

Chapter Six

Conclusion

Based on Michel Foucault's theoretical assumptions on the formation of discourse in Archaeology of knowledge, this thesis is originally dedicated to the discursive formation and practice of the landscape discourse in Guidebooks of Taiwan Railway Tour (台灣鐵道旅行案內). However, the discussion on view photographs in previous chapters covers two stages of the introduction of photography in Taiwan, including 1860-1895 and 1895-1945, in which I suggest how view photography participated in the formation of “transferring narrative” of Taiwanese landscape, while the contrast between the two stages further reveals the significant operation of the photographic archive in guidebooks of the Japanese Colonial Period. I will make my final remarks respectively in terms of the history of Taiwanese photography, the landscape discourse generated in railway guidebooks, the contribution of this thesis writing and further suggestions.

To begin with, in the scope of the history of photography, it is found that both the emergence and circulation of Taiwanese view photographs were closely related to the arrival of foreign cultural forces in Asia since the mid 19th century, thus the local visual culture of photography may be regarded as a site of wrestling under the global

mapping of imperial power. The view photography in the first stage was marked by the English photographer John Thompson's works published in Illustrations of China and Its People (1874) and the French sinologist Imbault-Huart's collection of photos in L'île Formose, histoire et description (1884). While the former photographed the savage sceneries of tropical nature in southern Taiwan for individual interest, the later collected photographs of both geographical features and human constructions inland and along the shore, they were later taken as a military reference in the Sino-French War in 1884. The comparison of these view photographs indicates not only the change of subject matter but also a necessity to reconsider the limit and unit of view photographs. In my perspective, the analysis of photographic images here should go beyond the unity of oeuvre; they should be measured in terms of its "archive" in general. In this case, photography is not a unified practice, it demands further exploration especially in terms of the formation of knowledge and its rules of distribution, as the images were relocated in the new context of the published documents and had their original source as well as the primary will of representation obliterated. In other words, it is the copyright rather than authorship that determined the significance and effects of photographs. This idea was later proved to be a vantage point in discussing the archive of view photography in Guidebooks of Taiwan Railway Tour (台灣鐵道旅行案内).

Second, regarding the analysis of two Guidebooks of Taiwan Railway Tour (台灣鐵道旅行案内) published by the Ministry of Railway Affairs(鐵道部) in 1927 and 1942, it is found that guidebooks served as an important site of photographic practice from which a specific landscape discourse derived in the service of the promotion of colonial tourism. The view photography inserted in guidebooks was deprived of the original photographer and was bestowed new significances along with the narratives, which aimed to present a set of proper tourist destinations of charming and accessible views, and to instruct the potential Japanese tourists a series of appropriate mode of seeing and experiencing in the tour of the colony. In this stance, as view photography and a visually based tourism mutated simultaneously points to an inextricable connection in the Japanese Colonial Period, photographic images also collaborated with its narratives in formulating a system of knowledge for the Japanese citizens, thus the argument on view photography here departs from the level of representing and reporting local facts.

It is at this point that Foucault's conception of archive, statement and discourse provides a new scope in thinking the emergence and the operation of "landscape discourse" in guidebooks. I insist on addressing the term "landscape" not merely by taking it as a frame of critical thought, as I have discussed in detail in Chapter One; but also with regard to the observation that the concern for landscape weighs heavily

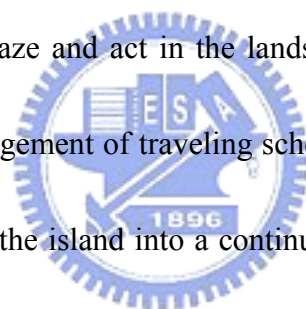
in either the formation of “tourist knowledge” or “tourist statements” in guidebooks.

On the other hand, I find the transforming landscape discourse in railway guidebooks reinforced the formation of a modern marking system of Taiwan, paralleling the process of modernization and the development of tourism in the Japanese Colonial period, which echoes my previous assumption that the idea of “landscape” suggests men’s changing idea of the territory, and their conquest and cultivation over the land.

