

Tatsuno Kingo (1854–1919): ‘A Leading Architect’ of the Meiji Era

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Tatsuno Kingo

TATSUNO KINGO WAS born on 13 October 1854 into the Karatsu clan, in the small but attractive castle town of Karatsu on the north coast of what is now Saga prefecture in Kyushu, noted for its Korean-influenced pottery and the annual festival called ‘Karatsu Kunchi.’ He was the second son of the Himematsu family, but following common practice was adopted into the Tatsuno family which lacked an heir. Both families had come to Karatsu in 1818 from Aizu in northern Honshu with the head of the neighbouring Ogasawara clan. Further back in history the Tatsuno family had originated in the village of that name in present-day Nagano prefecture and moved to Aizu in 1643.¹

The Karatsu clan had been slow in adapting to the Meiji Restoration, but in 1870 it opened an English school called the *Yōgakko* (‘School for Western Learning’). This was soon closed, but during its brief existence Tatsuno Kingo and others who would play leading roles in the Meiji period were educated there. One of these was Takahashi Korekiyo (1854–1936),² a classmate of Tatsuno and later a president

of the Bank of Japan, finance minister and prime minister, who taught Tatsuno English.

STUDY IN TOKYO (1873–79)

In 1873 Tatsuno was one of the first students at the newly opened engineering college, the Imperial College of Engineering (I.C.E.) or *Kōgakuryō* (from 1877 called the *Kōbu Daigakkō*)³ of which the Principal was Henry Dyer.⁴ He learned English first from an Englishman named Morris. Most of the professors selected by Dyer were from the British Isles: they included Edward Divers (Chemistry), David Marshall (Physics), William Craigie (English), John Milne (Geology), John Perry (Engineering) and William Ayrton (Physics Telegraphy).

In 1879 Tatsuno was one of the first graduates of the ‘building-engineering department’ (*zōkagakka*) of the *Kōbu Daigakkō*, where he was a student for two years of the talented young British architect and teacher Josiah Conder (1852–1920), who had arrived in Japan in early 1877.⁵ In fact Tatsuno was the top student of Conder’s first class of four men, and was just two years younger than his professor. The other three were Katayama Tōkuma (1853–1917), Karatsu-born Sone Tatsuzō (1853–1937) and Satachi Shichijiro (1857–1922), all of whom left their mark on the Meiji architectural landscape.

After graduating on 8 November 1879 Tatsuno Kingo married on 1 December that year Toba Hideko (born 1863). They would later have a daughter and two sons. Their elder son Tatsuno Yutaka (1888–1964) became a noted scholar of French literature. On 26 December 1879 Kingo was ordered by the Ministry of Works (*Kōbushō*) to go to Europe to complete his training as an architect.

TATSUNO IN ENGLAND (1880–82)

Tatsuno went to England in a party of eleven outstanding I.C.E. students which included the noted chemist Takamine Jōkichi (1854–1922) who later produced Takadiastase, and the telecommunications pioneer Shida Rinzaburō (1855–92), later described by Lord Kelvin of Glasgow University as ‘my finest student.’ They left Tokyo on 8 February 1880, sailing from Yokohama in a French ship and transferring to another at Hong Kong. After six weeks they reached Marseilles from where they travelled by train to Paris, crossed the Channel and at last reached the Victoria Hotel, London. The party was welcomed by the then Japanese consul and student interpreter Mita Kitsuryō [?] and met Hugh M. Matheson, chairman of Matheson Co. They stayed together for about two weeks at a hotel near Finsbury Park before each student began his designated training.⁶

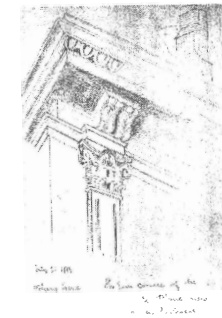
Tatsuno entered the Cubitt construction company through the introduction of a paternal cousin of Conder named Roger Smith (1830–1903), a professor of architecture at London University, and trained there for five months.

