

Chapter One

Introduction: View Photography, Landscape, Document

Chapter One illustrates the main concern of this thesis. It is aimed to study the landscape discourse formulated in Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案内》), and how Michel Foucault's Archaeology of Knowledge helps clarifying the use of view photography in the Japanese Colonial Period. 1.1 “Problematic” gives a brief introduction of my subject matter. 1.2 “Literature Review” presents an overview of the landscape and view photography studies in Taiwan and its problems. 1.3 “Anglophone Landscape Studies” illustrates the changing perspectives of landscape in Anglophone landscape studies and how does these insightful debates benefit to this research. 1.4 “The Idea of “view” and “landscape” defines and distinguishes the idea of “view” and “landscape” appears in the thesis. 1.5 “Archaeology of Landscape” explains why Michel Foucault's Archaeology of Knowledge is chosen as a critical methodology. Finally, I conclude that this research may serve as an example to theorize the discussion of landscape, view photographs and the history of photography in Taiwan.

1.1 Problematic

The subject of this thesis is to explore the view photography and the formation of landscape discourse in Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案内》). These railway guidebooks were published by the Ministry of Railway Affairs of the Japanese Central Government in Taiwan (台灣總督府鐵道部) since the establishment of the North-South Line (西部縱貫線) in 1908. Featuring Taiwan's views and resorts along the newly built railway, these documents were significant in representing and introducing Taiwanese locality to the Japanese citizens in the Japanese Colonial Period between 1910s and 1940s. In these documents, view photographs, captions and narratives engaged in presenting potential tourists and target consumers a Taiwan of ingenious truth and local enchantment.

With the wide application of view photography, I attempt to take these documents as a field of photographic practice in the second stage of the introduction of photography in Taiwan, paralleling the arrival of the Japanese regime. When the government and the non-official organizations eagerly photographed Taiwanese views and resorts all over the island and published them in various forms including photo albums, postcards, pamphlets and guidebooks. The manufacture of view photographs in the Japanese colonial period marked a turning point in the history of landscape in Taiwan, not only in terms of the form of representation, but also in terms of the production of specific landscape discourse in relation to the cognition of territory and

tourist practice.

The formation of landscape discourse within the railway guidebook will be discussed through a cross reading and comparison of two documents, Guidebook of Taiwan Railway Tour (1927) and Guidebook of Taiwan Railway Tour (1942). In the version 1927, I will demonstrate how view photographs and accounts reiterated the designation of “Taiwan Eight Views and Twelve Resorts”(台灣八景與十二勝) since the designation of views served as an important strategy in comprehending the locality of Taiwan and recognizing its status in the Japanese Empire. I will show how this event interrupted local geographical description with the emergence of a new type of tourist knowledge. In the version 1942, I will show how view photographs and accounts functioned as both an indicator and an additional remark to the recommended package tour “Around Taiwan in 17 days”. This tour schedule and the accompanied narration on the railway tour celebrated the act of seizing “landscape in motion”. The dynamic of movement further remodified the “tourist knowledge” in the version 1927 into a series of coherent and persuasive statements.

This thesis is taken as an archaeology of the Taiwanese “visual culture” in the Japanese Colonial Period. The studies of “visual culture” here generally refers to a field of research which diverts from the previous studies on visual materials by drawing more concerns on theoretical assumptions, methodological issues and

cultural politics.¹ Given the fact that the field of “visual culture” involves several historiographic traditions and subsequent developments, I tend to follow Jessica Evans and Stuart Hall’s idea of thinking visual culture in terms of “particular and historically specific combinations of meanings and subjects— ‘scopic regimes’ whose histories remain to be written” (6). In other words, this project is conducted under a dual intention, both historical and theoretical; I attempted to present a theoretical reflection on the discursive formation of Taiwanese landscape by accessing the archive of view photography specifically under the Japanese regime. In this thesis, Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案内》) are reconsidered as one of the significant photographic archives of the age from which I tend to draw out a grid of knowledge in formation, which was disseminated as what I would call, the “landscape discourse”. Thus the main concern of this thesis lies not in how local views and resorts were represented, but in how a series of Japanese government’s photographic practice produced eligible and effective discourses in the form of documents and deployed them in the domain of tourism. While this research may serve as a response to the theoretical developments in the field of Taiwanese visual cultural studies in the recent decade, I also anticipate it to be a breakthrough in the study of the history of photography in Taiwan.

¹John A. Walker and Sarah Chaplin, “Visual Culture as a Field of Study, and the Origins of Visual Culture Studies,” Visual Culture: An Introduction (Manchester and New York: Manchester U P, 1997) 35.

As to the other aspect, this research also responds to two major deficiencies occur in the contemporary studies on landscape and view photography. On the one hand, it is found that current discussion on view photography is subordinated to two axes, either to the landscape paintings of the Japanese Colonial Period, or to the Taiwanese history of photography in general. In either case the discussion on the character of view photography remains suppressed. On the other, view photography in the guidebooks is often overlooked since it is not seriously taken as the subject matter of publication.² I will further elaborate my points in the literature review below.

1.2 Literature Review



To begin with the issue of Taiwanese landscape representation in the Japanese Colonial Period, aside from the analysis of individual Taiwanese or Japanese painter's aesthetic expression, the representation of Taiwanese landscape is generally recognized as a specific strategy of reordering and mapping the territory to locate Taiwan in the cognitive map of the Japanese Empire.³ Paralleling the heated debate

²See Chen Jun-xiong, "The Development of Photography Under the Government of Japan in Formosa," MA thesis, Fu-ren U, 1996, 74.

³See Yan Juan-ying, "The Construction of the Idea of Landscape in Modern Taiwan," in The Periodical of the Institute of Art History, National Taiwan University 9 (2000): 179-206; Sung Nan-Xuan, "The Transformation of Taiwan Eight Views from Qing Dynasty to the Japanese Colonial Period," MA thesis, Chung-yang U, 2000; Qiu Han-ni, "The Painter on the Street: the Image and City Space of Taipei in the Japanese Colonial Period," MA thesis, National Taiwan U, 2000; Luo Hsiu-chi, "Ishigawa Kinichiro: The Art Educator of the Japanese Empire, the Painter Who Created Alternative Images of Taiwan," MA thesis, Dong-hai U, 2002; and Liao Hsin-Tien, "The Formation of Local Identity: Issues of "Discovering and Representing" in Colonial Taiwanese Landscape Paintings, the 1910s—the 1940s," diss., U of Central England in Birmingham, 2002.

on Taiwanese “locality”(地方性) and “local color”(地方色), the landscape painting in this period is also confirmed as the major force in formulating the idea of modern Taiwanese landscape.

Compared to the richness of research on landscape paintings of the Japanese Colonial Period, the abundant documents and sources of view photography of the age still lacked further exploration. The fact is not surprising, however. Tracing back to the inauguration of Taiwan Art Exhibition (台灣美術展覽會) in 1927 which then took place annually, and the arrangement of art courses in the primary and secondary school education,⁴ landscape paintings had received wide public attention at the time under the efforts of official promotion, thus accumulated considerable statements and documents in the realm of art which benefited current research. Relatively, view photography was yet taken seriously for the seemingly lack of aesthetic value ever since its production in the Japanese Colonial Period, while it is also too often to see contemporary scholars take view photographs as bi-products of the landscape painting, even though they may be aware of the discrepancy between two types of images, they tend to ignore it by locating them in the same visual category.

Further, in the scope of the Taiwanese photographic history, view photography is generally “described” but rarely “discussed” or criticized. In fact, it was not until the

⁴Yang Meng-zhe, The Art Education of Taiwan in the Japanese Colonial Period 1895-1927 (Taipei: Avanguard, 1999).

mid 1980s that the early history of Taiwanese photography aroused scholarly concern, which embarked on related research projects and fieldwork. Huang Ming-chuan (黃明川) first undertook the writing of “The Brief History of Taiwanese Photography”, in which he points out the significance between the introduction of photography and the coming of foreigners in both the Qing Dynasty and the Japanese Colonial Period. He not only claims that view photographs taken by Japanese were used as an effective means of propaganda, as they were “visually persuasive”, but also comments that the making of these photographs is a “pioneering work in the Taiwanese history of photography”.⁵ Luo Hsiu-chi (羅秀芝) first undertook the classification of photo albums in the archive of National Central Library Taiwan Branch (中央圖書館台灣分館). She also agrees that view photographs represented the ideological control of the Japanese government, and regards it as “the formation of a new visual scope”.⁶ Other critics, including Lai Chi-zhong (賴志彰) and Wang Ya-lun (王雅倫) express similar ideas as well, they both emphasize the manufacture of view photographs should also be considered in the context of tourist industry since view photography outnumbers other subject matter and category.⁷ Chen Jun-xiong’s (陳俊雄) The

⁵Huang Ming-chuan, “An Obscure Exposure: On a Brief History of Taiwanese Photography,” Xiong Shi Art Periodical 175 (1985): 158-168.

⁶Luo Hsiu-Zhi, “The Use of the Historical Material of Photography: the Photo Albums of the Japanese Colonial Period in the Archive of the National Central Library Taiwan Branch,” Essays on the Collection of the National Central Library Taiwan Branch and the Study of Taiwanese History (Taipei: The National Central Library Taiwan Branch, 1994) 277-308.

⁷See Lai Chi-zhong, “Photograph as an Image and Language: the Development of Taiwanese Photography in the Japanese Colonial Period,” Taiwan Photography Annual (Taipei: Yuan Yi, 1997) 1-64-1-72; and Wang Ya-lun, Anciennes photographies de Taiwan, Collection de la Bibliothèque

Development of Photography Under the Government of Japan in Formosa is the only master thesis so far that is devoted to the Taiwanese history of photography. However, it mainly describes and introduces historical facts and materials. Although he indicates that view photography outnumbers other categories as well, he also tends to ignore the status of view photography in the guidebooks.⁸

The criticism presented individual insights on early Taiwanese photographs appeared since the past decade. Hsu Chi-lin (許綺玲) analyzes the composition of view photographs of the Japanese Colonial Period. She points out most of the pictures were presented in the form of panorama, overview or single perspective, which reflected the stance of overall control; while the people involved in these view photographs were deprived off their subjectivity and simply served as decoration.⁹

Chen Chuan-xing (陳傳興) not only presents more penetrating observations on the issue of view photography but also sees photography itself as a series of practice under the Japanese sovereignty, which marked a significant progress in the discussion of early Taiwanese photographs. He is enlightened by the idea of “archive” and “discourse” in Foucault’s Archaeology of Knowledge, and further extends Foucault’s ideas by criticizing the error of limiting the significance of image within a single

Nationale de France (Taipei: Xiong Shi Art Publishing, 1997) 110.

⁸Chen Jun-xiong, “The Development of Photography Under the Government of Japan in Formosa,” MA thesis, Fu-ren U, 1996.

⁹Hsu Chi-lin, “A General Review of the Sign of ‘China’ in Taiwanese photography,” The Realms of the Other: Cultural Identities and Politics of Representation (Taipei: Rye Field Publications, 2001) 147.

historical timing, as he claims: “The historicity of photographic image lies in the process of transformation between testimony, discourse and archive”,¹⁰ and argues that photography itself is a practice:

[The significance of photographic images] should not be restricted simply as a recording of certain event...images should not be subordinated to the reality of figure, timing or locality represented in the picture, which obviously ignores the fact that they were at first photographic images, worked simultaneously with the establishment of the new empire: they operated in synchrony with the event rather than in the site of imagination.

(32)



Chen Chuan-xing (陳傳興) considers “archive” as the general rule that governs the appearance and dispersion of photographic discourse, which, in his writing, refers either to the outbreak of Sino-Japanese War (清日甲午之戰) or to the excursion of Mount Shin-Kao (新高山). Since the Japanese Empire declared its sovereignty in Taiwan, mountains became a colonized space traversed by heterogeneous forces, including the “panopticism” of the state, the investigation and classification of knowledge, and the exotic gaze of the media.¹¹ While the mountain tour recognized

¹⁰Chen Chuan-xing, “Taiwan Fever,” *Yang Zhao-jia’s Album* (Taipei: Wu San –lien Historical Material Foundation, 2003) 32.

¹¹Chen Chuan-xing, “Documentary Photographs of the Hiking of Mount Shin-kao: Yang Zhao-jia’s Excursion on Mount Shin-kao,” *Taiwan Historical Material Studies* 10 (1997): 65-66.

the construction of this imaginary space through practice, the official publication of Photo Album of Taiwanese National Parks (台灣國立公園寫真集) revised the memory of nature and produced discourse.¹²

From the literature review above, it is found that on the one hand, the significance of photographic image and its mechanism of distribution are obscured under the discussion of landscape painting of the Japanese Colonial Period. On the other, most criticisms of view photography still fail to go further than the general understanding of “propaganda” thus requests more intellectual debates. This literature review also sketched a trajectory of the study of photographic history in Taiwan. First of all, the increasing research and criticism of early photographs since the mid 1980s may be attributed to the lift of martial law in 1987. The liberation of speech and publication allowed more Taiwanese local images to be discovered, published and studied. Second, serious criticisms on the issue of view photography and related photographic practice of the Japanese Colonial Period emerged in the past decade, along with the intervention of theories of images and visual cultural studies, thus the analysis of photographic image further expanded to its exteriority. Rather than restricted the image to an autonomic unit, photography was reconsidered as a set of practice by referring its correlation with “document”, “archive” and “discourse”,

¹²Chen Chuan-xing, “Documentary Photographs of the Hiking of Mount Shin-kao: Yang Zhao-jia’s Excursion on Mount Shin-kao,” Taiwan Historical Material Studies 10 (1997): 74.

hence its significance went beyond “recording” and “reflection”.

In contrast to the current limit of Taiwanese landscape studies, the intellectual debates of European and American scholars in the past decades have shifted the idea of “landscape” and elaborated the fields of research. I will depict this “academic turn” in the next section. Since these insightful perspectives contributed to the framework of this thesis that sees view photography and its practice as a major force in the formation of “landscape discourse” in the Japanese Colonial Period.

1.3 Anglophone Landscape Studies: Changing Perspectives

Although the English term “landscape” is commonly known as a genre of painterly practice in western art history that gathered prestige until the 17th and 18th century,¹³ its history is far more complicated. Its linguistic origin traced back to Middle Ages. First appeared as *landschaft*, meaning “cultivated land” in Central Europe, in order to separate it from the surrounding wasteland.¹⁴ Afterwards, a series of linguistic transformation took place were also associated with “human’s territory”.¹⁵ It was not until the 18th century that the term landscape began to indicate “A view or prospect of natural inland scenery, such as can be taken in at a glance

¹³Deborah Bright, “Of Mother Nature and Marlboro Men: An Inquiry into the Cultural Meanings of Landscape Photography,” Richard Bolton, ed., The Contest of Meanings: Critical Histories of Photography (Cambridge: MIT Press, 1999) 126.

¹⁴Malcom Andrews, Landscape and Western Art (London: Oxford U P, 1999) 28-29.

¹⁵Edward Casey, Representing Place: Landscape Painting and Maps (U of Minnesota P, 2002) 258-261.

from one point of view.”¹⁶

However, whether it aroused aesthetic or scientific interests in diverse fields, and has been widely used to suggest geographical features, graphic images, or architecture of human designs, it mainly concerned a fundamental inquiry about the relationship between “men and earth”:¹⁷ landscape is a frame that negotiated men’s looking and mediated between the human and the natural, the self and the other.¹⁸ It is a frame, as humanist geographer August Berque further illustrated, that reflects an individual or collective gaze of the surroundings interrupted by the “reason of the environment” (“la raison du milieu”), paralleling the rise of the modern consciousness and a sense of objectivity toward the nature. This disenchantment of the outside world not only facilitated men’s artificial construction over the land, but also implied a “withdrawing look” which allowed the distance for evaluation and contemplation.¹⁹

Accordingly, with such fertile references lying beyond, landscape should be discussed beyond its exterior form, not only as a scene in display or a work of its own sake. It is not enough to see landscape, as merely “a cultural image, a pictorial way of representing or symbolizing surroundings”.²⁰ What interests me is the formation of

¹⁶R. W. Burchfield, ed., *The Oxford English Dictionary*. Vol. IX. 2nd ed. (Oxford: Clarendon P, 1989) 628-29.

¹⁷François Beguine, *Le paysage* (Évreux: Flammarion, 1995) 18-19.

¹⁸W.J.T Mitchell, *Landscape and Power* (Chicago and London: U of Chicago P, 2002) 5.

¹⁹Augustin Berque, *Le sauvage et l’artifice* (Paris: Gallimard, 1986) 154-163.

²⁰Stephen Daniels, Denis E Cosgrove, *The Iconography of Landscape: Essays on the Symbolic Representation, Design and the Use of Past Environments* (New York: Cambridge U P, 1988) 1.

discourse, regularity, sites of operation, and power relationship that revealed through the “framing” of landscape. As Denis E. Cosgrove, the author of Social Formation and Symbolic Landscape (1984), a classical work in landscape studies, demonstrated:

Landscape is a way of seeing that has its own history, but a history that can be understood only as part of a wider history of economy and society; that has its own assumption and consequences, but assumptions and consequences whose origins and implications extend well beyond the use and perception of land; that has its own techniques of expression, but techniques which it shares with other areas of cultural practice. (xiv)

Cosgrove’s famous and often-quoted redefinition of landscape has pushed forward the dialectic thinking of a “cultural landscape”: to consider landscape from the surface and the hidden, the seen and the unseen.²¹ Other scholars take landscape as “a visible tip of an iceberg”, “a written document waiting to be read critically”, or employ geographical metaphors such as “layers” and “strata” to imply an underlying structure. These metaphors emphasize a “surface-depth” duality of landscape, with a tendency to reveal a hidden message waiting to be decoded.²²

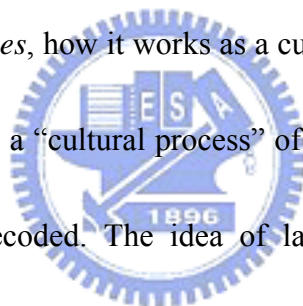
Since the late 1970s and early 1980s, the rise of anglophone landscape studies in

²¹A.R.H. Baker and Gideon Biger, Ideology and Landscape in Historical Perspective: Essays on the Meaning of Some Places in the Past (New York: Cambridge U P, 1992) 9.

²²A.R.H. Baker and Gideon Biger, Ideology and Landscape in Historical Perspective: Essays on the Meaning of Some Places in the Past (New York: Cambridge U P, 1992) 8-9.

all academic fields, most obvious in humanist geography, art history and landscape architecture, responded to the collapse of grand theories, the debate of disciplinary coherence and the politics of knowledge. Landscape studies welcomed interpretation from all scopes and dimensions that no single theory, concept or method could dominate the reading of landscape.²³ Until the 1990s, the conception of landscape has been fertilized by re-visioning images from shifting perspectives.²⁴

W.J.T Mitchell stated in Landscape and Power (1990) that his aim was “to change “landscape” from a noun to a verb...that would ask not just what landscape “is” or “means” but what it *does*, how it works as a cultural practice” (1) (emphasis in original) landscape is taken as a “cultural process” of its own,²⁵ rather than an object or genre, or a text to be decoded. The idea of landscape has become far more intriguing as its connotation exceeds the visual form and becomes a “threshold” for critical inquiries of historical practice and formation of knowledge. Therefore, in my view, anglophone landscape studies not only shared a common theoretical development with contemporary “visual cultural studies”, it also grew into an



²³Denis E. Cosgrove, Social formation and symbolic landscape (Madison: U of Wisconsin P, 1998) xv. I have also discussed the issue of this “academic turn” in a conference paper “Landscape as a Problematic in Anglophone Landscape Studies,” (「景與影：初探西方學術研究中的「風景」問題」) in the second national graduate conference “Psychoanalysis, Gender, Visual Culture” held by the Institute of Language and Literature, National Chao-tung University, Hsin-chu, May, 2004 (2004 年交通大學語文所主辦「精神分析、性別、視覺文化」第二屆全國研究生論文會議).

²⁴A.R.H. Baker and Gideon Biger, Ideology and Landscape in Historical Perspective: Essays on the Meaning of Some Places in the Past (New York: Cambridge U P, 1992) 6-11.

²⁵Eric Hirsch and Michel O’Hanlon ed., The Anthropology of Landscape Perspectives on Place and Space (London: Oxford U P, 1997) 23.

important branch of the later.

Regarding the previous discussion, I have demonstrated the transformation of the idea of landscape from “a way of seeing” to “a cultural process”, which implies a need to investigate and theorize what is out there beyond the frame. In my perspective, this is suggesting an exploration of the “discursive space” interrupted and modified by manifold social forces from the outset.

