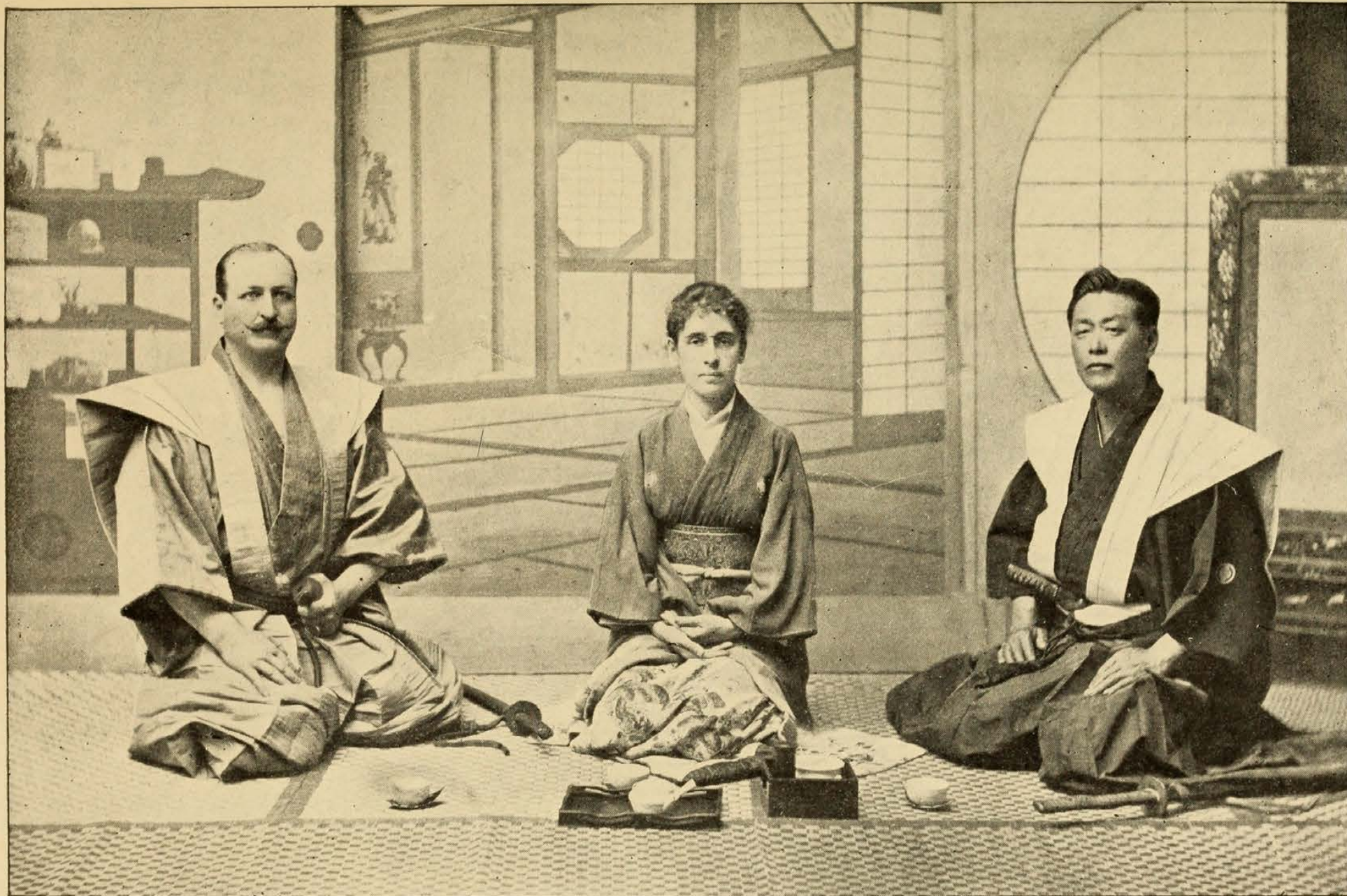


Certificates of Presence: Author Portraits and the Orientalist Travelogue

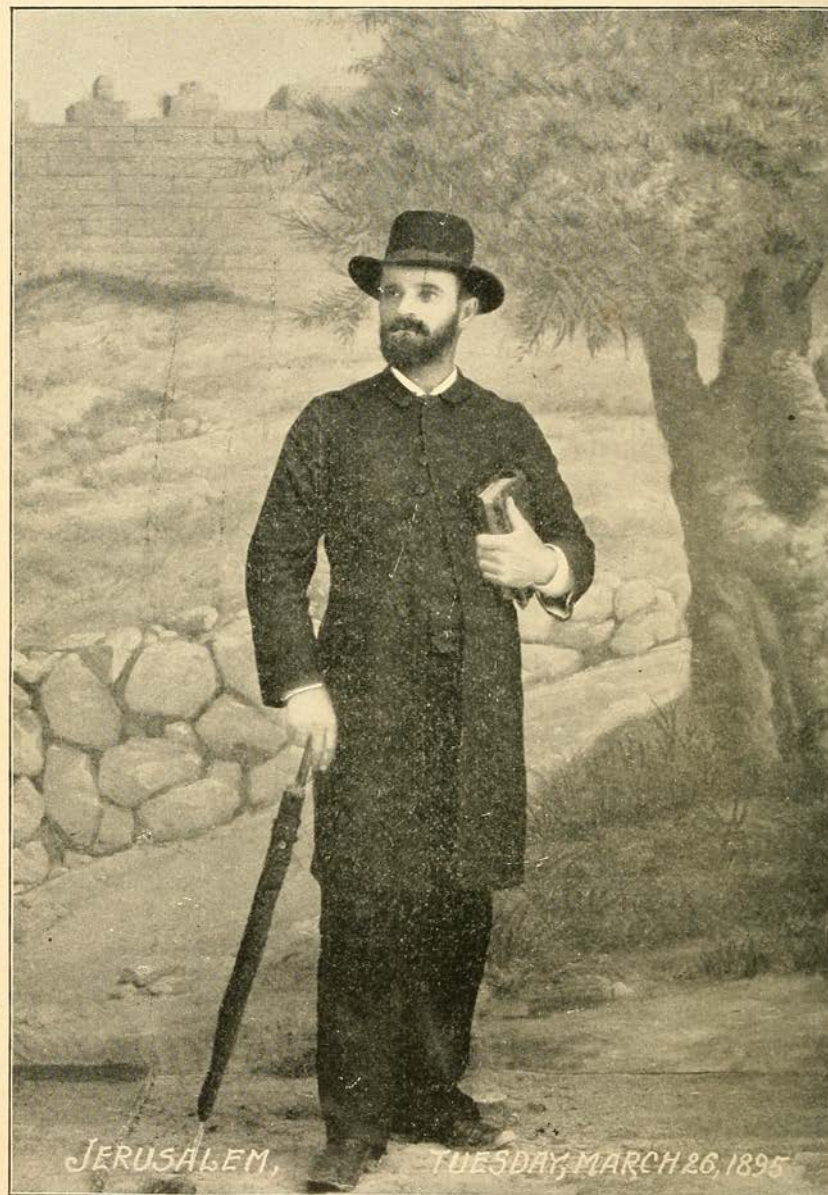
Stéphanie Hornstein

Concordia Library Research Forum, 2023



JINRIKISHA RIDES AND NOVEL EXPERIENCES. 151

WE DECIDE TO HAVE OUR PHOTOGRAPHS TAKEN IN JAPANESE COSTUME.



