The making of a London samurai

Yoshio Markino and the illustrated press in Edwardian Britain

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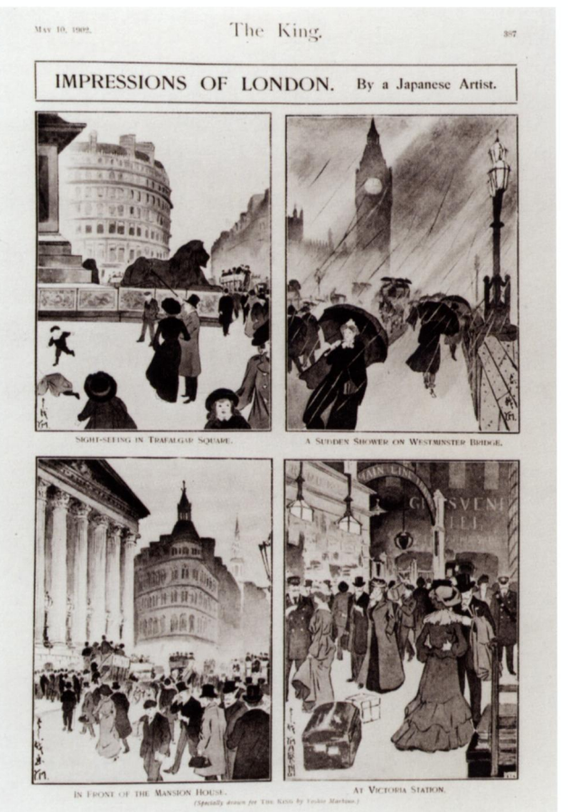
'Japan is indeed knocking at the gates of London,' wrote the critic Charles Lewis Hind in the summer of 1902 as he opened a review of an important exhibition of Japanese pictures at east London's Whitechapel Gallery. At that moment Japan was the object of exhaustive attention in Britain, in part because of the recently concluded Anglo-Japanese alliance, a momentous event which signalled not only public recognition of the east Asian nation's elevation to great power status but also a new level of British interest and affection.[1] But for Hind, the cultural observer, other developments proved equally noteworthy, such as the appearance of the English language *Anglo-Japanese Gazette*, a trade publication which also featured art notices, as well as a recent article on Japanese painting in *The Monthly Review* by the distinguished collector Arthur Morrison. Hind also noticed another, unexpected, manifestation of the Japanese presence. Upon 'opening an illustrated journal I find, a picture, by a Japanese artist', he remarked. This was not a talent toiling way in Tokyo but rather a 'Japanese artist who is working at the present moment in London, and who has come under the domination of our illustrated press, ...'[2] There can be little doubt that Hind was speaking of Yoshio Markino.

A struggling young artist in 1902, recently arrived from Japan by way of the United States, with little English and even less formal artistic training, Markino (1869-1956) was to attain considerable success by the decade's end.[3] Other Japanese artists, such as Kunzo Minami, Ikunosuke Shirataki and Kanzan Shimomura,[4] also trained and worked in Edwardian London but failed to achieve Markino's notoriety. As a product of Meiji Japan's enthusiastic embrace of all things western, Markino had been drawn to American and European culture through books and the influence of Protestant missionaries who were active in his home region. His thrust for a modern education and overseas' experiences brought him first to the United States and eventually to London where he remained for 45 years. He came from a Samurai family that had fallen on hard times, and this fact of lineage intrigued Britons in part because of its association with the English concept of 'nobility and gentry'.[5] Markino received some irregular training at a number of London art schools, including the Central School of Art and Crafts and the Goldsmiths' Institute. By 1908 and 1909 respectively he had contributed visual material for elegant travel books on Paris and Rome prior to bringing out his aptly titled 1910 autobiography, *A Japanese Artist in London*. Markino's first major achievement was the *Colour of London* (1907), for which he supplied 48 colour illustrations, reproduced from watercolours recording his impressions of the busy metropolis. Reviewing this book, the critic and student of east Asian art Laurence Binyon detected in it an engaging mixture of national styles, combined with an unusual outsider's perspective, all of which, he ventured, would 'reveal to many a Londoner beauties he had never noticed'.[6] This and other projects originated, however, in Markino's work as an artist for the Edwardian illustrated press.

Markino's career benefited from a welcoming British environment. London, the vast imperial capital, the 'Mecca of the commercial and producing world,' a site of unrivalled cultural and intellectual appeal, played host to a multitude of



1 *Impressions of London by a Japanese Artist*, from *The King* (10 May 1902). By permission of The British Library

nationalities.[7] Many of the artist's fellow-countrymen had similarly embarked on a London sojourn. Their number included the novelist Natsume Soseki (whose stay was not a success), the poet Yone Noguchi and the painter Busho Hara, to name but a few.[8] Britons of this period willingly engaged Japanese civilization, pondered the nuances of 'Oriental' and 'Occidental', and accepted Japanese participation in their social and intellectual life. Markino, perhaps more than other Japanese, possessed special qualities which endeared him to his western hosts. His roots in pro-western Meiji Japan and his eagerness to adapt his talent to British taste and fashion, proved beneficial, as did his generally conservative approach to visual representation (he once published a diatribe against contemporary trends in painting),[9] his determination to master the English language and his overall affability which included adding an 'r' to his surname so that Britons would find it easier to pronounce.[10] To Britons he was the consummate embodiment of the new and friendly Japan: a worthy representative of an allied nation striving to progress under western tutelage.

In addition to the favourable political atmosphere, there existed a broad and profound appreciation of Japanese civilization and culture. The Victorian era's exhilaration surrounding its first contact with the strange, yet enchanting,

east Asian nation, reflected in that phenomenal hit *The Mikado* and the admiration of such artists as Dante Gabriel Rossetti, Aubrey Beardsley and James A McNeill Whistler, had blossomed in the Edwardian period to the degree that Japan became familiar to a wide audience and the subject of authoritative scholarship.[11] Basil Hall Chamberlain published definitive editions of his *Things Japanese* (5th revised edition, 1905) and his (and WB Mason's) *Murray's Hand-Book to Japan* (8th edition, revised and partly rewritten, 1907), Robert Porter bought out his *Full Recognition of Japan* (1911) and Captain Frank Brinkley finished his multi-volume *Japan and China* (1903). Building on the popularity of Japanese subject-matter and to appeal to a wider audience, Douglas Sladen, the novelist and travel writer, published his journalistic *Queer Things About Japan* (1903), to be followed by *More Queer Things About Japan* (1904) and *Japan in Pictures* (1904). Plays inspired by Japan, notably David Belasco and John Luther Long's *Darling of the Gods* (1903 and 1914) and Melchior Lengyel's *Typhoon* (1913), pulled crowds into West End theatres, as much out of interest in the subject-matter as in the star performers, Sir Herbert Beerbohm Tree and Laurence Irving respectively. Japanese words such as' Samurai', 'Bushido' and 'Geisha' acquired broad familiarity while the by then well-known Japanese custom of ritual suicide had become so familiar as to be used as a leader for a newspaper article on an incident in Parliament--'From the Cross Benches. Hara Kiri'.[12]