1.4 The Idea of “View” and “Landscape”

In the following section, I will further define the significance of the term “view” and “landscape” which frequently appear in this thesis, and how their interrelation work in the analysis of Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案内》).

I borrow the idea of “view” from American art critic Rosalind Krauss. In the essay “Photography’s Discursive Space”, she specified the term “view” as the descriptive category of photography. The term not only addressed the perspectively organized depth of the stereographic images in the mid of the 19th century, but also registered photography’s singularity in the field of use.²⁶ First, the seemingly lack of mediation of the individual recorder in representing landscape left the notion of author to the publisher rather than to the photographer, especially when travel pictures

²⁶Rosalind Krauss, “Photography’s Discursive Space,” The Originality of The Avant-Garde and Other Modernist Myths (Massachusetts: MIT P, 1986) 139-140.

became a fashion in the European society. Thus the subjectivity of the artist gave way to the objective manifestation of nature; second, the presentation of the topographical atlas defined the function of views as it performed a particular grid of knowledge of the world, which diverted from the aesthetic discourse includes in the term “Landscape”. As Krauss depicted the “site” of view photographs in subtlety:

The physical space within which the ‘views’ were kept was invariably a cabinet in whose drawers were catalogued and stored a whole geographical system. The file cabinet is a different object from the wall or the easel. It holds out the possibility of storing and cross-referencing bits of information and of collating them through the particular grid of a system of knowledge. The elaborate cabinets of stereo views that were part of the furnishing of nineteenth-century middle-class homes as well as of the equipment of public libraries comprise a compound representation of geographic space. The spatiality of the view, its insistent penetration, functions as the sensory model for a more abstract system whose subject also is space. View and land are interdetermined and interrelated. (141)

What emerges from this description of “view”, as Krauss stated, is “a system of historically specific requirements that were satisfied by the view and in relation to

which *view* formed a coherent discourse” (141) (emphasis in original). Hence at the end she called for an “archaeological examination” of the archive of the early photography by suggesting that Michel Foucault’s analysis of discursive formation in Archaeology of Knowledge may be a possible theoretical model.²⁷

Although Krauss ceased to go further to illustrate the correspondence between theory and photographic archive in detail, she has inspired me with an articulation between archaeology and the research of early photographic images, since I also find an analogy in terms of the publication and employment of view photography in the Japanese Colonial Period. I will further illustrate this point in Chapter Three.

However, regarding the changing conception of landscape that I have addressed above, the term “landscape” no longer subordinated to the aesthetic reference. Therefore, although Krauss’s dualism on “landscape” and “view” enabled the uniqueness of photography, especially in the case of the view photography, outstand other forms of image and representation around the mid 19th century; it failed to take into account that, with the decentering movement in the field of humanist study, the interpretation of “landscape” has been shifted and largely elaborated to address “a way of seeing” or “a cultural process”: the term “landscape” is frequently submitted as a “frame” in visual culture studies, with an implication to unveil the specific

²⁷Rosalind Krauss, “Photography’s Discursive Space,” The Originality of The Avant-Garde and Other Modernist Myths (Massachusetts: MIT P, 1986) 150.

discourse and practice underlying.

Henceforth, in my thesis, on the one hand, I will follow Krauss's insightful argument of "view" to address the format of photographs included in Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案內》), as I consider it more proper both in terms of precision and significance than the general use of "landscape photographs" in the history of photography. On the other, I choose to charge the term "landscape" in a broad sense, as the writing moves on, "landscape" not merely indicates a problematic, a "frame" of seeing, a "process" of appropriation, but most significant of all, a "discourse" in formation. Briefly speaking, I consider "view" photographs as part of the discursive formation of the "landscape" discourse in the guidebook.

Furthermore, to dismantle the rules of this formation, I will charge the set of practices, institutions, and relationships that lied in the threshold of the documents, and undertake a further reading of Michel Foucault's Archaeology of Knowledge (1969) to clarify the key concepts of archive, statement and discourse, and seek more theoretical support in demonstrating the formation of Taiwan landscape in the Japanese Colonial Period as a practice of knowledge.

1.5 Archaeology of Landscape

To sum up the previous argument, I have pointed out how the deficiency of

Taiwanese landscape studies motivated this research, while the changing conception of “landscape” formed the general frame of the problematic, and finally, the articulation of photographic archive and archaeology illuminated by Rosalind Krauss and Chen Chuan-xing (陳傳興) led me to consider Foucault’s Archaeology of Knowledge as a critical methodology of this thesis.

As Foucault referred to the history of “ideas”, “thought”, and “knowledge” as something unsure of its frontiers and sometimes vague in content,²⁸ the idea of landscape in the Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案內》) that I am going to discuss should also be considered as such as it shares a similar character. Its limit exceeds a book or oeuvre.²⁹ It is an elaborating field which tolerates interpretations from different angles, including anthropology, colonialism and social economic development, thus requests a theory to underpin it as a proper object of study.

I choose Archaeology of Knowledge as the theoretical base with an attempt to investigate the subject of my study through the reading of Foucault, and vice versa, to see if Foucault’s conception on discursive practice of knowledge works under a structure of Taiwanese visual culture studies, and how it is going to operate. I take the reconsideration of Archaeology of Knowledge as a way of testing and debating the

²⁸Michel Foucault, The Archaeology of Knowledge, trans. A. M. Sheridan Smith (London: Routledge, 2002) 23.

²⁹Foucault 25.

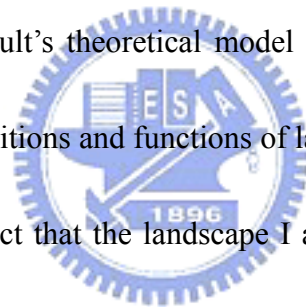
theoretical capacity of Foucault's ideas. Therefore, what I intend to do in this thesis, is not so much an application of Foucault to empirical descriptions, rather, it is a questioning of document and landscape which is reassessed and further explored through Foucault's subtle interrogation to the operation of knowledge and its relationship with the transformation of history. To put more briefly, I attempt to discuss the idea of landscape by taking it as "a field of transferring narrative".³⁰ I tend to show that view photographs in Taiwanese history marked a process of transformation. Its site of operation changed from individual work to national investigation, from aesthetics to discourse, and from travel to tourism.

The articulation between my study and the reading of Foucault will be elucidated from the following aspects: first, archaeology helps studying the making of Taiwanese landscape as a historical process that connected multiple institutions and social domains. As I have concluded above, the connotation of landscape has been elaborated from "a text to be decoded" to a "cultural process". The analysis of this "cultural process" will be enriched by Foucault's archaeology in explicating a history of heterogeneous regions, differentiations and deployment, in accordance with specific rules and practices.³¹ Attributing his writing to the "questioning of the

³⁰Louis Marin: "le lieu d'un transfert Narratif." Quoted from Alain Fleig "Le Paysage: révélateur du sentiment romantique," *Paysages et imageries de sentiment romantique: Un Autre Monde* (Paris: Réunion des Musées Nationaux, 2003) 65.

³¹Foucault 145.

document”³² at the very start, Foucault claimed to describe a history of “gaps, discontinuities, entanglements, incompatibilities, replacements, and substitutions”(80), and suspended a unified viewpoint of history by turning to the dispersion of historical elements, instead of reducing a field of knowledge to a generalized historical continuity. Foucault’s archaeology helps drawing out a complex domain established between a number of relations and interdependencies,³³ as he also stated, archaeology designated “observable structures and the field of possible objects, forms of description and the perceptual codes that reveal the most general possibilities of characterization”(164). Foucault’s theoretical model allows me to account a history capable of designating the positions and functions of landscape within the documents.



Second, owing to the fact that the landscape I am studying concerns a field of knowledge, with its own rules and practice which forged a dispersion of discourses, it is helpful to follow Foucault inquiry in Archaeology of Knowledge to discuss the emergence and circulation of certain discourse in specific historical era. As Foucault’s archaeology shows specific concern to reveal the discontinuity and tiny-emergence in the history of knowledge,³⁴ he proposed to look into “the system of emergence of objects, the system of the appearance and distribution of enunciative modes, the system of the placing and dispersion of concepts, the system of the deployment of

³²Foucault 6.

³³Foucault 163.

³⁴Foucault 31.

strategic choices”(89). This critical thinking on the making of discourse not only meets the demand of landscape study in delimiting its boundaries and judging it as manifold discursive practices, it also serves as an alternative access to undertake and theorize the study of Taiwanese landscape. Foucault’s theoretical interruption may help redefining the idea of landscape and force more problems to appear.

1.6 Conclusion

In this chapter, by indicating the lack of criticism on view photographs in Taiwanese landscape studies, and reviewing insightful reflections on the idea of “landscape” and “view” in contemporary anglophone intellectual debates, I conclude that Foucault’s Archaeology of Knowledge provides a vantage point in exploring the view photography in Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案內》). Since it allows me to take photography not as a genre of representation, but as an “archive” which generates landscape discourses and further related to a set of colonial tourist practice. Henceforth, I intend to take this writing as a detour to seek more possibilities in theorizing the discussion of landscape, view photographs and the history of photography in Taiwan. I will illustrate in the following chapters that the archive of photographic images operates in a different domain from the landscape painting, especially in the Japanese Colonial Period.

Chapter Two

Archaeology of Knowledge: Discourse, Statements and Practice

The discussion of Chapter Two consists of four parts. 2.1 “Overview” gives a general introduction of Foucault’s Archaeology of Knowledge, then defines the term “archaeology” and its significance. 2.2 “A Theoretical Model of Knowledge” discusses the key concepts in Archaeology of Knowledge, including “discourse”, “discursive formation and statement”, “discursive regularities” and “archive”. 2.3 “Discursive Formation in Guidebooks of Taiwan Railway Tour” explains how do Foucault’s concepts relate to the discussion of Guidebooks of Taiwan Railway Tour in Chapter Four and Chapter Five. At last, I conclude that the theoretical model of archaeology enables me to take a further look into the discursive operation of landscape discourse underlies the guidebooks.

2.1 Overview

Archaeology of Knowledge (1969) is composed of three parts: “discursive regularities”, “the statement and the Archive”, and “archaeological description”. In the first part, Foucault illustrates “discursive regularities” by dividing the formation of knowledge into four levels, including the Formation of “objects”, “enunciative

modalities”, “concepts” and “strategies”. These formations offer a general view of the discursive movements within the field of discourse. The second part narrows down to two key concepts, the “statement” and the “archive”, they are nominated as the basic units in the construction of discourse. After demonstrating a theoretical model and how the system of knowledge functions in the previous parts, the third part step back to justify archeology as a critical methodology in describing history as multiple planes of social transformations, which will encourage “the density of the disconnexions, the dispersion of the ruptures, the shifts in their effects, the play of the interdependence” (207) to emerge.

Archaeology of Knowledge is Foucault’s response to the shifting research paradigm in the disciplines such as the history of ideas, science, thoughts and literary analysis.³⁵ That is, Foucault found in these disciplines a common tendency in turning their attention to historical irruptions, discontinuities, and transformations instead of an overall description of progressive, coherent events. This academic turn provoked two impacts echoing each other: first, the suspension of the given unit, or unity of the analysis, whether in the form of “period”, “world-views” (regarding to history) or “oeuvre”, “book” or “text” (regarding to literature). Second, the questioning of the document as a faithful documentary of the original historical reality.³⁶ These

³⁵Foucault 5-7.

³⁶Foucault 6.

observations foresaw the emergence of “a new history” (10) and motivated the writing of “archaeology” as a rigorous methodology to conceptualize this developing field at the time. Yet, Archaeology of Knowledge was not simply introducing an ideal type for empirical analysis. Foucault’s ambition is beyond that as he created a set of dual relations with the previous studies to debate on an alternative epistemology of history. On the one hand, he alluded to a further criticism on the philosophy of history, representing by Marx and Nietzsche’s presupposition of an anonymous, general subject of history, which either pursued a cultural totality or searched for origins,³⁷ on the other, he contrasted “archaeology” to the “synchronic” structural analysis of anthropology and humanism by emphasizing in the field of historical knowledge the “spatial” deployment and dynamism of events.³⁸ As Foucault stated, he sought not to establish a model for the “interpretation of meaning” but to provide possibilities in “describing the rules” of historical formation.³⁹ At this point, is it possible to say that Foucault is proposing a new conception of history through this theoretical detour? That history should be liberated from the manipulation of the historians and allow its discontinuous nature to appear; that historical transformation cannot be reduced to a passive reflection of a single subject’s act or an ideology, a metaphysical search for genesis, or an ensemble of the ancient documents as a whole. Rather, it should be

³⁷Foucault 14-15.

³⁸Foucault 14-17.

³⁹Foucault 11.

understood as a power struggle of manifold systems and levels that the act of documentation and the performance of discourse never absent from operating within.

Traditionally, “archaeology” was a discipline devoted to “silent monuments, inert traces, objects without context, and things left by the past, aspired to the condition of history, and attained meaning only through the reconstitution of a historical discourse” (8). In Archaeology of Knowledge, Foucault borrowed the term “archaeology” to address a critical methodology in exploring the history of knowledge rather than unveiling the original historical truth. Considered from the context of Foucault’s writing, Archaeology of Knowledge is a “diagnosis” (227) to Foucault’s earlier works: Madness and Civilization (1961), The Order of Things (1966) and The Birth of the Clinique (1963).⁴⁰ It is a “discourse about discourse” (8) to offer corrections and internal criticisms to previous methodological imperfections.⁴¹ Based on this retrospection, Foucault’s argument on “archaeology” moved on to draw a theoretical structure, yet, this structure intended to disclose neither specific epistemological figures nor structures of science, but how the domain of knowledge was formed in accordance with the principles and consequences of transformation that is taking place in the field of historical knowledge.⁴²

In my view, the concept of “archaeology” has at least three significances. To

⁴⁰Foucault 18.

⁴¹Foucault 16.

⁴²Foucault 17.

begin with, “archaeology” is taken as “a tool of critical enquiry” to the concept of history. As I have mentioned above, the argument on “archaeology” was a response to the idea of history in changing, since Foucault has found “history altered its position in relation to the document”(7), documents were no longer decipherable traces to reconstitute the truths in the past, or to re-establishes forgotten memories,⁴³ it was the other way around, that documents became a mass of documentation or proof rearranged under certain unified notion of history. Therefore, it is the formation of history and its correlation with the production of knowledge that ought to be put into question. The concept of history, in Foucault’s sense, cannot be taken as a neutral progress. Second, “archaeology” indicates “an alternative paradigm” in describing the movement of history. Archaeological description was against the ideological search for genesis, continuity, and totalization.⁴⁴ It is aimed to describe the “coexistence, succession, mutual functioning and reciprocal determination” (32) between “diverse institutions, techniques, social groups, perceptual organizations” (221). Third, “archaeology” designated the formation of discourse as a form of discursive social practice. Foucault elaborated the limit of the text by locating it in the process of knowledge production, thus the boundary of the text was opened up. The effects and functions of documents cannot be measured merely in terms of words, sentences,

⁴³Foucault 158.

⁴⁴Foucault 154.

propositions, or papers of early recordings, they must be judged from heterogeneous social domains. As a result, to look at the documents is not to interpret “the thoughts, representations, images, themes, preoccupations that are concealed or revealed in discourses” (155-156), but to reconsider them as layers of practice that worked jointly to motivate the emergence and existence of specific discourse.⁴⁵

2.2 A Theoretical Model of Knowledge

To support the concept of “archaeology”, Foucault established a theoretical model of knowledge, which is composed of “discourse”, “statement” and “archive”. If “archaeology” can be taken as a critical methodology in describing the principles of the discursive formation of knowledge, “discourse”, “statement” and “archive” are issued as the key elements to strengthen this mechanism.



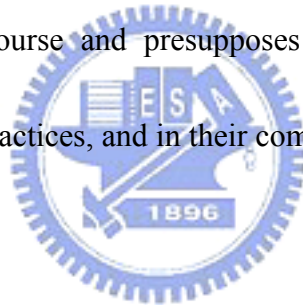
2.2.1 “Discourse”

In terms of structure, the idea of “discourse”, referred to “the group of statements that belongs to a single system of formation”(121). Its boundary cannot be characterized by individual oeuvres, books and texts.⁴⁶ In other words, a whole mass

⁴⁵Foucault 54.

⁴⁶Foucault 142.

of texts can belong to a single discursive formation.⁴⁷ In terms of content, discourse refers to a practice with its own transformations, problems, tools and concepts that emerges from it,⁴⁸ rather than “a phenomenon of expression- the verbal translation of a previously established synthesis” (60), or a passive reflection of the social sphere. Although it was not Foucault’s intension to deny “discourse” as a series of verbal performances (sentences or propositions) in speech or writing, it is more important here to confirm discourse as practice: to speak is to “do” something, to “perform a complicated and costly gesture, which involves conditions and rules to show that a change in the order of discourse and presupposes transformations in a practice, perhaps also in neighboring practices, and in their common articulation” (230).



2.2.2 “Discursive Formation” and “Statement”

To speak of the idea of “statement”, it is necessary to recall the idea of “discursive formation”. “Discursive formation” not only refers to “groups of statements” (129), but also identifies the principal of dispersion and redistribution of statements.⁴⁹ On this basis, Foucault made four propositions on the relation between the idea of “discourse”, “discursive formation” and “statement”, which can be summarized as the following:

⁴⁷Foucault 143.

⁴⁸Foucault 17.

⁴⁹Foucault 121.

2 The mapping of discursive formations, independently of other principles of possible unification, reveals the specific level of the statement.

3 A statement belongs to a discursive formation as a sentence belongs to a text. The regularity of statements is defined by the discursive formation itself.

4 Discourse is a group of statements in so far as they belong to the same discursive formation. It is made up by a limited number of statements for which a group of conditions of existence can be defined. It is a fragment of history, a unity and discontinuity in history itself, posing the problem of its own limits, its divisions, its transformations, the specific modes of its temporality rather than its sudden irruption in the midst of the complicities of time.

5 Discursive practice is a body of anonymous, historical rules, always determined in the time and space that have defined a given a period, and for a given social, economic, geographical or linguistic area, the conditions of operation of the enunciative function.⁵⁰

In short, “discourse” defines the range of a particular historical conjuncture, while a series of “statements” underlying are governed by the rules of the same “discursive formation”. “Discursive formation” brings into discussion the transaction of social forces as a set of oppositions and displacements between statements, which

⁵⁰Foucault 130-131.

is not a calm unity of coherent thoughts. It does not take the network of causality or relations of analogy for granted, and it does not subject all the transformation to the same form of historicity.⁵¹ The idea of “statement” should be understood through this theoretical context.

Moreover, in Foucault’s words, “statements” can also be understood as “series” of “events” in the specific historical period: “A discursive formation presents the principle of articulation between a *series* of discursive events and other *series* of events, transformations, mutations, and processes. It is not an atemporal form, but a schema of correspondence between several temporal *series*” (83) (my emphasis).

Hence, the status of the “statement” can be comprehended through four aspects: first, it is taken the basic unit in Foucault’s theory of knowledge, as Foucault described it as “an ultimate, undecomposable element that can be isolated and introduced into a set of relations with other similar elements”; “A point without a surface, but a point that can be located in planes of division and in specific forms of groupings”; “A seed that appears on the surface of a tissue of which it is the constituent element; the atom of discourse” (90). Second, statement functions as a “reference”: it must be related to a whole adjacent field,⁵² as a law or a modality of existence that traverses a domain of structures and possible unities, reveals them in

⁵¹Foucault 10.

⁵²Foucault 109.

time and space, and makes sense of certain meaning or act.⁵³ Third, the statement must have a “material existence”: this materiality refers to the order of the institution, rather than the space occupied or the date of its formulation. It defines possibilities of reinscription and transcriptions.⁵⁴ Fourth, the statement concerns the “principle of variation” and the “field of use” rather than a criterion of individualization.⁵⁵ That is, the identity of the statement varies with different institutions or fields, and the appearance of a new statement changes and modifies the relationship in the network already existed.⁵⁶

As a whole, the statement is a “site” emerges in specific time and space that exceeds the boundary of individual text, and coincides with certain regularities in adjacent social fields to support the making of discourse.



2.2.3 “Discursive Regularities”

“Discursive regularities” further illustrates an operational schema of the statements in detail, which includes four levels: the formation of “objects”, “subjective positions”, “concepts” and “strategies”, which can be summarized as such:

1. “Formation of objects” analyzes how an object becomes involved and effective

⁵³Foucault 97-98.

