainland by two bridges, one located in each settlement, that were locked at night. By 1873, Shamian boasted ten foreign consulates, numerous western banks, and the local headquarters of the most prominent European and American trading companies present in China.

The remainder of the photographs in the first half of the album alternate between views on Shamian and views of the Chinese city. Attention is given to areas where the two communities were likely to meet, such as the docks and wharves, and to the assorted Chinese and European vessels plying its waterways. Informed by his profession as a silk inspector, Prat naturally focuses on the numerous British, French, German, and American trading companies established on Shamian. These companies were housed in so called "factories" which combined trade offices, warehouses, and living quarters for their male employees. Nothing was manufactured in these buildings, which had facades that gave them the appearance of large villas. Rather, the term factory comes from the English word factor, used to mean commercial agent. The Chinese term for these establishments was "hongs." Across East Asia and the East Pacific they were also referred to as "godowns." Prat calls them "maisons." In the album, Prat includes photographs of or mentions all of the important houses: W. Pustau & Co. Siemssen & Co.; Jardine, Matheson & Co.; Olyphant & Co.; Russell & Co.; Coare, Lind, & Co.; Carlowitz & Co.; Birley & Co.; Deacon & Co.; Vogel Hagedorn (Vogel & Co.); and Thomas, Rowe, & Smith (Thomas & Mercer Co.). The earlier images often show the "junior men" of the company seated on porches and verandas or standing on upper balconies. Prat identifies the men, noting his close friends. Photographs placed later along in the album depict the state of the trading houses after the anti-foreign riots that took place on September 10, 1883.

While the overarching background to the anti-foreign riots on Shamian Island was the growing tension between France and China due to the increasing French encroachment in northern Vietnam (Tonkin) that culminated in the Sino-French war (April 1884 to April 1885), two local incidents involving Europeans that resulted in the death of Chinese persons were the immediate causes of the uprising. In the first, which occurred on August 13, 1883, J. H. Logan, an English tidewaiter or customs officer, confronted a group of Chinese men and boys who were gathered on the steps of the house where he was drinking and playing cards. An argument ensued when the partying men tried to send the Chinese men away. Logan ran back inside the building, retrieved a rifle, and fired it, wounding a Chinese man and woman and killing Pak Wa Kung, a twelve-year-old Chinese boy.

The second, known as the "Hankow incident," began when Luo Fen, who was attempting to secure good berths for boardinghouse guests on the steamer *Hankow* early in the morning of September 10, was accosted and brutally kicked by Faustino Caetano Diaz, a Portuguese watchman, causing him to fall overboard. Luo's death was due either directly to the blows or to drowning. In response to Luo's death, Chinese rioters set fire to the wharf and sheds where the *Hankow* was moored, but the steamer itself escaped harm by sailing quickly upriver. Failing to destroy the vessel, the rioters moved on to Shamian Island where they looted and burned numerous buildings. Most of the European women and children fled to other steamships anchored in the harbor, while the male population patrolled the island. Charles Seymour, the American consul at Guangzhou, began his understated dispatch written at ten p.m. on the night of the riots to John Russell Young, the American minister to China (later the seventh Librarian of Congress), "Sir: I have the honor to inform you that the Europeans and Americans residing in Canton and

on the Shameen have had an interesting day during which some lives were lost and considerable property has been destroyed, amounting in value to about \$200,000..."

The Chinese army was called in to help protect the settlement from further rioting. Several photographs record its encampment and groups of soldiers on the commons with burnt buildings in the background, while other images record the beefed up presence of foreign warships in the harbor. Some views show the beginnings of reconstruction with bamboo scaffolding erected around the damaged structures.

The trials of both European men took place after the riots. Logan, whose trial began on September 20, was convicted of manslaughter and sentenced to seven years of servitude, which was widely believed among the Chinese to be too lenient of a punishment. In November, Diaz was sentenced to three months imprisonment. In both cases the trials were conducted and sentencing delivered according to European rather than Chinese law, and their outcomes led to increased resentment of the European presence in China.

The first half of the album concludes with various scenes of Chinese Guangzhou. After a break of eight blank pages the reader is transported to Japan in the year 1896. Nineteen of the 20 photographs in this section are by Kusakabe Kinb#, a Japanese photographer who worked for Felice Beato and Baron Raimund von Stillfried as a studio assistant and colorist before opening his own studio in Yokohama in 1881. Around 1885, he acquired the negatives of his former employers and those of Uchida Kuichi, as well as some of Ueno Hikoma's negatives of Nagasaki. By 1893, Kusakabe was one of the most prominent Japanese photographers and his work was sought after by Western customers who knew him by his first name, Kinb# or Kimbei. His images of Japanese women, three examples of which appear in Prat's album, were especially popular. Most of the photographs in the album, however, are delicately colored views of Japanese cities – Nagasaki, Kobe, Yokohama, Tokyo, and Osaka – and of iconic Japanese locales such as Mount Fuji and Lake Biwa. With the sole exception of an uncolored view looking down a Yokohama canal towards the French consulate, Prat's self-referential choice of images, so prevalent in the first half of the album, is lacking in his selection of Japanese photographs.

In the pages following the photographs of Japan, Prat returned to adding earlier images from his time in China to the album. He devotes much of the last part of the album to documenting the European community on Shamian Island and locating himself within it. Dating from 1877 to 1883, the photographs include large group portraits of the community gathered outdoors, as well as images of Prat and his circle of friends casually arranged on the porches and verandahs of their communal residences. Most of the images of the CATS players are found in this section of the album, along with three group portraits of the costumed attendees of the masked ball given by Mr. and Mrs. G. M. Smith of Jardine, Matheson & Co. in 1879. Also included here are the images of Hong Kong and Macau, all of which are dated 1879 (in the first part of the album there is a lone photograph of Hong Kong dated 1874). As Prat was working in Guangzhou at the time, it is likely that he traveled to these two locations for either business or pleasure.

Throughout the album, the photographs and their immediate upper and lower captions are enclosed in elaborate geometric or floral borders hand drawn in red or black ink. Prat used the margins outside these surrounds to write extensive commentaries. Those written below the borders often, but not always, refer to the image on the page, while those written above the image, and frequently also in both side margins (sometimes written sideways), form Prat's compendium on China in which he addresses any number of topics from history, geography, climate, agriculture, religion, language and dialects, and business practices to family life, sedan chairs, etiquette, costume and dress, and opium. Each subject is noted in the top margin of the page where it begins, and topics often continue on several successive pages. The

last entry in the album is a small lexicon spanning several pages that Prat labels "quelques locutions pidgin english."

Cross references to the album's photographs are often made in the marginalia, as well as in the image captions. The dates included in these texts frequently refer to events that took place later or earlier than the dates given in the upper captions for the images, which suggests that at some point after the album compilation was well underway, or perhaps even completed, Prat decided to add his general treatise on China.

The album is accompanied by 21 loose albumen prints, falling into three distinct groups, and a manuscript list of photographs. The first group comprises eight group portraits of members of the European community taken in Guangzhou between 1877 and 1883. Six of these portraits are also present in the album. The other two photographs in the group are formal studio portraits. One of these portraying four mustachioed young European men is by Li Yong, while the other of six men, more casually arranged and dressed, is by an unidentified photographer. Some of the men appear in both portraits.

The second group of loose photographs comprises seven views of Guangzhou. While all of them are dated on their versos "Canton 1900," the photographs themselves were likely taken at an earlier date, as indicated by the fact that several of them relate directly to, or are variants of, photographs found in the album, and are assigned a number following the page number on which a corresponding image appears. Lastly, six views of the Rhône Valley in France taken in the 1880s by one or more unidentified photographers form the third group of loose photographs.

