

Cultural History of Literature, Music, and Dance during the Japanese Colonial Period in Taiwan History

— Research on Taiwanese Literature, Music and Dance in Taiwanese History, and Creation of New Humanistic Methodology

Abstract

This study examines Taiwanese history from an interdisciplinary perspective, where community and various genres intersect. The author researches cultural history and oral history, and finally adds an AI-based approach.

With the advancement of digitization and archiving, more records of Taiwan's cultural history have become available. History is rapidly being rewritten as detailed historical data is added. AI is now producing results like soft systems science, and the same is true for Taiwanese culture. However, it is necessary to consider its relationship with data written by humans, and analyzing and examining that data is a human task.

Research into Taiwanese history is often empirical. In contrast to this, the author attempts to raise new issues from an interdisciplinary perspective. This study considers areas where various genres intersect and communities that transcend various genres.

The research on Tsai Jui-yueh (Chapter 1) is a cultural history that incorporates music and literature. The research on Chien Tzu Ai (Chapter 2) and the report on the Taipei Royal Ballet Company (Chapter 4) are an oral history. This study shows an analysis on the relationship between literature and the performing arts. In addition, this study concludes by conducting historical research using generative AI (Chapter 5).

This research explores the descriptions and analyses of Taiwanese history from multiple perspectives, including the use of AI.

Keywords: Taiwan History, Digital Humanities, Oral History, arts, the Japanese Colonial Period

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In celebration of the 114th year of Taiwan

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Preface

Digital Humanities, AI, and Cultural History

This study examines Taiwanese history from an interdisciplinary perspective, where community and various genres intersect. I conduct research on cultural history and oral history, and finally add an AI-based approach.

With the advancement of digitization and archiving, more records of Taiwan's cultural history have become available. History is rapidly being rewritten as detailed historical data is added. AI is now producing results like soft systems science, and the same is true for Taiwanese culture. However, it is necessary to consider its relationships with data written by humans, and analyzing and examining that data is a human task.

Research into Taiwanese history is often empirical. In contrast to this, I attempted to raise new issues from an interdisciplinary perspective. Specifically, I considered areas where various genres intersect and communities that transcend various genres.

My research on Tsai Jui-yueh (Chapter 1) is a cultural history that incorporates music and literature. My research on Chien Tzu Ai (Chapter 2) is an oral history. In addition, I also report on the Taipei Royal Ballet (Chapter 3), and I consider literature and the performing arts (Chapter 4).

The year 2025 was a time when artificial intelligence was being discussed at many universities and conferences across various fields in Taiwan. Therefore, this study concludes with historical research using generative AI (Chapter 5).

In the late 1990s, I was part of a research team directed by Prof. Koichi Furukawa that combined Charles Peirce's ideas of abduction and human tacit knowledge with the logic of the programming language Prolog. At the same time, I served as an assistant to Ted Nelson, who invented the concept of hypertext, on Project Xanadu.

When considering human intelligence, it is important to conceive the structure of knowledge that will be the subject and goal, and to design it from the computer resources. These days, computers are the media.

Combining the logic of human intelligence with the logical structure of AI and computers is important in considering new horizons. It is important to consider and apply new approaches when analyzing data from a complex and diverse country like Taiwan.

Chapter 1

"Tsai Jui-yueh - Taiwan New Culture Movement, Literature, Music, and Dance"

1) Introduction: Performing Arts in Taiwan during the Japanese Colonial Period

How did performing arts in Taiwan develop during the Japanese colonial period? Research in Taiwan has focused on policies and systems. While specialized research is being conducted in each genre, the overall picture remains unclear.

Various genres of performing arts were introduced to Taiwan during the Japanese colonial period. Some of these influenced the Taiwanese people. This article will examine the period before Ishii Baku (石井漠) first arrived in Taiwan and Tsai Jui-yueh (蔡瑞月) began studying dance. Then, we will consider the period beginning with the Showa era, when Ishii Baku arrived in Taiwan, the Taiwan New Culture Movement (台灣新文化運動), and performing arts, particularly dance.

2) Western Dance: Taiwan Performances by Various Talented Artists, Including Ishii Baku and Takata Seiko

Ishii Baku was a topic of conversation not only among the Japanese people, but also among the Taiwanese people. His four visits to Taiwan in 1926, 1937, and 1940 were unparalleled in Taiwan at the time, not just in the dance genre. Why was Ishii so popular in Taiwan? It was because he was recognized by the leaders of the Taiwan New Culture Movement and because one of his students was Choi Seung-hee (崔承喜), a star from the Korean Peninsula. Choi Seung-hee was involved in events organized by the Taiwanese Hometown Association (台灣同鄉會), and it's likely that he attracted the attention of the leaders of the Taiwan New Culture Movement. Given that Chang Wei-hsie (張維賢) and others were also involved in the Taiwan New Culture Movement, it's clear that his interest in the movement stemmed from this trend.

The history of the relationship between dance and social movements dates back to Taiwan under Japanese rule. It's important to organize detailed data. Let's take a look at that history.

3) The Taiwan New Culture Movement and Western Dance

As mentioned above, some Taiwanese people were beginning to develop talent and interest in Western performing arts. Popular genres included non-verbal arts such as equestrian, circus and dance, genres that allowed for vocal enjoyment such as opera and girls' opera, and popular genres such as revue.

At that time, the Taiwan New Culture Movement was gaining popularity among the Taiwanese people. It can be said that there is a connection between the movement and

Taiwanese performing arts. I would like to explain the context.

4) From the Taiwan Cultural Association and the Taiwan Hometown Association

When Japanese rule began in Taiwan in 1895, armed resistance arose, but it eventually evolved into a modern political movement. At the same time, the Japanese government began to impose restrictions on social systems, including those related to the performing arts. Religious restrictions were imposed on religion and folk customs that had existed in Taiwan, like the religious policies implemented in the mainland after the Meiji Restoration. In 1920, a ban on public gatherings was issued. In 1931, an order banning associations was issued. Amid these trends, Taiwanese people began to demand human rights and equality.

A typical example of this was the petition for the establishment of a Taiwanese parliament, which can be seen as the beginning of Taiwanese autonomy. Lin Xian-tang (林獻堂) and others submitted the first "Petition for the Establishment of a Taiwanese Parliament" (臺灣議會設置請願書) to the Imperial Diet of Japan on January 30, 1921. This petition continued until 1935, causing a major stir and impact on Taiwanese society. There were Japanese supporters of this movement, including Itagaki Taisuke (板垣退助), known for his involvement in the Freedom and People's Rights Movement. He supported the Okinawa Freedom and People's Rights Movement and actually gave lectures in Taiwan as well. In 1914, he founded the Taiwan Assimilation Association (臺灣同化協會) with Lin Xian-tang during the petition movement for the establishment of a Taiwanese parliament.

It was against this backdrop that media emerged among the Taiwanese people. In 1920, "Taiwan Youth" (臺灣青年) was launched in Tokyo. In 1922, "Taiwan Youth" was renamed "Taiwan" (臺灣). In April 1923, "Taiwan Minpo" (臺灣民報) was launched in Tokyo, and moved to Taiwan in 1927. In 1930, the name was changed to "Taiwan New Minpo" (臺灣新民報).

Around the same time as the publication of the Taiwan New Min Pao, Lin Xian-tang, Chiang Wei-shui (蔣渭水), and Tsai Pei-huo (蔡培火) founded the Taiwan Cultural Association (臺灣文化協會) in 1921. This association frequently held lectures. Various activities were carried out, and cultural lectures were given by Lian Yatang (Lian Heng) (連雅堂), Lin Maosheng (林茂生), and Chen Xun (陳焜). Tsai Pei-huo placed importance on the educational value of film and organized film screenings.

The community to which the members belonged was also behind this series of activities. It was in Tainan. Lin Mao-sheng attended a Presbyterian middle school. There is a photo of Lin's wedding that shows Gao Cimei (高慈美) with her. Lin wrote articles for the Tainan

Church Bulletin. After the end of the Japanese colonial period, Tsai Jui-yueh performed at the Taipingjing Maxwell Memorial Church, a Presbyterian church in Tainan.

Takasago Dormitory (高砂寮), a dormitory established in 1912 for Taiwanese students in Tokyo, also had a major impact on the Taiwan New Culture Movement. Many of the people who would go on to shape Taiwan's future were associated with this dormitory.

As mentioned above, the anti-Japanese movement gradually shifted from armed resistance to a modern political movement, with events such as the Beipu Incident (北埔事件) in 1907 and the Jiaopa-ni Incident (礁吧咤事件) in 1915 marking this turning point. In 1918, Wu San-lian (吳三連) and other students from overseas founded the Qifa Association (啟發會) in Tokyo, which evolved into the New People's Association (新民會) in 1919. During this time of widespread armed resistance, Taiwanese people of pre-college age and younger generations began to become active in Japan, amid the height of Taisho democracy. Tsai Pei-huo, Chen Cheng-po (陳澄波), Lin Mao-sheng, Yang Chao-jia (楊肇嘉), Lin Ji-chuan (林濟川), and Chen Xin were among the young people of the time. Among them were those associated with the Takasago School, such as Huang Tu-shui (黃土水), Chang Fu-hsing (張福興), and the somewhat younger Chang Shen-chi (張深切).

The Taiwan Cultural Association had a strong influence on the arts. Later in life, in 1934, the Taiyang Art Association Exhibition (Taiyang Exhibition) (臺陽美術協會展覽會 (臺陽展)) was launched, featuring Chen Cheng-po and others. This activity was directed by Yang Chao-jia and Tsai Pei-huo. The association continued its activities, including holding exhibitions commemorating Huang Tu-shui and Chen Chih-chi (陳植棋).

The Taiwan Association was founded on June 17, 1934. Its memorable inaugural meeting, held in the Hochi Shimbun auditorium (報知新聞社講堂), featured Taiwanese music, dance, and song performances as entertainment. Tagawa Daikichirō (田川大吉郎) and Yang Chia-chia, both of whom had previously worked for the Taiwan Shimpo, delivered congratulatory speeches. An all-Taiwanese cast performed on stage, including a baritone solo by Jiang Wen-ya (江文也) and a piano performance by Gao Ci-mei.

