



# **Representing Japanese Taipei: studies in urban development and architectural style (1895-1930)**

**A thesis submitted in fulfilment of the requirements for the  
degree of Doctor of Philosophy**

History of Art  
Department of History  
School of Humanities

**Ya-Ting Fan**

**Submitted February 2018**

## **Declaration**

'I confirm that this is my own work and the use of all the material from other sources has been properly and fully acknowledged.'

Ya-Ting Fan 2018

## **Dedication**

*This thesis is dedicated to my beloved parents for their love, support, encouragement and faith in me.*

## **Abstract**

While the urban development and the architecture of Taipei during the Japanese colonisation (1895-1945) has been extensively investigated, the architectural style of the shop-house has not been deeply explored. The style of these buildings has often been characterised simplistically as either 'Baroque' or 'Neo Mannerist' without any real attempt to understand the sets of associations. The Taiwanese shop-houses that were produced in this period were really much more complex in style, embracing Western, Japanese and Taiwanese features. It was more translation than imitation.

In the light of all this, this dissertation studies both Japanese and Taiwanese shop-houses in Taipei. The research focuses on how and why shop-house design in Taipei changed in this period, what styles were adopted by their designers, and what meanings and associations these styles have for their audiences.

The findings suggest that the Japanese shop-house was more significantly influenced by English nineteenth-century historicist architecture than the others. The Taiwanese shop-houses which built by local craftsmen, such as the Chen-Guo family, were influenced not only by the colonial Japanese architecture in Taipei (namely the Western-style government buildings) and the shop-houses built by the Japanese architects for the Japanese merchants, but also by Han Chinese traditions in design. What this dissertation aims to provide therefore is a more nuanced approach to describing the style in early twentieth-century Taipei, one that owes much to the important Chen-Guo family.

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## Introduction

The early twentieth-century Taiwanese shop-house has a complex history that has been significantly affected by the development of architecture on the island. Its roots are closely connected with the colonial history of the island from the seventeenth century on. Until 1624, Taiwan was inhabited mainly by aboriginal peoples, but the isolation of island was ended by the expansion of maritime commerce of European powers throughout East Asia.<sup>1</sup> It was in this year that the Dutch (the Dutch East India Company) occupied the south coast of Taiwan, mainly Taioan (present-day Anping). Then, two years later, in 1626 the Spanish occupied the north coast of Taiwan. Both these western powers set about building fortresses: the Dutch built Casteel Zeelandia, Fort Provintia, and others, while the Spanish Empire built Fort San Salvador (1626) on the coast near Keelung and Fort San Domingo in Tamsui (1628), as well as others elsewhere. The construction of these fortresses was an important episode in the history of Taiwan and by extension Taiwanese house design. In order to build these fortifications, the Dutch and Spanish needed a workforce, and they employed the Han Chinese from south-east China, which resulted in a mass migration of Han Chinese to Taiwan. This workforce needed to be housed, and they built their own houses in a style that looked back to their motherland.

This introduction of Han Chinese architecture into Taiwan was further strengthened after 1662. In that year the Dutch were expelled from Taiwan by Zhen Cheng-Gong, a Han Chinese still loyal to the Ming Empire even after the dynasty's demise, which stimulated remaining Ming loyalists among the Han Chinese to emigrate from the south-east regions of China to Taiwan. Like the earlier settlers, they too built houses using the styles with which they were familiar.

During the period of the Qing Dynasty, Han Chinese architecture came to dominate the architectural landscape of Taiwan. In 1683, the grandson of Zhen Cheng-Gong

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<sup>1</sup> Chih-Ming Ka, *Japanese Colonialism in Taiwan: Land Tenure, Development, and Dependency, 1895-1945* (Westview Press, 1995), 1.

submitted to the Qing government, and the island of Taiwan finally came under direct rule from mainland China. This event also increased the numbers of the Han Chinese moving to Taiwan, reinforcing still further Chinese architectural traditions which came to dominate Taiwanese architecture completely.<sup>2</sup>

In 1858, another major event was to lead to stylistic changes in the architecture of Taiwan. It was the Treaty of Tianjin, which marked the end of the Second Opium War. It was one of several treaties that China had to sign with the West after the Anglo-French Expedition to China of 1856-1860.<sup>3</sup> One of the articles of the treaty was that Taiwan was opened-up to Western markets. The influx of western traders and missionaries led to the construction of various types of Western colonial style buildings, such as houses, warehouses, shops, and churches.<sup>4</sup> These Western buildings, erected by the British and the French, like the Spanish and the Dutch before them, were mostly constructed along the coast and had little effect on the development of Han Chinese architecture in Taiwan, and this situation remained the status quo until the arrival of the Japanese colonists in 1895.

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<sup>2</sup> According to Lin, the development of architectural history of Taiwan were briefly divided by cultural differences into seven types: (1) Prehistorical Architecture (ca. 7,000BP-500BP); (2) Austronesian Architecture (ca. 7,000BP-1970s); (3) Dutch Formosa and Spanish Formosa Architecture (1622-1670s); (4) Han Chinese Architecture (ca. 1640s-1950s) (5) Western Architecture (1860s-2000s); (6) Japanese Architecture (1895-1950s); (7) Contemporary Architecture (1990s-). (ca.=circa; BP= Before present) Hui-Cheng Lin, '臺灣建築史之建構: 七個文化期與五個面向=The Construction of Architectural History of Taiwan: Seven Cultural Periods and Five Orientations', *臺灣文獻=Taiwan Wen Hsien* 52, no. 3 (2001): 231–80. The Fort Zeelandia was built by Dutch in 1624. Donald F. Lach and Edwin J. Van Kley, *Asia in the Making of Europe, Volume III: A Century of Advance. Book 4: East Asia* (University of Chicago Press, 1998), 1798. Tonio Andrade, 'The Artillery Fortress Was an Engine of European Expansion Evidence from East Asia', in *The Limits of Empire: European Imperial Formations in Early Modern World History: Essays in Honor of Geoffrey Parker*, ed. William Reger and Tonio Andrade (New York: Routledge, 2016), 158. And the Fort San Salvador was built by Spanish in 1626. Hsin-Hui Chiu, *The Colonial 'Civilizing Process' in Dutch Formosa, 1624-1662* (BRILL, 2008), 88. For more detailed history of Taiwan, see Niki J. P Alford, *The Witnessed Account of British Resident John Dodd at Tamsui* (Taipei, Taiwan: SMC Publishing Inc., 2010), xxvii.

<sup>3</sup> In 1858, the Treaty of Tianjin was signed with France, United Kingdom, Russia and United State respectively which was considered as an attempt to open China for expending foreign trade. Xiaobing Li, *China at War: An Encyclopedia: An Encyclopedia* (ABC-CLIO, 2012), 468. Tamsui, Takao (present day, Kaohsiung), Anping and Keelung, four ports of Taiwan were opened for foreign trade. S. Long, *Taiwan: China's Last Frontier* (Springer, 1991), 17.

<sup>4</sup> The Anglo-French Allied Forces (1856-1860) was also called "the Arrow War", which was caused by a conflict between Chinese and British, the Arrow Incident in 1856. J. Y. Wong, *Deadly Dreams: Opium and the Arrow War (1856-1860) in China* (Cambridge University Press, 2002), 37–40. Chao-Ching Fu, *台灣建築的式樣脈絡=The Architectural Style of Taiwan* (Taipei: Wunan Book Co., Ltd., 2013), 116.

The First Sino-Japanese War (1894-5), was fought between the Qing Empire and the Empire of Japan. Qing Empire lost and signed the Treaty of Shimonoseki (馬關條約), Taiwan was ceded to Japan as part of the settlement of the war and renamed Formosa. In this way, the island became the first overseas colony of Japanese Empire. Many new architectural forms, both Japanese and historical Western styles, were introduced to Taiwan by the Japanese colonial government after the Meiji Restoration.<sup>5</sup> The Meiji Restoration (1868-1912), the opening-up of Japan, led to enormous changes in Japan which saw the modernisation of the Japanese political and social systems, as well as of Japanese architecture. The key figure in the development of Japanese architecture during this period was a Brit. He was Josiah Conder III (1852-1920), now known as ‘the father of Modern Japanese Architecture’. He taught his Japanese students to design buildings in a variety of the Western styles, students who went on to become the leading architects in Japan, in turn, training future generations of Japanese architects.<sup>6</sup> Some of these Japanese architects played an important part in changing the architectural landscape of Taiwan.

The acquisition of Taiwan was hugely important for Japan. The island was its first overseas colony, and it provided Japan with a very important opportunity for to establish their reputation as a European-style colonial empire in Asia.<sup>7</sup> As a consequence, architecture became a very important tool in presenting an image of Japan to the wider world. Consequently, it is not surprising that the architecture changed radically during this particular period.

While the development of the shop-house was affected by the island’s particular history, this particular history needs to be seen in the wider context of the

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<sup>5</sup> Chao-Chin Fu, ‘Taiwanese-ness in Japanese Period Architecture in Taiwan’, in *Refracted Modernity: Visual Culture and Identity in Colonial Taiwan*, ed. Yuko Kikuchi (Honolulu: University of Hawaii Press, 2007), 171.

<sup>6</sup> Hiroyuki Suzuki, Terunobu Fujimori, and Tokuzo Hara, eds., 「鹿鳴館の建築家ジョサイア・コンドル展」図録 = *Josiah Conder: A Victorian Architect in Japan*’ Catalogue (Tokyo: 建築画報社 = Kenchiku Gahou Inc., 2009), 13.

<sup>7</sup> Fu, ‘Taiwanese-ness in Japanese Period Architecture in Taiwan’, 172.

development of empire and imperialism. According to Michael W. Doyle, 'empire is a relationship, formal or informal, in which one state controls the effective political sovereignty of another political society. It can be achieved by force, by political collaboration, by economic, social or cultural dependence. Imperialism is simply the process or policy of establishing or maintaining an empire.'<sup>8</sup> And for Edward W. Said, 'imperialism' means the practice, the theory, and the attitude of a dominating metropolitan centre ruling a distant territory; 'colonialism', which is almost a consequence of imperialism, is the implanting of settlements on distant territory'.<sup>9</sup>

The transformation of the shop-houses in Taiwan can be seen in various ways as a product of imperialism. They were constructed in what Eric Hobsbawm dubbed 'the Age of Empire', the period between 1875 and 1914. Hobsbawm argued the 'Age of Empire' arose because of by the severe world economic recession of 1873 to 1896. In order to alleviate the economic difficulties, not only did a new kind of imperialism develop in which the 'advanced' societies dominated the 'backward' ones, but also the number of rulers calling themselves 'emperors' increased.<sup>10</sup> The new imperialism is also called the 'economic imperialism', in which the empires conquer countries which would provide them with raw materials for the industrial complex and would also serve as captive markets, which began with the partition of Africa in the 1880s. During this period, France, Germany, the United States, Japan and Russia all either became imperial powers or extended their imperial ambitions became new empires and started competing with Britain. Japanese Imperialism with modern Western imperialism was dated from the Sino-Japanese War of 1894-5.<sup>11</sup> The idea of an 'advanced' society imposing its authority over a 'backward', has important implications for the idea of modernism. Modernism is a relative term and what constitutes modernism was dictated by the colonial power. This set of ideas is reflected as will be seen in the Taiwanese shop house.

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<sup>8</sup> Michael W. Doyle, *Empires* (Cornell University Press, 1986), 45.

<sup>9</sup> Edward W. Said, *Culture and Imperialism* (Vintage, 1994), 8.

<sup>10</sup> Eric Hobsbawm, *Age Of Empire: 1875-1914* (New York: Vintage, 1989), 56–57.

<sup>11</sup> W. G. Beasley, *Japanese Imperialism 1894-1945* (Oxford [Oxfordshire]; New York: Clarendon Press ; Oxford University Press, 1999), 1.

## Literature Review

The research conducted on aspects of Taiwanese shop-house design of the Japanese colonial period, has been exclusively conducted by Taiwanese and Japanese scholars, with no significant material as yet published in English. Relatively few studies have concentrated on the shop-house itself, often dealing with it as part of a study on essentially a different topic. The following analysis considers those studies which are central to the subject of this dissertation.

### 1. The history of urbanisation of Taiwan

The development of shop-house in Taiwan is associated with the island's process of urbanisation, and for a comprehensive understanding of the shop house, it is imperative to address the history of urban planning and demographics. Some important work has been done in this area.

The first was an article entitled, *Social Structure in a Nineteenth-Century Taiwanese Port City*, which was published in 1977 in the *City in Late Imperial China* by Donald R. DeGlopper.<sup>12</sup> This article was based on DeGlopper's doctoral dissertation of 1973. Later in 1995, he also turned his dissertation into a book: *Lukang: Commerce and Community in a Chinese City*.<sup>13</sup> This is a study based on anthropological fieldwork in Lukang and archival research to examine the history, economic structure, and social organization of this city. Lukang was an important trading port on the west coast of Taiwan. From the period of the Dutch Empire (1624-1662) to the late Empire of China (1683-1895), this city became gradually the second largest city in Taiwan, recorded in the a Taiwanese nineteenth-century saying: 'First Tainan, second Lukang, third Meng-Jia'.<sup>14</sup> He identifies two major groups in Lukang – surname groups and

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<sup>12</sup> Donald R. DeGlopper, 'Social Structure in A Nineteenth-Century Taiwanese Port City.', in *The City in Late Imperial China* (Stanford University Press, 1977), <http://ehrafworldcultures.yale.edu/document?id=ad05-027>.

<sup>13</sup> Donald R. DeGlopper, *Lukang: Commerce and Community in a Chinese City* (SUNY Press, 1995), 78, 183.

<sup>14</sup> DeGlopper, 78, 183.

merchant guilds – and discusses their roles and activities in society, as well as the relationship between wealthy merchants and government officials there. Although this is only a case study of a single city in Taiwan, it provides significant information on how local communities could shape the form of social structure, and how they could have affected the development of a city. It is also useful in comparison to the urban development after the Japanese colonisation.

Another study, *Law and Local Society in Late Imperial China: Northern Taiwan in the Nineteenth Century*, was initially a doctoral dissertation written by Mark A. Allee in 1987 and presented to University of Pennsylvania, Philadelphia. He then turned his dissertation into a book with this title in 1994.<sup>15</sup> This research examined the ‘Dan-Xin archives (淡新檔案)’, which contained the judicial material from the Danshui sub-prefecture and the Xinzhu County in the north of Taiwan dating from 1776 to 1895. Allee studied on these materials to explore the traditional Chinese legal system, investigating a number of core case files to see how local communities used the courts during the process of criminal and civil disputes, and to examine the interaction between the law and traditional Chinese society. Chapter 4 dealing with land relations is especially important for the present dissertation, as it examines some core cases of land disputes. A three-tier system associated with land ownership and rental had developed in Taiwan in the late Qing Dynasty. At the top was the government, which taxed all land. Below this came the land owner, the so-called ‘large rent (dazu)’, and at the bottom was the tenant called the ‘small rent (xiaozu)’.<sup>16</sup> The local courts adjudicated the cases with such issues as the ownership of land and the friction between landlord and tenant. These legal materials were preserved by the Japanese colonists to understand what the difficulties were that they might have to face when they colonised Taiwan. For example, at the early stage of Japanese colonisation, the ownership of land was not clear to the colonists. In order to understand the system the Temporary Land Survey Bureau was established

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<sup>15</sup> Mark Anton Allee, *Law and Local Society in Late Imperial China: Northern Taiwan in the Nineteenth Century* (Stanford University Press, 1994).

<sup>16</sup> Allee, 53–54.

by the Japanese to investigate the issues associated with land ownership and tenancy as a prelude to reform.

More recently, *Becoming "Japanese": Colonial Taiwan and the Politics of Identity Formation*, a book written by Leo T. S. Ching examines the period from the early 1920s to 1945 when Taiwan was under the Japanese rule, and considers how Taiwanese political and cultural identities were transformed by Japanese colonialism, arguing that this was achieved through processes of 'assimilation' and 'imperialisation'.<sup>17</sup>

Useful comparative material is to be found in a 2004 article entitled, *Colonial Takao: the making of a southern metropolis*, by Jeremy E. Taylor in the *Journal of Urban History* in 2004.<sup>18</sup> This is a case study of Takao, now Kaohsiung, a city located in southern-western Taiwan. In it Taylor explores the relationship between 'a particular ideology that developed within the Japanese Empire, and a particular urban landscape'. After Taiwan became the first overseas colony of the Japanese Empire, the Japanese Empire from the 1910s onwards embraced a political doctrine known as 'South Advance', which reflected their increasing interest in Southeast Asia and the Pacific Islands as an area for economic and territorial expansion.<sup>19</sup> Takao, being the southernmost city in Taiwan, was developed by the Japanese colonial government into a port city to aid with this expansionist policy. Despite there being points of similarity between the two cities, this idea of Takao as a launch pad for further expansion is fundamentally different from northern metropolis of Taipei, which was adopted by the Japanese as their administrative centre.

Especially important for this dissertation is an article, *Taipei Park: Signs of Occupation*, written by Joseph R. Allen in 2007.<sup>20</sup> It investigates one particular urban

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<sup>17</sup> Leo T. S. Ching, *Becoming 'Japanese': Colonial Taiwan and the Politics of Identity Formation* (University of California Press, 2001).

<sup>18</sup> J. E. Taylor, 'Colonial Takao: The Making of a Southern Metropolis', *The Journal of Urban History* 31 (2004): 48–71.

<sup>19</sup> Taylor, 49.

<sup>20</sup> Joseph R. Allen, 'Taipei Park: Signs of Occupation', *The Journal of Asian Studies* 66, no. 1 (2007): 159–99.

space in Taipei city, the 'Taipei park', exploring when and how this urban space was created, and how it functioned as a site for different moments of 'occupation'. He focuses on the Japanese colonial period, and compares it with the pre-and postcolonial periods (the late Qing Dynasty and the KMT (Kuomintang) period). He argues that the concept of the 'park' in East Asia was obviously influenced by the European park. He maintains that although city parks are mostly 'unnatural', the European park was associated with 'healthful life', and the 'park' that produced by colonial governments in their colonies was 'more closely associated with the activities of civil life' and for propaganda purposes.<sup>21</sup> This set of ideas is important for the notion of adopting sets of 'Western' values.

Equally important for this study is a book, *Taipei: City of Displacements*, also written by Jeremy E. Taylor and published in 2012.<sup>22</sup> This book has seven chapters. In the prologue, he briefly introduces the culture and history of Taiwan, and later introduces the theoretical framework and the meaning of the 'displacements'. In the first two chapters he represents the evolution of Taipei City mainly through various visual media over a period of a hundred years; the third chapter illustrates patterns of traffic in the city; the last four chapters focus on smaller spaces in the city, their transition from the past to the present. These seven core chapters show that the cityscape of Taipei has been significantly changed responding to the image that the ruling administration wanted to convey to the general public.

An article, *Diaries and Everyday Life in Colonial Taiwan*, by Hui-yu Caroline of 2013 provides useful information about daily life in colonial Taiwan.<sup>23</sup> The essay analyses three different diaries, one of Japanese, Utsumi Chuji (内海忠司, 1884-1968), and two of elite Taiwanese, Zhang Li-Jun (張麗俊, 1868-1941) and Lin Xian-Tang (林獻堂, 1881-1956). The diary of Utsumi Chuji reveals how a particular Japanese man lived in the colony, and it provides insights into his private life, family, leisure activities, and

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<sup>21</sup> Allen, 160.

<sup>22</sup> Joseph R. Allen, *Taipei: City of Displacements* (University of Washington Press, 2012).

<sup>23</sup> Hui-yu Caroline Ts'ai, 'Diaries and Everyday Life in Colonial Taiwan', *Japan Review*, no. 25 (2013): 145-68.

social networking. The diaries of Zhang Li-Jun and Lin Xian-Tang reveal the life of Taiwanese people in the transition period from the Qing Dynasty to the Japanese colonisation, and how their self-identity was formatted through everyday life in colonial Taiwan. This article is important for this dissertation as the author argues in the conclusion that 'colonial modernity refers to every aspect of one's daily life' and that 'everyday modernity concerned the reconstruction of colonial space'. It seems that everyday modernity was associated with 'space', a 'space' which was carefully planned and constructed by the Japanese colonial power in Taiwan.

The last is a book, *Transitions to Modernity in Taiwan: The Spirit of 1895 and the Cession of Formosa to Japan*, was initially a doctoral dissertation, '*The spirit of 1895: two communities, one petition, and the cession of Formosa to Japan*', also by Niki Alsford presented to SOAS, University of London in 2015. He then turned his dissertation into this book published by Routledge in 2017.<sup>24</sup> Some researchers have often maintained that modernity in Taiwan was a by-product of Japanese colonisation. However, Alsford uses 1895 as a year of enquiry to challenge this current orthodoxy. In 1895, before Taipei was taken over by the Japanese colonial government, a petition was signed by several Taiwanese notables and was handed to the British Consul Lionel Charles Hopkins in an attempt to acquire protection from the British government. This petition, however, was declined by the British. Alsford examines the relationship and interaction between these two communities mainly in the market town of Dadaocheng in northern Taiwan, to see how they became a stimulus for modernity and middle-class development before Japanese colonisation. This research is significant for this dissertation because some of those Taiwanese notables played an important role in modernisation and urban redevelopment of Taipei throughout and after Japanese colonisation.

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<sup>24</sup> Niki Alsford, *Transitions to Modernity in Taiwan: The Spirit of 1895 and the Cession of Formosa to Japan* (Routledge, 2017).

## 2. General studies of the shop-house

One of the most significant analyses of the Taiwanese shop-house, and one of the primary sources for the dissertation is an article published in 1930, *臺灣に於ける地震と建築* (= *Earthquake and Buildings in Formosa*), by Taniguchi Tadashi in the *Journal of Architecture and Building Science*. Although it was an article that was essentially about the problem of earthquakes, investigating where the earthquake belts (seismic zones) were, he provided an analysis of both Japanese and Taiwanese shop-houses to see how capable these buildings were in resisting earthquakes. In doing so, he drew a series of elevations and plans of both Japanese and Taiwanese in Taipei and compared their structure and how the spaces in them were used.<sup>25</sup>

Further in-depth analysis of the shop-house was published in 1983, by two Taiwanese researchers, Huang Luo-Cai and Xia Zhu-Jiu. They produced the first significant study of the traditional 'long-type' shop-house, *台灣傳統長形連棟式店舖住宅之研究* = *The Study of the Taiwanese Traditional Long-type Shop House*, the first to differentiate between the 'long' and 'short' Taiwanese shop-house, and the first to introduce these terms into the literature. They aimed to establish a fundamental understanding of the traditional 'long-type' shop-house. In it, they divided the development chronologically into three periods: the first is before the Opium War (before 1840), the second period is between the Opium War and Japanese occupation (1840-1895), and the third period is the Japanese occupation (1895-1945).<sup>26</sup> They analysed especially well the development of the plans of the shop-houses and the functions of the spaces. Their discussion, however, did not introduce the much comparative material. Although they proposed that the Taiwanese shop-house originate from South-East China, they did establish this through comparison with Chinese examples. Nor did they compare the shop-house

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<sup>25</sup> Tadashi Taniguchi, '臺灣に於ける地震と建築' = *Earthquake and Buildings in Formosa*, *Journal of Architecture and Building Science* 44, no. 537 (September 1930): 1733–80.

<sup>26</sup> Luo-Cai Huang and Zhu-Jiu Xia, *台灣傳統長形連棟式店舖住宅之研究* = *The Study of the Taiwan Traditional Long-type Shop Hose*. (Taipei: 國立台灣大學土木工程學研究所都市計畫研究室 = Graduate Institute of Urban Planning of the National Taiwan University, 1983).

in Taiwan with other shop-house built by the Chinese immigrants in other areas of South-East Asia. Also missing from this analysis is a comparison between the shop-house built by the Taiwanese and the Japanese during the colonial period.

This study has been amplified by Yang Chiu-Yo in a dissertation entitled *大溪的「店」之空間構成探討*=*The Study on Spatial Composition of Town House of Ta-Hsi* =*The Study on Spatial Composition of Town House of Ta-Hsi*, (Department of Architecture, Chung Yuan University, 1999). It set out to explain the formation of the space of the Taiwanese shop-houses in Ta-Hsi by examining the cultural background of the owners, the environment in which the buildings were set, the construction techniques, socioeconomic factors, the behaviour of the local residents, and political policy.<sup>27</sup> This dissertation provides useful comparative material for my study of housing in Taipei.

Of key importance is an article of 2015 by Niki Alford, *A Barbarian's House by the River Tamsui: One House and the History of Its Many Occupants*.<sup>28</sup> This essay explores a particular house in Taipei called 'Fanzailou (番仔樓)' or the 'Barbarian's House', which was built in 1868 by the Tamsui River in Taipei.<sup>29</sup> Alford argues that this house was an 'eclectic example of British Victorian architecture of the 1860s', which was an important period for building colonial architecture in the subtropical counties. He also shows that the architecture reflects the influence of Roger Smith's views on building houses in subtropical counties, which stress the importance of having to 'cope with the climate and potential natural disasters'.<sup>30</sup> Roger Smith was not only a fellow of the Royal Institution of British Architects, but also was a teacher of Josiah Conder III, who had a huge impact on Japanese architectural development, and was known as 'the father of the Modern Japanese Architecture'. Although this

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<sup>27</sup> Chiu-Yo Yang, '大溪的「店」之空間構成探討'=*The Study on Spatial Composition of Town House of Ta-Hsi* (Department of Architecture, Chung Yuan University, 1999).

<sup>28</sup> Niki Alford, 'A Barbarian's House by the River Tamsui: One House and the History of Its Many Occupants', *Journal of Family History* 40, no. 2 (2015): 153–71, <https://doi.org/10.1177/0363199015573221>.

<sup>29</sup> Alford, 153–54.

<sup>30</sup> Alford, 155.

house was built before the Japanese colonisation, the beliefs of Roger Smith seems to have directly or indirectly influenced on the design of the shop-houses in Taiwan.

### 3. The shop-house and urban planning

The Taiwanese shop-house during the Japanese colonial period has also been discussed in studies on urban planning. A study of 1955 on the towns and villages of Taiwan by the Japanese scholar, Tomita Yoshiro, entitled *臺灣鄉鎮之研究=Research of the Taiwan Villages and Towns*. In it, he divided the Taiwanese shop-houses into three different periods: the first is Meiji period [1895-1912], the second is Taisho period (1912-1926), and the third is Showa period [1926-1945].<sup>31</sup> Although he separated the shop-houses into these categories, his study was more interested in the development of the village or urban environment than the individual shop-house, about which he provides relatively little real analysis.

More significant is the work of Huang Wu-Da, who has published many books and articles about urban redevelopment in Taiwan as well as other Taiwanese cities. One of these is *日治時代(1895-1945)臺灣都市計畫歷程之建構=The Enacting Progress of City Planning for Taiwan in Japanese Colonial Age (1895-1945)*, a book published in 2000 to explain the process of the urban redevelopment of different cities in Taiwan during the Japanese colonial period.<sup>32</sup> Another is the two-volume analysis entitled *臺北市近代都市之建構(上)日治時代(1895-1945)=Construction of the Modern Taipei City during the Japanese Colonization (1895-1945)* of 2009, investigating Taipei's urban redevelopment during the Japanese colonisation.<sup>33</sup>

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<sup>31</sup> Yoshiro Tomita, '臺灣鄉鎮之研究=Research of the Taiwan Villages and Towns', *臺灣風物=The Taiwan Folkways* 4, no. 10 (1955): 60–61.

<sup>32</sup> Wu-Da Huang, *日治時代(1895-1945)臺灣都市計畫歷程之建構=The Enacting Progress of City Planning for Taiwan in Japanese Colonial Age (1895-1945)*, 1st ed. (Taipei: 臺灣都市史研究室出版=Taiwan Urban History Research Office, 2000).

<sup>33</sup> Wu-Da Huang, *臺北市近代都市之建構(上)日治時代(1895-1945)=Construction of the Modern Taipei City during the Japanese Colonization (1895-1945)*, vol. I (臺北市文獻委員會=Taipei City Archives Committee, 2009). And Wu-Da Huang, *臺北市近代都市之建構(下)日治時代(1895-1945)=Construction of the Modern Taipei City during the Japanese Colonization (1895-1945)*, vol. II (Taipei: 臺北市文獻委員會=Taipei City Archives Committee, 2009).

These studies are fundamental studies for the development of Taipei in the light of the building regulations imposed by the Japanese authorities. This analysis is important for the discussion of the shop-house presented in this dissertation, which considers their impact on the shop-houses, an aspect of the regulations he did not consider.

An interesting observation was made in a journal paper, *市區改正-日治時期台灣城市的現代化=Urban Planning: the Modernization of Taiwan Cities during the Japanese Colonial Period*, written by Fu Chao-Ching and published in 2005, which looked at the modernisation of various cities in Taiwan under the Japanese rule.<sup>34</sup> In one paragraph he suggests that Taiwanese shop-houses 'copied' Japanese ones during the colonial period, but he does not elaborate on this or suggest a mechanism for the process. This observation will be developed in this dissertation.

Another study in the form of a master's dissertation, *日治時期台北城內街屋現代化過程研究=The Study of the Modernisation Street-house Inside the Taipei Wall City, during the Japanese Governance of Taiwan*, written by Huang Yu-Hsuan and published in 2011 by the Graduate Institute of Architecture and Cultural Heritage, Taipei National University of the Arts, sets out to analyse the urban planning of Chengnei during the Japanese colonial period, focussing on a single street, Fuhou Street. While useful in the sense that it provides factual information that is important for the present study, it does not really deal with the architecture of the shop-house, either in terms of its spatial form or its façade design.<sup>35</sup>

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<sup>34</sup> Chao-Ching Fu, '市區改正-日治時期台灣城市的現代化=Urban Planning: The Modernization of Taiwan Cities during the Japanese Colonial Period', *經典雜誌=Rhythms Monthly*, no. 82 (2005): 120–28.

<sup>35</sup> Yu-Hsuan Huang, '日治時期台北城內街屋現代化過程研究=The Study of the Modernisation Street-house Inside the Taipei Wall City, during the Japanese Governance of Taiwan' (Graduate Institute of Architecture and Cultural Heritage, Taipei National University of the Arts, 2011).

#### 4. The style and decoration motifs of the Taiwanese shop-houses

The study of Taiwanese architecture built during the period of Japanese colonial rule is still in its infancy. Some work has been conducted on particular buildings or groups of buildings, but relatively little attention has been paid to the style adopted in designing them. What has been written is often simplistic, using style labels that do not help us understanding the complexity of association that underpins the buildings' design.

The first attempt to analyse the style of these buildings was a Journal paper, *二十世紀前半葉五十年的台灣街屋立面形式之演變=The Evolution of the Shop-house Façade of Taiwan in the First Half of the 20th Century*, written by a Taiwanese scholar, Li Gan-Lang, in *Chinese Architect*, an architectural Journal. This paper was the first to characterise the Taiwanese shop-houses as being in a 'baroque style'. Divided into four sections, the first defined some of the technical terms associated with the names of Taiwanese shop-houses, explained the purpose of the arcade, and compared the design of Taiwanese shop-houses built during the Japanese colonial period with the older design of the traditional Taiwanese, Han-Chinese shop-houses. The second explained the reasons why the façades of Taiwanese shop-houses in one particular street had been changed, what the construction materials and the decorations on the façade were, and that these decorations were influenced by seventeenth-century Italian Baroque architecture. The third attempted to classify the designs of the façades into three phases: the embryonic period from 1895 to 1911; the flourishing period from 1912 to 1932; and the last period was after 1930. In the final section, Li concluded the changes of the shop-house façades reflected the social change in Taiwan.<sup>36</sup> This characterisation of the buildings as 'Baroque' has been perpetuated in the literature ever since, with few subsequent studies challenging it.

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<sup>36</sup> Gan-Lang Li, '二十世紀前半葉五十年的台灣街屋立面形式之演變=The Evolution of the Shop-house Façade of Taiwan in the First Half of the 20th Century', *中華民國建築師雜誌=Chinese Architect* 9, no. 1 (1983): 33–40.

One paper that does attempt to challenge this reading is 臺灣 20 年代的日式街屋建築立面是「仿巴洛克建築」嗎？--以迪化街 7 幢代表建物立面為例=Is the Perpendicular Section of the Japanese Street House in the 1920's in Taiwan an Attempt at Baroque Revival Architecture?--A Study of Seven Perpendicular Homes on Ti-Hua Street, written by Hung Chien-Ya in 2007 in *Taipei Historical Documents Quarterly*. Hung argued that these seven Taiwanese shop-houses in Dihua Street in Dadaocheng were not Baroque but 'Neo-Mannerist'. After a discussion of the term 'Neo-Mannerist', she analyses how the buildings are described in the earlier literature. She concluded that one shop-house has curved façade and is in a 'Baroque style' and the other six Taiwanese shop-houses in Dihua Street are not 'Baroque' but 'Neo-Mannerist'.<sup>37</sup>

Several masters' dissertations have also helped advance the study of the shop-house in this period.<sup>38</sup> One is a master's dissertation, 大溪老街牌樓裝飾之研究=The Decoration of Street-House on Dasi Old Street in Taiwan, by Wang Chen-Yua (Graduate School of Plastic Arts, National Taiwan University of Arts, 2007), which concluded that among all the decorations in the Taiwanese shop-houses in Daxi (Dasi), the Western style is dominant, followed by the Han Chinese style and the last comes the Japanese style. Moreover, he also claimed that these Western-style motifs were not only from the 'gorgeous, alive, varied and complicated Baroque style', but also adopted 'the aesthetic and rhythmic Rococo style, as well as the columns from Neoclassicism architecture'. He explained what these Western-style motifs were called, and he also explained what the Han Chinese motifs are and what

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<sup>37</sup> Chien-Ya Hung, '臺灣 20 年代的日式街屋建築立面是「仿巴洛克建築」嗎？--以迪化街 7 幢代表建物立面為例=Is the Perpendicular Section of the Japanese Street House in the 1920's in Taiwan an Attempt at Baroque Revival Architecture?--A Study of Seven Perpendicular Homes on Ti-Hua Street', *臺北文獻(直字)=Taipei Historical Documents Quarterly*, no. 159 (2007): 161-84.

<sup>38</sup> Some dissertations do not add a great deal to the understanding of the shop-house even though they do gather useful material. One is 大溪、三峽、大稻埕街屋立面研究=The Facade of Town House: Ta-Hsi, San-Hsia, and Ta-Tao-Cheng in the 1920s, written by Ho Hsin-Yi (Graduate Institute of Art History, National Taiwan University, 1993) looks at the façades in three different areas, Ta-Hsi, San-Hsia, and Ta-Tao-Cheng, listing the decorative motifs. The analysis such as it is is limited to a consideration of the political and economic background, the construction system, the urban redevelopment.

they mean.<sup>39</sup> However, there are problems with this analysis. Much of the fieldwork is incorrect; it does not explain its reasons for applying the terms, such as ‘Baroque’, to particular motifs; nor does it propose an answer to the question of why these particular styles were chosen.

Another master’s dissertation, *日治時期台灣街屋立面裝飾探討=The Decoration of the Façade of Town House in Taiwan during the Japanese Colonial Period*, written by Ouyang Hui-Chen, (Graduate School of Plastic Arts, National Taiwan University of Arts, 2010), argued that all the Taiwanese shop-houses were in an essentially Baroque style by referring to Li Gan-Lang’s publications and a journal paper written by Ide Kaoru, a Japanese architect who worked under the Japanese government during the Japanese colonisation, published in a Japanese architectural Journal in 1936. She analysed the positions of the decorations on the Taiwanese shop-house façades, listed different ‘Baroque’ decorative patterns from the Taiwanese shop-house façades, and analysed briefly the Han Chinese and the Japanese decorative motifs. In one section, she usefully described the backgrounds of the Japanese architects and the Taiwanese craftsmen, and also the tools that the Taiwanese craftsmen used for making decorations.<sup>40</sup> Like the studies before it, it fails to go beyond stylistic labelling to a proper analysis.

Another master’s dissertation, *日治時期台北三市街店屋立面風格之研究=The Research on the Facade of San-Shyh-Street Shop-house in Taipei during the Japanese*, was written by Wen Yun and was published by the Department of Architecture, Tamkang University in 2000. In this case, the author seeks to identify where in the city the Japanese-built and Taiwanese built houses were located as a means of establishing the relationship between the houses and national identity. She analysed the parapets and cartouches to see if there were differences between the two

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<sup>39</sup> Chen-Yua Wang, ‘大溪老街牌樓裝飾之研究=The Decoration of Street-House on Dasi Old Street in Taiwan’ (Graduate School of Plastic Arts, National Taiwan University of Arts, 2007).

<sup>40</sup> Hui-Chen Ouyang, ‘日治時期台灣街屋立面裝飾探討=The Decoration of the Façade of Town House in Taiwan during the Japanese Colonial Period’ (Graduate School of Plastic Arts, National Taiwan University of Arts, 2010).

groups. However, this is a rather superficial analysis, and the strongest part of the dissertation focusses on the analysis of the political situation.<sup>41</sup>

## **5. The materials and techniques used on the Taiwanese shop-houses and their craftsmen**

A full understanding of the architecture of the shop-houses needs to take into account both the materials and techniques used, as well as the identity and background of the craftsmen employed in building them. One master's dissertation to do this is *日治時期洗石子技術之研究=The Research of Washing Finish of Stucco Techniques during the Japanese Occupation of Taiwan*, by Yeh Jiung-Ling, published in 2000 by the Department of Architecture, Chung Yuan University. It focuses on the 'Wash Finish of Stucco Techniques', which was introduced by Japanese craftsmen and developed in Taiwan, and on what materials and tools were used.<sup>42</sup>

Another master's dissertation *日治時期洋風建築鐵窗及小五金構件風格及仿製技法之探討－以迪化街歷史店屋為例=A Study on Grilles of Western-style Buildings and Style of Hardware Components during the Japanese Colonial Period: A Case Study of Historic Shop-house on Dihua Street*, written by Yeh Jin-Jen (Department & Graduate School of Architecture, Huaan University, 2012), discussed the decorative metalwork that was used in the historic shop-houses in Dihua Street in Dadaocheng, with the aim of producing a reference guide for future restoration projects and for producing replicas of parts.<sup>43</sup>

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<sup>41</sup> Yun Wen, '日治時期台北三市街店屋立面風格之研究=The Research on the Facade of San-Shyh-Street Shophouse in Taipei during the Japanese' (Department of Architecture, Tamkang University, 2000).

<sup>42</sup> Jiung-Ling Yeh, '日治時期洗石子技術之研究=The Research of Washing Finish of Stucco Techniques during the Japanese Occupation of Taiwan' (Department of Architecture, Chung Yuan University, 2000).

<sup>43</sup> Jin-Jen Yeh, '日治時期洋風建築鐵窗及小五金構件風格及仿製技法之探討－以迪化街歷史店屋為例=A Study on Grilles of Western-Style Buildings and Style of Hardware Components during the Japanese Colonial Period: A Case Study of Historic Shophouse on Dihua Street' (Department & Graduate School of Architecture, Huaan University, 2012).

Yet another dissertation is of fundamental importance for the history of Taiwanese architecture in that it provides the first proper discussion of the work of a Taiwanese family of builders and craftsmen during the Japanese colonial period. Written by Wu Mei-In, it is entitled *大稻埕陳郭家族及其技藝之研究=Development and Craftwork of Tann-Koeq Family of Dao-Tui-Tviaa*, (Graduate School of Folk Culture and Arts, National Institute of the Arts, 2001) and explored work of the Tann-Koeq Family (the Chen-Guo family) of craftsmen and recorded their construction works. It explained that The Tann-Koeq family originally built traditional Han Chinese temples, but latterly worked on the construction of the Japanese office of the Governor-General of Taiwan, employing a Western-style. They learned new techniques from the Japanese craftsmen, and turned their focus on designing and building shop-houses in 'Western' style for Taiwanese merchants during the period of Japanese colonial rule.<sup>44</sup>

### **Research Aims**

The literature review has shown that research on the shop-house in Taipei is at best patchy and that the style of these buildings has often been characterised simplistically as either 'Baroque' or 'Neo Mannerist', without any real attempt to understand the sets of associations that the compositions and motifs held for contemporary audiences. In the light of all this, this dissertation will focus on the following questions: how and why did shop-house design in Taipei change in this period? What styles were adopted by their designers? What meanings and associations did these styles have for their audiences?

### **Research Methods**

In order to provide a deeper analysis of the style and decorative motifs of the shop-houses built in Taipei by both Japanese and Taiwanese merchants, it is important to

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<sup>44</sup> Mei-In Wu, '大稻埕陳郭家族及其技藝之研究=Development and Craftwork of Tann-Koeq Family of Dao-Tui-Tviaa' (Graduate School of Folk Culture and Arts, National Institute of the Arts, 2001).

identify with greater precision their immediate sources, rather than generic ones, which tend to lead to vague labelling. This will involve a discussion of who designed these buildings, and – on the basis of the likely authorship – will consider what the most probable sources were. This approach looks at style less in terms of labels that in the context of the late Victorian architecture and its liking for historicism and architecture that delights in historical references. In doing so, it will go beyond the identification of sources to consider what they mean to contemporary viewers.

The dissertation uses two research methods. The first is archival research. While the previous literature on shop-houses has focussed on surviving examples without taking account of the many lost or largely refurbished buildings, this dissertation will focus on these lost examples. To do this, it will systematically gather the surviving photographic material from the period to allow a more complete analysis to be undertaken. So, for example, the Taiwanese shop-houses designed and built by the Chen-Guo family were mainly influenced by the Japanese shop-houses designed by Nomura Ichirou, which have been demolished or refurbished. It will use this photographic material to allow a proper comparison to be made between the lost Japanese shop-houses and the surviving Taiwanese ones. One of the primary resources is *臺北市區改正記念= the Commemoration Album of the Redevelopment of Taipei Urban Area*, which is the subject of Chapter 2. This album, published by the Taipei Urban Redevelopment Advisory Committee, has one hundred and sixteen photos of the now lost Japanese shop-houses in total. The second method is field work. Although most of the Japanese shop-houses have been demolished or refurbished, a few buildings still remain. These have been analysed *in situ* and recorded in photograph which will not only be used as data to allow a comparison to be made with the Taiwanese shop-houses, but also as a record for further studies. Photographs have also been taken of the Taiwanese shop-houses designed and built by the Chen-Guo family during the Japanese colonisation allowing close comparisons to be made and to identify what these motifs are, where they come from, and what they mean.

## Overview of the Dissertation

The first chapter entitled 'Mapping Taipei: The Formation of a Modern City' looks at a map of Taipei printed in 1928 by the Japanese authorities. Its aim is partly to introduce the urban area of Taipei that was transformed by the Japanese from the three independent towns of Chengnei, Dadaocheng and Meng-Jia into the modern metropolis that we now know as Taipei and its development, and partly as a means of analysing the image of the city that the Japanese were trying to create, by looking at the ways in which certain photographs and information was privileged on the map.

The second chapter – 'The album commemorating the redevelopment of Taipei (1915)' – provides a full analysis of the album of photographs recording the rebuilding of the centre of Taipei (Chengnei) by the Japanese colonial administration. It explores the history of the redevelopment of Taipei after the 1911 catastrophic floods that the album was designed to record. It analyses the contents of the album, its structure, and how it was used by the Japanese as a means of promoting Japanese authority, and the idea of Japan as an imperial power, embracing all things modern.

The third chapter – 'The shop-house: problems of sanitation and the introduction of building regulations (1851-c.1930)' – considers the problems faced by the Japanese colonists when building in Taiwan and how they sought to improve health and safety in newly built houses. It explores the regulations they introduced and how they were a response to various epidemics, as well as how they affected all housing, both Japanese and Taiwanese.

Chapter 4 is entitled 'Shop-house development; multiple traditions', and it looks at the planning of both the traditional Taiwanese shop-house and the Japanese shop-houses built in Taipei. It considers the differences between the new shop-houses in Chengnei, which were centrally designed by the Japanese government using Japanese architects, and those in Dadaocheng which were built by the Taiwanese

Han Chinese craftsmen to their own designs. It aims to identify how the shop-house plans and elevations in these two areas changed after the Japanese colonization, in particular, focusing on the house façade. Moreover, it goes on to consider how these plans were affected by the planning regulations introduced by the Japanese in 1896, 1900 and 1907.

The title of the fifth chapter is 'The Shop-house Style: Decorative Motifs'. It explores how the Japanese architect, Nomura Ichirou, played a key role in establishing a new style for the shop-house. It goes on to explore how the Taiwanese Chen-Guo family, which originally built traditional Han Chinese temples, went on to embrace aspects of Western architecture after they had worked on the construction of the Japanese office of the Governor-General of Taiwan. It investigates how they learned new techniques of producing 'Western-style' motifs from the Japanese craftsmen, and how they were asked by the local Taiwanese merchants to design and build shop-houses for them in following the new style of Nomura Ichirou. Some of the recent research on this style of shop-house is misleading and needs revision, in particular, its use of unhelpful stylistic labelling.<sup>45</sup> This chapter will analyse both the decoration motifs from the Japanese shop-houses illustrated in the 'Commemoration Album of the Redevelopment of Taipei Urban Area' and from the field work to see how the Japanese shop-houses have influenced the Taiwanese shop-houses.

The sixth chapter – 'The Shop-house Decorative Motifs: Iconography and Meaning' – will build on the previous chapter, firstly by analysing the photos from the field work to identify the relative popularity of each different motif. Then this chapter will classify the motifs into Taiwanese Han Chinese, Japanese, Western, and non-identifiable categories, while also considering the extent to which the motifs merge and overlap and do not belong neatly in one or the other. Finally, this chapter will

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<sup>45</sup> Li, '二十世紀前半葉五十年的台灣街屋立面形式之演變=The Evolution of the Shop-House Façade of Taiwan in the First Half of the 20th Century'. Hung, '臺灣 20 年代的日式街屋建築立面是「仿巴洛克建築」嗎? --以迪化街 7 幢代表建物立面為例=Is the Perpendicular Section of the Japanese Street House in the 1920's in Taiwan an Attempt at Baroque Revival Architecture?--A Study of Seven Perpendicular Homes on Ti-Hua Street'.

identify the iconography and the meaning of these decorative motifs. It will start with the Taiwanese Han Chinese motifs, before considering the Japanese ones.

### **Taiwanese Han Chinese and Japanese words and names**

In this dissertation, the personal names of Taiwanese Han Chinese and Japanese will be given in the order which is traditional in those two countries, that is, family name, followed by given name. For example, a Taiwanese Han Chinese name: Yeh Jin-Tu and a Japanese name: Uchida Kakichi, where Yeh and Uchida are family name.

Taiwanese Han Chinese words and names are Romanised according to the Hanyu Pinyin system, now becoming standard for references to contemporary Taiwan. Moreover, a Romanised given name of a Taiwanese Han Chinese will often with a hyphen. For example, the Romanised given name of a Taiwanese Han Chinese, Yeh Jin-Tu, 'Jin-Tu' is a given name with a hyphen.

Japanese words and names are Romanised according to the modified Hepburn system, will not save the macrons [long vowel sounds]. For example, 'Taisho' instead of 'Taishō' (was a period in the Japanese history of dating from 1912 to 1926, the reign of the Emperor Taishō).

The name of the place in Taiwan will be kept to the standard for references to contemporary Taiwan, such as 'Dadaocheng' rather than 'Twatutia (a transliteration of the Taiwanese Min Nan Language, Tōa-tiū-tiâ<sup>n</sup>)' or 'Daitōtei (the name of Dadaocheng was used during the Japanese rule)'; 'Taipei' rather than 'Taipeh-fu (the name of Taipei under the Qing rule)' or 'Taihoku (the name of Taipei under the Japanese rule)' or 'Táiběi (is Romanised according to Hanyu Pinyin and Tongyong Pinyin)'. However, in the case of the 'Commemoration Album of the Redevelopment of Taipei Urban Area [1915]', the name of the districts that were used during the Japanese colonisation will be kept the origins. The other names of the places in Taiwan will be compiled in several tables towards the end of this dissertation.

## Mapping Taipei: The Formation of a Modern City

### 1.1 Introduction

The appearance of Taipei changed significantly under Japanese rule (1895-1945), a time-frame which relates to three distinct periods of Japanese history: Meiji (1868-1912), Taisho (1912-1926) and Showa (1926-1989).<sup>46</sup> Over this period not only was the city's layout completely transformed but so too was the architecture of the houses that faced onto the streets. One source of information about the city's redevelopment is the cartographic evidence. Under Japanese rule, many detailed maps were produced providing us with much information about the image of the city that the Japanese were trying to create, and also about the architectural design and functions of these newly built or rebuilt houses. Using a map printed in 1928 as a starting point, this chapter will first investigate how and why Taipei was transformed into a modern city under Japanese rule, and how a map could be used to project an image of Japanese imperialism.

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<sup>46</sup> These belong to the Japanese calendar scheme (The Japanese Nengō System), Nussbaum Louis-Frédéric, *Japan Encyclopedia* (Harvard University Press, 2002), 624,888,929.

Fig.1.1- Taipei City, Empire of Japan, Commerce & Industry Map, No.156 Taiwan, (recto)<sup>47</sup>

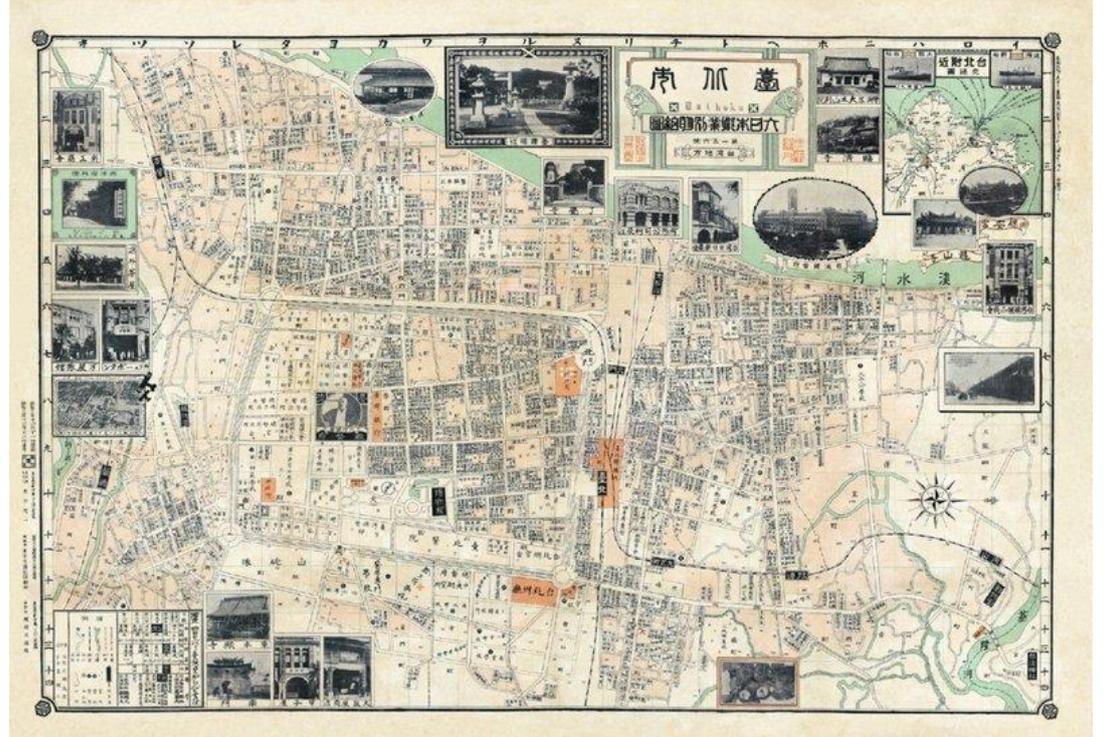
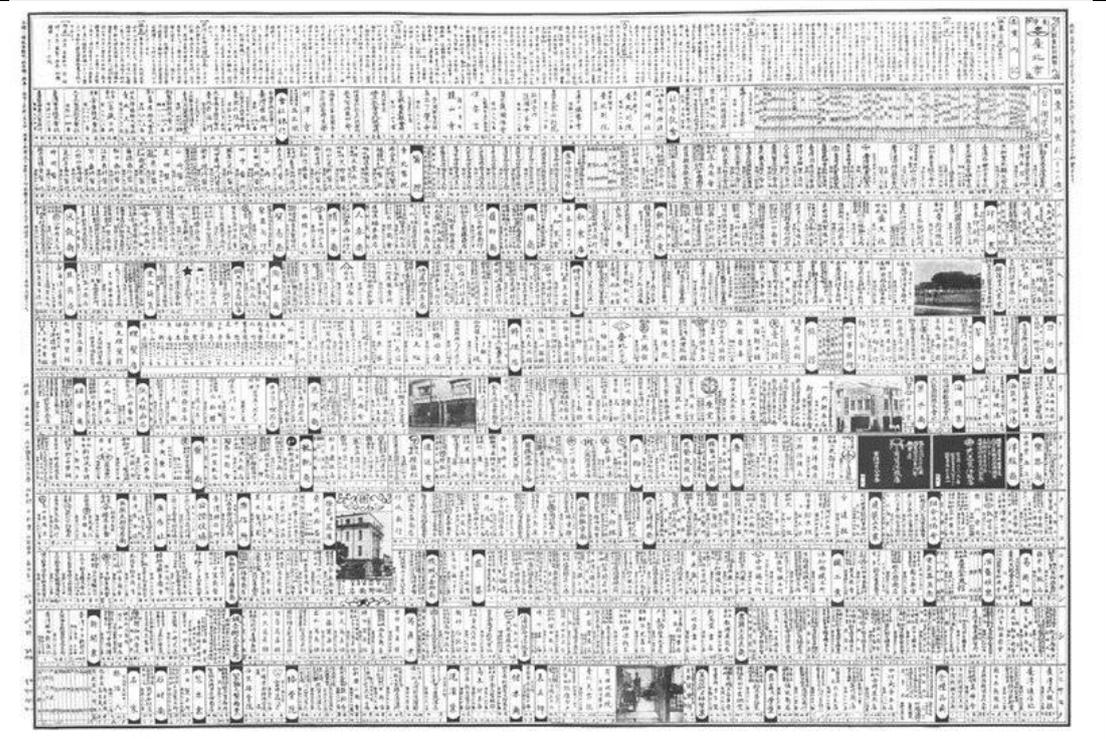


Fig.1.2- Taipei City, Empire of Japan, Commerce & Industry Map, No.156 Taiwan (verso)<sup>48</sup>



<sup>47</sup> The front side of the map: recto. The title is provided from the map and in Japanese Kanji which is: 臺北市; 大日本職業別明細圖; 第一五六號; 臺灣地方.

<sup>48</sup> The back of the map: verso.

## 1.2 The Map of 1928

Although many maps of Taipei city were produced during the Japanese colonial period, one in particular provides detailed information about the image that the colonial power wanted to project.<sup>49</sup> It is 'Taipei City, Empire of Japan, Commerce and Industry Map, No.156 Taiwan,' (Dainippon– Shokugyoubetsu- Meisaizu of Taihoku, 156, Taiwan)' (Fig.1.1).<sup>50</sup> It was published by the Tokyo Kotsusha in 1928 during the Showa period.<sup>51</sup> On the recto is a plan of the city surrounded by a number of photographs of the city's most important sites, while on the verso is a list of the chief commercial and industrial buildings there. The map shows the city as it was in 1928, representing the cityscape as it was after the serious flooding of 1911 and its redevelopment from 1912.<sup>52</sup> The map shows the locations of the prominent industries, other commercial enterprises, governmental buildings and religious structures.

A careful reading of the map tells us much about how Taiwan was seen by the Japanese as part of their modern empire. This image is reflected in particular through the series of photographs distributed around the edge of the map. The photographs represent a selection of sights, ones that the Japanese thought significant, and not just images associated with the commercial and industrial enterprises in the city. This selection can be investigated as a means of understanding more about how the Japanese imagined Taipei and about the image of the city they wanted to promote.

There are thirty-three images in total: twenty-six images on the front (recto) and seven on the back (verso) (Fig.1.1 and 1.2). Before analysing them, it will be beneficial to assign them numbers. They are numbered from right to left and from

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<sup>49</sup> Huang, *日治時代(1895-1945)臺灣都市計畫歷程之建構=The Enacting Progress of City Planning for Taiwan in Japanese Colonial Age (1895-1945)*, 121–52.

<sup>50</sup> The title is provided from the map and in Japanese Kanji is: 臺北市; 大日本職業別明細圖; 第一五六號; 臺灣地方.

<sup>51</sup> The name of the Tokyo Kotsusha publishing office in Japanese kanji is: 東京交通社 which is provided from the bottom left side of the map (recto). And the publishing year is also provided from the map. There is other information about the publishing office, please see Appendix 1.

<sup>52</sup> Huang, '日治時期台北城內街屋現代化過程研究=The Study of the Modernisation Street-house Inside the Taipei Wall City, during the Japanese Governance of Taiwan', 36–52.

top to bottom in red (Fig.1.3-1.4), and their locations are indicated on the map with the equivalent number shown in orange (Fig.1.3). Each image has its title in Japanese Kanji, and I shall provide both an English translation and a Hepburn Romanisation transcription to help the reader understand their meaning. These images can be roughly classified into different typological groups: religious buildings, urban redevelopment, public buildings and offices, restaurants, tourist sites, clothing retailers and beauty salons, transport, and other images.

Fig.1.3- The locations of the images on the map (recto)

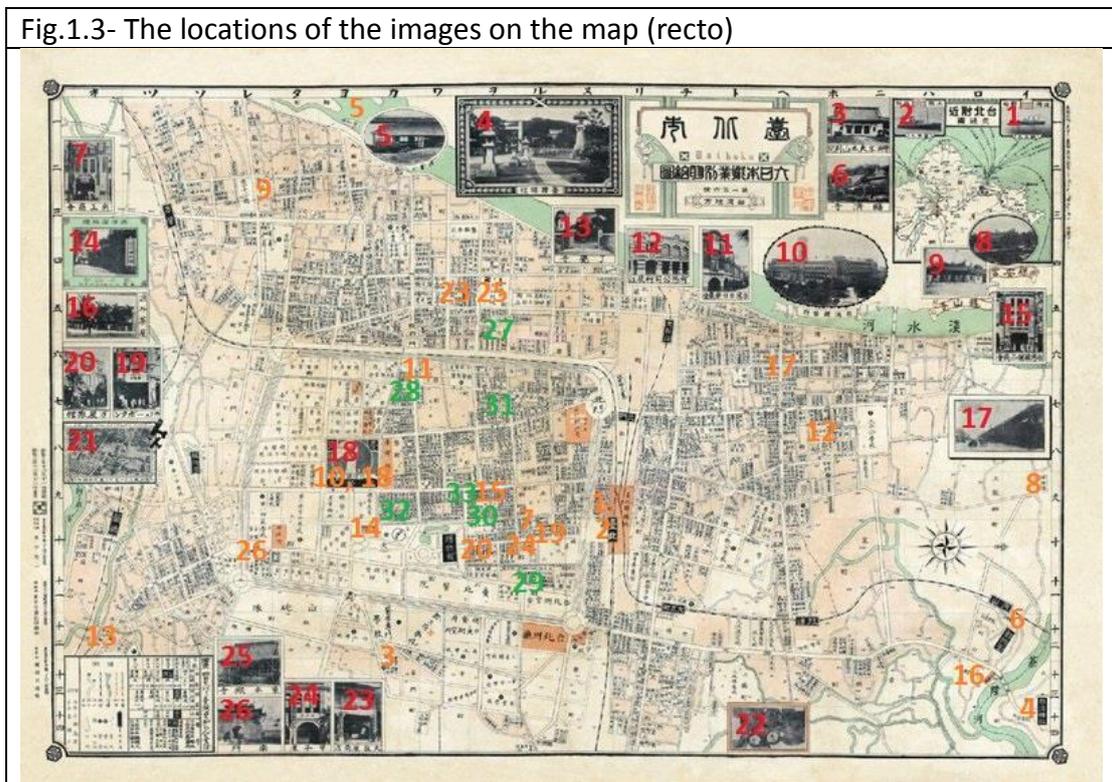
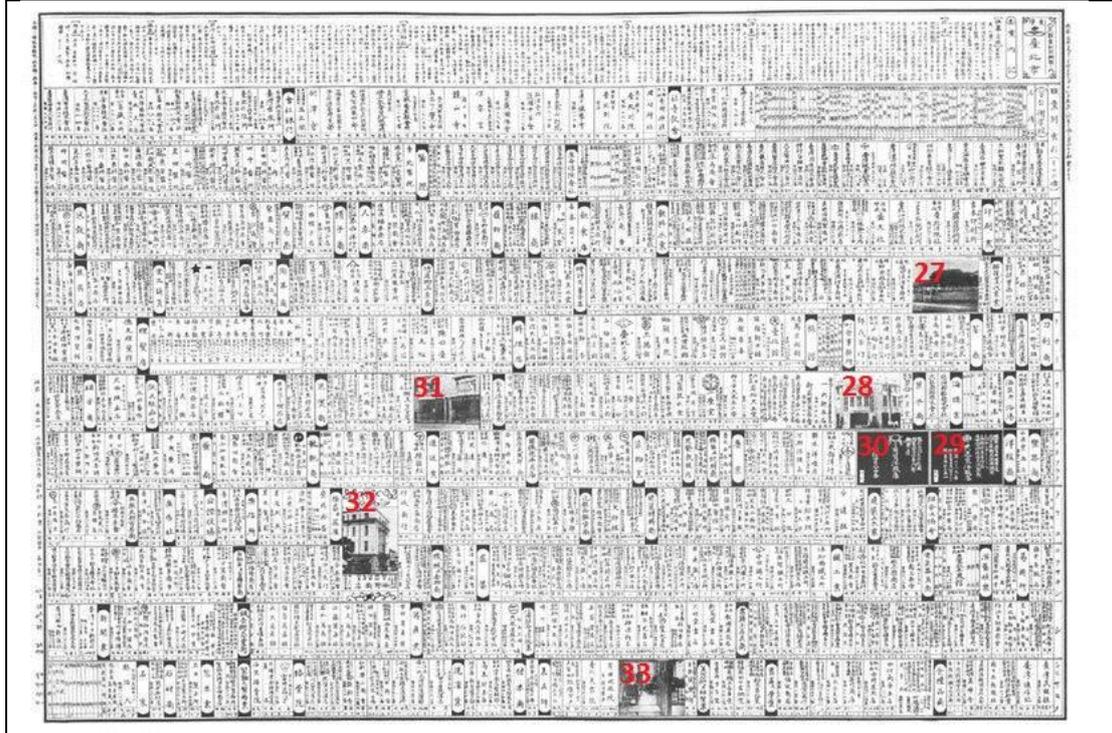


Fig.1.4- The locations of the images on the map (verso)



### 1.3 The map and the urban redevelopment of Taipei

The map provides the viewer with an up-to-date plan of Taipei in 1928, and it is accompanied on the verso by a brief history of the city from the date of the Japanese occupation:

In the early period of colonization, the city streets were very narrow; there was no water or sewerage system; and the environment was extremely dirty. However, the [new Japanese] system was completed in Meiji 29 [i.e. 1896]. In Meiji 32 [1899], streets and sewerage systems were extended through urban redevelopment in Taipei. The city walls were demolished and three-lane roads were built in their place. The cityscape has undergone a complete change in appearance. Thereafter, in Meiji 44 [1911], an unprecedented typhoon struck Taipei and most of the houses belonging to residents there were destroyed. The Japanese government seized this opportunity to implement an ideal urban redevelopment. This achieved a

magnificent cityscape which is that seen today.<sup>53</sup> After Taisho 9 [1920], the government implemented a system of local self-government. The original three areas, Chengnei (城內), Dadaocheng (大稻埕) and Meng-Jia (艋舺), and nearby areas, were merged into Taipei (大台北市). The government established a new administrative system dividing the city into districts. Nowadays Taipei has sixty-four districts.<sup>54</sup>

This text provides a range of insights into how the Japanese themselves saw the impact they had had upon the city. It describes how they regarded themselves as responsible for effectively founding Taipei (Taihoku). It says: ‘The original three areas, Chengnei (城內), Dadaocheng (大稻埕) and Meng-Jia (艋舺), and nearby areas, were merged into Taipei (大台北市)’. Before the Japanese colonization, three large urban areas were located close to each other: Chengnei, Dadaocheng and Meng-Jia (see Fig.1.5). Meng-Jia was the original settlement that gave rise to Taipei (see Fig.1.5-Block C). Around the late eighteenth century, a large number of immigrants arrived there from different areas of Quanzhou, Fujian Province of China. They travelled across the sea and along the Shore of Tamsui River. After settling in Meng-Jia, tensions arose between the immigrant families from the different areas of Quanzhou, which led to an armed conflict in 1853.<sup>55</sup> One group of them left Meng-Jia and established Dadaocheng which was ultimately to become the second largest area of Taipei (Fig.1.5-Block B).<sup>56</sup> The third area was Chengnei, and it was here that the Qing government built an administrative hub surrounded by a new wall - the Taipei City wall (Fig.1.5-Block A) to house the government structures of the Taipei Prefecture and to strengthen the defences of the northern part of Taiwan.<sup>57</sup> Plans for

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<sup>53</sup> ‘Today’ here means the year of 1928.

<sup>54</sup> This is my translation from Japanese to English from the map.

<sup>55</sup> This is cited from Mi-Cha Wu, ed., *台灣史小事典=Taiwan History Dictionary*, 1st ed. (Taipei: 遠流出版事業股份有限公司=Yuan-Liou Publishing Co., Ltd., 2000), 68–69.

<sup>56</sup> Wu, 68–69.

<sup>57</sup> Firstly, this was because the Qing government realized that Taiwan’s strategic position was important after the Mudan Incident of 1874 (牡丹社事件). The incident happened in 1871 because of the ship from the Ryukyu Kingdom (琉球王國) were in a shipwreck near the southern tip of Taiwan. They strayed into the territory of the Paiwan aborigines. About 54 people were killed by the indigenous. The Empire of Japan affirmed that the Ryukyu Kingdom was naturalized as a part of Japanese nation in 1872. As a result of this, the incident became a good excuse to invade Taiwan in 1874. After signing the agreement, the Japanese troops retreated. It also called the Japanese invasion

the city wall were prepared in 1879 by the Taipei Prefect (a post of an administrative officer), Chen Xing-Ju.<sup>58</sup> The site that was selected was on vacant land between Dadaocheng and Meng-Jia (see Fig.1.5-Block A). Due to lack of funds and the soil being too soft to support the planned heavy construction, the wall was not completed until 1884. It surrounded Chengnei or 'Inner City', and it was here that the government organisations were located (see Fig.1.5-Block A). In 1894, the third Taiwan provincial governor, Shao You-Lian, suggested moving the provincial capital to Chengnei.<sup>59</sup> But before this could be affected, Chengnei was taken over by Japanese government after the First Sino-Japanese War in 1895, becoming the administrative centre of the colonial government.<sup>60</sup> But as can be seen from the map of 1895, the three urban areas remained physically separate. It was only under Japanese rule that they were merged to form a single city.

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of Taiwan. This is cited from Wu, 78–79. Secondly, Taiwan was under the authority of Fujian Province of China when the Mudan Incident of 1874 happened. The original seat of Qing government was Taiwan Prefecture which was located in the south of Taiwan (modern day Tainan). After the incident of 1874, Shen, Bao-Zhen or Shen, Pao-chen (沈葆楨, 1820-1879) as an imperial commissioner was sent by Qing government to Taiwan. This is cited from Wu, 79. Thirdly, the Qing imperial commissioner realized that the north part of Taiwan was undefended. In order to prevent any assaults from north. Taipei Prefecture was demanded by the imperial commissioner to be added in the north in 1875. And then after Sino-French War (1884-1885), Taiwan was declared as an independent province of Qing in 1885. Originally, the provincial capital was in the south, but after the capital was temporarily moved to the north to Taipei. This is cited from Wu, 86.

<sup>58</sup> The Taipei Prefect (臺北知府), Chen Xing-Ju in Chinese is 陳星聚. This is cited from Lin, ed., *臺灣營造業百年史=Taiwan's Construction Industry: A Centenary History*, 1st ed. (Taipei: 遠流出版事業股份有限公司=Yuan-Liou Publishing Co., Ltd., 2012), 41.

<sup>59</sup> Shao You-Lian in Chinese is 邵友濂. This is cited from Wu, *台灣史小事典=Taiwan History Dictionary*, 2000, 86.

<sup>60</sup> Fu, '市區改正-日治時期台灣城市的現代化=Urban Planning: The Modernization of Taiwan Cities during the Japanese Colonial Period', 122.

Fig.1.5- Map of Taipei in 1895 (left), and diagram showing Chengnei (A) Dadaocheng (B) and Meng-Jia (C) (right)

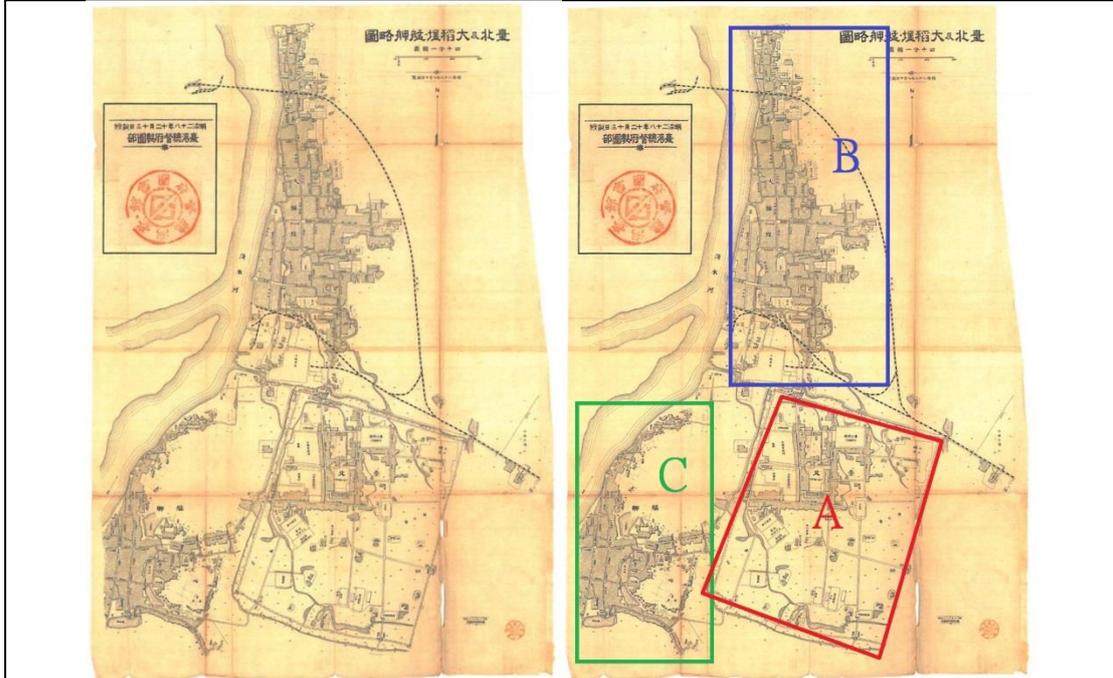


Fig.1.6- Taipei City commerce and industry in Taiwan, Empire of Japan. Diagram showing Chengnei (A), Dadaocheng (B), Meng-Jia (C), The letters correspond with the letters on the map of 1895

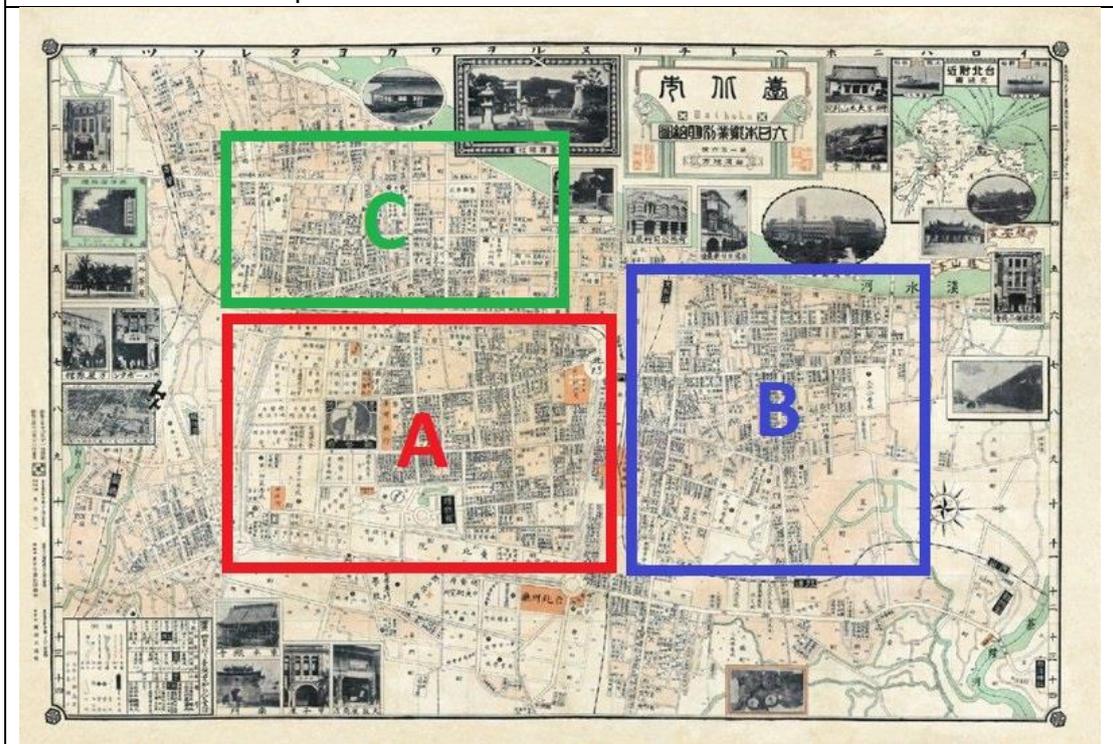
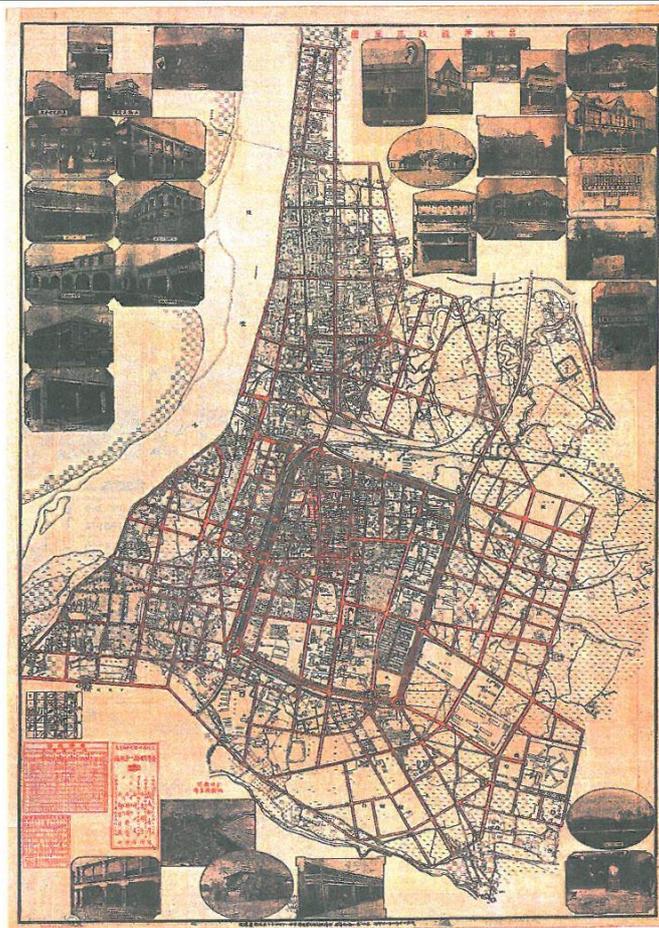


Fig.1.7- Map of Taipei's urban redevelopment of 1907



Another facet of the redevelopment of Taiwan to which the map alludes is the desire to beautify and modernize the city. The text describes right at the beginning that 'city streets were very narrow', referring to the old Chinese towns. According to Fu, all of the cities and towns in Taiwan had grown naturally from old villages, and often had an irregular organic form. Dadaocheng and Meng-Jia were good examples of this, as is shown clearly on the map of 1895 (see Fig.1.5).<sup>61</sup> Although some 'big streets' were constructed after the Qing government built the city wall, the Qing government for the most part gave no thought to providing it with a modern infrastructure.<sup>62</sup> This was an achievement of the Japanese colonists, as is made clear in the text which states that 'the city walls were demolished and three-lane roads were built in their

<sup>61</sup> Fu, 127. The maps (Fig.1.5 and Fig.1.7) are cited from Huang, *日治時代(1895-1945)臺灣都市計畫歷程之建構=The Enacting Progress of City Planning for Taiwan in Japanese Colonial Age (1895-1945)*, 132, 137.

<sup>62</sup> Fu, '市區改正-日治時期台灣城市的現代化=Urban Planning: The Modernization of Taiwan Cities during the Japanese Colonial Period', 127.

place'. This demolition took place between 1904 and 1906, but the Japanese government preserved the city gates, which became 'monuments' at the centre of roundabouts, the nodes to connect the roads from different directions (see Fig.1.21-No.26).<sup>63</sup> This was an approach that the Japanese planners had borrowed from western practice and examples can be found in such places as Verona. Clearly then, the map is promoting the modernising benefits of Japanese colonial rule. This is reflected in the use of the language in the text. Negative words are used to describe the cityscape before the Taipei urban redevelopment by the Japanese, words such as 'very narrow' and 'extremely dirty.' But positive words are used repeatedly to praise the achievement of the urban redevelopment under the Japanese government, for instance, 'complete change' and 'magnificent cityscape'. This use of contrast emphasizes the superiority of the Japanese colonists, stressing their role in turning Taipei into a modern city.

The text goes on to say that

In Meiji 44 [1911], an unprecedented typhoon struck Taipei and most of the houses belonging to residents there were destroyed. The Japanese government seized this opportunity to implement an ideal urban redevelopment.

The text here summarises a far more complex picture. Before Japanese colonization, most old houses were constructed with adobe (earth and straw that are made into bricks for building houses).<sup>64</sup> The high levels of rainfall in Taiwan caused these old houses to collapse in the severe flooding that hit Taiwan in 1911.<sup>65</sup> In 1900 the Japanese administration, realising the fragile nature of these adobe structures, had drawn up new building regulations known as 'The Taiwan Regulations Governing House Construction'.<sup>66</sup> This was a major step in the urban redevelopment process.

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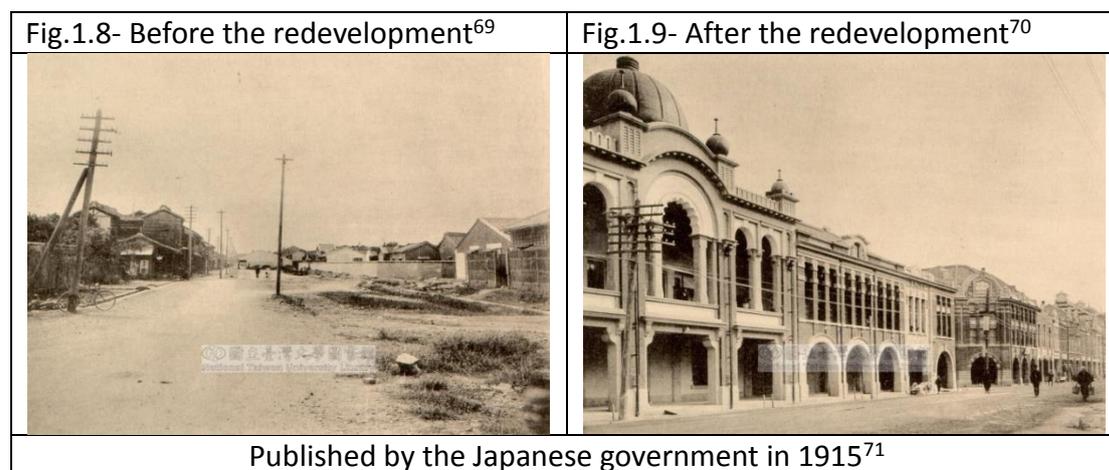
<sup>63</sup> Fu, 122.

<sup>64</sup> This cited from Huang, '日治時期台北城內街屋現代化過程研究=The Study of the Modernisation Street-house Inside the Taipei Wall City, during the Japanese Governance of Taiwan', 35.

<sup>65</sup> Huang, 35–37.

<sup>66</sup> See Appendix 3, Table 3.1, 臺灣家屋建築規則, 明治三十三年, 八月十二日, 律令第十四號. Also Fu, '市區改正-日治時期台灣城市的現代化=Urban Planning: The Modernization of Taiwan Cities during the Japanese Colonial Period', 121.

There were twenty-five provisions in all (to be discussed in more detail in Chapter 3).<sup>67</sup> Among these were provisions relating to construction materials. Due to the extreme weather conditions in Taiwan, they specified that the construction materials, such as house roofs must be built with non-combustible materials, like tiles or metal; that the body of the house should be built with stone, artificial stone, brick, metal or wood, and cemented together to be firm and solid. In order to prevent infectious diseases, they demanded that the roofs and foundations must use rodent control devices. Furthermore, they stipulated that houses must have adequate lighting and ventilation, toilets, and that the floors of bathroom, kitchen and other places where water was used, must be built from stone, brick, tile or concrete, and must have drains and sewerage systems.<sup>68</sup> The provisions required all citizens to follow this building code when reconstructing or rebuilding their houses. The new shop-houses built after the flooding all conformed with these new regulations. As we shall see in Chapter 2, the reconstruction process started from Chengnei and much had been accomplished by 1915.



<sup>67</sup> Guo-Zhang Xu, ed., *臺灣總督府律令史料選編 (明治 33 年)*= *Taiwan zong du fu lu ling shi liao xuan bian (Mingzhi 33 nian)* [Selected Historical Materials of the Taiwan Sōtoku Legislative Acts (Meiji 33)], 2 10 (Nantou City: 國史館台灣文獻館=Taiwan Historica, 2014), 122–36.

<sup>68</sup> Xu, 125, 129.

<sup>69</sup> National Taiwan University Library, '府後街二丁目ヨリ三丁目(舊)=Fu-Go Gai 2-Block Approaches 3-Block (Before)', 台灣舊照片資料庫=Database of Taiwanese Old Photos, accessed 19 April 2017, [http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=4351&rownum=4&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=4351&rownum=4&pk=seq&showlevel=2)

<sup>70</sup> National Taiwan University Library, '府後街二丁目ヨリ三丁目=Fu-Go Gai 2-Block Approaches 3-Block', 台灣舊照片資料庫=Database of Taiwanese Old Photos, accessed 19 April 2017, [http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=4350&rownum=3&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=4350&rownum=3&pk=seq&showlevel=2)

<sup>71</sup> See Appendix 2, the two images are withdrawer from the 'Commemoration Album of the Redevelopment of Taipei Urban Area of 1915'.

A comparison between two photographs of the same street allows an assessment of how accurate a description the text on the map is. Fig.1.8 shows a photograph of a street taken before the redevelopment planned by the Japanese. It suggests that the text on the map has in part exaggerated the rather negative picture of Chinese Taipei. The street is not especially narrow and seems reasonably straight. But in other respects, the text is accurate. The street in the older photograph seems not to have been designed subject to a city plan and most houses within the picture were of only one floor and were mostly constructed with adobe. And, significantly, these houses were the residences of governmental officials.<sup>72</sup> The photo shows a picture taken in 1915 one year after reconstruction (Fig.1.9). The street certainly appears wider and cleaner. The shop-houses were new and built with two or three floors. They also had new and magnificently designed façades. These two pictures show a street in Chengnei area where the majority of Japanese citizens lived.

The text on the verso of the map draws attention to another problem associated with urban design that the Japanese government wanted to sort out, namely hygiene and environmental sanitation. It states that:

The city streets were very narrow; there was no water or sewerage system; and the environment was extremely dirty.

This aspect of urban design had been addressed early on, soon after Japanese colonisation. In 1896, the Japanese government invited William Kinnimond Burton from Japan to Taiwan as a consultant in sanitary engineering.<sup>73</sup> He came with his

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<sup>72</sup> Huang, '日治時期台北城內街屋現代化過程研究=The Study of the Modernisation Street-house Inside the Taipei Wall City, during the Japanese Governance of Taiwan', 74.

<sup>73</sup> In Chinese the name of William Kinnimond Burton is: 爸爾登/巴爾頓, 1856-1899, a British engineer, he was born in Edinburgh, Scotland. He graduated from Edinburgh Collegiate School in 1873. He was invited by Meiji government to lecture on sanitary engineering at Tokyo Imperial University in Japan in 1887 and lived most of his career in Meiji period of Japan. He was called the father of Taiwan water and sewer system development. Chun-Ming Huang, '臺灣上下水道奠基者 巴爾頓與濱野彌四郎=The Founders of Taiwan Water and Sewer System: W. K. Burton and Hamano Yashiro', *臺灣學通訊=Newsletter of Taiwan Studies*, no. 49 (2007): 5. And James Wheeler Davidson, *Formosa Under Japanese Rule* (Japan Society, 1903), 43.

student, Hamano Yashiro, and they made outstanding contributions to improving the sanitation systems in Tawanese cities.<sup>74</sup> Thereafter, the government established 'The Regulations of the Taiwan's Central Health Association' (台灣中央衛生會規則) in 1897 to improve the public health and create a liveable environment. In 1899, it then published 'The Regulations of Taiwan's Sewerage Systems' (台灣下水道規則) in order to maintain the quality of hygiene.<sup>75</sup> Sanitation seems to have been the primary concern for the Japanese government in building a modern city.

The map provides the reader with a view of the urban redevelopment of Taipei that as seen from a Japanese perspective. This promotion of Japanese culture can also be found if the individual photographs on the map are analysed.

#### 1.4 Religious Buildings

It is interesting to note that, although the map is ostensibly dedicated to 'commerce and industry', one of the largest categories of photographs reproduced on the map is of religious buildings. Indeed, seven out of thirty-three fall into this category and they suggest that religion played a crucial role for the Japanese government during the colonial period. These religious buildings are as follows: a branch of the Japanese Grand Head Temple of Soto Sect (Soutoushuu Daihonzan Betsuin) (Fig.1.10- No.3), the Japanese Taiwan Shinto Shrine (Taiwan Jinja) (Fig.1.11- No.4), a branch of the Japanese Zen Buddhist Temple of the Rinzai Sect (Rinzai-ji) (Fig.1.12- No.6), the Han Chinese Baoan Temple (Hoan-gu) (Fig.1.13- No.8), the Han Chinese Lungshan Temple (Ryuzan-ji) (Fig.1.14- No.9), a branch temple of the Primal Vow of Japanese Shin Buddhism (Ryogaku-ji) (Fig.1.15- No.13), and a branch temple of the Japanese Eastern Temple of the Primal Vow (Higashi Hongan-ji) (Fig.1.16- No.25).<sup>76</sup> Most of

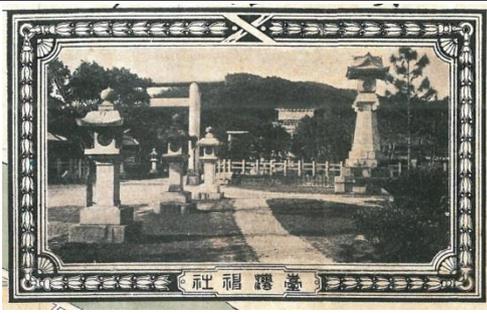
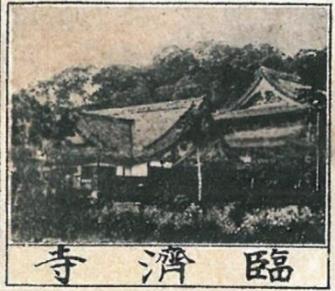
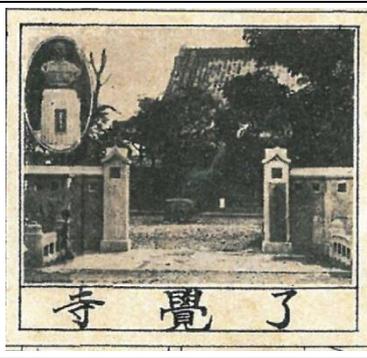
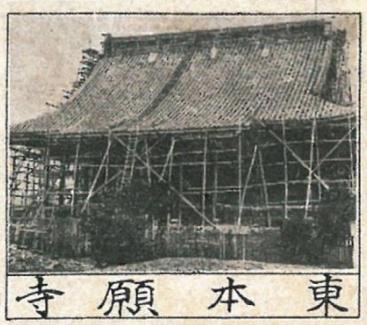
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<sup>74</sup> In Japanese the name of Hamano Yashiro is: 濱野彌四郎 (1869-1932). This is cited from Huang, '臺灣上下水道奠基者巴爾頓與濱野彌四郎=The Founders of Taiwan Water and Sewer System: W. K. Burton and Hamano Yashiro', 5.

<sup>75</sup> Fu, '市區改正-日治時期台灣城市的現代化=Urban Planning: The Modernization of Taiwan Cities during the Japanese Colonial Period', 121.

<sup>76</sup> The names of religion buildings are provided from the title of each image. They are written in Japanese Kanji. They are No.03-曹洞宗大本山別院, No.04-臺灣神社, No.06-臨濟寺, No.08-保安宮, No.09-龍山寺, No.13-了覺寺, and No.25-東本願寺. There are some other information in Appendix 1, Fig.1.8-No.03, 04, 06, 08, 09, 13, and 25. The No.13- a branch temple of the Primal Vow of Japanese

these temples are included in the text on the verso under the heading of ‘attractions’ and thus it would appear that their inclusion on the map relates to the tourism industry.

The First Group of Photos - Religious Buildings	
Fig.1.10- No.3	Fig.1.11- No.4
	
Fig.1.12- No.6	Fig.1.13- No.8
	
Fig.1.14- No.9	Fig.1.15- No.13
	
Fig.1.16- No.25	
	

Shin Buddhism (Ryogaku-ji), Shin Buddhism (Jōdo Shinshū), is literally the ‘True Essence of Pure Land Buddhist Teaching’, was founded by a Japanese monk, Shinran. Takamaro Shigaraki, *Heart of the Shin Buddhist Path: A Life of Awakening* (Simon and Schuster, 2013), 2.

The images can also provide us with a snapshot of what the Japanese prized most. These religious buildings are distributed across the map and have been allocated different sizes, which suggest that they were arranged according to a hierarchy of importance. The image of the Japanese Taiwan Shinto Shrine (Fig.1.11- No.4- Taiwan Jinja) is the biggest photograph on the map, larger not only than the other temples illustrated but also than any other structure. The size of the image is almost four times bigger than any other. The image of the Japanese Taiwan Shinto Shrine is placed in the top middle of the recto which could be seen as the most prominent position on the map (Fig.1.3- No.4). Furthermore, the image of the Japanese Taiwan Shinto Shrine is distinctive because of its very elaborate frame, paralleled only by the two images of Taiwan Governor-General's Office (Fig.1.3- No.10) and the Lion Western-cuisine Restaurant (Fig.1.3- No.14). The other images only have simple black square or oval frames. These facts suggest that the Japanese Taiwan Shinto Shrine had a greater significance than the other temples illustrated. Moreover, the image of the Japanese Taiwan Shinto Shrine is the only one described separately on the verso and the only one to have a long introduction about its history. This separation and more detailed treatment make it clear how important this shrine was for the Japanese:<sup>77</sup>

When you arrive in Taipei, the Japanese Taiwan Shinto Shrine must be the first place to visit. Whether coming by railway or by rickshaw, both are very convenient to get the Shrine. You can also reach the shrine by a motor car from Taipei Railway Station. When driving on the Imperial Envoy Avenue, you will be greeted by the shade of Formosa acacia trees, and then keeping toward to the north, after the Meiji Bridge, you will enter the area of the Taiwan Shrine.<sup>78</sup> At

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<sup>77</sup> This introduction of the Japanese Taiwan Shinto Shrine is translated from Japanese to English. The introduction is provided from the verso.

<sup>78</sup> The name of the avenue is written in Japanese Kanji from the introduction of the map: 敕使街道, the English translation is 'Imperial Envoy Avenue' and the Hepburn Romanisation transcription is 'Chokushi Kaidō'. The Taiwan Shrine was built in 1901 by the Japanese colonial government of Taiwan. And the avenue was built especially for the imperial envoy who from Japan to visit the Taiwan Shrine. Huang Shu-Ling and Gao Yong-Mou, *台灣通史=History of Taiwan* (漢宇國際文化有限公司=Hanyu Culture Co., Ltd, 2006), 195.

first sight, there are hundreds of votive stone-lanterns which are arranged on both sides of the road toward to the shrine.<sup>79</sup> When you open the door of the car you will see the gate of the Shrine, Torii, standing on the hill.<sup>80</sup> After the Torii, you will see a building which is the main place of worship in Taiwan. The shrine is the only one in Taiwan that has the status of government shrine of higher grade.<sup>81</sup> The God of Okunitama, the God of Onamuchi and the God of Sukunahikona were enshrined as the three deities of settlement.<sup>82</sup> The great spirit of Prince Kitashirakawa Yoshihisa was also enshrined as a deity in the shrine.<sup>83</sup> The Shrine was established in Meiji 34 (1901), the Enshrinement Ceremony was held on 27 October in the same year.<sup>84</sup> The Grand Festival was held on 28 October [1901] on the anniversary of the death of the late Prince.

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<sup>79</sup> The votive stone-lantern Japanese Kanji: 献燈; the Hepburn Romanisation transcription: kento. 'Stone lanterns were originally, in China, made as votive lights to offer to the Buddha, but when they reached Japan they started to be erected at shrines as well as temples.' Inumaru Tadashi and Yoshida Mitsukuni, eds., *The Traditional Crafts of Japan: Metal and Stone* (Tokyo: Diamond Inc., 1992), 134.

<sup>80</sup> The torii in Japanese Kanji: 鳥居; the Hepburn Romanisation transcription: torii. 'The Torii marks the entrance to the sacred grounds of a shrine.' Stuart D. B. Picken, *Essentials of Shinto: An Analytical Guide to Principal Teachings* (Greenwood Publishing Group, 1994), 146.

<sup>81</sup> According to Fridell, the Japanese basic modern shrine system was formalised in 1871. Major divisions of the shrines were: 'central government shrines (kansha)' and 'lower shrines or people's shrines (minsha)'. And the central government shrines system can be subdivided into: 'government shrines (kanpeisha)' and 'national shrines (kokuheisha)'. Both of government shrines and national shrines were ranked in three different levels. The ranking levels of government shrines were: the government shrines of higher grade (Kanpei-taisha); the government shrines of middle grade (Kanpei-chusha); and the government shrines of lower grade (Kanpei-shosha). Wilbur M. Fridell, 'The Establishment of Shrine Shinto in Meiji Japan', *Japanese Journal of Religious Studies* 2, no. 2/3 (1975): 149. The map introduced the Taiwan Shrine as the only 官幣大社 (Kanpei-taisha) in Taiwan in 1928. Kanpei-taisha in the Japanese basic modern shrine system of 1871 means 'the government shrines of higher grade'.

<sup>82</sup> The text in the map is written in Japanese Kanji, the Hepburn Romanisation transcriptions are Okunitama-no-Mikoto (大國主命), Onamuchi-no-Mikoto (大己貴命), and Sukunahikona-no-Mikoto (少彥名命). Okunitama-no-Mikoto (大國主命) is a guardian deity of land, representing the management and domination of the land. 'The village of Inashi (飯梨): ... When [the deity] Okunitama-no-Mikoto descended from heaven, he arrived here and ate a meal. Hence this place is called Inashi [Partaking of a Meal]. Such naming of land calmed the deities and subjected them and their territories to human order. Humans could then settle the land, cultivate it, and hunt and fish it.' Herbert E. Plutschow, *Chaos and Cosmos: Ritual in Early and Medieval Japanese Literature* (BRILL, 1990), 79. 'Onamuchi-no-Mikoto and Sukunahikona-no-Mikoto, two kami responsible for maintaining peace in the territory.' Louis-Frédéric, *Japan Encyclopedia*, 468.

<sup>83</sup> 北白川宮能久親王 is written in Japanese Kanji and is provided from the introduction of the Taiwan Shrine of the map. The Hepburn Romanisation transcription is KITASHIRAKAWA Yoshihisa. He succumbed to malaria in 1895 in Tainan, Taiwan. Nakajima Michio, 'Shinto Deities That Crossed the Sea: Japan's "Overseas Shrines," 1868 to 1945', *Japanese Journal of Religious Studies* 37, no. 1 (2010): 30.

<sup>84</sup> These are the Japanese era calendar scheme (The Japanese Nengō System), Louis-Frédéric, *Japan Encyclopedia*, 624.

Monthly enshrining will be held on 28th. The Taiwan Shinto Shrine stands on high ground, profound and serene. Behind the shrine is the Tai-tit Mountain and front is the Keelung River. From the shrine, people can enjoy a panorama of the whole Taipei City. Is this not delightful? Among the '(New) Eight Landscapes of Taiwan', which were recently selected, the Taiwan Shrine area won an extraordinary award for 'Kamishiro'. Both the Taiwan Shrine and the New High Mountain were named the 'Great Beauty of the Island'.<sup>85</sup> During the return trip after worship, people can go to the Shijimi (Clam) Teahouse next to the Meiji Bridge to buy the local special products and to have meals. This is also fascinating.<sup>86</sup>

This text gives a concise account of why the Taiwan Shrine was so important for the Japanese compared with other religious buildings. But it requires some further explanation. One reason for its importance is that Prince Kitashirakawa Yoshihisa was housed there as one of the deities of the Taiwan Shrine. His enshrinement commemorated his sacrifice in the great success story of the occupation of Taiwan. He had been in line to the Japanese throne.<sup>87</sup> However, he was sent and served as the Commander of the Japanese Imperial Guard Division and had participated in the Japanese invasion of Taiwan in 1895.<sup>88</sup> Unfortunately, he contracted malaria and died near Tainan.<sup>89</sup> The death made him the first Imperial member to die outside Japan during the modern wartime.<sup>90</sup> As a crucial member of the Japanese Imperial family, the death of the Prince Kitashirakawa Yoshihisa brought deep sorrow to the nation.

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<sup>85</sup> The map is written in Japanese kanji, 新高山, literally is the New High Mountain. The transcription is Niiitakayama or Mount Niiitaka. Since sixteen century, Europeans called it Mount Morrison. In 1895, Taiwan became a part of territories of Japan; they discovered that the mountain was higher than Mount Fuji, the highest mountain in Japan. As a result of this, it was renamed the 'New High Mountain (Niiitakayama or Mount Niiitaka)' under the Japanese rule. Yuko Kikuchi, ed., *Refracted Modernity: Visual Culture and Identity in Colonial Taiwan* (Honolulu: University of Hawaii Press, 2007), 63.

<sup>86</sup> しじみ茶屋/蜆茶屋 is written in Japanese Hiragana and Kanji. The transcription is Shijimi Teahouse. Shijimi is Japanese meaning 'clam', so the teahouse also called 'Clam Teahouse' which has been reported from the Japanese newspaper. 臺灣日日新報=Taiwan Daily Newspaper, '臺北名所名物, 蜆茶屋=Famous Places and Products of Taipei, Clam Teahouse', 臺灣日日新報=Taiwan Daily Newspaper, 9 September 1914, sec. 4.

<sup>87</sup> S. C. M. Paine, *The Japanese Empire: Grand Strategy from the Meiji Restoration to the Pacific War* (Cambridge University Press, 2017), 41.

<sup>88</sup> Michio, 'Shinto Deities That Crossed the Sea', 30.

<sup>89</sup> Wu, 台灣史小事典=Taiwan History Dictionary, 2000, 100.

<sup>90</sup> Paine, *The Japanese Empire*, 41.

Therefore, he was enshrined at the Taiwan Shrine which was established by the Japanese government of Taiwan in 1901 to commemorate the great spirit of the prince.<sup>91</sup> This is one reason why this image is given such prominence on the map. A second is the ranking of the Taiwan Shrine. The accompanying introduction on the map says that the 'Taiwan Shrine was the only government shrine of higher grade (Kanpei-taisha) in Taiwan'. The basic modern shrine system was formalised by the Japanese Meiji government on 14 May 1871.<sup>92</sup> There was a broad distinction between 'central government shrines (Kansha)' and 'lower shrines or people's shrines (Minsha)'. The central government shrines were associated with the Imperial family or with people of national-imperial importance. They enshrined emperors, members of the imperial family and sometimes important imperial retainers. The lower shrines or people's shrines were mostly associated with food and focused more on matters and concerns associated with daily life.<sup>93</sup> The category of 'central government shrines (Kansha)' was further sub-divided into 'government shrines (Kanpeisha)' and 'national shrines (Kokuheisha)'. The government shrines (Kanpeisha) had three different grades. The top level was government shrines of higher grade (Kanpei-taisha), the second was government shrines of middle grade (Kanpei-chusha), and then the third was government shrines of lower grade (Kanpei-shosha).<sup>94</sup> The grades are associated with the status of the individual enshrined there, but this is not always a very precise system. The highest grade is generally associated with the emperor, and the lower two grades with members of the imperial family and other people of high rank.

The Taiwan Shrine was ranked as the 'government shrine of higher grade (Kanpei-taisha)', and the reasons for this are as follows. Firstly, the shrine was established and supported by the Japanese government and thus according to the ranking system it was classified as a government shrine (Kanpeisha). Secondly, Prince Kitashirakawa

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<sup>91</sup> Meiji 34 (明治三十四年), the Japanese Imperial year in Taiwan, is provided from the map. Louis-Frédéric, *Japan Encyclopedia*, 624. This is provided from the map.

<sup>92</sup> Fridell, 'The Establishment of Shrine Shinto in Meiji Japan', 1975, 145–50.

<sup>93</sup> Fridell, 150.

<sup>94</sup> Fridell, 149. The national shrines (Kokuheisha) also had three levels: national shrines of higher grade (Kokuhei-taish); national shrines of middle grade (Kokuhei-chusha); and national shrines of lower grade (Kokuhei-shusha).

Yoshihisa - an important imperial family member – was enshrined as a deity in that shrine. The third reason is the extraordinary award of ‘Kamishiro’ to the Taiwan Shrine, including it among the ‘New Eight Landscapes of Taiwan’ as mentioned on the verso. In 1927, the Taiwan Daily Newspaper had followed the example of the Tokyo Daily Newspaper and Osaka Daily Newspaper to sponsor a popular vote for the nomination of Taiwan’s New Eight Landscapes.<sup>95</sup> The public vote was announced in the newspaper in this way:

Taiwan is an isolated overseas island [of Japan] with a moderate climate, verdant mountains and limpid rivers. It has been named ‘Ilha Formosa (Beautiful Island)’. Recently, some places of scenic beauty have acquired a worldwide reputation through published articles and paintings. These places represent the scenery most characteristic of Taiwan, and their reputations are well deserved. However, there might be attractions that are distinctive and of ‘peerless beauty’, located in uninhabited valleys which are unknown and unexpected. For this reason, the Taiwan Daily Newspaper launches a project to explore the areas of the outstanding scenic beauty of Taiwan which are unknown or hidden. The best landscapes will be determined by a popular vote and then will be published in the newspaper. The final selection will be made by a panel of experts who will take care to consider public opinion.<sup>96</sup> Only eight spectacular landscapes will be selected from the nomination and will be named ‘Eight Landscapes of Taiwan’. After that, we will publish the Eight Landscapes of Taiwan worldwide and hope this will be handed down to generations. The details of the nomination and voting process will be announced shortly on the newspaper.<sup>97</sup> Then, we hope all

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<sup>95</sup> The nomination and the vote were to stimulate the sale of the newspaper and to establish New Eight Landscapes of Taiwan to differ from the Qing Dynasty. Zhang Wei-Yan, ‘被建構的視角與感知的差異：以日治時期前輩畫家與紀元畫會畫家的觀音山為例=Constructed Perspective and Differences in Perceptions: the Guanyin Mountain Images Depicted by Famous Taiwanese Artists in the Japanese Colonial Period and Post-war Chi-yuan Painting Society.’ (Graduate Institute of Art Studies, National Central University, 2014), 17,

[http://ir.lib.ncu.edu.tw:88/thesis/view\\_etd.asp?URN=100126011](http://ir.lib.ncu.edu.tw:88/thesis/view_etd.asp?URN=100126011). Mei-Chun Lin, *玉山史話=Historical Anecdotes of Yushan* (Nantou County: Yushan National Park, 2012), 140–41.

<sup>96</sup> 臺灣日日新報=Taiwan Daily Newspaper, ‘臺灣八景審查員=The Judges of the Eight Landscapes of Taiwan’, *臺灣日日新報=Taiwan Daily Newspaper*, 9 August 1927, sec. 5.

<sup>97</sup> (1) The way of voting: the place identified as the spectacular landscape of Taiwan should be written in the official postcard or the same type of Western (machine-made) paper, specify the address and

the citizens of Taiwan will understand the meaning of this project and vote according to [their sense of] aesthetics and sympathy.

With sincere gratitude,<sup>98</sup>

The nomination process was open to the public between 10 June and 10 July 1927, and the result of the vote was announced in the newspaper on 29 July. The top twenty sites were listed in order of the number of votes they received. The Taiwan Shrine received 11,739,869 votes, and was in eighth place on the list.<sup>99</sup> The list was

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name. Each postcard or paper can only write one landscape (two or above is invalid), but the number of votes per person is unlimited. (2) Delivery method: the official postcard should be sent to the department of Taiwan Daily Newspaper which in charge of the nomination of Taiwan's Eight Landscapes, or to the voting boxes of the head offices, branch offices, retailing shops or the residences of the correspondents of Taiwan Daily Newspaper. (3) Final selection of the eight landscapes: after the closing (deadline) of the voting, the candidate sites of top twenty will be listed in compliance with the number of votes and then the list will be delivered to a Review Committee. The Eight Landscapes of Taiwan will be announced after a committee meeting. Also, the rest (after twenty) can also be listed as a candidate site under review. (4) Consultants and committee members: a suitable person will be chosen to be a member of the review committee, and the list of names will be announced in the newspaper. The consultants will be served by the governors of five prefectures (州 shū) and three prefectures (廳 chō) (Taihoku Prefecture, Shinchiku Prefecture, Taichū Prefecture, Tainan Prefecture, Takao Prefecture) and (Karenkō Prefecture, Taitō Prefecture and Hōko Prefecture). (5) Introduction and publicity: the reporters of Taiwan Daily Newspaper will be sent to the scene of the selected Taiwan Eight Landscapes to take photographs, and detailed records will be published in the newspaper. Commemorative photograph albums and picture postcards will be published and publicised in Taiwan and Japan. Moreover, it will build monuments on the selected sites.

The original text is: ' (一) 投票方式：將認定為臺灣代表的名勝書寫於官製明信片或同型西洋紙，載明地址和姓名，每一張僅可記一景（二景以上無效），但每人投票張數不限。(二) 發送方式：官製明信片請投遞於臺灣日日新報社內的「八景係」，或是投入臺灣日日新報社本社、支局、各取次店、駐站記者宅所設置的投票函，以上不封口的四種郵件，再投於臺灣日日新報社內的「八景係」。(三) 八景決定：投票截止後，依得票多寡順位之前廿名為「臺灣八景候補地」，送交審查委員會開會後公佈臺灣八景，另外，第廿一以後的風景地，在審查會審議下亦可列為候補地。(四) 顧問與委員：審查委員選擇適任者，並於報上公告，至於顧問則由五州三廳的知事和廳長擔任之。(五) 介紹與宣傳：入選的臺灣八景，將派記者至現場拍照，並詳細記刊載報上，另製成「紀念寫真帖」、「紀念繪葉書（明信片）」，於臺灣和日本宣傳，並在入選地建立紀念碑。' 臺灣日日新報=*Taiwan Daily Newspaper*, '臺灣八景を投票して下さい=Please Vote for the Eight Landscapes of Taiwan', 臺灣日日新報=*Taiwan Daily Newspaper*, 11 June 1927, sec. 2.

<sup>98</sup> This is my interpretation and translation of the text on the Taiwan Daily Newspaper. The original text is: '臺灣孤懸海外。氣候溫和。山明水秀。有美麗島之稱。此間有載於世人口碑。及見於文章繪畫者。右果足以代表臺灣名勝中之最有特色。而名下無虛歟。疑問也或者名勝中之最有特色宛若絕代佳人。居於空谷。不甚為人周知。亦未可料。茲者本社。特以臺灣全島中代表的名勝地。欲依一般投票募集。俾至今湮沒不彰者或得闡發。公諸世上。竝欲從大眾之輿論。乞識者之鑑選。擇其最尤者八。付以臺灣八景名稱。廣宣傳於海內外。且以垂於永久。詳細當不日發表紙上。屆時幸住島內之內臺人士。共諒本社徵意。以純真之審美同情投票。則不勝懇望之至云爾。' 臺灣日日新報=*Taiwan Daily Newspaper*, '募集臺灣八景 臺灣日日新報社主催 不日詳細發表紙上'=The Nomination of Taiwan (New) Eight Landscapes, Sponsored by the Taiwan Daily Newspaper, The Details Will Be Announced Shortly on the Newspaper', 臺灣日日新報=*Taiwan Daily Newspaper*, 30 May 1927, sec. 4.

<sup>99</sup> The Taiwan Shrine was in eighth place in accordance with the report in the newspaper. The original

then assessed by the panel of experts who made the final decision. After the committee meeting, the result was announced in the Taiwan Daily Newspaper on 27 August (1927).<sup>100</sup> The committee had authorised an extraordinary award of 'Kamishiro' to the Taiwan Shrine. 'Kamishiro' literally means 'God's castle'.<sup>101</sup> Effectively it meant that Taiwan Shrine is a dwelling where the immortals live, a place considered to be holy and deserving the greatest respect. Therefore, the Shrine had to be ranked higher than the other landscapes. The shrine's prominence on the map is therefore dictated by its status as a government shrine, by its function as a shrine housing a deified member of the royal family, and by its status as Kamishiro, 'God's castle'.

The other religious buildings illustrated on the map are, when discussed on the verso, all included under the heading of 'attractions'. They are primarily associated with Japanese Buddhism, the exceptions being No.8 – the Baoan Temple (Hoan-gu) (Fig.1.13) – and No.9 – the Lungshan Temple (Ryuzan-ji) (Fig.1.14) – which are Taiwanese Han Chinese temples.<sup>102</sup> All the photographs are placed close to their locations on the map. While their arrangement on the map does not tell us much about the respective status of the temples, the way in which they were framed does. The framing of the Japanese and Taiwanese temples is quite distinct. The frames of the Japanese Buddhist temple images are designed in simple square black shape. Each title is written inside the frames and is placed under the images. One of Taiwanese Han Chinese temples is in a square shape, and the other is in an oval shape, but the titles of both images are written on a different sort of frame in the

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text of the candidate sites is written in Japanese Kanji: 鸞鑾鼻燈臺(高雄), 壽山(高雄), 八仙山(臺中), 阿里山(臺南), 基隆港(臺北), 太平山(臺北), 五指山(新竹), 臺灣神社(臺北), 淡水港(臺北), 太魯閣峽(花蓮港), 日月潭(臺中), 觀音山(臺北), 大溪(新竹), 獅頭山(新竹), 出磺坑(新竹), 虎頭埤(臺南), 新店碧潭(臺北), 旗山(高雄), 雞籠山(臺北), 霧社(臺中). 臺灣日日新報=Taiwan Daily Newspaper, '臺灣八景候補地決定=Candidate Sites of the Eight Landscapes of Taiwan Selected', 臺灣日日新報=Taiwan Daily Newspaper, 29 July 1927, sec. 5.

<sup>100</sup> 臺灣日日新報=Taiwan Daily Newspaper, '臺灣八景決定=The Final Selection of the Eight Landscapes of Taiwan', 臺灣日日新報=Taiwan Daily Newspaper, 27 August 1927, sec. 5.

<sup>101</sup> Daigaku Horiguchi and Robert Epp, *Rainbows: Selected Poetry of Horiguchi Daigaku=Horiguchi Daigaku Eiyaku Shishū 'Niji'* (Stanwood, WA: Yakusha, 1994), 311.

<sup>102</sup> The Japanese Buddhist temples are No.03- a branch of the Japanese Grand Head Temple of Soto Sect (Soutoushuu Daihonzan Betsuin), No.06- a branch of the Japanese Zen Buddhist Temple of the Rinzaï Sect (Rinzaï-ji), No.13- a branch Temple of the Primal Vow of Japanese Shin Buddhism (Ryogaku-ji), and No.25- a branch temple of the Japanese Eastern Temple of the Primal Vow (Higashi Hongan-ji).

shape of a scroll. The design of the images is to differentiate clearly between the Japanese and the Taiwanese religious buildings. However, the design itself does not indicate why temples played such a crucial role under Japanese rule. The following analysis will consider what other information that map has to offer about this topic.

On the verso, there is a section of information that introduces the places of scenic beauty and historical interest of Taiwan:

The Japanese Buddhist temples are the Taipei branch temple of the Japanese Eastern Temple of the Primal Vow (Fig.1.16- No.25), the branch temple of the Japanese Western Temple of the Primal Vow, the branch temple of the Japanese Grand Head Temple of the Soto Sect (Fig.1.10- No.3), the Kobo-ji Japanese Buddhist Temple, the branch temple of the Japanese Zen Buddhist Temple of the Rinzai Sect (Fig.1.12- No.6), and the branch temple of the Temple of the Primal Vow of Japanese Shin Buddhism (Fig.1.15- No.13). The branch Temple of the Primal Vow of Japanese Shin Buddhism was funded by the late Governor-General of Taiwan, Sakuma Samata. The famous and magnificent Taiwanese Han Chinese temples of this island are the Baoan Temple (Fig.1.13- No.8), the Lungshan Temple (Fig.1.14- No.9) and the Jiantan Temple. It has not been overstated that the estimated costs of the building project [of these temples] today are over a million Japanese yen.<sup>103</sup>

The text privileges Japanese temples over Han Chinese ones in discussing both the buildings and patronage. It begins with the Japanese Buddhist temples of Taiwan. It then mentions that the branch Temple of the Primal Vow of Japanese Shin Buddhism (Fig.1.15- No.13-了覺寺) was funded by the late Governor-General of Taiwan, Sakuma Samata (1844-1915) (also including an image of a bust of Sakuma Samata; No. 13 on the left upper side). All this suggests that the Japanese Buddhist temples

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<sup>103</sup> This is my interpretation and translation of the text from the map. 'Today' here means 1928 during the Japanese colonisation (1895-1945).

were closely associated with the Japanese government. It also suggests that the Japanese government used temples as a means of imposing Japanese culture in Taiwan as a means of supporting their rule.

At an early stage in Japanese colonial period, after the anti-colonial movement led by the Taiwanese Han Chinese group had been suppressed, the Japanese government then turned its attention to the ethnic tribes in mountainous areas of the island. This was primarily because the Japanese wanted to exploit the rich natural resources there,<sup>104</sup> and secondly because the indigenous peoples engaged in practices that posed a threat to public safety and challenged the authority of Japanese government.<sup>105</sup> In particular the Japanese wanted to eradicate the practice of 'head-hunting' (one of the aboriginal customs of cutting and collecting the heads after killing people), which was an important part of Taiwanese aboriginal beliefs and played a very important role in their society. The Japanese administration adopted various policies to deal with the situation, one of which was to use religion to re-educate the Taiwanese aborigines and the government decided to use Japanese Buddhism as a means of educating and civilising the indigenous peoples.<sup>106</sup> Although the Japanese had had an aboriginal policy for governing the mountainous areas since 1895, armed resistance had not yet been wholly eradicated by the second decade of the twentieth century. The Japanese government wanted to secure its grip on the island and used military means to defend its sovereignty and territorial integrity.<sup>107</sup> The fifth Governor-General of Taiwan, Sakuma Samata (1906-1915) introduced his so-called 'Five-year programme of aboriginal governance', which began in 1910.<sup>108</sup> He had had previous experiences of defeating the Taiwanese aborigines militarily in

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<sup>104</sup> Masakuni Ishimaru, '台灣日本時代的理蕃警察=Police Officers in Aboriginal Administration The Japanese Period of Taiwan' (Department of Political Science, National Chengchi University, 2008), 1–6, <https://nccur.lib.nccu.edu.tw/bitstream/140.119/37389/6/52506206.pdf>.

<sup>105</sup> Ishimaru, 1–15.

<sup>106</sup> Chun-Wu Fan, '日本佛教在日治時期台灣「蕃界」的佈教事業 -- 以真宗本願寺派為中心的考察 =The Preaching of the Japanese Buddhism to the Taiwan Native Frontier During Its Occupation', *圓光佛學學報*=*Yuan Kuang Buddhist Journal*, no. 4 (1999): 258.

<sup>107</sup> Kinya Suemitsu, *台灣歷史: 日本統治時代的台灣: 一八九五~一九四五年/四六年: 五十年的軌跡* =*Taiwan History: Taiwan under the Japanese Rule: 1895~1945/46: 50 years*, trans. Ru-Yi Sin and Chuan-Yi Kao (Taipei: JIbooks Publishing Ltd., 2012), 171.

<sup>108</sup> Suemitsu, 173–76.

1874,<sup>109</sup> and the aim of this new programme was to make all the mountain tribes pledge their allegiance to the Japanese by using the military and armed force within five years.<sup>110</sup> In 1914 he led the troops himself to suppress the Truku tribe, an action known as the Truku-Japanese War.<sup>111</sup> There were 264 Japanese casualties, but no records survive of aboriginal casualties.<sup>112</sup> When the war ended, although injured, he went back to Tokyo to report on the completion of the aboriginal governance programme to the Meiji Emperor. He then resigned as the Governor-general of Taiwan, but three months later died of his wounds.<sup>113</sup>

After the death of Sakuma Samata, his bust and his relics (military uniform and sabre), were enshrined in the Taipei branch Temple of the Primal Vow of Japanese Shin Buddhism (Fig.1.15- No.13-了覺寺) which was funded by him to commemorate his achievement.<sup>114</sup> Although there were probably many casualties in the war and many more aboriginal deaths than Japanese ones, the five-year programme of aboriginal governance was seen by the Japanese as huge success, and Sakuma Samata was deemed a national hero. The government decided that he should be enshrined as a holy figure in the temple that he had funded. That the image of the temple and his bust are placed on the 1928 map 13 years after his death, suggests that the government wanted his legacy to be remembered and handed from generation to generation.

The prominence of Japanese Buddhist temples on the map reflects an aim of the

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<sup>109</sup> The Japanese punitive expedition to Taiwan in 1874. In 1871, a vessel of Ryukyu was shipwrecked and drifted to the south of Taiwan. 54 survivors were beheaded by the Paiwan indigenous people. The other remaining 12 sailors were rescued by the Taiwanese Han Chinese and were sent back to Ryukyu. However, the Japanese used this event as an excuse to invade Taiwan in 1874 which was called 'The Japanese punitive expedition to Taiwan in 1874'. Wu, *台灣史小事典*=*Taiwan History Dictionary*, 2000, 78–79. SAKUMA Samata served as a captain when he entered the fledgling Imperial Japanese Army in 1872. He then participated in the Taiwan expedition in 1874. Wu, 115.

<sup>110</sup> Wu, *台灣史小事典*=*Taiwan History Dictionary*, 2000, 116–17.

<sup>111</sup> Wu, 120.

<sup>112</sup> Pao-Tsum Tai, '太魯閣戰爭百年回顧=A Hundred Years Review of the Truku War', *臺灣學通訊* =*Newsletter of Taiwan Studies*, no. 82 (2014): 11.

<sup>113</sup> Wu, *台灣史小事典*=*Taiwan History Dictionary*, 2000, 115.

<sup>114</sup> 國家圖書館 National Central Library, '佐久間總督遺物=The Relics of the Governor-General of Taiwan, Sakuma Samata', *臺灣記憶* Taiwan Memory, accessed 18 April 2017, [http://memory.ncl.edu.tw/tm\\_cgi/hypage.cgi?HYPAGE=image\\_photo\\_detail.hpg&project\\_id=twpt&td\\_id=10&xml\\_id=0000362210&subject\\_name=](http://memory.ncl.edu.tw/tm_cgi/hypage.cgi?HYPAGE=image_photo_detail.hpg&project_id=twpt&td_id=10&xml_id=0000362210&subject_name=).

Japanese administration to transform the culture of Taiwan through tourismreligio. The Japanese religious temples were considered as tourist attractions (described on the map as 'other famous places and historic ruins'. As such they were a good means of disseminating Japanese values and political propaganda. The temples were associated with various different Buddhist setcs. These sects were introduced to Taiwan initially by the Japanese government not just to offer the Japanese military spiritual comfort but also to propagate their religious teaching.<sup>115</sup> They were missionary enterprises actively promoting Japanese Buddhism in Taiwan, especially after the end of the period of Han armed resistance.

Missionary evangelism by Japanese Buddhists was a good means of promoting Japanese values. At first the number of Japanese Buddhists was tiny compared with that of the Taiwanese Chinese. Therefore, there was a new market for Japanese Buddhist missionaries to explore. Japanese Buddhism also attempted to bring Taiwanese Buddhism under its umbrella. Under colonial rule, Taiwanese Buddhism was under pressure from Japanese Buddhism. In 1896, for example, the Japanese established the Taiwan Buddhist Society of Great Japan. In order to survive, many Taiwanese temples affiliated themselves with branches of Japanese Buddhism.<sup>116</sup> Also, religion was used by the Japanese as a means of introducing the Japanese language to Taiwan as part of a campaign of language reform. Educational institutions associated with each Buddhist sect were established around Taiwan in order to assist the government to implement the campaign. Thus, Japanese Buddhism was a means to influence and reform the thought and culture of the Taiwanese people.<sup>117</sup>

These Japanese Buddhist temples are privileged in the text. It is only then that the reader finds descriptions of the Taiwanese Han Chinese temples.<sup>118</sup> These Chinese

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<sup>115</sup> Hui-Pin Tsai, '日治時期臺灣的宗教發展與尊皇思想初探=The Religious Development and the Respect of Japanese Royalty in Taiwan during the Period of Japanese Rule', *Journal of Taipei Municipal University of Education. Humanities & Social Sciences* 40, no. 1 (2009): 130.

<sup>116</sup> Tsai, 130.

<sup>117</sup> Zheng-Zong Kan, '日治台灣佛教的特點與研究', *圓光佛學學報=Yuan Kuang Buddhist Journal*, no. 18 (1 January 2012): 105–6.

<sup>118</sup> From the verso that 'The famous and magnificent Taiwanese Han Chinese temples of this island are

temples have been relegated to the end of the section. Treated as if trophies or booty they are described on the map in terms of their construction costs. These temples were highly elaborate (No.08 and No.09) in complete contrast to the Japanese Buddhist temples (No.03, No.06, No.13 and No.25). For example, the ridges of the roofs of the Japanese Buddhist buildings are straight, but the roof ridges of the two Taiwanese temples are curved up towards the sky. The type of curved ridge was originally inherited from south China.<sup>119</sup> Also the temples are highly decorated with a large number of exquisite decorations on roofs, surface of the walls and columns. The Taiwanese Han Chinese believe that these ornaments not only enrich the aesthetic of the temples, but also have a talismanic effect of helping to avoid disaster and to bring good fortune.<sup>120</sup> These Taiwanese temples would have seemed luxurious and exotic to the Japanese and for this reason they were included on the map. Importantly however, judging from the map, they were regarded as inferior to the Japanese religious buildings.

Their inferiority in Japanese eyes is evident firstly from the number of images allocated to Taiwanese Han Chinese temples. There are in total seven images of the religious buildings on the map, of which five are Japanese and only two are Taiwanese temples. The two images of Taiwanese religious temples are the Baoan Temple (No.08), the Lungshan Temple (No.09).

These two temples were among the most grand and ornate in Taiwan, and this may well have been the reason that they were selected for inclusion on the map. The Baoan Temple was constructed from 1805 by members of the Tongan clan, who emigrated to Taipei in the early nineteenth century from Tongan County, Fujian Province of China.<sup>121</sup> It was named Baoan, which means 'protect those who are from

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the Baoan Temple, the Lungshan Temple and the Jiantan Temple. It has not been overstated that the estimated costs of the building project today are over million Japanese yen.' This is my translation from Japanese to English.

<sup>119</sup> Hui-Cheng Lin, *台灣傳統建築手冊: 形式與作法篇*=*Taiwan Traditional Architecture Form and Practice Handbook* (Taipei: 藝術家出版社=Artist Publishing Co., 1995), 99.

<sup>120</sup> Lin, 147.

<sup>121</sup> Chih-Wen Lan, '台北大龍峒聚落之研究(1802-1945)=A Study on a Traditional Settlement of Pouroumpon in Taipei (1802-1945)', in *中華民國建築學會第十四屆建築研究成果發表會論文集*=*The*

Tongan'. This temple is located near block B of the map (Fig.1.06). Meng-Jia Longshan Temple was built in Taipei around 1738 by settlers from Quanzhou Prefecture (Choan-chiu-hu), Fujian Province of China. It is located in the block C of the map (Fig.1.6). Both temples were not only places of worship, but also at the centre of Chinese Han society in political, economic, social and cultural terms. Both of them played crucial roles in the daily life of the Taiwanese during the Qing Dynasty.

As well as being exotic examples of architecture associated with the Han Chinese, these two temples had also been transformed in some way by the Japanese, which might further explain their inclusion on the map. The Baoan Temple had been transformed into a barracks for Japanese troops soon after the invasion and then later transformed into a school, but it was given back to the Han Chinese Taiwanese and restored by them between 1917 and 1919.<sup>122</sup> Thus the inclusion of this temple on the map may also reflect Japanese magnanimity. The Longshan Temple also has a Japanese history, insofar as it affiliated itself to a Japanese branch of Buddhism in 1896 in order to survive.<sup>123</sup>

These two temples are not treated as lavishly on the map as the Japanese ones. Both of the borders are very simple: the Longshan temple has a square border and Bao'an temple has an oval one. And they are classified as tourist attractions, but not religious importance. All of this would suggest that the Japanese were keener to promote their own religions than the Taiwanese ones.

From what has been discussed above, we may safely conclude that the Japanese government attached a great importance to the Taiwan Grand Shrine of Japanese

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*Fourteenth Conference of Architecture Institute of ROC* (Taipei: 臺灣建築學會=Architectural Institute of Taiwan, 2002), B7-1.

<sup>122</sup> The temple was repaired at the first time in 1888. However, an accidental explosion ravaged the east side of the temple in 1895 when the Japanese entered Taipei. In 1898, the temple was forced to be used as a Japanese-Language School. In 1917, the local members of Tongan clan had the temple back and proposed to repair the temple, the second time. Li Gan-lang, *台灣建築史=Architectural History of Taiwan* (Taipei: 雄獅圖書股份有限公司=Hsiung-Shih Art Book, 1998), 212.

<sup>123</sup> Cian-Teng Jiang, *日據時期臺灣佛教文化發展史=Ri Ju Shi Qi Taiwan Fo Jiao Wen Hua Fa Zhan Shi [A History of the Development of Buddhist Culture in Taiwan during the Period of Japanese Occupation]* (Taipei: 南天書局有限公司=SMC Publishing Inc., 2001), 340.

Shinto and secondly to the Japanese Buddhist temples. This is why the image of the shrine is the biggest photograph with the most elaborately decorated border and why it is placed in the most prominent place on the recto. Of the rest, five out of the seven are associated with Japanese religion, but only two with Taiwanese. A further conclusion that may be drawn, is that the map promotes Japanese Buddhist temples not just because they were Japanese religious institutions but because they were tools in assisting the Japanese government in ruling Taiwan through the promotion of Japanese culture.

### **1.5 General views, commercial buildings and products**

Unsurprisingly given the title on the map, the largest group of images is of general views of the urban fabric and of commercial buildings and products. There are ten images in all: Nanko Shokai, a shop of selling electrical appliances (No.7 on the map); Ke Qiu-Jiang Ltd., a shop selling construction materials (No.12 on the map); Taiwan Tosei Nishishokai, a shop selling rattan products (No.15 on the map); Daitotei Street in Taipei (No.17 on the map); an aerial view of Taipei City (No.21 on the map); Osakaya Shoten, a stock-broking agency (No.23 on the map); a view of the South Gate of the Qing Dynasty (No.26 on the map); Kubo Isi (Isu) ten, a furniture shop (No.31 on the map); Umino Shoten, a shop selling cars and spare parts (No.32 on the map); and an image of one of Taiwan's principal exports – purple mangosteen (No.22 on the map).<sup>124</sup>

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<sup>124</sup> The data is from the map.

General views, commercial buildings and products

Fig.1.17- No.7



Fig.1.18- No.12



Fig.1.19- No.15

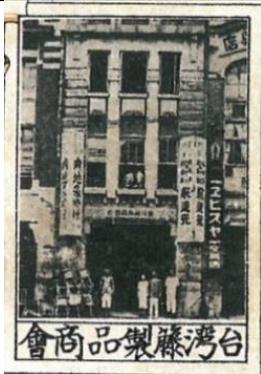


Fig.1.20- No.17



Fig.1.21- No.21



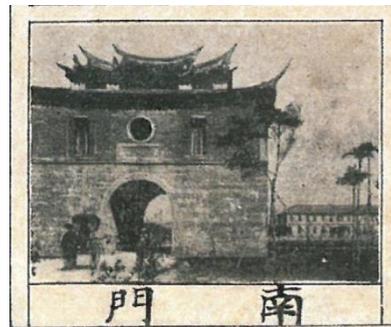
Fig.1.22- No.22

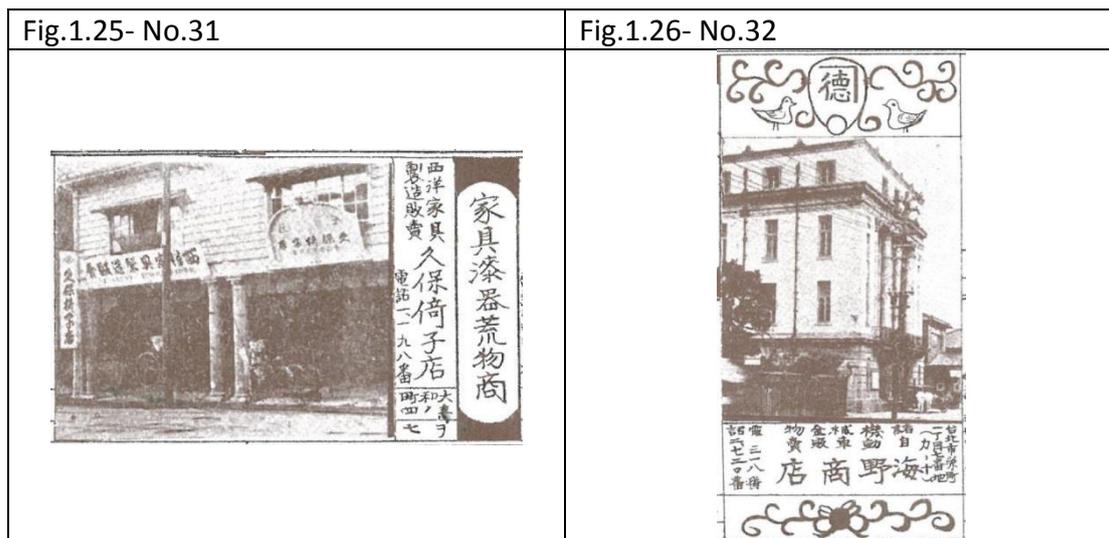


Fig.1.23- No.23



Fig.1.24- No.26





The question that needs to address is why the mapmaker chose these particular views, buildings and products to illustrate on the map.

Some of the images are relatively self-explanatory, especially given the fact that the map was associated with commerce and industry. One such is the Osakaya Shop (大阪屋商店, Osakaya Shoten) (Fig.1.22- No.23). On the verso, it is classed as a credit co-operative and it sold the stock certificates for rice futures and was an agency for trading bonds.<sup>125</sup> As the verso tells us, it was Japanese owned and managed by the Japanese, Matusmoto Taisuke.<sup>126</sup> Such a choice for inclusion may well be obvious but the other choices are not quite so self-explanatory.

Another photograph shows Ke Qiu-Jiang Co. Ltd. (有限公司柯秋江) (Fig.1.18- No.12). The text on the verso explains that it was a company selling construction materials, such as bricks and roof tiles. It mentions in particular that it sold cement imported from Japan, from Ube Cement Production, Ltd. (now Ube Cement Factory), a company founded in 1897 by Sukesaku Watanabe, a successful businessman and an important statesman in Japan.<sup>127</sup> The map provides an image of the shop and on the

<sup>125</sup> 臺北市勸業課= Taihoku Kangyōka, 臺北市商工人名錄= Taihoku-Shi Shōkō Jinmeiroku [The Directory of Taipei City Industry] (Taihoku (Taipei): 臺北市役所= Taihoku Shiyakusho, n.d.), 227.

<sup>126</sup> 臺北市勸業課= Taihoku Kangyōka, 227.

<sup>127</sup> In Japanese the name of Sukesaku Watanabe is: 渡辺祐策, 1864-1934. He was was a member of

verso a short introduction to the products sold in the shop, but says nothing the owner Ke Qiu-Jiang. According to the Directory of Taiwan personages, he was of Taiwanese parentage, born in 1880, and he lived in Nisshin-cho (in Dadaocheng) of Taihoku (Taipei) City, Taihoku (Taipei) Prefecture. He graduated from the National Language School of Taiwan Governor-General's Office (Taiwan Sotokufu Kokugo Gakko) in 1897.<sup>128</sup> In the same year, he was employed by the Prefectural Retrial Court of Taiwan Governor-General's Office. In 1928 when the map was produced he was a member of one of the committees of the Dao-Jiang Cooperative Bank.<sup>129</sup> The shop's inclusion on the map must be seen in the light of these connections. What is privileged in the text is not so much the Taiwanese owner, but the Japanese products that it sold. That this particular shop was chosen may also have been determined by the owner's close association with the Japanese administration. Although Taiwanese, Ke Qiu-Jiang was a government official associated with the Japanese administration. The choice of a shop selling building materials is also significant given Japan's pride in the refashioning of the city.

Another of the photographs illustrates a business connected with supplying machinery associated with industry. It is of the Umino Shop (海野商店, Umino Shoten) (Fig.1.26- No.32) which is listed in the category of the machinery and hardware on the verso. Once more the manager was Japanese, Umino Konori.<sup>130</sup> This can be deduced from information provided in the image itself. The shop name on the map includes the manager's family name, and the decoration on the top of the image of two birds each other relate to a Japanese ideogram from the Kanji alphabet, '德'. This word is the last word of the manager first name (see Fig.1.26- No.32).<sup>131</sup>

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the House of Representatives of Japan in 1912. National Diet Library, Japan, 'Watanabe, Sukesaku 渡辺祐策 (1864-1934)', Portraits of Modern Japanese Historical Figures, accessed 6 August 2017, <http://www.ndl.go.jp/portrait/e/datas/523.html?cat=178>.

<sup>128</sup> In 1940, Ke Qiu-Jiang became a member of the council of Dao-Jiang Cooperative Bank. The common school attached to the Taiwan Governor-General's National Language School. Konan Shinbunsha, ed., *臺灣人士鑑=Tai wan ren shi jian [Taiwan Personages]* (Taiwan: 興南新聞社=Konan Shinbunsha, 1943), 80.

<sup>129</sup> The Dao-Jiang Cooperative Bank was established in 1917. Mokusen Chigusa, *會社銀行商工業者名鑑=Kaisha Ginkō Shōkō Gyōsha Meikan [Directory of Companies, Banks and Enterprises]* (Taihoku (Taipei): 函南協會=Tonan Kyōkai, 1935), 590.

<sup>130</sup> This is cited from Chigusa, 148.

<sup>131</sup> Umino Konori in Japanese knji is 海野幸德. Ibid., 148.

The same person reappears in the official record books of the Taiwan Governor-General's Office as well, where he is recorded as a member of hardware and prices committee of colonial government.<sup>132</sup> In front of the building, there is a motor vehicle parked there which helps explain the caption explaining that, as well as providing machinery for industry it also sold machinery for producing car parts.<sup>133</sup>

Two further images are related to household appliances. They are Nanko Shokai (南工商會) (Fig.1.17- No.07) and the Kubo Isi (Isu) ten (久保倚子店) (Fig.1.25- No.31). Nako Shokai is a shop, which according to the text on the verso sold electrical appliances, as well providing advice relating to designing buildings to accommodate the appliances and to nutrition.<sup>134</sup> However, there is no any further information about the shop. According to the Directory of Taipei City Industry, the shop sold 'ラジオ (radio), 電話 (telephone), ベル (doorbell), 電燈 (electric light), モーター (motor) and others.<sup>135</sup> All of these are modern electrical appliances introduced by the Japanese during the colonization.<sup>136</sup> The concept of using modern equipment was influenced by the west.<sup>137</sup> It was very much part of the modernising, technological programme promoted by the the Japanese.<sup>138</sup> This was very much a part of the Japanese urban redevelopment project and reflects the modernising image that the Japanese wanted to project, ignoring the fact that a modernisation project had been planned by the Qing government, but left unfinished.<sup>139</sup> In this case, the shop owner (not mentioned by name) was a Japanese, Mori Katao.<sup>140</sup> He was an engineer who

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<sup>132</sup> 中央研究院臺灣史研究所=Institute of Taiwan History, '海野幸徳 (Umino Konori)', 臺灣總督府職員錄系統 [The Official Record Books of Taiwan Governor-General's Office, 2010, <http://who.ith.sinica.edu.tw/s2g.action>.

<sup>133</sup> Chigusa, 會社銀行商工業者名鑑=Kaisha Ginkō Shōkō Gyōsha Meikan [Directory of Companies, Banks and Enterprises], 15.

<sup>134</sup> See Appendix 1- Fig.1.8- No.7.

<sup>135</sup> 臺北市勸業課=Taihoku Kangyōka, 臺北市商工人名錄=Taihoku-Shi Shōkō Jinmeiroku [The Directory of Taipei City Industry ], 146.

<sup>136</sup> Yi-Chau Wang, '日據時期臺日士紳都市家宅之研究=The Study of the Urban Houses of Taiwanese and Japanese Gentry during Japanese Colonization' (Department of History, Chinese Culture University, 2008), 111.

<sup>137</sup> Wang, 111–14.

<sup>138</sup> Wang, 119.

<sup>139</sup> Jui-Ling Ku, '劉銘傳新政之研究=A Study on New Policies Launched by Governor Ming Chuan Liu' (Department of Applied Chinese, Ming Chuan University, 2008), 113–14. And Wu, 台灣史小事典=Taiwan History Dictionary, 2000, 88.