⁵⁴Foucault 115-116.

⁵⁵Foucault 117.

⁵⁶Foucault 115.

in the statement. How does it emerge on the surface, what makes it manifest, nameable and describable in the statement as it confronts the authorities of delimitation and the grids of specification.⁵⁷

2. “Formation of subjective positions” describes what makes the position of the speaking subject possible. It interrogates who is speaking, in what institutional site, and the position of the subject in relation to various domains as well as groups of objects.⁵⁸
3. “Formation of concepts” depicts the rhetoric works between successive statements in relation to the manipulation of concepts. This includes forms of dependence and combination, fields of presence and coexistence, and the procedures of intervention: the technique of rewriting, the approximation of statements to refine their exactitude, the method of transcribing statements and systematizing propositions that already exists.⁵⁹
4. “Formation of strategies” refers to the principal of theoretical choices that make the distribution of the statements possible. This has to do with the equivalence and function of statements in specific historical domain and social sphere, their rules, processes and possible positions of appropriation.⁶⁰

⁵⁷Foucault 44-54.

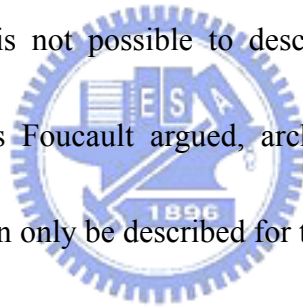
⁵⁸Foucault 55-61.

⁵⁹Foucault 62-70.

⁶⁰Foucault 71-78.

2.2.4 “Archive”

“Archive” defines a particular level of a “practice” that causes the animation of statements, either in the form of regular events or things to be manipulated;⁶¹ it also reveals the “rules” of a practice that enables “statements both to survive and to undergo regular modification. It is the general system of the formation and transformation of statements.”(146) As we can see, “archive” describes both the object and rules of speaking, its form and appearance, its system of accumulation and dispersion. Consequently, it is not possible to describe our own “archive” in the contemporary discourse.⁶² As Foucault argued, archive exists at the threshold of historical discontinuity that can only be described for the language already deserted:



The description of the archive deploys its possibilities (and the mastery of its possibilities) on the basis of the very discourse that have just ceased to be ours; its threshold of existence is established by the discontinuity that separates us from what we can no longer say, and from that which falls outside our distinctive practice; it begins with the outside of our own language. (147)

This point is especially illuminating when confronting a large amount of

⁶¹Foucault 146.

⁶²Foucault 147.

historical documents as Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案內》), since they were also the remains of the age far beyond our time.

2.3 Discursive Formation in Guidebooks of Taiwan Railway Tour

2.3.1 Documents as “Statements”

So far, Archaeology of Knowledge has indicated a theoretical detour to mark the trajectories of documents and rethink their status in building a different dimension of history. I find the notion of “statement” and “archive” especially illuminating to my writing, since I also consider the subjects of this thesis, Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案內》) as specific sets of “statements”, which derived and rose as “events” throughout the Japanese Colonial Period. As Foucault stated:

Statements are preserved by virtue of a number of supports and material techniques (of which the book is, of course, only one example), in accordance with certain types of institutions (of which the library is one), and with certain statutory modalities (which are not the same in the case of a religious text, a law, or a scientific truth). This also means that they are invested in techniques that put them into operation, in practices that derive from them, in the social relations that they form, or through those relations, modify. (139)

Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案內》) were first published by the Ministry of Railway Affairs (鐵道部) in the form of books, later they were chosen and collected in the library of the Japanese Central Government in General (臺灣總督府圖書館), classified under the label of “Popular Scenes, Guidebooks and Pictorials” (「名勝・指南・圖集」) in the category of “Taiwanese Studies”. The fact that a specific category was set up for collection indicates that the government intended to construct a Taiwanese database since the establishment of the library.⁶³ They occupied the cabinet in the library, formulated the geographical system of Taiwan, and contributed to the establishment of the Japanese Empire’s “archive”: an expanding space of knowledge which enables the empire to maintain its control over the colony.⁶⁴ With the manipulation of institutional practice, guidebooks were transformed from tourist references to empire’s documents and recordings of the colony. As a result, these documents cannot be simply taken as “things” or “objects”, as the documentation of views in the past, but rather, they should to be considered as “statements” formulated.

Foucault’s argument suggests the importance of rediscovering the “archive” that lie beyond the document’s material existence: that is, to describe the essential

⁶³Wu Mi-cha, “Japanese Central Government in Taiwan’s Project of Revising Taiwanese History and the Collection of National Central Library Taiwan Branch,” Essays on the Collection of the National Central Library Taiwan Branch and the Study of Taiwanese History (Taipei: The National Central Library Taiwan Branch, 1994) 39-72.

⁶⁴Chuang, Wei-dang, “The History of the Library of the Japanese Central Government in Taiwan,” Essays on the Collection of the National Central Library Taiwan Branch and the Study of Taiwanese History (Taipei: The National Central Library Taiwan Branch, 1994) 73-97.

condition, institution and mechanism that forged and legitimized the production and circulation of these types of knowledge; to determine what form of relations may be described between them. Therefore, regarding the heterogeneous elements and dimensions carried out by these documents, it is no longer sufficient to place the analysis of landscape in Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案內》) under the structure of either landscape painting or the history of photography. Only by analyzing them in the statement level can different temporalities within these documents be revealed.

2.3.2 Four Functional Domains of “Statement”

Foucault addressed the function of the “statement” by indicating four basic elements that the operation of the “statement” requires, including:

- 1、A “referential”: which is not exactly a fact, a state of things, or even an object, but a principal of differentiation).
- 2、A “subject”: not the speaking consciousness, not the author of the formulation, but a position that may be filled in certain conditions by various individuals).
- 3、An “associated field”: which is not the real context of the formulation, the situation in which it was articulated, but a domain of coexistence for other statements).
- 4、A “materiality”: which is not only the substance or support of the articulation,

but a status, rules of transcription, possibilities of use and reuse).⁶⁵

The classification of four functional domains: “referential”, “subject”, “associated field” and “materiality”, corresponds to the four “discursive regularities” of the statement: the discursive formation of “objects”, “subjective positions”, “concepts” and “strategies”. These divisions help defining the main analytic levels in Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案內》), from which I seek to describe the rules and practices of these documents in relation to the discourse of Taiwanese landscape.

To begin with the domain of “referential”, according to its principal of “differentiation”, I characterize Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案內》) as one of the major publication “series” which produces discourse by making Taiwanese landscape an object of description and designation. This grouping is distinguished from other publications such as the newspaper coverage, magazines, books and geographic encyclopedias, not so much by their topic but by the fact that it involves different editions published at intervals, but still bearing the same title. The “repetition” of the same theme not only appears in resembling forms but also imposes a recurrent rhythm within the documents. However, this landscape discourse also involves ruptures and transformations of different statements, thus its value and

⁶⁵Foucault 129.

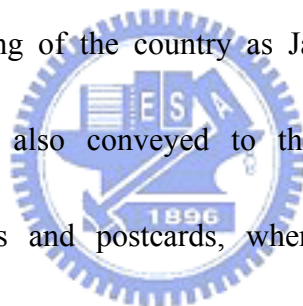
effects should be reconsidered with more subtlety. From another aspect, the emphasis on the presentation landscapes and tourist attractions in guidebooks also leads me to separate them from other contemporaneous modern discourse in framing Taiwan, such as the “The Civilization Movement of Japanese Citizenship” (皇民化運動), the construction of transportation facilities and utilities, and the reorganization of a rational space and consciousness of time, since this landscape discourse is operated and developed under the principal of visual interests and body pleasure.

Regarding the domain of “subject”: “a position that may be filled in certain conditions by various individuals,” (129) in my case it indicates a range of individuals, agencies and institutions which are responsible for the publication of Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案内》). The entire mass of work no longer attributes to each individual author or a single photographer. However, only the title of the institution marked on these documents. This phenomenon coincides the art critic Rosalind Krauss’s observation of view photographs, as she pointed out that its notion of “authorship” is left to the publisher rather than to the operator of the picture.⁶⁶ It is the “copyright” that identified the ownership of these documents.

To speak of the domain of “associated field”, which denotes “a domain of coexistence for other statements”, in my perspective, it stands for a set of events or

⁶⁶Rosalind Krauss, “Photography’s Discursive Spaces,” The Originality of The Avant-Garde and Other Modernist Myths (Massachusetts: MIT Press, 1986) 140.

statements that simultaneously interacted with the Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案内》) in the Japanese Colonial period. These statements contains three series, first, the publication of Shiga Shigetaka's (志賀重昂) On Japanese Landscape (日本風景論) (1894). It proposed a new idea of landscape in Japan by claiming that natural scene is the property of the citizen, which not only shares the significance of national spirits, but also recall and consolidate people's awareness of identity.⁶⁷ Second, the designation of the "Japanese New Eight Views"(日本新八景) (1927). It is taken as a strategy of remapping the territory to introduce a new understanding of the country as Japan underwent the process of modernization. The idea is also conveyed to the general public through the publication of photo albums and postcards, when photography has become a popularized means at the time.⁶⁸ Third, the designation of "Taiwan New Eight Views" (台灣新八景) (1927). Shortly after the announcement of the "Japanese New Eight Views" (日本新八景), a public vote was held by the Press of Taiwan Daily-Up-Date (台灣日日新報) to enact the most symbolic landscape of Taiwan. The designation of the landscape and its interpretation not only paralleled the transformation of Chinese sovereignty to Japanese regime in Taiwan,⁶⁹ but also, in



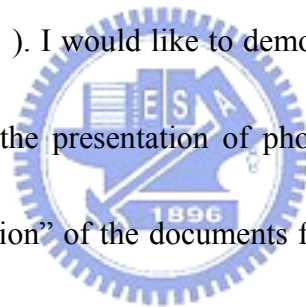
⁶⁷Shigashigetaka, On Japanese Landscape (Tokyo: Iwanami, 2001) 352-353.

⁶⁸Kidagawa Munetada, Tourism and the Culture of Traveling (Kyoto: Minervashobo, 2002).

⁶⁹Sung Nan-Xuan, "The Transformation of Taiwan Eight Views from Qing Dynasty to the Japanese Colonial Period," MA thesis, Chung-yang U, 2000, 88.

my regard, enforcing a strategy of obliterating previous landscape statements. In this case, the displacement of discourse reveals landscape not so much as an aesthetic object, but rather, a “field of transferring narrative” that contains the irruption and struggle of statements.

Lastly, as for the domain of “materiality”, which refers to “the substance or support of the articulation,” and the “status, rules of transcription, possibilities of use and reuse” (129). In terms of substance, this notion leads me to the discussion of view photography which is a significant element within Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案内》). I would like to demonstrate how landscape acquired diverse significance through the presentation of photographs. In terms of status, it reminds me of the “transposition” of the documents from a means of the mapping of territory and the promotion of tourism, to the collection of the library of the Japanese Central Government in General. As a whole, by depicting the domain of “materiality” through the discussion of substance and status, I intend to show how a particular grid of tourist knowledge gradually established through the formulation of landscape discourse within guidebooks.



2.4 Conclusion

In this chapter, I explain why Foucault’s Archaeology of Knowledge is taken as

a theoretical base to illustrate the discursive formation of Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案内》). These guidebooks will be read as a site in generating landscape discourse to enrich the archive of the Japanese Empire. The term “archive” here suggests not only the document’s material existence as part of the library’s collection, but also its cognitive sense as a geographical, political and economical reference, which supported the operation of the colonial government by constituting a grid of knowledge. My aim is to demonstrate this discursive space of “archive” through the description of the movement of statements in guidebooks. In this scope, the inclusion of view photographs in the document is not a choice by chance. Neither are they a series of independent units existed in its own sake, or proofs and traces of certain events out there. They played a significant role in the formation of statements and contributed to the overall landscape discourse and tourist practice of the Japanese Colonial Period.

Foucault’s Archaeology of Knowledge brings insights in rethinking the value of documents from an alternative historical angle. Through the discussion of “statements”, “discourse” and “archive”, Foucault shifted his concern from the textuality of documents to the level of discursive movement of knowledge. In this stance, documents not only participated in the process of accelerating historical transformation, but also at certain circumstances, governed by the manipulation of

history. As he pointed out, “history is that transforms *documents* into *monuments*” (8) (emphasis in original). That history itself is a set of rules and practices that is capable of re-modifying the significance and status of documents; therefore, it is necessary to study history in terms of the principals of construction and its operation in heterogeneous social domains, rather than to restore an essential truth of the past through textual reading. As Foucault reiterated the validity of archaeology by defining it as a key to disclose the discursive movement underlying the text of documents, as he put, it is not even an articulation but an erection of “monuments”:

Archeology tries to define not the thoughts, representations, images, themes, preoccupations that are concealed or revealed in discourses; but those discourses themselves, those discourses as practices obeying certain rules. It does not treat discourse as *document*, as a sign of something else, as an element that ought to be transparent...it is concerned with discourse in its own volume, as a *monument*. (155-156) (Emphasis in original)

The contrast between “document” and “monument” is quite clear here. “Archaeology” marks Foucault’s reflection on history by taking a detour from the positive historical research. It acts as both a methodology and a critical interrogation, which continually make “*differentiations*”⁷⁰ (emphasis in original), and distinguishes

⁷⁰Foucault 227.

its description from the general principal and deductive schema that once presupposed history as a neutral, rational and continuous unity. Archaeological description intends to reveal the making of knowledge as the establishment of a monument, rising from a site of contradictions and ruptures, and facilitating the formation of “statements”, “discourse” and “archive”.

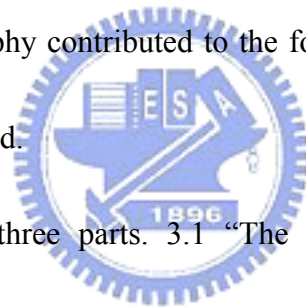
It is at this point that his writing illuminates my discussion on view photography and guidebooks, since they mark a change in Taiwanese history not only in terms of narratives and representation, but also in terms of practice. I also consider the guidebooks of this study as the construction and inscription of “monuments”, that is, taking them as series of statements, events and practices governed by the regularity of associated fields and materiality at the Japanese Colonial Period. Their material existence as a “fragment” of history serves as an important threshold leading to a historical process, a discursive space, in which the dispersion and displacement of statements in relation to landscape paralleled the formation of a grid of knowledge took place.



Chapter Three

View Photography: Mapping Taiwanese Territory in Order

From the mid 19th century to the Japanese Colonial Period, the introduction of photography in Taiwan was always connected with the coming of foreign cultural forces, which changed the frame of perception and generated diverse discourses. Chapter Three compares the changing roles of view photographs in two stages of the introduction of photography in Taiwan, in order to reveal how the particular application of view photography contributed to the formation of landscape discourse in the Japanese Colonial Period.

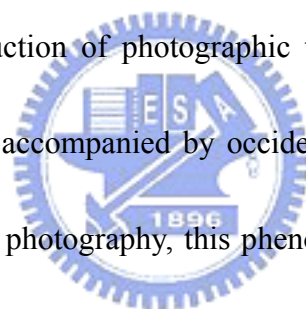


This chapter contains three parts. 3.1 “The First Stage of Introduction of Photography in Taiwan: 1860-1895” and 3.2 “The Second Stage of Introduction of Photography in Taiwan: 1895-1945” each describes the significance of view photography in different era in terms of its context and function. 3.3 “The Construction of Tourist Space” elucidates the context of the publication of Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案内》). In these documents view photography plays a central role in constituting a proper tourist space, which foreshadows the coming discussion on the making of landscape discourse in Chapter Four and Chapter Five.

3.1 The First Stage of the Introduction of Photography in Taiwan: 1860-1895

The history of the introduction of photography in Taiwan is generally divided into two stages. The first stage began roughly around 1860, with the opening of the four ports in Taiwan for foreign trade after the Qing Empire lost the war to the English and French allied force. The second stage was marked by the coming of the Japanese regime in 1895.⁷¹

Photography was first introduced to Taiwan in the mid 19th century, a time when American and European imperial forces were expanding throughout the Far East. In China and Japan, the introduction of photographic technologies and new visions⁷² around this period were also accompanied by occidental military intrusion.⁷³ In the scope of the world history of photography, this phenomenon paralleled an important historical conjuncture, when the prevalence of photography reinforced the preference of objective recording in the course of geographic expedition, imperial expansion, and scientific survey.⁷⁴ Imperialists set out overseas for *terra incognita* not only to search for raw materials and cheap labor, but also to experience the pleasure of worldwide



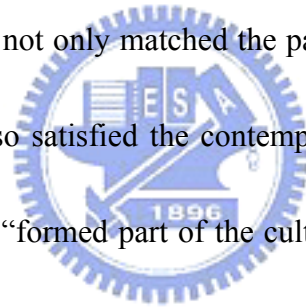
⁷¹Li Qian-lang, "The Illustration of Buildings and Street Scenes in Early Photographs of Taiwan," The Faces of Taiwan 1887-1945 (Taipei: Xiong Shi, 1979) 8; Lai Chi-zhong, "Photograph as an Image and Language: The Development of Taiwanese Photography in the Japanese Colonial Period," Taiwan Photography Annual (Taipei: Yuan Yi, 1997) 1-64.

⁷²Hu Chi-chuan and Chen Chuang, ed., Old Pictures of China: Selection of Early Photographs in China (Beijing: Chinese Photography Publishing Company, 1999) 1-2.

⁷³Yawuchihara Tarao, Taiwan Under the Japanese Imperialism, trans. Chou Xian-wen (Taipei: Hai-xia Academic Publisher, 2002) 7.

⁷⁴Alma Davenport, The History of Photography-an Overview (Boston: Focal P, 1991) 59-61.

exotica,⁷⁵ and to picture the images of remote land for future publication.⁷⁶ Since 1840, the invention of calotype had guaranteed the reproducibility of photographs, which facilitated the circulation of topographical scenes by means of postcards and pictorials. The popularization of panoramas⁷⁷ in European and American societies formed a “modernized” projection of the world. The stereographs became an institution of every middle-class house, with which the danger and conflicts of distant colonies were overcome and viewers were capable of imagining these foreign lands as “exotic, ethnographic, abject, archaeological” in their own private space.⁷⁸ Therefore, view photography at the time not only matched the passion for precise representation of the external reality, but also satisfied the contemporaneous taste for fantasy,⁷⁹ as Peter Osborne commented, it “formed part of the cultural armory and of capitalism’s expansion”.⁸⁰



Therefore, the appearance of the earliest view photographs in Taiwan should be understood in this global context, as a result of the expansion of imperial forces to the Far East and their feverish interest in seeing and discovering the unsettled land. The opening of the four ports in Taiwan during the 1860s attracted armies, merchants,

⁷⁵Chantal Zheng, *Les Européens aux Portes de la Chine: l'exemple de Formose au XIXe siècle*, trans. Zheng Shun-de (Taipei: Nan-tien, 1999) 11-14.

⁷⁶Ian Jeffery, *A Concise History of Photography*, trans. Xiao Zheng and Xiao Guo (Beijing: San-lian, 2003) 32-37.

⁷⁷Naomi Rosenblum, *A World History of Photography* (New York: Abbeville P, 1984) 97-98.

⁷⁸Peter D. Osborne, *Traveling Light: Photography, Travel, and Visual Culture* (Manchester and New York: Manchester U P, 2000), 66.

⁷⁹Michel Frizot, ed., *A New History of Photography* (Köln: Könemann, 1999) 149.

⁸⁰*Traveling Light: Photography, Travel, and Visual Culture* (Manchester and New York: Manchester U P, 2000) 53.

ambassadors, missionaries, geographers as well as freelance landscape photographers to Taiwan. Possibly one of them took the very first picture of the island. Although few of their authorship could be recognized today, the photographs left by these pioneers were considered as a documentary of Taiwan in a period yet geared into the track of modernization.

The Scottish photographer John Thompson is the most well known figure for photographing Taiwan in the first stage of the introduction of photography. Unlike most of the photographers at the time, John Thompson was not hired by any institution, company or publisher, he traveled alone and took photographs in Asia during the 1860s out of personal curiosity.⁸¹ With great enthusiasm to “study the aboriginals”,⁸² he stopped by Taiwan in the April of 1871.⁸³ Assisted by the missionary Dr. James L. Maxwell, John Thompson enjoyed a smooth voyage through the mountain areas of southern Taiwan and visited the tribes of Pin-pu aboriginals (平埔族). The natives there obviously left a good impression on him as he praised their character and way of living as “noble savages” in his travelogue Through China with a Camera.⁸⁴

⁸¹Chen Li-min, “John Thompson’s Tour in China: From the Perspective of Landscape Photography,” Image Magazine 20 (1996): 58.