In the analysis of Guidebook of Taiwan Railway Tour (1927), I conclude that view photography and its narratives on “the enchanting panorama”, “the majestic and the magnificent” and “the site for relaxation” defined the emergence of “tourist knowledge” in this document, which not only served as a convenient entry for Japanese readers to participate in an imaginary tour of the colony, imposed upon them a rigorous order of seeing views and resorts, but also integrated with the strategy of recognition of the Japanese empire’s boundary. The “tourist knowledge” is understood as a discursive space of coordination and appropriation of statements in the document that was opened up by the designation of “Taiwan Eight Views and Twelve Resorts”(台灣八景十二勝), in which the statements of territory cognition and tourist practice interweaved and expanded both fields of operation through the deployment of guidebooks. As to the analysis of Guidebook of Taiwan Railway Tour (1942), I conclude that view photography, introductory passages on railways, and the tour

schedule of “Around Taiwan in 17 days” jointly demonstrated a series of “tourist statements” in “organizing” and “connecting” tourist attractions throughout Taiwan. They celebrated the pleasure of active tourist intervention, mobility, and systematic practice in discovering and identifying proper Taiwanese views and resorts by train. The “tourist statement” here indicates a “site” emerged specifically in the Japanese Colonial Period and sustained the making of discourse. Its formation coincides with the principle of the Japanese Central Government in Taiwan’s (台灣總督府) modernization policy in establishing a suitable environment for tourism, including the construction of railway facility, the inauguration of exhibition and the designation of national parks. With the operation of these statements in the document, trains and railways were not simply practical means for reaching the destination; they also offered new channels of looking that remapped Taiwanese landscape with new prospects. Under this framework the once barbarous land was transformed into a whole series of appealing scenic points equipped with modern facilities, while the primitive grandeur of natural sceneries were emphasized but deprived of risk and danger; in other words, the guidebook balanced its tourist statements between nature and culture in convincing the Japanese citizens of a pleasant tourist destination. From the other aspect, these statements also reorganized the “tourist knowledge” emerged in the version 1927 and further verified its regularity.

Henceforth, the second part of my finding suggests that view photography and its narratives in Guidebooks of Taiwan Railway Tour formed a series of statements and contributed to the formation of a changing landscape discourse. First of all, the designation of “Taiwan Eight Views and Twelve Resorts” (台灣八景十二勝) classified Taiwanese sceneries into specific categories, which granted the potential tourists a proper frame of seeing and a solid knowledge system for identifying and cross-referencing. They instructed the Japanese tourists to take a proper position in admiring Taiwanese landscape. Moreover, the view photographs exemplified to the tourists a series of positive gaze and act in the landscape, while the descriptions of railway journey, and the arrangement of traveling schedule, reorganized the dispersed views and resorts throughout the island into a continuous package tour. Furthermore, as the guidebook dedicated to the representation and description of landscape, and formulated a proper marking system of Taiwan, the island became an object that could be clearly identified in the territory of the Japanese Empire, while its status was recognized. Therefore, the formation of this landscape discourse not only defined how the “archive” of view photography separated from the realm of landscape painting, but also pointed out the operation of the Empire’s knowledge system. In addition, since the distribution of this discourse paralleled the Japanese Central Government’s efforts in constructing a modern and civilized tourist environment, the formation of



this new landscape discourse in the Japanese Colonial Period was also part of the modernization practice.

I regard the contribution of this thesis mainly lies in elaborating the discussion of Taiwanese landscape and view photography through Foucault's theoretical model of knowledge, which is proved to be as a new vantage point in conducting the study of Taiwanese visual culture. In this scope, view photographs in the document exceeds the limit of its documentary function, which reaffirms the idea that the value and the historicity of view photography lie not so much in its ability to reflect certain events or things as in its "productivity" in rendering the operation and distribution of discourse. In brief, Foucault's Archaeology of Knowledge inspires the investigation of view photography's landscape discourse in the history of photography of the Japanese Colonial Period. Further, another breakthrough of this research lies in introducing a review of critical conception of landscape from anglophone academic discussions which enriches the study of Taiwanese landscape by reconsidering landscape not only in terms of oeuvre, but also in terms of a frame of seeing, a discursive practice of marking and mapping the land as a proper tourist space. As a whole, while this thesis draws out a grid of knowledge, it also exemplifies the interrelation between the issue of landscape, view photography, colonialism and tourist industry in the Japanese Colonial Period.

