

Chapter Five

“Tourist Statement” in Guidebook of Taiwan Railway Tour (1942)

I choose Guidebooks of Taiwan Railway Tour (《臺灣鐵道旅行案內》) (1942) as the subject of this chapter to proceed the findings in Chapter Four. I have just concluded that the designation of “Taiwan Eight Views and Twelve Resorts” (臺灣八景十二勝) in 1927 yield a new form of “tourist knowledge” in guidebooks. I will go on to argue the “tourist statements” appeared in Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案內》) (1942) further demonstrates the operation of “tourist knowledge” in guidebooks and carried out modern landscape discourse.



5.1 “The Emergence of Modern Tourism in Taiwan” describes the context of the emergence of modern tourism in Taiwan, since it relates to the discussion of new statement and discourse on landscape. 5.2 “View Photographs with Figures” discusses how the view photography in this version reveals proper gaze and action in the landscape. 5.3 “Introductory Passages of Railway Sceneries” argues the description of railway journey presents a different angle in showing Taiwanese pastoral landscape. 5.4 “Package Tour ‘Around Taiwan in 17 Days’ ” illustrates how the tour schedule serves as a model of connecting Taiwanese views and resorts. 5.5 “The Formation of “Tourist Statement” refers back to the previous discussion on “statement”. Since the

tourist statements emerged in version 1942 further defined the operation of “tourist knowledge” germinated in version 1927. At last, I conclude the landscape discourse in the Japanese Colonial Period was governed by the principal of tourist practice, which contributed to the formation of a proper marking system of Taiwan.

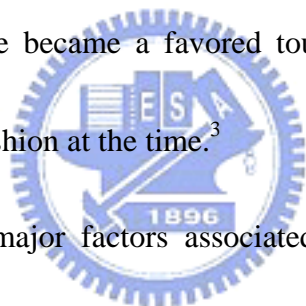
5.1 The Emergence of Modern Tourism in Taiwan

In the previous chapters, I have pointed out the publication of view photographs in the guidebooks is central to the formation of landscape discourse. This landscape discourse is dedicated to introduce the Japanese readers proper ways of seeing and acting while traveling in Taiwan. Thus I propose that view photography in the Japanese Colonial period were closely related to the development of modern tourism.

As I have already argued in Chapter Three, the establishment of North-South Line (西部縱貫線) in 1908 served as a pretext of the rise of modern tourism. Apart from the construction of transportation facilities, there are still three factors that also accelerated its progress, including first, the inauguration of “Industrial Exposition of Twenty Years Sovereignty”(始政二十年勸業共進會) in 1916. Since the first package tour “Seven-day Tour around Taiwan” organized by The Ministry of Railway Affairs (鐵道部) offered foreign investors a friendly overview of Taiwan.¹ This tour plan

¹Lu, 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) 150-151.

served as a model of connecting tourist attractions island wide to enhance the visibility and improve the image of Taiwan. Second, the establishment of official tourist agencies and organizations in the 1930s. In order to promote Japan's international status, these organizations held activities and offered information to the general public, popularized the tourist practice in Taiwan.² Third, the designation of National Parks in 1930s. After the rebel aboriginal forces was completely eliminated in the Wu-she Incident (霧社事件), the government established National Parks in Mount Da-tun(大屯國立公園), Mount Ali (阿里山國立公園), and Taroko (太魯閣國立公園). The mountain range became a favored tourist destination, and mountain climbing became a popular fashion at the time.³



As we can see, three major factors associated with the rise of the modern tourism, including the construction of transportation facilities, the inauguration of exposition and the designation of national parks were related to the government's policy. The Japanese Central Government in Taiwan(台灣總督府) played a central role in constructing a modern tourist space. Paralleling these measures and efforts, what emerged in guidebooks was a set of corresponding tourist schemes and

²While the Central government in Japan set up the "International Tourist Bureau" (國際觀光局). In Taiwan, in order to advertise the "Exposition of Forty Years Sovereignty" (始政四十年博覽會), thirteen branches of "Japanese Travel Association"(日本旅行協會) were set up in Taiwan. Others including the establishment of the "Taiwan Travel Club"(台灣旅行俱樂部) and the tourist office (觀光係) set up in the Taipei Main Station. See 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) 152.

³Shoi Tetzairo, A Small History of Mountain Climbing in Taiwan, trans. Wu yong-hua (Taichung: Morning Star, 1997) 101.

statements celebrating local Taiwanese landscape, tourist mobility and body pleasure.