The Taiwan Association also organized a hometown concert. Photographs surviving in the possession of Yang and Gao Ci-mei also depict the "Hometown Visit Concert" (鄉土訪問演奏會) held in August 1934. In August 1934, the Taiwan Alumni Association hosted a "Hometown Visit Concert" by international students, with the Taiwan New People's Newspaper giving a talk. Featuring Jiang Wen-ya, pianist Gao Ci-mei, and vocalists Lin Qiu-jin (林秋錦) and Ko Ming-chu (柯明珠), seven performances were given from August 11th to 19th. Jiang contributed a serialized article to a newspaper titled "After the Hometown

Visit Performance," expressing his joy at being able to perform in his hometown. It showed how the troupe opened concert halls in various locations and cultivated performers. An exhibition commemorating this concert was held at Academia Sinica, and a reconstruction of the concert was held at the Taiwan Literature Museum on November 8, 2024.

After this project was completed, on August 20, 1934, Chen Kai-chuan (陳啓川) of Kaohsiung invited the group to Kaohsiung Shoushan for a sightseeing tour. Records remain of the group relaxing and enjoying themselves there. Chen was active as part of the Kaohsiung Chen family both before and after the war.

The following year, in 1935, the Taiwan Association News, Issue 2, Year 2, reported that in light of the great earthquake that had occurred in central Taiwan on April 1, 1935, a meeting was held on April 4, and an "Evening of Music and Dance" was held on May 5 at Hibiya Public Hall, sponsored by the Taiwan Association. The program for this event included a solo performance by Jiang Wen-ya, as well as a dance performance by Choi Seung-hee. Choi had only gained independence the previous year, and she had attracted the interest of the Taiwanese people from an early stage. Choi attracted attention when she was invited to Taiwan for an event organized by the Taiwan Literary and Arts Federation (臺灣文藝連盟) in the summer of 1936, the third year after independence, but two years earlier she had already become acquainted with members of the Taiwan New Culture Movement through the Taiwan Hometown Association.

The following year, in April 1935, the Hsinchu-Taichung earthquake struck, and these Taiwanese musicians reunited for the Earthquake Disaster Relief Concert (臺灣新民報社主催震災義損音樂會), sponsored by the Taiwan New Min Newspaper. 30 performances were held from July 3rd to August 13th, 1935. The concert toured Taipei, Tainan, and even the east coast. Participants included Japanese performers like Watanabe Kiyoko and Miura Tomiko, as well as Western pianists.

Yang had a pamphlet about the Ishii Baku Dance Troupe and dance research, published in 1935, indicating an interest in dance among Taiwanese intellectuals. This was partly because this artistic genre was at the forefront of information, but also because Choi Seung-hee, who studied under Ishii Baku, became a star from the colony and spread his wings not only to Japan, but throughout the world. Yang and the members of the Taiwanese Hometown Association were acquainted with Choi at least during the group's performance in 1934.

Theater books circulating in Tokyo were sometimes available in Taipei bookstores, including cutting-edge works such as Ashihara Eiryo (蘆原英了)'s book on ballet. Chen Cheng-po, a leading Taiwanese painter, owned the first book on Nijinsky published in Japan, which is

included in Chen's collection. The book in question is "Nijinsky's Art of Dance" by Geoffrey Arundel Whitworth, translated by Baba Jiro, Clara Press, 1924. At the time, young people in Japan were highly interested in the cutting-edge art of the Ballets Russes, and this book was published against this backdrop. Chen studied at the Tokyo University of the Arts, but it is unclear whether he obtained this book in Tokyo or Taiwan. Chen Cheng-po is known for writing the founding song of the National Assembly in his sketchbook, and he also had deep ties to the Taiwan New Culture Movement. These documents suggest that Chen, like the leaders of the New Culture Movement at the time who showed interest in Choi, was also keenly aware of the same trends. It is known that Chen's paintings include those themed around music and Taichung ballroom dancing, as well as paintings thought to be related to his daughter's recitals. The reasons for his interest in ballet and dance remain unclear, but they are nonetheless fascinating. Yang Sanlang, a painter who had connections with Chen, painted Tsai Jui-yueh, Taiwan's first modern dancer, after the war. While there are no records of other artists' stage designs or works, there were other artists who were interested in the performing arts.

The progress of this era seems to connect to postwar Taiwan in some ways. The revolutionary Shi Ming (史明) was a talented artist who praised Tsai Jui-yueh, Ishii Midori, and Orita Katsuko.

3-2) Ishii Baku, Takata Seiko, the Taiwanese Dance Boom as Seen in Criticism, and Choi Seung-hee

After returning from his travels to Europe and the United States, Ishii Baku began appearing in the Taiwanese media. He first visited Taiwan in November 1926 and performed there. Choi Seung-hee, who would later have a major influence on Taiwan, saw Ishii in Seoul in March of that year and became his apprentice dancer.

Then, in 1931, Western dance criticism began to appear in the Taiwanese media. Criticism by Japanese Western dance critics Nagata Tatsuo (永田龍雄), Ashihara Eiryo, and Kondo Kotaro (近藤孝太郎) began to appear in the media. In 1928, Koh Hedi (高ヘテイ) was arguably the first professional ballerina to dance in Taiwan, and outstanding dancers such as Minami Eiko (南栄子) began performing in Taiwan. In 1931, Eliana Pavlova, who brought ballet to Japan, toured Taiwan, signaling the growing popularity of Western dance. Sometime later, Baku Ishii was expected to come to Taiwan in the fall of 1934. The Taiwan Education Association was involved in the invitation, but due to circumstances within the association, the visit was postponed. By this time, Choi Seung-hee had firmly established herself in Japanese society, and in the fall of that year, she performed independently. Choi's next dance in Taiwan occurred sometime later, in the summer of 1936. This performance

caused a great stir in Taiwan.

Takata Seiko (高田せい子), like Ishii, was a graduate of the Imperial Theater Opera Department. She and her partner, Takata Masao, both trained as opera singers before becoming dancers. As a result, Takata Seiko was said to be able to sing into the night. She was more beautiful than Ishii, and while Ishii, who had left the Imperial Theater Opera Department earlier, developed the dance poetry movement with Yamada Kosaku (山田耕筰), the Takatas were the top stars of the era. It's said that the writer Kenji Miyazawa was a fan of Masao, and that Takata appears in his poetry. Painters Yumeji Takehisa (竹久夢二) and Kasho Takabatake (高畠華宵) were also fans of the group, and paintings of them remain. Takehisa traveled to Taiwan in his later years, holding a solo exhibition there in 1933. It's said that all the paintings he exhibited there have disappeared for some reason, making for a dreamlike treasure hunt. The Taisho era of Western dance in Japan is known as the era of two major dance troupes, the Takata Dance Company and the Ishii Baku Dance Company. Takata also worked with the Shochiku Revue Company, which was popular in Taiwan. Takata published a review of their work in the Taiwan Nichinichi Shimpō newspaper. Shortly thereafter, in November 1936, they performed in Taiwan, where they garnered significant attention. This was after Choi's performance. Whe-Sun Park (朴外仙), a student of Takata who would later become the origin of modern Korean dance, also came to Taiwan with his dance troupe at this time. Park appeared in the November issue of Taiwanese Women during this time, stating that he did not want to be compared. Park's dance was well-received in Taiwan as well.

It is possible that he performed in Taiwan due to the Western dance boom that occurred in Taiwan because of media publicity and Ishii Baku's reputation. Furthermore, despite his importance, the fact that there are no records of his performances in Taiwan to date suggests that he had little connection to the Taiwanese New Culture Movement. In other words, by comparing artists who attracted the interest of the Taiwanese people, dancers who the Taiwanese people later studied, and those they did not, we can learn about trends in Taiwanese society at the time.

Ishii Baku gave a second performance in May 1937 to mark the 10th anniversary of the Nan'ei Shimpō (南瀛新報) newspaper, which became a hot topic. He also gave a performance in Taiwan in February 1940. This time, it was a performance open to the public to entertain disabled veterans as part of the Imperial Army's visits to North China, South China, and the Soviet border. Lin Ming-deok (林明德) was on the staff.

Tani Momoko (谷桃子), a ballerina who became active after the war, was a student of Ishii Koran, who came to Taiwan with Ishii Baku in 1926. Taiwanese dancer Su Shu-hui (蘇淑慧)

came to Japan to study in 1964 and trained with the Tani Momoko Ballet Company. Many dancers, both famous and unknown, began to come to Taiwan. Let's take a look at some of the most notable examples.

3-3) Eguchi Takaya and Miya Misako

Eguchi Takaya (江口隆哉) and Miya Misako (宮操子) stopped in Taiwan in October 1939 while visiting troops in South China. The Taiwan Nichinichi Shimpō's October 26 and December 19, 1939, editions reported on their visit. They first stopped off on October 23rd and 24th. After their tour of the South China troops came to an end, they returned to Taiwan in December of the same year. On December 17th, they visited Taipei to entertain wounded soldiers at an army hospital through dance. They wrote a report on their tour of the South China troops to newspaper reporters, which was published in the December 8th, 1939, edition of the Taiwan Nichinichi Shinpo under the title "Watching a Play from the Front."

During the very short period of their tour of the South China troops, they only performed in Taiwan for one day. For this reason, it is not well known, but it is a valuable record. It also shows that this tour of the troops was linked to the media.

3-4) Kawakami Suzuko

In 1935, Choi Seung-hee performed in a charity concert held in Tokyo by the Taiwanese Hometown Association in response to the Shinchiku-Taichū earthquake that struck central Taiwan. From July to August, the Taiwan New Min News Agency sponsored an Earthquake Relief Concert, with many Taiwanese musicians touring the island. Similar earthquake relief fundraising activities were also carried out by Japanese people, known as Relief Concerts. This was the Taiwan performance of Kawakami Suzuko (河上鈴子), a Shanghai native considered a pioneer of Spanish dance and flamenco in Japan. During her time in Shanghai, Kawakami studied under the British dancer Kelby and the brilliant Russian émigré ballerina Klavdia Kulichevskaya. One of Kawakami's juniors at the rehearsal studio is Margot Fonteyn, a British ballerina from Shanghai who achieved international success. She is one of the few talented performers to have studied ballet in Russia and is a pioneer of Spanish dance in Japan.