At last, with the hope of shedding some lights to the interpretation and theorization of Taiwanese visual cultural studies, I also anticipate this writing provokes further remarks and insightful debates especially in the research of Taiwanese history of photography. I have two suggestions here for those who are concerned with the field of study. First, as I have mentioned in the beginning of this thesis, during the Japanese Colonial Period, photographic images were published in various forms. In which I regard the complex volume of photo albums (台灣寫真帖) collected in the archive of National Central Library Taiwan Branch (中央圖書館台灣分館) were the most significant. They were published by both the Japanese government and non-official organizations including bookstores, publishers and societies, each differs in motivation and use. These albums failed to be covered here as a result of the limit of this thesis; however, it is no doubt thought-provoking to reconsider these documents through further theoretical reading and detailed analysis.

Second, as I have briefly noted in Chapter Three, there are two documentary films worth attention entitled Outside the Train window (汽車の窓から) (1942) and Happy Journey (たのしい旅路) (1943), respectively shot by The Ministry of Railway Affairs (鐵道部) and Taiwan Travel Club (台灣旅行俱樂部) in promoting the railway tour throughout Taiwan. They were now the collection of the Chinese Taipei Film Archive(國家電影資料館). A further exploration of these materials is rewarding

in investigating the link between film and tourism in the Japanese Colonial Period. In conclusion, I call for more attention to the study of Taiwanese visual culture under the Japanese regime, since the period marked an important “pictorial turn” in the Taiwanese history with the introduction of both photography and film, there are still abundant documents and images left in the archive wait to be rediscovered.



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Appendix A

Guidebooks of Taiwan Railway Tour

《台灣鐵道名所案内》(1908) (明治 41 年版)。台灣總督府鐵道部編纂。明治 41 年 9 月 10 日印刷。發行者，台灣台北府中街四丁目四番地，江里口秀一。印刷者，東京市日本橋區兜町二番地，金澤求也。印刷所，東京市日本橋區兜町二番地，東京印刷株式會社。發行所，台灣台北府中街四丁目四番地，江里口商會。

《台灣鐵道旅行案内》(1921) (大正 10 年版)。台灣總督府鐵道部。大正 10 年 3 月 24 日印刷，大正 10 年 3 月 27 日發行。編輯，東京市日本橋區兜町二番地，鈴木豐吉。發行所，東京印刷株式會社。

《台灣鐵道旅行案内》(1923) (大正 12 年版)。台灣總督府鐵道部。大正 12 年 3 月 5 日印刷，大正 12 年 3 月 10 日發行。編輯與發行所，台灣鐵道部。印刷者，東京市日本橋區兜町二番地，鈴木豐吉。印刷所，東京市日本橋區兜町二番地，東京印刷株式會社。

《台灣鐵道旅行案内》(1927) (昭和 2 年版)。台灣總督府鐵道部。昭和 2 年 10 月 28 日印刷，昭和 2 年 10 月 30 日發行。印刷者，台北大正町 2 丁目 37 番地，穎川首。印刷所，北市榮町 4 丁目 32 番地，台灣日日新報社。

《台灣鐵道旅行案内》(1930) (昭和 5 年版)。台灣總督府鐵道部。昭和 5 年 7

月 28 日印刷，昭和 5 年 7 月 30 日發行。印刷者，台北大正町 2 丁目 37 番地，穎川首。印刷所，北市榮町 4 丁目 32 番地，台灣日日新報社。

《台灣鐵道旅行案内》(1934) (昭和 9 年版)。昭和 9 年 8 月 5 日印刷，昭和 9 年 8 月 10 日發行。編纂與發行，ジャパン・ツリスト・ビュロー (Japan Tourist Bureau) 台灣支部代表者，小川嘉一。印刷者，台北大正町 2 丁目 37 番地，穎川首。印刷所，台北榮町 4 丁目 32 番地，台灣日日新報社。

《台灣鐵道旅行案内》(1935) (昭和 10 年版)。昭和 10 年 8 月 5 日印刷，昭和 10 年 8 月 10 日發行。編纂與發行，ジャパン・ツリスト・ビュロー (Japan Tourist Bureau) 台灣支部代表者，小川嘉一。印刷者，台北大正町 2 丁目 37 番地，穎川首。印刷所，台北榮町 4 丁目 32 番地，台灣日日新報社。