Yours in Christian Love,
GEORGE LAMBERT.

AROUND THE GLOBE AND THROUGH BIBLE LANDS.

NOTES AND OBSERVATIONS

On the Various Countries Through Which the
Writer Traveled.

ILLUSTRATED.

BY GEORGE LAMBERT.

FROM THE PRESS OF
MENNONITE PUBLISHING COMPANY,
ELKHART, INDIANA.

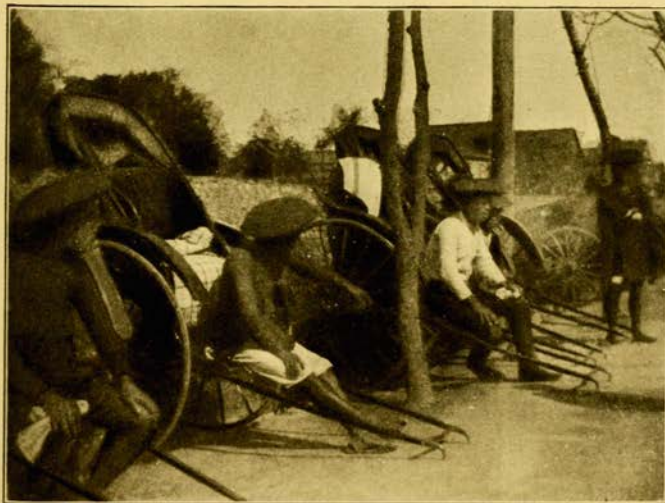
1896.