From September 1880, thanks to another introduction, this time from the Matheson company, Tatsuno studied in London as an apprentice in the office of the noted Gothic Revival architect William Burges (1827–81),⁷ who had trained Conder at the Royal Institute of British Architects (R.I.B.A.). Yet while Conder had learned mid-Victorian styles from Burges, Tatsuno had less opportunity to learn these directly as Burges died in the following April. Instead he apparently absorbed a style commonly if misleadingly known as ‘Queen Anne’, of which the foremost practitioner was Richard Norman Shaw (1831–1912, designer of New Scotland Yard).⁸ Shaw coined the term himself to describe his very individual adaptation of eighteenth-century styles which he used in his designs for elegant town houses.

OBSERVATION AND FIELDWORK IN FRANCE AND ITALY (1882–83)

On completion of his apprenticeship Tatsuno had the opportunity to visit France and Italy during 1882–83 and both broaden and deepen his firsthand experience of European architecture. There are sketches, apparently in pencil with brief notes in English, which Tatsuno did of parts of French and Italian buildings in *Kōgaku Hakashi Tatsuno Kingo Den* (‘Biography of Doctor of Engineering Tatsuno Kingo’, hereafter *Tatsuno Kingo Den*) published in 1926.

He visited and sketched at the Cluny Museum in Paris on 31 May 1882 which was formerly a town house of the abbots of Cluny started in 1334. He also sketched the brick chimney of a town house in



(Sketch by Tatsuno, cornice of the maison de Diane (*Tatsuno Kingo Den*))

Orléans on 19 July noting ‘Work before Breakfast. In this case bricks are rather thin so that they look like Roman tiles.’ Two days later in the same city, he produced a fine sketch labelled ‘The Eave cornice of the maison de Diane, now an historical museum.’

On the next day he drew the roof of a well at the Musée Historique. On 28 July he was at the royal Château de Blois, noted for its octagonal spiral staircase, where he sketched interior woodwork, especially corbels. He must have spent some time at Blois, because on 4 August he sketched a crenellated chimney at the castle and brackets (he wrote ‘Blackets’) and beams from an old house, including a cross-section.

On 20 October Tatsuno was at a place in Italy which he called ‘Certosa’, meaning Carthusian monastery, probably the Certosa di Pavia in Lombardy, northern Italy. Here he sketched another chimney, resembling in shape the top of the campanile in the Piazza San Marco in Venice, from a monk’s residence in the cloister and noted:

Chimney constructed entirely by bricks & Terra cotta . . . The materials are all of red colour . . . There are 24 houses for monks along the grand cloister, all of them being detached from one another except two of them which are connected. Each house has parlour, another room as hall, something like a corridor on the ground floor & bed rooms above. And also there is a small garden with a well.

On 28 December he produced a detailed sketch of a cornice from the Palazzo Ricardi in Florence complete with gutter pipe, and on 17 January another cornice of the Palazzo Strozzi. Tatsuno was carefully absorbing and recording European architectural styles in a kind of practical fieldwork which would help to refine further what he had already learned in London, and so complete his education as an architect. For Tatsuno, seeing was indeed believing - and discovering!

RETURN TO JAPAN (1883–88)

Returning to Japan in 1883, Tatsuno worked at the building and repairs section of the Ministry of Works. The following year he became a professor of the I.C.E. after Conder left the college. He received his first private commission at the age of thirty: this was for the design of a Bank Assembly Hall for the businessman Shibusawa Eiichi (1840–1931) which was completed in 1885. In 1886 he was a founder member of the Architectural Institute of Japan (*Zōka Gakkai*, renamed the *Kenchiku Gakkai* in 1897). In February 1886 he founded the Tatsuno architectural office in Tokyo, renting the second floor of a house in Kyōbashi ward, Yamashita-cho (owned by a screen moulder and picture framer (*kyōjiya*) named Matsushita

Shōgorō). It was the first such office in Japan. He was awarded a doctorate on 7 June 1888.