《台灣旅行案内》(1938) (昭和 13 年版)。大正 12 年 4 月 2 日一版發行，昭和 13 年 1 月 10 日印刷，1 月 13 日發行 (24 版)。編輯與發行，台北大正町 3 丁目 10 番地，武澤贊太郎。印刷者，台北榮町 4 丁目 32 番地，穎川首。印刷所，台灣日日新報社，北市大正町 3 丁目 10 番地，台灣旅行案内社。


《台灣鐵道旅行案内》(1942) (昭和 17 年版)。昭和 17 年 2 月 17 日印刷，昭和 17 年 2 月 21 日發行。翻刻／發行人，台北泉町交通局鐵道部內財團法人東亞旅行社台灣支部，代表者，丸岡道夫。印刷人，台北大正町二丁目三十七番地，穎川首。印刷所，台北榮町四丁目三十二番地，株式會社台灣日日新報社。

Appendix B

Introductory Passages of Railways

1. “North-South Line”(縱貫線)

Leaving from Taipei by train, we cross the hustling and bustling street, then the pastoral landscape comes in sight: the farm houses, the bamboo fence, the egrets and the water buffalos. From the window, we see fish swimming in the clear river, while dashing through the Tao-yuan (桃園) tableland. Passing through the tea plantation of Chung-li(中壢) and Ping-zhen(平鎮), and the pleasant view of Chu-bei(竹北), we arrive at Sin-chu (新竹). From Sin-chu to Chu-nan(竹南), the train runs by the sea, the air is full of the salty scent of waves. We see the windbreak forest all the way.



After leaving Chu-nan(竹南), the railway separates, one continue to run by the sea while the other returns to the lavish green land where there are high mountains and deep rivers. Passing through Miao-li(苗栗), which is famous for its persimmon, the train arrives the highest point of this line, the Shi-liu fen(十六份). Then, the train quickly runs through the hills, go through Hou-li(后里) and Feng-yuan(豐原), some of the famous places for growing rice, and arrive at Taichung(台中), which is known as the “Little Kyoto”(小京都).

台北からは、しばし繁華市街を横切つて、水田、農家、竹藪、白鷺、水牛等の風情面白い田園風景を見、或は鮎走る大料崁溪の清流を車窓に近く眺め乍ら桃園台地を快走し、中壢、平鎮等の茶葉地過ぎ、竹北附近の大展望を楽しみつれ新竹に著く。これから竹南迄は潮の香高い海の眺め、珍しい木麻黄の防砂林を見ることが出来る。竹南で海と別れると、車輪は轉一轉山高溪深緑の中を、柿に名ある苗栗、わらびに名高い三叉とあぎ上つて、本鐵道最高地點十六份に至る。峠を越せば鐵車快轉、やがて中部の米產地后里、豊原を経て小京都の名ある台中に著く。



After leaving Taichung and crossing the Da-du River(大肚溪), we come to Chung-hua(彰化). The railway separated in Chu-nan(竹南) reunited here. There are many rice field and banana orchard along the way. South of the Zhuo-shui River (濁水溪) is the so-called ‘sugar kingdom’, where the view of the vast sugar cane fields stretches through the plain. The sugar factory can be seen beyond the field bathing in sunshine. Passing through Dou-liu(斗六), Dou-nan(斗南)and Da-lin(大林), the train arrive at Chia-yi(嘉義), where we find the access to Mount Ari(阿里山). Leaving Chi-yi(嘉義), we see the monument of the Tropic of Cancer erects on the right side. Afterwards, our view is enriched by more amusing objects, such as the sugar cane fields, Mango (芒果)and longan (龍眼) trees. Seeing these interesting views through

the window is a pleasure when traveling in the tropical zone. After going through the historical town Tai-nan(台南), the window view is dominated by the endless green sugar cane field until the train arrived at its terminal, Kaohsiung(高雄).