The list of photographs is headed "Liste de vues à demander à Canton." In it, Prat gives detailed descriptions of 19 views of Guangzhou, including sites within both the Chinese city and the European settlements, which he wishes to acquire. At the end of the list he explains that these photographs could be sold to residents of Canton or to "globe trotters" as souvenirs, and that he hopes to be the one to facilitate this. He also explains which photographs would be easy to obtain and which would require permission of the subjects represented, or as in the case of number 17, the festival of the dragon boat, would need to be taken on a specific date, here "le 5me jour de le 5me lune." As evidenced by his description of the first image, a view of the central lane of the French Concession, Prat compiled the list sometime after 1884 ("qui, m'a-t'on dit, est aujourd'hui complètement garnie de maisons, alors qu'en 1884, il n'y en avait encase aucune"), and possibly as late as 1900 when he assembled the group of loose photographs of Guangzhou.

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Arrangement

The collection is arranged in a single series: Series I: G. Prat photograph album of China and Japan, 1874-1900.

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Administrative Information

Conditions Governing Access

Open for use by qualified researchers.

Publication Rights

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Immediate Source of Acquisition

Acquired in 1998.

Processing Information

The finding aid was written by Beth Ann Guynn in 2020. The collection was originally accessioned with the title: Chine-Japon Photograph Album.

Digitized Material

The collection was digitized in 2000 and the images are available online:

<http://hdl.handle.net/10020/98r14>

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Controlled Access Headings

Subjects - People

- Kusakabe, Kinb#, 1841-1932

Subjects - Topics

- Disasters -- China -- Guangzhou
- Harbors -- China -- Guangzhou
- Hurricanes -- China -- Guangzhou
- Riots -- China -- Guangzhou -- History -- 19th century
- Trading companies -- China

Subjects - Places

- Guangzhou Shi (China) -- Description and travel
- Hong Kong -- Description and travel
- Macau -- Description and travel
- Pearl River Delta -- Description and travel
- Rhône River Valley (Switzerland and France) -- Description and travel
- Shamian (China) -- Description and travel

Genres and Forms of Materials

- Albumen prints -- China -- 19th century
- Albumen prints -- Japan -- 19th century
- Hand coloring -- Japan -- 19th century
- Photograph albums -- China -- 19th century
- Photograph albums -- Japan -- 19th century
- Photographs, Original

Collection Inventory**Series I. G. Prat photograph album of China and Japan, 1874-1900**

[\[G. Prat photograph album of China and Japan\]: 1878-1896](#)

Title/Description	Containers	
Album, 1874-1896 <i>Arrangement:</i> In original order.	Oversize box 1	
98.R.14-fc: Front cover, 1874	Oversize box 1	Item front cover
98.R.14-fpe: Front paste-down endpaper, 1874	Oversize box 1	Page front paste-down endpaper
98.R.14-ffe: Front free endpaper, 1874 <i>Scope and Contents:</i> Inscribed on page: G. Prat.	Oversize box 1	Page front free endpaper
98.R.14-fev: Verso of front free endpaper, 1874	Oversize box 1	Page Verso of front free endpaper
98.R.14-p1: Photographer unidentified, Trombe du 10 avril 1878: Vue de la maison W. Pustau & Co., 1878 <i>Scope and Contents:</i> Header for upper text: Considérations sur la Chine. The lower text describes the trading house depicted in the photograph.	Oversize box 1	Page 1

<p>98.R.14-p2: Photographer unidentified, Trombe du 10 avril 1878: Le go down de Messrs. Siemssen & Co. en partie du consulat anglais, 1878</p>	<p>Oversize box 1</p>	<p>Page 2</p>
<p><i>Scope and Contents:</i> The word godown, meaning warehouse, likely came into English from the Malay <i>gedong</i> (<i>gadang</i>, <i>gudang</i>, <i>gedung</i>).</p>		
<p>Header for upper text: Climat.</p>		
<p>98.R.14-p3: Photographer unidentified, Trombe du 10 avril 1878: Vue des maisons Jardine, Matheson & Co. (côté nord), 1878</p>	<p>Oversize box 1</p>	<p>Page 3</p>
<p><i>Scope and Contents:</i> Header for upper text: Tourbillons - trombes et typhons - calamités.</p>		
<p>98.R.14-p4: Photographer unidentified, Trombe du 10 avril 1878: Jardine, Matheson & Co. (côté nord), 1878</p>	<p>Oversize box 1</p>	<p>Page 4</p>
<p><i>Scope and Contents:</i> Header for upper text: Typhons.</p>		
<p>98.R.14-p5: Photographer unidentified, Trombe du 10 avril 1878: Vue du quartier chinois en face de Shameen, prise entre Messrs. Thomas & Mercer Co. & W. Pustau & Co., 1878</p>	<p>Oversize box 1</p>	<p>Page 5</p>
<p><i>Scope and Contents:</i> Header for upper text: (suite de page 4).</p>		
<p>98.R.14-p6: Photographer unidentified, Trombe du 10 avril 1878: Vue du quai chinois (prise du fort) en face du Concordia Hall, 1878</p>	<p>Oversize box 1</p>	<p>Page 6</p>
<p><i>Scope and Contents:</i> Header for upper text: (suite de page 5).</p>		
<p>98.R.14-p7: Photographer unidentified, Shameen: L'église anglicane et la maison du commissaire des douanes chinoises, 1878</p>	<p>Oversize box 1</p>	<p>Page 7</p>
<p><i>Scope and Contents:</i> Header for upper text: Histoire de Chine.</p>		
<p>98.R.14-p8: Photographer unidentified, Shameen: Messrs. Olyphant & Co., 1878</p>	<p>Oversize box 1</p>	<p>Page 8</p>
<p><i>Scope and Contents:</i> Header for upper text: (continuation de la page précédente, 7).</p>		
<p>98.R.14-p9: Photographer unidentified, Verandah de la maison Russell & Co., 1878</p>	<p>Oversize box 1</p>	<p>Page 9</p>
<p><i>Scope and Contents:</i> Header for upper text: (continuation de la page précédente, 8). The two men sitting on the veranda are identified as F. Koch and J. B. Cuningham.</p>		
<p>98.R.14-p10: Photographer unidentified, Le bateau à vapeur <i>Kin-shaw</i> faisant le service entre Canton et Hong Kong, 1878</p>		

<p><i>Scope and Contents:</i> Header for upper text: (continuation de la page précédente 9).</p>	<p>Oversize box 1</p>	<p>Page 10</p>
<p>98.R.14-p11: Photographer unidentified, Hong Kong: Vue prise des jardins publics, 1874</p> <p><i>Scope and Contents:</i> Header for upper text: (continuation de la page précédente, 10).</p>	<p>Oversize box 1</p>	<p>Page 11</p>
<p>98.R.14-p12: Photographer unidentified, Canton: La pagode de Pa-choc près Wampoa, 1878</p>	<p>Oversize box 1</p>	<p>Page 12</p>
<p>98.R.14-p13: Photographer unidentified, Canton: La pagode des Fleurs en 1878 avant sa réparation, 1878</p> <p><i>Scope and Contents:</i> Two dates are present: 1878 in the caption above the image and 1874 in the caption below the image. The former date corresponds to the date when Prat was in Guangzhou, while the later date is the date of the photograph.</p> <p>No header for the upper text is present.</p>	<p>Oversize box 1</p>	<p>Page 13</p>
<p>98.R.14-p14: Photographer unidentified, Canton: La pagode des Fleurs depuis sa réparation en 1878, 1878</p> <p><i>Scope and Contents:</i> Header for upper text: Portes d'honneur.</p>	<p>Oversize box 1</p>	<p>Page 14</p>
<p>98.R.14-p15: Photographer unidentified, Canton: La porte du nord, 1878</p> <p><i>Scope and Contents:</i> Header for upper text: Histoire de Chine (suite et fin des pages 7 à 11).</p>	<p>Oversize box 1</p>	<p>Page 15</p>
<p>98.R.14-p16: Photographer unidentified, Canton: La cité tartare et la pagode mahométane, 1878</p> <p><i>Scope and Contents:</i> No header for upper text which discusses the city of Canton.</p>	<p>Oversize box 1</p>	<p>Page 16</p>
<p>98.R.14-p17: Photographer unidentified, Canton: La Brillante Pagode ou pagode mahométane, 1878</p> <p><i>Scope and Contents:</i> No header for upper text which continues from the previous page.</p>	<p>Oversize box 1</p>	<p>Page 17</p>
<p>98.R.14-p18: Photographer unidentified, Canton: La porte de l'est, 1878</p> <p><i>Scope and Contents:</i> Header for upper text: Mandarins.</p>	<p>Oversize box 1</p>	<p>Page 18</p>
<p>98.R.14-p19: Photographer unidentified, Canton: La Cour des Examens, 1878</p>		