TRIP TO EUROPE VIA AMERICA (1888–89)

In 1888 Tatsuno visited Britain for the second time. An interesting and full account by Tatsuno’s assistant Okada Tokitarō (1859–1926),⁹ also from Karatsu, is recorded in Appendix Two of *Tatsuno Kingo Den*, pp. 53–71.

After receiving the commission to design the Bank of Japan (BOJ) with a budget of 400,000 yen (later rising to 1.2 million yen) from Tomita Tetsunosuke (1835–1916, second President of the bank (21 February 1888 to 3 September 1889)) Tatsuno left Yokohama with his assistants Okada and Sakurai Kotarō (1870–1953)¹⁰ on 18 August for America. In New York they met the then Minister Mutsu Munemitsu (1844–97) and saw public buildings in Boston. They sailed from New York for England on the Cunard Line’s *Umbria* on 10 November. In Liverpool they were met by the honorary consul whom Okada called ‘Bo-su’ (James Lord Bowes, 1834–99¹¹) and inspected banks and grain houses. After three or four days they moved to London, where Sakurai and Okada attended lectures on architecture at University College. Through the then Consul General Sonoda Kōkichi the party were allowed to visit the Bank of England, but sketches were forbidden. (Tatsuno was finally permitted to borrow the actual plans after he produced a 1/400th scale drawing based on a book from the seventeenth century and showed it to the Bank’s architect Owen!). Okada was meanwhile introduced to William Cubitt Co. by Hugh Matheson and began to work as an apprentice.

In January 1889 Tatsuno travelled to continental Europe, leaving Okada (and presumably Sakurai) in London. Finding the new Belgian Banque Nationale building (now the bank’s museum at No. 10,



Tatsuno in England, 1888 (*Tatsuno Kingo Den*)

Rue du Bois Sauvage, Brussels) an excellent design, he summoned Okada to join him at the end of January. Okada met one of the two architects of the bank Henri Beyaert (1823–94), depicted on the Belgian 100 franc note. He also travelled to Antwerp and saw Beyaert's celebrated triangular national bank branch.¹² On returning to London Okada worked in the late William Burges' office. Tatsuno and Okada left London in August 1889, travelling via Paris where they saw the newly constructed Eiffel Tower. They sailed from Marseilles on 25 August. (Sakurai seems to have remained in England to study at U.C.L.)

While this account is not Tatsuno's own and relies on Okada's memory, it is an important source for Tatsuno's second study trip to Europe.

BACK IN JAPAN (1889–1919)

Tatsuno became Dean of the School of Engineering at the Imperial University and President of the Architectural Institute of Japan (A.I.J.) in 1898. He continued to hold the latter office until 1917, two years before his death which occurred on 25 March 1919.¹³

In 1903 at the age of fifty Tatsuno resigned his academic post and, set up in private practice together with his partner Dr Kasai Manji from Morioka (1863–1942). This was Japan's first architectural partnership. The practice was called 'Tatsuno Kasai Jimusho' (lit. Tatsuno Kasai Office) and was based in Tokyo. Two years later he established the 'Tatsuno Kataoka Jimusho' with Dr Kataoka Yasushi (1876–1946) in Osaka.

In *Tatsuno Kingo Den* Part III, Chapter 3, pp. 47–91 there is a long list of Tatsuno's successfully completed architectural work, divided as follows: pre-1897 projects; projects completed by the Tatsuno Kasai Jimusho; projects completed by Tatsuno Kataoka Jimusho; projects in which he was an adviser; and competitive tenders. The headings in each list are: building name, place, construction materials, area measured in *tsubo* (approximately 3.3m²), year and month of construction, and notes. (In the five-year period from 1897 to 1902 Tatsuno was probably too busy with teaching and administrative duties at the University to accept any architectural work of his own.)