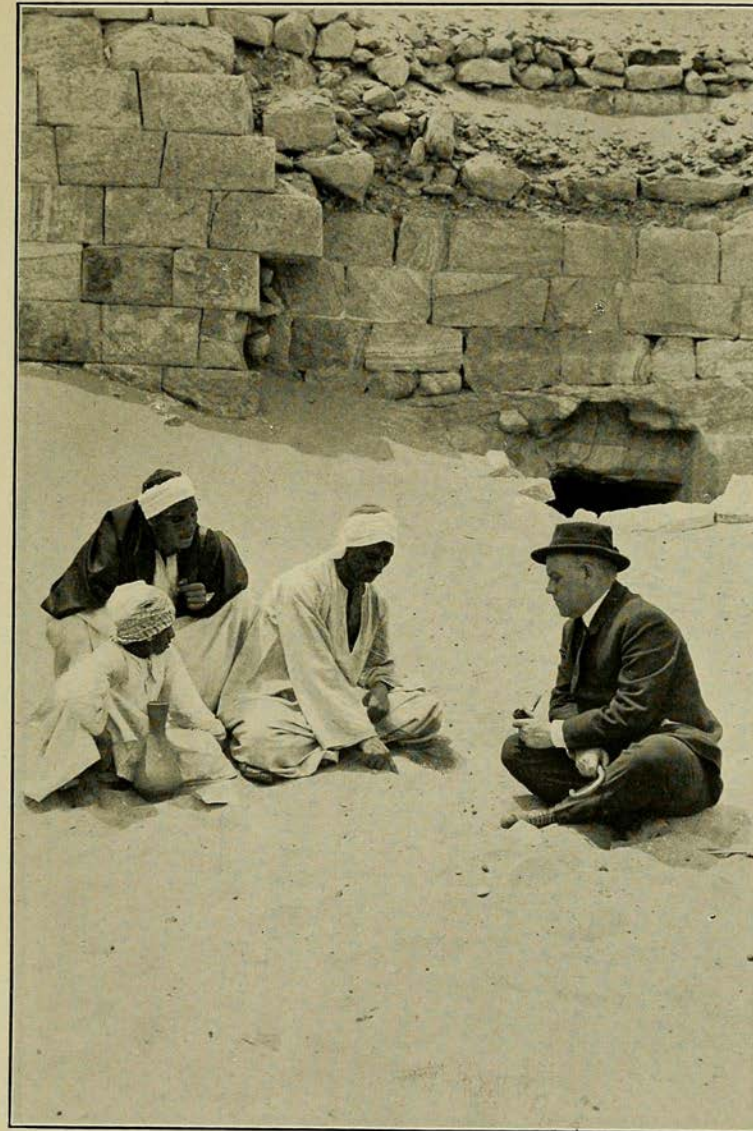
Frontispiece and title page of George Lambert's *Around the Globe and Through Bible Lands* (Elkhart, IN: Mennonite Publishing Company, 1896). Halftone reproduction.



