
Cultural Imagination under the Changes of Architecture and Landscape : Tamsui Textual Analysis of Mitsuru Nishikawa during Japanese Colonial Rule

| Chih-Yuan Chang¹ |

Assistant Researcher of Architecture and Building Research Institute, Ministry of the Interior/ Adjunct Assistant Professor of Continuing Education Bachelor's Program of Interior Design, Feng Chia University

Abstract

This study discusses Mitsuru Nishikawa's literature work about Tamsui. Mitsuru Nishikawa was a famous writer of Taiwanese literature during Japanese Colonial Rule. Among his works, "Sulfur Exploitation" (published in 1942), "Princess Chu-Chu" (published in 1935), "The Secret of Madam Liu" (published in 1937), "Recollections" (featured in Pan, Summer Collection, 1997), "The Emotions of a Journey in Summer" (featured in Poetry of Mitsuru Nishikawa, 1982) in which he wrote about Fort San Domingo, Red House, and the Tamsui landscape. One of his legendary characteristics was to rewrite Tamsui historical materials and integrate female images in Tamsui space and architecture. Although his writing style was famously soft, with female, ghost and romance, yet in his discourse on Tamsui, he proved to have a unique experience and vision to share about what it was to live both in Japan and Taiwan. His articles and poems on Tamsui during Japanese Colonial Rule give a first hand account about the geographical and social changes of that time. On top of all that, his writings show a unique exotic sense doubled with an extraordinary hometown feeling.

Keywords: Mitsuru Nishikawa, She-Kay Ko, Tamsui, Fort San Domingo, Tamsui Red House, Cultural Imagination

¹.Email:changcy2005@seed.net.tw

I. Introduction

Tamsui is one of the famous towns in Taiwan, and during the Spanish and Dutch presence in Taiwan, both Spanish and Dutch settled down here. In Qing Dynasty, Tamsui was named “Huwei,” where settlement began. After Taiwan opened its ports, Tamsui was integrated into the world system from its early labor division relationship with China with the gathering of westerners. During Japanese Colonial Rule, Tamsui began its modernized construction while Japanese continuously set up various official organizations in Tamsui and completed the development of important modernized railway, roads, drainages, and the town. Because of its unique exotic atmosphere, Tamsui was also known as “Venus in East,” and “the Hometown of Poetry” (Ko, 1985).

This study selects literature works of Tamsui written by Mitsuru Nishikawa. Mitsuru Nishikawa (1908-1999) was one of the representative Japanese writers during Japanese Colonial Rule. He was born in a Samurai family in Aizuwakamatsu City of Fukushima Prefecture in Japan; his grandfather, Akiyama, served as the first and 6th Mayor of Wakamatsu City. Akiyama’s third son, Jun, Mitsuru Nishikawa’s father was adopted by his best friend, Nishikawa, due to the failure to give a birth. Thus, Mitsuru’s family name is Nishikawa. In the 43rd Year of Meiji Era (1910), Jun Nishikawa brought Mitsuru Nishikawa to Taiwan on board “Shinano.” In the 12th Year of Taisho Era (1923), Mitsuru Nishikawa began his study in Taipei First Senior High School (now Taipei Municipal Jianguo High School) and graduated in March of the 14th Year of Taisho Era (1925). In the 13th Year of Taisho Era (1924), he self-published “Primrose” magazine. In April of the 3rd Year of Showa Era (1928), he studied at French Literature Department of Waseda University. After his graduation in May of the 8th Year of Showa Era (1933), he returned to Taiwan and worked for Taiwan Daily New Newspaper. In addition to the post of Director of Literature and Art Section of the Daily, he was devoted to the studies of Taiwanese local customs including Mazu and ran “Mazu Studio” alone to publish “Mazu” (16 volumes), “Tung Paper,” and “Taiwan Folk-Custom.” In the 10th Year of Showa Era (1935), “Mazu Festival,” poetry collection received good comments from his teacher, Dr. Takamatsu Yoshie. In the 13th Year of Showa Era (1938), Mitsuru Nishikawa’s poetry collection “Ya Ping” received the “Poetry Collection Award” (Nishikawa & Ikeda, 1999: 129-130).

In the 15th Year of Showa Era (1940), Mitsuru Nishikawa organized “Taiwan Writers’ Association” and published “Art

and Literature of Taiwan” with members consisting of professors and teachers of Taipei Imperial University and Taihoku High School as well as Directors of Police Affairs and Intelligence Section. In the 16th Year of Showa Era (1941), “Art and Literature of Taiwan” separated from “Taiwan Writers’ Association” and Mitsuru Nishikawa organized “Art and Literature of Taiwan Association” and continuously published about 38 issues. This magazine strongly demonstrated Nishikawa’s personal ideology and individual style. Moreover, due to Japanization Movement, this publication promoted Japanization, and he was referred to as the spokesperson of “Japanization literature.” Toshiro Nakajima believed that the establishment of Taiwan Writers’ Association by Mitsuru Nishikawa and strategies of “Art and Literature of Taiwan” indicate the development of “localism literature” with the ambition to challenge the central literature world in Japan (Nakajima, 2006). Moreover, according to Jun Nishikawa, son of Mitsuru Nishikawa, Mitsuru Nishikawa’s father joined the army in Russo-Japanese War, and served as the councilman of Taipei City to become a rightist after coming to Taiwan. Some people think that in order to rebel the strict family disciplines, Mitsuru Nishikawa engaged in literature creation and was good at the legendary aestheticism literature. Furthermore, a great number of people referred Mitsuru Nishikawa’s work as “Japanization literature” “During the ‘Pacific War,’ he was the chief editor of ‘Art and Literature of Taiwan,’ a Japanization magazine, which published the works of the outstanding writers of the time including De-Shi Huang, Yun-Ping Yang, Ying-Zong Long, Huo-Quan Chen, and the young Shi-Tou Ye.” “The magazine basically belongs to dual scopes ‘art and exotic atmosphere’ in conflict with practical and custom contents presented in Wen-Huan Chang’s ‘Taiwan Literature’.”²

In the 18th Year of Showa Era (1943), Mitsuru Nishikawa’s novel “Sekikanki” received “Taiwan Literature Award” given by Governor-General of Taiwan, Kiyoshi Hasegawa. After World War II, Japan was defeated, and Mitsuru Nishikawa in April of the 21th Year of the Showa Era (1946) returned to Japan on a US landing ship. He stayed in Taiwan in about 36 years³ (Nishikawa & Ikeda, 1999:130; Ye, 1997:2).