<sup>140</sup> Mori Katao in Japanese kanji is 森方男. 臺北市勸業課=Taihoku Kangyōka, 臺北市商工人名錄

had been associated with the Communications Bureau of Japan in 1917,<sup>141</sup> and who had published a paper in the *Journal of the Institute of Electrical Engineers of Japan*.<sup>142</sup> As was the case with Ke Qiu-Jiang, Mori Katao was closely linked with the Japanese establishment. He also owned a café shop in Taipei, which was named 'Café Peony'. The image of this shop is also displayed on the 1928 map (see Fig.1.3, No.19-Kafe Botan), which will be discussed in another section. The other image, Kubo Isi (Isu) ten (Fig.1.25- No.31), was a shop that according to the verso sold western-style furniture. As was the case with both the other shops mentioned so far, the owner was not mentioned by name. In this case it was, Kubo Manpei, another Japanese.<sup>143</sup> The reason for the inclusion of this shop is presumably because it sold western furniture, once again reflecting Japanese eagerness to embrace all things modern.

Another of the photographs is a shop associated with selling a distinctive Taiwanese product, rattan. Rattan is a native tropical plant, originally used to make articles for daily use in precolonial times, especially for binding, basketry, home construction. The shop was called the Taiwan Rattan Products Chamber of Commerce (台灣籐製西商會, Taiwan Tosei Nishishokai) (Fig.1.19- No.15) and its photograph is located on the right side of the recto. Although the product was Taiwanese, the shop owner was again Japanese, Nakashima Takane, as with the other shops listed above, reflecting the prominence accorded to Japanese-owned businesses on the map.<sup>144</sup> During the

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=*Taihoku-Shi Shōkō Jinmeiroku [The Directory of Taipei City Industry ]*, 146.

<sup>141</sup> National Diet Library, Japan, '官報. 1917年08月14日=Official Government Gazette of Japan- 14 August 1917', *National Diet Library Digital Collection*, 2011,

[http://dl.ndl.go.jp/info:ndljp/pid/2953625?tocOpened=1&itemId=info:ndljp/pid/2953625&\\_\\_lang=en](http://dl.ndl.go.jp/info:ndljp/pid/2953625?tocOpened=1&itemId=info:ndljp/pid/2953625&__lang=en)

<sup>142</sup> Katao Mori, '金澤に於ける共同歸線式の試験成績及び現用に就いて', *電氣學會雜誌=Journal of the Institute of Electrical Engineers of Japan* 21, no. 161 (1901): 731–39, <https://doi.org/10.11526/ieejjournal1888.21.731>.

<sup>143</sup> Kubo Manpei in Japanese kanji is 久保萬平. This is cited from Chigusa, *會社銀行商工業者名鑑=Kaisha Ginkō Shōkō Gyōsha Meikan [Directory of Companies, Banks and Enterprises]*, 384, 401.

There is an archive record that he sold office furniture to the Hypothec Bank of Japan between 1932 and 1933. Institute of Taiwan History, '營業所動力、家具關係書=Business Office Electric Power, Furniture Related Documents', 臺灣史檔案資源系統=Taiwan Archival Information System, 2011, [http://tais.ith.sinica.edu.tw/sinicafrsFront/search/search\\_detail.jsp?xmlId=0000209684](http://tais.ith.sinica.edu.tw/sinicafrsFront/search/search_detail.jsp?xmlId=0000209684).

Hypothec Bank of Japan, was a bank especially for providing long term loans for industries or enterprises, it was set up in 1896 when the law passed. This is cited from G. C. Allen, *Short Economic History of Modern Japan* (London and New York: Routledge, 2013), 48.

<sup>144</sup> Nakashima Takane in Japanese kanji is 中島嶺. Chigusa, *會社銀行商工業者名鑑=Kaisha Ginkō Shōkō Gyōsha Meikan [Directory of Companies, Banks and Enterprises]*, 402. He was later a governmental official from 1941 to 1944. 中央研究院臺灣史研究所=Institute of Taiwan History, '中

period of Japanese colonial rule, the government set out to promote rattan handicrafts in order to improve the living conditions of the indigenous Taiwanese. It set about improving the original weaving techniques, but also taught Taiwan aborigines new rattan handicrafts (see Fig.1.27).<sup>145</sup> Over two decades, this rattan industry grew gradually and developed into a major part of the tourism industry in Taiwan. The products (see Fig.1.28) were marketed by various means by such publications as the ‘Guidebook of Taiwan Railway Tour’ published by the Railway Ministry of Taiwan, Governor-General Railway.<sup>146</sup>

Fig.1.27- Rattan handicrafts teaching <sup>147</sup>	Fig.1.28- Rattan handicrafts <sup>148</sup>
	
Published in 1914	Published in 1930

The last image that relates directly to commerce is the image of a fruit - the purple mangosteen (Fig.1.22- No.22). This fruit, according to Wang, was originally grown in Java but was introduced to Taiwan by the Dutch in the seventeenth century, during

島嶺 (Nakashima Takane), 臺灣總督府職員錄系統 [The Official Record Books of Taiwan Governor-General's Office, 2010, <http://who.ith.sinica.edu.tw/s2g.action>. He was a member of manufacture products and prices expert committee in 1941. Then, he was a member of timbers and prices expert committee in 1942. In 1944, he was a member of miscellaneous goods expert committee. All of these committees belonged to the Taiwan Governor-General. At the time the map was produced he was a dealer in rattan handicrafts. This information is provided in the back of the map of 1928 and from Chigusa, M. (1935). *Kaisha ginkō shōkō gyōsha meikan*= *Directory of Companies, Banks and Enterprises: Showa 10* (p.402). Taipei City: Tonan Association.

<sup>145</sup> National Taiwan University Library, ‘籐細工教授 (達邦社) =Rattan Work Teaching’, 臺灣舊照片資料庫=Database of Taiwanese Old Photos, accessed 6 August 2017,

[http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=29875&51&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=29875&51&pk=seq&showlevel=2).

<sup>146</sup> National Taiwan University Library, ‘籐細工=Rattan Work’, 臺灣舊照片資料庫=Database of Taiwanese Old Photos, accessed 6 August 2017,

[http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=5525&48&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=5525&48&pk=seq&showlevel=2).

<sup>147</sup> National Taiwan University Library, ‘籐細工教授 (達邦社) =Rattan Work Teaching’.

<sup>148</sup> National Taiwan University Library, ‘籐細工=Rattan Work’.

the period of Dutch colonial rule (from 1624 to 1662).<sup>149</sup> Since Taiwan lies on the Northern Tropic, it has a wide climatic variation, from tropical in the south, subtropical in the centre and north, and temperate in the mountainous regions. This results in a huge the diversity in the number species that can be grown on the island. Interestingly it was not one of the island principal agricultural products, which are listed in a guidebook of 1929 as follows:

The main crop is rice. After that come sugar canes, sweet potatoes, teas, peanuts, beans, jute, ramie, flax, tobacco, oranges and tangerines, bananas, pineapples, longan fruits and other vegetables. The breeding of livestock is also very popular, such as water buffalo, cattle, pigs and goats.<sup>150</sup>

Although the guidebooks for each year had report the popular agricultural products in Taiwan, rarely is the purple mangosteen mentioned. But this particular fruit would have seemed particularly exotic to the Japanese and its association with the island may well have been the reason for its inclusion on the map.

Another image in this group is the aerial view of Taipei City (Fig.1.21- No.21-飛行機上より見たる台北市城内の景) an image that is significantly different in character from the rest.<sup>151</sup> Indeed, it is one of the more interesting images on the map given it's the elaborate nature of its framing. It has a wide border adorned with clouds as well as two little aircraft alluding to the aerial nature of the photograph. This idea is reflected in the caption at the bottom which states 飛行機上より見たる台北市城内の景 'from the aircraft can be seen the cityscape of Chengnei, Taipei City'. One of aircraft has the sun emblazoned on its wings, the symbol of the Japanese national flag, suggesting that it is a military plane. This image therefore conjures up the image of Japanese military might and the notion of oversight or protection of its Taiwanese

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<sup>149</sup> Yi-Tu Wang, '清代臺灣水果研究=The Fruit of Taiwan in Qing Dynasty' (Graduate Institute of Taiwan Studies, Chang Jung Christian University, 2015), 20–25.

<sup>150</sup> The Governor-General's Office of Taiwan, 臺灣事情=*Taiwan Jijō [Taiwan Affairs]* (Taiwan: 臺灣總督府=The Governor-General's Office of Taiwan, 1929), 317.

<sup>151</sup> This is written on the bottom of the image on the map. In English is 'on the aircraft seeing the view in the Taipei city wall'.

colony. It is worth noting that Chengnei was the place where the most of the Japanese ex-patriots lived as is described on the verso in the introductory section describing the current state of the city, thus again privileging the Japanese over the Taiwanese Chinese. The text reads as follows:

Taihoku [Taipei] is the seat of the Taiwan Governor-General's Office. The area of the city is 2.7 'ri'<sup>2</sup> [equivalent to 41.67 km<sup>2</sup>], in which are located Chengnei, Dadaocheng and Meng-Jia. Each area has its own characteristics. Most of the Japanese citizens live in Chengnei. The administrative and economic organs, as well as a complete set of cultural facilities, such as schools, parks, libraries and museums, are located here. The three-storey houses are built with concrete and tiles, and are terraced [joined] along the street. The asphalt roads are ten Japanese *Ken* long, and they incorporate the set of 'ring gardens', circular or semi-circular green areas with walkways. These gardens are spread around the city. Isn't it an elegant city? It can be called 'the little Paris of Japan'. The majority of inhabitants of Dadaocheng and Meng-Jia are the indigenous people of Taiwan. Dadaocheng was established as a commercial center by the former Qing governor, Liu Ming-Chuan. Nowadays, the majestic shop-houses there are still quite busy. The first buildings ones see on the street are brick houses combining western and local styles, and then the true 'Shina'<sup>152</sup> shop-houses which are highly coloured. They are pretty rare and exotic as far as the Japanese are concerned. Meng-Jia, as its name suggests,<sup>153</sup> is near the river, which in the past was busy and was a port harbouring many vessels of different types and sizes. However, once Dadaocheng became a commercial centre, Meng-Jia's prosperity declined.<sup>154</sup>

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<sup>152</sup> 'Shina' can refer to China, is a Japanese term for China. This is cited from Lydia He Liu, *The Clash of Empires: The Invention of China in Modern World Making* (Harvard University Press, 2009), 79.

<sup>153</sup> In Chinese name of Meng-Jia is: 艋舺. On the left side of 艋 and 舺 is 舟. 舟 in English means a boat or boats.

<sup>154</sup> This is translated from Japanese to English and it is from the verso.

This text provides an account the current state of Taipei in 1928 after about 33 years of colonization. It makes clear that the Japanese were very proud of the urban redevelopment of Taipei, in particular of Chengnei, where the Japanese colonists lived, describing it as 'the little Paris of Japan'. It is typical that the Japanese used a western allusion in making the comparison and it in part explains the inclusion of the aerial view of Taipei City (Fig.1.21- No.21) on the map. However, the photograph only shows Chengnei where the Taipei urban redevelopment began and where the most Japanese lived. Dadaocheng and Meng-Jia, by contrast, are excluded from this photograph and, in general, from the other photographs on the map too. Although the map does include one photograph of a new street in Dadaocheng, Daitotei Street (Fig.1.20- No.17), this street is not visible in the aerial view of Taipei City (Fig.1.21- No.21). The text states that the Taiwanese Han Chinese lived mostly in Dadaocheng and Meng-Jia, and that 'The first buildings ones sees on the street are brick houses combining western and local styles, and then the true 'Shina' shop-houses which are highly coloured'. They are pretty rare and exotic as far as the Japanese are concerned. What is also clear from the map is that the new urban layout was conceived in terms of Japanese and not Taiwanese measurement systems, with street length being regulated at 10 Japanese *Ken*.

According to Huang, the houses in Chengnei were completely rebuilt and redesigned by the Japanese government, but the houses of Dadaocheng and Meng-Jia were only partly rebuilt, usually just the façade.<sup>155</sup> While Huang has identified the Japanese government as responsible for the design of the houses in Chengnei, Wu has argued that these façades in Dadaocheng and Meng-Jia were designed by Taiwanese craftsmen.<sup>156</sup> Although these Taiwanese houses seem to be unusual and interesting to the Japanese, they were probably seen as exotic or old-fashioned, unsuitable for Japanese residents, and for this reason were largely excluded from the map. This seems that the image of Taipei city that the Japanese wanted to project is one

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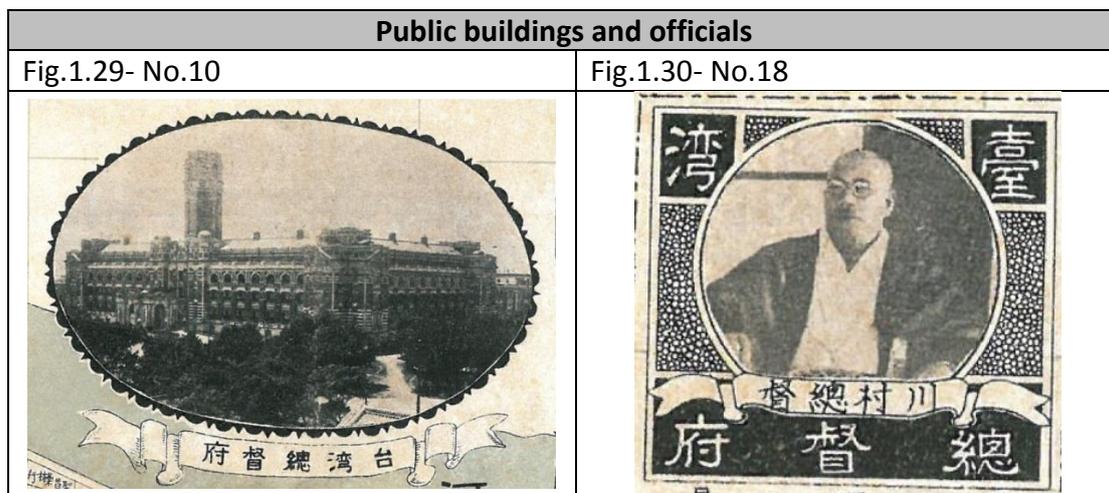
<sup>155</sup> Huang, '日治時期台北城內街屋現代化過程研究=The Study of the Modernisation Street-house Inside the Taipei Wall City, during the Japanese Governance of Taiwan', 53.

<sup>156</sup> Mei-Ying Wu, '大稻埕陳·郭家族及其技藝之研究=Development and craftwork of Tann/Koeq Family of Da-Tui-Tviaa' (: Graduate School of Folk Culture and Arts, National Institute of the Arts., 2001), 28.

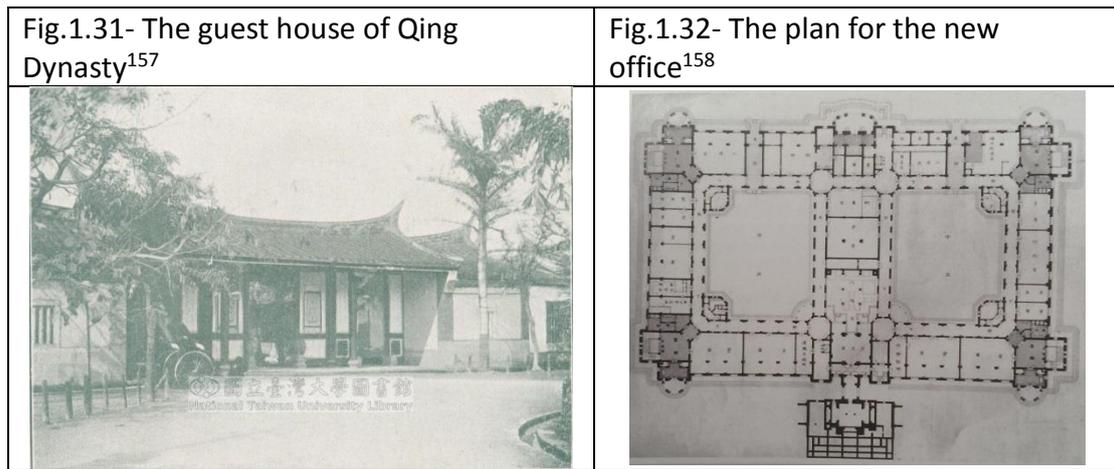
associated with Chengnei, the modern centre where the Japanese lived.

## 1.6 Public buildings and officials

The two following images are Taiwan Governor-General's Office of the Empire of Japan (Taiwan Sotokufu) (Fig.1.29- No.10) and the twelfth Governor-General of Taiwan, Kawamura Takeji (Fig.1.30- No.18).



The photograph of the Taiwan Governor-General's Offices (Fig.1.29) is elevated in importance through its oval format and its elaborate border – a sort of simplified egg and dart motif. In this last respect, it resembles the image of the Taiwan Shrine (Fig.1.30) which uses the same technique to aggrandise it. The image is placed on the upper right side of the recto near the title (see Fig.1.3, No.10). Thus, it is like the Shinto shrine in being located in a prominent position on the map.



Early in the colonial period, the governor general was housed temporarily in the guest house that had been reserved for Qing imperial envoys (see Fig.1.31).<sup>159</sup> Given this unsatisfactory arrangement, the Japanese government planned to build a new office and they held a public architecture design competition for new government house.<sup>160</sup> The winner was originally Suzuki Kichibei, but it was suspected that he had plagiarized the design of the Hague Peace Palace in the Netherlands. As a consequence, the design of the runner up, Nagano Uheiji, was adopted.<sup>161</sup> However, the building plan was ultimately revised by Moriyama Matsunosuke and construction was completed in 1919.<sup>162</sup> The new Taiwan Governor-General's Office faced east and was laid out in the form of the ideogram '日' (see Fig.1.32).<sup>163</sup> Lin has argued that this comes from the Chinese alphabet and that it means 'sun. However, this same ideogram also appears in the Japanese Kanji alphabet, where it also means 'sun'. Indeed, the name 'Japan', when written in the Japanese Kanji alphabet is '日本', and this appears to be a more plausible explanation for why the Japanese chose this character as the architectural design of the Taiwan Governor-General's Office.

<sup>157</sup> National Taiwan University Library, '臺灣總督府=The Governor-General's Office of Taiwan', 臺灣舊照片資料庫=Database of Taiwanese Old Photos, accessed 7 August 2017, [http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=12926&1061&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=12926&1061&pk=seq&showlevel=2).

<sup>158</sup> Man-Houng Lin, ed., 總統府一樓展覽「從總督府到總統府」：建築的故事=The Exhibition on the First Floor of the Presidential Office From Governor-General's Office to Presidential Office: Architecture (Taipei: 國史館=Academia Historica, 2009), 63.

<sup>159</sup> Lin, 29.

<sup>160</sup> Lin, 59.

<sup>161</sup> Lin, 60.

<sup>162</sup> Lin, 63.

<sup>163</sup> Lin, 28.

The image of the twelfth Governor-General of Taiwan, Kawamura Takeji (No.18 on the map) is placed next to the photograph of the Taiwan Governor-General's Office. In the middle is the figure of the Japanese governor, Kawamura Takeji. 'Taiwan' (台灣), is written on the top of the image, 'Office of the Governor-General' (總督府) is on the bottom. Above 'Office of the Governor-General' is the family name and job title of the governor, Kawamura Takeji, Governor-General (川村總督). The image has two layers. Although the outer one is square, the inner one is round (see Fig.1.30-No.18) and in this respect, it echoes the image of the Governor General's offices as it does in the use of a a scrolled ribbon to bear the caption. He was Governor-General in 1928 when the map was published. Once again, the design of the map is carefully considered to promote Japanese authority.

### **1.7 Travellers' needs**

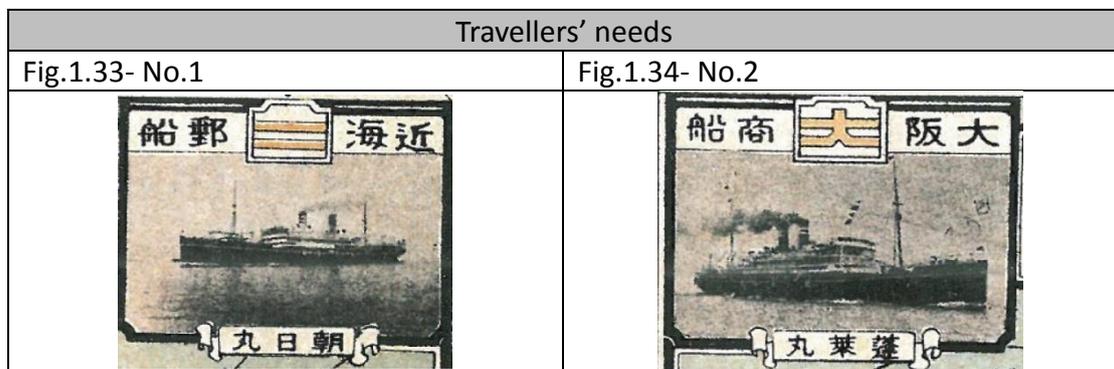
The map is designed to provide some idea of what was available in Taipei for the modern Japanese visitor. Many of the photographs reproduced on the map are therefore associated with the needs of Japanese travellers, whether coming to Taipei for business or pleasure. They are images associated with travelling, eating, buying and cleaning clothes, and well as with maintaining one's personal appearance. And these images tell us much about how the Japanese saw both themselves and their subject city of Taipei.

Essential to both commerce and tourism is travel, and the map provides much information about travel as well as highlighting it through photographs and the way in which the map has been designed. It focuses above all on getting there from Japan, which would at this date have generally a journey by sea. The verso provides a brief description of where Taipei is and of how to get there:

Location and Transportation. Taipei is located at longitude 121.5 degrees east and latitude 25 degrees north. It is situated on the eastern bank of the Danshui

River. It takes around one hour by railway to Keelung (about 17 or 18 miles). From Keelung to Moji is 752 miles.<sup>164</sup> It takes two days and half on the Asahi Maru of Kinkai Yusen or the ten-thousand-ton-class Horai Maru of Osaka Shosen, [which is] a regular service and high-speed ship.

In the top right and bottom left of the map are two small panels, that at the top right showing the principal shipping lanes and destinations and that at the bottom left providing a timetable. Inserted into the panel at the top right are photographs of two ships. One is the Asahi Maru of Kinkai Yusen (近海郵船朝日丸) (Fig.1.33- No.1) and the other the Horai Maru of Osaka Shosen (大阪商船蓬萊丸) (Fig.1.34- No.2).



The map not gives much information about the ships. Asahi Maru of Kinkai Yusen (Fig.1.33- No.1) was built in 1915 as SS. Dante Alighieri and belonged to Transatlantica Italiana Societa Anonima di Navigazione, serving in the First World War as a troop ship carrying United States' troops to France. In 1928, the year the map was produced she was sold to a Japanese shipping company, Kinkai Yusen Kaisha, and renamed Asahi Maru.<sup>165</sup> The Horai Maru of Osaka Shosen (Fig.1.34- No.2) was built by a Japanese shipping company, Osaka Shosen. In 1896, it was subsidized by the Taiwan Governor-General's Office to run a shipping route between Japan and

<sup>164</sup> Moji (門司) is one of the Japanese wards in Kitakyushu City of Fukuoka Prefecture.

<sup>165</sup> Asahi Maru is the name of the ship on the map. In 1939, she was transferred to N.Y.K. (Nippon Yusen Kaisha). In 1944, she was collided with Manju Maru on the way to Kobe. At the end, she was scrapped in 1949. This is cited from Shigetoshi Kizu, *日本郵船船舶100年史=Nihon Yūsen Senpaku 100-Nenshi [A 100 Years' History of the Ships of Nippon Yusen Kaisha]* (Tokyo: 海人社=Kaijinsha, 1984), 246.

Taiwan.<sup>166</sup> It transported not only passengers, but also supplies for the military and navy, as well as agricultural products, and petroleum.<sup>167</sup> Furthermore, they also ran a subsidiary business renting out motor vehicles and warehouses.<sup>168</sup>

The crossing between Japan to Taiwan seems to have been regarded as delightful cruise to judge from a postcard of the Taiwan Grand Shrine, which includes an image of the Asahi Maru at the bottom left (see Fig.1.35). The postcard was also an effective bit of advertising promoting one shipping line over another.

Fig.1.35- The Asahi Maru within a Taiwan Grand Shrine postcard<sup>169</sup>



<sup>166</sup> Shih-Shan Henry Tsai, *Maritime Taiwan: Historical Encounters with the East and the West* (Routledge, 2014), 140.

<sup>167</sup> Chigusa, *會社銀行商工業者名鑑=Kaisha Ginkō Shōkō Gyōsha Meikan [Directory of Companies, Banks and Enterprises]*, 25.

<sup>168</sup> According to Chigusa, the Taipei branch of Osaka Shosen was originally managed by Makino Gen (牧野元) This is cited from Chigusa, 408. However, the manager was changed to Nakamura Fuky (中村富強). 臺北市勸業課=Taihoku Kangyōka, 臺北市商工人名錄=Taihoku-Shi Shōkō Jinmeiroku [*The Directory of Taipei City Industry* ], 215.

<sup>169</sup> '臺灣神社=Taiwan Shrine', Taiwan Pictures Digital Archive - Taipics -, accessed 7 August 2017, [http://taipics.com/taipei\\_shrine.php](http://taipics.com/taipei_shrine.php).

While the shipping is the primary means of transport mentioned on the map, rail is not completely ignored. Although there is no photograph of the railway station in Taipei, the building is highlighted on the map in orange, and is the largest of the orange blocks. Early in the colonial period rail transport links were not strong, and acted as an impediment to both commerce and tourism.<sup>170</sup> The Japanese administration established the Railway Ministry in 1899 in order to develop and manage the railway in Taiwan (Fig.1.36).<sup>171</sup> However, Taiwanese cities were not connected completely until the opening of the North-South Railway in 1908. The inconvenience of transportation discouraged travelling in Taiwan in this early period of colonial rule, but this changed with the completion of the North-South Railway, which prompted the publication of many official or unofficial travel guidebooks.<sup>172</sup> However, it seems that tourism did not increase significantly until sometime later. Saito argues that this might be because the idea of travelling by rail was not yet established in the Taiwanese mindset, and because news reports described Taiwan as still to be modernised and at the outer fringes of civilization. This presented a negative image of Taiwan to the domestic Japanese tourist market. However, the situation changed after the gradual completion of urban redevelopment. The Railway Ministry continued to publish official travel guidebooks from 1916 to 1942.<sup>173</sup> They tried not only to reform the image of Taiwan, but also to vigorously promote travelling in Taiwan.<sup>174</sup>

Once the travellers had arrived they would have needed somewhere to stay and seventeen hotels are listed on the back of the map. One is the Railway Hotel, which was one of the most famous hotels in Taipei (see Fig.1.37). It located just in front of the Taipei Railway Station. It was a government-owned hotel, established by the

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<sup>170</sup> Lung-Bao Tsai, '日治時期臺灣鐵路與觀光事業的發展=The Development of Tourism with the Opening of Taiwan's Railroad System during the Japanese Period', *臺北文獻(直字)=Taipei Historical Documents Quarterly*, no. 142 (2002): 69–70.

<sup>171</sup> Mi-Cha Wu, ed., *台灣史小事典=Taiwan History Dictionary* (Taipei: 遠流出版事業股份有限公司=Yuan-Liou Publishing Co., Ltd., 2000), 110.

<sup>172</sup> Keisuke Saito, '《台灣鐵道旅行案内》塑造的台灣形象=The Taiwanese Image Formed by "Guidebooks of Taiwan Railway Tour"' (Graduate Institute of Taiwan History, National Chengchi University, 2012), 25.

<sup>173</sup> Saito, 26.

<sup>174</sup> Saito, 26.

Railway Ministry in 1908, the same year that the North-South Railway was completed.<sup>175</sup> Attempts to finish the hotel in time for the opening ceremony in 1908 were thwarted. Convenient transportation led to an improvement in tourist facilities, which in turn encouraged tourism and tourist numbers. For this reason, the number of hotels increased as well.

But it was not the Railway hotel that was chosen for illustration on the map's recto. Indeed, only one hotel is illustrated. It was the Yorozyua Hotel (萬屋旅館, Yorozyua Ryokan) (Fig.1.38- No.20), which was also placed at the top of the list on the verso. Although, it is not known for certain when the Yorozyua Hotel was established, it is recorded in 1921.<sup>176</sup> It was a Japanese-run hotel, with Ota Yone being the hotel manager.<sup>177</sup> It was a conveniently located hotel located in the same street that linked the Taipei Railway Station and the Taipei Commemoration Museum, established in 1908 (see Fig.1.39) to provide a history of Taiwan through museum exhibits.<sup>178</sup> According to Huang, this street was the first street to be reconstructed through the urban redevelopment that commenced in 1900.<sup>179</sup> The Taipei Railway Station was the main point of entry to the colonial capital city and on emerging from the station the visitor saw the museum directly ahead at the end of a modern street. From the map, it is clear there were three hotels on this street, the Railway Hotel, the Watsuma Hotel and the Yorozyua Hotel. The Yorozyua Hotel is the only hotel near Taipei Commemoration Museum and this may explain its privileged position on the map. Whether it provided more luxurious accommodation than the others is not known.

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<sup>175</sup> Chiung-cheng Chen, '日治時期臺灣旅館建築之研究=A Study of Hotel Building in Taiwan during Japanese Colonial Period' (Department of Architecture, National Taiwan University of Science and Technology, 2007), 3–22.

<sup>176</sup> Chen, 2–21.

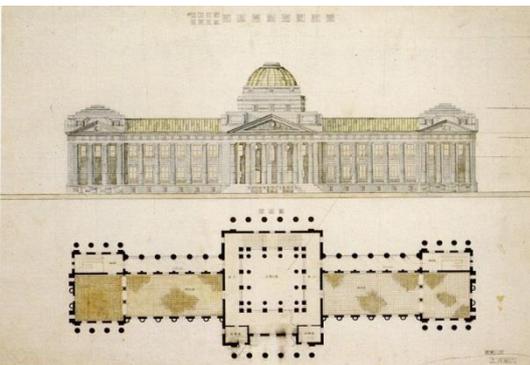
<sup>177</sup> Ota Yone in Japanese knaji is 太田ヨネ. This is cited from 臺北市勸業課=Taihoku Kangyōka, *臺北市商工人名錄=Taihoku-Shi Shōkō Jinmeiroku [The Directory of Taipei City Industry]*, 259.

The name, 太田ヨネ, was recorded in 中央研究院臺灣史研究所=Institute of Taiwan History, '太田ヨネ (Ota Yone)', 臺灣總督府職員錄系統 [The Official Record Books of Taiwan Governor-General's Office, 2010, <http://who.ith.sinica.edu.tw/s2g.action>. Although there is no other evidence that can prove that these names were the same person, he seems to be a teacher of Keelung primary school in 1908.

<sup>178</sup> Suemitsu, *台灣歷史*, 178.

<sup>179</sup> Huang, '日治時期台北城內街屋現代化過程研究=The Study of the Modernisation Street-house Inside the Taipei Wall City, during the Japanese Governance of Taiwan', 44.

That this may have been the case though is suggested by a picture of Yorozyua Hotel taken when the Japanese Crown Prince visited Taiwan in 1923 (see Fig.1.40) looking towards the railway station. At the right-hand side of the picture is the Yorozyua Hotel. The visit of the Japanese Crown Prince was a very important event for the colonial government of Taiwan and it was accompanied by a temporary welcome arch and by Japanese flags, lanterns and festoons adorning the houses. The importance of the street on which the hotel was located may well have contributed to the decision to select the Yorozyua Hotel (Fig.1.38- No.20) for display on the map.

<p>Fig.1.36- The Railway Ministry<sup>180</sup></p> 	<p>Fig.1.37- Taihoku Railway Hotel<sup>181</sup></p> 
<p>Fig.1.38- No.20 (on the map)</p> 	<p>Fig.1.39- Taiwan Governor Museum<sup>182</sup></p> 

<sup>180</sup> 交通局鐵道部. (1931). Retrieved from 國立臺灣大學特藏資源展示系統

[http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=991&350&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=991&350&pk=seq&showlevel=2)

<sup>181</sup> THE RAILWAY HOTEL, TAIHOKU. (1932). Retrieved April 30, 2015, from 國立臺灣大學特藏資源展示系統 [http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=1231&13&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=1231&13&pk=seq&showlevel=2)

<sup>182</sup> Taipei [Taihoku] New Park. (n.d.). Retrieved April 1, 2015, from [http://taipics.com/taipei\\_newpark.php](http://taipics.com/taipei_newpark.php)

Fig.1.40- The Yorozyua Hotel in 1923<sup>183</sup>



Once the traveller had settled in the hotel room, he or she may well have wanted to go out for something to eat. The map helps out in this regard too. Four images of restaurants are illustrated on the map. One was the Oyster Boat, (かき船, Ka Ki Fune) (Fig.1.41- No.05) which specialised in Japanese oyster cuisine. It was set on a boat moored on the bank of Danshui River. Its image is placed on the map close to the location of the restaurant, at the middle top of the recto. On the verso only the name, address and telephone number of this restaurant is given, but it is clear from the signboard in the image that this restaurant served both Japanese and western-style dishes.<sup>184</sup> A second is the Lion Restaurant, which served Western-cuisine (ライオン 西洋御料理, Raion Seiyō Go Ryōri) (Fig.1.42- No.14). It was located in a new park area right in the heart of Chengnei. In this case the photograph of the restaurant is located at the left of the map and it is the only one to have a wide border and has been singled out by being given a coloured surround, which is light green, the same colour as water features on the map. A third is the Shijimi (Clam) Teahouse, which served tea (Shi Ji Mi Chaya) (Fig.1.43- No.16) and was located near the Taiwan Grand Shinto shrine at the bottom of the map. The fourth was the Cafe

<sup>183</sup> 臺北市表町の奉迎. (n.d.). Retrieved March 7, 2015, from 國立臺灣大學特藏資源展示系統 [http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=3919&31&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=3919&31&pk=seq&showlevel=2)

<sup>184</sup> Although the map does not mention the owner, it is evident from the Directory of Companies, Banks and Enterprises of 1935 that it was the Japanese, Ogimoto Tadakazu. In Japanese kanji, the name of Ogimoto Tadakazu is: 荻本多一, Chigusa, 會社銀行商工業者名鑑=Kaisha Ginkō Shōkō Gyōsha Meikan [Directory of Companies, Banks and Enterprises], 411.

Peony (Kafē Botan) (Fig.1.44- No.19) which served coffee and which was located in the newly redeveloped centre of Taipei.

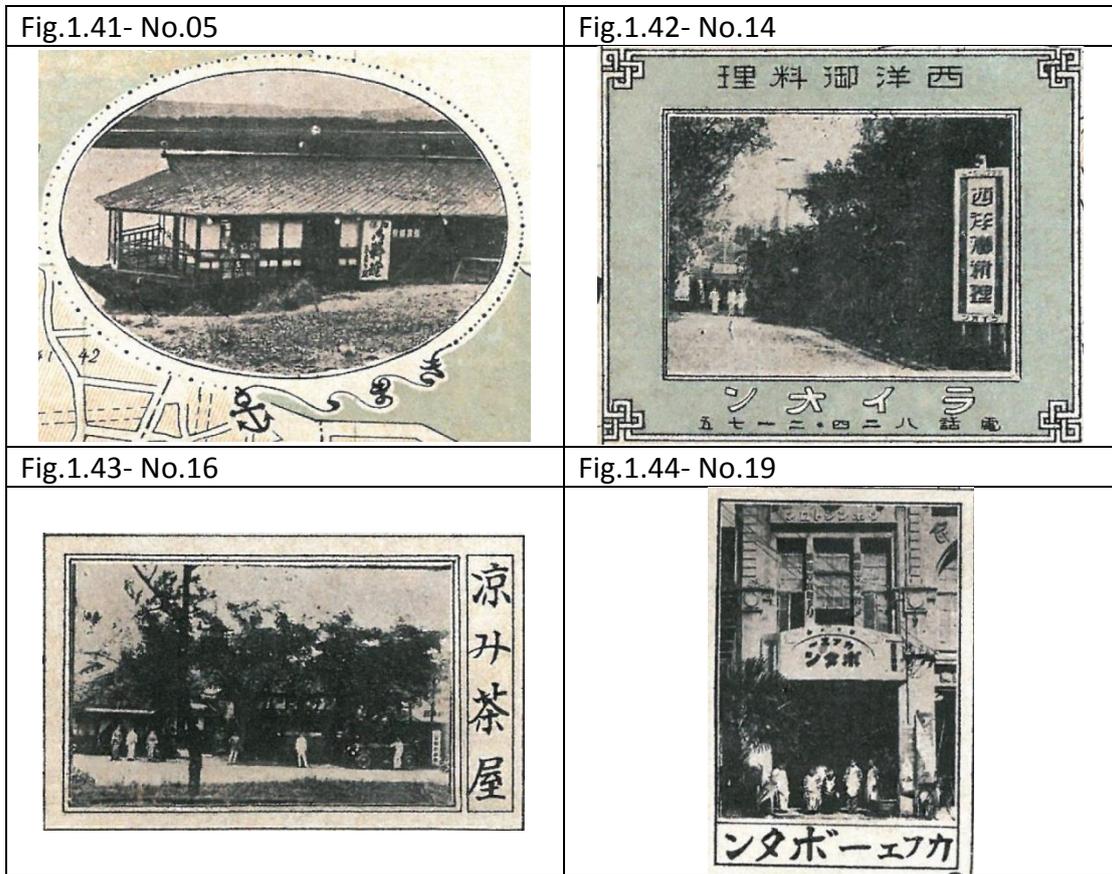
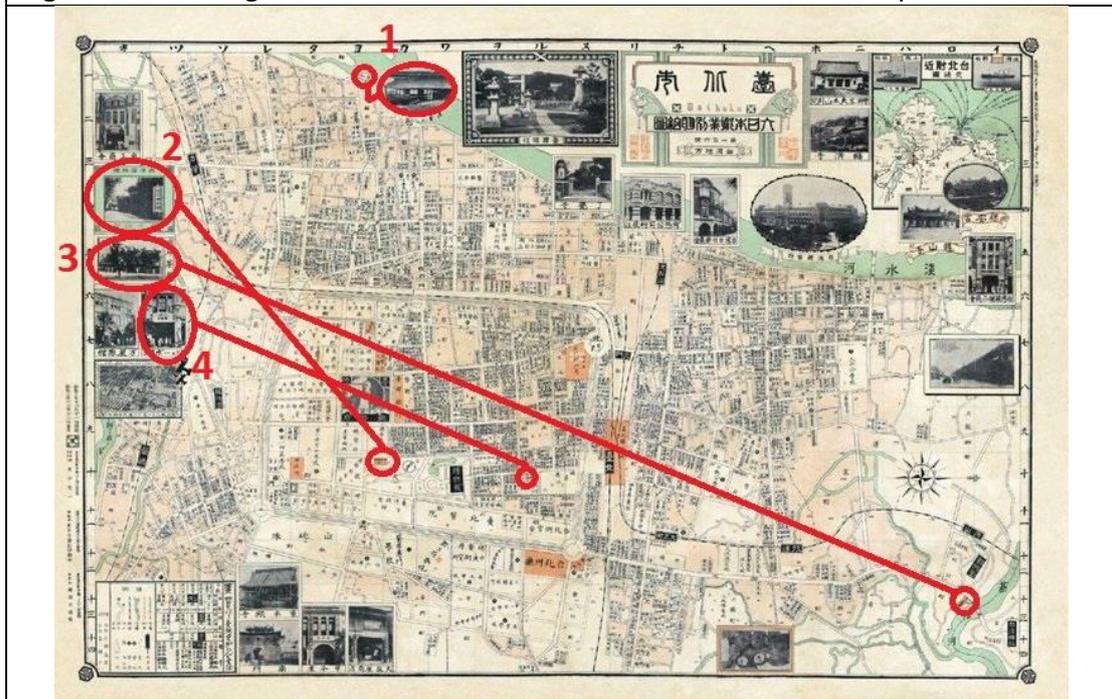


Fig.1.45- The images of four restaurants and the location on the map



The question of why these four restaurants in particular were deemed worthy of inclusion on the map is worth considering. Let's take the Café Peony (カフェーボタン, Kafe Botan) (No.19 on the map) as an example. The photo is located at the left of the map (Fig.1.45- No.4), together with two of the other restaurants, and has been given a simple square black border. The proprietor was the Japanese, Mori Katao,<sup>185</sup> the same person that owned the electrical appliances shop, Nanko Shokai (No.7 on the map). He was not only a businessman, but also a governmental official, and his status may have helped him get this image on the map. Another possible reason in this case is the café's western associations. Originally, Japan was not a nation of coffee drinkers. The taste for coffee accompanied the development of Western-style Imperialism in the east.<sup>186</sup> As a result of the Meiji Restoration, Japan started to transplant western culture. Coffee became the beverage associated with culture in Japan.<sup>187</sup> This was because the habit of drinking coffee was introduced to Japan by those Japanese who had travelled abroad during the Meiji Restoration. At this time, the Japanese government introduced not only the education system from the west, but also modes and forms of living, such as housing, clothing, eating and drinking. Consequently, drinking coffee become fashionable in Japanese high society, especially after the Meiji Restoration.<sup>188</sup> It was also popularised as a means of educating Japanese citizens.<sup>189</sup> After the Japanese colonization of Taiwan in 1895, the colonial government promoted the growing of coffee in Taiwan in order to meet the

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<sup>185</sup> Mori Katao in Japanese Kanji is 森方男, Chigusa, 412. And 臺北市勸業課=Taihoku Kangyōka, 臺北市商工人名錄=Taihoku-Shi Shōkō Jinmeiroku [The Directory of Taipei City Industry ], 239.

<sup>186</sup> Chen-Feng Tai, '文化生產與文化消費--日治時期臺灣的咖啡=The Cultural Production and Consumption: The Coffee in Taiwan during the Japanese Colonization', 臺灣歷史學會會訊=Newsletter of the Taiwan Historical Association, no. 17 (2003): 29. In 1641, the Dutch East India Company (VOC) was forced by the Japan Edo Bakufu moved from Hirado to Deshima. It was used as a trading post by the Dutch until 1853. This is cited from Paul Arblaster, *A History of the Low Countries* (Palgrave Macmillan, 2012), 134. At the beginning, coffee was only offered to the Dutch for drinking and medical using. This is cited from Tai, '文化生產與文化消費--日治時期臺灣的咖啡=The Cultural Production and Consumption: The Coffee in Taiwan during the Japanese Colonization', 29. The term 'Coffee' was also one of the subjects translated firstly from the Dutch medical books. This is cited from Tsuneo Namba and Tomoco Matsuse, 'A Historical Study of Coffee in Japanese and Asian Countries: Focusing the Medicinal Uses in Asian Traditional Medicines', *Yakushigaku Zasshi* 37, no. 1 (2002): 65–75.

<sup>187</sup> Peter Wallace Preston, *Understanding Modern Japan: A Political Economy of Development, Culture and Global Power* (SAGE, 2000), 139.

<sup>188</sup> Merry White, *Coffee Life in Japan* (University of California Press, 2012), 97.

<sup>189</sup> White, 93.

demand for coffee among the Japanese. There are hardly the records of coffee being produced in Taiwan before the colonization, but there is a record of a British company, Tait & Co., importing coffee seeds to Taiwan in the nineteenth century.<sup>190</sup> According to Wen, the earliest coffee shop was established under Japanese rule in 1897.<sup>191</sup> Thus it would appear that the coffee culture was brought to Taiwan through Japanese colonization. Although the coffee in Taiwan was originally for Japanese consumption, it may well be the case that it was seen as a useful means of ‘civilizing’ Taiwanese citizens, as it had been so successful in this regard in Japan. So, the reason the image of the Café Peony (No.19) was placed on the map was at least in part to demonstrate that Taiwan had embraced this fashionable development in Japanese culture.

For this it could be inferred that the all the restaurants illustrated on the map are connected with the Japanese colonial tastes, each representing a different food or beverage type. The first served Japanese food; the second offered western food that was popular among the Japanese; the third was a traditional Japanese teahouse; and the fourth was a coffee house, another western novelty. But there may be more to the story than just this.

One of the interesting characteristics associated with these restaurants is the way in which they are indicated on the plan part of the map. Two of them are highlighted in orange, the Lion restaurant and the Shijimi (Clam) Teahouse (Fig.1.45- No.2 and 3), while the other two are not. Why they are picked out in this way can be determined if seen in the light of the other features on the map that are highlighted with this colour. The other features depicted in orange are almost all buildings of civic significance: the Taipei Post Office, Taipei’s Railway Station, the City Hall, Taipei Administrative Centre (the central government offices for the administration of Taiwan as a whole), the Central Bank of Taiwan, Taipei’s Meteorological Observatory

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<sup>190</sup> Tai, ‘文化生產與文化消費--日治時期臺灣的咖啡=The Cultural Production and Consumption: The Coffee in Taiwan during the Japanese Colonization’, 31.

<sup>191</sup> Ke-Xi Wen, *臺灣摩登咖啡屋=Taiwan Mo Deng Ka Fei Wu [Taiwan Modern Café]* (Taipei: 前衛出版社=Qian wei chu ban she, 2014), 41.

Station, the Taiwan Electricity Company.<sup>192</sup> Another of the structures highlighted in orange is the house of Takagi Tomoe, which was in effect also a government building. It was the official residence of the director of the Central Research Institute of the Taiwan Governor-General, the institution responsible for research into industry and sanitation; and Takagi Tomoe was the first person to hold this post, hence the name of the building. Thus, eight out of ten buildings highlighted in orange were governmental institutions. The remaining two were the Lion Restaurant and the Shijimi (Clam) Teahouse, which leaves the question of why these two restaurants should be privileged in the same way on the map.

It is likely that these two restaurants were also supported by the Japanese government. When first built, the Lion restaurant was a teahouse owned by Shinozuka Shotaro,<sup>193</sup> who was not only a well-known Japanese businessman with a marble quarry, but also was the vice-captain of the Taipei Fire Brigade.<sup>194</sup> Taipei City Hall had planned to provide a teahouse for resting in this location, just a few blocks away from one of the most important commercial streets of the city in order to promote construction in a new park area, which created in 1900 after the demolition of a Taiwanese religious temple.<sup>195</sup> To implement this plan, the government supported Shinozuka Shotaro to open this teahouse around 1912.<sup>196</sup> Thus this building in a sense had a governmental status and moreover provided an amenity for

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<sup>192</sup> In Japanese kanji, the name of Takagi Tomoe is 高木友枝 (1858-1943). This is cited from Bing-Yen Lin, '高木友枝醫學博士的學術生涯=The Academic Career Path of Medical Dr. Takagi Tomoe', *臺北文獻(直字)=Taipei Historical Documents Quarterly*, no. 185 (2013): 173–202.

<sup>193</sup> In Japanese kanji, the name of Shinozuka Shotaro is: 篠塚初太郎. Yu-Jen Chen, '日本化的西洋味：日治時期臺灣的西洋料理及臺人的消費實踐=Adaptation and Consumption of Western Cuisine in Taiwan under Japanese Colonization', *臺灣史研究=Taiwan Historical Research* 20, no. 1 (2013): 94.

<sup>194</sup> Yi-Zheng Liao, '傳統與摩登之間—日治時期臺灣的咖啡店與女給=Between the Tradition and Modern-- Cafe and Waitress of Japanese-Occupied Taiwan' (Graduate Institute of Taiwan History, National Chengchi University, 2010), 28, <http://140.119.115.26/retrieve/79360/800101.pdf>.

<sup>195</sup> The news about the new teahouse in the park see *臺灣日日新報*=Taiwan Daily Newspaper, '臺北公園茶店=Taipei Park: Teahouse', 28 November 1912, sec. 6. The 'most important commercial streets of the city' is cited from Joseph R. Allen, 'Exhibiting the Colony, Suggesting the Nation: The Taiwan Exposition, 1935' (MLA Convention, Washington D.C.: Society for Critical Exchange, 2005), 4, [http://case.edu/affil/sce/Texts\\_2005/Allen%20MLA%202005%20w%20illustrations.pdf](http://case.edu/affil/sce/Texts_2005/Allen%20MLA%202005%20w%20illustrations.pdf). And the news about the demolition of a Taiwanese religious temple see *臺灣日日新報*=Taiwan Daily Newspaper, '圯壞天廟=The Decay of the (Taiwanese Religious) Temple', *臺灣日日新報*=Taiwan Daily Newspaper, 26 August 1911, sec. 3.

<sup>196</sup> Chen, '日本化的西洋味：日治時期臺灣的西洋料理及臺人的消費實踐=Adaptation and Consumption of Western Cuisine in Taiwan under Japanese Colonization', 94.

the official residences that surrounded it. In 1912, a report in the Taiwan Daily Newspaper records the opening of the tea-house/restaurant and reinforces the connections with the government:

A party was held in the park in celebration of the opening of the teahouse. There were many governmental officials, member of the gentry and citizens who were invited to the opening ceremony. The shop was officially inaugurated with a firework display at 10am. There were also hundreds of geishas who came to help entertain.<sup>197</sup>

The Shijimi (Clam) Teahouse (しじみ茶屋 (蜆茶屋) Shijimi Chaya) (No.16), too, may well have been supported by the the Japanese administration. The photo has a simple square black border and is placed on the left side of the recto, a long way away from its location on the plan (Fig.1.45- No.3). Although called a teahouse, the text on the verso makes it clear that it was also a restaurant serving Japanese and western-style food, as well as an outlet for renting cars.<sup>198</sup> A clue to its inclusion on the map is provided by a passage in the introduction to the Taiwan Grand Shrine on the verso, where it says

During the return trip after worship, people can go to the Shijimi Teahouse next to the Meiji Bridge to buy the special local products and to have meals. This is also fascinating.

Thus, the teahouse was connected with the most important Japanese shrine on the island of Taiwan, located close by, and the teahouse was presumably intended to serve Japanese visitors. It especially mentioned this teahouse when introducing the Taiwan Shrine. It would seem reasonable to suppose that it too was a government supported enterprise. Given that the summer weather in Taiwan is very hot and that

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<sup>197</sup> 臺灣日日新報=Taiwan Daily Newspaper, 'ライオン園遊會=Lion Opening Ceremony', 臺灣日日新報=Taiwan Daily Newspaper, 2 December 1912, sec. 5.

Lion Opening Ceremony. (1912, December, 02). *Taiwan Nichinichi Shinpo= Taiwan Daily Newspaper*.

<sup>198</sup> 福田サク, The Industry Section of Taipei City. (1940). *Directory of Taipei City Industry* (p. 238). Taipei: Taipei City Hall. The proprietor was Fukude Saku about whom little is known.

governmental officials only need to work from 8am to 12pm, they had much free time every afternoon. It is likely that they would have taken the advice of the Taiwan Daily Newspaper which was responsible for recommending places to go to enjoy leisure activities especially during the hot summer months.<sup>199</sup> And it is worth noting in this regard that the Shijimi (Clam) Teahouse was described by the Taiwan Daily Newspaper as one of eight beautiful spots for enjoying the cool evening air.<sup>200</sup>

The inclusion of the Lion Restaurant and the Shijimi (Clam) Teahouse among the buildings coloured orange on the map is therefore likely to be because were supported by the Japanese government, both being located in prominent places, near governmental institutions.

Although Taiwanese-owned restaurants are listed on the verso, there is no image of a Taiwanese restaurant representing Taiwanese traditions of cuisine. Those restaurants privileged with a photo promote only Japanese tastes, including their fascination for all things modern and Western, which may be understood as reflecting Japanese hegemony. It reflects Japanese prejudices. The map was no doubt aimed at Japanese tourists and visiting officials, and perhaps for this reason, it is not entirely surprising that it promoted Japanese at the expense of indigenous Taiwanese culture.

## **1.8 Clothing retailers and beauty salons**

If staying on the island for some time, whether for business or pleasure, the visitors might well have been interested in enhancing their personal appearance but buying clothes or by visiting a beauty salon. Three of the photographs fall into this category. They are Kyoshindo Western-style Shop (Kyoshindo Yofukuten) (Fig.1.46- No.29), Ariga Western-style Shop (Ariga Yofukuten) (Fig.1.47- No.30) and Beauty Salon Club

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<sup>199</sup> Tsao, H. (2011). *Viewing Tamshui — the shaping of landscape image and landscape painting* (p. 46). Taoyuan City: MA Dissertation submitted to Taoyuan City: Graduate Institute of Art Studies, National Central University.

<sup>200</sup> Kunishima, M. (1920, August 14). The Eight Beautiful Spots of Enjoying the Cool Breeze- Shijimi Clam Teahouse. *Taiwan Nichinichi Shinpo= Taiwan Daily Newspaper*.

(Bisho Kurabu) (Fig.1.48- No.33). All of these three images are placed on the verso within the category columns, suggesting that they are not quite as important as the image on the recto. Two sell Western-style clothing, that would have appealed to Japanese businessmen. They are different compared to the other images being textual in nature. They listed the shop's name, the products sold there, trademarks and telephone numbers. The other one (Fig.1.48- No.33) falls into the category entitled 'Beauty Treatment and Hairdressing'. This image is also different from the rest in that it shows the interior rather than the exterior.

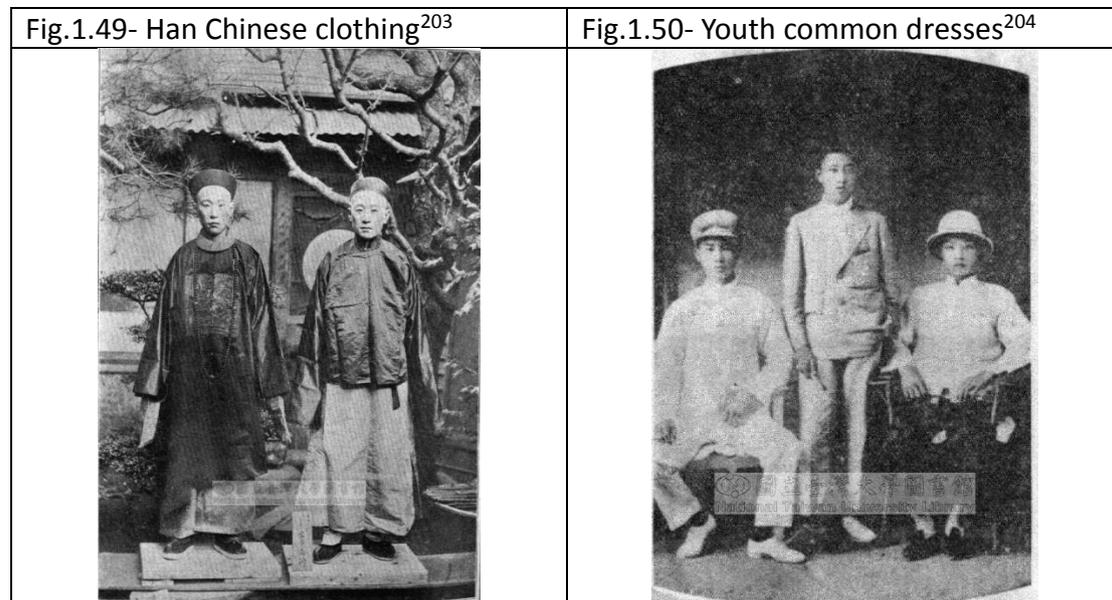


One reason for the inclusion of shops providing western clothes and beauty treatments was the drive towards modernization. A principal aim of the Meiji Restoration (1868 to 1912) was 'Fukoku Kyohei' - a phrase from the ancient Chinese which became a slogan of the Meiji Restoration and meant to enrich the nation and strengthen the military through modernization.<sup>201</sup> The Japanese government

<sup>201</sup> Holcombe, C. (2001). *The Genesis of East Asia, 221 B.C.-A.D. 907* (p.16). Honolulu: Association for Asian Studies and University of Hawai'i Press.

attempted to create a nation which could stand on equal terms with the Western powers and in trying to achieve that it adopted many aspects of the Western Culture. As a result, the political and social structure of Japan underwent enormous changes, one of which was clothing.<sup>202</sup>

After the colonisation of Taiwan, Japanese fashions were introduced from Japan. Beforehand the Taiwanese had fashions that followed Han Chinese models. For example, in one can see the dress of the of the Qing government official (left) (Fig.1.49). The hair style for men was to shave the front of the head, but plait the hair at the back. Another set of images shows fashions after Japanese colonisation (Fig.1.50). Here we can see ordinary dress (left), western-style dress (middle), and a modified form of native common dress (right). They no longer shaved the front of the head and cut off their plaits. The western-style clothing shops appeared in Taiwan in the first instance to supply the demand for such style among the resident Japanese. The descriptions on the map tell this story very clearly as we shall now see.

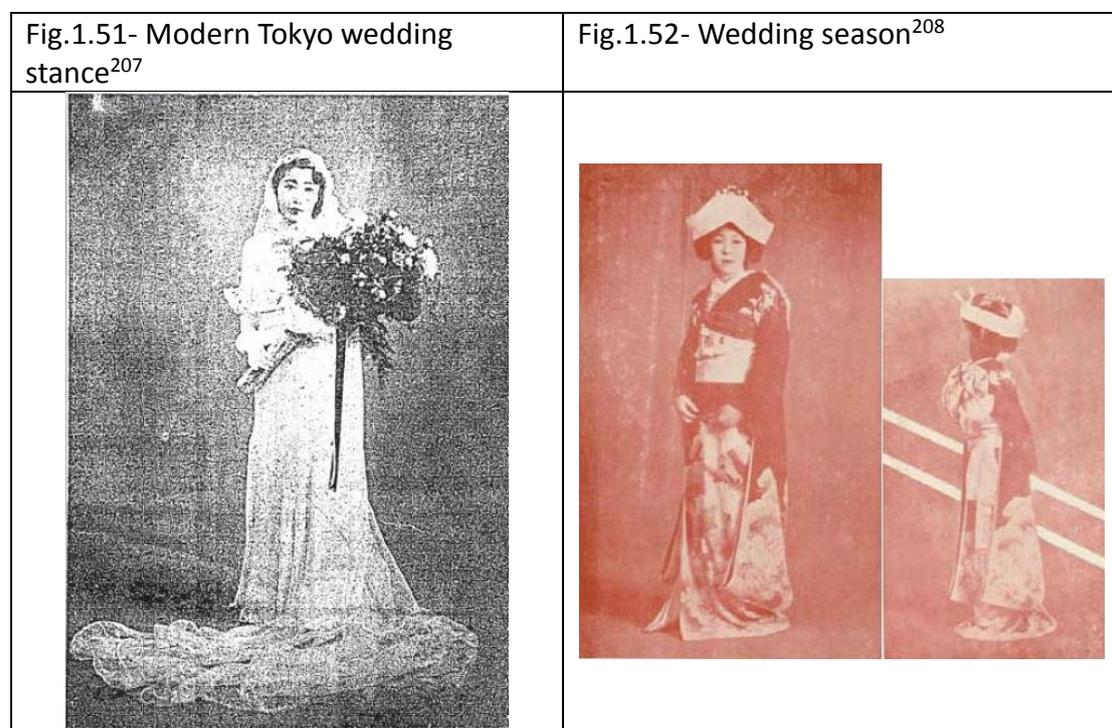


<sup>202</sup> Condra, J. (2013). *Encyclopedia of national dress: Traditional clothing around the world* (p.385). Santa Barbara, Calif: ABC-CLIO.

<sup>203</sup> 本島土人の服装. (1903). Retrieved April 3, 2015, from 國立臺灣大學特藏資源展示系統 [http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=16705&16&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=16705&16&pk=seq&showlevel=2)

<sup>204</sup> 青年常裝. (1927). Retrieved April 3, 2015, from 國立臺灣大學特藏資源展示系統 [http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=26678&1&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=26678&1&pk=seq&showlevel=2)

The first image in this mini group is the Kyoshindo Western-style Shop (共進堂洋服店 Kyoshindo Yofukuten) (No.29), managed by a Japanese, Fujiyoshi Mizuto.<sup>205</sup> From the product description, it is clear that it sold clothes to the military and to government officials. As well as uniforms, they sold Western-style clothing, the latest fashions from Europe and America. Although the clothes were ready-made (高等レディメイト), it was a high-class establishment. The second is Ariga Western-style Shop (有賀洋服店 Ariga Yofukuten ) (No.30), which according to the text on the map provided uniforms for the agriculture and forestry school of Taihoku Imperial University.<sup>206</sup>



<sup>205</sup> 水島藤吉, Chigusa, M. (1935). *Kaisha ginkō shōkō gyōsha meikan= Directory of Companies, Banks and Enterprises: Showa 10* (p. 387). Taipei City: Tonan Association. and The Industry Section of Taipei City. (1940). *Directory of Taipei City Industry* (p. 146). Taipei: Taipei City Hall.

<sup>206</sup> Unfortunately, there are no records about the shop in the books of the Directory of Companies, Banks and Enterprises of 1935 and the Directory of Taipei City Industry of 1940. There is also no evidence to show who the owner was. Only information about the shop is from the map.

<sup>207</sup> Xiang-Ting Wang, '日治時期女性圖像分析-以《臺灣婦人界》為例=A Pictorial Semiotic Analysis of Taiwan Women's Sphere during Japanese Occupation of Taiwan' (Department of Advertising, National Chengchi University, 2011), 69,

<https://nccur.lib.nccu.edu.tw/bitstream/140.119/60158/1/201001.pdf>.

<sup>208</sup> Wang, 71.

The last image in this mini group is of the Beauty Salon Club (美粧俱樂部 Bisho Kurabu ) (No.33 on the map), owned according to the text on the verso by Shirasaka Shizuko, a Japanese.<sup>209</sup> Shirasaka Shizuko was a dress designer and an idea of what his designs looked like can be gained from the pages of the women's magazine, *Taiwan Women's World*, even though they were published slightly later than the map of 1928.<sup>210</sup> The first one was published in the September issue of 1935. It shows a woman dressed in a Western-style bridal gown (see Fig.1.51), holding a large bouquet of flowers. The introduction accompanying the picture says, 'The most modern wedding dress in Tokyo, look, look, she seems the rainbow'.<sup>211</sup> The other was published in November 1935 and it shows a woman dressed in a Japanese traditional bridal kimono (see Fig.1.52). The introduction for this picture states:

It is wedding season, riding in the exquisite streamlined car, toward to the Taiwan Grand Shrine, rolling on the asphalt road, from this point on, whenever seeing the posture of bride, will incidentally feel sorrow.

Thus, although traditional costume has been used, the text emphasizes modernity in its references to the car and modern asphalt roads. According to Wang, this magazine was published by the Taiwan Women's Patriotic Association during the Japanese colonial period, an association organized by the wives of Japanese governmental officials and gentry, and established in 1905.<sup>212</sup> The purpose of the magazine was to assist and enhance the development of Taiwanese women's culture.<sup>213</sup> The Beauty Salon Club (No.33 on the map) was located in Chengnei, near many Japanese government buildings (see Fig.1.3). So, the majority of customers probably were the Japanese or at least the upper classes in society. This might be why Shirasaka Shizuko was the stylist for the magazine which was published by the wives of the upper classes of society.

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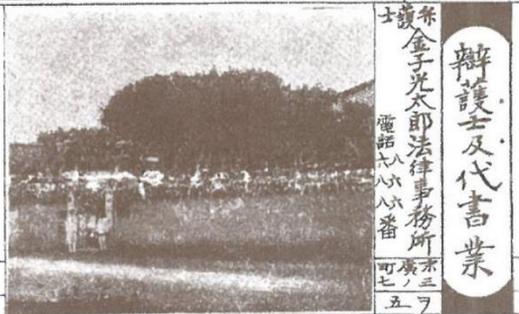
<sup>209</sup> 白坂静子, this is written in Japanese kanji on the map.

<sup>210</sup> Wang, '日治時期女性圖像分析-以《臺灣婦人界》為例=A Pictorial Semiotic Analysis of Taiwan Women's Sphere during Japanese Occupation of Taiwan', 69-71.

<sup>211</sup> The original text is 'モダン東京の花嫁姿, 見たよ見ました, ネオンの影てよ' Wang, 69.

<sup>212</sup> Wang, 69-71.

<sup>213</sup> Wang, 9.

other images	
Fig.1.53- No.11	Fig.1.54- No.24
	
Fig.1.55- No.27	Fig.1.56- No.28
	

A number of other images focused on what the mapmaker imagined the visitor to Taiwan might need. There is an image of the Taiwan Daily Newspaper Office (Taiwan Nichinichi Shinpo Sha) (Fig.1.53- No.11); Kinoeneya cleaning and western style laundering shop (Kinoeneya Sentakuten) (Fig.1.54- No.24); Kaneko Kotaro Law Office – (Kaneko Kotaro Horitsu Jimusho) (Fig.1.55- No.27); and Suigetsudo Confectionery Shop(Suigetsudo) (Fig.1.56- No.28)

The Taiwan Daily Newspaper Office (台灣日日新報社 Taiwan Nichinichi Shinpo Sha) (No.11 on the map). In 1898, two offices were brought by the Japanese colonial government and amalgamated into the Taiwan Daily Newspaper Office (Taiwan

Nichinichi Shinpo Sha).<sup>214</sup> Managed by the Japanese, Kawamura Akira.<sup>215</sup> The newspaper was published in both Japanese and Chinese versions. It was the governmental official newspaper and had the largest circulation.<sup>216</sup> This image was in effect providing the visitor with information about the principal news organisation on the island and its main publication.

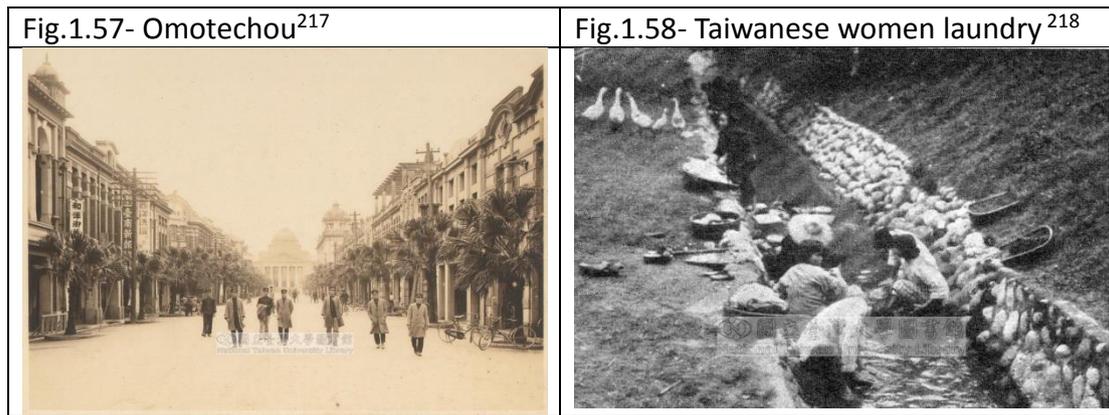
This visitor may also have required a means of cleaning their clothes especially if staying for an extended period. The map provides for this by illustrating the Kinoeneya laundry shop - (甲子屋洗濯店 Kinoeneya Sentakuten ) (No.24 on the map). On the verso, it explains that this was a western-style laundry shop located on the street connecting the Taipei Railway Station and the Taiwan Commemoration Museum. This can be seen from the picture below which was copied from a graduation yearbook in 1928 (see Fig.1.57). The shop was on the left side and near the electricity pole of the picture. It was taken looking towards the museum. In the photo one can also see the students of the Agriculture and Forestry School of Taihoku Imperial University, who were taking pictures of the many spots around Taiwan. At the beginning of Japanese rule, the government investigated the Taiwanese traditions connected with Taiwanese women's laundry. From the picture (see Fig.1.58), Taiwanese women were gathering beside the river to do their laundry. The Western-style laundry shops were introduced by the Japanese, a further reflection of the influence of modernization after the Meiji Restoration and the abandonment of traditional customs and practices.

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<sup>214</sup> One is the Taiwan Shinpo Office which was established in 1896. In a short period of time, this newspaper was used by the Taiwan Governor-General's Office as official newspaper. Another is the Taiwan Nichipo which was founded in 1897. It was also became a part of official newspaper. Yu-Yin Hsu, '日治前期臺灣漢文印刷報業研究(1895~1912)－以《臺灣日日新報》為觀察重點=A Study of the Chinese Newspaper Printing Industry in Taiwan during the Early Japanese Colonial Period (1895-1912)－with a Focus on Taiwan Daily News (Taiwan Riri Sinpao)' (Graduate School of Applied Chinese Studies, National Yunlin University of Science and Technology, 2008), 58–59.

<sup>215</sup> Kawamura Akira in Japanese kanji is 河村徹. This cited from Chigusa, *會社銀行商工業者名鑑* =*Kaisha Ginkō Shōkō Gyōsha Meikan [Directory of Companies, Banks and Enterprises]*, 410.

<sup>216</sup> Hsu, '日治前期臺灣漢文印刷報業研究(1895~1912)－以《臺灣日日新報》為觀察重點=A Study of the Chinese Newspaper Printing Industry in Taiwan during the Early Japanese Colonial Period (1895-1912)－with a Focus on Taiwan Daily News (Taiwan Riri Sinpao)', 59.



The image of the Kaneko Kotaro Law Office (金子光太郎法律事務所 Kaneko Kotaro Horitsu Jimusho) (No.27) is to be found on the verso. Once again, the manager was Japanese, a certain Kaneko Kotaro, identified as a lawyer on the map.<sup>219</sup> The image of the Kaneko Kotaro Law Office (No.27) is shown on the map presumably to boast about the new legal system brought to Taiwan after the colonization, but also to provide businesspeople with the name of a local lawyer who might be able to help in their business dealings.

The Suigetsudo confectionery (水月堂 Suigetsudo) (No.28 on the map) shop was also run by a Japanese, Ido Toyotsugu, although this information was not provided by the map.<sup>220</sup> Taiwan did have its own local pastries and sweets associated with different ethnic groups<sup>221</sup>, but that was not what his shop sold. It sold Japanese and western sweets. On the top of the shop window is written ユニオンビール; on the left side

<sup>217</sup> 表町. (1928). Retrieved March 7, 2015, from 國立臺灣大學特藏資源展示系統

[http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=798&14&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=798&14&pk=seq&showlevel=2)

<sup>218</sup> 臺灣婦人の洗濯. (1901). Retrieved March 7, 2015, from 國立臺灣大學特藏資源展示系統

[http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=30501&334&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=30501&334&pk=seq&showlevel=2)

<sup>219</sup> The name is written on the verso. Kaneko Kotaro in Japanese kanji is 金子光太郎. It is also recorded Chigusa, *會社銀行商工業者名鑑=Kaisha Ginkō Shōkō Gyōsha Meikan [Directory of Companies, Banks and Enterprises]*, 417. His name was recorded on the Official record books of the Taiwan Governor-General's Office. 中央研究院臺灣史研究所=Institute of Taiwan History, '金子光太郎 (Kaneko Kotaro)', 臺灣總督府職員錄系統 [The Official Record Books of Taiwan Governor-General's Office], accessed 10 August 2017, <http://who.ith.sinica.edu.tw/s2g.action>. So, Kaneko Kotaro might become a governmental official from 1913 to 1944.

<sup>220</sup> Ido Toyotsugu in Japanese kanji is 伊藤豊次. This is cited from Chigusa, *會社銀行商工業者名鑑=Kaisha Ginkō Shōkō Gyōsha Meikan [Directory of Companies, Banks and Enterprises]*, 376.

<sup>221</sup> Li-Ting Kuo, '味覺新滋味-日治時期菓子業在臺灣的發展=Flavor of a New Taste : The Development of Okashi Industry in Taiwan under Japanese Rule' (Graduate Institute of Taiwan History, National Chengchi University, 2010), 15–26.

of the shop is キャンデー ストアー; and on the right side is 菓子水月. Roughly the words translate as 'Union beer, candy store.' These are so called loanwords, which are words taken into one language from another, and this was no doubt influenced by the modernising drive of the Meiji Restoration. A large number of loanwords were borrowed from European and English languages during the Meiji period (1867-1912).<sup>222</sup> The Japanese seem not only to have adopted western culture, but also appropriated aspects of their languages. After Japanese occupation in 1895, this tendency was introduced to Taiwan as well. This is why the words on the shop façade were written in the Japanese Katakana alphabet, but the pronunciations were close to English.

## 1.9 Conclusion

At first sight, this map appears to be a relatively ordinary tool for visitors to Taipei, aimed at providing information about Taipei's prominent industries and other commercial enterprises, as well as governmental buildings, religious structures and other sights of particular cultural interest. But looking beneath the surface, this map tells us much about Japanese attitudes to its subject island. Taipei is presented very much as being part of a Japanese Empire, and what is privileged on the map is Japanese culture. Indeed, one could almost say that the indigenous culture has been almost entirely excluded. This is especially evident in the 33 photographs selected to adorn the map on both front and back.

Of the religious buildings illustrated 5 of the 7 are associated with the Japanese and just two with the Taiwanese, and their importance is reflected not only in quantity but also in their size, position and framing on the map. Similarly, of the 21 shops displayed on this map, 20 of them are managed by the Japanese, only 1 shop is managed by a Taiwanese. Moreover the products these shops represent are for the most part associated with the modernising ethos of Japanese culture at the time the map was produced. All of this implies a view among the Japanese that their culture

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<sup>222</sup> Bjarke Frellesvig, *A History of the Japanese Language* (Cambridge University Press, 2010), 403.

was significantly superior to the Taiwanese one, and this image of Taipei as in essence part of Japan was one that the colonial government wanted to project in 1928. When references to Taiwanese culture are made in the photographs, they tend towards the exotic – exotic fruits and exotic buildings – that now have come under the umbrella of the Japanese Empire. The attitudes to Taiwanese culture reflected on the map are paralleled by those of the colonial administration. The Japanese were not interested in embracing Taiwanese culture. Instead they introduced policies designed to transform it in ways that affected industry, technology, law, politics, economics, lifestyle, diet, clothing, language, alphabet, religion and cultural values. The map could be read as, in effect, a boast about the great achievements of the Japanese colonial government and about how they had transformed Taipei into a modern city, a Japanese city, a part of the now extended Empire of Japan.

## The Album Commemorating the Redevelopment of Taipei (1915)

### 2.1 Introduction

The urban redevelopment of Taipei under Japanese colonial rule began in 1900, but progress was slow.<sup>223</sup> Reconstruction was rendered imperative, however, by natural catastrophe. Four typhoons hit Taiwan in the summer of 1911 with devastating effect.<sup>224</sup> Of them the most damaging were the two at the end of August, which hit the island one after the other without respite. They carried a massive amount of rainwater, causing serious flooding in the centre of Taipei.<sup>225</sup> Particularly badly affected were the low-lying areas in the north of Chengnei, especially the districts of Fu-go Gai, Fu-chu Gai, Fu-zen Gai, Bun-bu Gai, the Hokumon Gai and the Sho-in Gai. Many buildings were severely damaged by the surge of dirty water. They included the older adobe buildings built from locally available materials for the ordinary Taiwanese Han groups, and the more recent wooden structures built by and for the Japanese.<sup>226</sup> According to the report of the Taiwan Daily Newspaper, 2,280 houses had totally fallen down, 2,873 houses had partially collapsed, 89 houses were

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<sup>223</sup> Kazuji Tanaka, *臺北市史: 昭和六年=Taipei City History: Showa 6*, trans. Chao-Xi Li (Taipei: 臺北市文獻委員會=Taipei City Archives, 1998), 86,

[http://localdap.ncl.edu.tw/hypage.cgi?HYPAGE=search/search\\_res.hpg&dtd\\_id=1&sysid=00000187](http://localdap.ncl.edu.tw/hypage.cgi?HYPAGE=search/search_res.hpg&dtd_id=1&sysid=00000187).

<sup>224</sup> 交通部中央氣象局=Central Weather Bureau, '歷史颱風以年分類頁=Historical Typhoons by year', 服務, 交通部中央氣象局=Central Weather Bureau, 10:30,

<http://photino.cwb.gov.tw/tyweb/tyfnweb/table/1911.htm>.

<sup>225</sup> One developed in northern Luzon of Philippines from 25 to 28 August, 1911. Another developed in the Ishigaki Island of Japan from 30th of August to 2nd of September, 1911. 交通部中央氣象局=Central Weather Bureau, '颱風總表=25 to 28 of Aug., 1911', 服務, 交通部中央氣象局, 10:30, <http://photino.cwb.gov.tw/tyweb/tyfnweb/htm/1911b051.htm>. 交通部中央氣象局=Central Weather Bureau, '颱風總表=30 of Aug. to 2 of Sep., 1911', 服務, 交通部中央氣象局, 10:30, <http://photino.cwb.gov.tw/tyweb/tyfnweb/htm/1911b052.htm>.

<sup>226</sup> Fu-zen Gai, Fu-chu Gai, Fu-go Gai, Bun-bu Gai, Hokumon Gai, and Sho-in Gai are the Hepburn Romanisation transcriptions. Pei-Chi Ho, ed., *日治時期的臺北=Taipei under the Japanese Rule*, 1 (Taipei: 國立中央圖書館=National Central Library, 2007). In Japanese Kanji are 府前街 (Fu-zen Gai), 府中街 (Fu-chu Gai), 府後街 (Fu-go Gai), 文武街 (Bun-bu Gai), 北門街 (Hokumon Gai) and 書院街 (Sho-in Gai). The Japanese government used the street names of Qing era as the district names at the early stage of the colonisation. These areas were shown from the map of this album. 臺灣日日新報=Taiwan Daily Newspaper, '臺北暴風雨害略報/城內方面=A Brief Report on the Typhoon in Taipei/Chengnei (Siânn-Lāi)', 臺灣日日新報=Taiwan Daily Newspaper, 2 September 1911, sec. 2.

washed away, and 30,390 houses suffered severe water damage; 389 non-domestic buildings, too, had entirely collapsed, and 442 were partly destroyed.<sup>227</sup>

The devastation wrought by these typhoons reinforced Japanese concerns about the quality of the urban infrastructure. It presented the Japanese administration with a grave problem, but also with an opportunity. It allowed them to implement a more thorough-going urban redevelopment than had previously been envisaged.<sup>228</sup> It entailed the almost total rebuilding of three important streets in the administrative heart of the city.<sup>229</sup> This opportunity gave the Japanese a chance to present themselves to the world as responsible overlords, and as modernisers. What is more it allowed them to establish a model for other cities in Taiwan to follow.

One way in which they chose to disseminate this programme of modernisation was through the equally modern medium of photography. The Taipei Redevelopment Advisory Committee (part of the Taiwan Governor-General's Office) instructed the Taiwan Daily Newspaper to publish an album of photographs that was to be entitled 'Commemoration Album of the Redevelopment of the Taipei Urban Area'.<sup>230</sup>

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<sup>227</sup> 臺灣日日新報=Taiwan Daily Newspaper, '臺北暴風雨害四續報/家屋被害=A Fourth Continuous Report on the Typhoon in Taipei/ Damage to Housing', 臺灣日日新報=Taiwan Daily Newspaper, 5 September 1911, sec. 2.

<sup>228</sup> Tanaka, 臺北市史: 昭和六年=Taiepei City History: Showa 6, 86.

<sup>229</sup> In Japanese Kanji are 府前街 (Fu-zen Gai), 府後街 (Fu-go Gai), and 北門街 (Hokumon Gai) where were the most affected areas. 臺灣日日新報=Taiwan Daily Newspaper, '臺北城內慘狀=A Miserable Condition of Taipei Chengnei (Siänn-Lāi)', 臺灣日日新報=Taiwan Daily Newspaper, 5 September 1911, sec. 3. 臺灣日日新報=Taiwan Daily Newspaper, '臺北城內慘狀/ 府前街=A Miserable Condition of Taipei Chengnei (Siänn-Lāi)/ Fu-Zen Street District', 臺灣日日新報=Taiwan Daily Newspaper, 5 September 1911, sec. 3. Some scholars state that 'These stable, durable and sanitary with newly designed façade shop-house became the model to lead the new construction of the other areas of Taiwan.' Fu, '市區改正-日治時期台灣城市的現代化=Urban Planning: The Modernization of Taiwan Cities during the Japanese Colonial Period', 127. Huang, '日治時期台北城內街屋現代化過程研究=The Study of the Modernisation Street-house Inside the Taipei Wall City, during the Japanese Governance of Taiwan', 41. Shih-Chuan Huang, '建築與殖民地經營-以臺北市為例=Architecture under the Colonisation in Taipei', *Taiwan Natural Science, Modern Architecture in Taipei Walled City*, 31, no. 114 (2012): 126.

<sup>230</sup> Commemoration Album of the Redevelopment of Taipei Urban Area in Japanese Kanji is 臺北市區改築記念 Taiwan Daily Newspaper became an official newspaper of the Taiwan Governor-General's Office when Kodama Gentarō (兒玉源太郎) served the fourth Governor-General of Taiwan. I-Lin Ho, '《臺灣日日新報》到《臺灣新生報》=From Taiwan Daily Newspaper to Taiwan Shin Sheng Daily Newspaper', 臺灣學通訊=Newsletter of Taiwan Studies, no. 85 (2015): 26. From the copyright page of the album shows that the main editor was the Taipei Redevelopment Advisory Committee, and the publisher and the printing press was the Taiwan Daily Newspaper. Taipei Redevelopment Advisory

This chapter will analyse the album, asking why the album was produced, and how it promoted the Japanese colonial government. In doing so, it will be necessary first to describe its form and contents.

## 2.2 The Commemoration Album: an analysis

The album was published in 1915 in Taipei (then known by its Japanese name Taihoku) by the Taiwan Daily Newspaper, as is made clear by the information provided on the copyright page.<sup>231</sup> There we also find named the newspaper's general editor - Shibatsji Seitaro.<sup>232</sup> But his role may simply have been editorial, as the copyright page also indicates that it was produced by the Taipei Redevelopment Advisory Committee, a part of the Taiwan Governor-General's Office, established in 1898.<sup>233</sup>

The album was conceived in a landscape format, 23 cms high x 31 cms wide.<sup>234</sup> It has an elaborately designed front cover, to be discussed below. Inside, there is a page of Japanese calligraphy produced by the civil governor (Chief of Home Affairs), Sir Uchida Kakichi, then a preface by the former Mayor of Taipei Prefecture (Taihoku Cho), Mr Imura Daikichi, in Japanese, and two pages of maps. These maps show Taipei before and after the redevelopment, but with the completed state given

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Committee was part of the Taiwan Governor-General's Office so that the album was instructed by the Japanese government and published by the Taiwan Daily Newspaper. Appendix 2, No.121.

<sup>231</sup> Taiwan Daily Newspaper is the English translation of 臺灣日日新報社 which is written in Japanese Kanji and is provided from the copyright page of the album. It also gives the address of the newspaper office which was located in Chengnei of Taipei.

<sup>232</sup> Shibatsuji Seitaro is the Hepburn Romanisation transcription. The family name is in upper-case (capital letters) to distinguish from the given name. Shibatsuji Seitaro in Japanese Kanji is 柴辻 誠太郎 which is written and is provided from the copyright page of the album. All the information of above is provided from the copyright page of the album. The copyright page is in the last page of the album, but there is no page number. Appendix 2, No. 121.

<sup>233</sup> Taipei Redevelopment Advisory Committee is the English translation of 臺北市區改正委員會 which is written in Japanese Kanji and is provide from the copyright page of the album. The committee was established by the fourth Governor-General of Taiwan, Kodama Gentarō (兒玉源太郎) in 1898. '由巴爾登 (W. K. Burton)的衛生工程觀看臺灣日治初期基礎工程與市區計畫', *臺灣文獻* =*Taiwan Historica* 55, no. 2 (June 2004): 199.

<sup>234</sup> The size of the album is provided by National Taiwan University Library.

priority over the previous one by being placed first.<sup>235</sup> These introductory pages are followed by one hundred and sixteen photos in total. Of these, the first thirteen are clearly portraits. Another two are records of a celebratory event held in a Japanese-style restaurant, Umeyashikim, in 1913, one showing the guests seated at tables, and the other standing as part of a more formal group portrait, taken at the same venue.<sup>236</sup> These are followed by one hundred photos of shop-houses, offices and districts which include images of the shop-houses before and after the urban redevelopment, as well as the façades of the shop-houses in the different blocks. Finally, there is one additional photo showing the governmental building, the Taipei Prefecture Hall (city hall), built elsewhere in the city.

The analysis of the album will start with the cover, before going on to consider the calligraphy, the preface, the maps, the thirteen portraits, the ceremonial hall and the group portrait, and then the photos of the shop-houses.

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<sup>235</sup> Uchida Kakichi and Imura Daikichi are the Hepburn Romanisation transcriptions. All the family names are in upper-case (capital letters) to distinguish from the given name. 内田嘉吉 and 井村大吉 are written in Japanese Kanji within the album.

<sup>236</sup> Umeyashiki is the Hepburn Romanisation transcription, in the album is written in Japanese Kanji which is 梅屋敷. It translated in English is a plum-garden (restaurant). Both the year of the celebration and the name of the restaurant are provided from the title of the photo of the ceremonial hall and the group portrait in the album.

## 2.3 The Front Cover of the Album

Fig.2.1-The front cover of the album<sup>237</sup>



The front cover of the Commemoration Album (Fig.2.1) has a dark green background, a title written in gold Japanese calligraphy, and four differently coloured pictorial elements. On the upper right side is the title of the album. The title is separated into two lines written from right to left and from upper to lower. The first line is 臺北市區, 'Taichung urban area', and the second line is 改築記念, 'commemoration of the redevelopment'. The words of the first line are slightly smaller than the second line, which implies that the phrase 'commemoration of the redevelopment' is more important than 'Taichung urban area'. Although 'Taichung urban area' is placed in the upper middle of the cover, the size difference indicates that the main emphasis of this album is to show what was achieved by the redevelopment. Then, there are the four different coloured pictorial elements. From right to left are a golden river that appears to flow through the air, a red brick wall, a white Ionic capital, and three trees outlined in gold. The Ionic capital is slightly tilted toward the trees, and the golden

<sup>237</sup> '///李仔糖舊書\*台北市市區改築記念寫真帖(精裝.日文版)市區改正後之台北市街圖.民政21005037663047 | 露天拍賣-台灣 NO.1 拍賣網站', 露天拍賣, accessed 24 January 2017, <http://goods.ruten.com.tw/item/show?21005037663047>.

river appears to spring from the bottom of the capital suggesting that this Western form is the source of the modern Japanese approach to architecture. The golden river carries the idea of the Ionic capital through the trees to the surface of the red brick wall. It suggests that the construction materials had changed from timber to red brick and were now decorated with classical architectural features. It can be suggested that these four elements illustrate the contemporary transformations of both architectural form and the Japanese political power/ system. This can be explored further by looking at the elements separately.

Firstly brick. Fired brick could be considered a 'modern' material in Taiwan c. 1915, and one that the Japanese would have considered wholly appropriate for the construction of a modern city. Although the use of fired-brick in construction had existed in Taiwan since the seventeenth century, building with it became a construction requirement through legislation only after Japanese colonisation, owing to concerns principally about fireproofing.<sup>238</sup> The model was the Ginza Bricktown in Japan, conceived as a means of fireproofing cities for a modern Japan.<sup>239</sup> The construction of the Ginza Bricktown was conceived after a devastating fire in 1872 by a British surveyor, Thomas James Waters (1842-1898), who was chosen by the Meiji government to plan the project.<sup>240</sup> The project's priorities were fireproofing, road widening, and a Western-style look. Eventually all the buildings were built in brick hence the name.<sup>241</sup>

The use of brick as a construction material had been established in Taiwan by the Japanese originally as a part of the legislation for the urban redevelopment of Taipei

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<sup>238</sup> Lin, *台灣傳統建築手冊: 形式與作法篇*=*Taiwan Traditional Architecture Form and Practice Handbook*, 179. Wu-Da Huang, *日治時代(1895-1945)臺灣近代都市計畫之研究論文集(3)*=*Studies on the Contemporary City Planning of Taiwan in Japanese Colonial Age* (Taipei: 臺灣都市史研究室出版=Taiwan Urban History Research Office, 2003), 3–33.

<sup>239</sup> Huang Shyh-Meng, *日據時期台灣都市計畫範型之研究* (Taipei: 國立台灣大學土木工程學研究所都市計劃研究室=Urban Planning Studio, Graduate Institute of Civil Engineering, NTU, 1987), 56.

<sup>240</sup> Terunobu Fujimori, *日本近代建築*=*Nihon No Kindai Kenchiku*, trans. Chun-Ming Huang (Taipei City: 博雅書屋=Goodness Publishing House, 2011), 67.

<sup>241</sup> André Sorensen, *The Making of Urban Japan: Cities and Planning from Edo to the Twenty First Century* (Routledge, 2005), 62.

in 1900 but then extended to the rest of Taiwan.<sup>242</sup> The regulations stipulate, for example, that 'housing construction must be constructed of stone, (red) brick, metal, concrete, timber, and adobe; the roof must be covered by tiles, metal and other non-combustible building materials.'<sup>243</sup> In 1906, Mr Sawai Ichizo proposed following the model of the Ginza Bricktown in redeveloping Taipei, a scheme which was closely connected to the drafting of the, 'Revision of The Housing Detailed Enforcement Regulations' of 1907. This redevelopment project failed because of the lack of funds. But after the typhoons hit Taiwan in 1911, Sawai Ichizo took the chance to re-propose the redevelopment project. This time the Japanese government accepted it and the following year the urban redevelopment of Taipei started.<sup>244</sup>

The use of the brick in house construction started before the flooding of 1911, but not in large quantities. Timber and adobe were still used extensively before 1911.<sup>245</sup> However, the natural catastrophe changed the situation. The serious flooding demonstrated that timber and adobe were not ideal construction materials to resist a natural disaster of this sort; and so, the preceding model of the Ginza Bricktown, with its Western-style appearance, met the expectations of the Japanese government wanting to build a modern city in Taipei. The use of brick, which unlike adobe is impervious, proved to be a perfect construction material for the redevelopment. This transformation of construction materials is echoed in the front-cover illustration.

A second reason for using brick might be that timber was in short supply, as is

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<sup>242</sup> Appendix 3, The Taiwan Regulations Governing House Construction (12<sup>th</sup> of August, Meiji 33 (1900)); The Housing Detailed Enforcement Regulations (29<sup>th</sup> of September, Meiji 33 (1900));

<sup>243</sup> Appendix 3, Article 1 of The Housing Detailed Enforcement Regulations (29<sup>th</sup> of September, Meiji 33 (1900)).

<sup>244</sup> Appendix 3, A Revision of the Housing Detailed Enforcement Regulations (7<sup>th</sup> of August, Meiji 40 (1907)). Zheng-Zhe Chen, '借非官方人物之考察解析都市建設歷史-以 1910 年代臺北城內的建設為例=An Analysis of Urban Constructional History Based on the Survey of Civilians-The Construction in Taipei City in 1910s Serves as an Example', in *中国近代建筑研究与保护: 2000 年中国近代建筑史国际研讨会论文集(二)=Study and Preservation of Chinese Modern Architecture 2*, ed. Fu-He Chung (中国近代建筑研究与保护: 2000 年中国近代建筑史国际研讨会=Study and Preservation of Chinese Modern Architecture, Anthology of 2000 International Conference on Modern History of Chinese Architecture, Beijing, 2001), 183–84.

<sup>245</sup> For example, Appendix 1, No.21, No.23, No.31, No.59 and etc. These photos show that before 1911, majority of residences were built in timber and adobe.

attested in contemporary newspaper reports such as the one of 1907.<sup>246</sup> Timber takes a long time to grow and is expensive to collect. In contrast, brick can be produced quickly and easily for a large market and is much cheaper to produce, which helped the Japanese government to control the construction budget of the redevelopment. Moreover, compared to timber, brick can support a far greater load and is more solid and durable, thus resistant to flood and fire.

A third might be that timber represented traditional, old fashioned practices, antithetical to the Japanese drive towards modernisation. And it is worth noting that timber was a traditional Japanese as well as Taiwanese construction material.<sup>247</sup> Thus it could be interpreted as symbolic of the old Tokugawa government (Edo period, from 1603 to 1868) which was fragile, vulnerable, and easily overcome by the external powers (Western powers).<sup>248</sup> Forty years previously, dissatisfaction with the old Tokugawa government and military pressure from the West had resulted in the Japanese Meiji Restoration. To avoid becoming a colony of the West, the Meiji government strove from the outset to achieve economic and military modernisation as quickly as possible.<sup>249</sup> Taiwan was ceded to Japan because China lost the First Sino-Japanese War (1894-1895) and signed the Treaty of Shimonoseki (馬關條約) in

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<sup>246</sup> 臺灣日日新報=Taiwan Daily Newspaper, '木材需給狀況=The Situation of Timber Supply and Demand', 臺灣日日新報=Taiwan Daily Newspaper, 29 June 1907, sec. 3.

<sup>247</sup> David Young and Michiko Young, *The Art of Japanese Architecture* (Tuttle Publishing, 2012), 12.

<sup>248</sup> 'The offices of the early Meiji government were located in an *ad hoc* manner in and around the grounds of the former Edo Castle, whose surviving walls and crumbling gates were still the city's grandest monument, an ever-present reminder of the *bakufu* city. The Imperial Palace which had been moved into the old Nishinomaru of Edo Castle, went up in flames in 1873, and was not rebuilt until 1888; its very absence is an appropriate symbol of the transition era.' 'It was only in the 1890s that the two characteristic districts of Tokyo as a modern imperial capital took shape: the central business district of Marunouchi and the national government centre of Kasumigaseki. Both stood clearly and grandly apart from the old centre of Edo to the east, and a strong sense of opposition between the two was established.' 'The true monument of Meiji Tokyo was the Ginza district, reconstructed in brick after a disastrous fire in 1872.....The initiative for the project came from the central government.....The project was also constructed as a mean of impressing foreigners with Japan's modernising vigor.' Henry D. Smith II, 'The Edo-Tokyo Transition: In Search of Common Ground', in *Japan in Transition: From Tokugawa to Meiji*, ed. Marius B. Jansen and Gilbert Rozman (Princeton University Press, 1986), 371, <http://www.jstor.org/stable/j.ctt7ztkvk>. 'In the process, the distinction would broaden further into a characteristic array of ideal-type dichotomies: *shitamachi* (Edo) as old, traditional, unchanging, artisanal, indigenous, plebeian, and emotional; versus *yamanote* (Tokyo) as new, modern, changing, imperial, bureaucratic, elite, and intellectual.' Smith II, 373.

<sup>249</sup> Beasley, *Japanese Imperialism 1894-1945*, 14.

1895.<sup>250</sup> Taiwan seems to be a field for the new Japanese government to show their ambitions to be a part of the group of powerful nations.

The cover of the album needs to be read in the light of this Japanese drive towards modernisation. Brick was not only a modern construction material, it was also a material that had western associations having been introduced to Japan by the Western architects.<sup>251</sup> It demonstrated that the new Meiji government, even when faced with external forces, was tough and unbreakable.

Next the river. Linked to the brick wall is a golden river which appears to run right through it. It could be read as a route through the image that represents both time and movement. Its source is the Ionic capital, representing the classical architectural language of the West, and it winds its way as far as and beyond the brick wall.

During the Meiji Restoration, young Japanese students were sent abroad to the Europe to acquire knowledge in many modern fields of endeavour and in response Japan grew strongly for around three decades (1868-1895). The Japanese brought an understanding of western architecture back to Japan, which was then exported to Taiwan a new colony. The front cover shows this transformation in symbolic form. The golden river seems to spring from an Ionic capital, which is tilted as if pouring its knowledge out of a jug. Thus, the Ionic capital, which alludes to the origins of Western architectural traditions, is the source of the golden river. The fact that the golden river is flowing in the air could imply that the river is conceptual rather than real, suggesting that the Ionic capital represents sets of ideas rather than just forms, and that from these ideas spring conceptual riches as represented by the golden river. The river passes a copse of trees representing an earlier now-outmoded construction material, then moves on to and through the red brick wall a narrative which hints at the way in which old-fashioned timber was replaced with modern red

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<sup>250</sup> S. C. M. Paine, *The Sino-Japanese War of 1894-1895: Perceptions, Power, and Primacy* (Cambridge University Press, 2005), 277.

<sup>251</sup> Terunobu Fujimori, *東京造街史：近代都市の形成=History of Tokyo: the formation of Modern City* (Taiwan: 楓書坊文化出版社=Maple House Cultural Publishing, 2007), 14–15.

brick, and the source of this transformation was the Western architectural language. This cover therefore becomes a carefully conceived visual metaphor for the Japanese government's aspirations in reconstructing Taipei City.

The choice of gold for the river as suggested above may simply allude to the riches associated with knowledge. Yet it might have a more specific association. It might represent 'Kintsugi', a traditional Japanese art of repairing broken ceramics, where the broken pieces are fixed with lacquer resin and then dusted with powdered gold.<sup>252</sup> The process of 'Kintsugi' is not to hide or to disguise the damage entirely, 'but rather to use the injury as the central element for the metamorphosis of the damaged ceramic into an object imbued with new characteristics and with an appearance that exerts a completely different effect.'<sup>253</sup> In this case it is not just western knowledge that the river represents but also the political power of the Japanese government; and here they are being used to repair the broken city of Taipei. The colonisation and the flooding were both 'injuries' to Taipei City, the one man-made, the other natural. The Japanese government did not deny the damage, but they beautified the damage and gave the city a new identity with a higher value and a greater aesthetic. And they were proud of being part of this process. Therefore, the golden river is an aesthetic principle that the Japanese government used to transform Taipei City into a better urban area.

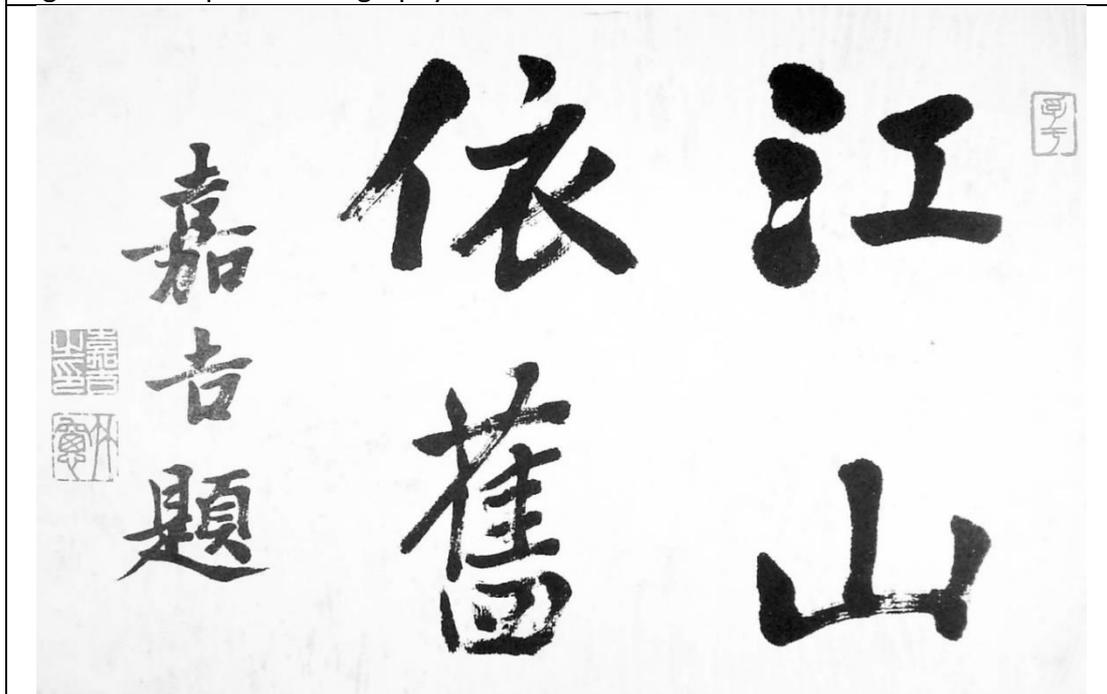
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<sup>252</sup> Blanca Torres-Olave et al., 'The CINHEKS Comparative Survey: Emerging Design, Findings, and the Art of Mending Fractured Vessels', in *RE-BECOMING UNIVERSITIES? Higher Education Institutions in Networked Knowledge Societies*, ed. David M. Hoffman and Jussi Välimaa (Dordrecht: Springer Netherlands, 2016), 310, [https://doi.org/10.1007/978-94-017-7369-0\\_12](https://doi.org/10.1007/978-94-017-7369-0_12).

<sup>253</sup> Christy Bartlett, *Flickwerk: The Aesthetics of Mended Japanese Ceramics* (Münster: Museum für Lackkunst, 2008), 17, [http://annacolibri.com/wp-content/uploads/2013/02/Flickwerk\\_The\\_Aesthetics\\_of\\_Mended\\_Japanese\\_Ceramics.pdf](http://annacolibri.com/wp-content/uploads/2013/02/Flickwerk_The_Aesthetics_of_Mended_Japanese_Ceramics.pdf).

## 2.4 The Japanese calligraphy of the Album

Fig.2.2- The Japanese calligraphy of the album



After the cover, the first sheet is a page of Japanese calligraphy signed by the civil governor (Chief of Home Affairs), Sir Uchida Kakichi. From right to left are a stamp, text, signature and then two further stamps (Fig.2.2).

The first stamp on the upper right side is '孚于' which corresponds to his Japanese name in Kanji '嘉吉'. It is also a phrase that comes from an ancient divination text and the oldest Chinese classic, the *I Ching* or the *Book of Changes* (易經). The original text in Chinese is '隨：九五：孚于嘉，吉。象傳：孚于嘉，吉；位正中也。'.<sup>254</sup> The English translation is 'Sui: Nine in the fifth place: Sincere in the Good, Good fortune. Xiang Zhuan: Sincere in the Good, Good fortune; the place is correct and central'.<sup>255</sup> Sir Uchida Kakichi presumably chose the phrase as the first stamp because of the correspondence with his Japanese given name. It suggests that he

<sup>254</sup> The meaning of 孚 is 'Sincere'; 于 is 'in'; 嘉 is 'Good', and 吉 is 'Good fortune'. 中國哲學書電子化計劃=Chinese Text Project, 《周易 - Book of Changes》, accessed 8 February 2017, <http://ctext.org/book-of-changes/sui/zh?en=on>.

<sup>255</sup> Cary F. Baynes and Richard Wilhelm, trans., *The I Ching or Book of Changes* (Princeton University Press, 2011), 519.

wanted people to see him as a good, fair and balanced governor; and he might have used this phrase to encourage himself and other Japanese governmental officers to be sincere. It might also show that he had the determination to achieve a great success in governing Taiwan, even demonstrating in the reference to 'I Ching' the cultural connections between the two peoples.

The phrase '江山依舊', which occupies two thirds of the page (Fig.2.2), is the main part of the text. The first element '江山' translates as 'rivers and mountains', and can also mean 'lands' or 'landscape'; the second '依舊' means 'as before' or 'still' or 'as usual'. '江山依舊' is therefore describing the landscape as unchanging. What Sir Uchida Kakichi meant by this is a metaphor, namely that 'the scenery remains the same year after year while people change'. He was saying that although the rivers and mountains of Taiwan remain the same as before, the rulers of Taiwan had changed over time. In other words, although Taiwan was once ruled by the Qing government of China, now it was ruled by the Japanese government. It also might imply that the time was limited for each Japanese governor and each had to do his best to be successful.

On the left side of the main content is the signature, 嘉吉題. 嘉吉 is written in Japanese Kanji, in the Hepburn Romanisation transcription is Kakichi.<sup>256</sup>

On the left side are two further stamps. The first stamp on the top translates as 'the stamp of Kakichi' which indicates the stamp is owned and stamped by Sir Uchida Kakichi. The second stamp shows that he styled himself as '竹窗', which is 'Bamboo window', which was a type of sobriquet often adopted by elite members of society such as artists.<sup>257</sup> 'Bamboo' serves as a metaphor for high moral qualities and

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<sup>256</sup> 嘉吉 (Kakichi) is a given name, 內田 (Uchida) is his surname. Sir Uchida Kakichi served as Chief of Home Affairs, the second highest position in the colonial government, under the fifth Governor-General Sakuma Smata (1910-1915) and the sixth Governor-General Ando Sadami (1915). 臺灣總督府府報, '內田嘉吉之人事命令=Personnel Order of Uchida Kakichi', accessed 8 February 2017, <http://ds3.th.gov.tw/ds3/app007/list3.php?ID1=0071013034a002>. 臺灣總督府府報, '內田嘉吉辭令=The Resignation of Uchida Kakichi', accessed 8 February 2017, <http://ds3.th.gov.tw/ds3/app007/list3.php?ID1=0071020872a003>.

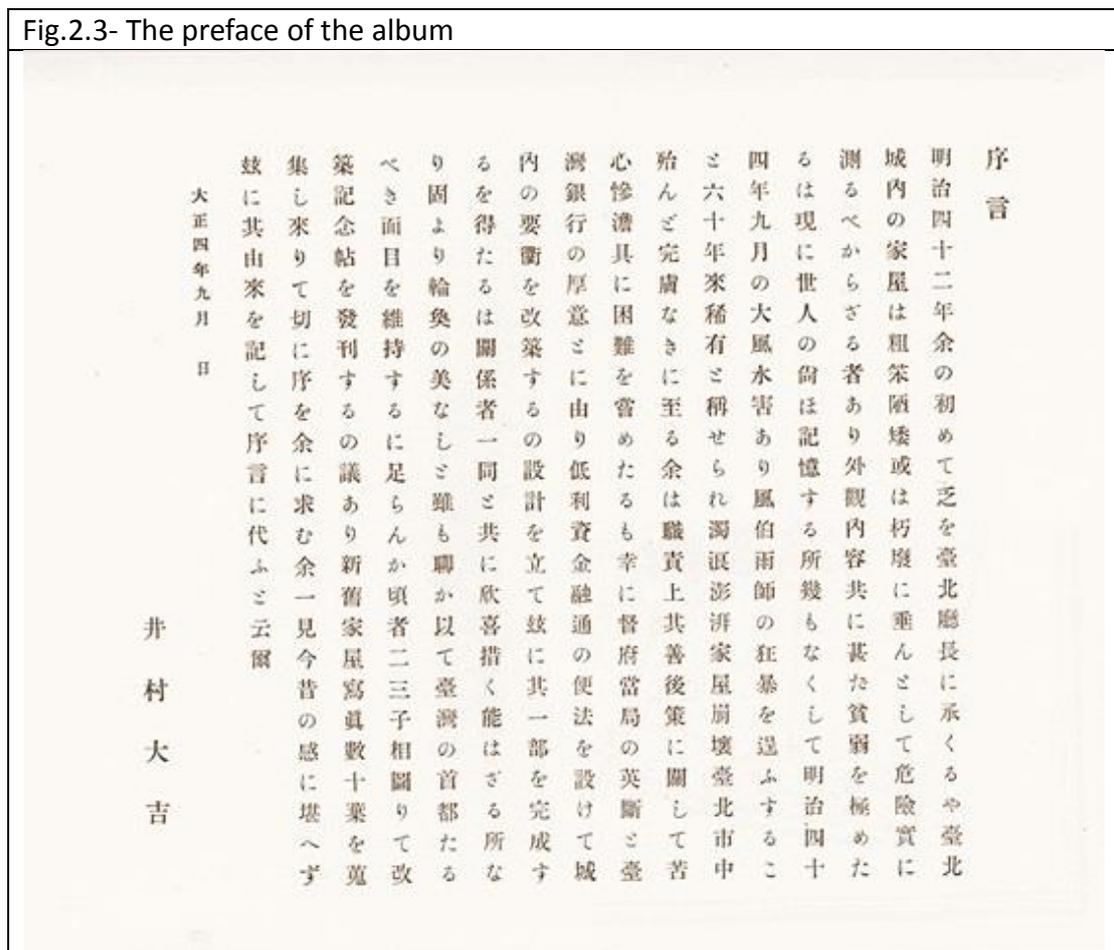
<sup>257</sup> In both Chinese and Japanese culture, the function of this name is similar to a pen name. It is

corresponds to his another given name, 嘉吉 (Sincere in the good, good fortune).<sup>258</sup>

This analysis of the Japanese text seems to show that Sir Uchida Kakichi was trying to present himself and establish a reputation for being 'sincere' and 'high-principled', thus aiding the Japanese rulers to promote a positive image of themselves to the wider Japanese and Taiwanese communities.

## 2.5 The Preface of the Album

Fig.2.3- The preface of the album



The preface of this album was written by the former Mayor of Taipei Prefecture, Mr. Imura Daikichi. The English translation is:

usually for social interaction.

<sup>258</sup> Patricia Bjaaland Welch, *Chinese Art: A Guide to Motifs and Visual Imagery* (Tuttle Publishing, 2013), 20.

In Meiji 42 (1909), I served as Mayor of Taihoku Cho (Taipei Prefecture). [At that time] the houses in Chengnei were crude, rough, simple, and mostly decayed. An investigation of their condition showed that they were indeed structurally unsound, and that their appearance inside and out was very poor. Nowadays people hardly remember the typhoons of Meiji 44 (1911). The violence of the winds and the heavy rain on this huge scale has been very rare in the last sixty years. It caused houses to collapse due to the surge of muddy water. The situation in the centre of Taipei was extremely bad. My responsibility was to find a solution urgently. I felt depressed and frustrated because there were so many difficulties that had to be overcome. I would like to acknowledge the wisdom and the determination of the Governor-General's Office, and also the kindness of the Taiwan Bank, financing low-interest loans, in redesigning and rebuilding the houses in the major areas of Chengnei. This [project] is now partially completed. The relevant personnel who were involved and participated are pleased with this great result. Although the new cityscape of the capital city of Taiwan has not been completed, some participants wanted to publish this album to commemorate the redevelopment. Therefore, hundreds of photos of houses, taken before and after the redevelopment were collected, and I was invited to write the preface. When I saw the album, I could not help but have strong feelings about the past and the present. This is why I want to write about the origin of the story [redevelopment] as the preface.

Taisho 4 (1915), September no date.

Imura Daikichi'

This preface tells us how the Japanese colonial government played a crucial role in the redevelopment programme. Mr. Imura Daikichi firstly described the current situation in Taipei when he served as the Mayor of Taipei in 1909.<sup>259</sup> It seems that

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<sup>259</sup> Mr. Imura Daikichi served as the fourth Mayor of Taipei Prefecture from 1909 to 1914. 臺灣史研究所=Institute of Taiwan History, '臺灣總督府職員錄系統:井村大吉=Imura Daikichi', accessed 13 February 2017, [http://who.ith.sinica.edu.tw/browsePrint.action?viewer.q\\_dtdId=000088&viewer.q\\_viewMode=ListPage](http://who.ith.sinica.edu.tw/browsePrint.action?viewer.q_dtdId=000088&viewer.q_viewMode=ListPage).

the situation was worse than he thought. He was not satisfied with the cityscape, and this might also reflect the thinking of authorities at the higher level. Then, he reminded readers about the terrible typhoons in 1911, the heavy winds and rain and the catastrophic flooding which had devastated much of Taipei. He then thanked the Governor-General's Office and the Taiwan Bank for helping him when he had many difficulties to resolve, in particular, the financial ones. He no doubt was aware that the redevelopment of 1906 had failed because of a lack of finance and that once this problem had been solved, the redevelopment could proceed smoothly. After the typhoon of 1911, Mr Sawai Ichizo and Mr Miyoshi Tokusaburo contacted the Mayor, Imura Daikichi, to negotiate with the Taiwan Bank, hoping to persuade them to finance low-interest loans to kick-start the new redevelopment project. They eventually got 75,000 Japanese yen which allowed the construction of 233 houses.<sup>260</sup> Understandably Imura Daikichi was proud of the part that he had played and wanted to praise the role of Japanese government in facilitating the redevelopment. No doubt he also hoped that the album would help him promote his own political career.

The Taiwan Governor-General's Office amassed hundreds of photos of houses of before and after the redevelopment in order to publish the album. It is clear from the consistency of the viewpoint and framing of the photographs that they were commissioned from a professional photographer, though his name has not been recorded. Interestingly, the publication costs of the album were funded in part by the owners of the newly rebuilt shops – both Japanese and Taiwanese – who contributed 2,000 Japanese yen, allowing the wider community to take pride in this redevelopment project.<sup>261</sup> The album was published in 1915 which was nearly a year after Imura Daikichi had been promoted to a higher position in the Japanese government of Taiwan.<sup>262</sup> Although he had not been Mayor since 1915, he was one of the chief contributors to the redevelopment. Therefore, he was invited to give the

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<sup>260</sup> Takahashi Sou, 澤井市造=Sawai Ichizo (澤井組, 1915), 131–33. Huang, '建築與殖民地經營-以臺北市為例=Architecture under the Colonisation in Taipei', 16.

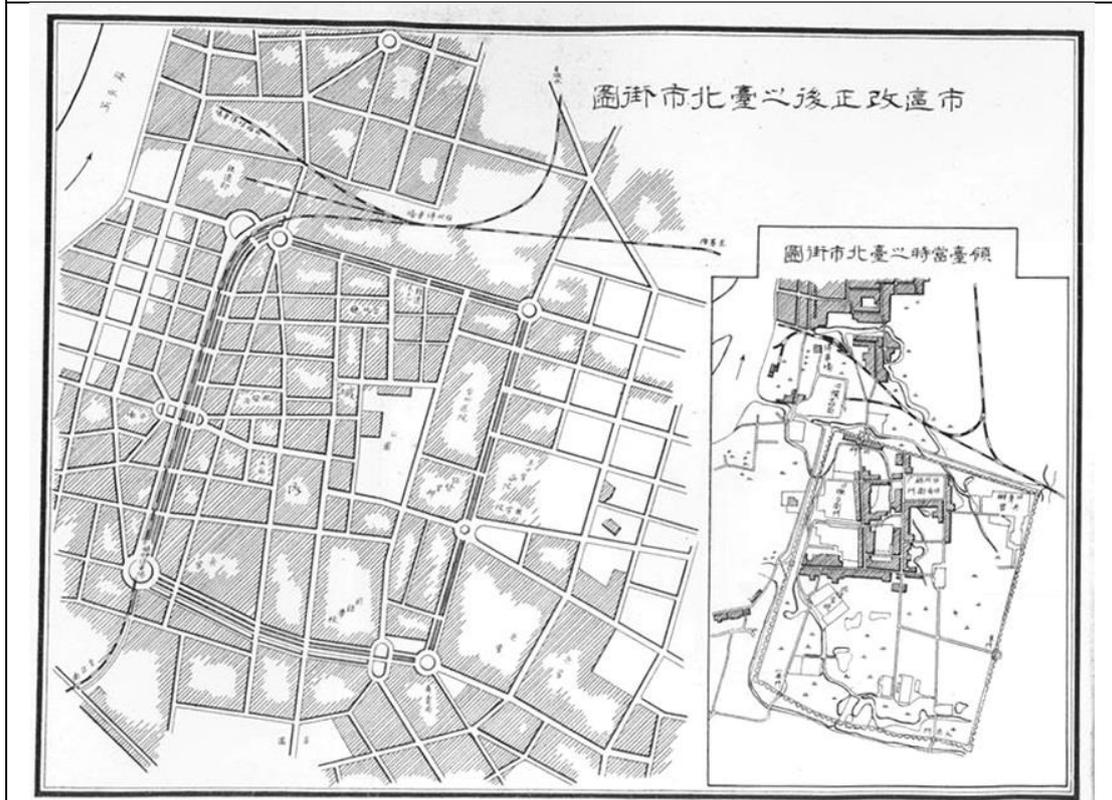
<sup>261</sup> 臺灣日日新報=Taiwan Daily Newspaper, '改築祝賀先聲=Prior announcement of celebration of redevelopment', 臺灣日日新報=Taiwan Daily Newspaper, 12 December 1913, sec. 5.

<sup>262</sup> 臺灣史研究所=Institute of Taiwan History, '臺灣總督府職員錄系統:井村大吉=Imura Daikichi'.

preface of the commemoration album. He used the comparison to convince the society that the redevelopment was necessary and appropriate for a modern city.

## 2.6 The Maps of the Album

Fig.2.4- The maps of Taipei before and after the urban redevelopment



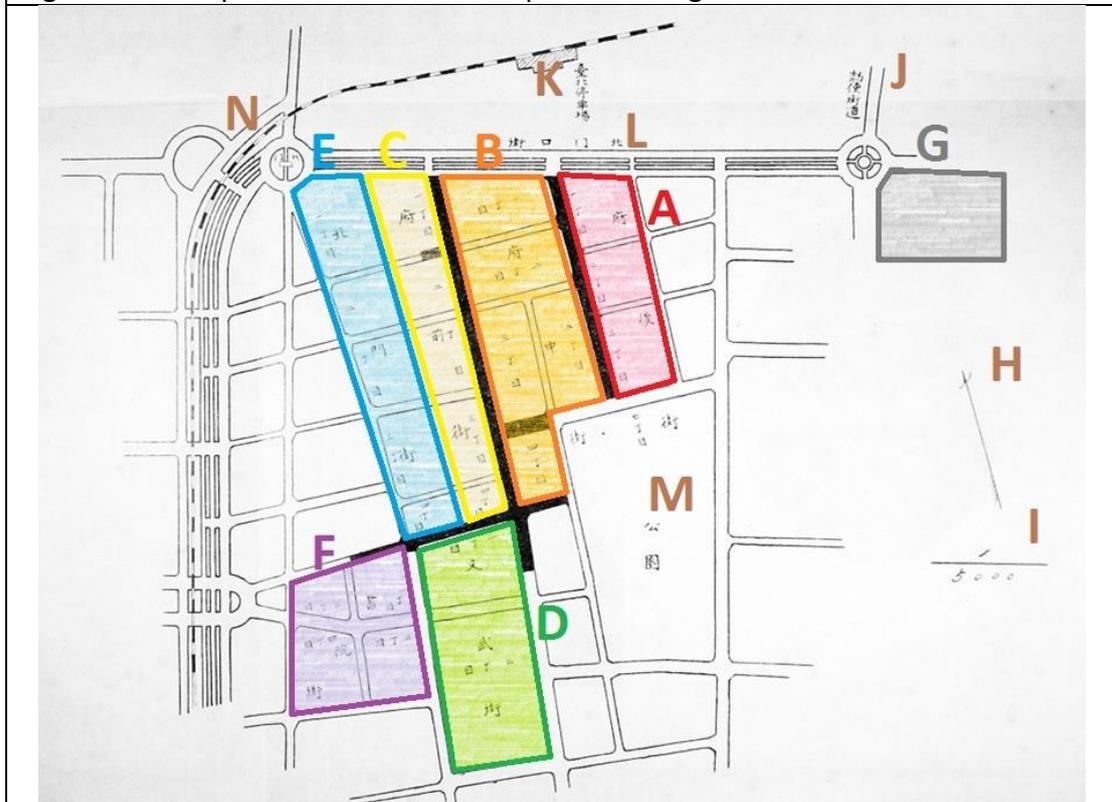
There are two pages of maps in the album. The first page (Fig.2.4) bears two maps, which are rather rudimentary in their representation. There is no scale, no compass, and few explanatory captions. They are intended to give a general impression of the redevelopment project. On the left side is a plan showing Taipei after the urban redevelopment, and on the right a plan of the city as it was at the point of Japanese occupation in 1895. They are placed together to allow a reader to compare the differences between the form of the city before and after the redevelopment. The plan on the right shows the area enclosed by a city wall called Chengnei, an area that during the Qing dynasty contained temples, the government buildings and a few houses, mostly located in the north-western part of the city with large areas of marshland inside the walls to the south. After occupation, the Japanese colonial

government adopted Chengnei as their administrative centre, no doubt to assert their primacy over the previous administration.

The map on the left side is slightly bigger than the map on the right, which suggests a greater importance. It shows an enormous urban expansion, both within and outside the old Chengnei walls. There is a new network of streets arranged on an approximate grid pattern. It also shows that as a result of programmatic urban expansion Chengnei has become the centre of a much larger city, having subsumed Dadaocheng and Meng-Jia. Chengnei and its two suburbs had now become Taihoku (later Taipei).

The second page of maps (Fig.2.5) is more detailed and accurate, showing the north-western part of Chengnei on a much larger scale. Crucially it shows the streets that were part of this first redevelopment scheme, marking them with very heavy black lines, and these streets are the ones illustrated by the photos in the album. The map is therefore an important guide for the reader.

Fig.2.5- The map of the north-western part of Chengnei



The map has no title, but it is clear enough that it represents that part of the city covered by the photos illustrated in the rest of the book. As the map is fundamental to understanding the photos that follow it will help to provide a summary of the meaning of each symbol and term, giving each a letter to assist in orientation.

A. is the Fu-go Gai (府後街), the Fu-go Street District, so named because it is located in the back of the prefecture hall of Qing Dynasty (Fig.2.5-B); 'Fu' means the city hall and 'go' means in the back.

B. is the Fu-chu Gai (府中街), the Fu-chu Street District; it was named for the same reason as A, but the difference is 'chu', means 'centre' or 'middle', the prefecture hall of Qing Dynasty located in the centre of this district.

C. is the Fu-zen Gai (府前街), the Fu-zen Street District, named because it was in front of the prefecture hall of Qing Dynasty.

D. is the Bun-bu Gai (文武街), the Bun-bu Street District; named because there were two temples of Taiwanese Han group originally located on the east and west side of this street.<sup>263</sup> On the east side of the street was the Civil Temple, venerating the civil God, Confucius. On the west side of the street was the Martial Temple, venerating the martial god, Guan-Yu. Confucius served as a civil servant, and Guan-Yu served as a military general in the different Chinese eras. The Civil and Martial temples are a conceptual pair in Han Chinese traditions. Bun (civil)-bu (martial) Street District was named for this reason.

E. is the Hokumon Gai (北門街), the North Gate Street District. This is the street encountered when walking south through the North Gate.

F. is the Sho-in Gai (書院街), the Sho-in Street District. Sho-in is usually translated as 'Academy', a type of Chinese Han School built by the Qing government in Guāngxù 16 (1890) in the south-west of Chengnei. The school

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<sup>263</sup> Kanori Ino, '臺灣臺北城之圖=The Illustration of Taiwan Taipei City Walls' (Japan), accessed 16 February 2017, [http://www2.darc.ntu.edu.tw/retrieve/101813/ntul-inj310\\_00\\_0001.jpg](http://www2.darc.ntu.edu.tw/retrieve/101813/ntul-inj310_00_0001.jpg).

was renamed as the 'Tansui-kan (淡水館)' after the Japanese colonisation in 1895 and was reused as a social gathering place for Japanese officials and a meeting place for upper classes. In 1898, it was a public auditorium.<sup>264</sup> And then in 1901, it was used as the first private owned public library, Taiwan-bunko (台灣文庫). However, it was removed in 1906 by the Japanese because of unexpectedly low use of library resources, the building had fallen into disrepair over the years and the early stage of the urban redevelopment of Taipei.<sup>265</sup>

G. is the Taihoku Cho Chou (臺北廳), the Taipei Prefecture Hall, this building construction was part of the Japanese urban redevelopment.

H. is a compass arrow, showing that the upper side of the map is North.

I. is the scale of 1: 5000

J. is the Chokushi Kaido (敕使街道), the Imperial Envoy Avenue leadings toward to the Taiwan Grand Shrine which was the highest ranking Japanese Shinto Shrine in Taiwan during Japanese colonisation.<sup>266</sup>

K. is the Taihoku Teishajo (臺北停車場), the Taipei Railway Station, the main entrance to the capital city of the Japanese rule.

L. is the Hokumon-kuchi Gai (北門口街), the North Gate Entrance Street; the location of this street is parallel to the entrance of the North Gate (Fig.2.5-N); it was named for this reason.

M. is the Taihoku Koen (公園), the Taipei Park. Before the Japanese colonisation, there was no concept of having a park within the city; it was introduced by the Japanese during the colonial period.<sup>267</sup> This album does not

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<sup>264</sup> Gao Xian-Zhi, ed., *大臺北古契字三集=Taipei Ancient Documents*, vol. 3 (Taipei: 臺北市文獻委員會=Taipei City Archives, 2005), 99.

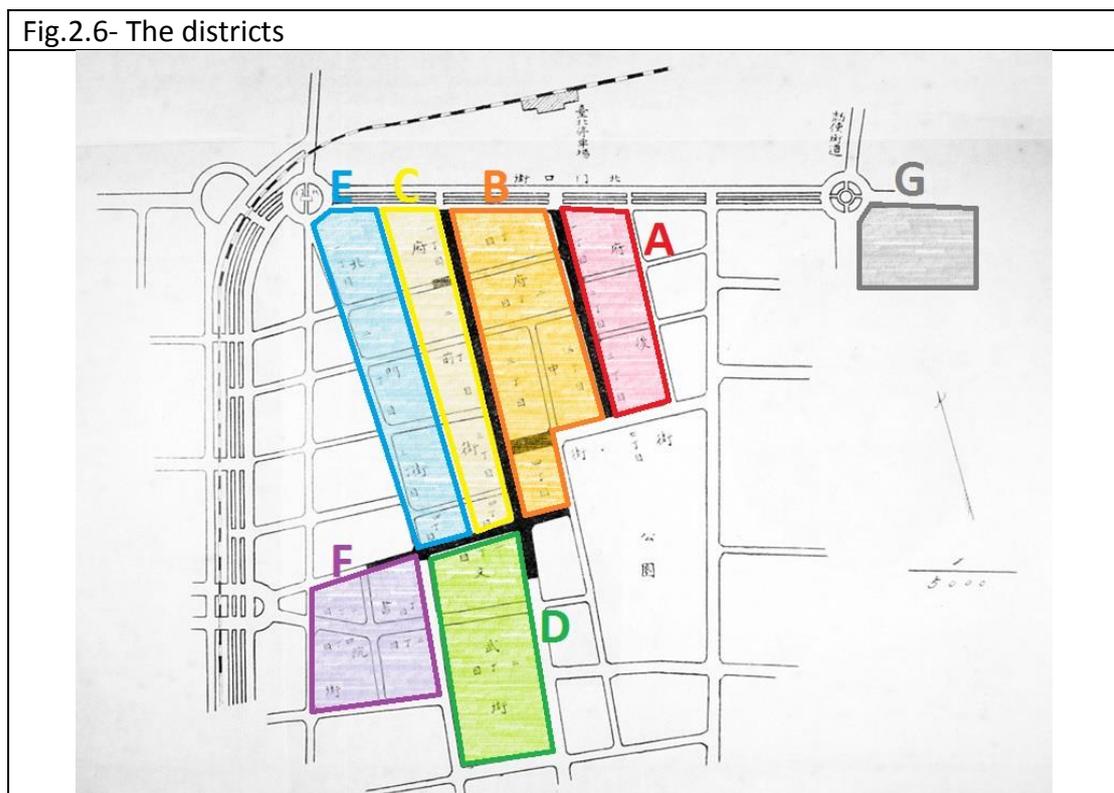
<sup>265</sup> Wei-Tung Chang, *走進日治臺灣時代：總督府圖書館=Walking into the Japanese Era of Taiwan: The Library of Governors-General's Office* (Taipei: 台灣古籍出版有限公司, 2006), 16–19.

<sup>266</sup> Liu Jian-Han and Huang Shu-Ching, eds., *臺北市路街史=The History of Roads and Streets of Taipei City* (臺北市文獻委員會=Taipei City Archives, 1985), 200.

<sup>267</sup> Szu-Wei Tsai, '日治時期新公園的一些過去=A Short Past of Taipei New Park in Japanese Period',

include a photo of the park, presumably because the focus of the album is on the new shop-houses.

N. is the Hokumon (北門), the North Gate, one of the gates of the old City Wall. It was built from 1882 to 1884 of Qing period.<sup>268</sup> The old City Wall was removed by the Japanese government around 1904 to 1906.<sup>269</sup> However, the North Gate remained as a junction of roads which can be seen on the map (Fig.2.5-N).



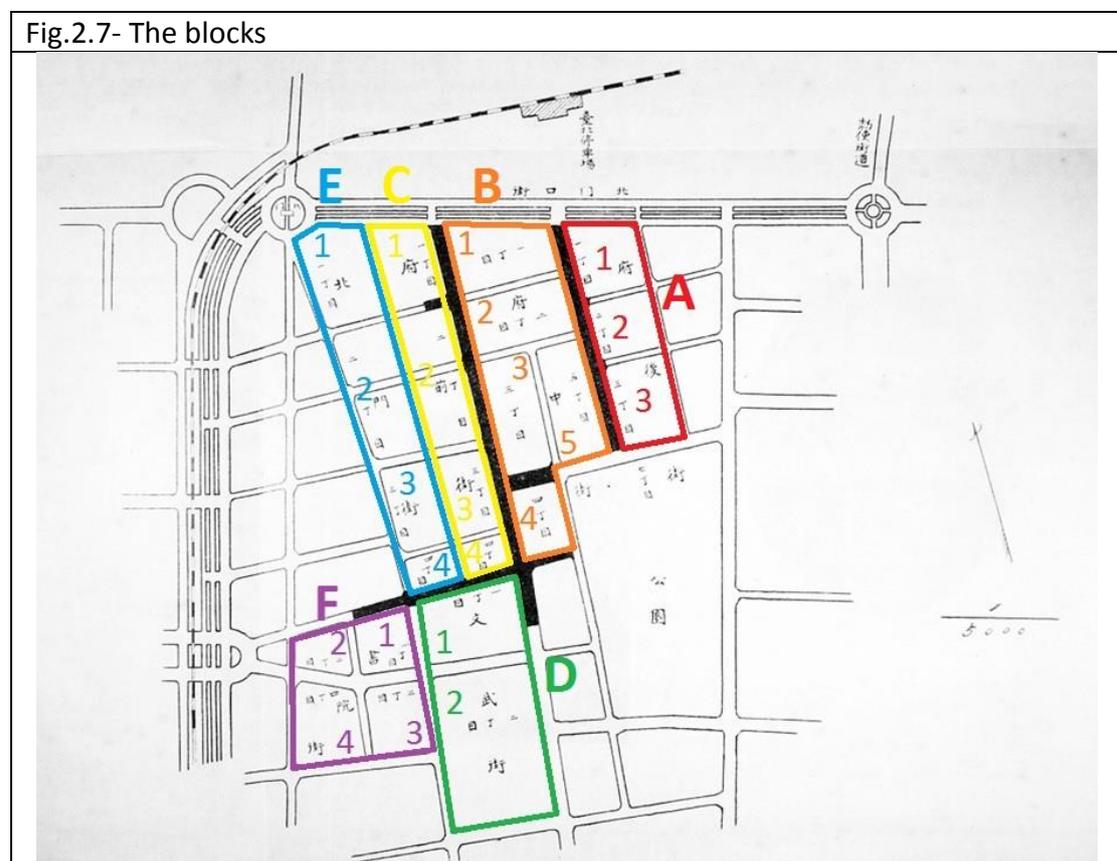
The above shows the same map (Fig.2.6), but focussing on all the districts affected to a greater or lesser extent by the redevelopment programme. At the same time, it provides an insight into how the Japanese government reorganised and managed the city. Fu-go Gai (A), Fu-chu Gai (B), Fu-zen Gai (C), Bun-bu Gai (D), Hokumon Gai (E), Sho-in Gai (F) had previously been street names in Chengnei under the Qing

臺灣博物=Taiwan Natural Science, 透視二二八和平公園=Unveil the 228 Peace Park, 27, no. 3=99 (n.d.): 20.

<sup>268</sup> Lin, 臺灣營造業百年史=Taiwan's Construction Industry: A Centenary History, 41.

<sup>269</sup> Fu, '市區改正-日治時期台灣城市的現代化=Urban Planning: The Modernization of Taiwan Cities during the Japanese Colonial Period', 122-24.

Dynasty. But as the use of street names was not part of Japanese tradition, the colonial government transformed the street names into district names (Fig.2.6). Within each district, the city blocks were numbered, and the map indicates the block numbers, consistently beginning with the most northerly block and then moving systematically southwards. This map shows that the map maker was thinking of the city in Japanese terms – not conceiving of it in terms of streets but of districts. For this reason, full details are given of each district even when they were affected only minimally by the redevelopment programme. So for example, districts Hokumon Gai (Fig. 2.7- E) and Sho-in Gai (Fig. 2.7- F) are included in detail even though the redevelopment did not affect them nearly as much as other districts.<sup>270</sup>



The map acts as an orientation guide to help the reader find photographs associated with particular districts. As will become clear, each section of the album follows the

<sup>270</sup> Hsing-Han Hung, '臺北都市空間性的遞嬗: 以中華路為例=The Transformation of Spatiality in Taipei: A Case Study on Zhonghua Road', *地理研究=Journal of Geographical Research*, no. 47 (2007): 92. These district names were later changed in 1922 when they were given Japanese rather than Chinese names

same pattern (except for the first which is slightly different). It begins with photos of the approach to a particular street (including a before-and-after comparison), which is followed by a before-and-after comparison of the different blocks in that street, and finally by photographs of the façades.<sup>271</sup> Before going on to record the development in detail the album turned to the personalities that were most closely involved in the redevelopment programme.

## **2.7 The Thirteen Portraits of the Album**

The first thirteen photos in the album are portraits. These are followed by a group photograph taken of the celebratory dinner held in 1913 to mark the partial redevelopment of Chengnei, a more formal group photograph taken outside at the same venue, the Japanese Umeyashikim restaurant. Then there is a group portrait taken at the same venue.<sup>272</sup> After this come one hundred photos of shop-houses and districts, including images of the shop-houses after and before the urban redevelopment, and also façades of shop-houses from different blocks. At the end, there is one photo of a government building, the Taipei Prefecture City Hall.

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<sup>271</sup> Although some of the titles of the photos state from which direction photos were taken, the majority do not. For further information see Appendix 1.

<sup>272</sup> Umeyashiki is the Hepburn Romanisation transcription, in the album is written in Japanese Kanji which is 梅屋敷. It translated in English is a plum-garden (restaurant). Both the year of the celebration and the name of the restaurant are provided from the title of the photo of the ceremonial hall and the group portrait in the album.

Fig.2.8- The thirteen portraits of the Album: the first page

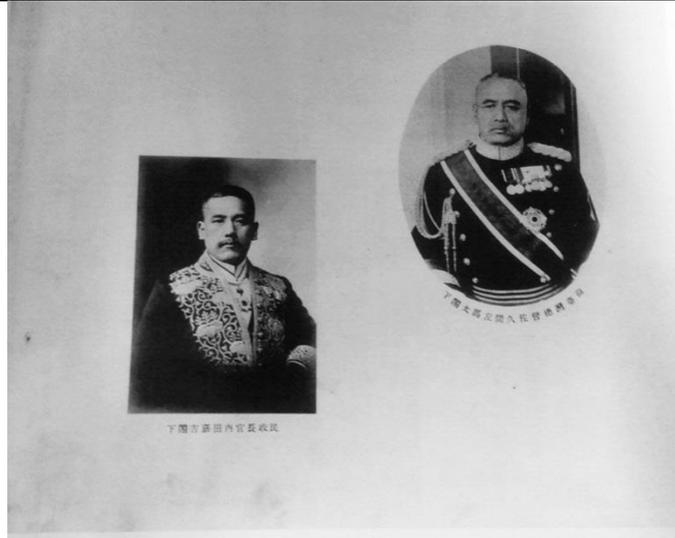
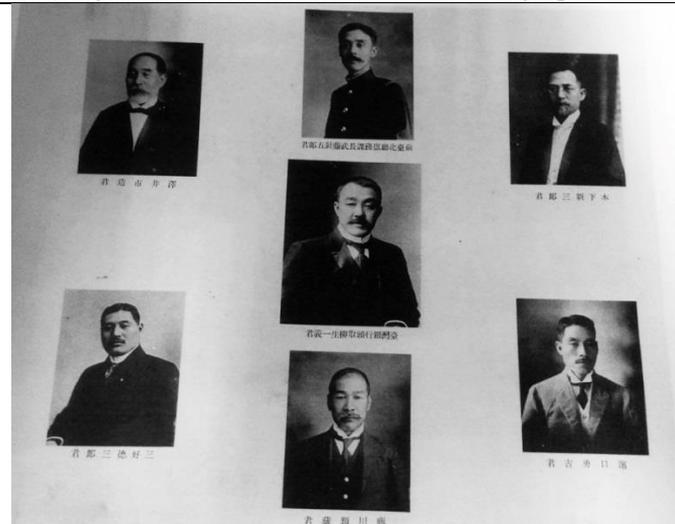


Fig.2.9- The thirteen portraits of the Album: the middle page



Fig.2.10- The thirteen portraits of the Album: the third page



The people represented in the portraits were all very important contributors to the Taipei urban redevelopment project. All of them were Japanese, and the majority were government officers. Their portraits were arranged on three pages (Fig.2.8-10) and illustrate not just that they were very proud of being a part of the Japanese modernisation of Taiwan but also that Japan was a country that valued social status and hierarchy. This is evident in the number of photos allocated to each page, their relative sizes, their positions on the page as well as their shape. The first page bears just two photographs, those of Sir Sakuma Samata and Sir Uchida Kakichi (Fig.2.8). Sir Sakuma Samata was the Governor-General of Taiwan (1906-1915) under whose authority the redevelopment had been begun. He was the main representative of the Empire of Japan in Taiwan. Sir Uchida Kakichi served as the Civil Governor (Chief of Home Affairs), the second highest position, in the colonial government. Therefore, the portrait of Sir Sakuma Samata is placed much higher and on the right of, the portrait of Sir Uchida Kakichi (the pages are read from right to left). The size of Sir Sakuma Samata's portrait is bigger (10.3 x 7.9 cm) than that of Sir Uchida Kakichi's (9.6 x 6.7 cm). Furthermore, the shape of Sir Sakuma Samata's photo is oval (Fig.2.11), unlike that of Sir Uchida Kakichi's and the other eleven portraits, which are all rectangular. This suggests that Sir Sakuma Samata had the highest status in the group. Moreover, the album includes the portrait of the Governor-General of Taiwan, Sakuma Samata, under whose governorship the redevelopment programme illustrated in the album took place, rather than the portrait of Ando Teibi, who had replaced him as Governor-General of Taiwan by the time this album was published in 1915. The album thus commemorates one of the great achievements associated with Sakuma Samata's period of office, the other being the 'Five-year programme of aboriginal governance' (from 1910),<sup>273</sup> which aimed to make all the mountain tribes pledge their allegiance to the Japanese by using armed force.<sup>274</sup> However, he died in 1915 from an injury sustained in leading his troops to victory over the mountain tribes.

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<sup>273</sup> Suemitsu, 台灣歷史, 173–76.

<sup>274</sup> Wu, 台灣史小事典=*Taiwan History Dictionary*, 2000, 116–17.