To carry on the discussion of “tourist knowledge” emerged in Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案內》) (1927), I will discuss the “tourist statements” appeared in Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案內》) (1942) further demonstrates the operation of “tourist knowledge” in guidebooks and carried out modern landscape discourse.

Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案內》) (1942) is the last version found in the archive of the National Central Library Taiwan Branch (中央圖書館台灣分館). The Ministry of Railway Affairs (鐵道部) was still responsible for the editing, but it was published by “Eastern Asia Tourist Bureau Taiwan Branch”(東亞旅行社台灣支部), an organization that was once affiliated to the ministry.



I divide the tourist statement in this version into three parts: first, the view photographs, second, the introductory passage of each railway, third, the package tour “Around Taiwan in 17 days”. In the following discussion, I will show how these elements interrelated and demonstrated a set of modern tourist practice within the landscape discourse.

5.2 View Photographs with Figures

I will begin with the discussion of view photographs. In Guidebook of Taiwan

Railway Tour (《臺灣鐵道旅行案內》) (1942), 22 view photographs were edited in the very front of the brochure, which is relatively small in sum compared to the rest. Yet, they outstood other view photographs for their distinctive arrangement and composition. Many of them included figures in their frame. In my regard, although they were quite distinctive from the previous composition, it is no doubt that they belonged to the category of view photographs. As we can learn from the captions arranged right beside the frame, aside from few exceptions, most of them aimed to demonstrate local Taiwanese scenery to tourists. These view photographs were arranged according to their locality from north to south.

Lu Shao-li (呂紹理) pointed out one of the changes in railway guidebooks of the 1940s, lies in the phenomenon that pictures changed from “illustration” to “advertisement”.⁴ However, as I have argued the interaction between photographs and narration in Chapter Four, I do not agree with the point that pictures in guidebooks before 1940s were simply “subordinated” to the text. The idea of “landscape” and “view photography” that I introduced in Chapter One enabled me to define the status of these pictures properly. They served as statements on landscape, and participated in the formation of discourse.

In my perspective, a major change of view photography occurred in this version

⁴See Lu 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) 302-303.

is the involvement of figures within the frame, which shows the ambition to instruct readers a series of proper positions and actions while demonstrating the tourist attractions of Taiwan. As we can see in the first picture of this volume, **(Fig 5.1)** “Charming Appearance of the South” (南のよそほひ), the scene of a Chinese temple was foregrounded by two girls on Chinese cheongsam. Its caption is quite interesting since the Japanese expression “よそほひ” means “woman’s face on make up”. Here it functioned like a “pun” to indicate both the girl’s charming appearance in the picture and the Taiwanese geographical attractions. Moreover, since the name of the temple was purposely neglected, and this picture is arranged in the very front of the guidebook, “the charming appearance” may also address the Taiwanese sceneries represented in the following view photographs and accounts.



Next, we find some figures act leisurely in various sites, enjoying both visual attractions and body pleasure. **(Fig 5.2)** “Coconut Trees Shade Trees” (椰子の並木) performed a row of tall coconut trees while two girls in Chinese cheongsam are walking by. **(Fig 5.6)** “Chao Shan Spa” (草山温泉) arranged two girls watching the spring. **(Fig 5.8)** “Taichung Park” (台中公園) located three girls in western outfits walking by the lake. **(Fig 5.10)** “Tour of the Mountain rickshaw” (山路を下る: 台車の旅) presented a group of tourists descending from the trail by taking the mountain rickshaw. **(Fig 5.19)** “Waterfall at Taroko Gorge” (二叉の瀧: タロコ峽) showed

three visitors standing by the shore, appreciating the river scene and the waterfall in Taroko Gorge. Referring back to the discussion in Chapter Four, I have concluded that landscape narration in railway guidebook version 1927 devoted to presenting Taiwan as a proper “site for relaxation”, this idea is further supported by these view photographs. In addition, we can also learn from the pictures that these figures were demonstrating a harmonious relationship between men and land, which suggested a proper link between tourists and their future destination. Some figures even looked directly into readers’ eyes, their radiant smile called for further recognition of their position in the landscape.