⁸²John Thompson, Through China with a Camera, trans. Yang Bo-ren and Chen Xian-ping (Beijing: Chinese Photography Publishing Company, 2001) 99.

⁸³Chuang Zhao-tang, “Image and Footsteps: the Report of Documentary Photography in Taiwan,” Taiwan Photography Annual (Taipei: Yuan Yi, 1997) 1-33; Xiao Yong-sheng, “A Genealogy of Taiwanese Documentary Photography,” Modern Art 74 (1997): 19.

⁸⁴John Thompson, Through China with a Camera, trans. Yang Bo-ren and Chen Xian-ping (Beijing: Chinese Photography Publishing Company, 2001) 99-101.

Aside from a number of portraits of the Pin-pu aboriginals (平埔族) (**Fig 3.1**, **Fig 3.2**) and their dwelling (**Fig 3.6**), as well as some pictures of the artificial construction such as the city wall of An-ping (安平) (**Fig 3.3**), the prospect (**Fig 3.4**) and overview (**Fig 3.5**) of Kaohsiung Port (高雄港), most of Thompson's photographs were devoted to the scenes of wild nature, such as lavishly-growing bamboo tress (**Fig 3.7**, **Fig 3.8**), limpid creeks (**Fig 3.11**, **Fig 3.12**), lumpy trails with lush ferns and vines (**Fig 3.9**, **Fig 3.10**, **Fig 3.13**, **Fig 3.14**) around the inland mountain area of Tainan (台南) and Kaohsiung (高雄) today.



Fig 3. 1 Portrait of a Ping-pu Woman



Fig 3. 2 A Ping-pu Woman Carries Child



Fig 3.3 Wall of An-ping Fortress



Fig 3.4 Taiwanese Raft near An-ping Port



Fig 3.5 Da-gou Port



Fig 3.6 Ping-pu Aboriginal House

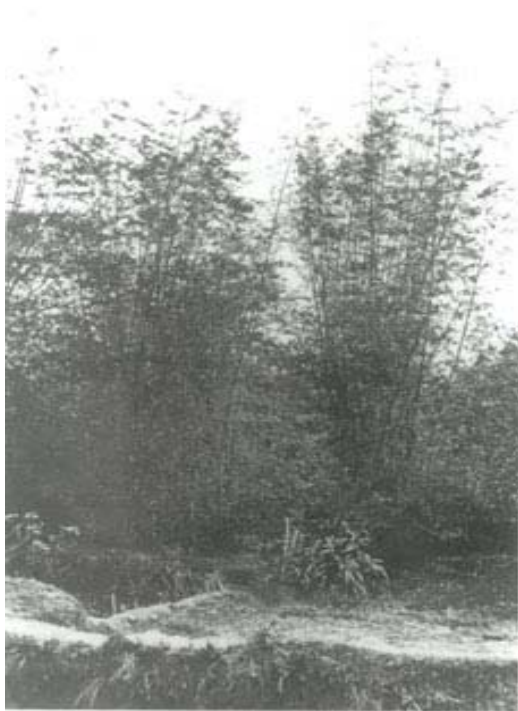


Fig 3. 7 Bamboos



Fig 3. 8 Bamboos



Fig 3. 9 A Mountain Trail Near Liu-gui



Fig 3. 10 A Country Road of Tainan



Fig 3. 11 A Creek Near Liu-gui



Fig 3. 12 A Trail to Central Mountain Range



Fig 3. 13 A Trail to the Forest



Fig 3. 14 Forest and Creek in Southern Taiwan

Detailed descriptions and comments on Taiwanese sceneries frequently appeared in his travelogue. Some were especially illuminating as they represented Thompson's idea of landscape: first, he thought only the mountain sceneries were "photogenic" and capable of representing Taiwan, while the plain area were "boring".⁸⁵ Second, he was always looking for a proper angle to picture the "elegant", "tranquil", and "magnificent" mountain sceneries that pleased him all the way. Third, at the end of the travelogue, Thompson concluded that the charm of the scenery moved him even far beyond the hospitality of the natives. In light of his narration, the trip in Taiwan was more like a journey dedicated to the search of the picturesque.

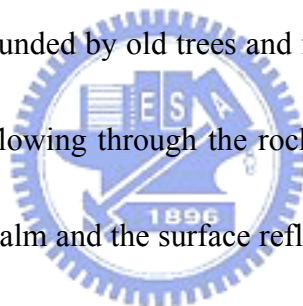
Another thing worth noticing is, most of Thompson's view photographs of mountain sceneries shared a similar frame. They were usually foregrounded by a trail or a creek which stretched into the background of dense leaves and verdant forests, thus the horizon was always left unseen (**Fig 3.7-Fig 3.14**). This framing seemed to be Thompson's unique expression in emphasizing the tropicality of Taiwanese landscape. His sight and body seemed to be totally "embraced" or "trapped" in the savage nature of this foreign oriental island, yet it was always fascinating to him, as he stated:

Now we are standing on a mountain branch, enjoying the magnificent

⁸⁵John Thompson, *Through China with a Camera*, trans. Yang Bo-ren and Chen Xian-ping (Beijing: Chinese Photography Publishing Company, 2001) 99.

valley in front of our eyes, the scenery is both elegant and primitive. We can see the peak of the Mount Jade towering above the mountains. A river is rushing beneath our foot, we can hear the water splashing on the rocks...in the north of the valley, we can see the villages hiding in the depth of the luxuriant forest. (108)

The first half of our journey goes along the riverbank. As we finally climb up to a narrow trail and some huge rocks are above our head, we find ourselves surrounded by old trees and ferns. At first we see a clear river jumping and flowing through the rocks, then we come to a pond where the water is calm and the surface reflects the shadow of trees and ferns. The pond itself forms a natural frame. We stop by here for a while, appreciating the scenery of the valley and taking pictures. (112)⁸⁶



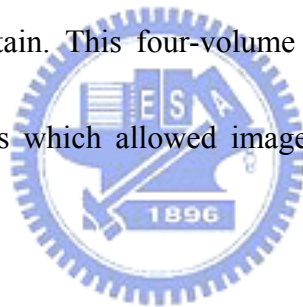
Under the gaze of Thompson's camera, the nature was portrayed as a primitive, thriving existence for itself, and a powerful being that filled the spectator with awe.

The pure force of nature echoed his idealized description of the Pin-pu aboriginals (平埔族). As he praised the spirit of liberty in their way of living, and highly valued their

⁸⁶Extracts from John Thompson, *Through China with a Camera*, trans. Yang Bo-ren and Chen Xian-ping (Beijing: Chinese Photography Publishing Company, 2001) My own translation. Since the original version is out of print.

good nature, including “prudence”, “sincerity” and “hospitality”.⁸⁷

In my perspective, John Thompson’s photographs and accounts of Taiwanese landscape were more than a documentation of the anthropological survey. The aesthetic composition overcame the land of otherness, and constituted an individual frame of looking. In this case, Thompson’s view photographs were not only a series of representations of Taiwan, but also an ideal of the photographer embodied through his presentation of landscape. These view photographs were later collected for publication under the title Illustrations of China and Its People in 1874, shortly after Thompson’s returning to Britain. This four-volume work of 200 photographs was produced in collotype process which allowed images to be printed along with the text.⁸⁸



After John Thompson, other photographers who took Taiwanese view photographs at the first stage of the introduction of photography still include the Frenchmen Berthaud, Housselin and Charles Emonts.⁸⁹ In 1874, Berthaud was first appointed to Taiwan as an engineer to supervise the construction of An-Ping (安平) fortress. Afterwards, he might have been undertaking a photographic survey of aboriginals throughout Taiwan under the policy of “cultivate the land and civilize the

⁸⁷ John Thompson, Through China with a Camera, trans. Yang Bo-ren and Chen Xian-ping (Beijing: Chinese Photography Publishing Company, 2001) 110.

⁸⁸ Mary Warner Marien, Photography: A Cultural History (London: Prentice Hall P, 2003), 109-112.

⁸⁹ The identity of Housselin and Charles Emonts is still unknown, they might be assistant photographers of Berthaud. See Wang Ya-lun, Anciennes photographies de Taiwan, collection de la Bibliothèque Nationale de France (Taipei: Xiong Shi Art Publishing, 1997) 19, 66.

aboriginals” (開山撫番) issued by the Chinese governor Shen Bao-Zhen(沈葆楨).⁹⁰

In 1884, A book entitled L'île Formose-histoire et description was published by the French Sinologist Camille Imbault-Huart, in which a collection of photographs of Taiwan were included. The date of photographing ranged from 1875 to 1882. Although most of them were attributed to Berthaud, Housselin and Charles Emonts, many were not identified. In fact, these pictures were not originally intended for the publication, they were owned by the merchant Saint-Julien before being lent to Imbault-Huart.⁹¹ Owing to the fact that this book was an important reference during the Sino-French War (中法戰爭) in 1884, the photos selected were no doubt highly practical in favor of the military purpose. This photographic collection included a large amount of full shots and panoramas of major ports (**Fig 3.15, Fig 3.16**), and important fortresses (**Fig 3.19, Fig 3.20, Fig 3.29, Fig 3.30**), throughout Taiwan, which were also accompanied by several hand drawings of the bird-eye view of the seashore (**Fig 3.17, Fig 3.18**).

Other inland scenery involved the picturing of roads (**Fig 3.21, Fig 3.22**), churches (**Fig 3.28**), foreign companies and various productive labor, as well as the scenes of farming (**Fig 3.24, Fig 3.25**), the field of tea trees (**Fig 3.23**), the

⁹⁰Wang Ya-lun, Anciennes photographies de Taiwan, collection de la Bibliothèque Nationale de France (Taipei: Xiong Shi Art Publishing, 1997) 66.

⁹¹Wang Ya-lun, Anciennes photographies de Taiwan, collection de la Bibliothèque Nationale de France (Taipei: Xiong Shi Art Publishing, 1997) 66-67.

transportation of sugar canes (**Fig 3.26**), and the plantation of betel nuts (**Fig 3.27**).

The photographs in this volume formed a great contrast to Thompson's preference for the wild nature, since most of them featured artificial constructions all over the island.



Fig 3. 15 Chi-hou Port, Kaohsiung



Fig 3. 16 Tan-Shui Port



Fig 3. 17 The Plan of Tan-Shui

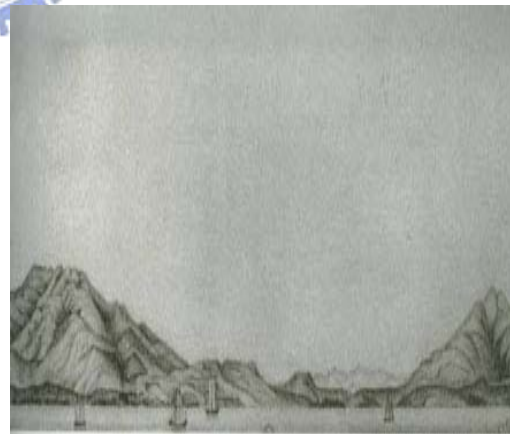


Fig 3. 18 The Entry of Tan-Shui



Fig 3. 19 Near An-ping Port

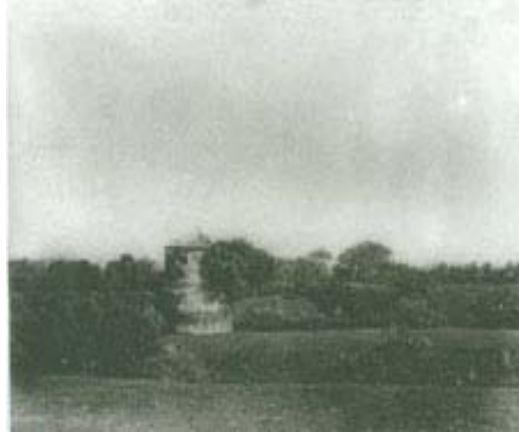


Fig 3. 20 A Watching Tower Near Tainan



Fig 3. 21 A Road to Aboriginal Village



Fig 3. 22 Woods and Road



Fig 3. 23 Sun-Moon Lake



Fig 3. 24 Rice Field Near Puli



Fig 3. 25 Farmers Working in Rice Field



Fig 3. 26 A Sugar Factory Near Tainan



Fig 3. 27 The Hill of Central Mountain Range



Fig 3. 28 The Church of Saint Dominigo Priests



Fig 3. 29 The English Tax Bureau



Fig 3. 30 A Defense Guard in Chi-hou Port

Compared to John Thompson's works, the significance of view photography in L'île Formose-histoire et description may be demonstrated in terms of the following aspects: first, the place photographed expanded to the central and northern Taiwan implied the increase of foreigners' intervention in Taiwan, along with the frequency of their photographic activities. Second, photography was no longer restricted to the use of individual fieldwork. Its function was further extended and associated with the irruption of political and military events. Third, the publication of view photographs in the form of reference books resulted in "the retreat of the photographer": since view photography was merged into "documents", the original will of documentation or representation of the freelance photographer was overtaken by the new context of use. This testified that photographs are essentially "fragmentary and incomplete utterance", as the critic Allan Sekula addressed, since their meanings are usually governed by their layout, caption, text, mode of presentation and site of operation.⁹²

The discussions above proved the necessity to take into account both the channels and strategies of distribution in measuring the significance of view photography. This relocation of photographic images was usually undertaken by corporate bodies, which superseded the original source and devoted to the manufacture and circulation of specific knowledge.

⁹²Allan Sekula, "Reading an Archive: Photography between Labour and Capital," in Visual Culture: A Reader (London: Sage, 2001) 184.

In short, the first stage of the introduction of photography in Taiwan opened up a “field of transferring narrative” of landscape under the foreigners’ gaze. The application of view photography at this stage indicated a turning point in mapping the order of Taiwanese locality. On the one hand, the emergence of view photographs marked an increasing interest of western cultural forces over the island, in such context Taiwan changed from the object of exploring to the object of imperial competition, while the sovereign power of the Qing Empire began to decline; as John Thompson foresaw the eruption of the war between China and Japan, and lamented that the turbulence throughout the island would eventually ruin the serene mountain scenery that once pleased him so much.⁹³ On the other, the expansion of the boundary of view photographs within documents served as a pretext of the later discussion on Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案内》). Since in the Japanese Colonial Period, view photographs exceeded the limit of image, which interacted not only with the captions and narratives, but also with the heterogeneous social fields which lay beyond the document. Through the process of national publication and circulation of guidebooks, the manufacture of view photographs further accelerated the combination of landscape discourse and tourist practice, which led us to consider both the issue of landscape and the interrelation between photography and travel from

⁹³John Thompson, Through China with a Camera, trans. Yang Bo-ren and Chen Xian-ping (Beijing: Chinese Photography Publishing Company, 2001) 101.

a broader perspective: aside from discussing view photography in terms of “authorship” in the context of the individual expedition, the analysis of view photography in the Japanese Colonial Period further emphasized the changing context and its field of use under the replacement of the new “copyright”, which was reinforced by the official promotion of tourism.

3.2 The Second Stage of the Introduction of Photography in Taiwan: 1895-1945

Like China and Taiwan, the arrival of photography in Japan from the first Daguerreotype set imported in 1848 till the end of the 19th century paralleled the country’s revolutionary change. After Matthew C. Perry successfully negotiated the opening of the country to international commerce, western photographers flocked into Japan. Within decades, the feudal government was replaced by a constitutional monarchy and embarked on a rapid modernization movement, while photography evolved as an innovative industry within the growing capitalist society. Since the 1860s, view photographs were compiled and published in the form of souvenir albums, these new “visions” appealed to both foreign and Japanese consumers.⁹⁴ In 1880s, the mass production of gelatin dry plate, followed by the progress in the printing technique— the invention of simultaneously printing type and half-tone



⁹⁴Anne Tucker, The History of Japanese Photography (Houston: Museum of Fine Arts, 2003) 16-31.

photographs— were also important technological improvements in extending the use of photography. At the turning of the 20th century, photographs had become popular products in Japan.

From another aspect, photography was taken as a means of recording national projects since the Meiji Restoration (明治維新) in 1868.⁹⁵ Like its imperial counterparts in Europe and America in the mid of the 19th century, photographers were appointed by the government authorities to report expeditions, constructions and settlements of the territory.⁹⁶ As a result, view photographs were incorporated as part of the document, and were categorized and submitted to the official files.⁹⁷ The Japanese Central Government in Taiwan (台灣總督府) also followed this convention by adopting photography as a measure of recording the territory and proclaiming its legitimacy over the colony.



⁹⁵Anne Tucker, *The History of Japanese Photography* (Houston: Museum of Fine Arts, 2003) 31-33.

⁹⁶Since expedition and documentation of landscape in Europe and America around the mid 19th century is an important photographic practice, several versions of world history of photography devote specific chapters on this topic. See “A New Form of Communication,” Beaumont Newhall, *History of Photography: From 1839 to the Present Day* (New York: Museum of Modern Art, 1982) 94-116.

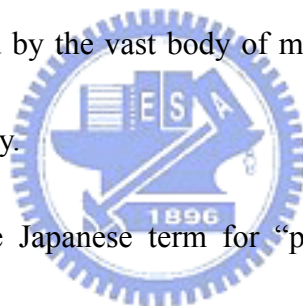
“Documentation: Landscape and Architecture 1839-1890,” Naomi Rosenblum, *A World History of Photography* (New York: Abbeville P, 1984) 94-144; “Landscape and Nature,” Alma Davenport, *The History of Photography-an Overview* (Boston: Focal P, 1991) 57-73; “Around the World: Explorers, Travelers, and Tourists,” Michel Frizot, ed., *A New History of Photography* (Köln: Könemann, 1999) 149-173; and “Expedition and Travel Photography,” “Topographical Surveys and Photography,” Mary Warner Marien, *Photography: A Cultural History* (London: Prentice Hall P, 2003) 50-60, 115-130.

Essays on American landscape photography and the expedition of the west, See Steven Hoelscher, “The Photographic Construction of Tourist Space in Victorian America,” *Geographical Review* 88:4 (1988): 548-570; Edward Buscombe, “Inventing Monument Valley: Nineteenth-Century Photography and the Western Film,” Patrice Petro, ed., *Fugitive Images: From Photography to Video* (Indiana U P, 1995) 87-108; Deborah Bright, “Of Mother Nature and Marlboro Men: An Inquiry into the Cultural Meanings of Landscape Photography,” Richard Bolton, ed., *The Contest of Meanings: Critical Histories of Photography* (Cambridge: MIT P, 1999) 125-142; Joel Snyder, “Territorial Photography,” W.J.T. Mitchell, ed., *Landscape and Power* (Chicago and London: U of Chicago P: 2002) 175-201.

Discussion on French photographers Bisson brothers’ photographic works and the conquest of the Mount Blanc, see Bibliothèque Nationale de France and Museum Folkwang, ed., *Les Frères Bisson photographes, De flèche en cime 1840-1870* (Paris: Seuil, 1999).

⁹⁷Naomi Rosenblum, *A World History of Photography* (New York: Abbeville P, 1984) 100.

The Japanese acquisition of Taiwan in 1895 marked the beginning of the second stage of the introduction of photography. Shortly after the conquest of the colony, the Japanese Central Government in Taiwan (台灣總督府) undertook a series of survey throughout the island. In these missions photography was taken as a major means of reporting. Anthropologists, military photographers, administrative staffs and local police took pictures to record the geographical features and social milieu of the new territory.⁹⁸ These photographic albums were generally published in the name of government organizations and ministries. The pervasion of colonial institutional practice and power, supported by the vast body of mechanism in working, enhanced the understanding of the colony.



“Shashin” (写真) is the Japanese term for “photograph”, which means “the recording of the actual truth”. Bearing the task of representing the truth with exactitude, view photographs were collected and published in various forms of memorial books and pictorials entitled “shashinshu” (「写真集」: photo albums), “shashinjo”(「写真帖」: photo albums), “taikan” (「大觀」: grand display) and “yolan” (「要覽」: major exhibition). These titles shared a strong will to take advantage of photography’s ability to duplicate the truth of locality, so as to maximize the visibility of Taiwan. Later, as the Japanese Government started a series of modernization

⁹⁸Lai Chi-zhong, “Photograph as an Image and Language: The Development of Taiwanese Photography in the Japanese Colonial Period,” Taiwan Photography Annual (Taipei: Yuan Yi, 1997) 1-67.

projects, these official publications of view photographs in the form of photo albums also served as a testimony and manifestation of the modernization achievement.⁹⁹

Since the Japanese regime settled in Taiwan, the government dominated the right of the production of images. Photography, in particular, was employed as a memory device in battles and ceremonies, so as to sustain the imagination of the Empire; it was the practice within these sites that defined the “archive” of photography and the dissemination of colonial discourse.¹⁰⁰ However, in my view, aside from reporting local facts and images, participating the ritual of political commemoration and celebration, photography was also appropriated by the state to construct a site for “fantasy”. The making of view photographs was not merely for remembrance but also for performance, which played a significant role in the promotion of tourism in the colony.