The middle page bears four portraits, those of Sir Takahashi Tatsujiro, Sir Nakagawa Tomojiro, Sir Kameyama Riheita, and Mr. Imura Daikichi (Fig.2.9). Sir Takahashi Tatsujiro was the chief engineer of the Japanese colonial administration, ultimately responsible for overseeing the redevelopment's construction; Sir Nakagawa Tomojiro was in charge of arranging finance; Sir Kameyama Riheita, the Chief of Police, responsible for maintaining law and order; and Mr. Imura Daikichi was the former mayor and the man who promoted the redevelopment by liaising between the financiers and the colonial government. These four portraits are all the same size (8.8 x 6 cm-8.8 x 6.1 cm) and shape (rectangle) which seem to show that although they had different positions in the colonial government, they were in the same level of status and made similar contributions to the redevelopment programme. However, the portrait of Sir Takahashi Tatsujiro is placed on the upper right side of the page; the portrait of Sir Nakagawa Tomojiro is placed on the upper left side, the portrait of Sir Kameyama Riheita is placed on the lower right side; and Mr. Imura Daikichi is placed on the lower left side, suggesting the possibility of a hierarchy.

The third page contains seven portraits: Mr. Kinoshita Shinzaburo, formerly an official in the colonial administration (from 1896) and the general editor of the Taiwan Daily Newspaper that was responsible for publishing the album;<sup>275</sup> Mr. Hamaguchi Yukichi, who was head of a Japanese construction company involved in the redevelopment; Mr. Muto Harigoro, who was a former chief of the general affairs section of Taipei Prefecture (Taihoku Cho), responsible for oversight of the administration of the project; Mr. Yagyu Kazuyoshi, who was the President of the Taiwan Bank that financed the project; Mr. Fujikawa Ruizo, who was a rice-wine dealer and financial contributor to the project; Mr. Sawai Ichizo, who was the owner of a construction company and who had been instrumental in initiating the project by approaching the mayor; and Mr. Miyoshi Tokusaburo, who was the owner of the post office and tea wholesale shop (Fig.2.10). All the portraits are of the same, essentially rectangular shape. But while six of them are the same size (5.7 x 4.5 cm), one of them is slightly bigger (6.6 x 5.3 cm), and is placed in the middle of the page

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<sup>275</sup> Kinoshita Shinzaburo was general editor of the newspaper when the album was commissioned, but by the time of publication he had been replaced by Shibatsji Seitaro (see above).

surrounded by the other six. It is the portrait of Mr. Yagyu Kazuyoshi, the president of the Taiwan Bank. This suggests that Mr. Yagyu Kazuyoshi who contributed the most financially to the project is more important than other six.

Another indication of social standing evident in the hierarchy is what they are each wearing. The uniforms and suits these figures wearing were the influence of the Meiji Restoration. Before the Meiji era, Japan was governed by feudal clans. Every feudal clan owned its private military forces and had its particular Japanese-style uniform. The Tokugawa Shogunate (1603- 1867) was the last feudal Japanese military government. During this earlier period, there still were no unified national military forces. The idea of a Japanese national military system started during the Meiji period in 1869 and with it came the idea of standardised military uniforms.<sup>276</sup> The Japanese military uniform imitated those of Western countries, as did the suits; both were part of the modernisation programme of the Meiji Restoration.<sup>277</sup> Thus the images of this ruling elite represented in the photographs was one of collectively presenting the Japanese administration as being modern and progressive. It seems that the colonial government used these thirteen portraits convince the Taiwanese society to believe in the Japanese modernisation.

Fig.	Portraits	Heading
2.11		<b>Japanese</b> 前臺灣總督佐久間左馬太閣下
		<b>English (translation)</b> The Former Governor-General of Taiwan, Sir Sakuma Samata
		<b>Size</b> 10.3 x 7.9 cm

<sup>276</sup> Ritta Nakanishi, *日本の軍装: 幕末から日露戦争=Japanese Military Uniforms 1841-1929: From the Fall of the Shogunate to the Russo-Japanese War* (Tokyo: 大日本絵画=Dainihon Kaiga, 2001), 6.

<sup>277</sup> Toby Slade, 'Japanese Menswear: Masculinity and Sartorial Statecraft', in *Japanese Fashion: A Cultural History* (Berg Publishers, 2009), 65–93.

2.12		<p><b>Japanese</b> 民政長官内田嘉吉閣下</p> <p><b>English (translation)</b> The Civil Governor (Chief of Home Affairs), Sir Uchida Kakichi</p> <p><b>Size</b> 9.6 x 6.7 cm</p>
2.13		<p><b>Japanese</b> 臺灣總督府技師 高橋辰次郎閣下</p> <p><b>English (translation)</b> The Engineer of Taiwan Governor-General's Office, Sir Takahashi Tatsujiro</p> <p><b>Size</b> 8.8 x 6.1 cm</p>
2.14		<p><b>Japanese</b> 臺灣總督府財務局長 中川友次郎閣下</p> <p><b>English (translation)</b> The Director-general of the Finance Bureau of Taiwan Governor-General's Office, Sir Nakagawa Tomojiro</p> <p><b>Size</b> 8.8 x 6 cm</p>
2.15		<p><b>Japanese</b> 前臺灣總督府警視總長 龜山理平太閣下</p> <p><b>English (translation)</b> The Former Chief Superintendent of Taiwan Governor-General's Office, Sir Kameyama Riheita</p> <p><b>Size</b> 8.8 x 6 cm</p>

2.16		<p><b>Japanese</b> 前臺北廳長 井村大吉君</p> <p><b>English (translation)</b> The Former Mayor of Taipei Prefecture (Taihoku Cho), Mr. Imura Daikichi</p> <p><b>Size</b> 8.8 x 6.1 cm</p>
2.17		<p><b>Japanese</b> 木下新三郎君</p> <p><b>English (translation)</b> Mr. Kinoshita Shinzaburo</p> <p><b>Size</b> 5.8 x 4.5 cm</p>
2.18		<p><b>Japanese</b> 濱口勇吉君</p> <p><b>English (translation)</b> Mr. Hamaguchi Yukichi</p> <p><b>Size</b> 5.7 x 4.5 cm</p>
2.19		<p><b>Japanese</b> 前臺北廳庶務課長武藤針五郎君</p> <p><b>English (translation)</b> The former chief of the general affairs section of Taipei Prefecture (Taihoku Cho), Mr. Muto Harigoro</p> <p><b>Size</b> 5.7 x 4.5 cm</p>

2.20		<p><b>Japanese</b> 臺灣銀行頭取柳生一義君</p> <p><b>English (translation)</b> The president of the Bank of Taiwan, Mr. Yagy Kazuyoshi</p> <p><b>Size</b> 6.6 x 5.3 cm</p>
2.21		<p><b>Japanese</b> 藤川類藏君</p> <p><b>English (translation)</b> Mr. Fujikawa Ruizo</p> <p><b>Size</b> 5.7 x 4.5 cm</p>
2.22		<p><b>Japanese</b> 澤井市造君</p> <p><b>English (translation)</b> Mr. Sawai Ichizo</p> <p><b>Size</b> 5.7 x 4.5 cm</p>
2.23		<p><b>Japanese</b> 三好 徳三郎君</p> <p><b>English (translation)</b> Mr. Miyoshi Tokusaburo</p> <p><b>Size</b> 5.7 x 4.5 cm</p>

## 2.8 The Ceremonial Hall and the Group Portrait

Fig.2.24- The ceremonial hall and the group portrait

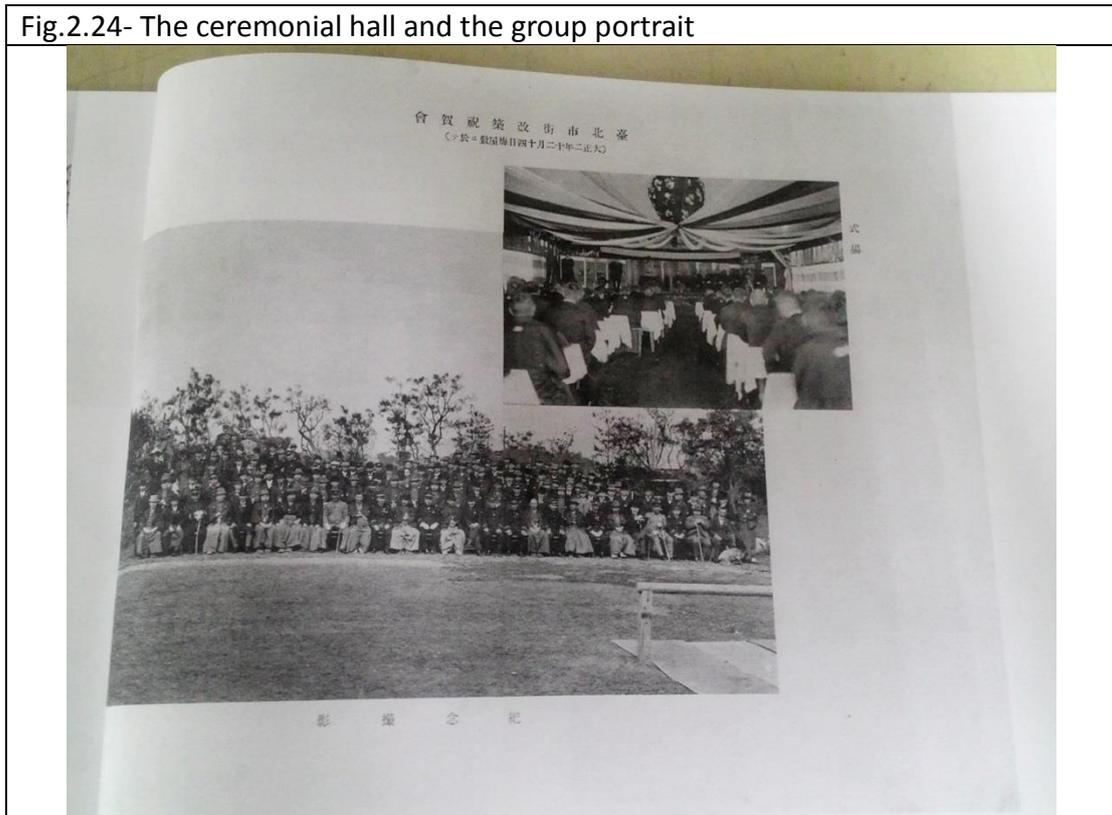


Fig.2.25- The ceremonial hall

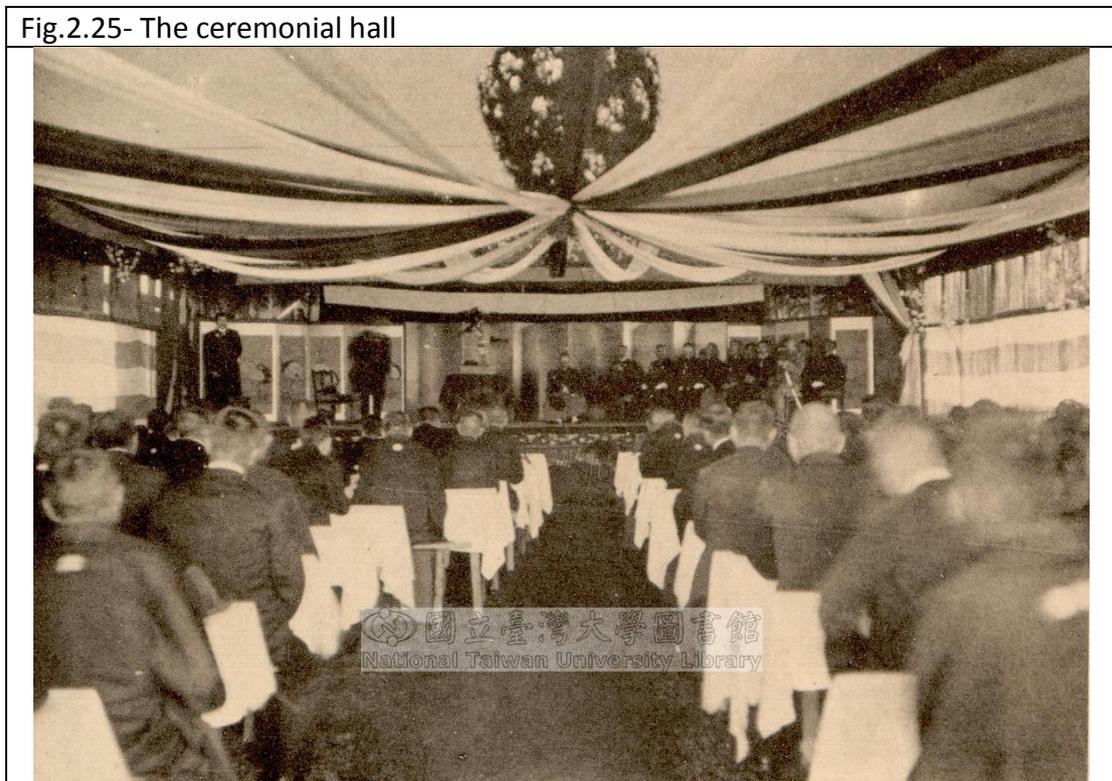


Fig.2.26- The group portrait in the garden of the Umeyashikim restaurant



Following the thirteen portraits of individuals are two group photos, both placed on the same page, showing the wider Japanese community involved with the project (Fig.2.24). They record a particular event that took place in 1913. By the end of that year, just fourteen months after the redevelopment programme had been launched, one of the most badly affected areas, the Fu-go Gai District, had already been partially rebuilt. On 8 December 1913, the Japanese colonial administration met with the building contractors and a group of local residents at the old Chinese city hall in Chengnei (Fig.2.7-B-1) to review progress. After the discussion, they decided to hold a celebration on 14 December 1913. The venue was a Japanese-style restaurant called Umeyashikim (Fig.2.25).<sup>278</sup> This event was felt to be of such significance that it was decided to record it in the album published two years later. About 150 people attended the celebration, included the Governor-General of Taiwan, the heads of the governmental departments, the contributors, the construction industries, and the

<sup>278</sup> 臺灣日日新報=Taiwan Daily Newspaper, '改築祝賀先聲=Prior announcement of celebration of redevelopment'. Umeyashiki in Japanese Kanji is 梅屋敷. It translated in English is a plum-garden (restaurant). The restaurant name is the title of the ceremonial hall and the group portrait in the album.

residents. After the celebration, they took a group portrait at the garden of the Umeyashikim Restaurant (Fig.2.26).<sup>279</sup>

These two photos suggest that the Japanese administration was particularly keen to promote its achievement even before redevelopment was complete. This is suggested firstly by the early date of the celebration, held long before the construction-work was finished, and secondly by a decision taken by the Japanese administration on 12 December 1913 to produce a commemorative photographic album as a record of the redevelopment, with funds (2,000 Japanese yen) provided by local residents, presumably those benefitting from the redevelopment programme.<sup>280</sup> These two photos were taken in 1913 and the other photos of the album date from before and after the redevelopment, which means that the Japanese administration actively recorded the progress of the redevelopment. It suggests that the Japanese not only documented the progress but also consciously planned to publish an album to commemorate their success. That this was presented as a Japanese achievement rather than, say a Taiwanese one, is further suggested by the decision to hold the celebration at a Japanese-style restaurant, decorated with Japanese art, such as the traditional Japanese painting on a folding screen (Fig.2.25), and by the choice of Japanese formal dress for the formal group photo, worn not just by (Fig.2.26) the government officers wearing official uniforms, but also by most of the other gentlemen.

## 2.9 The Shop-houses

The remaining photographs document the redevelopment programme, with one exception – the Taipei (Taihoku) Prefecture Hall (city hall) which ends the album. This redevelopment took place between 1912 and 1915 and it affected three streets, which will be referred to as streets 1, 2 and 3 as they did not have Japanese names. The numbering chosen here corresponds roughly with what is known about the

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<sup>279</sup> 臺灣日日新報=Taiwan Daily Newspaper, '本日の祝賀會=Today's Celebration', 臺灣日日新報 =Taiwan Daily Newspaper, 14 December 1913, sec. 2.

<sup>280</sup> 臺灣日日新報=Taiwan Daily Newspaper, '改築祝賀先聲=Prior announcement of celebration of redevelopment'.

chronology of the redevelopment as marked on the map below (Fig.2.27). The photographs of these three streets are arranged into in four sections as indicated in the next map (Fig.2.28).

Fig.2.27- The three redeveloped streets in the north of Chengnei

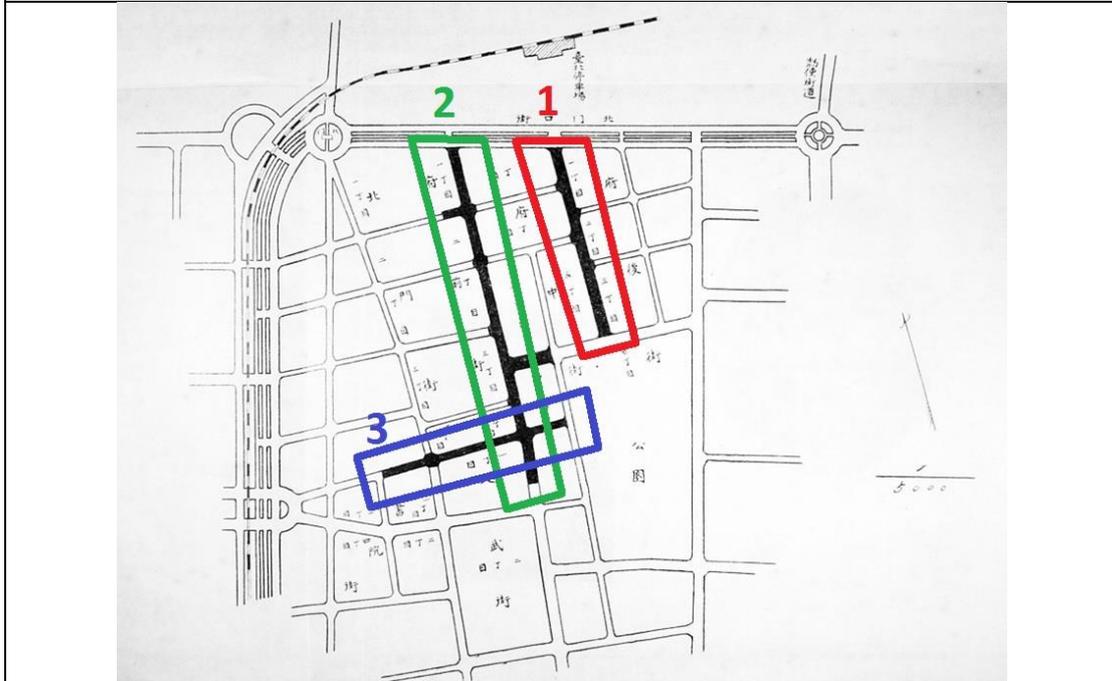
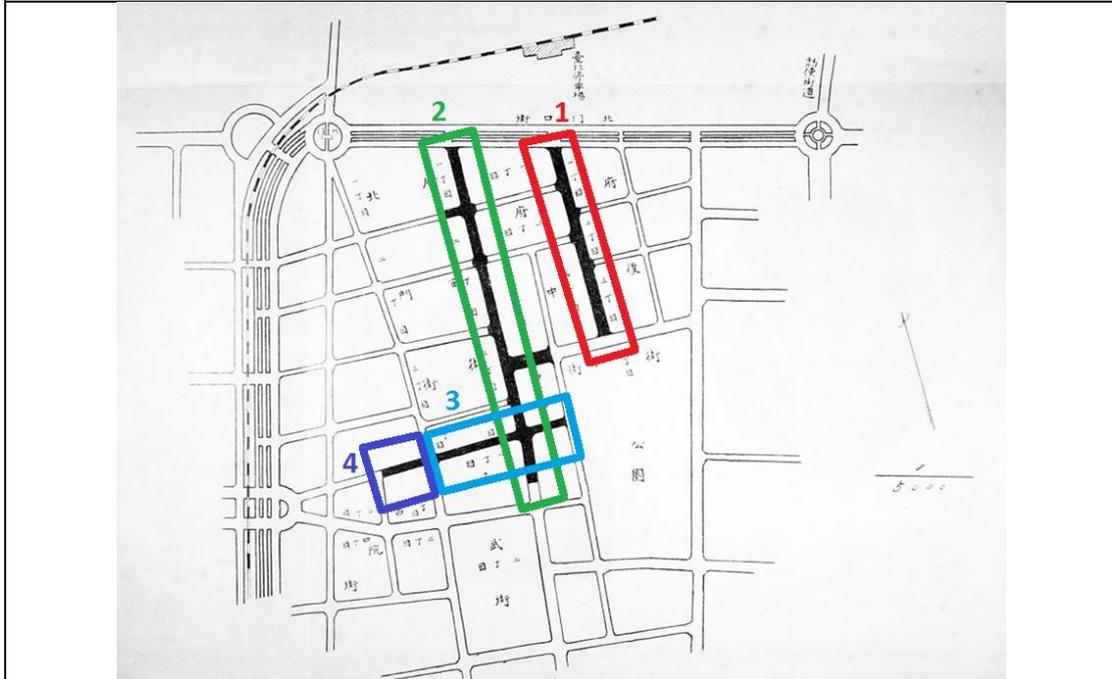


Fig.2.28- The four sections of the album



Each section – except for the last – has the same general format. It begins with a series of general views of the street, with pairs of before-and-after photos taken from precisely the same position, allowing for a close comparison to be made. Each new section is therefore easily identifiable by the re-appearance of a new series of before-and-after photographs. With four images per page, this first part of each section is read in such a way that the ‘before’ image is placed at the bottom of the page and the ‘after’ one – i.e. of the new modern city – directly above it. After that come close-up views of the buildings themselves, but they are read completely differently. Instead of being read from top to bottom, they are read from right to left allowing the reader to get a sense of the streetscape. In order to complete the streetscape in a single continuous sequence the photographs run from right to left over several pages, first the top row then the bottom one, as far as the end of each section. The last section differs. It is rather truncated in that it comprises just four photos showing a part of the redevelopment programme that had only just begun: a before-and-after comparison of the street and two general views of the road junction.

One question that needs to be addressed is why the photographs documenting the redevelopment began with Street 1 rather than with the others. It does not seem to have anything to do with the grandeur of the architecture. When the streetscapes are compared (as in the images below of Streets 1 and 2), they all seem to be equally grand and therefore architectural magnificence does not seem to have been a determining factor.

Fig.2.29- Street 1: Fu-chu Gai District Block 1



Fig.2.30- Street 1: Fu-chu Gai District Block 5

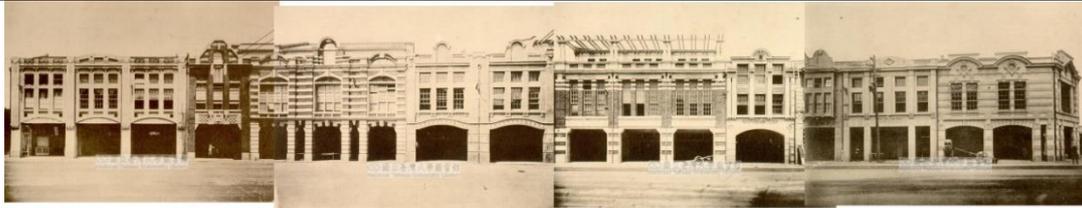


Fig.2.31- Street 1: Fu-chu Gai District Block 4



Fig.2.32- Street 1: Fu-go Gai District Block 3

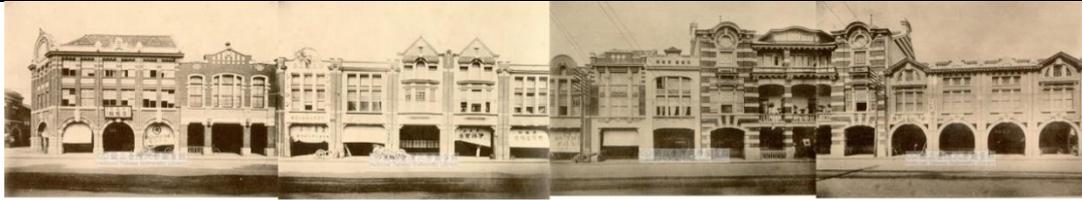


Fig.2.33- Street 1: Fu-go Gai District Block 2



Fig.2.34- Street 2: Fu-zen Gai District Block 1



Fig.2.35- Street 2: Fu-zen Gai District Block 2

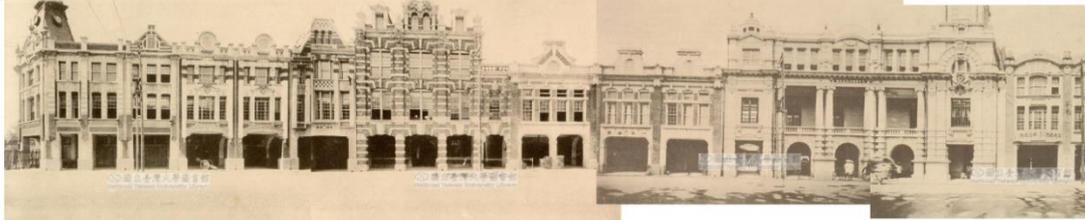


Fig.2.36- Street 2: Fu-zen Gai District Block 3



Fig.2.37- Street 2: Fu-zen Gai District Block 4

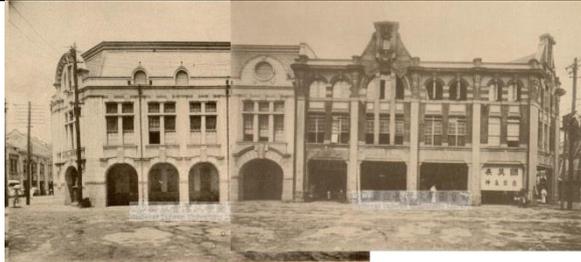
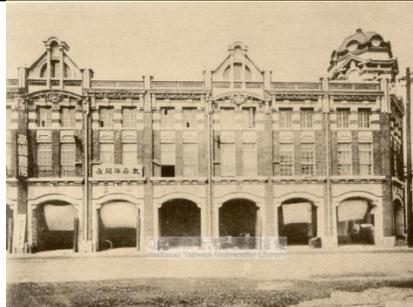


Fig.2.38- Street 2: Bun-bu Gai District Block 1



If architectural magnificence did not determine the sequence of sections, what did? Chronology may have played a part. It would appear that the redevelopment project began with Street 1. Equally, the street's privileged position in the album may have had more to do with its importance. There is evidence to suggest that Street 1 was crucial to the Japanese government. It was one of the main axes of Taipei City, and

some scholars state that this street was important because it was the connection between the Taipei (Taihoku) Railway Station and the Taipei (Taihoku) Commemoration Museum.<sup>281</sup> The Taihoku Railway Station had recently been built by the Japanese government, having been begun in 1899 and completed in 1901. The station was the main entry-point for visitors to Taipei at that period and it was on exiting the station that they received their first impression of the city.<sup>282</sup> At the other end of the street and visible from the station was the Taihoku Commemoration Museum built from 1913 by the Japanese to celebrate their occupation of the island and to commemorate the fourth Governor-General of Taiwan, Kodama Gentaro, and the first Civilian Governor, Goto Shinpei.<sup>283</sup> It was opened to the public in 1915. In this period (1906-1915) the Japanese government reformed the education system and expanded school facilities. In order to have a complete social educational environment, it actively constructed public cultural facilities and research institutions intending them to collaborate with schools. The Taihoku Commemoration Museum was one of these important public cultural facilities. The museum displayed the handwritten correspondence of the Governor-Generals of Taiwan; documents dating from the time period of the Japanese occupation of Taiwan; archaeological finds and ancient manuscripts associated with Taiwan; artefacts produced by both the Taiwanese Han Chinese and the original indigenous people; as well as objects linked with the island's natural history.<sup>284</sup> In short the museum was a treasure chest designed by the Japanese colonists to show off the rewards of colonisation. For Japanese visitors, the museum was one of the main attractions of the city. As a result, the street was a crucial link between the railway and the museum, becoming a key axis for the city.

However, there might be an additional reason for putting this street first. The first photo shows not just the street that leads to the museum but also on the left side the Taiwan Railway Hotel. Again, this was designed to celebrate Japanese

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<sup>281</sup> Huang, '日治時期台北城內街屋現代化過程研究=The Study of the Modernisation Street-house Inside the Taipei Wall City, during the Japanese Governance of Taiwan', 112.

<sup>282</sup> Shih-Chuan Huang, *建築技術官僚與殖民地經營 1895~1922=Building Technocrats and Colonial Enterprise 1895~1922* (Taipei: Taipei National University of the Arts, 2012), 26.

<sup>283</sup> Suemitsu, *台灣歷史*, 176-78.

<sup>284</sup> Suemitsu, 176-78.

occupation. The hotel was designed and built by the Japanese government from 1907 to 1908. The site of the hotel including gardens occupied the whole of Block 1 of Fu-go Gai District which was around 3,000 Japanese *tsubo* (around 9917 square metres) (Fig.2.7-A-1). The building itself was around 600 Japanese *tsubo* (around 1983 square metres).<sup>285</sup> It was designed in three floors and in a neo-Elizabethan style.<sup>286</sup> The Japanese Prince Kanin Kotohito was the first guest when he came to Taiwan for the opening ceremony of the Taiwan North-south railway and the Taiwan Railway Hotel in 1908.<sup>287</sup>

So, this hotel was owned and managed by the Japanese government, the location and the Western-style design of the hotel point to the ambition of the government to let both domestic and overseas guests clearly see their success in transforming Taiwan.

## 2.10 The sequence of photos within each section

It has already been shown that the album had a clear structure, with sections that relate to particular streets and with two types of photo in each section, but there are interesting anomalies in the structure of individual sections that require explanation.

The map below shows the original system devised by the Japanese administration for identifying blocks within a district (Fig.2.39), and as discussed above, the numbering follows a north-to-south system. It would have been logical for the album to illustrate the buildings in the order established by the block-numbering system. This would have meant illustrating first blocks 1, 2 and 3 of the Fu-go Gai District and then blocks 1, 2 and 5 of the Fu-chu Gai District.

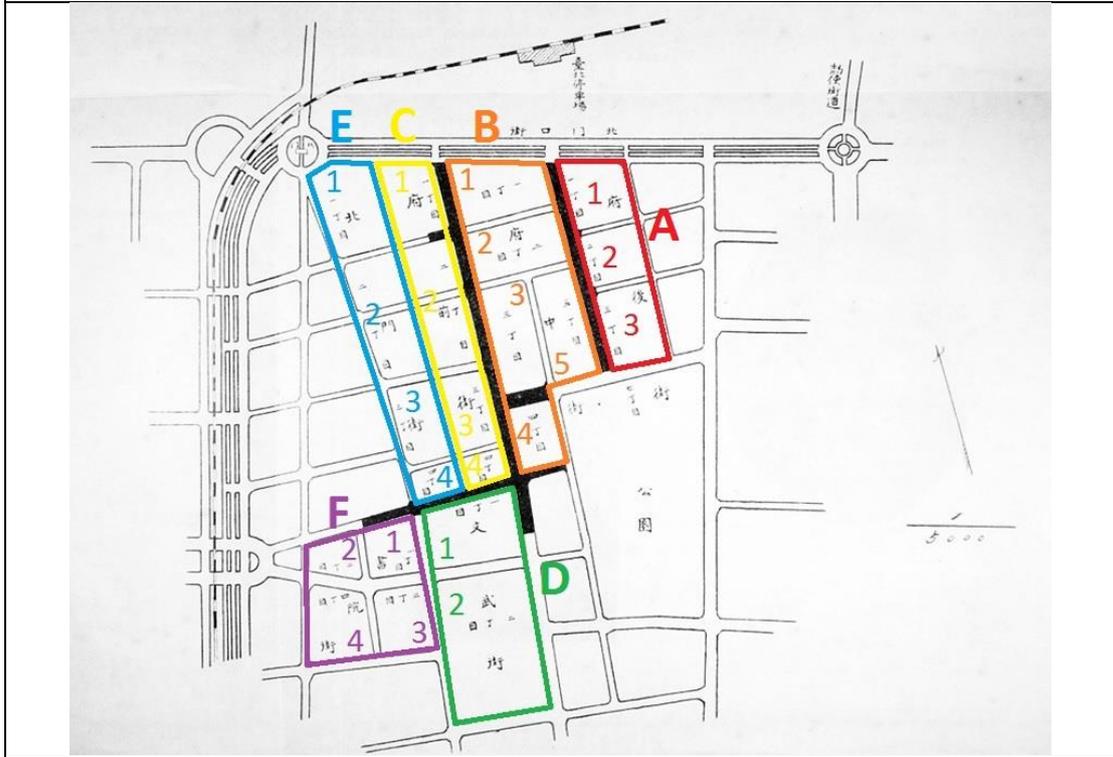
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<sup>285</sup> 臺灣日日新報=Taiwan Daily Newspaper, '鐵道旅館=Taihoku (Taipei) Railway Hotel', 臺灣日日新報=Taiwan Daily Newspaper, 20 September 1908, sec. 5.

<sup>286</sup> 臺灣日日新報=Taiwan Daily Newspaper, '臺北鐵道旅館=Taihoku (Taipei) Railway Hotel', 臺灣日日新報=Taiwan Daily Newspaper, 24 April 1907, sec. 2.

<sup>287</sup> Prince Kan'in Kotohito in Japanese Kanji is 閑院宮載仁親王, in Hepburn Romanization is Kan'in-no-miya Kotohito Shinnō. Liu Wen-Jun, Wang Wei-Jie, and Yang Sen-Hao, *百年台灣鐵道=One Hundred Years of Railway in Taiwan* (果實出版=Fruition Publishing, 2003), 39.

Fig.2.39- The blocks according to the map



But this is not how it was done. The sequence adopted in the album is illustrated in the following map.

Fig.2.40- Album: Section 1, Sequence of general views



Fig.2.41- Album: Section 1, Sequence of close-up views



What is clear from these maps is that the general views do not seem to follow a logical sequence but the close-up views do. The general views seem randomly arranged but the close-up views are rigorously systematic documenting the buildings in an anti-clockwise direction (gaps in the sequence relate to gardens or parks that were not deemed worthy of inclusion).<sup>288</sup> Given that the close-up views appear so systematic it is worth reflecting on why the general views are not.

### Section 1

In order to determine why the general views were ordered in this particular way, it is necessary to consider the sections in greater detail, beginning with the first. The first section begins with a photo of Street 1 in its modernised state, setting it above an image of the street as it had been previously (Fig.2.40-No.1). This is then followed by general photos of individual city blocks, each showing two before-and-after shots. It begins with Fu-chu Gai, Block 5 (Fig.2.40-No.2), then Fu-go Gai, Block 2 (Fig.2.40-No.3), Fu-go Gai, Block 3 (Fig.2.40-No.4), Street 1 as approached from the south (Fig.2.40-No.5), and a building (Fig.2.40- No.6) that was located in Fu-zen Gai, Block 1 (Fig.2.40-No.6). This sequence is interesting because it does not follow any of the obvious or expected patterns. At first sight, it seems perverse. It illustrates buildings that are in three separate districts and situated on two separate streets.

One possible explanation that I considered investigating was whether the sequence of photos in the album followed the chronology of the redevelopment programme. Unfortunately, no documents have survived recording the sequence of the construction programme. Nevertheless, it is certainly the case that the shop-houses of Street 1 were the most damaged in Chengnei, and it is likely that this is where

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<sup>288</sup> One of the gaps relates to the the Taihoku Railway Hotel that was completed in 1908 before the urban redevelopment of 1912. The hotel predated this redevelopment project, which explains its exclusion from the album. (臺灣日日新報=Taiwan Daily Newspaper, '鐵道旅館建築工程=The Construction Project of the Taihoku Railway Hotel', 臺灣日日新報=Taiwan Daily Newspaper, 7 April 1907, sec. 2.)

such a project would have concentrated first.<sup>289</sup> So, if this were the case, the redevelopment would have begun with the hotel in Fu-chu Gai District, Block 1, (Fig.2.41-No.7), followed the shop-houses of Fu-chu Gai, Block 5 (Fig.2.41- No.8-11), those of Fu-chu Gai, Block 4 (Fig.2.41- No.12), those of Fu-go Gai, Block 3 (Fig.2.41- No.13-16), and lastly the shop-house façade of Fu-go Gai, Block 4 (Fig.2.41-No.17-18). While this remains possible, it is not the only explanation.

<b>Section 1</b>	
Approach from the front of the Taipei (Taihoku) Railway Station— (Right) Fu-chu Gai District (Left) Fu-go Gai District	
Fig.2.42- After	Fig.2.43- Before
	
Fu-chu Gai District Block 5	
Fig.2.44- After	Fig.2.45- Before
	
Fu-go Gai District Block 2 approaches Block 3	
Fig.2.46- After	Fig.2.47- Before
	

<sup>289</sup> 臺灣日日新報=Taiwan Daily Newspaper, '臺北城內慘狀/ 府中街後=A Miserable Condition of Taipei Chengnei (Siänn-Lāi)/ The Back of Fu-Chu Street District', 臺灣日日新報=Taiwan Daily Newspaper, 5 September 1911, sec. 3.

Fu-go Gai District Block 3 approaches Block 2	
Fig.2.48- After	Fig.2.49- Before
	
Approach from the south-- (Right) Fu-go Gai District Block 3 (Left) Fu-chu Gai District Block 5	
Fig.2.50- After	Fig.2.51- Before
	
Fu-zen Gai District Block 1 and original Fu-zhi Gai Street	
Fig.2.52- After	Fig.2.53- Before
	

An alternative explanation for this sequence can be found if the relative importance of the buildings and streets illustrated in the photographs is considered. As has already been demonstrated, the album begins with the most important street in the redevelopment – the one redolent of Japanese colonial authority. And the sequence of buildings in the album may well have been dictated by a similar sense of relative importance.

In the first photograph (Fig.2.40- No.1) (Fig.2.42), we see the new, improved entry into Taipei and its principal street, flanked by two hotels. On the right is the Taipei (Taihoku) Railway Hotel, and on the left is the Azuma Hotel. The first offered

western-style accommodation, while the second, which opened to the public in 1913, provided traditional Japanese-style services, in contrast to the far larger railway hotel. The owner of this second hotel was Japanese and was also one of the investors in the Umeyashikim Restaurant where the Japanese government held the celebration of the redevelopment in 1913, which suggests that he or she (the documents are contradictory on this point) had a very close relationship with the Japanese colonial administration.<sup>290</sup> The two hotels together represented both aspects of Japanese culture the modern and the traditional. But arguably the photograph focuses on the new street leading to the Taipei (Taihoku) Commemoration Museum.

The second photograph (Fig.2.40- No.2) (Fig.2.44), and the first to highlight a particular building, shows a grand structure occupying a corner site located towards the middle of this same street. According to a text of 1922, this building acted as the head office of both the mayor and the chief of police. It was a building, therefore, that was symbolic of Japanese civil governance as opposed to military control and would have been recognised as such, with the modern architecture representing the new, modern administration.

The third (Fig.2.40- No.3) (Fig.2.46) shows an even grander structure, capped with an enormous dome, was to house the Hua-Nan Bank (South Asia Bank). The bank as a financial institution was not established until 1918-19, a few years after the photograph was taken. In fact, a meeting to discuss the founding of the bank was held in Tokyo in 1918 and it was officially founded in 1919. It was to be a collaborative venture with shareholders coming from Taiwan, Japan, China and other South Pacific islands. The largest shareholder was a Taiwanese gentleman, Lin Hiong-Teng; and Lin was invited by the Japanese government to be the chairperson of the bank.<sup>291</sup> This is an especially interesting building as it would appear that it was built as a bank before the institution of the bank itself was established. It may well have

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<sup>290</sup> Konan Shinbunsha, *臺灣人士鑑*=*Tai wan ren shi jian [Taiwan Personages]*, 349.

<sup>291</sup> Lin Hiong-Teng/ Lin Hsiung-cheng in Chinese is 林熊徵. Yue-Fang Dai, *臺灣大家族*=*Taiwanese Families* (Taipei: Wunan Book Co., Ltd., 2012). (Mi-Cha Wu, ed., *台灣史小事典*=*Taiwan History Dictionary* (Taipei: 遠流出版事業股份有限公司=Yuan-Liou Publishing Co., Ltd., 2000).

been built by the Japanese administration as a means of promoting the city as an important hub between Japan and the South Pacific as Japan had the intention to expand their power base in that part of the world. By providing a magnificent building for a bank, the colonial administration may well have hoped to both give the impression to local Taiwanese people of the island's increased status on the world stage, thus helping to mollify any potential dissent, and encourage financiers to come to Taiwan. Of all the banks built in the redevelopment, this was the grandest and it is perhaps for this reason that it has such a prominent place in the album.

Next (Fig.2.40- No.4) (Fig.2.48) comes a photo of another grand building on the same street, showing the head office of the Lin Ben-Yuan Sugar Manufacturing Company. The office was located in the same district as the Hua-Nan Bank but in a different block. The company was owned by Lin Hiong-Teng, later – as we have just seen – chairperson of the Hua-Nan bank. Lin was head of the Lin Ben-Yuan family, one of the richest and most powerful of the Taiwanese families during the period of Japanese colonisation and he had a close working relationship with the Japanese government. The Taiwan Governor-General's Office had been actively encouraging the production of sugar and salt since 1902, and Lin responded by founding the Lin Ben-Yuan Sugar Co., Ltd. in 1909. The placement of this head office so prominently in the sequence is probably determined by the high status of the industry which was government-controlled.

This sequence of important structures along the principal street culminates in a general view of this street looking north (Fig.2.40- No.5) (Fig.2.50), paralleling the first photograph which shows the street from the north.

This is logically where this section should have turned to illustrating the buildings in more detail, but another photo was added. Strangely, it shows a building in a different street (Fig.2.40- No.6) (Fig.2.52), Street 2, which fits better in second section of photos and it is thus important to ask why it has been move to the first section and thus given a privileged place in the sequence. It is a shop-house that belonged to the Tatsuuma Commercial Firm. This firm was mainly a sake brewery, producing the popular 'Hakushika Sake'. Indeed, it was the largest sake producer in

Japan and the largest of the three main Japanese alcohol commercial firms established in Taiwan.<sup>292</sup> It had been founded in Nishinomiya, in 1662 (by Tatsuuma Kichizaemon),<sup>293</sup> but almost immediately after the Japanese had seized Taiwan, it opened a branch in Taipei (1896) followed by other branches in other Taiwanese cities. There are various possible explanations for its position in the sequence. Like the hotels and the banks before it, the building represents Japanese culture and traditions, rather than Taiwanese ones. It also betokens the importation of Japanese businesses into Taiwan. In sum, it reflects the notion of soft power, by implying that Japanese culture was now part of Taiwanese culture. There may also be a more straightforward explanation. Although it is not one of the grandest of the shop-houses in style, it remains nevertheless one of the largest built during the course of the redevelopment programme, being five bays wide rather than the more normal three.

Therefore, the photos of the buildings in this first section appear to be arranged according to their importance in the urban redevelopment programme as seen by the Japanese overlords. Similarly, 'before' and 'after' photos are arranged systematically as 'after' and 'before' comparisons, privileging the results and Japanese achievement in redeveloping the city. Moreover, the owners of every building throughout this first section, no matter whether they were Taiwanese or Japanese, all seem to have had close relationships with the Japanese government, and they were all members of the upper class. They all supported the colonial government financially and had the potential to do so in the future.

Following this introductory part of the album's first section, comes the close-up photos of the individual different blocks all arranged in a systematic anti-clockwise pattern. There are five blocks in all: Fu-chu Gai (Block 1) (Fig.2.54); Fu-chu Gai (Block 5); Fu-chu Gai (Block 4); Fu-go Gai (Block 3); Fu-go Gai (Block 2). Each block is

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<sup>292</sup> Zhao You-Zhi, '在臺日人菁英之家族觀與企業的繼承 (1895-1945) 以 126 個繼承事例為例=A Perspective on the Family Clan and the Heritage of Enterprise of the Japanese Elite in Taiwan from 1895 to 1945 with 126 Examples', *臺北文獻=Taipei Historical Documents Quarterly*, no. 159 (2007): 76–78.

<sup>293</sup> Nishinomiya (西宮市) is a city located in Hyogo Prefecture, Japan. Tatsuuma Kichizaemon in Japanese Kanji is 辰馬吉左衛門.

allocated up to 4 photos to show the close-up views of the shop-house façades and because of the length of the block occasionally multiple photos are needed. Fu-chu Gai (Block 1) has only one photo (Fig.2.54); Fu-chu Gai (Block 5) is divided into four photos (Fig.2.55-58); Fu-chu Gai (Block 4) also has only one photo (Fig.2.59); Fu-go Gai (Block 3) is divided into four photos (Fig.2.60-63); and Fu-go Gai (Block 2) is divided into 2 (Fig.2.64-65).

Fig.2.54- Fu-chu Gai District Block 1

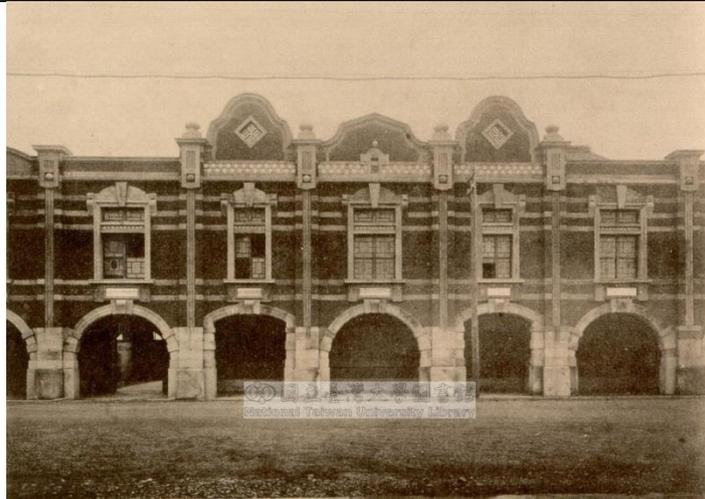


Fig.2.55- Fu-chu Gai District Block 5: photo 1



Fig.2.56- Fu-chu Gai District Block 5: photo 2

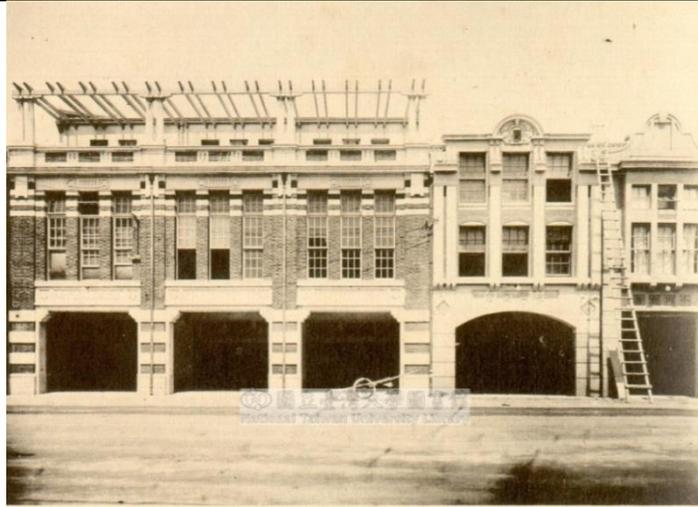


Fig.2.57- Fu-chu Gai District Block 5: photo 3

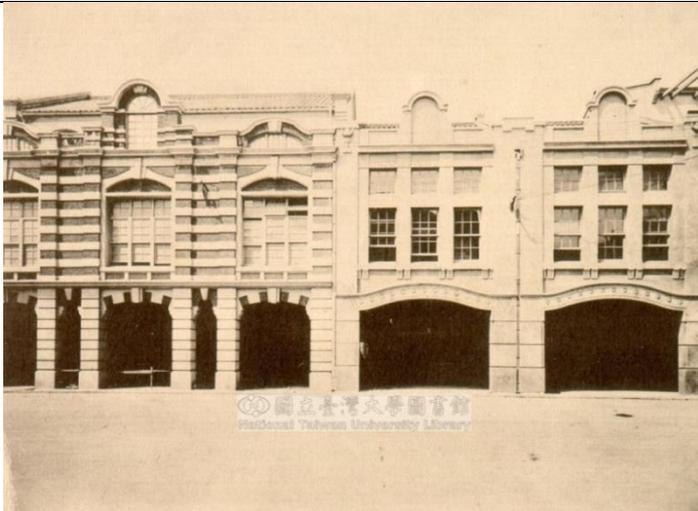


Fig.2.58- Fu-chu Gai District Block 5: photo 4



Fig.2.59- Fu-chu Gai District Block 4



Fig.2.60- Fu-go Gai District Block 3: photo 1

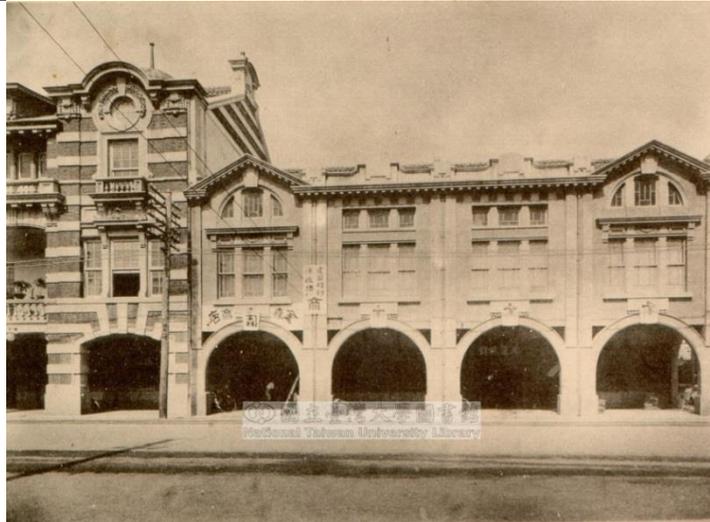


Fig.2.61- Fu-go Gai District Block 3: photo 2



Fig.2.62- Fu-go Gai District Block 3: photo 3



Fig.2.63- Fu-go Gai District Block 3: photo 4



Fig.2.64- Fu-go Gai District Block 2: photo 1



Fig.2.65- Fu-go Gai District Block 2: photo 2



## Section 2

Section 2 begins again with a series of comparative before and after photographs that again seem rather randomly arranged.

In the photograph (Fig.2.66- No.1) (Fig.2.68), showing the new street view after the urban redevelopment of 1912, were approached from the front of the old Taipei (Taihoku) Prefecture Hall (city hall) of Qing Dynasty. However, the album did not start with the photo of the beginning of the street (Fu-zen Gai District Block 1 and Fu-chu Gai District Block 1). It started with the photo of the Fu-zen Gai District Block 2 and the Fu-chu Gai District Block 2. One explanation is that the construction work of the new shop-houses seems to start from the Fu-zen Gai District Block 2 and Fu-chu Gai District Block 2 rather than the Fu-zen Gai District Block 1 and Fu-chu Gai District Block 1. This is because that Fu-chu Gai District Block 1 was the location of the old Taipei (Taihoku) Prefecture Hall (city hall) of Qing Dynasty. The building was taken over by the Japanese government as a temporary office. The new building of the Taipei Prefecture Hall was a part of the Japanese urban redevelopment of 1912. So, the Japanese government would use the old prefecture hall until the completion of the new building. Another explanation of the photo started from block 2 which might to show the progress of the urban redevelopment after the serious flooding of 1911. This can be seen from the 'before and after' photos of (1) and (2) (Fig.2.68-71).

The photos show the street 'before the flooding, during the flooding, and after the urban redevelopment'. This comparison shows the cityscape 'before and after' has a huge difference and suggests that the Japanese wanted the society to see their achievement and to promote the redevelopment.

The photographs (Fig.2.66- No.3) and (Fig.2.66- No.4) (Fig.2.72 and Fig.2.74) also show the general view of the street, but the photos are focusing on different angles of Fu-chu Gai District Block 3, where the shop-house of the Seishin Company was located. The company was owned by Nakatsuji Kijiro, a very successful Japanese businessman.<sup>294</sup> He was very supported to the Japanese urban redevelopment. This shows from the photos of 'before and after' of (3) and (4) (Fig.2.72-75). Both photographs (3) and (4): After (Fig.2.72 and Fig.2.74), showing the completion of the shop-house of the Seishin Company after the urban redevelopment of 1912. Both photographs (3) and (4): Before (Fig.2.73 and Fig.2.75), showing the shop-house of the Seishin Company before the urban redevelopment of 1912. However, the architectural designs of the shop-house of the Seishin Company in the two photos (Fig.2.73 and Fig.2.75) are different. The photographs (4): Before (Fig.2.74), showing a two-storeyed shop-house built just beside the street with a gable roof, and four arched arcades. This seems to be earlier design compares to the photograph (3): Before (Fig.2.72), which was a three-storeyed shop-house with a flat façade, and three large bays. The façade of the shop-house (4) was moved back forward from the original width of the street which resulted the street became wider. This seems to suggest that the designs of the shop-house had followed the House Regulation established by the Japanese government before the redevelopment of 1912. The different designs of this building in different periods compare to other shop-houses next to it were always greater. Other shop-houses in these two photos were mostly one- storeyed. This suggest that Nakatsuji Kijiro, the owner of the shop-house, who was the pioneer of changing the design of the shop-house to support the Japanese government.

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<sup>294</sup> Konan Shinbunsha, 臺灣人士鑑=*Tai wan ren shi jian [Taiwan Personages]*, 302.

Next (Fig.2.66- No.5) (Fig.2.76) shows Fu-chu Gai District Block 4 was approached from the south of the street. One of the shop-house was Fukude Company selling Japanese kimono. The following (Fig.2.66- No.6) (Fig.2.78), the heading of the photograph was the Fu-zen Gai District Block 2. In fact, the photo shows the Fu-zen Gai District Block 3 rather than the Fu-zen Gai District Block 2. This might be a mistake of typing. The shop-house in the corner of this block was Maruyama (Japanese) Kimono Shop. The two shop-houses sold the Japanese clothing which seems to promote the value of the Japanese tradition.

The photograph (Fig.2.66- No.7) (Fig.2.80), showing the street junction of Fu-chu Gai District (Right) and Fu-zen Gai District (Left), approached from the south and paralleled the first photograph which shows the street from the north. In the left side of the photo was the Postal Office of Fu-zen Gai, managed and owned by Miyoshi Tokusaburo whose portrait is listed in the album (the last one). He was one of the important personages who promoted the Taipei redevelopment of 1912. As mentioned above, he contacted the Mayor of Taipei to negotiate with the Taiwan Bank for financial support for this project.

The photograph (Fig.2.66- No.8) (Fig.2.82), showing the Bun-bu Gai District Block 1, a different district, but in the same street (Street 2) of Fu-chu Gai District and Fu-zen Gai District. The photo was taken from the south toward the north.

The photograph (Fig.2.66- No.9) (Fig.2.84) shows the Marusa Hotel in Fu-chu Gai District Block 1. The following (Fig.2.66- No.10), the left side showing a part of the building of the Tatsuuma Commercial Firm (its photo was included in the section 1, not in the section 2) in Fu-zen Gai District Block 1. This photo is placed at the last of the general view of the section 2. This might be because that the construction had not yet been completed when the album was published. This shows from the photo that the corner house had not been built yet. There are bricks and construction materials in the corner which shows the construction was in progress.

Following this introductory part of the second section, come the close-up photos of the individual different blocks. There are nine blocks in all: eight blocks arranged in a systematic anti-clockwise pattern, these are Fu-zen Gai (Block 1), Fu-zen Gai (Block

2), Fu-zen Gai (Block 3), Fu-zen Gai (Block 4), Bun-bu Gai (Block 1), Fu-chu Gai (Block 4), Fu-chu Gai (Block 3), and Fu-chu Gai (Block 1) (Fig.2.67- No.11-37). However, the last block, Fu-chu Gai (Block 4) (Fig.2.67- No.38), did not follow this pattern. The photo of Fu-chu Gai (Block 4) was shot in the direction of east-west, not as same as other photos in the direction of north-south. This suggests that the last photo of the section 2 might be the connection between the Street 2 (north- south) and the Street 3 (east-west), and from the section 2 of the album to the section 3.

Fig.2.66- Album: Section 2, Sequence of general views

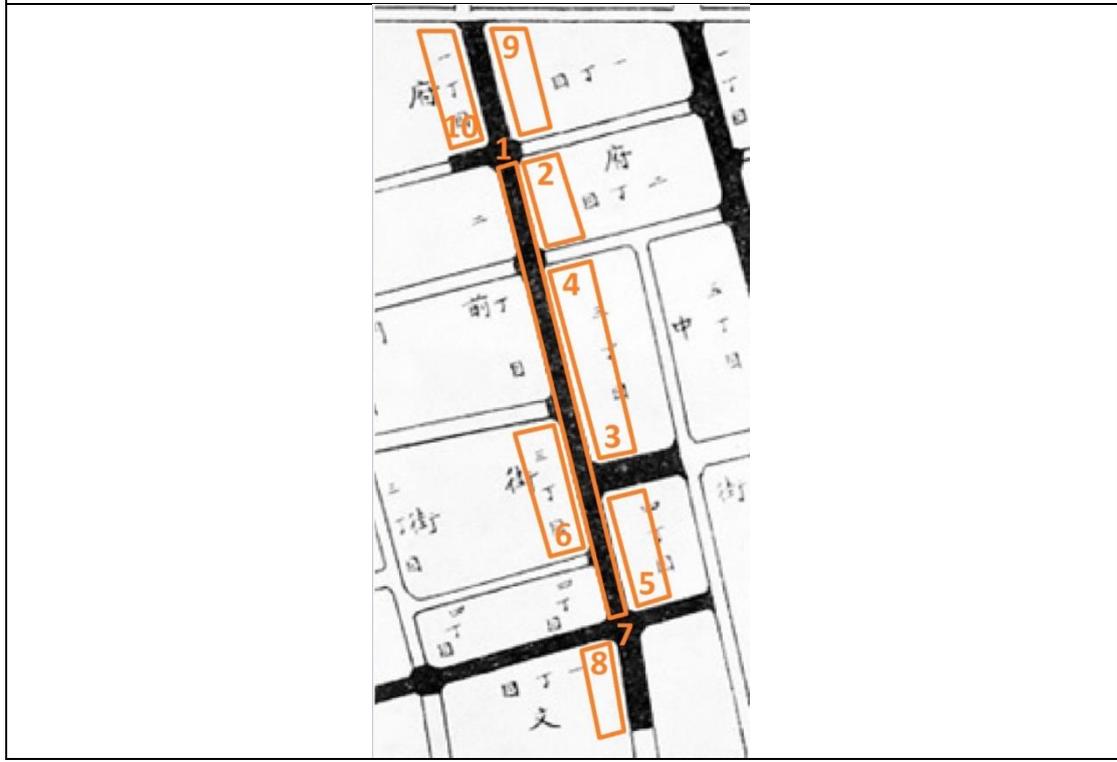
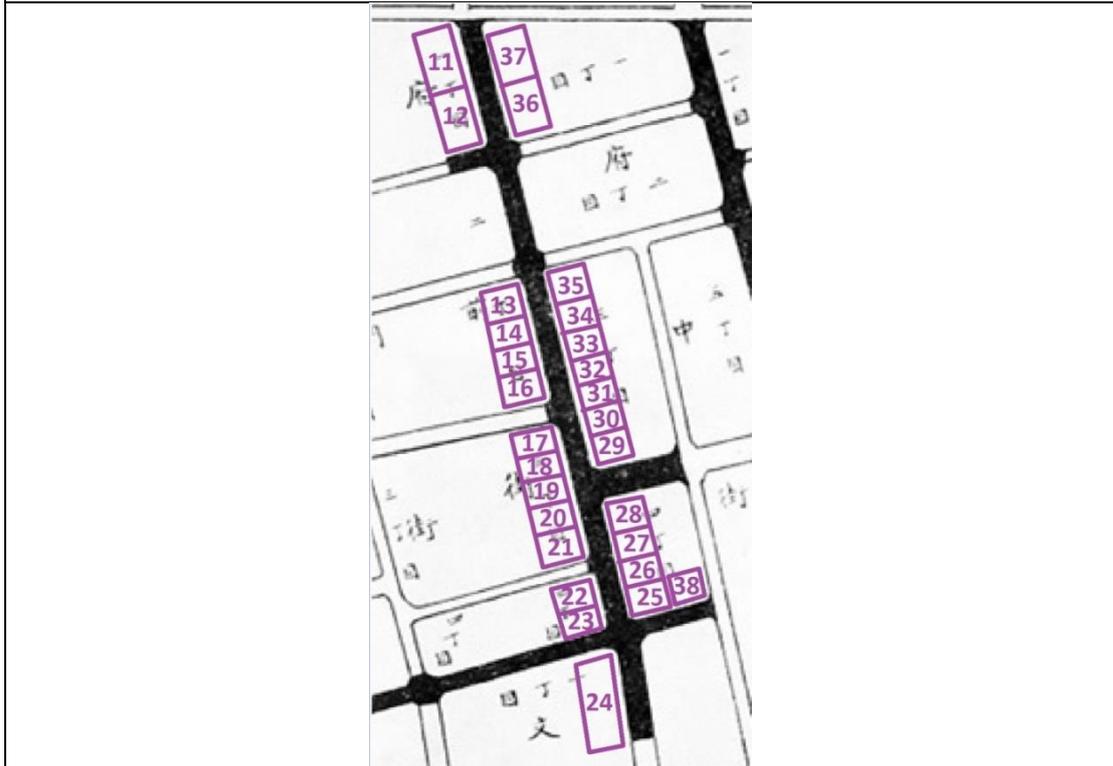


Fig.2.67- Album: Section 2, Sequence of close-up views



**Section 2**

Approach from the front of the old Taihoku (Taipei) Prefectural City Hall  
(Right) Fu-zen Gai District (Left) Fu-chu Gai District

Fig.2.68- After



Fig.2.69- Before



Approach from the front of the old Taihoku (Taipei) Prefecture Hall (city hall)  
(Right) Fu-chu Gai District

Fig.2.70- After



Fig.2.71- Before



Approach from the south-- Fu-chu Gai District Block 3	
Fig.2.72- After	Fig.2.73- Before
	
Approach from the north-- Fu-chu Gai District Block 3	
Fig.2.74- After	Fig.2.75- Before
	
Approach from the south-- Fu-chu Gai District Block 4	
Fig.2.76- After	Fig.2.77- Before
	
Approach from the south-- Fu-zen Gai District Block 3 (not Block 2)	
Fig.2.78- After	Fig.2.79- Before
	

Approach from the south-- (Right) Fu-chu Gai District (Left) Fu-zen Gai District	
Fig.2.80- After	Fig.2.81- Before
	
Approach from the south-- Bun-bu Gai District Block 1	
Fig.2.82- After	Fig.2.83- Before
	
Approach from the north-- Fu-chu Gai District Block 1	
Fig.2.84- After	Fig.2.85- Before
	
Approach from the south—Fu-zen Gai District Block 1	
Fig.2.86- After	Fig.2.87- Before
	

### Section 3

Section 3 also begins with a series of comparative before and after photographs, but the numbers of photos are less than the Section 2 and Section 1. In the Section 3, it begins with the photograph (No.1) (Fig.2.88), showing the Bun-bu Gai District Block 1 (Fig.2.90). This was approached from west to east of the street, which does not continue the last photo of the Section 2. This suggests that the arrangement of the photograph is accord to the importance as well. The evidence shows from the photos. The corner shop was belonged to the Seishin Company, selling measurement-tools which established by the Taiwan Governor-General's Office (Fig.2.92). The photo (Fig.2.94) shows two shops in the corner, one is the postal office of Fu-zen Gai (right), owned by Mr Miyoshi Tokusaburo. His portrait is in the album (Fig.2.23). He was one of the important contributors of the urban redevelopment of 1912. Another shop, in the left side of the photo, was the Taipei head office of Okura Company, owned Okura Kihachiro. He was a constructor who assisted the Japanese government to build these new shop-houses in Chengnei.

Fig.2.88- Album: Section 3, Sequence of general views

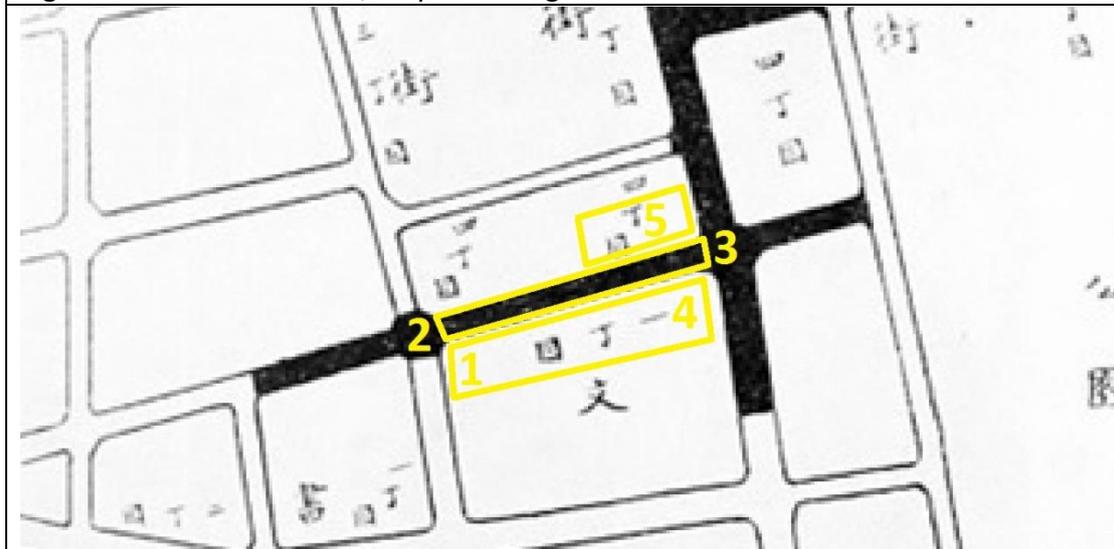


Fig.2.89- Album: Section 3, Sequence of close-up views



<b>Section 3</b>	
Approach from the west-- Bun-bu Gai District Block 1	
Fig.2.90- After	Fig.2.91- Before
	
Approach from the west—(Right) Bun-bu Gai District Block 1 (Left) Hokumon Gai District Block 4	
Fig.2.92- After	Fig.2.93- Before
	

Approach from the east—(Right) Fu-zen Gai District Block 4 (Left) Bun-bu Gai District Block 1	
Fig.2.94- After	Fig.2.95- Before
	
Bun-bu Gai District 1-Block	
Fig.2.96- After	Fig.2.97- Before
	
Approach from the west-- Fu-zen Gai District 4-Block	
Fig.2.98- After	Fig.2.99- Before
	

#### Section 4

In the section 4, there are only four photos. It begins with before and after photographs, and the following are two photos of the road junction. This seems to suggest that the shop-house construction in this part had not yet been finished.

Fig.2.100- Album: Section 4, Sequence of general views



**Section 4**

Approach from the east-- (Right) Sei-mon Gai District (Left) Sho-in Gai District 1-Block

Fig.2.101- After



Fig.2.102- Before



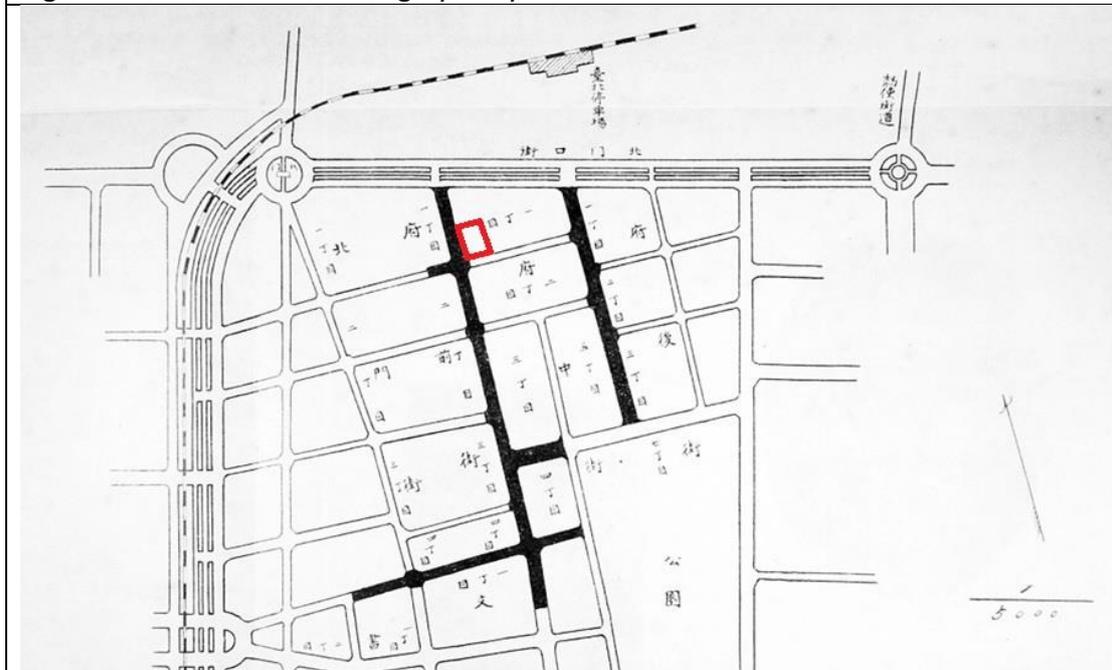
**2.11 The Taipei (Taihoku) Prefecture Hall**

The last photo in the album is of the Taipei (Taihoku) Prefecture Hall, the city hall. This new building was not strictly-speaking part of the redevelopment of these streets as it was located further to the east and so its inclusion in the album requires some explanation.

One reason for its inclusion is that it was designed to replace a building that was swept away by the redevelopment programme. The old town hall of the Qing dynasty had been located precisely where the new redevelopment was to take place (Fig.2.103). This old city hall, sited in Fu-chu Gai (Block 1), had been taken over by the Japanese, after their seizure of Taiwan in 1895, and used by them as a temporary

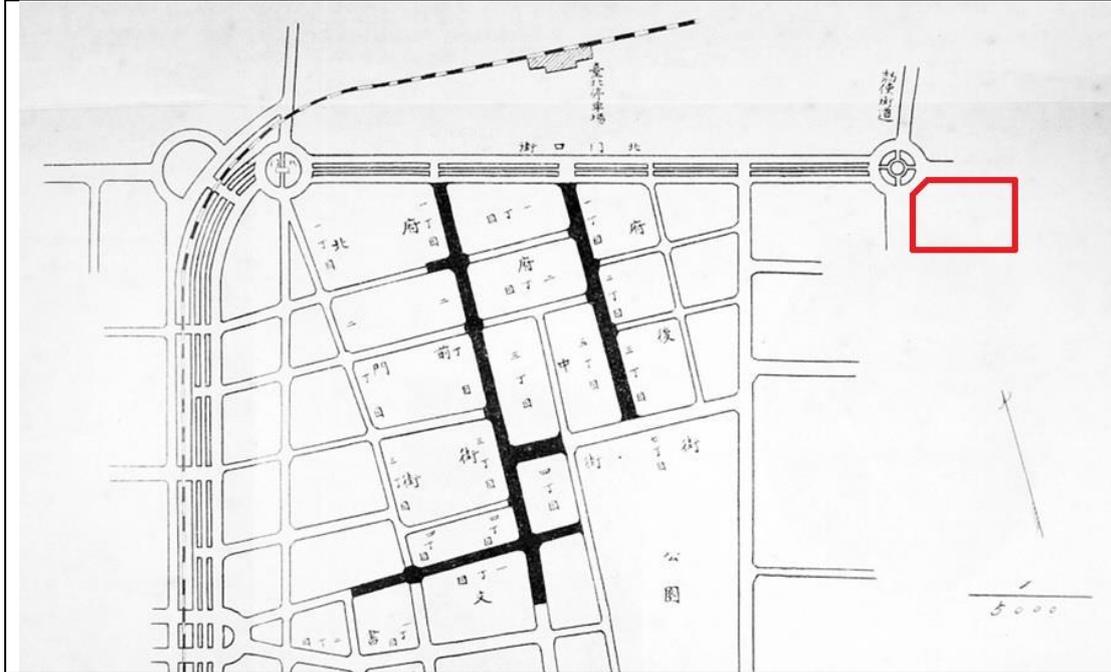
home for the Taipei Prefecture Hall. But the mainly wooden structure must have seemed too Chinese, and too old-fashioned for the new forward-looking Japanese administration. Moreover, it would have been associated with an old, tired regime. The new development was eradicating memories of the old regime. A new modern structure would thus have acted as a symbol of a new era in Taiwan's history, one under Japanese control. In any case, the old wooden structure was coming to the end of its serviceable life as it was infested with termites. So, the Japanese decided to build a new Taipei Prefecture Hall in the north-eastern area of Chengnei (Fig.2.104).<sup>295</sup>

Fig.2.103- The site of the Qing dynasty Prefecture Hall



<sup>295</sup> Huang, 建築技術官僚與殖民地經營 1895~1922=Building Technocrats and Colonial Enterprise 1895~1922, 97-99.

Fig.2.104- The site of the Japanese Prefecture Hall



A second is that its building was exactly contemporaneous with the redevelopment programme. It was begun in 1912 as a replacement for the old Chinese building. And a third may well have been that the photo of the home of the Japanese administration at the end of the volume would have acted as a final reminder before closing the album that this was an achievement masterminded by the Japanese. The photo was intended to glorify their merits and achievements and this is reflected in the size of the photo, which is the largest in the album, occupying a full page (Fig.2.105).

Fig.2.105- Taipei Prefecture Hall<sup>296</sup>



## 2.12 Conclusion

This album was published in 1915, a year that was very important for the Japanese colonists. It coincided with the coronation of a new emperor. The Emperor Meiji had died in 1912, the year in which the redevelopment programme began, and he was succeeded in the same year by his son, the crown prince, Yoshihito. Yoshihito was the 123<sup>rd</sup> emperor and he changed the name of his reign to 'Taisho' (meaning Great Justice), which lasted until 1926.<sup>297</sup> Although he ruled as emperor from his father's death in 1912, the official Shinto coronation ceremony did not take place until 1915.<sup>298</sup> This may suggest that the album was seen by its authors as a sort of 'present' for the Emperor Taisho, as an auspicious gesture to mark the beginning of his reign.

<sup>296</sup> In Japanese kanji is 臺北廳; in Romanization is Taihoku Chou, in English is Taipei City Hall.

<sup>297</sup> *Concise Dictionary of Modern Japanese History* (University of California Press, 1984), 217–18.

<sup>298</sup> Linda K. Menton, *The Rise of Modern Japan* (University of Hawaii Press, 2003), 88.

It is also worth noting that the album was published in 1915 during World War I, when Japan was flexing its naval might, and it would have contributed to the image of the empire as an emerging world power, on a par with the other powerful nations of the West.

So, the main purpose of the album was to glorify the Japanese colonisation. It did so by demonstrating that the Japanese were modernisers, building a new future for the island. This is reflected in the front cover of the album which points to the change from timber to brick, from the old Chinese building materials to Western ones and to the adoption of western styles derived ultimately from classical architecture which again for the Japanese would have been seen as reflecting a modernising approach. The album also alludes to the new political realities, the new value of Taipei as part of the Japanese empire and to the important part played by the Japanese government in the redevelopment of Taipei and, by extension, in Taiwan's history. All this is to be seen in the Japanese calligraphic introduction signed by the civil governor, Sir Uchida Kakichi, which encouraged the Japanese rulers to be honest and sincere and to achieve great success in ruling Taiwan. The preface, written by the former Mayor of Taipei Prefecture, Mr. Imura Daikichi, praises the government and all the Japanese contributors to the redevelopment programme, not mentioning a single Taiwanese contributor. In this way, it assumes a primarily Japanese readership.

On the other hand, it may well have had a propagandistic value in promoting the role of the Japanese in Taiwan to the wider Taiwanese population. It shows what the Japanese had done on the islands behalf and is designed to convince Taiwanese society of the benefits of the urban redevelopment. The two pages of maps is to introduce the brief history of the redevelopment and one of the map is the main guide to viewing the album.

The album also had a commemorative function, recording for posterity the role of key Japanese individuals who contributed to the redevelopment programme. The thirteen main contributors, are all arranged in the album according to a social hierarchy, combined with a sense of the extent to which they were involved. The

ceremonial dinner and the group portrait were intended to strengthen the propaganda value of the achievement of the Japanese government and to promote Japanese culture.

The album includes a hundred photos of streets, districts and shop-houses, several of which set side by side images of the city before and after the urban redevelopment, highlight the significant differences between the Han Chinese city and the modern Japanese one. It incorporates the new system imposed by the Japanese of naming districts rather than streets; it reflects the new style of architecture that the Japanese had imported from the West; and it shows a city built of modern materials designed to last. Moreover, the inclusion of the Taipei Prefecture Hall at the end of the album symbolised the new political realities and the role of the Japanese administration in effecting the city's transformation.

Overall, the album is designed to show the result of social, stylistic and legislative influences of the Japanese colonisation and it creates the public image that the Japanese government wanted to project to the wider world in 1915.

## **The Shop-house: Problems of Sanitation and the Introduction of Building Regulations (1851-c.1930)**

### **3.1 Introduction**

The shop-house changed significantly during the period of the Japanese occupation of Taiwan (1895-1945).<sup>299</sup> In part these changes were a response to the building regulations that the Japanese introduced to cope with problems of sanitation and unsafe construction that they had encountered on their arrival in Taiwan. This chapter, therefore sets out to consider what the problems were, and how the Japanese sought to solve them.

### **3.2 Urban reform in the late Qing period**

In order to understand fully how the Japanese administration changed the urban landscape through regulation it is useful to consider both the state of the urban fabric in the period leading up to conquest as well as the earlier attempts to implement a programme of urban reform under the Qing administration.

The Qing project for urban redevelopment was prompted by the establishment of the Taipei Prefecture (region) in 1875, which was followed in 1878 by the Taipei Prefecture Wall, a wall enclosing what was to become the new town of Chengnei, intended as a new administrative centre for this part of the island of Taiwan. In order to create an organized city, the Qing administration instituted in 1879 a regulation governing house building, the earliest regulation of this sort anywhere in Taiwan and it can be translated as follows:<sup>300</sup>

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<sup>299</sup> Huang, *臺北市近代都市之建構 (下) 日治時代 (1895-1945)=Construction of the Modern Taipei City during the Japanese Colonization (1895-1945)*, II:1.

<sup>300</sup> The original text is 賞戴花翎、署理臺北府正堂卓異候陞陳，為出示招建事。照得臺北艋舺地方，奉設府治，現在城基街道均已分別勘定。街路既定，民房為先，所有起蓋民房地基若不酌

The Government of the Taipei Prefecture proposes moving the administrative centre from Meng-Jia to Chengnei and inviting people to build houses there. The city wall is ready, as are the streets [of Chengnei]. Now houses need to be built next. If no parameters were set for the size of a house, no one would know how big the house should be, and without any rules people would doubt the government's ability to implement policy and would therefore be unwilling to proceed. The regulation will concern the width of the house, which should be 1.8 *zeng*, the length of the side of the house, which should be 24 *zeng*. [To build a house] a deposit of 15 Chinese *yuan* will be given to the landowner, as will rent at the rate of 2 Chinese *yuan* each year. This regulation was agreed at a meeting, and then approved by the governor, who asks his administrators to implement it. They will inform the gentry, merchants, farmers and soldiers, inviting them to build houses [there] showing them this government decree:

We invite people to build a house from the day on which the decree is published. People should follow the regulation for building a house. Each house should have a length of 24 *zeng* and a width of 1.8 *zeng*. A deposit of 15 Chinese *yuan* will be given to the landowner, as will rent at the rate of 2 Chinese *yuan* each year. On paying the money the house owner will sign a contract. After that they need to go to the office to indicate where they want to build the house. It is permissible for one person to build many houses or for many people to build one house, according to their capacity to fund the project. The government will hope that people will come forward quickly now

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議定章，民無適從，轉恐懷疑觀望。因飭公正紳董酌中公議，凡起蓋民房地基，每座廣闊一丈八尺，進深二十四丈，先給地基現銷銀一十五圓，仍每年議納地租銀二圓。據各紳會議稟覆，經本府詳奉臬道憲批准飭遵在案。除諭飭各紳董廣為招建外，合行出示曉諭。為此，示仰紳董、郊舖、農佃、軍民人等知悉：爾等須知新設府城街道，現辦招建民房，務宜即日來城遵照公議定章，就地起蓋。每座應深二十四丈，寬一丈八尺，先備現銷地基銀一十五圓，每年仍交地租二圓，各向田主交銀立字，赴局報明勘給地基，聽其立時起蓋。至於造屋多寡，或一人而獨造數座，或數人而合造一座，各隨力之所能，聽爾紳民之便。總期多多益善，尤望速速前來。自示之後，無論近處遠來，既有定章可遵，給價交租決無額外多索，務望踴躍爭先，切勿遲疑觀望，切切，特示。光緒五年三月 日給。Economic Research Office of the Taiwan Bank, ed., *臺灣歷史文獻叢刊：清代臺灣大租調查書*=*Taiwan Historical Document Collection: The investigation of the Land Tenure of the Qing Dynasty* (Nantou City: Historical Research Committee of Taiwan Province, 1994).

that there is a regulation to follow. The deposit and the rent is fixed and there is no extra charge. We hope people will find this proposal very attractive. March 1879

As building regulations go, this one is very limited in its nature. The only significant feature of the regulation concerns the size of the site. It is also worth noting that it is project-specific, only applying to Chengnei. There is no interest in any other matter. For example, there are no stipulations about sanitation, ventilation, lighting or construction materials, all of which were issues that were later to concern the Japanese.<sup>301</sup>

A second phase in the urban development of Taipei came about in 1885. Where the development programme of 1879 had minimal impact on the new city, this later urban modernization project did achieve some degree of success, and this largely owed to change in the status of the Taipei at Chengnei. After the Sino-French War of 1884-1885, the Qing government declared Taiwan to be an independent province.<sup>302</sup> And it followed that the island needed a provincial capital. This role was allocated, at least temporarily, to the new town of Chengnei. Given the town's new status as capital of Taiwan, the island's first governor, Liu Ming-Chuan, implemented a new programme of urban reform from 1885. This programme included a series of improvements to modernise its infrastructure and communications.<sup>303</sup> He introduced telegraph and post offices, as well as a railway connection between Taipei and Keelung the major port, (completed in 1891) and between Taipei and Hsinchu (completed in 1896).<sup>304</sup> He imported rickshaws and carriages from Shanghai in order to improve the links between Chengnei and the other two towns of Dadaocheng and Meng-Jia.<sup>305</sup> He also had a particular plan for developing Chengnei. The land within the newly-built city wall was to be divided into two sorts: land designated for governmental buildings, such as government offices and temples, and land that was

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<sup>301</sup> See below.

<sup>302</sup> Wu, *台灣史小事典*=*Taiwan History Dictionary*, 2000, 82–83.

<sup>303</sup> In Chinese his name (Liu Ming-Chuan) is 劉銘傳. Wu, 83.

<sup>304</sup> Wu, 83. And Huang, *日治時代(1895-1945)臺灣近代都市計畫之研究論文集(3)*=*Studies on the Contemporary City Planning of Taiwan in Japanese Colonial Age*, 3–6.

<sup>305</sup> Yong-ming Zhuang, *台北老街*=*The old Taipei* (Taipei: China Times Publishing Co., 2012), 170.

to be developed by merchants. He invited various merchants from Meng-Jia, Dadaocheng and mainland China to build shop-houses there. However, Chengnei was not a good site for investing in business or for opening a shop because it was too far from the river and its transport links. So, the merchants who built shop-houses there, did not do so for conventional business reasons, but for political ones. They were all high-status Chinese merchants, and they built there so that they could have more contact and influence with the Qing government and also be seen to be supporting it.<sup>306</sup> The first shop-houses to be built in Chengnei in the redevelopment programme were in Fuhou Street, Fuzhi Street, and Fuqian Street (Fig.3.1),<sup>307</sup> the very same streets later redeveloped by the Japanese.<sup>308</sup> This programme of reform, however, was never completed as Chengnei was conquered by the Japanese Imperial Guard in 1895.<sup>309</sup> Nevertheless, all of these measures contributed significantly to the prosperity of Chengnei.<sup>310</sup>

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<sup>306</sup> Zhuang, 162–63.

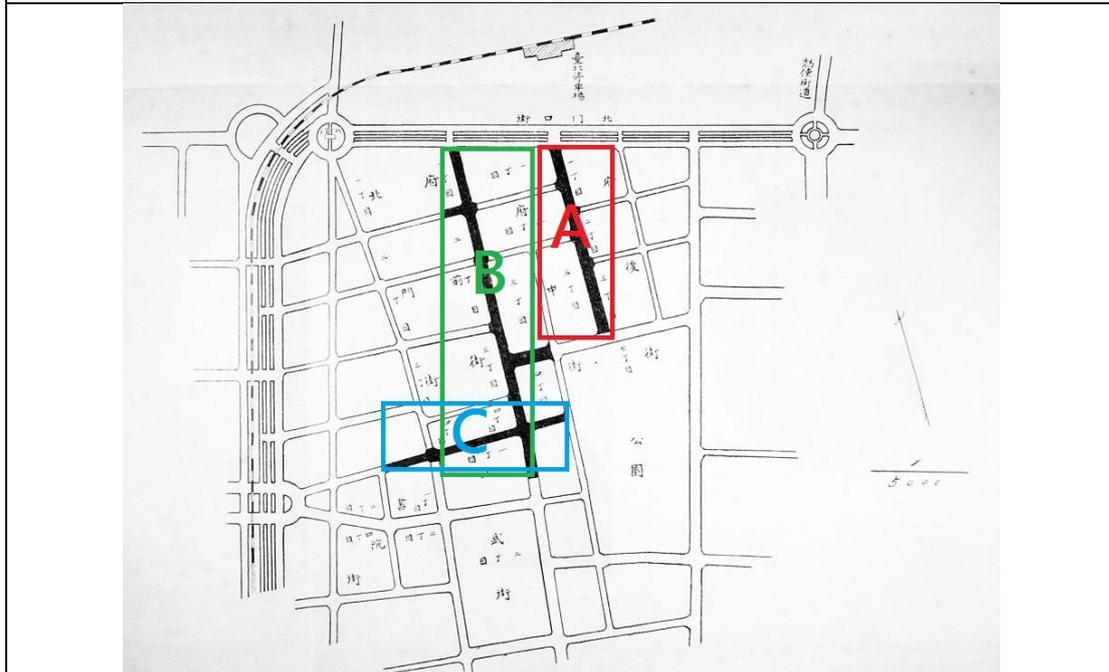
<sup>307</sup> Fuhou Street in Chinese is 府後街, nowadays Guanqian Road (今台北市館前路); Fuzhi Street in Chinese is 府直街, nowadays near Yanping South Road and Hankou Road (今台北市延平南路與漢口街附近). Fuqian Street in Chinese is 府前街, nowadays Chongqing South Road (今台北市重慶南路). Huang, *日治時代(1895-1945)臺灣近代都市計畫之研究論文集(3)=Studies on the Contemporary City Planning of Taiwan in Japanese Colonial Age*, 3–6.

<sup>308</sup> See Chapter 2, Fig.3.1 is the map provided from the 'Commemoration Album of the Redevelopment of Taipei Urban Area (1915)'.

<sup>309</sup> Zhuang, *台北老街=The old Taipei*, 170–80.

<sup>310</sup> Evidence for the improvement of the economy Huang, *日治時代(1895-1945)臺灣近代都市計畫之研究論文集(3)=Studies on the Contemporary City Planning of Taiwan in Japanese Colonial Age*, 3–6.

Fig.3.1- Fuhou Street (A), Fuqian Street (B) and Stone Memorial Archway Street (C)<sup>311</sup>



This urban redevelopment programme of 1885 did not affect just Chengnei. It involved Dadaocheng too. The governor, Liu Ming-Chuan, conceived Dadaocheng as having a distinctly different role. While Chengnei was to be the centre of government, Dadaocheng was to become an international trading hub. So, just as he was doing for Chengnei, the governor also made efforts to promote the infrastructure of Dadaocheng. He introduced streets paved with stone, electric lighting (the earliest street-lighting in China) a telegraph network, and transport links such as the first railway station in Taipei, built even before that of Chengnei.<sup>312</sup> He also introduced new educational facilities into Dadaocheng, including telegram schools and western-style schools.<sup>313</sup> All of this helped bring unprecedented prosperity to Dadaocheng.<sup>314</sup>

<sup>311</sup> Taipei Redevelopment Advisory Committee, *臺北市區改築紀念寫真帖=The Commemoration Album of the Redevelopment of Taipei Urban Area* (臺灣日日新報社=Taiwan Daily Newspaper, 1915).

<sup>312</sup> Suemitsu, *台灣歷史*, 24.

<sup>313</sup> Wu, *台灣史小事典=Taiwan History Dictionary*, 2000, 87.

<sup>314</sup> Chuan-Qi Gao, *引領臺北走向世界舞臺的茶文化特刊=Special Issue of the Tea Culture: Leading Taipei toward to the World Stage* (Taipei: Department of Cultural Affairs, Taipei City Government., 2005), 48.

Dadaocheng was already becoming an important centre for trade before this. Its rise as a trading town resulted from the 'Treaty of Tientsin' of 1858. This treaty was signed after the Empire of China lost the Second Opium War (1856–1860) (also called 'Arrow war') to Britain.<sup>315</sup> The treaty resulted in the ports of Tamsui and Keelung to be opened to the foreigners; it permitted foreign legations and Christian missionaries to go there; and, above all, it allowed trade. Two years later, in 1860, the Qing government allowed foreign companies to trade further up the Tamsui River, up as far as Dadaocheng and Meng-Jia. From this point on Dadaocheng became increasingly prosperous because of the growth of the tea industry there. It also benefitted from a commercial recession in Meng-Jia, owing to the silting up of the docks, preventing easy access for shipping.<sup>316</sup>

To help effect this plan, Liu Ming-Chuan, the governor, attempted to attract investment from the mainland. He was relatively successful in this and established a construction company using mainland investors, the Sing-Shih Company, that would undertake civil engineering and construction projects in Taipei.<sup>317</sup> They were responsible for building the government offices, official residences for the provincial administrators as well as shop-houses. They were also responsible for laying out and building the Stone Memorial Archway Street and Ximen Street (Fig. 3.1, C). The company also subcontracted the construction of wells to a Japanese company.<sup>318</sup>

He also invited local merchants, Li Chun-Sheng and Lin Wei-Yuan, to form a construction company, the 'Jian-Chang Company', with the aim of building shop-houses for foreign trading companies.<sup>319</sup> That the governor should have approached

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<sup>315</sup> 'The Second Opium War has been known since 1949 to more than a billion Chinese by no other name'. However, Wong argued that the war between China and British from 1856 to 1860 should be called 'Arrow war'. More details please see Wong, *Deadly Dreams*, 3–40.

<sup>316</sup> Wu, *台灣史小事典*=*Taiwan History Dictionary*, 2000, 70.

<sup>317</sup> Jian Hou-Cong, *台灣史*=*Taiwan Shi [Taiwan history]* (Taipei: 五南圖書出版股份有限公司=Wunan Book Co., Ltd., 2002), 567. And Lian Heng, *台灣通史*=*Taiwan tonshi [The General History of Taiwan]*, vol. 2 (Taipei: 黎明文化事業公司=Li Ming Cultural Enterprise Co., Ltd., 1985).

<sup>318</sup> Dai, *臺灣大家族*=*Taiwanese Families*, 67.

<sup>319</sup> These shop-houses were located in Jian-Chang Street (建昌街), Cian-Ciou Street (千秋街, 今貴德街 Guei-De Street) and Liu-Guan Street. Gao, *引領臺北走向世界舞臺的茶文化特刊*=*Special Issue of the Tea Culture: Leading Taipei toward to the World Stage*, 52. And Niki Alsford, *The Witnessed Account of British Resident John Dodd at Tamsui* (Taipei: SMC Publishing Inc, 2010), 310.

Li Chun-Sheng (李春生, 1838-1924) was a famous comprador and successful trader. Lin Wei-Yuan (林維源, 1838-1905) was from Lin Ben Yuan Family (林本源家族), a great merchant.

Li Chun-Sheng, is interesting since Li had little experience in the construction industry. His field of activity, and one in which he had huge success, was tea production. Indeed, he and the Scotsman John Dodd are known collectively as the 'Fathers of Taiwanese Tea' (Fig.3.2 and Fig.3.3).<sup>320</sup>

Li Chun-Sheng (1838-1924) had started his career as a comprador. Being proficient in many languages, owing to his education at the Baptist church in Xiamen (Amoy), and with aptitude for business, he became a reputable manager in the European business quarters of Xiamen (Amoy). In 1865, on the suggestion of Jamieson Elles, the owner of the British Elles & Co., he went to work as a comprador for John Dodd in Taiwan.<sup>321</sup> John Dodd had made his first visit to Taiwan in 1860 but came again in 1865 on an expedition to find a source of camphor. While there he realised that some of the areas in Tamsui were suitable, both in terms of the weather and soil, for growing tea trees,<sup>322</sup> and as a consequence decided, with the assistance of the comprador, Li Chun-Sheng, who had experience of tea production in Fujian province, to establish the Dodd & Co. tea company in Taiwan.<sup>323</sup> In 1869, Dodd and Li established their company in Dadaocheng. And in that same year, they sent their first shipment of 'Choicest Formosa Oolong Tea' to New York.<sup>324</sup> Because of their success in New York, more and more companies wanted to sell Taiwan tea products to the world. By 1872, there were five British trading companies, Dodd & Co., Tait & Co., Brown & Co., Boyd & Co. and Elles & Co. Thus, it was his success as a merchant and his contact with other foreign trading companies that led the governor to approach him to set up the construction company in Dadaocheng, with the aim of providing trading facilities for these foreigners.

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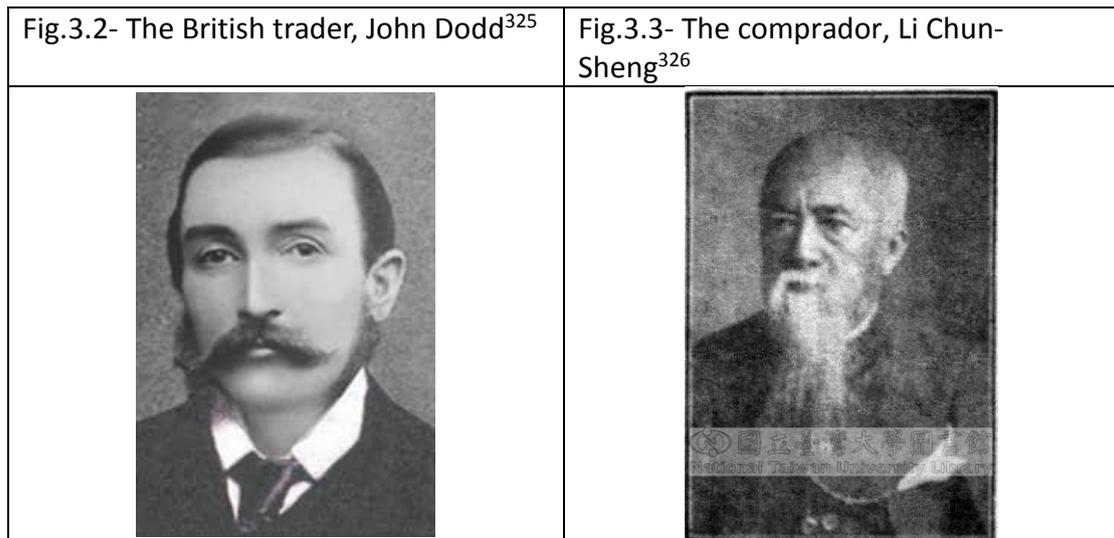
<sup>320</sup> This is cited from Tsung-Ming Tu, '臺省茶葉之父—李春生的生平—the Father of Taiwanese Tea- Li Chun-Sheng', *臺灣新聞報=Tai Wan Xin Wen Bao*, 21 September 1963. And Dodd John, *泡茶走西仔反—清法戰爭台灣外記=Journal of a blockaded resident in North Formosa during the Franco-Chinese War, 1884-5.*, trans. Zheng-San Chen (Taipei: Taiwan Classics Publishing Co., Ltd., 2007), 2.

<sup>321</sup> John, *泡茶走西仔反—清法戰爭台灣外記=Journal of a blockaded resident in North Formosa during the Franco-Chinese War, 1884-5.*, 211.

<sup>322</sup> John, 1.

<sup>323</sup> Gao, *引領臺北走向世界舞臺的茶文化特刊=Special Issue of the Tea Culture: Leading Taipei toward to the World Stage*, 46.

<sup>324</sup> The quotation comes from the labels on the boxes.



Li's partner in the trading company, Lin Wei-Yuan, was approached by the governor for similar reasons. He too was a businessman with a particular specialism. A personal friend of the governor and a member of the richest family in Taiwan, he specialised in land development. This specialism was to prove useful as the governor wanted to develop the tea industry by increasing the amount of land given over to tea production. Lin developed the land for him, sometimes through the forcible seizure of land from the aboriginal peoples. As a consequence of the governor's policies, he too, like Li became a tea producer and later Li's partner.<sup>327</sup> The governor presumably invited to two men to form a construction company because of their success as business men and not because of any prior knowledge or expertise in construction. They opened the construction company in 1887.<sup>328</sup> The main purpose of this company was to provide space for foreign traders to come to Taipei to buy the tea that Li and Lin's companies were producing. This benefit for Li and Lin also was of use to the government insofar as it helped develop the infrastructure, in particular the streets in Dadaocheng.<sup>329</sup> As a result of this scheme, the first two

<sup>325</sup> 大稻埕人文, '約翰·杜德 John Dodd', accessed 11 May 2016, <http://www.1314itaiwan.com/humanities/10.html>. 稻埕人文, '約翰·杜德 John Dodd', accessed 11 May 2016, <http://www.1314itaiwan.com/humanities/10.html>.

<sup>326</sup> '李春生', accessed 11 May 2016, [http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=27394&rownum=1&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=27394&rownum=1&pk=seq&showlevel=2).

<sup>327</sup> Dai, *臺灣大家族=Taiwanese Families*, 67.

<sup>328</sup> Dai, 67.

<sup>329</sup> Gao, *引領臺北走向世界舞臺的茶文化特刊=Special Issue of the Tea Culture: Leading Taipei*

streets with western-style houses – Jian-Chang Street and Cian-Ciou Street – were created there from 1887.<sup>330</sup>

The modernization of Chengnei and Dadaocheng was done in a very short period. It affected not just the infrastructure but also public and private buildings. This modernization was considered at the time to be very successful, and became known as ‘Little Shanghai’.<sup>331</sup> Chengnei remained far less developed during the Qing period than Dadaocheng and Meng-Jia. Indeed, one third of the area was still used as paddy fields until the Japanese occupation.

### 3.3 Urban reform under the Japanese (1895-c.1930)

In 1895, the Empire of China lost the First Sino-Japanese War and signed the Treaty of Shimonoseki agreeing to cede Taiwan to Japan.<sup>332</sup> The new Japanese administration, like the Chinese one before it, based itself in Chengnei, a symbolic statement about authority and place of governance. But it was not satisfied with the earlier modernisation project undertaken there by the Qing government because it did not conform to the higher standards demanded by the Japanese. One of the principal concerns was hygiene and sanitation, and this was highlighted by the appearance on the island in 1896 of bubonic plague, brought there from mainland China.<sup>333</sup>

The Japanese had recognized that the older buildings were structurally unsound, poorly ventilated and in many cases insanitary. These older structures were usually made from construction materials that were inappropriate for an island that was

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*toward to the World Stage*, 52.

<sup>330</sup> Dai, *臺灣大家族=Taiwanese Families*, 67.

<sup>331</sup> Bo-Dong Xu and Zhi-Ping Huang, *丘逢甲傳=Qiu Feng-Jia* (Taipei: Showwe Information Co., Ltd., 2011), 255.

<sup>332</sup> The First Sino-Japanese War in Chinese is 中日甲午戰爭 and it started from 1894 to 1895. The Treaty of Shimonoseki in Chinese is 馬關條約. Wu, *台灣史小事典=Taiwan History Dictionary*, 2000, 95.

<sup>333</sup> Hsiu-Jung Chang, ed., *日治臺灣醫療公衛五十年=Rizhi Taiwan yiliao gongwei wushi nian [Fifty Years of Advancement: A Collection of Taiwan's Medical and Public Health Records under Japanese Colonial Rule]* (Taipei: National Taiwan University Press, 2015), 149.

prone to weather extremes such as intense rainfall and earthquakes, such as adobe (earth and straw made into bricks for building). When it was rained or flooded, the adobe disintegrated creating the potential danger of sudden collapse. They also suffered from inadequate lighting and ventilation, and the reason for this is that most of the adobe houses were built with small windows to protect them from burglary. It was compounded by the fact that houses had narrow frontages and plans that extended back from it a long way, and being terraced-houses they generally shared a party wall that had no windows. As a consequence, there was little wall space for windows to introduce light and ventilation into a house, which could then very easily become a hotbed of infectious diseases.<sup>334</sup> They were built like that because land in urban areas was precious.<sup>335</sup> Another problem was poor sanitation and unhygienic behaviour. During the later stages of the Qing Dynasty a street drainage system had been built in Chengnei.<sup>336</sup> However, as Japanese soldiers are recorded as observing in 1895, there were still significant issues associated with sanitation:

When entering the street from the North Gate, there are more than ten houses which were burned by the Qing Empire. The street is paved with flat stones. The noise of people and rickshaws can be heard without end; it is like walking out of the Tokyo Shimbashi Rail Station to the Ginza Street. The streetscape is wide, but it is filthy. This is probably a characteristic of the Chinese people. The drains beside the street are completely blocked. The houses are messy, but no one seems to mind. There are spaces for chamber pots inside of houses. There is no improper indiscriminate urination and defecation. This is much better than northern China.<sup>337</sup>

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<sup>334</sup> Shang-Ren Li, *帝國與現代醫學=Empire and Modern Medicine* (Taipei: Linking Publishing, 2008), 289–92.

<sup>335</sup> Gan-Lang Li and Yi-Ping Yu, *古蹟入門=Introduction of the Historic Remains* (Taipei: Yuan-Liou Publishing, 1999), 74.

<sup>336</sup> Huang, '日治時期台北城內街屋現代化過程研究=The Study of the Modernisation Street-house Inside the Taipei Wall City, during the Japanese Governance of Taiwan', 11.

<sup>337</sup> This paragraph is my translation from Chinese to English and quoted Mi-cha Wu, ed., *攻台見聞: 風俗畫報-台灣征討圖繪=Gong Tai Jian Wen : 'Feng Su Hua Bao, Taiwan Zheng Tao Tu Hui' [Observing Taiwan: Depicting Customs - Illustration of the Subjugation in Taiwan]*, trans. Pei-xian Xu (Taipei: 遠流出版事業股份有限公司=Yuan-Liou Publishing Co., Ltd., 1995), 100–101.

Another description of the streets and houses dating from 1895 gives an even fuller picture of the problems that the Japanese, unused to subtropical and tropical conditions, now faced:

Butchers butcher livestock on the dirty street and sell them to the customers. There are no flushing toilets within the houses. People place a chamber pot in a room without any windows, and next morning they dump the filth onto the street or into the clogged drains. In order to prevent burglaries and overheating, houses are built touching each other [with the consequence that] sunlight cannot into the rooms and there is poor ventilation. Livestock are raised within the house and excrete inside the house. The quality of the water is very poor. Japanese soldiers cannot sit to eat food because flies swarm over them and they need eat while walking, or use a mosquito net to cover themselves, or appoint somebody to brush the flies away. When people leave buildings, a cloud of mosquitoes like a thick curtain flies up from the drains, and when people speak, mosquitoes immediately fly into their mouths.<sup>338</sup>

Although there was a space inside the house for chamber pots, and a drainage system in the streets, there was no proper sewerage system to take the waste away. While the Qing government had wanted to improve the public sanitation, a lack of overall planning and of hygiene education resulted in generally poor environmental health. The lack of a proper sewerage system resulted in perennial epidemics such as typhoid, malaria and dysentery.<sup>339</sup> A related problem was that the houses did not have a supply of clean water, which also led to the spread of disease. The Japanese were used to drinking un-boiled water in Japan and, at first, they continued this habit when they moved to Taiwan. Soon unsafe drinking water resulted in serious

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<sup>338</sup> This paragraph is my translation from Chinese to English and quoted Nobuko Takenaka, *日治台灣生活史: 日本女人在台灣, 明治篇 (1895-1911)* = *Ri Zhi Taiwan Sheng Huo Shi : Riben Nü Ren Zai Taiwan [Life History of Taiwan during the Japanese Colonization: Japanese Women in Taiwan, Meiji Period](1895-1911)*, ed. Lung-Bao Tsai (Taipei: 時報出版事業有限公司=China Times Publishing Co., 2007), 36.

<sup>339</sup> Li, *帝國與現代醫學=Empire and Modern Medicine*, 30.

sickness.<sup>340</sup> As a result of this, there was an urgent need for the Japanese government to construct a proper water and sewerage system.

### 3.4 The regulations of 1896

This resulted in a programme of reform initiated in 1896. It was in that year that the Japanese administration passed its first set of regulations on the subject of house construction - the 'Taipei County Regulations Governing House Construction (臺北縣家屋建築規則)' of 1896. This is the earliest attempt by the Japanese to introduce legislation about building, but this legislation did not cover all of Taiwan or indeed all houses. It applied only to the Japanese-owned houses that were located in five areas of northern Taiwan: Taipei, Hsinchu, Tamsui, Keelung and Yilan.<sup>341</sup> By comparison with the later regulations these ones are relatively simple. Nevertheless, they touch on topics that are central to Japanese concerns. There are eight provisions in all which are summarised here:

1. The floor of the house should be higher than the ground level outside
2. The area under the floor should be ventilated and
3. The windows should be able to be opened and closed
4. The house should be building from stone, brick, adobe or wood. The roof should be constructed with tiles or other non-combustible materials
5. The toilet should be built in a place where the smell will not affect the rest of the house
6. The toilet bowl should be brick or ceramic
7. The drainage system under the kitchen should be built from stone or brick. The pipe should be angled sufficiently to allow proper drainage.
8. The roof guttering should lead to a down-pipe<sup>342</sup>

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<sup>340</sup> Chang, *日治臺灣醫療公衛五十年=Rizhi Taiwan yiliao gongwei wushi nian [Fifty Years of Advancement: A Collection of Taiwan's Medical and Public Health Records under Japanese Colonial Rule]*, 549.

<sup>341</sup> Huang, *臺北市近代都市之建構(下)日治時代(1895-1945)=Construction of the Modern Taipei City during the Japanese Colonization (1895-1945)*, II:14-15.

<sup>342</sup> Huang, II:14-15.

Unlike the provision in the Chinese regulations of 1879, which were only about size of the site, these regulations are mostly about sanitation and hygiene.

If the regulations of 1896 were a small step forward, they were not enough. The regulations coincided with a devastating pandemic, of bubonic plague (the Black Death) in Taiwan.<sup>343</sup> So severe was it that in 1897, neighbouring countries having identified Taiwan as the source, announced that people and goods from Taiwan were forbidden to land.<sup>344</sup> By May 1898, 1,033 people had been infected with the disease and an estimated 710 people had died. This not only had effect on the economy, but also resulted in a loss of dignity for the Japanese government. Therefore, the government began to announce a series of health measures. In 1901, it implemented the serum vaccination plan. In 1903, it established the 'Interim Prevention of Epidemics Section' and the 'Interim Prevention Committee' as the decision-making bodies and also implemented area by area rat-catching campaigns.<sup>345</sup> It is in this context that we should see the new set of building regulations and the reason for them to be extended to the whole island. As we shall see although the Japanese colonists established the 'Taiwan Regulations Governing House Construction' of August 1900 (Table 3.1) and the 'Detailed Housing Enforcement Regulations' of September 1900 (Table 3.2), these did not completely inhibit the spread of the diseases.

### 3.5 The regulations of 1900

Partly in response to the problem of improving the island's health, and partly in response to a desire to accelerate the implementation of urban redevelopment, a new set of regulations for house construction was passed in 1900. This time it covered the whole of Taiwan and was applicable to all houses not just those owned

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<sup>343</sup> Black Death, it was also named 百斯篤 or Pestilence or ペスト. John, *泡茶走西仔反—清法戰爭台灣外記=Journal of a blockaded resident in North Formosa during the Franco-Chinese War, 1884-5.*, 214.

<sup>344</sup> Li, *帝國與現代醫學=Empire and Modern Medicine*, 30.

<sup>345</sup> Li, 44.

by the Japanese. These are ‘Taiwan Regulations Governing House Construction (臺灣家屋建築規則).<sup>346</sup> This set of regulations was much more thorough than those of 1896 and were designed to comprehensively change the living conditions and improve public health.

The first draft of the rules governing house construction was prepared by Murakami Yoshio, the chairman of Taipei Redevelopment Advisory Committee, in 1899.<sup>347</sup> This proposal was originally only intended to be enforced in the urban area of Taipei, and indeed the word ‘Taiwan is missing from the title of the proposal: ‘Regulations Governing House Construction’. However, the Japanese Governor-General’s Office thought that this would be an important tool to help reconstruct other cities in Taiwan. As a result of this, the government modified this first proposal to draft a new version in the same year.<sup>348</sup> Because the regulations involved public health matters, the Taiwan Central Health Association had to be consulted. Modified once more in the light of this, the set of regulations known as the ‘Taiwan Regulations Governing House Construction’ was promulgated on 12 August 1900.<sup>349</sup> There are nine articles in the final set of regulations. They are summarised as follows (For details see Table 3.1):

1. For either a new house, an extension or a reconstruction it is necessary to obtain the permission and approval of the local authorities before construction can begin.
2. The structures, once built, need to be approved by the local authority.
3. The local authorities have the power to decide on matters concerning house construction, reconstruction or demolition, in matters that are associated with public interest, in particular, with constructions deemed

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<sup>346</sup> Chang, *日治臺灣醫療公衛五十年=Rizhi Taiwan yiliao gongwei wushi nian [Fifty Years of Advancement: A Collection of Taiwan’s Medical and Public Health Records under Japanese Colonial Rule]*, 502.

<sup>347</sup> In Japanese is 村上義雄 (1845-1919), a Japanese government official, was the prefectural governor of Taipei from 1898 to 1901. Xu, *臺灣總督府律令史料選編 (明治 33 年)= Taiwan zong du fu lu ling shi liao xuan bian (Mingzhi 33 nian) [Selected Historical Materials of the Taiwan Sōtoku Legislative Acts (Meiji 33)]*.

<sup>348</sup> Xu.

<sup>349</sup> Xu.

- dangerous or harmful to health.
4. Structures built along the road are to have a pedestrian walkway with eaves.
  5. The local authorities have the power to enforce fines when there are failures to comply with Article 3.
  6. Failures to comply with Articles 1 and 2 will be fined.
  7. This regulation also applies to other constructions.
  8. Where in Taiwan and when these regulations are to come into force is to be decided by the local authorities, but under the scrutiny of the Taiwan Governor-General.<sup>350</sup>
  9. Any other matter will also be determined and prescribed by the Taiwan Governor-General.

These regulations represent the basic principles governing house constructions applicable to everyone on the island, whether Japanese and Taiwanese. So, Japanese architects and local builders had to follow these principles when designing or building houses. But, they were a set of broad principles and not detailed provisions. Thereafter, the Japanese colonial government also published the 'Detailed Housing Enforcement Regulations' on 29 September 1900.<sup>351</sup> These consist of twelve articles giving details about construction requirements. A summary of the main headings is as follows (for the details see Table 3.2):

1. The structure of the house must be built in stone, brick, metal, concrete, timber or adobe; the roof must be covered by tile, metal and other non-combustible building materials. The joints between bricks must be made securely with mortar. Adobe must be mixed with stone or brick [fragments].

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<sup>350</sup> For example, the regulations were enforced in Dadaocheng later than in Chengnei. It was only from 1904, that the house regulations were implemented in Dadaocheng. Then when the revised house regulations were announced in 1907, they did not apply to Dadaocheng until 1909. This is cited from Huang, *臺北市近代都市之建構(下)日治時代(1895-1945)=Construction of the Modern Taipei City during the Japanese Colonization (1895-1945)*, II:58.

<sup>351</sup> Chang, *日治臺灣醫療公衛五十年=Rizhi Taiwan yiliao gongwei wushi nian [Fifty Years of Advancement: A Collection of Taiwan's Medical and Public Health Records under Japanese Colonial Rule]*, 503.

2. The foundation of the house must be at least 5 Japanese inches higher than the footpath or ground. The subfloor must be at least 3 Japanese inches thick, and made from concrete or *tataki* or other appropriate waterproof materials.<sup>352</sup>
3. The foundations must be sufficiently strong to withstand the weight of the building.
4. In the case of houses constructed from timber or adobe, the beams and the columns must be made from stone, brick or other equivalent construction materials.
5. The distance from the ground to the eaves must be at least 12 Japanese feet in height. The wooden floor must construct at least 2 Japanese feet above the level of the ground, and must have ventilation holes in the outside wall of the house, as well as access for cleaning.
6. The ceiling must be at least 8 Japanese feet above the level of the floor, and it should be easy to clean and access.
7. Lighting and ventilation [in the form of windows] must be provided. The windows should take up at least one-tenth of the interior surface-area.
8. The drainage systems in the kitchen and bathroom and other places where water is used must be constructed from stone, brick or cement in order to carry the waste water into the sewerage system.
9. A gutter must be fixed to the edge of the roof to collect and carry away rain water into a drainage ditch.
10. The toilet must be at least 2 Japanese feet high from the ground, and it must be constructed in stone, brick, or cement; the interior of the room must be covered with mortar or another impermeable material.
11. The 'vortex toilet' must be placed at least 2 *Ken* (12 Japanese feet) away from the well; the [lining of the] septic tank must be ceramic or made from another impermeable material, and has to be buried underground. The 'container toilet' must be made of metal or another impermeable material and the capacity must be at least 2m<sup>3</sup>; the toilet must have a solid platform in

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<sup>352</sup> *Tataki*, see Appendix 4, Table 4.2- Glossary of Architecture plans- f. *Tataki* is beaten earth mixed with lime and water.

order to be easy to clean. In the case of the 'perfusion toilet', the toilet and sewage pipe must be ceramic or made from another impermeable material. The pipe should carry waste water away from the house into the outer sewage tank. In order to deodorize a bad smell, the toilet must have a cover and [the room in which it is located] should have a ventilation device.

12. Factories and other buildings are exemptions from the following articles:  
Article 2, Article 5, Article 6 and Article 7.

There are two overriding concerns that dominate these regulations. Both deal in different ways with the concept of safety. One concerns the solidity of construction and the other focusses on the relationship between health and living conditions. Although there is inevitably some overlap, the first six of them deal with structural soundness and the second six with sanitation and creating a healthy living environment. The regulations address many of the issues encountered by the Japanese on their arrival in Taiwan (discussed above). While most of the specifications arose from the particular needs of Taiwan, at least one came about because of problems encountered back home in Japan. For example, Article 1, states that:

The structure of the house must be built in stone, brick, metal, concrete, timber or adobe; the roof must be covered by tile, metal and other non-combustible building materials.

This requirement that the houses be built from non-combustible materials was almost certainly conceived as a response to the great fire that destroyed 3,000 houses in the Ginza district of Tokyo in 1872.<sup>353</sup> Japanese houses were traditionally built of timber, as were the houses in Ginza, and the devastation wrought by this fire brought home to the Japanese government, the importance of building from materials that were less inherently combustible. The government looked to the

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<sup>353</sup> Lawrence J. Vale and Thomas J. Campanella, *The Resilient City: How Modern Cities Recover from Disaster* (Oxford University Press, 2005), 217.

‘western-style fireproof house’,<sup>354</sup> as a model and they invited the British civil engineer and architect, Thomas James Waters, to design and rebuild the shop-houses in Ginza.<sup>355</sup> Construction started in 1872, and the street was named ‘Ginza Bricktown’.<sup>356</sup> Unfortunately, it no longer survives as it was significantly damaged in the Great Kantō Earthquake of 1923.<sup>357</sup>

But perhaps the issue that concerned the Japanese the most was the issue of health security. That was so is suggested by a revision of the ‘Detailed Housing Enforcement Regulations’ published in 1907. It was altered to include provisions to help control rat infestation, in response to an outbreak of bubonic plague that affected the whole of Taiwan but that was especially rampant in the three Taipei towns. In total 963 people were infected, about 37% of those infected in the whole of Taiwan. As a precaution, 125 unclean houses were demolished. The previous regulations did not make any provision for rodent control, but now it was considered imperative to install ‘rodent-resistant devices’. Therefore, the revision especially added several articles to require each household to have the devices to prevent rats from entering.<sup>358</sup> As a consequence of this measure, the spread of the plague was gradually brought under control by 1910.<sup>359</sup>

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<sup>354</sup> Edward Seidensticker, *Tokyo from Edo to Showa 1867-1989: The Emergence of the World's Greatest City* (Tokyo; Rutland, Vt.: Tuttle Publishing, 2010).

<sup>355</sup> Terunobu Fujimori, *明治の東京計画=Meiji no Tōkyō keikaku [Meiji Tokyo Plans]* (Tokyo: Iwanami Shoten, 1982), 10.

<sup>356</sup> André Sorensen, *The Making of Urban Japan: Cities and Planning from Edo to the Twenty-First Century* (London; New York: Routledge, 2002), 61–62.

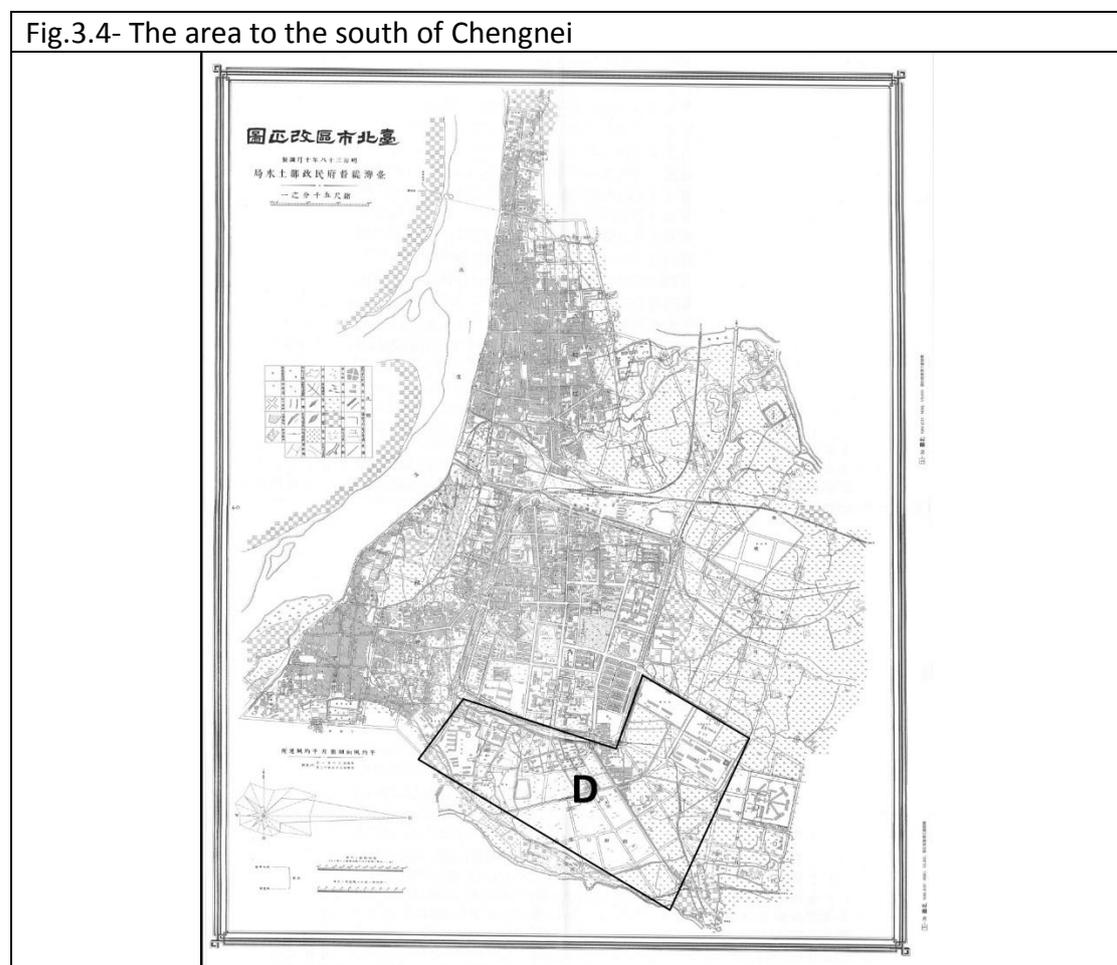
<sup>357</sup> Louise Young, *Beyond the Metropolis Second Cities and Modern Life in Interwar Japan* (Berkeley: University of California Press, 2013), 196, <http://public.eblib.com/choice/publicfullrecord.aspx?p=1132026>.

<sup>358</sup> Huang, *臺北市近代都市之建構(下)日治時代(1895-1945)=Construction of the Modern Taipei City during the Japanese Colonization (1895-1945)*, II:27.

<sup>359</sup> Chang, *日治臺灣醫療公衛五十年=Rizhi Taiwan yiliao gongwei wushi nian [Fifty Years of Advancement: A Collection of Taiwan's Medical and Public Health Records under Japanese Colonial Rule]*, 150.

### 3.6 The new plans for Chengnei and the surrounding area 1900-11

In 1900, the same year that the new regulations were introduced, the Japanese administration announced a plan for the actual urban redevelopment of Chengnei.<sup>360</sup> And it is difficult to imagine that these two projects were not conceived as complementary. Certainly, the new regulations would have been applied to this project. This project, however, was supplemented in 1901, by a second urban redevelopment plan was published, this time for the area to the south of Chengnei, to cope with the rapid expansion of the population in the Taipei area, and it too was to use the legislation for house construction that was passed in 1900 (Fig.3.4).<sup>361</sup>

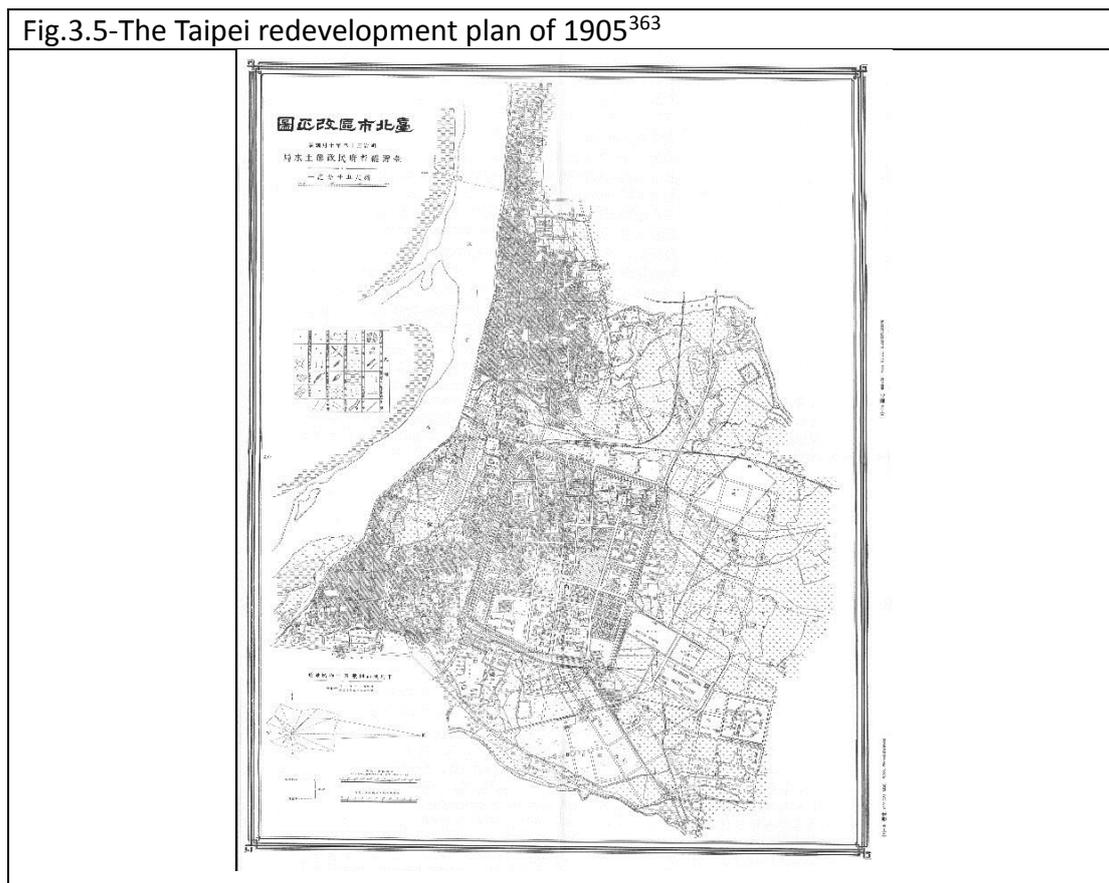


<sup>360</sup> Huang, '日治時期台北城內街屋現代化過程研究=The Study of the Modernisation Street-house Inside the Taipei Wall City, during the Japanese Governance of Taiwan', 56.

<sup>361</sup> Huang, *臺北市近代都市之建構(下)日治時代(1895-1945)=Construction of the Modern Taipei City during the Japanese Colonization (1895-1945)*, II:007.

In 1905, a further redevelopment plan was enacted in order to merge the three large towns of Chengnei, Dadaocheng and Meng-Jia, into one city, Taipei (Taihoku). They realised that the best way to do so was introduce well-planned road connectivity. As a result, the Japanese published another Taipei redevelopment plan in 1905. This plan was presented by using a map (Fig.3.5 and 3.6). This map has two layers. The bottom one shows the original three large towns and paddy fields. The upper layer shows the well-organized road network designed to connect Chengnei, Dadaocheng and Meng-Jia. The map shows that the new road network covered some grey-coloured blocks (detail see Fig.3.6). These blocks were where the old houses were located - the main obstacles designated for removal. From 1905, starting in Chengnei, the Japanese government systematically demolished these old houses, a project that lasted until 1907.<sup>362</sup>

Fig.3.5-The Taipei redevelopment plan of 1905<sup>363</sup>



<sup>362</sup> Huang, '日治時期台北城內街屋現代化過程研究=The Study of the Modernisation Street-house Inside the Taipei Wall City, during the Japanese Governance of Taiwan', 27-28.

<sup>363</sup> '日治時期臺北市都市計畫相關地圖《地圖與遙測影像數位典藏計畫》', accessed 30 April 2016, <http://gis.rchss.sinica.edu.tw/mapdap/?p=5652&lang=zh-tw>.

Fig.3.6- The Taipei redevelopment plan of 1905 (detail)<sup>364</sup>



However, it was not until 1909 that this actual rebuilding got underway.<sup>365</sup> Its progress had been hampered by two long-standing issues. The first was the issue of land ownership. Chengnei, as has been shown was still a relatively new development. Most of the land there was owned by either the local Taiwanese gentry from Dadaocheng and Meng-Jia or by the Japanese government, which has assumed ownership of the land previously owned by the Qing government. After the Japanese colonization, the public land was appropriated by the Japanese government, but the privately-owned land remained in the hands of the Taiwanese gentry. The Japanese administration, therefore, had to negotiate with them to acquire the rest of the land in Chengnei in order to be able to implement their redevelopment plans. To assist with this, the government published the 'Land ownership survey of Taiwan' in 1895 to determine who owned the land.<sup>366</sup>

<sup>364</sup> '日治時期臺北市都市計畫相關地圖「地圖與遙測影像數位典藏計畫」'.

<sup>365</sup> Huang, *臺北市近代都市之建構(下)日治時代(1895-1945)=Construction of the Modern Taipei City during the Japanese Colonization (1895-1945)*, II:4-9.

<sup>366</sup> 台灣土地調查規則, '国立国会図書館デジタルコレクション - 官報. 1898年08月02日', accessed 4 May 2016, <http://dl.ndl.go.jp/info:ndljp/pid/2947816/3?viewMode=>.

However, the expropriation of land did not go well. The burden of compensation was a financial issue which caused the occupying government to postpone redevelopment of Chengnei.<sup>367</sup> A second issue was that of demolition. In order to have enough space to set up water and sewerage systems around the whole city, the Japanese government had to widen the roads. Therefore, they had to remove obstacles to do so. The principal obstacles were, of course, the old houses. It was a costly, complicated and sluggish process that was highly labour-intensive.

In 1911, however, the Japanese government seized the opportunity to implement an ideal urban redevelopment after four typhoons hit Taiwan in two successive waves which leading to serious flooding in the centre of Taipei as discussed in Chapter 2 (Fig.3.7). The water rose almost to knee-level. The old, fragile adobe houses were severely damaged and many collapsed. The government immediately proposed a wide-ranging house reconstruction project. It started in 1911 and was largely complete by 1914. This project, based closely on the plan published in 1905, affected three streets in Chengnei, Fuhou Street (A), Fuqian Street (B) and Stone Memorial Archway Street (C), the same streets rebuilt by the Qing dynasty (Fig. 06).<sup>368</sup> As we saw in Chapter 2 the redevelopment started in Fuhou Street, because it was one of the most damaged streets and because it connected the Taipei Railway Station (Taihoku Station) to Chengnei. As such it occupied a crucial location in the city. These new buildings not only completely changed the cityscape in Chengnei, but were also used by the government as a model for future house design in other areas of Taiwan.

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<sup>367</sup> Mao-Chun Chou, '日治初期台灣土地調查之研究(1898-1905)=A study on "The land investigation of Taiwan" under the Japanese (1898-1905)' (Graduate Institute of Taiwan History, National Taiwan Normal University, 2011), 61–63.

<sup>368</sup> Fuhou Street (府後街), nowadays Guanqian Road (今台北市館前路); Fuqian Street (府前街), nowadays Chongqing South Road (今台北市重慶南路) and Stone Memorial Archway Street or Stone Brick Street (石坊街), nowadays Hengyang Road (今衡陽路東段). Huang, '日治時期台北城內街屋現代化過程研究=The Study of the Modernisation Street-house Inside the Taipei Wall City, during the Japanese Governance of Taiwan', 41.

Fig.3.7- Flooding at Fuqian Street in Chengnei in 1911<sup>369</sup>



**Table 3.1- The Taiwan Regulations Governing House Construction<sup>370</sup>**

12 August, Meiji 33 (1900)	
1	In order to build a house, the following will be required to obtain permission from the local authorities. This applies to extensions and rebuilding: <ol style="list-style-type: none"> <li>1.1 A site plan and a diagram of the location.</li> <li>1.2 A drawing with a construction specification</li> <li>1.3 A ground plan, an elevation of the front and sides, a cross section and sectional details drawing indicating housing construction methods.</li> </ol> Other matters that the local authorities consider necessary.
2	In accordance with the preceding article, any new house, extension or reconstruction can be built without prior permission from and examination by the local authorities.
3	Local authorities, in the following circumstances, may order reconstruction, repair or demolition of the building, and set a deadline for that work to be done <ol style="list-style-type: none"> <li>3.1 When it has been deemed necessary in the public interest</li> <li>3.2 When a risk of danger has been identified.</li> <li>3.3 When it is considered that the construction is harmful to health.</li> <li>3.4 When the building violates this regulation, or others issued under this set of regulations, or fails to comply with Article 1 without obtaining permission.</li> </ol>

<sup>369</sup> '舊臺北廳前ヨリ(右)府中街(舊)', accessed 4 May 2016, [http://photo.lib.ntu.edu.tw/pic/db/showImg.jsp?file=CCA110001-HP-pb20179870114.jpg&pathtype=CCADATA\\_32](http://photo.lib.ntu.edu.tw/pic/db/showImg.jsp?file=CCA110001-HP-pb20179870114.jpg&pathtype=CCADATA_32).

<sup>370</sup> The original text is written in Japanese (Appendix 3-Fig. 3.1). The Table 01 is my translation from Chinese to English. The Chinese version please sees Appendix 3-Table 3.2- The Taiwan Regulations Governing House Construction in Chinese (臺灣家屋建築規則, 明治三十三年, 八月十二日, 律令第十四號).

4	A house built along a road must have a covered pedestrian walkway at the front. <sup>371</sup> However, any construction which obtains permission from the local authorities can be exempted from this rule. The width and the structure of roads and pedestrian covered walkways have to be prescribed by the local authorities.
5	Buildings which fail to comply with Article 3 must be rebuilt, repaired or demolished. Failure to meet the deadline for Article 3 will incur a fine payable to the local authorities. In accordance with the Taiwan Tax Delinquency Regulations, the local authorities will forcibly collect taxes when the debtor fails to pay fees within a specified period.
6	Those who violate Article 1 will be fined two hundred Japanese yen. Those who violate Article 2 will be fined fifty Japanese yen.
7	This regulation also applies to factories and other buildings.
8	Where in Taiwan and when these regulations are to come into force is to be decided by the local authorities, but under the scrutiny of the Taiwan Governor-General
<i>Supplementary rule</i>	
9	Other necessary provisions will be prescribed by the Taiwan Governor-General.

<b>Table 3.2- The Detailed Housing Enforcement Regulations<sup>372</sup></b>	
29 September, Meiji 33 (1900)	
1	A house must be constructed from stone, brick, metal, concrete, timber or adobe; the roof must be covered by tiles, metal or other non-combustible building materials. Houses constructed in stone or brick, must have the joints firmly fastened with mortar. Houses constructed in adobe, must mix the adobe with fragment of stone or brick. The external surface must be made from stone or brick, and use mortar for holding it together.
2	If there is a raised footpath, the house foundation must be 5 Japanese inches above the footpath. <sup>373</sup> If there is no footpath, the foundation must be 5 Japanese inches above ground level. <sup>374</sup> The subfloor of the construction must be at least 3 Japanese inches thick, <sup>375</sup> and of concrete or Tataki (a mixture of a crushed rock, such as Granite or Andesite, with lime and water mixed), and

<sup>371</sup> In Chinese is 亭仔腳

<sup>372</sup> The original text is written in Japanese (Appendix 2-Fig. 02). The Table 02 is my translation from Chinese to English. The Chinese version please sees Appendix 2-Table 04- The Housing Detailed Enforcement Regulations in Chinese (臺灣家屋建築規則施行細則, 明治三十三年, 九月二十九日, 府令第八十一號).

<sup>373</sup> One Japanese inch is 0.0303 meters. Therefore, it is about 0.1515m.

<sup>374</sup> It is about 0.1515m.

<sup>375</sup> It is about 0.0909m.

	other appropriate waterproof materials.
3	The foundations must be sufficient to withstand the weight of the building.
4	For houses constructed in timber or adobe, the beams and the columns must be constructed in stones or brick or other equivalent construction materials.
5	The distance from the ground to the eaves must be at least 12 Japanese feet in height. However, exceptions can be granted with permission from the local authorities. The wooden floor must be constructed at least 2 Japanese feet above the level of the ground, <sup>376</sup> and must have ventilation holes in the outside wall of the house, as well as access for cleaning. <sup>377</sup>
6	The distance above the floor to the ceiling must be at least 8 Japanese feet <sup>378</sup> , and it should be easy to clean and access.
7	Lighting and ventilation [in the form of windows] must be provided. The windows should take up at least one-tenth of the interior surface-area.
8	The drainage systems in the kitchen and bathroom and other places where water is used must be constructed from stone, brick or cement in order to carry the waste water into the sewerage system.
9	A gutter must be fixed to the edge of the roof to collect and carry away rain water into a drainage ditch.
10	The toilet must be set at least 2 Japanese feet <sup>379</sup> above the ground, and it must be constructed in stone, brick, and cement; the room must be painted using mortar or other impermeable materials.
11	The 'vortex toilet' must be placed at least 2 <i>Ken</i> (12 Japanese feet) <sup>380</sup> away from the well; the [lining of the] septic tank must be ceramic or made from another impermeable material, and has to be buried underground. The septic tank must be surrounded by concrete which is at least 6 Japanese inches thick; <sup>381</sup> the subfloor below the septic tank must be concrete of at least 5 Japanese inches <sup>382</sup> , and the joint between the concrete and the opening of the septic tank must be constructed on a slope. The 'container toilet' must be made of metal or another impermeable material and the capacity must be at least 2m <sup>3</sup> ; the toilet must have a solid platform in order to be easy to clean. In the case of the 'perfusion toilet', the toilet and sewage pipe must be ceramic or made from another impermeable material. The pipe should carry waste water away from the house into the outer sewage tank. In order to deodorize a bad smell, the toilet must have a cover and [the room in which it is located]

<sup>376</sup> It is about 0.606m.

<sup>377</sup> One Japanese foot is 0.303 meters. Therefore, it is about 3.636m.

<sup>378</sup> It is about 2.424m.

<sup>379</sup> It is about 0.606m.

<sup>380</sup> 'Ken' is a traditional Japanese unit of length. 1 ken (unit) equal to 1.818 meters. Therefore, it is about 3.636m.

<sup>381</sup> It is about 0.1818m.

<sup>382</sup> It is about 0.1515m.

should have a ventilation device.
12 Factories and other buildings are exempt from the following articles: Article 2 (the structure of the subfloor), Article 5, Article 6 and Article 7.

<b>Table 3.3- A Revision of The Detailed Housing Enforcement Regulations<sup>383</sup></b>	
7 August, Meiji 40 (1907)	
1	The standard requires the floor space of the house must take up at least three-quarters of the plot.
2	Non-adjacent houses must be at least 3 Japanese feet apart. <sup>384</sup> If the adjacent land is the property of others, the distance between house and boundary must be at least 1 Japanese foot and 5 Japanese inches <sup>385</sup> . Adjacent houses must have a common wall of at least 1 Japanese foot <sup>386</sup> thick and 6 Japanese inches <sup>387</sup> thickness, constructed from stone, brick or concrete. If the common wall is higher than the roof, this is an exception to this rule.
3	The house alongside streets shall not exceed the building line designated by the local authorities. The house alongside streets, the front shall not extend beyond the central line of the sewer.
4	If the house facing the street is surrounded by an open space which is above 12 Japanese feet wide <sup>388</sup> , it must have a path at least 6 Japanese feet wide <sup>389</sup> in order to keep roads clear.
5	The house must be constructed from stone, brick, artificial stone, metal, or timber. The roof must be constructed from tiles, metal or other non-combustible materials. If the house is constructed in stone, brick or artificial stone, the joints must be firmly fixed/ fastened by using mortar (a mixture of cement or lime, and sand and water).
6	The foundation of the house must be higher than the highest point of the path. If there is no path, the foundation must be higher than the edge of the public gutter by at least 2 Japanese inches <sup>390</sup> ; and the place where rainwater will accumulate must have an appropriate drainage system. In the case of houses alongside streets, the foundation must be at least 5 Japanese inches higher than the edge of the public gutter. <sup>391</sup> The house foundation at the rear of roadside must be at least 3 Japanese inches higher than the house foundation of roadside. <sup>392</sup> In the case of these last two provisions, the local authorities have the power to specify the height of the path's foundation and

<sup>383</sup> The original text is written in Japanese (see Appendix 2-Fig. 03). The Table 03 is my translation from Chinese to English. The Chinese version please see Appendix 2-Table 06- A Revision of The Housing Detailed Enforcement Regulations in Chinese (臺灣家屋建築規則施行細則改正, 明治四十年, 八月七日, 府令第六十三號).