The Edwardians contributed significantly to the scholarly study of Japanese art. Edward Fairbrother Strange, of the Victoria and Albert Museum, in essays, talks and books, advanced western understanding of Japanese prints. At the British Museum, Laurence Binyon, poet, critic and historian, investigated Japan's indigenous culture and its relationship to China. Marked as 'a brilliant... expert' by Lord Redesdale (Bertram Mitford), the famous British diplomat in early Meiji Japan, now retired and busy completing his memoirs,[13] Binyon served as a frequent reviewer for *The Saturday Review* and the *Times Literary Supplement*, often focusing on Asian culture. His 1908 book *Painting in the Far East* earned praise from his friend and the future director of the National Portrait Gallery and the National Gallery, Charles John Holmes, himself the author of works on Hiroshige (1897) and Hokusai (1899), for displaying 'the intimate sympathy with Oriental thought and the knowledge of Oriental history and religion which are essential if Eastern art is to be introduced to Western minds.'[14] British collectors complemented this growing literature through their enthusiastic interest in Japanese art. The noted critic William Rossetti had shared his brother Dante Gabriel's affection for Japan and, as a consequence, proudly acquired numerous examples of its art. In the famous words of Arthur Lasenby Liberty, proprietor of the celebrated Regent Street shop dealing in eastern wares, Rossetti had become nothing less than 'the first pioneer of Japanese art in London'. Fittingly, he generously loaned items from his holdings to the Whitechapel Exhibition[15] as did an even more determined collector, Arthur Morrison.

Morrison was a writer best known not as an art connoisseur but as a journalist and novelist of the coarse life of London's East End. He had acquired splendid examples of Japanese art, 'probably the richest and finest private collection of Japanese painting in Europe', which was considered at the time 'a synopsis, wonderfully complete, of the whole history and development of Japanese painting'.[16] Hind noted, with some admiration, that at the Whitechapel Exhibition the 'Fine Art section ... has been arranged by Mr. Arthur Morrison, a testimony to its excellence.'[17] 1911 saw the release of Morrison's magnum opus, the two volume *Painters of Japan*. Binyon called it a 'magnificent work' and Markino believed it would be the 'standard' source for the study of Japanese art in the west.[18]

Three months before the Whitechapel Exhibition, Markino would have attracted Hind's notice with several illustrations published in *The King*.[19] A minor example of the Edwardian illustrated press, *The King* vied for attention with a host of more famous periodicals such as *The Queen*, *Black and White*, and *The English Illustrated Magazine*, each of which were to provide casual employment for this aspiring Japanese artist. Markino had been advised by one of his British teachers to emulate what he saw in such publications as a way of carving out a career.[20] Pictures of London, Markino would have noticed, were highly popular in the early century, not only in the press but in such books as ET Cook's *Highways and Byways in London* (with illustrations by Hugh Thomson and FL Griggs, 1902) and later, Rose Barton's *Familiar London* (1904) and Geraldine Edith Mitton's *Scenery of London* (illustrated by Herbert Marshall, 1905). A May issue of *The King* contained four Markino illustrations grouped on a full page, under the banner 'Impressions of London, by a Japanese Artist' (Pl 1). Appended in much smaller letters at the bottom was a note that the pictures were 'Specially drawn for THE KING by Yoshio Markino.' All the illustrations recorded scenes familiar to tourists and natives alike – *Sightseeing in Trafalgar Square*, *A Sudden Shower on Westminster Bridge*, *In Front of the Mansion House* and *At Victoria Station*. Each provided a clear reference to celebrated locales: the plinth of Nelson's column with one of Landseer's lions in full relief in front of the curved facade of the adjacent Grand Hotel; the Parliament clock tower with its illuminated clock disc visible through the driving rain; the Mansion House portico in almost full view; the Victoria Station interior with, in the background, a grey facade carrying the partly obscured identifying words 'Grosvenor Hotel'. Markino supplied an additional reference to his nationality by affixing to the bottom corner of each illustration his name in Japanese characters along with the initials 'Y.M.' Despite this exotic touch, there was little that was demonstrably Asian in these conventional views. Somewhat more in a Japanese mode, however, was a full-page watercolour he published for *The King* in the autumn. *A Street Artist at St. Martin's-in-the-Fields Church* (Pl 2) revealed Markino's interest in the social life of his adopted city. A bearded artist, on his knees, his left leg in an artificial support, arm stretched exposing a tear at the shoulder of his coat, holds out his cap to receive a coin from a woman passing to the right, probably not a customer who wishes to buy but rather a generous individual disposed to reward the man's humble efforts with a charitable offering. Edwardians would have understood the social distinction between the two figures, one in tattered clothing and the other expensively dressed. The particular subject would also have been familiar to many of *The King*'s readers since street-artists were a common feature of urban life at that time. ET Cook, who devoted considerable attention to them in her London book published the same year, declared these '"open air pastelists"... a curious, unshaven, dilapidated race... Gifted often with a fair amount of technical ability, they lead the passer by to wonder, whether, given happier circumstances and a less vivid acquaintance with the bar of the public house, they might not be exhibiting their efforts on the sacred walls of the Royal Academy'. Markino could have seen Cook's book, with its Hugh Thomson drawing *The Pavement Artist* picturing a lethargic artist sitting on the sidewalk and leaning against a fence, hat in hand opposite a

2 *A Street Artist at St. Martin-in-the Fields Church*, from *The King* (October 10, 1902), shelfmark 893. By permission of The British Library

3 *A London Street*, from *The Studio*, 24 (1901). Marquand Library of Art and Archaeology, Princeton University

4 *Pit Entrance of Her Majesty's Theatre*, from *The Studio*, 24 (1901). Marquand Library of Art and Archaeology, Princeton University

5 *Sketch at Earl's Court*, from *The Studio*, 24 (1901). Marquand Library of Art and Archaeology, Princeton University

6 *Piccadilly Circus*, from *The Studio*, 24 (1901). Marquand Library of Art and Archaeology, Princeton University

colourfully dressed woman who glances his way in passing. Markino's street artist instead uses an outdoor stone wall to display his efforts, including a timely portrait of a man in uniform, possibly Herbert Kitchener the British commander in the soon to be concluded Boer War. Cook too noted the display of these portable items with characteristic dismay.