Of the pre-1897 projects which included consultation work, the first one listed is the above-mentioned brick-built 'assembly hall' (*shūkaijo*) for the Bank of Tokyo in c. 1884. The following years were very active, including a building for the Railways Board (*Tetsudōkyoku*) at Tora no Mon (Tokyo), Inoue Masaru's official residence, part of a factory for Osaka Bōseki (Spinning) Co., Shibusawa Eiichi's residence (Kabuto-cho, Tokyo), and the wooden Hizen

Karatsu primary school. In 1887–96 Tatsuno designed the main building for the *Kōka Daigaku* engineering college, the Yokohama *Saibansho* (the model for all courthouses in Japan), the Osaka *Dai-chi Ginkō* (the first bank building in Japan) and the stone-built Bank of Japan in 1896, etc. He also acted as an adviser on various projects, e.g. the former Bank of Japan brick building in Tokyo's Eidanbashi which was Conder's design, but on which Tatsuno assisted while still a student in 1878, and the Post and Telegraph Ministry (*Teishinshō*, founded 1885) building in 1883–84.

The Tatsuno Kasai Jimusho was opened in August 1903 at Hiyoshi-cho 2-banchi, Kyōbashi ward in Tokyo city, and began taking commissions from the general public for private houses. In August 1907 the office moved to Kōji-machi ward, Yaesu-cho 1–1, and was still there at the time of publication of *Tatsuno Kingo Den*. The list of projects in which Tatsuno was involved for the next fourteen years until his death either as architect or overseer (*kantoku*) runs to several pages. It is divided as follows: 1. Companies and Commercial buildings; 2. Banks; 3. Private Houses and Clubs; 4. School Buildings and Libraries; 5. Railway Stations; 6. Theatres and Halls; 7. Factories and Warehouses.

The buildings cannot all be listed here, but some of the most important and interesting ones throughout Japan with their dates include: the head office of the Tokyo Kasai Hoken Co. Ltd. (1905) and several other insurance companies; the Tokyo rice exchange (1912); the Kyoto and Kobe branches of Dai-ichi Bank (1906); the Iwate prefectural Bank for Agriculture and Industry (1914); the Kōchi Bank (1914); the 106th Bank in Saga (1915); the Okayama 22nd Bank (1916); a lounge for the garden of Marquis Nabeshima (of Saga) outside Tokyo (1906); renovation of the Sanjō's residence (1917); the school building and dormitory for the *Meiji Senmon Gakkō* (now the Kyushu Institute of Technology) in Fukuoka prefecture (1907 and 1910); Toyama City Library (1911); Hakodate City Library (1914); various buildings for the Tokyo Imperial University; Pusan railway station (1907); Tokyo station (work begun in 1914); *Ryōgoku Kokugikan* (1907); Nagoya *Kokugikan* (1912); various work for the Tokyo Lighting Company, Yasuda Shōji Company, etc.

The Tatsuno Kataoka partnership based in Osaka seems to have been almost as productive. In this case the list of projects is divided as follows: 1. Companies, Exchanges and Convention Halls; 2. Banks; 3. Theatres, Variety Theatres (*yosē*) and Assembly Rooms; 4. Factories and Warehouses; 5. Official Residences (*kantei*) and Private Houses. As might be expected, most of the work was in the Kansai area (chiefly Osaka then Kobe), and westwards as far as Kyushu. The 'Tobata Matsumoto tei' residence designed from 1909 until 1912 is last but certainly not least on the long list. Together with the

Nara Hotel it was one of the jewels, if not the crowning achievement, of the Osaka office.

THREE NOTEWORTHY BUILDINGS DESIGNED BY TATSUNO

Buildings which Tatsuno designed include three particularly noteworthy ones, each with entirely different functions, among a host of architecturally significant edifices which have survived earthquakes and Second World War bombs: the Bank of Japan (1896), Tokyo Station (1914) and the ‘Matsumoto tei’ (1912) in Tobata ward, Kitakyushu (now the ‘West Japan Industrial Club’ or *Nishi Nihon Kōgyō Kurabu*).