In the 23rd Year of Showa Era (1948), Mitsuru Nishikawa’s novel “Kaishinki” received “Soseki Natsume Award;” in the 36th Year of Showa Era (1961), he established “Japanese Mazu Association” and published limited editions of “Nih Gen No Hoshi Sha (人間の星社);” and in the 11th Year of Heisei Era (1999), he passed away (Nishikawa & Ikeda, 1999:130-131).

2. Refer to the editorial of China Post on 5 January 1999 and the editorial of United Daily News on 9 March 1999 for the report on Nishikawa Mitsuru.
3. Although in Taiwan Mitsuru Nishikawa was a writer, who promoted art and aestheticism, after he returned to Japan, he changed to the public literature style (Chang, 2014:35).

Shi-Tou Ye (1997) used to divide Mitsuru Nishikawa's long literature career into three phases: Phase 1 between 1920 and 1945 in Taiwan, Phase 2 between 1946 and 1960 after the WWII, and Phase 3 between 1961 until the establishment of Japanese Mazu Association, the period of Taiwanese memories.⁴

Nishikawa's works during his stay in Taiwan received support, criticism, and doubts, which can be proofed from the comments of Liang-Zhe Chang (1984), Ying-Zhen Chen (1988), Shi-Tou Ye (1997), Hui-Jung Lin (1999), Faye Yuan Kleeman (2001/2001), Chin-Li Lin (2005), Hwei-Chu Chu (2005), Ya-Fang Chiu (2009), Liang-Ze Chang and Jialing Kosaka (2011), Ming-Li Lin (2012), Yi-Wen Tsai (2013), and Ya-Ping Chang (2014). Their statements are analyzed below:

(1) Support: Supporters believe that Mitsuru Nishikawa's art and literature events focused Taiwan as the background to develop Southern Literature. He was romantic and influenced by French aestheticism with his literature features of "aesthetic and emotional expression," "fun," "easy readability," "loyal to himself," and "similar self-conceit image as a ruler". His works were foreign literature with romanticism and exotic atmosphere.⁵

(2) Criticism: They think that Mitsuru Nishikawa's literature style was that of rulers; he "was indulged in aestheticism," "forgot realism," and "lacked of the charm to touch the mind of readers." He was a "hack writer."

(3) Doubts: They point out that the literature of Mitsuru Nishikawa was full of the space function of colonialism. His nostalgia and emotional expression targeted on Taiwanese folk and custom. His imagination flew to architecture and custom that gradually disappeared between modernization and colonialism. They also think that there is a certain distance between Mitsuru Nishikawa and Taiwanese society. He did not get involved

deeply and did not change his objective position. His articles were full of the perspective of orientalism with deep Japanese rooting.

Although Mitsuru Nishikawa published about 100 pieces of novels and poems in Taiwan and 200 pieces of literature criticism and translation works, he did not often work on the theme of Tamsui. Hui-Jung Lin (1999) discusses that Mitsuru Nishikawa's Tamsui work and believed his work, except the romantic, luxurious, imaginary poems and novels, concerned Taiwanese history, folks, and custom. Taiwan is the sentimental hometown of Mitsuru Nishikawa, especially, Tamsui. Furthermore, Tsai (2013) from the viewpoint of humanitarian geography explores that Mitsuru Nishikawa's Tamsui works and attempts to discover the spatial meaning and values from the geographical landscape of literature. There are few studies on the difference between the imagination and historical realism of Tamsui landscape and architecture in Mitsuru Nishikawa's literature works. As a result, this study examines it from the said perspective.

This study uses Mitsuru Nishikawa's textual analysis works of Tamsui including "Sulfur Exploitation" (1942),⁶ published in "Art and Literature of Taiwan," two short novels of "Princess Chuchu"(1935)⁷ and "The Secret of Madam Liu"(1937),⁸ published in "Mazu" Magazine (see illustrations in Appendix 1) as well as poems of "Recollections," (featured in 1997, "Pan Summer Collection") and "The Emotions of a Journey in Summer" (Collected of 1982, "Poetry of Nishikawa Mitsuru"). Mitsuru Nishikawa and local art and cultural worker, She-Kay Ko's, joint publications on "Taiwan Nichi-nichi Simpo" and "Taiwan New People Newspaper," "The Beautiful Poetry Hometown-Tamsui," (1930) "Tamsui's Portrait-Tamsui's Colors and Highlights," (1932) "Tamsui with a Waving Hand-The Beautiful Tourism Site" (1934) and "Tamsui's Landscape- Fort San Domingo and Sailboat" (1934) were also used for comparison to analyze cultural imagination.

4. Shi-Tou Ye mentions that Mitsuru Nishikawa was referred to as the leader of Taiwanese art and literature field, but "his poetry creation is the beautiful Taiwanese folk customs and religion plus exotic atmosphere presented in dense literature format, and this poetry works were looked down by Japanese at that time"(Ye, 1997:3).

5. For example, Ya-Ping Chang (2014), points out that Nishikawa's literature and religious events based on Taiwan as the theme and were referred to as the representative of aestheticism by the literature circle of the time.

6. The original "Sulfur Exploitation" was published in the 17th Year of Showa Era (1945) in March, April, and May Issue of "Art and Literature of Taiwan." Mitsuru Nishikawa used Yong-He Yu's "Beihi Record" as the novel theme and supplemented with the knowledge of Han history and imagination describing the life of Pingpu and Ketagalan tribes.

7. "Princess Chuchu" was originally published in Volume 2, Issue 1 of "Mazu" on November 15, the 10th Year of Showa Era (1935) describing a painter traveled around to portray, and accidentally he entered a discarded house around Tamsui Port and was attracted to a portrait. At that time, he met the daughter of Mazu Association and discovered her birth of a mixed race of westerner and Taiwanese woman.