<p><i>Scope and Contents:</i> Header for upper text: Les lettrés.</p>	<p>Oversize box 1</p>	<p>Page 19</p>
<p>98.R.14-p20: Photographer unidentified, Canton: La porte d'entrée des bureaux du général tartare, 1878</p> <p><i>Scope and Contents:</i> No header for upper text which discusses the Tartar general.</p>	<p>Oversize box 1</p>	<p>Page 20</p>
<p>98.R.14-p21: Photographer unidentified, Canton: Le Temple de Longévité, 1878</p> <p><i>Scope and Contents:</i> There is no upper text. A later note added below the lower caption notes that the temple was burned in a Chinese riot in 1881.</p>	<p>Oversize box 1</p>	<p>Page 21</p>
<p>98.R.14-p22: Photographer unidentified, Canton: Vue prise sur la rivière de Canton près Messrs. Russell & Co., 1878</p> <p><i>Scope and Contents:</i> Header for upper text: Géographie physique de Canton. Histoire.</p>	<p>Oversize box 1</p>	<p>Page 22</p>
<p>98.R.14-p23: Photographer unidentified, Canton: Les jonques de Tientsin, 1878</p> <p><i>Scope and Contents:</i> No header for the upper text which continues from the previous page.</p>	<p>Oversize box 1</p>	<p>Page 23</p>
<p>98.R.14-p24: Photographer unidentified, Canton: Ho-chu, vue prise sur la rivière de Canton près l'arsenal chinois, 1878</p> <p><i>Scope and Contents:</i> No upper text.</p>	<p>Oversize box 1</p>	<p>Page 24</p>
<p>98.R.14-p25: Photographer unidentified, Canton: La pagode des cinq étages et les murailles de Canton, 1878</p> <p><i>Scope and Contents:</i> No upper text.</p>	<p>Oversize box 1</p>	<p>Page 25</p>
<p>98.R.14-p26: Photographer unidentified, Canton: Vue prise hors des murs, 1878</p> <p><i>Scope and Contents:</i> Header for upper text: Fonctionnaires.</p>	<p>Oversize box 1</p>	<p>Page 26</p>
<p>98.R.14-p27: Photographer unidentified, Canton: Le fort de Macao, 1878</p> <p><i>Scope and Contents:</i> The Tai-wang-kow or Yellow Pagoda Fort, also known as Macao Fort, is located on an islet approximately three miles south of Guangzhou.</p> <p>Header for upper text: Voies de communication.</p>	<p>Oversize box 1</p>	<p>Page 27</p>
<p>98.R.14-p28: Lai Fong, Canton: Ling-Wong ou gardiens du portail, 1879</p>		

<p><i>Scope and Contents:</i> Header for upper text: Sculpture. Depicts two guardians, one with his arm raised above his head.</p>	<p>Oversize box 1</p>	<p>Page 28</p>
<p>98.R.14-p29: Lai Fong, Canton: Ling-Wong ou gardiens du portail, 1879</p> <p><i>Scope and Contents:</i> Header for upper text: (suite de la page 28). The image depicts two guardians, one holding a stringed instrument.</p> <p>Other copies of this image are captioned: No 349. Ting-Wong, or Guardians of the Portal. The number 349 had been crossed out in pencil and renumbered 350. (See: University of Bristol accession no. 6287; UB01-22).</p>	<p>Oversize box 1</p>	<p>Page 29</p>
<p>98.R.14-p30: Photographer unidentified, Canton: Riche appartement chinois, 1879</p> <p><i>Scope and Contents:</i> Header for upper text: La famille. La femme.</p>	<p>Oversize box 1</p>	<p>Page 30</p>
<p>98.R.14-p31: Photographer unidentified, Canton: Intérieur d'un appartement chinois, 1879</p> <p><i>Scope and Contents:</i> Header for upper text: (suite de la page 30).</p>	<p>Oversize box 1</p>	<p>Page 31</p>
<p>98.R.14-32: Photographer unidentified, Canton: Cimetière mahométan et mosquée, 1879</p> <p><i>Scope and Contents:</i> Header for upper text: Mahométans.</p>	<p>Oversize box 1</p>	<p>Page 32</p>
<p>98.R.14-p33: Photographer unidentified, Canton: Wuhan, 1879</p> <p><i>Scope and Contents:</i> The text, which begins below the image and wraps around to the right margin, describes Wuhan and the photograph of houses along a canal.</p>	<p>Oversize box 1</p>	<p>Page 33</p>
<p>98.R.14-p34: Lai Fong, Canton: Intérieur du Temple des 500 Génies, 1879</p> <p><i>Scope and Contents:</i> There is no upper text. The text below the image discusses religion and temples including the temple depicted.</p>	<p>Oversize box 1</p>	<p>Page 34</p>
<p>98.R.14-p35: Photographer unidentified, Canton: Temple Li-Fat, 1879</p> <p><i>Scope and Contents:</i> The upper text discusses temple architecture.</p>	<p>Oversize box 1</p>	<p>Page 35</p>
<p>98.R.14-p36: Photographer unidentified, Canton: Consulat de France, entrée du yamén français à Canton, 1879</p> <p><i>Scope and Contents:</i> Header for upper text: Chaises à porteurs.</p>	<p>Oversize box 1</p>	<p>Page 36</p>

<p>98.R.14-p37: Photographer unidentified, Canton: Vue prise du Temple de Pan-lo-hang, 1879</p>	<p>Oversize box 1</p>	<p>Page 37</p>
<p><i>Scope and Contents:</i> Header for upper text: La propriété. Les produits.</p>		
<p>98.R.14-p38: Photographer unidentified, Canton: Trombe du 10 avril 1878, 1879</p>	<p>Oversize box 1</p>	<p>Page 38</p>
<p><i>Scope and Contents:</i> The view is of rooftops and rebuilding after the typhoon. Header for upper text: Pétitions.</p>		
<p>98.R.14-p39: Photographer unidentified, Canton: Trombe du 10 avril 1878, faubourg occidental de Canton face au nord, 1879</p>	<p>Oversize box 1</p>	<p>Page 39</p>
<p><i>Scope and Contents:</i> The photograph shows destruction from the typhoon that had not yet been cleared. Header for upper text: Pétitions.</p>		
<p>98.R.14-p40: Photographer unidentified, Canton: Vue prise dans la campagne, 1879</p>	<p>Oversize box 1</p>	<p>Page 40</p>
<p><i>Scope and Contents:</i> Header for upper text: L'agriculture.</p>		
<p>98.R.14-p41: Photographer unidentified, Canton: Vue de Shamien, 1879</p>	<p>Oversize box 1</p>	<p>Page 41</p>
<p><i>Scope and Contents:</i> The oblique view along the river looks towards the European settlement. Below the caption various European trading houses are identified: Pustan & Co.; Thomas & Mercer; Coare, Lind & Co. Header for upper text: Linguistique.</p>		
<p>98.R.14-p42: Photographer unidentified, Canton: Vue de Shamien, 1879</p>	<p>Oversize box 1</p>	<p>Page 42</p>
<p><i>Scope and Contents:</i> The view along the river looks towards the European settlement. Below the caption various European trading houses are identified including Olyphant & Co. and Carlowitz & Co. Header for upper text: (suite de page 41).</p>		
<p>98.R.14-p43: Photographer unidentified, Canton: Vue de Shamien, 1879</p>	<p>Oversize box 1</p>	<p>Page 43</p>
<p><i>Scope and Contents:</i> This view along the river looks towards the European settlement. Below the caption European trading houses are identified: Birley & Co.; Deacon & Co. (bungalow). Header for upper text: (suite de page 42).</p>		
<p>98.R.14-p44: Photographer unidentified, Canton: Ancien maison Vogel Hagedorn, 1881</p>	<p>Oversize box 1</p>	<p>Page 44</p>
<p><i>Scope and Contents:</i></p>		