The paralleling development of photography and tourism since the mid 19th century was prominent in the formation of the western modern culture. Photography has constituted the perceptive frame of travel, while travel ignited various forms of photographic practice.¹⁰¹ I also observed a similar synchronism between tourism and photography in the case of Taiwan, since the distribution of view photography in the

⁹⁹Lai Chi-zhong, “Photograph as an Image and Language: The Development of Taiwanese Photography in the Japanese Colonial Period,” *Taiwan Photography Annual* (Taipei: Yuan Yi, 1997) 1-64.

¹⁰⁰Chen Chuan-xing, “Taiwan Fever,” in *Yang Zhao-jia’s Album* (Taipei: Wu san –lien Historical Material Foundation, 2003) 31-39.

¹⁰¹See Peter Osborne, *Traveling Light: Photography, Travel and Visual Culture* (Manchester: Manchester U P, 2000), part 2-4.

Japanese Colonial Period was closely related to the context of the growing tourist industry. But this development must be charged from a different perspective.

This speculative frame is “colonial modernity”. The frame is especially effective in thinking the appearance of modern practice and discourses in the history of the colony under the interruption of imperial forces. It substitutes the binary division of self/other, colonizer/colonized, and foreign/domestic in regional studies for a historical site of transnational or multinational power struggle.¹⁰² Meanwhile, it also opens up the “synchronous architectonic space of ‘East Asia’ that has been deterritorialized and the previously localized temporalities interrupted and rerouted into new modalities”(Barlow 20). It also emphasizes the transnational power relationship in shaping “the enunciative sites, discursive effects and historical events” (Barlow 19). In this thesis, “colonial modernity” not only suggests the power relationship between the West and the East in the 19th century, as I mentioned in the beginning of the Chapter Three, the introduction of photography to Asia was usually paralleled by the western military intrusion. What is more important, it leads me further to consider the interplay between imperialism and national modernization within the context of Asia; that is to say, to investigate how Japanese Empire transformed its Asian colonies by imposing a series of modernist practice, in which

¹⁰²Tani. E. Barlow, “On Colonial Modernity,” Tani. E. Barlow, ed., Formations of Colonial Modernity in East Asia (Durham and London: Duke U P, 1997) 6.

the promotion of tourism was one, and to measure its various social effects, in particular, the germination of related discourses, regularities and deployment, when Japan itself was undergoing the process of westernization toward a European form of nation-state in the late 19th century.¹⁰³

Another important issue regards to the articulation of Foucault's theory. As the frame of "colonial modernity" also encompasses the synchronous distribution of power in heterogeneous social spheres, and the discursive formation in the domain of knowledge, I find Foucault's discourse theory in this thesis entailed this speculative frame to contextualize its operation. Based on this premise, it is more justified to take Foucault's critical paradigm as a means in illustrating the significance of Taiwanese view photography under the context of East Asian colony, and anticipate it to show its validity and efficacy. To go further, the idea of "colonial modernity" further defines the discursive formation in Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案内》) as an aspect of modernity in the Japanese Colonial Period. In this scope, view photography is not only considered as a significant component in the formation of landscape discourse, but also regarded as a mechanism, or in Foucault's terms, an "archive" in distributing the idea of modernity under the Japanese regime. Henceforth, guidebooks appeared as a site of traffic between photography, tourism,

¹⁰³Sun Ge, How does Asia Mean? (Taipei: Juliu, 2001) 26-35.

and modernity, which relied on the manipulation of vision in offering new perspectives of looking and accelerating new discourse in dispersion.

So far, I have suggested the promotion of tourism as a major issue in the speculative frame of “colonial modernity”, in which the Japanese colonial government played a central role through the distribution of landscape discourse in the form of guidebooks. In the next section, I will go on to elucidate the related social context of the era, which enabled this circulation possible.

3.3 The Construction of Tourist Space

Right after the first Japanese governor Kabayama Tsugunori (樺山資紀) assumed his post, the “Construction of the North-South Line” (南北縱貫鉄道の敷設)¹⁰⁴ was involved in the “Three Priority Missions” (三大要務) of the Japanese Central Government in Taiwan (台灣總督府), along with the “Construction of Keelung Port”(基隆築港) and the “Building of the main roads”(道路開鑿).¹⁰⁵ Since the transportation infrastructure was highly regarded as the foundation of colonial

¹⁰⁴Although the construction of railway in Taiwan began in the Qing Dynasty, two years after Taiwan became a province of China. A railroad connected Taipei and Hsin-chu has been built under the supervision of first governor Liu Ming-chuan. See Shou Jun-ren, ed., Century Memorial of the Taiwanese Railroad (Taipei: The Administration of Railway, 1987) 10. Yet, the railway was forced to change the route frequently during the construction thus resulted in serious derailment from time to time. Since most Taiwanese at the time were still terrified that the railway would ruin the environment and bring bad luck, they strongly opposed the construction. See Hung Chi-wen, Legend of the Taiwanese Railroad (Taipei: Shi-bao, 1992) 16-17.

¹⁰⁵The Ministry of Railway Affairs, A Review of the History of Taiwanese Railway: In Commemoration of Twenty Years Conquest (Taipei: The Ministry of Railway Affairs, 1915) 19.

administration and capitalist economy.¹⁰⁶ However, on account of the rebels irrupted all over the island in the beginning of the Japanese reign, it was not until the sovereign of the fourth governor Kodama Gentaro (兒玉源太郎) in collaboration with the Director of the Civil Affair Godo Shinpei (後藤新平) between 1898-1906 that the transportation network started operating.¹⁰⁷

April 20, 1908, the North-South Line was in service. (Fig 3.31) is the advertisement published on Railway Times by The Ministry of Railway Affairs (Fig 3.32). The North-South Line (西部縱貫線) connected Taiwan's main trading ports, Keelung (基隆) and Kaohsiung (高雄), henceforth the transportation of goods in the western area was accelerated without relying on the time consuming shipping along the western coastline.¹⁰⁸ Moreover, since the 1920s, the operation of railway branches including "Tan-shui Branch Railway" (淡水線), "Chao-zhou Branch Railway" (潮州線), "I-lun Branch Railway" (宜蘭線), "Tai-dong Branch Railway" (台東線), "Ji-ji Branch Railway" (集集線) and "Ping-xi Branch Railway" (平溪線), along with the popularization of buses and cars in major cities, also accelerated people's movement. Therefore, the island wide transportation network was completed to facilitate economic exchange.

¹⁰⁶Tu Zhao-yan, Taiwan Under the Japanese Imperialism (Taipei: Renjian, 1999) 55.

¹⁰⁷Huang Zhao-tang, The Japanese Central Government in Taiwan, trans. Huang Yin-zhe (Taipei: Avanguard, 2002) 87-88.

¹⁰⁸Hung Chi-wen, Impression of the Taiwanese Railroad 1Vols. (Taipei: Nan-tien, 1998) 18.



Fig 3. 31 Advertisement on *Railway Times*



Fig 3. 32 The Ministry of Railway Affairs

Henceforth, since the Taiso period (大正時代 1912-1926), the Japanese citizen's fascination for Taiwanese scenic views increased and reached its peak in the Showa period (昭和時代 1926-1945), as a result of the flourishing tourist industry after the construction of railroad network. Meanwhile, the publication of views photographs appeared in a wide variety of texts and media, including graphic magazines, photo books, tourist guidebooks published by both the government as well as private clubs and associations. Considering a large number of advertisements from diverse sponsors included in these printed media, the popularity of these documents cannot be underestimated.¹⁰⁹ Images of Taiwanese views and resorts along the railway journey

¹⁰⁹See Ministry of Railway Affairs, *Guidebooks of Taiwan Railway Tour* (Taipei: 1938), and *A Guide To Formosa* (Taipei: Katsuyama Photo Studio, 1930).

were even recorded in documentary films.¹¹⁰

More impacts of the construction of railway were observed in the following aspects. First, a new mode of traveling was also introduced to the island, while a “modern” concept of time reorganized people’s leisure life.¹¹¹ Second, the prevalence of tourist practice throughout the island fostered a changing perspective of landscape in the Japanese Colonial Period.¹¹²

It was in this context that a series of Taiwan’s railway guidebooks were published. The Ministry of Railway Affairs (鐵道部) edited the first guidebook right after the establishment of the North-South Line (西部縱貫線). On September 10 1908, Guidebook of Taiwan Railway’s Tourist Resorts (《台灣鐵道名所案内》) was printed and published in Tokyo. This date was much earlier than the year 1910 that Lu Shao-li reported both in his book and paper.¹¹³ The Guidebook of Taiwan Railway’s Tourist Resorts (《台灣鐵道名所案内》) became the archetype of the following publication.

Since 1916, the guidebooks were published under a different title: Guidebooks of

¹¹⁰Documentary Films including Outside the Train window (汽車の窓から) (1942) and Happy Journey (たのしい旅路) (1943) were respectively shot by The Ministry of Railway Affairs and the Taiwan Travel Club. These documentary films were now the collection of the Chinese Taipei Film Archive (國電影資料館). The reference and introduction of these films see The Catalogue of Taiwanese Newsreel and Documentary Film (Taipei: Committee of Cultural Affairs, 2000) 32.

¹¹¹Lu Shao-li, Whistle from the Sugarcane Factory: the Transition of Time Cognition and Rhythms of Social Life in Taiwan Under the Japanese Rule, 1895-1945 (Taipei: Yuan-liou, 1998) 145-147.

¹¹²Lui Ko-xiang, “A Century of Travel in Taiwan,” in Zhuang Yong-ming, ed., Scanning Taiwan 2Vols. (Taipei: Yuan-lui, 2001) 38-39.

¹¹³See Lu Shao-li, Whistle from the Sugarcane Factory: the Transition of Time Cognition and Rhythms of Social Life in Taiwan Under the Japanese Rule, 1895-1945 (Taipei: Yuan-liou, 1998)150, and “Traveling and the Construction of Geographic Views in the Japanese Colonial Period,” Huang Ko-wu, ed., When Images Speak: Visual Representation and Cultural Mapping in Modern China (Taipei: Institute of Modern History, Academia Sinica, 2001) 300.

Taiwan Railway Tour (《臺灣鐵道旅行案内》).¹¹⁴ (**Fig 3.33, Fig 3.34, Fig 3.35**)

These guidebooks were sold in railway stations¹¹⁵ and became an important reference for Japanese tourists.¹¹⁶

There are nine versions left in the archive of the National Central Library Taiwan Branch (中央圖書館台灣分館).¹¹⁷ Most of them were published between 1920-1930s (see appendix A), paralleling the completion of railway branches in the eastern part of Taiwan, which resulted in the steady growth of passengers. In 1941, the amount of passenger reached 47,573,000 people, that is 15.8 times of the 3,010,000 people in the year 1909.¹¹⁸



As to the other aspect, with the expansion of the imperial power in Asia, the Japanese Empire also began publishing a series of railway tour guidebooks in other colonies, including Manchu (滿州) (1909) (**Fig 3.36**) and Korea (朝鮮) (1915).¹¹⁹

These guidebooks also involved a series of local view photographs. It is evident that the progress of tourism in Japan followed the pace of the modernization and colonialization. The publication of Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案内》) should be considered within this scope.

¹¹⁴Takeshi Soyama, Taiwan colony and the Modern Tourism (Tokyo: Seikyusha, 2003) 184-186.

¹¹⁵Lu Shao-li, "Traveling and the Construction of Geographic Views in the Japanese Colonial Period," Huang Ko-wu, ed., When Images Speak: Visual Representation and Cultural Mapping in Modern China (Taipei: Institute of Modern History, Academia Sinica, 2001) 300.

¹¹⁶Takeshi Soyama, Taiwan colony and the Modern Tourism (Tokyo: Seikyusha, 2003) 103-104.

¹¹⁷According to Takeshi Soyama's research, there are 12 versions of Guidebooks of Taiwan Railway Tour. See Taiwan colony and the Modern Tourism (Tokyo: Seikyusha, 2003) 186. There are four versions lacking in the National Central Library Taiwan Branch, including 1916, 1924, 1932 and 1940.

¹¹⁸Takeshi Soyama, Taiwan colony and the Modern Tourism (Tokyo: Seikyusha, 2003) 67-69.

¹¹⁹Takeshi Soyama, Taiwan colony and the Modern Tourism (Tokyo: Seikyusha, 2003) 185-186.



Fig 3. 33 Guidebook (1922)



Fig 3. 34 Guidebook (1927)



Fig 3. 35 Guidebook (1938)



Fig 3. 36 Guidebook of China (1939)

Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案內》) were edited in similar fashion. Aside from giving a rough geographical sketch of the position, area and population of each village and city, the Ministry of Railway Affairs (鐵道部) also undertook a detailed survey of local products and resources along the line, and offered practical information including dining, accommodation, and transportation for Japanese passengers. But what is especially significant to this thesis is the array of view photographs presented in the guidebooks. Through the insertion of these photographic images, the Japanese government marked out view points worth seeing and places worth visiting. As the preface declared, these guidebooks were not only devoted to the “collection of the local information and products, but also to the introduction of representative landscape.”¹²⁰ They dedicated in “performing the recent ‘facts’ along the railway, and the unique atmosphere of Taiwan.”¹²¹

In these guidebooks, view photographs of each locality and its famous resorts, in juxtaposition with their captions and introductory accounts. Although they seemed unlikely to be the main object of publication from the outset, they served as an important reference to verify the introductory account of the locality, and introduced a new frame of perception to the potential Japanese tourists. Further, the specific angles of photographing provided Japanese readers a series of proper ways of seeing and

¹²⁰Ministry of Railway Affairs, Guidebook of Taiwan Railway Tour (Taipei: 1921) 1.

¹²¹Ministry of Railway Affairs, Guidebook of Taiwan Railway Tour (Taipei: 1927) 1.

recognizing the Taiwanese landscape. They functioned as an index in searching for the picturesque in the colonial tour.

Henceforth, the Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案內》) not only served as an important example for the practice of view photography in terms of offering practical information and representing real locality. Rather, it served as a site for a group of modern statements in the formation of Taiwanese landscape, in which view photography collaborated with the narratives and produced a series of statements, blending the convention of territory display, the lure of leisure and public consumption, and finally pointed to the germination of a specific landscape discourse of the era.



3.4 Conclusion

In this chapter I have made a brief comparison of the two stages of the introduction of photography in Taiwan. The first stage was represented by John Thompson's view photographic works in Illustrations of China and Its People (1874), and the photographs collected by the French Sinologist Camille Imbault-Huart in L'île Formose-Histoire et description (1884). The second stage was marked by the subject of this thesis, the view photography of Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案內》), edited and published by The Ministry of Railway Affairs of the

Japanese Central Government in Taiwan (總督府鐵道部).

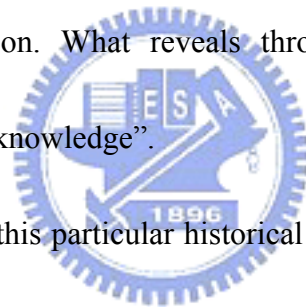
Through the discussion above, first of all, I suggested the emergence of Taiwanese view photography since the mid 19th century interweaved with the entering of foreign cultural forces in East Asia. The introduction of photography in Taiwan not only changed the mode and frame of landscape perception, but also coincided the transformation of the status of Taiwanese locality under the rising global interests. As it changed from a periphery island of the Qing Empire to an exotic locality with savage nature for the exploration of the Scottish photographer, then, it became a land of colonial interest for the French military conquest, and finally, under the promotion of the Japanese regime, it was embellished as a tourist attraction for Japanese citizens.

Second, the publication of view photography in the form of documents during the Sino-French War (中法戰爭) and the Sino-Japanese War (清日甲午之戰) posed a crucial need the to investigate the “archive” of photography, in other words, to consider photography as a set of discursive practice and discourse in formation, as the significance of photographic image is determined by their context of use and rules of operation in heterogeneous social spheres rather than by their origin. This observation echoed the notion that photographs are essentially “eternal floating objects”,¹²² as their meanings are instable and incomplete by nature. Especially when these view

¹²²Hsu Chi-lin, “Looking for Ancestor in the Broken Glass: On the Transformation and Reuse of Taiwanese Family Albums,” *Chung-Wai Literature* 29:2 (2000): 69-70; Lin Chi-ming, “Report, Account, Document, Record,” *Modern Art* 118 (2005): 8.

photographs pictured Taiwan in an age of turmoil under the imperial power struggle, thus photographer's subjectivity was erased by the new regularity of the document. This is quite clear in the case of Camille Imbault-Huart in L'île Formose-histoire et description and Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案内》) published by The Ministry of Railway Affairs (鐵道部). It seems the retreat of photographer from these documents and from the making and distribution of discourse is not an historical coincidence. Since the publication of these documents is not for aesthetic contemplation but for "cross-referencing", as Krauss stated.¹²³

Documents spread information. What reveals through them is a "geographical system", a particular grid of "knowledge".

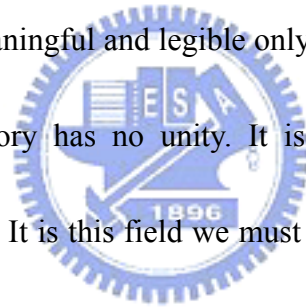


Therefore, in exploring this particular historical stage of Taiwan, it is necessary to reconsider the limit of view photographs and its significance within the "document", as it ceased being just another mode of graphic illustration of locality. The material existence of view photographs was simply a tiny fragment of visual incarnation of the discourse and practice out there, and it was under the framework of the new "copyright" instead of the original "authorship" that these discourse and practice generated and disseminated. As we learned from the examples mentioned above, photography consists of a series of practice in different sites ranging from

¹²³See a complete quote from Rosalind Krauss in Chapter One, on the discussion of the idea of "view".

anthropological field work to colonial conquest, from the report of national investigation to the manifesto of territory, and in particular, the construction of proper tourist space in the Japanese Colonial Period. This testified John Tagg's argument in claiming that photography is not a unified practice:

Photography as such has no identity. Its status as a technology varies with the power relations which invest it. Its nature as a practice depends on the institutions and agents which define it and set it to work. Its function as a mode of cultural production is tied to definite conditions of existence, and its products are meaningful and legible only within the particular currencies they have. Its history has no unity. It is a flickering across a field of institutional spaces. It is this field we must study, not photography as such.



(63)

By shifting the focus of analysis to the copyright of the document, the limit of view photographs is elaborated to take into account the institutional work and policies of modernization that governed the production and circulation of image, and thus reaffirm the conception that photography encloses a series of heterogeneous practice rather than the part of representation.

Third, as I have proposed previously, “colonial modernity” is an important scope in understanding the function of Foucault's main ideas in my writing. The reading of

Archaeology of Knowledge is aimed to clarify the formation of modern landscape discourse in the site of guidebooks, which blended a new mode of perception and a new form of touring, and presupposed a proper epistemological frame of understanding Taiwanese locality. In Chapter Four and Chapter Five, The relation between document, landscape discourse and tourist practice will be discussed by taking two Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案内》) as specific examples. I will demonstrate how the rules of tourist practice characterize the “archive” of view photography in the guidebook, its articulation of “statements” and its manifestation of “discourse” as a whole. The archaeological analysis on “statements” and “discourse” will not only point out the merge of view photography within documents for mass circulation defined part of the modernity of the Japanese Colonial Period. It will also present a detour from the level of representation, which separates the discussion of view photography from landscape painting. Since each of them also differed in field of operation: while landscape painting was prompted by the government, appreciated in exhibitions, and developed a set of connoisseurship through intellectual debate in the realm of art, view photographs in guidebooks of the era were still ignored as they were taken as part of the common reference material. As I have addressed in Chapter One, Foucault’s ideas on the formation of knowledge serves as a proper theoretical model to reconsider Guidebooks of Taiwan Railway

Tour (《臺灣鐵道旅行案内》), since the issues of landscape within these documents should be understood in the sense of an emerging modern discourse of the age.