> There is, it is true, a new and degenerate kind of Pavement Artist, who, instead of painstakingly bedaubing the same 'pitch' day after day, brings out with him a series of highly-coloured oil-pictures on cardboard; the public, however, have already discovered him to be a hollow fraud.'[21]

Markino's watercolour offers a more sympathetic commentary, one which displays a sense of empathy for the daily struggles facing all aspiring artists. Stylistically, it conveyed a Japanese quality in its portrayal of both figures as somewhat flat, drawn with little or no modeling. The woman's calm, detached countenance, her blank, almost mask-like, face, could recall a character in a Japanese print.

More Japanese still was a set of images Markino had placed with *The Studio* sometime earlier, in the Fall of 1901.[22] All depicted a cross section of London life as perceived by a newly arrived Japanese witness. This, Markino's first public exposure, coupled with the importance of the venue, proved an auspicious beginning to his career. *The Studio* was perhaps the era's premier avant-garde art journal, proudly presenting path-breaking pieces on Aubrey Beardsley, Art Nouveau and the delights of Japanese culture. The arts writer Walter Shaw Sparrow, who served it with distinction for a number of years, noted its large circulation, not only in Britain but abroad in the form of French and American editions. 'Japan, too, bought many copies every year,' Sparrow recalled.[23] It had claimed Hind as one of its founders and briefly, until 1895, its editor. By Markino's time *The Studio* was directed by Charles Holme, a passionate advocate of Japanese culture and a founding member of London's Japan Society, that group of devoted scholars and travellers whose meetings and published proceedings did much to enhance the understanding of Japan in Britain. Small wonder, therefore, that *The Studio* often featured Japanese subjects, from comment on major art exhibitions to an esoteric article by Holme himself on Japanese tobacco boxes.[24] Noted as well in its pages was the work of prominent western experts on Japan. When William Anderson, author of *The Pictorial Arts of Japan* died *The Studio* reminded its readers that this scholar had been 'the first to bring to the knowledge of European artists the beauties, the originality, and the quaint peculiarities of the work of their brethren in the Far East', and when Siegfried Bing, the Paris collector and proprietor of the famous Art Nouveau Gallery, mounted a recent show devoted to contemporary Japanese artists, *The Studio* took note. The Japanese voice was also heard throughout the

7 *The News Room in the Free Library*, from *The Magazine of Art* (August 1903). Photo: Courtesy, Art Institute of Chicago

8 *Evening in Trafalgar Square, London*, from *The Magazine of Art* (August 1903). Photo: Courtesy, Art Institute of Chicago

9 *London Seen With Japanese Eyes: Marylebone Church*, from *The Magazine of Art* (August 1903). Photo: Courtesy, Art Institute of Chicago

10 *England Seen With Japanese Eyes: Church Parade*, from *The Magazine of Art* (December, 1903). Photo: Courtesy, Art Institute of Chicago

period with articles appearing in English by Tokyo scholars Kiro Harada, Sei-Ichi Taki and the prominent arts educator and theorist Kakuzo Okakura.[25] Markino later recalled that he had met Holme in February, 1901, through the good offices of a teacher at the London Central School of Art and Craft, and how, as a result, the editor had promised to publish 'a few sketches' in an upcoming issue.[26] Markino was fortunate that Holme took pride in his accessibility to 'callers' as well as his interest in helping 'newcomers'.[27]

A discussion of Markino and his work accompanied these illustrations and revealed for the first time an analysis of his Japanese style as well as its connection to British art and culture. Contained in a regular feature entitled 'Studio-Talk,' the remarks were possibly written by Holme himself. They noted that the artist's 'character-sketching... attracts by reason of its humour and its vivacity'. *A London Street* (Pl 3), with rain falling in bold diagonal lines on a crowded sidewalk, spoke to the 'drenching discomforts and the muddy miseries that make London on a wet day the dirtiest city in the world'. *Pit Entrance of Her Majesty's Theatre* (Pl 4) seemed 'characteristic in its want of comfort' as a seemingly endless line waits patiently in the queue. The favorite was *Sketch at Earl's Cour*t (Pl 5), a good example of the 'light, gay studies' which so effectively captured 'the outdoor life of London'. An accomplished and complex composition, it revealed the varied and colourful nature of this popular west London entertainment spot which would have struck a responsive chord with Markino's Edwardian readers. Earl's Court Exhibition Grounds featured, according to a contemporary guide-book, 'elaborate annual "national" exhibitions, numerous side-shows, bands, etc'. Some found the entire enterprise a touch vulgar. 'There is always an exhibition of one kind or another; each one living its brief life in a series of ugly iron-roofed buildings with innumerable side-shows,' wrote one commentator.[28] Many of these changing entertainments were conceived by the impresario Imre Kiralfy and exploited interest in thematic or current events such as 'Our Naval Victories' or 'Boer Farm'. Others were more exotic such as 'Empire of India' and 'China,' or, for May, 1901, 'The Relief of the Legations' depicting the suppression of the recent Boxer Rebellion.[29] Markino would have had more than a passing interest in the commemoration of this particular incident in which Japan and Britain played such a prominent joint role. He evidently enjoyed repeated visits to Earl's Court and left several drawings and watercolours of this easily accessible (by underground railway) locale. In *The Studio* illustration groups of people are walking casually or are seated listening to the band, probably at the Music Pavilion at the center of the Imperial Court.[30] Flag-topped galleries form a border at the back of the composition while the entire foreground bustles with the activities of a festive

London crowd. The detailed drawing abounds with incident: the couple squeezing into a row of seats; a uniformed attendant at the centre stroking his chin as he looks on with interest at two fashionably dressed women sporting smug expressions, the two men lounging at table at the bottom right who have just overturned a wine bottle on the table, much to the annoyance of the startled, open-mouthed waitress just behind. A helmeted, moustached policeman can be glimpsed, stationed at the center right of the picture, to maintain decorum. A foreign element intrudes in the placing of the viewer somewhat above the action and, more pointedly, with a description of the scene rendered in Japanese characters at the top right.

The confident handling of space and proportion evident in *Earl's Court* was less evident in the first drawing of the series, *Piccadilly Circus* (Pl 6). Here the perspective is awkward and the scene is crowded in a way which seems almost comical in its attempt to compress as large a cross-section of London humanity as possible over a wide area. Yet 'Studio-Talk' complimented it for including 'plenty of movement and character in the croquis made at Piccadilly circus, near Mr. Gilbert's fountain'. Included in this social panorama are police, a newsboy, a bicyclist, sandwich-men, a man having his boots shined, carriages and the most famous fixture in the foreground, the flower-sellers with baskets of blooms and sticks for reaching customers atop double-deck omnibuses.[31] Much in the composition points to the Japanese print tradition. Charles John Holmes' observation in his contemporary book on the great Japanese artist Kokusai could apply here equally to Markino: 'The humanity he really loves is for the most part a busy humanity.'[32] Characteristic features of Japanese art emerge throughout, from the abrupt change between foreground and background to the strongly silhouetted 'Eros' and the overall absence of modelling and shadow. *The Studio* thought that in general Markino's national origins showed in his drawings of people who seemed 'too slender in form to be typically British'. Perhaps there was a combination of stylistic elements at work. 'Londoners we recognize them to be, though the bodies hidden by their clothes are Anglo-Japanese.'