<sup>384</sup> It is about 0.909m.

<sup>385</sup> It is about 0.4545m.

<sup>386</sup> It is about 0.303m.

<sup>387</sup> It is about 0.1818m.

<sup>388</sup> It is about 3.636m.

<sup>389</sup> It is about 1.818m.

<sup>390</sup> It is about 0.0606m.

<sup>391</sup> It is about 0.1515m.

<sup>392</sup> It is about 0.0909m.

	the house's foundation.
7	If rats inhabit or frequent the housing base, it must have a wall that runs to ground level to keep them out.
8	The house should have an open drainage ditch around the base. If this is not possible the drain should be placed underground. Both ends of the drainage ditch should be set up with easy-to-clean, rodent-resistant devices.
9	The flooring at ground level must be made from at least 3 Japanese inches <sup>393</sup> of concrete, and have firmly fastened paving made from appropriate non-permeable material.
10	The weight of the house's foundations must be approximately equivalent to the weight of the house.
11	In the case of a house built from timber, its base should be constructed using stone, (red) brick or concrete and must have appropriate rodent-resistant devices.
12	The height of the house from the foundation to the upper beam shall be at least 12 Japanese feet. <sup>394</sup> If there is an attached annex, the height shall be at least 9 Japanese feet. <sup>395</sup> However, a house which has a particular restriction can be exempted with permission from the local authorities.
13	In order to prevent rats entering, the interior of the roof-space has to be provided with appropriate rodent-resistant devices.
14	The lighting [i.e window] area of each room of house have to be at least one tenth of the indoor area. The areas lit indirectly have to be at least one-seventh of indoor area. The warehouses and other buildings for other special-purposes are exempted. If the lighting comes from the back of the house, the lighting area has to be at least one-thirtieth of indoor area. Each room must have an appropriate ventilation system.
15	If the house has a cavity wall, a rodent-proof construction method must be constructed to prevent rats getting it.
16	If the house has a raised floor, it should be at least 2 Japanese feet <sup>396</sup> above the sub floor. [The space between the two] should have a ventilation vent and entrance ease of cleaning. If the house is intended for both residential and commercial use, the floor should be easily removable. In such cases, the height of floor shall be less than 2 Japanese feet. <sup>397</sup>
17	If the house has a ceiling [i.e. a cealign separating a room from the roof space], the height of ceiling shall be at least 8 Japanese feet above the floor. <sup>398</sup> The height of each room and their built-in closets shall be the same. Above the ceiling, the roofspace has to be provided with an appropriate entrance and lighting in order to be cleaned easily. In a house of over two storeys, the space between the ground and the ceiling shall be provided with rodent-resistant devices.
18	The windows in the roof, the window ventilators and the point of access for

<sup>393</sup> It is about 0.0909m.

<sup>394</sup> It is about 3.636m.

<sup>395</sup> It is about 2.727m.

<sup>396</sup> It is about 0.606m.

<sup>397</sup> It is about 0.606m.

<sup>398</sup> It is about 2.424m.

	cleaning the base, and the exit for waste water must all have rodent-resistant devices on the inside.
19	In the kitchen, bathroom and other places where water is used, the enclosing wall [at the bottom] must be at least 6 Japanese inches higher than the floor of the house [to prevent water escaping]. <sup>399</sup> The lower half of these rooms have to be built in stone, bricks or concrete and the waste water and sewage system shall be constructed of the same materials.
20	An open pipe shall be fixed to the edge of the roof to collect and carry away rain water into a downpipe leading to the drainage system.
21	In the case of groups of 4 terraced houses, the length of has to be over 25 Japanese Ken, <sup>400</sup> and the flooring of each group must be at least 6 Japanese inches. <sup>401</sup> ; and the partition walls have to be constructed of stone, brick or concrete.
22	Each household has to have a toilet. But in the case of terraced housing, every four households shall have a shared toilet with one toilet for faeces and two urinals.
23	The toilet floor shall be 6 Japanese inches <sup>402</sup> above the floor of the house. Its floor must be constructed of stone, brick or concrete, and the floor surface has to be lined with cement or another impermeable material.
24	The 'vortex toilet' must be placed at least 2 Ken (12 Japanese feet) <sup>403</sup> away from the well; the [lining of the] septic tank must be ceramic or made from another impermeable material, and has to be buried underground. The septic tank must be surrounded by concrete which is at least 6 Japanese inches thick; <sup>404</sup> the subfloor below the septic tank must be concrete of at least 5 Japanese inches <sup>405</sup> , and the joint between the concrete and the opening of the septic tank must be constructed on a slope. The 'container toilet' must be made of metal or another impermeable material and the capacity must be at least 2m <sup>3</sup> ; the toilet must have a solid platform in order to be easy to clean. In the case of the 'perfusion toilet', the toilet and sewage pipe must be ceramic or made from another impermeable material. The pipe should carry waste water away from the house into the outer sewage tank. In order to deodorize a bad smell, the toilet must have a cover and [the room in which it is located] should have a ventilation device.
25	The local authorities have the permission of the Taiwan Sōtoku (the Governor-General of Taiwan) to stipulate other essential rules, and to make them accord with the present ones.
	<i>Supplementary rule</i>
26	The regulations will be implemented from 1 August, Meiji 40 [1907].

<sup>399</sup> It is about 0.1818m.

<sup>400</sup> It is about 45.45m.

<sup>401</sup> It is about 1.818m.

<sup>402</sup> It is about 0.1818m.

<sup>403</sup> 'Ken' is a traditional Japanese unit of length. 1 ken (unit) equal to 1.818 meters. Therefore, it is about 3.636m.

<sup>404</sup> It is about 0.1818m.

<sup>405</sup> It is about 0.1515m.

## **Shop-house Development: Multiple Traditions**

### **4.1 Introduction**

This chapter sets out to consider the forms of housing that were constructed during the period of Japanese colonial rule and the ways in which they changed. After Taiwan was ceded to the Japanese in 1895, the story of shop-house becomes very complicated. The indigenous Taiwanese continued to build shop-houses using the familiar, traditional ground plans. At the same time, the Japanese introduced their own type of shop-house, which had a different plan. Making matters more complex still, these two different building traditions were both affected by the planning regulations that were introduced by the Japanese from 1900. This discussion will discuss the two traditions separately.

It is worth noting that the Taiwanese for the most part lived in Dadaocheng and Meng-Jia, while the Japanese lived in the administrative centre of Chengnei, and this, to a large degree, determined where the two types of houses were built. Moreover, the Taiwanese employed Taiwanese builders and craftsmen, while the Japanese employed mainly Japanese architects, which itself had an impact on the appearance of the houses.

### **4.2 The Taiwanese shop-house plan before 1895**

In order to understand the extent to which the plans and elevations of shop-houses developed after the Japanese arrived in Taiwan, it is necessary to give an account of what the houses looked like beforehand. One of the problems in doing so is that few shop-houses from this period have survived unchanged and the exploration has in large part been based on evidence taken from drawings and photographs than from

the buildings themselves.

The earliest surviving shop-house in the Taipei area is a structure built in Dadaocheng in 1851 (Fig.4.1.a and Fig.4.1.b).<sup>406</sup> It was a house of essentially Han Chinese design, and of a type that was common in south China (Fig.4.2).<sup>407</sup> That this is so is not surprising as the owner, Lin Lan-Tian was an immigrant to Taiwan from that part of China.<sup>408</sup> He originally settled in Keelung, where he sold pellet drums (rattles) and groceries for a living. However, as he was often harassed by pirates he moved with his family to Dadaocheng in 1851, when it was still a small village.<sup>409</sup> There he started his business by purchasing local agricultural products and shipping them down the Tamsui River to China in exchange for other products which he shipped back to Taiwan to sell in his shop. He built a house for himself there and it was originally surrounded by rice farms and known as 'Lin Yi-Shun (the name of his shop)'.<sup>410</sup>

The form of the original house of 1851 is suggested that it was built as a single shop with three houses.<sup>411</sup> Each of the three houses (one is shown in Fig.4.1) was about 4 to 5 metres wide.<sup>412</sup> And it is in this state that it has survived. One of the three has recently been renovated, attempting to re-establish its original form (Figs. 4.3, 4.4 and 4.5).<sup>413</sup>

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<sup>406</sup> Chih-Ya Chang, '清代北臺大龍峒和大稻埕之社會經濟史研究=Study on the Socioeconomic History of Dalongdong and Dadaocheng of North Taiwan in Qing Dynasty' (Department of History, Chinese Culture University, 2011), 50. It was renovated between 2010 and 2012, attempting to restore it to its original state. The address is No.156, Sec. 1, Dihua St., Datong Dist., Taipei City (臺北市大同區迪化街一段 156 號). Bureau of Cultural Heritage, Ministry of Culture, '迪化街 1 段 156 號店屋 =No.156, Sec. 1, Dihua St.', 導覽, 行政院文化建設委員會文化資產總管理處籌備處, 29 April 2016, <http://www.boch.gov.tw/boch/frontsite/cultureassets/caseBasicInfoAction.do?method=doViewCaseBasicInfo&caseId=AA09705000058&version=1&assetsClassifyId=1.2&menuId=302&siteId=101#01>.

<sup>407</sup> Huang and Xia, *台灣傳統長形連棟式店舖住宅之研究=The Study of the Taiwan Traditional Long-type Shop House.*, 7.

<sup>408</sup> Fu, *台灣建築的式樣脈絡=The Architectural Style of Taiwan*, 12–14.

<sup>409</sup> Chang, '清代北臺大龍峒和大稻埕之社會經濟史研究=Study on the Socioeconomic History of Dalongdong and Dadaocheng of North Taiwan in Qing Dynasty', 50.

<sup>410</sup> In Chinese is 林益順. Chang, 50.

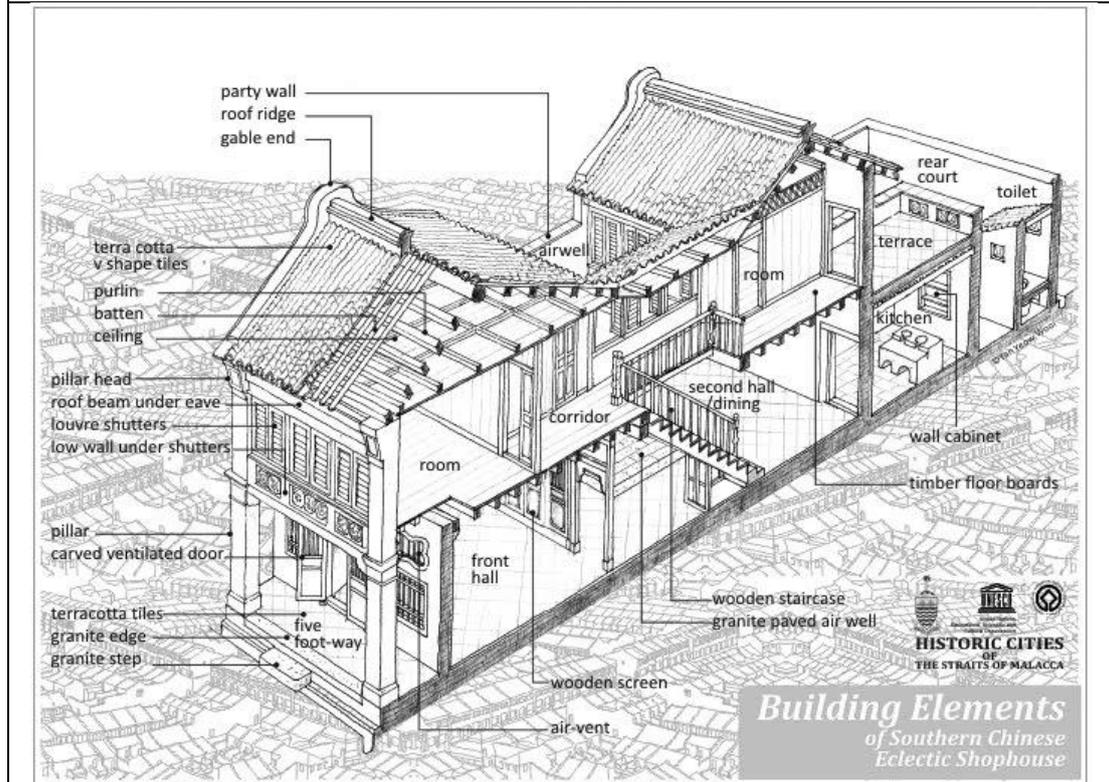
<sup>411</sup> Chang, 50.

<sup>412</sup> Chang, 113.

<sup>413</sup> See note 1.



Fig.4.2- Southern Chinese shop-house (Penang)<sup>416</sup>



The house has two parts, one located at the front, another beyond a courtyard at the back. The front part (Fig.4.3) is a one-storey construction. The façade is set behind a covered a very shallow walkway that links all the shops. It is constructed in wood and immediately behind it is the part of the house used as a shop to sell its produce. It is designed so that the wooden panels can be removed to create more space to display the products, and this could explain why there are so few decorations on the facade. Above the door is a name-board (signage) to show the name of the shop, which was usually related to the family name. When walking into the front part of the house (Fig.4.4), the visitor will notice that the space is, in essence, open right up as far as the ridge of the roof, and that the ceiling rises from the top of the one-storey façade towards it. In the middle of the space is a balcony raised well above the ground floor behind which is used as a space for storing goods.<sup>417</sup> There are no windows at the

<sup>416</sup> Cultural Heritage Action Team- George Town, 'Penang Shophouses', Cultural Heritage Action Team- George Town, accessed 9 August 2017, <http://heritagegeorgetown.blogspot.co.uk/2010/03/penang-shophouses.html>.

<sup>417</sup> In Chinese is 半樓.

sides of the house and all the lighting and ventilation comes either via the façade or from the courtyard behind.

Beyond the courtyard is the second part of the house, which is a much taller construction of two full storeys (Fig.4.5). Here, the ground floor is used as a place for ancestor worship, and above it is a wooden balustrade gallery running around all four walls with a large open square in the middle. This is a private living space providing access to bedrooms.

Fig.4.3- The first shop-house in Dadaocheng<sup>418</sup>

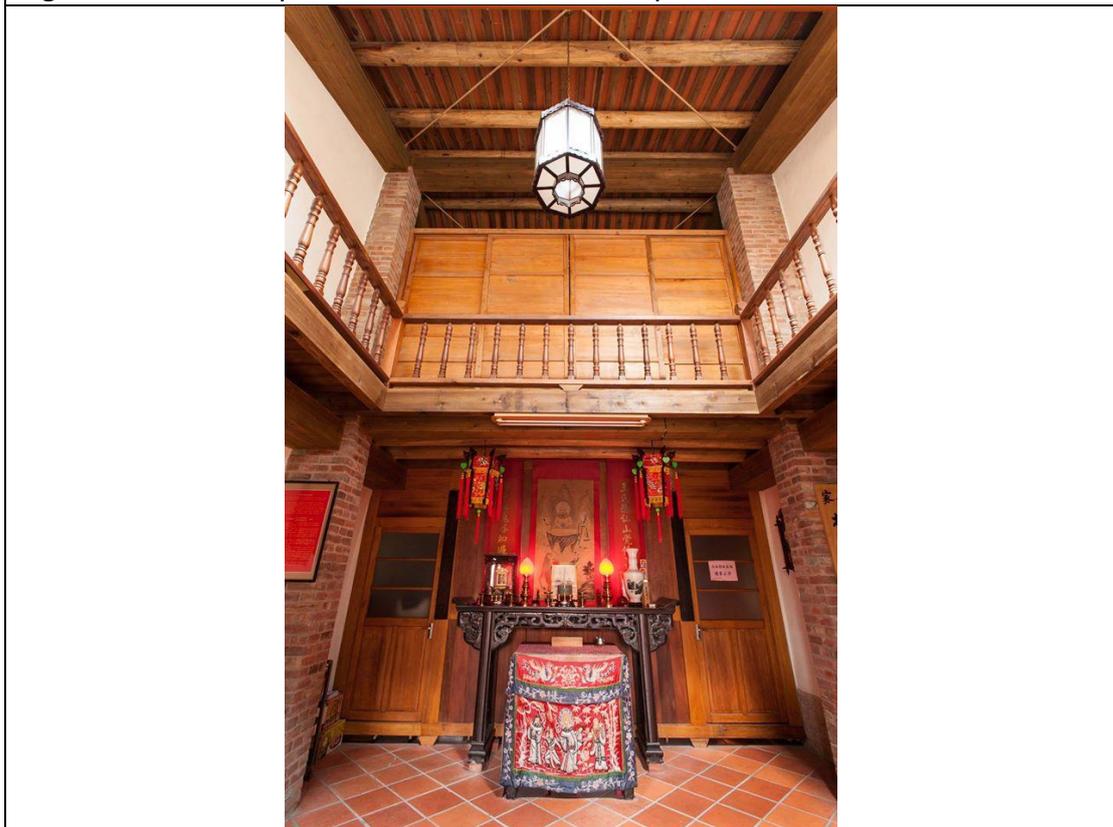


<sup>418</sup> The photo is taken from my field work.

Fig.4.4- The interior of the shop-house<sup>419</sup>



Fig.4.5- The second part of the Lin Lan-Tian's shop-house<sup>420</sup>



<sup>419</sup> The photo is provided by Lin Zong-You, the author of First Shop-house in Dadaocheng-Former Residence of Lin Wu-Hu. Zong-You Lin, First Shop-house in Dadaocheng-Former Residence of Lin, Wu-Hu=大稻埕第一間街屋-林五湖故居 (Taipei: Cite E-Printing Co., Ltd., 2014).

<sup>420</sup> The photo is provided by Mr Lin Zong-You (林宗祐), a family member of the Lin Lan-Tian family, and photographed by Mr Shen Zhong-Da (沈仲達).

It is clear that this type of plan was either already a fairly standard type in the area or was to become so soon afterwards. The reason for supposing this is that the plan of the house is in the proportion of about 1:12 (see Fig.4.1.b) and this corresponds well with the regulations laid down in 1879 governing shop-house design, published by the Taipei Prefect, Chen Xing-Ju.<sup>421</sup> According to the announcement, the shop-house had to be 18 Chinese feet wide and 240 deep, equivalent to 6.2 by 82.8 metres equivalent to 1:13. Sadly, there is no drawing in the housing regulations of 1879 illustrating the typical house plan to assist in determining their formal similarity.<sup>422</sup> However, it resembles in some respects the ‘typical’ Taiwanese shop-house of the early twentieth century as discussed by the Japanese engineer, Taniguchi Tadashi, in 1930.

### 4.3 The Taiwanese shop-house plan after 1895

Taniguchi Tadashi was a Japanese scholar and engineer, who came to Taiwan in 1930 to study the houses there and explore the extent to which they could resist earthquakes.<sup>423</sup> In doing so, he made drawings of typical Taiwanese and Japanese shop-houses that had been built in Taipei after the 1907 revision of the ‘Detailed Housing Enforcement Regulations’. When he published the drawings the houses he illustrated were not specific buildings but rather ‘types’.

In his first drawing, he illustrates the plan and longitudinal silhouette of two typical Taiwanese shop-houses (Fig.4.6), one on top of the other. The one at the top is what he describes as a ‘long-type’ shop-house. When visiting this shop-house – the front is to the right – you have to walk through the arcade (a) to reach the shop front proper (b). This shop has an area of 40 *pyeong* (120 m<sup>2</sup>).<sup>424</sup> In the corner of the shop is a

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<sup>421</sup> See Chapter 3.

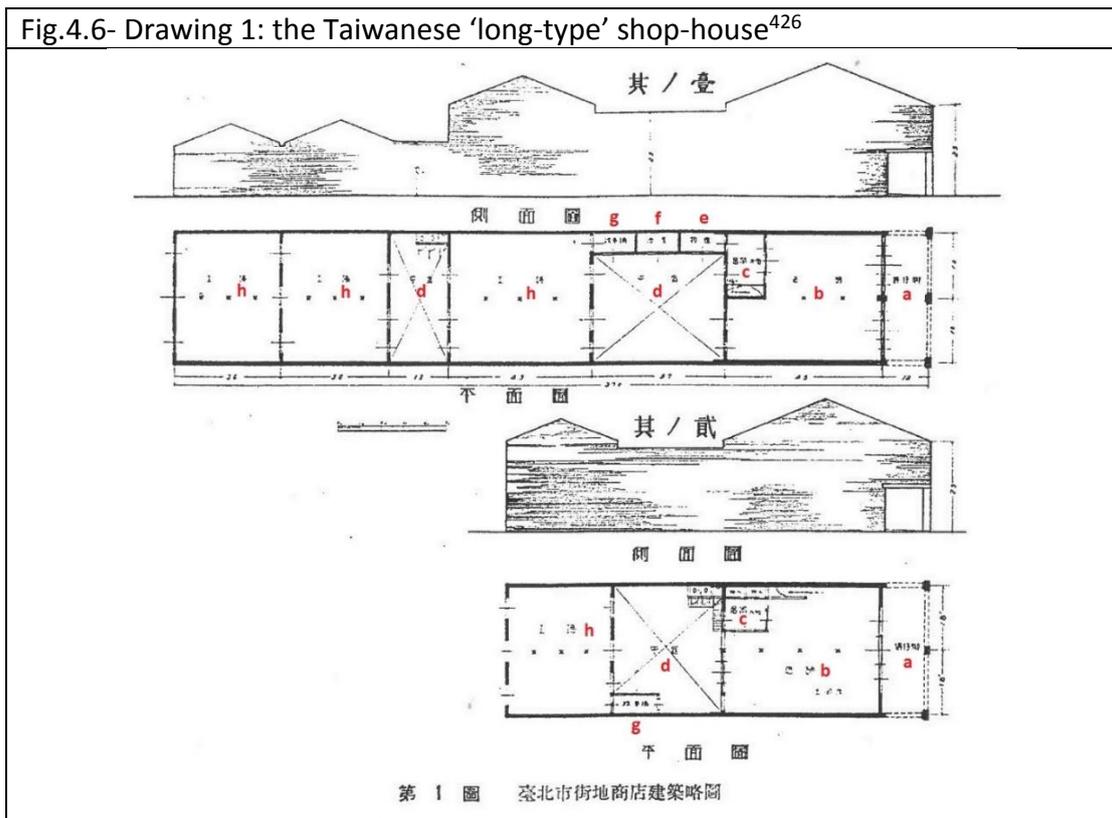
<sup>422</sup> Yi-Gang Wang, ‘日據前後的城內=Chengnei Before and After the Japanese Colonization’, *Taipei wen wu* 8, no. 1 (1959): 97–99.

<sup>423</sup> Taniguchi, ‘臺灣に於ける地震と建築=Earthquake and Buildings in Formosa’, 1733–88.

<sup>424</sup> ‘*Pyeong*’ is a unit used to measure the size of rooms or buildings in Japan. One *pyeong* is 3.3058

parlour (c). Behind the first part of the house, there is a courtyard (d). The courtyard is about 20 *pyeong*. On the right side of the courtyard, there are a storage room (e), a bathroom (f) and a kitchen (g) attached together. The first courtyard leads to the first workspace (h) where the shop-owners manufactured their products. Then there is another courtyard (d). Behind the second courtyard are another two workspaces (h). He also gives a plan and silhouette of a ‘short-type’ shop-house. In the front are the arcade (a) and shop (b). Above the shop is a room (c) with two closets. This shop-house only has one courtyard (d) and one workspace (h). There is a kitchen (g) within the courtyard, but no bathroom (which was probably shared with other houses). He describes the width of the house as being 3 *ken* (5.5 m).<sup>425</sup> He goes on to say that some shops occupied more than one house and that one household would usually occupy one house but in the case of a large shop a household could occupy two.

Fig.4.6- Drawing 1: the Taiwanese ‘long-type’ shop-house<sup>426</sup>

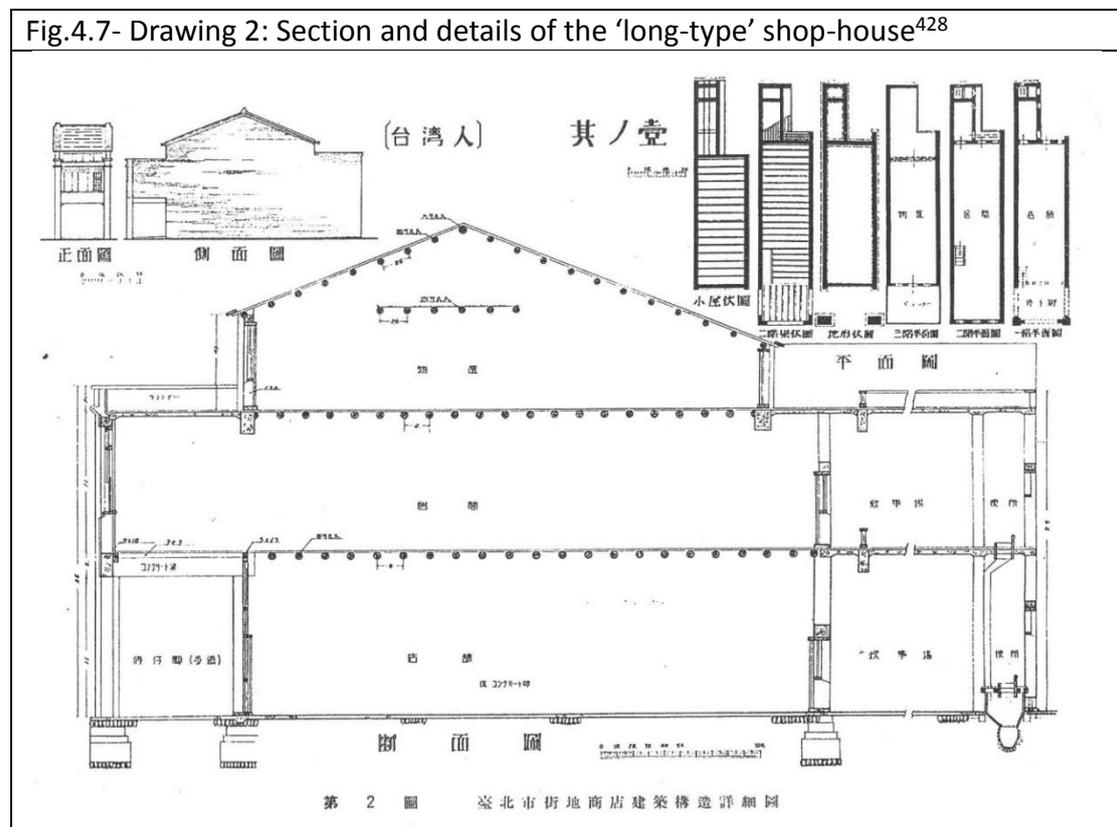


m<sup>2</sup>. 20 *pyeong* is about 66m<sup>2</sup>. 40 *pyeong* is about 132 m<sup>2</sup>.

<sup>425</sup> ‘Ken’ is a traditional Japanese unit of length. 1 *ken* (unit) equal to 1.818 meters. 3 *ken* is about 5.454 metres.

<sup>426</sup> Taniguchi, ‘臺灣に於ける地震と建築=Earthquake and Buildings in Formosa’, 1742.

The second drawing is a detailed longitudinal section of a typical Taiwanese shop (Fig.4.7). At the top on the left are illustrated tiny images of the single-bay, front elevation and side elevation. At the top on the right are shown the floor layouts at various levels. In the middle is the main drawing – a sectional view of the house (Fig.4.8, Fig.4.9 and Fig.4.10). The left side of the sectional view is the front of the house. The construction materials of the ground floor are concrete beams (a) going over the arcade (b). The floor (d) of the shop (c) is built in concrete (e) and *Tataki* (beaten earth mixed with lime and water) (f).<sup>427</sup> Behind the shop are a kitchen (g) and then a toilet (h). The first floor is the living area (a), kitchen (b) and toilet (c). The second floor has a balcony (a) and a large storage room (b).



<sup>427</sup> *Tataki* is a beaten earth mixed with lime and water, see Appendix 4, Table 4.2-f.

<sup>428</sup> Taniguchi, '臺灣に於ける地震と建築=Earthquake and Buildings in Formosa', 1744.

Fig.4.8- Drawing 2: Section with the ground floor highlighted

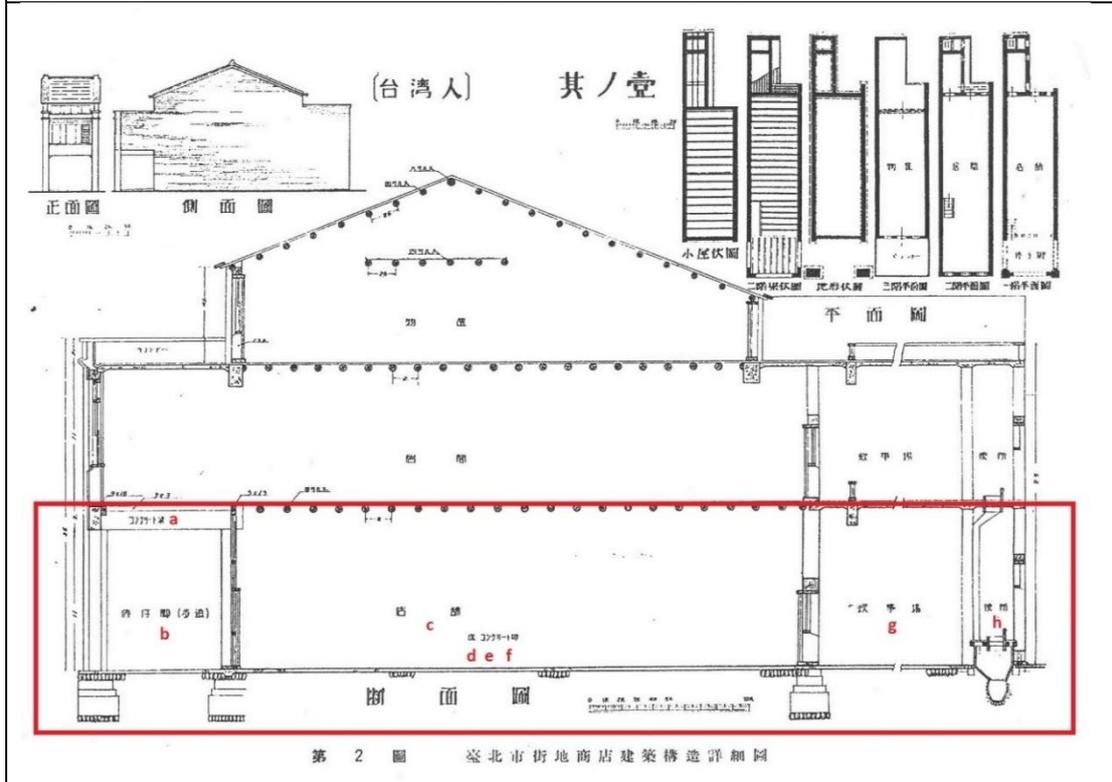


Fig.4.9- Drawing 2 with the first floor highlighted

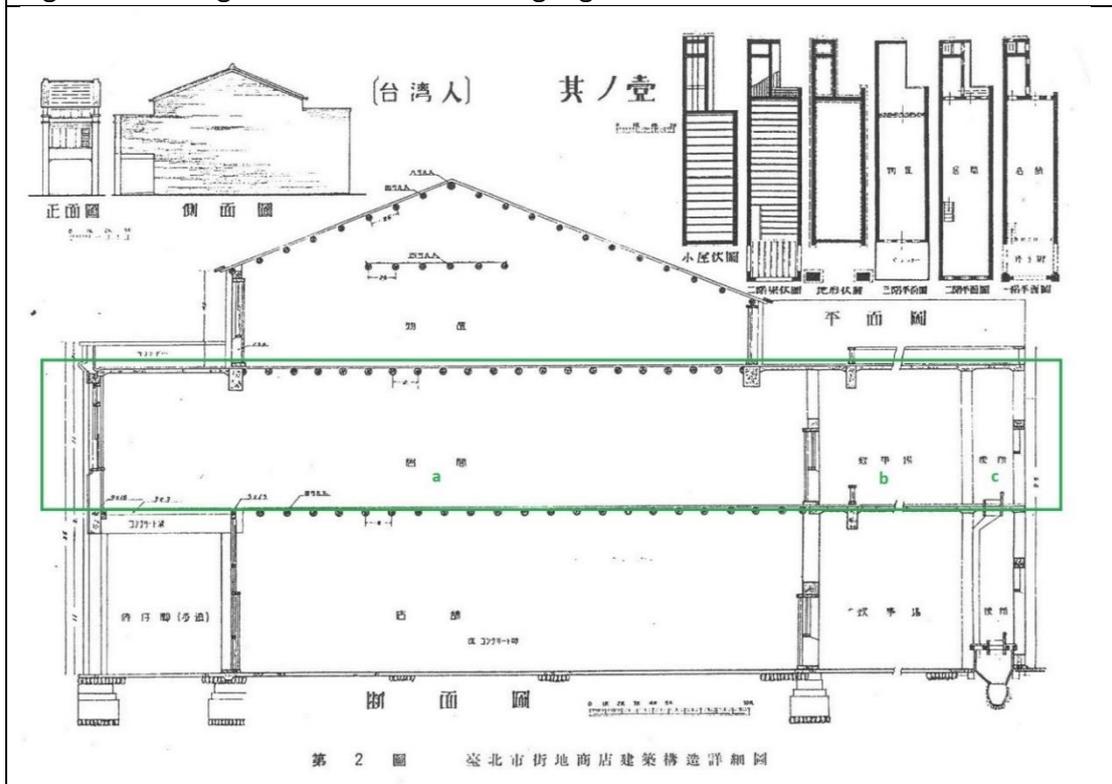
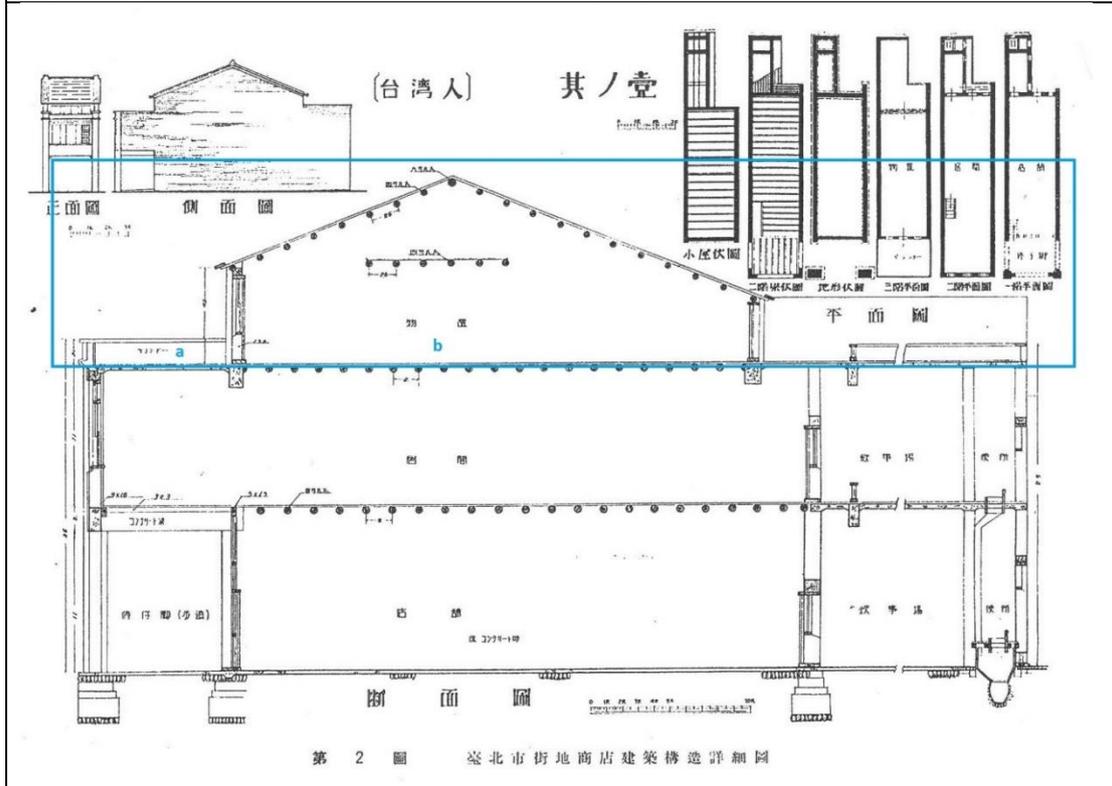
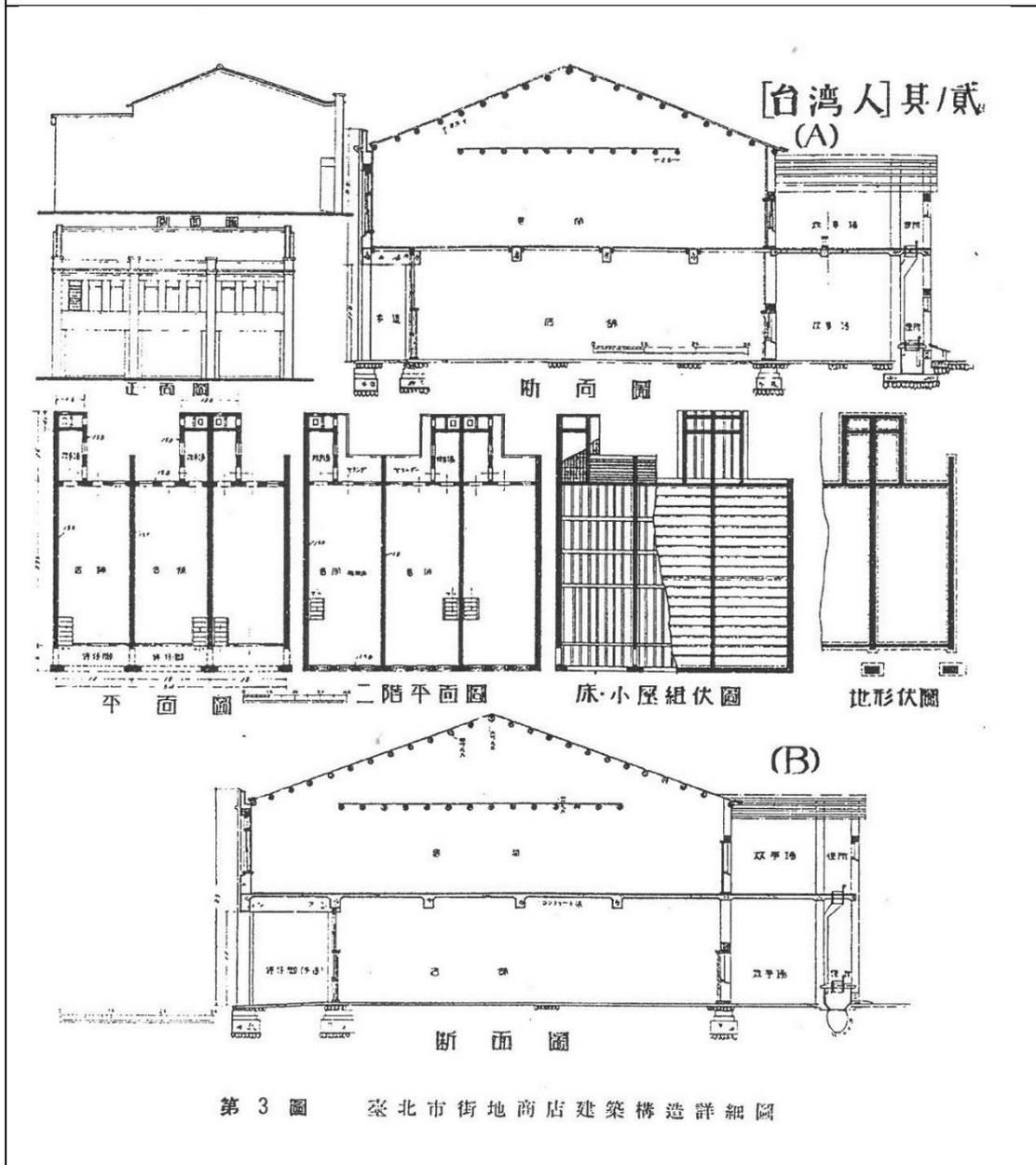


Fig.4.10- Drawing 2 with the second floor highlighted



The third drawing is of a short-type shop-house (Fig.4.11). In the left top of the drawing is the front elevation and side elevation. From the front elevation, one can see that the drawing shows three houses as a unit. This is a two-storey construction. In the middle is the layout of the house. There are two different sectional views (Fig.4.12 and Fig.4.13). The first sectional view has two floors. The ground has arcade (a), shop (b), kitchen (c) and toilet (d). The first floor has living area (e), kitchen (c) and toilet (d). The second sectional view shows the house structure is the same comparing with the first. The difference is the type of the toilet. The first sectional view on the top in accord with the house regulation of 1907 has the vortex toilet. The other house on the bottom of the drawing has the container toilet.

Fig.4.11- Drawing 3: Section of the 'short-type' shop-house<sup>429</sup>



<sup>429</sup> Taniguchi, 1745.

Fig.4.12- The first sectional view of the Taipei City Taiwanese shop-house- 02

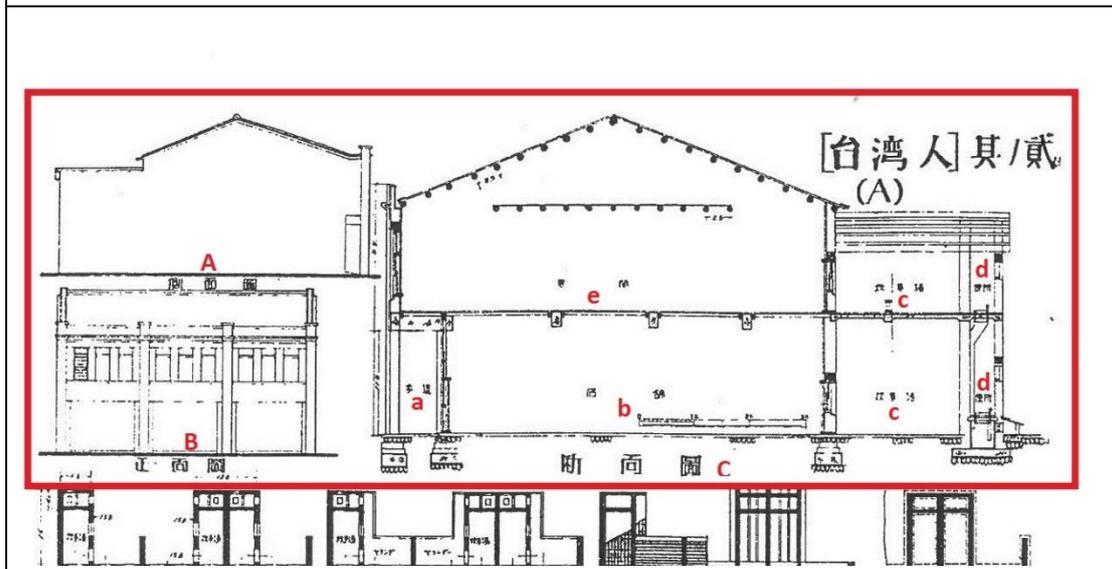
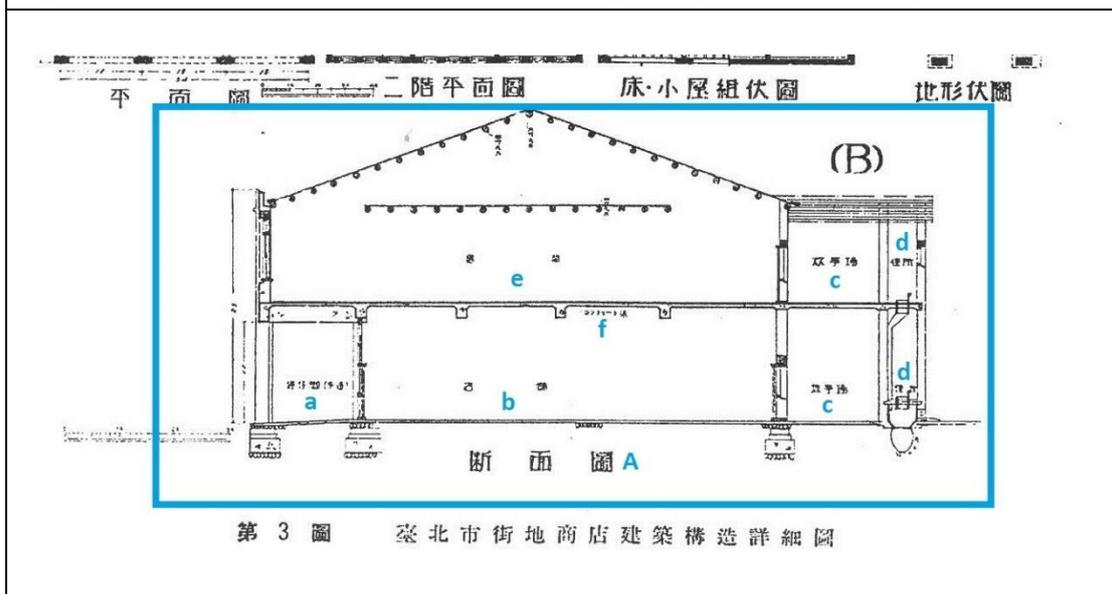


Fig.4.13- The second sectional view of the Taipei City Taiwanese shop-house- 02



These 'typical' houses of the post 1907 era have much in common with the house of 1851. Their ground plans are arranged in much the same way with the same sequence of spaces from front to back. They begin with the walkway in front of the shop and continue directly into the shop. Behind that is the courtyard, followed by the living areas. Other features that they have in common are as follows. They have a ceiling separating the uppermost space in the house from the roof-space, with the result that the rood beams are visible. They also have an open platform is located in the roof space, which is used for storage and is accessible by ladder from either front

or back. But there are also differences. The shop-houses are no longer single storey structures and have at least two floors. Consequently, the façade is also two or more storeys tall, and sometimes capped with a roof terrace. They now have proper toilets in the house and they are located in the courtyard. Also different is the location of the kitchen which has been moved from the living area to the courtyard, where there was better access to drainage.

#### **4.4 The Japanese shop-house**

The last drawing displays the detailed drawing of a Japanese shop-house (see Fig.4.14). It shows two houses two houses as a unit. On the left top are the front elevation and side elevation. Next is the floor layout (Fig.4.15, Fig.4.16 and Fig.4.17). Starting from the ground floor (Fig.4.18). The two houses share one arcade (a). They have their shop spaces (b). They share the same courtyard (c). Kitchen (d), bathroom (e) and toilet (f) present symmetry. There are closets (g). There is a bed (l). The drawing also presents the different sizes of rooms. Room h is six tatamis. Room i is four tatamis. Room j is three tatamis. Room k is eight tatamis. In the front of the first floor are corridors (a). There are beds (d) and closets (e) inside the rooms. Room b is eight tatamis and c is six tatamis. The two houses share a balcony in the rear of the first floor. Both of the second floors are the storage rooms. Then, there is a sectional view of the Japanese shop-house. The right side is the front of the house. The ground floor has an arcade (a) and then the shop (b) (see Fig.4.18). The only floor construction material mentioned is concrete (c). There is a stair in the rear of the shop from the ground floor to the first floor. The house has a courtyard (d). The kitchen (e), bathroom (f) and toilet (g) are inside the courtyard. The room sizes are three (j), four (i) and six (h) tatamis. The first floor has corridors (a) (Fig.4.19) and different sizes of living areas (b). There are one room size of eight tatamis (c) and two room sizes are six tatamis (d). There is a closet (e) in a room of six tatamis. In the back of the first floor is a veranda. The second floor is a space for a storage room (a) (Fig.4.20). The interior was essentially a traditional Japanese design (Fig.4.21).

Fig.4.14- A detailed drawing of the Taipei City Japanese shop-house

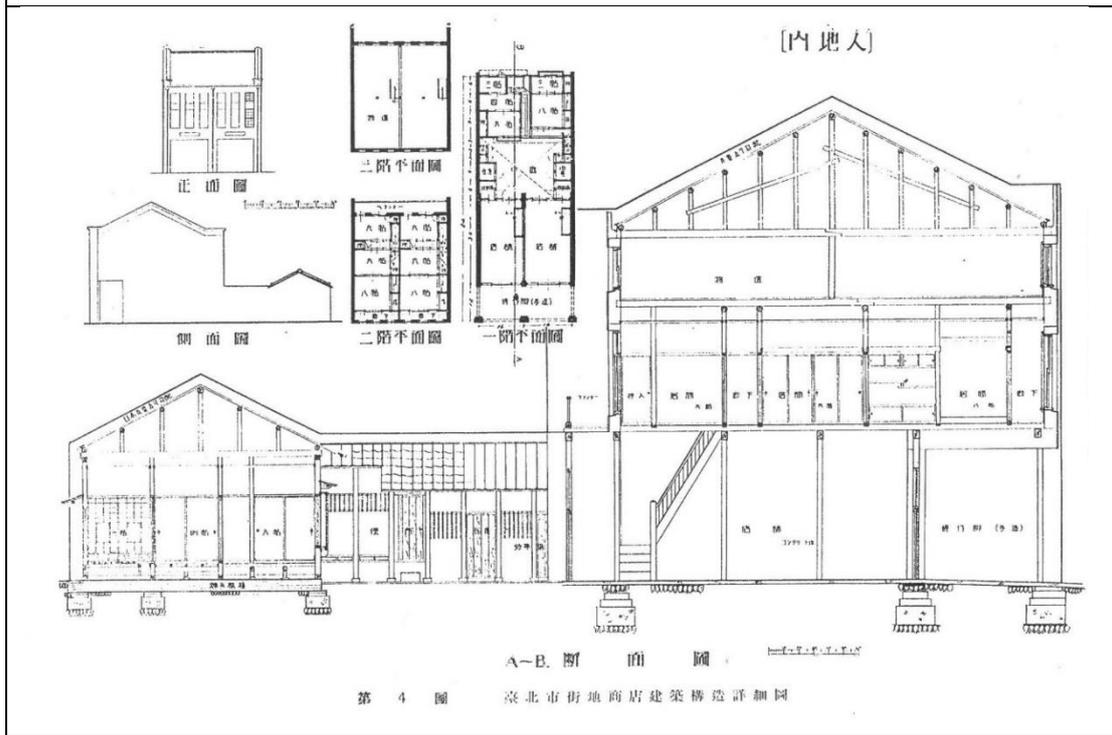


Fig.4.15- The ground floor

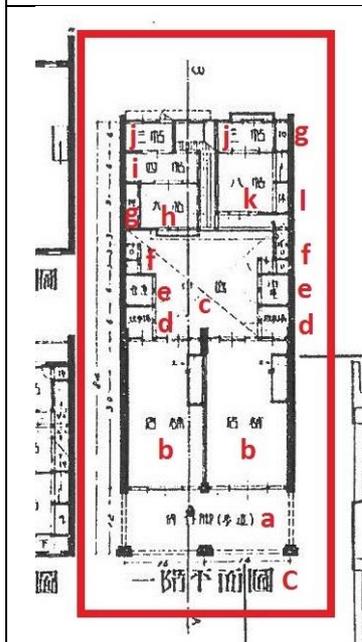


Fig.4.16- The first floor

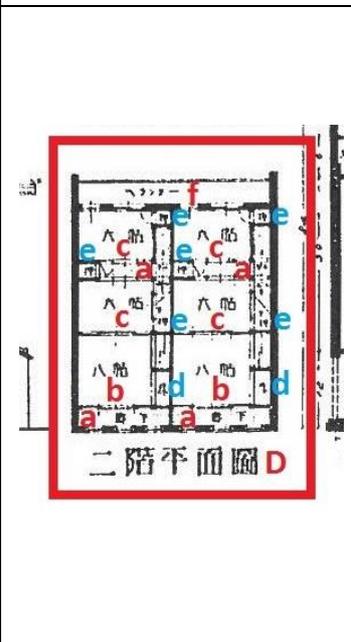


Fig.4.17- The second floor

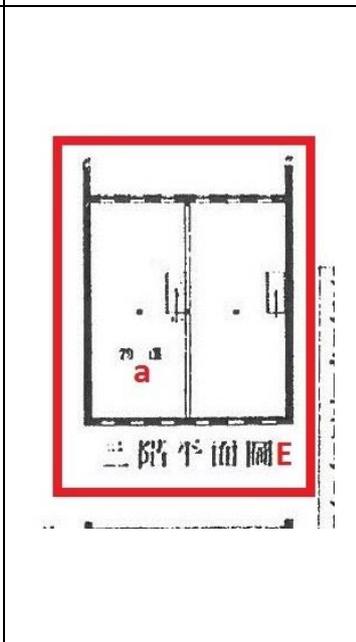


Fig.4.18- The ground floor

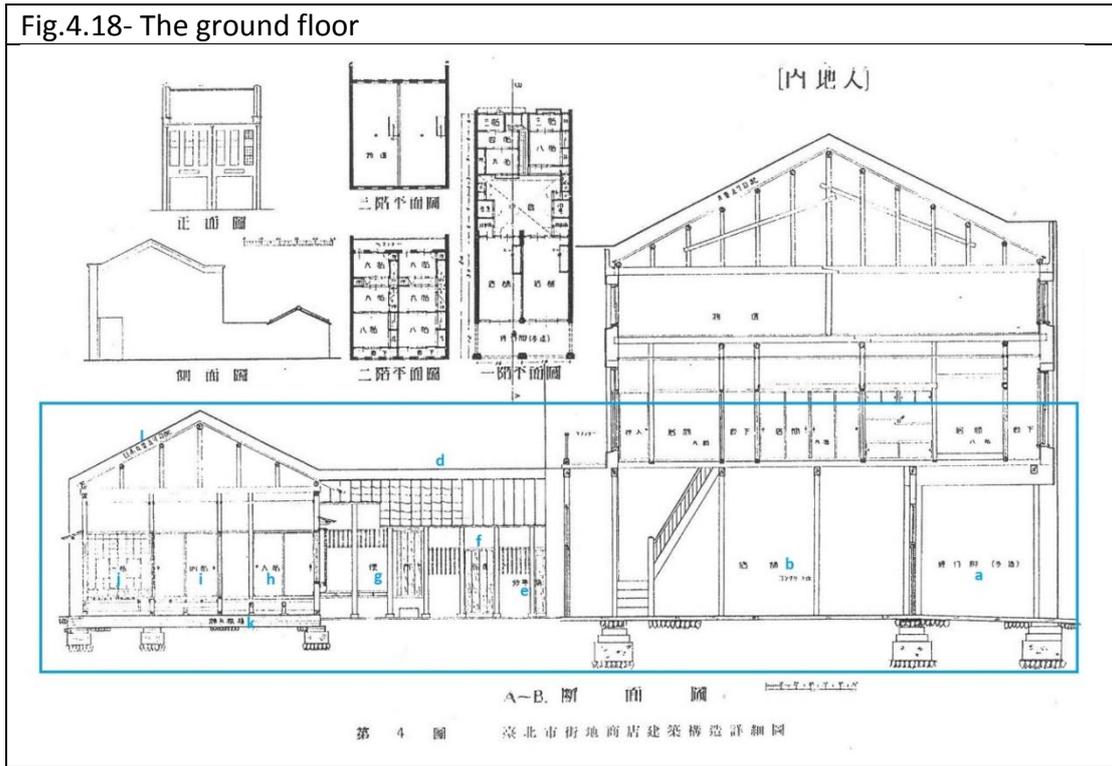


Fig.4.19- The first floor

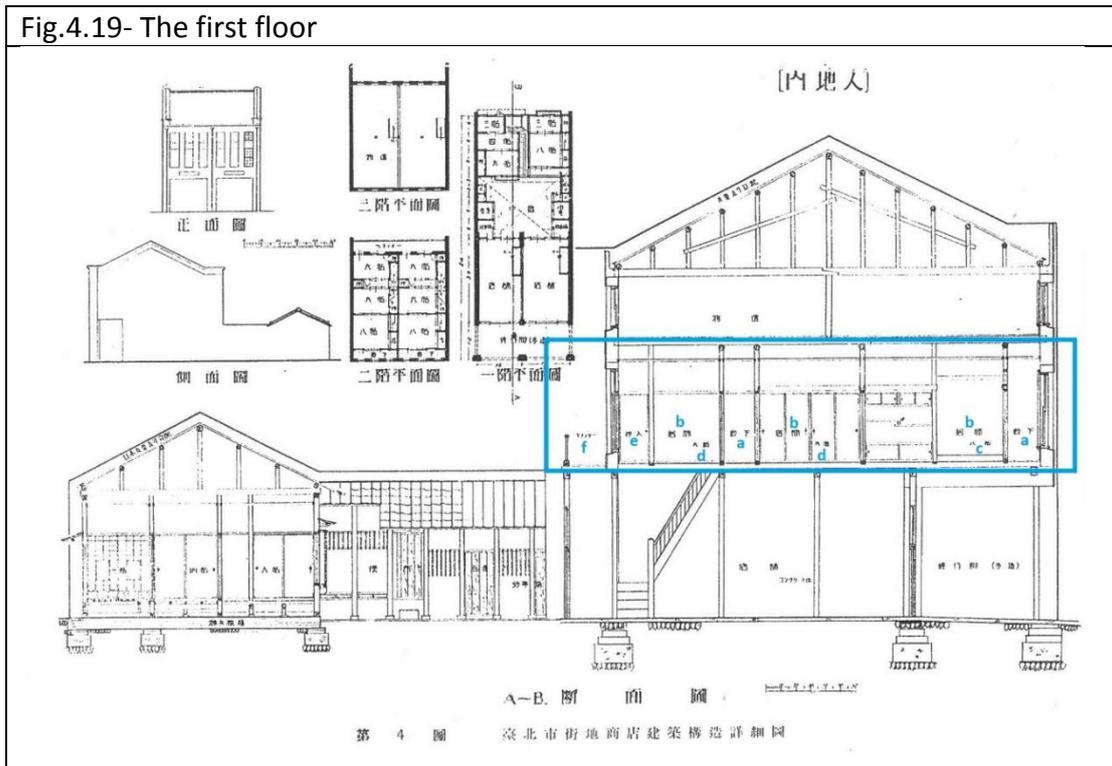


Fig.4.20- The second floor

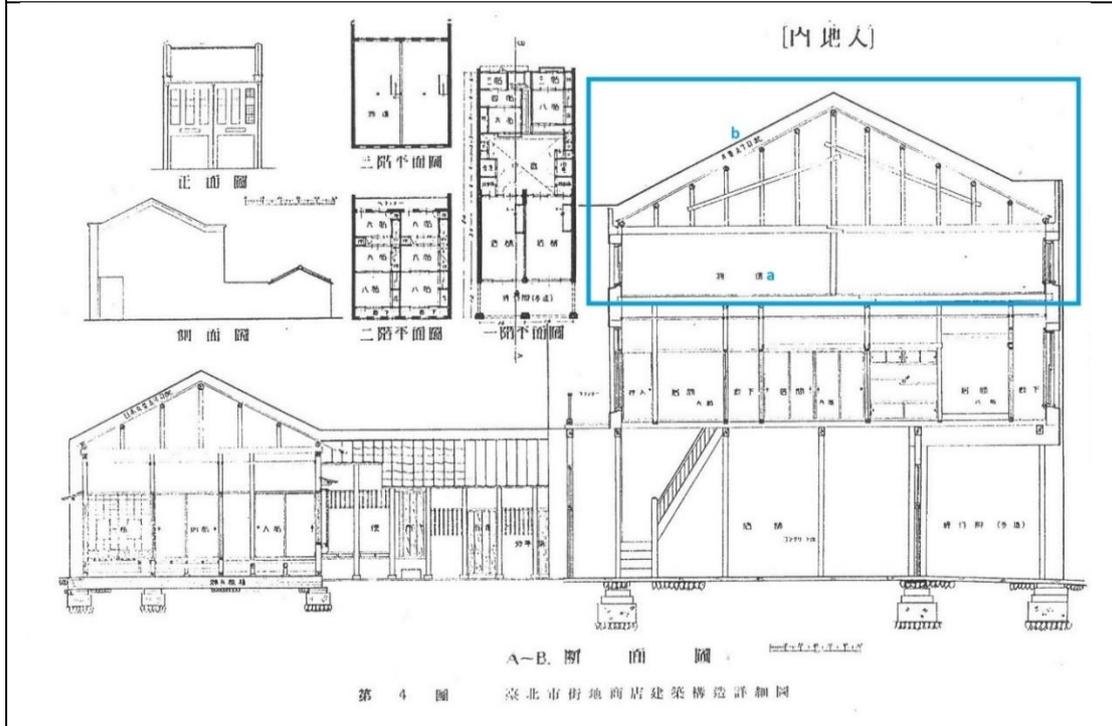
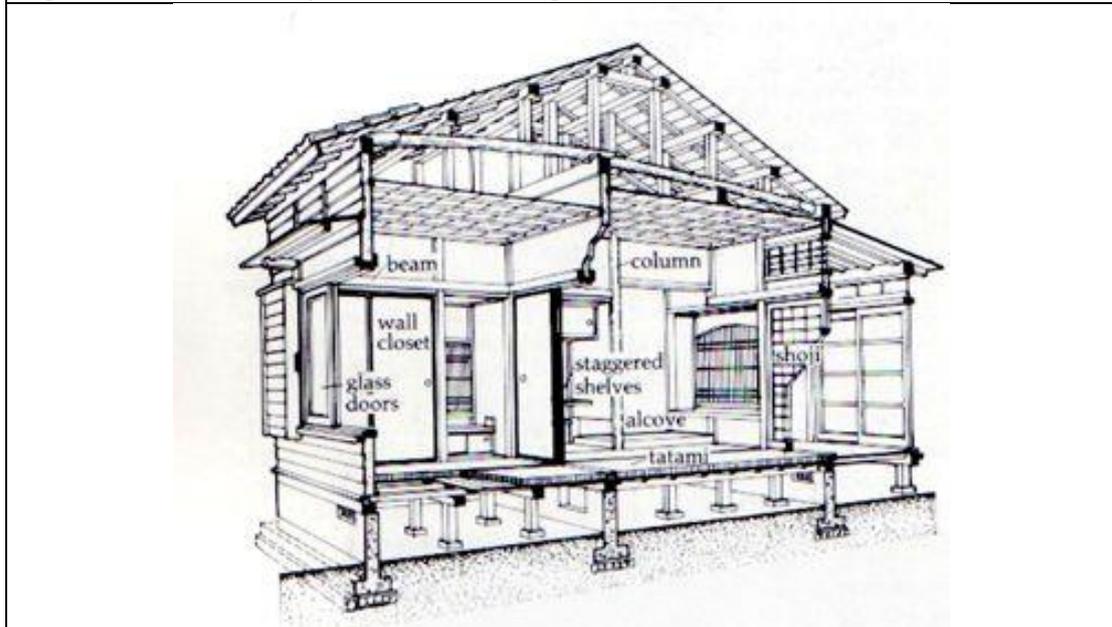
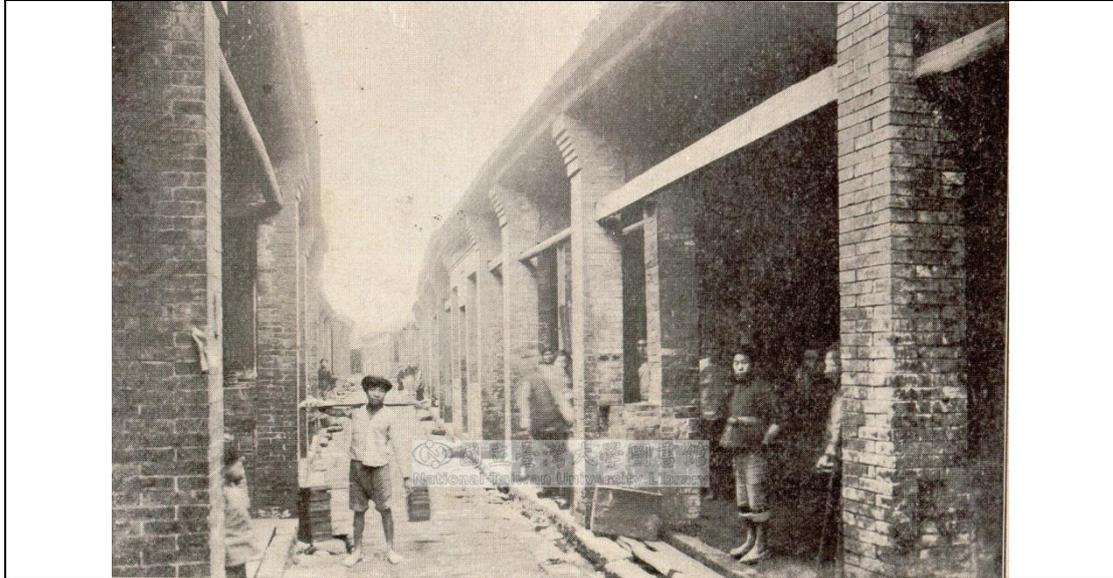


Fig.4.21-Traditional Japanese house design



#### 4.5 The Taiwanese shop-house façade

Fig.4.22- Before the urban redevelopment in Dadaocheng<sup>430</sup>



A photograph, probably of late-nineteenth-century date (Fig.4.22), shows the arcade in front of a series of Taiwanese shop-houses in Dadaocheng, before they were replaced by the 1912 re-development (see Fig.4.28). This photo was published by the Government-General of Taiwan of the Empire of Japan (Taiwan Sotoku) in 1912.<sup>431</sup> However, it is unknown exactly when the buildings shown were erected. All that can be said with any certainty is that they date from before 1912 as the title of the photo simply says: 'before the urban redevelopment in Dadaocheng'. However, there is a man standing on the narrow street, on his shoulder he carries bricks on a carrying pole, suggesting that the shop-houses are still under construction, perhaps pointing to an early date. The houses are clearly constructed in brick and they are all of one-storey construction; and, in this respect, they resemble the house of 1851. Like it, they have only one wooden beam to reinforce the structure. It is impossible

<sup>430</sup> '臺北大稻埕（市區修正前）', accessed 29 April 2016, [http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=8972&rownum=65&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=8972&rownum=65&pk=seq&showlevel=2).

<sup>431</sup> Taiwan Sōtokufu, *臺灣統計要覽-Taiwan Tōkei Yōran* (Taihoku (Taipei): Taiwan Sōtokufu, 1912), 370.

to tell from the photo if the façades of the shop-houses themselves were decorated, because they are hidden behind the arcade.

This traditional approach to house façade design was not the only façade type to have been erected during the Qing era. There were also attempts to embrace western styles and thus the introduction of a modernising western architecture cannot be attributed exclusively to the Japanese administration. An example is the housing development located in Liu-Guan Street, near the Dadaocheng pier. These houses were built speculatively in 1885 as a commercial enterprise (Fig.4.23).<sup>432</sup>

Fig.4.23- The shop-houses in Liu-Guan Street, near by the Dadaocheng pier<sup>433</sup>



They differ from earlier traditions in shop-house design in various ways. One is that some of them have facades that are now two rather than one storey tall. Another is that they have encircling enclosed walkways (loggias) at first floor level as well as at ground level. They are also now brick-built rather than adobe. In addition, the shop-fronts are each designed to have two arched windows and one flat-topped door for every house. Above each door is a square space, which was almost certainly the place for signage. On the opposite side of the street are houses that have the same

<sup>432</sup> Liu-Guan Street in Chinese is 六館街. This is cited from Zhuang, *台北老街=The old Taipei*, 90.

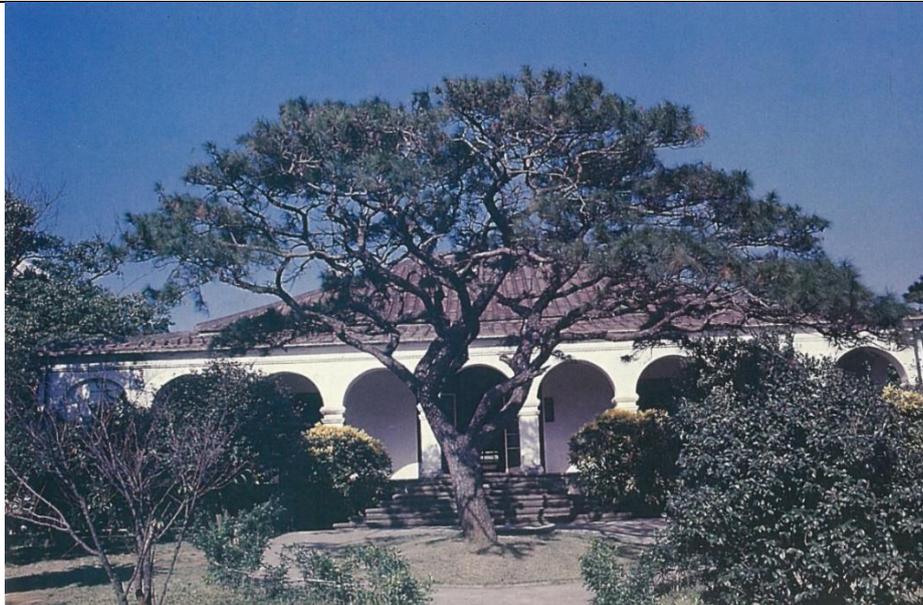
<sup>433</sup> Gan-Lang Li, *19 世紀台灣建築=19th Century Architecture in Taiwan* (Taipei: Yu Shan She, 2005), 111.

design but are probably still under construction. Also, the modern infrastructure of electrical lighting and tall wooden poles for supporting electrical wires can be seen. This type of shop-house is the earliest western-style house in Dadaocheng.<sup>434</sup> It clearly shows the influence of the foreign legation offices and Christian missionary houses with their arches and balustrades (Figs 4.24 and 4.25).<sup>435</sup>

Fig.4.24- The British foreign legation offices in Tamsui<sup>436</sup>



Fig.4.25- A Christian missionary house in Tamsui<sup>437</sup>



<sup>434</sup> Zhuang, *台北老街=The old Taipei*, 90.

<sup>435</sup> Li, *19 世紀台灣建築=19th Century Architecture in Taiwan*, 99–113.

<sup>436</sup> Li, 107.

<sup>437</sup> Li, 111.

#### 4.6 The shop-house facade after 1895

After the Japanese arrived they gradually transformed Chengnei, replacing the traditional Taiwanese structures with ones favoured by the new Japanese residents. One of the early photographs of Chengnei shows Fuhou Street, the place where the Japanese modernisation programme began right at the beginning of the modernisation process (Fig.4.26).<sup>438</sup> It shows the old traditional, Taiwanese houses on the right side, while on the left are the much taller Japanese-built, wooden houses. The increased grandeur of the Japanese houses is accompanied by a new, wider street design. In the distance, there are two rows of telegraph poles, which show the original width of the street, whereas in the foreground where redevelopment and demolition has already begun. The poles are set much further apart.

Fig.4.26- The Fu-hou Street before the urban redevelopment in Chengnei<sup>439</sup>



<sup>438</sup> Huang, '日治時期台北城內街屋現代化過程研究=The Study of the Modernisation Street-house Inside the Taipei Wall City, during the Japanese Governance of Taiwan', 62-68.

<sup>439</sup> '府後街二丁目ヨリ三丁目(舊)', accessed 9 May 2016, [http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=4351&rownum=72&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=4351&rownum=72&pk=seq&showlevel=2).

A second photo shows the result after the completion of the urban modernization programme (Fig.4.27). The road has been widened; the traditional low constructions have all been changed to higher two or three-storey buildings; and the buildings all have very deep connecting arcades which follow the rules laid down in the 'Taiwan Regulations Governing House Construction' of August 1900 (Article 4), which states that 'the housing construction built along a road must have a covered pedestrian walkway'.<sup>440</sup> The purpose of a pillared arcade is to make it convenient for customers browsing and shopping for products, enabling them to keep out of blazing sunlight and heavy rain.

Fig.4.27- The Fu-hou Street after the urban redevelopment in Chengnei<sup>441</sup>



The rows of three shop-houses at the centre of the photo, besides the grand building are typical of the Japanese-built shop-houses in Chengnei. They have arched entrances on the ground floor; they have three windows between the four piers on the first floor, and usually there is a parapet or gable which often carries decorations

<sup>440</sup> See Appendix 3, Table 3.1.

<sup>441</sup> '府後街二丁目ヨリ三丁目', accessed 9 May 2016, [http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=4350&rownum=71&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=4350&rownum=71&pk=seq&showlevel=2).

(though not in this particular case). The grand building on the left side was taken by the prominent Taiwanese entrepreneur, Lin Hsiung-Cheng, as the office of the Hua-Nan Bank in 1919 (Fig.4.27).<sup>442</sup> Taller than the other buildings, it is remarkably grand with a main dome and mini domes resembling the Mughal architecture associated with the British Empire. It is totally different in design to the surrounding buildings and was intended to stand out.

In this way Chengnei was completely transformed and ‘modernised’ by the Japanese. But aspects of this modernisation process also affected other parts of the newly unified city. Dadaocheng too was influenced by the western-inspired, Japanese facades of Chengnei. This is apparent from a photo taken after the Japanese urban redevelopment in Dadaocheng (Fig.4.28).

Fig.4.28- After the urban redevelopment in Dadaocheng<sup>443</sup>



The street is wider, cleaner, and well organized. The houses are now mostly of two-storeys and their facades follow the pattern established by the Japanese in Chengnei. On the ground floor, there is a pillared arcade, divided into three bays. The first floor also has three bays, divided by four piers. There is also, like the

<sup>442</sup> Dai, *臺灣大家族=Taiwanese Families*, 89–90.

<sup>443</sup> ‘臺北大稻埕（市區修正後）’, accessed 29 April 2016, [http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=8973&rownum=66&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=8973&rownum=66&pk=seq&showlevel=2).

Japanese buildings, a parapet on the top of the first floor. Besides this general composition borrowed from the Japanese, there is now a significant conceptual change concerning the location of decoration. In traditional Taiwanese houses any decoration would have been located on the inner façade under the walkway. But now they have been transferred to the main façade. So, each three-bay house façade has decorative panels made of carved and pierced tiles set below the right and left windows and a rectangular space for signage under the middle one. The right and left sides of the parapet are decorated with a geometric pattern of bricks. The middle is also decorated with carved and pierced tiles. The sources of inspiration are not come exclusively Japanese. The use of the arched windows and the arched entrance makes the houses resemble those built for western patrons during the Qing Dynasty (see Figs 4.24 and 4.25).

However, there are houses which were not recorded in the album, such as the Dadaocheng shop-house of the great tea merchant, Li Chun-Sheng (Fig.4.29). It was completed around 1920 which was built by Taiwanese craftsmen rather than the Japanese craftsmen used for the 1915 re-development. By now, the Taiwanese craftsmen had learnt the skills of plaster moulding and of pebbledash work. The building is a three-storey construction, and its façade has a mixture of Japanese, Taiwanese, and western decoration, very different from the earlier Japanese style seen in Chengnei.

Fig.4.29- The shop-house of Li Chun-Sheng in Dadaocheng<sup>444</sup>



<sup>444</sup> The photo is taken from my field work.

#### **4.7 Conclusion**

This shop-house plans and elevations changed significantly after the Japanese occupation. In the years immediately after 1895, two planning traditions co-existed side by side. There was the traditional shop-house built by the Taiwanese for the Taiwanese, and then there was the shop-house built by the Japanese according to Japanese traditions for the Japanese. These two traditions gradually merged in the sense that the local Taiwanese buildings began to appropriate features from the Japanese tradition. And at the same time both traditions responded to the desire of the Japanese to create a modern city suitable for modern living. Thus, both began to have their plans modified by the introduction of strict planning regulations.

Older Taiwanese shop-houses were mostly one-storey constructions with few windows. But later this changed. The shop-houses were enlarged and came to have two or more storeys thus giving them a sense of grandeur, a modern appearance, more space for façade decoration and signage, as well as providing an opportunity to introduce light and ventilation into the structure.

## The Shop-house Style: Decorative Motifs

### 5.1 Introduction

The architectural landscape of Taiwan changed significantly after the Qing Empire lost the First Sino-Japanese War (1894-1895) and signed the Treaty of Shimonoseki to cede Taiwan to Japan.<sup>445</sup> Many new architectural forms were introduced to Taiwan by Japanese architects during the period of Japanese colonisation (1895-1945).<sup>446</sup> In order to understand the development of Taiwanese architecture, it is first necessary to consider what changes were taking place in Japanese architecture before going on to assess the extent of their effect upon Taiwan.

Embracing what they saw as modernism, Japanese architects were trained and educated during the Meiji Restoration (1868-1912) in the new styles associated with Western culture. The British architect, Josiah Conder (1852-1920), was the key figure in this transformation and he had a huge impact on Japanese architectural development. Indeed, he is known as 'the father of the Modern Japanese Architecture'.<sup>447</sup> What is more, Japan itself was undergoing a programme of urbanisation following Western models during the Meiji Restoration, as is attested by attempts to redesign Edo (renamed Tokyo) from 1868.<sup>448</sup> Soon afterwards it was followed by the more radical construction of Ginza brick town, near Tokyo, in 1872 (see below) by a British surveyor, Thomas James Waters (1842-1898), which abandoned Japanese construction methods and traditions in urban planning in favour of European models.<sup>449</sup> These developments in Japan had a huge impact in

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<sup>445</sup> Paine, *The Sino-Japanese War of 1894-1895*, 277.

<sup>446</sup> Fu, 'Taiwanese architecture in Japanese Period Architecture in Taiwan', 171.

<sup>447</sup> Suzuki, Fujimori, and Hara, 「鹿鳴館の建築家ジョサイア・コンドル展」図録 = "Josiah Conder, 13.

<sup>448</sup> Fujimori, *東京造街史：近代都市的形成=History of Tokyo: the formation of Modern City*, 7-17.

<sup>449</sup> André Sorensen, *The Making of Urban Japan: Cities and Planning from Edo to the Twenty First Century* (Routledge, 2005), 62.

Taiwan.

The Japanese realised the importance of architecture in enhancing their reputation as an imperial power to the wider world. For Japan, Taiwan represented a key opportunity for establishing its reputation as a European-style colonial empire in the Pacific.<sup>450</sup> Consequently, the Taiwanese political environment, economy and local culture all underwent considerable changes, as did the architectural style. The style of the shop-houses built in Chengnei after the typhoon of 1911, by way of example, is a good example of how architectural styles changed significantly under the Japanese rule, as we shall see. The Japanese architect, Nomura Ichirou, played a key role in this change by building the first shop-house in this new style. After that, the Taiwanese Chen-Guo family, who were already working on Western-style buildings designed by Japanese architects for the office of the Governor-General of Taiwan, were asked by the local Taiwanese merchants to build shop-houses for them in this new style.<sup>451</sup> This was the catalyst for local Taiwanese builders to start using the 'modern' style.

The stylistic changes in shop-house design in Taiwan during the period of Japanese colonisation can be seen as one of the products of Japanese architectural influence during and after the Meiji Restoration (1868-1912). While the design of shop-houses was influenced by Japanese design, the style or styles adopted were nevertheless distinctive as will be shown. Often characterised as 'Baroque' or 'Neo-Mannerist', the buildings have acquired style labels that are misleading and mask a much more complex and interesting picture.<sup>452</sup> This rather simplistic reading of the buildings is one that this chapter seeks to overturn.

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<sup>450</sup> Fu, 'Taiwaneseness in Japanese Period Architecture in Taiwan', 172.

<sup>451</sup> Huang, *建築技術官僚與殖民地經營 1895~1922=Building Technocrats and Colonial Enterprise 1895~1922*, 128, 131.

<sup>452</sup> Li, '二十世紀前半葉五十年的台灣街屋立面形式之演變=The Evolution of the Shop-House Façade of Taiwan in the First Half of the 20th Century'. Hung, '臺灣 20 年代的日式街屋建築立面是「仿巴洛克建築」嗎? --以迪化街 7 幢代表建物立面為例=Is the Perpendicular Section of the Japanese Street House in the 1920's in Taiwan an Attempt at Baroque Revival Architecture?--A Study of Seven Perpendicular Homes on Ti-Hua Street'.

This chapter will analyse the sources that discuss the style of the architecture in Taiwan under the Japanese rule, and will explore both the decorative motifs from the Japanese shop-houses illustrated in the 'Commemoration Album of the Redevelopment of Taipei Urban Area', and those gathered during field work to see how Japanese shop-houses influenced Taiwanese ones.

## 5.2 Josiah Conder III (1852-1920), the Father of the Modern Architecture of Japan

Josiah Conder III was born in London in 1852 and brought up in an artistic environment. This explains his early decision to be a painter.<sup>453</sup> His grandmother, Joan Elisabeth, was a granddaughter of Louis-François Roubiliac (1695-1762), a French sculptor, who worked in England and was well known as an exponent of the Rococo style.<sup>454</sup> His grandfather, Josiah Conder I (1789-1855), was a bookseller and writer, who published a celebrated series of books on the Modern Traveller.<sup>455</sup> His father, Josiah Conder II (1822-1864), was a banker, who died while Josiah III was quite young, but he completed his education at the Bedford Commercial School (1865-1868), before going on to study architecture at the South Kensington Schools of Art, and taking life-drawing classes at the Slade School of Art, University College, London.<sup>456</sup>

At the same time, from 1869 to 1873, he was an articled pupil at an English architect's office which was run by his relative, Thomas Roger Smith, who later also held a professorship at University College, London (1881-1903). After graduation, Josiah Conder III was employed from 1874 to 1875 as an assistant in the architectural office of William Burges.<sup>457</sup> He then became a student of the Royal Institute of British Architects and in 1876 won the RIBA Soane Medallion for designing a Gothic-style country house.<sup>458</sup> Meanwhile, the Japanese government was implementing the Meiji Restoration which started in 1868 and had led to tremendous political and cultural change in Japan, a cultural shift that involved a huge programme of modernisation.

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<sup>453</sup> Suzuki, Fujimori, and Hara, 「鹿鳴館の建築家ジョサイア・コンドル展」図録 = "Josiah Conder, 13.

<sup>454</sup> Suzuki, Fujimori, and Hara, 240. Charles Hind, ed., *The Rococo in England: A Symposium* (London: Victoria and Albert Museum, 1986), 60–66.

<sup>455</sup> 'Conder, Josiah (1789–1855), Bookseller and Writer', *The Oxford Dictionary of National Biography* (Oxford: Oxford University Press, 23 September 2004), <https://doi.org/10.1093/ref:odnb/6059>.

<sup>456</sup> 'Obituary – Josiah Conder [F.]', *Journal of the Royal Institute of British Architects*, no. 27 (1920): 459.

<sup>457</sup> Olive Checkland, ed., 'Conder, Josiah (1852–1920), Architect and Artist', *The Oxford Dictionary of National Biography* (Oxford: Oxford University Press, 23 September 2004), <https://doi.org/10.1093/ref:odnb/73023>. 'Articled pupil' which means binding by the terms of a contract, as one of apprenticeship.

<sup>458</sup> Suzuki, Fujimori, and Hara, 「鹿鳴館の建築家ジョサイア・コンドル展」図録 = "Josiah Conder, 63.

The new Meiji government set about recruiting foreign advisors with specialist knowledge to assist in the Meiji Restoration, the modernisation of Japan, and this included architecture. The government wanted to promote a Western-style of architecture in Japan.<sup>459</sup> It founded the Imperial College of Engineering, affiliated to the Ministry of Engineering, in Tokyo 1873.<sup>460</sup> And it sought foreign advisors for architecture even before Josiah Conder III arrived in Japan, employing the Italian Giovanni Vincenzo Cappelletti, and two English architects, William Anderson and the French-born Charles Alfred Chastle de Boinville. However, they were felt to lack the necessary teaching skills, and a replacement was needed. Josiah Conder III was presumably noticed by the Japanese government when he won the first prize of the RIBA Soane Medallion in 1876. Therefore, in 1877, the Meiji government invited Josiah Conder III, at the age of twenty-four, offering him a professorship to teach architecture at the College, and to work as an Architect for the Ministry of Engineering.<sup>461</sup> Fig.5.1 is a portrait of Josiah Conder III in Japanese ceremonial dress.

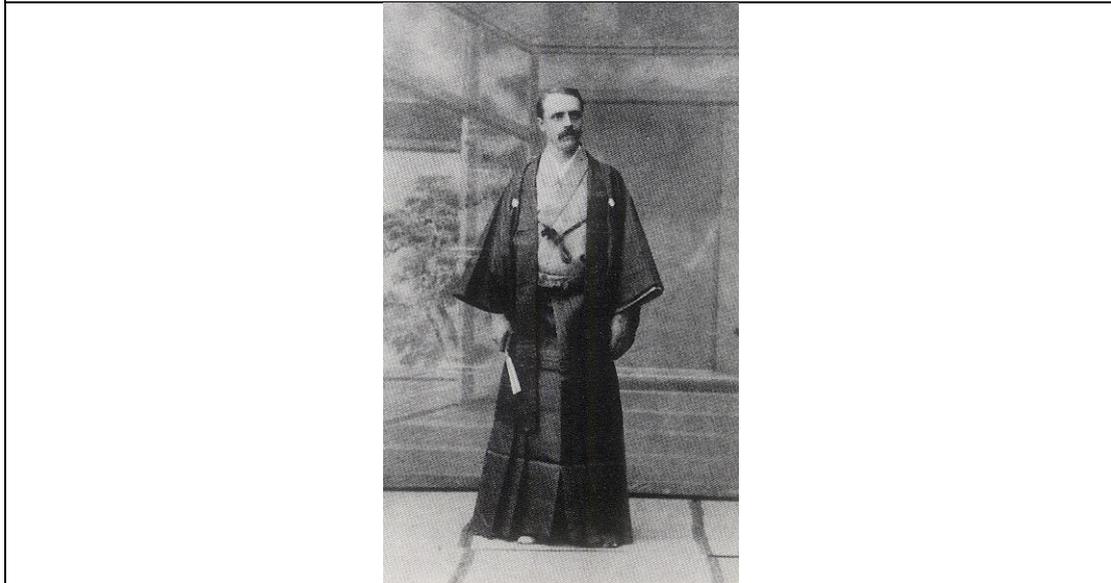
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<sup>459</sup> Toshio Watanabe, 'Vernacular Expression or Western-Style? Josiah Conder and the Beginning of Modern Architectural Design in Japan', in *Art and the National Dream: The Search for Vernacular Expression in Turn-of-the-Century Design*, ed. Nicola Gordon Bowe (Dublin: Irish Academic Press, 1993), 43.

<sup>460</sup> Fujimori, *日本近代建築=Nihon No Kindai Kenchiku*, 130.

<sup>461</sup> The Imperial College of Engineering Tokyo (工部大学校造家学科), later incorporated into the Tokyo Imperial University. Fujimori, 136.

Fig.5.1- The portrait of Josiah Conder III in Japanese ceremonial dress <sup>462</sup>



Conder's contract was initially for six years, from 1876 to 1882. After the first generation of students graduated from the College in 1879, his contract was extended to 1884. The first generation students of Conder were Tatsuno Kingo (1845-1919), Katayama Toukuma (1853-1917), Sone Tatsuzou (1852-1937), and Satachi Shichijirou (1856-1922). Conder III had in total twenty-three students (Table 5.1).<sup>463</sup>

Table 5.1- Josiah Conder III and his Japanese students<sup>464</sup>

<b>The Father of the Modern Architecture of Japan</b>
Josiah Conder III (1852-1920)
<b>Japanese Students of Josiah Conder III</b>
<b>Graduated in 1879 (Meiji 12)</b>
Tatsuno Kingo (1845-1919, 辰野金吾) Katayama Toukuma (1853-1917, 片山東熊) Sone Tatsuzou (1852-1937, 曾禰達藏) Satachi Shichijirou (1856-1922, 佐立七次郎)
Tsumaki Yorinaka (1859-1916, 妻木頼黄) resigned
<b>Graduated in 1880 (Meiji 13)</b>
Fujimoto Toukichi (1855-1895, 藤本壽吉) Watanabe Yuzuru (1855-1930, 渡邊讓)
<b>Graduated in 1881 (Meiji 14)</b>

<sup>462</sup> Suzuki, Fujimori, and Hara, 「鹿鳴館の建築家ジョサイア・コンドル展」図録 = "Josiah Conder, 217.

<sup>463</sup> Suzuki, Fujimori, and Hara, 179–96.

<sup>464</sup> This Table is created from Suzuki, Fujimori, and Hara, 179–96.

Kuru Masamichi (1855-1914, 久留正道) Ohara Masutomo (1854-1929, 小原益知) Sakamoto Matatsune (1855-1888, 坂本復経)
<b>Graduated in 1882 (Meiji 15)</b>
Kawai Kouzou (1856-1934, 河合浩藏) Torii Kikusuke (?-1901, 鳥居菊助) Nakamura Tatsutarou (1860-1942, 中村達太郎) Niinomi Takamasa (1857-1922, 新家孝正) Miyahara Ishimatsu (?, 宮原石松)
<b>Graduated in 1883 (Meiji 16)</b>
Taki Daikichi (1861-1902, 瀧 大吉) Funakoshi Kinya (?-1922, 船越欽哉) Morikawa Hanichi (1852-1915, 森川範一) Yoshii Sigenori (1855-1930, 吉井茂則)
<b>Graduated in 1884 (Meiji 17)</b>
Yoshizawa Tomotarou (?, 吉澤友太郎)
<b>Graduated in 1885 (Meiji 18)</b>
Watanabe Gorou (?-1902, 渡邊五郎)
<b>Graduated in 1886 (Meiji 19)</b>
Tanaka Toyosuke (, 1860-?, 田中豊輔)
<b>Trained at Josiah Conder's architectural office</b>
Sakurai Kotarou (1870-1953, 櫻井小太郎)

Conder III was the only foreign architectural professor at the Tokyo Imperial College of Engineering. It was his responsibility to train the Japanese students in the theory and practice of Western-style architecture. He taught architecture from the standpoint that aesthetics was the main principle of architecture. He believed that the Classical style derived from the principles of ancient Greek and Roman architecture and the Gothic school from the Medieval period were the two key historical architectural styles most representative of 'beauty'. The former included Renaissance, Baroque, Palladianism and Neoclassical architecture, and the latter included Romanesque, Gothic and Victorian Gothic.<sup>465</sup>

Not only was a comprehensive instruction in architectural history and theory provided in the class, but Conder III also gave practical training to his Japanese students. He taught architectural planning and construction techniques, and his

<sup>465</sup> Fujimori, *日本近代建築=Nihon No Kindai Kenchiku*, 136-37.

students then assisted with the design of several buildings. In 1881, Satachi Shichijirou worked with Conder III in designing the Ueno Imperial Museum of Tokyo, using a Moorish-Gothic style (Fig.5.2). Meanwhile, in 1882, Watanabe Yuzuru helped to design Products Hall (sale room exhibition space) of the Hokkaido Development Agency in the Venetian-Gothic style (Fig.5.3). In 1885, Katayama Tokuma assisted Conder III in designing the first two Western-style palaces in Japan, the residence of Prince Arisugawa Taruhito in Renaissance-revival style, and the residence of Prince Kitashirakawa Yoshihisa in French-Gothic style (Fig.5.4 and Fig.5.5). After training with Josiah Conder III those students became the leading architects working in a Western-style in Japan, establishing the foundations for 'modern' architectural design in Japan.<sup>466</sup>

Fig.5.2- The Ueno Imperial Museum (1881)<sup>467</sup>



<sup>466</sup> Dallas Finn, 'Josiah Conder (1852-1920) and Meiji Architecture', in *Britain and Japan, 1859-1991: Themes and Personalities*, ed. Hugh Cortazzi and Gordon Daniels (London and New York: Routledge, 1991), 87.

<sup>467</sup> Tetsuo Tamai, '上野博物館 (東京帝室博物館) : ジョサイア・コンドル 1882 年=The Ueno Imperial Museum: Josiah Conde 1882', よみがえる明治の東京 (東京十五区写真集, 角川書店 =Kadokawa Shoten, accessed 13 May 2017, [http://www.kamit.jp/09\\_reimei/xueno\\_1.htm](http://www.kamit.jp/09_reimei/xueno_1.htm)).

Fig.5.3- The Products Hall of the Hokkaido Development Agency (1881)<sup>468</sup>

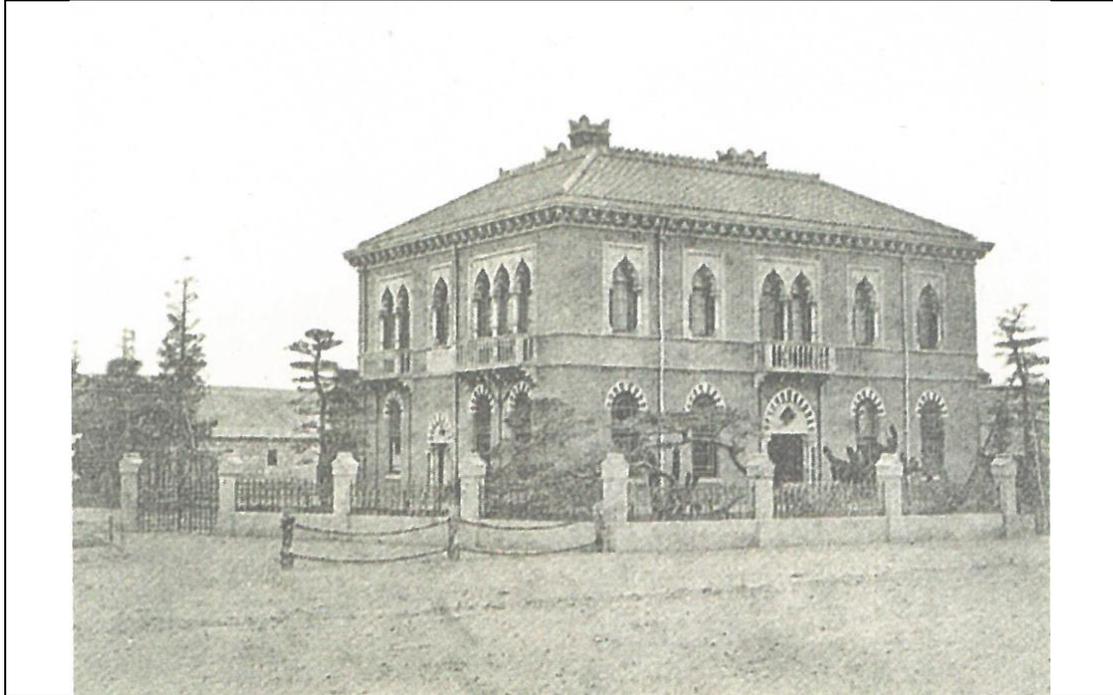
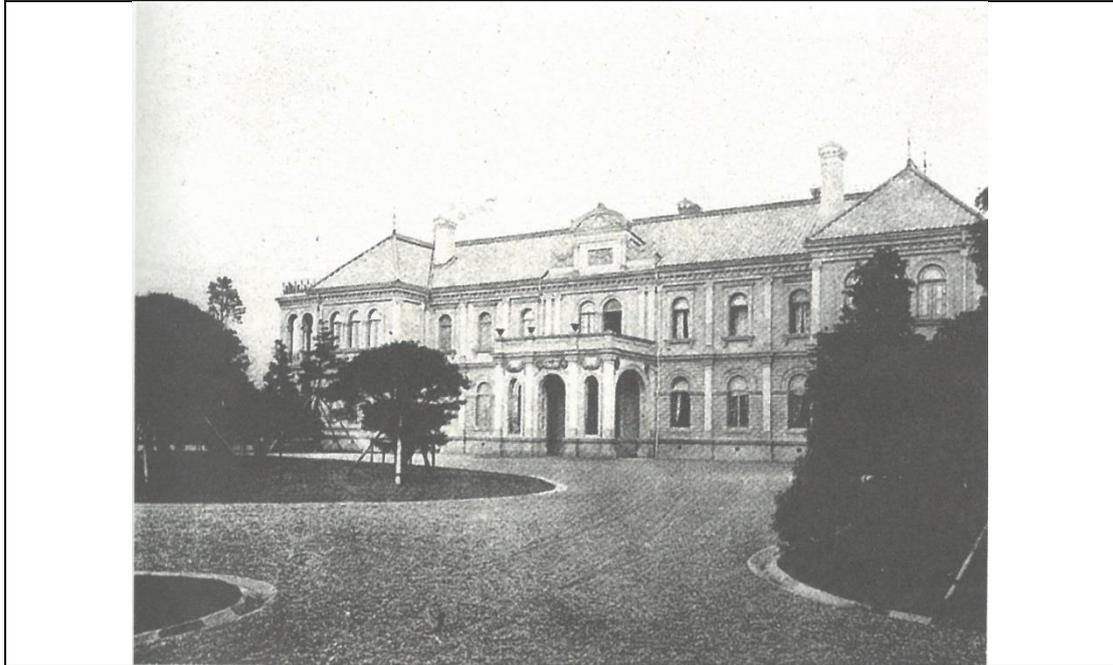


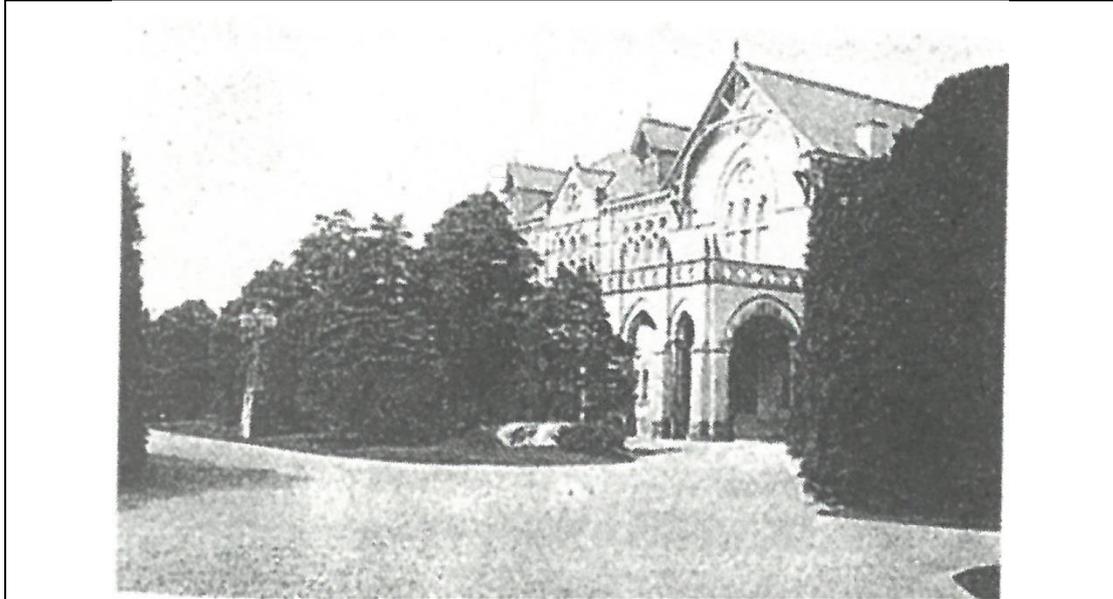
Fig.5.4- The residence of the Prince Arisugawa Taruhito (1884)<sup>469</sup>



<sup>468</sup> Suzuki, Fujimori, and Hara, 「鹿鳴館の建築家ジョサイア・コンドル展」図録 = "Josiah Conder, 67.

<sup>469</sup> Suzuki, Fujimori, and Hara, 83.

Fig.5.5- The residence of the Prince Kitashirakawa Yoshihisa (1884)<sup>470</sup>



One top-ranking student of Conder III, Tatsuno Kingo, graduated in 1879 and in 1880 was sent abroad by the Meiji government to study in England. He followed in the footsteps of Josiah Conder, studying under Roger Smith at University College, London, and also working in the architectural office of William Burges.<sup>471</sup> At the time, Tatsuno Kingo also took the opportunity to travel extensively in Italy and France, following the path of his idols, Inigo Jones (who visited Italy before 1603) and Christopher Wren (who visited Paris in 1665), before his return to Japan in 1883.<sup>472</sup> Tatsuno Kingo replaced Conder III as professor of architecture at the Tokyo Imperial College of Engineering in 1884.<sup>473</sup>

When Conder III retired from government service in 1884, he went briefly back to England, before returning to Japan in 1887. There, he devoted the rest of his time to design until his death in 1920.<sup>474</sup> His main works were amongst the most important structures built in Japan in his time there.<sup>475</sup> As it mentioned before, some of these

<sup>470</sup> Suzuki, Fujimori, and Hara, 85.

<sup>471</sup> Watanabe, 'Vernacular Expression or Western-Style? Josiah Conder and the Beginning of Modern Architectural Design in Japan', 44–45. Finn, 'Josiah Conder (1852-1920) and Meiji Architecture', 87.

<sup>472</sup> David B. Stewart, *The Making of a Modern Japanese Architecture: 1868 to the Present* (Kodansha International, 1987), 37.

<sup>473</sup> Suzuki, Fujimori, and Hara, 「鹿鳴館の建築家ジョサイア・コンドル展」図録 = "Josiah Conder, 15.

<sup>474</sup> Suzuki, Fujimori, and Hara, 16–17.

<sup>475</sup> Suzuki, Fujimori, and Hara, 63–169. His chief buildings were the Ueno Imperial Museum of Tokyo

architectural works were co-designed by his students. Those students who were taught by Conder III became the leading architects and were the first Japanese architects to build Western-style buildings in Japan. Among those students, Tatsuno Kingo, Katayama Tokuma, Sone Tatsuzo, and Satachi Shichijiro were the most famous. One of them, Tatsuno Kingo, had a profound impact on educating the coming new generations, including Nomura Ichirou, who later became an colonial architect in Taiwan.

### 5.3 Nomura Ichirou (1868-1942), Architect and Japanese Government Officer

Nomura Ichirou (1868-1942), an architect and Japanese government officer, was born in Yamaguchi, Japan. He graduated from the Department of Architecture at Tokyo Imperial University in 1895, the same year that Taiwan was ceded to Japan.<sup>476</sup> The image below shows his diploma design for a Hospital (Fig.5.6).

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(1881), the Imperial Household of Tokyo (1882), the residence of Kawamura Sumiyoshi (an admiral of the Imperial Japanese Navy) (1882), the Rokumeikan (Deer Cry Pavilion or Hall of the Baying Stag) (1883), the Lawand Liter Ature College of University of Tokyo (1884), the residence of Prince Arisugawa (1884), the residence of Prince Kitashirakawa (1884), the Holy Resurrection Cathedral of Tokyo (1891), the Unitarian Hall (1894), the No.1 Mitsubishi office (1894), the No.2 Mitsubishi office (1895), the residence of Hisaya Iwasaki, Tokyo (1896), the Summer House of British Embassy at Nikko, Tochigi (1896), the No.3 Mitsubishi office (1896), the former Tokyo Club (1896), the Italian Embassy (1896), the German Embassy (1897), the Kanagawa Royal Hotel (1898), the Yokohama United Club of Kanagawa (1901), the residence of Josiah Conder (1904), the Mausoleum of the Family of Yanosuke Iwasaki, Tokyo (1910).

<sup>476</sup> Huang, *建築技術官僚與殖民地經營 1895~1922=Building Technocrafts and Colonial Enterprise 1895~1922*, 34.

Fig.5.6- The diploma design of Nomura Ichirou (1895)<sup>477</sup>



His connection with Taiwan came about through a post he acquired with Japanese army. In 1897, he served as a temporary architect in the Construction Department of the Japanese military and, in 1898, he provided initial investigations into the construction method for the Barracks in Taiwan. Soon afterwards, in 1900, he was offered a post as an engineer in the Public Works Section (the Civil Engineering Section) of the Ministry of Civil Affairs of the Governor-General's Office of Taiwan and was also entrusted with the Railway contracts.<sup>478</sup>

In 1901, he designed the first Taipei Railway Station (Taihoku Railway Station) (Fig.5.7).<sup>479</sup> He is also thought to be one of the designers of the official residence of the Governor-General of Taiwan (Fig.5.8).<sup>480</sup> In 1904, he was promoted to be the

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<sup>477</sup> Ichirou Nomura, '東京帝國大學工學部建築學科卒業計畫圖=Diploma Design for a Hospital, Department of Architecture, the Tokyo Imperial University', 産業技術史資料データベース=History of Japanese Industrial Technology (National Museum of Nature and Science, Tokyo), accessed 21 May 2017, <http://sts.kahaku.go.jp/sts/detail.php?no=102210261425&c=&y1=&y2=&id=&pref=&city=&org=&word=&p=528>.

<sup>478</sup> Huang, 建築技術官僚與殖民地經營 1895~1922=*Building Technocrafts and Colonial Enterprise 1895~1922*, 34.

<sup>479</sup> Huang, 26.

<sup>480</sup> According Fu, there was no records indicate who was the designer, Nomura Ichirou (野村一郎), Hukuda Togo (福田東吾) and Fukuda Dogo (宮尾麟) may be the co-designers. Chao-Ching Fu, 圖說台灣建築文化遺產=*Architectural Heritage of Taiwan- Japanese Period 1895-1945* (Tainan: 臺灣建築與文化資產出版社=Taiwan Architecture and Cultural Property Press, 2009), 185.

head of the Building and Repairs Section (Maintenance Section) of the Ministry of Civil Affairs to manage all the government building works of Taiwan.<sup>481</sup> It was in this capacity that in 1906 he designed the Taihoku Commemoration Museum of the Governor-General's Office (executed from 1913 to 1915), using Araki Eichi as his assistant engineer (Fig.5.12).<sup>482</sup> He, with Tatsuno Kingo, Tsumaki Yorinaka, Nakamura Tatsutarou (both were Josiah Conder's students) and Ito Chuta, were members of the Taipei Redevelopment Advisory Committee, and were in charge of reviewing the architectural design of the Governor-General's Office of Taiwan. The design competitions were held in 1906 and in 1907, (executed 1912-14).<sup>483</sup> At that time, the Chen-Guo family were recruited, along with Japanese construction companies, to assist in the construction work.<sup>484</sup> Nomura Ichirou at the same time also designed the Bank of Taiwan (Fig.5.9).<sup>485</sup>

In 1907, he was commissioned by the Japanese government of Taiwan to design the Taipei Railway Hotel (Taihoku Railway Hotel) (Fig.5.10).<sup>486</sup> Such was his growing fame that in 1910, he travelled to London to help with the Japanese-Anglo exhibition. In 1911, the typhoons struck Taiwan and when he got back to Taiwan he was asked by the government to lead the design of new shop-house construction in Chengnei as part of the 1912 urban redevelopment (Fig.5.11).<sup>487</sup> In 1914, Nomura Ichirou resigned from the post because of illness (thiamine deficiency, also known as beriberi) and went back to Japan to manage an architect's office there.<sup>488</sup>

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<sup>481</sup> Huang, *建築技術官僚與殖民地經營 1895~1922=Building Technocrafts and Colonial Enterprise 1895~1922*, 70. 臺灣日日新報=Taiwan Daily Newspaper, '總督府廳舍設計案=The Architectural Design Project of the Governor-General's Office of Taiwan', 臺灣日日新報=Taiwan Daily Newspaper, 1908, sec. 2.

<sup>482</sup> The building was constructed by the Takaishi-Gumi, a Japanese construction company founded by Takaishi Chuzo in 1901 in Taiwan. Fu, *圖說台灣建築文化遺產=Architectural Heritage of Taiwan-Japanese Period 1895-1945*, 240-41.

<sup>483</sup> Fu, 87.

<sup>484</sup> Wu, '大稻埕陳郭家族及其技藝之研究=Development and Craftwork of Tann-Koeq Family of Dao-Tui-Tviaa', 26.

<sup>485</sup> Huang, *建築技術官僚與殖民地經營 1895~1922=Building Technocrafts and Colonial Enterprise 1895~1922*, 50.

<sup>486</sup> 臺灣日日新報=Taiwan Daily Newspaper, '鐵道旅館建築工程=The Construction Project of the Taihoku Railway Hotel'.

<sup>487</sup> Huang, '建築與殖民地經營-以臺北市為例=Architecture under the Colonisation in Taipei', 16.

<sup>488</sup> Huang, *建築技術官僚與殖民地經營 1895~1922=Building Technocrafts and Colonial Enterprise 1895~1922*, 70.

Although Nomura Ichirou worked as an architect mainly in Taiwan, he was also employed by the Japanese government in its new colony of Korea. There, he designed buildings in much the same style, suggesting that Japan was keen to see a coherence of architectural style throughout its colonies. He had been asked by the Meiji government as early as 1906 to review the building design of the Governor-General's Office of Joseon (Korea).<sup>489</sup> On recovering from his illness, he was hired by the Governor-General of Joseon (Korea) in 1915 to assist in designing the Governor-General's Office in Seoul. The building had originally been designed by a German-born architect, Georg de Lalande (1872-1914), who died in 1914. The project was designed anew in a collaboration between two Japanese architects, Kunieda Hiroshi (1879-1943, 國枝博), and Nomura Ichirou.<sup>490</sup> The Office, built between 1916 and 1926 (Fig.5.13), was constructed in 'ferro-concrete' and thus different compared to the building of the Governor-General of Taiwan, which was constructed in brick.<sup>491</sup> Although the construction materials are different, both buildings were designed using a similar Western architectural language. This suggests that the Japanese government saw architecture as a tool to disseminate their own brand of modernism throughout their colonies.

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<sup>489</sup> After signing the Japan–Korea Treaty of Amity in 1876 (the so-called Gangwha Treaty), the border of the Kingdom of Joseon (Korea) was initially opened to the outside world. In 1905, another Japan–Korea Treaty was signed, in which the Kingdom of Joseon was made a protectorate of Japanese Empire. Moreover, the Japan–Korea Treaties of 1907 and 1910 were signed which made the Kingdom of Joseon gradually assimilated into the Japanese Empire. In 1910, the Japanese Empire established the Governor-General of Joseon which was seated at the Gyeongseong Prefecture (nowadays Seoul). Young-lob Chung, *Korea under Siege, 1876-1945: Capital Formation and Economic Transformation* (Oxford University Press, 2006), 42. Korean Mission to the Conference on the Limitation of Armament, Washington, D.C., 1921-1922., *Korea's Appeal to the Conference on Limitation of Armament*, 67th Congress Senate Document 109 (Washington : G.P.O., 1922), 35–36. Wen-Shuo Liao and Chien-Chun Wang, '臺灣與朝鮮總督府建築之比較= Comparison of the Governor-General's Office of Taiwan and Chosen (South Korea)', *國史館館訊=The Academia Historica Newsletter*, no. 1 (2008): 162–79.

<sup>490</sup> Liao and Wang, '臺灣與朝鮮總督府建築之比較= Comparison of the Governor-General's Office of Taiwan and Chosen (South Korea)'.

<sup>491</sup> 朝鮮總督府= Governor-General's Office of Joseon, *朝鮮=Chosen [Joseon]* (朝鮮總督府= Governor-General's Office of Joseon, 1925), 4, <http://dl.ndl.go.jp/info:ndljp/pid/967891>. And Liao and Wang, '臺灣與朝鮮總督府建築之比較= Comparison of the Governor-General's Office of Taiwan and Chosen (South Korea)', 169, 171.

In 1922, he designed the Taipei branch office of Mitsui & Co., Ltd. In 1926, he established his own architect's office. In 1942, he passed away.<sup>492</sup>

Fig.5.7- The first Taipei Railway Station (1901)<sup>493</sup>



Fig.5.8- The official residence of Governor-General of Taiwan (1901)<sup>494</sup>



<sup>492</sup> Architectural Institute of Japan, *日本建築協会 80 年史: 1917-1996=Nippon Kenchikyoku 80 Nenshi: 1917-1996*[The Architectural Institute of Japan 80 years history: 1917-1996] (Japan: Architectural Institute of Japan, 1999).

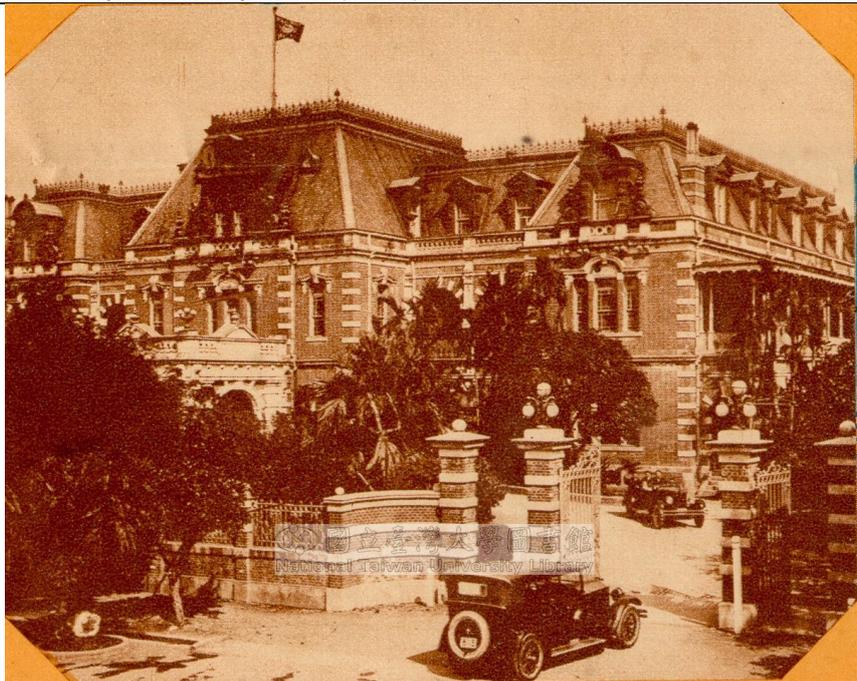
<sup>493</sup> Iwakichi Yamakawa, '臺北停車場=Taihoku Railway Station', 臺灣舊照片資料庫=Database of Taiwanese Old Photos, 1919, [http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=1931&rownum=8&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=1931&rownum=8&pk=seq&showlevel=2)

<sup>494</sup> '台灣總督府官邸=The Official Residence of Governor-General of Taiwan', Taiwan Pictures - Taipics, accessed 11 May 2017, [http://taipics.com/taipei\\_govhouse.php](http://taipics.com/taipei_govhouse.php).

Fig.5.9- The Bank of Taiwan (1904)<sup>495</sup>



Fig.5.10- The Taipei Railway Hotel (1907)<sup>496</sup>



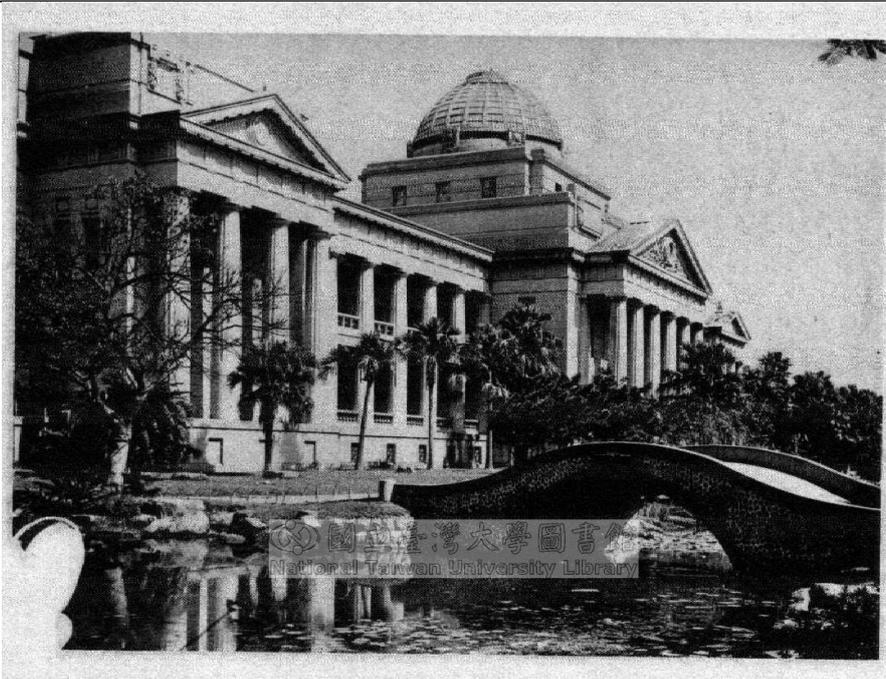
<sup>495</sup> 臺灣日日新報=Taiwan Daily Newspaper, '臺灣銀行=The Bank of Taiwan', 臺灣舊照片資料庫=Database of Taiwanese Old Photos, 1916, [http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=15365&rownum=399&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=15365&rownum=399&pk=seq&showlevel=2).

<sup>496</sup> 'The Railway Hotel, Taihoku', 臺灣舊照片資料庫=Database of Taiwanese Old Photos, 1932, [http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=1231&rownum=1&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=1231&rownum=1&pk=seq&showlevel=2).

Fig.5.11- The shop-house in Chengnei (1912)<sup>497</sup>



Fig.5.12- The Taihoku Commemoration Museum (1913-1915)



<sup>497</sup> The photo is from the Commemoration Album of the Redevelopment of Taipei Urban Area. 臺北市區改正委員會=the Taipei Redevelopment Advisory Committee, '府後街三丁目ヨリ二丁目=Fu-Go Gai 3-Block Approaches 2-Block', 臺灣舊照片資料庫=Database of Taiwanese Old Photos, 1915, <http://photo.lib.ntu.edu.tw/pic/db/oldphoto.jsp>.

Fig.5.13- The Governor-General's Office of Joseon (1916-1926)<sup>498</sup>



#### 5.4 The Chen-Guo Family, Taiwanese Craftsmen who designed and built Taiwanese Shop-houses

The Chen-Guo family was a family firm which designed and built shop-houses for the majority ethnic Han group of Taiwanese merchants. Chen Wang-Lai (1893-1974) and Guo San Chuan (1901-1972) were the main figures leading the family firm under the Japanese colonisation.

In the first generation of the Chen-Guo family firm was Chen Da-Ting (1872-1913), whose ancestors emigrated from China, but there are no records showing when they arrived in Taiwan. He and his family lived in Dadaocheng. He started his career in

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<sup>498</sup> The title of the photo in the Album is 'New Building For Government-General', and the caption of the photo indicates that 'The new building for the Government-General in the grounds of North Palace is of ferro-concrete and five stories high, including attic and basement, covering an area of 1,115 *tsubo* (A Japanese unit of areal measure, roughly 3,686 m<sup>2</sup>). Actual construction is already completed and the interior is now being fitted up. It was started as a ten-year undertaking in 1916; the cost amounting to about 6,500,000 [Japanese] *yen* in all'. In the same page, below the photo of the 'New Building For Government-General', is the photo of the old 'Government-General Offices', and the caption of the photo indicates that 'The wooden buildings shown below were originally erected for the former Residency-General, and on the establishment of the present regime were taken over as its offices after being repaired and some additions made. They stand at the foot of the hill on the south side of Keijo (former name of Seoul during the Japanese colonisation). For the two photos please see 朝鮮總督府= Governor-General's Office of Joseon, 朝鮮=Chosen [Joseon], 4.

1892, three years before the Japanese rule of Taiwan.<sup>499</sup> He was famous as a craftsman for his decorations for Han Chinese temples. He used the techniques of ‘ceramics cutting-and-pasting (Chien-Nien figures, 剪黏)’ (Fig.5.14), ‘mortar-shaping (Dui-Hua, 堆花)’ (Fig.5.15) and ‘Koji-pottery (Ko-Ji, 交趾陶)’ (Fig.5.16). These are mainly used in the roof area.<sup>500</sup>

Fig.5.14- The ceramics cutting-and-pasting (Chien-Nien figures)<sup>501</sup>



Fig.5.15- The mortar-shaping (Dui-Hua)<sup>502</sup>



<sup>499</sup> Wu, ‘大稻埕陳郭家族及其技藝之研究=Development and Craftwork of Tann-Koeq Family of Dao-Tui-Tviala’, 16.

<sup>500</sup> Wu, 11.

<sup>501</sup> My field work in the Dalongdon Baoan Temple.

<sup>502</sup> My field work in the Dalongdon Baoan Temple.

Fig.5.16- The Koji-pottery (Ko-Ji)<sup>503</sup>



One of his well-known public projects in the field of temple decoration is the Dalongdon Baoan Temple (present name) of 1917 (Fig.5.17).<sup>504</sup> Three images below are examples from that temple (Fig.5.14, Fig.5.15, and Fig.5.16), and date from the restoration of 1917.<sup>505</sup>

Chen Da-Ting and his two sons, Chen Wang-Lai and Guo San-Chuan were invited to undertake the decoration work on the right-hand side of the temple, competing and co-operating with Hong Kun-Fu who was invited to do the left-hand side of the temple.<sup>506</sup> This procedure is typical of the way in which Han Chinese temples were

<sup>503</sup> My field work in the Dalongdon Baoan Temple.

<sup>504</sup> Wu, '大稻埕陳郭家族及其技藝之研究=Development and Craftwork of Tann-Koeq Family of Dao-Tui-Tviala', 20-22.

<sup>505</sup> The Dalongdon Baoan Temple was previously established by the members of Tongan clan who emigrated from Quanzhou, Fujian Province, China to Taipei in the early nineteenth century and gave the temple the name 'Po-an (protect those of Tongan)'. Taipei City Archives, *臺北文獻=Journal of Local Historical Research of Taipei City*, vol. 74-76 (Taipei: 臺北市文獻委員會=Taipei City Archives, 1985), 85. The temple was repaired at the first time in 1888. However, an accidental explosion ravaged the east side of the temple in 1895 when the Japanese entered Taipei. In 1898, the temple was forced to be used as a Japanese-Language School. In 1917, the local members of Tongan clan had the temple back and proposed to repair the temple, the second time. Li, *台灣建築史=Architectural History of Taiwan*, 212.

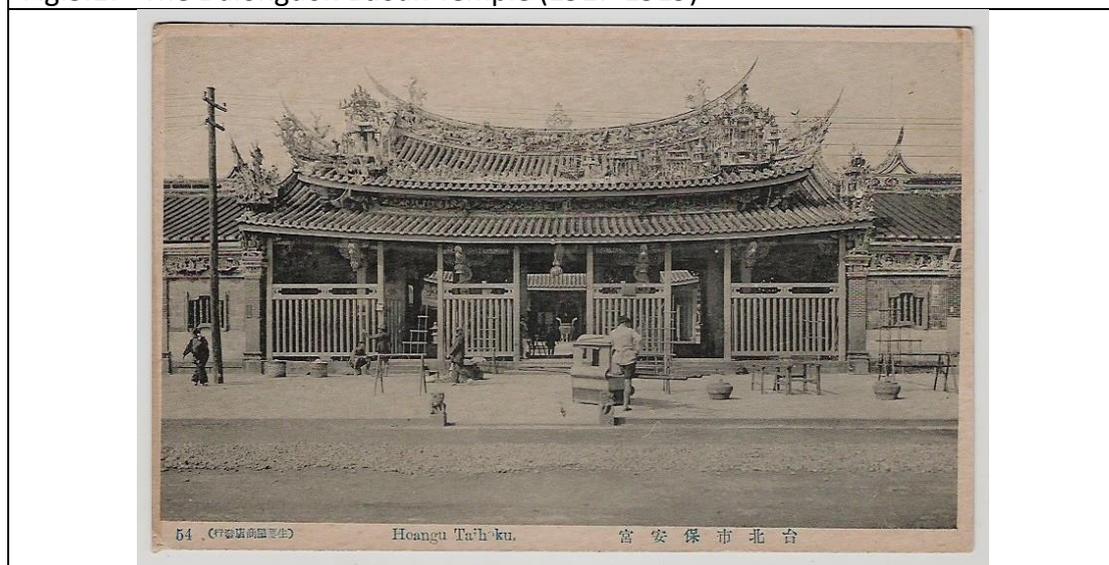
<sup>506</sup> Hong, Kun-Fu was from Tongan, Quanzhou, China where the Tongan clan of the Dalongdon was

built. The entire building was divided down the centre into two parts, right and left or front and back. Two groups of craftsmen were then required to compete with each other in designing and building temple. When the work was completed, the quality was reviewed and examined by the public, who decided upon the winner.<sup>507</sup>

According to information from the census of household registration, Chen Da-Ting passed away in 1913. Therefore, it is possible that Chen Wang-Lai and Guo San-Chuan were in charge of the decoration work of the Baoan Temple. Nevertheless, the Chen-Guo family eventually lost the competition.<sup>508</sup>

After his father had died in 1913 and had lost the competition, Chen Wang-Lai, as the elder son of Chen Da-Ting, had to take the responsibility of the family firm.<sup>509</sup> This suggests that he may have had to search for more job opportunities to support the family.

Fig.5.17- The Dalongdon Baoan Temple (1917-1919)<sup>510</sup>



from. Wu, '大稻埕陳郭家族及其技藝之研究=Development and Craftwork of Tann-Koeq Family of Dao-Tui-Tviaa', 20–21.

<sup>507</sup> Li Gan-Lang, *台灣古建築圖解事典=Taiwan gujianzhu tujie shidian [Illustrated Dictionary of Historic Architecture of Taiwan]* (Taipei: 遠流出版事業股份有限公司=Yuan-Liou Publishing Co., Ltd., 2003), 136.

<sup>508</sup> Wu, '大稻埕陳郭家族及其技藝之研究=Development and Craftwork of Tann-Koeq Family of Dao-Tui-Tviaa', 22.

<sup>509</sup> Wu, 24.

<sup>510</sup> 'Temples', Taiwan Pictures Digital Archive - Taipics, accessed 14 May 2017, <http://taipics.com/temples.php>.

With the end of anti-Japanese armed resistance, the Colonial government turned their focus onto constructing new government and public buildings. These included the first Taipei Railway Station (1899-1901), the residence of the Governor-General of Taiwan (1900-1901), the Bank of Taiwan (1903-1904), the Taipei Railway Hotel (1907-1908), the Taipei Pumping Station (1907-1909), the Medical Department of Taihoku Imperial University (1907-1913), the markets of Shin-ki Gai and Dadaocheng (1908), the Governor-General's Office of Taiwan (1912-1919), the Taipei Prefecture Hall (1912-1915), the office of the Monopoly Bureau (1913-1922), and the office of the Ministry of Railway Affairs (1918-1920).<sup>511</sup>

This list alone provides a sense of the vast number of official construction projects in progress between 1900 and 1920 in Taipei. The government was in charge of the building design, and private Japanese construction companies were responsible for the construction. The companies not only brought craftsmen from Japan but also invited applications from Taiwan for labourers.<sup>512</sup> For example, the records of construction on the Taihoku Pumping Station (Fig.5.57) show that it consisted of 123,470 working days from Japanese workers and 503,560 working days from Taiwanese workers.<sup>513</sup> The fact that there were nearly four times as many Taiwanese workers as Japanese suggests that the government construction projects had created many job opportunities for the Taiwanese craftsmen. Furthermore, the Pumping Station was designed in a Western-style, with which the Taiwanese craftsmen were not familiar. This suggests that the Japanese took all the skilled jobs, and the Taiwanese were labourers. Then, the Taiwanese, having seen this new style, or rather sets of styles, learned from them and went on to use them in building houses of their

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<sup>511</sup> Fu, *圖說台灣建築文化遺產=Architectural Heritage of Taiwan- Japanese Period 1895-1945*, 88, 103, 167, 185. Huang, *建築技術官僚與殖民地經營 1895~1922=Building Technocrafts and Colonial Enterprise 1895~1922*, 26, 46, 50, 52, 53-55, 62.

<sup>512</sup> Jiung-Ling Yeh, '日治時期洗石子技術之研究=The Research of Washing Finish of Stucco Techniques during the Japanese Occupation of Taiwan' (Masters, Department of Architecture, Chung Yuan University, 2000), 21.

<sup>513</sup> Ya-Ning Yan, ed., *臺北市三級古蹟水源地唧筒室之調查研究=Research on the Taipei Water Resource Pumping Station* (Taipei: 中國工商專科學校=China Junior College of Industrial and Commercial Management, 1997), 12-13.

own.

Chen Wang-Lai and Guo San-Chuan applied to join the construction work of the Governor-General's Office of Taiwan (1912-1919), working as labourers at the beginning, while still working on temple buildings.<sup>514</sup> However, after the Chen-Guo family lost the competition in 1919 for the Dalongdon Baoan Temple, they focused on designing and building shop-houses for the Taiwanese.

After the typhoon of 1911, a series of urban redevelopments were carried out in different areas of Taiwan by the Japanese government.<sup>515</sup> Nomura Ichirou, the government architect, and his team led the design for the shop-house for both the Japanese merchants and the upper class of Taiwanese of Chengnei.<sup>516</sup> This was followed in 1912, by projects designed by the Japanese for the urban redevelopment of Daxi, Taoyuan. However, the local Taiwanese did not like the design of shop-houses for Daxi. Therefore, after the completion of the Governor-General's Office of Taiwan in 1919, the Chen-Guo family, as skilled craftsmen of building in the 'Western-style', was invited by the Taiwanese marchers to redesign and rebuild the shop-houses in Daxi (Fig.5.18).<sup>517</sup> After designing the shop-houses in Daxi, the family was also invited in 1920 to take charge of the design and building of shop-houses in Dadaocheng (Fig.5.19), and then from 1926 to 1929 the shop-house of Yeh Jin-Tu (Fig.5.20).<sup>518</sup>

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<sup>514</sup> Wu, '大稻埕陳郭家族及其技藝之研究=Development and Craftwork of Tann-Koeq Family of Dao-Tui-Tviaa', 26.

<sup>515</sup> Huang, '建築與殖民地經營-以臺北市為例=Architecture under the Colonisation in Taipei', 15-16.

<sup>516</sup> Huang, *臺北市近代都市之建構(下)日治時代(1895-1945)=Construction of the Modern Taipei City during the Japanese Colonization (1895-1945)*, II:007-008.

<sup>517</sup> Fu Chao-Chin, *台灣建築的式樣脈絡=The Styles of Architecture of Taiwan* (Taipei: 五南圖書出版股份有限公司=Wunan Book Co., Ltd., 2015), 126-27.

<sup>518</sup> Wu, '大稻埕陳郭家族及其技藝之研究=Development and Craftwork of Tann-Koeq Family of Dao-Tui-Tviaa', 33.

Fig.5.18- The shop-house in Daxi (1919-1920)<sup>519</sup>



Fig.5.19- The shop-house in Dadaocheng (1920)<sup>520</sup>



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<sup>519</sup> My field work in Daxi.

<sup>520</sup> My field work in Dadaocheng.

Fig.5.20- The shop-house of Yeh Jin-Tu (1926-1929)<sup>521</sup>



### 5.5 The Shop-house Façade in Chengnei and its design

The basic composition of the shop-house façades in Chengnei consists of two or three floors, with an arcade on the ground floor (red block), three windows and four supports on the first floor and second floor (orange block), and on the upper section of the façade is often a parapet, gable, or pediment (yellow block) (Fig.5.21). The photos show the façades of the shop-houses various blocks (Fig.5.22 to Fig.5.28).

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<sup>521</sup> My field work in Dadaocheng.

Fig.5.21- The basic design of the shop-house façade<sup>522</sup>

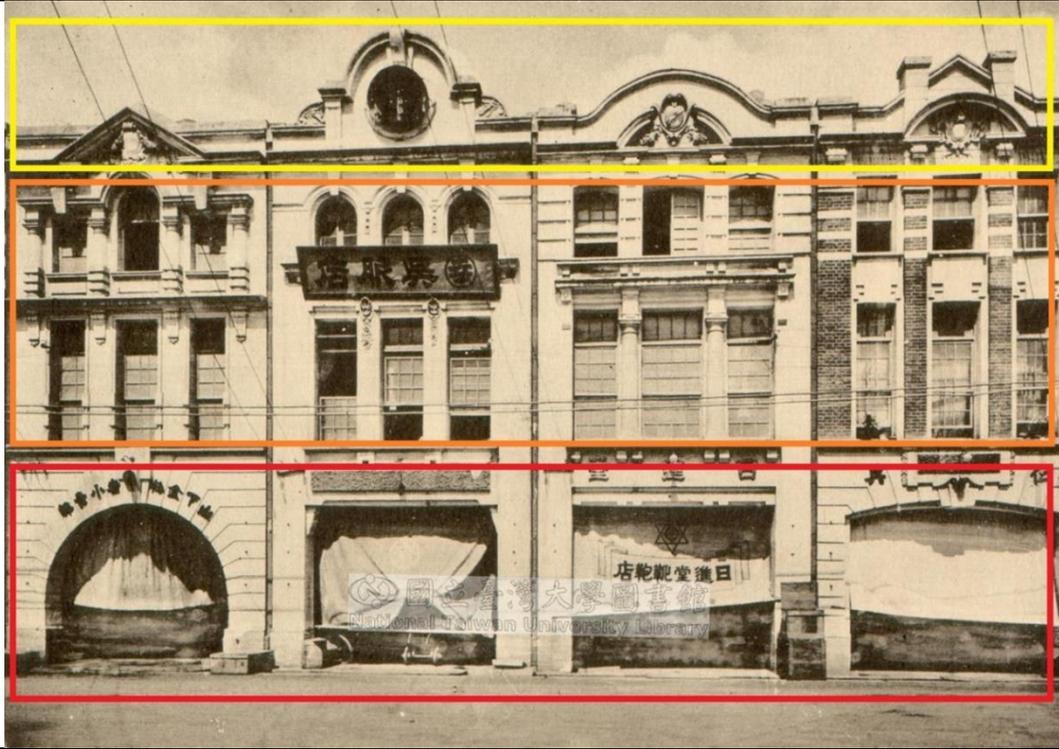


Fig.5.22- Fu-go Gai Block 2 and Block 3



Fig.5.23- Fu-chu Gai Block 5 and Block 1



Fig.5.24- Fu-zen Gai Block 2 and Fu-zen Gai Block 1



Fig.5.25- Bun-bu Gai Block 1 and Fu-zen Gai Block 4



<sup>522</sup> Taipei Redevelopment Advisory Committee, '府中街三丁目=Fu-Chu Gai 3-Block', 臺灣舊照片資料庫=Database of Taiwanese Old Photos, 1915, [http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=4409&35&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=4409&35&pk=seq&showlevel=2).

Fig.5.26- Fu-chu Gai Block 3



Fig.5.27- Hokumon Gai Block 4 and Fu-zen Gai Block 4



Fig.5.28- Bun-bu Gai Block 1



In 1906, Mr Sawai Ichizo suggested to the colonial government that the 1900 Taipei redevelopment should follow the model of the Tokyo Ginza Bricktown, the first Western-style commercial street in Japan, in order to transform Taipei to a modern capital city.<sup>523</sup> The Tokyo Ginza Bricktown buildings were built in a uniform two-storeyed Georgian-style with arcade and balcony. They were made from brick, covered with stucco, and stood on a three-lane boulevard with trees and gas-lamps that formed part of a regular grid of streets. They were also provided with the first sidewalks in Japan were introduced there.<sup>524</sup> An ukiyo-e (a wood-block print) by the famous Japanese artist, Utagawa Kunitaru, pictures the street in the Tokyo Ginza Bricktown in 1882 (Fig.5.29). Scholars suggest that this project was inspired by and emulated London's Regent Street,<sup>525</sup> with its terraced houses, offices and shops, all fronted by colonnades that provided shelter for those shopping (Fig.5.30).<sup>526</sup>

<sup>523</sup> Chen, '借非官方人物之考察解析都市建設歷史-以 1910 年代臺北城內的建設為例=An Analysis of Urban Constructional History Based on the Survey of Civilians-The Construction in Taipei City in 1910s Serves as an Example', 184. The project of the Ginza Bricktown started in Japan after the fire in 1872, a British Surveyor General, Thomas James Waters (1842-1898), was hired by the Meiji government to construct the Ginza Bricktown. Fujimori, *日本近代建築=Nihon No Kindai Kenchiku*, 67.

<sup>524</sup> Takashi Fujitani, *Splendid Monarchy: Power and Pageantry in Modern Japan* (University of California Press, 1996), 71.

<sup>525</sup> Dana Arnold, *Re-Presenting the Metropolis: Architecture, Urban Experience, and Social Life in London, 1800-1840* (Ashgate, 2000), 35.

<sup>526</sup> Fujimori, *日本近代建築=Nihon No Kindai Kenchiku*, 68.

Fig.5.29- The Tokyo Ginza Bricktown, an ukiyo-e by Utagawa Kunitaru (1882)<sup>527</sup>



Fig.5.30- The London's Regent Street in 1852<sup>528</sup>



However, the shop-houses in Taipei Chengnei (Fig.5.21), when compared to the Tokyo Ginza Bricktown (Fig.5.29) and to London's Regent Street (Fig.5.30) are very different, suggesting that Mr Sawai Ichizo's proposal for building a Taipei Ginza Bricktown was not accepted. There are two possible reasons for this. The first is that the Tokyo Ginza Bricktown was eventually a failure. This was because the

<sup>527</sup> Utagawa Kunitaru II, 'Illustration of a Railway Coach on Ginza Brick Masonry Street, One of the Famous Spots of Tokyo', Tokyo Metropolitan Library, accessed 11 May 2017, [https://www.library.metro.tokyo.jp/Portals/0/edo/tokyo\\_library/english/bunmeikaika/page3-1.html](https://www.library.metro.tokyo.jp/Portals/0/edo/tokyo_library/english/bunmeikaika/page3-1.html).

<sup>528</sup> 'The Quadrant, Regent Street, 1852, by E. Walker.' Arnold, *Re-Presenting the Metropolis*, 36.

construction costs were higher than expected, so only about a third of the originally planned buildings were completed; and because the building design was considered too prone to damp for the climate in Tokyo so it was unpopular with residents and property owners.<sup>529</sup> The weather conditions for Taipei are very similar to Ginza, a humid subtropical climate. This shows that Taipei would have the same problem with the humidity if it followed the Tokyo Ginza project, and so the Japanese government had to consider other solutions for building a modern city in Taipei. The second is that the style used in the Tokyo Ginza Bricktown was no longer fashionable among Japanese architects. Tastes had changed. In 1910, the Anglo-Japanese Exhibition was held at the 'Great White City', Shepherd's Bush in London, with the intention of strengthening the Anglo-Japanese alliance in politics, and in trade and commerce.<sup>530</sup> Nomura Ichirou was there and would have had a chance to directly experience the European architectural language and the leading architectural design in London. He had been commissioned by the colonial government of Taiwan to supervise the installation of the Formosa Pavilion displaying the achievement of Japanese colonisation.<sup>531</sup> This was a great opportunity for Nomura Ichirou to visit Great Britain and to follow in the footsteps of his professor, Tatsuno Kingo.<sup>532</sup>

A large number of small office buildings had been built for let in the West end of London around 1900, in particular, in the north and south streets of Holborn and Oxford Street. They were usually tall, with offices in the upper floors, and often with shops on the ground floor. These buildings appeared because of the need for office space. They took account of the Public Health Acts and the widespread concern for public health, and embraced the use of new and cheaper building materials (steel

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<sup>529</sup> Sorensen, *The Making of Urban Japan*, 2005, 62.