Chapter Four

“Tourist knowledge” in Guidebook of Taiwan Railway Tour (1927)

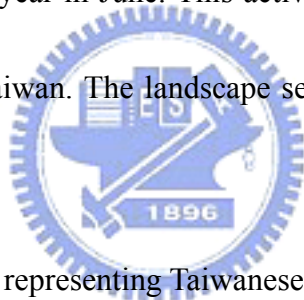
Chapter Four explores the formation of “tourist knowledge” in Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案内》) (1927). It was published on October 30, 1927, shortly after the announcement of “Taiwan New Eight Views and Twelve Resorts” (台灣八景與十二勝). Since the designation of views served as an important strategy in understanding the locality of Taiwan and recognizing its status in the Japanese Empire, I will show how the significant event interrupted local geographical description in the guidebook with new narratives, and how they transformed the account of “site” to the cognition of “sight”, which not only marked out selected views and resorts as major targets for looking and visiting, but also formed a specific type of “tourist knowledge”.

4.1 “The Designation of Taiwan Eight Views and Twelve Resorts” gives a brief introduction of the election of views and resorts. 4.2 “View Photography and Its Narratives” presents the descriptions of views and resorts in this guidebook. 4.3 “The Formation of Taiwanese Landscape” discusses the formation of landscape from the dimension of view photography and its narratives. 4.4 “Landscape Formation and the Making of Knowledge” suggests a specific type of “tourist knowledge” germinated in

the guidebook, featuring tourist practice and body pleasure. Finally, I conclude this knowledge marked a “modern turn” in the discourse of Taiwanese landscape of the Japanese Colonial Period.

4.1 The Designation of “Taiwan Eight Views and Twelve Resorts”

Following the designation of “Japan New Eight Views” in the April of 1927, the “public voting”¹²⁴ of “Taiwan Eight Views and Twelve Resorts” (台灣八景與十二勝) was held in Taiwan the same year in June. This activity was aimed to elect the most representative landscape in Taiwan. The landscape selected must meet the following qualifications:



5. The locality is capable of representing Taiwanese landscape.
6. The locality occupies a large region.
7. The locality must have convenient transportation facility, and potential for future development.
8. The locality is ranked as historical heritage or monument.
9. The selection of locality must equally put all parts of Taiwan into

¹²⁴However, since the Taiwanese did not have much chance participating public affairs at the time, the process of voting and its result were dominated by the government authority. See Yan Juan-ying ed., and trans., *Landscape and Mind: Selected Readings in Modern Taiwanese Art* (Taipei: Xiong-shi Art Publishing, 2001) 178, and Sung Nan-Xuan, “The Transformation of Taiwan Eight Views from Qing Dynasty to the Japanese Colonial Period,” MA thesis, Chung-yang U, 2000, 42-44.

consideration.¹²⁵

On August 27, 1927, Taiwan Daily-Up-Date (台灣日日新報) announced the result of the voting. The landscapes elected were classified into three ranks, including “Two Sacred Features” (別格), “Eight Views” (八景), and “Twelve Resorts”(十二勝):

- 6 **Two Sacred Features:** Taiwan Shinto Shrine(台灣神社), Mount Shin-Kao (新高山)
- 7 **Eight Views:** Keelung(基隆), Tan-shui(淡水) (3) Mount Ba-xian(八仙山) (4) Sun Moon Lake (日月潭)(5) Mount A-li (阿里山)(6) Mount Shou (壽山) (7) E-luan-bi(鵝鸞鼻) (8) Taroko(太魯閣)
- 8 **Twelve Resorts:** (1)Mount Cao, Bei-tao(草山北投) (2)Bi-Tan, Xin-dien(新店碧潭) (3)Da-xi (大溪) (4)Mount Jue-ban (角板山) (5) Mount Wu-zhi(五指山) (6)Mount Shi-tao(獅頭山) (7)Mount Ba-gua(八卦山) (8) Wu-she(霧社) (9)Hu-tao-pi (虎頭埤) (10)Mount Chi (旗山) (11)Da-li-jian (大里簡) (12)Mount Tai-ping (太平山)

Although the classification of “Features”, “Views” and “Resorts” was not according to the result of voting, neither can I find evidence which showed formal criteria in grouping the sceneries, it is found “Views”(景) are mainly natural sceneries that demands more efforts and time to reach the destination, while “resorts” (勝)

¹²⁵Taiwan Daily-Update 27 August 1927, Taipei ed.: 11+.

involve human constructions and basically located in the suburb, serving as a site of relaxation for citizens, this distinction will be further clarified through the following descriptions. As for the designation of “Two Sacred Features” (別格), it followed a different rule as it was the resolution of the final selection committee.¹²⁶ “Mount Shin-Kao” (新高山) was originally outside the top 20 in the public voting, yet, in order to honor the Japanese emperor’s great power and the nation’s holy spirits signified by the highest mountain in the Japanese territory,¹²⁷ the committee attributed a superior status to “Mount Shin-Kao” (新高山). It was ranked as the “Sacred Feature” of Taiwan along with “Taiwan Shinto Shrine”(台灣神社), which represented the “guardian spirit of the Japanese territory”.¹²⁸



The voting of the Taiwanese landscape was organized as a warm-up activity for the inauguration of the first Taiwan Art Exhibition (台灣美術展覽會). Its aim was to “determine the new viewpoints of seeing Taiwanese landscape, and designate a set of resorts that coordinate the cultural system of the Japanese Empire”,¹²⁹ which echoed the purpose of the Taiwan Art Exhibition: “to introduce the Taiwanese custom and culture to the general public, and to offer Taiwan a proper status in the Empire.” In

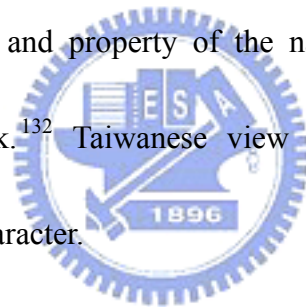
¹²⁶Sung Nan-Xuan, “The Transformation of Taiwan Eight Views from Qing Dynasty to the Japanese Colonial Period,” MA thesis, Chung-yang U, 2000, 53. The discussion of the significance of “Sacred Features”, see 49-52.

¹²⁷Lin li-yun, Echoing Footsteps: Taiwanese Mountain Paintings and Lu Chi-cheng (Taipei: Xiong-shi, 2004) 24.

¹²⁸Zheng Tian-kai, The Pictorial Recording of the Conquest of Taiwan: The Biggest War in the History of Taiwan (Taipei: Yuan-lui, 1995) 134-136.

¹²⁹Yan Juan-ying ed., and trans., Landscape and Mind: Selected Readings in Modern Taiwanese Art (Taipei: Xiong-shi Art Publishing, 2001) 178.

fact, even more than half of the final selection committee members overlapped.¹³⁰ As we can see, in this period, the Japanese Central Government in Taiwan (台灣總督府) devoted to the production of new images of Taiwanese landscape. However, the presentation of “locality” or “local color” in these images was not simply a portrait of Taiwan, but also a strategic visual mapping operated under the colonial context to submit Taiwan to the cognitive map of the Japanese Empire.¹³¹ In addition, under the influence of the westernization movement since the Meiji Restoration (明治維新), a modern concept of landscape was introduced and prevailed in Japan. Landscape was regarded as both a resource and property of the nation, rather than the aesthetic creation of the literary rank.¹³² Taiwanese view photographs presented in this guidebook also shared this character.



As a whole, the formation of landscape discourse in Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案内》) (1927) should be properly understood in terms of knowledge making of the empire rather than a theme of representation, since its principles of operation subordinated to the context of the Japanese government’s geographical mapping and tourist promotion of the era. In the following discussion,

¹³⁰Including Iteka Horu (井手薰), Ishigawa Kinichiro (石川欽一郎), Ozaki Shushin (尾崎秀真) and Gōbara Koto (郷原古統). See Yan Juan-ying ed., and trans., Landscape and Mind: Selected Readings in Modern Taiwanese Art (Taipei: Xiong-shi Art Publishing, 2001) 178.

¹³¹See the literature review of Taiwanese landscape studies in Chapter One.

¹³²Shigashigetaka, On Japanese Landscape (Tokyo: Iwanami, 2001) 352-353; Sung Nan-Xuan, “The Transformation of Taiwan Eight Views from Qing Dynasty to the Japanese Colonial Period,” MA thesis, Chung-yang U, 2000, 78.

view photography will be taken as part of the landscape statement instead of a single image of its own, as I have suggested in Chapter Three, photography is not a unified practice, the analysis of view photographs should go beyond the level of images and take into account the social condition and institutional work that relocated the images to the new context in the service of the tourist industry.

In the following section, I will show how “Two Sacred Features”(別格), “Eight Views”(八景), and “Twelve Resorts”(十二勝) were described as scenic points, how specific narrative was adopted to address view photographs and interfered the Japanese readers’ ways of seeing; and most significant of all, how these view photographs presented a blend of nature and culture by locating human trace and construction within the frame of landscape, which not only suggested the Japanese government’s modernizing achievement in Taiwan, but also contributed to the formation of proper statements.



4.2 View Photography and Narratives

4.2.1 “Two Sacred Features”

First, I will show how “Two Sacred Features” were described. To begin with the “Taiwan Shinto Shrine” (台灣神社), it was depicted as:

A tranquil place (幽邃の地) which located on the Da-zhi (大直) green hill

and looks down to the Keelung River (基隆河). Where the streets of Taipei can be grasped within a glance and clearly identified (歴歴として指呼の間在る). It is just nominated as the “Sacred Features”(別格) of Taiwan along with the Mount Shin Kao (新高山). (72-73)

The overview of “The Taiwan Shinto Shrine”(台灣神社) (**Fig 4.1**) was taken from the shore across the Ming-chi Bridge (明治橋). The biggest shindo shrine in Taiwan was presented at the end of the bridge, which is not a place to be reached easily but a spiritual site to be looked up to on the hill. The bridge not only served as the road of the pilgrimage, its modern appearance also formed a great contrast to the antiquity of the shrine.



As for “Mount Shin-Kao”(新高山), its majestic mountain scene was described through a series of continuous movement along the trail. The entire journey took 6 days to complete. The editor further remarked that in May, July, October and November, the weather was most suitable for expedition. He also described the changing sceneries of each season:

In May, the mountain is newly covered with green. The remains of snow not only provide good view (美觀を呈し) but also enable climbers to enjoy the fun of skiing. July is the best time of the year since all the flowers are blossoming and all the crickets are out...October and November are the

perfect time for viewing, as the air is most clear, within a glance, one can easily grasp the scenic valley of Tai-dong (台東) and the Pacific Ocean in the east, the view of plain in the west, the Mount Da-wu (大武山) in the south and the Mount Tsu-Kao (次高山) in the north. (239-240)

There are two photographs of “Mount Shin-Kao”(新高山). In **(Fig 4.2)**, the distant view of the mountain was foregrounded by a pine tree, which draws the sight of the viewer and provides a stance for observing the entire scene. In **(Fig 4.3)**, the trees no longer suggested a position of observing, rather, they served as a reference to reveal the highest peak of the mountain. These photographs were inserted in the guidebook as a “reward” of the painstaking mountain tour. The grandeur of the scene was aimed to motivate the passion of the reader to embark on the excursion outlined above.

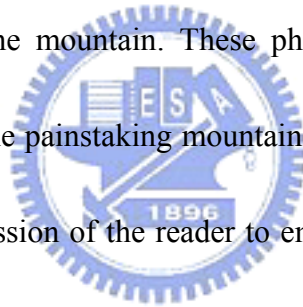




Fig 4. 1 Taiwan Shindo Shrine



Fig 4. 2 Prospect of Mount Shin-Kao



Fig 4. 3 The Peak of Mount Shin-Kao (left) and Mount Dong (right)

4.2.2 “Eight Views”

Next, I will show how “Taiwan Eight Views” (台灣八景) were described. One thing worth mentioning here is, in a later version of the guidebook, Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案内》) (1934), a list of “Taiwan Eight Views and Twelve Resorts” (台灣八景與十二勝) was included in the general introduction of Taiwan. In which the “target of seeing” of each locality-the mountain, the lake, the forest, or the aboriginal village-is especially marked out in parenthesis to notify the potential tourists what to see and what to appreciate along the journey.

5、 “Keelung” (基隆)

Keelung is best known for “The Hill of Sunrise”(旭の丘):

The hill is the best place to grasp the entire scene of Keelung Port (基隆港) within a glance (港の内外を一眸に收むる). It is also a good place for taking a walk.”(52)

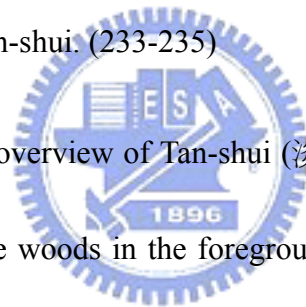


In the photograph of “The Hill of Sunrise”(旭の丘) (**Fig 4.4**), the hill was arranged in the foreground and there was nothing in front to interrupt the sight. Which implied both the seascape and the view of sunrise mentioned above can be seen clearly.

6、 “Tan-shui” (淡水)

Tan-shui is best known for its mountain and river:

It is the terminal of the Tan-shui railway branch (淡水線). Which is known as an old trading port and a good scenic spot (風景の佳いの名でもあり). Tan-shui is located under the branch of Mount Da-tun (大屯山), with a local Taiwanese street stretched by the river, the view is enchanting (風光明媚である). The Mount Guan-yin (觀音山) on the left bank also presents fine scenery. The golf course built on a hilltop near the railway station belongs to the Taiwan Golf Club, which is not only an important entertainment facility for Taipei citizens, but also a good spot for looking over the view of Tan-shui. (233-235)



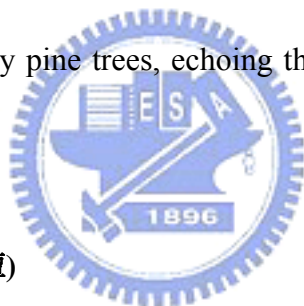
(Fig 4. 5) presented an overview of Tan-shui (淡水). The River Tan-shui (淡水河) was unfolded between the woods in the foreground and the mountains vanish in the distance, thus presented a vast plane for looking over. The boat that almost moved out of the frame broke the tranquility of the view, suggesting how human activity merges harmoniously with the Nature. (Fig 4. 6) presented a distant view of the golf course built on a hilltop, Mount Guan-yin (觀音山) served as its background, while the figures playing golf near the horizon emphasized the site was constructed for leisure.

7、 Mount Ba-xian (八仙山)

Mount Ba-xian is best known for its forest:

It is about 5 kilometers to the Dong-shi county (東勢). The River Da-jia (大甲溪) and the vast pine tree forest along the railway make this locality a good scenic spot (沿道は台湾に珍しい松林多く、大甲溪の溪流共に景勝の地). It is elected as one of the “The Taiwan Eight Views” this year. Currently, the Japanese Central Government in Taiwan (台湾總督府) is engaged in developing the timber industry of this region, the total amount of production has reached 1813 tons per year. (112-113)

In the photograph of Mount Ba-xian (八仙山) (Fig 4. 7), the prospect of mountain was foregrounded by pine trees, echoing the description of the developing timber industry in the account.



8、Sun Moon Lake (日月潭)

Sun Moon Lake is well known for its lake and aboriginal village:

The lake is always clear that reflects the majestic appearance of Shui-sha Mountains (水社大山). It is a place with magnificent hills and water (其の雄姿を波上に浮べ、所謂山紫水明の境地である). The civilized aboriginals live by the lake make their living by fishing with their unique canoe. Whenever they use the mortar and pestle in front their house to grind the millet, the sound echoes back from the water usually makes the passersby heartbroken. The scenery of Sun Moon Lake changes with time,

each season brings different delights. It has long enjoyed the reputation as a summer resort, since the height of the locality keeps it cool. It is recommended to arrange a three-day package tour, including a visit to Puli (埔里) and Wu-sha (霧社). (240-242)

(Fig 4. 8) presented the distant view of the Sun Moon Lake (日月潭), being embraced by exuberant mountains far and near. It was tranquil and secluded, uninterrupted by any human trace.

9、 Mount A-li (阿里山)

Mount A-li is elected as one of “The Taiwan Eight Views” for the beauty of the forest:



In Mount A-li, the virgin forest grows various coniferous trees and broadleaf trees. The timber of this region is transported to the factory by the railway built along the slope. The railway itself is also a majestic sight of our country (本邦鐵道中の偉觀である). The well-known divine tree is 50 meters high and is nearly 2000 years old. (143-144)

There are three pictures of Mount A-li. The beauty of the forest was presented with an overview of the mountain (Fig 4.9), the distant view of the well-known divine tree (Fig 4.10), and the prospect of the sea of clouds (Fig 4.11). Each suggested a different angle of perceiving the mountain scene. In (Fig 4.10), the railway and the

office building in the picture further implied that Mount A-li is a cultivated area, and as the description above indicated, since its timber industry is in developing, the importance of railway also made it an impressive sight for appreciation.

10、 Mount Shou (壽山)

Mount Shou is famous for its overview from mountain:

The mountain is covered with unique rocks and exuberant trees (全山奇巖を以て蔽はれ、相思樹苦苓樹等が其の間繁茂してゐる). At present, it is designated as the reservation area that hunting is prohibited, thus it becomes the habitat of monkeys. “The night rain of the monkey mountain”(猿峰夜雨) is nominated as one of “The Eight Views of Kaohsiung”(高雄八景). Mount Shou originally named “Mount Kaohsiung”(高雄山), the name was changed after the Japanese prince visited here in 1923. (181)

Here, an interesting contrast was formed by the juxtaposition old and new eight views. The former, “The night rain of the monkey mountain”(猿峰夜雨), in the sense of Chinese aesthetics, performed a “world” (意境) of poetic harmony in a specific timing, while the new eight views featured visual attraction of the mountain, and how this locality acquired a new name after the inspection tour of the Japanese prince.

11、 E-luan-bi (鵝鸞鼻)

E-luan-bi marks the southern end of the Japanese empire:

It is located at the southern end of Taiwan. The grandeur of the southern border of the Japanese Empire is fascinating (帝國の最南端として悠大なる景趣に富む). (206)

“The photograph of E-luan-bi(鵝鑾鼻)(**Fig 4. 12**) presented an overview of the locality. The exuberant forest in the foreground revealed the tropicality of the region. The lighthouse erected above the shore marked the extension of imperial power to the southern border.

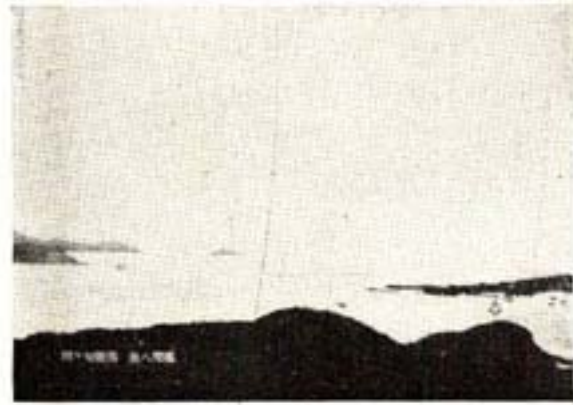
12、 Taroko (太魯閣)

Taroko is reputed for its beautiful gorge:



It is recently elected as one of “The Taiwan Eight Views” for its distinguished gorge and river. They are recognized as the top view of Taiwan (最近台灣八景の一として其の斷崖に溪流に、台灣第一として真價を認めらる). There are also abundant resources nearby, including gold mines and crystal, therefore its future development is expected. (249)

In a distant view of Taroko gorge (**Fig 4. 13**), a suspension bridge was arranged above the valley. This bridge served as a reference to emphasize the height and grandeur of the locality.