8. "The Secret of Madam Liu" was originally published in Issue 15 of "Mazu" on December 12 of the 12th Year of Showa Era (1937). It describes the writer received self-revelation of a young man from Tamsui from a superintendent of a hospital. This young man was zealous in studying historical books of Tien Shang Sheng Mu (Mazu) and knew Madam Liu was taught alchemy by the Dutch because she sold herself to the red-hair barbarian. Because of alchemy, Liu Family made a fortune. The young man would like to acquire the technique and forced Liu Family to teach him. At the critical moment, Madam Liu walked from the portrait, the young man was frightened and surrendered to be sent to the mental hospital for the rest of his life.

II. Methodology

Space, architecture, and landscape changes link to cognition of time and culture. Yi-Fu Tuan (1974) proposes that the concept of “Topophilia,” combined with “topo (place)” and “philia (love)” to emphasize people’s awareness towards “place.” The emotional link between “people” and “place” belongs to subjectivity and experience not cold and emotionless spatial and scientific logic; Yi-Fu Tuan (1977) also believes that the sense of place exists due to the need of space in a place. Therefore, space and place are interrelated.

Furthermore, Cresswell (2004) argues that “place” is a way to observe, know, and understand the world. Various relationships between people and “place” indicate the discovery of meaningful and experiential world. There are three basic dimensions: “a specific location,” “locale,” and “a sense of place”. In the world built on the foundation of society and geography, objects have their unique sequence, and they struggle with the sequence to flow in the gradual disappearance in the memories of people.

This study proposes that the presentation of structural format of space being structuralized during social development in the social power relationship; as said by Lefebvre (1991), “space is the product of society”. The imagination of literature works have the meaning of “the sense of place”.

This study believes that “space and landscape changes along with time, but the imagination of people towards architectural space overlaps with the changes of time and landscape,” and examines Mitsuru Nishikawa’s works from this perspective. This study first analyzes time and spatial changes of Tamsui in the 1930s, and then discusses Mitsuru Nishikawa’s Tamsui perspective to punctuate the link between architecture and landscape changes and cultural imagination.

III. Brief Review of Tamsui’s History and Geography behind the Text

In the 17th Century, because of the exploration of gold, silver, spices, and valuable goods, colonialization, and solutions to the conflict between the old and new religions, European countries extended the frontline of conflicts overseas. During that time, Spanish built Fort San Salvador in Keelung, Taiwan, and along with the northern coast, it expanded the power. In order to meet economic supplies, it built Fort San Domingo in Tamsui. After defeating Spanish, Dutch built Fort Antonio here. Tamsui then became the marginal place after Dutch was defeated by Koxinga. (Chang, 2014:215).

From Ming Zheng to ports opening stage of Qing, Tamsui had never been concerned with few camps stationed there. This area did not belong to the center of Huwei settlement development, but due to the military presence under Fort San Do-

mingo, the general public was not allowed to access. Part of Puding’s area in Tamsui was used as the cemetery area of Han people. It was until the eras of Qianlong and Douguang Emperor, when settlers from Jinjiang, Nanan and Huian of Fujian used Fuyou Temple as the trading site, important temples were built in Huwei to form a small settlement, population and economic development were gradually developed (Chang, 2014:215).

In the middle of 19th Century, Tamsui Port was forcibly open; its economic role was transferred from the labor division relationship with China into a part of the world trading system. Due to external trade and international labor division, spatial structures of Tamsui Town changed dramatically. It became the port, where foreigners had the free to access, and the spatial development of Puding and Bizaitou was affected. International treaties gave the freedom for foreigners to rent and lease private houses, store their inventories, and build their own houses, churches, hospitals, relief houses, academies, and cemeteries; thus, foreigners developed their businesses here. But lands were not allowed to sell to foreigners, they acquired lands through permeant leasing. Foreigners were attracted to use undeveloped belts along of Tamsui Town in Bizaitou and Puding areas. Idled land, beaches, cemeteries nearby the west end of Fort Pu around the British Consulate as well as in east end of Bizaitou, there were architecture of foreigners including companies, consulates, residences, schools, churches, clinics, and cemeteries. Those were for official use including customs and dormitories. Due to the settlement, missionary, and commercial behaviors of foreigners in Puding, there had been close local links with western education, commerce, and political mechanism, which were huge differences with Han town in Tamsui (Chang, 2014:216).

During Japanese Colonial Rule, Taiwan Sotokufu on April 24 of the 30th Year of Meiji Era (1897) used Chinese to announce the habitation of foreigners including Puding, Bizaitou, and Tamsui Town as its ruling scope. With the advancement of colonial rule and modern technology, Tamsui completed various modernized facilities, for example Beitam Railway, linking and regional road systems, and rebuilding of downtown area. But because of the removal of foreign power in Taiwan under the plan of Japanese government, foreign companies in Puding area of Tamsui along with the banks of Tamsui River disappeared quickly; they were replaced by Japanese companies, administrative agencies, modernized workshops and warehouses. Spatial development in this period could be divided into two areas: one included the western school established by Rev. George Leslie Mackay in Puding taken over by Canadian Presbyterian Church after he passed away as well as the missionary and educational site of Tamsui High School and Tamsui Girls’ School. But educational promotion during the end of Japanese Colonial Rule was obstructed. The real construction was campus buildings and dormitories. As regards Bizaitou, the spatial changes in Showa Era were dramatic, and evidences could be

seen in Shell Warehouse and the establishment of Tamsui Air-drome. With the coming of the World War II, Japanese government according to "Enforcement Rules of Managing Enemy Properties Law" took over all buildings and assets of foreigners for management (Chang, 2014:216).