<sup>530</sup> Kotaro Mochizuki, *Japan To-Day. A Souvenir of the Anglo-Japanese Exhibition Held in London 1910. (A Special Number of the 'Japan Financial and Economic Monthly')* (Tokyo: The Liberal News Agency, 1911), 59.

<sup>531</sup> 臺灣日日新報=Taiwan Daily Newspaper, '設備台灣館=Installation of the Formosa Pavilion', 臺灣日日新報=Taiwan Daily Newspaper, 16 December 1909, sec. 3.

<sup>532</sup> Nomura Ichirou graduated from the Tokyo Imperial University in 1895 and served as a governmental architect in Taiwan. A Taiwanese researcher said that Nomura Ichirou was the first-generation student of Josiah Conder. (Ouyang, '日治時期台灣街屋立面裝飾探討=The Decoration of the Façade of Town House in Taiwan during the Japanese Colonial Period', 130.) However, Josiah Conder was replaced by Tatsuno Kingo in 1884. Tatsuno Kingo was in fact the teacher of Nomura Ichirou.

frames and reinforced concrete). The improved building design was more hygienic, better ventilated and had better lit work-spaces, far removed from the traditional Georgian ones.<sup>533</sup> Among these new commercial buildings in London are those designed around 1906 for small companies or commercial developers (Fig.5.31). Although identical in internal layout, their façades were built in a range of styles – Gothic and Jacobean – reflecting a late nineteenth- and early twentieth century interest in historicism. Another example in London is a building designed by R. J. Worley with Arts and Crafts motifs (Fig.5.32).<sup>534</sup> This type of building (tall, with offices in the upper floors and often with shops on the ground floor) became widespread in the south of the United Kingdom, as illustrated by a building designed around 1898 in Reading, Berkshire (Fig.5.33), where the façades reflected the unique colour known as ‘Reading Red’, owing to the intense red of the bricks.<sup>535</sup>

When Nomura Ichirou visited London in 1910 he would have seen these newly designed commercial buildings, with shops on the ground floor and offices above. He would have seen them as an ideal replacement for the old shop-houses in Taipei, which had problems of poor hygiene, ventilation and lighting. For him the idea of imitating the Georgian-style Ginza Bricktown in Japan would not have been acceptable as it could not have solved these problems. Therefore, Nomura Ichirou took this architectural idea from London to Taiwan as a means of solving the problems of redesigning the new shop-houses in Chengnei after the 1911 typhoons.

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<sup>533</sup> Alastair Service, *London 1900* (London: Granada Publishing Limited, 1979), 86, 91.

<sup>534</sup> Service, 91.

<sup>535</sup> Reading was called ‘Aldbrickham’ by Thomas Hardy in his book, *Jude the Obscure*, meaning ‘an old brick town’; Thomas Hardy, *Jude the Obscure* (New York: Happer & Brothers, 1896), 341.

Fig.5.31- Shops and office buildings in London (c.1906)<sup>536</sup>



Fig.5.32- The No.3 Soho Square (1903)<sup>537</sup>



Fig.5.33- Broad Street, Reading (1898)<sup>538</sup>



<sup>536</sup> Service, *London 1900*, 92–93.

<sup>537</sup> Service, 90.

<sup>538</sup> My field work in Reading.

## 5.6 The Decorative Motifs of the Shop-house

The London commercial buildings combined various styles to form a domestic and distinctive English architecture. As the philosopher, George Santayana states that:

There is no English architecture at all, only foreign architecture adapted and domesticated in England. But how thoroughly and admirably domesticated! How entirely transmuted inwardly from the classic tragic monumental thing it was, into something which, even if in abstract design it seems unchanged, has a new expression, a new scale, a new subordination of part to part, and as it were a new circulation of the blood within it! It has all been made to bend and to cling like ivy round the inner man; it has all been rendered domestic and converted into a home. Far other was the character proper to nobler architecture in its foreign seats!<sup>539</sup>

Nomura Ichirou adopted this idea and also used his experiences and knowledge of the architectural language to design unique shop-houses for Taipei. There are some decorative motifs borrowed from the English style, such as the banded red and white decorative motif. However, some of the motifs seem to have been adapted from other traditions. Similarly, the Taiwanese shop-houses built by the Chen-Guo family also used a mixture of styles.

## 5.7 The English Banded Red and White Decorative Motif

The banded red and white decorative motif was introduced by the Japanese colonial government and was frequently used in the shop-houses. Two photos show the Japanese and the Taiwanese shop-houses where this motif was applied (Fig.5.34 and Fig.5.35). The motif was introduced to Japan by Josiah Conder III in 1877, as it was used widely in Britain in the late nineteenth century.

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<sup>539</sup> George Santayana, *Soliloquies in England and Later Soliloquies* (New York: Charles Scribner's Sons, 1922), 78.

One of the most celebrated of Victorian examples is the (former) New Scotland Yard in Westminster, located on the north bank of the Thames River. Nowadays, the (former) New Scotland Yard has been renamed the Norman Shaw Buildings (Fig.5.36).<sup>540</sup> The building was designed in 1887 by Richard Norman Shaw (1831-1912), as the Headquarters of the Metropolitan Police.<sup>541</sup> The design mixed architectural features from many different historical styles in a single work, involving elements of the Baroque, the Scottish Baronial, and bands of red brick and white Portland stone, on a granite base. This style has been described as 'Eclecticism'.<sup>542</sup> Norman-Shaw, as was common in late nineteenth-century British architecture, combined a wide range of styles to great effect, and this possibility was appreciated by Nomura Ichirou. This Victorian interest in 'Eclecticism' influenced the architectural designs of Josiah Conder, and was passed on to Tatsuno Kingo and Nomura Ichirou.

The Naval Ministry in Tokyo, designed by Josiah Conder in 1894, is one such example of the British-inspired banded red and white motif used in Japan, (Fig.5.37). It also reflects his interest in Eclecticism as the design incorporates a French Mansard roof, and projecting gables inspired by French Baroque architecture, and cast-iron roof cresting.

It was Conder's pupil Tatsuno Kingo who introduced red and white banding to Taiwan in his design for the Tainan Branch of the 34th Bank (Fig.5.38), designed in 1908. This building was the first and only example of Tatsuno Kingo's architectural work in Taiwan.<sup>543</sup> It has the English banded red and white motif; the keystones are placed in the centres of the tops of the depressed arches of the windows in a way that is reminiscent of vernacular housing in nineteenth-century Normandy; the roof is covered with Japanese tiles; the entrance porch has a Japanese-style roof with a

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<sup>540</sup> Service, *London 1900*, 12.

<sup>541</sup> House of Commons Information Office, Parliament UK, 'The Norman Shaw Buildings House of Commons Information Office', *Factsheet*, no. G 13 (2015): 2, <http://www.parliament.uk/documents/commons-information-office/g13.pdf>.

<sup>542</sup> Service, *London 1900*, 12.

<sup>543</sup> Fu, *台灣建築的式樣脈絡=The Architectural Style of Taiwan*, 39.

palmette mounted at the apex; and on the edge of the roof, above the porch, is an open segmental pediment. This type of style has been recently described as the 'Tatsuno Style' or 'Free Classical Style' by a Taiwanese scholar, but such labelling distorts what is actually a far more complex picture.<sup>544</sup> The idea of combining various styles, introduced to Taiwan by Tatsuno Kingo, was embraced by Nomura Ichirou when designing the Japanese shop-houses in Chengnei (Fig.5.34) and it went on to have a significant impact on Taiwanese builder-built shop-houses. The shop-houses in Daxi and Dadaocheng built by local Taiwanese craftsmen were also decorated with the same banded red and white motif (Fig.5.35).

Yet, there are similarities and differences between the Japanese and Taiwanese in their use of this feature. The Taiwanese Chen-Guo family, who were originally craftsmen responsible for building temples, learned the new motif when working with the Japanese craftsmen in building the Governor-General's Office of Taiwan in 1912. This building had been designed by means of two competitions held in 1906 and 1907 by the colonial government. The designs submitted in the competition were assessed and examined by Tatsuno Kingo, Nomura Ichirou, and a group of Japanese officials and architects.<sup>545</sup> The winner was Nagano Uheiji (1867-1937), a Japanese student of Tatsuno Kingo. His design for the Governor-General's Office is shown below (Fig.5.39). In it, the banded red and white motif seems only to have been applied on the front porch. However, the design was modified by Moriyama Matsunosuke (1869-1949), a Japanese government architect, who also designed many administrative buildings in Taiwan (Fig.5.40).<sup>546</sup> Apart from the fact that the design of the porch has been changed, the central tower is much higher, and the building is on a pseudo-granite base, far more of the banded red and white motif has been applied.

The Chen-Guo family could also have seen the motif in the projects for Japanese

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<sup>544</sup> Fu, 39.

<sup>545</sup> Fu, *圖說台灣建築文化遺產=Architectural Heritage of Taiwan- Japanese Period 1895-1945*, 87.

<sup>546</sup> Fu, 90. Huang, *建築技術官僚與殖民地經營 1895~1922=Building Technocrats and Colonial Enterprise 1895~1922*, 71-72.

shop-houses designed by Nomura Ichirou in 1912, the same year as the revised design of the Governor-General's Office. These Japanese designs were built mainly of red brick, as dictated by Japanese legislation.<sup>547</sup> They were covered in part with applied stucco or stucco pebble-dash, a new technique borrowed from Edwardian England introduced by the colonial government. The pebble-dash was used due to the lack of stone as a raw material, and it was employed for decorative effect, to cover brickwork to give rudimentary weather protection, and to give a white appearance.<sup>548</sup>

The use of banded red brick with white stucco was new to the Japanese, but it was more familiar to the Chen-Guo family, the craftsmen for temple decorations, because brick with stucco decoration is one of the traditional Han Chinese building techniques. This meant that they could easily imitate this motif in the Taiwanese shop-houses, giving them the character of modern Western-style buildings. But in the earliest projects the Taiwanese builders seem to have used the feature in a different way. Where the Japanese architects sometimes applied the feature across several adjacent shop-houses as in Chengnei, the Taiwanese limited the use of it to individual shop-houses as can be seen in the first project of the Chen-Guo family in Daxi (Fig.5.35-first seven photos). Moreover, the Taiwanese shop-houses have the banded red and white motif limited to the ground level columns in Daxi rather than extending to all three floors. There are two reasons for this.

The first is the traditional Feng-Shui taboo on buildings with more than one floor. In traditional Chinese culture, the orientation and the layout of a building have to consult with numerous traditional principles and rules of 'Feng Shui'.<sup>549</sup> The shop-houses in Daxi were mainly for commercial use, and the local residents believed that

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<sup>547</sup> Lin, *台灣傳統建築手冊: 形式與作法篇*=*Taiwan Traditional Architecture Form and Practice Handbook*, 179. Huang, *日治時代(1895-1945)臺灣近代都市計畫之研究論文集(3)*=*Studies on the Contemporary City Planning of Taiwan in Japanese Colonial Age*, 3-33. Huang, *建築技術官僚與殖民地經營 1895~1922*=*Building Technocrafts and Colonial Enterprise 1895~1922*, 14.

<sup>548</sup> Yeh, '日治時期洗石子技術之研究'=*The Research of Washing Finish of Stucco Techniques during the Japanese Occupation of Taiwan*, 12-19.

<sup>549</sup> Hui-Cheng Lin, *台灣傳統建築手冊: 形式與作法篇*=*Taiwan Traditional Architecture Form and Practice Handbook* (Taipei City: 藝術家出版社=Artist Publishing Co., 1995), 13.

the money would flow away from buildings with more than one storey, because in the Taiwanese Min Nan Language (a regional dialect of Taiwan), 'Floor (lâu 樓)' sounds very close to 'flow (lâu 流)'. Therefore, in order to prevent the money flowing away, the majority of shop-houses were built only on one floor.<sup>550</sup> As a result of this the height of the façade was limited. Since the shop-houses were built on one floor, the façade is compressed which shows that there are no spaces between the crowning parapet and the ground floor columns. As the parapet was often decorated with other motifs, the ground floor columns are the only places that could employ the banded red and white motif (Fig.5.35- first seven photos).

The second is that each shop-house in Daxi has an independent design. The Japanese shop-houses in Chengnei were designed as units of two, three or four buildings (Fig.5.34). The banded red and white motif could thus extend across adjacent buildings owned by different people. However, the Taiwanese shop-houses in Daxi were all independent because the owners liked to have different designs to impress customers. The façades were concealed during construction and were only showed to the public after their completion.<sup>551</sup>

This approach was later modified for more forward-looking Taiwanese patrons. Abandoning the single storey, Li Chun-Sheng, asked the Chen-Guo family to build him a three-storey house in Dadaocheng (Fig. 5.35; middle of third row) in which the banding is applied to all three storeys. But, he retained the principle, common among Taiwanese patrons, of individual fronts for individual businesses.

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<sup>550</sup> Hui-Cheng Lin, *桃園縣大溪老街台北縣三峽老街新竹縣老湖口老街-街屋立面調查與研究* =*Research on the Street-Houses of Taoyuan County Daxi Old Street, Taipei County Sanshia Old Street, Hsinchu County Laohuko Old Street* (Taipei: 行政院文化建設委員會=Council for Cultural Affairs, Executive Yuan, 1989), 51.

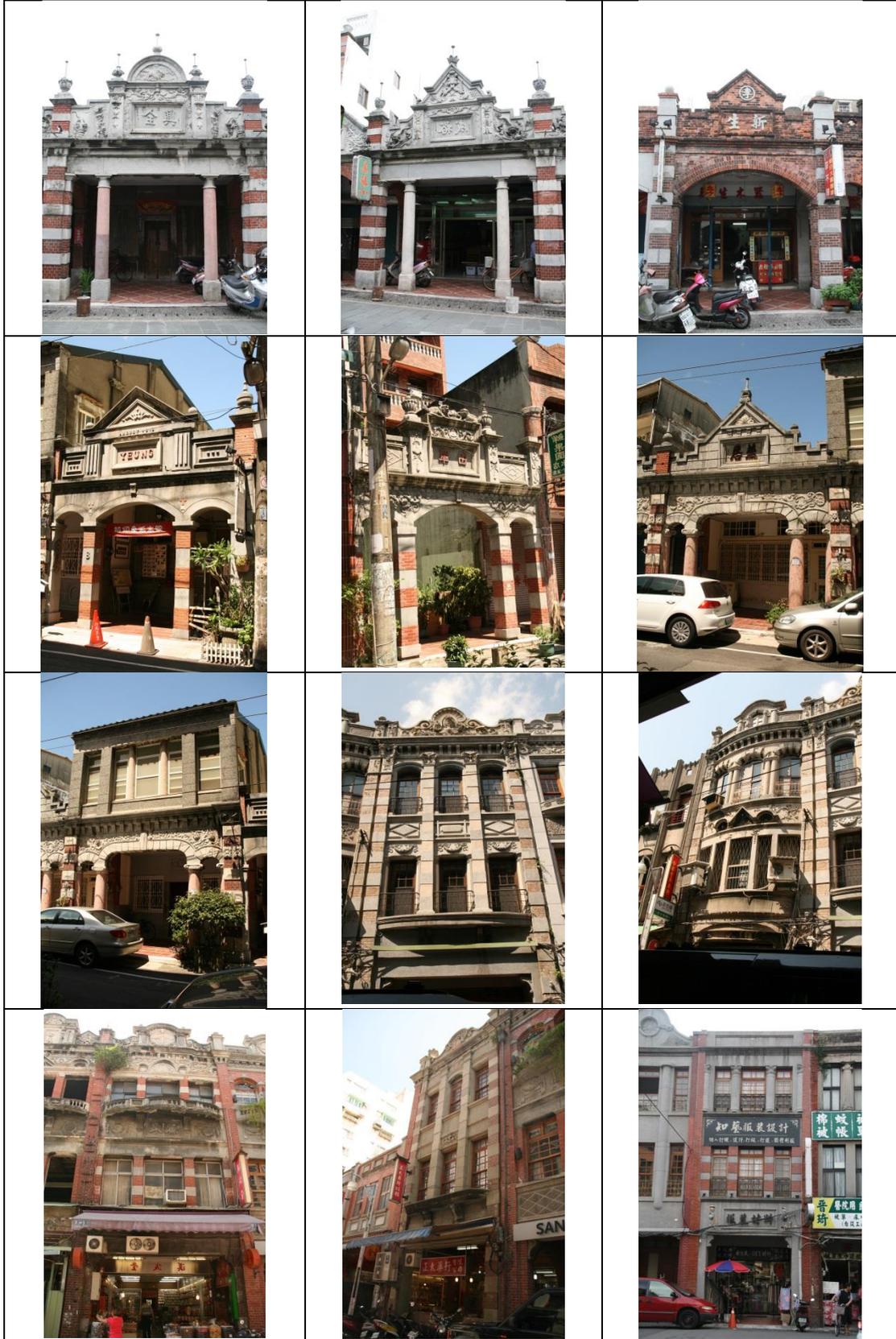
<sup>551</sup> Lin, 50–51.

Fig.5.34- The banded red and white decorative motif of Japanese (1912)<sup>552</sup>



<sup>552</sup> Taipei Redevelopment Advisory Committee, *臺北市區改正記念=The Commemoration Album of the Redevelopment of Taipei Urban Area* (Taipei: Taiwan Daily Newspaper, 1915).

Fig.5.35- The banded red and white decorative motif of Taiwanese (1919-1920)<sup>553</sup>

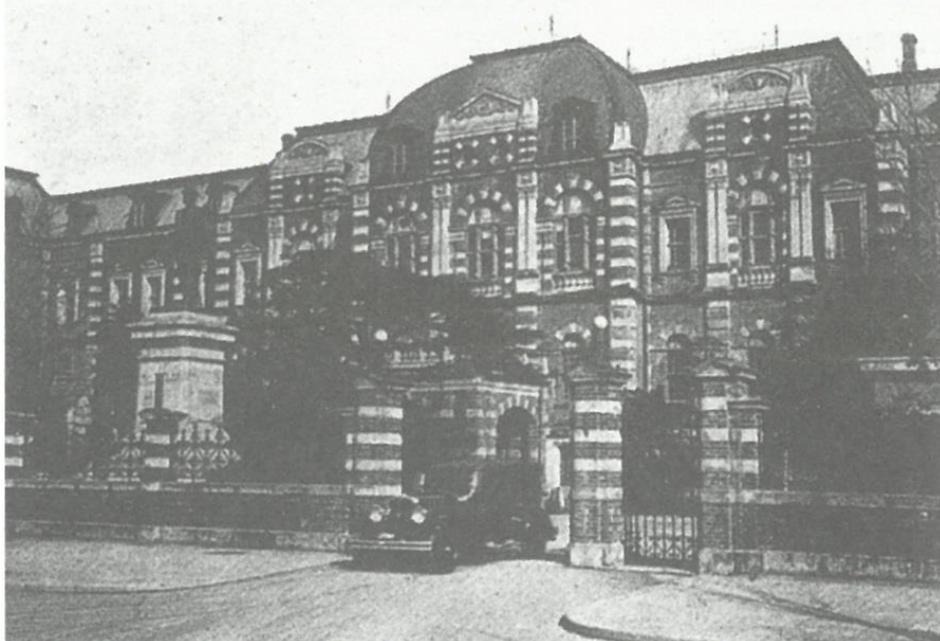


<sup>553</sup> My field work in Daxi and Dadaocheng.

Fig.5.36- The New Scotland Yard in London, Norman Shaw (1887-1890)<sup>554</sup>



Fig.5.37- The Government Office of Naval Ministry in Japan, Josiah Conder (1894)



<sup>554</sup> Service, *London 1900*, 12.

Fig.5.38- The Tainan branch of the 34th Bank in Taiwan (1908)<sup>555</sup>



Fig.5.39- The original design of the Governor-General's Office of Taiwan (1907)<sup>556</sup>



<sup>555</sup> '三十四銀行臺南支店=Tainan Branch of the 34th Bank', 臺灣舊照片資料庫=Database of Taiwanese Old Photos, 1930, [http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd\\_id=32&id=2011&rownum=4&pk=seq&showlevel=2](http://photo.lib.ntu.edu.tw/pic/db/detail.jsp?dtd_id=32&id=2011&rownum=4&pk=seq&showlevel=2).

<sup>556</sup> Huang, 建築技術官僚與殖民地經營 1895~1922=Building Technocrats and Colonial Enterprise 1895~1922, 81.

Fig.5.40- The Governor-General's Office (1912-1919)<sup>557</sup>



## 5.8 The Arcade

While the Japanese shop-house design in Chengnei was influenced by commercial buildings in London, there are some differences. One concerns the use of an arcade, uncommon in London. The ground floors of Japanese shop-houses in Chengnei all have arcades (Fig.5.34). As will be shown, the idea of having an arcade may have been influenced by the traditional Han Chinese shop-houses and the pseudo-Western-style shop-houses built in Taiwan in the late Qing Dynasty (Fig.5.41 and Fig.5.42). Yet it would also have been familiar to Nomura Ichirou from the design of Tokyo Ginza Bricktown and from his knowledge of architecture built by the Western imperial powers in Asia.

The first shop-house built in Dadaocheng (1851) is traditionally Han Chinese in style and layout, an approach to design that was introduced from Southern China (Fig.5.41). It too had an arcade. As the south of China, like Taiwan, is in the humid

<sup>557</sup> '台灣總督府新廳舍=New Office of the Government of Formosa', Taiwan Pictures Digital Archive - Taipics - Taipei (Taihouku) President Building, accessed 23 May 2017, [http://taipics.com/taipei\\_president\\_building.php](http://taipics.com/taipei_president_building.php).

subtropical climate zone, where the summer is hot, and rainfall is plentiful and often concentrated in the warmest months, buildings are often provided with an arcade for sheltering from the heat and the rain. During the late Qing Dynasty, this tradition was continued, when the new type of two-storeyed Taiwanese shop-houses were built with an arcade on the ground floor and a balcony on the first floor (Fig.5.42). This development came about because of a programme of modernisation initiated by the Qing government in Taiwan.<sup>558</sup>

Some scholars have convincingly suggested that this type of building was influenced by the residences of consuls, foreign merchants and missionaries who came after Taiwan was opened to trade with the West (1856-1860), as is suggested by the consulate (Fig.5.43- Right) and the foreign trading company in Anping, Taiwan (Fig.5.43- Left).<sup>559</sup> Both buildings have an arcade on the ground floor and a balcony on the first floor. They may well have been inspired by British colonial building in South East Asia. One of these, the Hong Kong Club (Fig.5.44), built in 1845 in China by George Strauchan (1821-1893), a Scottish architect and the 'first President of the Society of Engineers and Architects', two-storeys of colonnades or verandahs fashioned in the Greek Revival style, which was George Strauchan's preferred style in Asia.<sup>560</sup>

Arcades may have also been introduced to Taiwan by a tea merchant, Li Chun-Sheng, who was originally from China but worked with companies from the United Kingdom, such as Elles & Co., Jardine Matheson & Co. in China and Dodd & Co. in Taiwan.<sup>561</sup> Jardine Matheson & Co. was one of the earliest British Far Eastern trading companies, founded by Scots William Jardine and James Matheson in Canton in

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<sup>558</sup> Gao, 引領臺北走向世界舞臺的茶文化特刊=Special Issue of the Tea Culture: Leading Taipei toward to the World Stage, 52. Niki J. P. Alford, *The Witnessed Account of British Resident John Dodd at Tamsui* (Taipei: 南天書局=SMC Publishing Incorporated, 2010), 310.

<sup>559</sup> Li, 19 世紀台灣建築=19th Century Architecture in Taiwan, 100–113.

<sup>560</sup> Hideo Izumida, 'A Study on British Architects in East and Southeast Asia: 1830-1940', *Journal of Asian Architecture and Building Engineering* 2, no. 2 (2003): 133.

<sup>561</sup> Wu, 台灣史小事典=Taiwan History Dictionary, 2000, 90. Alford, *The Witnessed Account of British Resident John Dodd at Tamsui*, 2010, 309–10. John, 泡茶走西仔反—清法戰爭台灣外記=Journal of a blockaded resident in North Formosa during the Franco-Chinese War, 1884-5., 203–4.

1832.<sup>562</sup> At that time, the numbers of official trading bodies, European entrepreneurs, and foreign settlements increased in China because of the signing of treaties and colonisation; numerous of buildings were built by foreigners, including military personnel, civil engineers and trained architects, on the south-east coast of China.<sup>563</sup> Li Chun-Sheng, having worked in an environment full of Western-style buildings with arcades, might have suggested to the Qing government that it emulate this approach to planning in Taipei when building shop-houses for trading companies.

Arcades may also have been popularised by writings on architecture. Nomura Ichirou knew of Roger Smith's publication, *On Building for European Occupation in Tropical Climates, Especially India (RIBA Papers, 1868, p.197)*, and was influenced by its emphasis on taking into account the weather conditions of the locale. He was also inspired by Smith's imperialist, eurocentric approach when he states in a discussion of colonial architecture:

Throughout I must be understood to refer to buildings for the use and occupation of Europeans only; my time is too short, and my information on the point too imperfect and fragmentary for me to say anything on the interesting, though less important, subject of such buildings as are occasionally put up by Europeans in tropical countries for the use of natives.<sup>564</sup>

Thus Nomura Ichirou would have been inspired to use arcades more because they were associated with imperial, colonial architecture than because they were a traditional feature of Taiwanese architecture. Moreover, in 1900 before Nomura Ichirou designed the Japanese shop-house in Chengnei, the 'Taiwan Regulations Governing House Construction', as established by the Japanese colonial government,

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<sup>562</sup> Alain Le Pichon, *China Trade and Empire: Jardine, Matheson & Co. and the Origins of British Rule in Hong Kong, 1827-1843* (OUP/British Academy, 2006), 22–23.

<sup>563</sup> Izumida, 'A Study on British Architects in East and Southeast Asia: 1830-1940', 131.

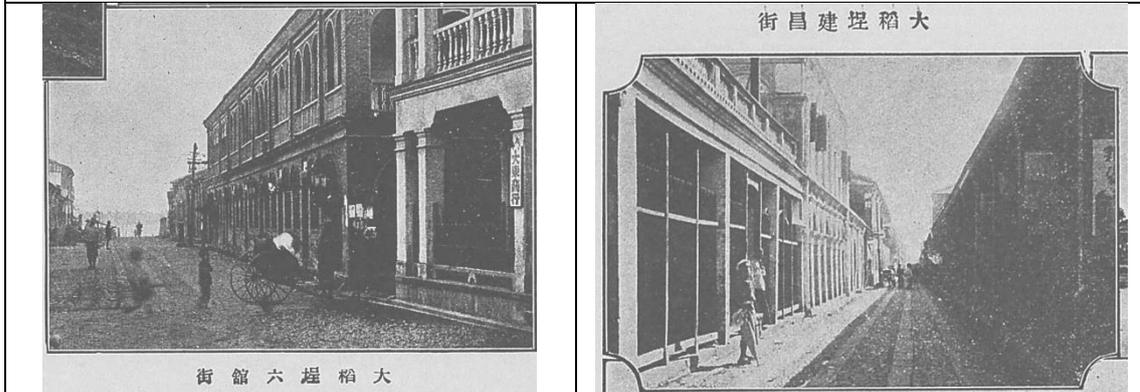
<sup>564</sup> Watanabe, 'Vernacular Expression or Western-Style? Josiah Conder and the Beginning of Modern Architectural Design in Japan', 47.

said in Article 4 that ‘the housing construction built along a road, must have pedestrian walkway with eaves’. This was the first time that the ‘arcade’ as a building structure was governed by legislation.<sup>565</sup> So in adopting the arcade, Nomura Ichirou considered the weather conditions, the international colonial style, and the legislation, when designing the Japanese shop-houses in Chengnei suitable for Japanese colonial use. Perhaps less important for him was the local tradition of using arcades in front of shop houses.

Fig.5.41- The traditional Han Chinese shop-house in Dadaocheng (1851)<sup>566</sup>



Fig.5.42- The Taiwanese shop-house built in the late Qing Dynasty<sup>567</sup>



<sup>565</sup> Huang, *臺北市近代都市之建構 (下) 日治時代 (1895-1945)=Construction of the Modern Taipei City during the Japanese Colonization (1895-1945)*, II:130.

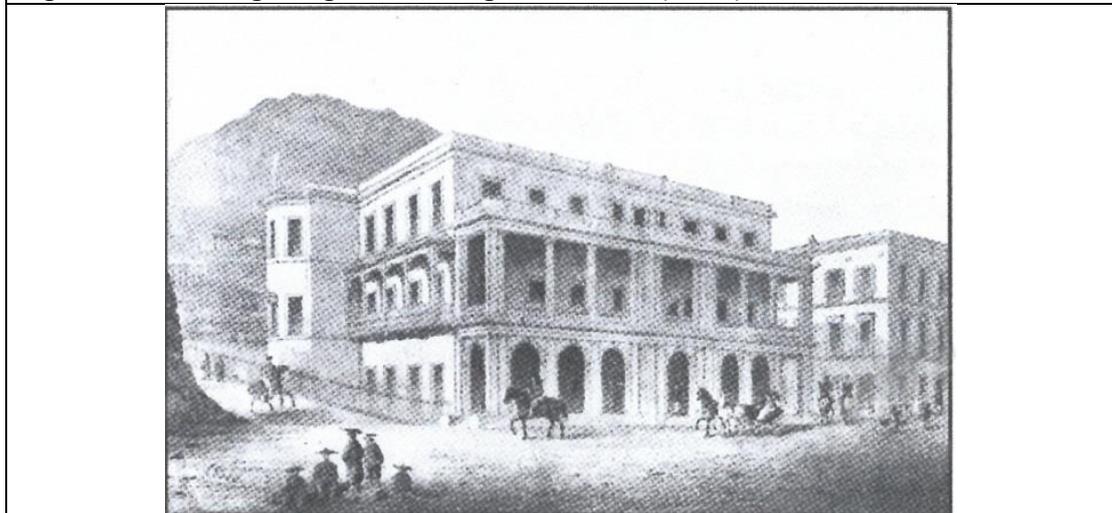
<sup>566</sup> My field work in Dadaocheng.

<sup>567</sup> Genichiro Ishikawa, ‘大稻埕六館街=Dadaocheng Liu-Guan Street’, 国立国会図書館デジタルコレクション - 台湾名所写真帖, 1899, <http://dl.ndl.go.jp/info:ndljp/pid/767093>. Genichiro Ishikawa, ‘大稻埕建昌街=Dadaocheng Jian-Chang Street’, 国立国会図書館デジタルコレクション - 台湾名所写真帖, 1899, <http://dl.ndl.go.jp/info:ndljp/pid/767093>.

Fig.5.43- The consulate (Right) and the foreign trading company (Left) in Anping<sup>568</sup>



Fig.5.44- The Hong Kong Club, George Strauchan (1845)<sup>569</sup>



## 5.9 Islamic Decorative Motifs

There is a grand building designed by Nomura Ichirou in the district of Fu-go Gai (Fig.5.45). The building is two-storeyed: the ground floor has a bell shaped arched arcade, while the first floor has a balcony, with one multifoil arch in the centre, and four circular horseshoe arches with keystones on the right and left sides. The centre of the roof has a dome, which is repeated in four small domes on the parapet of the façade. The building later became the headquarters of the Taiwan Hua-Nan Bank.

<sup>568</sup> Ho Pei-Chi, *日治時期的臺南=Tainan during the Japanese Colonisation* (Taipei: 國家圖書館=National Central Library, 2007), 82.

<sup>569</sup> Izumida, 'A Study on British Architects in East and Southeast Asia: 1830-1940', 133.

The building's design seems to have been influenced by Mughal architecture (Fig.5.48) and it is worth exploring why this might be the case.

Josiah Conder III had used a range of Indo-Islamic motifs in his design for the Tokyo Ueno Museum of 1881 (Fig.5.46 and Fig.5.47). He explained his choice of style in his memoirs.

Kanei-ji Temple (a Buddhist temple in Tokyo, founded in 1625) on the hill of Ueno is a most traditional site. Therefore, when it came to building a museum there, I was in a quandary. A wooden building would be vulnerable to fire whereas a Western-style stone or brick building would not fit in with the sense of tradition. That is why I choose an India-Islamic style which spans both East and West.<sup>570</sup>

Originally, the Meiji government might have expected to see a purely Western-style museum. However, Conder rejected the purism of Western classical style because the site of the museum was located in an area full of the atmosphere of Japanese traditional culture. Therefore, a conscious decision was made to employ an Indo-Islamic style, which is geographically in the middle between the West and East. The oriental touches suited the artistic environment of the Museum. This idea seems have been down passed to his Japanese students, and onto new generations of architects.

Nomura Ichirou might also have followed the ideas of Josiah Conder in employing an oriental motif for his design when he was considering the aesthetics and functions of the Taiwan Hua-Nan Bank. The main purpose of the Taiwan Hua-Nan Bank was to strengthen the alliance between the Japanese Empire and Southeast Asia for potential economic and territorial expansion.<sup>571</sup> The name of the bank is related to

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<sup>570</sup> Suzuki, Fujimori, and Hara, 「鹿鳴館の建築家ジョサイア・コンドル展」図録 = "Josiah Conder, 14–15.

<sup>571</sup> Man-Houng Lin, 'Culture, Market, and State Power: Taiwanese Investment in Southeast Asia, 1895-1945', in *SESSION 71 Beyond Market and Hierarchies: Networking Asian Merchants and Merchant Houses Since the 19th Century* (XIV International Economic History Congress, Helsinki: The

this purpose. 'Hua (華)', is 'Asia or China'; 'Nan (南)', is 'South', therefore 'Hua-Nan' is the 'South of Asia or the South of China'. The Japanese were attempting to expand their imperial power in the South of Asia during the colonisation in Taiwan. This explains why Nomura Ichirou used Islamic motifs in his design of the Bank, because according to Conder's reading of them they embraced both Western and Eastern ideas.

Fig.5.45- The headquarters of the Hua-Nan Bank by Nomura Ichirou (1915)<sup>572</sup>



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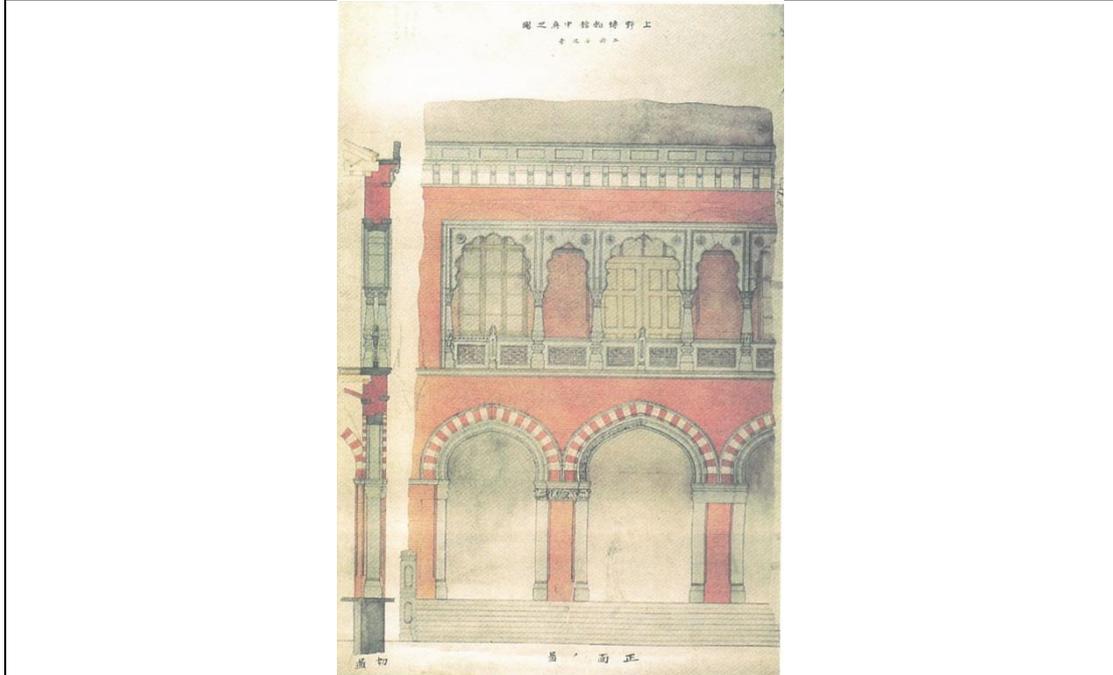
International Economic History Association, 2006), 6,  
<http://www.helsinki.fi/iehc2006/papers2/Manhoung.pdf>. (The Taiwan Hua-Nan Bank was a joint venture between Japan and China. The shareholders were from among the powerful capitalists of Taiwan, Japan, China and the South Pacific overseas Chinese. The main shareholder was a Taiwanese gentleman, Lin, Hiong-Teng (1888-1946), who from one of the richest family of Taiwan, the Lin, Ben-Yuan Family, during the eras of the late Qing Dynasty and the Japanese colonisation. In 1918, a meeting was held in Tokyo to discuss the founding of the Hua-Nan Bank. Meanwhile, Akashi Motojiro (1864-1919) served as the seventh Governor-General of Taiwan. Lin was then invited by the Japanese government to be the president of the bank. In 1919, the Taiwan Hua-Nan Bank was officially established. Yue-Fang Dai, *臺灣大家族= Taiwanese Families* (Taipei: Wunan Book Co., Ltd., 2012))

<sup>572</sup> Taipei Redevelopment Advisory Committee, *臺北市區改正記念=The Commemoration Album of the Redevelopment of Taipei Urban Area*.

Fig.5.46- The Tokyo Ueno Museum (1881)<sup>573</sup>



Fig.5.47- The Tokyo Ueno Museum Project by Josiah Conder (1881)<sup>574</sup>



<sup>573</sup> Suzuki, Fujimori, and Hara, 「鹿鳴館の建築家ジョサイア・コンドル展」図録 = "Josiah Conder, 69.

<sup>574</sup> Suzuki, Fujimori, and Hara, 69.

Fig.5.48- New Delhi, Safdarjung Tomb (1754)<sup>575</sup>



### 5.10 Japanese Motifs: a problem

While many of the shop-houses designed by Nomura Ichirou were built with floor plans based on Japanese models, with Japanese materials, and using a system of Japanese measurements, it is perhaps strange that few of the features they use on the facades are readily identifiable as being specifically Japanese. Indeed, there is just one such example.

In Chengnei, there was a three-storeyed shop-house located in the Fu-chu Gai District Block 4, designed by Nomura Ichirou and completed in 1915. It is the only one to have a Japanese Karahafu (唐破風) gable (Fig.5.49). There are several possible reasons why he chose to include the Karahafu gable in the design. Firstly, the Karahafu gable is a Japanese feature that can usually be seen in traditional Japanese

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<sup>575</sup> Chitranshi, *This Is a Photo of ASI Monument Number N-DI-50.*, 9 September 2012, 9 September 2012, Own work, [https://commons.wikimedia.org/wiki/File:Safdar\\_Jang%E2%80%99s\\_Tomb,\\_Delhi\\_.jpg](https://commons.wikimedia.org/wiki/File:Safdar_Jang%E2%80%99s_Tomb,_Delhi_.jpg).

Buddhist temples, Shinto shrines, and castles (Fig.5.50).<sup>576</sup> This type of gable is the most elegant ornament of any roof in Japan.<sup>577</sup> When the Anglo-Japanese Exhibition was held in London, the Karahafu gable was used for the gate leading into the Japanese part of the Exhibition (Fig.5.51).<sup>578</sup> As Nomura Ichirou was sent by the Japanese government of Taiwan to be in charge of the Formosa Pavilion, he would have seen the gate. He would have seen how the Karahafu gable could be exported to another country to represent Japanese culture, and this might have inspired him to design the Japanese shop-house in Taipei as a means of introducing and promoting Japanese culture to the Taiwanese.

Secondly, Nomura Ichirou's use of the Karahafu might also have been inspired by Josiah Conder. Conder applied the Karahafu in designing three buildings: the Tokyo Hama Detached Palace (Enryoukan, 1884), the Tokyo Unitarian Hall (Yuitsukan, 1894), (Fig.5.52), (designed by Josiah Conder in 1894) and the Tokyo St. Margaret's School (1899).<sup>579</sup> These three buildings used an eclectic mixture of features drawn from the Japanese, the East (other oriental motifs) and the West. This combination has shown that they are not purely Western in style. Moreover, the Tokyo Hama Detached Palace was the place for the Meiji government to welcome foreign visitors. This suggests that the Karahafu was used as a symbol to identify Japan.

Thirdly, this shop-house was a branch of the Fukuda Company (福田商會支店) based in Japan, and the name was displayed on the name-board of the building in the photo (Fig.5.49). Being Japanese owned and with a Japanese name on the front, it is possible that the shop owner requested that the Karahafu motif be included. Moreover, the shop was located on a commercial street. The customers were not only Japanese but also Taiwanese. The Karahafu would have helped to show passers-by that the shop belonged to someone Japanese.

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<sup>576</sup> Young and Young, *The Art of Japanese Architecture*, 6, 21, 101.

<sup>577</sup> William H. Coaldrake, *Architecture and Authority in Japan* (Routledge Japanese, 2002), xvii.

<sup>578</sup> Mochizuki, *Japan To-Day. A Souvenir of the Anglo-Japanese Exhibition Held in London 1910. (A Special Number of the 'Japan Financial and Economic Monthly')*, 59.

<sup>579</sup> Suzuki, Fujimori, and Hara, 「鹿鳴館の建築家ジョサイア・コンドル展」図録 = "Josiah Conder, 87, 98–99, 108.

Yet another reason might be the meaning of the name, Fukuda. Fukuda (Fukuden, 福田) means the 'fields of merit'. This phrase comes from Buddhist texts, meaning 'If there is a donor who gives donations to him in faith and gives offerings, the donor will gain an immeasurable and limitless amount of merit'.<sup>580</sup> This suggests that the name of the shop is associated with Buddhism, and the Karahafu can often be seen in traditional Japanese Buddhist temples.

A fifth reason might be the influence of Roger Smith's publication, *On Building for European Occupation in Tropical Climates, Especially India (RIBA Papers, 1868, p.208)*, about building architectures in a colony. Roger Smith said that:

Had we a distinctive modern English style, we ought, unquestionably, to use it in our colonies, as the Roman did in his colonies, with such changes as local circumstances made necessary.<sup>581</sup>

In this paragraph, Roger Smith is very proud of the distinctive modern English style architecture, and as a Great Empire he argued that Britain should transplant this domestic style to colonies as the Romans did. As mentioned earlier, the British Empire was the colonial model that the Japanese wanted to follow. As a result of this, Nomura Ichirou as a leading architect of the Japanese colonial government in Taiwan, seems to have adapted this idea to give the building the taste of the Japanese style, through the Karahafu gable. And yet if this is the case it was not an idea embraced by most Japanese living in Taipei.

Most Japanese avoided the use of traditional motifs on the facades of the buildings they commissioned. The most likely reason for this is that they wanted to appear both modern and Western. Yet there is a distinction to be drawn between the exterior and the interior of these structures. While the exterior reflected modern and

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<sup>580</sup> Ugo Dessì, *The Social Dimension of Shin Buddhism* (BRILL, 2010), 45.

<sup>581</sup> Watanabe, 'Vernacular Expression or Western-Style? Josiah Conder and the Beginning of Modern Architectural Design in Japan', 48.

western values, the interior often embraced traditional Japanese values and traditions, especially in terms of the layout of the rooms and their furnishings.

Fig.5.49- The shop-house in Chengnei, Nomura Ichirou (1915)



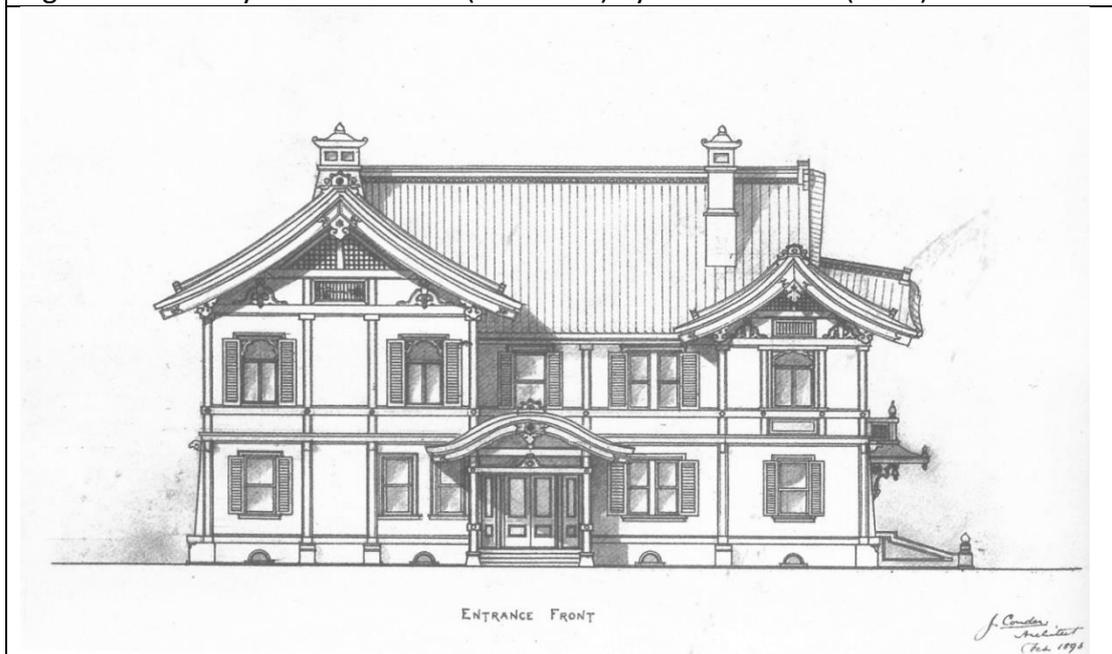
Fig.5.50- The traditional Japanese Buddhist Temple, Shinto Shrine and Castle



Fig.5.51- The gate of the Japanese Fair in the Anglo-Japanese Exhibition (1910)<sup>582</sup>



Fig.5.52- The Tokyo Unitarian Hall (Yuitsukan) by Josiah Conder (1894)<sup>583</sup>



<sup>582</sup> The Architectural Association Collections Blog, 'Japan-British Exhibition, White City, 1910', AA Library (blog), accessed 27 May 2017, <http://collectionsblog.aaschool.ac.uk/aa-library-japan-british-exhibition-white-city-1910/>.

<sup>583</sup> Suzuki, Fujimori, and Hara, 「鹿鳴館の建築家ジョサイア・コンドル展」図録 = "Josiah Conder, 98.

### 5.11 Taiwanese Han Chinese Motifs

Shop-houses with Han Chinese motifs are found only in Daxi and Dadaocheng. These buildings were designed and built by the Chen-Guo family, such as the shop-house in Daxi illustrated in Figs.5.53 and 5.54. They bear a range of motifs that are all related to Han Chinese traditions: A- Peacock, B- Chilong (Hornless dragon), C- Hybrid of fish-and-dragon, D- Qilin, E- Composite blessing, F- Coral, G- Three-legged-toad, H- Dragon column, I- another Composite blessing, J- the name of the shop, and K- another chilong (Hornless dragon) of a different design. These ornaments are ones that originated in Han Chinese temples or buildings. They were used for various reasons, but mainly to beautify buildings, to wish good fortune, and to prevent disasters.

All the Taiwanese owned shop-houses combined motifs from several cultures. However, in Daxi, the number of the Han Chinese motifs is greater than that of the Western motifs. There are three possible reasons for this.

The first is that the shop-houses in Daxi (from 1919) represent the earliest of the three great projects undertaken by the Chen-Guo family. Given that this family had a background in local Taiwanese traditions and were professionals in temple design, they would have been more familiar with traditional forms. The Chen-Guo family specialised in ceramics cutting-and-pasting (Chien-Nien figures) (Fig.5.14), Mortar-shaping (Dui-Hua) (Fig.5.15) and Koji-pottery (Ko-Ji) (Fig.5.16) – all of these are traditional Han Chinese building decoration techniques. Traditionally, training for these techniques was not part of the formal education system; the techniques were taught through apprenticeships. The period of time working as an apprentice was usually three years and four to six months. After three years of learning and practising, the apprentice had to work continuously with the master for another four or six months. After gaining enough experience, the trainee officially finished his education, and could then work independently and gradually achieve master level.<sup>584</sup>

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<sup>584</sup> Yeh, '日治時期洗石子技術之研究=The Research of Washing Finish of Stucco Techniques during the Japanese Occupation of Taiwan', 24–25.

In the case of the Chen-Guo family, Chen Da-Ting taught his son Chen Wang-Lai, and Chen Wang-Lai in turn taught Guo San Chuan.<sup>585</sup> This suggests that the techniques used were passed on from family member to family member. Given that they were professional temple decorators they would have found it easier to produce the Taiwanese Han Chinese motifs than the Western ones.

The second reason is that the use of the Han Chinese motifs was probably influenced at this early stage by Taiwanese patrons, who were familiar with the meanings of the motifs. For example, the hybrid of fish-and-dragon is usually placed on the roof or the joints between columns and beams to ward off not only fires but also floods and typhoons (Fig.5.54- C- Hybrid of fish-and-dragon). According to Chinese legend the hybrid of fish-and-dragon is the creature that most likes swallowing; and being half fish, it is associated with water, and so it can control floods and typhoons and swallow fires. What is more, most ancient Chinese buildings were wooden structures with an inherent risk of fire. Therefore, because of the characteristics of the hybrid of fish-and-dragon, the ancient Chinese people used it as a symbol to ward off disasters when they were decorating buildings.<sup>586</sup> One example of the hybrid fish-dragon has been used on the roof of the modern Dalongdon Baoan Temple (Fig.5.55). When the Chen-Guo family was invited to decorate the Dalongdon Baoan Temple they went to China to document decorative motifs from different Han Chinese temples. In doing so they made a pattern book that was handed down from generation to generation.<sup>587</sup> It is highly likely that they used this pattern book to design the Taiwanese shop-houses in Daxi, although it is impossible to confirm this as the pattern book is now lost. The Taiwanese residents in Daxi believed deeply in Feng-Shui, especially with regard to making money, and the 'pattern book' had motifs that would have helped with that. They may have wanted ornaments that could not only beautify buildings and prevent disasters, but also bring good fortune.

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<sup>585</sup> Wu, '大稻埕陳郭家族及其技藝之研究=Development and Craftwork of Tann-Koeq Family of Dao-Tui-Tviaa', 24. Guo, San Chuan originally was named Chen, San Chuan, he was adopt by Guo family in 1907, he then changed the family name. Wu, 35.

<sup>586</sup> Lin, 台灣傳統建築手冊, 147.

<sup>587</sup> Wu also mentioned that the pattern book nowadays is lost. Wu, '大稻埕陳郭家族及其技藝之研究=Development and Craftwork of Tann-Koeq Family of Dao-Tui-Tviaa', 12.

Fig.5.53- The façade of a Taiwanese shop-houses in Daxi (1919-1920)<sup>588</sup>



<sup>588</sup> My field work in Daxi, see Appendix 6, Fig.6.11- Heping 06, No.24, Heping Rd., Daxi Dist.

Fig.5.54- The details of the Taiwanese shop-house (Fig.5.53) in Daxi<sup>589</sup>

	
<p>A- Peacock</p>	<p>B- Chilong (Hornless Dragon)</p>
	
<p>C- Hybrid of fish-and-dragon</p>	<p>D- Qilin</p>
	
<p>E- Composite blessing</p>	<p>F- Coral</p>
	
<p>G- Three-legged-toad</p>	<p>H- Dragon Column</p>
	
<p>I- Another composite blessing</p>	<p>J- The name of the shop</p>
	
<p>K- Chilong (Hornless Dragon)</p>	

<sup>589</sup> My field work in Daxi.

Fig.5.55- The main hall of the Dalongdon Baoan Temple (present day) in Taipei<sup>590</sup>



The third reason might have been that they lacked knowledge at that particular time about Western motifs. When the Governor-General's Office of Taiwan was looking for Taiwanese people to help with construction work, the skilled Chen-Guo family met the conditions of recruitment. They passed the interviews and got the jobs.<sup>591</sup>

At the beginning, they were doing heavy and unskilled technical jobs, such as mixing and stirring mortar, preparing soil, or labouring. However, they were interested in the how Japanese craftsmen used 'plaster moulding' and 'pebble-dash' for decorating buildings. They asked the Japanese craftsmen to teach them these techniques, which they eventually learned, and they acquired a set of tools for plaster moulding.<sup>592</sup>

In Daxi, the Taiwanese residents regarded the shop-houses built there in 1912 as being significantly inferior to the Japanese shop-houses erected in Chengnei in 1915.

<sup>590</sup> My field work in the Dalongdon Baoan Temple.

<sup>591</sup> Wu, '大稻埕陳郭家族及其技藝之研究=Development and Craftwork of Tann-Koeq Family of Dao-Tui-Tviaa', 26.

<sup>592</sup> Wu, 27.

For them, the houses were too simple and poor and so they wanted to refurbish them. It was then in 1919 that they invited the Chen-Guo family, who knew how to decorate buildings and had learned new Western-style techniques from the Japanese craftsmen, were invited by the residents of Daxi to design and build new Taiwanese shop-houses.<sup>593</sup> From this it is clear that the Japanese shop-houses in Chengnei had become the model that the Daxi residents wanted to imitate.

Yet despite the preponderance of Han Chinese motifs in Daxi there are also a good number of western ones too. This effectively created a new style of shop-house façade that had a mixture of Han Chinese motifs and Western motifs. It effectively was a hybrid style created by the Chen-Guo family for this particular group of Taiwanese residents. In the shop-house façade which is decorated with pseudo-Western ornaments, such as cartouches, Corinthian capitals, and a scroll gable (Fig.5.56- A to C), as well as Han Chinese ornaments, such as an elephant with a lotus (Fig.5.56- D). When the construction work finished, the local residents celebrated its completion with hundreds of fireworks.<sup>594</sup> This seems to show that local residents were pleased with the new façade, which would have appeared to them modern and traditional at the same time. After this great achievement in Daxi, the Chen-Guo family was invited to build the Taiwanese shop-houses in Dadaocheng in 1920.

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<sup>593</sup> Lin, 桃園縣大溪老街台北縣三峽老街新竹縣老湖口老街街屋立面調查與研究=Research on the Street-Houses of Taoyuan County Daxi Old Street, Taipei County Sanshia Old Street, Hsinchu County Laohuko Old Street, 50–51.

<sup>594</sup> Lin, 51.

Fig.5.56- Shop-house in Daxi mixed with the motifs of the Taiwanese and the West<sup>595</sup>



## 5.12 The Baroque style, Neo-Mannerism, or neither?

The Taiwanese shop-house style of the early twentieth century is often characterised in the existing literature simplistically as 'Baroque' or 'Neo-Mannerist'.<sup>596</sup> One book in 2003 says:

Baroque, a term that was originally French, has the meaning of distortion and curve. It was popular from the beginning of the seventeenth century in

<sup>595</sup> My field work in Daxi.

<sup>596</sup> Li, '二十世紀前半葉五十年的台灣街屋立面形式之演變=The Evolution of the Shop-House Façade of Taiwan in the First Half of the 20th Century'. And Hung, '臺灣 20 年代的日式街屋建築立面是「仿巴洛克建築」嗎?--以迪化街 7 幢代表建物立面為例=Is the Perpendicular Section of the Japanese Street House in the 1920's in Taiwan an Attempt at Baroque Revival Architecture?--A Study of Seven Perpendicular Homes on Ti-Hua Street'.

Europe, and is an architectural style that very focuses on numerous complicated decorations. The style later developed into Mannerism, the late Renaissance, and Rococo. Baroque is characterised by using curved line or surface, resulting in a distorted and intense effect. A number of the shop-houses in Dihua Street (Dadaocheng) have this feature.<sup>597</sup>

This definition reveals a weak understanding of the history of Western styles of architecture. It implies that it came before the Renaissance and Mannerism, which is completely wrong. But equally problematic is the tendency to pigeon-hole buildings by giving them style labels which only partly characterise the complex nature of the forms used. This particular publication labelled the style of the shop-houses as 'Baroque' by referring to the 'curved line or surface' and the 'numerous complicated decorations'. A journal paper from 2007 challenged this view, deciding equally unhelpfully that the Taiwanese shop-houses in Dihua Street (Dadaocheng) were not Baroque but Neo-Mannerist:

By the end of the sixteenth century a new generation of architects through their personalised designs, subverted the Classical architectural principles, and developed a new art form of asymmetric and disharmony, Mannerism. The characteristics of Mannerism are that the decorative elements of architecture look as if they appear accidentally in the same surface, in a lively form of disharmony or concatenation, with the aim of creating a surprising effect through strong sensory stimulation. This is what we often call the 'dramatic façade'. The façades of the shop-houses in Dihua Street have different forms, Taiwanese, Japanese and Western. This use of different forms of motif in parallel on the same façade is bold (fearless) and does not have to consider the harmony of the whole motif, which creates the dramatic effect that surprises the audience. Furthermore, between the boundaries of the

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<sup>597</sup> '巴洛克 (Baroque) 原為法文，有扭曲、曲線之意。從十七世紀開始在歐洲流行的一種非常注重繁瑣裝飾的建築式樣，後來也發展成矯飾主義及後期文藝復興之風格，最後又發展出洛可可 (Rococo) 風格，其特色是多用曲線、曲面，導致一種扭曲的張力效果。台北迪化街的街屋立面呈現相當多的這種特色。' Li, *台灣古建築圖解事典=Taiwan gujianzhu tujie shidian [Illustrated Dictionary of Historic Architecture of Taiwan]*, 174.

walls of each building, the 'colossal order' created by Michelangelo is used extensively. Moreover, the sculptor Michelangelo created a sculptural architecture which leads the Mannerist architecture to have a carved and complex façade. These carved façades are what makes the shop-houses of Dihua Street Neo-Mannerist architecture.<sup>598</sup>

This journal paper defined the Taiwanese shop-houses as 'Neo- Mannerist' by three elements, 'the dramatic façade, with asymmetric and disharmony decorations of Taiwanese, Japanese, and Western', 'the colossal order of Michelangelo' and 'the carved façade'.

A dissertation in 2010 gave another related interpretation of these buildings and their style, seeing them as essentially Baroque:

The Baroque style of architecture came with Western Imperialism to the East. From 1908 to 1917, many important buildings were constructed in red brick, the style which was copied from the Baroque style of the Renaissance period, and the structures were mostly built in reinforced concrete. The building façades would be designed by using numerous rich Baroque decorative ornaments. Many shops have shown the characteristics of the architectural style of this period. At the early stage of Japanese colonisation, the façades of the shop-houses in Taiwan presented a Baroque style. In particular, the shop-houses in Chongqing South Road in Taipei (Fu-zen Gai Street, Chengnei) were designed by the Japanese in 1914. These Baroque style shop-houses became

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<sup>598</sup> '至十六世紀末，新一代的建築師透過個人化的設計顛覆古典法則，發展非對稱與非和諧的另一種新形式藝術，這即是矯飾主義。矯飾主義的特點，建築的裝飾元素在此成為不可或缺的要角，它們像是偶然出現在同一界面，以不和諧或並置等方式活潑呈現，其目的是透過強烈的感官刺激，製造令人驚奇的效果，這也是我們常說的戲劇性立面。迪化街建物立面，裝飾元素富含中式、日式、西式不同形式，大膽並列於建物立面，不考量其和諧與否，製造令觀者驚喜的戲劇性效果。迪化街在幢與幢之間的分界牆面大量使用米開郎基羅所創的巨柱 (ordre colossal)。出身雕刻藝術家的米開郎基羅將牆面雕塑化，引領矯飾主義建築有著近似雕刻的繁複立面。迪化街這批新矯飾主義建物經常有著佈滿雕刻的立面。' Hung, '臺灣 20 年代的日式街屋建築立面是「仿巴洛克建築」嗎？--以迪化街 7 幢代表建物立面為例=Is the Perpendicular Section of the Japanese Street House in the 1920's in Taiwan an Attempt at Baroque Revival Architecture?--A Study of Seven Perpendicular Homes on Ti-Hua Street', 168, 173-74, 175.

the model that other shop-houses wanted to imitate.<sup>599</sup>

This dissertation argued that the Baroque style was part of an Imperial influence from the West, and that the shop-house was designed in the Baroque style by the Japanese who introduced the style to Taiwan.

However, the Taiwanese shop-houses produced by the Chen-Guo family were really much more complex in style than being purely Baroque or Neo-Mannerist. These shop-houses embraced Western, Japanese and Taiwanese features. The idea of a shop-house with Western features came about through the influence of Nomura Ichirou, and some of the ornaments seem to borrow from other official buildings built earlier from 1900 to 1920, such as the Taihoku Pumping Station (1907-1909), the residence of the Governor-General of Taiwan (1910-1912), the Taihoku Commemoration Museum (1913-1915), the Taihoku Prefecture Hall (1912-1915), and the Taihoku Hospital (1913-1919), which were designed by Japanese colonial architects (Fig.5.57-61).

The most conspicuous decorative ornaments on the façades of these buildings are the cartouche and columns. These decorative ornaments were used in Taiwanese shop-houses and translated by the Chen-Guo Family into another architectural language and so these motifs lost their original Western meanings. There are three examples of the translation of a Western motif into a hybrid motif in the façade of the Taiwanese shop-house.

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<sup>599</sup> '巴洛克風格的建築形式，隨著西洋帝國主義傳入東方。1908年至1917年期間，台灣有不少重要的建設皆採用紅磚造，形式上會模仿文藝復興時期巴洛克式，結構也多採用鋼筋混泥土造。而建築的立面上會設計許多豐富的巴洛克裝飾圖樣，各式民間的商店建築，即明顯展現這著時期的建築特色。日治時期早期台灣街屋立面以巴洛克風格為呈現者，最明顯為興建於西元1914年的台北市重慶南路一代街屋，為日人建築師所設計，其巴洛克之建築作風造成一時爭相仿效之風。Ouyang, '日治時期台灣街屋立面裝飾探討=The Decoration of the Façade of Town House in Taiwan during the Japanese Colonial Period', 77-78, 80.

Fig.5.57- The Taihoku Pumping Station (1907-1909)<sup>600</sup>



Fig.5.58-The residence of the Governor-General of Taiwan (1910-1912)<sup>601</sup>



<sup>600</sup> My field work in Taipei.

<sup>601</sup> My field work in Taipei.

Fig.5.59- The Taihoku Commemoration Museum (1913-1915)<sup>602</sup>



Fig.5.60- The Taihoku Prefecture Hall (1912-1915)<sup>603</sup>



<sup>602</sup> My field work in Taipei.

<sup>603</sup> My field work in Taipei.

Fig.5.61- The Taihoku Hospital (1913-1919)<sup>604</sup>



The first example is the cartouche, which originated in Western architecture as a means of displaying a coat of arms, emblem or inscription. It is usually designed in classical architecture as an oval or oblong shape with a slightly convex surface, typically surrounded with ornamental scrollwork.<sup>605</sup> It is used widely in the Taiwanese shop-houses in Daxi. The idea of using a cartouche, as the most conspicuous ornament on a building, was borrowed from Japanese shop-houses and official buildings (Figs.5.63 to 5.66). Some examples show the cartouches which are used in the Taiwanese shop-houses (Fig.5.62). The first (Fig.5.62- A) is a rectangularly-shaped cartouche, with a palmette on top and spirals and scrolling plants alongside. It seems to borrow these motifs from the spirals and scrolling plants of the cartouche found in the pediment of the Taihoku Commemoration Museum (Fig.5.64- I). The second is also a rectangular shape cartouche (Fig.5.62- B), but the difference is that there are no beads and instead of a palmette there is a leaf shaped ornament on the top. If anything, it is even closer to the same pediment of the Commemoration Museum (Fig.5.64- I). The third is an oval-shaped cartouche (Fig.5.62- C), which seems to have been inspired by the cartouche on the Governor-

<sup>604</sup> My field work in Taipei.

<sup>605</sup> Francis D. K. Ching and Frank Ching, *A Visual Dictionary of Architecture* (John Wiley & Sons, 2012), 191.

General's Residence (1910-12) (Fig.5.63), with its side scrolls resembling the apertures on violin and the scrolls above joining to form a top-knot. Its scrolling plants, however, seem closer to the pediments on the Commemorative Museum, on the bottom seems to take their form from the cartouche (Fig.64- I and II). The fourth, fifth and sixth ones (Figs.5.62- D, E and F) are all similar to the cartouche in (Fig.5.62- C), and thus variations inspired by the Governor General's Residence cartouche. The ninth (Fig.5.62- I) and the tenth (Fig.5.62- J) are very similar to the last three, but share some common characteristics that are inspired from the cartouche on the residence of the Governor-General of Taiwan (1910-1912) (Fig.5.63).

The seventh is an interesting departure being more in line with the original function of the cartouche: it displays the name of the family in the middle (Fig.5.62- G). Here, the two spirals and rolling plants growing from the top of the cartouche are perhaps designed to resemble tentacles, and another pair at the bottom look like the eyes of a shrimp. The combinations of these motifs result in the gable resembling the face of a creature. How intentional this is remains to be determined. The eighth is a round shaped cartouche (Fig.5.62- H), which borrowed a laurel wreath from the cartouche that appears in one of the Commemoration Museum pediments (Fig.5.64- II). As with the previous example, the name of the shop-owner is decorated in the middle, with motifs which look like feathers decorated in four different directions.

The cartouche was first used in Japanese shop-houses in Chengnei by Nomura Ichirou for either decoration or displaying the names of the shop or its owner. These ideas were taken up by the Chen-Guo family and used in the Taiwanese shop-houses. The cartouche was known by the local craftsmen as 'abalone ornaments'; this is because the oval shaped cartouche looks like an abalone (marine snail) to the Taiwanese.<sup>606</sup> This may suggest a reason for its general popularity. For the Taiwanese the abalone represented wealth. There is an old Taiwanese proverb says that 'Having money eating abalone, without money eating nothing'.<sup>607</sup> It can be inferred from all

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<sup>606</sup> Li, *台灣古建築圖解事典=Taiwan gujianzhu tujie shidian [Illustrated Dictionary of Historic Architecture of Taiwan]*, 201.

<sup>607</sup> '有錢時吃鮑魚，無錢時沒得吃。' Chen Hsiu, *台灣話大詞典=The Great Dictionary of Taiwanese*

of this that the cartouche was used in Taiwanese-owned shop-houses for the following reasons: 1) because it had Western or 'modern' associations which might attracting custom; 2) because it had been used on some of the grandest monuments in Taipei – the Governor General's residence and the Commemoration Museum; 3) because the up-to-date Japanese shop-houses had already used the form; 4 and because it was redolent of wealth for the local people.

In order to find varied designs, the Chen-Guo family seems to have looked at the grand official buildings and then mixed and rearranged different elements from them to form their distinctive cartouches. These shop-houses represent early experiments by the Chen-Guo family. Later, the family was invited to Dadaocheng (1920) to design the shop-house of Yeh Jin-Tu (1926-1929) (Fig.5.20). Its cartouche is more confidently a fusion of the Taiwanese (pineapple), the Japanese-Taiwanese (Japanese Igeta with the first Chinese character of the shop-name in the middle), and the Western (swag). (Fig.5.67)

The pineapple motif was used because the owner, Yeh Jin-Tu, exported tinned pineapple and became a wealthy merchant as a consequence.<sup>608</sup> The uses of the Igeta and the swag motifs were both influenced by Japanese design. The Igeta originated from a traditional Japanese family crest.<sup>609</sup> The swag was introduced to Taiwan by the Japanese architects of patrons, who had had a Western architectural education in Japan; both motifs can be found in the Japanese shop-houses in Chengnei (Figs.5.68 and 5.69). Another cartouche from the shop-house of Yeh Jin-Tu (Fig.5.70) is square with plum trees in the middle (a traditional Taiwanese Han Chinese motif) and insects (bees) on the left and right hand sides. These examples suggest that after practising for ten years, the Chen-Guo family had developed its own approach to the design of a cartouche, a specifically Taiwanese style of cartouche.

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(遠流出版事業股份有限公司, 2000), 109.

<sup>608</sup> Wu, '大稻埕陳郭家族及其技藝之研究=Development and Craftwork of Tann-Koeq Family of Dao-Tui-Tviala', 33.

<sup>609</sup> Motoji Niwa, ed., *日本家徽圖典=Kamon: Shireba Shiruhodo* (Taipei: 商周出版=Business Weekly Publications, 2008), 212.

Fig.5.62- The Cartouche A to J<sup>610</sup>



<sup>610</sup> My field work in Daxi.

Fig.5.63- The residence of the Governor-General of Taiwan (1910-1912)<sup>611</sup>



Fig.5.64-The Taihoku Commemoration Museum (1913-1915)<sup>612</sup>



I



II

Fig.5.65- The Taihoku Prefecture Hall (1912-1915)<sup>613</sup>



<sup>611</sup> My field work in Taipei.

<sup>612</sup> My field work in Taipei.

<sup>613</sup> My field work in Taipei.

Fig.5.66- The Taihoku Hospital (1913-1919)<sup>614</sup>



Fig.5.67- The Cartouche of the shop-house of Yeh Jin-Tu (1926-1929)<sup>615</sup>



Fig.5.68- The Japanese Igeta crest

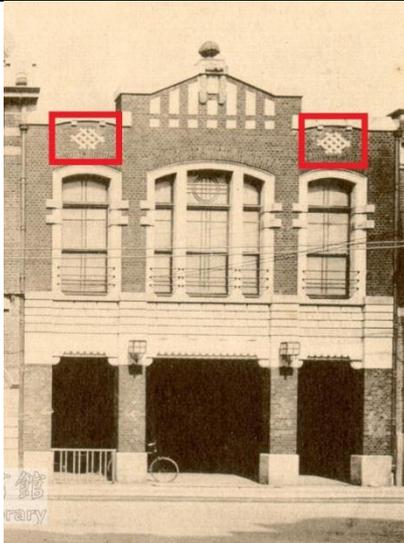
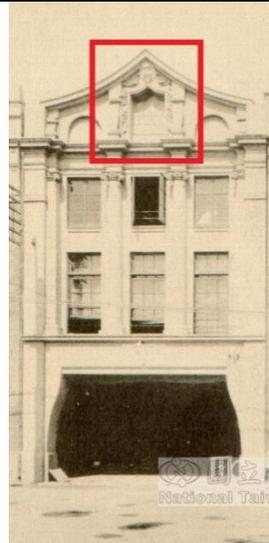


Fig.5.69- The swag<sup>616</sup>



<sup>614</sup> My field work in Taipei.

<sup>615</sup> My field work in Taipei

<sup>616</sup> These two photos were taken from 'Commemoration Album of the Redevelopment of the Taipei Urban Area' (臺北市區改築記念), see Chapter 2.

Fig.5.70- Another Cartouche of the shop-House of Yeh Jin-Tu (1926-1929)<sup>617</sup>



The second example is the capital. Capital A (Fig.5.72) is inspired by the capital of the Taihoku Pumping Station which is an Ionic angle-capital with a rosette, egg-and-dart patterning, and swag decorations (Fig.5.71). However, the volute of the Capital A is convex without egg-and-dart or rosettes, but has three pseudo-Acanthuses and a festoon hanging from the bottom of the volute. Capital B (Fig.5.74) seems to take the ornament from the capitals of a fireplace frame in the residence of the Governor-General of Taiwan which is a Corinthian capital (Fig.5.73). However, the Capital B seems to have only half the number of volutes, but the volutes now have a bead decoration. Capital C (Fig.5.76) also seems to take its ornamentation from the other fireplace in the Residence (Fig.5.75). Capital D (Fig.5.78) seems to have borrowed ornamentation from the capital of the interior column of the Commemoration Museum, which is a Corinthian capital with two layers of acanthus and upside-down volutes (Fig.5.77). This type of capital can be found in both ancient Roman and Baroque architecture, an example being Borromini's capitals on the façade of the Oratory of St Philip Neri in Rome.<sup>618</sup> However, the Chen-Guo family took the upside-down volutes and added scrollwork from a cartouche to form a capital. There are also other capitals from Daxi: one is a pseudo-Ionic capital which replaces the egg-and-dart with scrolling leaves (Fig.5.79); another is an eccentric pilaster capital that has a family name written in Chinese in the middle (Fig.5.80), and acanthus or cabbages leaves (a Taiwanese Han Chinese motif) at the corners. These examples suggest that the capitals of the Taiwanese shop-houses do not follow the Japanese

<sup>617</sup> My field work in Taipei.

<sup>618</sup> Franz Sales Meyer, *Handbook of Ornament* (Courier Corporation, 2012), 211, 213.

forms of the Ionic Capital or Corinthian Capital, but are beginning to invent a new language of decoration through fusion and a willingness to experiment based upon a lack of real understanding of the original meanings of such forms.

Fig.5.71- Capital of the Pumping Station	Fig.5.72- Capital A <sup>619</sup>
	
Fig.5.73- Capitals from a fireplace	Fig.5.74- Capital B <sup>620</sup>
	
Fig.5.75- Motif from a fireplace	Fig.5.76- Capital C <sup>621</sup>
	
Fig.5.77- Capital from the Museum	Fig.5.78- Capital D <sup>622</sup>
	

<sup>619</sup> The shop-house façade, see Appendix 6, Fig.6.81- Zhongyang 06, No.132, Zhongyang Rd., Daxi Dist. and the photos (Fig.5.71 to Fig.5.80) are from my field work in Taipei.

<sup>620</sup> The shop-house façade, see Appendix 6, Fig.6.7- Heping 04, No.20, Heping Rd., Daxi Dist.

<sup>621</sup> The shop-house façade, see Appendix 6, Fig.6.11- Heping 06, No.24, Heping Rd., Daxi Dist.

<sup>622</sup> The shop-house façade, see Appendix 6, Fig.6.79- Zhongyang 05, No.130, Zhongyang Rd., Daxi Dist.



The third example is fruit in urns, baskets or dishes. This motif cannot be found in the Japanese shop-house, but it does appear in the classical style of the West and in Taiwan in the residence of the Governor-General (1910-1912) (Fig.5.81). It does appear in Taiwanese shop-house decoration. The first three photos have a similar form (Fig.5.82, Fig.5.83 and Fig.5.84), the main difference being that both Fig. A and Fig. B are dishes and have fruit on the top, whereas Fig. C seems to be a covered dish with a plant on top of it. Fig. D is a basket (Fig.5.85) which is imitated from a traditional Taiwanese basket (Fig.5.88). Traditionally, the basket is made of bamboo; people put fruits or food inside and carry it to a temple to show their appreciation of God.<sup>624</sup> Fig. E is an urn that is quite similar to the one in the residence of the Governor-General (Fig.5.81), but with different fruits. Fig. F shows that the motif is used as the main decoration in the gable of a Taiwanese shop-house. These examples suggest that the original motif has been appropriated and transformed by the Chen-Guo family (Fig.5.82-87).

<sup>623</sup> The shop-house façade, see Appedix6, Fig.6.89- Zhongshan 04, No.27, Zhongshan Rd., Daxi Dist.

<sup>624</sup> Cultural Affairs Bureau of Nantou County, *竹藝之美=The Beauty of Bamboo Handicrafts* (Nantou: 南投縣立文化中心=Cultural Affairs Bureau of Nantou County, n.d.), 66.

Fig.5.81- The residence of the Governor-General of Taiwan (1910-1912)<sup>625</sup>



Fig.5.82- A<sup>626</sup>



Fig.5.83- B



Fig.5.84- C



Fig.5.85- D



Fig.5.86- E



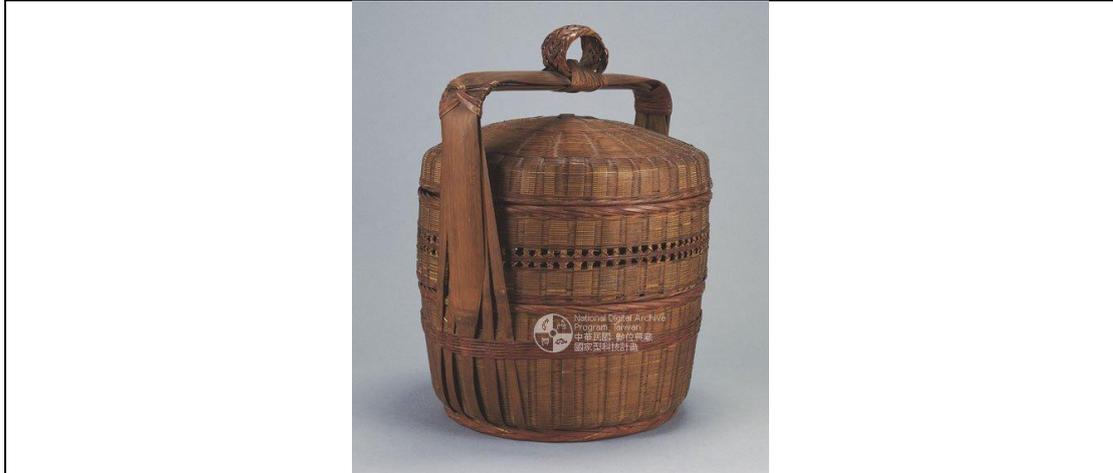
Fig.5.87- F



<sup>625</sup> My field work in Taipei.

<sup>626</sup> These photos (Fig.5.82 to Fig.5.87) are from my field work in Daxi.

Fig.5.88- A tradition Taiwanese basket<sup>627</sup>



These cartouches, capitals and dishes all suggest that the Taiwanese shop-houses, while influenced by Japanese exemplars, developed their own distinctive style, a style that has been misleadingly characterised as ‘Baroque’ or ‘Neo-Mannerist’. In doing so the literature privileges the Western elements of the new style, without recognising its hybridity or its appropriateness for its patronal class.

The Japanese shop-houses, designed by Nomura Ichirou, are much simpler. The majority of the Japanese shop-houses have been demolished or refurbished, but there are still a few which can be examined. One example is a shop-house of 1915 (Fig.5.89), which has a semi-circular gable with a cartouche. The cartouche is oval-shaped with two festoons on the right and left hand sides (Fig.5.90). The first and second floors have three windows and four columns, and the ground floor has an arcade. As mentioned before, this is the basic shop-house design in Chengnei. There is little in the way of applied decorations besides the cartouche. By contrast, the two Taiwanese shop-houses from Daxi (Fig.5.91- I) and Dadaocheng (Fig.5.91- II), both built by the Cheng-Guo family and far more ornate. Both have decorative motifs taken from Taiwanese, Japanese, and Western styles. The first Taiwanese shop-house has one-storey, and all the decorations are concentrated in the gable, so they are compressed (Fig.5.91- I). The second photo shows a three-storey shop-house, but the

<sup>627</sup> Taiwan e-learning and Digital Archives Program, ‘中文品名：謝籃=Name: Basket for Appreciation’, Digital Taiwan- Culture & Nature, accessed 2 June 2017, <http://catalog.digitalarchives.tw/item/00/12/44/81.html>.

façade is overloaded with many motifs (Fig.5.91- II).

Another reason to suggest that these shop-houses are neither Baroque nor Neo-Modernist is the cartouche. It is true that the cartouche is very common in Baroque architecture.<sup>628</sup> It is one of the elements of the Baroque or the Neo-Mannerist styles that was introduced into Taiwan during the Japanese colonisation, when it was used by Nomura Ichirou to decorate Japanese shop-houses. However, the cartouches that the Chen-Guo family produced are not 'original' Baroque cartouches (Fig.5.62). These cartouches have a mixture of different elements and may even be upside-down. This suggests that, while the cartouche is one of the elements of Baroque or Neo-Mannerist works, the Taiwanese shop-houses cannot be simplistically defined as Baroque or Neo-Mannerist. This also suggests that the cartouches in the Taiwanese shop-houses are transformed and have lost their original meanings: they are hybrids. Moreover, some of the Taiwanese shop-houses do not have any cartouches.

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<sup>628</sup> James Stevens Curl and Susan Wilson, *The Oxford Dictionary of Architecture* (Oxford University Press, 2015), 151.

Fig.5.89- The Japanese shop-house in 1915 and at the present day<sup>629</sup>

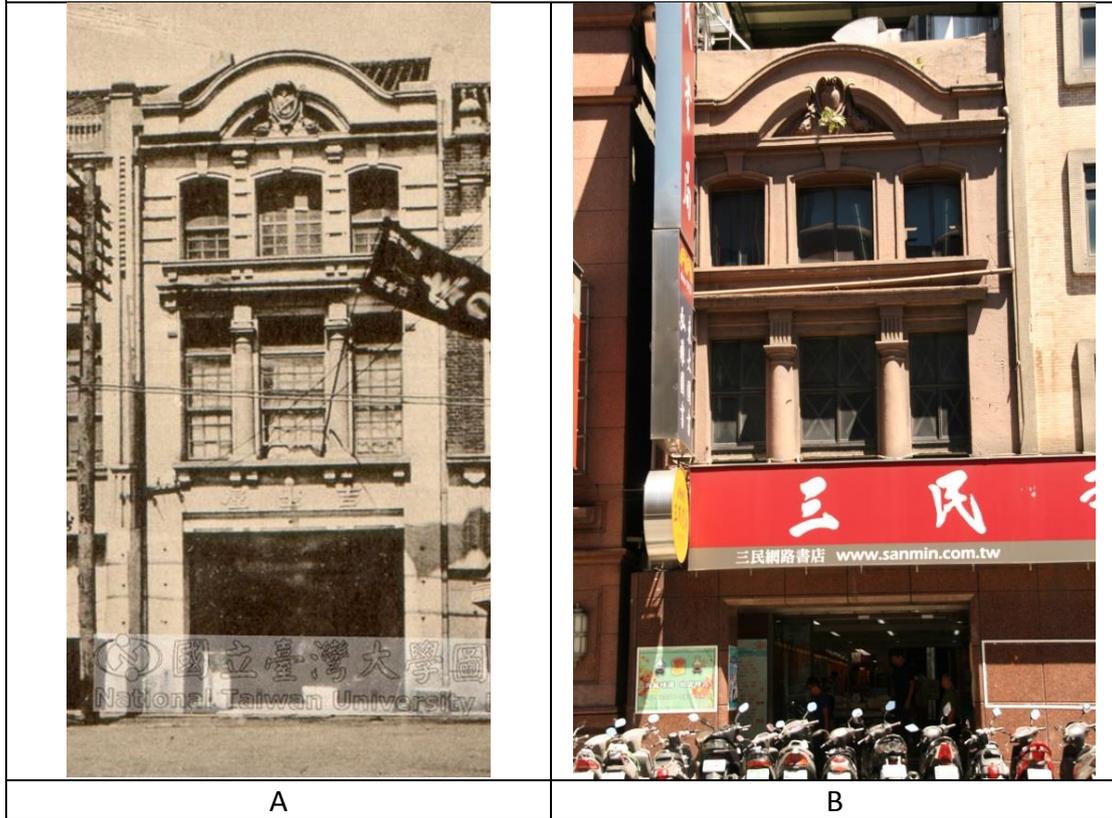
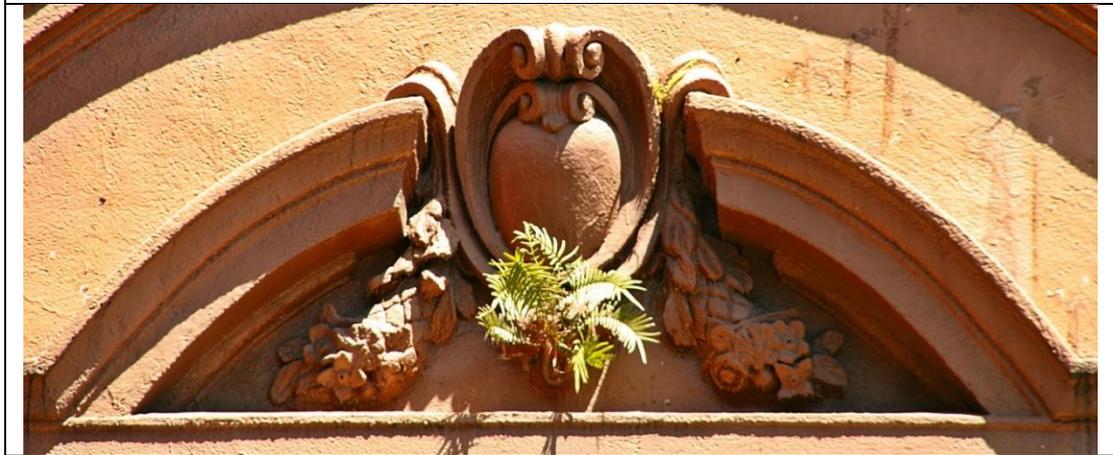


Fig.5.90- The details of the Cartouche<sup>630</sup>



<sup>629</sup> The photo A, Taipei Redevelopment Advisory Committee, *臺北市區改正記念=The Commemoration Album of the Redevelopment of Taipei Urban Area*. And the photo B, my field work in Taipei.

<sup>630</sup> My field work in Taipei.

Fig.5.91- The Taiwanese shop-houses in Daxi and Dadaocheng<sup>631</sup>



If 'curved lines or surfaces' and the 'curved façades' are characteristics of the Baroque, then that term is an inappropriate one term to describe these buildings in Taipei. While it is true that there is one shop-house in Dadaocheng which has a curved façade (Fig.5.91- II), the majority of the shop-houses have flat façades. Taiwanese shop-houses cannot be called Baroque on the basis of only one example. It is also true that the Taiwanese shop-houses because of their decorations have highly ornamented facades which might qualify them for the label Neo-Mannerist. But, this aesthetic was common to earlier Taiwanese Han Chinese buildings before and after the Japanese colonisation, as seen especially in the temple design (Fig.5.92).<sup>632</sup> In this temple there is a flat gable heavily decorated with reliefs. The Chen-Guo family were temple craftsmen, as we have already seen with their work in the Dalongdon Baoan Temple of 1919 (Fig.5.14, Fig.5.15, and Fig.5.16). So, a predilection for relief decorations on a flat surface (façade) is a part of Taiwanese Han Chinese culture, and the Chen-Guo family was given the opportunity to apply this aesthetic to domestic architecture through the Japanese urban redevelopment of the city. Taiwanese shop-houses may have used some Baroque or Mannerist forms

<sup>631</sup> My field work in Daxi and Dadaocheng.

<sup>632</sup> The photo is cited from Li Gan-Lang, *臺灣傳統建築匠藝八輯*=*Tai wan Chuan Tong Jian Zhu Jiang Yi: Ba Ji*, vol. 8 (Taipei: 燕樓古建築=Yan Lou Gu Jian Zhu, 2005), 12.

in their designs for shop-houses, but to label them as such completely masks a much more interesting story and a style with far more complex origins

Fig.5.92- One Temple in the Centre of Taiwan



The labelling of the Taiwanese shop-house as Baroque in the dissertation of 2010 comes from a journal article written by the Japanese architect, Ide Kaoru, in 1936. He divided Taiwan architecture during the forty years of colonisation into five different periods based on their materials and their historical background.<sup>633</sup> However, this definition has been misunderstood and mistranslated by this Taiwanese researcher.

This Taiwanese researcher translated the 'second period (1908-1917)' into Chinese, saying that 'From 1908 to 1917, many important buildings were constructed in red brick, this style was imitated from the Baroque style of the Renaissance period (文藝復興時期巴洛克式), and the structure was mostly built in reinforced concrete'.<sup>634</sup>

<sup>633</sup> Kaoru Ide, '改隸四十年間の臺灣の建築の變遷=The Changes of the Architecture of Taiwan in the Forty Years of Colonisation', *台灣建築會誌=Journal of Taiwan Architectural Institute* 8, no. 1 (1936): 44-47.

<sup>634</sup> Ouyang, '日治時期台灣街屋立面裝飾探討=The Decoration of the Façade of Town House in Taiwan during the Japanese Colonial Period', 78.

However, the Japanese architect, Ide Kaoru, did not define the architecture of the second period as 'Baroque style of the Renaissance period'. In fact, he defined the architecture as 'Revival style (復興式)'. Below is the the original paragraph about the 'Second period', and the red line shows the architectural style is 'Revival style (復興式)' (Fig.5.93). Here is my translation:

In the second period, many new buildings were built in brick and reinforced concrete. These were the Taihoku Hospital (Taipei Hospital), private banks, branches of companies and small shops. The structure of the Governor-General's Office was built in reinforced concrete and was also completed in this period. Buildings in this period were mostly designed in 'Revival style'. During this period, a number of destructive typhoons hit Taipei which destroyed almost all the old houses in the city. In this case, many of the houses were rebuilt in brick. This is the cityscape of Taipei nowadays.<sup>635</sup>

The Revival style in the paragraph is written in Japanese Kanji, '復興式'. Japanese Kanji is a writing system developed from ancient Chinese scripts.<sup>636</sup> The official language and writing system in Taiwan is Chinese, and when compared to Japanese Kanji shows some similarities. However, the same terms in Japanese Kanji and in Taiwanese traditional Chinese could have different meanings. In this case that the term of 'Renaissance' in Taiwan has been translated in '文藝復興', Culture (文) and Arts (藝) Revival, Restore, or Rebirth (復興). 'Renaissance' in Chinese and 'Revival' in Japanese Kanji used the same characters, '復興'. However, the two terms refer to completely different architectural styles and movements. It is highly likely that the term 'Revival style, 復興式', in the article was misunderstood and mistranslated by this Taiwanese researcher.

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<sup>635</sup> In Chinese: 第二期大都是以磚造的新建築，且並用鋼筋混凝土。有臺北醫院、民間銀行、公司支店以及商店，總督府建築以鋼筋混凝土為架構，也是在此時期完成。而此時期的建築風格幾乎都以復興風格為主，且此時破壞性的暴風雨頻頻來襲，台北本地的房子在幾乎全毀的情況下，許多都是以磚造式改建，成為今日台北市街目前所見到的樣貌。Ide, '改隸四十年間の臺灣の建築の變遷=The Changes of the Architecture of Taiwan in the Forty Years of Colonisation', 46.

<sup>636</sup> Bjarke Frellesvig, *A History of the Japanese Language* (Cambridge University Press, 2010), 12–13.

Furthermore, this Taiwanese researcher demonstrated that because the architecture in the second period was classified by Ide Kaoru as the 'Baroque style', the Taiwanese shop-houses built in this period should therefore be defined as 'Baroque style'.<sup>637</sup>

Firstly, the term of 'Baroque style' is a mistranslation. Originally, the term in the Architectural Journal is 'Revival style'. It does seem to be true that the Japanese shop-houses designed by Nomura Ichirou were revivalist because they have the elements from many different architectural styles, such as Japanese, Islamic, Baroque and English. However, the term, 'Revival style' is not a suitable term to apply to Taiwanese shop-houses. The Taiwanese shop-houses built by the Chen-Guo family in the second period (1908-1917) are neither Baroque nor revivalist in style. This is because the Taiwanese shop-houses are a mixed style of Taiwanese, Japanese, and Western influences.

Moreover, the article written by Ide Kaoru was not about Taiwanese architecture at all, it was only about Japanese architecture in Taiwan. This article was published in a Japanese Architectural Journal in Taiwan in 1936, close to the end of Japanese colonisation. This Japanese Architectural Journal was issued by the Japanese Architecture Institute in Taiwan, and the members of which were Japanese architects who worked for the Japanese colonial government in Taiwan.<sup>638</sup> The literature on twentieth century Taiwanese architecture has therefore been corrupted by this misreading of a Japanese article.

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<sup>637</sup> Ouyang, '日治時期台灣街屋立面裝飾探討=The Decoration of the Façade of Town House in Taiwan during the Japanese Colonial Period', 80.

<sup>638</sup> Yu-Ying Wu and Osamu Oba, '日本統治時代の「台湾建築会」とその会誌について=A Study on the Architectural Institute of Taiwan during the Japanese Governance (1929-1945) and the Journal of Taiwan Architectural Institute' 74, no. 639 (2009): 1191.

Fig.5.93- The changes of the Taiwan architecture in the forty years of colonisation

此第二期には煉瓦造は盛に新築せられ、更に鐵筋コンクリートが併用されつゝ進みました、臺北醫院、民間銀行會社支店出張所、並に商店にも及びました、總督府廳舎は鐵筋コンクリートの骨組を以て此期に完成したのであります、而して此頃の建築様式は殆んど復興式に限られて居りました、尙又此期には破壊的の暴風雨が頻々として襲來し、臺北の在來家屋が殆んど全滅の厄に會ひ、其等の多くは凡て煉瓦造に改築されました、今日の臺北市街は此時に成つた姿其儘を見て差支がありません。

### 5.13 Conclusion

The development of shop-house design in Taiwan during the period of Japanese colonial rule (1895-1945) can be seen as an extension of the direction in which Japanese architecture was moving after the Meiji Restoration. The British architect, Josiah Conder (1852-1920), was a key figure in this story. He had a huge influence over Japanese architectural development. The Japanese architect, Nomura Ichirou, designed shop-houses in Taipei for Japanese clients, played a key role in this development and had an influence on Taiwanese craftsmanship, in particular on the Chen-Guo family, in designing and building Taiwanese shop-houses elsewhere.

Most of the Japanese shop-houses have been demolished or refurbished, but the majority of the Taiwanese shop-houses have been preserved. Previously scholars seem only to have researched the existing Taiwanese shop-houses, which has distorted the wider picture. Further confusion has been introduced by various books and articles characterising the Taiwanese shop-houses as 'Neo-Mannerist' or 'Baroque' without fully understanding the interplay between the various architectural traditions that informed them. These mistakes have infected the

literature with newspapers and magazines, and many young students repeating the misconceptions without question. Therefore, the simplistic labelling of the Taiwanese shop-house is to be avoided as its stylistic story is such a complex one.

The results of this chapter show that the Japanese shop-house of Nomura Ichirou was significantly influenced by Victorian developments in English architecture. The Taiwanese shop-houses were affected by Japanese design, but in many respects were more a translation than an imitation, and were much more complex in style. They used elements not only from the colonial Japanese architecture in Taipei, with their the Western-style government buildings, and the shop-houses built for Japanese businessmen, but also from the Taiwanese Han Chinese traditions. What is therefore needed is a more nuanced approach to describing the styles in early twentieth-century Taipei, one that owes much to the important Chen-Guo family.

## The Shop-house Decorative Motifs: Iconography and Meaning

### 6.1 Introduction

The previous chapter has shown that there were three major influences in the design of the Taiwanese shop-houses built by the Chen-Guo family in Daxi and Dadaocheng from 1919 to 1929. These were: the Japanese government buildings in Taipei, with their Western-style architecture, the shop-houses in Chengnei for Japanese merchants, and lastly the Taiwanese Han Chinese architectural traditions.

This chapter will firstly analyse the photos from the field-work to see how many shop-houses remain, and ascertain the popularity of each different motif. Then this chapter will attempt to differentiate between the Taiwanese Han Chinese, Japanese, Western and other (unknown) motifs, identifying where there has been slippage across traditions. Finally, this chapter will identify the iconography and the meaning of these decorative motifs and where possible suggest reasons for their use. The chapter will start with the Taiwanese Han Chinese motifs, and then the Japanese. Some of the 'Western' motifs have been discussed in Chapter 5 and so will not be discussed here. The reason for this is that these motifs may originally have had symbolic significance for Western or Japanese architects, but they were adopted by the Chen-Guo family that 'no longer understood their hieratic meaning' and were 'a product of pure artistic invention'.<sup>639</sup>

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<sup>639</sup> Alois Riegl, *Problems of Style: Foundations for a History of Ornament* (Princeton University Press, 1992), 50, 200. Originally published as German language.

## 6.2 The Survey of the Taiwanese Shop-houses and their Motifs

There are fifty-four shop-houses in total remaining in Daxi and in Dadaocheng (Table 6.1). These have been used as the basis to assess the popularity of each motif. The motifs themselves have been identified below and classified into four groups: Taiwanese Han Chinese, Japanese, 'Western' and others [unknown motifs] (Table 6.2).<sup>640</sup>

The Taiwanese Han Chinese motif can be approximately categorised into four groups: human figures, flower-and-bird, real and imaginary animals (walking beasts and water creatures) and others (inanimate objects and religious symbols).<sup>641</sup> In total there are forty-nine different patterns. They are mainly to be found in the shop-houses in Daxi and some in Dadaocheng. The Japanese motifs can be classified into two groups: family crests and Japanese Romanised characters. In total there are seven different patterns. The repertory of 'Western' motifs was taken from Japanese design, but most of them were then transformed further or were mixed with Taiwanese and Japanese designs to form a new 'Western' vocabulary of forms. In total there are twenty-four different patterns.

Finally, forty-four motifs are difficult to recognise. As a result of this, they are classified as 'unknown motifs'.

Building Period	Daxi		Dadaocheng	
1919-1920	Heping Rd.	35		
	Zhongyang Rd.	06		
	Zhongshan Rd.	09		
1920			Sec. 1, Dihua St.	03
1926-1929			Baoan St.	01
Total			54	

<sup>640</sup> The data of Table 01 and Table 02 are from my field work in Daxi and Dadaocheng.

<sup>641</sup> This classification is commonly known from the Taiwanese craftsmen and it is still be used in designing and building temples at the present day. Taiwanese scholars also use this classification to identify the decorative motifs in buildings or any other artefacts of Taiwanese Han Chinese. And it will depend on the content of the motif to expand the divisions.

Table 6.2- The numbers of each motif

Table 6.2- The numbers of each motif				
<b>Taiwanese</b>	Human figures	<b>Daoist Figures</b>		
		Li Tie-Guai	01	
	Flower-and-bird	<b>Birds</b>		
		Asian paradise flycatcher	02	
		Crane	04	
		Eagle	05	
		Parrot	01	
		Peacock	02	
		Rooster	03	
		<b>Flowers and Plants</b>		
		Bamboo	03	
		Camellia	11	
		Chrysanthemum	07	
		Lotus	03	
		Peony	10	
		Pine tree	05	
		Plum blossom (tree)	10	
		<b>Fruits and Vegetables</b>		
		Apple	01	
		Cabbage	13	
		Calabash	13	
		Chayote (Buddha's Hand Melon)	01	
		Orange	01	
		Pineapple	08	
		Pumpkin	04	
		<b>Insects</b>		
		Bee	08	
		Real and Imaginary Animals	<b>Real Animals</b>	
			Bat	09
	Bear		01	
	Cat		02	
	Chinese carp		04	
Chinese lion	27			
Deer	03			
Elephant	08			
Jackal	04			
Rabbit	02			
Tiger	02			
<b>Imaginary Animals</b>				
Chilong (hornless dragon) (pair)	08			
Chinese Dragon	05			
Dragon-horse	02			

		Hybrid of fish and dragon	07	
		Divine-tortoise	01	
		Chinese Phoenix	06	
		Qilin	08	
		Three-legged-toad or Money toad	04	
	Others	<b>Inanimate Objects</b>		
		Ancient Chinese coins	04	
		Coral	08	
		Four arts of the Chinese scholar:		
		1. Qin (Chinese stringed instrument)	02	
		2. Qi (Chinese Chess)	01	
		3. Shu (Chinese Calligraphy)	02	
		4. Hua (Chinese painting)	05	
		Traditional Taiwanese basket	03	
		<b>Religious Symbols</b>		
		Chinese labyrinthine fret pattern	02	
		Fly-whisk	01	
		Rhinoceros horn	01	
		Ruyi	11	
Scrolled grass pattern	48			
		<b>49</b>		
<b>Japanese</b>	Family Crest	Hishi (five overlapping rhombus)	10	
		Igeta (parallel crosses)	07	
		Ine (rice pattern)	01	
		Katabami (three-leaf clover)	01	
		Katabami (four-leaf clover)	02	
		Kashiwa (oak-leaf)	03	
	Romanised character	Shop-name or family name	04	
		<b>07</b>		
<b>Western</b>		Acanthus	07	
		Baluster	05	
		Bottle	?	
		Cartouche	69	
		Capital (pairs)	26	
		Coin moulding	01	
		Console	05	
		Disc moulding	01	
		Fasces	15	
		Festoon	13	
		Garland	08	

		Greek key band	02
		Interlace	01
		Keystone	10
		Margent	38
		Palmette	09
		Ribbon	07
		Rock-faced pattern	06
		Rosette	18
		Rosette band	01
		Swag	14
		Torch	08
		Vase	?
		Urn	?
			24
<b>Others</b>	Unknown motifs		<b>44</b>

### 6.3 Taiwanese Han Chinese Motifs

The majority of Taiwanese Han Chinese motifs are from the south-east regions of China (the areas of China nearest to Taiwan) and were introduced to Taiwan by the Han Chinese immigrants of the late Ming Dynasty and the Qing Dynasty.<sup>642</sup> The traditional Han Chinese motifs are symbolic, ‘using concrete objects to express abstract ideas and feelings’.<sup>643</sup> One example is the pomegranate (Fig.6.1), a fruit which did not originate in China. It was brought by the first Chinese official diplomat, Zhang Qian, from Anxi (Iran) to China during the Western Han Dynasty (206 BC–9 AD).<sup>644</sup> A round fruit with thick skin and contains a mass of red seeds, the

<sup>642</sup> Nuo-Xi Kang, *台灣古建築裝飾圖鑑= Taiwan Gujianzhu Zhuangshi Tujian [Illustrations of Taiwan Ancient Architectural Decorations]* (Taipei: 貓頭鷹出版=Owl Publishing House Co., Ltd., 2012), 10.

<sup>643</sup> Nozaki Nobuchika, *中國吉祥圖案: 中國風俗研究之一=Zhong guo ji xiang tu an : Zhong guo feng su yan jiu zhi yi [Chinese Auspicious Patterns: One of the Studies of Chinese Customs by Nozaki Seikin]* (Taipei: 衆文圖書股份有限公司=Jong Wen Books Co., Ltd., 2000), 1.

<sup>644</sup> ‘Anxi’ was a transcription of ‘Arshak’ (Arsaces) which was the name of the founder (Arsaces I of Parthia) of Arsacid Empire (The Parthian Empire, 247 BC-224 AD) that ruled the regions along the Silk Road. Tai-Shan Yu, ‘A Study of Saka History’, *Sino-Platonic Papers*, no. 80 (1998): 173, [http://www.sino-platonic.org/complete/spp080\\_saka\\_sai.pdf](http://www.sino-platonic.org/complete/spp080_saka_sai.pdf). ‘Pomegranate: ‘張騫使西域，得安石榴種以歸，故名安石榴。 [Zhang Qian went to the Western Regions (Xiyù), he got the seeds of pomegranate and took them to return to China.]’ Zhi-Wei Feng, ‘The Semantic Loanwords and Phonemic Loanwords in Chinese Language’, in *Aspects of Foreign Words/Loanwords in the Word’s Language* (11th International Symposium, Tokyo: National Institute for Japanese Language, 2004), 204.

pomegranate was a symbol of fertility. Therefore, it has become an auspicious object in Han Chinese culture, a token of the wish to have many children. This idea can be traced back as far as fourth century as it is recorded in the *History of the Northern Dynasties* (386–618 AD). There, the pomegranate was given as a wedding gift to an emperor and his bride on their marriage in the hope of the couple having many children.<sup>645</sup> The pomegranate is not only symbolic visually, but also verbally, for ‘seeds’ in Chinese, ‘籽 zǐ’, and ‘children’, ‘子 zǐ’, are homophones.<sup>646</sup> It retains this association to this day.

Fig.6.1- The pomegranate<sup>647</sup>



Han Chinese auspicious symbols have developed over thousands of years (roughly five thousand), and they play an important role in preserving knowledge of the Chinese thoughts and the beliefs. The symbols came mainly from Chinese legends, Chinese characters, inanimate objects, imaginary animals, animals and plants, or natural phenomena, such as the stars, the sun, the moon, clouds or running water. The types of patterns became increasingly rich and exquisite as they became influenced by Daoism, Buddhism and the developments of Chinese poem, prose, and

<sup>645</sup> 《北史·魏收傳》卷五十六記載云：「齊安德王延宗，納趙郡李祖收女為妃。後帝幸李宅晏，而妃母，宋氏薦二石榴於帝前，聞諸人莫知其意，帝投之。」收曰：「石榴房中多子，王新婚，妃母欲其子孫眾多。」Nozaki, 中國吉祥圖案, 65.

<sup>646</sup> Welch, *Chinese Art*, 45.

<sup>647</sup> My field work from a shop-house at Sanshia Old Street, Taipei.

Chinese fiction novels in the later periods of Chinese history. The symbolism has continued to develop and expand to this day.<sup>648</sup>

In Chinese iconography, a symbol can present one or multiple meanings depending on how it is used and what other symbols it is combined with. For example, one or more pomegranate symbols were originally used to give blessings to a married couple. However, if a pomegranate is combined with a peach and a chayote (Buddha's Hand Melon), the three fruits together form another auspicious pattern, that of a birthday blessing. The photo below shows the three fruits are decorated on the right and left hand sides of walls in a traditional Han Chinese temple in Taiwan (Fig.6.2), they usually are decorated together or in pairs. The red circle is the peach, and the yellow one is the pomegranate, and the blue one is the chayote. The peach, an auspicious token associated with Daoism, is a symbol of 'longevity'. Every three-thousand years, a Daoist Goddess, the Queen Mother of the West (Xī wáng mǔ), will celebrate her birthday with special peaches from her garden in the heaven.<sup>649</sup> The peach grows and ripens only once every six-thousand years, and has the power to grant eternal youth and immortality.<sup>650</sup> The chayote is also a symbol of 'longevity' and of 'blessing', a meaning acquired because the shape of the chayote looks like the hand position of the Buddha in meditation, which resembles a blessing. Hence, the fruit has been called the Buddha's Hand Melon. Also, the Buddha's Hand Melon is called 'fó shǒu gān' (佛手柑) in Chinese, which sounds like 'fú' (福 meaning 'blessing') and 'shòu' (壽 meaning 'longevity'). It is known as the 'Three Abundance or Three Plenty (sān duō)'.<sup>651</sup> This is very popular in Han Chinese culture and is widely used in decorations.<sup>652</sup> Thus while individual symbols have their own meanings, when they are combined they can acquire new meanings.

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<sup>648</sup> Nozaki, 中國吉祥圖案, 2–5.

<sup>649</sup> Welch, *Chinese Art*, 55.

<sup>650</sup> Welch, 204.

<sup>651</sup> Welch, 48.

<sup>652</sup> Nozaki, 中國吉祥圖案, 76.

Fig.6.2- The 'Three Abundance' (Koji-pottery)<sup>653</sup>



Han Chinese auspicious patterns have been used by Han Chinese immigrants in Taiwan in many aspects in daily life to reinforce the ultimate desires of life: wealth (Cái 財), posterity (Zǐ 子), longevity (Shòu 壽), happiness (Fú 福), and achievement (Lù 祿).<sup>654</sup> These blessings can be represented in symbolic form. Their most common symbols are as follow:

wealth (Cái 財)	Peony, Chinese carp, peacock (feather), or jackal
posterity (Zǐ 子)	Pomegranate, pumpkin, or tiger
longevity (Shòu 壽)	Pine tree, crane, chrysanthemum or Asian paradise flycatcher
happiness (Fú 福)	Buddha's hand melon, bat, or calabash
achievement (Lù 祿)	Deer, tiger, lion, or peacock (feather)

They are used as decorations on furniture, clothing, and even food. They have been applied to the interior and the exterior design of buildings, in particular, the

<sup>653</sup> My field work in Yunlin Tuku Shuntian Temple.

<sup>654</sup> Chen-Jung Chen, '傳統建物裝飾的立目與典徵=The Allusion Study in Building Structure-Element' (Graduate School of Plastic Arts, National Taiwan University of Arts, 2007), 5.

Taiwanese Han Chinese temples. The patterns are used by the craftsmen in stone-carving, wood-carving, Chinese oil painting, ceramic cutting-and-pasting, mortar-shaping and Koji-pottery in decorating temples to honour the Gods and Goddesses, and to remind people to follow a virtuous approach to life associated with the ancient Chinese sages.<sup>655</sup>

As mentioned in Chapter 5, the Chen-Guo family used such symbols borrowed from temple architecture to beautify and enrich the decorations of the Taiwanese shop-houses, and to reinforce the connection with the ultimate desires of life, in particular wealth (Cái 財). The next section will explain the iconography and the meaning of four groups of Taiwanese Han Chinese motifs. It will start with human figures, and then flower-and-bird imagery, real and imaginary animals (walking beasts and water creatures) and others (inanimate objects and religious symbols).

### **Human Figures**

While the symbolism on the Taiwanese shop-houses is abundant, rarely are there human figures among the symbolism. Indeed there is just one such symbol, Li Tie-Guai which means 'Li with an Iron Crutch' (Fig.6.3), which appears on a Taiwanese shop-house in Daxi. He sits on the top of the gable of the façade in a prominent position.<sup>656</sup> Li Tie-Guai is a legendary figure associated with Daoism and is an auspicious symbol of 'longevity and blessing'. Li Tie-Guai is often portrayed as an ugly old man dressed in rags with a dirty face, scraggly beard, and messy hair. He carries an iron crutch and a calabash (a container). This is because he has been resurrected, and as a result his appearance has been changed. According to *Xu Wen Xian Tong Kao* (1586), he wanted to visit a Daoist sage, Laozi, to ask how to attain immortality.<sup>657</sup> One day he got the chance to visit the sage in heaven. But before his

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<sup>655</sup> Kang, *台灣古建築裝飾圖鑑=Taiwan Gujianzhu Zhuangshi Tujian [Illustrations of Taiwan Ancient Architectural Decorations]*, 10–11.

<sup>656</sup> The image of the shop-house façade is in the Appendix 6- Fig.6.19- Heping 10.

<sup>657</sup> 《續文獻通考》：「李鐵拐，或云隋時峽人，名洪水，小字拐兒，又名鐵拐。常行乞於市，人皆賤之，後以鐵杖擲空，化為龍，乘龍而去。一說本偉丈夫，嘗遇老君得道。後出神往朝老君，與其徒約以七日不還，焚其屍。後六日，其徒以母疾，遽焚而去。李還，附一丐者屍起，故足跛而更醜惡。」 Qi Wang, *續文獻通考=Xu Wen Xian Tong Kao*, vol. 241, 1586.

spirit separated from the body to go on the journey, he instructed one of his pupils that if his soul did not return to earth within seven days, his body should be cremated. However, on the sixth day, his pupil's mother became ill. The pupil wanted to go home immediately so the body of Li was cremated a day early. When Li returned from the celestial visit, he found that his body had been mistakenly cremated. He had to look for a new identity so he entered the body of a beggar who was ugly and had a crippled foot, hence the representation of him as a beggar. The various representations of Li Tie-Guai do differ in character. In this particular shop-house, Li Tie-Guai holds his iron crutch in his left hand and sits on his enlarged calabash gourd (Fig.6.3).

Li became the symbol of longevity because he became immortal and had the magical power of healing or of giving protection against disease. Now immortal, Li's story continues. It begins with him begging in markets, where he was despised for his ugly and untidy appearance. One day, he threw his iron crutch into the sky and it turned into a dragon, which he then mounted and flew away.<sup>658</sup> Li's magical power is associated with the calabash gourd slung over his shoulder or held in his hand. It contains a special medicine that can cure any illness and let people return to life after death.<sup>659</sup> Owing to this medical knowledge, he is now the patron of the doctors of Chinese herbal medicine.<sup>660</sup> Consequently, Li Tie-Guai is an important symbol, used to bless people with a long life. In Chinese symbolism, his calabash gourd has also become a symbol of 'healing'.<sup>661</sup>

Li Tie-Guai has twin meanings. As well as the 'long-life' mentioned above, he is also a symbol of 'blessing'. The idea of blessing also came from his calabash. As in other instances it arises from the sound of the words. The calabash's Chinese character, 'hú lú (葫蘆)' begins with 'hú (葫)', which sounds similar to two different Chinese

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<sup>658</sup> Wang.

<sup>659</sup> 《歷代神仙通鑒》：「黑臉蓬頭，捲鬚巨眼，跛右一足，形極醜惡。手拄鐵杖，身背葫蘆。常以葫蘆中丹藥為人治病，能起死回生。」 Dao Xu and Chang-Lun Huang, eds., *歷代神仙通鑒=Li Dai Shen Xian Tong Jian [History of the Immortals]*, vol. 5, 1700.

<sup>660</sup> Jing Pei Fang, *Treasures of the Chinese Scholar* (Weatherhill, 1997), 95. And Dorothy Perkins, *Encyclopedia of China: History and Culture* (London and New York: Routledge, 2013), 140.

<sup>661</sup> Welch, *Chinese Art*, 50.

characters, one is 'hù (護)', meaning 'protect, shield or guard', and another is 'hù (祐)', meaning 'blessing'.<sup>662</sup> The calabash as a symbol of Li, but without the figure himself, appears in many shop-houses in Daxi (Fig.6.4). All are interpretations of the calabash by the Chen-Guo family.<sup>663</sup> The first photo shows a calabash shaped bottle with flowers (Fig.6.4- A). The second is a calabash shaped bottle and is placed as a finial (Fig.6.4- B). The third shows a 'Western' urn, but with the calabash on the top (Fig.6.4- C). The fourth shows the calabash and the iron crutch, which is the symbol of Li Tie-Guai as 'blessing' (Fig.6.4- D). These two motifs are called the 'Covert Eight Immortals'.<sup>664</sup> This is because Li Tie-Guai is one of the Eight Immortals (Bā xiān),<sup>665</sup> who are all normally represented by their attributes (Fig.6.5).<sup>666</sup> This pattern book shows the attributes. The ringed image in the middle shows the calabash tied to the iron crutch, an image that is the same as the one used in the Taiwanese shop-house in Daxi (Fig.6.4 -D).

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<sup>662</sup> Welch, 51.

<sup>663</sup> The façades of the Taiwanese shop-houses in Daxi, Appendix 6- Fig.6.7- Heping 04, Fig.6.9- Heping 05, Fig.6.33- Heping 17, Fig.6.49- Heping 25, Fig.6.55- Heping 28 and Fig.6.73- Zhongyang 02. All the images in this chapter can be referred to the Appendix 6, in which shows the positions of the motifs in each shop-houses, and it also indicates the locations (address) of each building in different towns or cities.

<sup>664</sup> Nozaki, 中國吉祥圖案, 197.

<sup>665</sup> Nozaki, 201.

<sup>666</sup> The Eight Immortals are Li, Tie-Guai, Han Zhongli (male, chubby with belly bared and usually holds a feather or palm-leaf fan or a peach), Zhang Guolao (male, usually riding his white mule and sitting facing backwards, and holding a fish drum or a Chinese Phoenix feather or a peach), Lu Dong-Bin (a scholarly and clever man with sword slinging over back and holding Daoist fly-whisk), Han Xiangzi (male, carrying a flute), He Xiang (female, holding a lotus flower or sometimes with a musical instrument or a bamboo ladle or fly-whisk), Lan Cai-He (male or female, dressing in sexually ambiguous clothing and carrying a bamboo basket with flower or fruit) and Cao Guojiu (nobleman, dresses in official robe and holding a jade tablet or scepter or castanets). One of the famous stories is that the Eight Immortals were on their way to attend the birthday celebration of the Daoist Goddess, the Queen Mother of the West, and to give their blessing. The story symbolises 'longevity and blessing'. Welch, *Chinese Art*, 176.

Fig.6.3- The motif of Li Tie-Guai (Li with an iron crutch)<sup>667</sup>



Fig.6.4- The motifs of calabash in Taiwanese shop-houses in Daxi

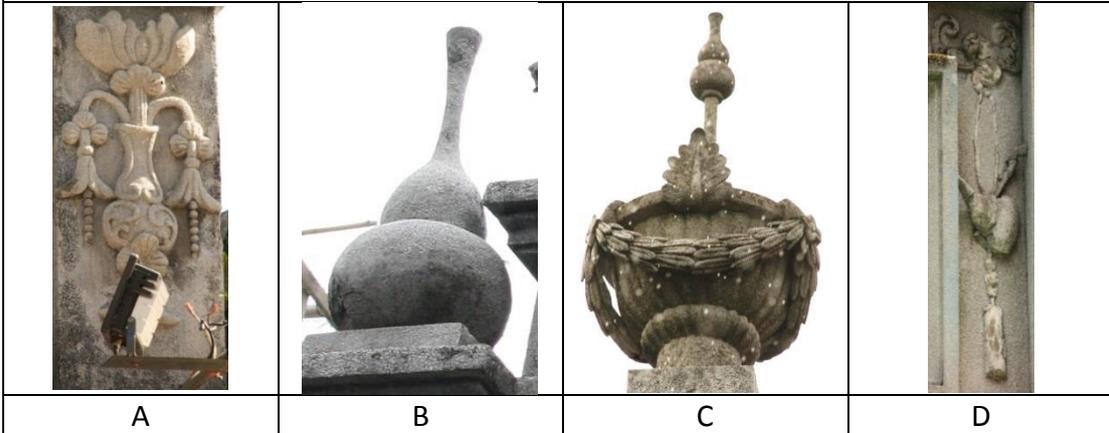
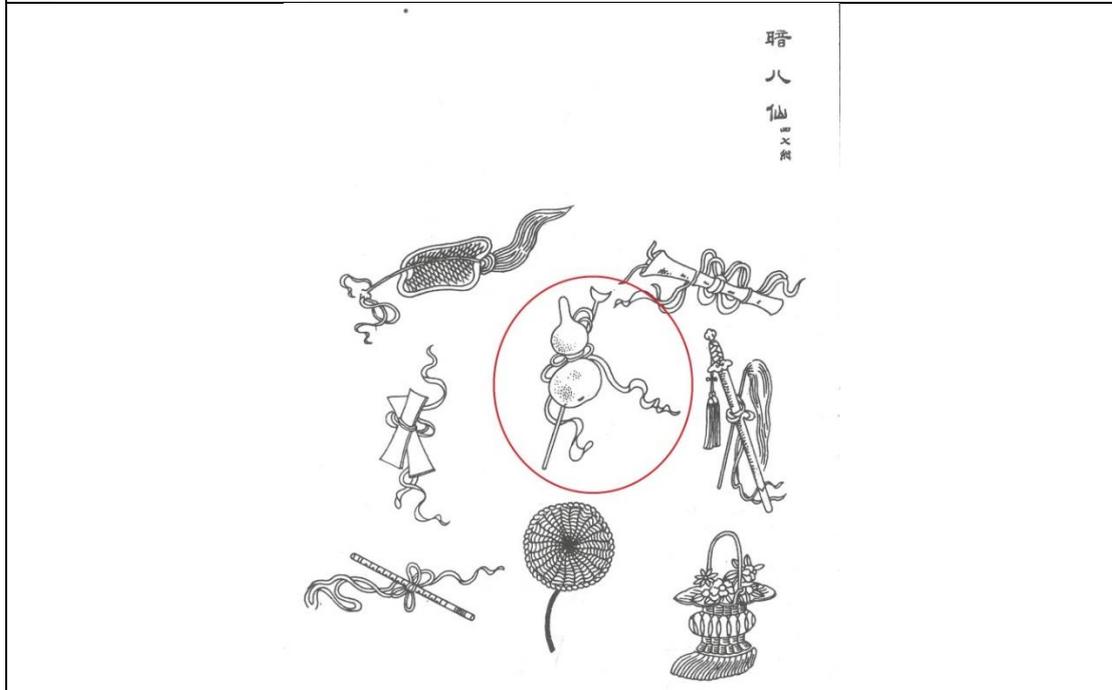


Fig.6.5- The 'Covert Eight Immortals'



<sup>667</sup> Fig.6.3 and Fig.6.4 are from my field work in Daxi.

## ***Flower-and-bird***

The term ‘flower-and-bird’ originated from traditional Chinese flower-and-bird paintings that covered a wide range of topics associated with nature. Archaeological data shows that this set of symbols appeared in embryonic form in the Neolithic age.<sup>668</sup> It emerged with floral motifs in the third century AD, influenced by Buddhism via the Silk Road to China. The designs of these symbols became complex during the Tang Dynasty (618–907 AD) and especially the Ming Dynasty (1368–1644 AD).<sup>669</sup> In the later periods of Chinese history, the development of myths, folklore, poetry and prose bestowed various meanings and moral attributes to the symbols, but also associated them with aspects of the human personality (personification).<sup>670</sup>

## **Apple**

The motif of an apple appears in a Taiwanese shop-house in Daxi (Fig.6.6).<sup>671</sup> This feature, when represented either singly or severally, symbolises ‘peace’ or ‘tranquillity’.<sup>672</sup> As seen on other occasions, this meaning was acquired because the words – in this case for ‘apple’ and ‘peace’ – are homophones.<sup>673</sup> The Chinese character ‘hé píng (和平)’ means ‘peaceful’, while ‘píng jìng (平靜)’ or ‘píng ān (平安)’ means ‘tranquillity’. Given this meaning, the apple motif is used to bless the receiver’s life with peacefulness and tranquillity.

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<sup>668</sup> Fengwen Liu and Xiangping Li, *Flower-and-Bird Painting in Ancient China* (China Intercontinental Press, 2007), 4–5.

<sup>669</sup> Welch, *Chinese Art*, 17.

<sup>670</sup> Hui-Lin Li, *Chinese Flower Arrangement* (New York: Dover Publications, INC., 2012), 32.

<sup>671</sup> The façade of this shop-house is in Appendix 6, Fig.6.45- Heping 23.

<sup>672</sup> Welch, *Chinese Art*, 47.

<sup>673</sup> The Chinese pronunciation of apple is ‘píng guǒ (蘋果)’. ‘Píng (蘋)’ and ‘píng (平)’ are homophones.

Fig.6.6- The motif of apple



### Bamboo and its combinations

Bamboo is one of the symbols that appears in the decorations of houses in Daxi. It may have been chosen for one of two reasons. The first is associated with bamboo's natural qualities, namely durability, strength, and flexibility – its ability to bend and survive in a storm. The second is that the motif of bamboo symbolises humility, an idea that derives from its hollow stem.<sup>674</sup> Again the association is a verbal one. Hollow in Chinese is *xū xīn* (虛心) and there is a Chinese idiom, which runs as follows: '*xū huái ruò gǔ* (虛懷若谷)' which means a person who has 'a receptive mind as a hollow mountain arouses echoes'. In other words, it means 'not being too proud'.<sup>675</sup>

Moreover, the motif of bamboo can also symbolise integrity. It has joints, which in Chinese are called '*jié* (節)', and this can also be used to refer to a person who is honest and has strong moral principles.<sup>676</sup> Because of this, Confucians saw the motif as a reference to 'a gentleman' (*jūn zǐ* 君子). Also the pronunciation of bamboo in Chinese '*zhú*' (竹) sounds like another Chinese word, *zhù* (祝), which means 'to congratulate'.<sup>677</sup>

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<sup>674</sup> Welch, *Chinese Art*, 20.

<sup>675</sup> Zhi-Yuan Chen, ed., *漢英成語手冊=A Chinese-English Handbook of Idioms* (Hippocrene Books, 1987), 464.

<sup>676</sup> Farrin Chwalkowski, *Symbols in Arts, Religion and Culture: The Soul of Nature* (Cambridge Scholars Publishing, 2016), 186.

<sup>677</sup> Welch, *Chinese Art*, 21.

If the bamboo motif is combined with other motifs, they acquire different meanings. Bamboo is found in two combinations in the shop-houses in Daxi. One such combination is bamboo with a deer, and the other combines bamboo with the plum and pine trees. The first of these shows the bamboo on the right and a couple of deer on the left (Fig.6.7). The male has antlers in the middle and is followed by the female.<sup>678</sup> This particular combination symbolises ‘zhú lù gāo sheng (逐禄高昇)’, a four-word Chinese idiom meaning ‘achievement and preferment’. The first Chinese word ‘Zhú (逐)’, in Chinese is a homophone for the word bamboo, zhú (竹), which means ‘to pursue’. In the Taiwanese Min Nan Language, the word bamboo is pronounced ‘tiok’ (竹), similar to the pronunciation of ‘tik (得)’, meaning ‘to obtain’.<sup>679</sup> The second word ‘Lù (禄)’, is also a homophone for the word deer ‘(lù , 鹿)’. In Taiwanese Min Nan Language, the word for deer is pronounced ‘lòk’. Both ‘lù’ and ‘lòk’ mean ‘achievement’. The third and fourth words are ‘gāo’ (高) and ‘sheng’ (昇) mean ‘preferment’. As a result of this, zhú lù gāo sheng is used to bless the receiver with achievements that will help them gain promotion to a more important job or position.<sup>680</sup>

Fig.6.7- The motif of ‘achievement and preferment’ (bamboo and deer)



<sup>678</sup> The façade of Fig.6.7 is in the Appendix 6, Fig.6.19- Heping 10.

<sup>679</sup> The Taiwanese Min Nan Language is a branched-off variant of dialects of South-Eastern China.

<sup>680</sup> Ouyang, ‘日治時期台灣街屋立面裝飾探討=The Decoration of the Façade of Town House in Taiwan during the Japanese Colonial Period’, 103.

The combination bamboo, plum and pine trees is called 'suì hán sān yǒu (歲寒三友)', which means 'three friends of winter' (Fig.6.8 and Fig.6.9).<sup>681</sup> It stands for a 'good personality'. Each plant has its own symbolism deriving from its natural characteristics. As we have seen, the bamboo is evergreen and can survive the hardest natural conditions and is a symbol of 'longevity and vitality'. The plum tree is the first to bloom each year, while the weather is still cold and is known as the 'flower of winter'. It thus symbolises 'perseverance and purity'. The pine tree does not wither and remains green during winter and it, too, stands for 'longevity'.<sup>682</sup> The motif was linked with the literary concept of the 'three friends of winter' as the symbol of 'good personality', which originates in the book of *The Analects of Confucius* (c.771 BC–220 AD). Confucius said that 'three friendships are beneficial..., he who makes friends with the straight learns his faults, with the faithful grows in sincerity, with the experienced increases his intelligence'.<sup>683</sup>

As a composite motif in art, the three plants standing for 'the three friends of winter' emerged in the Song Dynasty (960-1279 AD).<sup>684</sup> From then, their popularity gradually increased in Chinese literature, so much so that they became a major motif in later decorative arts and in paintings of the scholar-amateur tradition.

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<sup>681</sup> The façades are in Appendix 6, Fig.6.67- Heping 34 and Fig.6.89- Zhongshan 04.

<sup>682</sup> Nozaki, 中國吉祥圖案, 157–58.

<sup>683</sup> The original text is 《論語》孔曰：「益者三友。友直，友諒，友多聞，益矣。」 The translations is from William Edward Soothill, trans., *The Analects of Confucius* (Yokohama: Fukuin Printing, 1910), 788, [http://lf-oll.s3.amazonaws.com/titles/1846/0444\\_Bk.pdf](http://lf-oll.s3.amazonaws.com/titles/1846/0444_Bk.pdf). Nozaki, 中國吉祥圖案, 156.

<sup>684</sup> Maggie Bickford, 'Three Rams and Three Friends: The Working Lives of Chinese Auspicious Motifs', *Asia Major* 12, no. 1 (1999): 147.

Fig.6.8- The motif of 'Three friends of winter' with longevity stone and crane



Fig.6.9- The motif of 'Three friends of winter' with deer and crane



### Pine tree and Crane

The photo shows the motifs of pine tree and crane (Fig.6.9- B). This combination of pine tree and crane motifs is named 'sōng hè xiá líng (松鶴遐齡)'. Firstly, the motif of pine tree symbolises 'longevity'. This came from the book of *Imperial Overview from the Taiping Reign* (977–983 AD), which recorded that the pine as a herbal medicine can prolong life.<sup>685</sup> Secondly, the crane also symbolises 'longevity'. In Chinese legend, the cranes live for centuries.<sup>686</sup> As a result of this, the motif, sōng hè xiá líng (松鶴遐齡) (pine tree and crane), meaning to live as long as pine trees and cranes.

<sup>685</sup> 《太平御覽》即曰：「藥松柏之膏服之可延年。」 Li Fang, *太平御覽=Taiping Yulan [Imperial Overview from the Taiping Reign]*, vol. 891, 1000 vols, Song Dynasty.

<sup>686</sup> Welch, *Chinese Art*, 69.

## Cabbage

There are various examples of the use of cabbages as a decorative motif in the Taiwanese shop-houses of Daxi (Fig.6.10).<sup>687</sup> Sometimes a whole round cabbage was used as a motif to decorate the shop-house (Fig.6.10- A and D), but mostly the ornaments are just cabbage leaves (Fig.6.10- B, C, E and F). The first photo shows the round cabbage (Fig.6.10- A), but here the leaf is very similar to acanthus which is usually used to decorate the Western Corinthian and Composite capitals. The similarity of the portrayal of the cabbage to the acanthus may suggest that the two types are being fused to give the motif a sense of being at once modern and traditional. Moreover, the architectural structures on which these cabbage designs are found, the finial, seem not to be found in traditional Taiwanese Han Chinese buildings but in Western and Western-inspired Japanese architecture, which further reinforces this possibility.

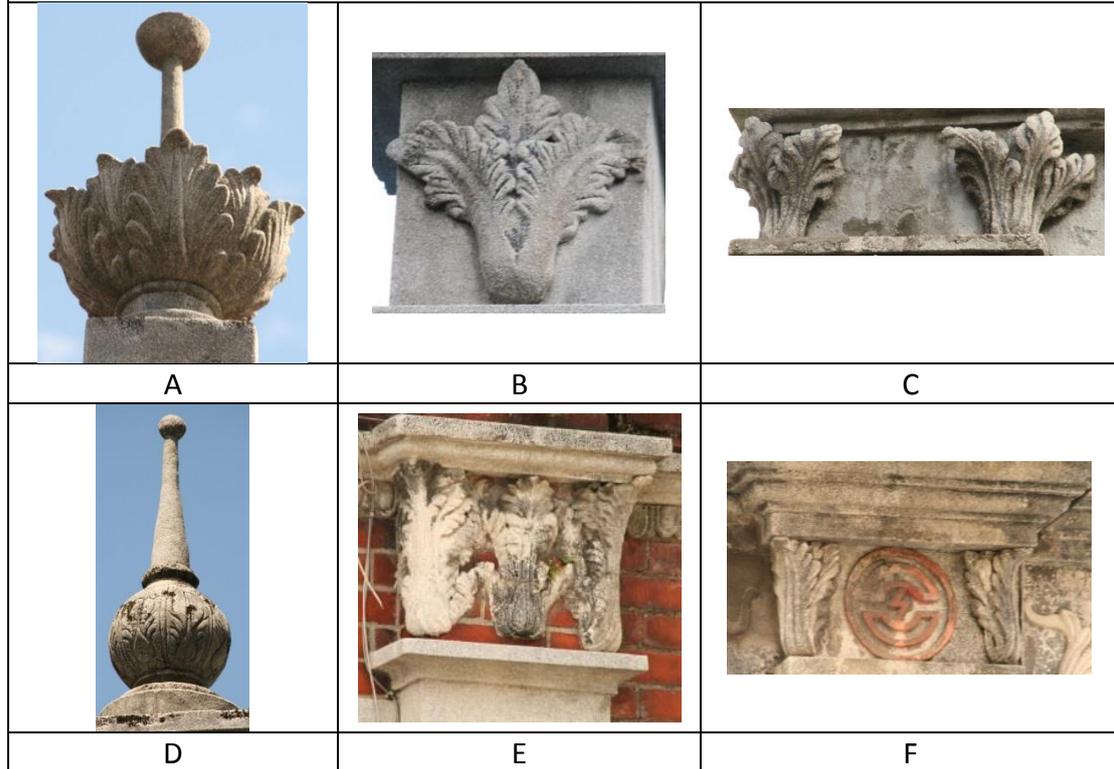
The motif of cabbage has two symbolic meanings. Firstly, in Chinese it is called qīng cài (青菜) or bái cài (白菜). Qīng (青) and bái (白) are homophones for the words qīng (清) and bái (白). These words translate as 'clean' and 'white', and in combination they mean 'pure or innocent'. Secondly, the Chinese pronunciation of cài (菜) is similar to another Chinese word, cái (財), meaning 'money or wealth'.<sup>688</sup> This meaning therefore is highly appropriate for the Taiwanese shop-houses were built for commercial use. Consequently, its symbolic meaning of 'having more profits' was probably more resonant for the owners than the association with purity or innocence.

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<sup>687</sup> The façades are in Appendix 6, Fig.6.37- Heping 19, Fig.6.45- Heping 23, Fig.6.51- Heping 26, Fig.6.55- Heping 28, Fig.6.59- Heping 30, Fig.6.83- Zhongshan 01, and Fig.6.85- Zhongshan 02 and Fig.6.89- Zhongshan 04.

<sup>688</sup> Welch, *Chinese Art*, 47.

Fig.6.10- The motifs of cabbage in the Daxi shop-houses



### Chrysanthemum

The chrysanthemum accompanied by a scrolled grass pattern appears as a single motif in the shop-houses (Fig.6.11).<sup>689</sup> It has two symbolic meanings. Firstly, it symbolises ‘longevity’. According to a story collected in *The Extensive Records of the Taiping Era* (977–978 AD), there is a lake in a valley which is surrounded by chrysanthemums. The local residents drink the water from the lake daily. Due to this, they live until they are two or three hundred years old. Therefore, in Chinese culture, the chrysanthemum is believed to have health-giving properties and to give the blessing of a long life.<sup>690</sup> Secondly, the motif of chrysanthemum also is a symbol of ‘a gentleman’. This came from the *Twenty Poems after Drinking Wine (No.5)*, written by a famous Chinese poet, Tao Yuan-Ming (365–427 AD).

I have built my hermitage in the world of men,  
Yet there is no noise from carriages and horses.

<sup>689</sup> The shop-house façade is in Appendix 6, Fig.6.9- Heping 05.

<sup>690</sup> Nozaki, 中國吉祥圖案, 176.

I ask myself how it can be:  
 It is because a detached heart makes a remote place.  
 I pick up chrysanthemums at the eastern hills.  
 The mountains are beautiful in the evening light;  
 Flying birds head homeward together.  
 There is true meaning in this;  
 I want to explain, but the words slip away.<sup>691</sup>

The story of Tao Yuan-Ming is that he resigned from civil service because he valued his dignity more than the money. He said that he would not ‘bow like a servant in return for five bushels of grain’ (the salary of a low-ranking civil servant), and so he withdrew and moved to the countryside where he lived a hermit-like life.<sup>692</sup> The character and the writing of Tao Yuan-Ming were praised by other scholars in the later periods of Chinese history. The mention of the chrysanthemum in this poem later became the symbolic of Tao Yuan-Ming himself.<sup>693</sup> As a result of this, the motif of chrysanthemum was associated with ‘a recluse’ or ‘a gentleman’.<sup>694</sup>

Fig.6.11- The chrysanthemum with scrolled grass pattern in the Daxi shop-house



The chrysanthemum can be used as a single motif or can be combined with other motifs to form a composite blessing motif. For example, the two photos both have the motif of chrysanthemum combined with other motifs, such as a camellia, a plum

<sup>691</sup> 陶淵明《飲酒》：「結廬在人境，而無車馬喧。問君何能爾？心遠地自偏。採菊東籬下，悠然見南山。山氣日夕佳，飛鳥相與還。此中有真意，欲辨已忘言。」 Helen Craig McCullough, *Brocade by Night: 'Kokin Wakashū' and the Court Style in Japanese Classical Poetry* (California: Stanford University Press, 1985), 42.

<sup>692</sup> The sentence of ‘not to Bow like a servant in return for five bushels of grain’ in Chinese is 不為五斗米折腰 [bù wéi wǔ dòu mǐ zhé yāo]. Carlos Rojas and Andrea Bachner, *The Oxford Handbook of Modern Chinese Literatures* (Oxford University Press, 2016), 282.

<sup>693</sup> *Ancient and Early Medieval Chinese Literature (Vol. 2): A Reference Guide, Part Two* (BRILL, 2013), 1112.

<sup>694</sup> Nozaki, 中國吉祥圖案, 177.

blossom, a pumpkin, a Ruyi and a longevity stone (Fig.6.12- A and B).<sup>695</sup> The motifs of Ruyi and longevity stone will be explained in a later section about inanimate objects.

### **Camellia and other flowers**

The motif of camellia symbolises the season of winter and endurance. This is because it is evergreen and it can stand the hard weather conditions of winter. It can often be found with other floral arrangements, plum blossom for spring, lotus for summer, chrysanthemum for autumn, to form the motif of ‘Four Seasons’ (四季).<sup>696</sup> The flowers of four different seasons placed in four vases signifies the phrase ‘may you be blessed with peace and safety in all four seasons’ (sì jì píng ān 四季平安).<sup>697</sup> The vase has the same symbolic meaning as the motif of apple, and is a symbol for peace. This is also because vase in Chinese is ‘píng (瓶)’ and is a homophone of another Chinese word, ‘Píng (平)’. ‘Hé píng (和平)’ means ‘peaceful’ and ‘píng ān (平安)’ means ‘safety’.<sup>698</sup>

The combination of flowers from all seasons is associated with the practice of flower arranging, which was originally a religious ritual which came with Indian Buddhism to China during the Jin Dynasty (265–420 AD). In the Sui (581–617 AD) and Tang (618–907 AD) dynasties, this religious ritual gradually became a part of daily life. In the Ming (1368–1644 AD) and Qing (1644–1912 AD) dynasties, flower arrangements started to serve as a decorative motif in Chinese paintings and buildings.<sup>699</sup> The use of a version of this motif appears in a Daxi shop-house. It consists of two seasons – the chrysanthemum of autumn and the camellia of winter (Fig.6.12- A and B). The choice seems in part to have been made for aesthetic reasons, and in part to bring peace and safety to the shops and the customers.

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<sup>695</sup> The shop-house façade is in Appendix 6, Fig.11- Heping 06.