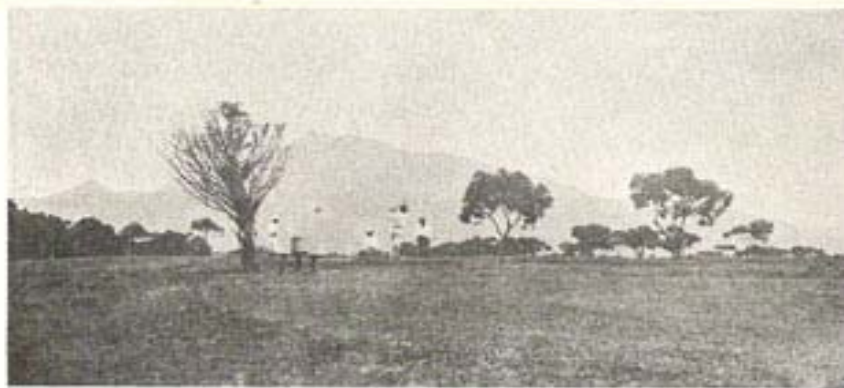
旭 之 岡

Fig 4. 4 The Hill of Sunrise



港 水 港

Fig 4. 5 Tan-shui Port



港 水 之 高 爾 夫 球 場

Fig 4. 6 Tan-shui Golf Course



Fig 4.7 Mount Ba-xian



Fig 4.8 Sun Moon Lake



Fig 4.9 Mount A-li

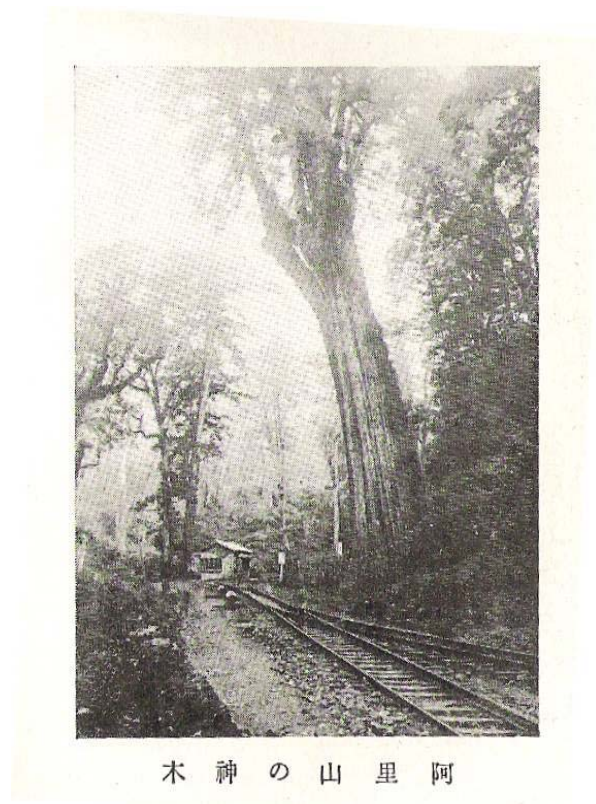


Fig 4. 10 Divine Tree of Mount A-li

Fig 4. 11 Sea of Clouds Seen from Mount A-li



Fig 4. 12 Lighthouse of E-luan-bi, the Southern End of the Empire



Fig 4. 13 Taroko Gorge

4.2.3 “Twelve Resorts”

Following the analysis of “Eight Views” (八景), the discussion below focuses on the formation of “Twelve Resorts”(十二勝):

1、 Bei-to, Cao-shan (草山北投)

Bei-to is most well known for its spa, it can be reached by car or train:

No one will deny that one of the comforts of living in Taipei is to go to the Bei-to Spa (北投溫泉). The spa was discovered by a German businessman

in 1894. Many public baths and hotels set up here make Bei-to Spa the best place for relaxation. From Bei-to to Cao-shan, with the fine scenery along the way, this region has the potential of being an important recreation site in the future (沿道亦風景絶佳で将来一大遊園地たる地である). (74-75)

The following photographs presented an overview of the Bei-to (**Fig 4. 14**) and Cao-shan Spa (**Fig 4. 15**). Both of them were pictured as a tranquil place surrounded by mountains, yet, as the description above indicated, they were also taken as an important site for recreation, thus the road at the left edge of the picture leading to the Spa area suggested these resorts are accessible, and these localities were already developed to provide complete leisure service.



2、Xin-dien, Bi-tan (新店碧潭)

Xin-dien is also well known for spa, it can be reached by car and train:

It is a place with magnificent hills and water. Bi-tan is its most famous scenic spot, where the huge screen-like rocks erect beside the lake, it is also a nice site to enjoy both the moonlight and the blossoming flower (附近は所謂、山紫水明の境地で、新店溪に臨む新店碧潭最も名高く、巨巖屏風の如く碧潭にそばだつところ、月に佳く花によい). People will have much fun rowing the boat in the summer, since the air by the lake is cool and refreshing. It takes about 40 minutes to arrive here by car from

Taipei. (75-76)

The photograph of Xin-dien (**Fig 4. 16**) presented the distant view of mountain and lake by the shore of Bi-tan, which served as a background to project the imagination of captivating scenery and joyful tour.

3、 “Da-xi”(大溪)

Da-xi is well known for its river. It can be reached by car:

It is situated on a highland, with cliffs and mountains behind and a river in front. It is a good place for overlooking the grand view of the entire basin of River Da Han (大漢溪) (市街は大料炭溪の碧潭臨み、斷崖削り立つ臺上に在つて、背後に連山を背ひ、前面大料炭溪の流域を俯瞰し、眺望頗る雄大である). With the development of camphor industry in this mountain area, and the abundant plantation of rice and tea, Da-xi becomes an important collecting and distributing center of the nearby local products.(86)

The photograph of Da-xi (**Fig 4. 17**) presented the distant view of the riverside.

4、 “Mount Jue-ban”(角板山)

Mount Jue-ban is famous for its aboriginal village. It can be reached by car and rickshaw (台車):

The mountain is about 2000 meters in height, it is a nice site to overlook the

upper section of the river and to see the Mount Da-ba-jian (大霸尖山) erects in the clouds. It is not only an important site to monitor the aboriginal villages, but also a place famous for its grand view (大料炭の上流を俯瞰する、大霸尖山の雲表に聳ゆるあり、畜に理蕃上險要の地たるのみならず、風光の雄大を以て聞に). (87-88)

This photograph presented the overview of the Mount Jue-ban (**Fig 4. 18**). In which villages and houses was seen clearly. As the description pointed out that this locality is an important military position, the landscape here granted the viewers with both the pleasure of watching and the knowledge that the entire situation is under surveillance and control.



5、 “Mount of Five Fingers”(五指山)

Mount of Five Fingers is reputed for its mountain scenery. It can be reached by car, rickshaw (台車) and walking:

It is located south to the Sin-chu (新竹) railway station. It is selected as one of the “Taiwan Twelve Resorts”. The form of the mountain resembles five fingers, that is how it got the name. There are plenty of good sceneries in this mountain area (五指の如き山頂の形ちから此の名あり、佳景に富む) . (101)

(**Fig 4. 19**) presented the distant view of Mount Wu-zhi.

6、 “Mount Shi-tao” (獅頭山)

Mount Shi-tao is well known for its temples. It can be reached by car:

This locality takes advantage of the natural caves to build temples to worship the Buddha and other Chinese gods. The entire structure is excellent and the pilgrims never cease. It is regarded as a sacred place in the northern Taiwan (結構壯麗輪奐の美を極め、香煙日夕絶ゆることなく、洵に北部台湾に於ける靈域である)。 (103)

(Fig 4. 20) presented the distant view of the Chinese temples situated on the mountain slope.



7、 “Mount Ba-gua” (八卦山)

Mount Ba-gua is reputed for its mountain scenery. It can be reached by car:

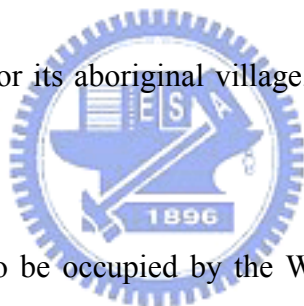
It is situated in the middle of the Chung-hua(彰化)plain, its height provides an overview of the land. The streets below can be grasped within a glance and clearly identified; even the nearby towns such as Lu-gang (鹿港) and Wu-qi (梧棲) can also be identified vaguely(眺望佳く彰化平野中に峙ち、形勝の地を占め、近く市街は指呼の間に在り、遠く鹿港・棲梧の長汀曲浦を、模糊の間に望むことが出来る). The Japanese prince Yoshihisa (北白川宮能久親王) conquered the rebel bandits here. To commemorate his achievement, a monument is established on top of the

mountain. Moreover, Mount Ba-gua used to be where the city gate located in the Qing Dynasty, but it is already replaced by a park today. (123)

The photograph presented the prospect of Mount Ba-gua (**Fig 4. 21**). From which the streets below the mountain can be seen. One can also identify a Shindo temple in commemoration of the martyr. The picture shows the reader not only the pleasure of overlooking the land, but also the significance of recalling the achievement of the Empire.

8、 “Wu-she” (霧社)

Wu-she is well known for its aboriginal village. It can be reached by rickshaw (台車):



Wu-she was used to be occupied by the Wu-she tribe(霧社蕃). But since the successful conquest of the Nan-tou (南投) government in 1910, the aboriginals were pacified and lived on farming and hunting under the direction of the officials. The primary school for aboriginal children is already set up here. There are plenty of cherry trees here, they present fine view especially when flowers are blossoming all over the mountains and by the creek. (附近は櫻樹多く、花時山水の景勝と相俟つて頗る美觀を呈する). (242-243)

(**Fig 4. 22**) presented the distant view of cherry blossoming in the Wu-she

village. As the description above suggested, the aboriginals were already civilized here, the picture presented them as figures appreciating cherry blossoms.

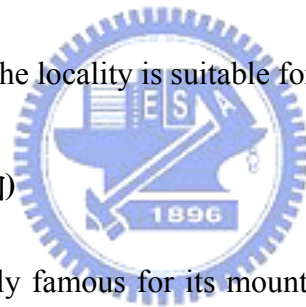
9、 “Hu-tao-pi” (虎頭埤)

Hu-tao-pi is famous for the pleasant view of the pond. It can be reached by car:

It is a popular resort in the suburban area of Tai-nan (台南). Recently it also became one of “The Taiwan Twelve Resorts” (風景頗るよく、台南近郊の遊覽地たるに充分で、最近『台灣十二勝』の一となる)。(155)

(Fig 4. 23) presented the distant view of the pond of Hu-tao-pi. The canoe sails across the pond implied the locality is suitable for sightseeing and refreshment.

10、 “Mount Chi” (旗山)



Mount Chi is especially famous for its mountain and river. It can be reached

by train:

It is well known for the development of sugar industry. From Mount Chi, the plain of Mei-non (美濃) can be grasped within a glance, the view is enchanting. Gu-shan Park (鼓山公園) located behind is so-called the best resort of southern Taiwan (旗美・美濃の平野を一眸の中に收め、頗る風致に富む。背後の鼓山公園は、南部第一の勝地と稱せられてゐる)。(201)

(Fig 4. 24) presented an overview from the hill, which indicated a good position

for overlooking the nearby streets and the mountains by the riverbank.

11、 “Da-li-jian” (大里簡)

Da-li-jian is well known for its coast:

It is located on the hill, facing the grand Pacific Ocean in the east, the view is majestic and astonishing. “The sunrise from the east coast”(東溟曉日), a scenic spot in “The I-lan Eight Views”(宜蘭八景) also indicates this locality. (東方は直に海洋に面し、滂湃たる大洋の眺望は極めて壮大で、宜蘭八景の一たる所謂東溟曉日の勝たると共に)。(215)

(Fig 4. 25) presented the distant view of the coast. The grandeur of waves was marked as an important feature of this locality.



12、 “Mount Tai-ping” (太平山)

Mount Tai-ping is reputed for its forest:

It can be reached by train and walking. The Japanese Central Government in Taiwan (台灣總督府) began developing the timber industry in this region since 1915. Mount Tai-ping is suitable for overlooking the scenery surrounded. It is selected as one of “The Taiwan Twelve Resorts” for it represents the ultimate beauty of the forest (山上の眺望、附近の風致真に山林美の極致を現はしてゐる。『台灣十二勝』の一である。).(223-224)

(Fig 4. 26) presented an overview of the Mount Tai-ping. The juniper forest in the foreground indicated the abundant timber resources of this region, while the view of peaks emerges from the clouds suggested the locality is a proper point for appreciating the prospect of this mountain area.



Fig 4. 14 Bei-to Spa



Fig 4. 15 Cao-shan Spa



Fig 4. 16 Panorama of Xin-dien



Fig 4. 17 Da-xi



Fig 4. 18 Mount Jue-ban



Fig 4. 19 Mount Wu-zhi

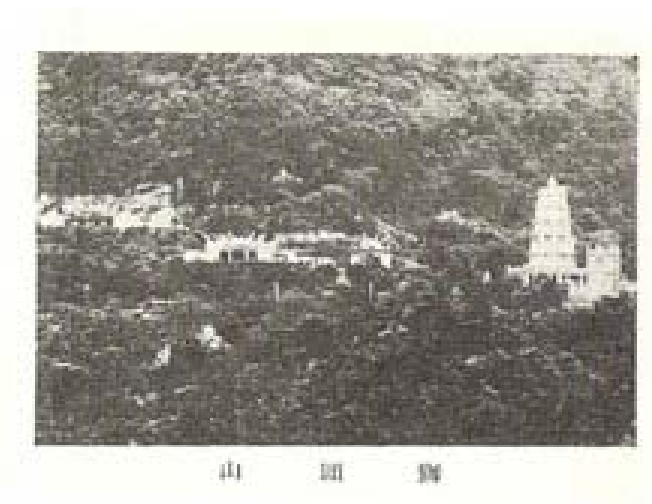


Fig 4. 20 Mount Shi-tao



Fig 4. 21 Mount Ba-gua



花櫻の社宮

Fig 4. 22 Wu-she



埤 頭 虎

Fig 4. 23 Hu-tao-pi



山 旗

Fig 4. 24 Mount Chi



Fig 4. 25 Coast Near Da-li



Fig 4. 26 Juniper Forest of Mount Tai-ping

4.2.4 “Local eight views”

Despite the introduction of “Taiwan Eight Views”, this guidebook also indicated “local eight views” of Kee-lung(基隆), Sin-Chu(新竹), Kaohsiung(高雄), Chung-hua(彰化), Feng-shan(鳳山) and I-lan(宜蘭), while giving the information of these localities. Except “Kao-hsiung Eight Views”(高雄八景), these “local eight views”

were designated by local chronicles in the Qing Dynasty.¹³³

Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案内》) (1927) followed the established Chinese convention to emphasize these localities spots were reputed for good views since the past, thus were especially worth seeing. Some photographs of the “local eight views” were also presented with introductory accounts. For example, “Sunrise of Shalei Island”(社寮曉日) and “Listening the waves at Xian Dong”(仙洞聽潮) were both “Keelung Eight Views”(基隆八景), they were described as following:

Shalei Island” (社寮島) “is island situated in the Keelung Port. “Sunrise of Shalei Island”(社寮曉日) is one of the “Keelung Eight Views”(基隆八景). With mountains, valleys, manifold layers of rocks by the shore and villages spotted with exuberant trees, it is really a picture (山あり、谷あり、千疊敷の岩盤あり、樹木鬱蒼たる間に小部落が点在してゐる有様は、實に一幅の繪である). (53)

Xian Dong ku” (仙洞窟) is a natural cave within the rock that erects high above the sea. In which the echoes of waves can be heard. “Listening the waves at Xian Dong”(仙洞聽潮) is also one of the “Keelung Eight Views”.

¹³³Liu li-Qing, Taiwan Eight Views and Their Poetry in the Qing Dynasty (Taipei: Wen-jin, 2002) 13-15.

(52)

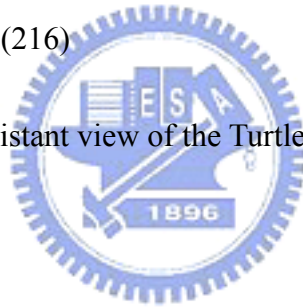
The photograph of Xian Dong (**Fig 4. 27**) presented a distant view of the huge rock erects near the Keelung Port, while a ship is sailing across the horizon.

“The Turtle Island”(龜山島) was described as:

The shape of the island resembles a turtle swimming above the sea, thus is named as such. It is well known for the scenery of sunrise since the past.

“Sunrise of the Turtle Island”(龜山朝陽) is one of the “I-lan Eight Views”(宜蘭八景). (216)

(**Fig 4. 28**) presented a distant view of the Turtle Island from the seaside road.



“Half-Screen Mountain”(半屏山) was depicted as:

Ban-ping Mountain erects like a half screen. There are trees and bushes growing all over the slope. It is a proper spot for looking over the land below. “Sunset of jade green mountains”(翠屏夕照) is one of the “Feng-shan Eight Views”(鳳山八景). (174)

(**Fig 4. 29**) presented a distant view of the Half-Screen Mountain across the road.



Fig 4. 27 Near Xian Dong

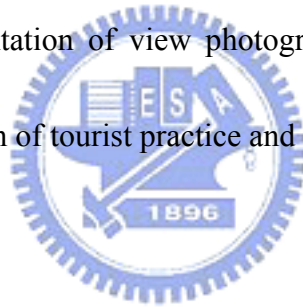


Fig 4. 28 Prospect of The Turtle Island



Fig 4. 29 Half-Screen Mountain

“Local eight views” originated from the Chinese tradition of designating eight views in the local chronicle. Although they are not the target of description in the railway guidebooks, their distant views juxtaposed with the view photographs of the newly designated “Taiwan New Eight Views and Twelve Resorts” (台灣八景與十二勝) to recommended extra view points. Meanwhile, this juxtaposition also marked a transferring Taiwanese landscape statements. The poetic contemplation of “world” (意境) that demanded Chinese literati’s self-involvement in the ambience of nature, was overtaken by the preference for visual interests and leisure, which were further embodied through the presentation of view photographs and aimed to construct a proper space for the realization of tourist practice and discourse.



4.3 The Formation of Taiwanese Landscape

Regarding the description of Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案内》) (1927) above, it is found that the interplay of view photographs and narratives aimed to stimulate the desire of the potential Japanese tourists to see the locality, and direct their attention to the most representative Taiwanese landscape that was depicted as proper and delightful. In my regard, this “visual orientation” not only characterized the tourist practice in the Japanese Colonial Period, but also defined the process of landscape formation in the document.

I will discuss the formation of landscape from the dimension of view photography and its narratives. Each part includes my observation and deduction. By demonstrating the function of both images and texts in the guidebook, I intend to show the operation of different elements in realizing the framing of landscape.

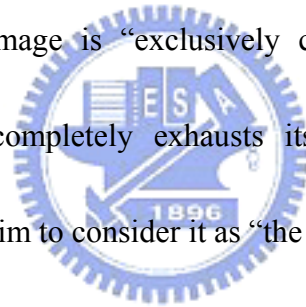
I have suggested in Chapter Three that the railway guidebook was another important site of photographic practice in the Japanese Colonial Period. As we go further, it is found that at this historical juncture the representation of landscape gradually fell into the hand of photography. It is by no means to ignore the richness of landscape painting at the time, but to emphasize a new mode of landscape seeing in guidebooks that has to do with the feature of photographic practice, as Susan Sontag once mentioned: “The painter constructs, the photographer discloses.”⁽⁹²⁾ Rather than “construct” the scenery with one’s aesthetics and “style”,¹³⁴ view photographs “disclosed” Taiwanese locality in the form of mechanical objectivity. This objectivity of photographic images not only distinguished its representation of landscape from painting, but also changed the perception of Taiwanese landscape.

The objectivity of photographic images may trace back to the origin of the term “photography”, deriving from the Greek word for “light” and “writing”:¹³⁵ Photography is frequently being taken as “a molding, the taking of an impression, by

¹³⁴Roland Barthes, “The Photographic Message,” *The Responsibility of Forms*, trans. Richard Howard (Oxford: Farrar Straus and Giroux, 1985) 5.

¹³⁵Mary Warner Marien, *Photography: A Cultural History* (Prentice Hall P, 2003) 8.

the manipulation of light”(Bazin 12). Thus the image is always celebrated for its rationality, instrumentality, duplicability and automatic semblance of Nature. Henceforth, it may be reasonable to say view photographs performed in front of the reader, “the object itself”. As André Bazin illustrated, what the viewer sees from the photographic image is, “the object freed from the conditions of time and space that govern it...it shares, by virtue of the very process of its becoming, the being of the model of which it is the reproduction; it *is* the model”(14)(emphasis in original). Or, from the perspective of message building, as Roland Barthes’s argued in his early writing, that photographic image is “exclusively constituted and occupied by a “denoted” message which completely exhausts its being”(5-7). The feeling of “analogical plenitude” leads him to consider it as “the message without code”.

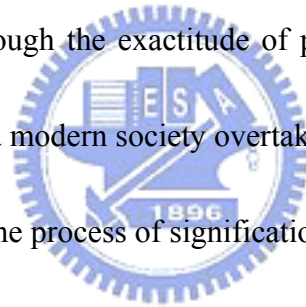


Therefore, although photographs served as an important reference to verify the introductory account of the locality. The faithful reproduction of locality within view photographs enables the remote places to be seen from where they used to be unseen, and to guarantee the Japanese readers to scrutinize those places when they were actually absent from them.