The emergence of the imagination to develop Tamsui as the port and recreational site in the 1930s is arresting. Due to the local autonomy and political atmosphere of the time, Japanese government began to shift its local governance policies, and among them, one is to re-define local scenic sites and historic landscape. During this time the growth of sea shipment industry in Taiwan declined because of the competition with Keelung Port and the changes of trading partners. Tamsui's economic development began to encounter difficulties (Ko, 1985: 35-37). During this time the government jointly formed "Alliance of Tamsui Port Construction." Its main promoter, Shouichi Yamamoto (1928) published "Preparation of Tamsui Port" to propose historic background, port statistics, and references with main implementation strategies below:

- (1) In order to face the competition of Keelung Port, realization of Tamsui Port construction plan was executed to rebuild important port facilities in Tamsui and allow the accesses of vessels at the weight of 2,000-3,000 tons;
- (2) Development of new routes for Osaka commercial vessels and Japanese cruises to navigate from Tamsui to Fuzhou and from Tamsui to Xiamen;
- (3) Extensive operation of Tamsui Railway and building of new train stations;
- (4) The navigation route of small steam boats between Dadoucheng and Tamsui;
- (5) Building the golf course as the recreational site of Taihoku Prefecture Park;
- (6) Building Tamsui District Park nearby Tamsui water resource area;
- (7) Completion of hiking paths of Datun Mountain and Guanyin Mountain;
- (8) Improvement of the road system between Tamsui and Taipei; and
- (9) Renovation of Guandu Station.

The strategies were mainly proposed to affect construction policies of Taiwan Sotokufu. Except port dredging expansion of ports facilities, restoration of aquaculture industry, and the utilization of tourism resources of scenic landscape and historical sites, assistance to the development of industries on Taiwan could be provided in the end. These indicated the restoration thinking of local people for the decreasing of Tamsui Port. But Japanese government due to the consideration of politic, economy, and military did not adopt Tamsui Port Construction

Project. Because of the reality, Tamsui began to be regarded as a recreational site in Taipei by Japanese government.

Furthermore, important buildings related to this study are described below:

I. Fort San Domingo in Tamsui:

The fort was built in square with exterior stone material and interior brick material used for floor foundation and walls. Inside the fort, there were two floors built with semi-circular dome structure. After the ports were open in Qing Dynasty, British came to change the sharp edged roof into a platform. At northeastern and southwestern positions, there were two angle floors added. A terrace was built at the south side of the second floor. Crenelations and embrasures were also built on the terrace. The existing red color was painted by British, and the original color of exterior walls was white grey. The British Consulate in Tamsui used the second floor of the Fort as an office. The original dome space was partitioned into two rooms; in the side of the east, there was the office of Consulate with a furnace and the outer side was used for accounting department, where was equipped with a big safety cabinet and a document burning furnace. Clerks, assistants, and translators used the outer room. At the bottom, the westbound dome space was utilized to partition four cells for prisoners. The outer one preserved with bigger space for administration purpose. At the south side of the first floor, the space was used as a kitchen, a bathroom, and a washroom. The north is for mandatory exercise of prisoners. Except Taiwanese prisoners, western prisoners were also imprisoned here. There were windows for food distribution and monitoring in the cells (Chang, 2014: 304).

II. Tamsui Red House:

The building was original a shipment operator, Yi-He Li's house, known as "Da Guan Building." Its building began in 1895 and completed in 1899, but because of the accident of his two cargo vessels, he sold the building Taihoku Prefecture to Counsellor, Yi-Nan Hung (Tamsui Town Director) in 1913. At that time, Da Guan Building became the gathering site of writers and officials, where was used as the meeting venue of Ying Club (Hung, 2010: 2-10) (Please see Appendix 2 for relevant photos and historic archives).

IV. Cultural Imagination of Mitsuru Nishikawa towards Architecture and Landscape in Tamsui

I. Rewriting of Tamsui Historical Materials

In his "Sulfur Exploitation," Mitsuru Nishikawa used the first-person interpretation to rewrite Yong-He Yu's "Beihi Record" to combine historic records and legends. In the novel, he

described the sceneries of Guanyin Mountain and Datun Mountain with his unique belief, "In my hometown, Putuo Mountain, there are places worshipping Avalokitesvara. Please do not laugh at me. This mountain reminds me of my hometown that has been long forgotten." (Nishikawa, 1942/1997:14). Using nostalgia as the beginning, Mitsuru Nishikawa described the image of Guanyin Mountain in his eye, "It was rare that there is no cloud. Under the sunny sky, when presenting its beautiful scenery, it is like greeting guests coming afar, standing with a clear profile." (Nishikawa, 1942/1997:10); "When the sun sets down, in the light darkness, the light purple hidden mountain scenery is seen like a standing Avalokitesvara with the mind status difficult to be described. He said, the sky, the dragon, Gandharva, Asura, Garuda, and Mahoraga were not humans before transforming into gods, and they are the best practices of Buddhism. They travelled to many countries in various forms to help lives. I think the mountain should be the representative of Buddha but I should not think so. In my hometown, Putuo Mountain, there are places worshipping Avalokitesvara. Please do not laugh at me. This mountain reminds me of my hometown that has been long forgotten" (Nishikawa, 1942/1997:14); and "...do get close to the window, the mountain scenery under sunshine is shiny in the color of green. Although it is the same mountain, yesterday afternoon's scenery during sunset was very different. Instead of the toughness of a father, it reminds me of the tenderness of the sweet breasts of a mother to embrace the person looking out into the warm mountain and soft sunshine. The bright sea is shined in golden color with the white Bali Beach. Distantly, the floating altocumulus cloud suddenly stands still to view the serenity. It is difficult to think here is the ghost place where everyone is scared of..." (Nishikawa, 1942/1997:30). Mitsuru Nishikawa reflected Yong-He Yu's imagination towards Guanyin Mountain and embedded the mission of his father, Jun Nishikawa, to Taiwan to introduce the motive for Yong-He Yu to come to Taiwan, "Yong-He felt his father's life is alive inside his body" (Nishikawa, 1942/1997: 21-22).