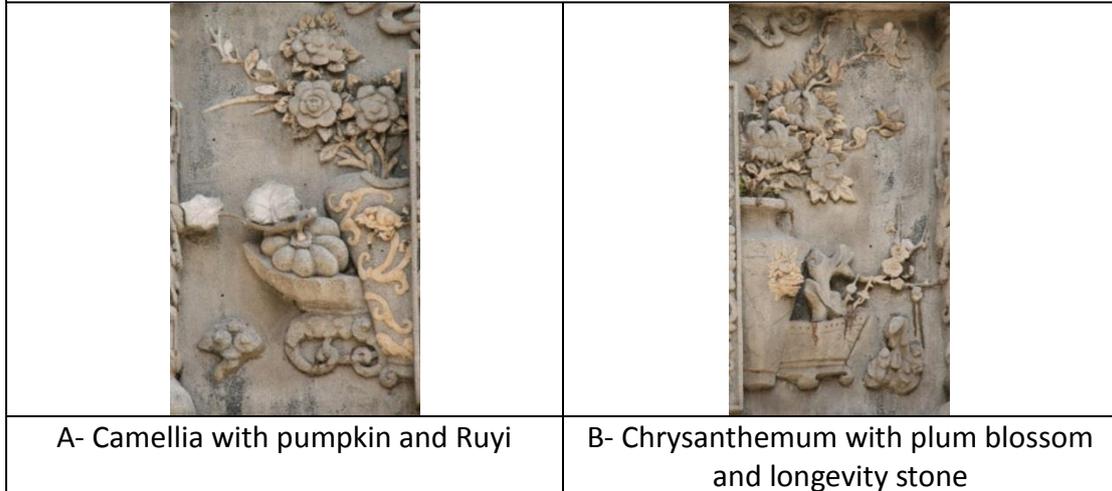
<sup>696</sup> Shu-Yin Liou, ‘臺灣傳統建築吉祥裝飾-集瑞圖稿的表現與運用=The Pattern Structure Study in ‘Propitious Omen’’ (Masters, Graduate Institute of Folk Arts, National Taipei University, 2003), 135.

<sup>697</sup> Sarah Moyse, *Chinese New Year* (Millbrook Press, 1997), 19.

<sup>698</sup> Nozaki, 中國吉祥圖案, 1.

<sup>699</sup> Liou, ‘臺灣傳統建築吉祥裝飾-集瑞圖稿的表現與運用=The Pattern Structure Study in “Propitious Omen”’, 46–53.

Fig.6.12- The 'Composite blessing' (flower arrangements) in the Daxi shop-house

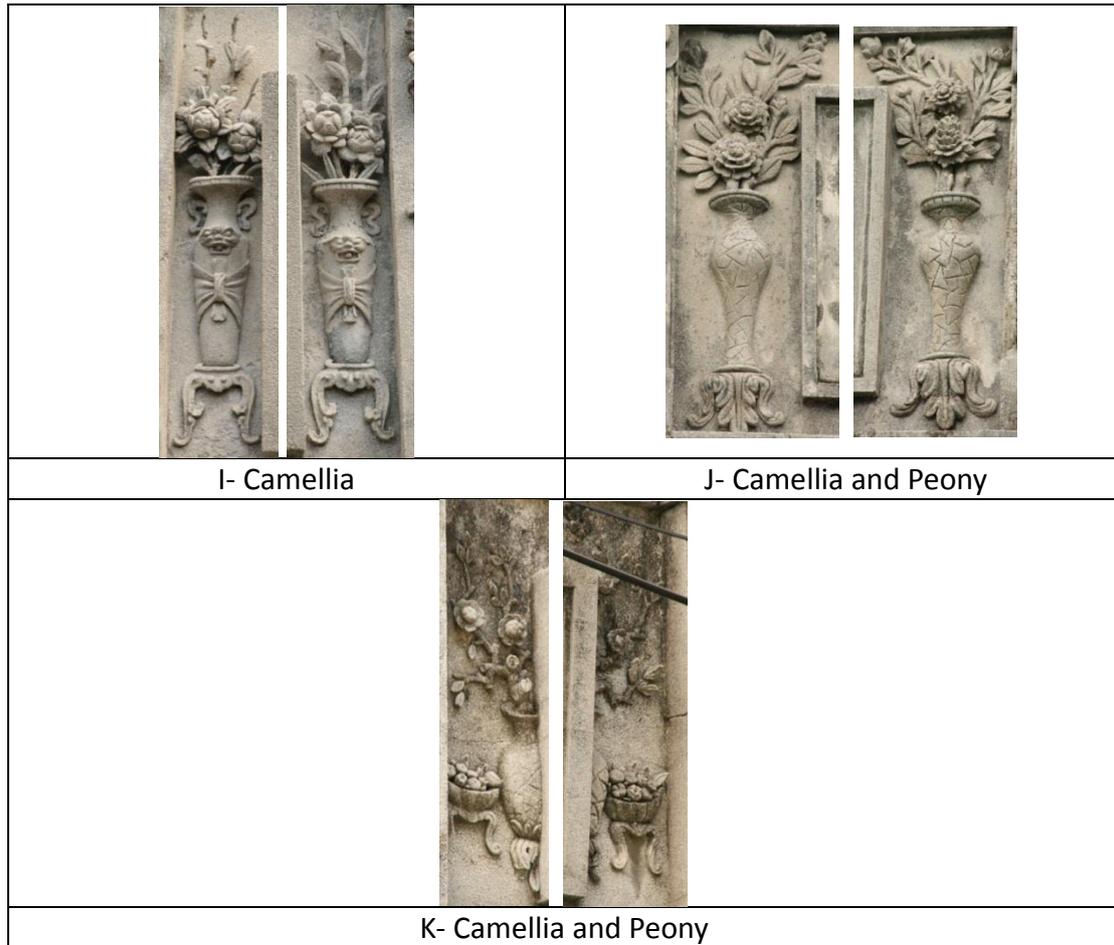


Eleven flower arrangements appear in the shop-houses of Daxi (Fig.6.13- A to K).<sup>700</sup> The first set of photos shows peonies (spring) and chrysanthemums (autumn) without any other motifs (Fig.6.13- A). Another combines the peony (spring) and the chrysanthemum (autumn) with Ruyi and Chinese paintings (Fig.6.13- B). The third has two vases of the camellias (Fig.6.13- C), both placed as finials. The fourth shows the ceramic method of cutting-and-pasting (the technique for Han Chinese building decorations) used for plum blossom (spring) and chrysanthemum (autumn) (Fig.6.13- D). The fifth is another two vases of camellias (winter) in the form of finials (Fig.6.13- E). The sixth shows two vases of peonies (spring) (Fig.6.,13- F). The seventh is plum blossom (spring) and peony (spring) with other auspicious motifs, fly-whisk, orange, Chinese painting and pumpkin (Fig.6.13- G). The eighth is chrysanthemum (autumn) and lotus (summer) which are combined with Ruyi, Chinese painting and Chinese stringed instrument (Fig.6.13- H). The ninth is also two sets of camellias (winter) (Fig.6.13- I). The tenth and eleventh are both camellia (winter) and peony (spring) (Fig.6.13- J and K). The other flowers not discussed in detail here will be mentioned below.

<sup>700</sup> The façades are in Appendix 6, Fig.6.1- Heping 01, Fig.6.9- Heping 05, Fig.6.11- Heping 06 (two sets), Fig.6.19- Heping 10 (two sets), Fig.6.29- Heping 15 (two sets), Fig.6.45- Heping 23, Fig.6.55- Heping 28, Fig.6.61- Heping 31, and Fig.6.75- Zhongyang 03.

Fig.6.13- The 'Composite blessing' (flower arrangements) in the Daxi shop-houses

	
<p>A- Peony and Chrysanthemum</p>	<p>B- Peony and Chrysanthemum</p>
	
<p>C- Camellia</p>	<p>D- Plum blossom and Chrysanthemum</p>
	
<p>E- Camellia</p>	<p>F- Peony</p>
	
<p>G- Plum blossom and Peony</p>	<p>H- Chrysanthemum and Lotus</p>



### Camellia, Eagle and Bear

Camellia, eagle and bear can be combined to make the motif of ‘heroes meet together (yīng xióng xiāng huì 英雄相會)’ as in Fig.6.14.<sup>701</sup> This is the only example of this symbolic combination that survives among the Taiwanese Shop-houses of Daxi. On the lower right side is the camellia, on the upper left side is the eagle and on the lower left side is the bear. This motif is accompanied here by a Chinese Phoenix, a symbol that will be discussed later. Sometimes craftsmen added other motifs either to balance the composition or to reinforce the propitious ideas or both at the same time, but this does not change the original meaning of the motif.

The symbolic meaning of the motif of camellia, eagle and bear has two sources. The first comes from the *Reprint Secret Flower Gardening* (1829) where the camellia was

<sup>701</sup> The façade is in Appendix 6, Fig.67- Heping 34.

called ‘Mandala (曼陀羅)’.<sup>702</sup> This term is associated with both Hinduism and Buddhism and means ‘circle’.<sup>703</sup> The circle refers to the shape of the flower and symbolises ‘meeting together’. The second is verbal in origin. In Chinese the eagle and bear are ‘yīng (鷹)’ and ‘xióng (熊)’. These words are homophone for the words of ‘yīng (英)’ and ‘xióng (雄)’; ‘yīng xióng (英雄)’ combined means ‘hero’.<sup>704</sup>

Fig.6.14- The motif of ‘Heroes meet together’ in the Daxi shop-house



## Eagle

An eagle with raised wings appears on the gable of one of the shop-houses in Daxi (Fig.6.15).<sup>705</sup> The use of this symbol derives from an association with the name of the owner. This shop-house belonged to a Taiwanese merchant, Lu Ying-Yang (呂鷹揚).<sup>706</sup> His first name was 鷹揚 (ying yang). ‘鷹 (ying)’ means ‘eagle’, and ‘揚 (yang)’ means ‘raise’. So, this motif, created by the Chen-Guo family, is a visual illustration of the name of the owner.

<sup>702</sup> 《花鏡》言其：「山茶，一名曼陀羅。」 Hao-Zi Chen, *重刻秘傳花鏡=Chōkoku Hiden Kakyō [Reprint Secret Flower Gardening]*, vol. 3, 6 vols (Tokyo: 花說堂=Hayashi Gonbē, 1829).

<sup>703</sup> Victoria Adamenko, *Neo-Mythologism in Music: From Scriabin and Schoenberg to Schnittke and Crumb* (Pendragon Press, 2007), 207.

<sup>704</sup> Ka-Yu Lo, ‘Carving Jixiang 吉祥: A Study of the Symbolic Language of Wood Carving in Hong Kong’s Chinese Traditional Buildings’ (Department of Architecture, Chinese University of Hong Kong, 2005), 102, <https://core.ac.uk/download/pdf/48531016.pdf>.

<sup>705</sup> The façades are in Appendix 6, Fig.85- Zhongshan 02 and Fig.89- Zhongshan 04.

<sup>706</sup> Hui-Juan Ho, ‘誰的秀面-大崙崙街牌樓面研究=The Owner and the Facade of Shophouse in Taikokan’ (Graduate Institute of Architecture and Cultural Heritage, Taipei National University of the Arts, 2014), 216–20.

Fig.6.15- The motif of eagle in the Daxi shop-house



### Lotus

The motif of the lotus flower stands for ‘a gentleman’. This originates from a passage in *On the Love of the Lotus*, written by Zhou Dun-Yi (1017–1073 AD) in the Song Dynasty. There the author compares the lotus with other flowers:

More worldly people have adored the peony ever since the Tang Dynasty. But my special love is for the lotus which grows out of the mud but remains unsoiled, is cleansed by pure rippling water and which, for all its beauty, remains free from seductive guile. With neither branch nor tendril, its stalks run hollow but straight to the heart of its leaves. With a floral fragrance that is subtler at a distance and borne aloft on slim clean stems, it is best appreciated from afar and not treated with too much familiarity. The lotus is like a gentleman.<sup>707</sup>

The fact that lotuses can grow from muddy water which was used by Zhou Dun-Yi as a metaphor to praise a person who has a moral rule or a standard of good behaviour unaffected by external temptation.<sup>708</sup> Besides this meaning, it is a flower associated with summer, as has already been shown. It can thus be used in combination to

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<sup>707</sup>周敦頤《愛蓮說》：「世人甚愛牡丹。予獨愛蓮之出淤泥而不染，濯清漣而不妖；中通外直，不蔓不枝；香遠益清，亭亭淨植，可遠觀而不可褻玩焉。蓮，花之君子者也。」 This prose was translated by Griffiths. Mark Griffiths, *The Lotus Quest: In Search of the Sacred Flower* (Random House, 2011), 185.

<sup>708</sup> Nozaki, 中國吉祥圖案, 376.

signify the phrase ‘may you be blessed with peace and safety in all four seasons’ (sì jì píng ān 四季平安) (Fig.6.13- H).

### Parrot

Only one Taiwanese shop-house in Daxi has the motif of a parrot on it (Fig.6.16), and the shop-house was owned by Xu Li Miao-Qi (1881-1927, 徐李妙枝).<sup>709</sup> The parrot is a symbol of filial piety. According to a tradition associated with the Tang Dynasty, a young parrot went out to look for food for its mother, but it was caught by a poacher. When it escaped, it found that its mother had already died from hunger. So, the parrot provided its mother with a funeral to grieve for her, before leaving and becoming a disciple of Guanyin, the Buddhist Goddess of Mercy.<sup>710</sup>

Fig.6.16- The motif of parrot in the Daxi shop-house



### Peony

The motif of peony has many different meanings. Firstly, the peony in Chinese culture is named ‘guó sè tiān xiāng (國色天香)’. The story is that the Emperor Wenzong of Tang (827–840 AD) was enjoying the peony flowers in his Imperial Palace. He asked his painter ‘Whose poem in praise of the peony is the best?’ The painter answered, ‘the poem of Li Zheng-Feng is the best’.<sup>711</sup> The poem, *Appreciating the Peony*:

<sup>709</sup> Ho, ‘誰的秀面-大崙崙街牌樓面研究=The Owner and the Facade of Shophouse in Taikokan’, 206.

<sup>710</sup> Shri Bhagavatananda Guru, A Brief History of The Immortals of Non-Hindu Civilizations (Lulu.com, n.d.), 76.

<sup>711</sup> Nozaki, 中國吉祥圖案, 295.

Guó sè cháo hān jiǔ [Reigning beauty glows reddish in the morning],  
Tiān xiāng yè rǎn yī [Heavenly fragrance dyes clothes at night].<sup>712</sup>

The term for the peony comes from this poem, ‘reigning beauty (guó sè 國色) and heavenly fragrance (tiān xiāng 天香)’.<sup>713</sup> The appearance and the aroma of the peony is the top-ranked of flowers. Moreover, *On the Love of the Lotus*, described the peony:

The peony is like a person of high rank and wealth.<sup>714</sup>

From this, the peony is titled the ‘flower of wealth (fù guì huā 富貴花)’. The photo shows that the peony is also one of the flowers which signifies the phrase ‘May you be blessed with peace and safety in all four seasons’ (sì jì píng ān 四季平安) (Fig.6.13).<sup>715</sup> This is because the peony blossoms as the summer approaches, when most of other spring flowers are fading away. The peony stands out during this time, so is also called the ‘flower of spring’. Sometimes the motifs of camellia and the peony are very difficult to distinguish between. The biggest difference between the two flowers is their leaves. The photo shows the difference (Fig.6.13- J, peony (right) and camellia (left)). The leaf of the camellia is very similar to the leaf of a tea tree, so camellia is also called the ‘tea flower’.<sup>716</sup> The edge of its leaf is smooth. In contract, the leaf of the peony has a jagged edge.

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<sup>712</sup> 李正封 (771–844) 《賞牡丹》：「國色朝酣酒，天香夜染衣。」 The poem was translated by Shin. Jeongsoo Shin, ‘From Bewitching Beauty to Effete King: Transgendering of King Peony in Medieval Chinese and Korean Literature’ (University of Washington, 2011), 65, <http://search.proquest.com/docview/936933443/abstract/577A460CADFB4325PQ/1>.

<sup>713</sup> Shin, 64–65.

<sup>714</sup> 周敦頤《愛蓮說》：「牡丹，花之富貴者也。」 The translation is from Griffiths, *The Lotus Quest*, 185.

<sup>715</sup> The peonies are in the Fig.6.12- A, B, F, G, and J.

<sup>716</sup> 《花鏡》言其：「山茶，以葉類茶，故得茶名。」 Chen, *重刻秘傳花鏡=Chōkoku Hiden Kakyō [Reprint Secret Flower Gardening]*.

## Orange

The photo shows the only motif of the orange to have been found in the Taiwanese shop-house in Daxi (Fig.6.17).<sup>717</sup> In Chinese, the orange is called 'jú (橘)' or 'jú (桔)'. The Chinese character, '桔', is composed of two parts, on the left side is '木', which means 'plant'; on the right side there is '吉', which means 'auspicious'. Therefore, because of the meaning of the Chinese character, the orange in Chinese culture represents an 'auspicious plant'.

Fig.6.17- The motif of orange in the Daxi shop-house



## Peacock

The photo shows the motifs of peacocks which have been found in the shop-houses of Daxi (Fig.6.18). The motif symbolises 'wealth' and 'high ranking social status'.

The symbol of 'wealth' came from the 'round-shaped patterns' on the tail of peacock in the book of the *Reprint Secret Flower Gardening*. The peacock was originally from Vietnam and imported to China. The male peacock is depicted when it is five years old, and the length of its tail from the back to the end is around one meter. The ends of the tails have round-shaped patterns. The pattern has five-colours, including gold

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<sup>717</sup> The shop-house façade is in Appendix 6, Fig.29- Heping 15.

and green. Together, the round-shaped patterns look like the ancient Chinese coins.<sup>718</sup>

The symbol of 'high ranking social status' exists for two reasons. Firstly, the sinologist, Emil Bretschneider recorded in the Missionary Journal of 1875 that in some European books relating to China, the peacock was called the 'bird of Confucius'. This was because the peacock in Chinese is '孔雀 (kǒng què)'. The first Chinese character, '孔', not only is the family name of Confucius, but also means 'great or excellent'. Secondly, in China, the peacock was considered at the time to be precious and rare. Therefore, the peacock feathers were worn on the caps of the civil servants of the Qing Dynasty (1644–1912 AD) to distinguish their rank.<sup>719</sup>

Fig.6.18- The motif of peacock in Daxi shop-house



## Pineapple

The motif of the pineapple has only been found in the shop-house of Yeh Jin-Tu, completed in 1929 in Dadaocheng. This motif was created after the Japanese colonisation in Taiwan. This was because of the establishment of the pineapple processing industry by the Japanese government.<sup>720</sup> The photo shows the pineapple

<sup>718</sup> 《花鏡》言：「孔雀，一名越鳥。雄者五年，尾便可長三尺。自背至尾，末有圓紋，五色金翠，相繞如錢。」Chen, *重刻秘傳花鏡=Chōkoku Hiden Kakyō [Reprint Secret Flower Gardening]*.

<sup>719</sup> Emil Bretschneider, *The Chinese Recorder and Missionary Journal*, vol. 6 (Shanghai: American Presbyterian Mission Press, 1875), 14.

<sup>720</sup> Kuan-Chou Wang, '技術的共變轉換：牛奶鳳梨鄉的技術與社會=Transformation of Technology : Society and Technology of Pineapple Farming in Taiwan' (Department of Sociology, Tunghai University, 2010), 29.

in the shop-house of Yeh Jin-Tu (Fig.6.19).<sup>721</sup>

As mentioned in Chapter 5, the Taiwanese merchant, Yeh Jin-Tu, gradually became wealthy because of the export of pineapple cans. He had then obtained the title of the 'King of pineapple'.<sup>722</sup> This suggests that the motif of pineapple here was not only used to beautify the building, and to identify the product, but also to show the symbol of Yeh Jin-Tu.

Furthermore, in Chinese, the pineapple is 鳳梨 (fèng lí). The first Chinese character, 鳳 (fèng), means 'Phoenix'. The second character, 梨 (lí), means 'Pear'. '鳳梨' means 'Phoenix pear'. This is because the leaves of the pineapple look like the tail of the Chinese Phoenix.<sup>723</sup> As the Chinese Phoenix was thought to be an auspicious creature, so the pineapple was thought to be an auspicious fruit.

Moreover, in Taiwanese Min Nan language, the pronunciation of pineapple is 'ông-lâi' which is a homophone of '旺來 (ông-lâi)'. 旺 means 'prosperous'.<sup>724</sup> As a result of this, the pineapple originated from a trademark, but it later is used to wish people 'a successful business'.

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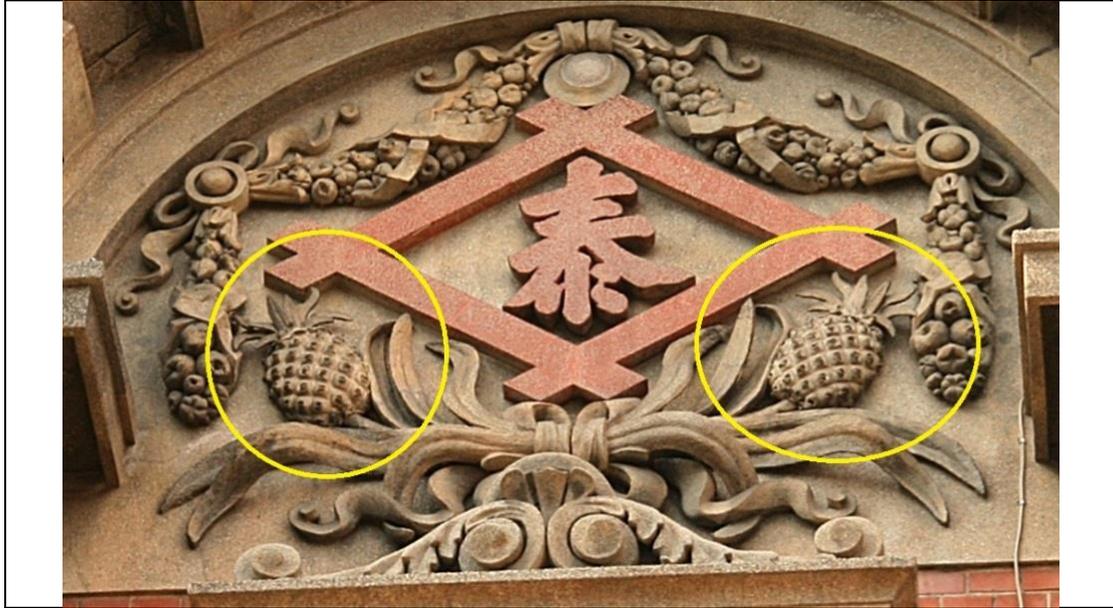
<sup>721</sup> The façade is in Appendix 6, Fig.107- Baoan 01.

<sup>722</sup> Chio-Jin Chen, '金泰亨商行=Jin Tai Heng Shang Hang [The Shop of Jin Tai Heng]', The Archives of Institute of Taiwan History, Academia Sinica, n.d.

<sup>723</sup> 《台灣府志》卷四載：「鳳梨，葉似蒲而闊，兩旁有刺，果生于叢心中，皮似波羅蜜，色亦黃，味酸甘。果末有葉一簇，可妝成鳳，因名。」Yu-Ying Jiang, 臺灣府志=Tai Wan Fu Zhi [Taiwan Prefecture Gazetteer], vol. 4, 10 vols (Taiwan, 1685).

<sup>724</sup> Liou, '臺灣傳統建築吉祥裝飾-集瑞圖稿的表現與運用=The Pattern Structure Study in "Propitious Omen"', 134.

Fig.6.19- The motif of the pineapple in the shop-house of Yeh Jin-Tu in Dadaocheng



### Pumpkin

There are two natural characteristics of the pumpkin which made it an auspicious motif. Firstly, the pumpkin contains many seeds inside its thick shell. The seeds symbolise 'fertility (having many children)'.

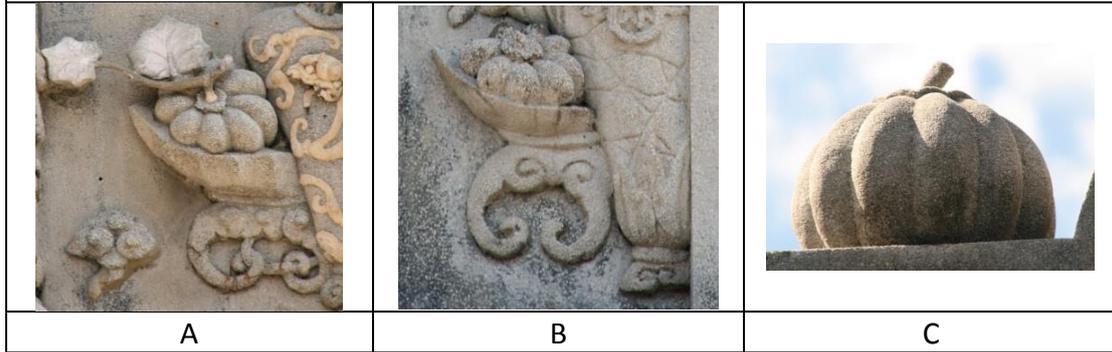
Secondly, the pumpkin grows from the vine. The vine in Taiwanese Min Nan Language in 'bān (蔓)' which is a homophone of 'bān (萬)', meaning 'million'. Therefore, 'the vine and the seed' represent a Chinese idiom of '(zǐ sūn wàn dài 子孫萬代)'. This is used to wish to have 'millions of generations (many children and grandchildren)'.<sup>725</sup>

The photos show the motif of the pumpkin in different designs (Fig.6.20). There are three pumpkin motifs in the shop-houses of Daxi. The pumpkins are a part of the motifs of the composite blessings (Fig.6.20- A and B). The other photo shows a single pattern of the pumpkin and is placed on the gable as a finial (Fig.6.20- C).<sup>726</sup>

<sup>725</sup> Nozaki, 中國吉祥圖案, 366.

<sup>726</sup> The shop-house façade is in Appendix 6, Fig.35- Heping 18.

Fig.6.20- The motif of pumpkin in the Daxi shop-house



### Rooster

The photo shows the only motif of the rooster in the shop-house in Daxi (Fig.6.21).<sup>727</sup> In Chinese, the pronunciation of the rooster is '雞 (jī)'. The sound of '雞 (jī)' is close to '吉 (jí)', which means 'auspicious' or 'propitious'. Therefore, the rooster as an auspicious bird symbolises 'good fortune'.<sup>728</sup>

Fig.6.21- The motif of rooster in the Daxi shop-house



<sup>727</sup> The shop-house façade is in Appendix 6, Fig.45- Heping 23.

<sup>728</sup> Nozaki, 中國吉祥圖案, 652.

## Real and Imaginary Animals

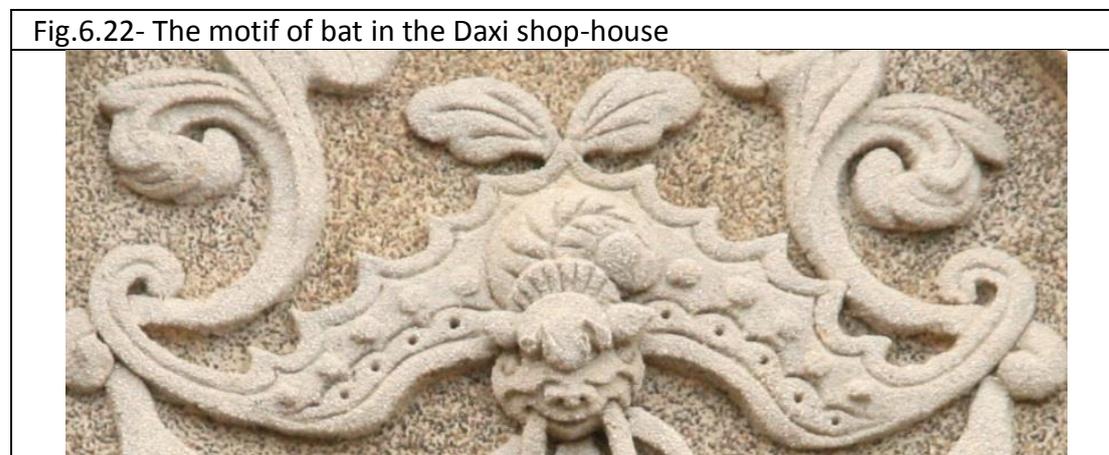
### Real Animals

#### Bat

There are nine bat motifs in the shop-houses of Daxi.<sup>729</sup> The photo shows one of the examples (Fig.6.22). The bat motif has two symbolic meanings.

Firstly, one symbolises 'longevity'. This came from the *Book of the Master Who Embraces Simplicity*, written by a scholar, Ge Hong (283-343) in the Jin Dynasty, who claimed that people can live million years by taking the power of a thousand years old sundried bat.<sup>730</sup>

Secondly, one symbolises the phrase 'may you have happiness'. In Chinese, the pronunciation of bat is '蝙蝠 (biān fú)'. The second Chinese word, '蝠 (fú)', has the same pronunciation of '福 (fú)', which means 'happiness'.<sup>731</sup>



<sup>729</sup> The shop-house façades are in Appendix 6, Fig.6.1- Heping 01, Fig.6.17- Heping 09, Fig.6.21- Heping 11, Fig.6.45- Heping 23 and Fig.73- Zhongyang 02.

<sup>730</sup> 《抱朴子》云：「千歲蝙蝠，色如白雪，集則倒懸，腦重故也。此物得而陰干末服之，令人壽萬歲。」 Hong Ge, *抱朴子內篇=Bao Pu Zi Nei Pian [Book of the Master Who Embraces Simplicity: Inner Chapters]*, vol. 11, 20 vols, n.d.

<sup>731</sup> Yu-Chi Wang, '看見傳統的「福」=A Study of Traditional 'Fu' (good Fortune)' (Masters, Graduate Institute of Architecture and Cultural Heritage, Taipei National University of the Arts, 2010), 31.

### Cat and Asian paradise flycatcher

There are two pairs of cat and Asian paradise flycatcher motifs in one Taiwanese shop-house (Fig.6.23).<sup>732</sup> Both the motifs of the cat and the Asian paradise flycatcher symbolise 'longevity'.

The cat in Chinese is called '貓 (māo)' which is very close to the sound of '耄 (mào)'. The Chinese word, '耄 (mào)' means a person who is eighty or ninety years old.

The Asian paradise flycatcher in Chinese is called '綬帶鳥 (shòu dài niǎo)'. The Chinese word, '綬 (shòu)' and '壽 (shòu)' are homophones. '壽 (shòu)' means 'longevity'.<sup>733</sup>

Fig.6.23- The motif of cat and Asian paradise flycatcher



### Chinese carp

The Chinese carp has two symbolic meanings. The first meaning is 'May you have profits remain'. Firstly, the carp in Chinese is '鯉魚 (lǐ yú)'. '鯉 (lǐ)', its pronunciation is close to '利 (lì)' which means 'profit or benefit'. Secondly, the Chinese character, 魚 (yú), means 'fish'. The Chinese word, '魚 (yú)', and another Chinese word, '餘 (yú)',

<sup>732</sup> Appendix 6, Fig.63- Heping 32.

<sup>733</sup> Nozaki, 中國吉祥圖案, 218, 314.

are homophones. However, 餘 (yú) means 'leftover or remain'.<sup>734</sup> 鯉魚 (lǐ yú) and 利餘 (lì yú) mean 'profit remains'.

The second meaning is 'wealth and power'. The photo shows that the Chinese carps are swimming up the river and are trying to pass through the Dragon-gate (Fig.6.24).<sup>735</sup> Those fishes who succeeded in passing the gate will transform into dragons.<sup>736</sup> This is a metaphor for giving a blessing to those people who worked or studied very hard in order to overcome their challenges. They will eventually have a good career or academic success.<sup>737</sup>

Fig.6.24- The motif of the Chinese carp and the Dragon-gate



### Chinese Lion

The photo shows two Chinese lions playing with a ball (Fig.6.25).<sup>738</sup> The lion motif symbolises the phrase 'to get rid of evil spirits or demonic influences' and 'wealth and power (official position)'.

The lion was not indigenous to Han Chinese culture, but was known to the Chinese in

<sup>734</sup> Nozaki, 305.

<sup>735</sup> The shop-house façade is in Appendix 6, Fig.09- Heping 05.

<sup>736</sup> Nozaki, 中國吉祥圖案, 411–12.

<sup>737</sup> Welch, *Chinese Art*, 97–98.

<sup>738</sup> The shop-house façade is in Appendix 6, Fig.45- Heping 23.

the ancient time.<sup>739</sup> The book of the *History of the Former Han* recorded that in 128 BC, an official Chinese diplomat travelled along the Silk Road to the Western Regions (Xī yù). He found, in the east part of Persia, an animal was called, ‘師 (shī)’, This is the first time that the term ‘lion’ is mentioned in the Chinese book.<sup>740</sup> Then, in the 87 AD, the first lion was sent as a present to China by the emperor of Anxi (The Parthian Empire).<sup>741</sup> The lion became a motif is because of its connection with Buddhism in the sixth century.<sup>742</sup> Several lion sculptures are often placed at the gate of sacred buildings to act as protectors to ‘get rid of evil spirits or demonic influences’.<sup>743</sup>

The lion was given the title of the king of the animals in the late sixteenth century.<sup>744</sup> Firstly, the ancient name of a lion, ‘師 (shī)’, is originally a phonemic loanword from the ancient Persian language ‘shir (sary)’.<sup>745</sup> This is different from the current Chinese character of ‘獅 (shī)’. ‘獅 (shī)’ which is now used with the radical of ‘dog (犭)’ on the left-hand side to indicate that it is an animal. However, the original name of the lion, ‘師 (shī)’, means ‘master’ which has the same Chinese character of ‘帥 (shuài)’. It is the same word, but they have different pronunciations and meanings. ‘帥 (shuài)’ means the highest commander of the military.<sup>746</sup> Therefore, the lion, ‘師’, the ‘highest commander’ of the animals, is the king of the animals. During the Ming through to the Qing Dynasty, the lion motif was used on the Chinese military badges

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<sup>739</sup> E. Bretschneider, *Mediaeval Researches from Eastern Asiatic Sources: Fragments Towards the Knowledge of the Geography and History of Central and Western Asia from the 13th to the 17th Century*: (Routledge, 2013), 148–49.

<sup>740</sup> The original text is in 班固《前漢書·西域傳六十六下》：「蒲陶則通大宛、安息。自是之後，明珠、文甲、通犀、翠羽之珍盈於後宮，薄梢、龍文、魚目、汗血之馬充於黃門，巨像、師子、猛犬、大雀之群食於外園。」 Gu Ban, *前漢書西域傳= Qian Han Shu Xiyu Zhuan [History of the Former Han: Traditions of the Western Regions]*, vol. 96, 100 vols, n.d. Bretschneider, *Mediaeval Researches from Eastern Asiatic Sources*, 148.

<sup>741</sup> The original text is in 范曄《後漢書·肅宗孝章帝紀三》：「是歲，西域長史班超擊莎車，大破之。月氏國遣使獻扶拔、師子。」 Ye Fan, *後漢書= Hou Han Shu [History of the Later Han: Annals of Emperor Suzong Xiaozhang]*, vol. 3, 120 vols, n.d. Bretschneider, *Mediaeval Researches from Eastern Asiatic Sources*, 148.

<sup>742</sup> Welch, *Chinese Art*, 135.

<sup>743</sup> Charles Alfred Speed Williams, *Outlines of Chinese Symbolism and Art Motives: An Alphabetical Compendium of Antique Legends and Beliefs, as Reflected in the Manners and Customs of the Chinese* (Courier Corporation, 1941), 253.

<sup>744</sup> Bretschneider, *Mediaeval Researches from Eastern Asiatic Sources*, 148.

<sup>745</sup> Feng, ‘The Semantic Loanwords and Phonemic Loanwords in Chinese Language’, 202.

<sup>746</sup> Welch, *Chinese Art*, 136.

to indicate the first-rank military officers.<sup>747</sup>

Moreover, there were two court positions of Imperial China which also used the motif of the lion: The Grand Preceptor (the teacher of the emperor) and the Junior Guardian (the mentor of the crown prince). The titles of these two positions in Chinese were called *tài shī* (太師) and *shào shī* (少師). The Chinese character of ‘師 (shī)’ can refer to the ancient name of the lion, ‘師 (shī)’. Therefore, a large lion and a small lion were used to symbolise the two official positions. The photo below shows the symbol of *tài shī shào shī* (太師少師), which is depicted with a large lion on the top and a small lion at the bottom (Fig.6.25).<sup>748</sup>

Fig.6.25- The motif of two Chinese lions play with a ball



### Elephant and Lotus

There are four pairs of elephants that have been found in Daxi. The photo shows one of the four pairs (Fig.6.26).<sup>749</sup> The photo shows that the elephants hold the lotus in their mouths. The virtues of the elephant and the lotus have made both of them auspicious decorations. The motifs symbolise ideal virtues that people can aspire to in life.

<sup>747</sup> Welch, 136.

<sup>748</sup> Welch, 136.

<sup>749</sup> The façade is in Appendix 6, Fig.07- Heping 04.

As mentioned above that the lotus is a sacred flower and is the metaphor of a person who has good moral principles. The elephant can carry a heavy load of things and walk for a long distance. This is also a metaphor for a person who is able to take responsibility for an important task and can persevere for a long time.<sup>750</sup>

Fig.6.26- The motif of elephant and lotus



### Jackal, Banana Leaf and Ancient Chinese Coin

There are two pairs of Jackals and banana leaves. The photo shows one of the pairs, but with ancient Chinese coins (Fig.6.27).<sup>751</sup> These three motifs, jackal, banana leaf and Chinese coin, are all associate with ‘money’. This combination has two symbolic meanings.

The first meaning is to combine the only two motifs, Jackal and banana leaf. Jackal means ‘money or wealth’. In Chinese, the Jackal is called ‘豺 (chái)’. Its sound is close to ‘財 (cái)’, means ‘money’. The banana leaf is ‘蕉葉 (jiāo yè)’. The sound of the first Chinese character, ‘蕉 (jiāo)’, is close to another Chinese character, ‘招 (zhāo)’, meaning ‘attract’. The banana leaf and Jackal together are ‘蕉 (jiāo)’ and ‘豺 (chái)’, and can refer to ‘招 (zhāo)’ and ‘財 (cái)’. Therefore, the motif of Jackal and banana

<sup>750</sup> Nozaki, 中國吉祥圖案, 666.

<sup>751</sup> The façade is in Appendix 6, Fig.6.61- Heping 31.

leaf (jiāo chái, 蕉豺), is to ‘招财 (zhāo cái)’, meaning to ‘attract money (to come into the house)’.<sup>752</sup>

The second pattern is the motifs of the Jackal and the ancient Chinese coin. The ancient Chinese coin has a round-shape with a square hole in the centre. This design was from the earliest reform of the monetary system at the beginning of the Qin Dynasty (221–207 BC).<sup>753</sup> The square centre of the coin is known as an ‘eye’.<sup>754</sup> The Jackal and the ancient Chinese coin emerge as a motif which is called the ‘money is in front of one’s eyes’.

Fig.6.27- The motif of jackal, banana leaf and ancient Chinese coin



### Rabbit and Banana Leaf

There is only one pair of rabbits in Daxi (Fig.6.28).<sup>755</sup> The rabbit is commonly known as the fourth star sign of the Chinese zodiac. The rabbit as a Daoist symbol and is associated with immortality and is used to symbolise ‘longevity’. Since the rabbit is prolific (reproduce a lot), it serves as a metaphor for ‘prosperity’.<sup>756</sup> In the case of this Taiwanese shop-house, the rabbit and the banana leaf mean to ‘attract prosperity (having much money)’.

<sup>752</sup> This data is from the oral interview with a Taiwanese craftsman.

<sup>753</sup> Liu-Liang Yu and Hong Yu, *Chinese Coins: Money in History and Society* (Long River Press, 2004), 3.

<sup>754</sup> Vivien Sung, *Five-Fold Happiness: Chinese Concepts of Luck, Prosperity, Longevity, Happiness, and Wealth* (Chronicle Books, 2014), 11.

<sup>755</sup> The shop-house façade is in Appendix 6, Fig.01- Heping 01.

<sup>756</sup> Welch, *Chinese Art*, 142.

Fig.6.28- The motif of rabbit and banana leaf



## Tiger

There is a pair of tigers in one shop-house in Daxi (Fig.6.29).<sup>757</sup> The tiger is the third star sign of the Chinese zodiac. The motif of tiger symbolises 'official position' or 'heir' which also represents 'wealth and power'. This came from the book of *Imperial Overview from the Taiping Reign* (977–983 AD) which recorded that:

Hanging a patterned-tiger nose over the doorway is conducive to obtaining office, and sons and grandsons will wear the seal and sash. Hang a tiger nose in the doorway for an entire year, incinerate and reduce to fine flakes, and have the woman drink it. In the second month, there will be a son who at birth will be noble. Do not let others know of it; if divulged, verification does not occur. Also, do not let the woman observe it.<sup>758</sup>

In traditional Chinese culture, having a son was very important. This is because only one son can inherit the property of a family. Moreover, apart from hypergamy (women marrying up), only sons can obtain an official position from the government and hence bring the wealth and power to a family.<sup>759</sup> In the case of this shop-house,

<sup>757</sup> The façade is in Appendix 6, Fig.21- Heping 11.

<sup>758</sup> 《太平御覽》曰：「懸文虎鼻門上，宜官，子孫帶印綬。懸虎鼻門中，周一年，取燒作屑，與婦引之，二月中便有兒，生貴子。勿令人知之，泄則不驗也。亦勿令婦人見之。」 The translation is from Florence Bretelle-Establet, *Looking at It from Asia: The Processes That Shaped the Sources of History of Science* (Springer Science & Business Media, 2010), 51.

<sup>759</sup> Rubie Sharon Watson and Patricia Buckley Ebrey, *Marriage and Inequality in Chinese Society*

the symbolic meaning of wealth and power seems to carry more weight more than the possibility of an official position.

Fig.6.29- The motif of tiger



### **Imaginary Animals**

#### **Chilong (Hornless dragon)**

There are eight pairs of hornless dragons which have been found in the shop-house in Daxi.<sup>760</sup> They are all symmetrical. The photo shows one of eight pairs (Fig.6.30). The image of Chilong was explained during the Three Kingdoms period (220–280 AD), in the ancient Chinese dictionary, *Guangya*, which states that ‘Chilong is the dragon without horns’.<sup>761</sup> This example in the shop-house in Daxi shows how the image of Chilong has been portrayed (Fig.6.30). In Chinese culture, the Chilong is often used as a decoration on doors, and also on carved stone or wood window panels in the façade of a sacred building or temple. It has the same symbolic meaning of the motif of lion, which is ‘to get rid of evil spirits or demonic influences’.<sup>762</sup> Although the shop-houses of Daxi is a building for business purposes, the Chilong was used to decorate the façade, and represents the same symbolic meaning.

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(University of California Press, 1991), 1–5.

<sup>760</sup> The façades are in the Appendix 6, Fig.6.9- Heping 05, Fig.6.11- Heping 06, Fig.6.33- Heping 17, Fig.6.37- Heping 19, and Fig.6.89- Zhongshan 04.

<sup>761</sup> The original text is 《廣雅》云：「有鱗曰蛟龍，有翼曰應龍，有角曰虯龍，無角曰螭龍。」 Yi Zhang, *廣雅=Guang Ya [Expanded Erya]*, n.d.

<sup>762</sup> Nozaki, *中國吉祥圖案*, 408.

Fig.6.30- The motif of Chilong (Hornless dragon)



### Chinese Dragon

The photo below shows a pair of Dragon Columns in Daxi (Fig.6.31- A).<sup>763</sup> The columns are on a gable (Fig.6.31- B, red block). The dragons circulate the columns from top to bottom. Originally, the Dragon Column was only used in traditional Taiwanese Han Chinese temple or Chinese imperial palace servers to support the large and heavy roof. The photo shows one of these examples of a traditional Han Chinese temple in Taiwan (Fig.6.32).<sup>764</sup> This is the main hall of Dalongdon Baoan Temple. In front of the main hall, there are in total six columns. In the yellow block, there are four Dragon Columns. However, the dragon column in Daxi has become a decorative ornament and has lost its original function to support the roof.

The anatomy of the dragon had been recorded by a scholar in the Eastern Han Dynasty (25–220 AD) as a creature with ‘three joints’ and ‘nine resemblances’. The scholar stated:

The people paint the dragon's shape with a horse's head and a snake's tail. Further, there are expressions as ‘three joints’ and ‘nine resemblances’ (of the dragon), to wit: from head to shoulder, from shoulder to breast, from breast to tail. These are the joints; as to the nine resemblances, they are the following: his horns resemble those of a stag, his head that of a camel, his eyes those of a demon, his neck that of a snake, his belly that of a clam (shèn, 蜃), his scales those of a carp, his claws those of an eagle, his soles those of a tiger, his ears those of a cow. Upon his head, he has a thing like a broad

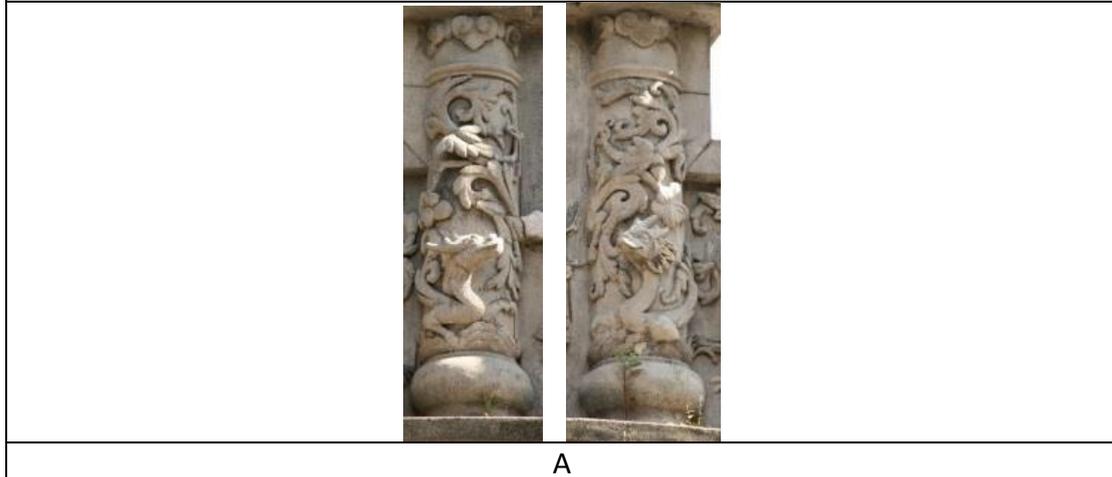
<sup>763</sup> The façade is in Appendix 6, Fig.6.11- Heping 06.

<sup>764</sup> My field work in Taipei.

eminence (a big lump), called 'chǐ mù' (尺木). If a dragon has no 'chǐ mù', he cannot ascend to the sky.<sup>765</sup>

This shows how the image of the Chinese dragon has been portrayed in the Eastern Han Dynasty and this image has then been applied to be a decorative motif in paintings, buildings and furniture. The Chinese dragon is an auspicious pattern not only because it is the highest rank among mythical beasts, but also because of its virtues. According to a Chinese legend, the dragon is not gluttonous, it will not overeat. Moreover, it only swims and drinks from clear water.<sup>766</sup> It serves as a metaphor to wish people a moral standard of good behaviour.

Fig.6.31-The motif of dragon columns on a gable in the Daxi shop-house



<sup>765</sup> The original text is 王符云:「世俗畫龍之狀馬首蛇尾。又有三停九似之說。謂自首至膊，膊至腰，腰至尾，皆相停也。九似者，角似鹿，頭似駝，眼似鬼，項似蛇，腹似蜃，鱗似鯉，爪似鷹，掌似虎，耳似牛。頭上有物如博山，名曰尺木。龍無尺木不能升天。」 The translation is from M. W. De Visser, *The Dragon in China and Japan* (New York: Cosimo, Inc., 2008), 70. Visser states that the quote of the shape of dragon is not to be found in the book of 'Qian fu lun [Comments of a Recluse]' which was the only book wrote by the Eastern Han scholar, Wang Fu. However, the quote has be found in the book of Xin Ke Er Ya Yi [Wings to the Erya] in 1174 AD (during the Southern Song Dynasty), by Luo Yuan. Yuan Luo, *新刻爾雅翼=Xin Ke Er Ya Yi [Wings to the Erya]*, vol. 28, 32 vols, 1174.

<sup>766</sup> 《龍經》記載:「夔龍為群龍之主。飲食有節，不游濁土，不飲渴泉，所謂飲於清、游於清者。」 Nozaki, 中國吉祥圖案, 410.



B

Fig.6.32- The dragon columns in the main hall of the Dalongdon Baoan Temple



### Dragon-horse and Divine-tortoise (Ho-tu and Lo-shu)

The photo below shows two creatures (Fig.6.33), one carries 'Lo-shu' (Fig.6.33- A), and another one carries 'Ho-tu' (Fig.6.33- B).<sup>767</sup> The two emerge as a motif called 'Ho-tu and Lo-shu (河圖洛書)'. 'Ho' means 'river' and 'tu' means 'map'; 'Lo' is the name of Luo River in China, and 'shu' means 'book'. 'Ho-tu and Lo-shu' is 'Yellow Rive Map and Luo River Book'. This motif symbolises 'a better life'.

The image of the 'horse and the map' has been developed from a sentence: '河出馬圖 (hé chū mǎ tú)' in the *Liji (the Book of Rites)*. This means 'the Ho sent forth the horse with the map (on his back)'.<sup>768</sup> In this ancient Chinese text, what the horse

<sup>767</sup> The façade is in Appendix 6, Fig.45- Heping 23.

<sup>768</sup> The translation is from F. Max Müller, ed., *The Sacred Books of China, Part III of the Texts of Confucianism. The Lî Kî, I-X*, trans. James Legge, vol. 3 (Oxford: Clarendon Press, 1885), 392,

carried is a 'Rive Map'. However, the photo of Daxi shop-house façade shows the Dragon-horse carrying the symbol of 'Yin and Yang' (Fig.6.33- B). This is different from the description of ancient Chinese text. This is because the 'River Map' from the '河出馬圖 (hé chū mǎ tú)' has been fabled. One of the examples is that the 'River Map' was transformed into the 'Eight-Trigrams (bā guà)', which are diagrams used in divination, by Fu-xi.<sup>769</sup>

In Chinese mythology, Fu-xi was thought to be a culture hero, a human ancestor and one of the primaevial Chinese gods. He was said to have shown the ancient Chinese people how to hunt and domesticate animals. He was thought to be the person who invented the 'Eight-Trigrams (bā guà)'.<sup>770</sup> These trigrams are made of combinations of three broken or unbroken lines. These are taken to symbolise 'Yin and Yang'. 'Eight-Trigrams (bā guà)' and 'Yin and Yang' are used in Chinese cosmology to represent the fundamental principles of reality.<sup>771</sup> They later became very important philosophical thoughts and also symbols of the Daoism.<sup>772</sup>

This shows how the 'River Map' had been transformed into the 'Eight-Trigrams (bā guà)'. Moreover, the 'Eight-Trigrams (bā guà)' can be represented by using the motif of 'Yin and Yang'. Therefore, the photo shows the Dragon-horse carrying the symbol of 'Yin and Yang' instead of the symbol of 'Eight-Trigrams (bā guà)' (Fig.6.33- B).

The appearances of the Dragon-horse and the Divine-tortoise have been described from one of the Chinese commentators on the *I Ching (the Book of Change)*.<sup>773</sup>

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<https://ia800204.us.archive.org/24/items/sacredbooksofchi03conf/sacredbooksofchi03conf.pdf>.

<sup>769</sup> The original text is 孔安國《尚書·顧命傳》曰：「伏羲氏王天下，龍馬出河，遂則其文，以書八卦，謂之河圖。」王肅曰：「河圖，八卦也。」 Müller, 3:393.

<sup>770</sup> Lihui Yang, Deming An, and Jessica Anderson Turner, *Handbook of Chinese Mythology* (Oxford University Press, 2008), 118–20.

<sup>771</sup> Stephen Little and Shawn Eichman, *Taoism and the Arts of China* (University of California Press, 2000), 139.

<sup>772</sup> Yang, An, and Turner, *Handbook of Chinese Mythology*, 120.

<sup>773</sup> The *I Ching (the Book of Change)* is a book had been developed from the 'Eight trigrams' and 'Yin and Yang'.

The water of Ho sent forth a dragon horse; on its back, there was curly hair, like a map of starry dots. The water of the Lo sent forth a divine tortoise; on its back, there were riven veins, like the writing of character pictures.<sup>774</sup>

Typically, the creature which was supposed to carry the 'Luo River Book' was a Divine-tortoise, but the figure has shown in the photo is not the Divine-tortoise (Fig.6.33- A). It seems to be a goat, which is different from the description of the ancient texts. This might suggest that the ancient texts have been spread for centuries were occasionally misused in decorations. In other words, the Chen-Guo family may have just followed the wrong examples.

The pattern of 'Ho-tu and Lo-shu (河圖洛書)' is believed to be the symbol of 'a better life'. The story was from another commentator of *the I Ching*. He stated that:

The Ho gave forth the map, and the Lo gave forth the writing, (both of) which the sages copied.<sup>775</sup>

This is to say that the rivers gave forth both the 'Yellow Rive Map' and the 'Luo River Book'. This is a magical phenomenon. The sages are very wise, and only the sages can understand this phenomenon and can use it to create things to improve the life of people. As it mentioned above, the story of Fu-xi, who invented the 'Eight-Trigrams (bā guà)', has illustrated this idea.

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<sup>774</sup> The original text in is 《易纂言外翼》曰：「河水中出龍馬，背有旋毛，如星點之圖。洛水中出神龜，背有圻文，如字畫之書。」 The translation is from Visser, *The Dragon in China and Japan*, 57.

<sup>775</sup> The original text is 《繫辭上傳》曰：「河出圖，洛出書，聖人則之。」 The translation is from Visser, Visser, 57.

Fig.6.33- The motif of Dragon-horse (right- B) and Divine-tortoise (left- A)



### Hybrid of Fish-and-Dragon

This motif has been explained in Chapter 5. It is usually decorated on the roof or the joints between columns and beams to ward off fires, flood and typhoon.<sup>776</sup> The photos show the motifs in the Daxi shop-houses (Fig.6.34).<sup>777</sup>

The first photo is a single motif of the hybrid of fish-and-dragon (Fig.6.34- A), the rest of the photos show that the motifs are in pairs (Fig.6.34- B, C and D). A, C, D are placed in the middle of gables, but B is on the left and right sides of a gable. The motif of the hybrid of fish-and-dragons of A and B are quite similar, the creatures have scrolled tails which are different from C and D. The hybrid of fish-and-dragons of C and D are in two shop-house façades, but they are the same. This shows that they were made by the same craftsman. However, as mentioned in Chapter 5, the design of each shop-house in Daxi was normally different. The reason that they are the same in this case is that the two shop-houses belonged to one owner.<sup>778</sup> This suggests that the use of the same motif might be requested by the shop-house owner as a mean of distinction.

<sup>776</sup> The Chapter 5, p.258.

<sup>777</sup> The shop-house façades are in Appendix 6, Fig.6.11- Heping 06, Fig.6.59- Heping 30, Fig.6.89- Zhongshan 04, and Fig.6.91- Zhongshan 05.

<sup>778</sup> Ho, '誰的秀面-大崙炭街牌樓面研究=The Owner and the Facade of Shophouse in Taikokan', 220.

Fig.6.34- The motif of hybrid of fish-and-dragon



A



B



C



D

### Chinese Phoenix, Qilin and Peony

The Chinese Phoenix is often combined with the Qilin and peony as a decorative motif. This motif is the 'Diagram of Three Kings'. The Phoenix is the 'King of birds', the Qilin is the 'King of animals' and the Peony is the 'King of flowers'. The photo shows the motif (Fig.6.35). This is the only one that has been found in Daxi.<sup>779</sup>

As it discussed above, the peony symbolises 'high rank and wealth', and it is also the 'King of flowers'. This came from one poem written by Pi Ri-Xiu in the Tang Dynasty

<sup>779</sup> The façade is in Appendix 6, Fig.67- Heping 34.

(618–907 AD). The description of the peony as the King can be found in the second sentence:

Blossom after all others fade,  
King of flowers is the peony.<sup>780</sup>

After this poem, the peony was awarded the title of the ‘King of flowers’ and was used in combination with the other two kings, the ‘King of birds’-the Chinese Phoenix, and the ‘King of animals’- the Qilin. The Chinese Phoenix and the Qilin serving as the kings came from an ancient Chinese text, the *Da Dai Li Ji (the Book of Rites in the Tradition of Dai the Senior)*, in the Western Han Dynasty (206 BC–9 AD). This book was a collection of ritual observations, and recorded that:

The Chinese Phoenix among the species with feathers is the King.  
The Qilin among the species with fur is the King.<sup>781</sup>

After this book, both the Chinese Phoenix and the Qilin were awarded their titles. They have become auspicious decorative motifs because of their virtues. The feathers of the Chinese phoenix represent the ‘five cardinal virtues of Confucius’ and the Qilin was a ‘benevolent beast’.

The appearance of the Chinese Phoenix was described in the *Er Ya Yi (Wings to the Erya)*. This ancient Chinese text shows that the Chinese Phoenix had ‘ten anatomical resemblances’ and ‘five cardinal virtues (of Confucius)’ on its feathers:

The Chinese Phoenix as resembling a wild swan of its front, and a Chinese unicorn (Qilin) of its back, has the neck of a snake, the tail of a fish, the forehead of a stork, the cheek of a Mandarin duck, the stripes of a dragon,

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<sup>780</sup> The original text is 皮日休《牡丹》：「落盡殘紅始吐芳，佳名喚作百花王。」Nozaki, 中國吉祥圖案, 297.

<sup>781</sup> The original text is 《大戴禮記·易本命》曰：「有羽之蟲三百六十，而鳳凰為之長；有毛之蟲三百六十，而麒麟為之長。」Above is my translation.

the vaulted back of a tortoise, the throat of a swallow, and the beak of a fowl. The feathers have five colours, which are named after the five cardinal virtues (of Confucius), of benevolence (rén 仁), righteousness (yì 義), propriety (lǐ 禮), knowledge (zhì 智) and sincerity (xìn 信).<sup>782</sup>

In the text, the five cardinal virtues - benevolence, righteousness, propriety, knowledge and sincerity - are the traditional core values of Chinese morality, which were taught by Confucius and his followers and were to be applied to human relationships: those between parents and children, husband and wife, older and younger siblings, master and servants, and friend of equal status.<sup>783</sup> The motif of the Chinese Phoenix was used to wish people to follow these virtues to improve the quality of human relationships. Furthermore, the Chinese Phoenix is thought to be a benevolent creature in Chinese mythology. The Chinese Phoenix will not harm live insects (unlike other birds) and will not tread on growing herbs.<sup>784</sup> This is a metaphor to wish people to follow the morality of Chinese Phoenix, to be powerful, but try not to harm others. Moreover, the Chinese Phoenix was believed to appear only when the world is in harmony and peaceful.<sup>785</sup> Therefore, the Chinese Phoenix is also symbolic of 'peace'.

The appearance of the Qilin was described in the *Song Shu (The Book of Song)* in the Liu Song Dynasty of the Southern Dynasties (420-479 AD). This is a traditional collection of historical records and one of the Twenty-Four Histories. This ancient Chinese book shows that the Qilin had 'part-coloured skin' and 'four anatomical resemblances':

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<sup>782</sup> The original text is 《爾雅翼·釋鳳》郭璞注曰：「鴻前而麀後，蛇頸而魚尾，鸛頰而鴛思，龍文而龜背，燕頷而雞喙。又說者曰，五色具，揚出東方君子之國。見則，天下大安寧。身文，義仁智禮信之說。」 A part of the translation of this text is from Samuel Wells Williams, *The Chinese Empire and Its Inhabitants: Being a Survey of the Geography, Government, Education, Social Life, Arts, Religion, &c. of the Middle Kingdom*, vol. 1 (London: Henry Washbourne, 1849), 266. Some parts of this translation from the book are not correct.

<sup>783</sup> Donald F. Lach and Edwin J. Van Kley, *Asia in the Making of Europe, Volume III: A Century of Advance. Book 4: East Asia* (University of Chicago Press, 1998), 1652.

<sup>784</sup> Nozaki, 中國吉祥圖案, 618.

<sup>785</sup> Welch, *Chinese Art*, 83.

The Qilin is a benevolence beast. The male is called 'Qi' and the female is called 'Lin'. It as resembling a stag in its body, but it possesses the tail of an ox. The head of a wolf with a single horn proceeds out of the forehead and has a fleshy tip. The hoofs of a horse and has parti-coloured skin.<sup>786</sup>

In the text, it states directly that the Qilin is the 'benevolence beast'. This is because the Qilin is very gentle, it will not hurt any animals and will not trample any flowers and plants.<sup>787</sup> This is also a metaphor to wish people to follow the morality of the Qilin.

The above are the reasons that the Chinese Phoenix, the Qilin and the Peony were combined as the auspicious decorative motif, 'Diagram of Three Kings', and had been applied on the façade of the shop-house in Daxi.

Fig.6.35- The motif of 'Diagram of three kings' (Chinese phoenix, qilin and peony)



<sup>786</sup> The original text is 《宋書·符瑞中》曰：「麒麟者，仁獸也。牡曰麒，牝曰麟。不剝胎剖卵則至。麇身而牛尾，狼項而一角，黃色而馬足。」 A part of the translation of this text is from Williams, *The Chinese Empire and Its Inhabitants*, 1:266.

<sup>787</sup> The original text is from the *Song Shu (The Book of Song)* in the Liu Song Dynasty of the Southern Dynasties (420-479 AD) 《宋書·符瑞中》曰：「麒麟者，仁獸也。含仁而戴義，音中鐘呂，步中規矩，不踐生蟲，不折生草，不食不義，不飲洿池，不入坑阱，不行羅網。」 Nozaki, 中國吉祥圖案, 383.

### Three-legged-toad or Money-toad

The photo shows the motif of the 'Three-legged-toad or Money-toad' (Fig.6.36).

There are two pairs in Daxi.<sup>788</sup>

This motif symbolises the 'money and wealth'. This came from three different episodes of the story of Liu Hai.

The first episode is that people received money from Liu Hai. He is thought to have lived in the Five Dynasties period (the tenth century) and to be originally a high rank civil servant. One day, he met a Daoist, Zhenyangzi (Master Upright Yang). At the end of their meeting, Zhenyangzi asked Liu for ten eggs and ten coins from Liu. One coin was placed on the table and all the others were stacked on it. Liu was marvelled and said, 'This is precarious'. Zhenyangzi responded that it was as precarious as the life in the Imperial court. Liu realised that the danger he was in, so the next day he resigned from the post and left all his wealth to his family, friends and neighbours. He then became a hermit.<sup>789</sup>

The second episode is found in Daoist mythology, where Liu Hai was an immortal. He had a magical three-legged-toad with the ability to spit out gold coins and the toad has become an iconographical element of him.<sup>790</sup>

In the third episode Liu Hai has a Daoist name, 'Master Sea-Toad (Haichanzi 海蟾子)'.<sup>791</sup> The Chinese word for toad is '蟾 (chán)'. This sound is similar to the pronunciation of the Chinese word, money, 錢 (qián).<sup>792</sup> Therefore, the Three-legged-toad' is also called the 'Money-toad'.

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<sup>788</sup> The façades are in Appendix 6, Fig.11- Heping 06 and Fig.17- Heping 09.

<sup>789</sup> Little and Eichman, *Taoism and the Arts of China*, 330.

<sup>790</sup> Welch, *Chinese Art*, 104.

<sup>791</sup> Fabrizio Pregadio, *The Encyclopedia of Taoism: 2-Volume Set* (Routledge, 2013), 686. Haichan, means 'Sea-toad'; zi a suffix for a philosopher. John Lust, *Chinese Popular Prints* (BRILL, 1996), 317.

<sup>792</sup> Nozaki, 中國吉祥圖案, 594.

Fig.6.36- The motif of three-legged-toad or money-toad



### **Other Han Chinese motifs**

#### **Inanimate Objects**

##### **Coral**

The photo shows the motif of the coral in Daxi in the form of a finial (Fig.6.37).<sup>793</sup> The coral motif did not originate from the Chinese culture. It was imported through the Silk Road. It was firstly mentioned in the *History of the Later Han* in the fifth century as a product of Da-qin-guo (the Roman Empire).<sup>794</sup>

In the seventh or eighth century, the *New History of the Tang*, which gives an account of the coral-fishing activities of Fu-lin-guo (the Byzantine Empire), and in this account, it describes the colour of the coral, as follow: 'the coral tree grows in the sea on rocks like mushrooms. At first it was white in colour; then, after a year it changed to yellow, and in the third year it became red.'<sup>795</sup> The red coral was rare and

<sup>793</sup> The façade is in Appendix 6, Fig.6.19- Heping 10.

<sup>794</sup> 'Ta Ts'in kuo' was the name of the ancient Roman Empire during the Han Dynasty. Bretschneider, *The Chinese Recorder and Missionary Journal*, 6:16. Daqin Kuo, this is the name of the east part of the Roman Empire was called by the ancient Chinese, present day, Sriya. Ta Ts'in kuo is Daqin guo, the present-day Romanisation.

<sup>795</sup> The original text is 《新唐書·西域下》曰：「拂菻，古大秦也，居西海上，一曰海西國。海中有珊瑚洲，海人乘大船，墮鐵網水底。珊瑚初生磐石上，白如菌，一歲而黃，三歲赤，枝格交錯，高三四尺。鐵發其根，系網船上，絞而出之，失時不敢即腐。」 The translation is from Bretschneider. 'Fo lin kuo' was the name of the Byzantine Empire during the Sui and Tang Dynasties. Bretschneider, *Mediaeval Researches from Eastern Asiatic Sources*, 151. Fu lin kuo is Fo lin guo, the present day Romanisation. Hua Linfu and Paul D. Buell, *Dictionary of the Ben Cao Gang Mu, Volume 2: Geographical and Administrative Designations* (Univ of California Press, 2016), 104.

had high value at the time in China. Therefore, in the Qing Dynasty (1644–1912), the red coral was used as the official insignia, the ‘red hat button (hóng dǐng 紅頂)’, to represent a top-ranked official in the Imperial court. From this, the motif of coral symbolises ‘high rank’ and ‘nobility’.<sup>796</sup>

Fig.6.37- The motif of coral



#### Four Arts of the Chinese Scholar

The photo shows that the motifs of the ‘Four Arts of the Chinese Scholar (sì yì 四藝)’ (Fig.6.38).<sup>797</sup> The four elements of the ‘Four arts’ are the ‘Chinese traditional stringed instrument (qín 琴)’, ‘Chinese traditional chess (qí 棋)’, ‘Chinese traditional calligraphy (shū 書)’ and ‘Chinese traditional painting (huà 畫)’ (Fig.6.38, from red to blue circle). This motif has two symbolic meanings: ‘being intellectuals’ and ‘having a good quality of life’.

Two of the ‘Four arts’ were developed from the ‘Six arts (liù yì 六藝)’. The Six arts are: rites (lǐ 禮), music (yuè 樂), archery (shè 射), horse riding or charioteering (yù 御), calligraphy (shū 書), and mathematics (shù 數). This was the basis of Chinese education during the Zhou Dynasty (c.1122–221 BC). The ‘Six arts’ were the main requirement for being a scholar in ancient China.<sup>798</sup> The earliest Chinese written source that mentions the four elements together were *Fa shu Yao lu (Compendium of Calligraphy)*, written by Zhang Yan-Yuan in the Tang Dynasty (618–907 AD). The ‘Four

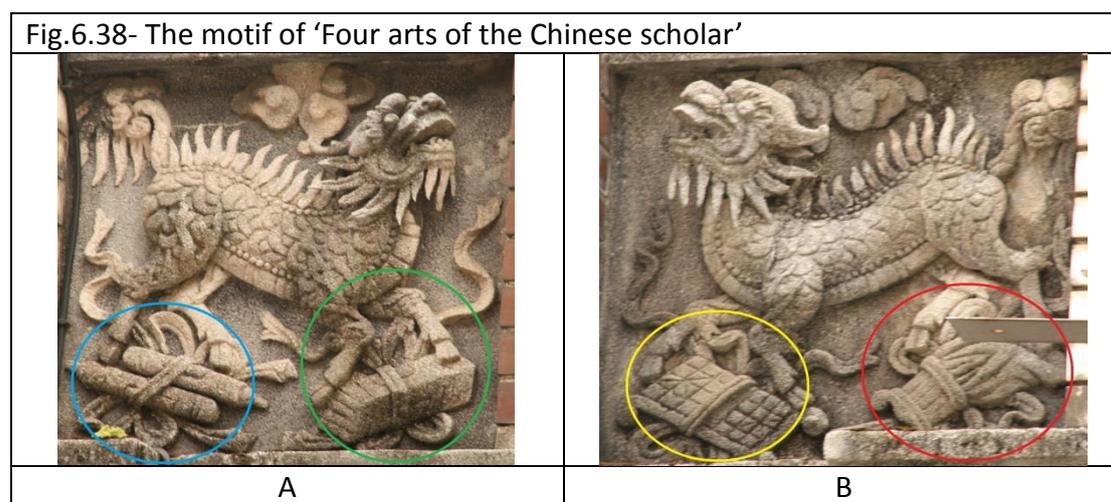
<sup>796</sup> Welch, *Chinese Art*, 61.

<sup>797</sup> The façade is in Appendix 6, Fig.91- Zhongshan 05.

<sup>798</sup> Thomas H. C. Lee, *Education in Traditional China: A History* (BRILL, 2000), 172.

arts' were used to describe the accomplishments of a well-educated monk.<sup>799</sup> The 'Four arts' not only used to qualify the academic achievements of a scholar but also to provided him with the inspiration for spiritual and artistic self-cultivation.<sup>800</sup>

The use of this motif in this shop-house in Daxi is highly associated with the background of the family. One member of this family was not only a merchant, but also a poet. His poems had been published several times in the Taiwan Nichinichi Shinpo (Taiwan Daily Newspaper) during the Japanese colonisation.<sup>801</sup> Another member was a painter of Nihonga (a Japanese-style painting which was introduced by the Japanese) and he once won the prize of an exhibition which was held by the Japanese government.<sup>802</sup> This shows that this family not only ran business, but also used art to cultivate themselves. Therefore, the motif of the 'Four art' was used to represent this highly cultivated family.



<sup>799</sup> Craig Clunas, *Chinese Painting and Its Audiences* (Princeton University Press, 2017), 241.

<sup>800</sup> Ronnie Littlejohn, *Confucianism: An Introduction* (I.B.Tauris, 2010), 99.

<sup>801</sup> Taichiro Takatori, *臺灣列紳傳= Taiwan Lie Shen Zhuan [The Biography of Taiwan Gentry]* (臺灣總督府=The Governor-General's Office of Taiwan, 1916). Taiwan Nichinichi Shinpo (Taiwan Daily Newspaper) is the official and most prominent Japanese newspaper in Taiwan during the colonisation (1895-1944).

<sup>802</sup> Ho, '誰的秀面-大嵙崁街牌樓面研究=The Owner and the Facade of Shophouse in Taikokan', 216.

## Stone

Sometimes, other motifs are combined with stones to reinforce the idea of the 'longevity'. This is because the stone which resembled a sacred mountain or an embodied inner energy and was named 'longevity stone (shòu shí 壽石)'.<sup>803</sup> For example, this photo shows that the motif of the 'Three friends of winter' was combined with the longevity stone (Fig.6.8). The motif of the pine tree is included in the 'Three friends of winter'. The pine tree also has the symbolic meaning of the 'longevity'. This shows that the wish of living a long life is doubled. For another example, this photo shows the motif of the 'Composite blessing' (Fig.6.12- B), having the motifs of the chrysanthemum, the plum blossom and the longevity stone. The motif of the chrysanthemum also symbolises 'longevity'.

## Religious Symbols

### Chinese Labyrinthine Fret Pattern

The photo shows two Chinese labyrinthine fret patterns (Fig.6.39). The Chinese labyrinthine fret pattern is constructed from continuous straight lines. The design of the pattern has more than one form. The pattern is well-known in the West as the 'Greek key' and is a decorative motif of Classical architecture. However, this pattern originated in China, and the pattern in the Daxi shop-house was not introduced by the Japanese from the West. The pattern reached the West and was the prototype for the Greek key pattern.<sup>804</sup> The archaeological evidence has shown that this motif was used on the sacred bronze vessels in the Zhou Dynasty (c.1122–221 BC). The pattern on the bronze vessels was developed from Chinese pictographs (Chinese characters as pictures) of the Oracle bone script of Shang Dynasty (c.1766–1122 BC) representing 'clouds and rolling thunder'.<sup>805</sup> In Chinese ornamentation, this pattern is called 'yun-wen (cloud pattern)' or 'lei-wen (thunder pattern)'. This pattern was

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<sup>803</sup> Welch, *Chinese Art*, 64.

<sup>804</sup> James Hall, *Illustrated Dictionary of Symbols in Eastern and Western Art* (Westview Press, 1996), 4.

<sup>805</sup> Hall, 4.

originally used to pray for the rain for farming.<sup>806</sup> It symbolised 'life-giving rain' and 'abundance'.<sup>807</sup>

However, the symbolic meaning of the pattern has been changed. This pattern became the symbol of 'continually (endlessly)' after the Tang Dynasty (618–907). Firstly, the symbolic meaning changed because of its receptive design. Secondly, this was affected by the symbolic meaning of the pattern of 卍 (or 卐). This was originally an ancient Indian solar symbol which was brought by Buddhism to China in the c. 200 BC.<sup>808</sup> The religious symbol of 卍 (or 卐) had then been included to be one of the Chinese characters in the 693 AD. The Chinese word 卍 (or 卐) was called '萬 (wàn)', meaning 'million'. It was also used as an auspicious pattern, meaning 'countless blessing' or 'continuously in eternity'.<sup>809</sup>

The photo shows the pattern is used on the only shop-house which has the Han Chinese motifs without any other 'Western' motifs (Fig.6.39- A).<sup>810</sup> The pattern is surrounded by many auspicious motifs which symbolise 'may your good fortune continually (endlessly)'. However, the photo shows that the pattern is in another shop-house (Fig.6.39- B). The design of the façade, apart from the Chinese labyrinthine fret pattern, has only the 'Western' motifs, such as cartouche, festoon, swag, and rosette band. The pattern here seems to be viewed as a 'Western' motif, precisely the 'Greek key'. This seems to show that this pattern has travelled from the East to the West and then was re-introduced by the Japanese design from the West back to the East.

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<sup>806</sup> Nozaki, 中國吉祥圖案, 19, 483.

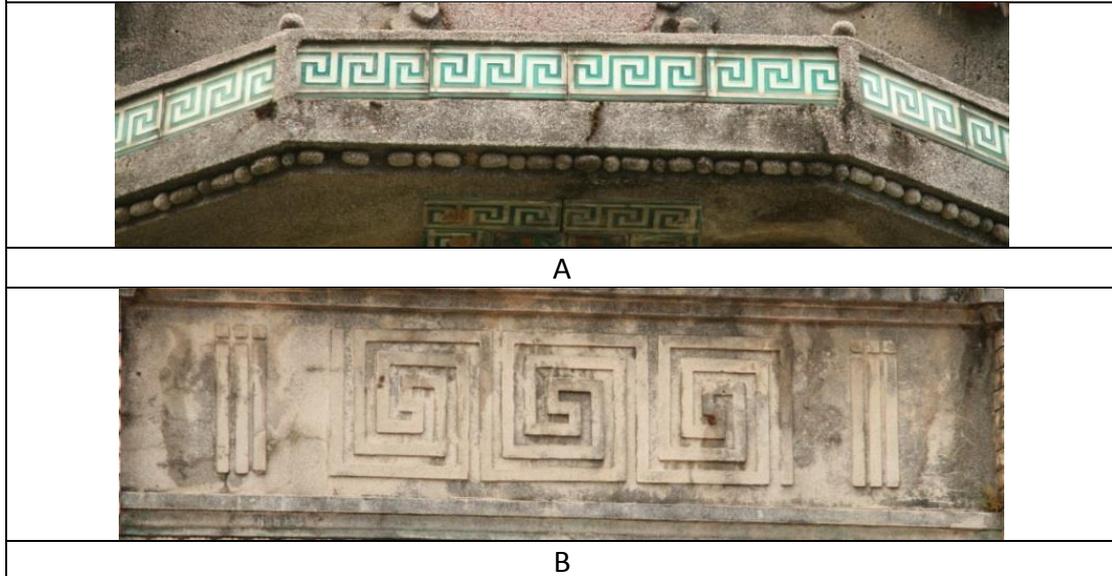
<sup>807</sup> Hall, *Illustrated Dictionary of Symbols in Eastern and Western Art*, 4.

<sup>808</sup> Welch, *Chinese Art*, 261.

<sup>809</sup> Nozaki, 中國吉祥圖案, 19.

<sup>810</sup> The façade is in Appendix 6, Fig.19- Heping 10.

Fig.6.39- The Chinese labyrinthine fret pattern



### **Fly-whisk, Rhinoceros Horn and Ruyi**

The photo shows the motifs of the fly-whisk, rhinoceros horn and Ruyi (Fig.6.40). The motifs were three of the ‘Daoist Eight Auspicious Symbols’.

The first photo shows the motif of the fly-whisk in the Daxi shop-house (Fig.6.40- A).<sup>811</sup> The motif was developed from Buddhism to Daoism. In Buddhism, its symbolic meaning is the ‘great compassion’. This came from the meaning of being ‘bodhisattva (a type of buddha)’. It is ‘the concept of the bodhisattva being filled with such love for all creatures that he would harm not even a fly but would wave it away’.<sup>812</sup> In Daoism, the motif of fly-whisk represents the ‘spiritual leadership’ and ‘magical powers’ of the Daoist sages.<sup>813</sup>

The second photo shows the motif of the rhinoceros horn (Fig.6.40- B).<sup>814</sup> The rhinoceros, as an animal, was indigenous in the south-west of China around the fourteenth century, but it then disappeared.<sup>815</sup> The rhinoceros horn was highly prized

<sup>811</sup> The façade is in Appendix 6, Fig.6.29- Heping 15.

<sup>812</sup> Herbert Budzikiewicz, *Chinese Buddhist Bronzes* (Tokyo: Charles E. Tuttle, 1967), 66.

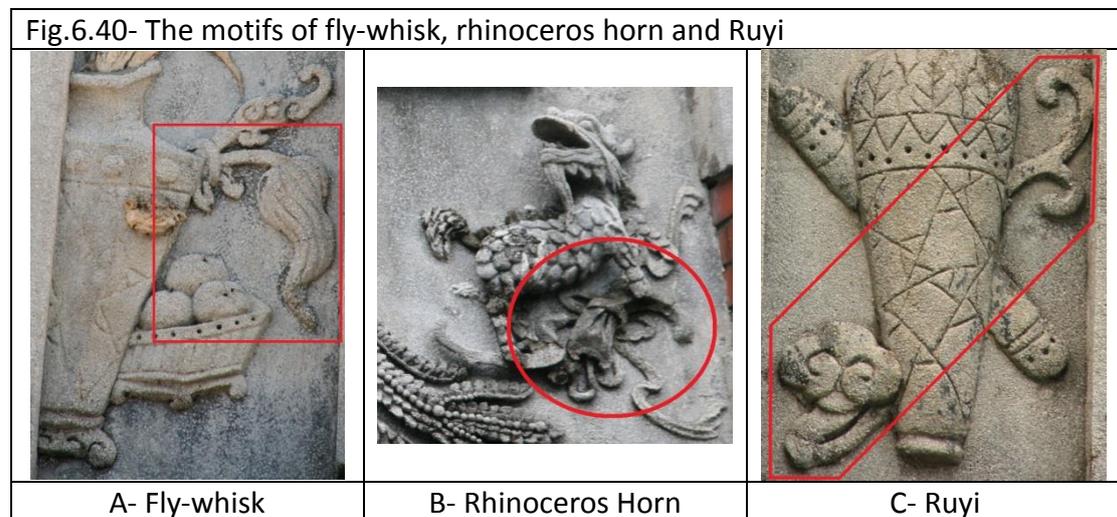
<sup>813</sup> Welch, *Chinese Art*, 244.

<sup>814</sup> The façade is in Appendix 6, Fig.6.55- Heping 28.

<sup>815</sup> Welch, *Chinese Art*, 143.

by Daoist for its medicinal value because the horn used as medicine could bring ‘vitality’ and ‘longevity’.<sup>816</sup> In the Ming and Qing Dynasties, the rhinoceros horn also was used as a badge to indicate a military official of the eighth rank in the Imperial court.<sup>817</sup>

The third photo shows the motif of the Ruyi as a part of the composite blessing (Fig.6.40-C).<sup>818</sup> The motif of Ruyi can be used as a single pattern or to combine with others to reinforce auspicious meanings. The Ruyi is a curved decorative inanimate object. Originally, it was a ceremonial sceptre or a talisman which came with the Indian Buddhism to China. The Ruyi can also be referred to a backscratcher in the Song Dynasty (960-1279 AD). Hence, since it is a tool that can be used to scratch one’s back without any help, it has also taken the meaning of ‘no begging’. The Chinese pronunciation of Ruyi is ‘rú yì (如意)’, means ‘as desire’ or ‘as your wish’. It symbolises the ‘sacred power’ and ‘good fortune’ in Han Chinese decorations.<sup>819</sup>



<sup>816</sup> Louis Komjathy, *The Daoist Tradition: An Introduction* (A&C Black, 2013), 171.

<sup>817</sup> Welch, *Chinese Art*, 143.

<sup>818</sup> The façade is in Appendix 6, Fig.6.45- Heping 23.

<sup>819</sup> John Kieschnick, *The Impact of Buddhism on Chinese Material Culture* (Princeton University Press, 2003), 141–42.

### Scrolled Grass Pattern

The scrolled grass pattern was developed from the honeysuckle pattern. The honeysuckle pattern was originated in ancient Egypt and it became popular in ancient Greece and ancient Rome and it came through the Silk Road with Buddhism to China during the Han Dynasty (206 BC–220 AD). The use of the honeysuckle pattern was interlaced or interspersed with various other patterns and became very popular in the Northern and Southern Dynasties (420–558 AD).<sup>820</sup>

The photo shows one of the examples of the scrolled grass pattern in the Daxi shop-house (Fig.6.41).<sup>821</sup> The scrolled grass pattern has appeared in many shop-houses in many different forms. It seems that because of that this pattern originated from the West, and the use of this pattern made the shop-houses closer to the ‘Western style’.

Fig.6.41- The scrolled grass pattern



<sup>820</sup> Su-il Jeong, *The Silk Road Encyclopedia* (Seoul Selection, 2016), 364.

<sup>821</sup> The façade is in Appendix 6, Fig.6.53- Heping 27.

## 6.4 Japanese Motifs in the Taiwanese Shop-houses

The Japanese motifs can be sub-classified into two groups: family crests and Japanese Romanised characters.

Firstly, the Japanese family crest is originally used to identify an individual or a family. These crests in the Taiwanese shop-houses were taken from the Japanese design and were used to as decorative motifs. Today, these crests have lost their original meanings and have become almost meaningless decorative ornaments in a part of the Taiwanese visual culture. In this section, I will explain where the idea of the original Japanese family crests originated from and what the original meanings are.

Secondly, the idea of using the Japanese Romanised characters in Taiwanese shop-house was also affected by the shop-houses of the Japanese design. At the time, this was to make the Taiwanese shop-houses looked more 'modern' and 'Western'. The use of the Japanese Romanised characters in Taiwanese shop-house will be explained following the section of the family crests.

### Japanese Family Crest

#### **Hishi motif**

The photos show the two motifs of the Japanese Hishi (Fig.6.42).<sup>822</sup> The first photo shows a Hishi of five-overlapping rhombus which is found in the Daxi shop-house (Fig.6.42- A). This resembles the original Japanese Hishi crest (Fig.6.43- A). The second photo shows a rhombus-shaped Hishi which is found in the Dadaocheng shop-house (Fig.6.42- B). This resembles another Japanese Hishi crest (Fig.6.43- B).

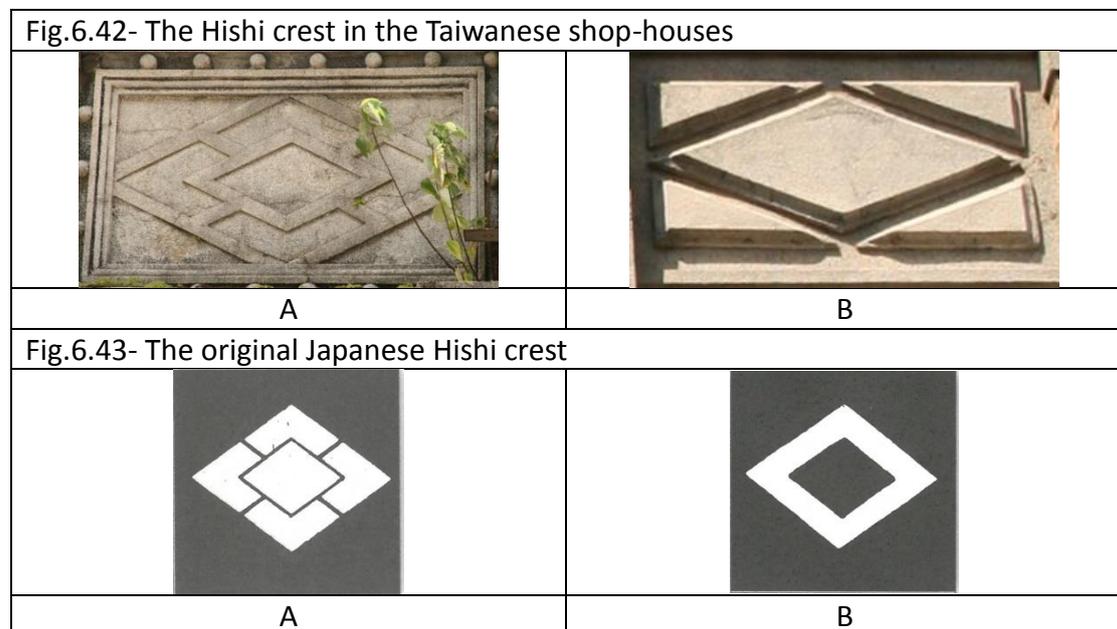
The design of the original Japanese Hishi was inspired by a fruit (water chestnut) and the leaf of Trapaceae. Both the fruit and the leaf have sharp tips. The motif of Hishi

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<sup>822</sup> The façades are in Appendix 6, Fig.6.85- Zhongshan 02 and Fig.6.103- Dihua 02.

became popular in the Heian period (794–1185 AD) in Japan, as a textile design and wooden crafts. The earliest use of Hishi as a Japanese family crest was the Takeda clan of Minamoto no Yoshimitsu which descended from the Japanese Emperor Seiwa (850–878 AD). There are more than two hundred different designs of the Japanese Hishi crest.<sup>823</sup> This suggests that the Japanese Hishi was originally a Royal family crest. The photos show the original two Japanese Hishi from a pattern book of the Japanese family crests (Fig.6.43).<sup>824</sup> The first shows the design of the five-overlapping rhombus Hishi (Fig.6.43- A). The second shows the design of the rhombus-shaped Hishi (Fig.6.43- B).

However, the Japanese Hishi crest was used as a decorative motif in the Taiwanese shop-houses. The reason might be that the Japanese Hishi looks like a symbol of the ‘Buddhist Eight Auspicious Symbols’, the ‘Endless-knot (pán cháng 盤長)’ (Fig.6.44). The ‘Buddhist Eight Auspicious Symbols’ were introduced through Buddhism to China during the Yuan Dynasty (1279-1368 AD). These motifs have been used in Chinese decorative art to bring ‘peace and blessings’.



<sup>823</sup> Niwa, 日本家徽圖典=Kamon: Shireba Shiruhodo, 98.

<sup>824</sup> Niwa, 99–100.

Fig.6.44- The endless-knot of the 'Buddhist eight auspicious symbols'



### Igeta motif

The photos show four different Igeta crests in the Taiwanese shop-houses (Fig.6.45).<sup>825</sup> The motif of the Igeta is a parallel cross. The first three crests (Fig.6.45- A, B and C) resemble the original Japanese Igeta crest of the photo (Fig.6.46- A), but they are in rectangular shapes. The fourth crest (Fig.6.45- D) resembles the original Japanese Igeta of the photo (Fig.6.46- B).

The first three crests (Fig.6.45- A, B and C) show the motifs of the Igeta were used as decorative frames for the names of the shops (A and C) and for the family name (B). Only the fourth crest (Fig.6.45- D) shows the Igeta was simply used as a decoration motif. The first photo shows the fascies were used as the design of the parallel crosses to the Igeta (Fig.6.45- A). Moreover, four corners have four dots which seem to resemble the heads of nails. The second photo (Fig.6.45- B) shows the same design of the first crest (Fig.6.45- A), having the nail heads in its four corners, but without the design of the fascies. The third photo shows the motif of the Igeta (Fig.6.45- C), but has a rectangular octagonal shaped motif in the middle. The fourth photo shows a diamond shaped Igeta (Fig.6.45- D).

In Japan, the design of the Igeta motif was inspired by a squared well. The squared well written in Japanese is '井 (i)'. Therefore, the motif of the Igeta was used as a family crest by those whose family names have the Japanese characters of '井 (i)'. Moreover, the motif of the Igeta was also used as the family crest by '井伊氏 (the Ii

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<sup>825</sup> The façades are in Appendix 6, Fig.6.21- Heping 11, Fig.6.25- Heping 13, Fig.6.101- Dihua 01, and Fig.6.107- Baoan 01.

clan)'. This was not only because of their family name, '井伊 (Ii)', which has the Japanese character of '井 (i)', but also because this clan believed that their ancestors were born from a well.<sup>826</sup> This shows that the motif of Igeta was used as the symbol to represent the Japanese family name or the Japanese clan. Fig.6.46 shows two types of the original Japanese Igeta crests.<sup>827</sup>

However, the reason of using the Igeta as the family symbol cannot be explained in the Taiwanese shop-houses. This is because that the owners of these shop-house all had different family names, and these names are not associated with the 'well'. The family name of the first owner is '黃 (huáng)' (Fig.6.45- A).<sup>828</sup> This Chinese word was explained as the 'colour of the earth'. The family name of the second owner is '江 (jiāng)' (Fig.6.45- B).<sup>829</sup> This Chinese word was explained as the 'river'. The family name of third owner is '李 (lǐ)'.<sup>830</sup> This Chinese word was explained as the 'plum'. The family name of the last owner is '葉 (yè)'.<sup>831</sup> This Chinese word was explained as the 'leaf'. This shows that these four Taiwanese family names are not associated with the Japanese character of '井 (i)'. Therefore, the Igeta motif in these Taiwanese shop-houses has lost its original function to identity an individual or family.



<sup>826</sup> Niwa, 日本家徽圖典=*Kamon: Shireba Shiruhodo*, 212.

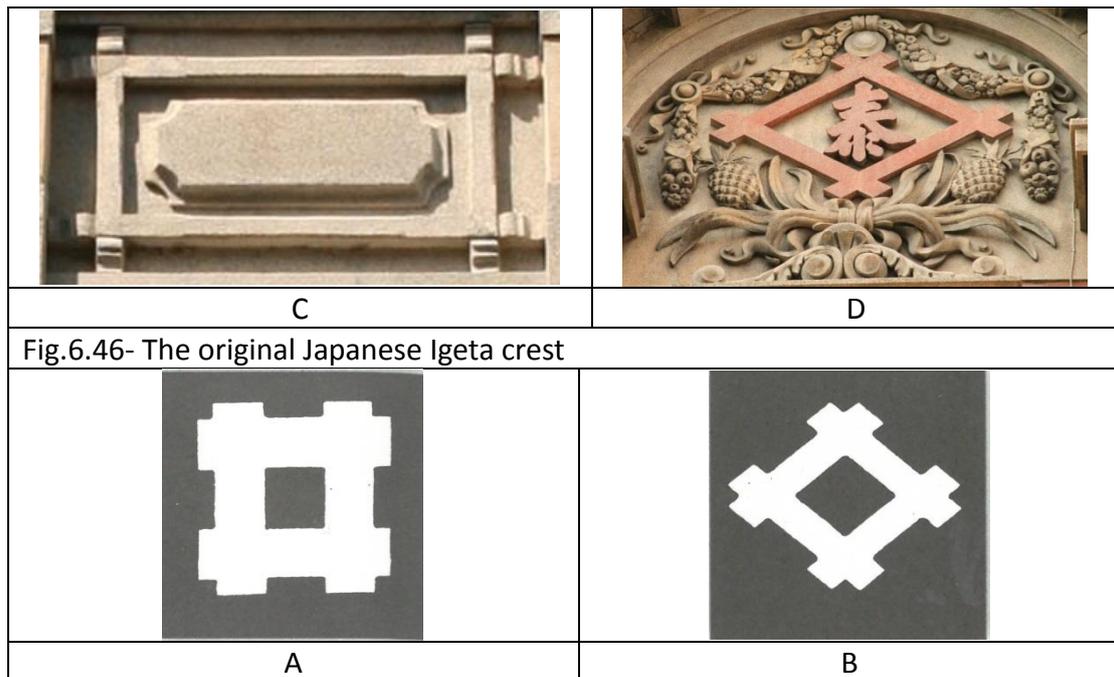
<sup>827</sup> Niwa, 213.

<sup>828</sup> This dissertation has recorded some personal information of the owners of the shop-house in Daxi. Ho, '誰的秀面-大崙崙街牌樓面研究=*The Owner and the Facade of Shophouse in Taikokan*', 186.

<sup>829</sup> This shows on the photo.

<sup>830</sup> The data is from the interview of the resident.

<sup>831</sup> This is the shop-house of Yeh Jin-Tu.



### Ine motif

The photo below shows one type of the original Japanese Ine crests (Fig.6.48).<sup>832</sup> In Japan, this motif was inspired by the rice plant. Rice cultivation was introduced from the continent to Japan in the last part of the Jomon period (about 2000 BC). The rice had become the main crop in the Yayoi period (300 BC–300 AD), and it not only played a very important role in Japanese history, but also in now Japanese daily life.<sup>833</sup> Because of its importance, the God of Inari (a god of cereals or a god of harvests) was created and the motif of Ine was also created and has been used in the Shrines to represent him. However, the motif of the Ine has not only been used to symbolise ‘divinity’, but also to refer to the Hozumi clan. This is because the meaning of Hozumi is ‘a bunch of rice’. Moreover, the motif of the Ine is also the family crest of the Suzuki clan of the Kumano Region. This is because ‘Suzuki’ in the local dialect also means ‘a bunch of rice’.

The other photo shows the motif of the Ine in the Taiwanese shop-house of Yeh Jin-Tu in Dadaocheng (Fig.6.47).<sup>834</sup> This photo shows the combination of the Ine motif

<sup>832</sup> Niwa, *日本家徽圖典*=Kamon: Shireba Shiruhodo, 57.

<sup>833</sup> Sir Hugh Cortazzi, *Modern Japan: A Concise Survey* (New York: St. Martin’s Press, Inc., 1993), 5.

<sup>834</sup> The façade is in Appendix 6, Fig.107- Baoan 01.

and the cabbage motif. This shows that the original design of the Japanese Ine crest has been changed by the Chen-Guo family.

As it mentioned above, Yeh Jin-Tu was the 'King of pineapple' and his family name is 'Yeh' meaning 'leaf'. His shop-house sold pineapple cans, not rice, and was not a shrine. This suggests that the motif of the Ine which was used in this shop-house also lost its original symbolic meaning.

Fig.6.47- The Ine crest in the shop-house of Yeh Jin-Tu in Dadaocheng



Fig.6.48- The original Japanese Ine crest



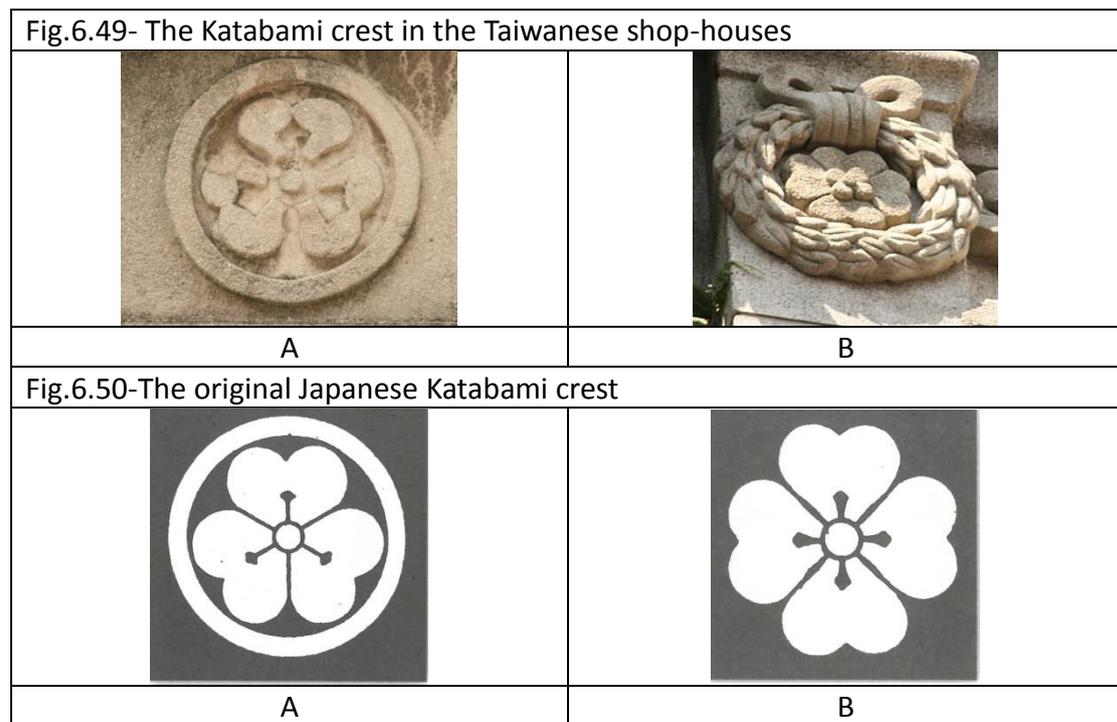
### Katabami motif

The photos show the two types of the original Japanese Katabami crests (Fig.6.50). In Japan, the motif of the Katabami was created from the leaf of the clover. In Japanese folklore, the clover was thought to be a 'grass of gold'. The reason is that the clovers re-grow after being trampled. This became the basis of a superstition which led people to put a clover leaf in their wallet in order to have an endless supply of money. The use of the Katabami as the Japanese family crest was also in the Heian period (794–1185 AD). The Katabami was used as the carriage crest by Heian nobles.<sup>835</sup>

<sup>835</sup> Niwa, 日本家徽圖典=Kamon: Shireba Shiruhodo, 10–11.

The photos show the two motifs of the Katabami in the Taiwanese shop-house in Daxi (Fig.6.49- A) and Dadaocheng (Fig.6.49- B).<sup>836</sup> The first photo (Fig.6.49- A) shows the Katabami of three-leaf clover which resembles the original Japanese Katabami crest (Fig.6.50- A). The second photo (Fig.6.49- B) shows the Katabami of four-leaf clover which resembles the original Japanese Katabami crest (Fig.6.50- B), but it has a small flower shaped motif in the centre and with a 'Western' motif of Garland.

The symbolic meaning of the Japanese Katabami is 'endless supply of money'. This might be the reason that this motif was used as the decoration in the Taiwanese shop-house.



<sup>836</sup> The façades are in Appendix 6, Fig.87- Zhongshan 03 and Fig.101- Dihua 01.

### Trifoliate Kashiwa motif

In Japan, the motif of the Kashiwa was created from the leaves of oak tree. In the ancient time, the leaves were used by the emperor as a dish to serve the votive food to the God. The leaves were then thought to be the tool of God. Therefore, the Japanese families that had been admitted to the Shinto priesthood used the motif of the Kashiwa to be the family crest.<sup>837</sup> The photo shows one type of the original Japanese Kashiwa crests (Fig.6.52).<sup>838</sup>

The photo below shows the Kashiwa in the Taiwanese shop-houses in Daxi (Fig.6.51).<sup>839</sup> The design of the Kashiwa resembles the original Japanese Kashiwa crest (Fig.6.52), but with a scrolled grass pattern surround. The original Japanese Kashiwa crest was associated with the Japanese God. However, the motif of Kashiwa in this shop-house has also lost its original symbolic meaning, and has become an ornament for decoration.

Fig.6.51- The Kashiwa crest in the Taiwanese shop-house in Daxi



Fig.6.52- The original Japanese Kashiwa crest



<sup>837</sup> Stone Bridge Press, *Family Crests of Japan* (Stone Bridge Press, 2007), 65.

<sup>838</sup> Niwa, *日本家徽圖典=Kamon: Shireba Shiruhodo*, 26.

<sup>839</sup> The façades are in Appendix 6, Fig.93- Zhongshan 06, Fig.6.95- Zhongshan 07 and Fig.99- Zhongshan 09.

### Japanese Romanised character

The photos show four examples of using Japanese Romanised characters in the Taiwanese shop-houses in Daxi (Fig.6.53).<sup>840</sup> The first photo is a cartouche with the Japanese Romanised characters of 'Kenko' in the middle (Fig.6.53- A). 'Kenko' in Japanese is 'けんこ'. It can be a Japanese first name, surname or an adjective. One researcher suggests that 'Kenko' is the name of the shop.<sup>841</sup> It might be true to some extent, however, the shop-house owner ran a building construction business.<sup>842</sup> The 'Kenko' here is highly likely to be an adjective and means 'solid or strong'. The owner was telling his customers that the buildings he built would be very solid and strong. The 'Kenko' was used to persuade people to buy the service.

The second photo shows the Romanised characters of 'KANG' written in the middle of a Japanese Igeta crest (Fig.6.53- B). The 'KANG' is a Taiwanese surname which in Chinese is written 江 (jiāng). In this case, the 'KANG' is used the Romanisation of Taiwanese Min Nan language, and took the Japanese idea of using the Romanised characters on the shop-house façade. This is because the pronunciation of the Chinese character, 江, in Japanese is 'kō'. This is different from what is shown on the façade. However, the pronunciation of 江 in Taiwanese Min Nan language is 'kang' which is matched with the characters on the façade.

The third photo shows the characters of 'RYO' in the middle of a cartouche (Fig.6.53- C). One researcher suggests that this is an abbreviation of the owner's full name in Pinyin.<sup>843</sup> However, this is unlikely that this is the abbreviation in Pinyin or the full name of the owner. In this case, it is used the Japanese Romanisation system and only his surname is used. The full name of the owner written in Chinese is 呂鷹揚. 呂鷹揚 in Tongyong Pinyin is 'Lyu Ying-Yang'.<sup>844</sup> The abbreviation is 'LYY'. In Wade-Giles,

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<sup>840</sup> The façades are in Appendix 6, Fig.07- Heping 04, Fig.6.25- Heping 13, Fig.85- Zhongshan 02, and Fig.97- Zhongshan 08.

<sup>841</sup> Ho, '誰的秀面-大崙崙街牌樓面研究=The Owner and the Facade of Shophouse in Taikokan', 214.

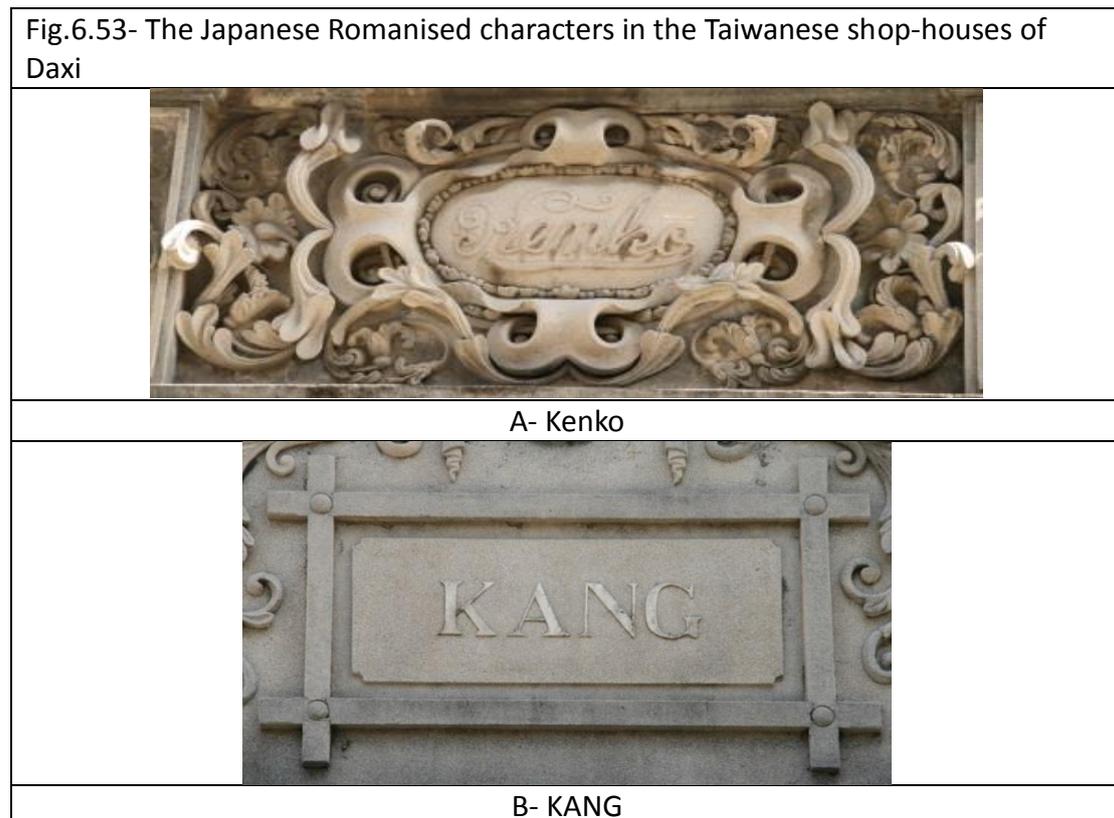
<sup>842</sup> Ho, 214.

<sup>843</sup> Ho, 217.

<sup>844</sup> Tongyong Pinyin is one of Romanisation systems of Mandarin Chinese in Taiwan.

the name is Lu Ying-Yang.<sup>845</sup> The abbreviation is also 'LYY'. Both are different from 'RYO'. In the Romanisation of Taiwanese Min Nan language, his name is Li Ing-long or Lu Ing-long. The abbreviation is 'LII'. These are also different from the 'RYO'. However, in Japanese Romanisation system, his name is Ryo Oyo. 'Ryo' is the surname and 'Oyo' is the first name. This shows with the evidence that 'RYO' on the façade is only from his surname and is written in Japanese Romanised characters.

The fourth photo shows the name of the shop and is written in two different characters (Fig.6.53- D). The characters on the upper side are written in Chinese and are to be read from right to left. It is 建成商行 (jiàn chéng shāng háng). However, the characters on the lower side are written in Japanese Romanisation and are to be read from left to right. It is 'KENSEI . SHOCO'. 建成 (jiàn chéng) is 'KENSEI' which is the name of the shop. 商行 (shāng háng) is 'SHOCO' which means 'shop'.



<sup>845</sup> Wade–Giles is a Romanization system for Mandarin Chinese and is also used in Taiwan.



## 6.5 Conclusion

This chapter has shown that most of the Taiwanese Han Chinese motifs are in the shop-houses in Daxi. The reason for this is perhaps that the Daxi shop-houses represented the first attempt by the Chen-Guo family to establish a new type of shop house. At this time, around 1919, patronage, practice and design were in transition. Both the patrons and the Chen-Guo family were relying on a symbolic vocabulary that was familiar from temple architecture but applying it to frameworks that were essentially new. They were also beginning to import new western features into their designs. But at this stage Western features were less commonly employed. When they were, they were often transformed, presumably because both the patrons and the craftsmen were less familiar at this stage with either Japanese or 'Western' motifs. One consequence of this is that they are often difficult to recognise because they are in essence fusions of the Han Chinese, the Japanese and the Western motifs.

In the Chen-Guo family's second project for shop-houses in Dihua Street, Dadaocheng of 1920, Japanese and Western motifs were used more frequently than

in the shop-houses in Daxi. Moreover, many of the Han Chinese motifs were abandoned, especially human figures. When Han Chinese motifs were used they were more carefully chosen so that they could be seen as just decoration. The reduction of the Han Chinese motifs appeared at the time when the façades were decorated to make the design of the shop-houses look more 'Western' and 'modern'.

In their third project – the Taiwanese shop-house of Yeh Jin-Tu in Baoan Street, Dadaocheng of 1926 to 1929 – it is clear that the Chen-Guo family used Western motifs more than either Japanese or Han Chinese ones. Only the 'plum tree' part of the Han Chinese symbolic vocabulary has survived, and that new motifs were created, such as the pineapple, and these related to the produce sold in the shop rather than to the Han Chinese symbolic tradition.

Before Japanese colonial rule, the original purpose of these motifs was to beautify and enrich the decorations of the Han Chinese buildings, especially temples, and to give the buildings meanings associated with the ultimate desires of life. This idea was adapted by the Chen-Guo family and transferred to shop-house design during the period of Japanese colonisation. Taiwanese shop-houses were built for commercial purposes, and so many of the Han Chinese motifs in the Daxi shop-houses are appropriately associated with 'success' and 'wealth'. For example, the combination of the motifs of bamboo and deer symbolises 'achievement and preferment', and the combination of the motifs of the jackal, the banana leaf and the ancient Chinese coin symbolises the idea of 'attracting money (to come into the house)'.

Some Han Chinese motifs were also associated with the owner. It has been shown that the motif of the 'Four Arts of the Chinese Scholar' was used to represent a family who were not only merchants, but also artists and intellectuals. In Dadaocheng, the use of the Han Chinese motifs is more restricted and among the most popular forms was the scrolled grass pattern. This pattern originated from the West, but it arrived in China via the Silk Road and developed in the late Qing period.

Therefore, the choice of this form seems to make the shop-houses look closer to the 'Western-style'.

There are two major Japanese motifs used in the Taiwanese shop-houses both in Daxi and in Dadaocheng: the Japanese family crests and Japanese Romanised characters. Both these motifs were influenced by Japanese design. This suggests a certain acceptance of Japanese rule and perhaps an unwillingness to be using traditions that the Japanese might have regarded as old-fashioned and inappropriate under the new regime. The original Japanese family crest was used to identify the owner, but in the Taiwanese shop-house, these crests were only used for decoration. The use of the Japanese Romanised characters was also used to declare that the shop-houses were a 'modern design'.

What this chapter has identified is that Japanese colonisation did have an impact on the decoration of, and symbolism associated with, Taiwanese-owned shop-houses. Gradually traditional Han Chinese motifs were abandoned in favour of ones that would accord with the modernising ethos of the Japanese overlords. Yet this leaves much unanswered, especially the underlying reasons for the change. Were the reasons simply aesthetic, with the Taiwanese shop owners developing a taste for the new style of shop-house imported by the Japanese? Or, did the Taiwanese shop-owners feel a certain pressure to conform to the new standards imposed by their Japanese masters? Or, was it a product of competition between Japanese and Taiwanese businesses for custom? Or, could it even be seen as a product of competition between local Taiwanese merchants each wanting to be seen to have the most modern and thus impressive shop? These questions are beyond the bounds of this study, but worthy of further research.

## **Conclusion**

The aim of this dissertation was to focus on the following questions: how and why did shop-house design in Taipei change during the period of Japanese colonisation? What styles were adopted by their designers? What meanings and associations did these styles have for their audiences? This dissertation has analysed different materials in six chapters to address these research questions. In this concluding chapter, it will first summarise how the research questions have been addressed through the findings of the study. Finally, it will discuss the limitations of the study and suggests potential trajectories for further research.

### **How and why did shop-house design in Taipei change during the period of Japanese colonisation?**

Chapter 1 – ‘Mapping Taipei: the Formation of a Modern City’ – carefully investigated the cartographic evidence, ‘Taipei City, Empire of Japan, Commerce and Industry Map, No.156 Taiwan (Dainippon– Shokugyoubetsu- Meisaizu of Taihoku, 156, Taiwan)’, published by the Japanese in 1928 under the Japanese rule. This was in order to see how and why Taipei was transformed into a modern city under Japanese rule, and how a map could be used to project an image of Japanese imperialism. This chapter analysed all the photographs and information provided from the map. The results of the analysis indicate that the main reason why the Japanese colonists wanted to transform Taipei into a modern city was the issue of health and safety and to establish urban redevelopment plans and house regulations. A major finding is that the map of 1928 does not simply provide information on Taipei’s prominent industries and other commercial enterprises, but also boasts about the great achievements of the Japanese colonial government and claims that Taipei had been transformed into a Japanese city of the Empire of Japan.

Chapter 2 – ‘The Album Commemorating the Redevelopment of Taipei (1915)’ – researched on the album, ‘Commemoration Album of the Redevelopment of Taipei Urban Area’, which was published in 1915 by the Japanese colonists after the serious flooding in 1911 in Taipei, to understand why the album was produced, and how it promoted the Japanese colonial government. This chapter analysed the front cover, the calligraphy, the preface, the maps, the thirteen portraits, the ceremonial hall and the group portrait, as well as the photos of the new shop-houses in Chengnei. This research has shown that the album was produced as a sort of ‘present’ for the Emperor Taisho to mark the beginning of his reign, and also to contribute to the image of the empire as an emerging world power during World War I. The album was used to promote the Japanese colonial government by only including the portraits of the key Japanese contributors, excluding the Taiwanese. Furthermore, the photographs of the new shop-houses were arranged in the album according to their importance. Moreover, the photo of the new design of the Taipei Prefecture Hall was placed at the end of the album to symbolise how this new political power was affecting the city’s transformation.

Chapter 3 – ‘The Shop-house: Problems of Sanitation and the Introduction of Building Regulations (1851-c.1930)’ – examined different building regulations to consider what their problems were and how the Japanese sought to solve them. This chapter analysed and compared the earliest house regulations of 1879 of the Qing Dynasty and the house regulations of 1896, 1900 and 1907 of the Japanese colonial government to understand fully how the Japanese changed the urban landscape through regulations. The results indicate that the house regulations of 1879 had no stipulations about sanitation, ventilation, lighting or construction materials, all of which were issues that were later of concern to the Japanese. The house regulations of 1896 were the first set of regulations on the subject of house construction since Taiwan became the colony of Japan. Following this, a new set of regulations for house construction was passed in 1900 to deal with the issues of sanitation, ventilation, lighting and construction materials. After this, the house regulations of 1907 were altered from the previous regulations, specifically to include provisions for the control of rat infestations.

## **What styles were adopted by their designers?**

Chapter 4 – ‘Shop-house development: multiple traditions’ – set out to understand the forms of housing that were constructed during the period of Japanese colonial rule and the ways in which they changed. This chapter examined the Taiwanese Han Chinese shop-house built before the Japanese rule, the Taiwanese shop-house built by the Taiwanese after the Japanese rule, the Japanese shop-house built by the Japanese according to Japanese traditions, and the Japanese shop-house built by the Japanese according to the house regulations of 1900 and 1907. A key finding is that the local Taiwanese buildings began to appropriate features from the Japanese tradition. Moreover, at the same time both traditions responded to the desire of the Japanese to create a modern city suitable for modern living.

Chapter 5 – ‘The Shop-house Style: Decorative Motifs’ – explored the sources that associated with the style of the architecture in Taiwan under the Japanese rule, and analysed both the decoration motifs from the Japanese shop-houses illustrated in the ‘Commemoration Album of the Redevelopment of Taipei Urban Area’ and those from the field work to see how Japanese shop-houses influenced Taiwanese shop-houses. The findings suggest that the Japanese shop-house in Chengnei was more significantly influenced by English nineteenth-century historicist architecture than the others. The Taiwanese shop-houses which were built by local craftsmen, such as the Chen-Guo family, were influenced not only by the Japanese colonial architecture in Taipei (namely the Western-style government buildings) and the shop-houses designed by the Japanese architects (mainly Nomura Ichirou) for the Japanese merchants, but also by Han Chinese design traditions. In many respects, it was more of a translation than an imitation, and they were really much more complex in style. The style of the Taiwanese shop-house cannot be characterised simplistically as ‘Neo-Mannerist’ or ‘Baroque’. What is needed therefore is a more nuanced approach to describing the style in early twentieth-century Taipei, one that owes much to the important Chen-Guo family.

## **What meanings and associations did these styles have for their audiences?**

Chapter 6 – ‘The Shop-house Decorative Motifs: Iconography and Meaning’ – was built on one preceding it. This chapter analysed the photos from the field work in order to identify the relative popularity of each different motif, and clarified the motifs into Taiwanese Han Chinese, Japanese, Western, and non-identifiable categories. Finally, this chapter identified the iconography and the meaning of these decorative motifs. The results of this chapter indicate that the Taiwanese shop-house built by the Chen-Guo family from 1919 to 1920 was in a transition period of practising how to produce Japanese and ‘Western’ motifs. Many motifs are difficult to recognise because of the combinations of Han Chinese, Japanese and Western motifs. The Taiwanese shop-house built in 1920 was from the second period, and shows that Japanese and Western motifs were used more than the previous period. This suggests that the reduction in number of Han Chinese motifs made the design of the Taiwanese shop-houses look more ‘Western and modern’. The third period was from 1926 to 1929. The research results show that Western motifs are more prevalent than Japanese and Han Chinese motifs, and also reveal that the new motif, the pineapple, was created by the Chen-Guo family to represent the produce of the shop. The main finding is that the Japanese colonisation, the establishment of the Japanese urban redevelopment, and the shop-houses of the Japanese design have all changed the attitude of the Taiwanese Han Chinese culture of using decorations in buildings.

Overall conclusion: this study is important because the present findings contribute to the field’s understanding of how and why the style of the Taiwanese shop-house changed during the Japanese colonisation. The present findings have disproved that the style of the Taiwanese shop-house is simply as ‘Neo-Mannerist’ or ‘Baroque’. Finally, the findings also suggest that the changing of decorative motifs in the Taiwanese shop-house seems to reflect that the changing of the cultural identity.

## **Limitations of the Study**

Although the research has achieved its aims, there were some limitations. Firstly, the field work on other Taiwanese shop-houses in other cities in Taiwan was completed during the study, but because of the limited time, this research was conducted only in the urban area of Taipei, Chengnei, Dadaocheng and Meng-Jia, and only on one group of Taiwanese craftsmen, the Chen-Guo family. Therefore, further research should also include analysis of other Taiwanese shop-houses to generalise better results. Secondly, the archival research seriously limits the results of the study. This research involved different countries and different types of architectures. It was expensive to collect, it was time-consuming, and it required a large sample size in order to be accurate. Particularly challenging is the necessity to analyse data in the Japanese language. Learning Japanese and analysing those archival materials requires a serious time investment. While this study has its limitations, it is hoped that it can serve as a basis for future study.

## **Suggestions for Future Research**

This study has demonstrated that the Taiwanese shop-house cannot be simplistically referred to as 'Neo-Mannerist' or 'Baroque', and a more nuanced approach is needed towards describing the style of Taiwanese shop-house in early twentieth-century Taipei. Therefore, which style can suitably describe the Taiwanese shop-house deserves future research. Moreover, in the chapter 6, from 1926 to 1929, the new decorative motif, the pineapple, was created by the Chen-Guo family to represent the produce of the shop. Therefore, much more needs to be known about how many new decorative motifs were created during the period of the Japanese colonisation. What meanings and associations did these motifs have for their audiences? This study should provide a basis for additional research.

Appendix 1

Fig.1.1-Taipei City Commerce and Industry in Taiwan, Empire of Japan (recto)<sup>846</sup>

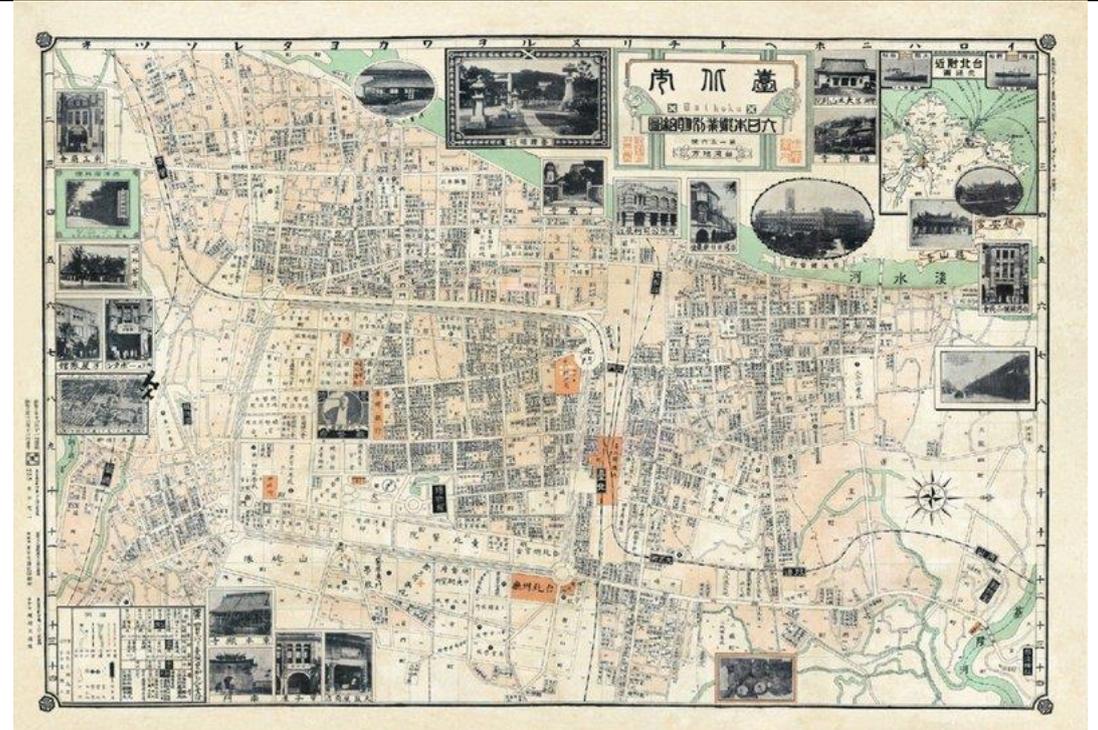
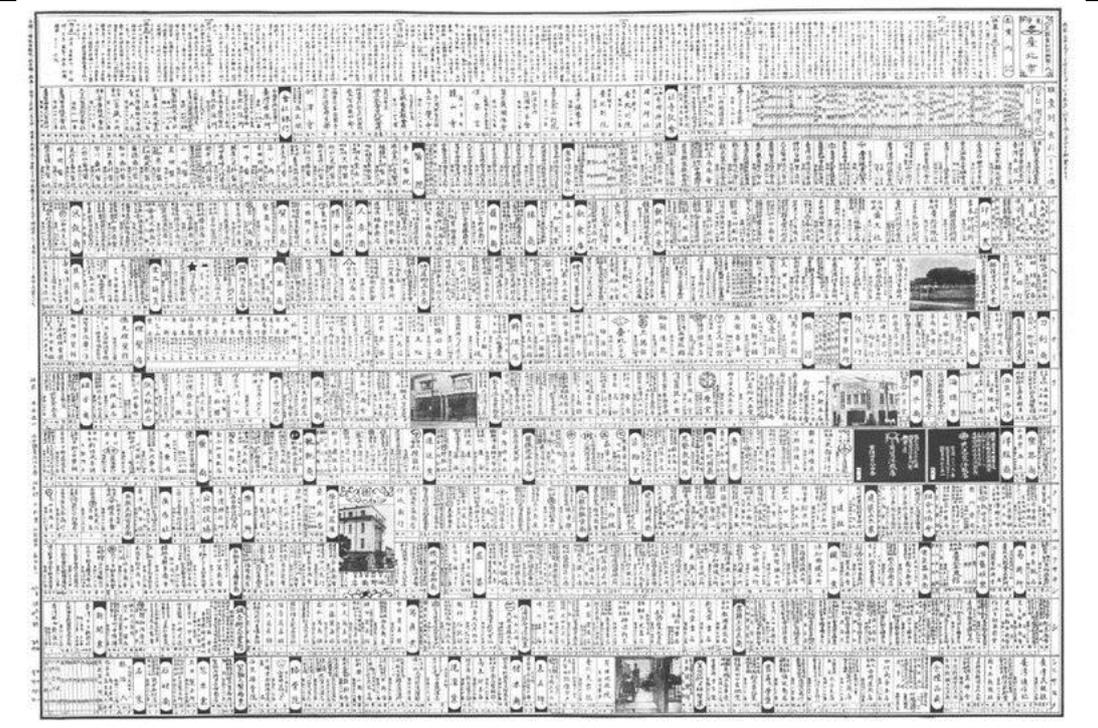


Fig.1.2- Taipei City Commerce and Industry in Taiwan, Empire of Japan (verso)<sup>847</sup>



<sup>846</sup> The front side of the map: recto. The title is provided from the map and in Japanese Kanji which is: 臺北市; 大日本職業別明細圖; 第一五六號; 臺灣地方.

<sup>847</sup> The back of the map: verso.

## 1.1 The structure of the map

In the middle part of the map depicts the central zone of Taipei. This shows how streets and houses were arranged after the Japanese urban redevelopment. The houses are displayed by drawing squares or irregular shapes. Names of industries, enterprises, official buildings and religious structures are written in the middle of squares or irregular shapes. The edge of the central zone of Taipei is surrounded by images. They are arranged close to the upper-right and bottom-left of the black border. Some of them are close to the building locations. These images are mostly to show the appearances of buildings.

There is a trademark at each of the four corners (Fig.1.1). This trademark seems to be the first letter of the name of the publishing office, Kotsusha (Fig.1.3). Interestingly, the compass is in the bottom right corner of the map. It indicates that North is not at the top of the map but to the right. Although this map contains most conventional signs or symbols to indicate or classify the information, it seems surprisingly that there is no scale bar. This might be because the primary function of this map is to indicate what industries had in Taiwan in 1928. It is not for providing geographical information. It is about representation of the new cityscape after the Taipei urban redevelopment in 1911.<sup>848</sup> And it presents the locations of the prominent industries, other commercial enterprises, governmental buildings and religious structures.

In the upper-right corner is the diagram of transport links with the surrounding area. It shows the shipping routes from Japan to Taiwan. The map legend Table and the shipping timetable are in the bottom-left corner. Other information at the bottom of the map includes the publisher, Kitani Saichi, the addresses of the printing office and the publishing office, and the cartographers, Kataoka Tamekichi and Izumikumi Zo.<sup>849</sup> The next section will explain more about the legend table and other diagrams on the

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<sup>848</sup> Huang, '日治時期台北城內街屋現代化過程研究=The Study of the Modernisation Street-house Inside the Taipei Wall City, during the Japanese Governance of Taiwan', 36–52.

<sup>849</sup> Kitani Saichi, Kataoka Tamekichi and Izumikuni Zo are Romanised according to the modified Hepburn system and are written in family name first, and followed by given name. The names are written on the map in Japanese Kanji which are: 木谷佐一, 片岡為吉 and 泉國三.

map.



## 1.2 Index Notation

This map is divided into twenty columns and fourteen rows. The column headings are written in Japanese Katakana characters from right to left on the top of the map (Fig.1.1). Table 01 shows how the characters correspond to English/ Latin alphabet.<sup>850</sup> Row labels are written in Japanese numerals on both edges of the frame of the map. They are written in Japanese Kanji from top to bottom (Table 1.2).<sup>851</sup> Table 1.2 shows how the Japanese numerals correspond to the Arabic numerals. Both Japanese Katakana characters and Japanese numerals are used to point out the location of buildings. For example, the Taiwan Governor-General's Office is located at the vertical grid ㄨ and horizontal grid 八 at the map (Fig.1.1).

Table 1.1- the Japanese Katakana Alphabets of Vertical Grids (From right to left on the map)																			
Japanese Hiragana (平仮名)																			
い	ろ	は	に	ほ	へ	と	ち	り	ぬ	る	を	わ	か	よ	た	れ	そ	つ	ね
Japanese Katakana (片仮名)																			
イ	ロ	ハ	ニ	ホ	ヘ	ト	チ	リ	ヌ	ル	ヲ	ワ	カ	ヨ	タ	レ	ソ	ツ	ネ
Pronunciation (Hepburn Romanisation)																			
i	ro	ha	ni	ho	he	to	chi	ri	nu	ru	wo	wa	ka	yo	ta	re	so	tsu	ne
English/ Latin Alphabets																			
A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T

<sup>850</sup> Table 1.1- the Japanese Katakana Alphabets of Vertical Grids. 'the iroha, the Japanese syllabary (in traditional order); the Iroha syllable [Japanese alphabet] corresponding to the English ABCs' Bates Steven, *和英：日本の文化・観光・歴史辞典=A Japanese- English Dictionary of Culture, Tourism and History of Japan* (Japan: 三修社=Sanshusha Publishing Co., Ltd., 2014), 35.

<sup>851</sup> See Table 1.2- the Japanese Numerals of Horizontal Grids.

Table 1.2- the Japanese Numerals of Horizontal Grids (From top to bottom)													
Japanese Numerals (Japanese Kanji)													
一	二	三	四	五	六	七	八	九	十	十一	十二	十三	十四
Arabic numerals													
1	2	3	4	5	6	7	8	9	10	11	12	13	14

The key to the map shows such things as Municipal Boundaries, Rivers and Bridges, Schools and Police Stations.<sup>852</sup> On the right side of the legend table is the shipping timetable between Taiwan and Japan<sup>853</sup>. The routine of shipping was that it took four days from Kobe City in Japan to the port of Keelung in Taiwan. From port of Keelung to Taipei took about one hour, and stop in Taipei for one night. The fifth day, the shipping boat will move from Taipei to Taichung around 6 hours then stop for one night. The sixth day to seventh day, the boat will move from Taichung to Tainan and to Kaohsiung. The eighth day, the boat will move back to Taipei and Keelung. The bottom of timetable shows the famous attractions of each city from north to south of Taiwan. It also shows the names of shipping boats. All above is how the recto looks like. Next section will introduce the verso.

<sup>852</sup> Fig.1.4- Map Legend Table

<sup>853</sup> Fig.1.5-The Shipping Timetable

Fig.1.4- Map Legend Table

<p>青國製 註記泉片岡爲吉 三</p> <p>例圖</p> <p>市界 町界 市界 町界 市界 町界 市界 町界</p> <p>佛宇 神社 鐵道 河橋 市界 町界</p> <p>山 派 警 學 墓 停車場 出 所 察 校 地</p>	<p>市界</p>	<p>町界</p>
	Municipal Boundaries	District Boundaries
	<p>河橋</p>	<p>鐵道</p>
Rivers and Bridges	Railway	
<p>佛宇 神社</p>	<p>停車場</p>	<p>墓地</p>
Shrines, Temples and Roads	Railway Station	Cemeteries
<p>學校</p>	<p>警察</p>	<p>山地</p>
Schools	Police Stations	Mountains and hills
<p>派出所</p>		
Small Neighbourhood Police Stations		



explained at the upper-right side of the verso.<sup>854</sup> It might be beneficial to give account of each title in English translation which is displayed in below.<sup>855</sup> On the bottom-left side of this table where also recorded the names of other office staffs. The director of the Foreign Investigation Unit in Taiwan is Komatsu Yutaka.<sup>856</sup> Morita Yoshikazu who held a post of vice director. Kuroki Motoichi is one of the staff members.<sup>857</sup> Tanaka Toshikazu was in charge of drawing and designing these columns of this large table.<sup>858</sup> Furthermore, the information was written by Sugano Hisaaki.<sup>859</sup>

Table 1.3- The titles of Taipei City commerce and industry in Taiwan		
Classification		
In English Translation	In Japanese Kanji	Quantity
Government offices and Schools	官公衙學校	71
Temples	社寺教會	17
Companies and Banks	會社銀行	50
Insurance Companies	生命保險會社	13
Hospitals	醫院	36
Printing Industries	印刷業	21
Beverage Industries	飲料水業	4
Eating and Drinking places/ Eating House	飲食店	3
Silk Dealers	絲商	2
Japanese Footwear Dealers	履物商	10
Ginseng Dealers	人參商	1
Headwear Dealers	帽子商	3
Trading Companies	貿易商	15
Crop Dealers	米穀商	6
Counselor and scrivener	辯護士及代書業	25
Clock and Phonograph Industries	時計業及蓄音器	11
Special Local Product and Souvenir Shops	特產物及土產商	8
China Dealers	陶器商	2
Copper Industries and Signboard Shops	銅工所及看板店	6

<sup>854</sup> 表面:住所ヲ見ルニハ下部ニ「イロハ」示スト數字,記号ニ依り引合セテ御覽下サイ in English translation is 'The address of front side for details see the lower part which is shown in Iroha order, please to check by the symbols.' 「イロハ」 is Iroha order means a traditional ordering of Japanese syllabary based on a Buddhist poem. David C. Earhart, *Certain Victory: Images of World War II in the Japanese Media* (Routledge, 2015), 307.

<sup>855</sup> See Table 1.3- The Titles of Each Occupation

<sup>856</sup> Komatsu Yutaka is originally written in Japanese Kanji on the map, which is 小松豊.

<sup>857</sup> Morita Yoshikazu is originally written in Japanese Kanji on the map, which is 森田喜一, and Kuroki Motoichi is 黒木元市.

<sup>858</sup> Tanaka Toshikazu is originally written in Japanese Kanji on the map, which is 田中利一.

<sup>859</sup> Sugano Hisaaki on the map is 菅野彌彰.

Paint Contractor	塗工請負	4
Tofu Shops	豆腐商	3
Knife and Sword Shops	刀劍商	1
Weights and Measures Shops	度量衡及用達業	2
Tea Sellers	茶商	9
Neighborhood Association	町會事務所	6
Hotels	旅館	17
Restaurants	料理店	31
Barber Shops	理髮店	9
Hot Springs and Public Bathing Places	溫泉業及浴場	5
Shipping industries	海運業	2
Confectionery Shops	菓子商	21
Furniture, Lacquerware and household goods Shops	家具漆器荒物商	7
Fruit Vendor	果實商	2
Tearooms and Coffee Shops <sup>860</sup>	カフェ喫茶店	8
Paper and Paper Package shops	紙與紙函店	3
Glass Shops	硝子商	3
Musical Instrument Dealers	樂器商	1
Western Style Clothes Shops	洋服商	10
Tatami Shops	畳業	1
Seed and Fertilizer Shops	種苗及肥料商	1
Tabi and Tailors Shops <sup>861</sup>	足袋裁縫店	3
Textile Dyeing Industries	染物業	6
Funeral services and Buddhist Altar Fitting Shops	葬儀花佛具店	7
Transport Industries	運送業	10
Shoe Repair Shops	靴鞴商	8
Pharmacies	藥商	19
Organizations and Associations	組合及協會	5
Architectural Construction Contractors	建築土木業	15
Construction Materials Industries	建築材料商	3
Cosmetics and Miscellaneous goods Shops	化粧品雜貨店	13
Geisha Agency and Geisha Houses	檢番及置屋	6
Commercial Inquiry Agencies	興信所	2

<sup>860</sup> Some of them served western alcoholic beverages during the Taisho and Showa period. Chen, '日本化的西洋味：日治時期臺灣的西洋料理及臺人的消費實踐=Adaptation and Consumption of Western Cuisine in Taiwan under Japanese Colonization', 94–96. From Meiji era (1868-1912) to Taisho era (1895-1926), some businessmen used tearooms and hotels as a cover, secretly operating the sex industries. Takenaka, *日治台灣生活史：日本女人在台灣，明治篇 (1895-1911)= Ri Zhi Taiwan Sheng Huo Shi : Riben Nü Ren Zai Taiwan [Life History of Taiwan during the Japanese Colonization: Japanese Women in Taiwan, Meiji Period](1895-1911)*, 71.

<sup>861</sup> It means Japanese traditional ankle-high and divided-toe socks. John Marshall, *Make Your Own Japanese Clothes: Patterns and Ideas for Modern Wear* (Kodansha International, 1988), 108.

Notary Public Offices	公證役場	2
Advertising Agencies	廣告社	2
Kimono, Drapery and second-hand clothes Shops	吳服太物古着商	7
Fortune-telling	易斷所	2
Entertainment and Amusement industries	演藝娛樂	7
Electrical Appliances Shops	電氣器具商	5
Ironwork Industries	鐵工業	25
Midwife	產婆	4
Machinery and ironmongery Industries	機械及金物商	11
Motor Vehicle and Bicycle Industries	自動車及自轉車商	39
Books and Stationery Shops	書籍文房具商	14
Credit Co-operative and Trust Companies	信用組合及信託業	8
Photography Business	寫真業	13
Acupuncture and Psychological counselor	鍼灸術及心靈術	8
Journalism and Newspaper offices	新聞業	11
Food Product Shops	食糧品商	8
Painting, Calligraphy and Antiques Shops	書畫及骨董	4
Beauty Salons	美容術及結髮業	5
Framing Shops	表具師	1
Lumber Dealers	材木商	4
Laundry Shops	洗濯業	10
Bonesetter Clinic (Orthopaedic Clinic)	接骨院	3
Noodle-making and Flour-milling Industries	製麵及製粉業	2
Bookbindery	製本業	2
Stone Dealers	石材商	1
Famous Experts and Masters of different areas	名家	16
Total 78		Total 761

### 1.3 Images

There are numbers of images display on this map (Fig.1.7). Each image has its title and has its brief information provided from the verso of the map. Here will firstly number the images from right to left and from top to bottom and then will explain what are the images by using the title of each image and its brief information (Fig.1.7).<sup>862</sup> Majority of titles are written in Japanese Kanji. It will be beneficial to give the Hepburn Romanisation transcription to help readers to understand the images.

<sup>862</sup> These images are numbered from right to left and from top to bottom by using the red colour (Fig.1.7). The numbers of orange colour represent building locations of these images on the recto (Fig.1.7). The numbers of green colour represent the images on the verso (Fig.1.7).