The caption continues: ...en suite Vogel & Co., et plus tard louée par Messrs. Thomas, Rowe & Smith par leurs employés. It also notes that the building burned in 1883. The three men on the second story balcony are identified from left to right as: J. D. Monro; G. Prat; and E. W. Mitchell. The man sprawled on a seat near the front gate is identified as A. B. Tomkins.

Header for upper text: (suite de page 44).

98.R.14-p45: Photographer unidentified, Canton: Ancien maison Vogel Hagedorn, 1881

Oversize box
1

Page 45

Scope and Contents:

The continuing caption text is a repeat of the previous page. The four men grouped on the front steps are identified as: E. W. Mitchell; G. Prat; A. B. Tomkins (holding a small dog); and J. D. Monro.

Header for upper text: (suite de page 44).

98.R.14-p46: Photographer unidentified, Canton: Maison Russell & Co., vue prise du sud-est, 1883

Oversize box
1

Page 46

Scope and Contents:

Header for upper text: (suite de page 45).

98.R.14-p47: Photographer unidentified, Canton: Maison Russell & Co., vue prise du sud, 1883

Oversize box
1

Page 47

Scope and Contents:

Header for upper text: Langues et dialects chinois.

98.R.14-p48: Photographer unidentified, Canton: Shamien, vue prise de l'ouest à la est, 1883

Oversize box
1

Page 48

Scope and Contents:

Depicted are the English church, the docks, and the Pearl River.

Header for upper text: (continuation de la page précédente 47).

98.R.14-p49: Photographer unidentified, Canton: Shamien, vue prise de l'ouest à l'est, 1883

Oversize box
1

Page 49

Scope and Contents:

Depicted are the allée Henry Parkes and the corner of the Anglican church with the tents of Chinese soldiers pitched nearby following the anti-foreign riots on 10 September 1883.

Header for upper text: (suite et fin de la page précédente 48).

98.R.14-p50: Photographer unidentified, Canton: Allée principale de Shamien, 1883

Oversize box
1

Page 50

Scope and Contents:

Header for upper text: (continuation de la page précédente 49).

<p>98.R.14-p51: Photographer unidentified, Canton: Allée principale de Shamien, vue prise de l'est à l'ouest vers le point central de la concession anglaise, 1883</p>	<p>Oversize box 1</p>	<p>Page 51</p>
<p><i>Scope and Contents:</i> Header for upper text: Etiquette chinoise.</p>		
<p>98.R.14-p52: Photographer unidentified, Canton: Vue prise du sud-est, 1883</p>	<p>Oversize box 1</p>	<p>Page 52</p>
<p><i>Scope and Contents:</i> Depicts the American and German consulates. Header for upper text: (suite de la page précédente 51).</p>		
<p>98.R.14-p53: Photographer unidentified, Canton: Vue prise du sud-ouest, 1883</p>	<p>Oversize box 1</p>	<p>Page 53</p>
<p><i>Scope and Contents:</i> The view is of the corner of the German consulate and several trading houses. There is no upper text.</p>		
<p>98.R.14-p54: Photographer unidentified, Canton: Shaimen, le club, 1883</p>	<p>Oversize box 1</p>	<p>Page 54</p>
<p><i>Scope and Contents:</i> The Canton Club is pictured in the center flanked by Carlowitz & Co. on its left, and the home of the American millionaire, Mr. White, on its right. There is no upper text.</p>		
<p>98.R.14-p55: Photographer unidentified, Canton: Shamien, la condition des soies brûlées le 10 sept. 1883, 1883</p>	<p>Oversize box 1</p>	<p>Page 55</p>
<p><i>Scope and Contents:</i> The photograph shows the state of the Thomas, Rowe, & Smith and Russell & Co. silk houses and the recently established Condition des soies (Silk Inspection House) after the anti-foreign riots. There is no upper text.</p>		
<p>98.R.14-p56: Photographer unidentified, Canton: Shamien, allée sud de la concession, 1883</p>	<p>Oversize box 1</p>	<p>Page 56</p>
<p><i>Scope and Contents:</i> The image shows the tents of the Chinese army pitched on the green after it was called in to defend the concession following the September 10 anti-foreign riots. There is no upper text.</p>		
<p>98.R.14-p57: Photographer unidentified, Canton: Shamien, soldats chinois chargés de la défense de la concession après le 10 septembre 1883, 1883</p>	<p>Oversize box 1</p>	<p>Page 57</p>
<p><i>Scope and Contents:</i> Header for upper text: Mandarins et leurs cortèges. Header for text on left border: Parasols rouges.</p>		

98.R.14-p58: Photographer unidentified, Canton: Shamien, le théâtre, 1883	Oversize box 1	Page 58
<p><i>Scope and Contents:</i> View of the theater after it was partially burned during the September 10 riots.</p> <p>There is no upper text.</p>		
98.R.14-p59: Photographer unidentified, Canton: Vue prise sur la rivière de la concession, 1883	Oversize box 1	Page 59
<p><i>Scope and Contents:</i> View across dock crowded with sampans to the steamer Powan.</p> <p>Header for upper text: Voies de communication (suite de la page 27).</p>		
98.R.14-p60: Photographer unidentified, [Canton: Chinese Army Encampment], 1883	Oversize box 1	Page 60
<p><i>Scope and Contents:</i> The page contains two photographs with a text in the right margin regarding the Chinese army encampment. The caption for the upper photograph reads: Vue prise sur la quai de Shamien et campement des soldats chinois. The caption for the upper photograph reads: Concession française et campement chinoises du côté de la ville indigène. The burned icehouse appears in the middle ground of this image.</p>		
98.R.14-p61: Photographer unidentified, [Canton: Boats on the River], 1883	Oversize box 1	Page 61
<p><i>Scope and Contents:</i> The page contains two photographs with a text in the left margin regarding various boats and ships. The caption for the upper photograph reads: Cannnière chinoise <i>Cheng-Bo</i>. The text below the lower photograph notes the gunboats <i>Swift</i> and <i>Epsilon</i>, the cargo ships S.S. <i>Posang</i> and S.S. <i>Ningbo</i>, and the cannonboat <i>Luitin</i>.</p>		
98.R.14-p62: Photographer unidentified, Canton: Émeute du 10 septembre 1883 - maison incendiée - Mr. Hollwill, Mr. Rocher, 1883	Oversize box 1	Page 62
<p><i>Scope and Contents:</i> No upper text.</p>		
98.R.14-p63: Photographer unidentified, Canton: Émeute du 10 septembre 1883, Mr. Holwill, Mr. Rocher, Mr. Raven, Mr. Pustau, Mr. Sampson, 1883	Oversize box 1	Page 63
<p><i>Scope and Contents:</i> The photograph shows a row of damaged trading houses.</p>		
98.R.14-p64: Photographer unidentified, Canton: Messrs. Thomas, Row & Smith (junior men) pilée et brûlée le 10 septembre 1883, 1883	Oversize box 1	Page 64
98.R.14-p65: Photographer unidentified, Canton: Messrs. Thomas, Row & Smith (junior men) vue du côté de l'entrée principale (sud) pilée et brûlée le 10 septembre 1883, 1883	Oversize box 1	Page 65
98.R.14-p66: Photographer unidentified, Canton: La condition des soies brûlées le 10 septembre 1883, 1883	Oversize box 1	Page 66

Scope and Contents:

The photograph depicts the former house of Pustau & Co. encased in bamboo scaffolding.