Kawakami toured with musician Issei Mishima (三島一声) and others. They also published a nationwide tour magazine, "Castanet" (カスタネット), which became the first flamenco and Spanish dance-related media outlet in Japan. The Taiwan branch of the Patriotic Women's Association (愛国婦人会臺灣支部) was sponsoring this tour.

3-5) Eliana Pavlova and Akiko Tachibana

The first Japanese ballet is Akiko Tachibana (橘秋子)'s "Impressions of Aboriginal People" (「生蕃の印象」) (1931). The "aboriginal" in this work refers to the Takasago people, an indigenous people of Taiwan. According to the article "Pavlova and his troupe tour the whole island" in the May 27, 1931, issue of the Taiwan Nichinichi Shinpo, performances were held on May 24th and 25th (Sakaeza, Taipei), the 27th and 28th (Taichungza), the 29th at Madou, the 30th and 31st at Tainan Miyakoza, June 2nd at Heitouza in Pingtung, June 3rd at Chiayiza, the 4th at Huwei Warakuza, and the 6th at Hsinchuza. The photographs left with Tachibana show them in the highlands, indicating interaction with the indigenous people. May 26th was the only free day in the schedule of consecutive performances. It is thought that they may have visited the indigenous people around this time.



Figure 1 (Left) "The Spider and the Butterfly," Taiwan Nichinichi Shinpo, May 24, 1931

Figure 2 (Middle) "Small Dancer," Taiwan Nichinichi Shinpo, May 28, 1931: photo of young member

Figure 3 (Right) "Pavlova Dance Company," Taiwan Nichinichi Shinpo, May 23, 1931
National Taiwan University

The performance of the Eliana Pavlova Ballet Company followed that of Koh Hedi. It was the first time for the ballet company to perform in Taiwan. The media at the time reported on their popularity.



Figure 4 Eliana Pavlova at a Taiwanese Performance (1931) © Maki Asami Ballet Company

In 1931, Tachibana participated in a tour of Taiwan with Eliana Pavlova, and this work was inspired by her impressions.



Figure 5 Akiko Tachibana's "Impressions of Aboriginal People," (1931) © Maki Asami Ballet Company

Taiwanese dancer Yao Ming-li (姚明麗) studied at the Tachibana Ballet School from 1960 to 1964. Tachibana had an influence on ballet in Taiwan after the war.

3-6) Minami Eiko

Minami Eiko (南栄子) is known for her film "A Page of Madness" (「狂った一頁」) (1926). Directed by Kinugasa Teinosuke (衣笠貞之助), this avant-garde film was the first production of the Shinkankakuha Film League, founded by Yokomitsu Riichi and Kawabata Yasunari. Minami appeared as a dancer in the film.

In 1930, she toured Taiwan with Futamura Teiichi (二村定一) and Utako Hagoromo (羽衣歌子). In 1935, she performed with Satsuka Sawako (佐塚佐和子) at the Taiwan Exposition (台灣博覽會) and other events, with Minami also performing in Taipei. When Minami came to Taiwan in 1936, she encountered trouble over the performance budget. Newspaper reports indicated that she returned to the mainland without dancing.

3-7) Tomoi Yukiko

Tomoi Yukiko (友井唯希子) was born in Kansai and studied under Ishii Baku. Together with Houmura Yasuyuki, she formed the Houmura Tomoi Ballet Company, establishing the roots of ballet in the Kansai region. She had ties to Taiwan, contributing to the program for Masato Minami's ballet performances there after the war. Tomoi performed in Taiwan in 1941 to entertain wounded soldiers in commemoration of the 2nd Judicial Protection Project Conference.

There are also records that Tomoi's Japanese disciple, Samejima Yuriko, was active in Chiayi in 1943 as the Hakusakura-kai, indicating that Tomoi had a connection with Taiwan.

3-8) Koh Hedi: The First Western Professional Ballerina in Taiwan

Cello player Yukichi Koh (高勇吉) performed many times in Taiwan. He first arrived in the summer of 1927 and gained popularity. The following year, in 1928, he brought his wife, Koh Hedi (née Weckel), to Taiwan. Hedi had danced at the Leipzig Opera House for seven years. She then came to Japan with Yukichi Koh, who was studying cello at the Leipzig University of Music. (Koh, Hedi, geb. Weckel (1909-2012), Ballerina – Studienwerk Deutsches Leben in Ostasien e.V.)

Yukichi Koh married in 1927, but his wife did not accompany him to his Taiwan performance that year. The following year, in September 1928, his Taiwan performance attracted much attention as a music and dance performance. The fact that a Western ballerina was performing also attracted attention.



Figure 6, Taiwan Nichinichi Shimpō, September 17, 1928

National Taiwan University

At a performance by Taya Rikizo (田谷力三) in April 1932, the film "Silent Flower," (ものの言わぬ花) in which Koh appeared as one of the cast members, was screened. The couple performed in Taiwan again from late August to early September 1933. In November 1934, her husband unexpectedly visited Taiwan and performed. It's possible that his wife wasn't with him. Then, in 1936, her husband performed in Taiwan with dancer Chiyoko Sakai (堺千代子), musician Toroku Takagi (高木東六), and opera singer Miho Nagato (長門美保). It's highly likely Koh Hedi wasn't with them.

Her husband also participated in a thank-you concert held at Taipei First Normal School (台北第一師範学校) in honor of Ichijo Shinzaburo (一條慎三郎), considered the founding father of Taiwan's Western music scene. Her husband also appeared on a Taiwanese radio program at the end of January 1938. Koh Hedi danced in Taiwan in 1928 and 1933.

3-9) The Rise of Taiwanese Dancers

In addition to Tsai Jui-yueh and Lee Tsia-oe, Taiwanese dancers also began to emerge. Lin Ming-deok studied at Nihon University College of Art and was influenced by Choi Seung-hee. The first performance was held at Hibiya Public Hall on September 15, 1943.

Takasu Ken (Xu Qingyao) (高洲健(許清誥)) was a Taiwanese ballet dancer who studied under Azuma Yusaku in Japan. During the war, he gave an independent performance at Kudan Kaikan in Tokyo on February 12, 1944.

4) Tsai Jui-yueh

Tsai Jui-yueh (1921-2005) is considered a pioneer of modern dance in Taiwan. The work he created on a ship returning from Taiwan to Japan after the war is said to be the first modern dance in Taiwan. He was also a victim of the White Terror, and his resistance to social violence through his work is a hallmark of contemporary dance.

Even before the war, leaders of the Taiwan New Culture Movement had focused on dance. After the end of Japanese colonial rule, Taiwanese people began to dream of a new society. Tsai was also supported by the leaders of that era. When the Kuomintang entered the country from the mainland in 1947, they became wary of Taiwanese people and even abused and killed its most prominent leaders during the February 28 Incident. Tsai was also unjustly arrested by the Kuomintang and became a ritualist for the White Terror.

Tsai was inspired by Ishii Baku's performance in Tainan. He studied under Ishii Baku in 1937, and from 1941 he studied under Ishii Midori and began performing with a dance troupe. Tsai Jui-yueh's dance activities in Tokyo were supported by Tsai Pei-huo, whose daughter was one of her colleagues. Lee Tsia-oe, who was also in Ishii Baku's dance troupe, was also supported by Tsai's daughter. In 1941, Lee entered a dance competition held by the Miyako Shimbun (now the Tokyo Shimbun) and gained widespread recognition.

Between 1942 and 1945, Tsai Jui-yueh sometimes danced as a member of Ishii Midori's military entertainment troupe. This wasn't because she organized the troupe as an artist, nor did she personally produce military or political propaganda. For example, Ishii Midori, along with composer Koseki Yuji, participated in the Southern Warfare Troops in 1942. Tsai also participated as a member, but like Ishii Midori, she was not personally attempting to express the ideology of Japanese imperialism.

5) Western Dance and Control in Taiwan

"Keishin" (『敬慎』) was a magazine published by the Association of Shinto Priests 臺灣神職會, a group of Shinto practitioners in Taiwan. In the first issue of the magazine, Issue 10 (1935), folklorist and historian Shinobu Orikuchi contributed an article titled "The Imperial Court and the People as Seen through New Year's Ceremonies," (「正月行事より見たる宮廷と民間」), which explained New Year's celebrations on the mainland. Orikuchi studied at Kokugakuin University, a university that trains Shinto priests, and served as a professor at both Kokugakuin and Keio universities. Shinto practitioners in Taiwan formed the

Association of Shinto Priests to discuss how to spread Shinto in Taiwan, and Orikuchi contributed articles to the publication. At Keio University, he taught a course titled "History of Performing Arts (Geino)," (藝能史), which is the origin of the modern-day genre of Japanese performing arts history. Orikuchi was known among Shinto and tanka poets in Taiwan.

In 1940, a performing arts festival celebrating the 2,600th anniversary of the founding of the Imperial Era was held, and the dance world became subject to control. Dance came to be called "national dance." A dance organization called the All Japan Dance Association was formed for the purpose of control.

At the time, Orikuchi Shinobu proposed the concept of Geino. This concept came to be used within this control to refer to what we would now call performing arts in general, and it spread throughout Japanese society and was used in Taiwan as well.

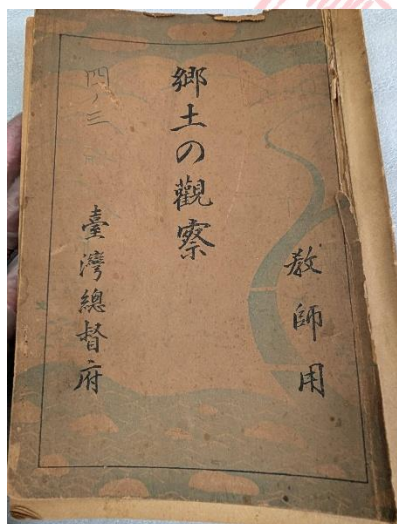


Figure 7, Provided by Museum of Taiping Elementary School (太平國小博物館提供)

During this period, local education, including Geino, was taught in Taiwanese elementary and public schools. Comprehensive education was provided through various genres, including folklore. Some of Orikuchi's students were active in local education.