In fact *The Studio* found the mixture of east and west in Markino's work both obvious and noteworthy, demonstrating 'clearly the influence of European methods on the traditions of style which he acquired in his native country and brought with him to England'. The rich stylistic blend intrigued this writer as it would many other critics of Markino's art who could appreciate its 'pleasing "cross" in aestheticism, a hybrid in artistic practice'. Parallels in recent western art loomed large, especially among 'Europeans who have been emulative students of Japanese methods and styles'. Specifically, *The Studio* avowed that Markino's pictures carried 'a very remarkable and near resemblance to the sketches done by Vallaton (*sic*)'. The contemporary Félix Vallotton had been experimenting, since the 1890s, with wood-cuts of crowd scenes containing flat, monochromic figures heavily influenced by Japanese prints.[33] But the ultimate consequence, both for Vallotton and Markino, of 'this hybridizing of their birthright traditions' might be problematic, continued the article. Would it result in anything more than 'interesting fashions,' incapable of creating any meaningful new artistic departure? Was it not a valid criticism to see this 'hybrid' as 'altogether at variance with the conservatism of the East and of the West', doomed in the end 'to revert to their original stock, becoming wholly European or wholly Japanese'? Over a century and a half earlier, its readers were reminded, Sir William Chambers' passion for Chinese art had created a brief, but ultimately uninfluential,

fashion called English Chinoiserie. Evidently it was too soon for a definitive appraisal but, in the meantime, 'a critic cannot fail to take interest in the results produced by "crossing" art traditions. An early chair by Chippendale, designed in what he described as "the Chinese manner", is as attractive historically as a later chair in his own style; and it is possible that the work of Vallaton (*sic*) and Yoshio Markino may have some day a similar historic interest to students of the past'.[34]

Markino felt Britons spent too much time with what he called the 'hybridizing' nature of his art. 'Some publishers say my work is too much European in style; other say it is too

11 *Clock Tower, Westminster*, from *The Studio*, 35 (1905)

12 *Autumn*, from *The Studio*, 33 (1904). Marquand Library of Art and Archaeology, Princeton University

much Japanese,' he complained later. He thought it unfair so to label an artist who only tried to give expression to what he experienced around him. Sometimes the result 'looks quite in the Japanese style, and other times quite European. It depends on how I am impressed', he declared.[35] Professionally and personally, Markino wanted to fit into British life. By 1911 he hoped he had sufficiently distanced himself from his origins to be something of a Briton: 'His conscience did not allow him to call himself a stranger to this country any more, and now he felt that he was one of them,' he exclaimed.[36] He greatly esteemed the atmospheric art of JMW Turner as well as the fashionable drawings of Charles Dana Gibson, so popular in Britain. When not spending long hours at the National Gallery, he poured over the pages of the illustrated magazines for inspiration and instruction.[37] But observations about the east-west mix persisted. One critic, analyzing some of his later London views, wrote that aside from 'a slight porcelain daintiness with which the figures of women are touched in, there is nothing conventionally Japanese in Mr. Markino's art. On the other hand there is a diversity of delicacy which is essentially un-British... there is always something alien in his artistic passion'. Another reviewer put it more succinctly when he wrote that some of Markino's pictures were 'painted, as it were, in broken English'.[38] Yet despite the artist's protests, it is hard to see how such stylistic duality could have been anything but an advantage to his career, allowing him to stand out from the crowd of more conventional watercolourists struggling for recognition. There were worse things one could be in Edwardian England than a visible and discussed Japanese artist with a style that linked multiple cultures.

One especially perceptive analysis of Markino's manner came from the influential critic and editor Marion Harry Spielmann who had no doubt that the Japanese artist had 'quite naturally engrafted Western methods and practice on to Eastern vision and Eastern taste'.[39] Soon after his first exposure in *The Studio* Markino met Spielmann. A leading figure in the late-Victorian and Edwardian art world, he had for seventeen years edited *The Magazine of Art*, a periodical which catered to middle-class taste. Markino thought it 'such a high art magazine' and Speilmann a 'great art critic'. Spielmann's views tended towards the mainstream with occasional nods at the adventuresome in art. He had a special interest in popular illustrators, championing the 'nostalgic' art of his intimate friend Kate Greenaway and the well-known sketches of Phil May and Hugh Thompson. At the same time his writing on contemporary sculpture included approval for the provocative work of Alfred Gilbert.[40] In keeping with current fashion, he cultivated a serious appreciation of Japanese art which allowed him to draw comparisons between Markino and such eastern masters as Utamaro and Hiroshige. Spielmann became a valuable supporter and Markino wrote appreciatively, 'I shall never forget how kind you have been to me, and I assure you I could never be treated more kindly even in my own country. I feel I am the luckiest one among "beginning artists".'[41] Their first meeting proved decisive. Still desperate for work despite his success with *The Studio* and *The King*, Markino called unannounced at *The Magazine of Art* office where Speilmann looked over his portfolio and then, according to the artist, 'promised ... to buy some of them and publish all my sketches'. Spielmann too remembered the meeting:

> A few years ago there appeared in the doorway of my room a young Japanese with a portfolio under his arm. He looked tired and pale, but as he smiled and bowed, with difficulty keeping his hands from his knees in Japanese salutation, I was struck with his quiet dignity, his air of self-respect, his lustrous, intelligent eyes. Would I look at his drawings of London? Of London? – yes willingly.[42]

This encounter resulted in publication. The August, 1903 issue of *The Magazine of Art* carried three of his illustrations as part of an article entitled 'A Japanese Artist in London: Mr. Yoshio Markino'. Although Markino had been introduced to the public by *The Studio*, Spielmann evidently felt it expedient to reiterate the novelty of an Asian artist working in Britain. Marino recalled being asked to 'write a sketch of my life-story'. The artist had composed narratives before, on both Britain and Japan, to accompany his illustrations, but these had been heavily edited to correct his rudimentary English.[43] By contrast, Speilmann saw value in retaining something of the flavor of the immigrant's idiosyncratic style, explaining:

> The 'human document' that follows... is so interesting, so simple, sincere, and pathetic, that we print it as it stands, with only such corrections as seem absolutely necessary.[44]