98.R.14-p67: Photographer unidentified, Canton: Tentes chinoises - bowling alley - le théâtre - le poste de police et l'incendie - brûlés le 10 septembre 1883, 1883	Oversize box 1	Page 67
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Scope and Contents:

The photograph shows the theater and the tents of the Chinese army pitched opposite it.

98.R.14-p68: Photographer unidentified, Canton: Campement chinois établi le long du canal vers la ville indigène, 1883	Oversize box 1	Page 68
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Scope and Contents:

The view includes the corner of a tent and part of the icehouse; more tents and burned trading[?] houses are in the distance.

98.R.14-p69: Photographer unidentified, Canton: Shamien, vue de la concession anglaise, 1883	Oversize box 1	Page 69
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Scope and Contents:

View of the S.S. *Chinkiang* and the *Lutin* on the Pearl River with the English concession to the left.

98.R.14-p70: Photographer unidentified, Canton: Vue prise de la rivière des Perles, 1883	Oversize box 1	Page 70
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Scope and Contents:

Caption continues: pouvant donner une idée du mouvement continu qui y existe et de l'importance de la population flottante.

Header for upper text: Les missionnaires.

98.R.14-p71: Photographer unidentified, Canton: Ville de Canton et cathédral catholique à l'intérieur des murs construite sur l'emplacement du Yámen de l'ancien Vice-Roi "Yeh," 1883	Oversize box 1	Page 71
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Scope and Contents:

The view looks across a river crowded with sampans to the cathedral in the distance.

There is no header for the upper and side texts which continue from the previous pages.

98.R.14-p72: Lai Fong, Canton: Rivière des Perles, 1883	Oversize box 1	Page 72
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Scope and Contents:

View of the dock and river crowded with sampans bearing passengers and goods.

Header for upper text: Gouvernement - Administration.

(See: University of Bristol accession no. BL-s218).

98.R.14-p73: Lai Fong, Whampoa: Docks, 1881		
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<p><i>Scope and Contents:</i> Header for upper text: (suite de la page 72).</p>	<p>Oversize box 1</p>	<p>Page 73</p>
<p>98.R.14-p74: Photographer unidentified, Canton: Ancienne maison Russell & Co., 1877</p> <p><i>Scope and Contents:</i> The caption continues: ...seriez l'emplacement des anciens comptoirs chinois (hongs) (1858-1879). Header for upper text: (suite de page 73).</p>	<p>Oversize box 1</p>	<p>Page 74</p>
<p>98.R.14-p75: Photographer unidentified, [Canton: Rooftop View], 1883</p> <p><i>Scope and Contents:</i> Among the sites identified below the image are the French and English concessions and the "faubourgs occidentaux." Header for upper text: (suite de la page précédente 74).</p>	<p>Oversize box 1</p>	<p>Page 75</p>
<p>98.R.14-p76: Photographer unidentified, Canton: Bureaux de la douane chinoise (Haï-Kouan), 1883</p> <p><i>Scope and Contents:</i> The caption continues: Bâteaux des indigènes. Résidence des européens au service de la douane chinoise. Bouée de vapeur de Macao.</p> <p>Header for upper text: Les douanes.</p>	<p>Oversize box 1</p>	<p>Page 76</p>
<p>98.R.14-p77: Lai Fong, Canton: Le principale rue de bibelots, 1883</p> <p><i>Scope and Contents:</i> There is no header for the texts flanking either side of the photograph which discuss Chinese streets.</p>	<p>Oversize box 1</p>	<p>Page 77</p>
<p>98.R.14-p78: Photographer unidentified, Canton: La porte de l'ouest, 1883</p> <p><i>Scope and Contents:</i> Header for upper text: Dons; cadeaux; présents.</p>	<p>Oversize box 1</p>	<p>Page 78</p>
<p>98.R.14-p79: Photographer unidentified, [Canton: View of the City from the Countryside], 1883</p> <p><i>Scope and Contents:</i> Sites identified below the image include: Marché de Koun-shoun, chef-lieu de district; Montagnes de Saï-chou; Plantation de cane à sucre. Header for upper text: Les champs, les impôts.</p>	<p>Oversize box 1</p>	<p>Page 79</p>
<p>98.R.14-p80: Photographer unidentified, Canton: Riche tombe chinoise, 1883</p> <p><i>Scope and Contents:</i> Header for upper and side texts: Dévotion envers des ancêtres.</p>	<p>Oversize box 1</p>	<p>Page 80</p>
<p>98.R.14-p81: Photographer unidentified, Canton: Bateau <i>Fleur de Canton</i>, 1883</p> <p><i>Scope and Contents:</i></p>	<p>Oversize box 1</p>	<p>Page 81</p>

There is no upper text.

98.R.14-p82: Blank page, 1874	Oversize box 1	Page 82
98.R.14-p83: Blank page, 1874	Oversize box 1	Page 83
98.R.14-p84: Blank page, 1874	Oversize box 1	Page 84
98.R.14-p85: Blank page, 1874	Oversize box 1	Page 85
98.R.14-p86: Blank page, 1874	Oversize box 1	Page 86
98.R.14-p87: Blank page, 1874	Oversize box 1	Page 87
98.R.14-p88: Blank page, 1874	Oversize box 1	Page 88
98.R.14-89: Blank page, 1874	Oversize box 1	Page 89
98.R.14-p90: Blank page, 1874	Oversize box 1	Page 90
98.R.14-p91: Photographer unidentified, Le Japon en 1896: Vue de Nagasaki, 1896 <i>Scope and Contents:</i> Hand-colored albumen print. No upper text.	Oversize box 1	Page 91
98.R.14-p92: Kusakabe Kinbe#, Kobe, 1896 <i>Scope and Contents:</i> Title from caption in negative. Numbered in negative: B. 1205. Caption on album page: Le Japon en 1896: Vue panoramique de Kobé ou Hiogo et de ses quais. Hand colored-albumen print.	Oversize box 1	Page 92
98.R.14-p93: Kusakabe Kinbe#, Kobe, 1896 <i>Scope and Contents:</i> Title from caption in negative. Numbered in negative: A. 1205. Caption on album page: Le Japon en 1896: Vue panoramique de Kobé ou Hiogo et les ses quais. Hand colored-albumen print.	Oversize box 1	Page 93
98.R.14-p94: Kusakabe Kinbe#, Biwa Lake, from Miidera, 1896 <i>Scope and Contents:</i> Title from caption in negative. Caption and numbered in negative: 1259. Caption on album page: Le Japon en 1896: Otsou et le lac Bioua ou Biwa. Vue prise de la terrasse Meiidera. Hand colored-albumen print.	Oversize box 1	Page 94
98.R.14-p95: Kusakabe Kinbe#, Festival Lanterns, Bentendori, Yokohama, 1896 <i>Scope and Contents:</i>	Oversize box 1	Page 95

Title from caption in negative. Numbered in negative: 520. Caption on album page:
Le Japon en 1896: la fête des lanternes, rue Bendentori à Yokohama. Hand-colored albumen print.