Taking the buildings in reverse order, the third one is a mainly ‘Art Nouveau’ style building with a Japanese residence attached and set in a large Japanese-style garden.¹⁴ It is Tatsuno’s only remaining house, a designated important cultural property (*jūyō bunkazai*) and still functions as a club. It is open twice yearly to the general public. Matsumoto Kenjirō (1870–1963) who commissioned the residence and lived there was an industrialist who had studied at Pennsylvania University and whose wealth was based originally on the nearby coal-mines at Tagawa. He had founded the above-mentioned *Meiji Senmon Gakkō* in 1907, a short walk from his grand house, to educate ‘gentlemen well-versed in technological skills’ (*gijutsu ni kannō naru shikunshi*).

The vast Tokyo Station may be regarded as the Japanese version of a triumphal monument such as the *Arc de Triomphe* in Paris or Berlin’s *Siegessäule*. It was built not only for practical reasons but also to celebrate victory in the Russo-Japanese War (1904–5), and although it remains a substantial landmark building it seems suitably restrained and modest to fulfil this purpose, for the war was won at a dreadful cost in both lives and finance. Japan did not get everything



Former Matsumoto Residence (Author’s photograph, 2001)

it wanted from the Treaty of Portsmouth (5 September 1905) and initially there were nationwide riots when the peace settlement was announced,¹⁵ even though national independence and international respect (mingled, it must be noted, with some fear and suspicion) were thereby ensured. Gotō Shimpei (1857–1929), formerly a colonial administrator in Formosa and chief of the South Manchurian Railway, as a cabinet member and President of the Railways Agency (*Tetsudōin*) gave his wholehearted backing to Tatsuno’s design¹⁶ which has withstood the test of time.

The Bank of Japan’s Old Building (so-called to distinguish it from the adjacent New Building and Annex) is located a short walk from Tokyo Station. It is described on the bank’s website which provides a useful virtual tour in Japanese and English¹⁷ as ‘one of the best examples of western-style architecture in the Meiji era’ together with the *Geihinkan* state guest-house in Akasaka (designed by Katayama Tōkuma, built in 1909). It was also ‘the first important Western building in Tokyo designed by a Japanese architect’,¹⁸ and was massively reinforced by British steel against fire and earthquakes. The BOJ’s Old Building (*kyūkan*) is an important cultural property, and an icon which appears regularly in the news, just like its precursor the even more fortress-like and imposing Bank of England with its great windowless ‘curtain wall’ designed by Sir John Soane (1753–1837).¹⁹

The Old Building is in ‘Neo-Baroque’ style, combining Baroque pillars and dome with orderly placing of windows after the Renaissance manner. Tatsuno’s design, as explained above, certainly owes some inspiration to the old Belgian national bank building, though exactly how much is a matter for debate among specialists.²⁰ The former banking floor at ground level is shown on the website with photographs of decorative wall mouldings and elaborate bronze capitals for the pillars. The building used to contain Japan’s second-oldest lift, but it has been replaced. The greenish dome is a fine feature in the centre of the building. The cast-iron stairs were imported by Tatsuno from Britain in 1896, and are beautifully wrought. There is also an interior courtyard, ‘used for loading and unloading when customers of the bank transported money by horse or cart’, and it is claimed that the watering station for horses still works!

ASSESSMENT OF TATSUNO’S WORK

Tatsuno Kingo was the most influential Japanese architect of his day. It is probably no exaggeration to say that he was the master-mind and guiding hand behind much of the Western-style architecture of Meiji Japan. His importance to the Meiji state in its quest to earn respect from Western powers through imitation

of their buildings, and thereby to enter the so-called ‘comity of civilized nations’ (more or less a club of the Great Powers), cannot be overemphasized. In most advanced societies, both ancient and modern, architecture is – or perforce becomes – a political and economic statement of national power and wealth, and the Meiji oligarchs were clearly well aware of this from the day they commissioned Conder to design the two-storey *Rokumeikan* (the ‘Hall of the Baying Stag’ or ‘Deer Cry Pavilion’). This building was completed in the French Renaissance style in 1883 and officially opened with 1,200 distinguished foreign and Japanese guests on 28 November 1883 by Foreign Minister Inoue Kaoru who was determined to use all available means to ensure that the ‘unequal treaties’ were revised.