In the performing arts, performances using the term "Geino" were also held in Taiwan, and Yang Yunping (楊雲萍) provides documents on this. He witnessed a performance entitled "Geino Festival Drama" on March 30, 1943. On April 1, 1944, a performance dedicated to the Decisive Battle Geino Festival was held at Sakaeza Theater, featuring Takasu Ken and the Takao Dance Company. During the war, Takasu toured Japan performing with his master Azuma Yusaku's ballet troupe. On September 2, 1944, a Geino trial performance was held at Sakaeza Theater directly under the Central Headquarters of the Imperial Civil

Service Association, which included dance and Noh performances.

Interesting examples also remain in the media of this era. A dance version of "Sayon no Kane" was also produced. "The Bell of Sayon" was first released as a song by Watanabe Hamako. A film starring Li Xianglan was produced in 1943 by Shochiku, the Taiwan Governor-General's Office, and the Manchuria Film Association.

The stage version of "The Bell of Sayon" was announced in the 1941 Taiwan Daily News (Taiwan Daily Newspaper, October 23, 1941, page 3; October 24, 1941, page 4; November 13, 1941, page 3.)

The Kaohsiung New Culture Institute staged a five-act version of "The Bell of Sayon" in November 1941, recommended by the Taiwan Governor-General's Information Department.

More detailed and organized information is lacking on the performing arts in Taiwan under Japanese rule. To analyze this information, chronology and performance information must be compiled.

6) Tsai Jui-yueh after 1945

The Asia-Pacific War ended in 1945. On October 15th of that year, Kuomintang landed in Taiwan. Tsai Jui-yueh's first modern dance piece in Taiwan is said to be a dance performed on the Daegu Maru (大邱丸), a ship returning to Taiwan from Japan, in 1946.

The piece captures the emotions and movements of Taiwan as it was liberated and headed toward a new era. Amidst social turmoil, the new world is embodied in art. "Song of India" (印度之歌) features a striking opening pose. This piece is an original dance by Tsai. The hand movements and use of the torso are particularly original. Unlike Ishii-style modern dance, this movement was performed on a ship bound for Taiwan, suggesting its roots may be linked to the original landscape or his time in Tainan. The dancer's facial expressions and timing are different from those of Japanese dancers. Although comparisons have been made with the time of its premiere, it can be considered an original Taiwanese dance. "Love Taiwan" (咱愛咱臺灣) is a work that expresses feelings of longing for Taiwan and its future. Huang De-shih (黃得時) was known for composing music. The dancers' poses, as if gazing into the distance, are striking. Considering contemporary Taiwanese art, the Silver Ring Society (銀鈴會), believed to be the origin of the literary Umbrella Poetry Society (笠詩社), produced works that mixed Japanese and Chinese, evoking the social turmoil and search for cultural identity at the time. Both Tsai and Lei Shih-yu (雷石榆) were part of this era. "Parasol" is a work that can be understood at a glance, incorporating allegory. This work is

also different from Ishii Midori's, and the expressions and timing of the dancers are uniquely Taiwanese. It is a style that can be enjoyed by people of all ages. Tsai danced at Taipei Zhongshan Hall in 1947. Lin Hsien-tang recorded in his diary that he saw Tsai at Taipei Zhongshan Hall on January 7, 1947.

A little over six months later, on July 7, Tsai came to ask for help after Lei Shih-yu was arrested, and Lin wrote that Tsai had responded to Tsai's request for Lei's release on bail but was unsuccessful. This is an important record that documents the gradual onset of oppression against Taiwanese people by the Kuomintang.

From the summer of 1945 until the February 28 Incident in 1947, Taiwanese people began to talk about and seek an ideal society. This is an important passage that is rarely seen in Japan due to the Kuomintang's manipulation of historical perspective after the war. Taiwanese people were searching for new directions in various fields, including politics, economics, and culture. Tsai Pei-huo was instrumental in Tsai's activities.

As Lin Xian-tang notes, the Kuomintang's oppression began early on, but it intensified with the White Terror. Many of the talented people around Tsai were arrested and killed, and Tsai herself was arrested and imprisoned.

Taiping National Church is where Tsai Jui-yueh danced in Tainan. Tsai danced between 1946, when she returned to Taiwan before the February 28 Incident, and February 1947. Her final performance was in Taichung.

Also in 1949, Tsai Jui-yueh released "Nostalgia for Shuishe," a work that uses parts of Jiang Wen-ya's music for "Formosan Dance" (台灣舞曲). Lei came up with the title for this work after seeing this performance. Lei then went into exile in September of the same year.

This work is set on Sun Moon Lake and features sacred deer and hunters. It is a symbolic dance drama based on the mythology of the Tsao people. It is significant that Tsai explored a new art form together amid the dawn of a new era and oppression from the Kuomintang. Their works incorporate elements from various cultures, including Taiwanese, indigenous, and Japanese influences.

7) Memories of the 228 Incident

Tsai Jui-yueh established her first rehearsal studio in Taipei (台北市農安街的舞蹈教室). However, she was arrested near her studio and imprisoned from 1949 to 1952.

Records of Tsai's life are also preserved in facilities related to the 228 Incident in Taiwan. The Taipei 228 Memorial Hall and the National Museum of Human Rights are prominent examples. The latter even features an actual prison cell on display.

There is a memorial to the victims of the White Terror at Green Island Memorial Park on Green Island.

The cave where Tsai danced remains. When the film "Liu Ma Gorge No. 15" was released, it included a scene in which Tsai dances in a cave. This work was also filmed at the National Human Rights Museum on Green Island.

Even while in prison, Tsai created dance pieces, which she later performed on stage. Her works often incorporate images of war and the White Terror, reflecting the times. One such piece is "Maiden and Death" (1953), set to Schubert's music.

Under martial law in Taiwan, the Kuomintang used violence as a backdrop to impose its views on history and society and pursued forceful politics. However, Tsai returned to performing after her release from prison.

Tsai danced with Lin Chung (林冲), who was still a dancer at the time. Lin later became a singer.

After the war, poet Yang Chi-chang published an essay praising Tsai Jui-yueh. (In "The Idea and Originality of Dance: Traces Left by German Dance" in Yang Chi-chang's essay collection "Paper Fish," he praises Tsai by comparing her to postwar Chinese folk dance. Yang's poems retain the atmosphere of the era when information about German Dance was introduced to Taiwan.) While Yang did not record the exact date or place where he saw Tsai, he is one of the artists who was deeply impressed by her performances.

During martial law in Taiwan, police sometimes came to surveil modern dance and ballet rehearsals. This was a common occurrence in Tsai's studio. During this period, the government only recognized Chinese folkdance (as a specific dance form) and the Chinese ethnic dance revival movement. Citizens had no choice but to choose Chinese folkdance. Chinese folk dance was even used in social gatherings such as ballroom dancing.

In 1960, Tsai Jui-yueh was invited to the Tokyo Dance School by Sakakibara Kiitsu on an Exchange Professorship in 1960. Sakakibara was a dancer who studied Indian and other Asian dances, and was the author of works such as "Asian Dance" (1965). In addition, principal Sakakibara Kiitsu in particular hosted a Tsai Jui-yueh Dance Performance at the Kudan- Kaikan Hall in Tokyo in the same year.

In 1961, Tsai Jui-yueh performed "Giselle" and "Coppélia" with Kato Yoshikazu. Kato was one of the ballet dancers who played a key role in popularizing ballet in postwar Japan.

Tsai continued to perform in Taiwan until the 1980s. In 1983, the Dragon Palace Qi Yuan incident (龍宮奇緣事件) occurred, and the Literary Society, without Tsai's consent, published a newspaper statement declaring that she and Lei Tai-peng would withdraw from the performance of "Dragon Palace Qi Yuan." Facing long-termed political pressure and persecution, she decisively left Taiwan.

In 1994, dancers from this troupe performed an aerial performance amid a typhoon as part of the Taipei Arts Movement's "From This Twilight to Another Twilight." This performance garnered attention. Tsai Jui-yueh was conferred the honorary doctorate "Doctor of the Universities" at Queensland University of Technology in 1998.

After a long absence from Taiwan, Tsai returned in 1999. Then, her studio was set on fire by unknown assailants. The documentary *Dark Moonlight: Tsai Jui-Yeh, Pioneer of Taiwanese Dance* (directed by Chen Lai-Kui, 2004) captures Tsai continuing her work amid the rain pouring down on the burned-out studio.

Tsai's works are notable for their modern dance pieces, dance dramas, and ballet-like pieces. She has also performed politically charged performances.

Where does Taiwanese postmodern dance lie? I believe that Tsai's work contains elements that can answer this question. Ishii Midori, who was active in Japan after the war, her daughter Orita Katsuko, and Ishii Baku's students also pioneered postmodern dance, sometimes engaging in politically charged performances. Tsai's dance is Taiwanese and original, yet at the same time, it shares the same contemporary atmosphere as Orita Katsuko. Through trial and error and hardship, she carved out a unique horizon that could be considered the pinnacle of Taiwanese dance.

Tsai passed away in Australia in 2005. Currently, Ondine continues to host the Tsai Jui Yueh Dance Festival, an event regarded highly among Taiwanese dance professionals.

Tsai is also highly esteemed by artists and those involved with her. I have met the revolutionary Shi Ming several times at Tsai Jui Yueh Dance Festivals. Shi Ming highly praises Tsai as an artist. Many of the artists also focus on human rights.

The revolutionary Shih Ming wrote about Tsai and Katsuko Orita in his "Shih Ming Oral History" (2013). Currently, the Shih Ming Library at National Chengchi University contains several documents attesting to his support of the Tsai Jui Yueh Dance Company.