Fig.1.7- The locations of each images on the map

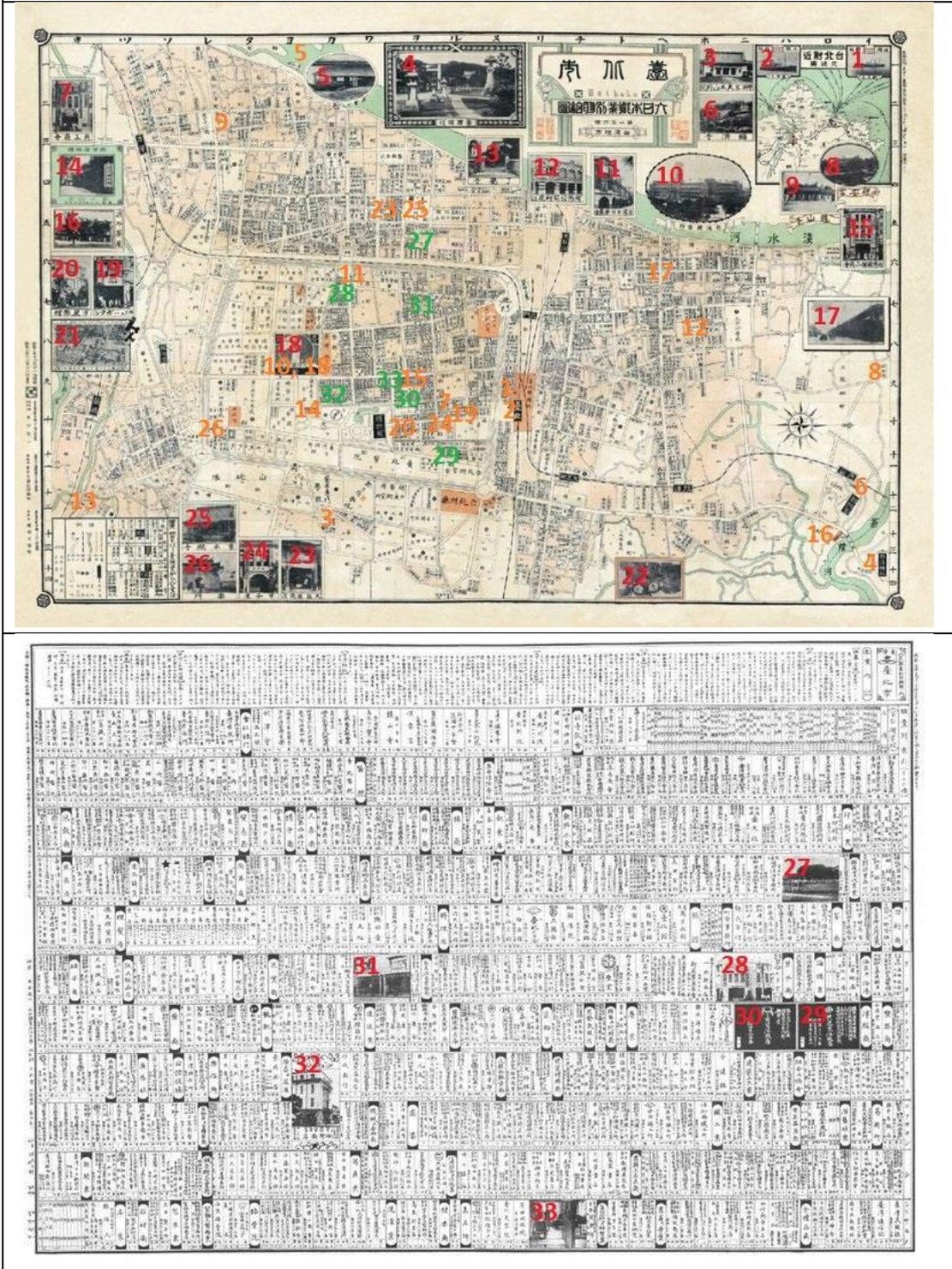
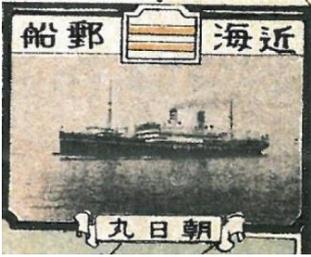
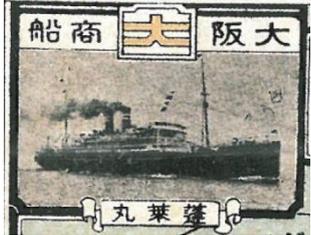
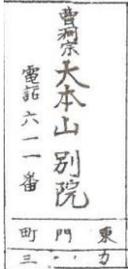
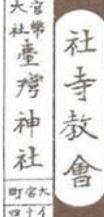
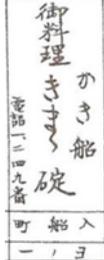
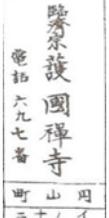
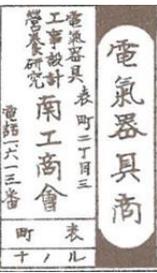
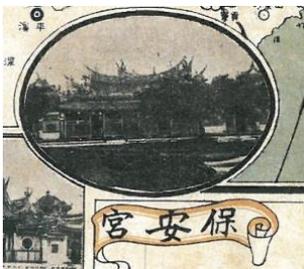
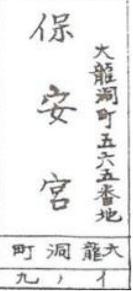
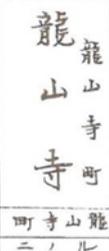
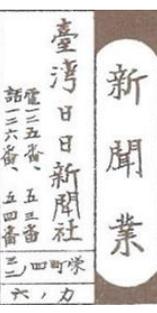


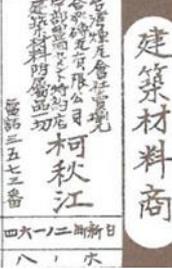
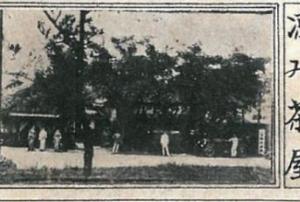
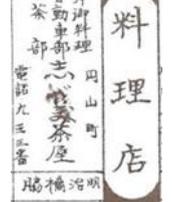
Fig.1.8- The images from the recto

No.1 to No.26 (on the front side of the map)

<p>1</p>		<p>X</p>	<p><b>Image:</b> a shipping boat.  <b>Text:</b> on the top of this image is written 近海郵船 (株式會社) in Japanese Kanji. The Hepburn Romanisation transcription is Kinkai Yusen (Kaisha). It was a name of a Japanese shipping company. It also shows the trademark of the company which is in the middle. On the bottom is the name of the ship, 朝日丸, Asahi Maru.</p>
<p>2</p>		<p>X</p>	<p><b>Image:</b> a shipping boat.  <b>Text:</b> on the top are a name and a trademark of a Japanese shipping company, 大阪商船 (株式會社), in Japanese Kanji. The Hepburn Romanisation transcription is Osaka Shosen (Kaisha). On the bottom is the name of this ship, 蓬來丸, Horai Maru.</p>
<p>3</p>			<p><b>Image:</b> a Japanese Buddhist temple.  <b>Text:</b> the title on the bottom is written 曹洞宗大本山別院. The Hepburn Romanisation transcription is Soutoushuu Daihonzan Betsuin; is the branch temple of the Grand Head Temple of Soto sect. The verso of the map shows the name, the telephone number and the address of the temple.</p>
<p>4</p>			<p><b>Image:</b> a Japanese Shinto shrine.  <b>Text:</b> the title is written 臺灣神社 in Japanese Kanji, the Hepburn Romanisation transcription is Taiwan Jinja, the English translation is Taiwan Shrine. The map has a section of the introduction of the Taiwan Shrine on the verso. It demonstrates that it was the only one Japanese Kanpei-taisha in Taiwan.<sup>863</sup></p>
<p>5</p>			<p><b>Image:</b> a boat shaped restaurant on the bank of Tamsui River.  <b>Text:</b> the title is written かき船 (ふね)(Ka Ki Funo). かき means an oyster. This boat served Japanese and Western cuisines, in particular, the oyster dishes.</p>

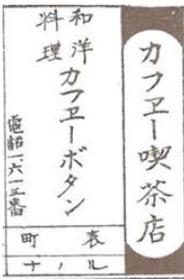
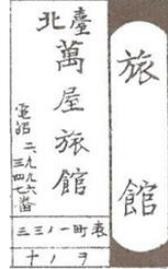
<sup>863</sup> 'Kanpei-taisha' on the map is written in Japanese kanji, 官幣大社, meaning that it was a government supported shrine. Wilbur M. Fridell, 'The Establishment of Shrine Shinto in Meiji Japan', *Japanese Journal of Religious Studies* 2, no. 2/3 (1975): 149.

6			<p><b>Image:</b> a Japanese Buddhist Temple.  <b>Text:</b> the title of the image is written 臨濟寺, the verso of the map is written 臨濟宗護國禪寺 which is Rinzaishuu Gokoku Zenji, is a branch temple of the Japanese Zen Buddhist Temple of the Rinzai Sect.</p>
7			<p><b>Image:</b> a shop.  <b>Text:</b> the title is written 南工商會 (Nankō Shokai) on the bottom of the image, the Nankō Co. It was a shop to sell electrical appliance, construction design and nutrition research.</p>
8			<p><b>Image:</b> this is a Taiwanese religious temple.  <b>Text:</b> the title is written 保安宮, Baoan Temple. On the verso it provides the address of the temple, which is located in Dalongdong.</p>
09			<p><b>Image:</b> this is also a Taiwanese religious temple.  <b>Text:</b> the title is written 龍山寺, Longshan Temple.</p>
10		<p>X</p>	<p><b>Image:</b> this is a Japanese governmental building.  <b>Text:</b> the title is written 台灣總督府 (Taiwan Sotokufu), the Taiwan Governor-General's Office, the highest administrative centre during the Japanese colonisation.</p>
11			<p><b>Image:</b> this is an office of a newspaper publishing company.  <b>Text:</b> the title is written 台灣日日新聞社 (Taiwan Nichinichi Shinpo Sha), the office of the Taiwan Daily Newspaper.</p>

12			<p><b>Image:</b> this is a Taiwanese shop.  <b>Text:</b> the title is written 有限公司柯秋江, the Ke Qiu-Jiang Co. Ltd. It sold architectural construction materials, such as bricks and roof tiles. They mention specifically in the verso that they also sold the cement which imported from the Ube Cement Production, Ltd. (now the Ube Cement Factory) from Japan.</p>
13			<p><b>Image:</b> this is a Japanese Buddhist Temple. At the top left side corner of the image is the status of the fifth Governor-General of Taiwan, Sakuma Samata.<sup>864</sup>  <b>Text:</b> the title is written 了覺寺 (Liao Jue Si), the branch of the Western Temple of the Original Vow. It was also mentioned that this temple was funded by Sakuma Samata.</p>
14			<p><b>Image:</b> this is a restaurant.  <b>Text:</b> the title is written ライオン西洋御料理 (Raion Seiyō go Ryōri), is the Lion Western-cuisine Restaurant.</p>
15			<p><b>Image:</b> this is a special local products shop.  <b>Text:</b> the title is written 台灣製藤西商會 (Taiwan Tosei Nishishokai), the Taiwan Rattan Products Chamber of Commerce. They sold the rattan products which made in Taiwan.</p>
16			<p><b>Image:</b> this is a teahouse.  <b>Text:</b> the title is written しじみ茶屋 (Shijimi Chaya), the Shijimi Teahouse, or 蜆茶屋, the Clam Teahouse. It served Western and Japanese food.<sup>865</sup> It also provided the services of renting moto vehicles.</p>
17		X	<p><b>Image:</b> this is a street in Taipei.  <b>Text:</b> the title is written 台北市大稻埕通, it is also written 'the Daitotei Street Taipeh' (the Dadaocheng Street Taipei).</p>

<sup>864</sup> Sakuma Samata in Japanese kanji is: 佐久間左馬太. This is written on the map.

<sup>865</sup> Shijimi means Clam.

18		X	<p><b>Image:</b> this is the twelfth Governor-General of Taiwan, Kawamura Takeji.<sup>866</sup></p> <p><b>Text:</b> he assumed a post in Taiwan in 1928, was the same year which this map was published. This image is placed at the location of the Taiwan Governor-General's Office on the recto.</p>
19			<p><b>Image:</b> this is a coffee shop.</p> <p><b>Text:</b> the title is written カフエーボタン (Kafē Botan), the Café Peony, served Western and Japanese food.</p>
20			<p><b>Image:</b> this is a hotel.</p> <p><b>Text:</b> the title is written 萬屋旅館 (Yorozuya Ryokan), the Yorozuya Hotel.</p>
21		X	<p><b>Image:</b> this is the aerial view of Taipei city.</p> <p><b>Text:</b> on the bottom of the image is written 飛行機上より見たる台北市城内の景, meaning 'From the aircraft can be seen the cityscape of Chengnei, Taipei City'.</p>
22		X	<p><b>Image:</b> this is a photo of fruits. The fruit is Purple Mangosteen</p> <p><b>Text:</b> there is no any text on the recto and verso.</p>
23			<p><b>Image:</b> this is a shop.</p> <p><b>Text:</b> the title is written 大阪屋商店 (Osakaya Shoten), the Osakaya Shop. The company manager was 松本太輔, Matsumoto Taisuke, provided from the verso.</p>

<sup>866</sup> Kawamura Takeji in Japanese kanji is: 川村竹治. This is written on the map.

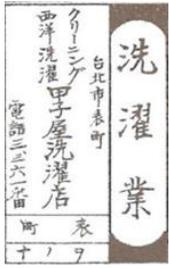
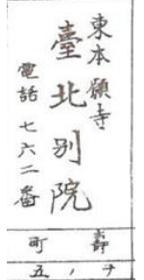
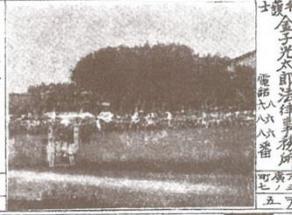
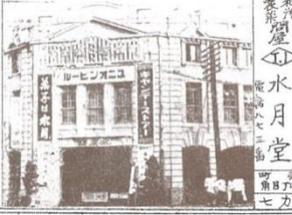
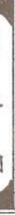
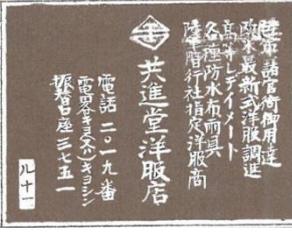
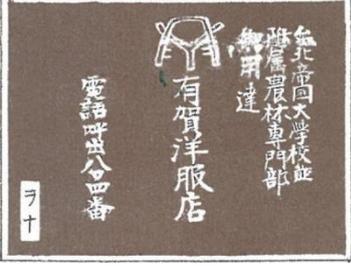
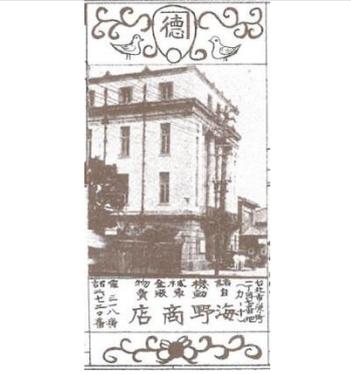
24			<p><b>Image:</b> this is a laundry shop.  <b>Text:</b> the title is written 甲子屋洗濯店 (Kinoeneya Sentakuten), theKinoeneya laundry shop). クリーニング means 'cleaning'. 西洋洗濯 means 'Western style laundry', provided from the verso.</p>
25			<p><b>Image:</b> this is a Japanese Buddhist temple. This image shows that this temple was under construction.  <b>Text:</b> the title is written 東本願寺台北別院 (Higashi Hongan Ji Taipei Bie Yuan), the Taipei branch of the Eastern Temple of the Original Vow.</p>
26		X	<p><b>Image:</b> this is the South Gate of Taipei City Wall remained from Qing Dynasty.</p>

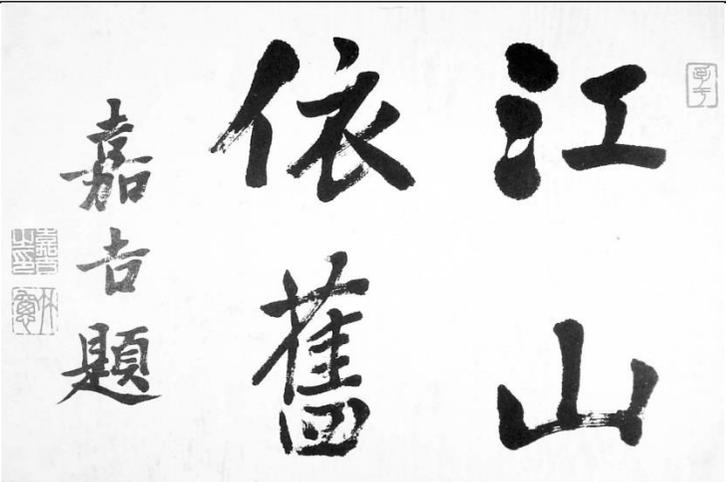
Fig.1.9- The images from the verso			
No. 27 to No.33			
27			<p><b>Image:</b> this is a law-office.  <b>Text:</b> the image was titled 金子光太郎法律事務所 (Kaneko Kotaro Horitsu Jimusho), the Kaneko Kotaro law-office. 金子光太郎 (Kaneko Kotaro) was the office owner and the lawyer, provided from the verso.</p>
28			<p><b>Image:</b> this is a wholesale confectionery.  <b>Text:</b> the image was titled 水月堂 (Suigetsudo), the Suigetsudo Confectionery. It was a shop of selling Japanese and western style sweets. It also sold 'ユニオンビール', Union Beer.</p>
29			<p><b>Image:</b> this is a Western-style clothing shop.  <b>Text:</b> it shows the simple introduction of the product instead of the photo of the shop itself. In the middle is the trademark and name of this shop which is written 共進堂洋服店 (Kyoshindo Yofukuten), the Kyoshindo Western-style clothing shop.</p>

30	 <p>Advertisement for Ariga Yofukuten (有賀洋服店), a Western-style clothing shop. The ad features a central logo and text including '有賀洋服店', '電話呼出八四番', and '無任帝國大學校並 遊藝農林專門部 御用達'.</p>	<p><b>Image:</b> this is also a Western-style clothing shop. <b>Text:</b> it does not show the photo of the shop. In the middle is the trademark and name of this shop, written 有賀洋服店 (Ariga Yofukuten), the Ariga Western-style clothing shop.</p>
31	 <p>Advertisement for Kubo Isu ten (久保椅子店), a furniture shop. The ad shows a storefront and includes text such as '家具漆器荒物商', '西洋家具久保椅子店', and '電話一八番'.</p>	<p><b>Image:</b> this is a furniture shop. <b>Text:</b> the image was titled 久保椅子店 (Kubo Isu ten), the Kubo chair shop. It was owned by Japanese. The text from the map says that they produced and sold Western-style furniture.</p>
32	 <p>Advertisement for Umino Shoten (海野商店), a machinery and hardware shop. The ad features a large illustration of a multi-story building and text including '海野商店' and '電話二八番'.</p>	<p><b>Image:</b> this is a machinery and hardware shop. <b>Text:</b> It was named 海野商店 (Umino Shoten), the Umino Shop, providing machinery for industry, and it also sold machinery for producing car parts.</p>
33	 <p>Advertisement for Bisho Kurabu (美粧俱樂部), a beauty salon. The ad shows an interior scene with people and text including '美粧俱樂部', '美容術及結髮業', and '電話九'.</p>	<p><b>Image:</b> this is a beauty salon. <b>Text:</b> the salon name was 美粧俱樂部 (Bisho Kurabu), the Beauty Salon Club. The owner was 白坂静子 (Shriasaka Shizuko).</p>

## Appendix 2

This appendix is catalogued and analysed following the sequence of the photos of 'The Commemoration Album of the Redevelopment of Taipei Urban Area (1915)'. The album has a cover, a page of Japanese calligraphy written by the civil governor (Chief of Home Affairs), Sir Uchida Kakichi, a page of preface given by the former Mayor of Taipei Prefecture, Mr Imura Daikichi, and two page of maps indicate Taipei before and after the urban redevelopment firstly, and secondly the districts where the redevelopment construction started. Although the album provides a map showing the streets of the redevelopment, it does not provide the location of an individual shop-house or a block of shop-houses.

Therefore, this appendix will base on the district's names from the headings of each photo to mark on the map, which is provided from the album, to indicate clearly where these shop-houses were located. And this appendix also will translate the heading of each photo from Japanese to English and the modified Hepburn Romanisation, but the Hepburn Romanisation will be kept in bracket. For example, one photo heading is: '舊臺北廳前ヨリ (右) 府中街', the translation is 'Approach from the front of the old Taipei (Taihoku) Prefecture Hall (city hall) (Right) Fu-chu Gai District'. 'Taihoku' is in the Hepburn Romanisation of '臺北', which was the name of Taipei used when Taiwan was under the Japanese colonisation.

No.	Photo	Heading	Location
01		<p data-bbox="1052 272 1653 304"><b>Japanese</b></p> <p data-bbox="1052 304 1653 336">江山依舊 嘉吉題</p> <p data-bbox="1052 336 1653 368"><b>English (translation)</b></p> <p data-bbox="1052 368 1653 448">Rivers and Mountains are as before, Kakichi (inscription)</p>	
02		<p data-bbox="1052 754 1653 786"><b>Japanese</b></p> <p data-bbox="1052 786 1653 818">領臺當時之臺北市街圖</p> <p data-bbox="1052 818 1653 850"><b>English (translation)</b></p> <p data-bbox="1052 850 1653 930">The Map of Taipei (Taihoku) City and Streets when [Japanese colonists] Occupying Taiwan</p>	

03		<p><b>Japanese</b> 市區改正後之臺北市街圖</p> <p><b>English (translation)</b> The Map of Taipei (Taihoku) City and Streets after the [Japanese] Urban Redevelopment</p>	
04		<p><b>Japanese</b> 無標題</p> <p><b>English (translation)</b> No heading</p>	

05		<p><b>Japanese</b> 前臺灣總督佐久間左馬太閣下</p> <p><b>English (translation)</b> The former Governor-General of Taiwan, Sir Sakuma Samata</p> <p><b>Size</b> 10.3 x 7.9 cm</p>	
06		<p><b>Japanese</b> 民政長官内田嘉吉閣下</p> <p><b>English (translation)</b> The Civil Governor (the Chief of Home Affairs), Sir Uchida Kakichi</p> <p><b>Size</b> 9.6 x 6.7 cm</p>	

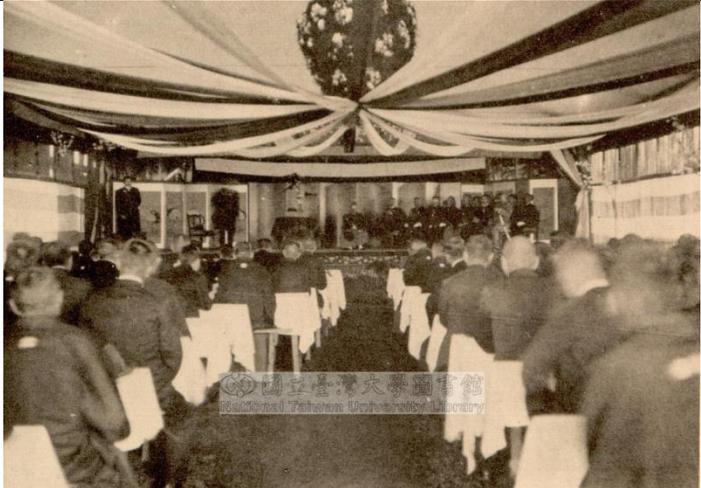
07				<p><b>Japanese</b> 臺灣總督府技師 高橋辰次郎閣下</p> <p><b>English (translation)</b> The Engineer of Taiwan Governor-General's Office, Sir Takahashi Tatsujiro</p> <p><b>Size</b> 8.8 x 6.1 cm</p>	
08				<p><b>Japanese</b> 臺灣總督府財務局長 中川友次郎閣下</p> <p><b>English (translation)</b> The Director-general of the Finance Bureau of Taiwan Governor-General's Office, Sir Nakagawa Tomojiro</p> <p><b>Size</b> 8.8 x 6 cm</p>	

09				<p><b>Japanese</b> 前臺灣總督府警視總長 龜山理平太閣下</p> <p><b>English (translation)</b> The former Chief Superintendent of Taiwan Governor-General's Office, Sir Kameyama Riheita</p> <p><b>Size</b> 8.8 x 6 cm</p>	
10				<p><b>Japanese</b> 前臺北廳長 井村大吉君</p> <p><b>English (translation)</b> The former Mayor of Taipei (Taihoku) Prefecture, Mr Imura Daikichi</p> <p><b>Size</b> 8.8 x 6.1 cm</p>	

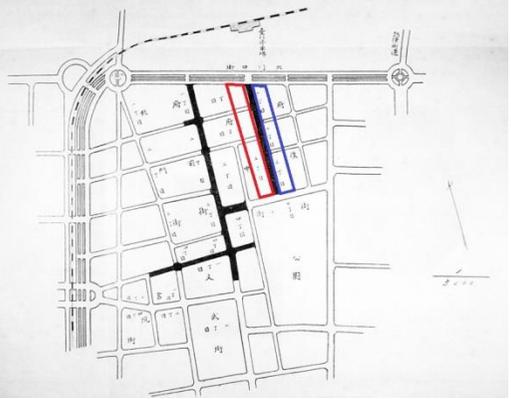
11		 <p>國立臺灣大學圖書館 National Taiwan University Library</p>		<p><b>Japanese</b> 木下新三郎君</p> <p><b>English (translation)</b> Mr Kinoshita Shinzaburo</p> <p><b>Size</b> 5.8 x 4.5 cm</p>	
12		 <p>國立臺灣大學圖書館 National Taiwan University Library</p>		<p><b>Japanese</b> 濱口勇吉君</p> <p><b>English (translation)</b> Mr Hamaguchi Yukichi</p> <p><b>Size</b> 5.7 x 4.5 cm</p>	

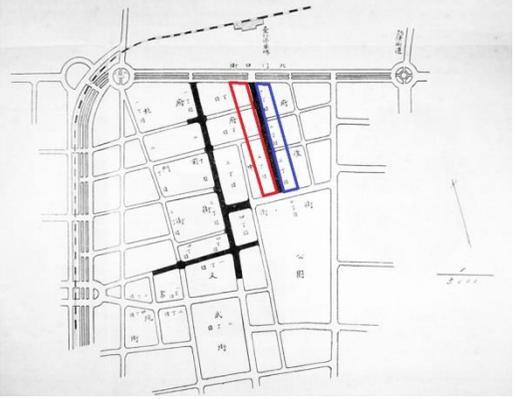
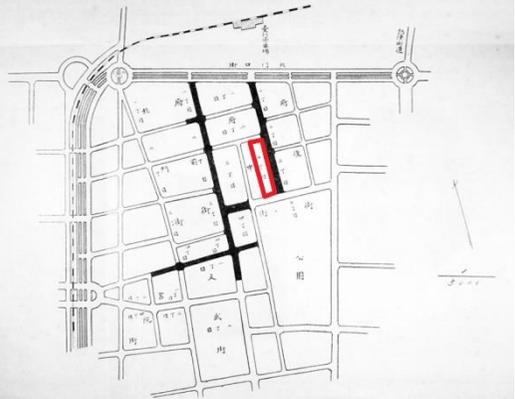
13	 <p>國立臺灣大學圖書館 National Taiwan University Library</p>	<p><b>Japanese</b> 前臺北廳庶務課長武藤針五郎君</p> <p><b>English (translation)</b> The former Chief of the General Affairs Section of Taipei (Taihoku) Prefecture, Mr Muto Harigoro</p> <p><b>Size</b> 5.7 x 4.5 cm</p>	
14	 <p>國立臺灣大學圖書館 National Taiwan University Library</p>	<p><b>Japanese</b> 臺灣銀行頭取柳生一義君</p> <p><b>English (translation)</b> The President of the Taiwan Bank, Mr Yagyū Kazuyoshi</p> <p><b>Size</b> 6.6 x 5.3 cm</p>	

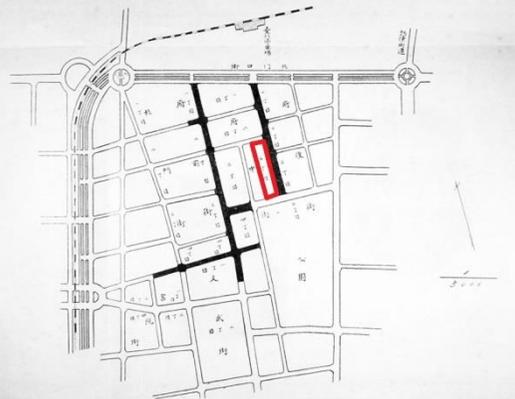
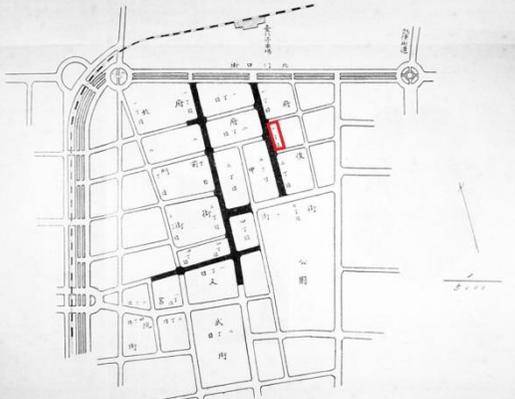
15		 <p>國立臺灣大學圖書館 National Taiwan University Library</p>		<p><b>Japanese</b> 藤川類藏君</p> <p><b>English (translation)</b> Mr Fujikawa Ruizo</p> <p><b>Size</b> 5.7 x 4.5 cm</p>	
16		 <p>國立臺灣大學圖書館 National Taiwan University Library</p>		<p><b>Japanese</b> 澤井市造君</p> <p><b>English (translation)</b> Mr Sawai Ichizo</p> <p><b>Size</b> 5.7 x 4.5 cm</p>	

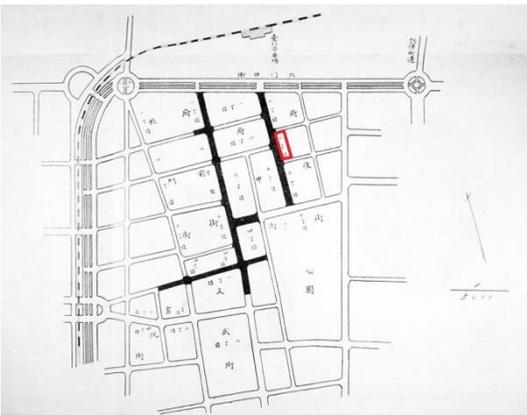
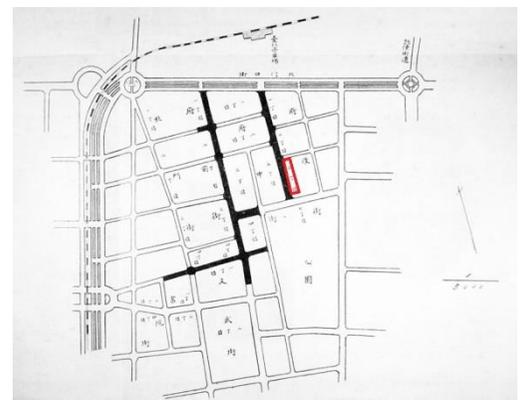
17	 <p>A black and white portrait of a man with a mustache, wearing a dark suit and a white shirt with a tie. The photo has a watermark at the bottom that reads '國立臺灣大學圖書館 National Taiwan University Library'.</p>	<p><b>Japanese</b> 三好 徳三郎君</p> <p><b>English (translation)</b> Mr Miyoshi Tokusaburo</p> <p><b>Size</b> 5.7 x 4.5 cm</p>	
18	 <p>A black and white photograph of a large, ornate ceremonial hall. The room is filled with people seated at long tables covered with white cloths. The ceiling is decorated with draped fabric and a large floral arrangement hangs from the center. The photo has a watermark at the bottom that reads '國立臺灣大學圖書館 National Taiwan University Library'.</p>	<p><b>Japanese</b> 臺北市街改築祝賀會-式場 (大正二年十二月十四日梅屋敷ニ於テ)</p> <p><b>English (translation)</b> The ceremonial hall of the celebration of Taipei (Taihoku) urban redevelopment (14 December, Taisho 2 (1913), at the Umeyashiki Restaurant)</p> <p><b>Size</b> 7.1 x 10.1 cm</p>	

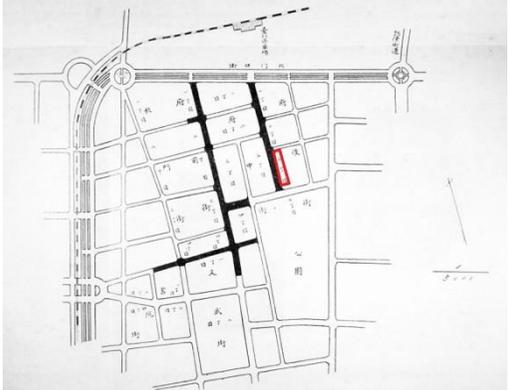
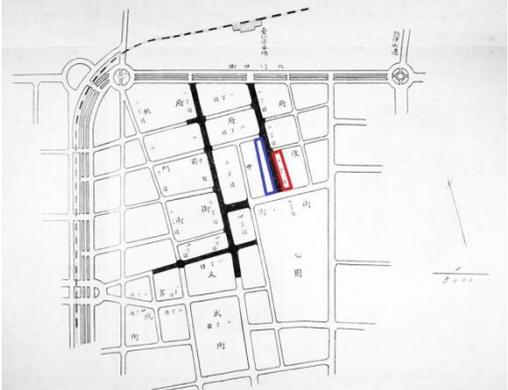
19		<p><b>Japanese</b> 臺北市街改築祝賀會-記念撮影 (大正二年十二月十四日梅屋敷ニ於テ)</p> <p><b>English (translation)</b> The group portrait of the celebration of Taipei (Taihoku) urban redevelopment (14 December, Taisho 2 (1913), at the Umeyashiki Restaurant)</p> <p><b>Size</b> 12.8 x 18.2 cm</p>	
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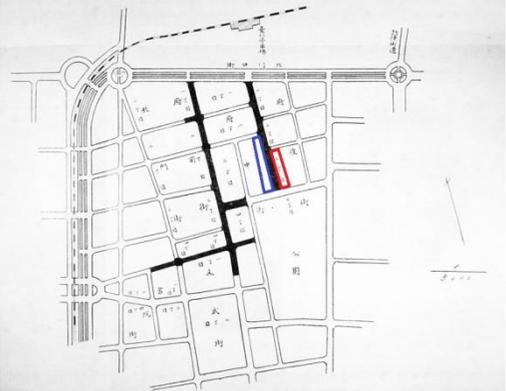
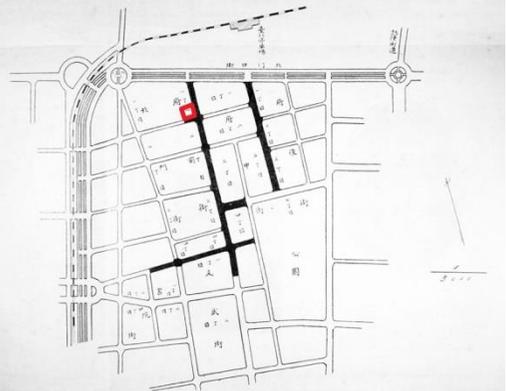
<b>Section 1</b>			
20		<p><b>Japanese</b> 臺北停車場前ヨリ--(右)府中街(左)府後街</p> <p><b>English (translation)</b> Approach from the front of the Taipei (Taihoku) Railway Station--(Right) Fu-chu Gai District (Left) Fu-go Gai District</p> <p><b>Size</b> 8.4 x 11.7 cm</p> <p><b>Shops</b> (Left) 台灣鐵道旅館= Taiwan Railway Hotel (Right) 吾妻旅館= Azuma Hotel</p>	 <p>(Right) Fu-chu Gai District - Red (Left) Fu-go Gai District - Blue</p>

21		<p><b>Japanese</b> 臺北停車場前ヨリ--(右)府中街(左)府後街(舊)</p> <p><b>English (translation)</b> Approach from the front of the Taipei (Taihoku) Railway Station--(Right) Fu-chu Gai District (Left) Fu-go Gai District (Before)</p> <p><b>Size</b> 8.4 x 11.7 cm</p> <p><b>Shops</b></p>	 <p>(Right) Fu-chu Gai District - Red (Left) Fu-go Gai District - Blue</p>
22		<p><b>Japanese</b> 府中街五丁目</p> <p><b>English (translation)</b> Fu-chu Gai District Block 5</p> <p><b>Size</b> 8.4 x 11.7 cm</p> <p><b>Shops</b></p>	

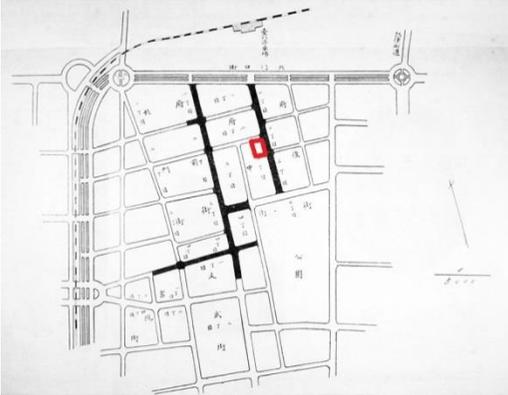
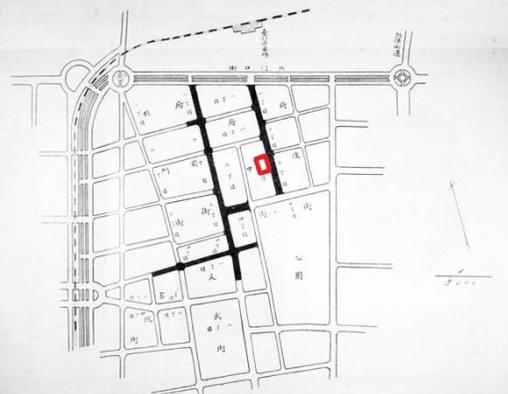
23		<p><b>Japanese</b> 府中街五丁目(舊)</p> <p><b>English (translation)</b> Fu-chu Gai District Block 5 (Before)</p> <p><b>Size</b> 8.5 x 11.7 cm</p> <p><b>Shops</b></p>	
24		<p><b>Japanese</b> 府後街二丁目ヨリ三丁目</p> <p><b>English (translation)</b> Fu-go Gai District Block 2 approaches Block 3</p> <p><b>Size</b> 8.5 x 11.7 cm</p> <p><b>Shops</b></p>	

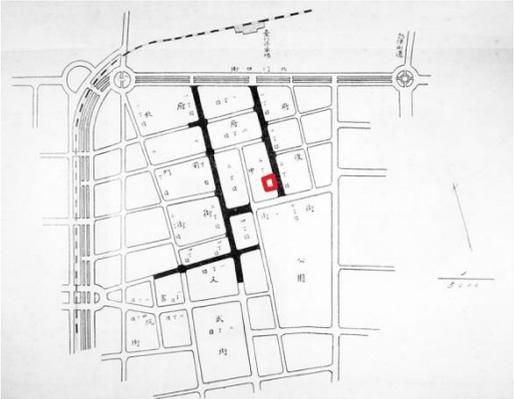
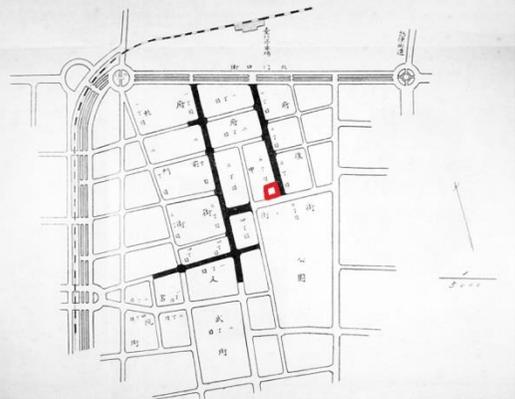
25		<p><b>Japanese</b> 府後街二丁目ヨリ三丁目(舊)</p> <p><b>English (translation)</b> Fu-go Gai District Block 2 approaches Block 3 (Before)</p> <p><b>Size</b> 8.5 x 11.7 cm</p> <p><b>Shops</b></p>	
26		<p><b>Japanese</b> 府後街三丁目ヨリ二丁目</p> <p><b>English (translation)</b> Fu-go Gai District Block 3 approaches Block 2</p> <p><b>Size</b> 8.5 x 11.6 cm</p> <p><b>Shops</b></p>	

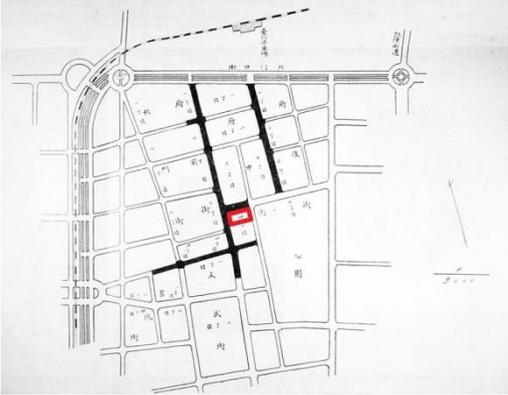
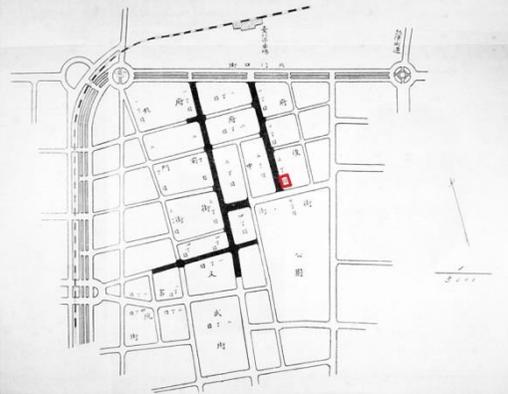
27		<p><b>Japanese</b> 府後街三丁目ヨリ二丁目(舊)</p> <p><b>English (translation)</b> Fu-go Gai District Block 3 approaches Block 2 (Before)</p> <p><b>Size</b> 8.5 x 11.6 cm</p> <p><b>Shops</b></p>	
28		<p><b>Japanese</b> 南方ヨリ--(右)府後街三丁目(左)府中街五丁目</p> <p><b>English (translation)</b> Approach from the south-- (Right) Fu-go Gai District Block 3 (Left) Fu-chu Gai District Block 5</p> <p><b>Size</b> 8.4 x 11.5 cm</p> <p><b>Shops</b></p>	 <p>(Right) Fu-go Gai District Block 3 - Red (Left) Fu-chu Gai District Block 5 - Blue</p>

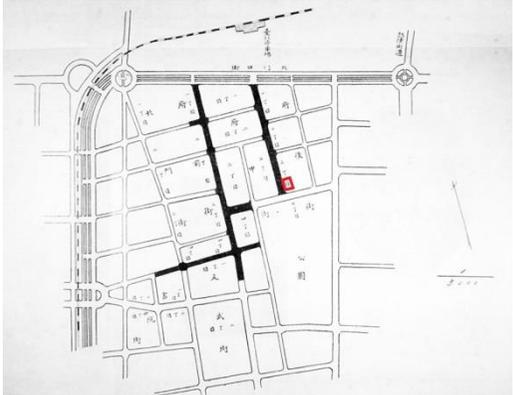
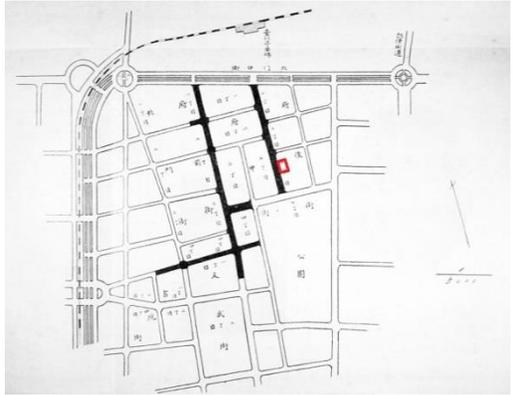
29		<p><b>Japanese</b> 南方ヨリ--(右)府後街三丁目(左)府中街五丁目(舊)</p> <p><b>English (translation)</b> Approach from the south-- (Right) Fu-go Gai District Block 3 (Left) Fu-chu Gai District Block 5 (Before)</p> <p><b>Size</b> 8.4 x 11.7 cm</p> <p><b>Shops</b></p>	 <p>(Right) Fu-go Gai District Block 3 - Red (Left) Fu-chu Gai District Block 5 - Blue</p>
30		<p><b>Japanese</b> 府前街一丁目</p> <p><b>English (translation)</b> Fu-zen Gai District Block 1</p> <p><b>Size</b> 8.4 x 11.5 cm</p> <p><b>Shops</b> 辰馬商會= Tatsuuma Co.</p>	

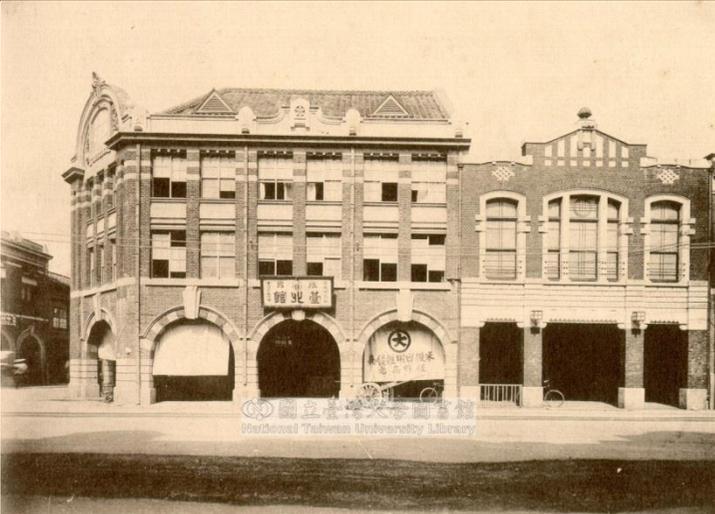
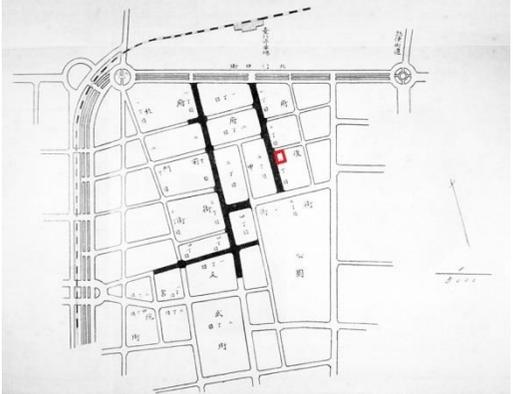
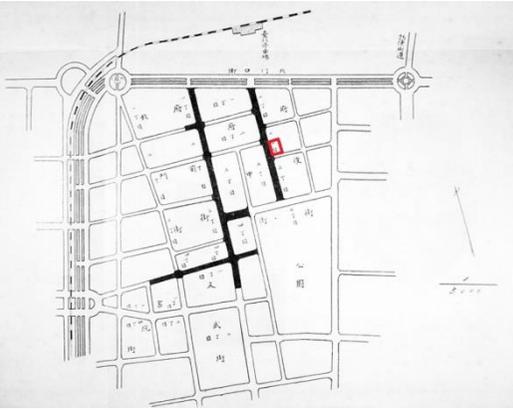
31		<p><b>Japanese</b> 元府直街通り</p> <p><b>English (translation)</b> Original Fu-zhi Gai Street</p> <p><b>Size</b> 8.4 x 11.5 cm</p> <p><b>Shops</b></p>	
32		<p><b>Japanese</b> 府中街一丁目</p> <p><b>English (translation)</b> Fu-chu Gai District Block 1</p> <p><b>Size</b> 8.5 x 11.7 cm</p> <p><b>Shops</b> 吾妻旅館= Azuma Hotel</p>	

33		<p><b>Japanese</b> 府中街五丁目</p> <p><b>English (translation)</b> Fu-chu Gai District Block 5</p> <p><b>Size</b> 8.5 x 11.6 cm</p> <p><b>Shops</b> From right to left are: OOO= (Difficult to identify) OOO= (Difficult to identify) OOOO= (Difficult to identify) 小川商店= Ogawa Shop</p>	
34		<p><b>Japanese</b> 府中街五丁目</p> <p><b>English (translation)</b> Fu-chu Gai District Block 5</p> <p><b>Size</b> 8.5 x 11.7 cm</p> <p><b>Shops</b> From right to left are: 小川商店= Ogawa Shop 吉岡商店= Yoshioka Shop OOO= (Difficult to identify) OOO= (Difficult to identify) OOO= (Difficult to identify)</p>	

35		<p><b>Japanese</b> 府中街五丁目</p> <p><b>English (translation)</b> Fu-chu Gai District Block 5</p> <p><b>Size</b> 8.5 x 11.7 cm</p> <p><b>Shops</b> From right to left are: OOO= (Difficult to identify) OOO= (Difficult to identify) OOO= (Difficult to identify) OOO= (Difficult to identify) OOO= (Difficult to identify)</p>	
36		<p><b>Japanese</b> 府中街五丁目</p> <p><b>English (translation)</b> Fu-chu Gai District Block 5</p> <p><b>Size</b> 8.4 x 11.5 cm</p> <p><b>Shops</b> From right to left are: OOO= (Difficult to identify) OOO= (Difficult to identify) OOO= (Difficult to identify) OOO= (Difficult to identify) 竹田商店= Takeda Shop</p>	

37		<p><b>Japanese</b> 府中街四丁目</p> <p><b>English (translation)</b> Fu-chu Gai District Block 4</p> <p><b>Size</b> 8.4 x 11.5 cm</p> <p><b>Shops</b></p>	
38		<p><b>Japanese</b> 府後街三丁目</p> <p><b>English (translation)</b> Fu-go Gai District Block 3</p> <p><b>Size</b> 8.5 x 11.7 cm</p> <p><b>Shops</b> From right to left are: 萬屋旅館= Yorozyua Hotel 金森商會-建築材料= Kanemori Co.- Construction materials 林本源製糖株式會社臺北本店= The Taipei (Taihoku) head office of Lin Ben-Yuan Sugar- manufacturing Co.</p>	

39		<p><b>Japanese</b> 府後街三丁目</p> <p><b>English (translation)</b> Fu-go Gai District Block 3</p> <p><b>Size</b> 8.5 x 11.6 cm</p> <p><b>Shops</b> From right to left are: 林本源製糖株式會社臺北本店= The head office of Lin Ben-Yuan Sugar-manufacturing Co. OOO= (Difficult to identify) OOO= (Difficult to identify) 共同商會-米穀日用雜貨= Kyoudou Co.- Rice and Sundried goods</p>	
40		<p><b>Japanese</b> 府後街三丁目</p> <p><b>English (translation)</b> Fu-go Gai District Block 3</p> <p><b>Size</b> 8.5 x 11.7 cm</p> <p><b>Shops</b> From right to left are: 市原臺雅堂表具師= Ichihara Taigadou Picture or Paper Framing 伊藤商店= Ido Shop OOO= (Difficult to identify) 鈴木商店= Suzuki Shop 宅合名會社臺北支店-澤龜若翠 = The Taipei (Taihoku) branch shop of Taku Gomei Co.- シトロソ Citron-water and アサヒビール Asahi-beer</p>	

41		<p><b>Japanese</b> 府後街三丁目</p> <p><b>English (translation)</b> Fu-go Gai District Block 3</p> <p><b>Size</b> 8.5 x 11.7 cm</p> <p><b>Shops</b> From right to left are: OOOO= (Difficult to identify) 佐野商店-米穀日用雜貨商= Sano Shop- Rice and Sundried goods 臺北館旅館= Taihoku-kan Hotel</p>	
42		<p><b>Japanese</b> 府後街二丁目</p> <p><b>English (translation)</b> Fu-go Gai District Block 2</p> <p><b>Size</b> 8.5 x 11.5 cm</p> <p><b>Shops</b> From right to left are: 丸 O 堂藥局 = (Difficult to identify) 吉田商會= Yoshida Co. OOO= (Difficult to identify) 臺南新報台北支局= The Taipei (Taihoku) branch office of Tainan-Simpo (Tainan Newspaper)</p>	

43



**Japanese**

府後街二丁目

**English (translation)**

Fu-go Gai District Block 2

**Size**

8.5 x 11.5 cm

**Shops**

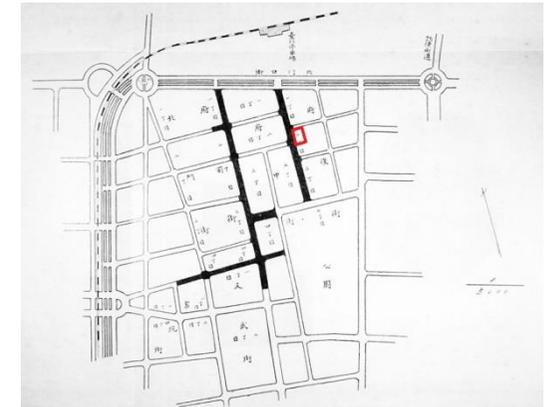
From right to left are:

臺南新報台北支局= The Taipei (Taihoku) branch office of Tainan-Simpo (Tainan Newspaper)

○ 中堂洋服店出張所-甘泉堂和洋御菓子= (Difficult to identify)- Kansendo

Japanese and Western Sweets Shop

華南銀行= Hua Nan Bank



**Section 2**

44



**Japanese**

舊臺北廳前ヨリ--(右)府前街(左)府中街

**English (translation)**

Approach from the front of the old Taipei (Taihoku) Prefecture Hall (city hall) (Right) Fu-zen Gai District (Left) Fu-chu Gai District

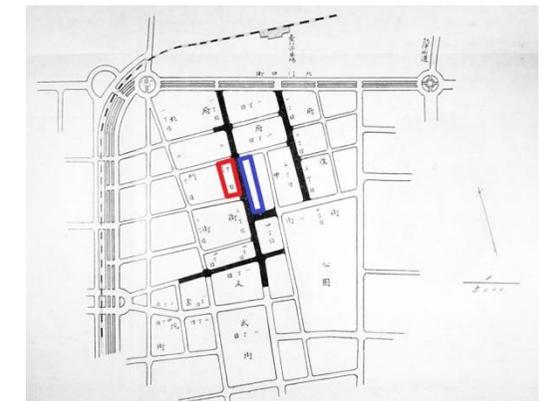
**Size**

8.5 x 11.5 cm

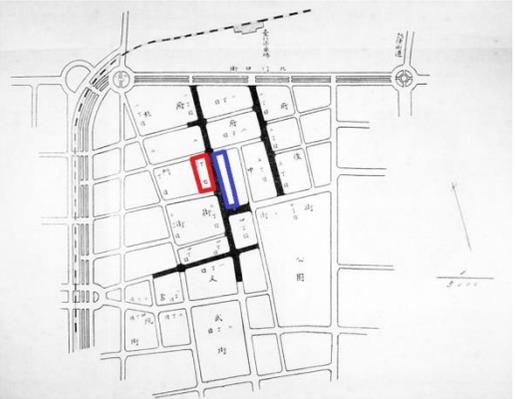
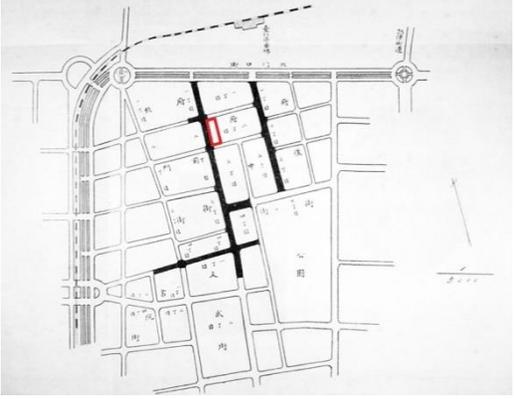
**Shops**

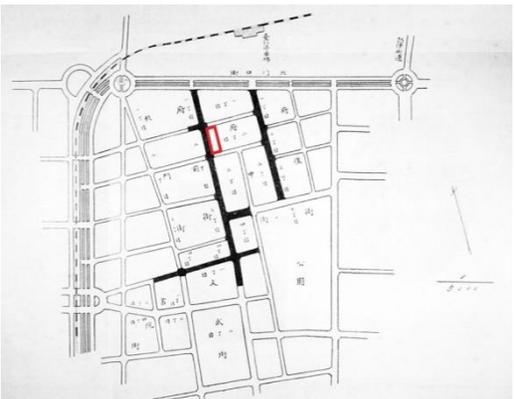
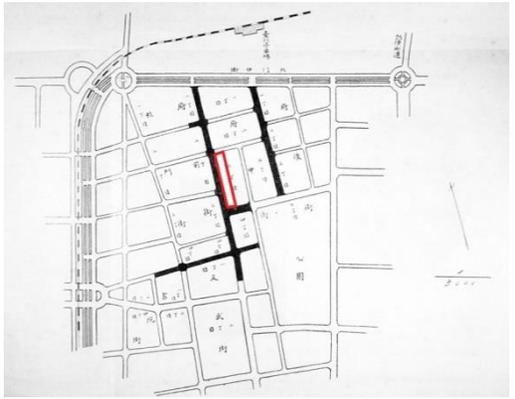
(Right) 一丸旅館= Ichimaru Hotel

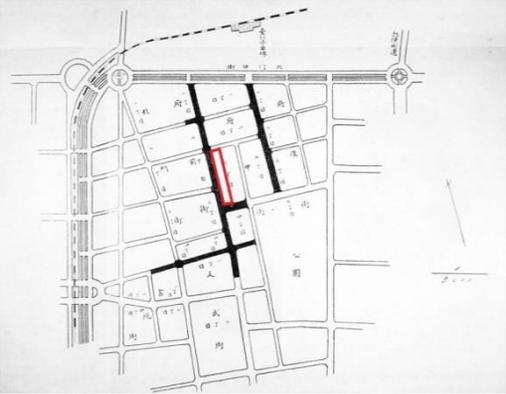
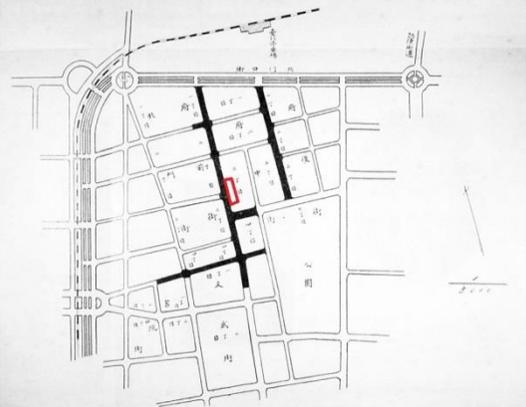
(Left) 吉野屋= Yoshinoya

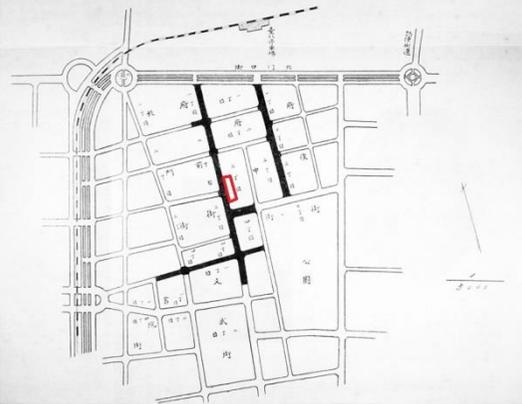
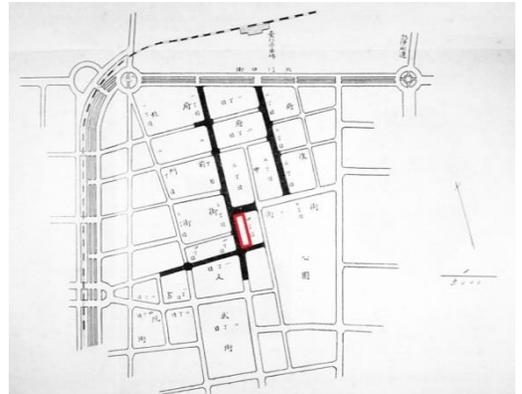


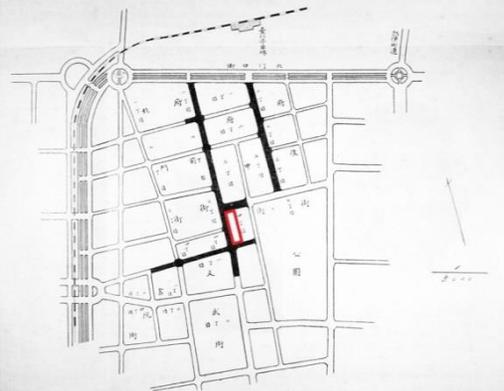
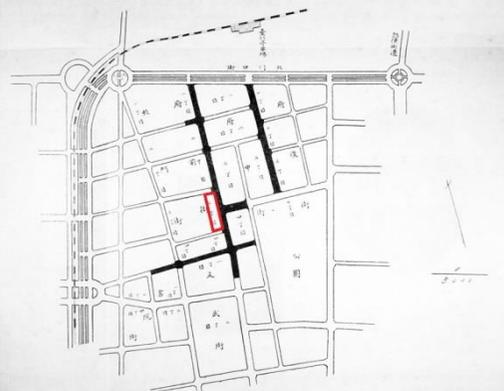
(Right) Fu-zen Gai District - Red  
(Left) Fu-chu Gai District - Blue

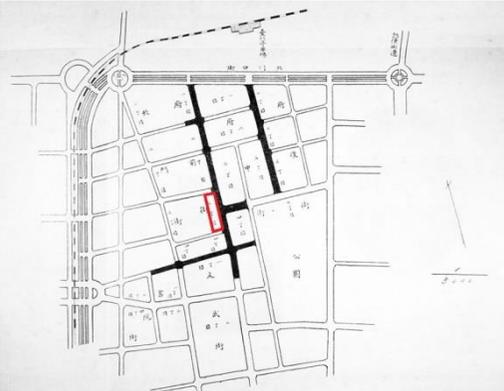
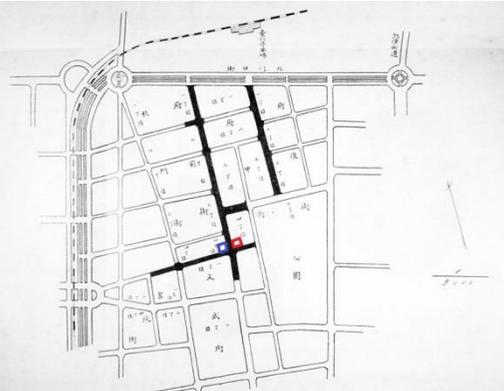
45		<p><b>Japanese</b> 舊臺北廳前ヨリ--(右)府前街(左)府中街(舊)</p> <p><b>English (translation)</b> Approach from the front of the old Taipei (Taihoku) Prefecture Hall (city hall) (Right) Fu-zen Gai District (Left) Fu-chu Gai District (Before)</p> <p><b>Size</b> 8.4 x 11.5 cm</p> <p><b>Shops</b></p>	 <p>(Right) Fu-zen Gai District - Red (Left) Fu-chu Gai District - Blue</p>
46		<p><b>Japanese</b> 舊臺北廳前ヨリ(右)府中街</p> <p><b>English (translation)</b> Approach from the front of the old Taipei (Taihoku) Prefecture Hall (city hall) (Right) Fu-chu Gai District</p> <p><b>Size</b> 8.5 x 11.5 cm</p> <p><b>Shops</b> From left to right are: OOO 料理= (Difficult to identify) 山下金物店台北本店= The Taipei (Taihoku) head shop of Yamamoto Hardware-tools 日之出商會 = Hinode Co.</p>	

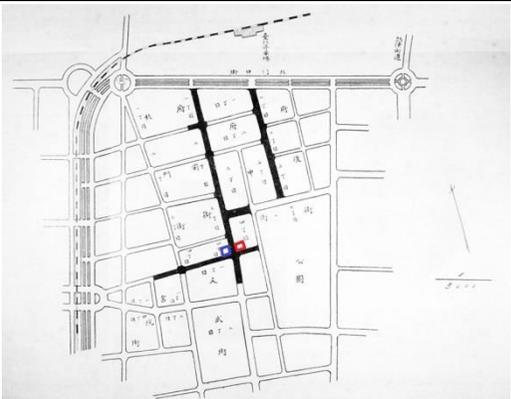
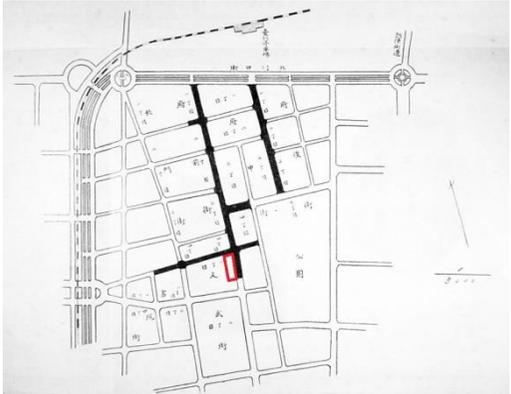
47		<p><b>Japanese</b> 舊臺北廳前ヨリ(右)府中街(舊)</p> <p><b>English (translation)</b> Approach from the front of the old Taipei (Taihoku) Prefecture Hall (city hall) (Right) Fu-chu Gai District (Before)</p> <p><b>Size</b> 8.4 x 11.5 cm</p> <p><b>Shops</b></p>	
48		<p><b>Japanese</b> 南方ヨリ--府中街三丁目</p> <p><b>English (translation)</b> Approach from the south-- Fu-chu Gai District Block 3</p> <p><b>Size</b> 8.3 x 11.5 cm</p> <p><b>Shops</b> 永田齒科醫院= Nagata Dental Surgery</p>	

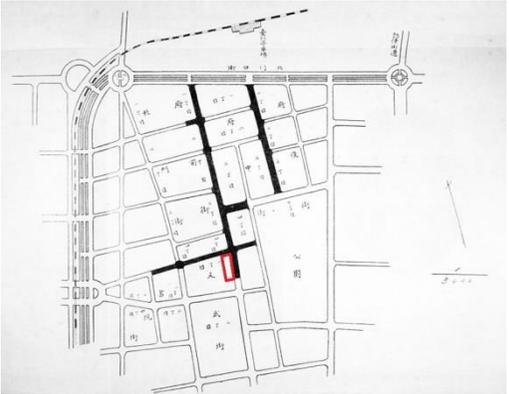
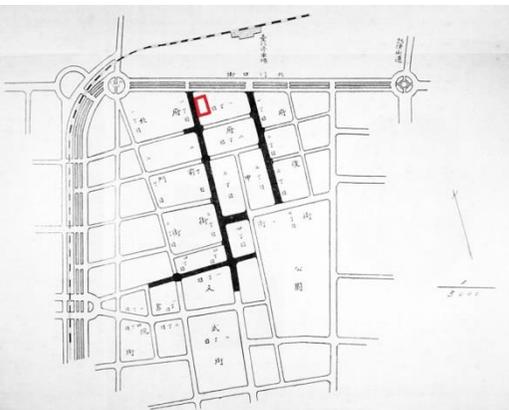
49		<p><b>Japanese</b> 南方ヨリ--府中街三丁目(舊)</p> <p><b>English (translation)</b> Approach from the south-- Fu-chu Gai District Block 3 (Before)</p> <p><b>Size</b> 8.4 x 11.5 cm</p> <p><b>Shops</b></p>	
50		<p><b>Japanese</b> 北方ヨリ--府中街三丁目</p> <p><b>English (translation)</b> Approach from the north-- Fu-chu Gai District Block 3</p> <p><b>Size</b> 8.3 x 11.5 cm</p> <p><b>Shops</b> From left to right are: 安田本店-臺北支店= The Taipei (Taihoku) branch shop of Yasuda Co. 盛進商行= Seishin Co. 瀧村兄弟商行= Takimura Brother Co.</p>	

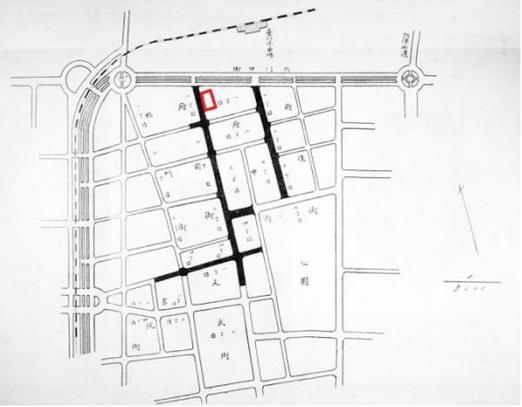
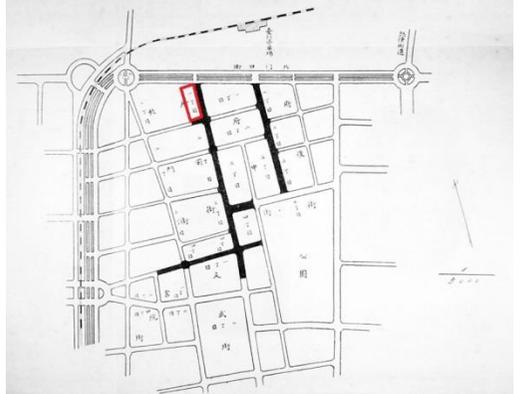
51		<p><b>Japanese</b> 北方ヨリ--府中街三丁目(舊)</p> <p><b>English (translation)</b> Approach from the north-- Fu-chu Gai District Block 3 (Before)</p> <p><b>Size</b> 8.4 x 11.5 cm</p> <p><b>Shops</b></p>	
52		<p><b>Japanese</b> 南方ヨリ--府中街四丁目</p> <p><b>English (translation)</b> Approach from the south-- Fu-chu Gai District Block 4</p> <p><b>Size</b> 8.3 x 11.3 cm</p> <p><b>Shops</b> 西洋御料理= Western-cuisine Restaurant</p>	

53		<p><b>Japanese</b> 南方ヨリ--府中街四丁目(舊)</p> <p><b>English (translation)</b> Approach from the south-- Fu-chu Gai District Block 4 (Before)</p> <p><b>Size</b> 8.4 x 11.4 cm</p> <p><b>Shops</b></p>	
54		<p><b>Japanese</b> 南方ヨリ--府前街二丁目(應為三丁目而非二丁目)</p> <p><b>English (translation)</b> Approach from the south-- Fu-zen Gai District Block 3</p> <p><b>Size</b> 8.4 x 11.4 cm</p> <p><b>Shops</b> 丸山呉服店= Maruyama Kimono Shop</p>	

55		<p><b>Japanese</b> 南方ヨリ--府前街二丁目(舊)</p> <p><b>English (translation)</b> Approach from the south-- Fu-zen Gai District Block 2 (Before)</p> <p><b>Size</b> 8.4 x 11.4 cm</p> <p><b>Shops</b></p>	
56		<p><b>Japanese</b> 南方ヨリ--(右)府中街(左)府前街</p> <p><b>English (translation)</b> Approach from the south-- (Right) Fu-chu Gai District (Left) Fu-zen Gai District</p> <p><b>Size</b> 8.4 x 11.6 cm</p> <p><b>Shops</b> (Right) 西洋御料理= Western-cuisine Restaurant (Left) 府前街郵便局= The Postal Office of Fu-zen Gai</p>	 <p>(Right) Fu-chu Gai District - Red (Left) Fu-zen Gai District - Blue</p>

57		<p><b>Japanese</b> 南方ヨリ--(右)府中街(左)府前街(舊)</p> <p><b>English (translation)</b> Approach from the south-- (Right) Fu-chu Gai District (Left) Fu-zen Gai District (Before)</p> <p><b>Size</b> 8 x 11.6 cm</p> <p><b>Shops</b></p>	 <p>(Right) Fu-chu Gai District - Red (Left) Fu-zen Gai District - Blue</p>
58		<p><b>Japanese</b> 南方ヨリ--文武街一丁目</p> <p><b>English (translation)</b> Approach from the south-- Bun-bu Gai District Block 1</p> <p><b>Size</b> 8.4 x 11.7 cm</p> <p><b>Shops</b> From left to right are: 近藤商店= Kindo Shop 竹田商店= Takeda Shop OO 御料理= (Difficult to identify) OOOO= (Difficult to identify) 高橋書房= Takabashi Bookshop 丸嘉洋服店= Maruyoshi Western-style Clothes Shop OOOO= (Difficult to identify) 小塚兼吉本店= The head shop of Kozuka Kenkichi Stationary</p>	

59		<p><b>Japanese</b> 南方ヨリ--文武街一丁目(舊)</p> <p><b>English (translation)</b> Approach from the south-- Bun-bu Gai District Block 1 (Before)</p> <p><b>Size</b> 8.1 x 11.7 cm</p> <p><b>Shops</b></p>	
60		<p><b>Japanese</b> 北方ヨリ--府中街一丁目</p> <p><b>English (translation)</b> Approach from the north-- Fu-chu Gai District Block 1</p> <p><b>Size</b> 8.5 x 11.6 cm</p> <p><b>Shops</b> From left to right are: サ旅館部= Marusa Hotel (original) 舊臺北廳 (清代儒學正堂)= The old Taipei (Taihoku) Prefecture Hall (city hall) (built in the Qing Dynasty)</p>	

61		<p><b>Japanese</b> 北方ヨリ--府中街一丁目(舊)</p> <p><b>English (translation)</b> Approach from the north-- Fu-chu Gai District Block 1 (Before)</p> <p><b>Size</b> 8.4 x 11.6 cm</p> <p><b>Shops</b></p>	
62		<p><b>Japanese</b> 南方ヨリ--府前街一丁目</p> <p><b>English (translation)</b> Approach from the south-- Fu-zen Gai District Block 1</p> <p><b>Size</b> 8.5 x 11.7 cm</p> <p><b>Shops</b></p>	

63



**Japanese**

南方ヨリ--府前街一丁目(舊)

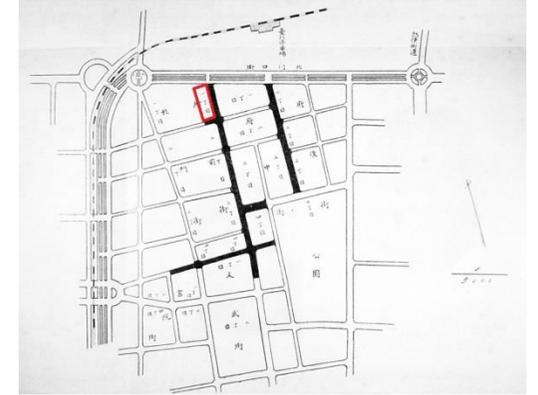
**English (translation)**

Approach from the south-- Fu-zen Gai District Block 1 (Before)

**Size**

8.4 x 11.7 cm

**Shops**



64



**Japanese**

府前街一丁目

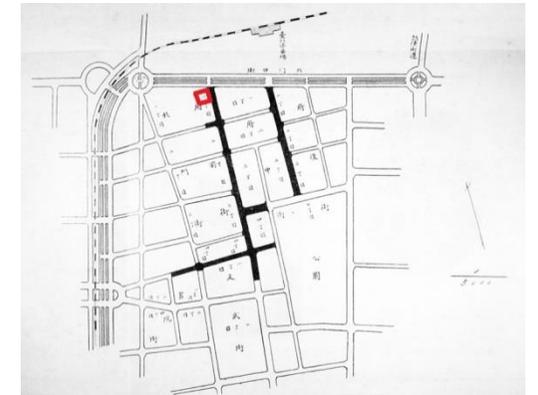
**English (translation)**

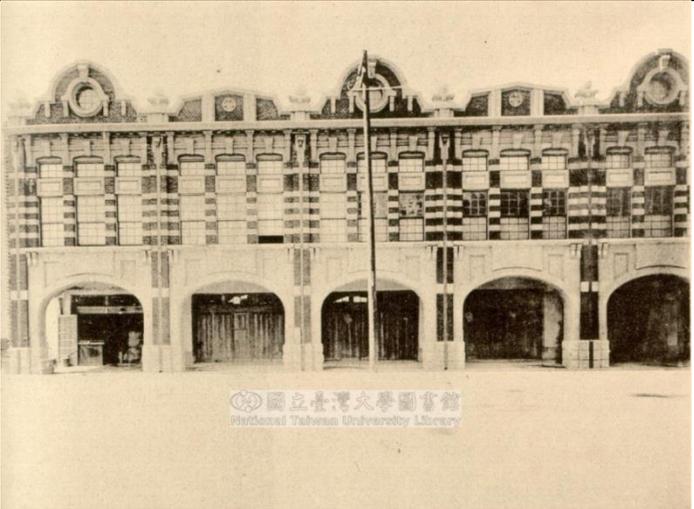
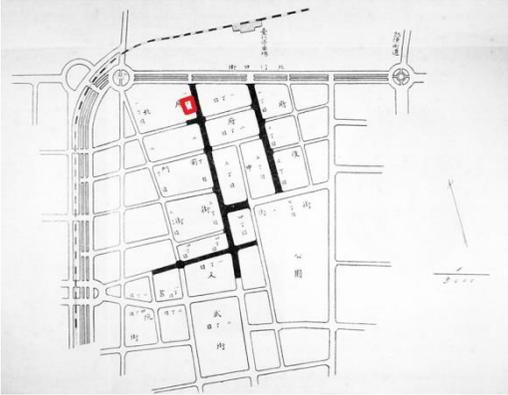
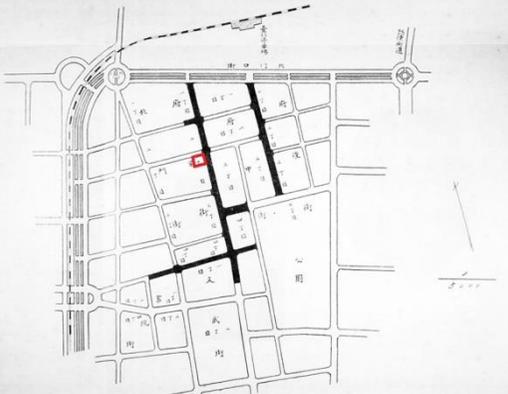
Fu-zen Gai District Block 1

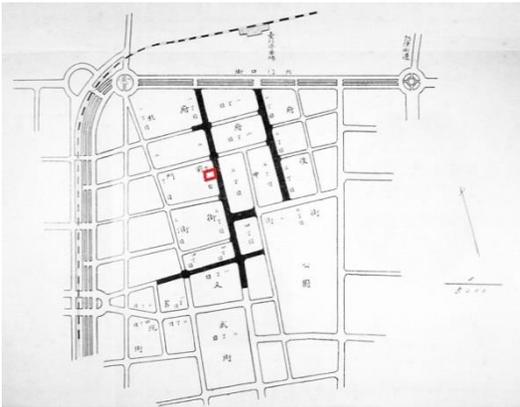
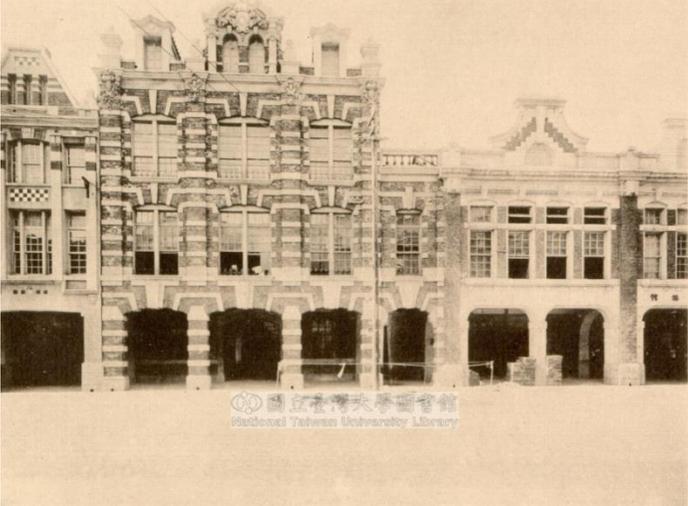
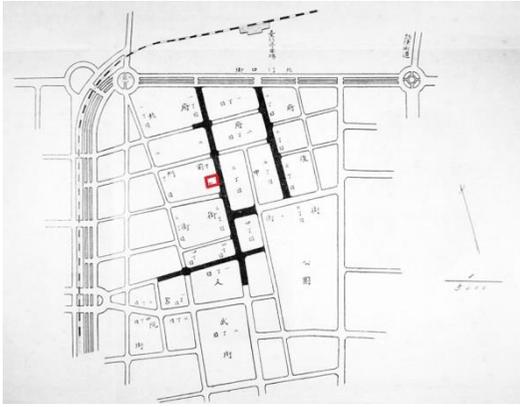
**Size**

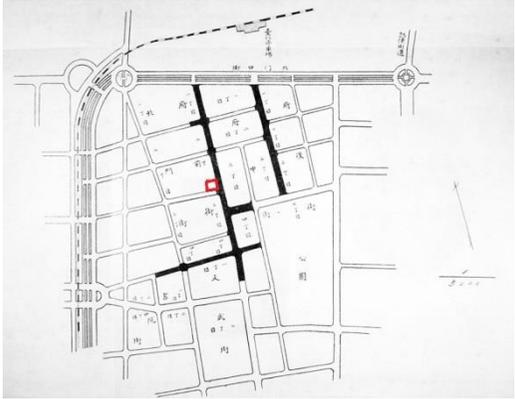
8.6 x 11.8 cm

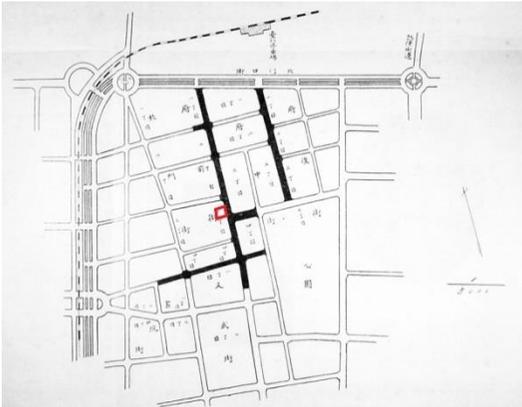
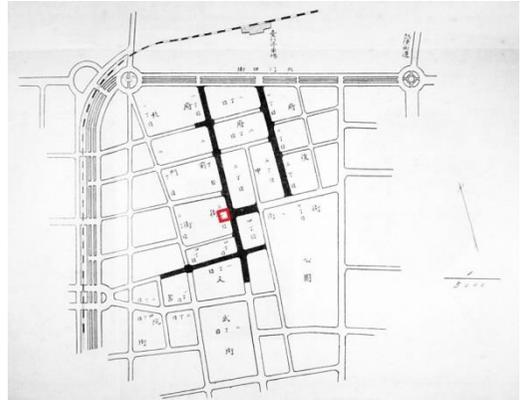
**Shops**

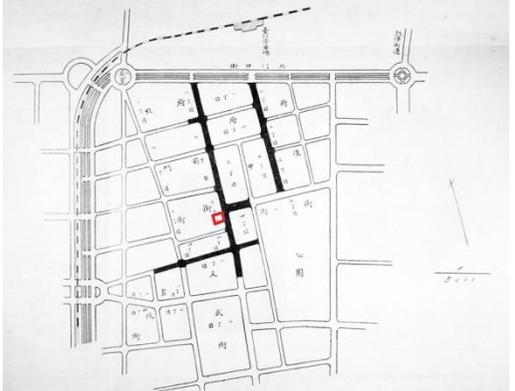
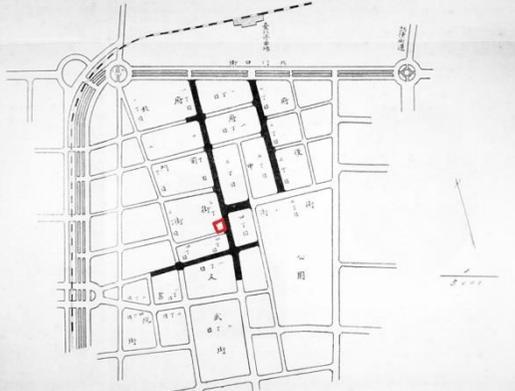


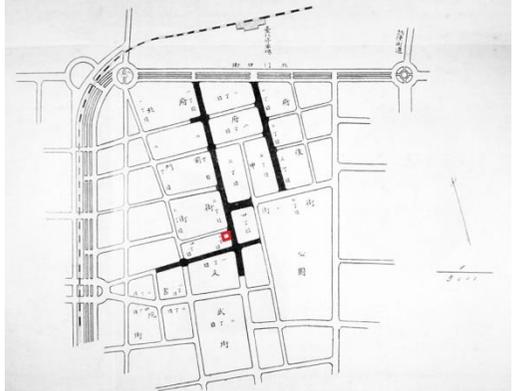
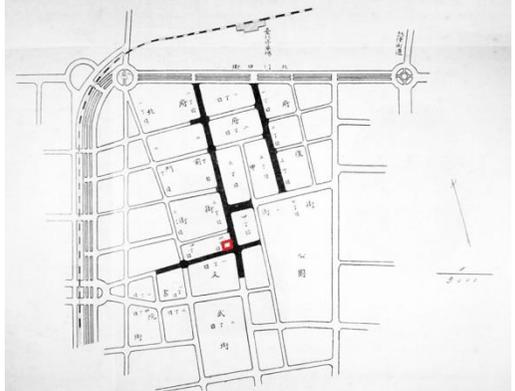
65		<p><b>Japanese</b> 府前街一丁目</p> <p><b>English (translation)</b> Fu-zen Gai District Block 1</p> <p><b>Size</b> 8.6 x 11.6 cm</p> <p><b>Shops</b></p>	
66		<p><b>Japanese</b> 府前街二丁目</p> <p><b>English (translation)</b> Fu-zen Gai District Block 2</p> <p><b>Size</b> 8.6 x 11.3 cm</p> <p><b>Shops</b> From right to left are: OOO= (Difficult to identify) 三谷軒-牛肉雞肉= Mitani -ken Butcher shop- Beef and Chicken 三十四銀行臺北支店= The Taipei (Taihoku) branch office of 34th Bank</p>	

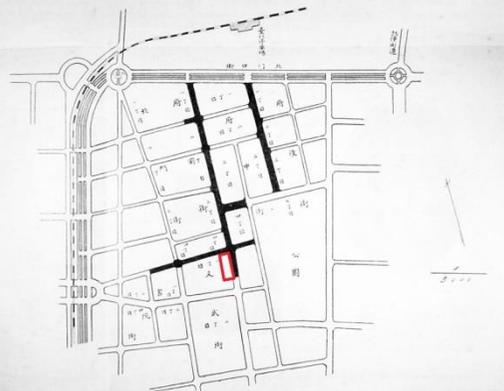
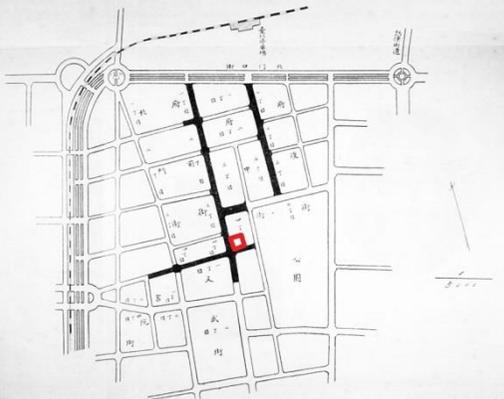
67		<p><b>Japanese</b> 府前街二丁目</p> <p><b>English (translation)</b> Fu-zen Gai District Block 2</p> <p><b>Size</b> 8.6 x 11.4 cm</p> <p><b>Shops</b> From right to left are: 三十四銀行臺北支店= The Taipei (Taihoku) branch office of 34th Bank 一丸旅館= Ichimaru Hotel</p>	
68		<p><b>Japanese</b> 府前街二丁目</p> <p><b>English (translation)</b> Fu-zen Gai District Block 2</p> <p><b>Size</b> 8.7 x 11.7 cm</p> <p><b>Shops</b> From right to left are: 一丸旅館= Ichimaru Hotel OOO= (Difficult to identify) OO= (Difficult to identify) 新高旅館= Niitaka Hotel OOO= (Difficult to identify)</p>	

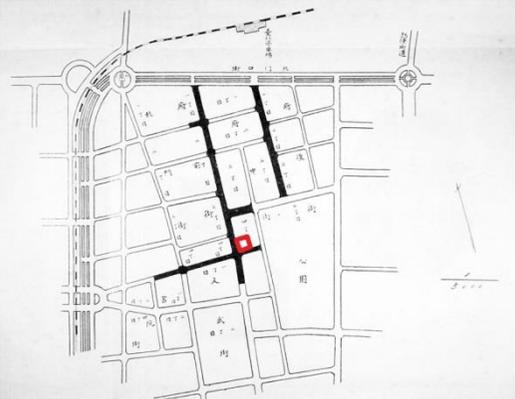
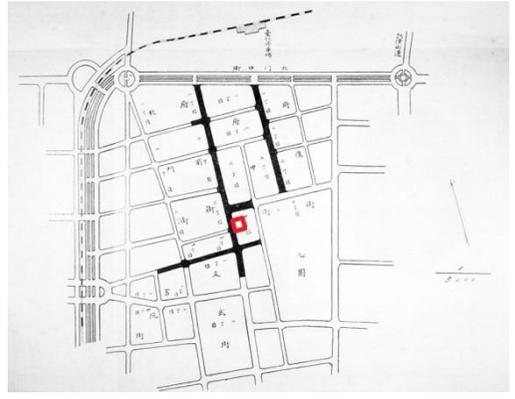
69		<p><b>Japanese</b> 府前街二丁目</p> <p><b>English (translation)</b> Fu-zen Gai District Block 2</p> <p><b>Size</b> 8.7 x 11.7 cm</p> <p><b>Shops</b> From right to left are: OOO= (Difficult to identify) OOO= (Difficult to identify) OOO= (Difficult to identify) 有田藥局= Arida Pharmacy</p>	
70		<p><b>Japanese</b> 府前街三丁目</p> <p><b>English (translation)</b> Fu-zen Gai District Block 3</p> <p><b>Size</b> 8.4 x 11.4 cm</p> <p><b>Shops</b> From right to left are: OO= (Difficult to identify) OOO= (Difficult to identify) OOOOO= (Difficult to identify)</p>	

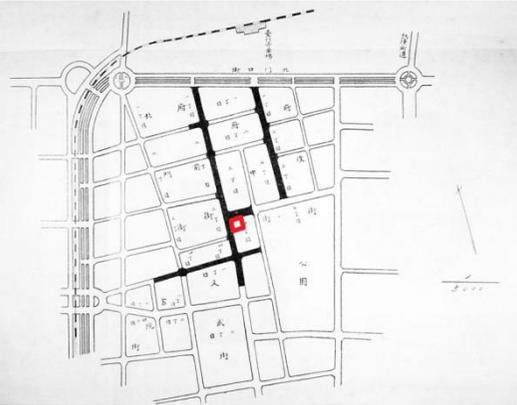
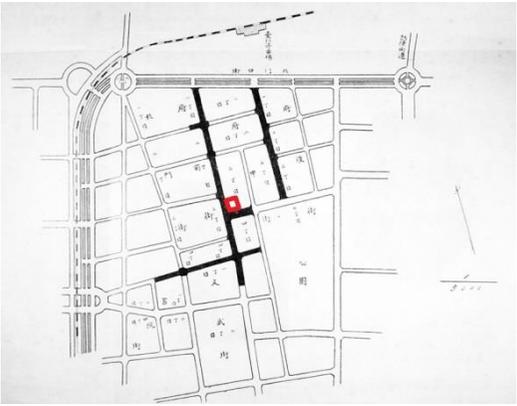
71		<p><b>Japanese</b> 府前街三丁目</p> <p><b>English (translation)</b> Fu-zen Gai District Block 3</p> <p><b>Size</b> 8.4 x 11.5 cm</p> <p><b>Shops</b> From right to left are: OOO= (Difficult to identify) OOOOO= (Difficult to identify) OOO= (Difficult to identify) OOOO= (Difficult to identify)</p>	
72		<p><b>Japanese</b> 府前街三丁目</p> <p><b>English (translation)</b> Fu-zen Gai District Block 3</p> <p><b>Size</b> 8.3 x 11.7 cm</p> <p><b>Shops</b> From right to left are OOOO= (Difficult to identify) OOO= (Difficult to identify) OOO= (Difficult to identify) OOO= (Difficult to identify)</p>	

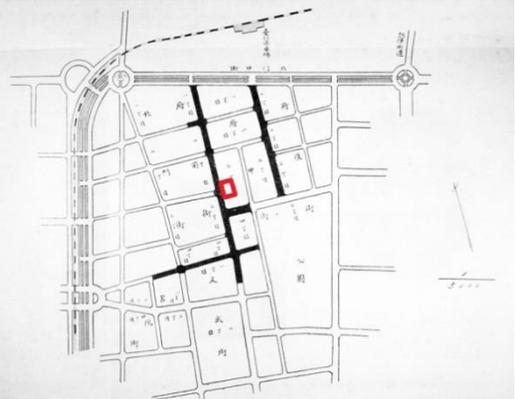
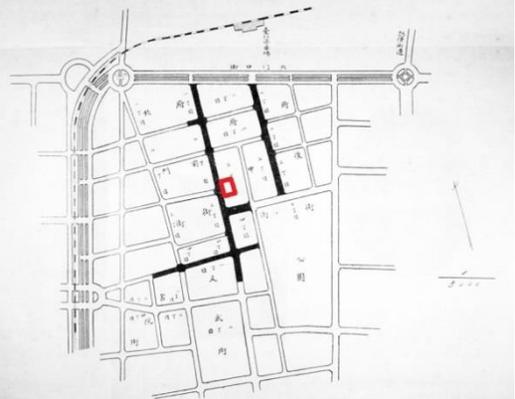
73		<p><b>Japanese</b> 府前街三丁目</p> <p><b>English (translation)</b> Fu-zen Gai District Block 3</p> <p><b>Size</b> 8.3 x 11.7 cm</p> <p><b>Shops</b> From right to left are OOO= (Difficult to identify) 資生堂藥局= Shiseido Pharmacy OOO= (Difficult to identify) OOO= (Difficult to identify) 日進商會= Nisshin Co.</p>	
74		<p><b>Japanese</b> 府前街三丁目</p> <p><b>English (translation)</b> Fu-zen Gai District Block 3</p> <p><b>Size</b> 8.3 x 11.5 cm</p> <p><b>Shops</b> From right to left are: 日進商會= Nisshin Co. 丸山吳服店= Maruyama Kimono Shop</p>	

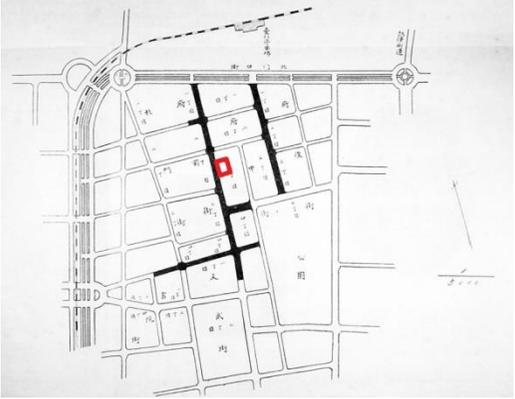
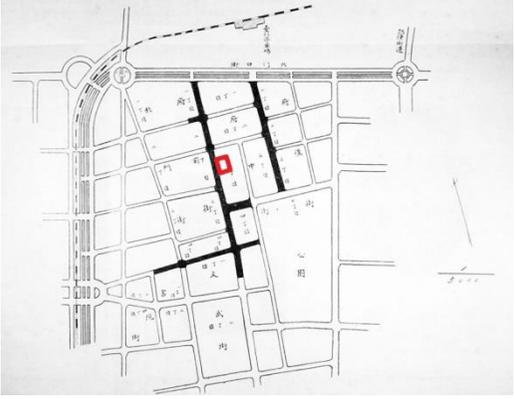
75		<p><b>Japanese</b> 府前街四丁目</p> <p><b>English (translation)</b> Fu-zen Gai District Block 4</p> <p><b>Size</b> 8.3 x 11.5 cm</p> <p><b>Shops</b> From right to left are: 神島商店-表具師= Kamishima Picture or Paper Framing OOO= (Difficult to identify) OOOOOO= (Difficult to identify) 岡商會= Oka Co. OOO= (Difficult to identify)</p>	
76		<p><b>Japanese</b> 府前街四丁目</p> <p><b>English (translation)</b> Fu-zen Gai District Block 4</p> <p><b>Size</b> 8.5 x 11.7 cm</p> <p><b>Shops</b> From right to left are: OOO= (Difficult to identify) 岡商會= Oka Co. 府前街郵便局 (三好徳三郎)= The Postal Office of Fu-zen Gai (Owned by Mr Miyoshi Tokusaburo)</p>	

77		<p><b>Japanese</b> 文武街一丁目</p> <p><b>English (translation)</b> Bun-bu Gai District Block 1</p> <p><b>Size</b></p> <p><b>Shops</b> From right to left are: 小塚兼吉本店= The head shop of Kozuka Kenkichi Stationary OOOO= (Difficult to identify) 丸嘉洋服店= Maruyoshi Western-style Clothes Shop 高橋書房= Takabashi Bookshop</p>	
78		<p><b>Japanese</b> 府中街四丁目</p> <p><b>English (translation)</b> Fu-chu Gai District Block 4</p> <p><b>Size</b> 8.5 x 11.8 cm</p> <p><b>Shops</b> From right to left are: 西洋御料理= Western-cuisine Restaurant 福田商會支店= The branch shop of Fukude Co. 盛O商行-履物(ハキモノ)= (Difficult to identify)- Footwear Shop 榊五支店= The branch shop of Masugoro Co.</p>	

79		<p><b>Japanese</b> 府中街四丁目</p> <p><b>English (translation)</b> Fu-chu Gai District Block 4</p> <p><b>Size</b> 8.5 x 11.6 cm</p> <p><b>Shops</b> From right to left are:          栴五支店= The branch shop of Masugoro Co.          松浦屋= Matsuuraya          青山商店= Aoyama Shop          井福商店-歐米雜貨= Ifuku Shop- European and American Miscellaneous-goods</p>	
80		<p><b>Japanese</b> 府中街四丁目</p> <p><b>English (translation)</b> Fu-chu Gai District Block 4</p> <p><b>Size</b> 8.8 x 11.3 cm</p> <p><b>Shops</b> From right to left are:          井福商店-歐米雜貨= Ifuku Shop- European and American Miscellaneous-goods          丸山吳服店= Maruyama Kimono Shop          伊勢久吳服店= Isekyu Kimono Shop          一六軒 (本店)= The head shop of Ichiroku-ken          平尾商店= Hirao Shop          O 吉川商= (Difficult to identify)</p>	

81		<p><b>Japanese</b> 府中街四丁目</p> <p><b>English (translation)</b> Fu-chu Gai District Block 4</p> <p><b>Size</b> 8.8 x 11.4 cm</p> <p><b>Shops</b> From right to left are: O 吉川商行= (Difficult to identify) 資生堂藥鋪= Saiseido Pharmacy 笹川商行= Sasagawa Shop OOO= (Difficult to identify)</p>	
82		<p><b>Japanese</b> 府中街三丁目</p> <p><b>English (translation)</b> Fu-chu Gai District Block 3</p> <p><b>Size</b> 8.6 x 11.7 cm</p> <p><b>Shops</b> From right to left are: 永田齒科醫院= Nagata Dental Surgery OOO= (Difficult to identify) 瀧村兄弟商行= Takimura Brother Co. 盛進商行= Seishin Co.</p>	

83		<p><b>Japanese</b> 府中街三丁目</p> <p><b>English (translation)</b> Fu-chu Gai District Block 3</p> <p><b>Size</b> 8.6 x 11.7 cm</p> <p><b>Shops</b> From right to left are: 盛進商行= Seishin Co. 安田本店-臺北支店= The Taihoku (Taipei) branch shop of Yasuda Co. OOO= (Difficult to identify)</p>	
84		<p><b>Japanese</b> 府中街三丁目</p> <p><b>English (translation)</b> Fu-chu Gai District Block 3</p> <p><b>Size</b> 8.5 x 11.4 cm</p> <p><b>Shops</b> From right to left are: OOOO= (Difficult to identify) 江田靴店= Eda Shoe Maker O 田 OO= (Difficult to identify) O 日 O 藥 O= (Difficult to identify) OOO= (Difficult to identify)</p>	

85		<p><b>Japanese</b> 府中街三丁目</p> <p><b>English (translation)</b> Fu-chu Gai District Block 3</p> <p><b>Size</b> 8.5 x 11.5 cm</p> <p><b>Shops</b> From right to left are: 加藤金物店= Kato Hardware-tools Shop 濱田商店= Hamada Shop 岡女庵= Okame-an OOO= (Difficult to identify) OOO= (Difficult to identify)</p>	
86		<p><b>Japanese</b> 府中街三丁目</p> <p><b>English (translation)</b> Fu-chu Gai District Block 3</p> <p><b>Size</b> 8.3 x 11.7 cm</p> <p><b>Shops</b> From right to left are: OOOO 支店= The branch shop of OOOO 松原商行= Matsubara Shop 吉野屋= Yoshinoya 壽美禮屋= Sumireya 仁興商店= Niko Shop</p>	

87

**Japanese**

府中街三丁目

**English (translation)**

Fu-chu Gai District Block 3

**Size**

8.3 x 11.7 cm

**Shops**

From right to left are:

仁興商店= Niko Shop

日進堂靴靴店=Nisshin-do Shoe

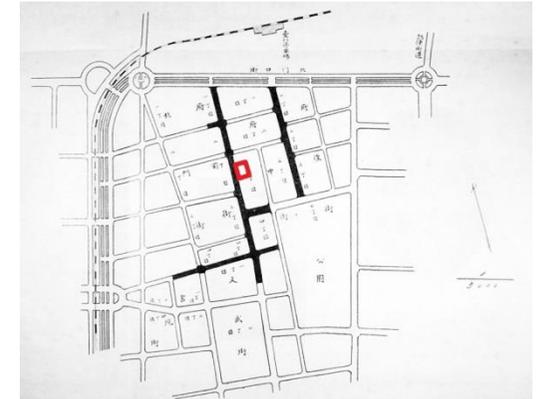
Maker

丸幸吳服店= Maruko Kimono Shop

山下金物店小賣部 (山下仙太郎)=

The small shop of Yamamoto

Hardware-tools



88

**Japanese**

府中街三丁目

**English (translation)**

Fu-chu Gai District Block 3

**Size**

8.5 x 11.5 cm

**Shops**

From right to left are:

OOO= (Difficult to identify)

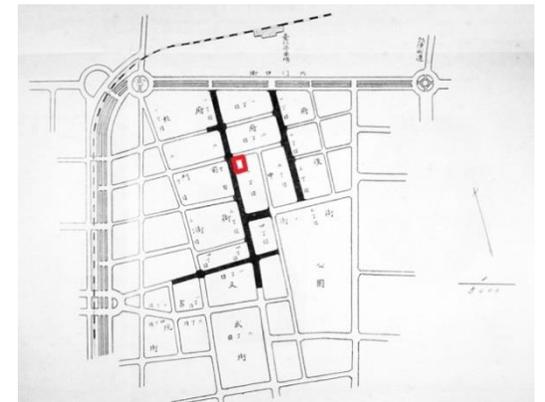
日之出商會= Hinode Co.

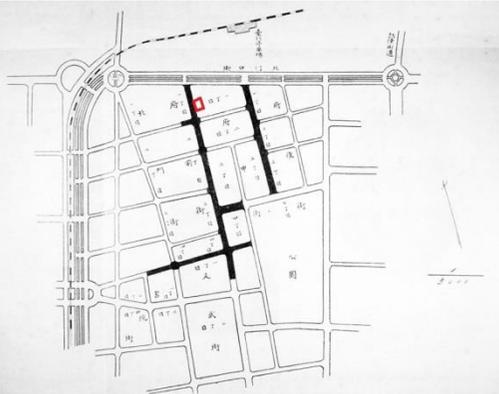
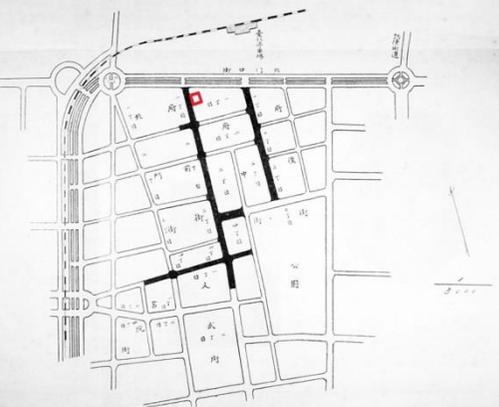
山下金物店台北本店= The Taipei

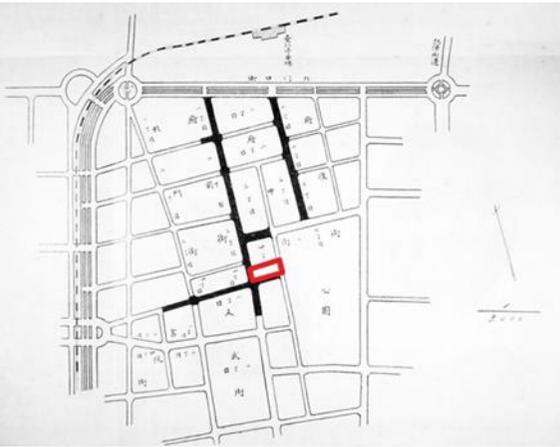
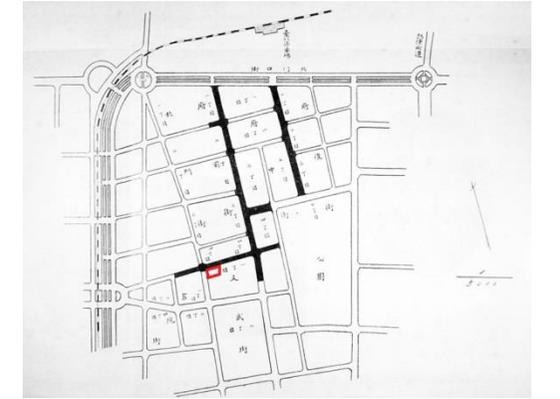
(Taihoku) head shop of Yamamoto

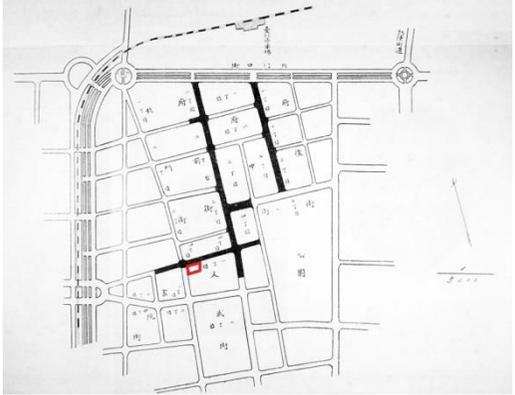
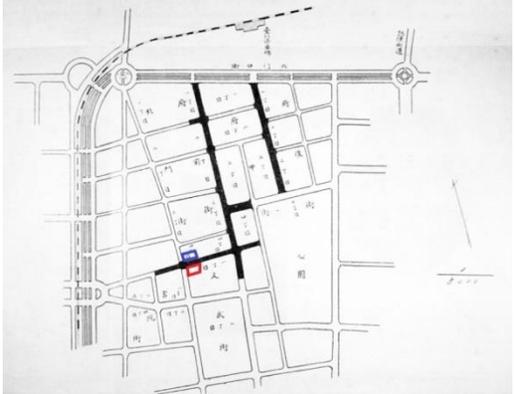
Hardware-tools

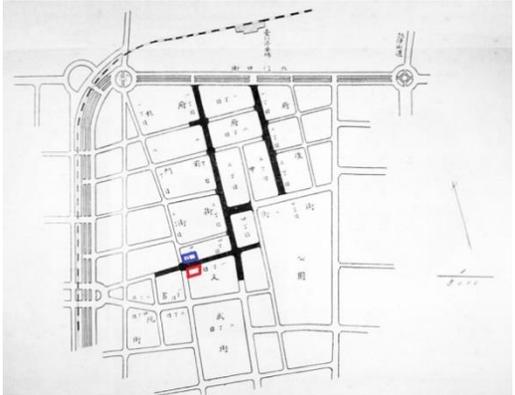
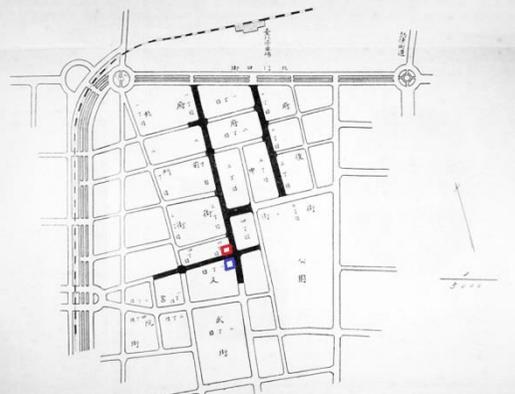
OOO 料理= OOO Restaurant

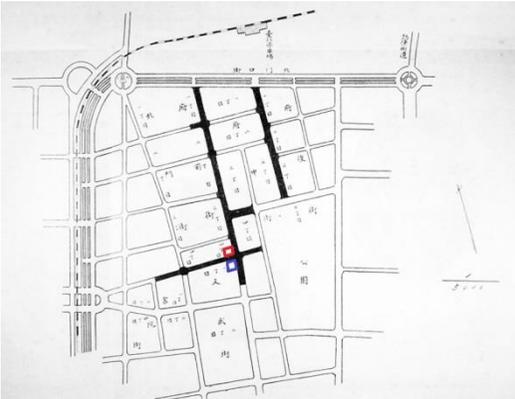
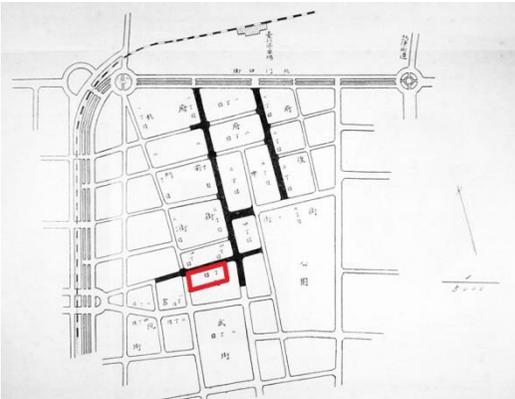


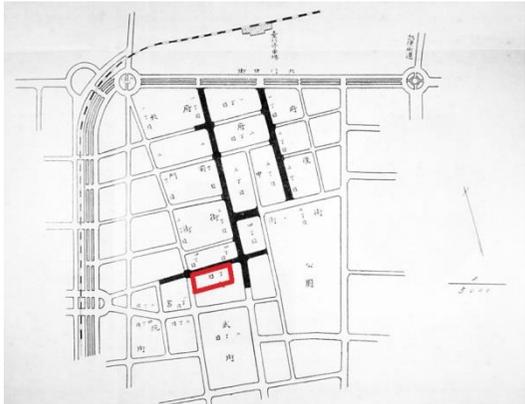
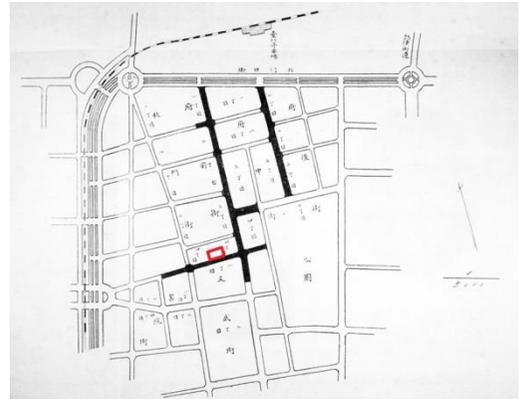
89		<p><b>Japanese</b> 府中街一丁目</p> <p><b>English (translation)</b> Fu-chu Gai District Block 1</p> <p><b>Size</b> 8.5 x 11.5 cm</p> <p><b>Shops</b></p>	
90		<p><b>Japanese</b> 府中街一丁目</p> <p><b>English (translation)</b> Fu-chu Gai District Block 1</p> <p><b>Size</b> 8.4 x 11.7 cm</p> <p><b>Shops</b> 攝津館(御)旅館 = Settsu-kan Hotel (owned by Wakita Tokizo)</p>	

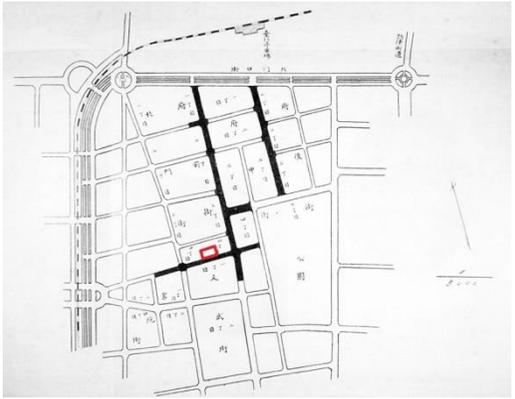
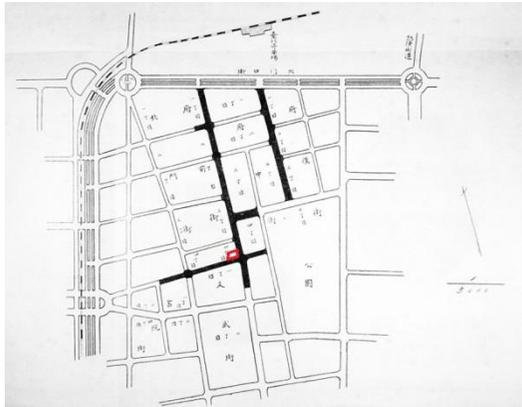
91		<p><b>Japanese</b> 公園前東ヨリ--府中街四丁目</p> <p><b>English (translation)</b> In front of the Taipei (Taihoku) Park, approach from the east— Fu-chu Gai District Block 4</p> <p><b>Size</b> 8.4 x 11.7 cm</p> <p><b>Shops</b> 西洋料理= Western-cuisine Restaurant</p>	
92		<p><b>Japanese</b> 西方ヨリ--文武街一丁目</p> <p><b>English (translation)</b> Approach from the west-- Bun-bu Gai District Block 1</p> <p><b>Size</b> 8.4 x 11.8 cm</p> <p><b>Shops</b> 近江屋呉服店= Omiya Kimono Shop</p>	

93		<p><b>Japanese</b> 西方ヨリ--文武街一丁目(舊)</p> <p><b>English (translation)</b> Approach from the west-- Bun-bu Gai District Block 1 (Before)</p> <p><b>Size</b> 8.5 x 11.8 cm</p> <p><b>Shops</b> 松尾 O 商店= (Difficult to identify)</p>	
94		<p><b>Japanese</b> 西方ヨリ--(右)文武街一丁目(左)北門街四丁目</p> <p><b>English (translation)</b> Approach from the west-- (Right) Bun-bu Gai District Block 1 (Left) Hokumon Gai District Block 4</p> <p><b>Size</b> 8.4 x 11.8 cm</p> <p><b>Shops</b> (Right) 近江屋呉服店= Omiya Kimono Shop (Left) 盛進商行角店-臺灣總督府度量器販賣-郵便切手收入 EP 紙= The corner shop of Seishin Co.- Selling: Measurement-tools of the Taiwan Governor-General's Office and Postage Stamp</p>	 <p>(Right) Bun-bu Gai District Block 1 - Red (Left) Hokumon Gai District Block 4 - Blue</p>

95		<p><b>Japanese</b> 西方ヨリ--(右)文武街一丁目(左)北門街四丁目(舊)</p> <p><b>English (translation)</b> Approach from the west-- (Right) Bun-bu Gai District Block 1 (Left) Hokumon Gai District Block 4 (Before)</p> <p><b>Size</b> 8.5 x 11.8 cm</p> <p><b>Shops</b> From Left to right are: 度量衡器大販賣= Selling: Measurement-tools 郵便切手= Postage Stamp 盛進商行茶舗= The Tea shop of Seishin Co.</p>	 <p>(Right) Bun-bu Gai District Block 1 - Red (Left) Hokumon Gai District Block 4 - Blue</p>
96		<p><b>Japanese</b> 東方ヨリ--(右)府前街四丁目(左)文武街一丁目</p> <p><b>English (translation)</b> Approach from the east-- (Right) Fu-zen Gai District Block 4 (Left) Bun-bu Gai District Block 1</p> <p><b>Size</b> 8.6 x 11.7 cm</p> <p><b>Shops</b> (Right) 府前街郵便局= The Postal Office of Fu-zen Gai (Left) 大倉臺北本店 (大倉喜八郎)= The Taipei (Taihoku) head shop of Okura Co. (owned Okura Kihachiro)</p>	 <p>(Right) Fu-zen Gai District Block 4 - Red (Left) Bun-bu Gai District Block 1- Blue</p>

97		<p><b>Japanese</b> 東方ヨリ--(右)府前街四丁目(左)文武街一丁目(舊)</p> <p><b>English (translation)</b> Approach from the east-- (Right) Fu-zen Gai District Block 4 (Left) Bun-bu Gai District Block 1 (Before)</p> <p><b>Size</b> 8.5 x 11.7 cm</p> <p><b>Shops</b></p>	 <p>(Right) Fu-zen Gai District Block 4 -Red (Left) Bun-bu Gai District Block 1 - Blue</p>
98		<p><b>Japanese</b> 文武街一丁目</p> <p><b>English (translation)</b> Bun-bu Gai District Block 1</p> <p><b>Size</b> 8.6 x 11.6 cm</p> <p><b>Shops</b> From left to right are: 山内時計商會 = Yamauchi Watch and Clock Co.</p>	

99		<p><b>Japanese</b> 文武街一丁目(舊)</p> <p><b>English (translation)</b> Bun-bu Gai District Block 1 (Before)</p> <p><b>Size</b> 8.5 x 11.6 cm</p> <p><b>Shops</b> 山内時計商會 = Yamauchi Watch and Clock Co.</p>	
100		<p><b>Japanese</b> 西方ヨリ--府前街四丁目</p> <p><b>English (translation)</b> Approach from the west-- Fu-zen Gai District Block 4</p> <p><b>Size</b> 8.6 x 11.6 cm</p> <p><b>Shops</b> From left to right are: 石O商會 = (Difficult to identify) 加納屋靴靴店 = Kanoya Shoe Maker 村井商行 = Murai Shop</p>	

101		<p><b>Japanese</b> 西方ヨリ--府前街四丁目(舊)</p> <p><b>English (translation)</b> Approach from the west-- Fu-zen Gai District Block 4 (Before)</p> <p><b>Size</b> 8.5 x 11.6 cm</p> <p><b>Shops</b> From left to right are: 加納屋靴靴店- Kanoya Shoe Maker</p>	
102		<p><b>Japanese</b> 府前街四丁目</p> <p><b>English (translation)</b> Fu-zen Gai District Block 4</p> <p><b>Size</b> 8.6 x 11.7 cm</p> <p><b>Shops</b> From right to left are: 府前街郵便局 (三好徳三郎)= The Postal Office of Fu-zen Gai (owned by Mr Miyoshi Tokusaburo) 茶問屋- 介 (山利 ヤマにリ)- 辻利茶舗 (三好徳三郎)= The Tea wholesale Shop- Tsujiri Tea Shop 杏泰堂藥房= Xing-tai-tang Pharmacy</p>	

103

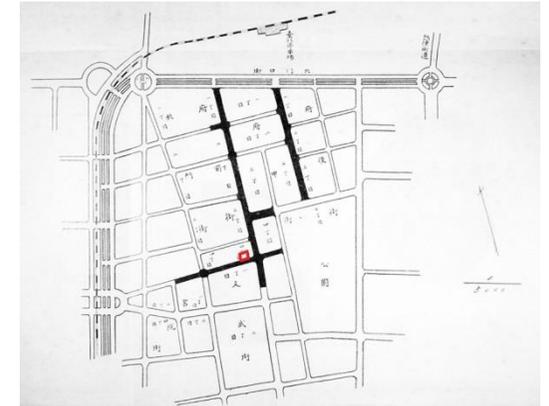


**Japanese**  
府前街四丁目

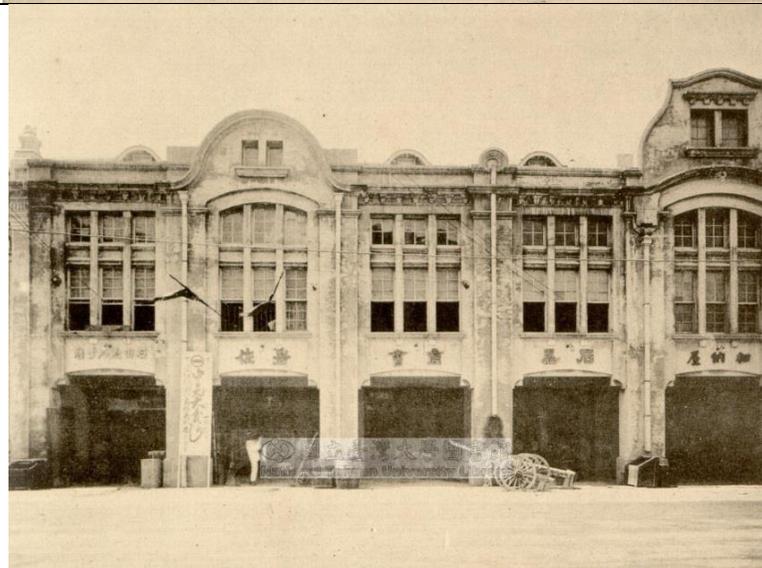
**English (translation)**  
Fu-zen Gai District Block 4

**Size**  
8.5 x 11.7 cm

**Shops**  
From right to left are:  
OO 商店= (Difficult to identify)  
OOO= (Difficult to identify)  
松井商店-呉服古著= Matsui Shop- Kimono and Vintage clothing  
村井商行= Murai Shop



104

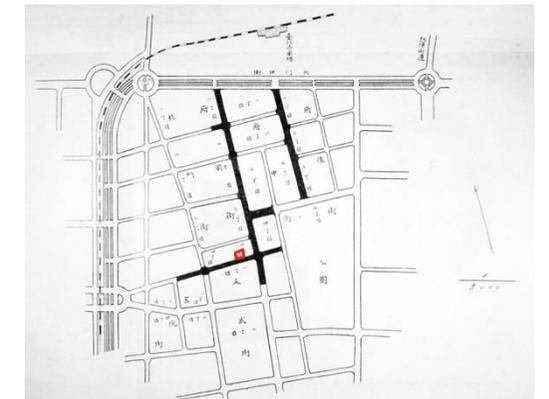


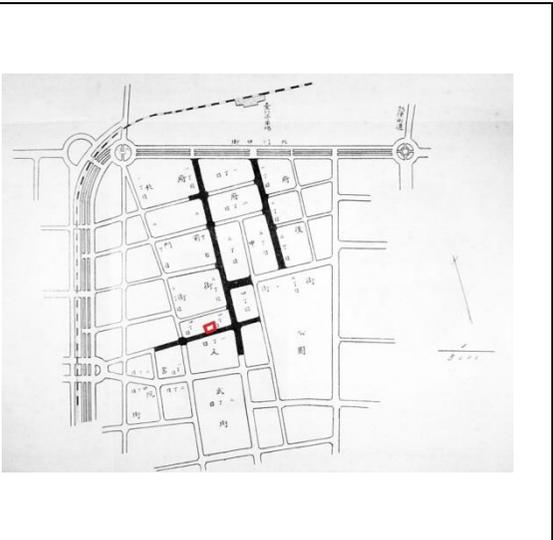
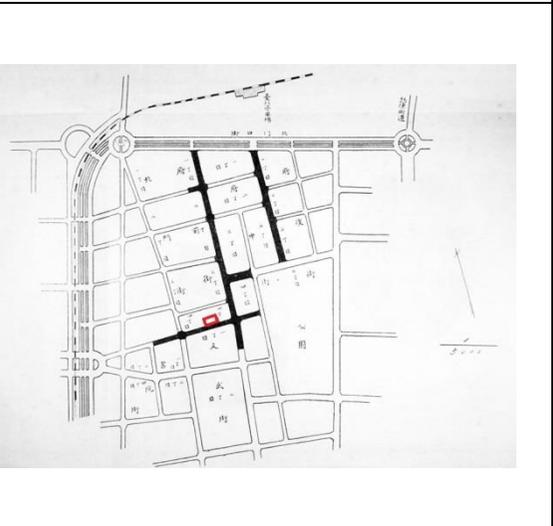
**Japanese**  
府前街四丁目

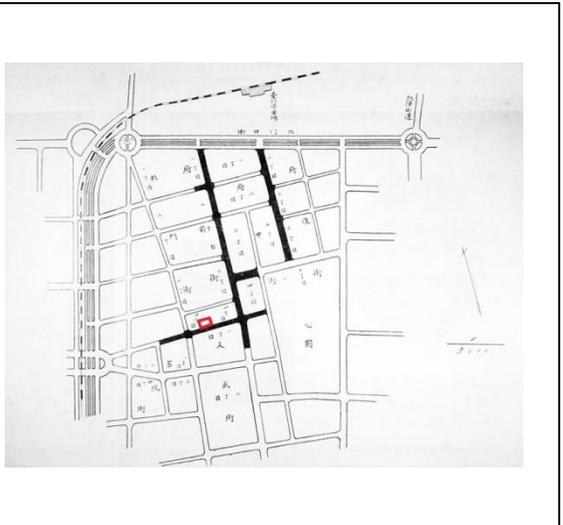
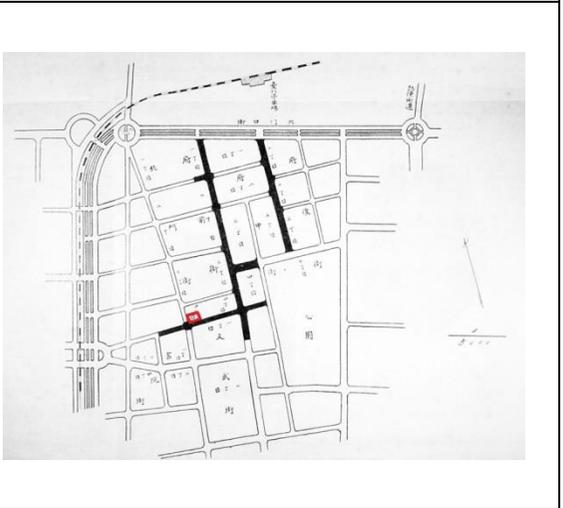
**English (translation)**  
Fu-zen Gai District Block 4

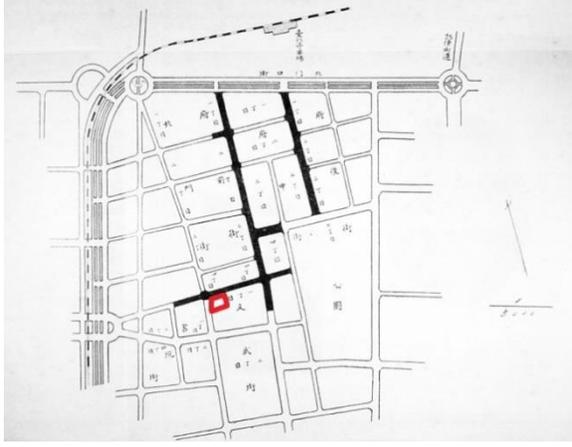
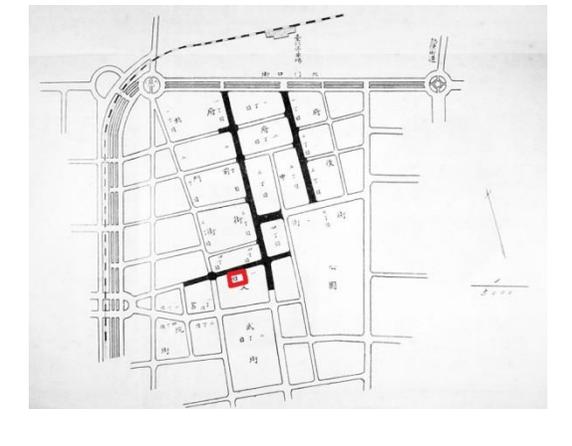
**Size**  
8.5 x 11.7 cm

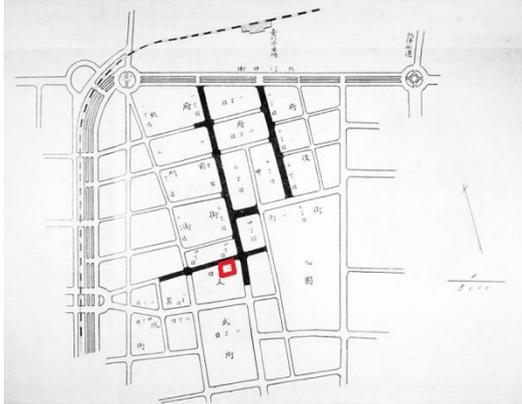
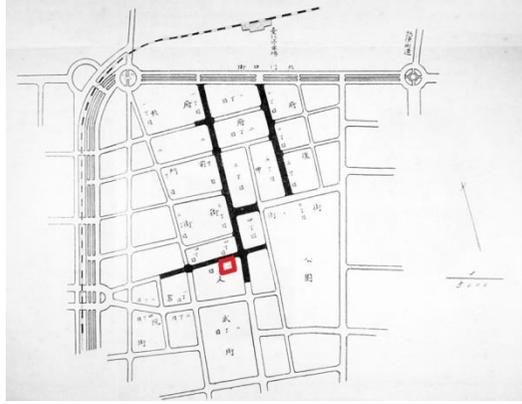
**Shops**  
From right to left are:  
加納屋= Kanaya  
石黒岩佐商會= Ishiguro Iwasa Co.  
石田たんす店= Ishida Chest of Drawers Shop

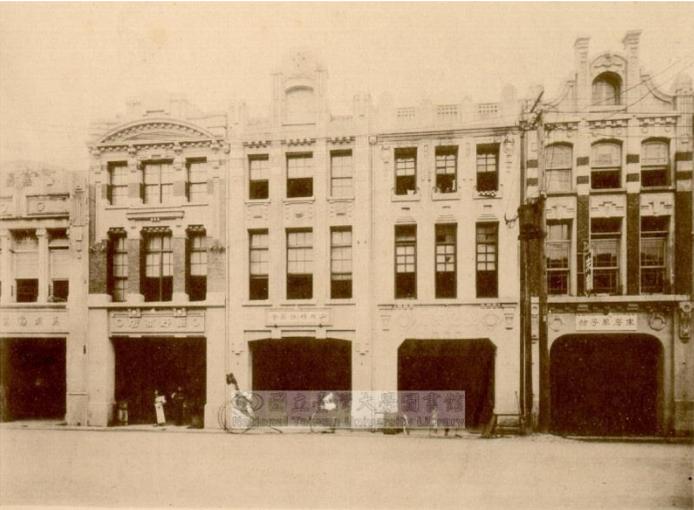
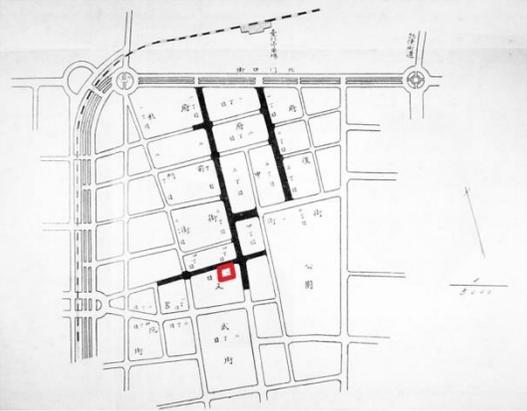
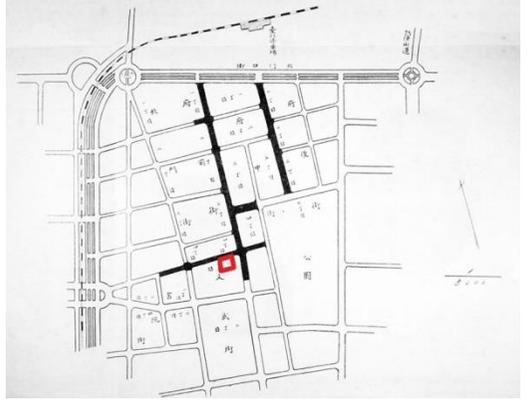


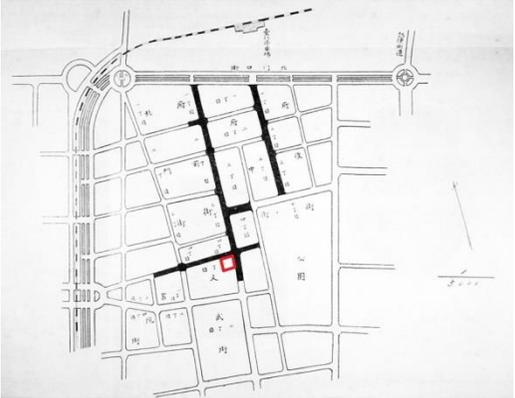
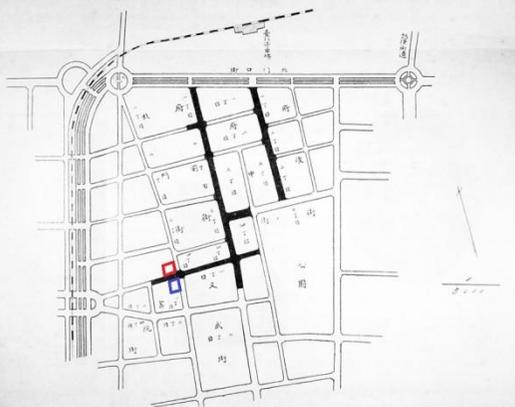
105		<p><b>Japanese</b> 府前街四丁目</p> <p><b>English (translation)</b> Fu-zen Gai District Block 4</p> <p><b>Size</b> 8.3 x 11.4 cm</p> <p><b>Shops</b> From right to left are: 石田たんす店= Ishida Chest of Drawers Shop 山一物産販賣所= Yamaichi [Staple] Products Shop ○ 本商店= (Difficult to identify) 水豊商會= Mizutoyo Co.</p>	
106		<p><b>Japanese</b> 北門街四丁目</p> <p><b>English (translation)</b> Hokumon Gai District Block 4</p> <p><b>Size</b> 8.3 x 11.4 cm</p> <p><b>Shops</b> From right to left are: 荻野商會= Ogino Co. 奥本洋服店= Okumoto Western-style Clothes Shop 大正堂= Taisho-do 共榮商會-陶磁器商= Tomoei Co.- Ceramic Dealer</p>	

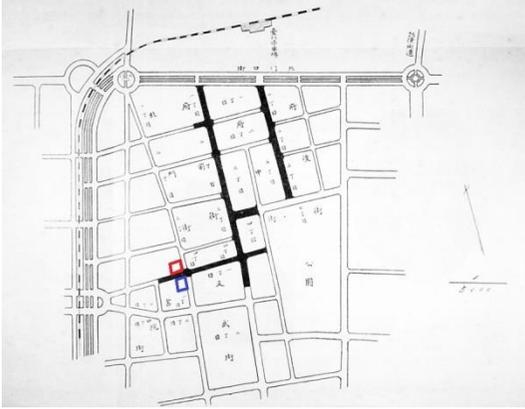
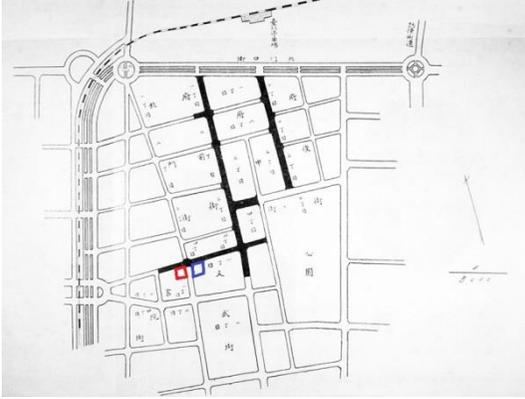
107		<p><b>Japanese</b> 北門街四丁目</p> <p><b>English (translation)</b> Hokumon Gai District Block 4</p> <p><b>Size</b> 8.5 x 11.5 cm</p> <p><b>Shops</b> From right to left are: 共榮商會= Tomoei Co. リハツ= Haircutting Shop 粉工場-内地ミヤゲ= Factory- Japanese Souvenir</p>	
108		<p><b>Japanese</b> 北門街四丁目</p> <p><b>English (translation)</b> Hokumon Gai District Block 4</p> <p><b>Size</b> 8.5 x 11.5 cm</p> <p><b>Shops</b> From right to left are: 粉工場= Factory 松屋= Matsuya 松隆號= Matsutaka-go 盛進商行茶鋪-宇治銘茶= The Tea shop of Seishin Co.- Uji Choice Tea</p>	

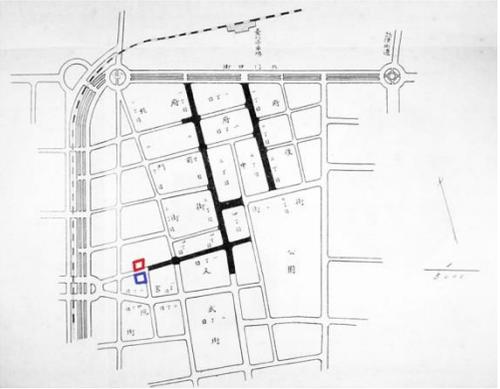
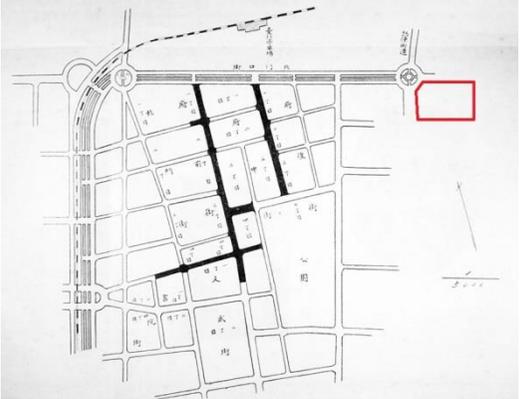
109		<p><b>Japanese</b> 文武街一丁目</p> <p><b>English (translation)</b> Bun-bu Gai District Block 1</p> <p><b>Size</b> 8.5 x 11.7 cm</p> <p><b>Shops</b> From right to left are: 近江屋呉服店= Omiya Kimono Shop 丸村 OOO= Marumura OOO OOOO= (Difficult to identify) 重田呉服店 (重田榮治)= Omota Kimono Shop (owned by Omota Eiji)</p>	
110		<p><b>Japanese</b> 文武街一丁目</p> <p><b>English (translation)</b> Bun-bu Gai District Block 1</p> <p><b>Size</b> 8.7 x 11.7 cm</p> <p><b>Shops</b> From right to left are: 重田呉服店 (重田榮治)= Omota Kimono Shop (owned by Omota Eiji) OO 商店= (Difficult to identify) 和泉時計行 = Izumi Watch and Clock Co. 義興本店= The head shop of Yoshioki Co.</p>	

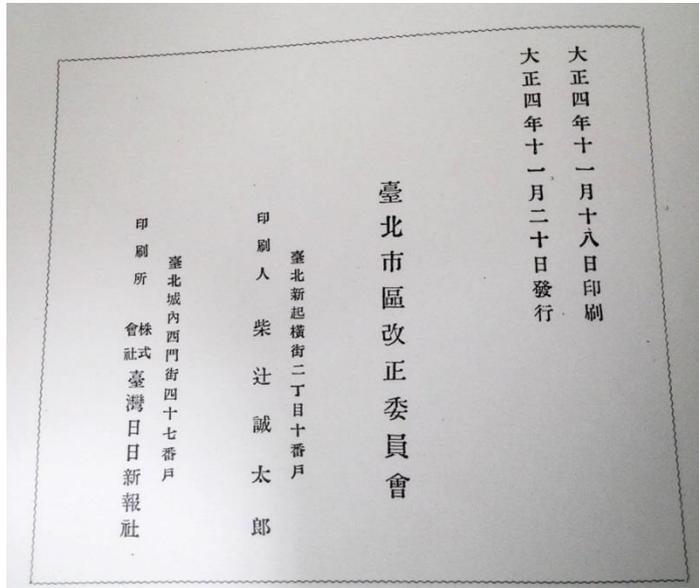
111		<p><b>Japanese</b> 文武街一丁目</p> <p><b>English (translation)</b> Bun-bu Gai District Block 1</p> <p><b>Size</b> 8.7 x 11.7 cm</p> <p><b>Shops</b> From right to left are: 義興本店= The head shop of Yoshioki Co. 富士屋= Fujiya 島田商店= Shimada Shop 石坂新太郎商店= Ishizaka Shintaro Shop</p>	
112		<p><b>Japanese</b> 文武街一丁目</p> <p><b>English (translation)</b> Bun-bu Gai District Block 1</p> <p><b>Size</b> 8.4 x 11.4 cm</p> <p><b>Shops</b> From right to left are: 恩田潛龍堂= Onta Senryu-do O(黒)田屋= (Difficult to identify) 金物商新原本店= 末廣菓子舗= Suehiro Sweets Shop</p>	

113		<p><b>Japanese</b> 文武街一丁目</p> <p><b>English (translation)</b> Bun-bu Gai District Block 1</p> <p><b>Size</b> 8.4 x 11.4 cm</p> <p><b>Shops</b> From right to left are: 末廣菓子舗= Suehiro Sweets Shop 生記支店= The branch shop of Sheng-Ji 山内時計商會= Yamauchi Watch and Clock Co. 姫野商店= Himeno Shop 馬 O 商店= (Difficult to identify)</p>	
114		<p><b>Japanese</b> 文武街一丁目</p> <p><b>English (translation)</b> Bun-bu Gai District Block 1</p> <p><b>Size</b> 8.3 x 11.5 cm</p> <p><b>Shops</b> From right to left are: 馬 O 商店= (Difficult to identify) 小島本店-歐米雜貨及小間物商= The head shop of Oshima Co.- Miscellaneous-goods and Fancy-goods 横山-歐風家具及室內裝飾= Yokoyama Co.- European-style Furniture and Interior Decorations 波多野商店= Hatano Shop</p>	

115		<p><b>Japanese</b> 文武街一丁目</p> <p><b>English (translation)</b> Bun-bu Gai District Block 1</p> <p><b>Size</b> 8.3 x 11.5 cm</p> <p><b>Shops</b> From right to left are: 波多野商店= Hatano Shop 同昌= Tong-Chang Shop 二葉屋= Futabaya 大倉本店 (大倉喜八郎)= The Taipei (Taihoku) head shop of Okura Co. (owned Okura Kihachiro)</p>	
116		<p><b>Japanese</b> 東方ヨリ--(右)西門街(左)書院街一丁目</p> <p><b>English (translation)</b> Approach from the east-- (Right) Sei-mon Gai District (Left) Sho-in Gai District Block 1</p> <p><b>Size</b> 8.4 x 11.5 cm</p> <p><b>Shops</b> (Left) 醉郷御料理= Zui-Xiang Restaurant</p>	 <p>(Right) Sei-mon Gai District - Red (Left) Sho-in Gai District Block 1 - Blue</p>

117		<p><b>Japanese</b> 東方ヨリ--(右)西門街(左)書院街一丁目(舊)</p> <p><b>English (translation)</b> Approach from the east-- (Right) Sei-mon Gai District (Left) Sho-in Gai District Block 1 (Before)</p> <p><b>Size</b> 8.3 x 11.5 cm</p> <p><b>Shops</b></p>	 <p>(Right) Sei-mon Gai District - Red (Left) Sho-in Gai District Block 1 - Blue</p>
118		<p><b>Japanese</b> 北方ヨリ--(右)書院街(左)文武街</p> <p><b>English (translation)</b> Approach from the north-- (Right) Sho-in Gai District (Left) Bun-bu Gai District</p> <p><b>Size</b> 8.4 x 11.7 cm</p> <p><b>Shops</b> (Right) 醉鄉料理店= Zui-Xiang Restaurant (Left) 近江屋吳服店= Omiya Kimono Shop</p>	 <p>(Right) Sho-in Gai District - Red (Left) Bun-bu Gai District -Blue</p>

119		<p><b>Japanese</b> 東方ヨリ--(右)西門街(左)書院街</p> <p><b>English (translation)</b> Approach from the east-- (Right) Sei-mon Gai District (Left) Sho-in Gai District</p> <p><b>Size</b> 8.3 x 11.7 cm</p> <p><b>Shops</b> (Right) 臺北電話交換所= Taipei (Taihoku) Telephone Switching Station (Left) 松田齒科醫院-松田繁義= Nagata Dental Surgery- (owned by Nagata Shigeyoshi)</p>	 <p>(Right) Sei-mon Gai District - Red (Left) Sho-in Gai District - Blue</p>
120		<p><b>Japanese</b> 臺北廳</p> <p><b>English (translation)</b> Taipei (Taihoku) Prefecture Hall (city hall)</p> <p><b>Size</b> 17.4 x 23.9 cm</p>	



### Japanese

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### Appendix 3

Table 3.1- The Taiwan Regulations Governing House Construction <sup>867</sup>	
12 August, Meiji 33 (1900)	
10	In order to build a house, the following will be required to obtain permission from the local authorities. This applies to extensions and rebuilding: 10.1 A site plan and a diagram of the location. 10.2 A drawing with a construction specification 10.3 A ground plan, an elevation of the front and sides, a cross section and sectional details drawing indicating housing construction methods. Other matters that the local authorities consider necessary.
11	In accordance with the preceding article, any new house, extension or reconstruction can be built without prior permission from and examination by the local authorities.
12	Local authorities, in the following circumstances, may order reconstruction, repair or demolition of the building, and set a deadline for that work to be done 12.1 When it has been deemed necessary in the public interest 12.2 When a risk of danger has been identified. 12.3 When it is considered that the construction is harmful to health. 12.4 When the building violates this regulation, or others issued under this set of regulations, or fails to comply with Article 1 without obtaining permission.
13	A house built along a road must have a covered pedestrian walkway at the front. <sup>868</sup> However, any construction which obtains permission from the local authorities can be exempted from this rule. The width and the structure of roads and pedestrian covered walkways have to be prescribed by the local authorities.
14	Buildings which fail to comply with Article 3 must be rebuilt, repaired or demolished. Failure to meet the deadline for Article 3 will incur a fine payable to the local authorities. In accordance with the Taiwan Tax Delinquency Regulations, the local authorities will forcibly collect taxes when the debtor fails to pay fees within a specified period.
15	Those who violate Article 1 will be fined two hundred Japanese yen. Those who violate Article 2 will be fined fifty Japanese yen.
16	This regulation also applies to factories and other buildings.
17	Where in Taiwan and when these regulations are to come into force is to be decided by the local authorities, but under the scrutiny of the Taiwan Governor-General
<i>Supplementary rule</i>	
18	Other necessary provisions will be prescribed by the Taiwan Governor-General.