In the article of "The Secret of Madam Liu," Mitsuru Nishikawa integrated his religion of Mazu in the novel with the borrowing of historical scenes of Spanish and Dutch presence in Tamsui so the article is dreamy. He wrote, "In the evening of Tamsui, I stood on the old fort overlooking dreamily the colorful Guanyin Mountain and the town with white smoke. In Tokyo, I headed of good comments about the beautiful of this old river port. It was beyond my imagination; now I am here touched. The sail boats and small vessels which are going to rest, the high rising Guanyin Mountain, and the grandness and beauty of the Buddha in the west made me almost forget about the existence of myself. 'Here is Venus in East'" (Nishikawa, 1937/1997). The lookout of Guanyin Mountain and the town from the old fort highlighted the imagination of them at differ-

ent times. The writer to use "dreamily" to present the emotional status of the character. Mitsuru Nishikawa imaged himself as a Han person to link Guanyin Mountain to Buddha and presented Japanese Shintoism.⁹

II. The Combination of Female Images and Tamsui

Mitsuru Nishikawa in "Sulfur Exploitation" reflected his own religious perspective into that of Yong-He Yu, and at the same time, he wrote the legend of Fujian people towards Datun Mountain and Guanyin Mountain with muscular and female comparison. He adopted landscape images of Fengshui of Han people in Qing Dynasty about Datun Mountain and Guanyin Mountain so legends combine with Fengshui. For example, he mentioned Datun Mountain by describing as "the grand mountain, compared to the female tenderness of branch mountains, it is full of muscularity beyond description. The energetic, fury, and shoulder shrugging mountain seem like the sharpness of a sword to kill devils" (Nishikawa, 1942/1997: 36), which were used to describe the unique mountain.

Moreover, Mitsuru Nishikawa in his poem, "Recollections," praised the sunset of Fort San Domingo with the integration of female image and the space such as "red and hot cheeks," "sweet and charming look," and "the figure of leopard:"

*For San Domingo's
Sunset
Red and hot cheeks
Sweet and charming look
The figure of leopard
Like waves
Bending
That is nostalgia
Fragrance of tides* (Nishikawa, 1997: 8)

In his poem, "The Emotions of a Journey in Summer," Mitsuru Nishikawa described the scenes of Fort San Domingo and continuous roof tiles, daytime, and dark blue sea sceneries. He constructed the visual extension from the main street to the sea with the new images: the female, flowers, the room, the morning sound of wooden fish clipper, the green light cored of oil lamp, and the elm Tree scenery in parallel to introduce readers to the living world in smaller dimensions, and that constitutes the peaceful feeling of female space:

*Bending, tilting,
Continuous roof tiles
Higher than the street
Daytime
Enable us to see dark blue sea's
Fort San Domingo
Tequila's
Dense site*

9. Expect historical materials, Nishikawa Mitsuru also mentioned the stories of George Leslie Mackay's preaching in "The Journey to Kavalan"(1947/1997).

Inside the deep of my mind
The female
Flowers
And the room
In company of the morning sound of wooden fish clipper
The shaking green light cored of oil lamp
On the wall
The elm trees scenery inparallel

Picked the claw of a crab, the pattern of camellias on the box
A handbag with silver embroidery and
An amber wine glass
Cigarettes
White silky
Magnificent breasts
Rocking jade jewelry
Red and hot cheeks
A charming figure
Leopard body
Like waves
Bending
Nostalgia
Ah
Fragrance of waves
The Hill of Fort San Domingo
Slowly go ahead
To the higher site than that of streets
I see the ocean
I see sailboats
Women
White clouds
Regret
Cannot stop
Continuous roof tiles
Under the strong sunlight of August
Ah, it is the traveling sentiment by the port
 (Mitsuru Nishikawa, 1982)

III. Integration of Legendary Colors with Tamsui Colonial and Traditional Space

Without the limits of Han poetry, Mitsuru Nishikawa transferred the historic buildings and objects of Fort San Domingo and Red House and gave the stories to add legendary colors. For him, the conventional limits of Han people became his materials to collect legendary stories and generate another imaginary vision. In “The Secret of Madam Liu,” he wrote “I went to cellar of Fort San Domingo every day to think about alchemy alone.” (Nishikawa, 1937/1997). That article described the leading character is a Han person, who went to the discarded Fort San Domingo to think of alchemy alone. In order to acquire the treasure, he forced his friend to conspire with him in the cellar by linking the persecution image between the leading character and the offender.

He wrote, “It was the size of an actual person, old but with refreshing feeling, symbolizing a family reunion. In the middle of the portrait, Madam Liu stands there with pride.” (Nishikawa, 1937/1997). In the article, the portrait was painted by a westerner with Madam Liu standing in the middle that brings out unique an atmosphere between the relationship of westerners and Han people. The secret of the “proud Madam Liu” lied in her selling her body to the red hair (westerner) to acquire the fortune. When this secret was discovered by the leading character, Madam Liu had to jump out from the portrait to kill the leading character. Mitsuru Nishikawa purposively used the portrait to create the spatial imagination, which was meaningful; he wrote, “Look! In the portrait, the position, where Madam Liu stands appears to be a big piece of white.” (Nishikawa, 1937/1997). It presents the discontinuity of space and time so the portrait appeared to be empty.

Mitsuru Nishikawa in “Princess Chuchu” directly used the architectural image of Tamsui Red House in writing and described the port landscape of Tamsui as “a discarded port” and “desolate” to cut to the chase, “The garden has the densely grown grass that no one takes care of. Yellow or purple flowers decorate the spring. Oleanders blossom proudly nearby the iron gate. The desolate beauty and big red brick residence are integrated to contrast the discarded port and the depressed atmosphere.” “In the past, Tamsui was praised as Northern Taiwan’s best port, and now due to sand sediment, it is a discarded port without the trace of previous prosperity. Thus, the big residence boasting the historic luxury now is also discarded like the port. Desolation will continue” (Nishikawa, 1935/1997). Then he described “the ghost corridor.” The exterior corridor outside Red House and indoor space became the theme to describe desolation, “Vines tingled and covered the wooden beam; a round chained bird cage hanging down from the ceiling with the rusty iron chain (Nishikawa, 1935/1997). The bird cage was as antique as the residence with dust accumulated at the bottom. The wooden gate was falling with a rusty bottom. Vines, a beam, a bird cage, a wooden gate and termites developed the desolation of western image. The dreamy world again appeared in the imagination of the leading character from the “rich dark green” and “spooky” portrait on the wall, and this portrait on the wall appeared at “the corner of the discarded Tamsui Port used to be named as Venus in East” (Nishikawa, 1935/1997) to demonstrate the surviving western culture in Tamsui. When describing the clothes and look of the woman in the portrait, Mitsuru Nishikawa used “the absent minded look on the face of re-born St. Mary” (Nishikawa, 1935/1997) to contrast women in Taiwan during Qing Dynasty. He linked the bird cage in reality to that in the portrait to demonstrate the existence of the leading character in the portray.