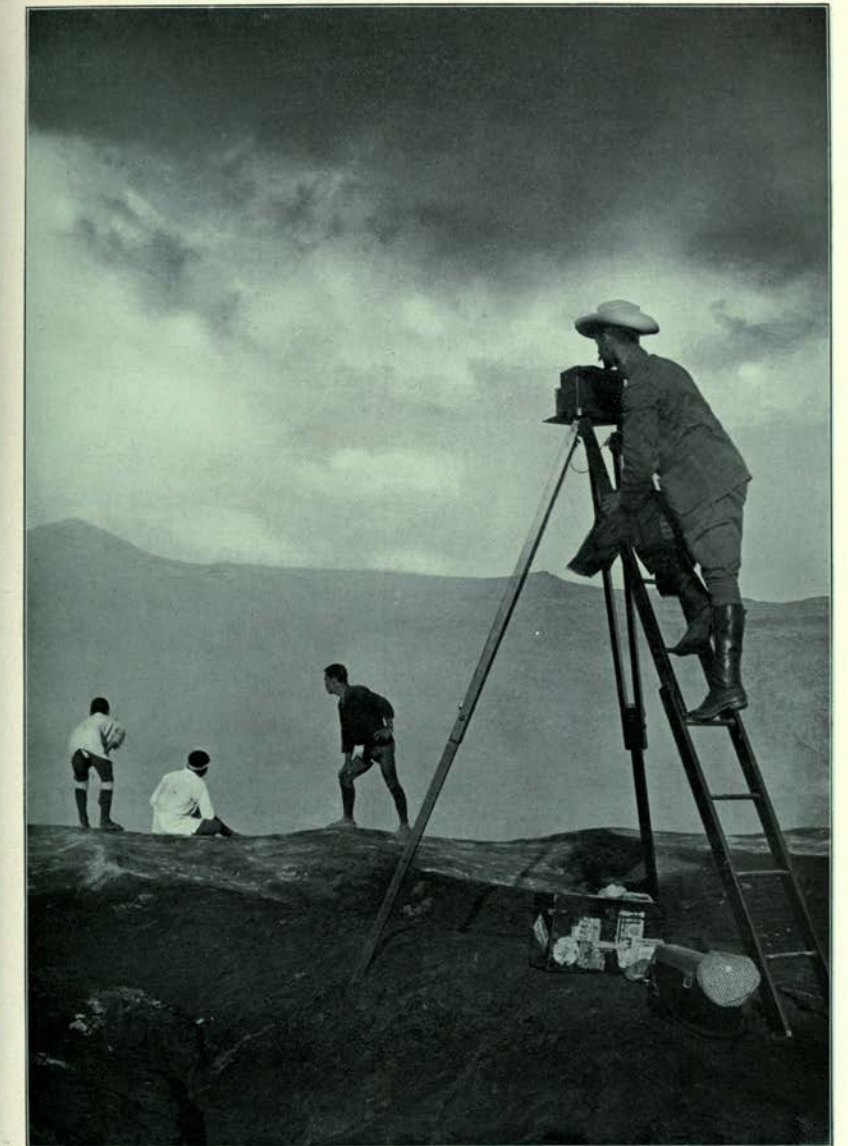
THE AUTHOR'S FIRST RIDE IN A RIKSHA



A RIKSHA STAND



SAND DIVINER TELLING A FORTUNE.



PHOTOGRAPHING AT THE CRATER'S LIP, ASO-SAN

From left to right:

"The Author's First Ride in a Ricksha," in Elizabeth Fisher, *A Woman Alone in the Heart of Japan* (Boston: L.C. Page & company, 1906).

"Sand Diviner Telling a Fortune," in Archie Bell, *The Spell of Egypt* (Boston: The Page Company, 1916).

"Photographing at the Crater's Lip, Aso-San," in Herbert Ponting, *In Lotus-Land Japan* (London: MacMillan and Co, 1910).



MAKING FRIENDS WITH A CAMEL.

271

"Making Friends with a Camel," in Elizabeth Cooper's *The Women of Egypt* (New York: Frederick A. Stokes Company, 1914). Halftone reproduction.

Upon arrival at the base of Cheops you must deal with the sheik of the pyramids, who has a monopoly of the business. He furnishes you guides, for which service he charges you twenty-five cents. He will send two or three light-footed Arabs with you, and you are expected to give each of these as much as the sheik received, of which, it is said,



A HARD CLIMB.—PYRAMID IN EGYPT.

he exacts a large percentage. He receives quite an income from the toll he gathers from those who climb Cheops. Our pilgrims prepared to make the ascent, and after much noise and confusion among the would-be guides and assistants they set off for the top, each accompanied by two nimble-footed Arabs. Having made the ascent once, we two remained comfortably seated in our carriage watching our

"A Hard Climb—Pyramid in Egypt," in D.L. Miller's *Girdling the Globe* (Mount Morris, Ill.: The Brethren Publishing House, 1898). Halftone reproduction.

The Women of Egypt



Elizabeth Cooper



AS WE WERE JOURNEYING.