Spielmann's words made the most of Markino's Japanese origins while, perhaps inadvertently, laying the groundwork for his career as an artist-writer. Their somewhat patronizing tone owed as much to the fact of Markino's humble circumstances as to the feeling that this exotic and diffident outsider was somehow a noble innocent when it came to embracing the complicated and sophisticated ways of western civilization. Absent was the vulgar dismissal of some Asians that Britons often employed, such as the 'Baboo (Babu)' characterization, based on TA Guthrie's notorious comic Indian figure who ineffectually aped British ways. Yet most critics of Markino's work, including Spielmann,

routinely used subtle words of condescension, such as innocence, artlessness, pathetic, naive and most often (and a hangover from *The Mikado*), quaint.[45]

For *The Magazine of Art* Markino recounted an outline of his artistic training, first in Japan then in California and finally in England. But for him formal instruction took second place to education in the open air: '..... if anybody asks me where have I studied most, I must say my school is the London streets. Every time when I go out I always watch the people's movement, and study it,' he wrote. To the simplicity and sincerity noted by Spielmann could be added humour, an example of which showed how his enthusiasm for study could come up against British social convention:

> When I am out on the street I am so earnest studying the figures that I always 'look back' if I see nice figures, and I often follow after them with my sketch book, and study them very carefully. One day a friend of mine remarked on my rude manner, and said it is a most vulgar thing to 'to look back' in this country. I said, 'I know it too well, and it is just so in Japan, too. But I forget everything for the sake of my art. I hope all the English people would be generous to forgive me, and in return for that I shall execute some nice pictures of them some day in my life and amuse their eyes.' My friend says nothing since then.

Forthrightness preceded formality. 'My motto is "paint common subjects, and show your high art".'[46] As in his illustrations for *The Studio*, he gravitated to everyday incidents from the city's life as he experienced it. *The News Room in the Free Library* (Pl 7) depicted the backs of ordinary men and women reading some of the London dailies displayed for public use on large, inclined stands. *Evening in Trafalgar Square, London* (Pl 8) was a murky, dark, atmospheric outdoor London scene of the type which so interested Whistler and Claude Monet and for which Markino would later become famous. Here he used gradation of tone to differentiate objects and space–many of the people in the foreground and middle distance are almost black, as is the tree limb extending outward like some thin arm from the left border, while the monument is more a diffused grey, with an omnibus and the overall background rendered even a degree lighter. An informal touch is provided by the inclusion of the woman at the bottom left, surreptitiously adjusting her skirt-petticoat in the light cast by the strongly defined, but partially hidden lamp, at the edge of the picture. 'Every time when I go out I always watch the people's movements, and study it. There is no more interesting thing in my life than to do that – especially to watch how the ladies carry their skirts.'[47] When Markino used this illustration again in *Colour of London*, the reviewer Clarence Rook, himself a practiced observer of London life, singled it out to praise the artist's ability to use London's ever-present fog as a vehicle for creating mysterious effects: '... our Japanese visitor's pictures are most successful when he suggests... the mist that casts a magic spell about the London outlook.' Consequently Trafalgar Square has become 'night, and just a girl tying a garter without a suspicion of a Japanese artist wandering through the mist that he loves'.[48] By honing in on just part of the square, with its brief glimpse of a charmingly private incident and by eliminating extraneous details with modulated tones of dark shading, he went far beyond his earlier drawing of the same locale in *The King*.

In some ways Markino occupied the role of a tourist in his curiosity about the people and place so different from that of his native Japan and, as a child of the Meiji era of intense westernization, he eagerly sought the fullest engagement with European life. Spielmann thought he understood Markino's transformation.

> His (Markino's) eyes, trained to see the loveliness of Japan, the toy-like cities and blossom-bearing gardens of Nippon, turned with joy to the muddy streets of London and its life of revelry and wealth, of sordidness, of grime and struggle, and he saw the beauty that is in them.[49]

Relative poverty more often than not necessitated life as a pedestrian, one who walked the pavements day and night for specific purpose or to pass the time. 'Sometimes I started my place (*sic*) after midnight and walked about until sunrise.' On one occasion, lost in reverie, he walked from Chelsea to Wimbeldon![50] Soon cheap transportation was within reach – omnibuses, trams and tube trains, but probably not cabs or private automobiles. He benefited, however, from the very nature of the Edwardian city which furnished inexpensive, internal conveyance and efficient links to the growing suburbs; public parks and countless streets which, lit by gas and the new electricity, were almost always open and accessible to the restless artist at all hours of the day or night. The city's crowded diversity provided seemingly endless opportunity to study people and things along with a considerable degree of anonymity. Amid the crowd, he was free to study, evaluate and comment on the multifaceted nature of western life. In some ways he was a flâneur, 'the archetypal occupant and observer of the public sphere' usually a man, 'a loiterer, a friterer away of time... associated... with the new urban pastimes of shopping and crowd watching'. Artists were identified with this type as they sought 'raw material' for their creations.[51] Markino could partake of these opportunities, the limitless variety of urban life, in a way that was at once alike and distinct from other residents. In a city as large and as cosmopolitan as London, his origins could go unnoticed as often as they would stand out. In his autobiography he recalled asking a shop keeper if

he was interested in the fact that he was a Japanese. The reply was 'No, sir. You see, sir, we 'ave our colonies all hover the world sir – white men, yellow men, brown men and black men are forming parts of the British nation, so I am no curious of a Japanese gentleman at all.' But at the same time his nationality could attract attention in a gratifying way. The 1902 treaty probably gave a special aura to any who were Japanese. Markino recalled how he was once accosted by a group of sailors who, no doubt delighted to see a representative of Briton's new ally, spirited him away to a pub for an impromptu celebration.[52]

Spielmann also gave him the opportunity to show his ability to work with colour. The August issue of *The Magazine of Art* carried a full page, colour illustration, *London Seen With Japanese Eyes: Marylebone Church* (Pl 9). Spielmann praised it as 'a bright and luminous drawing... on a warm, moist day, the buildings and the atmospheric effect altogether admirable; the figures, of which there were many, so simple and naive in manner as to suggest a Japanese colour-print. I was charmed with the combination so artlessly and sincerely evolved'.[53] The colours of *Marylebone Church* revealed a new vitality to Markino's work, with dark green trees protruding from the right and balanced by brownish orange on the overhanging branches to the left. This colour is picked up on the clothing of several of the pedestrians, especially on the smock and hat of the child holding onto the hand of a white-aproned nurse at the bottom of the composition. A subtle touch of the green accents the coat of a woman placed just behind the policeman and the black railings of the iron fence. Soft tan tones cover the street and the building to the right while the church stands solid in light grey with patches of darker stone breaking up its facade. Into this visual record of Edwardian London, a number of overt Japanese qualities intrude – overhanging branches extending from unseen trunks, a slight awkwardness of foreground and distance perspective. Architecture, especially the backdrop of the majestic facade of the church and the Regency building to the right, blends with the artist's interest in the people of his adopted city – pedestrians, laborers and, in the far right distance, a crowded double-decker omnibus.