After Princess Chuchu showed up, she took the leading character to walk around Red House. Inside Red House, the plaque of Mazu popped out to indicate the strange atmosphere.

Mitsuru Nishikawa satisfactorily arranged his religious belief in the story for Princess Chuchu and the leading character. He then introduced the riot incident during Qing Dynasty to the story to create a virtual reality atmosphere. In his writing, he skillfully incorporated “a cellar behind the fort” as the site for conspiracy to imply Fort San Domingo as a hidden site. Then Mitsuru Nishikawa used the incident of establishing Mazu Temple to link up with fundraising by the residents when they went back to Taipei City, they took the cargo vessel of Dadaocheng but was attacked by “Changlong Team” pirates in Shilin. In the end, the government did not take care of the incident, so believers in Tamsui formed the alliance by drinking the pig blood to set up “Mazu Club” and built the temple. In this paragraph, Mitsuru Nishikawa rewrote the religion of Han people and the story of the secret club transferred the ritual customs in Tamsui. He mentioned, “they memorized religious belief and rules relevant to Mazu Club heard from their parents” (Nishikawa, 1935/1997), which linked up the religious background of Tamsui and China and implied the citation is on the ground of the inheritance between generations.

Princess Chuchu’s father was a westerner, and he left Tamsui and mix-blooded Princess Chuchu alone in Taiwan. Mitsuru Nishikawa created a scene, “Princess Chuchu told the story slowly, and suddenly, she stopped. She turned her cold but elegant face to the sea surface changing from gold color to deep blue. She then stood up abruptly”(Nishikawa, 1935/1997). The scene was assumed to be at the location, where Red House faces to Tamsui River mouth. Mitsuru Nishikawa used specially “the sea surface changing from gold color to dark blue” (Nishikawa, 1935/1997) to show the depression of Princess Chuchu. That “I cannot see the vessel; I cannot see the vessel. Rope Yale.” (Nishikawa, 1935/1997) indicates the impossibility for this westerner to return. Thus, Princess Chuchu was in panic. Here, Mitsuru Nishikawa did a complete integration of the religious relationship between St. Mary and Mazu to pull the historic scene back to the mid-century in west by combining the Bible and legend. He used a book written with Latin language and legend story of Mazu in China as the metaphor. Then this story was brought to the peak to end the story with the sentimental feelings of Princess Chuchu, who lost her mother and missed her father.¹⁰

V. The Uniqueness of Tamsui Text Comparing the Poems of She-Kay Ko with the Poems of Nishikawa Mitsuru

She-Kay Ko is the son of the second daughter of the famous historic figure of Taiwan, Dr. G.L. Mackay. She-Kay Ko’s father is Wei-Szu Ko, the eldest son of famous Dalongtong

family in Taipei at that time. He was baptized by Dr. G.L. Mackay in person at the age of nine. In the 2nd Year of Taisho Era (1913), because of the shutdown of Mackay Hospital, She-Kay Ko followed his father to settle in Taipei and studied in Industrial Department of Dadoucheng Public School. In the 3rd Year of Taisho Era (1914) Oxford Science Academy was established in Tamkang High School, and She-Kay Ko enrolled and became the first graduate. During that time, his uncle, G.W. Mackay was the president. In the 8th Year of Daishou Era (1919), She-Kay Ko graduated from Tamkang High School, and due to Japanese educational policy, students graduated from missionary schools could not directly take the entrance exam of colleges. She-Kay Ko went to Japan to study in Grade Four of Doshisha High School. In the 10th Year of Daishou Era (1921), She-Kay Ko entered the Preparatory Department of Doshisha University while in the 1st Year of Showa Era (1926), he studied in History Department of Kyoto University. Later, he transferred to “Taipei Imperial University,” and in the 6th Year of Showa Era (1931), he obtained his BA in Literature and became the first year graduates of “Taipei Imperial University.” After graduation, he taught at Tamkang High School. In the 15th Year of Showa Era (1940), he worked for the Editing Department of “Xingnan News,” and again he returned to teach at Tamkang High School in the 17th Year of Showa Era (1942). He served as Principle of Tamkang High School for two terms, and after his retirement, he was the adviser of the school. He passed away in 1990 (Su, 1992). In his life, She-Kay Ko was referred to as “Presbuteros Ko.” Chien-Lung Chang (2000) thinks that She-Kay Ko devoted his life to education and talent cultivation; he loved history, art, and culture. Except his studies and writing on local histories, his literature works were also known to the world. During Japanese Colonial Rule and post WWII period, he was highly recognized by local people in Tamsui. During Japanese Colonial Rule, She-Kay Ko published books about Tamsui including “The Beautiful Poetry Hometown, Tamsui” and “The History of Tamsui”.

In “The Beautiful Poetry Hometown” (1930) She-Kay Ko described Tamsui’s as “a poem” and “a painting” and its unique geographical location. In “Tamsui Portrait-Colors and Highlights of Tamsui”, he pointed out that the relationship between Tamsui and its surrounding architecture and landscape. In the poem of “Tamsui Is Waving Hands-The Beautiful Resort” (1934), he described Tamsui as the blue sky of Southern Europe and sea water is as green as Mediterranean Sea.

The beautiful poetic hometown-Tamsui!

The poetry port, and the street of painting, the beautiful hometown, Tamsui, full of historic legends!

Green hills, the red castle, and the colorful town!