Hence my first observance: it was this “transposition” of spatial reality that characterized the practice of view photography within guidebooks. The precise recording of the exterior world could only be perfected through the realization of

photography. But when readers were granted the right to identify their future destination in advance, they also confronted a unique visual experience suspended between the land's appearance and disappearance: thus the paradoxical character of the photographic image as "trace" of the world.

As we can see from the previous discussion, view photography may be regarded as a trace, an index to reality.¹³⁶ The liaison with the real defines the photographic image itself as a transposition of reality. It is the premise of the existence of "real" that enables photography to outstand other types of representation. However, as Barthes once illustrated, although the exactitude of photography may be capable of "naturalizing the culture", in a modern society overtaken by media, it fails to resist the interruption of language and the process of signification coming along.¹³⁷



Henceforth, I would like to pose a counter point to the discussion above. If I did point out the suspension of time and reality in view photography, in the following discussion, I will indicate the paradox of denotation and connotation worked in the picture. In my regard, "the trace of reality" simply refers to a single level of view photographs. It is not only because that photography's "analogical plenitude" is always in a state of wrestling with various rhetoric of the image, such as captions and

¹³⁶Rosalind Krauss, "Notes on The Index Part 2," The Originality of The Avant-Garde and Other Modernist Myths (Massachusetts: MIT P, 1986) 211.

¹³⁷Roland Barthes, "The Photographic Message," The Responsibility of Forms, trans. Richard Howard (Oxford: Farrar Straus and Giroux, 1985) 15-20.

accounts; but also because its link to reality is already undermined within itself: the angle of photographing discloses its artificiality. Next, I will take a closer look to show how the angle of picturing reveals specific strategy of framing Taiwanese views and resorts.

Whether in the category of “Eight Views”(八景) or “Twelve Resorts”(十二勝), mountains were the most favored geographical sites. They privileged the tourists with a higher standpoint to overlook the panorama below.

In Japan, the interest for panorama traced back to the introduction of the Chinese landscape painting “Eight Views of Hsiao and Hsiang” (瀟湘八景圖) during the Muromaji period (室町時代, 1336-1573),¹³⁸ when the concept “Lying Tour”(臥遊) became a popular way of perceiving landscape, and a major premise of composition.¹³⁹

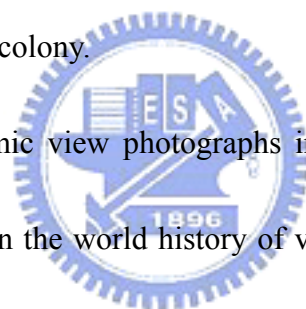
This preference for panorama can also be seen in the view photographs of “Two Sacred Features”(別格), “Eight Views”(八景), and “Twelve Resorts”(十二勝). It is found that mountains were habitually performed as overview, while the lakes and the sea were pictured as distant views.

In my view, these prospects not only presupposed “ways of seeing”, but also imposed new meanings on images. The prospect of each locality instantly bestowed

¹³⁸Kidagawa Munetada, *Tourism and the Culture of Traveling* (Kyoto: Minervashobo, 2002) 242.

¹³⁹Nagamura Yoshio, *Introduction to Landscape Study* (Tokyo: Chuokoron-Shinsha, 1999) 95-96.

upon the Japanese viewer a superior position where he enjoyed the pleasure of control that nothing escaped from his eyesight.¹⁴⁰ Although the concept of “Lying Tour” originated from the traditional Chinese painting may not be able to explain the appearance of Taiwanese view photographs in the guidebook, at least view photography still provided Japanese readers an access to the “participation of an imaginary space”¹⁴¹ before setting out to the southern colony. Furthermore, this capability of adopting photographic apparatus to locate the panorama into a frame for appreciation, suggests the triumph of man’s will in confronting and overcoming the power of savage nature in the colony.



The fashion of panoramic view photographs in the Japanese Colonial Period recalled a significant timing in the world history of visual technology. Since the 19th century, all kinds of refined visual apparatuses appeared in European cities amused the viewers with lively panoramic views.¹⁴² The 1850s was even nominated as “the great age of photographic Orientalism,” (Sontag 89) when bunches of view photographs delivered near and Far East exotica to satisfy the growing curiosity of the western middle class audiences. As we can see, in the case of Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案内》) (1927), it was the first time Taiwanese “Eight

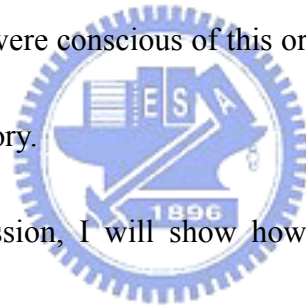
¹⁴⁰Orvar Lofgren, On Holiday: A History of Vacationing (California: U of California P, 1999) 62-65; Fred Inglis, The Delicious History of the Holiday (London: Routledge, 2000) 288.

¹⁴¹Nagamura Yoshio, Introduction to Landscape Study (Tokyo: Chuokoron-Shinsha, 1999) 121.

¹⁴²Jonathan Crary, Techniques of the Observer (London: The MIT P, 1990) 97-136.

Views” being photographed as panoramic views, the new vision of Taiwanese localities was creating new interests for Japanese readers as well.

The Japanese government’s large-scale photographic practice and its promotion of modern tourism accelerated the change of visual code. As Sontag once emphasized how photography monopolizes the perception of the world: “in teaching us a new visual code, photographs alter and enlarge our notion of what is worth looking at and what we have a right to observe. They are a grammar and, even more importantly, an ethics of seeing”(3). When the Japanese tourists previewed their future destination, in the mean time, whether they were conscious of this or not, they were granted the right to examine the empire’s territory.



In the following discussion, I will show how the participation of narratives further anchored the significance of these view photographs, and suppressed the multiplicity of meanings innate in the image. As Walter Benjamin foresaw the importance of caption by pointing out its necessity in constructing the meaning of photographs,¹⁴³ the narrative applied in Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案内》) (1927) shared a similar function. Moreover, it was through these narratives that the character and status of these localities were established, identified, and were finally constituted as “landscape”. In this sense, guidebook served as a

¹⁴³Walter Benjamin, “A Small History of Photography,” One Way Street and Other Writings, trans. Edmund Jephcott and Kingsley Shorter (New York: Verso, 1992) 256.

shifter, in which the abundance of place underwent a reduction, being replaced by flat images and general outlines. The once wild and savage nature were tamed as an object of seeing, and subordinated to the standard gaze of the camera and the order of the narrative.

I divided the narratives into three categories: first, “the enchanting panorama”, second, “the majestic and the magnificent”, third, “the site for relaxation”. Each suggests a significant way of mapping and comprehending Taiwanese localities.

To begin with the discussion of “panorama”. I found specific narratives appeared frequently in the description of localities, to convince the readers of the advantage and pleasure of looking over the panorama. In the introduction of the Taiwan Shindo Shrine (台灣神社), for example, despite its holy character that represented the “guardian spirit of the Japanese territory”,¹⁴⁴ it was also portrayed as a “tranquil” place which is locate on the hill and looks down to the Keelung River(基隆河), where the streets of Taipei can be grasped within a glance and clearly identified (歴歴として指呼の間在る); as for Keelung(基隆), despite referring to the fact that it is a prospering trading port, the guidebook also recommended the “Hill of Sunrise”(旭の丘) as the best spot in Keelung to grasp the entire scene of Keelung Port (基隆港)within a glance (港の内外を一眸に收むる); similarly, Mount Ba-gua

¹⁴⁴Zheng Tian-kai, The Pictorial Recording of the Conquest of Taiwan: The Biggest War in the History of Taiwan (Taipei: Yuan-lui, 1995) 134-136.

(八卦山) is not only an old battle field in commemoration of the sacrificed Japanese prince Yoshihisa(北白川宮能久親王), it is also suitable for a delightful overview(眺望佳く), from which the streets below can be grasped within a glance and clearly identified (近く市街は指呼の間に在り); in the case of Mount Chi(旗山), it is not merely reputed for the sugar industry, but also famous for its view which overlooked the entire plain below(平野を一眸の中に収め、頗る風致に富む); finally, Mount Tai-ping(太平山) is not only well known for its profitable timber industry, it is also suitable for overlooking the scenery from the mountain top, from which one is able to perceive the ultimate beauty of the forest(山上の眺望、附近の風致真に山林美の極致を現はしてゐる).



As we can see, the same narratives appeared in the guidebook like a ceaseless refrain: “the view is enchanting since the scenery below can be easily grasped within a glance, thus the locality is designated as the representative view or resort of Taiwan.” The celebration of overview and distant view that I mentioned above, both suggested to the Japanese reader a proper position of observing Taiwanese views.

Next, the narrative of “majestic” or “magnificent” is also commonly used. Since most scenic spots selected in “Eight Views” (八景) and “Twelve Resorts”(十二勝) were mountains, the term “majestic” or “magnificent” became a popular narrative in describing mountain scenery, while it was also used to address seascape. For instance,

Sun Moon Lake (日月潭) was praised for its “magnificent mountains and water”(所謂山紫水明の境地である), since one can see the “majestic” reflection of Shui-sha Mountains (水社大山) from the lake (其の雄姿を波上に浮べ); on Mount A-li (阿里山), it is not only the captivating beauty of the vast virgin forest that will impress the visitors, even the “majestic sight” of the railway built along the mountain path (本邦鐵道中の偉觀である) is worth appreciating; as for the southern borderline of the Japanese Empire, E-luan-bi (鵝鸞鼻), it was extolled for the “grandeur” of the seascape (帝國の最南端として悠大なる景趣に富む); in the case of Da-xi(大溪), it was not only described as an important collecting and distributing center of the nearby local products, but was also regarded as a good place for overlooking the “grand view” of the river (前面大料埃溪の流域を俯瞰し、眺望頗る雄大である); similarly, in the case of Mount Jue-ban (角板山), it is not only an important site to monitor the aboriginal villages, but also a place famous for its “grand view”: a nice site that overlooks the river and sees the mountain erecting in the clouds. (大料埃の上流を俯瞰する、大霸尖山の雲表に聳ゆるあり、畜に理蕃上險要の地たるのみならず、風光の雄大を以て聞に); finally, in the case of Da-li-jian(大里簡), since it faces the grand pacific ocean in the east, the view was praised as “majestic and astonishing”(東方は直に海洋に面し、滂湃たる大洋の眺望は極めて壯大で).

Yet, there are exceptions. Some localities were described with a different

narrative. For example, although Xin-dien (新店) was praised as having “magnificent mountains and water”(所謂山紫水明の境地で), a specific term in praising the enchanting scene composed of mountains and water. But unlike the case of the Sun Moon Lake (日月潭), it was celebrated for its “charming sight” rather than “grand view”, since it was depicted as a nice site to enjoy both the moonlight and the blossoming flower (月に佳く花によい), and as the narrative carried on, a nice place for recreation, too: “people will have much fun rowing the boat in the summer, since the air is especially cool and refreshing”. In the case of Wu-she (霧社), it was also described as a “charming” locality with plenty of cherry blossoms decorating nearby mountains and creek in the springtime (附近は櫻樹多く、花時山水の景勝と相俟つて頗る美観を呈する). However, its charm was the result of the successful conquest of the Wu-sha tribe (霧社蕃). As the guidebook portrayed the tranquility and calm of the village: “the aboriginals were pacified and lived on farming and hunting under the direction of the officials. The primary school for aboriginal children is already set up here”.

In short, the narrative of “majestic” and “magnificent” not only fixed the interpretation of view photographs, but also led Japanese readers to a general and quick understanding of Taiwanese localities. The geographical sites that were officially recognized as views and resorts were no longer unknown territory veiled in

the darkness, instead, they were reported in detail, measured, described, and could be clearly seen in photographs. Moreover, the narratives left an impression upon the reader that Taiwanese localities offered majestic sceneries but they were no longer dangerous or unreachable. Tourists may follow the direction of the guidebook to find the “secured” standpoint recommended by the editor to enjoy the pleasure of looking.

Finally, to speak of “the site for relaxation”, it is found in the narratives of “Two Sacred Features”(別格), “Eight Views”(八景), and “Twelve Resorts”(十二勝), many localities were not only described as good standpoint for looking over the enchanting panorama, the majestic or magnificent grandeur of the scene; their value as a safe and proper site for entertainment and relaxation (遊覽地) was also emphasized. For example, the introduction of Mount Shin Kao (新高山) recommended readers to go on an expedition, and promised that the changing views of four seasons will impress the visitors; in Keelung, “The Hill of Sunrise”(旭の丘) was indicated as a good place for taking a walk; in Tan-shui (淡水), the golf course built on a hilltop was referred as an important entertainment facility for Taipei citizens, and a good spot for looking over the view; as for Sun Moon Lake (日月潭), it was described as the best summer resort, since the height of the locality keeps it cool; for Bei-to(北投) and Cao-shan (草山), they were both regarded as good place for relaxation, since they offer many public baths and hotels along the way; in the case of Mount Ba-gua (八卦

山), it was described more than a site for monuments and commemoration, as it was already reorganized and became a popular park today; in the case of Hu-tao-pi (虎頭埤), it was reported as a popular resort in the suburban area of Tai-nan (台南); at last, in Kaohsiung (高雄), Gu-shan Park (鼓山公園) located behind Mount Chi (旗山) was recognized as the best resort in southern part of Taiwan.

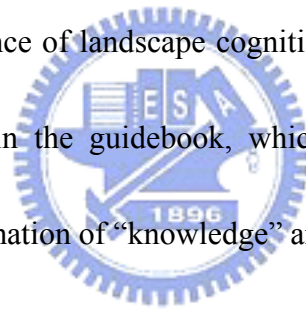
To sum up, the narrative that confirmed Taiwanese views and resorts as “sites for relaxation” implied these localities were already civilized tourist destination, and Taiwan as whole, was a pacified territory that one would not have to run any risk throughout the journey.

In my perspective, the interruption of specific narratives anchored the meaning of view photographs, established an access to comprehend Taiwanese locality, and finally, led Japanese readers to identify the “enchanted panorama”, the “majesty and magnificence” and the “sites for relaxation” in Taiwanese views and resorts. Therefore, the significance of the guidebook lies not in the “revelation” of Taiwanese landscape, but in “identification” and “categorization”. I have two comments so far. First, it was through the continuous framing and mapping of “Eight Views” and “Twelve Resorts” in the guidebook that the once naïve “land” of Taiwan became nameable and descriptive object, acquired its significance, and was capable of being recognized as enchanting “landscape”. Second, the cognition of landscape in the



guidebook positioned Taiwan as both a land of majestic mountains and a civilized tourist destination, serving visual delights and body pleasure. The landscape cognition formed in this guidebook on the one hand, performed Japanese capability of overcoming the savage nature in Taiwan by transforming it into a panorama for scrutinizing, on the other, it displayed the colonial government's modernizing contribution in the colony by establishing a territory of civilization and order.

However, it is not enough to conclude the discussion here, since the issue of signs and representation is not the main concern. The analysis above is simply an example to show the emergence of landscape cognition by loosening the embrace of locality, images and words in the guidebook, which is aimed to foreshadow the coming discussion on the formation of “knowledge” and “discourse”.



4.4 The Formation of “Tourist Knowledge”

The term “knowledge” here referred to Foucault's definition of “savoir”. The English “knowledge” translates the French “connaissance” and “savoir”. Foucault distinguished the usage of two terms by stating that “connaissance” means relation of the subject to the object and the formal rules that govern it. “Savoir” refers to the condition that are necessary in a particular period for this or that type of object to be given to connaissance and for this or that enunciation to be formulated”(16). “Savoir”

is not certain science or subject with fixed boundaries, structure and formal criteria, in Foucault's sense, it is expected to be understood as a domain in which objects are interdependent, as they situated and formed in the manner of discursive practice.¹⁴⁵

In the last chapter of Archaeology of Knowledge, "Science and Knowledge", Foucault addressed his perspective of knowledge, and finally concluded that the operation of archaeology that he has been discussing throughout the book is devoted to analyze this "knowledge":

Knowledge is that of which one can speak in a discursive practice, and which is specified by that fact: the *domain* constituted by the different objects that will or will not acquire a scientific discourse...knowledge is also the space in which the subject may take up a *position* and speak of the objects with which he deals in his discourse...knowledge is also the field of *coordination* and *subordination* of statements in which concepts appear, and are defined, applied and transformed...knowledge is defined by the possibilities of *use* and *appropriation* offered by discourse...there are bodies of knowledge that are independent of the sciences. (201) (My emphasis)

In my view, the most significant point derived from the formation of

¹⁴⁵Foucault, 200-201.

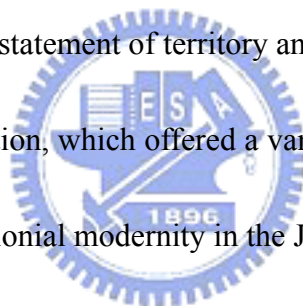
landscape in Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案內》) (1927) lies in the germination of a specific “knowledge” provoked by the designation of “Taiwan Eight Views and Twelve Resorts”(台灣八景十二勝). With the mediation of this event, the guidebook constituted a “discursive domain” to locate Taiwanese locality under an appropriated category of landscape, this domain may be called “landscape’s discursive space”. What occurred in this field was the coordination and subordination between statements, and it was through the struggles of statements that a specific knowledge generated.

In the case of Taiwan, as the designation and interpretation of landscape followed the transformation of different regime, the statement of “Taiwan Eight Views and Twelve Resorts”(台灣八景十二勝) replaced the statement of “Taiwan Eight Views”(台灣八景) in the Qing Dynasty not only through redefining “the dumb existence of a reality, nor the canonical use of a vocabulary, but the *ordering of objects*” (Foucault 54) (my emphasis). The Japanese Central Government in Taiwan (台灣總督府) established a new order of mapping the territory to eliminate both the Japanese and the Taiwanese citizen’s original spatial consciousness with the ambition “to locate Taiwan within the cultural system of the Japanese Empire”. Views and resorts in the colony were performed as part of the “national possession”. This statement was supported by the

employment of view photography in the guidebook. Since the recording of locality persuasively convinced the reader the existence of this possession.

However, the reiteration of views and resorts in Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案內》) (1927) was not simply a “tautology” of the original idea of “Taiwan Eight Views and Twelve Resorts”(台灣八景十二勝). The discursive formation of view photography and narratives in this guidebook was governed by different rules of operation, including “the way in which they are institutionalized, received, used, re-used, combined together, the mode according to which they become objects of appropriation, instruments for desire or interest, elements for a strategy”(Foucault 129). Through coordinating a proper framing of Taiwanese landscape and presenting a specific mode of identifying, seeing and experiencing Taiwanese localities to the Japanese reader, it gradually moved toward the accumulation of a set of common “tourist knowledge”. In other words, aside from the recognition of territory and national property, the central concern of this landscape formation in this guidebook was shifted to the economy of body pleasure. This shifting focus exemplified a modern turn of the landscape discourse in Taiwan, since its circulation was supported by the modernization of transportation facilities and the renovation of geographical space throughout the island, which simultaneously transformed human’s perception and movement.

Henceforth, the generation of new “tourist knowledge” in the Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案內》) (1927) should be considered as one of the modern institutional practices. On the one hand, It served as the strategy of mapping the territory of the Japanese Empire, and created a convenient entry for Japanese readers to participate in an imaginary tour of the colony, on the other, it constituted the fundamental rule of speaking, naming, classifying and explaining the locality, motivated the struggle between statements, and foresaw the generation of a new landscape discourse. In brief, it opened up a discursive space in the document, in which the statement of territory and leisure covered each other, expanded both fields of operation, which offered a vantage point in understanding the discursive formation of colonial modernity in the Japanese Colonial Period.



4.5 Conclusion

In this chapter, I demonstrated the discursive formation within the Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案內》) (1927). I began with the discussion of view photography and narratives, then I moved on to investigate how the struggle of diverse statements participated in the process of cognition and formed what I called “tourist knowledge”, which I regarded as a new emergence in the discursive formation of the document. Then I concluded the shifting focus on tourist practice and body pleasure marked a “modern turn” in the discourse of Taiwanese landscape of the

Japanese Colonial Period. Since on the one hand, the railway was suggested as a modern approach to access the views and resorts throughout Taiwan, on the other, these views and resorts were formulated through public voting and official designation, thus they were considered as both the property of a modern state and an important “sites for relaxation” for its citizens.

The operation of this modern “tourist knowledge” will be further clarified through the discussion of Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案内》) (1942) in Chapter Five. We will see how this “tourist knowledge” was reiterated in the form of a series of statements, which indicated a smooth and well-organized tourist movement throughout the island.