In December 1903 Speilmann published Markino's *England Seen With Japanese Eyes: Church Parade* (Pl 10), a full-page portrait of a fashionably dressed woman strolling in Hyde Park. British women, "angels' in his eyes',[54] elicited from Markino numerous future watercolours and drawings. In their honor, he would coin the term 'John Bullessess'. Several years later he wrote to Spielmann about plans to write a book 'all about English women with illustrations of their Shoping (*sic*), skain, (*sic*) tenis, (*sic*) golf, Riding, Dancing , at Restaurant &c &c – all their life'.[55] The result was the 1912 *My Idealed John Bullessess*. His illustration for *The Magazine of Art* featured an elegantly-dressed stroller, with a pale, expressionless face, striding forward, parasol in hand. It appeared vertically on half the page in the manner of a traditional Japanese scroll painting. Spielmann explained the subject: 'The vision of the young girl in "Church Parade", which aroused his artistic emotions in Hyde Park one Sunday morning in autumn, had immediately to be put upon paper. The treatment of the foliage, the naivete with which the passers-by have been put in, are characteristic of Mr. Markino's work.' This colour scheme of 'flesh-colour and blue-black',[56] presses a decorative quality, with the tan, not on the woman's body but the bottom of her exposed petticoat and, slightly darker, the gravel of the path. Despite the emphasis on the central female figure, Markino artlessly placed, in a small area over her right shoulder, two pedestrians, people in an open carriage and partial glimpse of Decimus Burton's classical gate at Hyde Park Corner. The perfect setting for studying London society, the spot was at the edge of the park just off Park Lane and convenient to Sunday morning strollers from nearby Mayfair. Many writers commented on the spectacle as a notable part of fashionable life, replacing the ride or drive in the park on Sundays with the 'Church Parade after morning service... ' as a 'sight well worth seeing'.[57]

But when it came to displaying Markino's use of colour, it was *The Studio* which provided the best results. Holme continued to take an interest in Markino up through the latter part of 1905 when he published a full page monochrome illustration *The Clock Tower, Westminster* (Pl 11) depicting groups of strollers taking advantage of a warm evening to promenade on the Thames Embankment in the half-light. But earlier, in 1904, he featured in this magazine a more arresting work, a splendid colour plate, of equal size, entitled *Autumn* (Pl 12) and carrying, on the opposite page, the information that it was by 'Mr. Yoshio Markino, the clever Japanese artist who has been residing and working in England for some time'.[58] Its deep, rich colours reflect Holme's commitment to utilizing the latest and most satisfying reproduction techniques.[59] More than in his previous work, *Autumn* demonstrated Markino's native affection for flat patterns of colour, especially the brown-red of the woman's blouse which was so effectively set off by her dark grey cloak and white apron, sharply outlined like a Japanese print. At the same time, building on the earlier *Evening in Trafalgar Square*, the picture's exploitation of translucent fog conveyed the western taste for mystery and atmosphere. This approach became such a hallmark of his style that a later critic called attention to how Markino 'understands thoroughly the advantage of the vague background provided by the atmosphere of London'.[60]

The publication of *Autumn*, and the exposure it brought, came at a propitious time for Markino since he could no longer submit material to *The Magazine of Art* which ceased publication in 1904. Its striking display of colour, its deft handling of east-west elements combined with its London setting, laid the groundwork for Markino's transition from periodicals to illustrated books. Here the latest advances in colour reproduction, utilizing photography, could be best exploited, especially after 1900 when 'the three-colour process became firmly established as a method of book illustration'. [61] Adam and Charles Black published a series of books with remarkable colour plates including London volumes illustrated by Rose Barton and Herbert Marshall. The firm of Chatto & Windus entered the field with similarly elegant books including Markino's *Colour of London*. Markino credited 'a few of my best English friends' with the publication 'arrangement' for this book, which was concluded on 20 June 1906.[62] Two individuals in particular would have been in a position to provide a connection to Chatto & Windus. Three years earlier he had acknowledged the support of Reginald Barratt of the Royal Watercolour Society. Barratt may have been drawn to the Japanese artist through his own affinity for oriental subject matter and the shared experience of working for the illustrated press. His 1907 book on Venice for Chatto & Windus could have provided him with the opportunity to bring Markino to the attention of this important publisher. Markino had also recalled the help of Philip Henry Lee Warner, whose influence was probably decisive. At one time art editor of *The English Illustrated Magazine*, he brought out three illustrated Markino articles, one on London and two on Japan, for this journal. More important, he became a partner at Chatto & Windus in 1905 and oversaw the eventual preparation of *Colour of London*.[63] Spielmann also lent

support. Still a respected and active critic and writer on the arts, he wrote a perceptive introduction for the *Colour of London* and may have helped Markino gain permission to sketch at the House of Commons, probably through the intervention of his brother-in-law the politician and future statesman Herbert Samuel.[64] Markino later dedicated *A Japanese Artist in London* to Spielmann and his wife.

In 1910, at Spielmann's Cadogan Gardens home, Charles Lewis Hind met a plainly successful and popular Markino. Hind had keep track of Markino's career over the previous eight years. When *Colour of London* appeared in the spring of 1907 Hind read it with interest, especially the artist's 'naive and charming essay' which accompanied his 'atmospheric pictures of London'. He then visited a concurrent exhibition at the Clifford Gallery of the artist's watercolours and drawings, many of which stood out, in Hind's opinion, for their 'Japanesy' qualities as well as their 'Whistlerian… treatment'. There he also met the artist himself. He recalled:

> … while I was studying his pictures which all share joy in the thing seen and the pleasure he finds in self-expression, I was conscious of a small, dark-haired figure standing in a corner, smiling, and seeming just about as happy as a son of Adam can be. His gladness was quite natural. He had painted beautiful and interesting sights, and he was delighted that others should be enjoying them.