10. As commented by Ying-Zong Long about Mitsuru Nishikawa’s short novel, “Princess Chuchu,” “Nishikawa had the artistic concept of Gautier but used the method of Allan Poe to show the theme, which has not been used before, to create a strong and beautiful world. ... What is ‘the artistic concept of Gautier?’ ‘Everything will become a memory; only art can last forever. Even God will pass away, and poems cannot be passed down with eternity. It should be harder than copper.’” (Long, 1940).

The beautiful poetic hometown-Tamsui!

The Penglai Fairland-Tamsui!

The Taoyuan Fairland-Tamsui!

*The charming and fascinating landscape from the best
lookout points, clean air, deep and quiet sceneries, beauti-
ful mountains and river that can be compared to the
fairland! Tamsui!*

*In the east, it is the highest peak of Datun Mountain; in
the west, it is the navy blue ocean; in the south, it is beauti-
ful Guanyin Mountain; and in the north, they are green
fields.*

There are green pines and white sand at the beach!

There are red flowers and green trees on the hills!

(She-Kay Ko, 1930:5)

The sky is blue and vast,

The sea surface is blue and clean,

The mountains are green and beautiful,

The fields are green and spacious,

Incorporated with the red castle,

Here has the write residence,

With the light green hill in the right,

The dark brown street in the left,

Tamsui in summer is an utopia,

The resort of Taipei,

The oasis of urban life,

Without the busy and bustling feelings,

You are able to get close to natural parks.

(Ko, 1932)

Moreover, in the poem of “Sceneries of Tamsui- Fort San Domingo and Sailboats”, She-Kay Ko analogized Tamsui to Kobe and Hong Kong because he thought geographical -space and positions of Tamsui are similar to these two prosperous port cities. As regard historical and local atmospheres, Tamsui is totally different from Nagasaki and Macau. “The holy land of Jews,” “Galileo Lake,” and “Ancient Rome Arena” were used to describe Tamsui and historic buildings, which he saw. Tamsui was said with the feature of southern barbarians and the most exotic port in Taiwan as well as the different comparisons of Tamsui to the ancient civilization of Japanese history and Fort San Domingo to the world class historic artifacts and in another paragraph, he described sailboats as “colonial commercial vessels which are like flying red phoenixes,” “the sorrow history of Spanish fleet,” “the Venus commercial vessel which returned and loaded with oriental commodities,” and the “St. Mary sailing with ambition to explore the new continent.” Fort San Domingo was described as “Fort San Domingo with luxurious dreams, fun, and hangover” while “red-tiled District Office or Customs Office,” “green-color-painted Post Office or Port Bureau,” “the bell from the church,” “Octagonal Tower of Tamkang High School,” “Oxford College with more than 50-year history,” “unique Miss Building,” and “the discarded com-

mercial hall” were used to describe historic buildings in Tamsui and landscape in Puding showing the uniqueness of historic background of Tamsui.

Tamsui’s

Geographical location and town looks

Although look similar with those of Kobe and Hong Kong

Yet, its historic colors and hometwon highlights

Identical to those of Nagasaki and Macau.

(Ko, 1985:14)

The holy land of Jews?!

*Because of quiet Tamsui River, people think of Galileo
Lake.*

The ancient Rome city?!

*Fort San Domingo under the sunset reminds people of
ancient Rome Arena!*

*The sigh with the feelings of old tradition and luxuriness,
nourished with the romance of long history and changes.*

*This is a town on Taiwan with the feature of southern
babarians and the most exotic port.*

*...As told in the Arabian 1001 Nights, “Without seeing
Cairo, you cannot say you have seen the world.”*

*Praizers of Tamsui say, “Without seeing Tamsui, you can-
not say you have seen Taiwan.”*

(Ko, 1985:26-27)

*Although Fort San Dominigo is not so famous as Osaka
Castle destroyed by Toyotomi or Kumamoto Castle in
Satsuma Rebellion,*

*Yet as people in Hyogo and Kibi who self boasted Himeji
Castle and Okayama Castle, I am self proud of Fort San
Domingo.*

*Although these sailbaots have nothing to do with Don-
egawa’s water landscape*

or are not famous as the scenry of Omi Bridge,

*I still tell the story of sailboats as they are the famous
sceneries.*

(Ko, 1934).

It described about 300 years ago,

*Fort San Domingo with luxurious dreams, fun, and
hangover.*

*Commemorate the prosperity in the old time and the
grand footprints of Northern Gate.*

The pure white lighthouse,

The black ancient anchor,

Red-tiled District Office or Customs office,

Green-color-painted Post Office or Port Bureau,

The bell from the church,

Octagonal Tower of Tamkang High School,

Oxford College with more than 50-year history,

Unique Miss Building,

*The discarded commerical hall,
Broken walls,
White stairs eroded because of weathering,
Vessel factories washed by waves, curved white beaches
and green water, grassy golf course,
All of these
Without the antique feelings of Fort San Domingo and old
forts but incorporated the historic colors with harmony.*
(Ko, 1985:26-27).

*Fort San Domingo had no legends as old castles of Rhine
River,
and no rich history as St. Lawrence Church in Rotterdam.
But in the morning, it is foggy
and at sunset, the posture
is not inferior to the grandness of pyramids of Egypt!
The grand and beautiful reflection at sunset
sufficiently reminds us of Alhambra Palace of Mid-
Century Spain.
When looking up at Fort San Domingo,
who can deny it is the protector of Tamsui?
Sailboats
have neither the reputation of colonial commercial ves-
sels, which are like flying red phenixes
nor the sorrow history of Spanish fleets,
But the heroic position riding on the waves
looks like the return of Venice commercial vessels fully
loaded with oriental commodities.
Meanwhile,
sailing with the wind
to the horizon
sufficiently reminds us St. Mary with the ambition to sail
to the new continent.
When overlooking the sailboat,
who can deny it as a brave man?
The holy bell from the church celebrates the glory of the
city,
pray for the safety of the vessels.
At least, when hearing the graceful and tolerant sound,
We have this feeling!
The cross at the church
Is the indicator of the city,
The lighthouse of vessels,
At least, when looking up at the glory of highness and
dignity,
we have this feeling!*
(Ko, 1985:27)

Nishikawa Mitsuru, as a litterateur and a Japanese born and raised in Taiwan, is fond of Taiwan's folk customs, and a believer in Mazu and Bodhisattva of compassion. He was dedicated to the localization with She-Kay Ko, a local cultural and history researcher, the grandson of George Leslie Mackay, and

a Taiwanese of Canadian descent, who belonged to Presbyterian Church. The style of their texts differs because they had differences in the cultural imagination of Tamsui. Their different feelings about the same landscape, ports, Fort San Domingo and churches result in different images and concerns of their works.