台中を出て大肚溪を渡れば彰化で、竹南で別れ海に沿って走つた鐵路は、再び此處で相合する事となる。これから蜜柑、米、芭蕉など野の幸多い道を、集集線の分岐驛に二水至る。やがて濁水溪を渡れば砂糖王國の名に適しい甘蔗畑が展開し、燦燦たる太陽に輝く甘蔗畑の彼方に、製糖工廠が隠見するのも面白く、斗六、斗南、大林と過ぎて、檜の香高い阿里山登山口嘉義に著く。嘉義を出せば、右に北回歸線の標塔が見え、車窓風景の一入物珍しいものが増え、甘蔗畑、まんごう、龍眼の木など熱帯を行く旅の興趣が車窓に連続し、やがて歴史の跡豊かな古都台南過ぎ、これから車窓は緑一色の甘蔗畑を縫ひ終點高雄に著く。

It takes about 8 hours to complete this trip.

此間の急行約八時間を要する。(56)

2. “Tan-shui Branch Railway” (淡水線)

The number one Spa in Taiwan is around Bei-to(北投) and Cao Shan(草山). The

terminal of this branch line, Tan-shui(淡水), is usually full of backpackers, hikers, golfers and anglers in all seasons. It takes 40 minutes from Taipei to Tan-shui, on the way, one can see the view of the Taiwan Shindo Shrine(台灣神社), Tan-shui River(淡水河), Mount Da-tun(大屯山), Mount Chi-xing(七星山), Mount Sha-mao(紗帽山) and Mount Guan-yin(觀音山), that makes one feel comfortable and relaxing.

台灣隨一の温泉郷草山、北投を有し、行樂地淡水を終點とする本線は、四時リユツクサク姿のハイカー、或はゴルフアー、太公望などで賑つてゐる。台北淡水間約四十分。新北投へは北投から一軒二、台北から直通三十分。途中圓山動物園、台灣神社のあるあり、淡水河、七星、大屯、紗帽、觀音諸山の景觀も、快適なものである。(153)



3. “Chao-zhou Branch Railway” (潮州線)

The North-South Line ended at the burgeoning new town, Kaohsiung. Then the train transfers to the Chao-zhou branch railway (潮州線). Dashing through the green Ping-dong field where the rice, pineapple, papaya and banana grow, the train takes one and half hour to arrive Fang-liao(紡寮). Under the clear blue sky, the cool wind blows into the window, one can smell the sweet fragrance of the orchid flower along the way.

新興氣分満ち溢れる縦貫線の終點高雄から分岐する本線は、米と鳳梨と木瓜と芭蕉の織りなす屏東平野の緑の中を鳳山、屏東、潮州と縫ひ快走一時間半で枋寮へ達してゐる。澄み渡る空の下をゆく車窓に躍り込む爽かな風は、蝴蝶蘭、龍舌蘭の甘い匂をさへ含んで、南行く旅に一入の和かさを與へる。(133)

4. “I-lun Branch Railway” (宜蘭線)

This line runs between Keelung (基隆) and I-lan(宜蘭). Which connects the mountain view and the seascape of the Pacific Ocean, the waves can be seen clearly from the window. After passing Jiao-xi(礁溪), a town famous for its spring, the train arrives I-lan(宜蘭). Then, setting out from Luo-dong(羅東), which is famous for the juniper forest of Mount Tai-ping, it takes another 3 hours to arrive Su-ao(蘇澳). In the journey, the view of the Turtle Island (龜山島) starts to emerge near the shore of Da-li(大里), this fine view relieves the homesickness.

基隆宜蘭間を走る本線は、八堵から山水迫る鑛藏地を縫ひ、草嶺の嶮をくれば、潤然とした太平洋の波を車窓に近づ見、温泉の香高い礁溪を経て宜蘭に著く。更に太平山の檜林名高い羅東をあとに終點蘇澳迄この三時間あまり。途中四脚亭、瑞芳、猴硐附近や、龜山島浮く大里附近の海景等は旅情を慰める大なるも

のであらう。(142)

5. “Tai-dong Branch Railway” (台東線)

The railway connects Hualien Port(花蓮港), Yu-li (玉里)and Tai-dong(台東) is relatively narrow, and the speed is also slower than The North-South Line. But the grand view by the sea is totally natural, unadorned and magnificent. The uncultivated land of the aboriginals is especially impressive and unforgettable. It takes about 5 hours to complete the entire journey.