<sup>867</sup> Original text see Fig.3.1- 臺灣家屋建築規則, 明治三十三年, 八月十二日, 律令第十四號. Table 3.1 is translated from the Table 02.

<sup>868</sup> In Chinese is 亭仔腳

Table 3.2- The Taiwan Regulations Governing House Construction <sup>869</sup>	
12 August, Meiji 33 (1900)	
臺灣家屋建築規則	
明治三十三年，八月十二日，律令第十四號。	
第一條	欲興建房屋者，須具下列事項，取得地方首長之許可，欲增建或改建亦同：
	一、用地之面積及位置之標示。 二、設計及工序說明書。 三、建築物之平面圖、配置圖、側面圖及斷面圖或矩計圖(表記建物地板、天花板高度等與高度有關的建築圖)。 前列各款之外地方首長認為必要之事項。
第二條	依前條規定建造之房屋及增建、改建的部分，非經請地方官廳檢查取得許可，不得使用。
第三條	地方首長與下列情形得訂定期限，命令改造、修繕或拆除房屋：
	一、為公益而經認定有必要時。 二、經認定有危險之虞時。 三、經認定有害健康時。 四、違反本規則或依本規則所發之命令，或未遵照依第一條規定取得許可時所載事項而興建房屋時。
第四條	沿著道路而建的房屋，須設有房簷的人行道(亭仔腳)。但取得地方官廳許可者，不在此列。 須設人行道之道路及人行道、房簷之寬度、構造，由地方首長定之。
第五條	依第三條規定被命令改造、修繕或拆除房屋者，不履行該命令，或有履行卻無可能於期限內結束時，地方首長得以地方稅施行之，並自義務人徵收其費用。 義務人未於指定期限內繳納前費用時，依臺灣租稅滯納處分規則之規定徵收。
第六條	違反第一條者，處二百圓以下罰金。違反第二條者，處五十圓以下罰金。
第七條	本規則於工廠及其他建築物，亦準用之。
第八條	本規則之施行區域及時期，由地方首長經臺灣總督認可定之。
附則	
第九條	本規定所定者外，其他必要規定，由臺灣總督定之。

<sup>869</sup> Chang, 日治臺灣醫療公衛五十年=Rizhi Taiwan yiliao gongwei wushi nian [Fifty Years of Advancement: A Collection of Taiwan's Medical and Public Health Records under Japanese Colonial Rule], 502. The original text in Japanese, see Fig.01- The Taiwan Regulations Governing House Construction in Japanese.

Fig. 3.1- The Taiwan Regulations Governing House Construction<sup>870</sup>

12 August, Meiji 33 (1900)

# 官報

第五千四百四十五號

明治三十三年八月二十五日

土曜日

## 印刷局

### ○律令

臺灣總督府評議會ノ議決ヲ經タル臺灣家屋建築規則勅裁ヲ得テ茲ニ之ヲ發布ス

明治三十三年八月十二日

臺灣總督 男爵兒玉源太郎

律令第十四號

臺灣家屋建築規則

第一條 家屋ヲ建築セントスル者ハ左ノ事項ヲ具シ地方長官ノ許可ヲ受ケヘシ増築又ハ改築セントスルトキ亦同シ

一 敷地ノ面積及位置ノ表示

二 設計及仕様書

三 建築物ノ平面圖配置圖側面圖及断面圖又ハ矩計

前條ノ外地方長官ニ於テ必要ト認ムル事項

第二條 前條ニ依リ建築シタル家屋及増築改築シタル部分ハ地方官廳ノ検査ヲ請ヒ其許可ヲ受ケタルニアラサレハ使用スルコトヲ得ス

第三條 地方長官ハ左ノ場合ニ於テ期限ヲ定メ家屋ノ改造 修補又ハ取壊ヲ命スルコトヲ得

一 公益ノ爲必要アリト認メタルトキ

二 危險ノ虞アリト認メタルトキ

三 健康ニ害アリト認メタルトキ

四 此規則若ハ此規則ニ基キ發布シタル命令ニ背キ又ハ第一條ニ依リ許可ヲ受ケタル事項ニ違ヒタルトキ

第四條 道路ニ傍ラテ建築スル家屋ハ檐庇アル歩道(亭仔脚)ヲ設ケヘシ但地方官廳ノ許可ヲ受ケタルモノハ此限ニアラス

第五條 第三條ニ依リ家屋ノ改造修補又ハ取壊ヲ命セラレタル者其命令ヲ履行セス若ハ履行スルモ期限内ニ終了スルノ見込ナキトキハ地方長官ハ地方稅ヲ以テ之ヲ施行シ其費用ヲ義務者ヨリ徵收スルコトヲ得

義務者前項ノ費用ヲ指定ノ期限内ニ納付セザルトキハ臺灣租稅滯納處分規則ニ依リ徵收ス

第六條 第一條ニ違背シタル者ハ二百圓以下ノ罰金ニ處シ第二條ニ違背シタル者ハ五十圓以下ノ罰金ニ處ス

第七條 此規則ハ工場其他ノ建築物ニモ之ヲ準用ス

第八條 此規則施行ノ地域及時期ハ臺灣總督ノ認可ヲ經テ地方長官之ヲ定ム

第九條 此規則ニ定ムルモノ、外必要ノ規定ハ臺灣總督之ヲ定ム

臺灣總督府評議會ノ議決ヲ經タル臺灣汚物掃除規則勅裁ヲ得テ茲ニ之ヲ發布ス

明治三十三年八月十五日

臺灣總督 男爵兒玉源太郎

律令第十五號

臺灣汚物掃除規則

第一條 土地ノ業主使用者又ハ占有者ハ臺灣總督ノ定ムル所ニ依リ其地域内ノ汚物ヲ掃除シ清潔ヲ保持スル義務ヲ負フ

傳染病發生シ又ハ發生ノ虞アリト認メ地方長官ニ於テ臨時消毒の清潔法ノ施行ヲ命ジタルトキハ前項ノ義務者ハ其指定セラレタル期限内ニ其指定ノ方法ニ從ヒ之ヲ履行スヘシ

第二條 地方長官ハ前條義務者ノ蒐集シタル汚物ヲ運搬シ衛生上無害ノ方法ニ依リ處分スヘシ但地方ノ狀況ニ依リ臺灣總督ハ別段ノ規定ヲ設ケタルコトヲ得

第三條 此規則又ハ此規則ニ基キ發布シタル命令ニ依リ義務者ニ於テ履行スヘキ事項ヲ履行セス又ハ履行スルモ十分ナラスト認メタルトキハ地方長官ハ地方稅ヲ以テ之ヲ施行シ其費用ヲ義務者ヨリ徵收スルコトヲ得

義務者前項ノ費用ヲ指定ノ期限内ニ納付セザルトキハ臺灣租稅滯納處分規則ニ依リ徵收ス

第四條 當該吏員ハ掃除ノ實況ヲ監視シ必要ナル事項ヲ施行スル爲其事由ヲ告知シテ私人ノ土地及建築物内ニ立入ルコトヲ得

第五條 官廳及其保管ニ關スル地域内ノ汚物掃除ニ付テハ其首長ハ地方長官ト協議シ此規則ニ準シ相當ノ方法ヲ施行スヘシ

第六條 汚物ノ種類汚物掃除並清潔保持ノ方法及施設ニ關スル事項ハ臺灣總督之ヲ定ム

第七條 此規則ヲ施行スヘキ地域ハ臺灣總督ノ認可ヲ得テ地方長官之ヲ定ム

三九三

<sup>870</sup> National Diet Library, '官報. 1900年08月25日=Official Gazette, 25th, August, 1900', 国立国会図書館デジタルコレクション=National Diet Library, 1900, [http://dl.ndl.go.jp/info:ndljp/pid/2948439/1?viewMode=.](http://dl.ndl.go.jp/info:ndljp/pid/2948439/1?viewMode=)

Table 3.3- The Detailed Housing Enforcement Regulations <sup>871</sup>	
29 September, Meiji 33 (1900)	
13	A house must be constructed from stone, brick, metal, concrete, timber or adobe; the roof must be covered by tiles, metal or other non-combustible building materials. Houses constructed in stone or brick, must have the joints firmly fastened with mortar. Houses constructed in adobe, must mix the adobe with fragment of stone or brick. The external surface must be made from stone or brick, and use mortar for holding it together.
14	If there is a raised footpath, the house foundation must be 5 Japanese inches above the footpath. <sup>872</sup> If there is no footpath, the foundation must be 5 Japanese inches above ground level. <sup>873</sup> The subfloor of the construction must be at least 3 Japanese inches thick, <sup>874</sup> and of concrete or Tataki (a mixture of a crushed rock, such as Granite or Andesite, with lime and water mixed), and other appropriate waterproof materials.
15	The foundations must be sufficient to withstand the weight of the building.
16	For houses constructed in timber or adobe, the beams and the columns must be constructed in stones or brick or other equivalent construction materials.
17	The distance from the ground to the eaves must be at least 12 Japanese feet in height. However, exceptions can be granted with permission from the local authorities. The wooden floor must be constructed at least 2 Japanese feet above the level of the ground, <sup>875</sup> and must have ventilation holes in the outside wall of the house, as well as access for cleaning. <sup>876</sup>
18	The distance above the floor to the ceiling must be at least 8 Japanese feet <sup>877</sup> , and it should be easy to clean and access.
19	Lighting and ventilation [in the form of windows] must be provided. The windows should take up at least one-tenth of the interior surface-area.
20	The drainage systems in the kitchen and bathroom and other places where water is used must be constructed from stone, brick or cement in order to carry the waste water into the sewerage system.
21	A gutter must be fixed to the edge of the roof to collect and carry away rain water into a drainage ditch.
22	The toilet must be set at least 2 Japanese feet <sup>878</sup> above the ground, and it must be constructed in stone, brick, and cement; the room must be painted using mortar or other impermeable materials.
23	The 'vortex toilet' must be placed at least 2 Ken (12 Japanese feet) <sup>879</sup> away

<sup>871</sup> Original text in Japanese see Fig.3.2- The Housing Detailed Enforcement Regulations in Japanese (臺灣家屋建築規則施行細則, 明治三十三年, 九月二十九日, 府令第八十一號). Table 3.3 is translated from the Table 3.4.

<sup>872</sup> One Japanese inch is 0.0303 meters. Therefore, it is about 0.1515m.

<sup>873</sup> It is about 0.1515m.

<sup>874</sup> It is about 0.0909m.

<sup>875</sup> It is about 0.606m.

<sup>876</sup> One Japanese foot is 0.303 meters. Therefore, it is about 3.636m.

<sup>877</sup> It is about 2.424m.

<sup>878</sup> It is about 0.606m.

<sup>879</sup> "Ken" is a traditional Japanese unit of length. 1 ken (unit) equal to 1.818 meters. Therefore, it is

from the well; the [lining of the] septic tank must be ceramic or made from another impermeable material, and has to be buried underground. The septic tank must be surrounded by concrete which is at least 6 Japanese inches thick;<sup>880</sup> the subfloor below the septic tank must be concrete of at least 5 Japanese inches<sup>881</sup>, and the joint between the concrete and the opening of the septic tank must be constructed on a slope. The 'container toilet' must be made of metal or another impermeable material and the capacity must be at least 2m<sup>3</sup>; the toilet must have a solid platform in order to be easy to clean. In the case of the 'perfusion toilet', the toilet and sewage pipe must be ceramic or made from another impermeable material. The pipe should carry waste water away from the house into the outer sewage tank. In order to deodorize a bad smell, the toilet must have a cover and [the room in which it is located] should have a ventilation device.

24 Factories and other buildings are exempt from the following articles:  
Article 2 (the structure of the subfloor), Article 5, Article 6 and Article 7.

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about 3.636m.

<sup>880</sup> It is about 0.1818m.

<sup>881</sup> It is about 0.1515m.

Table 3.4- The Detailed Housing Enforcement Regulations <sup>882</sup>	
29 September, Meiji 33 (1900)	
臺灣家屋建築規則施行細則	
明治三十三年，九月二十九日，府令第八十一號。	
第一條	家屋應以石頭、紅磚(煉瓦)、金屬、混泥土、木材、土磚建造；屋頂應以瓦片、金屬、其他不燃材質覆之。 以石頭、紅磚(煉瓦)建造之家屋，其接合處應以砂漿(由砂、水泥與水混合而成)固定。 以土磚建造之家屋，應混用石頭或紅磚(煉瓦)，外部應全部以石頭或煉瓦包覆，並以砂漿接合。
第二條	家屋之基地地面，若有步道則應高出步道 5 寸以上，若無步道則應高出路面 5 寸以上。建築物底層地板下方應塗敷厚度 3 寸以上之混凝土或堅固的三合土(花崗岩或安山岩等風化土與石灰水三種材料依一定比例混合，經攪拌混凝而成之黏結材)等適宜之不透水材質。
第三條	家屋之地基施工應使其足以承受建築重量。
第四條	以木材或土磚建造之家屋，應以石頭、紅磚(煉瓦)或其他同等材料建設梁柱基座。
第五條	除地方長官特別限制者之外，家屋高度自基地地面至簷桁應距離 12 尺以上；鋪設木質地板(轉床[於基地地面直接設置龍骨並鋪設木板之地板]除外)者，其地板應高出基地地面 2 尺以上，並於外側設置通風孔、出入口，以便通風及清掃。
第六條	家屋內鋪設天花板，其高度應距離地板 8 尺以上，其結構應便於清掃及出入。
第七條	居室內應設置採光及通風裝置，其開口面積應達室內面積十分之一以上。
第八條	廚房、浴室及其他用水之場所應以石頭、紅磚、水泥等設置排水設備，使汙水流入下水道。
第九條	家屋屋簷應設置天溝，使雨水經落水管流入排水溝。
第十條	廁所應距離基地地面 2 尺以上，以石頭、紅磚(煉瓦)、水泥建造，內部以砂漿或其他不透水性材料粉刷。
第十一條	廁所為「窩溜式」者，應距離水井二間(3.64 公尺)以上。糞池應使用陶器或其他不透水材質，埋於地下，周圍包覆 6 寸以上之混凝土。糞池周圍建築物底層地板下方應塗敷厚度 5 寸以上之混凝土，與糞池口鄰接處應為斜面。

<sup>882</sup> Chang, 日治臺灣醫療公衛五十年=Rizhi Taiwan yiliao gongwei wushi nian [Fifty Years of Advancement: A Collection of Taiwan's Medical and Public Health Records under Japanese Colonial Rule], 503.

	<p>廁所為「槽桶式」者，應使用金屬或其他不透水材質設置容積不超過 2 立方公尺之便器，且為便於清掃、出入、搬運，應設置堅固牢固之便器臺。</p> <p>廁所為「灌流式」者，應使用陶器或其他不透水材質建造便器及污水管，使污水排至屋外之污水池。然污水池構造應以窩溜式糞池構造為準。為防止臭氣逸散，應設置覆蓋設備及排氣裝置。</p>
第十二條	<p>工廠及其他建築物得免依第二條揭示之建築物底層地板面構造及第五條第六條及第七條規定。</p>

Fig.3.2- The Detailed Housing Enforcement Regulations<sup>883</sup>

29 September, Meiji 33 (1900)

# 官報

第五千八百八十六號

明治三十三年十月十二日

金曜日

## 印刷局

### 臺灣總督府令

臺灣家屋建築規則施行細則左ノ通相定ム

臺灣家屋建築規則施行細則

臺灣總督 男爵兒玉源太郎

第一條 家屋ハ石煉瓦金屬コンクリート木材土磚ヲ以テ構造シ其家楨ハ

瓦金屬其他不燃質材料ヲ以テ之ヲ葺クヘシ  
石煉瓦ヲ以テ築造スル場合ニ於テハ其接合ハ「モルタル」ヲ以テ固定スヘシ  
土磚ヲ以テ築造スル場合ニ於テハ石若ハ煉瓦ヲ混用シ其外部ハ總テ石若ハ煉瓦ヲ以テ包ミ其接合ハ「モルタル」ヲ以テ固定スヘシ

第二條 家屋ノ地盤ハ步道アルトキハ步道ノ高サヨリ步道ナキトキハ道路敷ヨリ五寸以上地上シ其建家下ノ表面ハ總テ三寸以上ノ厚サニ「コンクリート」又ハ堅牢ナル敷等適宜ノ不潤性材料ヲ敷クヘシ

第三條 家屋ノ基礎ハ建物ノ重量ニ相當スル工事ヲ施スヘシ

第四條 木材又ハ土磚ヲ以テ構造スル家屋ハ石煉瓦又ハ之ニ相當スル材料ヲ以テ礎盤ヲ設クヘシ

第五條 家屋ノ高サハ地方長官ニ於テ特ニ制限スル場合ノ外ハ地盤ヨリ軒枅マテ十二尺以上トシ床張料床ヲ設クル場合ニ於テハ床ノ高サ地盤ヨリ二尺以上トナシ通氣及掃除ニ便スル爲其外部ニ風窓出入口ヲ設クヘシ

第六條 家屋ニ天井ヲ設クル場合ニ於テハ其高サ床面上ヨリ八尺以上トシ且天井ハ掃除ニ便スル爲出入ニ差支ナキ構造ト爲スヘシ

第七條 居室ニハ室内ノ面積十分ノ一以上ヲ有スル導光換氣ノ裝置ヲ爲スヘシ

第八條 廚房浴室其他水ヲ使用スル場所ハ石煉瓦「コンクリート」等ヲ以テ流シテ設ケ汚水ハ下水溝ニ流下セシムル構造ト爲スヘシ

第九條 家屋ノ檐先ニハ樋ヲ設ケ雨水ハ堅固ヲ經テ下水溝ニ流下スルノ構造ト爲スヘシ

第十條 厠ハ地盤ヨリ二尺以上石煉瓦「コンクリート」ヲ以テ築造シ其内部ハ「モルタル」其他不潤性材料ヲ以テ塗布スヘシ

第十一條 厠ヲ窺溜式ニ依リ構造セントストキハ井戸ヲ距ル二間以上ノ所

ニ設ケ其尿池ハ陶器又ハ其他ノ不滲透性材料ヲ用井之ヲ地下ニ埋ムルニ其周圍ヲ六寸以上ノ厚サニ「コンクリート」ヲ以テ包ミ其上部建家下ノ平面ハ總テ五寸以上ノ厚サニ「コンクリート」ヲ敷キ且尿池口ニ向ヒ勾配ヲ付スヘシ

厠ヲ槽桶式ニ依リ構造セントストキハ金屬其他不滲透性材料ヲ以テ容積二立方方尺超ヘサル受器ヲ設ケ之ヲ掃除出入運搬ニ便スル爲堅牢ナル受器臺ヲ設クヘシ  
厠ヲ灌漑式ニ依リ構造セントストキハ陶器其他不滲透性材料ヲ以テ受器及排汚管ヲ設ケ汚物ヲ屋外一定ノ汚物溜ニ灌流セシムヘシ但汚物溜ノ構造ハ高溜式ニ於ケル尿池ノ構造ニ準シ臭氣ノ散逸ヲ防ク爲蓋ヲ設ケ且相當ノ排氣裝置ヲ備フヘシ

第十二條 工場其他ノ建築物ハ第二條中ニ掲グル建家下表面ノ構造及第五條第六條第七條ニ依ラサルモ妨ナシ

臺灣總督府令第八十二號

臺灣總督 男爵兒玉源太郎

臺灣總督府製藥所藥品試驗規則左ノ通相定ム

臺灣總督府製藥所藥品試驗規則

第一條 臺灣總督府製藥所藥品試驗規則第一項ノ藥品ハ臺灣總督府製藥所ニ於テ試驗ノ上適合品ニ限リ検査印紙ヲ貼付ス

第二條 適合品ノ試驗ヲ欲スル者ハ其品名數量等ヲ記シタル願書ニ現品ヲ添ヘ直ニ臺灣總督府製藥所ニ出願スヘシ

第三條 藥品ノ試驗ニ關シテハ左ノ手数料ヲ徴ス  
一 藥品試驗 一種 金一圓  
二 検査印紙 一箇 金一錢

第四條 時日ヲ限リ藥品ヲ試驗ヲ請フ者ハ臺灣總督府製藥所ノ都合ニ依リ之ヲ許可スルコトアルヘシ此場合ニ於テハ前條第一號試驗手数料ノ五倍以内ヲ徴收ス

第五條 臺灣總督府製藥所試驗ノ藥品ニシテ初回ノ試驗ニ對シ不服アル者ハ再試験ヲ請フコトヲ得再試験ノ手数料ハ初回試驗手数料ノ五倍以内ヲ徴收ス

第六條 內務省所管衛生試驗所又ハ臺灣總督府製藥所ノ封緘シタル藥品ヲ小

官報 (日刊) 第五一八六號 明治三十三年十月十二日 (三十三日) 第三種郵便物認可

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<sup>883</sup> National Diet Library, '官報. 1900年10月12日=Official Gazette, 12th, October, 1900', 国立国会図書館デジタルコレクション=National Diet Library, 1900, [http://dl.ndl.go.jp/info:ndljp/pid/2948480/1?itemId=info%3Andljp%2Fpid%2F2948480&contentNo=1&viewMode=&\\_\\_lang=ja](http://dl.ndl.go.jp/info:ndljp/pid/2948480/1?itemId=info%3Andljp%2Fpid%2F2948480&contentNo=1&viewMode=&__lang=ja).

Table 3.5- A Revision of The Detailed Housing Enforcement Regulations <sup>884</sup>	
7 August, Meiji 40 (1907)	
27	The standard requires the floor space of the house must take up at least three-quarters of the plot.
28	Non-adjacent houses must be at least 3 Japanese feet apart. <sup>885</sup> If the adjacent land is the property of others, the distance between house and boundary must be at least 1 Japanese foot and 5 Japanese inches <sup>886</sup> . Adjacent houses must have a common wall of at least 1 Japanese foot <sup>887</sup> thick and 6 Japanese inches <sup>888</sup> thickness, constructed from stone, brick or concrete. If the common wall is higher than the roof, this is an exception to this rule.
29	The house alongside streets shall not exceed the building line designated by the local authorities. The house alongside streets, the front shall not extend beyond the central line of the sewer.
30	If the house facing the street is surrounded by an open space which is above 12 Japanese feet wide <sup>889</sup> , it must have a path at least 6 Japanese feet wide <sup>890</sup> in order to keep roads clear.
31	The house must be constructed from stone, brick, artificial stone, metal, or timber. The roof must be constructed from tiles, metal or other non-combustible materials. If the house is constructed in stone, brick or artificial stone, the joints must be firmly fixed/ fastened by using mortar (a mixture of cement or lime, and sand and water).
32	The foundation of the house must be higher than the highest point of the path. If there is no path, the foundation must be higher than the edge of the public gutter by at least 2 Japanese inches <sup>891</sup> ; and the place where rainwater will accumulate must have an appropriate drainage system. In the case of houses alongside streets, the foundation must be at least 5 Japanese inches higher than the edge of the public gutter. <sup>892</sup> The house foundation at the rear of roadside must be at least 3 Japanese inches higher than the house foundation of roadside. <sup>893</sup> In the case of these last two provisions, the local authorities have the power to specify the height of the path's foundation and the house's foundation.
33	If rats inhabit or frequent the housing base, it must have a wall that runs to ground level to keep them out.
34	The house should have an open drainage ditch around the base. If this is not possible the drain should be placed underground. Both ends of the drainage ditch should be set up with easy-to-clean, rodent-resistant devices.

<sup>884</sup> Original text in Japanese see Fig. 03- A Revision of The Housing Detailed Enforcement Regulations in Japanese (臺灣家屋建築規則施行細則改正, 明治四十年, 八月七日, 府令第六十三號). Table 05 is translated from the Table 06.

<sup>885</sup> It is about 0.909m.

<sup>886</sup> It is about 0.4545m.

<sup>887</sup> It is about 0.303m.

<sup>888</sup> It is about 0.1818m.

<sup>889</sup> It is about 3.636m.

<sup>890</sup> It is about 1.818m.

<sup>891</sup> It is about 0.0606m.

<sup>892</sup> It is about 0.1515m.

<sup>893</sup> It is about 0.0909m.

35	The flooring at ground level must be made from at least 3 Japanese inches <sup>894</sup> of concrete, and have firmly fastened paving made from appropriate non-permeable material.
36	The weight of the house's foundations must be approximately equivalent to the weight of the house.
37	In the case of a house built from timber, its base should be constructed using stone, (red) brick or concrete and must have appropriate rodent-resistant devices.
38	The height of the house from the foundation to the upper beam shall be at least 12 Japanese feet. <sup>895</sup> If there is an attached annex, the height shall be at least 9 Japanese feet. <sup>896</sup> However, a house which has a particular restriction can be exempted with permission from the local authorities.
39	In order to prevent rats entering, the interior of the roof-space has to be provided with appropriate rodent-resistant devices.
40	The lighting [i.e window] area of each room of house have to be at least one tenth of the indoor area. The areas lit indirectly have to be at least one-seventh of indoor area. The warehouses and other buildings for other special-purposes are exempted. If the lighting comes from the back of the house, the lighting area has to be at least one-thirtieth of indoor area. Each room must have an appropriate ventilation system.
41	If the house has a cavity wall, a rodent-proof construction method must be constructed to prevent rats getting it.
42	If the house has a raised floor, it should be at least 2 Japanese feet <sup>897</sup> above the sub floor. [The space between the two] should have a ventilation vent and entrance ease of cleaning. If the house is intended for both residential and commercial use, the floor should be easily removable. In such cases, the height of floor shall be less than 2 Japanese feet. <sup>898</sup>
43	If the house has a ceiling [i.e. a cealign separating a room from the roof space], the height of ceiling shall be at least 8 Japanese feet above the floor. <sup>899</sup> The height of each room and their built-in closets shall be the same. Above the ceiling, the roofspace has to be provided with an appropriate entrance and lighting in order to be cleaned easily. In a house of over two storeys, the space between the ground and the ceiling shall be provided with rodent-resistant devices.
44	The windows in the roof, the window ventilators and the point of access for cleaning the base, and the exit for waste water must all have rodent-resistant devices on the inside.
45	In the kitchen, bathroom and other places where water is used, the enclosing wall [at the bottom] must be at least 6 Japanese inches higher than the floor of the house [to prevent water escaping]. <sup>900</sup> The lower half of these rooms has

<sup>894</sup> It is about 0.0909m.

<sup>895</sup> It is about 3.636m.

<sup>896</sup> It is about 2.727m.

<sup>897</sup> It is about 0.606m.

<sup>898</sup> It is about 0.606m.

<sup>899</sup> It is about 2.424m.

<sup>900</sup> It is about 0.1818m.

	to be built in stone, bricks or concrete and the waste water and sewage system shall be constructed of the same materials.
46	An open pipe shall be fixed to the edge of the roof to collect and carry away rain water into a downpipe leading to the drainage system.
47	In the case of groups of 4 terraced houses, the length of has to be over 25 Japanese Ken, <sup>901</sup> and the flooring of each group must be at least 6 Japanese inches. <sup>902</sup> ; and the partition walls have to be constructed of stone, brick or concrete.
48	Each household has to have a toilet. But in the case of terraced housing, every four households shall have a shared toilet with one toilet for faeces and two urinals.
49	The toilet floor shall be 6 Japanese inches <sup>903</sup> above the floor of the house. Its floor must be constructed of stone, brick or concrete, and the floor surface has to be lined with cement or another impermeable material.
50	The 'vortex toilet' must be placed at least 2 Ken (12 Japanese feet) <sup>904</sup> away from the well; the [lining of the] septic tank must be ceramic or made from another impermeable material, and has to be buried underground. The septic tank must be surrounded by concrete which is at least 6 Japanese inches thick; <sup>905</sup> the subfloor below the septic tank must be concrete of at least 5 Japanese inches <sup>906</sup> , and the joint between the concrete and the opening of the septic tank must be constructed on a slope. The 'container toilet' must be made of metal or another impermeable material and the capacity must be at least 2m <sup>3</sup> ; the toilet must have a solid platform in order to be easy to clean. In the case of the 'perfusion toilet', the toilet and sewage pipe must be ceramic or made from another impermeable material. The pipe should carry waste water away from the house into the outer sewage tank. In order to deodorize a bad smell, the toilet must have a cover and [the room in which it is located] should have a ventilation device.
51	The local authorities have the permission of the Taiwan Sotoku (the Governor-General of Taiwan) to stipulate other essential rules, and to make them accord with the present ones.
	<i>Supplementary rule</i>
52	The regulations will be implemented from 1 August, Meiji 40 [1907].

<sup>901</sup> It is about 45.45m.

<sup>902</sup> It is about 1.818m.

<sup>903</sup> It is about 0.1818m.

<sup>904</sup> 'Ken' is a traditional Japanese unit of length. 1 ken (unit) equal to 1.818 meters. Therefore, it is about 3.636m.

<sup>905</sup> It is about 0.1818m.

<sup>906</sup> It is about 0.1515m.

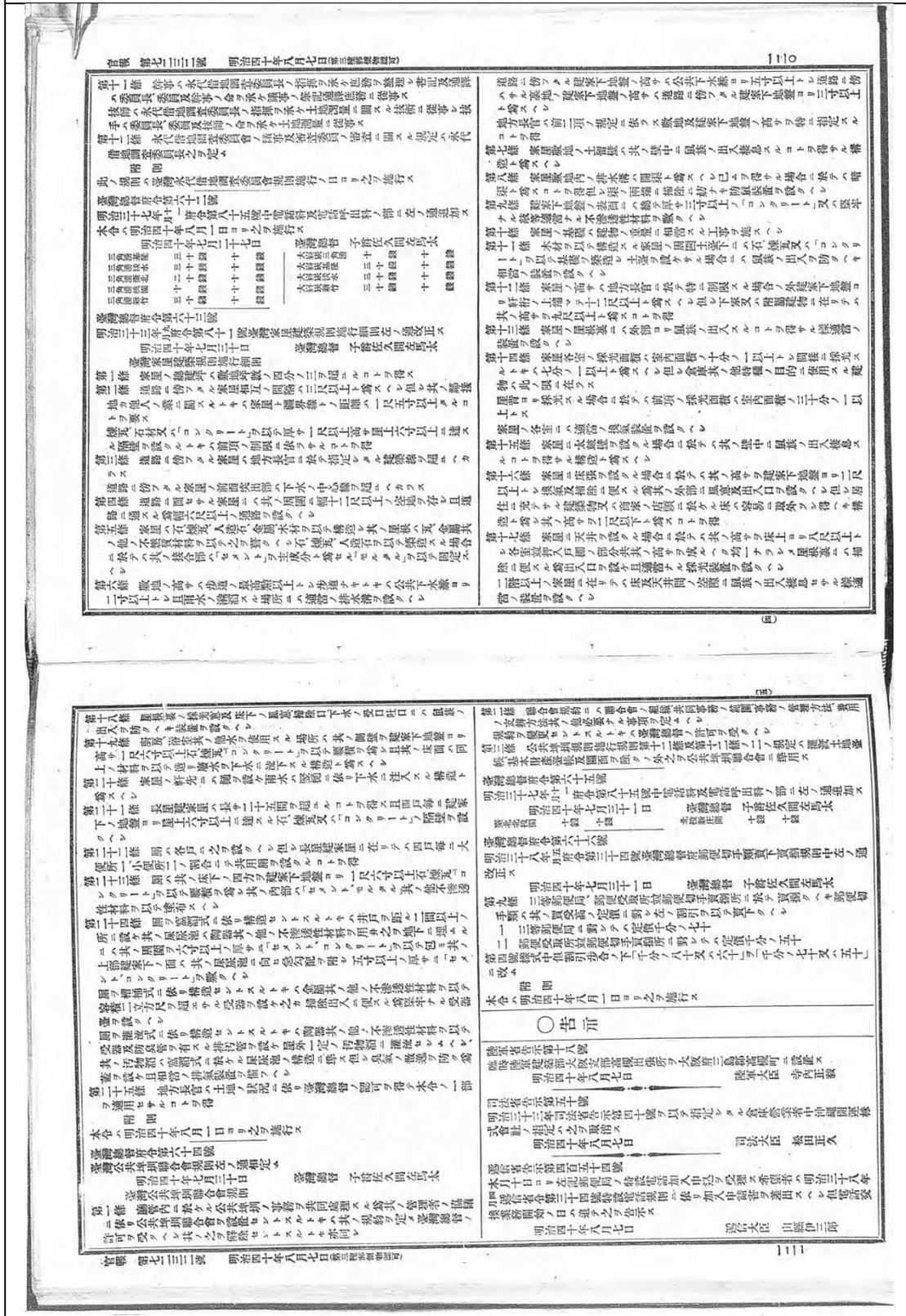
Table 3.6- A Revision of The Housing Detailed Enforcement Regulations <sup>907</sup>	
7 August, Meiji 40 (1907)	
臺灣家屋建築規則施行細則改正	
明治四十年，八月七日，府令第六十三號。	
第一條	家屋總建坪得超出建地坪數之四分之三。
第二條	道路旁家屋的相互間隔須在三尺以上；若其鄰接地屬他人產業時，家屋和疆界線之距離要在一尺五寸以上。設有厚度一尺以上並高於屋頂六寸以上之磚、石材及混凝土隔牆時，得不受前項限制。
第三條	道路旁之家屋，不得超出地方長官指定之建築線。道路旁家屋的前面突出部，不得超出下水道的中心線。
第四條	面臨道路的家屋，周圍有寬十二尺以上的空地，為道路暢通，須設六尺以上的通路。
第五條	石、磚、人造石、金屬、木材構造之家屋，其屋頂須以瓦、金屬等其他不燃質材料鋪設；以石、磚、人造石築造時，在接合處以主成分為水泥（セメント）之洋灰（モルタル）加以固定。
第六條	建地須高於步道之最高點，無步道時，須在公共下水道邊緣二寸以上；雨水淤積之場所須設立適當的排水溝。道路旁建築的家屋，地基須高於公共下水道邊緣五寸以上；路旁後方建屋之地基，須高於路旁家屋之地基三寸以上。地方長官依前二項規定，得以指定基地及建築家屋地基的高度。
第七條	家屋基地壁中有鼠類出入棲息時，得構造土留壁（擋土牆）。
第八條	家屋基地內排水溝須為明渠，不得已時得為暗渠，但渠的兩端須設置不妨礙掃除的防鼠裝置。
第九條	建築家屋地基表面須有總厚度三寸以上之混凝土，並鋪設堅牢適當的不滲透性材料。
第十條	家屋之基礎，須施以與建築物重量相當之工程。
第十一條	木構造家屋之周圍，地基下有磚石，或以混凝土為基礎築造並設地基時，須設置防止鼠類出入的適當裝置。
第十二條	家屋的高度除地方長官特別限制的情形以外，自家屋地基至橫樑上端須在十二尺以上，若下家有附屬建築，其高度得在九尺以上。
第十三條	家屋的屋頂內部，須設有防止外部鼠類出入的適當裝置。

<sup>907</sup> Hsin-Yi Ho, '日治中期大溪、三峽、大稻埕街屋立面研究=The Facade of Town House: Ta-Hsi, San-Hsia, Ta-Tao-Cheng in the 1920's' (Graduate Institute of Art History, National Taiwan University, 1993), 208.

第十四條	家屋各室之採光面積，須為室內面積十分之一以上；間接採光時須為七分之一以上；若是倉庫等其他特殊目的使用之建築則不在此限。以屋背採光時，前項的採光面積為室內面積三十分之一以上。家屋各室須設置適當之換氣裝置。
第十五條	家屋設有太鼓壁時，須在壁中建造防止鼠類出入棲息之構造。
第十六條	家屋設置地板時，其高度須在家屋地基二尺以上，為了換氣及掃除的方便，外部須設氣窗及出入口；若是兼具居住建築物及商店店面，地板得以容易拆卸者為構造，其高度得在二尺以下。
第十七條	家屋設有天井時，其高度須在地面八尺以上，各室與壁櫥的部份，高度須均等；為屋頂內部掃除方便，須設置出入口及適當的採光裝置。二層以上的家屋，在地面及天井間的空隙，須設置鼠類出入棲息的適當裝置。
第十八條	屋頂內部的採光窗及地下的氣窗、掃除口、下水道的出入口，須設置防止鼠類出入之適當裝置。
第十九條	廚房、浴室及其他使用水的場所，側壁須比家屋地基高一尺六寸以上，下半部為石、磚瓦、混凝土；且地面須用相同材料建造廢水及下水流通的構造。
第二十條	家屋之簷端設排水管，雨水須依豎立之排水管注入下水道。
第二十一條	長形家屋其長度得超過二十五間，且每四戶建家下的地基須達屋上六寸以上；須設石、磚或混凝土之隔牆。
第二十二條	各戶須設廁所，若是長條形家屋，每四戶得設一大便所、二小便所組合之共用廁所。
第二十三條	廁所地板須在建家地基一尺六寸以上，下半段為石、磚瓦、混凝土；內部須為「水泥、洋灰」等不滲透性材料塗布。
第二十四條	廁所為窩溜式構造時，須在距二間以上之處設水井，其便器用陶器或其他不滲透材料埋入地下，周圍以厚度六寸以上之「水泥、洋灰」包住；上部建家底部附屬朝向糞坑之斜坡，須敷上五寸以上厚度之「水泥、洋灰」。 廁所為槽桶式構造時，設置容積二立方尺以上之金屬或其他不滲透性材料之容器；為掃除出入之便，須設堅固之容器座。 廁所為灌流式構造時，須設置具有容器及防臭管，以陶器或其他不滲透性材料製成之排污管；屋外一定之化糞池須灌流，其化糞池之構造以窩溜式便器為準，若為防止臭氣散逸而設置之蓋，須備有相當之排氣裝置。
第二十五條	地方長官得依台灣總督認可之土地狀況，訂定本令以外之必要規定，且得以適用為本令之一部。
附則	本令於明治四十八年八月一日起施行。

Fig.3-3- A Revision of The Housing Detailed Enforcement Regulations<sup>908</sup>

7 August, Meiji 40 (1907)



908 The National Diet Library Digital Collections

国立国会図書館デジタルコレクション. (1900). Retrieved February 11, 2016, from <http://dl.ndl.go.jp/info:ndljp/pid/2948439>

## Appendix 4

Table 4.1- Glossary of Architecture plans		
1. A sketch drawing of the Taipei City Taiwanese shop-house		
Floor plan		
Japanese	Chinese	English
a.亭仔腳	騎樓	Arcade
b.店鋪	店	Shop
c.居間	隔間/ 起居室	Compartment/ living room
d.中庭	天井	Courtyard
e.物置	庫房	Storage room
f.浴室	浴室	Bathroom
g.炊事場	廚房	Kitchen
h.工場	工廠	Workspace

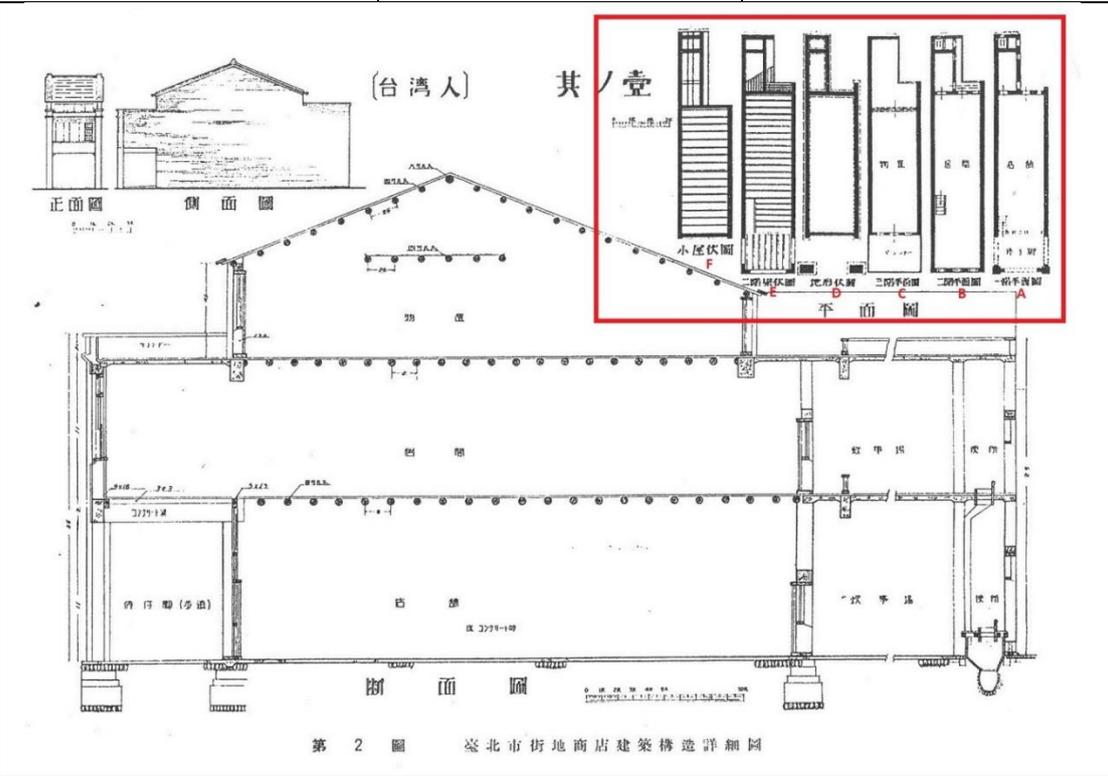
第 1 圖 臺北市街地商店建築略圖

Table 4.2- Glossary of Architecture plans

2. A detailed drawing of the Taipei City Taiwanese shop-house- 01

Floor plans

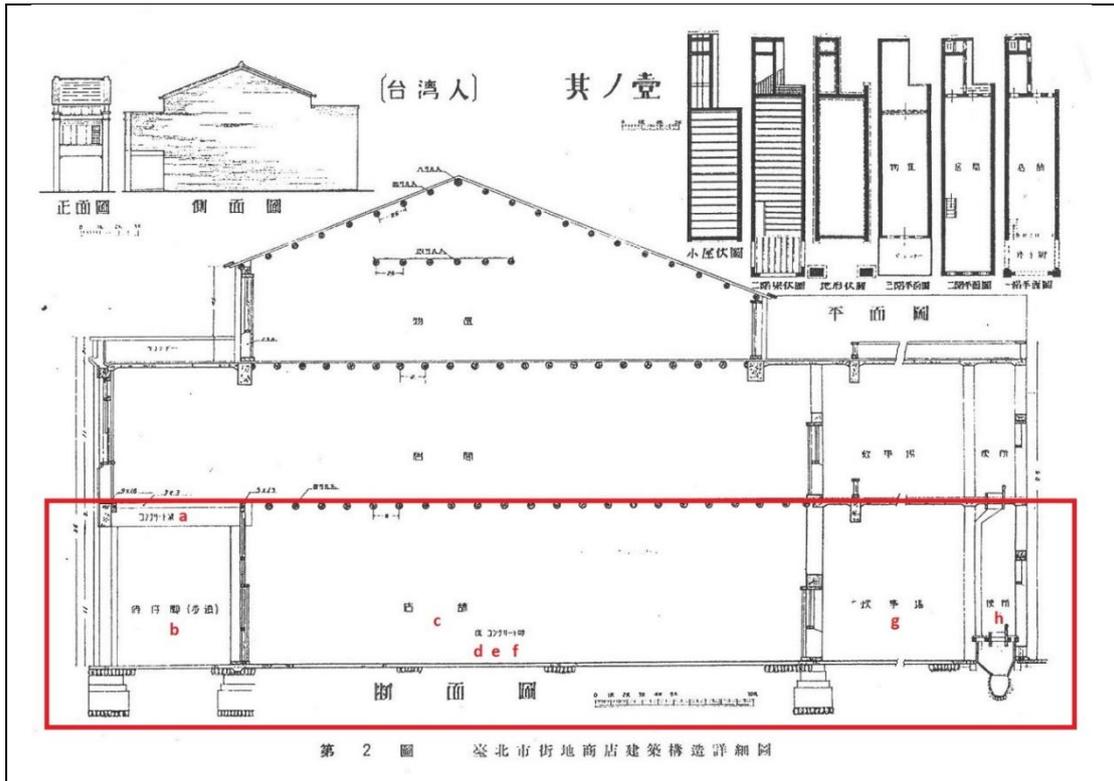
Japanese	Chinese	English
A.一階平面圖	一樓平面圖	The ground floor plan
B.二階平面圖	二樓平面圖	The first-floor plan
C.三階平面圖	三樓平面圖	The second-floor plan
D.地形伏圖	地形布置圖	The ground-floor layout
E.二階梁伏圖	二樓橫樑布置圖	The first-floor beam layout
F.小屋伏圖	屋棚布置圖	The roof (framing) layout



Sectional drawing

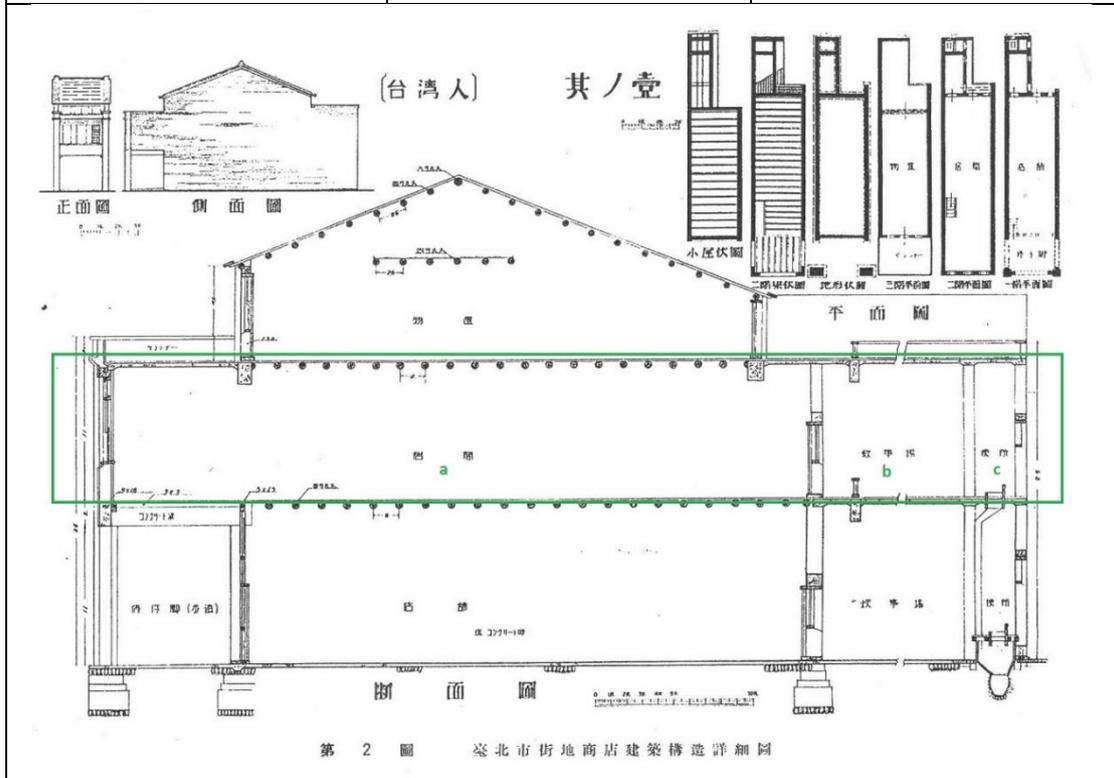
Ground floor

a.コンクリート梁	混凝土樑	Concrete beam
b.亭仔腳 (步道)	騎樓	Arcade
c.店鋪	店	Shop
d.床	地基	Floor construction
e.コンクリート	混凝土	Concrete
f.叩 (三和土)	三合土	Tataki (beaten earth mixed with lime and water)
g.炊事場	廚房	Kitchen
h.便所	廁所	Toilet



First floor

a.居間	起居室	living area
b.炊事場	廚房	Kitchen
c.便所	廁所	Toilet

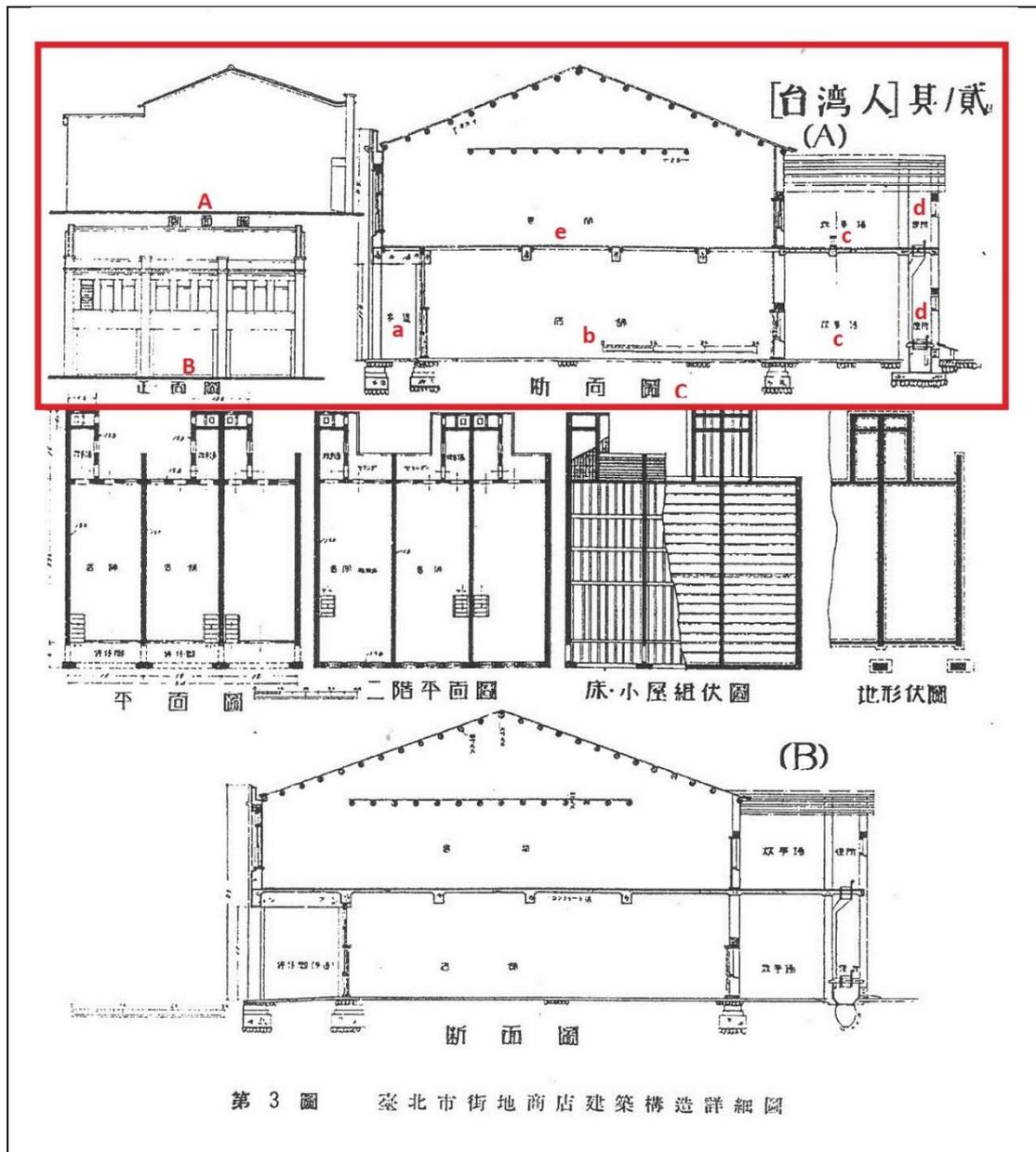


Second floor		
a.ベランダ	陽台	Veranda
b.物置	庫房	Storage room

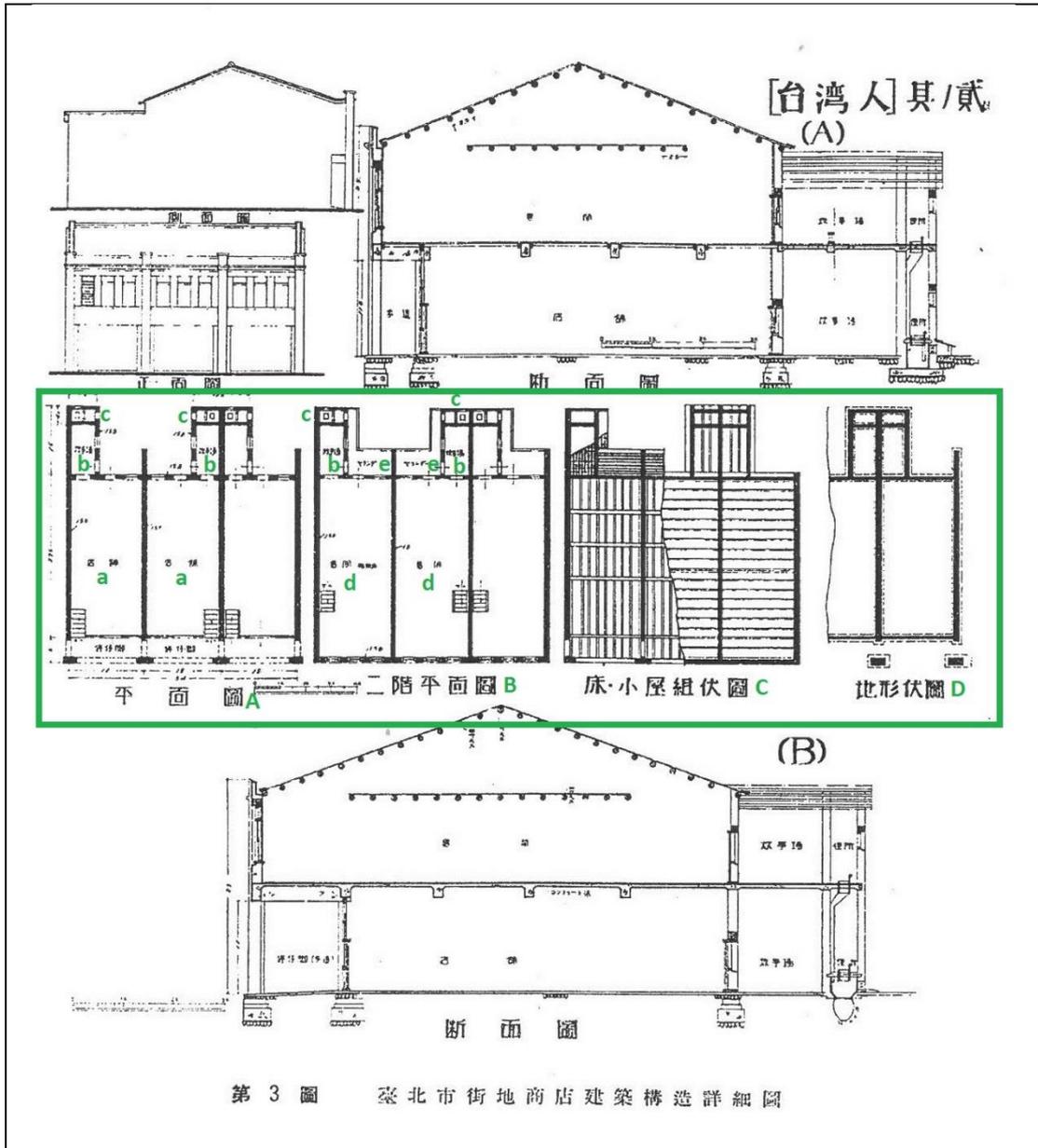
第 2 圖 臺北市街地商店建築構造詳圖

Table 4.3- Glossary of Architecture plans		
3. A detailed drawing of the Taipei City Taiwanese shop-house- 02		
Japanese	Chinese	English
A.側面圖	側面圖	Side elevation
B.正面圖	正面圖	Front elevation
Sectional drawing (A)		
C.斷面圖	剖面圖	Sectional drawing
a.亭仔腳 (步道)	騎樓	Arcade
b.店鋪	店	Shop
c.炊事場	廚房	Kitchen
d.便所	廁所	Toilet
e.居間	起居室	living area



Floor plans

A.一階平面圖	一樓平面圖	The ground floor plan
B.二階平面圖	二樓平面圖	The first-floor plan
C.床·小屋組伏圖	地基·屋棚布置圖	The floor and the roof (framing) layout
D.地形伏圖	地形布置圖	The ground-floor layout
a.店鋪	店	Shop
b.炊事場	廚房	Kitchen
c.便所	廁所	Toilet
d.居間	起居室	living room
e.ベランダ	陽台	Veranda



Sectional drawing (B)		
A.斷面圖	剖面圖	Sectional drawing
a.亭仔腳 (步道)	騎樓	Arcade
b.店鋪	店	Shop
c.炊事場	廚房	Kitchen
d.便所	廁所	Toilet
e.居間	起居室	living area

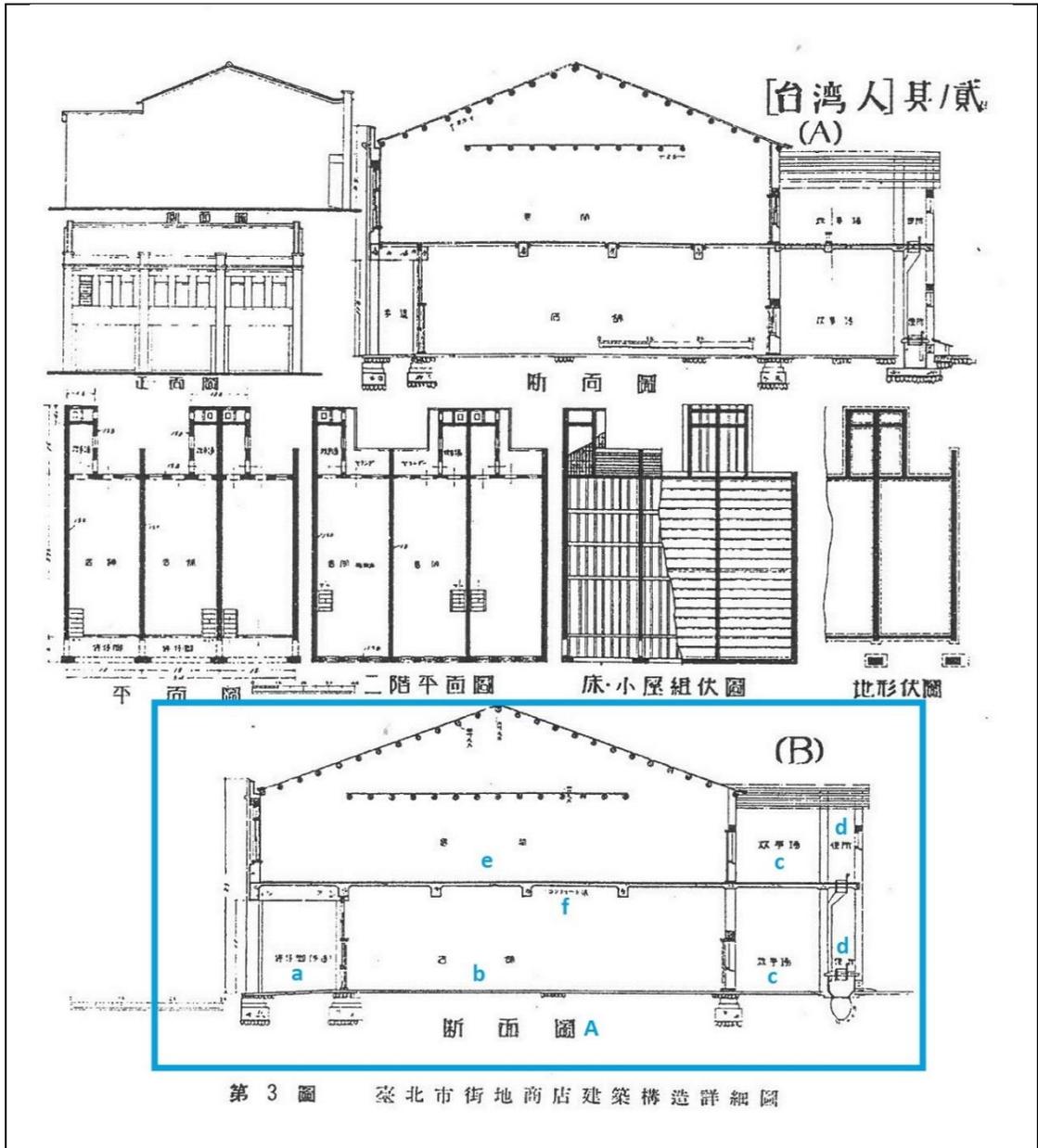


Table 4.4- Glossary of Architecture plans

4. A detailed drawing of the Taipei City Japanese shop-house

Japanese	Chinese	English
A.正面圖	正面圖	Front elevation
B.側面圖	側面圖	Side elevation

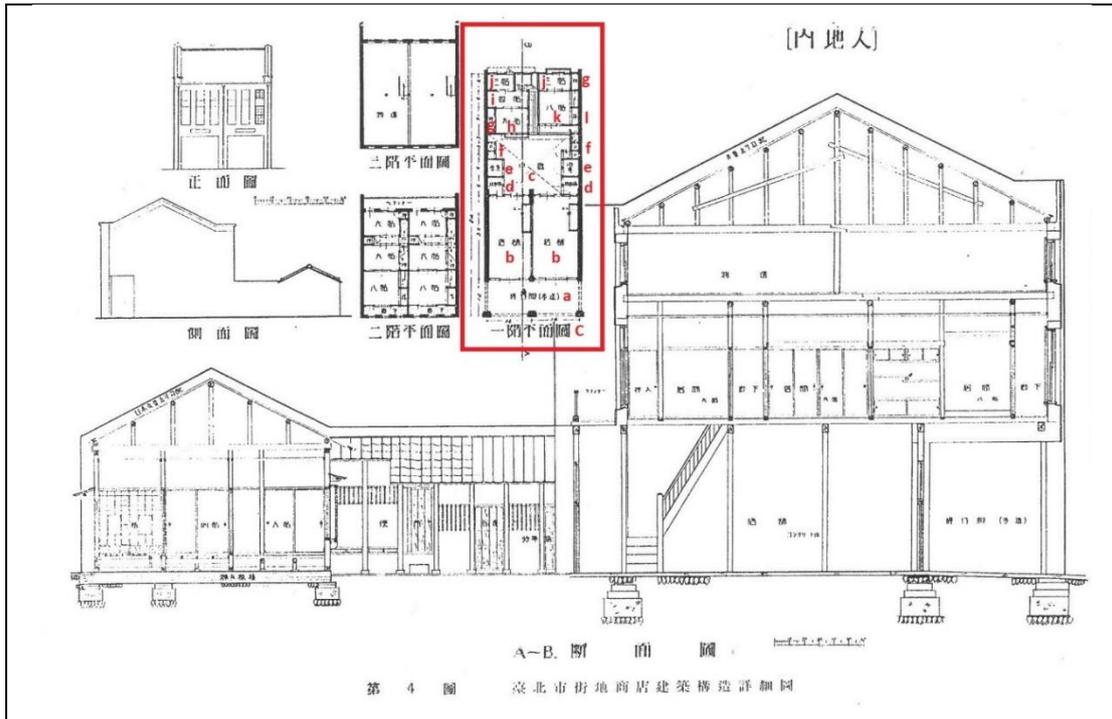
  

A-B. 斷面圖

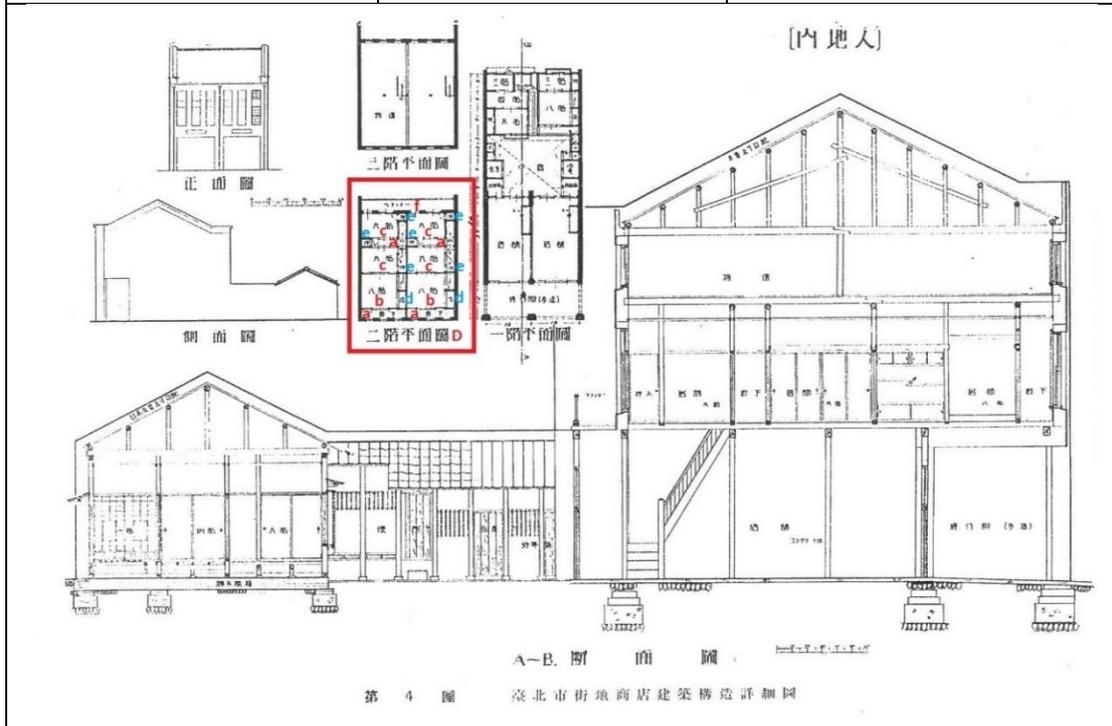
第 4 圖 臺北市街地商店建築構造詳細圖

Floor plans

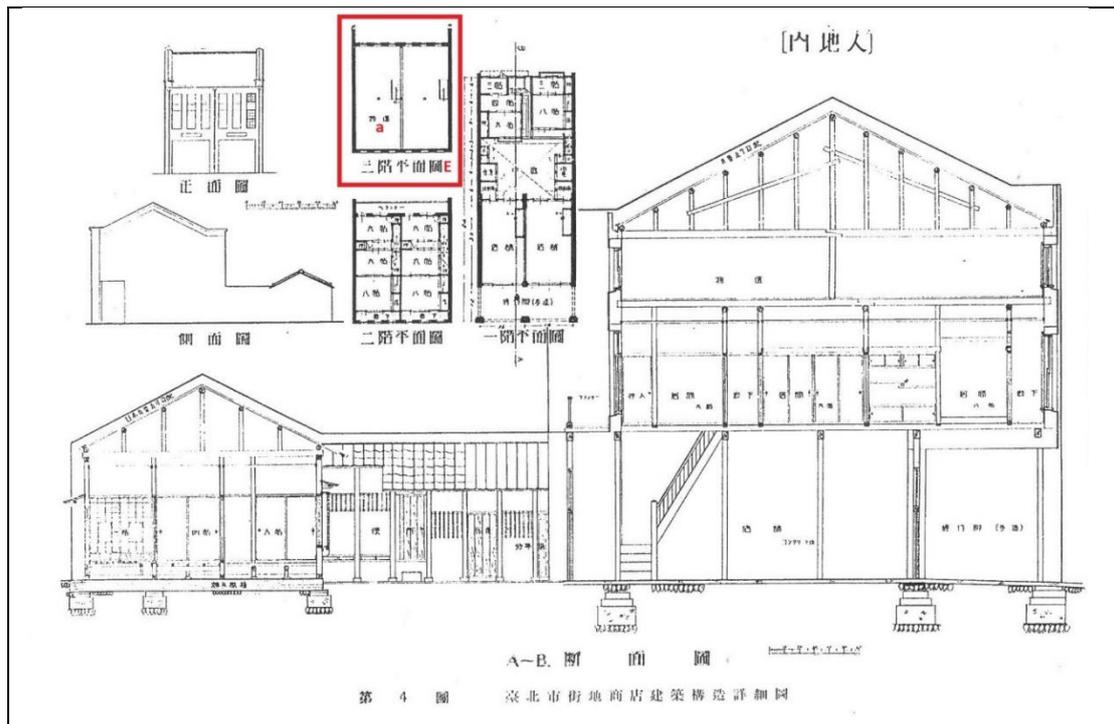
C.一階平面圖	一樓平面圖	The ground floor plan
a.亭仔腳(步道)	騎樓	Arcade
b.店鋪	店	Shop
c.中庭	天井	Courtyard
d.炊事場	廚房	Kitchen
e.浴室	浴室	Bathroom
f.便所	廁所	Toilet
g.押入	壁櫥	Closet
帖/畳	疊蓆/榻榻米	Counter for tatami mats
h.六帖	六疊蓆/榻榻米	Room size is six tatamis
i.四帖	四疊蓆/榻榻米	Room size is four tatamis
j.三帖	三疊蓆/榻榻米	Room size is three tatamis
k.八帖	八疊蓆/榻榻米	Room size is eight tatamis
l.床	床	Bed



D.二階平面圖	二樓平面圖	The first-floor plan
a.廊下	走廊	Corridor
b.八帖	八疊蓆/榻榻米	Room size is eight tatamis
c.六帖	六疊蓆/榻榻米	Room size is six tatamis
d.床	床	Bed
e.押入	壁櫥	Closet
f.ベランダ	陽台	Veranda



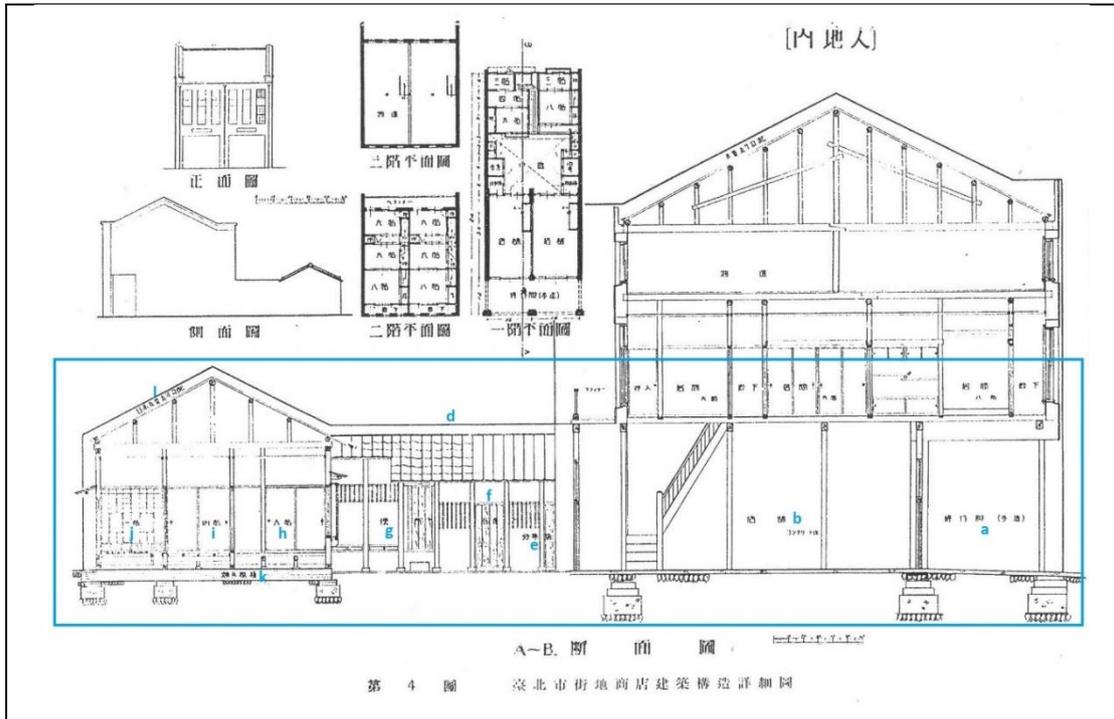
E.三階平面圖	三樓平面圖	The second-floor plan
a.物置	庫房	Storage room



Sectional drawing

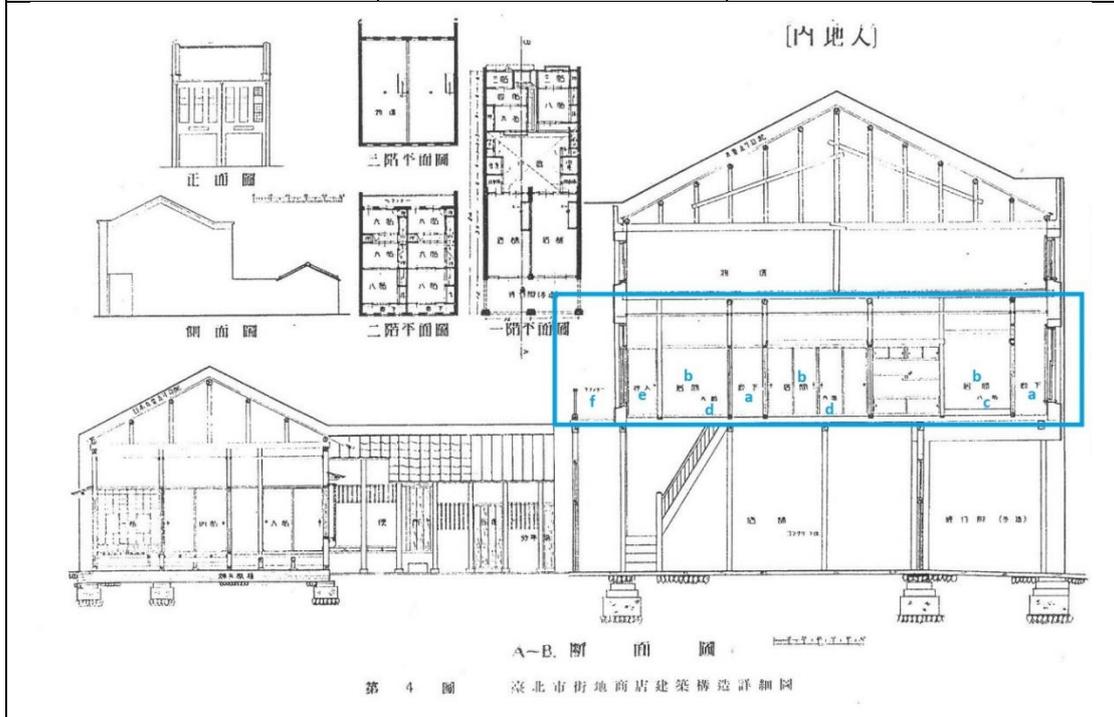
Ground floor

a.亭仔腳 (步道)	騎樓	Arcade
b.店鋪	店	Shop
c.コンクリート床	混凝土地基	Concrete floor construction
d.中庭	天井	Courtyard
e.炊事場	廚房	Kitchen
f.浴室	浴室	Bathroom
g.便所	廁所	Toilet
h.六帖	六疊蓆/榻榻米	Room size is six tatamis
i.四帖	四疊蓆/榻榻米	Room size is four tatamis
j.三帖	三疊蓆/榻榻米	Room size is three tatamis
k.煉瓦 XX	紅磚	Red brick
l.日本瓦當 XX 勾配		



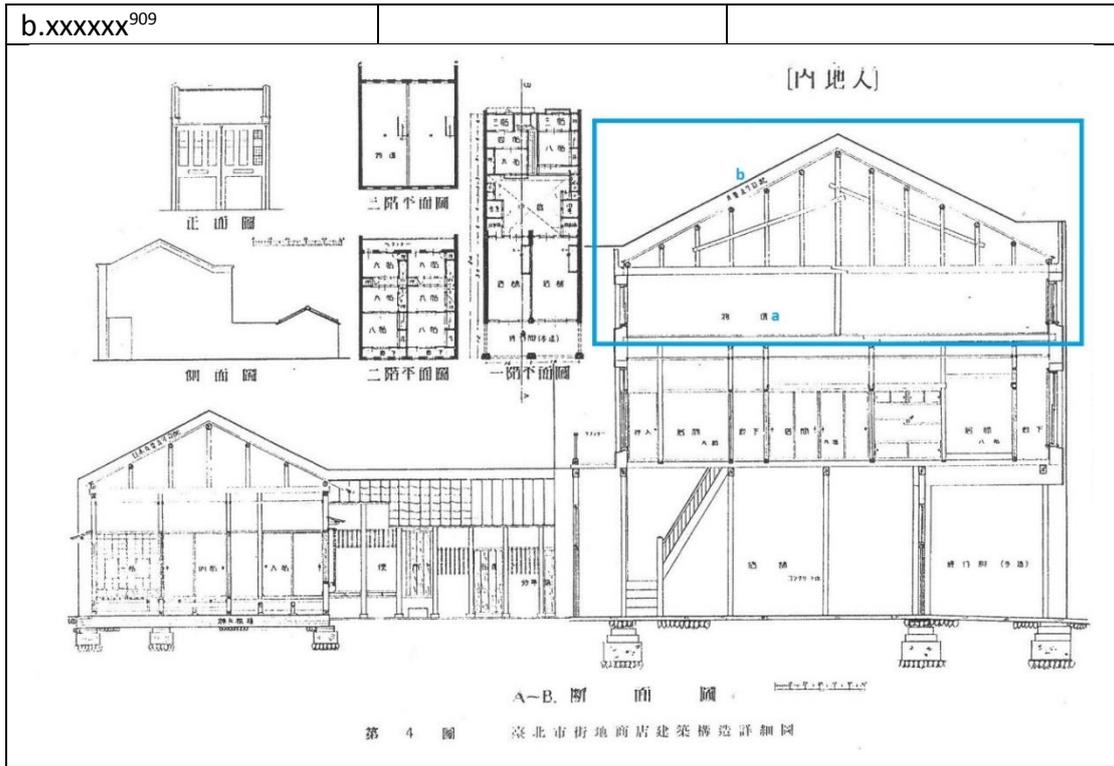
First floor

a.廊下	走廊	Corridor
b.居間	起居室	living area
c.八帖	八疊蓆/榻榻米	Room size is eight tatamis
d.六帖	六疊蓆/榻榻米	Room size is six tatamis
e.押入	壁櫥	Closet
f.ベランダ	陽台	Veranda



Second floor

a.物置	庫房	Storage room
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<sup>909</sup> The Japanese word cannot be recognised.

## Appendix 6

The images below are façades and motifs of each Taiwanese shop-house in Daxi and Dadaocheng (from Fig.6.1 to Fig.6.108).<sup>910</sup> Firstly, each shop-house will be given a serial-number in accord with the address. For example, the address of Fig.6.1 is ‘No.15, Heping Road, Daxi District (Taoyuan)’. This is the first old shop-house has decorations on the façade in the Heping Road so that it is numbered as Heping 01. The next is ‘No.16, Heping Road, Daxi District’, this is Heping 02. Furthermore, the shop-house which is located in different road, such as ‘No.99, Zhongyang Rd., Daxi District.’ is numbered as Zhongyang 01. This numbering system is also applied to the shop-houses in Dadaocheng (Taipei). The result of these shows that in Daxi there are fifty buildings and in Dadaocheng there are four buildings. In total are fifty-four buildings are remained nowadays.

Period	Daxi		Dadaocheng	
1919-1920	Heping Rd.	35		
	Zhongyang Rd.	06		
	Zhongshan Rd.	09		
1920			Sec. 1, Dihua St.	03
1926-1929			Baoan St.	01
Total			54	

Secondly, the motifs of each shop-house will be numbered from A to Z and will be named in accord with the content. For example, there is a composite decoration, a bat and a scrolled Chinese calligraphy, in the façade of the Heping 01 (Fig.6.1). The motif is on the top of the gable. Therefore, the motif is numbered as ‘A- Bat and Chinese calligraphy’. Table 6.2 shows the result of the numbers of the motifs in Daxi and Dadaocheng.

<sup>910</sup> All the images are from my field works in Daxi (Taoyuan) and Dadaocheng (Taipei).

Table 6.2- The Numbers of Each Motif			
Taiwanese	Human figures	Daoist Figures	
		Li Tie-Guai   01	
	Flower-and-bird	Birds	
		Asian paradise flycatcher   02	
		Crane   04	
		Eagle   05	
		Parrot   01	
		Peacock   02	
		Rooster   03	
		Flowers and Plants	
		Bamboo   03	
		Camellia   11	
		Chrysanthemum   07	
		Lotus   03	
		Peony   10	
		Pine tree   05	
		Plum blossom   10	
		Fruits and Vegetables	
		Apple   01	
		Cabbage   13	
		Calabash or bottle gourd   13	
		Chayote (Buddha's Hand Melon)   01	
		Orange   01	
		Pineapple   08	
		Pumpkin   04	
		Insects	
		Bee   08	
		Real and Imaginary Animals	Real Animals
			Bat   09
	Bear   01		
	Cat   02		
	Chinese carp   04		
Chinese lion   27			
Deer   03			
Elephant   08			
Jackal   04			
Rabbit   02			
Tiger   02			
Imaginary Animals			
Chilong (hornless dragon) (pair)   08			

		Dragon	05	
		Dragon-horse	02	
		Hybrid of fish and dragon	07	
		Divine-tortoise	01	
		Chinese Phoenix	06	
		Qilin	08	
		Three-legged toad or Money toad	04	
	Others	Inanimate Objects		
		Ancient Chinese coins		04
		Coral		08
		Four arts of the Chinese scholar:		
		1. Qin (Chinese stringed instrument)		02
		2. Qi (Chinese chess)		01
		3. Shu (Chinese calligraphy)		02
		4. Hua (Chinese painting)		05
		Traditional Taiwanese basket		03
		Religious Symbols		
		Chinese fret pattern		02
		Fly-whisk		01
		Rhinoceros horn		01
Ruyi		11		
Scrolled grass pattern		48		
Japanese	Family crest	Hishi (five overlapping rhombus)	10	
		Igeta (parallel crosses)	07	
		Ine (rice pattern)	01	
		Katabami (three-leaf clover)	01	
		Katabami (four-leaf clover)	02	
		Kashiwa (oak-leaf)	03	
	Romanised character	Shop-name or family name	04	
Western		Acanthus	07	
		Baluster	05	
		Bottle		
		Cartouche	69	
		Capital (pairs)	26	
		Coin moulding	01	
		Console	05	
		Disc moulding	01	
		Fasces	15	
		Festoon	13	
		Garland	08	
		Greek key band	02	

		Interlace	01
		Keystone	10
		Margent	38
		Palmatte	09
		Ribbon	07
		Rock-faced pattern	06
		Rosette	18
		Rosette band	01
		Swag	14
		Torch	08
		Vase	?
		Urn	?
<b>Others</b>	Unknown motifs		44

Fig.6.1- Heping 01

Location	Period	Serial-number
No.15, Heping Rd., Daxi Dist.	1919-1920	Heping 01



Fig.6.2- Motifs of Heping 01



A- Bat and Chinese calligraphy



B- The name of the shop

	
<p>C- Rabbit</p>	<p>D- Rabbit</p>
	
<p>E- Composite blessing (peony)</p>	<p>F- Composite blessing (chrysanthemum)</p>

Fig.6.3- Heping 02

Location	Period	Serial-number
No.16, Heping Rd., Daxi Dist.	1919-1920	Heping 02



Fig.6.4- Motifs of Heping 02

	
<p>A- Vase with festoon</p>	<p>B- The name of the shop</p>
	
<p>C- Bottle</p>	<p>D- Urn</p>
	
<p>E- Scrolled grass pattern</p>	
	
<p>F- Vase with scrolled grass pattern</p>	
	
<p>G- Vase with scrolled grass pattern</p>	

Fig.6.5- Heping 03

Location	Period	Serial-number
No.18, Heping Rd., Daxi Dist.	1919-1920	Heping 03



Fig.6.6- Motifs of Heping 03



A- Urn



B- The name of the shop



C- Cartouche with the family name in Chinese



C- Unknown motifs



D- Urn and bottle

Fig.6.7- Heping 04

Location	Period	Serial-number
No.20, Heping Rd., Daxi Dist.	1919-1920	Heping 04



Fig.6.8- Motifs of Heping 04



A- Urn



B- Cartouche



C- Cartouche with 'Kenko'



D- Elephant



E- Urn



F- Ribbon with foliage



G- Scrolled grass pattern



H- Coral



I- Urn



J- Calabash bottle with flowers



J- Keystone with festoon



K- Pseudo-Corinthian capitals

Fig.6.9- Heping 05

Location	Period	Serial-number
No.22, Heping Rd., Daxi Dist.	1919-1920	Heping 05



Fig.6.10- Motifs of Heping 05



A-Two Chinese lions play with a ball



B- Chinese carps are passing through the dragon-gate to become a dragon



C- Chrysanthemum with scrolled grass pattern



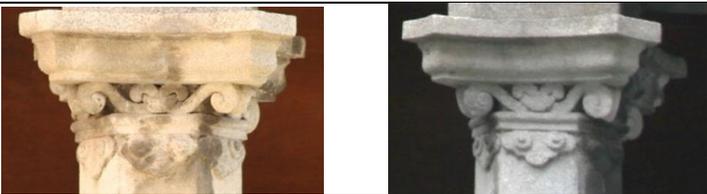
D- The name of the shop



E- Calabash bottle



F- Columns with Chinese couplet

	
<p>G- Composite blessing (peony and chrysanthemum with Chinese painting and Ruyi)</p>	<p>H- Chinese Lions</p>
	
<p>I- Coral</p>	
	
<p>J- Calabash bottle with flower</p>	
	
<p>K- Chilong (hornless dragon)</p>	
	
<p>L- Ruyi capital<sup>911</sup></p>	

<sup>911</sup> Ruyi means “as one wishes”, is a motif inspired from “fungus” and is a very popular decorative motif. Welch, *Chinese Art*, 212.

Fig.6.11- Heping 06

Location	Period	Serial-number
No.24, Heping Rd., Daxi Dist.	1919-1920	Heping 06



Fig.6.12- Motifs of Heping 06



A- Peacock



B- The family name in Chinese



C- Chilong (hornless dragon)



D- Qilin



E- Hybrid of fish and dragon



F- Peony with scrolled grass pattern



G- The name of the shop



H- Composite blessing (camellia)



I- Coral



J- Three-legged-toad or Money-toad



K- Dragon column



L- Composite blessing  
(camellia, chrysanthemum, plum blossom, pumpkin, Ruyi and longevity stone)



M- Calabash bottle with flowers



N- Chilong (hornless dragon)



O- Ruyi Capitals

Fig.6.13- Heping 07

Location	Period	Serial-number
No.28, Heping Rd., Daxi Dist.	1919-1920	Heping 07



Fig.6.14- Motifs of Heping 07



A- Urn



B- Rosette



C- The name of the shop



D- Scrolled grass pattern



E- Palmette



F- Urn



G- Fruit Vase

Fig.6.15- Heping 08

Location	Period	Serial-number
No.29, Heping Rd., Daxi Dist.	1919-1920	Heping 08



Fig.6.16- Motifs of Heping 08



A- Urn



B- Cartouche with the family name in Chinese



C- Scrolled grass pattern



D- The name of the shop



E- Rosette

Fig.6.17- Heping 09

Location	Period	Serial-number
No.38, Heping Rd., Daxi Dist.	1919-1920	Heping 09



Fig.6.18- Motifs of Heping 09



A- Urn



B- A dragon-horse carries the Yellow River Map on his back



C- The name of the shop



D- Composite blessing (bat, flag, ball, halberd and chime)



D- Three-legged-toad or Money-toad

Fig.6.19- Heping 10

Location	Period	Serial-number
No.45, Heping Rd., Daxi Dist.	1919-1920	Heping 10



Fig.6.20- Motifs of Heping 10



A- Li Tie-Guai (Li with an Iron Crutch)



B- A pair of Chinese Phoenix



C- Chinese labyrinthine fret pattern<sup>912</sup>



D- A pair of dragons



E- The name of the shop



F- Composite blessing (plum blossom and chrysanthemum)

<sup>912</sup> Meyer, *Handbook of Ornament*, 128–33.

		
<p>G- Composite blessing (camellia)</p>		<p>H- Coral</p>
		
<p>I- Pine tree and a pair of cranes</p>		
		
<p>J- Bamboo and a pair of deer (male and female)<sup>913</sup></p>		
		
<p>K- Unknown motifs</p>		

<sup>913</sup> The male has antlers (wide horns like branches) in the middle.

Fig.6.21- Heping 11

Location	Period	Serial-number
No.47, Heping Rd., Daxi Dist.	1919-1920	Heping 11



Fig.6.22- Motifs of Heping 11



A- Tigers, pine tree and bat



B- Japanese Igeta (parallel crosses) with the name of the shop



C- Tiger, pine tree and bat

Fig.6.23- Heping 12

Location	Period	Serial-number
No.38, Heping Rd., Daxi Dist.	1919-1920	Heping 12



Fig.6.24- Motifs of Heping 12

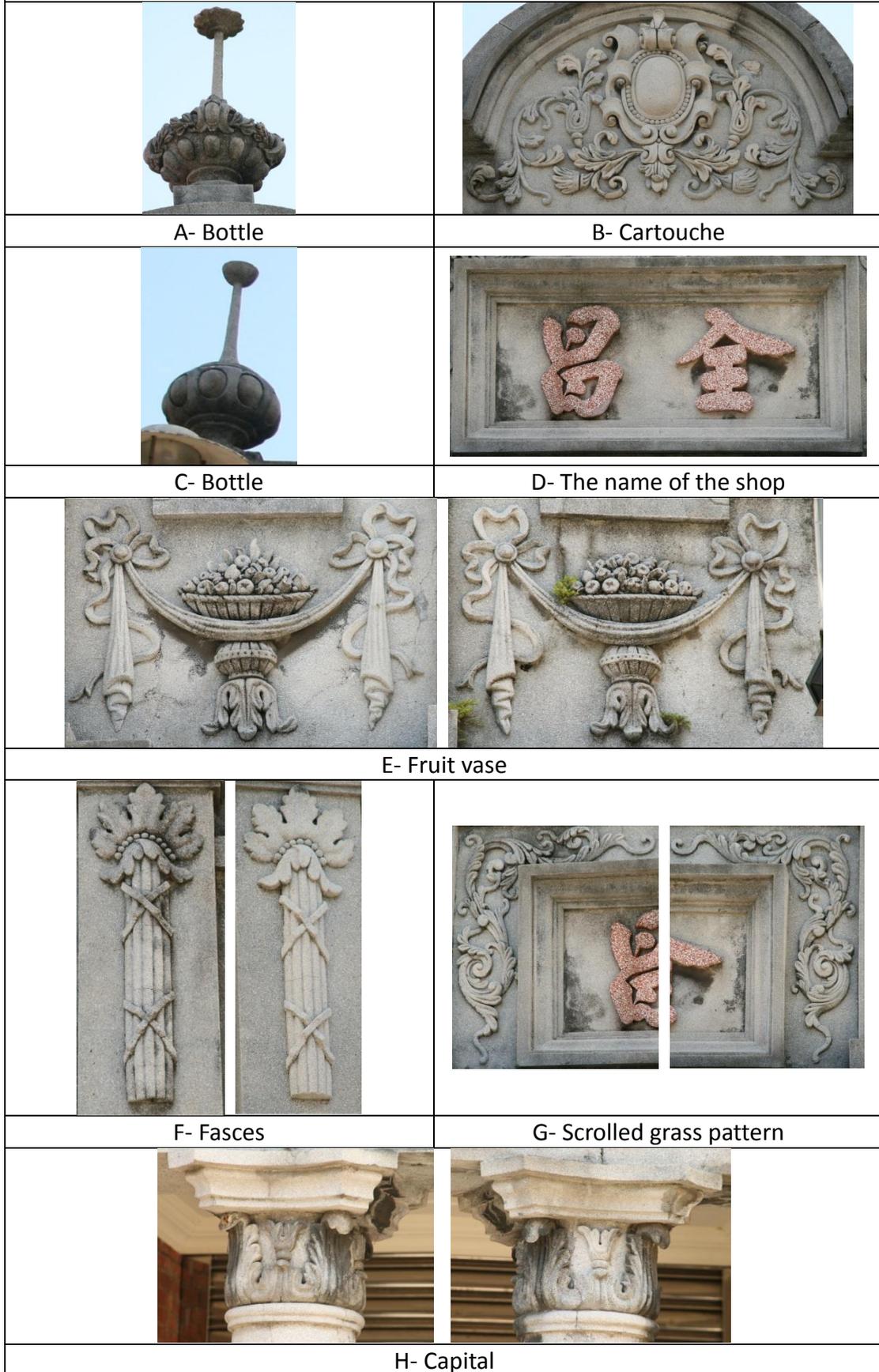


Fig.6.25- Heping 13

Location	Period	Serial-number
No.48-1, Heping Rd., Daxi Dist.	1919-1920	Heping 13



Fig.6.26- Motifs of Heping 13



A- Bottle



B- Bottle



C- Vase



D- Japanese Igeta (parallel crosses) with the family name

Fig.6.27- Heping 14

Location	Period	Serial-number
No.49, Heping Rd., Daxi Dist.	1919-1920	Heping 14



Fig.6.28- Motifs of Heping 14

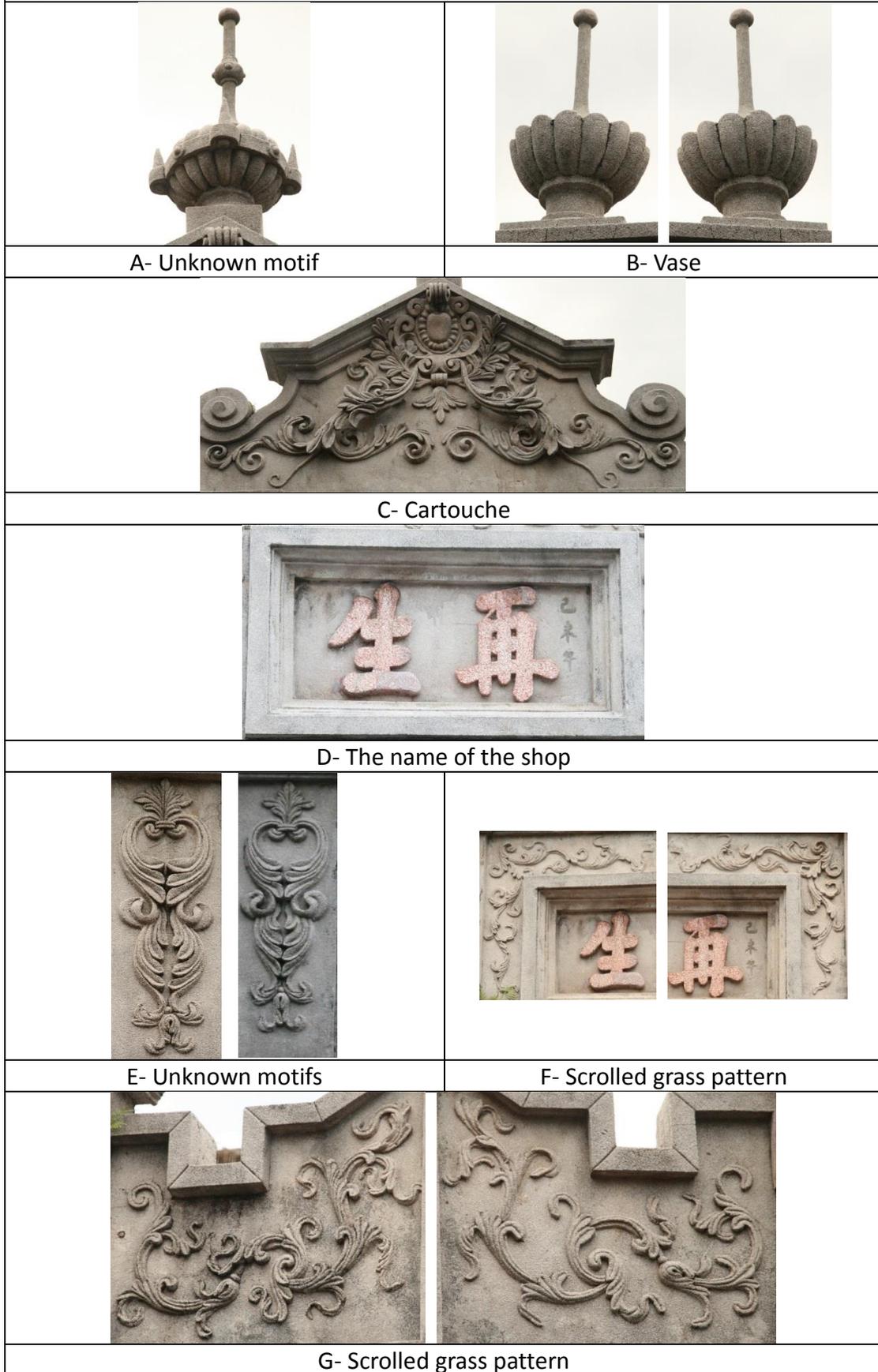


Fig.6.29- Heping 15

Location	Period	Serial-number
No.50, Heping Rd., Daxi Dist.	1919-1920	Heping 15



Fig.30- Motifs of Heping 15



A- Bottle



B- Bottle



C- Chilong (hornless dragon) with the family name in Chinese



D- The name of the shop



E- Composite blessing (peony)



F- Torch



G- Chinese Lions



H- Composite blessing  
(plum blossom, peony, orange, fly-whisk, Chinese painting and pumpkin)



I- Scrolled grass pattern

Fig.6.31- Heping 16

Location	Period	Serial-number
No.51, Heping Rd., Daxi Dist.	1919-1920	Heping 16



Fig.6.32- Motifs of Heping 16



A- Vase



B- Vase



C- Cartouche



D- The name of the shop



E- Unknown motifs



F- Rosette



G- Lotus with scrolled grass pattern



H- Scrolled grass pattern



I- Scrolled grass pattern



J- The full name of the shop



K- Capitals

Fig.6.33- Heping 17

Location	Period	Serial-number
No.52, Heping Rd., Daxi Dist.	1919-1920	Heping 17



Fig.6.34- Motifs of Heping 17



A- Unknown motif



B- Bottle



C- Calabash or bottle gourds



D- The name of the shop



E- Cartouche



F- Torch



G- Festoon



H- Chilong (hornless dragon)



I- Capital

Fig.6.35- Heping 18

Location	Period	Serial-number
No.54, Heping Rd., Daxi Dist.	1919-1920	Heping 18



Fig.6.36- Motifs of Heping 18



A- Bottle



B- Bottle



C- Pumpkin



D- Cartouche



E- The name of the shop



F- Vase with festoon



G- Scrolled grass pattern



H- Fasces



I- Capitals

Fig.6.37- Heping 19

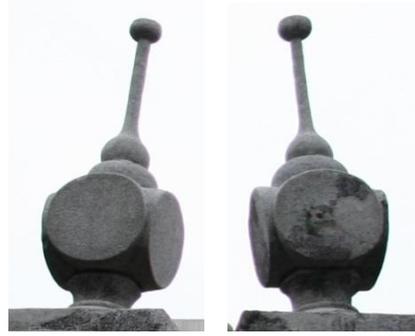
Location	Period	Serial-number
No.56, Heping Rd., Daxi Dist.	1919-1920	Heping 19



Fig.6.38- Motifs of Heping 19



A- Cabbage of acanthus leaves



B- Bottle



C- Cartouche



D- The name of the shop



E- Fasces



F- Chilong (hornless dragon)



G- Traditional Taiwanese basket with festoon



H- Ruyi or Palmette

Fig.6.39- Heping 20

Location	Period	Serial-number
No.58, Heping Rd., Daxi Dist.	1919-1920	Heping 20



Fig.6.40- Motifs of Heping 20



A- Bottle



B- bottle



C- Cartouche



D- The name of the shop



E- Fasces



F- Scrolled grass pattern



G- Fruit vase

Fig.6.41- Heping 21

Location	Period	Serial-number
No.61, Heping Rd., Daxi Dist.	1919-1920	Heping 21



Fig.6.42- Motifs of Heping 21



A- Urn



B- Vase



C- Fruit vase



D- The name of the shop



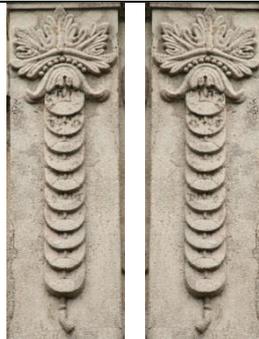
E- Cartouche



F- Cartouche



G- Rosette



H- Ancient Chinese coins

Fig.6.43- Heping 22

Location	Period	Serial-number
No.67, Heping Rd., Daxi Dist.	1919-1920	Heping 22



Fig.6.44- Motifs of Heping 22



A- Cartouche

Fig.6.45- Heping 23

Location	Period	Serial-number
No.77, Heping Rd., Daxi Dist.	1919-1920	Heping 23



Fig.6.46- Motifs of Heping 23



A- Two Chinese lions play with a ball



B- Roosters



C- Composite blessing  
(bat, flag, ball, halberd and chime)



D- Composite blessing  
(chayote and apple)



E- Cabbage



F- Vase



G- Peony with scrolled grass pattern



H- The name of the shop



I- Luo-shu and Ho-tu (Divine-tortoise and Dragon-horse)



J- Unknown motifs



K- Composite blessing  
(chrysanthemum, lotus, Chinese painting, Chinese stringed instrument and Ruyi )

Fig.6.47- Heping 24

Location	Period	Serial-number
No.78, Heping Rd., Daxi Dist.	1919-1920	Heping 24



Fig.6.48- Motifs of Heping 24



A- Palmatte



B- Bottle



C- Cartouche



D- The name of the shop



E- Scrolled grass pattern

Fig.6.49- Heping 25

Location	Period	Serial-number
No.79, Heping Rd., Daxi Dist.	1919-1920	Heping 25



Fig.6.50- Motifs of Heping 25



A- Urn with Calabash on the top



B- Vase and Bottle



C- Cartouche



D- The name of the shop



C- Scrolled grass pattern

Fig.6.51- Heping 26

Location	Period	Serial-number
No.54, Heping Rd., Daxi Dist.	1919-1920	Heping 26



Fig.6.52- Motifs of Heping 26



A- Cabbage of acanthus leaves



B- Urn



C- Cartouche



D- The name of the shop



E- Chinese Lions



F- Margent

Fig.6.53- Heping 27

Location	Period	Serial-number
No.81, Heping Rd., Daxi Dist.	1919-1920	Heping 27



Fig.6.54- Motifs of Heping 27



A- Coral



B- Bottle



C- Vase



D- Scrolled grass pattern



E- The name of the shop



F- Scrolled grass pattern

Fig.6.55- Heping 28

Location	Period	Serial-number
No.82, Heping Rd., Daxi Dist.	1919-1920	Heping 28



Fig.6.56- Motifs of Heping 28



A- Chinese Lions



B- Bottle



C- Urn



D- Cabbage



E- Cartouche



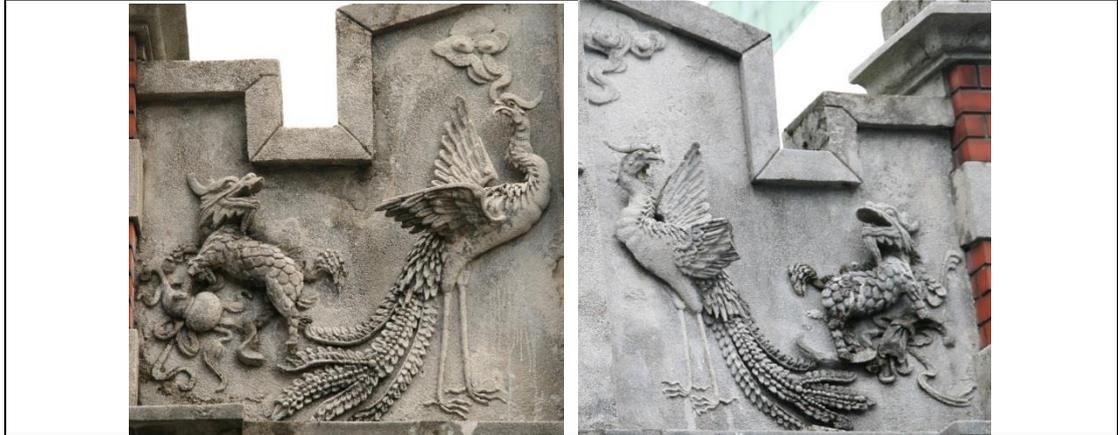
F- Fruit vase with scrolled grass pattern



G- Unknown motif



H- The name of the shop



I- Chinese Phoenix and Qilin with rhinoceros horn and calabash



J- Margent



K- Composite blessing (camellia)

Fig.6.57- Heping 29

Location	Period	Serial-number
No.83, Heping Rd., Daxi Dist.	1919-1920	Heping 29



Fig.6.58- Motifs of Heping 29



A- Cartouche



B- Rosette



C- Bottle



D- The name of the shop



E- Chinese Lions



F- Unknown motifs



G- Unknown motifs

Fig.6.59- Heping 30

Location	Period	Serial-number
No.84, Heping Rd., Daxi Dist.	1919-1920	Heping 30



Fig.6.60- Motifs of Heping 30



A- Cabbage of acanthus leaves



B- Urn



C- Cartouche



D- The name of the shop



E- Hybrid of fish and dragon



F- Margent

Fig.6.61- Heping 31

Location	Period	Serial-number
No.85, Heping Rd., Daxi Dist.	1919-1920	Heping 31



Fig.6.62- Motifs of Heping 31



A- Eagle



B- Bottle



C- Cartouche



D- Fruit vase



E- The name of the shop



F-Unknown motifs



G- Acanthus



H- Palmatte



I- Margent



J- Composite blessing (camellia and peony)



K- Jackal, banana leaf and ancient Chinese coin

Fig.6.63- Heping 32

Location	Period	Serial-number
No.86, Heping Rd., Daxi Dist.	1919-1920	Heping 32



Fig.6.64- Motifs of Heping 32

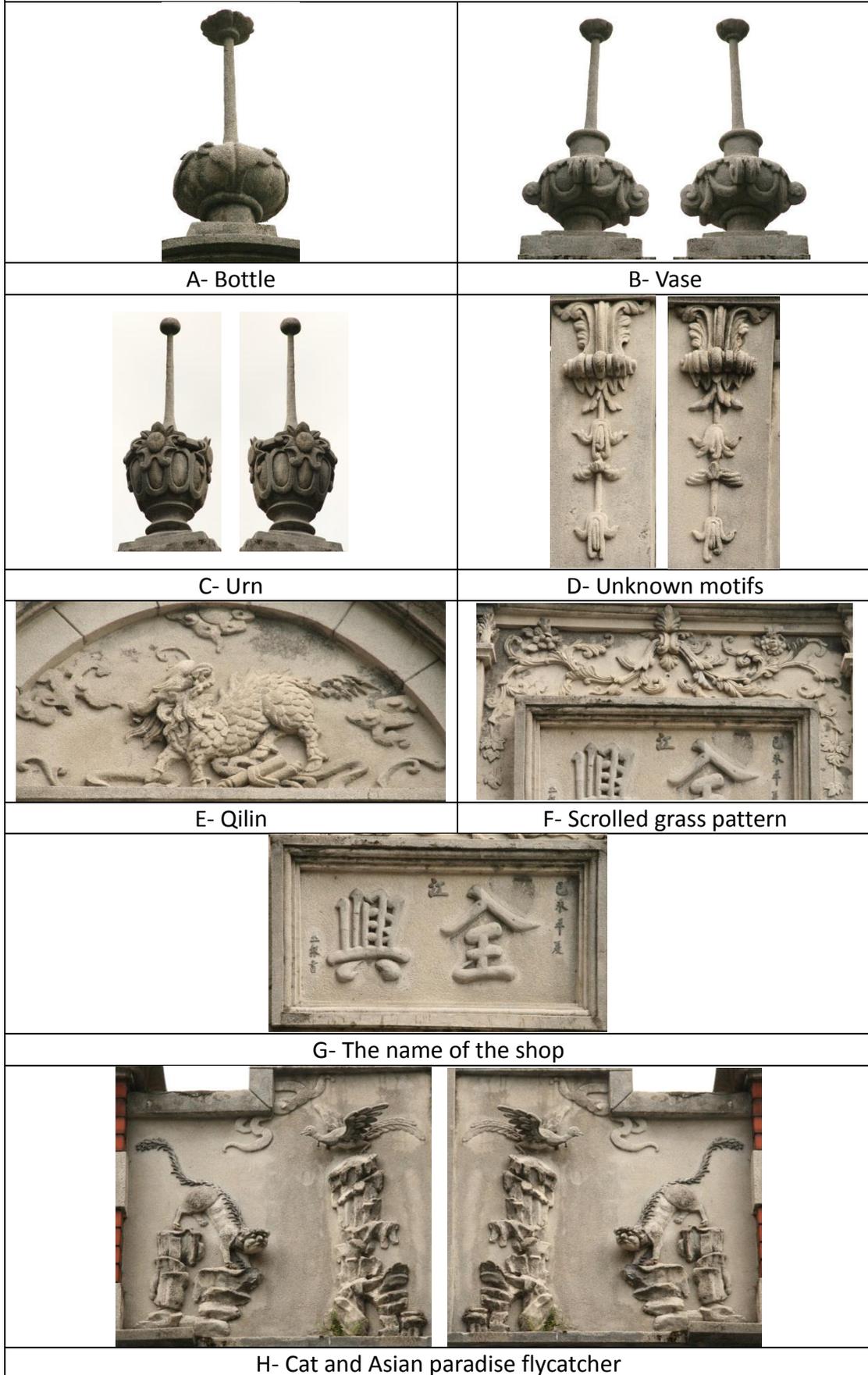


Fig.6.65- Heping 33

Location	Period	Serial-number
No.88, Heping Rd., Daxi Dist.	1919-1920	Heping 33



Fig.6.66- Motifs of Heping 33

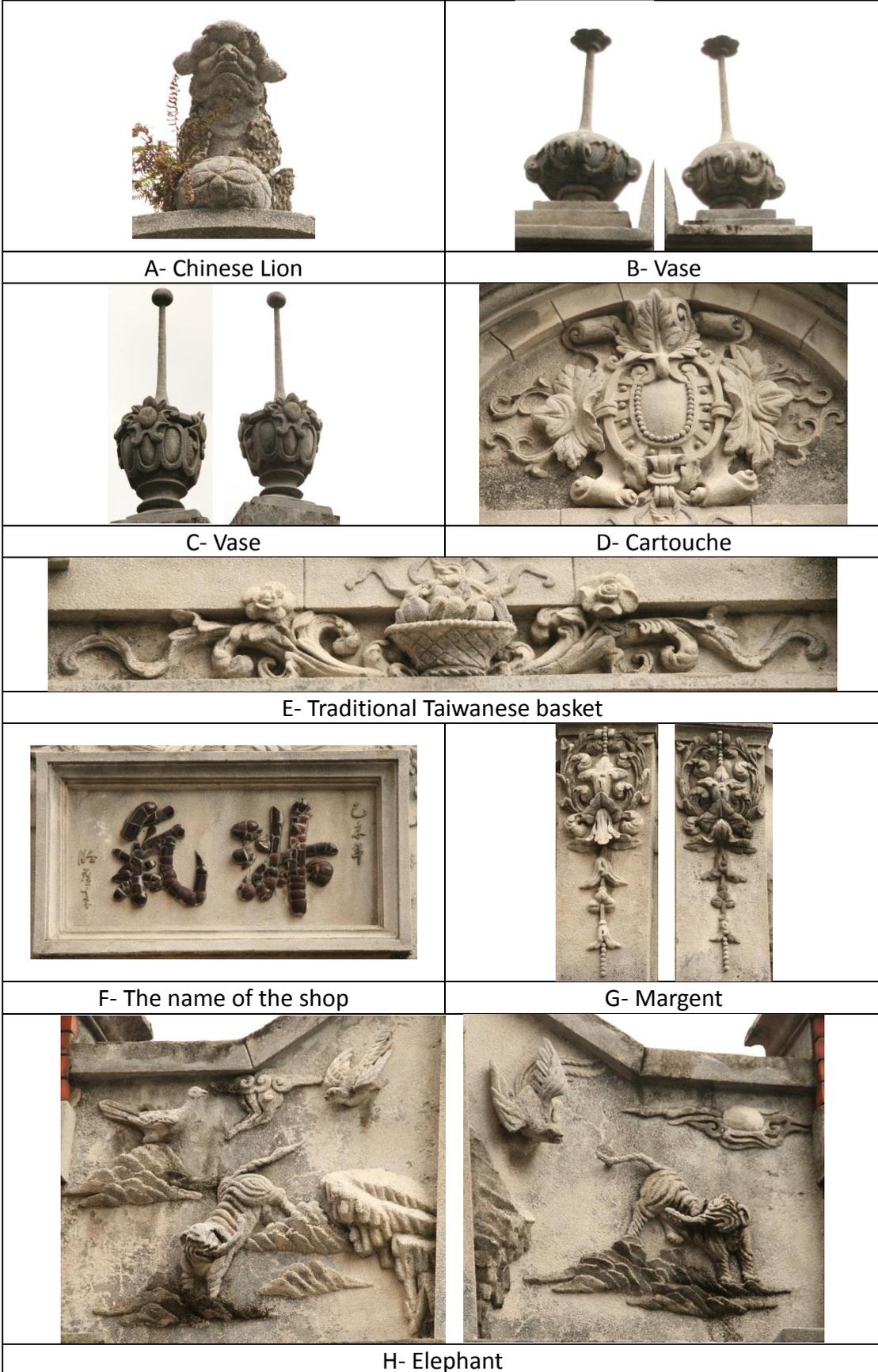


Fig.6.67- Heping 34

Location	Period	Serial-number
No.90, Heping Rd., Daxi Dist.	1919-1920	Heping 34



Fig.6.68- Motifs of Heping 34



A- Eagle



B- Unknown motifs



C- Cartouche with the family name in Chinese



D- Three friends of Winter (pine tree, bamboo, and plum tree) and crane



E- The Diagram of Three Kings (Qilin, Chinese Phoenix and Peony)



F- The Heroes Meet Together (Eagle, Bear and Camellia)

Fig.6.69- Heping 35

Location	Period	Serial-number
No.95, Heping Rd., Daxi Dist.	1919-1920	Heping 35



Fig.6.70- Motifs of Heping 35



A- Parrot



B- Bottle



C- Cartouche



D- The name of the shop



E- Scrolled grass pattern

Fig.6.71- Zhongyang 01

Location	Period	Serial-number
No.99, Zhongyang Rd., Daxi Dist.	1919-1920	Zhongyang 01



Fig.6.72- Motifs of Zhongyang 01

	
A- Cartouche	
	
B- The name of the shop	
	
C- Cartouche (in total are two)	D- Festoon



E- Swag (in total are two)



F- Rosette



G- Rosette band<sup>914</sup>



H- Chinese labyrinthine fret pattern<sup>915</sup>

<sup>914</sup> Meyer, *Handbook of Ornament*, 142–43.

<sup>915</sup> Meyer, 128–33.

Fig.6.73- Zhongyang 02

Location	Period	Serial-number
No.104, Zhongyang Rd., Daxi Dist.	1919-1920	Zhongyang 02



Fig.6.74- Motifs of Zhongyang 02



A- Unknown birds



B- Scrolled grass pattern



C- The name of the shop



D- Composite blessing (bat, brush, book, calabash and iron crutch)



E- Elephant

Fig.6.75- Zhongyang 03

Location	Period	Serial-number
No.105, Zhongyang Rd., Daxi Dist.	1919-1920	Zhongyang 03



Fig.6.76- Motifs of Zhongyang 03



A- The name of the shop



B- Elephant



C- Composite blessing (camellia and peony)

Fig.6.77- Zhongyang 04

Location	Period	Serial-number
No.120, Zhongyang Rd., Daxi Dist.	1919-1920	Zhongyang 04



Fig.6.78- Motifs of Zhongyang 04



A- Cartouche with vase and scrolled grass pattern



B- The name of the shop



C- Chinese Lions



D- Scrolled grass pattern

Fig.6.79- Zhongyang 05

Location	Period	Serial-number
No.130, Zhongyang Rd., Daxi Dist.	1919-1920	Zhongyang 05



Fig.6.80- Motifs of Zhongyang 05



A- Rosette



B- Chinese Lions



C- The name of the shop



D- Urn



E- Rock-faced pattern



F- Unknown motifs



G- Capitals

Fig.6.81- Zhongyang 06

Location	Period	Serial-number
No.132, Zhongyang Rd., Daxi Dist.	1919-1920	Zhongyang 06



Fig.6.82- Motifs of Zhongyang 06



A- Urn



B- Urn



C- Cartouche



D- The family name in Chinese



E- Margent



F- Unknown motifs



G- Capitals



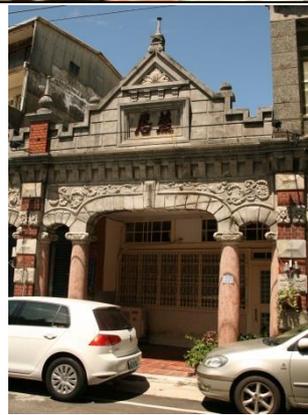
H- Capitals

Fig.6.83- Zhongshan 01

Location	Period	Serial-number
No.10, 12, 14, Zhongshan Rd., Daxi Dist.	1919-1920	Zhongshan 01



No.14



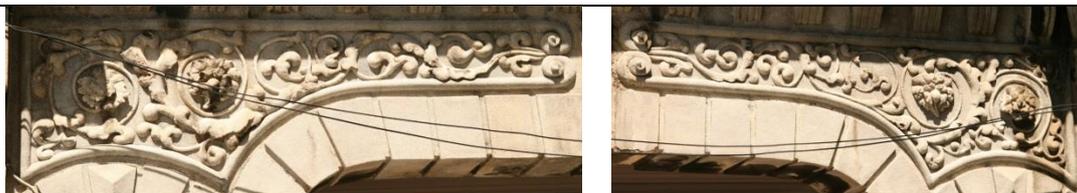
No.12



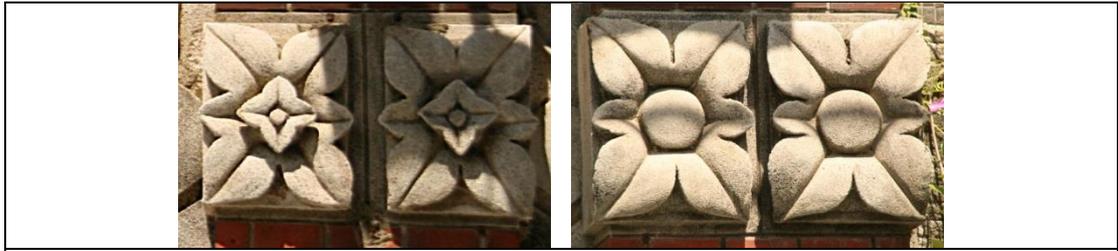
No.10

Fig.6.84- Motifs of Zhongshan 01

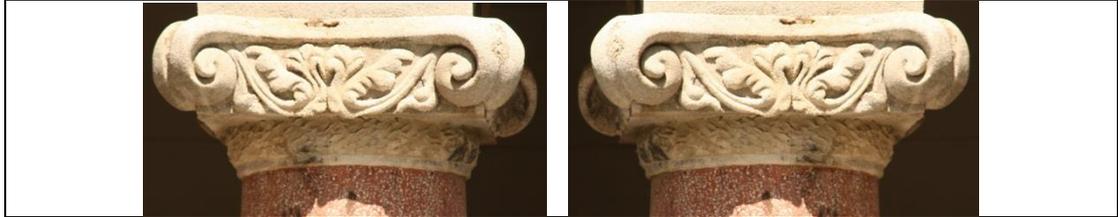
No.10



A- Scrolled grass pattern



B- Unknown motifs



C- Capitals

No.12



A- Bottle



B- Unknown motif



C- The name of the shop



D- Scrolled grass pattern



E- Capitals

No.14



A- Rosette with scrolled grass pattern rock-faced pattern



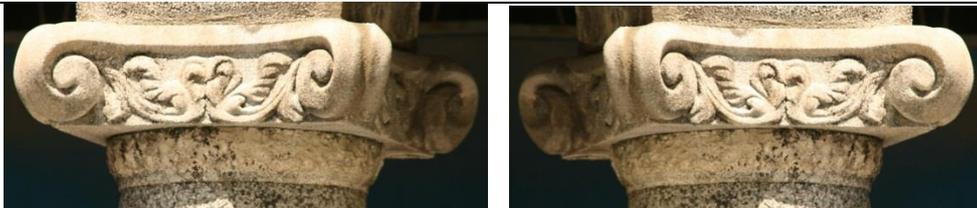
B- cabbage of acanthus leaves



C- Known motif



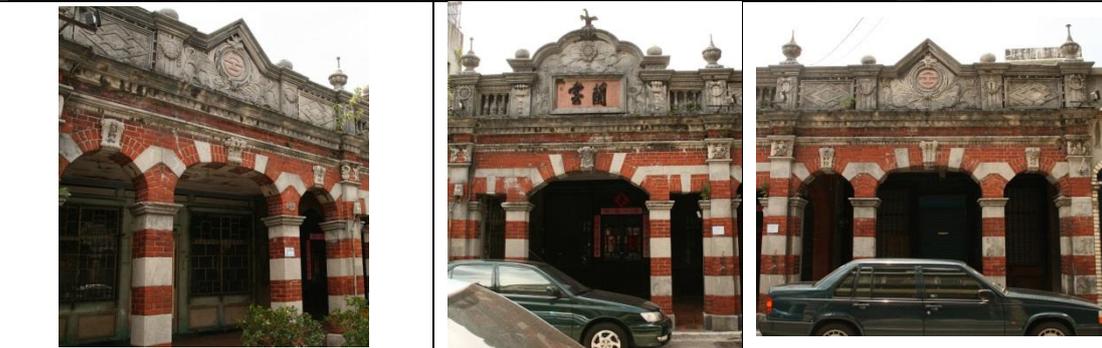
D- Scrolled grass pattern



E- Capitals

Fig.6.85- Zhongshan 02

Location	Period	Serial-number
No.11, 13, 15, Zhongshan Rd., Daxi Dist.	1919-1920	Zhongshan 02



No.11

No.13

No.15

Fig.6.86- Motifs of Zhongshan 02

No.11



A- Cartouche with the family name in Chinese



B- Urn



C- Garland



D- Japanese Hishi (five overlapping rhombus)



E- Swag



F- Keystone

No.13



A- Eagle



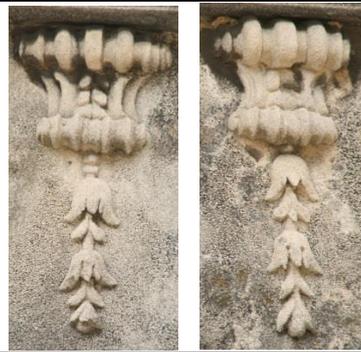
B- Cartouche with the family name



B- The name of the shop



C- Scrolled grass pattern



D- Unknown motifs



E- Bottle



F- Garland



G- Baluster

	
<p>H- Keystone</p>	<p>I- Cabbage capitals</p>
<p>No.15</p>	
	
<p>A- Cartouche with the family name in Chinese</p>	
	
<p>B- Bottle</p>	<p>C- Garland</p>
	
<p>D- Japanese Hishi (five overlapping rhombus)</p>	
	
<p>E- Swag</p>	
	
<p>F- Keystone</p>	

Fig.6.87- Zhongshan 03

Location	Period	Serial-number
No.17, Zhongshan Rd., Daxi Dist.	1919-1920	Zhongshan 03



Fig.6.88- Motifs of Zhongshan 03



A- Japanese Katabami (three-leaf clover)

Fig.6.89- Zhongshan 04

Location	Period	Serial-number
No.27, Zhongshan Rd., Daxi Dist.	1919-1920	Zhongshan 04



Fig.6.90- Motifs of Zhongshan 04



A- Eagle



B- Bottle



C- Bottle



D- Cartouche with the family name in Chinese



E- Baluster



F- Hybrid of fish and dragon



G- The name of the shop



H- Three friends of Winter (bamboo, plum tree, and pine tree), a deer and a crane



I- Chinese lions



J- Plum blossom and keystone with fascis



K- Capitals



L- Chilong (hornless dragon)



M- Cabbage with the family name in Chinese

Fig.6.91- Zhongshan 05

Location	Period	Serial-number
No.29, Zhongshan Rd., Daxi Dist.	1919-1920	Zhongshan 05



Fig.6.92- Motifs of Zhongshan 05



A- Peacock



B- Bottle



C- Urn



D- Cartouche with the family name in Chinese



E- Baluster



F- Hybrid of fish and dragon



G- The name of the shop



H- Qilin and four arts (Chinese stringed instrument, Chinese chess, Chinese calligraphy and Chinese painting)



I- Jackal and banana leaf



J- Composite blessing (chrysanthemum and camellia) and keystone with fasces



K- Scrolled grass patterns



L- Capitals

Fig.6.93- Zhongshan 06

Location	Period	Serial-number
No.31, Zhongshan Rd., Daxi Dist.	1919-1920	Zhongshan 06



Fig.6.94- Motifs of Zhongshan 06



A- Two Chinese lions play with a ball



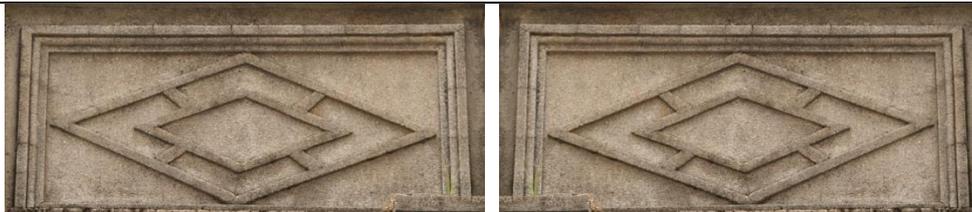
B- Urn



C- Japanese Kashiwa (oak-leaf)



D- The name of the shop



E- Japanese Hishi (five overlapping rhombus)



F- Capitals

Fig.6.95- Zhongshan 07

Location	Period	Serial-number
No.33, Zhongshan Rd., Daxi Dist.	1919-1920	Zhongshan 07



Fig.6.96- Motifs of Zhongshan 07



A- Two Chinese lions play with a ball



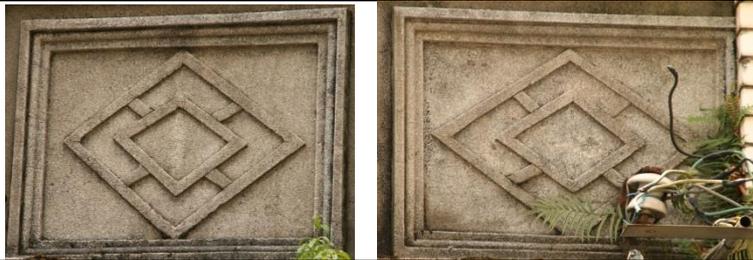
B- Urn



C- Japanese Kashiwa (oak-leaf)



D- The name of the shop



E- Japanese Hishi (five overlapping rhombus)



F- Capitals

Fig.6.97- Zhongshan 08

Location	Period	Serial-number
No.35, Zhongshan Rd., Daxi Dist.	1919-1920	Zhongshan 08



Fig.6.98- Motifs of Zhongshan 08



A- Garland with the family name



B- Cartouche with fasces



C- The name of the shop



D- Rosette with coin moulding



E- Interlace



F- Unknown motifs (in total are two pairs)



G- Cartouche with margent and two fasces (a bound bundle of rods without an axe)  
(in total are two pairs)

Fig.6.99- Zhongshan 09

Location	Period	Serial-number
No.36, Zhongshan Rd., Daxi Dist.	1919-1920	Zhongshan 09



Fig.6.100- Motifs of Zhongshan 09



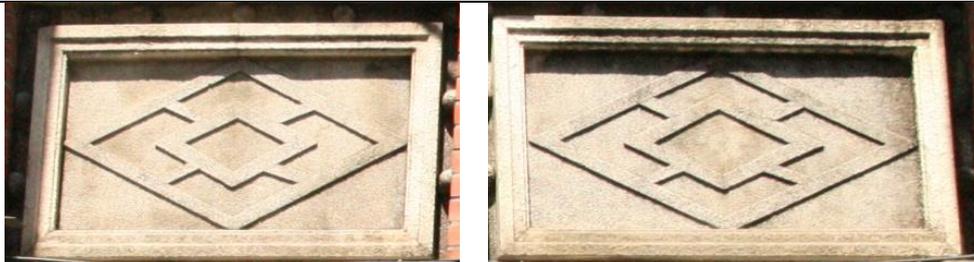
A- Two Chinese lions play with a ball



B- Japanese Kashiwa (oak-leaf)



D- The name of the shop



E- Japanese Hishi (five overlapping rhombus)



F- Chilong (hornless dragon)

Fig.6.101- Dihua 01

Location	Period	Serial-number
No.148, Sec. 1, Dihua St., Datong Dist.	1920	Dihua 01



Fig.6.102- Motifs of Dihua 01



A- Cartouche with garland



B- Shell



C- Unknown motifs



D- Capital



E- Unknown motif



F- Scrolled grass pattern



G- Scrolled grass pattern



H- Garland with Japanese Katabami (four-leaf clover)



I- Rock-faced oval-shaped pattern and baluster



J- Square rock-faced pattern



K- Japanese Igeta (parallel crosses) and unknown motifs



L- console

Fig.6.103- Dihua 02

Location	Period	Serial-number
No.150, Sec. 1, Dihua St., Datong Dist.	1920	Dihua 02



Fig.6.104- Motifs of Dihua 02



A- Shell cartouche with rosette



B- Unknown motifs



C- Console



D- Capital I



E- Capital II



F- Torch



G- Japanese Igeta (parallel crosses) and Hishi (rhombus-shaped pattern)



H- Festoon



I- Balcony



J- Console

Fig.6.105- Dihua 03

Location	Period	Serial-number
No.152, Sec. 1, Dihua St., Datong Dist.	1920	Dihua 03



Fig.6.106- Motifs of Dihua 03



A- Fasces (a bound bundle of rods without an axe) framed window



B- Rock-faced pattern



C- Unknown motifs



D- Console



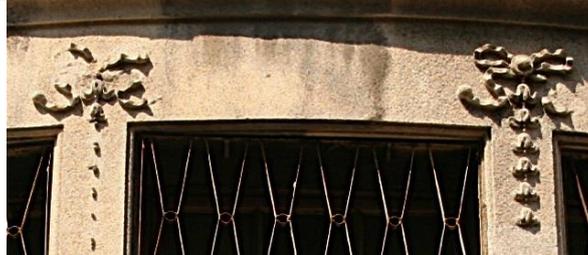
E- Capital



F- Torch



G- Shell and Cartouche



H- Margent



I- Scrolled grass pattern



J- Ribbon

Fig.6.107- Baoan 01

Location	Period	Serial-number
No.11, Baoan St., Datong Dist.	1926-1929	Baoan 01



Fig.6.108- Motifs of Baoan 01



A- Pineapple, Japanese Igeta with the shop-name in the middle and Swag (in total are four)



B- Palmette (in total are four)



C- Cartouche (in total are two)



D- Capital (in total are two pairs)



E- Cartouche (in total are four)



F- Cartouche with plum tree and bee (in total are four)



G- Cartouche (in total are four)



H- Capital (in total are two pairs)



I- Vase with Japanese Ine (rice pattern) (in total are four)



J- Ribbon and swag (in total are four)



K- Baluster



L- Disc moulding



M- Cartouche with margent  
(in total are Fourteen)



N- Margent  
(in total are eight)



O- Rosette (in total are seven)



P- Console

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