VI. Conclusion

Mitsuru Nishikawa was a famous writer of Taiwanese literature during Japanese Colonial Rule, and among his works, "Sulfur Exploitation," "Princess Chuchu," "The Secret of Madam Liu," "Recollections," and "The Emotions of a Journey in Summer" portrait Fort San Domingo, Red House, and landscape in Tamsui with the legendary characteristics of rewriting Tamsui historical materials as well as the integration of female images into Tamsui space and architecture.

Although his writing style was famously soft, with female, ghost, and romance, yet in his discourse on Tamsui, he proved to have a unique experience and vision to share about what it was to live both in Japan and Taiwan. His articles and poems on Tamsui during Japanese Colonial Rule give a first hand account about the geographical and social changes of that time. From the background that he grew up with, although he was Japanese but due to his growth in Taiwan since childhood, Taiwan for him was also a hometown.

As shown in existing comments, Mitsuru Nishikawa's works during his stay in Taiwan were regarded as "Japanization literature," but his works cannot be considered forcibly that the literature of colonialists. Because of the richness buildings and landscape of Tamsui History, Mitsuru Nishikawa's works on Tamsui can be seen different features of cultural imagination. His local feature and literature creation is fairly valuable.

Appendix 1: Illustrations of Mitsuru Nishikawa Literature Works on Tamsui



The front and back cover of Issue 15 of Mazu Magazine published in the 12th Year of Showa Era (1937) with respectively “Long Ears,” and “Tiger”, which had the article of “The Secret of Madam Liu,” and wood-carving illustrations of Naguchi Miyada.

Source: United Daily News, Column 41, on June 3, 1997.



Wood-carving illustration of Naguchi Miyada in the short novel of “The Secret of Madam Liu.”

Source: United Daily News, Column 41, on June 3, 1997. The original article was published in Issue 15 of Mazu in the 12th Year of Showa Era (1937).



Wood-carving illustration of Naguchi Miyada in the short novel of “Prince Chuchu.”

Source: United Daily News, Column 30, on July 23, 1997. The original article was published in Issue 1 of Volume 2 of Mazu in the 10th Year of Showa Era (1935).



Wood-carving illustration of Naguchi Miyada to describe the image of Princess Chuchu in the short novel of “Prince Chuchu.”

Source: Taiwan Times, Column 30, on July 24, 1997.



Wood-carving illustration of Naguchi Miyada in the short novel of “Prince Chuchu” with the description of “Outside Wupu, there is Meizhou Island. It is standing on the sea. It is an isolated island. Its grandness swallows the Sun and Moon. Protuberances on the mountains are rocking rocks. The high mountains reflect purple color.”

Source: Taiwan Times, Column 30, on July 24, 1997.

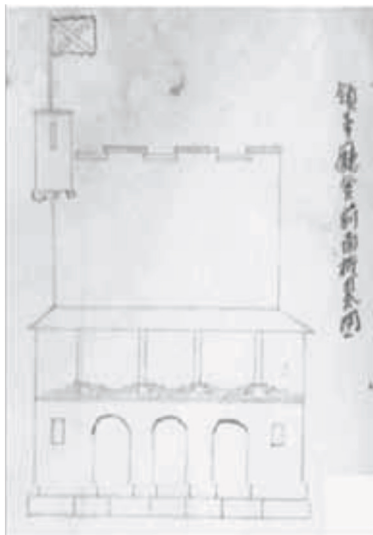
Appendix 2: The Relevant Historic Maps and Archives of Tamsui Fort San Domingo and Red House



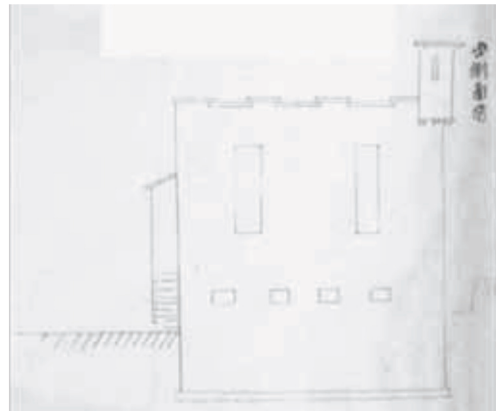
Current Status of Tamsui Fort San Domingo (taken by the researcher in June, 2012)



Fort San Domingo in the 17th Century.
Source: Original photo from National Archives of Netherlands.



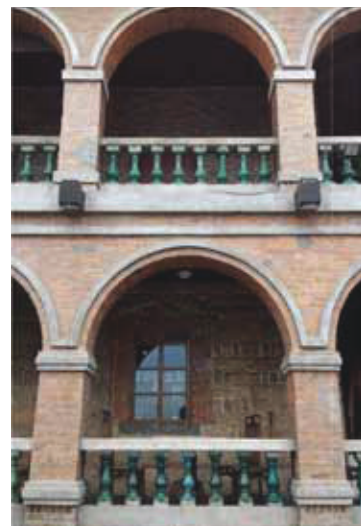
The front general sketch of Tamsui British Consulate (now Fort San Domingo); Volume 131, Number 11, "Official Document of Taiwan Sotokufu," Documents, in the 30th Year of Meiji Era (1897).



The side general sketch of Tamsui British Consulate (now Fort San Domingo); Volume 131, Number 11, "Official Document of Taiwan Sotokufu," Documents, in the 30th Year of Meiji Era (1897).



Tamsui Red Castle is used currently as a restaurant (taken by the researcher in October, 2015)



Details of the arcade of Tamsui Red Castle (taken by the researcher in October, 2015)

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