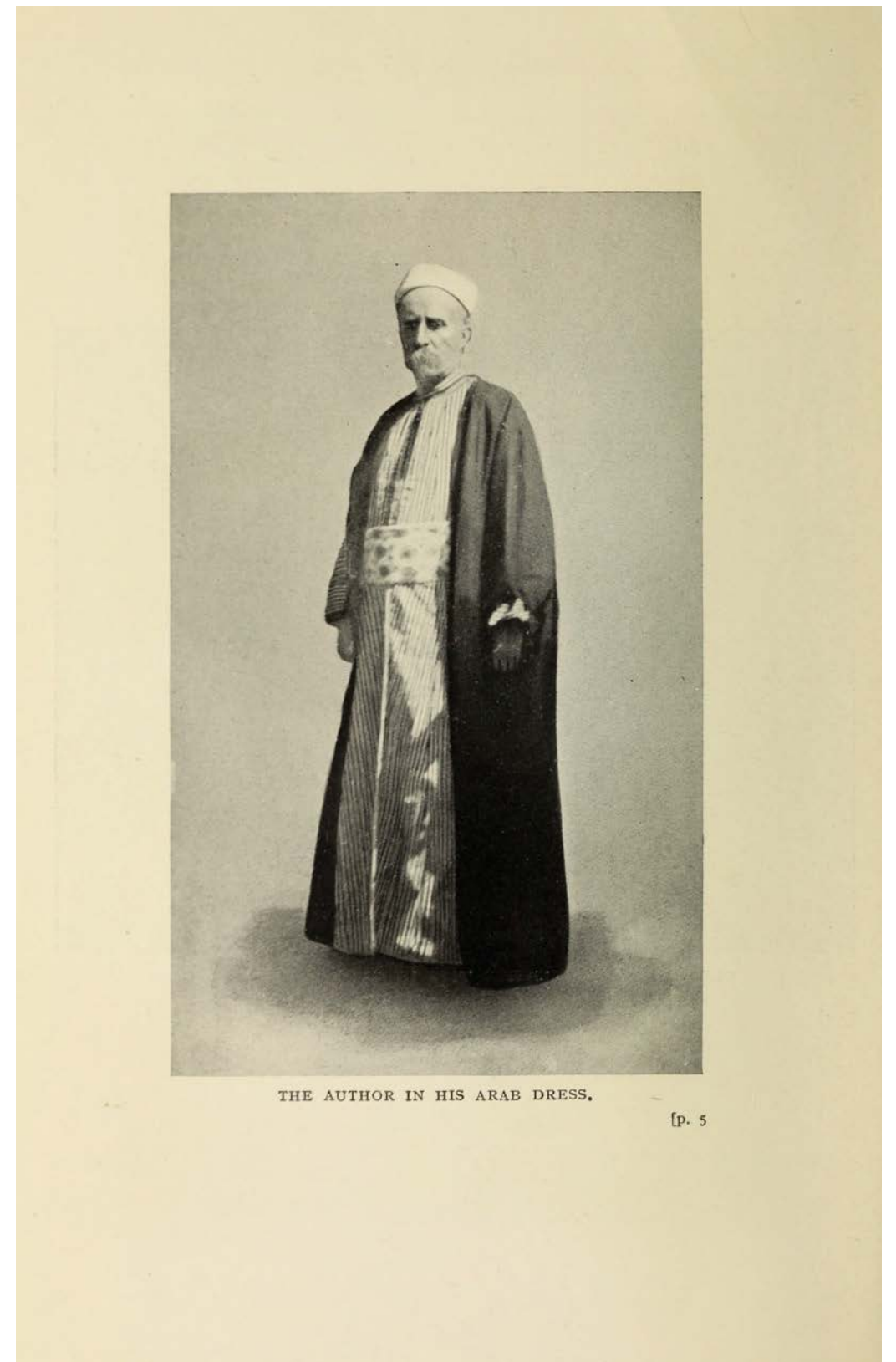
Tamamura Kōzaburō (?), Frontispiece of Grace E. Greenlee, *As We Were Journeying: The Hawaiian Islands, Japan, China, Siam, Java and India, as seen from a girl's point of view* (Chicago: The Blakely Printing Co., 1900). Halftone reproduction.