9) Summary

Leaders of the Taiwan New Culture Movement worked tirelessly to advocate for autonomy, equality, and human rights for the Taiwanese people. At the same time, they were very interested in Ishii Baku and Choi Seung Hee, who studied under him and became a star. This attitude continued after the war.

After the war, Tsai Jui-yueh became the origin of modern dance for Taiwanese people. Tsai developed his art amid the White Terror and oppression.

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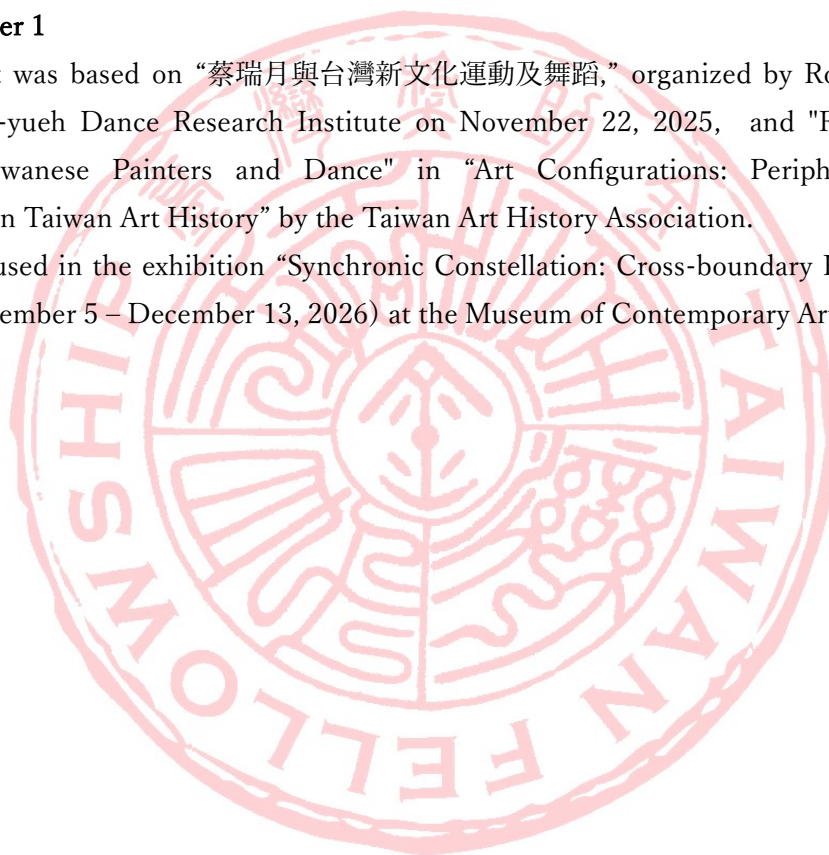
Taiwan Nichinichi Shimpō, May 28, 1931

Taiwan Nichinichi Shimpō, May 17, 1937

About Chapter 1

This content was based on “蔡瑞月與台灣新文化運動及舞蹈,” organized by Rose Historic Site-Tsai Jui-yueh Dance Research Institute on November 22, 2025, and "Research on Modern Taiwanese Painters and Dance" in “Art Configurations: Periphery/Center, Part/Whole in Taiwan Art History” by the Taiwan Art History Association.

The data is used in the exhibition “Synchronic Constellation: Cross-boundary Perspectives in Art” (September 5 – December 13, 2026) at the Museum of Contemporary Art Tokyo.



Chapter 2

"Chien Tzu Ai: An Oral Dance History of Taiwan"

Interviews

Dates: October 12, November 15, December 19, 2025. A performance was also attended at Gyeongbokgung Palace in Taoyuan on November 29.

Location: Home in Taoyuan

Interviewer: Yukihiro Yoshida

Assistants: Connie Su, Ruping Wang



Figure 1 Interview

© Yukihiro Yoshida

Abstract

This essay summarizes the life of Chien Tzu Ai, a dance instructor active in postwar Taiwan, through an interview. Through this process, the author will describe the postwar period in Taiwan from the perspectives of women's history and dance history. The author will first summarize Jian's interview, followed by his own interpretation in the conclusion.

Keywords: Taiwan, child education, interview, Chien Tzu Ai, 20th century

1) Jian Lang-shan and Jian Ming-chun

Chien Tzu Ai (簡子愛) (1930-) was born into a distinguished family in Taoyuan, Hsinchu, according to land administration records at that time. Jian Lang-shan (Midori Takejiro) (簡朗山 (緑野竹二郎)) (1872-1954) was a unique individual and the grand-father of Chien Tzu Ai. He worked as an interpreter at a time when the profession didn't even exist in Taiwan. At the time, people sat on each side of a wooden cart with wheels to transport goods. These carts were as convenient as trains, and later evolved into the use of trains to transport cargo. Lang-shan founded a transportation company and became president of the Taoyuan District. He also served as a state legislator. He was a politician and businessman who established the Taoyuan Mandarin Language Training Institute. He received the Order of

the Sacred Treasure, Sixth Class, from Japan in 1924, the Gentleman's Medal in 1901, and the Grand Ceremony Commemorative Medal in 1915.

The medals were not passed down because her grandfather took them with him. However, records remain in the Imperial Palace, and her grandfather went to the palace to receive the awards.

Jian Langshan also had connections with the writer Lin Bo-chiu (林博秋) and his family. Jian's wife was close friends with Lin Bo-chiu's grandmother. At the time, Lin Bo-chiu's family lived near the train station. Jian helped one of the children, a childhood friend, with his homework and piano lessons. Lin Bo-chiu's wife was a classmate of Jian Langshan.

Jian saw the Futaba Society (雙葉會)'s productions twice. At the time, American and mainland theater wasn't widely available. Compared to the theater of those countries, their plays weren't particularly impressive, but they were cultural theater. His impression was that they were "just" putting on interesting plays.

When a cinema was built in Hsinchu, Chang Mei-yao (張美瑤) appeared there. (Chang Mei-yao had worked with Lin Bo-chiu on films.) The star once came out and danced during a film introduction at the cinema. Chien Tzu Ai choreographed a dance for Chang on that occasion.

Jian's father, Jian Ming-chun (簡明春) (1904-1991), was a painter and educator. He studied under Ishikawa Kin'ichiro (石川欽一郎), and his unique paintings were selected for the Fourth and Sixth Taiten Exhibitions (臺展) (1930 and 1932). He also attended Taoyuan Elementary School. While most Japanese people at the time were humble, Jian Ming-chun was a free-spirited man. His daughter, Chien Tzu Ai, also became a free-spirited person. Jian Ming-chun founded the Tzu-ai Kindergarten in 1954, and it was at this kindergarten that Chien Tzu Ai began working.

Jian Ming-chun was also musically gifted, and could play the piano. He studied piano and violin while studying at Taipei Normal School. In 1939, he founded the Taoyuan Street Art Education Research Association (桃園街美育研究會) with colleagues.

During the Japanese colonial period, he protected Japanese teachers from Taiwanese people. Similarly, he protected both Taiwanese and Japanese people during the 228 Incident.

Every day around 5:00 a.m., father and daughter went to Taoyuan Shrine, which was far from their house. Chien Tzu Ai's father was a teacher. She kept a diary, which was read every day at school. This was a way of controlling the behavior of the students in the colony. Jian Ming-chun taught at the same school for 20 years, which was extremely unusual. It was rare at the time, as Taiwanese people working in the same place for long periods of time

could become a base for rebellion.

Jian Ming-chun didn't send Chien Tzu Ai to elementary school because of discrimination from Japanese people, so he sent her to a public school instead. Before meals, they would sing rice songs to study vocabulary and songs.

2) Her Career as a Dancer

As a child, Chien Tzu Ai was exposed to Taiwanese Opera (歌仔戲), Peking opera, and puppetry. At the time, her school taught Kendo (剣道) and other arts, while the Butokuden (武徳殿) taught Japanese martial arts. However, only men were allowed to enter the Butokuden, and women were not. Jian learned naginata (長刀) (long sword) from a young female teacher.

Jian recalls that Taiwanese theaters from that era were very simple and uncomplicated compared to today. As we move into modern times, theater incorporates modern expressive techniques and directing methods. Back then, it was very simple and uncomplicated.

During the Japanese colonial period in Taiwan, traditional theater was learned by individuals. Private martial artists would sometimes teach after dark in temples, on mountaintops, and in markets. Chinese medicine sellers sometimes taught martial arts. Traditional Chinese theater included swordplay, and traditional martial arts were sometimes taught by theater troupes. These were traditional theater dances, such as Opera and Peking Opera. Jian even received about 15 minutes of martial arts instruction from a pharmacist. This was the only time, but by chance Chien Tzu Ai was taught the "Oshidori no Ken" (Mandarin Duck Fist) (鴛鴦(おしどり)の拳).

Chien Tzu Ai attended Taipei Third Girls' High School (臺北州立第三高等女學校, currently 臺北市立中山女子高級中學). At that time, the curriculum was a four-year system for training elementary school teachers. School commemorative magazines and albums remain to this day, and a book titled "A Hundred Years' Look Back: A Record of an Oral Visit to Taipei Third Girls' High School Alumni" has been published. Taipei Third Girls' High School was popular among Taiwanese people for its excellent teachers and down-to-earth school atmosphere. Jian's mother also graduated from the same school. Students did not have to come from particularly influential families in Taiwan, and they were not judged on their school records. Jian was one of three students from Taoyuan to attend this school.

Her original name was “簡氏愛子,” but later she started using the name “簡愛子.” When she studied at this school, she used her Japanese name, “緑野愛子.” After that, she used her current name, “簡子愛.”

Chien Tzu Ai has the following memories of dance. Her father encouraged her to start

dancing. Chien also recalls dancing kagura at Taoyuan Shrine in the fifth grade. During this time, traditional Japanese attire, such as kagura, was often worn. People dressed in traditional Japanese attire were selected to dance in 12-layered kimono, playing flutes and holding fans. However, they were disqualified for lacking tabi socks and an undershirt. At the time, kagura was considered the most prestigious dance. It's possible that kagura and other dances were sometimes performed at shrines. This dance refers to the Urayasu Dance (浦安の舞), which began to be performed at shrines in Taiwan in 1940. There are testimonies of girls performing divine dances at shrines across Taiwan, and at the time, young women would often perform these dances within the Shinto religion.