花蓮港、玉里、台東間を連ねる線路で、軌間狭く、速度亦西岸の諸線劣るが、その景観は素朴愛すべく、豪快掬すべきもの多きを誇つてゐる。殊に高砂族の諸風俗未開拓の曠野など、忘れ難い旅の印象を與へる。輕快なる急行ガソリンは兩端約五時間で突破してゐる。(170)

6. “Ji-ji Branch Railway” (集集線)

It takes about 1 hour from Er-shui (二水) to Wai-che-cheng(外車埕). The train runs by the Zhuo-shui River(濁水溪), one can see the view of betel nut trees and bananas from the window, which offers much pleasure along the way. When it is sunny, one can also see the grand view of Mount Shin-kao (新高山) just above the Zhuo-shui

River(濁水溪). Near Wai-che-cheng(外車埕), there are bananas grow all over the hill, which is a very special view.

縦貫線二水から分岐して外車埕に至る線で約一時間を要し、源を新高山に發する濁水溪に沿ひ、檳榔、芭蕉の間を縫つて應接に違のない車窓の景觀を楽しむことが出来る。殊に、快晴の日には、濁水溪の彼方空高く、新高主山を望見すべく、水裡坑、外車埕附近の満山これ芭蕉の景色は、特筆すべきものである。

(159)



7. “Ping-xi Branch Railway” (平溪線)

It takes about 40 minutes from San-diao-ling(三貂嶺) to Jing-tong(菁桐), the changing mountain view can be seen clearly from the window, which keeps offering much pleasure during the journey.

宜蘭縣の三貂嶺から岐れて菁桐坑至る線路で此の間約四十分の旅、山水車窓に近く、變化ある景觀の連續を楽しむことが出来る。(152)

Appendix C

The Tour Schedule of “Around Taiwan in 17 Days”

1. Day One- Keelung (基隆)

“Keelung port”(基隆港), “Local Museum”(鄉土館) “Keelung Shindo Shrine”(基隆神社): “its location is high and suitable for overlooking the view”(59)

2. Day Two-Taipei (台北)

“Taiwan Shindo Shrine”(台灣神社): “with the Keelung River(基隆河), and Tan-shui River (淡水河) flow by, the grandeur of the overview is incomparable.”(67)

Zoo, “Army’s Cemetery” “Confucius temple”(孔子廟): “the structure is magnificent”(67) “Taipei bridge”(台北橋): “the bridge is a good place to overlook the scenery of Mount Da-tun and Mount Chi-xing. It is especially popular in summer for a cool refreshment.”(67) “Da Dao-cheng”(大稻埕): “an exotic market serving tasty local dishes, which satisfies people’s appetite.”(68) “Yong-le district market”(永樂町市場), “Long-shan temple”(龍山寺): “famous for magnificent structure and exquisite carvings on the roof and poles, the pilgrims never cease.”(69), “Botanical Garden”, “Jian-gong Shindo Shrine”(建功神社), “Japanese Central Government in Taiwan”(台灣總督府), “Taipei New Park”(台北新公園): “it is opened in 1910. The

green leaves are shining on the tropical trees. Inside the park there are music hall, water fountains and gardens. All the facilities of a modern park are complete.”(71)

“Taipei museum”(台北博物館): “a magnificent two-storied building where the Taiwanese history, geography, custom and animals are exhibited.”(71), “Local Product Exhibition Hall”(物產陳列館), “Lin Ben-yuan’s garden” (林本源花園) : the magnificent building built with perfect skills. There are ponds for rowing the raft, stage for performance, and elegant study rooms. In the past, the garden was guarded by hundreds of soldiers. Today, visitors can get free tickets at the Ban-qiao (板橋)station.”(72)



3. Day Three- Tan-shui(淡水)

“An old trading port and a purely local Taiwanese town, its is praised as the ‘Venice’ of Taiwan for its decent view.”(158), “Bei-to Spa” (北投溫泉), “Bei-to Park”(北投公園), “Bei-to Shindo Shrine”(北投神社), “Hell Valley”(地獄谷), “Sulfur Valley”(硫磺谷), “Cannon Rock”(大砲岩).