<p>98.R.14-p96: Kusakabe Kinbe#, Yokohama, 1896</p> <p><i>Scope and Contents:</i> Title from caption in negative. Numbered in negative: 560. Caption on album page: Le Japon en 1896: Vue panoramique de Kobé (portion de la ville commerçante indigène et des quartiers européens). Hand-colored albumen print.</p>	<p>Oversize box 1</p>	<p>Page 96</p>
<p>98.R.14-p97: Kusakabe Kinbe#, Yokohama, 1896</p> <p><i>Scope and Contents:</i> Title from caption in negative. Numbered in negative: 545. Caption on album page: Le Japon en 1896: Autre vue panoramique de Yokohama (ville japonaise). Hand-colored albumen print.</p>	<p>Oversize box 1</p>	<p>Page 97</p>
<p>98.R.14-p98: Photographer unidentified, Le Japon en 1896: Le consulat de France à Yokohama, 1896</p> <p><i>Scope and Contents:</i> The view is from the canal and the consulat is shown in the middle ground on the bank above it.</p>	<p>Oversize box 1</p>	<p>Page 98</p>
<p>98.R.14-p99: Kusakabe Kinbe#, Railway Station Yokohama, 1896</p> <p><i>Scope and Contents:</i> Title from caption in negative. Numbered in negative: 544. Caption on album page: Le Japon en 1896: La gare de chemin de fer à Yokohama. Hand-colored albumen print.</p>	<p>Oversize box 1</p>	<p>Page 99</p>
<p>98.R.14-p100: Kusakabe Kinbe#, Main Steet, Tokio, 1896</p> <p><i>Scope and Contents:</i> Title from caption in negative. Numbered in negative: 626. Caption on album page: Le Japon en 1896: Vue de la principale rue de Tokio. Hand-colored albumen print.</p>	<p>Oversize box 1</p>	<p>Page 100</p>
<p>98.R.14-p101: Kusakabe Kinbe#, Prince Hotta's Garden, Tokio, 1896</p> <p><i>Scope and Contents:</i> Title from caption in negative. Numbered in negative: 643. Caption on album page: Le Japon en 1896: Vue du jardin du Prince Hotta à Tokio. Hand-colored albumen print.</p>	<p>Oversize box 1</p>	<p>Page 101</p>
<p>98.R.14-p102: Kusakabe Kinbe#, Autumn View of Maples, Oji, Tokio, 1896</p> <p><i>Scope and Contents:</i> Title from caption in negative. Numbered in negative: 637. Caption on album page: Le Japon en 1896: Aspect automnal d'érables à Odji, quartier de Tokio. Hand-colored albumen print.</p>	<p>Oversize box 1</p>	<p>Page 102</p>
<p>98.R.14-p103: Kusakabe Kinbe#, Uyeno Park, Tokio, 1896</p> <p><i>Scope and Contents:</i></p>	<p>Oversize box 1</p>	<p>Page 103</p>

Title from caption in negative. Numbered in negative: 667. Caption on album page:
Le Japon en 1896: Vue du coin du park Uyeno ou Ouyeno à Tokio. Hand-colored albumen print.

<p>98.R.14-p104: Kusakabe Kinbe#, Osaka, 1896</p> <p><i>Scope and Contents:</i> Title from caption in negative. Numbered in negative: 1228. Caption on album page: Le Japon en 1896: Vue de Osaka. Hand-colored albumen print. The view is of the rooftops of the city.</p>	<p>Oversize box 1</p>	<p>Page 104</p>
<p>98.R.14-p105: Kusakabe Kinbe#, Fuji from Yoshiwara (Tokaido), 1896</p> <p><i>Scope and Contents:</i> Title from caption in negative. Numbered in negative: P 81. Caption on album page: Le Japon en 1896: Vue du Fusi-yama et du Tokaïdo prise de Yoshiwara. Hand-colored albumen print.</p>	<p>Oversize box 1</p>	<p>Page 105</p>
<p>98.R.14-p106: Kusakabe Kinbe#, Fuji from Hakone's Lake, 1896</p> <p><i>Scope and Contents:</i> Title from caption in negative. Numbered in negative: E. 47. Caption on album page: Le Japon en 1896: Vue de Fusi-yama prise de lac Hakoné. Hand-colored albumen print.</p>	<p>Oversize box 1</p>	<p>Page 106</p>
<p>98.R.14-p107: Kusakabe Kinbe#, Fuji from Otomet#ge, 1896</p> <p><i>Scope and Contents:</i> Title from caption in negative. Numbered in negative: E. 5r. Caption on album page: Le Japon en 1896: autre vue de Fuji-yama et de la campagne japonaise prise de Otométoqué. Hand-colored albumen print.</p>	<p>Oversize box 1</p>	<p>Page 107</p>
<p>98.R.14-p108: Kusakabe Kinbe#, Girl in Summer Costume, 1896</p> <p><i>Scope and Contents:</i> Title from caption in negative. Numbered in negative: 337. Caption on album page: Le Japon en 1896: Une mousmée ou jeune fille japonaise en costume d'été. Hand-colored albumen print.</p>	<p>Oversize box 1</p>	<p>Page 108</p>
<p>98.R.14-p109: Kusakabe Kinbe#, Winter Costume, 1896</p> <p><i>Scope and Contents:</i> Title from caption in negative. Numbered in negative: 86. Caption on album page: Le Japon en 1896: Une mousmée ou jeune fille japonaise en costume d'hiver. Hand-colored albumen print.</p>	<p>Oversize box 1</p>	<p>Page 109</p>
<p>98.R.14-p110: Kusakabe Kinbe#, Eating, 1896</p> <p><i>Scope and Contents:</i> Title from caption in negative. Numbered in negative: 51. Caption on album page: Le Japon en 1896: Repas de jeunes filles ou mousmées dans une maison de thé à Yokohama. Hand-colored albumen print.</p>	<p>Oversize box 1</p>	<p>Page 110</p>

<p>98.R.14-p111: Photographer unidentified, [Actors in <i>Alonso the Brave and the Fair Imogene or Faust and Mephistopheles</i>], 1882</p>	<p>Oversize box 1</p>	<p>Page 111</p>
<p><i>Scope and Contents:</i> Page with three photographs of actors in the December 22, 1882, Canton Amateur Theatrical Society (CATS) production of <i>Alonso the Brave and the Fair Imogene or Faust and Mephistopheles</i>. Depicted from left to right are Faust and Imogene, the first and second soldiers, and Sybel. The other roles and the names of the actors playing them are noted.</p>		
<p>Header for upper text: Barbares-diables étranges.</p>		
<p>98.R.14-p112: Photographer unidentified, [Two Scenes from <i>Alonso the Brave and the Fair Imogene or Faust and Mephistopheles</i>], 1882</p>	<p>Oversize box 1</p>	<p>Page 112</p>
<p><i>Scope and Contents:</i> Page with two photographs of actors in the December 22, 1882, Canton Amateur Theatrical Society (CATS) production of <i>Alonso the Brave and the Fair Imogene or Faust and Mephistopheles</i>. Depicted on the left are Dr. Faust and Alonso, and on the right, Alonso and Imogen. The other roles and the names of the actors playing them are noted.</p>		
<p>Header for upper text: (suite de la page précédente 111).</p>		
<p>98.R.14-p113: Photographer unidentified, <i>Alonso the Brave</i>, Mrs. Jack (G. Prat), dans le rôle de Dame Martha, 1882</p>	<p>Oversize box 1</p>	<p>Page 113</p>
<p><i>Scope and Contents:</i> Page with two photographs of G. Prat in the December 22, 1882, Canton Amateur Theatrical Society (CATS) production of <i>Alonso the Brave and the Fair Imogene or Faust and Mephistopheles</i>.</p>		
<p>Header for lower text: (suite de la page 112 ci-contre).</p>		
<p>98.R.14-p114: Photographer unidentified,, Translation des restes mortels de l'ancien vice-roi de Canton "Yeh," ca. 1883</p>	<p>Oversize box 1</p>	<p>Page 114</p>
<p><i>Scope and Contents:</i> Photographic reproduction of a painting by M. Baptista showing the return of the remains of Ye Mingchen, the viceroy of Liang Kuang, to China after he died in exile in Calcutta. Header for upper text: Mandarins, sceaux, boutons, et décorations.</p>		
<p>98.R.14-p115: Photographer unidentified, [Five Actors in <i>L'amour d'une ingénue</i>], 1882</p>	<p>Oversize box 1</p>	<p>Page 115</p>
<p><i>Scope and Contents:</i> Scene from the November 11, 1882, Canton Amateur Theatrical Society's (CATS) one act productions. Actors and their lines are noted.</p>		
<p>Note for lower text: (voir la suite page 116 ci-derrière).</p>		
<p>98.R.14-p116: Photographer unidentified, [Two Scenes from <i>L'amour d'une ingénue</i>], 1882</p>	<p>Oversize box 1</p>	<p>Page 116</p>

Scope and Contents:

Page contains two photographs of scenes from the November 11, 1882, Canton Amateur Theatrical Society's (CATS) one act productions. The roles and the names of the actors playing them are noted.