Tatsuno was both prolific and eclectic within the Western tradition in his building style. The so-called *Tatsuno-shiki* (‘Tatsuno style’) which he often employed was a combination of red brick and white stone in decorative patterns which owed much to the styles he had learned in London. (A good example of this is the Mizuho Bank central branch in Kyoto built as the Dai-Ichi Ginkō in 1906.) He also seemed to favour dormer windows, including merely decorative ones as roof ornaments (e.g. Hamadera Kōen station, Sakai, near Osaka, 1907; *Meiji Senmon Gakkō* school building, 1907; Matsumoto residence, 1912).

It is said that Tatsuno produced almost two hundred Western-style structures, of which thirty-eight were banks.²¹ Some of the buildings have not survived the ravages of time, but others have been wholly or partially reconstructed: e.g. the *Nihon Saibu Ginkō* bank’s frontage can be admired by tourists inside the new Kaikyo Dramaship building near to where it once stood at Mōji Port (now part of Kitakyushu).²² While it is unfortunate that according to Professor Fujimori Terunobu (1946 –) not many of Tatsuno’s plans and drawings on paper survive,²³ those buildings which remain tell their own story of his remarkable talent and industry.

In a unique and highly personal tribute to Tatsuno, Gotō Keiji (1883–1919), himself a graduate of the architecture course of Tokyo Imperial University and an architect of distinction in a quasi-medieval style, painted a picture titled *Tatsuno Kingo Hakashi Sakuhin Shūsei Ezu* (‘Collected Works of Dr Tatsuno Kingo’) which included many of Tatsuno’s major buildings in styles including Gothic, Baroque, Renaissance and Art Nouveau gathered together to make an imaginary city which is undeniably European in appearance and resembles London or Rome to some extent. This work is in the possession of the Tatsuno family, and was presented to Tatsuno by ‘devoted pupils and associates’ on his sixtieth birthday (*kanreki*).²⁴ It was exhibited in 2008 at Tatsuno’s *Akarenga Bunkakan* (‘Red Brick Culture

Hall’, formerly the *Nihon Seimei* company’s Kyushu branch office) in Fukuoka city, his only extant insurance building.²⁵

The most detailed historical account to date in Japanese of Tatsuno Kingo’s life is contained in the above-mentioned *Tatsuno Kingo Den* published in 1926 by the Tatsuno Kasai Jimusho.²⁶ Among many items of interest there is an undated letter from Josiah Conder in English. He had apparently been requested to give an assessment of Tatsuno for a periodical on architecture, probably that of the Architectural Institute of Japan (A.I.J.). Conder begins by explaining that he would not like silence on his part to be misunderstood when others are praising Tatsuno. All of his teachers were

. . . impressed with his ability and sterling qualities. He very soon attained distinction and has very worthily and energetically maintained his position of a leading architect in Japan. His career and the numerous works that he has accomplished are too well known to need recapitulation from me. I must say however that with all his success he has never forgotten his early connections, and I have received many kindness[es] and attentions from him . . . Dr Tatsuno was earnest and uncompromising in the pursuit of his profession and in these days when the successful architect has to compromise and give way to things somewhat against his convictions the fact that he holds the leadings[?] testimony to his high ability.²⁷