Hind took special note of the 'Samurai' Markino's Japanese-style garments: 'He was clad in a sort of Academic black gown, open at the front, and his feet were sandaled… The little ornament on his haori (the gown) was the family crest… a wistaria-flower.'[65] Three years later, at Spielmann's, he encountered a more affluent, westernized Markino, 'frock-coated and patent-booted' and 'found him cheerful and prosperous. His days of adversity are, I hope, ended'.[66] Indeed they were. *The Colour of London*, although the letterpress was written by the antiquary WJ Loftie, boldly displayed Markino's name on its cover below a large silhouette, a type beloved by Japanese artists, of Kensington's Brompton Oratory (Pl 13). It was followed in quick succession by similar illustrated books on Paris, Rome and Oxford. With the publication of *A Japanese Artist in London*, Markino produced books for which he was both illustrator and sole author. These included *My Idealed John Bullesses*, *Recollections and Reflections of Japanese Artist* (1913) and *When I Was a Child* (1912). While commissions from periodicals for illustrations and articles on Japan, as well as short essays recording his reactions to British life and customs,[67] supplemented his income, he devoted the bulk of his activities to book publishing. An outsider able to offer an unusual yet accessible Asian perspective on western society and culture, Markino found Britons increasingly receptive to his work, especially when this 'worshipper of London effects'[68] showed them the beauty of their persistent fogs in views of Hyde Park Corner (Pl 14) and the Chelsea Embankment (Pl 15). In some ways this success mirrored the ever more intimate relationship between the two nations, manifested in the elaborate Japan-British Exhibition of 1910 at Shepherd's Bush and in the sympathetic respect for the Japanese people exhibited in Britain at the time of the death of the Meiji emperor in 1912. By the time of the First World War Markino's fame had spread to aristocratic society. A Japanese diplomat visiting London around 1914 remarked how he had become a 'favourite' of London's smart salons.[69] Markino was no longer a struggling illustrator dependent on what work he could obtain from magazine editors. He had graduated from being simply 'a Japanese artist' to the far more elevated status of 'the well-known Japanese author and artist'.[70]


HYDE PARK CORNER.


CHELSEA EMBANKMENT.

13 Cover illustration for *The Colour of London* (1907). The Mariners' Museum, Newport News, VA

14 *Hyde Park Corner*, from *A Japanese Artist in London* (1910)

15 *Chelsea Embankment*, from *A Japanese Artist in London* (1910)

This article is drawn from a larger study on Markino and British attitudes towards Japanese art and civilization during the Edwardian period. I am grateful to Tidewater Community College and to the Virginia Community College System for their generous support of this project.

1 For a thorough discussion of the treaty, see Ian H Nish, *The Anglo-Japanese Alliance. The Diplomacy of Two Island Empires, 1894-1907*, London, 1966.

2 C.L.H. [Charles Lewis Hind], 'Japanese Pictures in Whitechapel', *Academy and Literature*, August 2, 1902, pp140-141. Hind included a revised version of this article in his *Adventures Among Pictures*, London, 1904, pp221-25. Hind edited *Academy and Literature* until 1903.

3 For brief surveys of Markino's life see, Carmen Blacker, 'Yoshio Markino, 1869-1956', in Ian Nish, ed, *Britain & Japan. Biographical Portraits*, Richmond, Surrey, 1994, pp174-89; Sammy I Tsunematsu, 'Introduction. Yoshio Markino–the Painter of Fog', Yoshio Markino, *A Japanese Artist in London*, reprint ed, London, 1991, v-xxvi and Ross S Kilpatrick, *Yoshio Markino in Italy 1908-1919. The Travels of a Samurai Artist*, Kingston, Ont., 1999, pp1-15.

4 Tomoko Sato and Toshio Watanabe, eds, *Japan and Britain. An Aesthetic Dialogue 1850-1930*, London, 1991, pp139-140. Japanese names are cited here as they would have appeared in the west, with given name followed by surname (for example, Yoshio Markino rather then Makino Yoshio). The one exception is the Japanese source cited, with appropriate accent, in n69 below.

5 Yoshio Markino, 'A Japanese Artist in London: Mr. Yoshio Markino', *The Magazine of Art*, August, 1903, p503; Basil Hall Chamberlain, *Things Japanese*, London, 1927 (reprint of 5th edn, 1905), p415.

6 [Laurence Binyon], 'Colour-Reproduction in Europe and Asia', *Times Literary Supplement*, June 28, 1907, p204.

7 JCX McKenna, 'Wonderful London', *The Evening News*, April 27, 1912; Edwin Pugh, *The City of the World. A Book About London and the Londoner*, London, 1912, pp321-27 for a negative view of the Asian presence, especially the Chinese, in East London.

8 For a more exhaustive source on Japanese artists of the period, see Laurance P Roberts, *A Dictionary of Japanese Artists*, New York, 1976. Soseki's stay in London from 1900-1903 on 'a miserable scholarship', is described in Aiko Ito and Graeme Wilson, 'Introduction', in Soseki Natsume, *I Am a Cat*, Rutland, VT, 1979 (orig edn 1911), p7.

9 Yoshio Markino, *Recollections and Reflections of a Japanese Artist*, Philadelphia, 1913, p213, from the chapter entitled 'Post-Impressionists and Others.'

10 Yone Noguchi, 'Yoshio Markino', *Japan Times*, March 4, 1917.

11 Linda Gertner Zatlin, *Beardsley Japonisme and the Perversion of the Victorian Ideal*, New York, 1997, p29.

12 *The Observer*, May 5, 1907.

13 [Lord Redesdale], 'The Japan of To-Day', *Times Literary Supplement*, November 23, 1911, p47. Redesdale's memories appeared in 1915.

14 [CJ Holmes], 'Painting in the Far East', *Times Literary Supplement*, October 29, 1908, p374.

15 Julie L'Enfant, *William Rossetti's Art Criticism. The Search for Truth in Victorian Art*, Latham, MD, 1999, pp176-78.

16 Robert P Porter, *The Full Recognition of Japan*, London, 1911, p488; Stewart Dick, 'Mr. Arthur Morrison's Collection of Chinese and Japanese Paintings', Part II, *The Connoisseur*, November, 1907, p162.

17 Hind, 'Japanese Pictures in Whitechapel', p140.

18 [Laurence Binyon], 'The Painters of Japan', *Times Literary Supplement*, July 27, 1911, p276; Yoshio Markino, 'Book Review. The Painters of Japan by Arthur Morrison', *The English Review*, October, 1911', in Sammy I Tsunematsu, ed, *Alone In This World. Selected Essays by Yoshio Markino and 'Recollections of Yoshio Markino and Mamoru Shigemitsu' by Betty Shephard*, London, 1993, p24.

19 *The King*, May 10, 1902, p387.

20 Yoshio Markino, *A Japanese Artist in London, London*, 1910, pp27-8.

21 ET Cook, *Highways and Byways in London*, London, 1902, pp249-50.

22 *The Studio*, 24 (1901), pp54-7.

23 Walter Shaw Sparrow, *Memoirs of Life and Art Through Sixty Years*, London, 1925, p240.

24 Charles Holme, 'Japanese Tobacco Boxes', *The Studio*, 22 (1901), pp88-9.

25 *The Studio*, 21 (1901), p200; 23 (1901), pp279-80; 50 (1910), pp98-103; 48 (1910), pp125-136; 25 (1902), pp126-128.

26 Markino, *A Japanese Artist*, p34.

27 Sparrow, *Memoirs*, pp237 and 234.

28 Karl Baedeker, *London and its Environs. Handbook for Travellers*, 15th revised edn, Leipzig, 1908, p49; Arthur H Beavan, *Imperial London*, London, 1901, p475.