Moreover, it is also found that some figures posed in front of the shindo shrine which implied these sacred sites is worth visiting and worshipping. **(Fig 5.5)** “Jian-gong Shindo Shrine” (建功神社) presented three girls also in Japanese kimono leaving the shrine. **(Fig 5.7)** “Taichung Shindo Shrine” (台中神社) was photographed with an angle of elevation to emphasize the height and grandeur of the gate while two visitors were looking up. **(Fig 5.14)** “Yard of Tainan Shindo Shrine” (台南神社外苑) showed children playing by the pond, while the grand gate of the shrine was arranged in the distance. These photographs provided changing scopes in seeing the Japanese shindo shrine. It is no longer depicted as a tranquil or sacred place as in the previous versions of railway guidebook. The involvement of human activity, even children

playing in the yard, indicated the shrine is also capable of providing space for fun and relaxation.

Among these view photographs, there are also figures intended to direct readers' attention to historical sites for the sake of commemorating the martyrs. **(Fig 5.12)** "Standing in Front of the Historical Heritage of An-ping" (安平を舊跡立ち) showed two visitors watching a monument of the martyr, while certain historical sites were marked only by a monument, such as **(Fig 5.20)** "The Hill of Si-zhong-xi Spa" (四重溪の丘) presented a monument in commemoration of the General Saigo Tsugumichi (西郷従道) who sacrificed in the campaign against Mu-dan tribe aboriginals in 1874 (牡丹社事件). These monuments marked the achievement of the Japanese Empire. As they were erected to highlight the significance of historical sites and events, the land was turned into landscape for memory and mourning.



In addition, some figures were involved in the frame to demonstrate abundant tropical products in Taiwan. **(Fig 5.9)** "Bananas Are Fruiting" (バナナは實る) showed a girl in Chinese cheongsam stretching her arm for the banana. **(Fig 5.11)** "Pineapple Field" (パイナップルの畑) showed a smiling farm girl holding pineapples in the field, and an distant view of the field while farmers are working within. **(Fig 5.16)** "Durian trees" (農試所波羅蜜) showed a man examining the fruit. These photos illustrated Taiwan as a place of profound fertility, which is capable of

supplying crops and making profits.

Furthermore, some view photographs in this version showed particular interests for modern colonial achievements, including the burgeoning cityscape, the construction of parks and new villages, as well as the pacified aboriginals' exotic performance, showing Japanese government's success in modernizing and civilizing Taiwanese locality. **(Fig 5.3)** "Taipei Main Streets" (台北市街) presented the hustling and bustling of downtown Taipei, and the façade of shops. **(Fig 5.4)** "Taipei New Park"(台北新公園) was foregrounded by two girls in Japanese kimono, facing the museum. **(Fig 5.13)** "Downtown Area of Tainan" (台南銀座) performed the flourishing street while a bus passing by. **(Fig 5.17)** "Civilized Aboriginal's Singing by Pestling" (化蕃杵歌) presented the scene of aboriginals pestling in traditional outfits. **(Fig 5.21)** "The Young Girl of Yoshinoya Immigrant Village" (吉野村の乙女) showed a girl in front of the dwelling. These scenes demonstrated Taiwan as a developing territory of the Japanese Empire.

Only two out of twenty-two view photographs present natural sceneries without human intervention. **(Fig 5.15)** "Mount Ali's Forest" (阿里山の森林) presented the silhouette of trees. **(Fig 5.18)** "Mount Shin-kao" (新高主山) performed the prospect of the mountain. However, referring back to the discussion of Chapter Four, we must not neglect that both Mount Ali (阿里山) and Mount Shin-kao(新高山) have their

own significance other than untainted pure nature. Aside from the fact that both of them were elected as scenic spots of “Eight Views and Twelve Resorts” (台灣八景與十二勝) in 1927, Mount Ali (阿里山) is highly valued for its development of timber industry, while Mount Shin-kao(新高山) is honored as a symbol of the Japanese emperor’s great power and the nation’s holy spirits.

Contrast to the view photography in Guidebook of Taiwan Railway Tour (《臺灣鐵道旅行案內》) (1927) simply “suggested” human activities, for instance, merging human trace into the frame as part of the scenery, or implying human conducts through the involvement of a road, a bridge, or a boat crossing by in the photo. The view photographs in this version celebrated people’s active intervention. The figures in the frame instructed the readers to take the initiative in seeing, acting and experiencing Taiwanese scenery, and emphasized the mediation of people’s gaze and acts in making sense of the “landscape”. Thus man’s subjectivity was highlighted, while a more solid relationship between tourists and future destination was established.

These view photographs formulated a statement of initiative intervention throughout the journey. Similar landscape framings that were also dedicated to the presentation of Taiwanese landscape can also be found in the contemporaneous photo albums, pamphlets (**Fig. 22**) (**Fig. 23**) and advertisements (**Fig. 24**).