Such a glowing appraisal was surely not given lightly by an architect and educator of the calibre of Conder, and is joined by many other eulogies from high-ranking Japanese friends, national and local government officials, fellow academics and professionals mourning Tatsuno’s passing in the same book. Naturally a memorial volume produced by Tatsuno’s own office would not say anything negative, but the quantity and quality of the praise offered is nevertheless striking, and there can be no doubt that he played a pivotal and pioneering role in Japan’s modernization (Westernization) through his contributions, both directly and indirectly through his pupils. We may therefore reasonably conclude that, if Josiah Conder has been fairly described as the ‘Father of Japanese Architecture’, then Tatsuno Kingo as his best pupil was indeed not merely ‘a’, but *the* leading Japanese architect of the Meiji era.²⁸

ENDNOTES

- ¹ See *Meiji Senmon Gakkō 40 nen no kiseki* by Professor Nogami Gyoichi (Kyushu Institute of Technology, 1994), pp. 177–8.
- ² Takahashi Korekiyo was born in Edo and adopted by a *samurai* of the Sendai clan. See Richard J. Smethurst, *From Foot Soldier to Finance Minister: Takahashi Korekiyo, Japan’s Keynes* (Cambridge: Harvard University Press, 2007).

- ³ The name changes of the I.C.E. were as follows: founded by the Ministry of Works (*Kōbushō*) as the *Kōgakuryō* in 1871, it was renamed *Kōgakuryō Daigakkō* in 1873, and *Kōbu Daigakkō* in 1877. It was transferred to *Monbushō* in 1885, and was amalgamated with *Tokyo Daigaku* to create *Teikoku Daigaku* in 1886 (Meiji 19).
- ⁴ See Olive Checkland, 'Henry Dyer at the Imperial College of Engineering Tokyo, and afterwards in Glasgow', *Britain & Japan: Biographical Portraits*, Volume III, Ch. 11.
- ⁵ See Dallas Finn, 'Josiah Conder (1852–1920) and Meiji Architecture', *Britain & Japan: Themes and Personalities* Chapter 5, (Routledge, 1991). See also her major work *Meiji Revisited: The Sites of Victorian Japan* (Weatherhill, 1995), hereafter *Meiji Revisited*.
- ⁶ Shiratori Shōgo (ed.), *Kōgaku Hakashi Tatsuno Kingo Den*, pp. 31–2, (Tokyo: Tatsuno Kasai Jimusho, 1926). Hereafter *Tatsuno Kingo Den*.
- ⁷ William Burges (2 December 1827 – 20 April 1881) has been described as the 'greatest of the Victorian art-architects.' (Introduction to J.M. Crook, *William Burges and the High Victorian Dream*, London: John Murray, 1981.) Attempting to escape from industrialization and return to the values of an imagined medieval England, he produced many mid- and late Victorian Gothic revival buildings, furniture, stained glass, jewellery and metalwork. His practice was at 15 Buckingham Street, The Strand, and his major works were at Cardiff Castle and Castell Coch, north of Cardiff, both unfinished at his death.
- ⁸ *Meiji Revisited*, p. 194.
- ⁹ Okada later designed the Mitsui Hotel in Karuizawa, Nagano prefecture and the Chateau Kamiya wine distillery in Ushiku, Ibaraki prefecture completed in 1903.
- ¹⁰ Sakurai Kotarō studied architecture at the I.C.E. and worked at Conder's office in Japan. He entered the architecture course at University College London in September 1889, graduating with the Donaldson prize for top student in July 1890. He worked at Professor Roger Smith's office for two years and was awarded another prize for work in Somerset. In March 1892 he qualified as an architect under R.I.B.A., the first Japanese to do so. Sakurai returned to Japan in November 1893 and became a naval engineer until 1913 when he joined Mitsubishi Co. on the urging of Sone Tatsuzō. He designed the former head office of the Mitsubishi Bank built in 1922, and founded his own office in 1923. The Kobe branch of the Yokohama Specie Bank (now the Kobe City Museum) was his last project, begun in 1935.