During the war, Taiwanese people were considered third-class citizens, and meals were quite meager. In fifth grade, Chien Tzu Ai and her classmates performed "Pacific March" (太平洋行進曲) at field day. Field day was an event where students could show their athletic abilities in Japanese education. This was also one of Chien Tzu Ai's formative experiences. When the Japanese returned to Japan, everything became incredibly cheap. Black market dealers were running around and making a lot of money.

3) Tsai Jui-yueh and the beginning of the kindergarten

Chien Tzu Ai composed music at the age of 17, at her father's request. There were no reference books, but she composed her own songs to the basic notes of do-re-mi-fa-so-la-ti-do. By this time, she had already learned the basics and was ready to try things out for herself.

Later, Chien Tzu Ai began composing and choreographing her own pieces for children at kindergarten.

At the age of 18, Jian saw Tsai Jui-yueh's performance at Taipei Zhongshan Hall. She was deeply moved by her performance of "Scottish Dance." Later, Jian wanted to attend music school, but due to poor transportation access, she abandoned the idea and chose to become a schoolteacher. However, Jian loved dance. She met Tsai in her second year of searching for a dance teacher. She worked hard to find Tsai's house.

Tsai Jui-yueh studied dance with Ishii Baku and Ishii Midori (石井みどり) in Japan. At the time, Tsai was the only modern dance teacher in Taiwan. Tsai's husband, the writer and poet Lei Shi-yu (雷石榆), was also with them. Jian remembers learning "The Beautiful Blue Danube" from Tsai. Tsai also brought square dancing to Taiwan.

Jian first saw ballet shoes at Tsai's first studio in Taipei. It was from Tsai that she learned what original ballet is.

Jian remembered one of the dances Tsai taught, "The Four Little Swans" from the ballet

"Swan Lake." Later she choreographed a dance for children to the same music.

Jian couldn't practice late. She had to return to Taoyuan from the rehearsal studio in Taipei.

Incidentally, singer Lin Chung (林冲), who danced with Tsai Jui-yueh in her youth, was a distant relative and they had a close relationship as kin. He and Jian even appeared in the same production at Tsai Jui-yueh's studio.



Figure 2 Tsai Jui-yueh and Chien Tzu Ai © Chien Tzu Ai

Jian did not learn directing from Tsai. She began teaching at a kindergarten. When the "Tzu-ai Kindergarten" opened in 1954, she taught there. It was a prestigious kindergarten where every student got a perfect score. She also taught dance there. Having learned the basics of modern dance, Jian taught at kindergarten, which at the time had no singing or dancing. The children played war games. She performed patriotic dances for the children. They also did dances to teach discipline. The kindergarten had around 300 graduates at a time. Many photos of the children remain.

Ishii Baku is an artist in the field of original ballet. Tsai Jui-yueh is also an artist. Jian, on the other hand, can be described as a dance instructor.

4) Conclusion

Many talented individuals have emerged from their education at her kindergarten. Their presence can be said to be significant for Taiwanese education and the arts, especially dance. Their roots lie in her grandfather and father, who are deeply rooted in the history of Hsinchu and Taoyuan. After kagura and school dance during the Japanese colonial period,

she studied with Tsai Jui-yueh after the war. It can be said that she chose the arts, especially dance, as she lived in postwar Taiwan. She has many memories of Taiwan during the Japanese colonial period and the war. Her recollections, centered on dance and theater, cover much of Taiwan's turbulent 20th-century history, such as how martial arts were introduced during the Japanese colonial period. This is considered significant in the history of art, education, and culture in Taiwan.

About Chapter 2

This content is based on 「簡子愛の研究」 分享會 (Rose Historic Site – Tsai Jui-yueh Dance Research Institute), January 31, 2026.



Chapter 3

Taiwan's Future Seen in Ballet: A Future Born from the Bonds between Japan and Taiwan

Taiwanese ballet has its roots in the Taipei Royal Ballet (台北皇家芭蕾舞團). Su Shu-hui (蘇淑慧) studied in Japan in 1964, under Tani Momoko (谷桃子) and Roy Tobias. She performed in Tani Momoko Ballet productions and taught at the Tokyo Chinese School. She returned to Taiwan in 1968, taught ballet there, and founded a ballet company.

During her time in Japan, she appeared in the 1965 Japanese premiere of "Don Quixote." This work is known as the Messerer version. Petipa's original version was revised by Gorsky and Zakharov, and then transferred to the company by Slamiv Messerer, who was visiting Japan at the time. This version remains beloved in Japan today.

A performance at Taipei Zhongshan Hall in February 1968 was directed by Takao Hisamitsu, who came to Taiwan to assist with the production. Scenes from ballet masterpieces such as "Don Quixote," "Swan Lake," and "Giselle" were performed during the performance. Lin Huai-min, who also studied under Su, was deeply moved by the performance.

A professional ballerina also performed "The Dying Swan." Su trained many students and taught at Chinese Culture University for 11 years. The Taipei Royal Ballet and the Tani Momoko Ballet continue to exchange ideas, including the premiere of "Swan Lake," making a significant contribution to Taiwan's arts and culture.

Ms. Su's daughter, Wu Qing-yin (吳青吟), began studying ballet at the age of four. She became the youngest Taiwanese ballerina to compete in the Prix de Lausanne at the age of 14, achieving top marks in her master class. Ms. Wu spent two years at the University of Utah, earning a Master's Degree in Ballet, and spent a total of 11 years studying abroad. She has received awards such as the "Outstanding Youth of Worldwide Chinese, Taiwan" and "Outstanding Performance Award for Butler Ballet, USA."

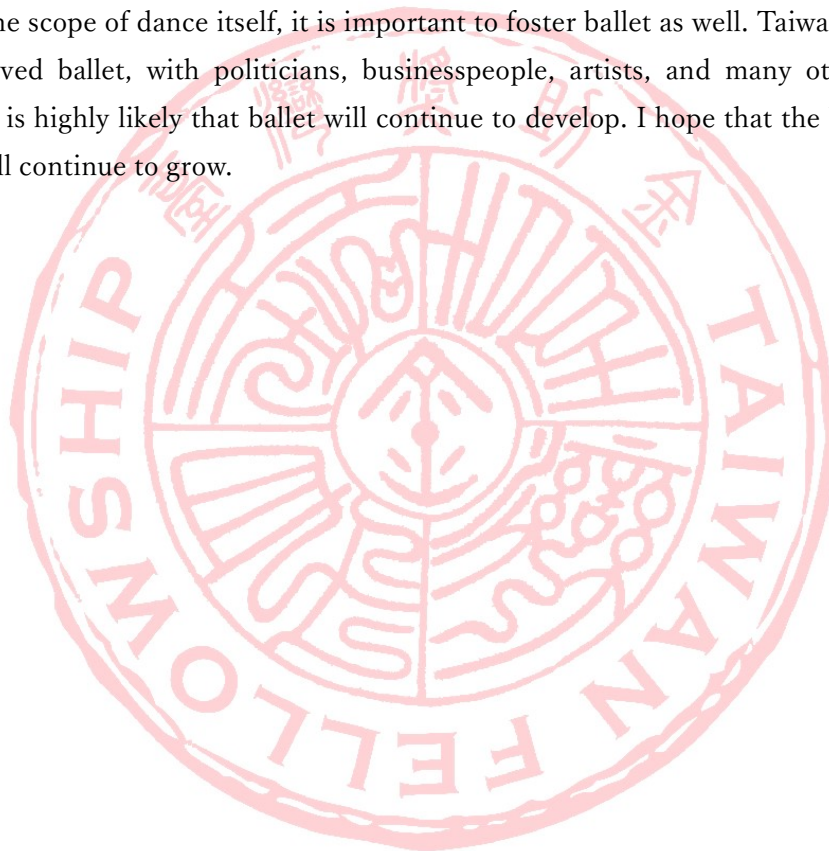
She married fellow Taiwanese dancer Hung Kangjie (洪康捷), and together they have been active leaders in the Taiwanese dance world. Hung has performed in Japan many times and earned high praise. Furthermore, he is the grandson of Lee Tsia-oe (李彩娥), a founder of Taiwanese modern dance. Lee was a student of Ishii Baku (石井漠), the founder of Japanese modern dance, and a Taiwanese dancer who won first place in a Japanese dance competition while Taiwan was under Japanese rule.

Looking back, Tani Momoko studied dance under Ishii Baku as a child, and eventually began working with Ishii Konami (石井小浪) and studying ballet in earnest. Many of Japan's early ballet dancers were talented dancers who studied contemporary dance in their youth. After

1945, they achieved social recognition as ballet dancers. The Tani Momoko Ballet Company was the first ballet company formed by young people in the postwar period.

A competition organized by the Taipei Royal Ballet includes exchanges between Japan and Taiwan. Hisamitsu Takao (久光孝生), a friend of Omoto Yasuyo (尾本康代) and Su of the Tani Momoko Ballet Company, continues to support the company's activities from Japan.

The connection between Taiwanese and Japanese ballet can be said to have been born amidst the currents of Asian dance. In Japan, new trends in dance such as Japanese dance and contemporary dance emerged, and after 1945, a ballet boom began, leading to ballet becoming more widely known in society. Contemporary dance has developed in Taiwan, but to broaden the scope of dance itself, it is important to foster ballet as well. Taiwanese people have long loved ballet, with politicians, businesspeople, artists, and many other people. Therefore, it is highly likely that ballet will continue to develop. I hope that the ballet world in Taiwan will continue to grow.



Chapter 4

“Literature and Short-Form Poetry”

1) The People and Short-Form Poetry

In Taiwan, short poems can be said to be a mirror that reflects historical and cultural memories. The poetry of the Taiwanese people is the power of the people. Japanese poetry was introduced during the Japanese colonial period, but in modern times Taiwanese poetry holds a major position within the Taiwanese arts. It is now a form of literary expression within diverse eras.