29 Hermione Hobhouse, ed, *Survey of London. Volume XLII. Southern Kensington: Kensington Square to Earl's Court*, London, 1986, pp335-6; *The Times*, May 6, 1901. See also Jonathan Schneer, *London 1900. The Imperial Metropolis*, New Haven, 1999, p10.

30 See the map *The International Universal Exhibition, 1898*, London, 1898 in the local studies collection Royal Borough of Kensington and Chelsea Libraries and Arts Service, 606.4 Earl/1898/B. K62/B.

31 David Oxford, *Piccadilly Circus* (The Archive Photographs Series), Stroud, 1995, p31.

32 CJ Holmes, *Kokusai*, London, 1901, p29.

33 Sasha M Newman, *Félix Vallotton*, New Haven, 1991, pp60-61.

34 'Studio-Talk', *The Studio*, 24 (1901), pp57-60.

35 Yoshio Markino, 'A Japanese Artist in London: Mr. Yoshio Markino', *The Magazine of Art*, August, 1903, p505.

36 Douglas Sladen, 'The Japanese, As I Have Known Them', *Transactions and Proceedings of The Japan Society*, London, X (November 8, 1911), p11. Markino's remarks followed a talk by his friend and agent Sladen.

37 Markino, *A Japanese Artist*, pp143; 51-52.

38 *The Daily Telegraph*, May 15, 1907, *The Athenaeum*, June 11, 1910, p699.

39 MH Spielmann, 'Introduction', in WJ Loftie, *The Colour of London*, London, 1907, p viii.

40 *Who's Who*, London, 1914; Julie F Codell, 'Marion Marry A. Spielmann', in GA Cevasco, ed, *The 1890s. An Encyclopedia of British Literature, Art, and Culture*, New York, 1993, p580;Markino, *A Japanese Artist*, pp75-6; Julie F Codell, 'The Artist's Cause at Heart: Marion Harry Spielmann and the Late Victorian Art World', *Bulletin of the John Rylands University Library*, 71 (1989), p148.

41 Spielmann, 'Introduction', x; Percy E Spielmann, 'Art Books and Friendships of Marion H. Spielmann, FSA, 1856-1948', 2 (unpublished typescript, National Art Library, Victorian and Albert Museum, London, p209.

42 Markino, *A Japanese Artist*, p77; Spielmann, 'Introduction', p v.

43 See *The English Illustrated Magazine*, December 1902 and February,1903.

44 Markino, *A Japanese Artist*, pp77-8; [Editor's Note], 'A Japanese Artist', *The Magazine of Art*, p504. For an example of Markino's writing sanitized, see Yoshio Markino, 'What I See in London Streets', *The English Illustrated Magazine*, February 1903, pp425-31.

45 For a sampling of such commentary, see *The Manchester Guardian*, 29 May 1910; *The Dial* (Chicago),1 October 1911, p226; *The Standard*, 21 May 1911; *The Pall Mall Gazette*, 29 May 1907; *The Daily Telegraph*, 15 May 1907. For the 'Baboo' image, see Shompa Lahiri, *Indians in Britain. Anglo-Indian Encounters, Race and Identity, 1880-1930*, London, 2000, pp93-94.

46 Markino, 'A Japanese Artist', *The Magazine of Art*, pp504-5.

47 Ibid, p504.

48 Clarence Rook, 'Tokyo or London?', *The Daily Chronicle*, 23 May 1907. Rook brought out his *London Side-Lights* in 1908.

49 Spielmann, 'Introduction', pp vii-viii.

50 Markino, *A Japanese Artist*, pp104-5.

51 Elizabeth Wilson, 'The Invisible Flâneur', *New Left Review*, 191 (January/February, 1992), pp93-4.

52 Markino, *A Japanese Artist*, pp9 and 56.

53 Spielmann, 'Introduction', p v.

54 [MH Spielmann ?], 'England Seen by a Japanese Artist: "Church Parade" ', *The Magazine of Art*, December, 1903, p76. This brief description of Markino's illustration is almost certainly by Spielmann who writes in the spirit of his August commentary.

55 Markino to Spielmann, March 30, 1910. Special Collections, University of Birmingham, L.Add. 3003. I am grateful to Philippa Bassett, archivist, for bringing this letter to my attention.

56 Spielmann, 'England Seen by a Japanese Artist', p76.

57 Beavan, *Imperial London*, p450; Henry James Forman, *London. An Intimate Picture*, London, 1914, p79.

58 *The Studio*, 33 (1904), p165.

59 Sparrow, *Memoirs*, pp254-55. Sparrow notes that Holme used the Viennese firm of Angerer and Goschl at this time and *Autumn* could be a fine example of its skill. The monogram 'A' over 'G' appears at the bottom right of the illustration.

60 *The Burlington Magazine*, XI (April-September, 1907), p257.

61 Martin Hardie, *English Coloured Books*, Totowa, NJ, 1973 (orig edn 1906), pp203; 296-7.

62 Markino, *A Japanese Artist*, p146.

63 Markino, 'A Japanese Artist', *The Magazine of Art*, p506; Marcus B Huish, *British Watercolour Art*, London, 1904, p81; Timothy Wilcox, ed, *Visions of Venice. Watercolours and Drawings from Turner to Procktor*, London, 1990, p80; Markino, *A Japanese Artist*, p79; Markino, 'What I See in London Streets', *The English Illustrated Magazine*; Yoshio Markino, 'How Japanese Children Celebrate the New Year', *The English Illustrated Magazine*, December 1902, pp193-200; Yoshio Markino, 'The True Story of the Geisha', *The English Illustrated Magazine*, December 1903, pp276-281; 'Philip Henry Lee Warner', *Who Was Who, 1916-1928*, London, 1929. See also Lee Warner's letters to Markino, July 12, 1906-July11, 1907, General Publishing Correspondence File, Chatto & Windus Letterbooks, Reading University Library, Reading.

64 Lee Warner to Markino, July 24, 1906, Chatto & Windus Letterbooks.

65 C.L.H. [Charles Lewis Hind], 'An Art Diary. Japanese, British, and French Pictures', *The Daily Chronicle*, 15 May 1907.

66 Charles Lewis Hind, 'A Japanese Artist in London', *The Daily Chronicle*, 28 May 1910.

67 For example, see Markino, 'Some Thoughts on Old Japanese Art', *The Fortnightly Review*, July 1910 and Markino, 'Kew Gardens Through Japanese Eyes', *The Evening News*, 21 May 1912.

68 *The Athenaeum*, 28 May 1910, p638.

69 Shigemitsu Mamoru, *Shigemitsu Mamoru Shuki*, ed by Ito Takashi and Watanabe Ykio, 1, Tokyo, 1986, p32. I am grateful to Dr Christopher WA Szpilman for bringing this source to my attention and for providing the translation.

70 *The Daily Mail*, 30 July 1912.