Note for lower text: (suite de la page 115 ci-derrrière).

98.R.14-p117: Photographer unidentified, [Two Scenes from <i>J'invite le colonel</i>], 1882	Oversize box 1	Page 117
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Scope and Contents:

Scenes from the November 11, 1882, Canton Amateur Theatrical Society's (CATS) one act production. The roles and the names of the actors playing them are noted.

Note for lower text: (suite de la page 116 ci-contre).

98.R.14-p118: Photographer unidentified, [Two Scenes from <i>Le serment de Horace</i>], 1882	Oversize box 1	Page 118
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Scope and Contents:

Scenes from the December 7, 1882, Canton Amateur Theatrical Society's (CATS) one act productions. The roles and the names of the actors playing them are noted.

Note for lower text: (suite de la page 117 ci-derrrière).

98.R.14-p119: Photographer unidentified, [Two Scenes from <i>Les deux Timedes</i>], 1882	Oversize box 1	Page 119
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Scope and Contents:

Scenes from the December 7, 1882, Canton Amateur Theatrical Society's (CATS) one act production. The roles and the names of the actors playing them are noted.

Note for lower text: (suite de la page 118 ci-contre). The note is dated: Villeneuve-de-Berg, novembre, 1900.

98.R.14-p120: Photographer unidentified, Canton: H. B. W.'s SS <i>Swift</i> , 1883	Oversize box 1	Page 120
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98.R.14-p121: Photographer unidentified, Chine: <i>La Victorieuse</i> cuirassé portant pavillon du contre-amiral Meyer, 1881-1883	Oversize box 1	Page 121
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Scope and Contents:

The names and ranks of the ship's personnel are listed and the text discusses the ship.

98.R.14-p122: Photographer unidentified, [Canton: The Community Members of Shamian Island], 1883	Oversize box 1	Page 122
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Scope and Contents:

Group portrait taken on a lawn of the members of the European community in Canton. Individuals are identified below the photograph and there is a brief description of the community's composition.

98.R.14-p123: Photographer unidentified, Hongkong: Les jardins publics, 1879	Oversize box 1	Page 123
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Scope and Contents:

Header for upper and side texts: Opium.

98.R.14-p124: Photographer unidentified, Hongkong: L'Hôtel de Ville, 1879 <i>Scope and Contents:</i> Header for upper and side texts: (suite de la page précédente 123).	Oversize box 1	Page 124
98.R.14-p125: Photographer unidentified, Hongkong: Le vapeur <i>City of Peking</i> dans les docks Aberdeen, 1879 <i>Scope and Contents:</i> Header for upper and side texts: (suite de la page précédente 124).	Oversize box 1	Page 125
98.R.14-p126: Photographer unidentified, Hongkong: Quai Peddar et la tour de l'Horloge, 1879 <i>Scope and Contents:</i> Headers for upper and side texts: (suite de la page précédente 125); Petits pieds et ongles longs.	Oversize box 1	Page 126
98.R.14-p127: Photographer unidentified, Hongkong: Rue de la reine (centrale) partie occupée par les Chinois sur les deux côtés, 1879 <i>Scope and Contents:</i> Header for upper and side texts: (suite de la page précédente 126).	Oversize box 1	Page 127
98.R.14-p128: Photographer unidentified, Hongkong: Bowrington Praya (quai Bowrington), 1879	Oversize box 1	Page 128
98.R.14-p129: Photographer unidentified, Hongkong: Bowrington Praya, résidences ou bureaux de quelques maisons commerciales, 1879 <i>Scope and Contents:</i> The locations of the trading houses and other businesses are noted below the image.	Oversize box 1	Page 129
98.R.14-p130: Photographer unidentified, Mr. E. W. Mitchell dans ses divers rôles, 1881 <i>Scope and Contents:</i> The page contains three photographs of Mitchell playing various roles for the Canton Amateur Theatrical Society. He was also the troupe's stage manager.	Oversize box 1	Page 130
98.R.14-p131: Photographer unidentified, <i>Blue Beard</i> Burlesque, 1881 <i>Scope and Contents:</i> Cast portrait of the Canton Amateur Theatrical Society's February 17, 1881 production. Players and their roles are listed below the image.	Oversize box 1	Page 131
98.R.14-p132: Photographer unidentified, Macao: Le maison du gouverneur et le poste de police sur le quai, 1879	Oversize box 1	Page 132
98.R.14-p133: Photographer unidentified, Macao: La grotte de Camoens, 1879 <i>Scope and Contents:</i> The text flanking the image discusses the Portuguese poet, Luís Vaz de Camões, who was exiled to Macau.	Oversize box 1	Page 133

98.R.14-p134: Photographer unidentified, Macao: Casernes des troupes indiennes et bureau central de police, 1879	Oversize box 1	Page 134
98.R.14-p135: Photographer unidentified, Macao: L'hôpital, 1879	Oversize box 1	Page 135
98.R.14-p136: Photographer unidentified, Macao: Fort de Saint-François et casernes, 1879	Oversize box 1	Page 136
98.R.14-p137: Photographer unidentified, Macao: Cimetière catholique, 1879	Oversize box 1	Page 137
98.R.14-p138: Photographer unidentified, Macao: Le phare, 1879	Oversize box 1	Page 138
98.R.14-p139: Photographer unidentified, Macao: Temple chinois sur les bords du port intérieur, 1879	Oversize box 1	Page 139
98.R.14-p140: Photographer unidentified, Macao: Résidence d'été du gouverneur, 1879	Oversize box 1	Page 140
98.R.14-p141: Photographer unidentified, Macao: Maison Thomas G. Mercer, 1879 <i>Scope and Contents:</i> The group portrait depicts G. Prat's friend, E. W. Mitchell, who worked for Mercer as a tea taster, with his Chinese staff.	Oversize box 1	Page 141
98.R.14-p142: Photographer unidentified, Macao: Maison Thomas G. Mercer, 1879 <i>Scope and Contents:</i> View of the trading house with E. W. Mitchell standing on the veranda.	Oversize box 1	Page 142
98.R.14-p143: Photographer unidentified, Bal masqué chez Mr. & Mm. G. M. Smith (Jardine, Matheson & Co.), 1879 <i>Scope and Contents:</i> The page contains two photographs of the costumed actors. The names of the players, their nationalities, and their roles are listed below the image. Header for upper text: Quelques locuitons pidgin english.	Oversize box 1	Page 143
98.R.14-p144: Photographer unidentified, Bal masqué chez Mr. & Mm. G. M. Smith (Jardine, Matheson & Co.), 1879 <i>Scope and Contents:</i> Group portrait of all the actors in costume. Header for upper and side texts: (suite de la page précédente 143).	Oversize box 1	Page 144
98.R.14-p145: Photographer unidentified, [G. Prat and Friends], 1878 <i>Scope and Contents:</i> G. Prat and seven friends posed on porch steps.	Oversize box 1	Page 145
98.R.14-p146: Photographer unidentified, [G. Prat and Friends on Porch], 1878 <i>Scope and Contents:</i>	Oversize box 1	Page 146

Prat, sitting on the steps, is posed with seven friends. Header for side texts: Quelques locutions pidgin english (suite de la page précédente 145).