Taiwanese poets have formed poetry societies and are active in this field. Lin Huai-min's father, Lin Kai-tai (林開泰), and grandfather, Lin Wei-chao (林維朝), were also poets. There is also a lineage of Taiwanese poetry and performing arts that continues to the present day. The excellent Taiwanese garden, Sanxiuyuan (三秀園), had a close connection to Lin Wei-chao and was often used as a place for poets to interact. Lin Huai-min was mentored by the writer Yeh Shih-tao (葉石濤).

During the Japanese occupation, Taiwan had three major poetry societies. Among these were the Li She (樂社), which had close ties to the Taiwan New Culture Movement, as well as the Ying She (瀛社) and the Nan She (南社).

During the Japanese era, instead of relying on the imperial examination system, literati used poetry to express their emotions and communicate with each other. During the Japanese colonial period, the Japanese government pursued literati policies, resulting in the number of poetry societies reaching nearly 300. The use of Japanese was advocated, and the use of classical Chinese was banned. Members of poetry societies were thus given the great responsibility of preserving Chinese culture. However, they were able to submit and publish their works in the classical Chinese columns of newspapers, which were contributed to by both Taiwanese and Japanese people.

Short-form poetry such as tanka and haiku, which were popular among Japanese writers, also played a major role in Taiwanese literature during the Japanese colonial period. Furthermore, Japanese-language media during the colonial period, such as newspapers and classical Chinese poetry groups, functioned as forums for communication, leading to larger forums. Gradually, Taiwanese people also began to participate. It was through these forums that Taiwanese people began publishing their works in Japanese. This lineage of short-form poetry continued into the postwar period. The Ginrinkai (銀鈴會), which produced Lin Heng-tai (林亨泰), also included Chang Yan-hsun (張彥勳), who published novels in Chinese. He was also

active in the Taihokukadan (台北歌壇), a Japanese short-form poetry group active in Taiwan after the war. The Taihokukadan was a Japanese short-form poetry group that emerged in Taiwan after the war. It promoted not only tanka and haiku, but also artistic expression in the Japanese language. Hayashi Taeko, wife of Hayashi Shuji (林修二) of Le Moulin Poetry Society (風車詩社), was also a founding member. This lineage defined an era.

The Taihokukadan has since dissolved its name, becoming the Taiwankadan. It no longer has a unified leader, its direction has changed significantly, and it is now a group mainly made up of Japanese people, resulting in a decline in the level of its work. Furthermore, the content is no longer connected to the good old days after the war. As is typical of Japanese culture, where the iemoto system (家元制度) of arts exists, it has become an authoritarian organization with a long history. It has become an organization that makes it impossible for Taiwanese people to learn Japanese art, even if they want to.

On the other hand, poetry is also a thriving and important genre in contemporary Taiwanese literature. With the development of the internet, it is an art form that can also be shared with the world.

2) Music, Literature, and Short-Form Poetry

Short-form poetry had a great influence on the arts other than literature in Taiwan during the Japanese colonial period.

The Japanese poetry group Aratama (あらたま) produced many talented people during the Japanese colonial period. The magazine "Nanpo Art" (南方藝術) emerged from Taiwanese literature in the early Taisho period. The poet and doctor Kano Shoukatsuka (加納小郭家) also participated.

Ichijo Shinzaburo (一條慎三郎), an educator and scholar of school songs, is also known in Taiwan for his research on Western music. He is a key figure in Taiwan's Western music scene. He arrived in Taiwan in 1911 as a Japanese language teacher. Ichijo was one of the founding fathers of Taiwan's Western music scene, mentoring many. In 1943, he received the Taiwan Cultural Award in the Music category (台灣文化賞音樂部門). He composed the Taiwan Police Song (lyrics by Sawamura Sentaro), the Taipei Citizen's Song (lyrics by Yamada Isamu), the Taipei Prefectural Song, and, interestingly, the Taiwan Cultural Association Song (lyrics by Chiang Wei-shui (蔣渭水)).

According to the November 26, 1916, Taiwan Nichinichi Shinpo, he composed a song for Iwaya Sazanami's (巖谷小波) "Taiwan Fairy Tale Song," (臺灣お伽の歌), a song to be sung by Iwaya's group of the same name. While a Japanese language teacher, Ichijo also worked

on children's songs.

An interesting aspect of Ichijo's career is his connection with novelist Sato Haruo (佐藤春夫). Ichijo founded the 150-page magazine Nanpo Art (Nanpo Art Society) (『南方藝術』(南方藝術社)) with poet, bureaucrat, and businessman Shimomura Kainan (Shimomura Hiroshi) (下村海南 (下村宏)). (As of 2025, this magazine is not open to the public. The October 2nd issue of the Taiwan Nichinichi Shinpo, "Nanpo Art Society Concert," lists the magazine's title as Nankoku Art. However, in later years it was often written as Nanpo Art, which is assumed to be the actual title. In this paper, I will refer to it as Nanpo Art.) Sato had connections with Shimomura and the anthropologist Mori Ushinosuke (森丑之助). Sato's stay in Taiwan is well known, but there is an interesting incident recorded that is thought to be related to Shimomura: Sato gave a lecture at the magazine's launch event.

The details of the event, which took place on October 2nd, 1920, were published in the morning edition of the Taiwan Nichinichi Shinpo on that day, as shown below. The program included performances on piano, violin, mandolin, and other instruments, by not only Japanese performers but also Western performers who were likely in Taiwan at the time. The program also includes the names of composers such as Schumann and Sibelius, demonstrating the audience's familiarity with Western music. The event was held at the Taiwan Railway Hotel.

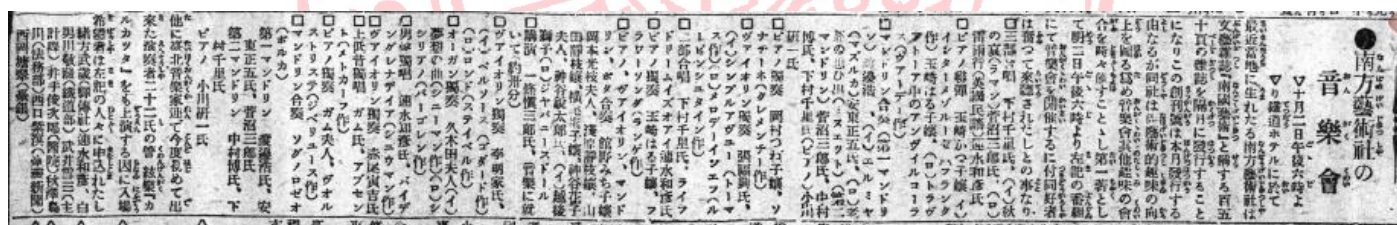


Figure 1 Taiwan Nichinichi Shinpo, October 4, 1920

National Taiwan University

The Taiwan Nichinichi Shinpo newspaper reported on October 4, 1920 that a large crowd had gathered at the "Southern Arts Society Concert." A record of a person who attended and saw Sato's lecture on the occasion was published in the Taiwan Nichinichi Shinpo newspaper on May 26, 1939. It states that Sato himself said that he had run away and come to Taiwan. These feelings would later be reflected in Sato's creative works about Taiwan.



Figure 2 Taiwan Nichinichi Shinpo, May 26, 1939

National Taiwan University

Shimomura, who was also a government official, left behind a diary from this period, but it contains no record of this day.

The magazine was published in two volumes, and poet and doctor Kano Kokakuya also contributed.

3) Children's songs, games, and dances

The lyrics of children's songs are related to short poems in some cases. The culture of Taiwanese children developed from school songs and nursery rhymes. Taiwanese nursery rhymes are an important genre. Children's dances by indigenous peoples have also been recorded. On the other hand, Taiwan does not have much of a history of children's dances. There is a lineage of children's dancers on the mainland who worked independently and were not confined to schools, but this has not made a significant inroad in Taiwan. This can be said to be one of Taiwan's distinctive features.

Magazines of Japanese children's dances record beautifully printed choreography. Materials remaining in Taiwan record a variety of works, from beautifully printed works to mimeographed works.

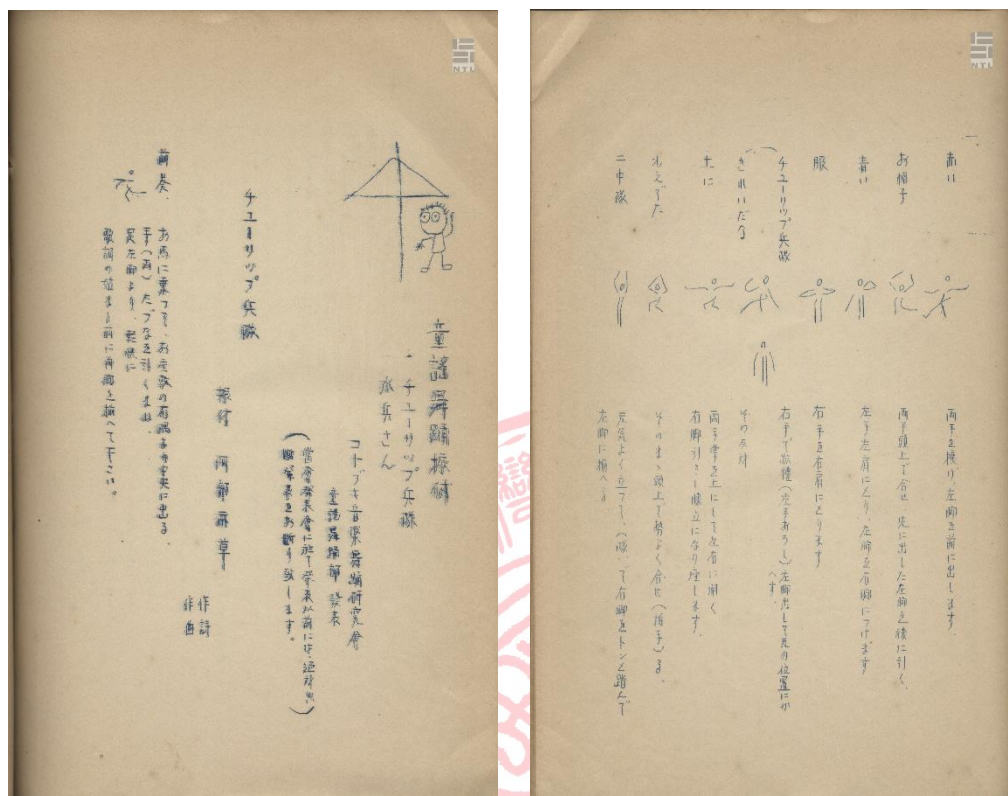


Figure 3 Children's Dance Choreography "Chu-Rip Soldier Sailor," Lyrics and Composition by Abe Amakusa (童謡舞踊振付「チューリップ兵隊水兵さん」 阿部雨草作詞・作曲) From Issue 22 of "Nanko," (南巷) a mimeographed magazine published in Kaohsiung by the Kotobuki Music and Dance Research Society (コトブキ音楽舞踊研究会), August 1935. 臺灣學數位圖書館 (含原日治時期圖書、期刊影像系統及地圖資料庫) National Taiwan Library

This magazine, along with the Kotobuki Music and Dance Research Society, which has become widely known through digitization, is a document whose full details remain unknown. Abe Amakusa may have also been active at the Kaohsiung New Culture Research Institute (高雄新文化研究所).