4. Day Four-Cao shan spa (草山溫泉)

“It is situated in the valley of the Mount Sha-mao(紗帽山) and Mount Chi-xing(七星山). Its view is tranquil and elegant, not only a good place for healing the body but

also a perfect spot for overview the nearby landscape.”(155) “Shi-lin” (士林), the “Chi-shan-yen Shindo Shrine”(芝山巖神社): “It is located on a hill covered with old trees. It is also a memorial place where the new education started. A monument is set up here to commemorate the 6 teachers sacrificed in the battle in 1896.”(155)

5. Day Five- Sin-chu(新竹) 、 Taichung (台中)

“It takes advantage of the natural caves to build luxurious temples. It is regarded as a sacred place in the northern Taiwan and the pilgrims never cease.”(85) (上の島温泉)

Spa: “on the way to spa, visitors enjoys the beauty of both the valley and the river. In spring, the view is especially enchanting when the cherry blossoms.” Tai-chung, the

Taichung Shindo Shrine(台中神社): “the shrine worships the Japanese prince

Yoshihisa(北白川宮能久親王). The height of the sacred archway is 16.5 meters. The

entire shrine is solemn and dignified.”(93), “Banana Inspection Center”(バナナ検査

所), “Local Product Exhibition Hall”(物産陳列館)

6. Day Six- Chuang-hua(彰化) 、 Sun Moon lake(日月潭):

“Sun Moon Lake (日月潭) is the most beautiful lake in Taiwan. It is one of the ‘The Taiwan Eight Views’ (台灣八景). It is a pleasure to see the reflection of islands and mountains, and the changes of the view in different daytime. It is also possible to ask

the aboriginal girls to perform their singing and dancing. The cost depends on their clothing.”(162) “Boat Rowing Area” (湖上村乘船場), “Yu-dao Shindo Shrine”(玉島神社), “Civilized Aboriginal Tribe”(化番部落)

7. Day Seven- Chia-yi(嘉義)

The Timber Factory(營林所製材所), the Institute of Agriculture Research(農業試驗所): “it grows many tropical plants for research, experiment, and the improvement the breed”, “Chia-yi Shindo Shrine” (嘉義神社), “Wu-feng Temple”(吳鳳廟): “Wu-feng sacrificed himself to persuade the aboriginals give up the custom of beheading. A board of honor was bestowed to “Wu-feng Temple” (吳鳳廟) by the governor Sakuma Samata(佐久間).”(108)



8. Day Eight- Mount Ari (阿里山)

“Divine tree” (神木): “the juniper tree is 3000 years old, the fourth old tree in the Japanese Empire. Its height is astonishing, one can feel the power of mighty nature in this tranquil scenery.”(110), “Mount Ari Shindo Shrine”: (阿里山神社) “this spiritual site is full of old trees that is even dark in the day time, the entire shrine looks solemn and dignified.”(110), “Mountain Museum”(高山博物館), “Mountain Botanical Garden”(高山植物園).

9. Day Nine- Guan-zi-ling spa(關子嶺溫泉)

“Guan-zi-ling spa (關子嶺溫泉) is the number one spa in southern Taiwan. The spring has great healing effects and the surrounding mountains are enchanting.”(111)

10. Day Ten- Tainan(台南) 、Kaohsiung(高雄)

“Tainan Shindo Shrine” (台南神社): “the shrine worships the Japanese prince Yoshihisa(北白川宮能久親王). He sacrificed during the conquest of Taiwan in 1895.

Afterwards, people throughout out the island set up shrines to commemorate him. One feels solemn and dignified in this locality.”(120), “Confucius Temple” (孔子廟): “it preserves the ancient Chinese instruments in the Qing Dynasty.” “Kai-shan Shindo

Shrine”(開山神社): “‘Kai-shan’ means ‘to cultivate the land of Taiwan’. This shrine is to commemorate the pioneer of Taiwan. It used to be a temple in the Qing Dynasty, now it is reestablished as a shindo shrine.”(119), the five princess temple, the historical remains of An-ping(安平), “Chi-kan Building”(赤崁樓), “Guan-gon Temple”(關公廟), “Museum of History”(歷史館).

Kaohsiung(高雄), “Kaohsiung shindo shrine”(高雄神社), “Shi-zi Bay”(西子灣),

“Kaohsiung Port”(高雄港): “the exploration of this locality dated back to the Yuan

Dynasty, when a group of Chinese fishermen arrived here and built the village. At the time, the streets were narrow and chaotic; 80 percent of the inhabitants were Taiwanese. It is not until recently that paralleling the construction of the Kaohsiung Port (高雄港), this area is reorganized, and the new streets are built, the new houses along the street look magnificent. Now, 70 percent of the inhabitants are Japanese.”(125).