<<

Cover of Elizabeth Cooper's *The Women of Egypt* (New York: Frederick A. Stokes Company, 1914). Halftone reproduction.



"The Author *à la japonaise*," in Lady Lawson's *Highways and Homes of Japan* (London: T. Fisher Unwin, 1910). Halftone reproduction.



"The Author in his Arab Dress," in Douglas Sladen's *Queer Things About Egypt* (London: Hurst and Blackett, 1910), facing 5. Halftone reproduction.

Personal Photography.

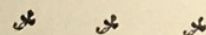
Visitors will be surprised to find in our studio a full-sized thatched-roofed Japanese house perfect in every detail of construction. (It is the only model house for photographic purposes in any studio in this country.) Japanese costumes (kimono,) and jinrikisha are available for persons desiring photographs taken in this novel environment.

Inspection of the studio is cordially invited.

PRICES FOR PERSONAL PHOTOGRAPHS.

PLATINO OR BROMIDE.

	One dozen. 1st order.	Half dozen. 1st order.	One dozen. 2nd order.	Colouring. Each Extra.
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Imperial	12.00	8.00	10.00	1.00
8 x 10	15.00	9.00	12.00	1.50
10 x 12	20.00	12.00	15.00	1.50
8 x 10 p.o.p. ...	9.00	6.00	6.00	
10 x 12 p.o.p. ...	12.00	9.00	9.00	



PHOTOGRAPHIC STUDIO



THE STUDIO



A JAPANESE ROOM
IN
THE STUDIO



A
JINRIKISHA
IN
THE STUDIO



THE DRESSING
ROOM

"Personal Photography" in *Tamamura's Productions in Esthetic Art*. c.1913.
Advertising pamphlet for Tamamura Kōzaburō's Kobe studio. Private collection.



WE DECIDE TO HAVE OUR PHOTOGRAPHS TAKEN IN JAPANESE COSTUME.

Kusakabe Kimbei, "We Decide to Have our Photographs Taken in Japanese Costume," in Charles M. Taylor's *Vacation Days in Hawaii and Japan* (Philadelphia: George W. Jacobs & Co., 1898), 151. Halftone reproduction.



PECULIAR TRAVELING.

for in Yokohama alone there are five thousand of these vehicles, and in Japan more than two hundred and fifty thousand; while they are also numerous now in China, India, and Singapore. But the missionary has had the usual fate of inventors, and is said to be, at present, an inmate of an Old Men's Home near Philadelphia.

The Japanese word, jinrikisha, is worth explaining. "jin" means man, "riki" denotes power, and "sha" signifies wheel. A "man-power-carriage" is therefore the correct translation; but the wittiest

and most appropriate title is the one given to it by an American tourist,—the "Pull-man-car." Delighted with our first experiences in these little vehicles, we left the Custom-house in Yokohama, and were quickly trundled to the Grand Hotel. This is one of the best hotels in the entire East. It fronts directly on the sea, and one can sit for hours on its long verandas and watch the animated scenes of



"A BIG-WHEELED BABY-CARRIAGE."



Frontispiece of W. Daish, *Melbourne to Tokio: Notes by the Way* (Melbourne: C. G. Meehan & Co., 1900). Halftone reproduction.

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"A Big-Wheeled Baby-Carriage," in *John L. Stoddard's Lectures*, vol. 3 (Boston: Balch Brothers Co., 1899), 29. Halftone reproduction.



THE AUTHOR
At the Temple of the Sphinx

A WOMAN TENDERFOOT IN EGYPT

BY
GRACE THOMPSON SETON
Author of "A Woman Tenderfoot," "Nimrod's Wife," etc.