<p>98.R.14-p147: Photographer unidentified, Lawn Tennis, 1877</p> <p><i>Scope and Contents:</i> The names of the people gathered for the group portrait are recorded below the image. Although the British began playing tennis on croquet lawns in 1877, calling it lawn tennis, some of the people in this group portrait are holding croquet mallets, and there is a croquet ball centered on the lawn in front of the group. Only one man, seen in the back row left, holds a tennis racquet.</p> <p>Header for upper and side texts: (suite de la page précédente 146).</p>	<p>Oversize box 1</p>	<p>Page 147</p>
<p>98.R.14-p148: Photographer unidentified, Bungalow de Messrs. Thomas & Mercer, 1877</p> <p><i>Scope and Contents:</i> G. Prat and J. D. Monro sit on the steps of the employee bungalow flanked by three Chinese staff.</p> <p>Header for upper and side texts: (suite de la page précédente 147).</p>	<p>Oversize box 1</p>	<p>Page 148</p>
<p>98.R.14-149: Blank page, 1874</p> <p><i>Scope and Contents:</i> The page is unnumbered.</p>	<p>Oversize box 1</p>	<p>Page 149</p>
<p>98.R.14-bfe: Back free endpaper 1874</p>	<p>Oversize box 1</p>	<p>Page Back free endpaper</p>
<p>98.R.14-p: Back paste-down endpaper 1874</p>	<p>Oversize box 1</p>	<p>Page Back paste-down</p>
<p>98.R.14-bc: Back cover, 1874</p>	<p>Oversize box 1</p>	<p>Item Back cover</p>
<p>Loose photographs, 1877-1900</p> <p><i>Scope and Contents:</i> Arranged topically in three groups: European community in Guangzhou; Guangzhou views; Rhone River Valley views.</p>	<p>Oversize box 1</p>	
<p>The European community in Guangzhou, 1877-1883</p>	<p>Oversize box 1</p>	
<p>98.R.14-1: Photographer unidentified, [G. Prat and Friends on Porch], 1878</p> <p><i>Scope and Contents:</i> This is another copy of the photograph on page 146 of the album.</p>	<p>Oversize box 1</p>	
<p>98.R.14-2: Photographer unidentified, [G. Prat and Friends], 1878</p> <p><i>Scope and Contents:</i> This is another copy of the photograph that appears on page 145 of the album.</p>	<p>Oversize box 1</p>	

<p>98.R.14-3: Photographer unidentified, [Scene from <i>Le serment de Horace</i>], 1882</p> <p><i>Scope and Contents:</i> The photograph is another copy of the one that appears on the left side of page 118 of the album.</p>	<p>Oversize box 1</p>
<p>98.R.14-4: Li Yong, [Studio Portrait of Four Mustachioed Young European Men] 1879</p> <p><i>Scope and Contents:</i> The photographer's name and address are wet stamped on the mount below the image: Li Yong photography. Sheng Cheng, 18 Fu (or Pu?). Translation by Susan Chow.</p>	<p>Oversize box 1</p>
<p>98.R.14-5: Photographer unidentified, [Scene from <i>Les deux Timedes</i>, with One Actor Seated], 1882</p> <p><i>Scope and Contents:</i> The photograph is another copy of the one that appears on the right side of page 119 of the album.</p>	<p>Oversize box 1</p>
<p>98.R.14-6: Photographer unidentified, [Scene from <i>Les deux Timedes</i>], 1882</p> <p><i>Scope and Contents:</i> The photograph is another copy of the one that appears on the left side of page 119 of the album.</p>	<p>Oversize box 1</p>
<p>98.R.14-7: Photographer unidentified, [Scene from <i>Le serment de Horace</i>] with Couple in the Center], 1882</p> <p><i>Scope and Contents:</i> The photograph is another copy of the one that appears on the right side of page 118 of the album.</p>	<p>Oversize box 1</p>
<p>98.R.14-8: Photographer unknown, [Studio Portrait of Six European Men, One Holding a Parasol], between 1877 and 1883</p>	<p>Oversize box 1</p>
<p>Photographer(s) unknown, Guangzhou views, 1900</p> <p><i>Scope and Contents:</i> Written on the versos of all photographs in either pencil or pen: Canton 1900. The photographs themselves may be of an earlier date.</p>	<p>Oversize box 1</p>
<p>98.R.14-9: [Two Guardian Statues]</p> <p><i>Scope and Contents:</i> Numbered in upper left corner of verso: Pages 28 bis et 29 bis. The ink description on the verso references the photographs of the guardians found on pages 28 and 29 of the album.</p>	<p>Oversize box 1</p>
<p>98.r.14-10: La Crique (Back Road de Namseen)</p> <p><i>Scope and Contents:</i></p>	<p>Oversize box 1</p>

Title from annotation pencilled on verso. The photograph depicts a narrow waterway crowded with tethered sampans.

98.R.14-11: Intérieur du temple de 500 génies <i>Scope and Contents:</i> Title from annotation pencilled on verso.	Oversize box 1
98.R.14-12: Autre vue du quai chinois <i>Scope and Contents:</i> Title from beginning of descriptive annotation pencilled on verso.	Oversize box 1
98.R.14-13: Dockyard des torpilleures à Whampoa <i>Scope and Contents:</i> Title from anotation pencilled on verso.	Oversize box 1
98.R.14-14: Autre côté de Cour des Examens <i>Scope and Contents:</i> Title from beginning of descriptive annotation pencilled on verso. Numbered in upper left corner of verso: Page 19 bis. This image is related to the one on page 19 of the album.	Oversize box 1
98.R.14-15: Autre aspect du Macao fort <i>Scope and Contents:</i> Title from beginning of descriptive annotation pencilled on verso. Numbered in upper left corner of verso: Page 27 bis. This image is related to the one on page 27 of the album.	Oversize box 1
Photographer(s) unknown, Rhône Valley views, 1880s <i>Scope and Contents:</i> Albumen prints mounted on gray or cream board.	Oversize box 1
98.R.14-16: Rhône: Tombeau du maréchal de Castellane, 1880s <i>Scope and Contents:</i> Title from annotation pencilled on verso.	Oversize box 1
98.R.14-17: [Steamers and Cargo at the Docks], 1880s	Oversize box 1
98.R.14-18: Barbe et le Mont d'Or, vue du Fort de Cuire, 1880 <i>Scope and Contents:</i> Title from annotation on verso. Dated on verso: 4 juillet '80.	Oversize box 1
98.R.14-19: L'Ardèche de la route de Ruoms, 1880 <i>Scope and Contents:</i> Title from caption on verso, which continues: ...vue prise de la rive gauche. 26 septembre 80. Written in upper left corner of verso: (Ardèche).	Oversize box 1

98.R.14-20: Toulon: Le port (darse vieille), 1880s	Oversize box	1
<i>Scope and Contents:</i> Title from annotation pencilled on verso.		
98.R.14-21: [Crowd and Parading Dignitaries], 1880s	Oversize box	1
98.R.14-s1: Liste de vues à demander à Canton, between 1884 and 1900	Oversize box	Item Sheet 1
<i>Scope and Contents:</i> The single sheet folded in half to create four pages contains an undated manuscript list with descriptions of 19 photographs of Canton that Prat wishes to acquire. At the end of the list he explains that they could be sold to residents of Canton or to "globe trotters" as souvenirs, and that he hopes to be the one to facilitate this. He also explains which photographs would be easy to obtain and which would require permission of the subjects represented, or in the case of number 17, the festival of the dragon boat, would need to be taken on a specific date, here "le 5me jour de le 5me lune."		

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