- ¹¹ Bowes promoted Japanese culture in Liverpool through events and books on Japanese art. The Bowes Museum lasted for ten years in the city. (Christina Baird, 'Japan and Liverpool: James Lord Bowes and his legacy', *Journal of the History of Collections*, Oxford University Press, 2000, Volume 12, No. 1, pp. 127–37.) See also essay by Nicole Coolidge Rousmaniere 'Augustus Wollaston Franks (1826–1923) and James Lord Bowes (1834–1899): Collecting Japan in Victorian England' in *Britain and Japan: Biographical Portraits*, Volume VI, ed. Hugh Cortazzi, Global Oriental 2007.
- ¹² <http://www.nbbmuseum.be/2006/07/henri-beyaert.htm> (accessed 9 September 2009).
- ¹³ See the website of the Architectural Institute of Japan (A.I.J.) for a list of past presidents <http://www.aij.or.jp/jpn/guide/presidents.htm> (accessed 8 September 2009). Tatsuno was sole vice president from April to November 1886, there being no president. Interestingly, the diplomat Aoki Shūzō (1844–1914) – see Ian Nish's portrait of Aoki (Volume III, Chapter 12 of this series) – was the first president, 1886–92. Diplomacy and architecture evidently worked hand in glove in Meiji Japan! An obituary of Tatsuno appeared in the A.I.J.'s *Journal* (*Kenchiku Zasshi*) 33 (388) April 1919 (T.8), pp. 188–92.
- ¹⁴ See *Meiji Revisited* pp. 216–18 for a full description of the Matsumoto House.
- ¹⁵ See M. Matsumura, I. Ruxton (trans.), *Baron Kaneko and the Russo-Japanese War, (1904–05)*, Part 8, Ch. 1, pp. 444–9, Lulu.com, 2009.
- ¹⁶ *Meiji Revisited*, p. 248.
- ¹⁷ See <http://www.boj.or.jp/en/tour/r/kyukan/index.htm> (accessed 8 September 2009).
- ¹⁸ *Meiji Revisited*, p. 101.
- ¹⁹ Conder won R.I.B.A.'s Soane Prize in 1876. Sir John Soane's museum at 13 Lincoln's Inn Fields, London which was presented to the nation on his death in 1837 is free and open from Tuesdays to Saturdays.
- ²⁰ See *Tatsuno Kingo Den* Appendix 2, p. 63 et seq. (*Yōkō jidai no koto*, 'The Study Trip to the West' by Okada Tokitarō). See also *Meiji Revisited* p. 103: 'Most of all, the building resembles the Bank of Belgium, as it looked in 1888. Its architects, Henri Beyaert and Wynand Janssens, had built their 1868 bank in the style of Louis XVI . . .'
- ²¹ *Meiji Revisited*, p. 194.
- ²² Tatsuno's meticulous technical specifications for this building can be found in the A.I.J.'s *Journal of Architecture and Building Science* 11 (124), pp. 121–6, 25 April 1897. The headings translated from Japanese are: 1. Basic Construction; 2. Stone Construction; 3. Brick Construction; 4. Carpentry; 5. Fixtures & Fittings, Joinery; 6. Tile and Slate Work; 7. Plaster Work; 8. Tapping Work (*tatakikōji*); 9. Copper & Iron Work; 10. Electrical Work; 11. Glass Work; 12. Paint Work; 13. Pipe Work; 14. External Work.
- ²³ See <http://japanesestudies.arts.kuleuven.be/meijifin/node/165> (accessed 9 September 2009).
- ²⁴ *Meiji Revisited*, p. 194.
- ²⁵ *Meiji Revisited*, p. 200.
- ²⁶ A book was recently published written by Azuma Hideki with the slightly misleading title *Tokyo Eki no Kenchikuka Tatsuno Kingo Den* (Kodansha, 2002), but this is really a historical novel and not a biography.
- ²⁷ *Tatsuno Kingo Den*, pp. 131–2.
- ²⁸ Dallas Finn ranks Tatsuno as one of the top two architects with his classmate Katayama Tōkuma and Tsumaki Yorinaka (1859–1916, designer of the Yokohama Specie Bank head office) third. (*Meiji Revisited*, p. 93.)