ILLUSTRATED



NEW YORK
DODD, MEAD AND COMPANY
1923

Frontispiece of Grace Thompson Seton's *A Woman Tenderfoot in Egypt* (New York: Dodd, Mead and Company, 1923). Halftone reproduction.

to draw back simultaneously to see if we had not dropped a handkerchief under the chair, and stopped a Japanese sentence in the middle—a feat which nothing less than an earthquake could accomplish. It was of no use for the private

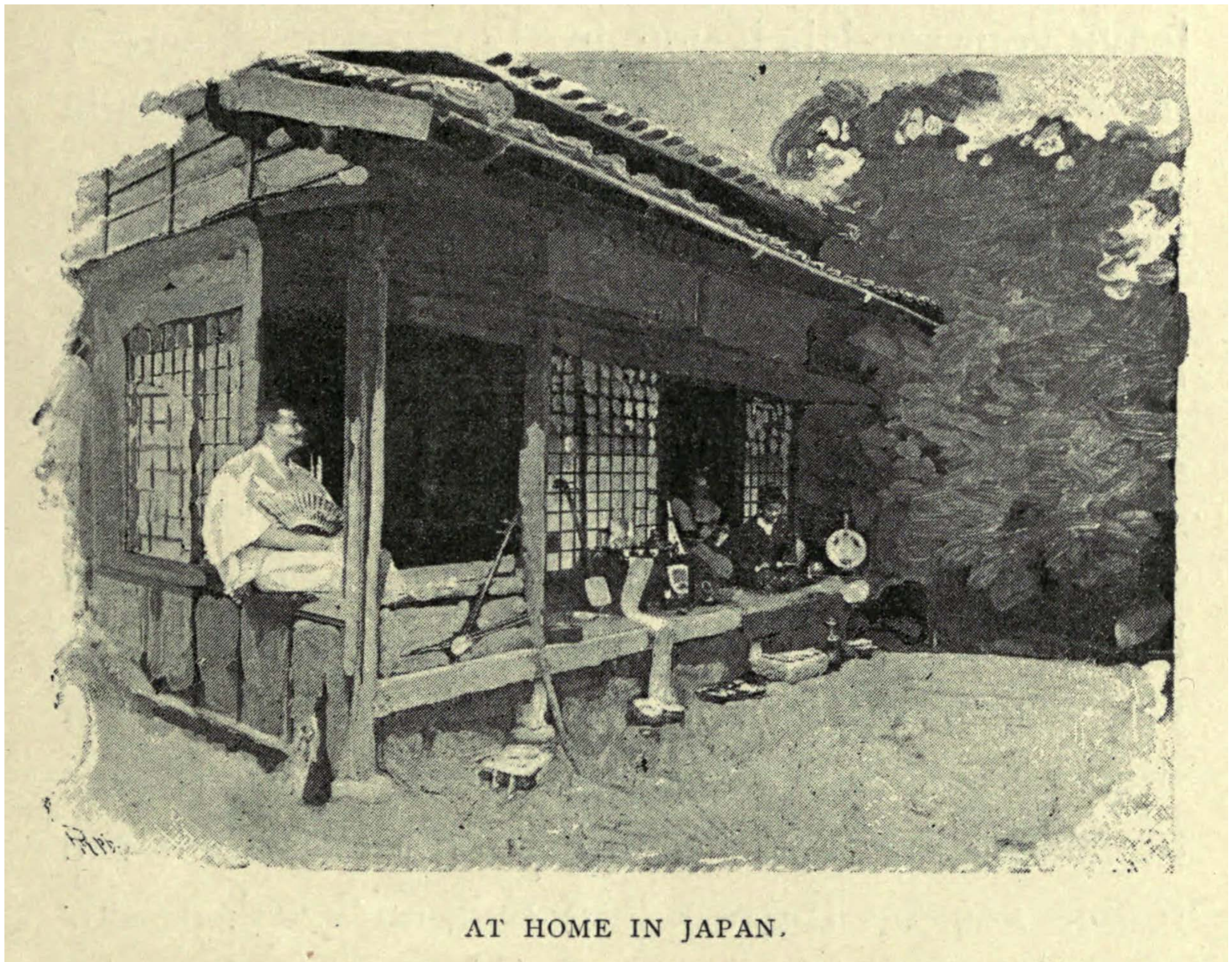


AT HOME IN JAPAN.

secretary to look at the door and say “Come in!” I knew in an instant what it was.

But how to describe a Japanese house, where nothing is like anything corresponding to it at home? The address—Kojimachiku, Ichibancho, Sijiuniban—does not throw much light on it. From the outside it is an uninviting big black

“At Home in Japan,” in Henry Norman’s *The Real Japan* (London: T. Fisher Unwin, 1892). Halftone reproduction.



“At Home in Japan,” in Henry Norman’s *The Real Japan* (London: T. Fisher Unwin, 1892). Halftone reproduction.