11. Day Eleven-Ping-dong(屏東)

“It is an important collecting and distributing center of the nearby local products. There are tropical plants grow by the side of the street, people usually relax under the cool shadow of the trees to avoid the sunshine.”(135) “A-hou Shindo Shrine”(阿猴神社), the Park, the aboriginal house, the sugar factory, “Si-zhong-xi Spa”(四重溪溫泉): “the environment is tranquil and elegant, and the decent view changes with seasons.”(138)

12. Day Twelve-Tai-dong(台東)

“The Tai-dong Shindo Shrine”(台東神社): is located on the mid-slope of Bei-nan Mountain(卑南山), which is also a great spot to take a walk and overview the Green Island (綠島) and the Lan-yu Island(蘭嶼).”(181) “The Chi-ben Spa(知本溫泉) is

located by the mountain and river, a tranquil and elegant place for relaxation.”(182)

the “Ma-lan Tribe” (馬蘭蕃社), “Local Museum” (鄉土館)

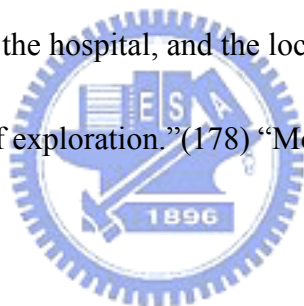
13. Day Thirteen-Yu-li(玉里) · Hualien Port (花蓮港)

“One can see the grand view of Mount Shin-kao(新高山) from the window on the way.”(180) “Hualien port”(花蓮港), “Hualien Port Shindo Shrine”(花蓮港神社),

“Yoshinoya Japanese Immigrants village” (吉野村): “it was founded in 1910, the inhabitants here make a living by growing rice, sugar cane, and tobacco leaves. The

facilities including the school, the hospital, and the local office are complete. This

village testifies the hardness of exploration.”(178) “Mount Hua-gang”(花崗山).



14. Day Fourteen-Taroko valley(太魯閣)

“Join the course of the Taroko valley (太魯閣), one enjoys appreciating the

magnificent cliffs and rocks by the river, the waterfall, and the bridge stretches like a

rainbow over the valley. Although it is most proper to visit here during the early

summer and late fall, every season presents different views worth seeing, such as the

red autumn leaves in January and December, the cherry blossoms in February and

March.”(173) Other attractions including “The Fairy Bridge” (仙裳橋), “The

Waterfall”(不動瀧), “The Shan-yue Bridge”(山月橋), “The Exploration of the

Goldmine at the Big Cliff”(大斷崖砂金採取狀況).

15. Day Fifteen-Su-ao(蘇澳) · I-lan(宜蘭)

“Jiao-xi Spa” (礁溪溫泉): the seaside road between Su-ao(蘇澳) and Hualien(花蓮):

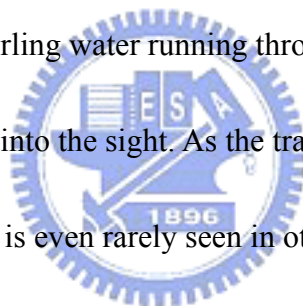
“Driving on the seaside road between Su-ao (蘇澳)and Hualien(花蓮), one overviews the waves of the Pacific Ocean and the lavish green mountains through the window.

One can also climb to a higher hill nearby, to see the fishermen spread a net, to hear the echoes of the birds singing over the valley, to stand on the biggest hanging bridge

in Asia and look down the whirling water running through, or to see the cliffs and

waterfalls that suddenly come into the sight. As the train goes, the views change

swiftly, this amazing grandeur is even rarely seen in other parts of the world.”(152)



16. Day Sixteen-Taipei (台北)

17. Day Seventeen-Taipei (台北)

Vita

Chen Yen-hsiu was born in Taipei in February 18, 1979. In 2001, she received a BA degree from the department of Foreign Languages and Literatures of National Chiao Tung University, Hsinchu, Taiwan. In 2005, she was awarded a MA degree by the Institute of Linguistics and Cultural Studies, National Chiao Tung University. Her recent study concerns visual culture and theories of images. She has submitted a master thesis on the history of photography in Taiwan.