Children's dance developed in Taiwan. However, several outstanding talents in the children's song movement, including Kitahara Hakushu (北原白秋), came to Taiwan. However, they were not students of anyone, but rather developed despite physical distance. There were multiple media outlets for children's songs in Taiwan. These ranged from major works to those whose full picture is unknown due to the fact that almost nothing remains,

such as the August 1935 issue of Nanxiang, No. 22.

Many newspaper articles were written by both adults and children, documenting the state of Taiwanese schools at the time. As early as the 1920s, Nishioka Hideo (西岡英夫), based in Taiwan, took the position of introducing children's culture to the mainland. Nishioka believed in a "child-centered" approach and believed that fairy tales were necessary as a supplement to public schools. Considering the contemporaneity of the 1920s children's song movement (such as Doshin (童心)) on the mainland, this colonial outreach, albeit from a Japanese perspective, is intriguing.

As information from the mainland arrived during the Taisho era, the culture of Taiwanese children was cultivated, professional associations were established, and media outlets emerged. There were also those who understood and supported cultural activities related to children's songs from political and economic perspectives.

In Taiwan, as on the mainland, children's arts began to be incorporated into areas such as music and literature. The records that remain focus primarily on literature. Writers such as Hidaka Kouchin (日高紅椿), who worked in various genres including literature, also emerged from Taiwan.

Taiwanese children's songs seem to have been somewhat distant from children's dance in mainland Japan. Hidaka Kouchin's repeated participation in children's song and dance competitions demonstrates his connection to mainland children's songs and dances. However, in dance, Hidaka was not self-taught, and in the Showa era, her profile revealed connections with Ishii Baku, who was well-known in Taiwan. She continued to work in Taiwan, and even when she traveled to the mainland, she did not become his student. We can sense her determination to take advantage of the physical distance between the mainland and Taiwan to explore her own children's songs.

Baku Ishii came to Taiwan to perform four times in 1926, 1937, and 1940. Her contact with Baku Ishii gave him links to dance in Taiwan, and it is possible that he had knowledge of choreography and direction. Leaders of the Taiwan New Culture Movement, such as Tsai Pei-huo and Yang Chia-chiao, showed interest in Baku Ishii. Baku Ishii also left a significant mark on children's dance, teaching at Tamagawa Gakuen, a prestigious private school.

During Hidaka's time, children's song groups existed not only in Taichung but also in Taipei, Tainan, and other areas, interacting and competing with one another. Hidaka

sometimes wrote reviews of performances in Taiwan, but also reported on performances she saw in Taiwan for the Taiwanese media.

Taiwanese children's songs contain recorded words. For works without recorded choreography, the majority are likely to be "ateburi" あてぶり (articulated choreography), possibly influenced by Japanese dance. In Japan, Kanemaki Sueo 印牧季雄 was exposed to expressive dance (Ausdruckstanz) in Germany. Kanemaki's children's dance in Taiwan does not rely on "ateburi" (articulated choreography), but rather incorporates the abstract and logical ideas of modern dance.

Articles about children's songs appeared in various media genres, including literature and music, which is similar to the children's song movement in Japan. However, the Japanese colonial period did not produce any famous Taiwanese creators of this genre.

3) Taiwanese Children's Culture during the Japanese Colonial Period: The Case of Taichung

Children's culture in Taiwan entered the country through education during the Japanese colonial period, and at the same time, it saw significant development outside of the private sector. One distinctive feature compared to Japan is the active creative activity of children's songs.

In education, Izawa Shuji stayed in Taiwan, and the history of songs and plays dates back to that time. There has been much prior research on Izawa. Yu Pei Yun's "Children's Culture in Colonial Taiwan" (Akashi Shoten, 1999) was published in an era before digitalization. In response to this, Nakajima Toshiro's "Taiwanese Children's Literature and the Japanese: A Study of Taiwanese Literature during the Japanese Colonial Period" (Kenbun Shuppan, 2017) was published by Kenbun Shuppan. In Taiwan, digitalization has facilitated the analysis of materials, leading to advances in research on songs and games, with Liu Lin-yu and Li Huiping (劉麟玉)'s translation of "The Establishment and Development of Taiwanese School Song Education Under Colonial Rule" (殖民統治下臺灣學校唱歌教育的成立與發展) (National Taiwan Library, 2025) being considered a recent achievement.

Research into the Japanese colonial period in Taiwan tends to focus on various systems, including policies and social systems. This allows for research that allows for consideration of the structure of society during the Japanese era. It also makes it easier to understand Japanese society and accumulate findings.

However, individual research information can sometimes be forgotten. It can also be difficult for Taiwanese researchers to understand the connections between each piece of information. Therefore, as a Japanese researcher, I am also required to consider the connections between each case from a cultural and historical perspective.

There were excellent educators in Taiwan during the Japanese colonial period. Songs and games were well developed within Taiwanese education, and some unique materials have been preserved. Taiwan Education, a Taiwanese media outlet from this period, published poetry, tanka, haiku, and kyogen as linguistic expressions. Furthermore, the Taiwan Nichinichi Shinpo, one of the leading newspapers, discussed children's songs in its coverage. The publication of works by both adults and children conveys their popularity.

At the time, there were also talented people in Japan who were active outside of schools. Instructors such as Kanemaki Sueo (Tokyo) and Shimada Yutaka (島田豊) (Kansai), who spun off from school education (songs and games) in modern Japan, are considered the origins of children's dance. Of course, there were also instructors who remained in the broader school education ("songs" and "games"). Therefore, these are sometimes collectively referred to as children's dance. Kanemaki Sueo and others in Tokyo published a journal, "Latest Teaching Materials: Play and Song," (『最新教材 遊戯と唱歌』) in 1925 (Taisho 15, Showa 1). It has also been confirmed that this children's dance was introduced to Taiwan as part of the trend in Japan at the time. This magazine has been found in Taiwanese schools and by those involved.

For example, the Taiwanese poet Honda Shigemitsu (本田茂光) (=Honda Harumitsu (本田晴光)), who worked as a teacher at public schools including Wufeng in Taichung, also read this magazine, and it was discovered in the archives. He had a Taiwanese wife who had a Japanese name (本田縁・ゆかり, hence 本田縁= 詹縁 (詹氏縁) Zhan Yuan (Zhan Shi Yuan)). Among Honda's undisclosed materials was "Play and Song."

Wufeng is the birthplace of the Li She, a Taiwanese poetry society. This was the home of the Wufeng Lin family, where Lin Xiantang and others worked with nationalist groups like the Isshinkai (一新會), and where education, including for women, was sometimes discussed. At the same time, Honda, as a modernist poet of Taiwanese literature, interacted with a variety of talented people from Dalian and Japan. Honda had connections with the poet Nakahara Chuya (中原中也), and Nishiwaki Junzaburo (西脇順三郎) also contributed to the magazine "Jasmine" (茉莉). Nishiwaki is also known for his influence on Tainan's Le Moulin Poetry Society and for contributing to Nishikawa Mitsuru's "Mazu" (媽祖). Jasmine magazine was once printed in Taichung Prison (台中刑務所) in Taichung.

During this period in Taiwan, children's songs from not only Taipei but also Taichung, Tainan, and Kaohsiung appeared in the media. Among these, the Taichung region stood out. This was due to the diversity of the area, with Hidaka based in Taichung while Honda and the Isshinkai were active in the same area.

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About Chapter 4

This content is based on 「日治時期台灣的童謠與兒童舞踏的趣味性」 (Taitung University) on March 12, 2025, 「台湾文学研究とその可能性」 (Providence University) on May 6, 2025, and 「日治期台灣的表現芸術(歌劇、西洋音楽、西洋舞踏等)」 (National Tsing Hua University) on Oct 17, 2025.



Chapter 5

“Quantitative Analysis of Anti-Japanese Images in Taiwan History”

Abstract

This study analyzes anti-Japanese images in Taiwan History using KHCoder and generative AI (ChatGPT). Japanese articles that appear in newspapers and magazines at the time are analyzed as subjects that mainly show stereotypical images of the Japanese side toward indigenous peoples. Specific material includes analysis of discourse surrounding artists related to the Musha incident (霧社事件). The author has presented a qualitative analysis through quantitative analysis of Nazi German propaganda videos using a semantic associative searchable database.

“Anti-Japanese” is an important keyword in Taiwan History. In this study, a qualitative analysis based on quantitative analysis is performed on race and prejudice. Terminology surrounding race and gender is considered, and a new perspective is presented through further analysis using technology. Issues in Taiwanese history are addressed using technology to supplement parts that are difficult to see in normal qualitative analysis.

Keywords: Taiwan History, generative AI, KHCoder, Musha incident (霧社事件), indigenous peoples

1. Digital Archives in Taiwan, Research Background

VR and AI are becoming more widely used among Taiwanese citizens. In that respect, they have an advantage over Japan. Digital access to vast amounts of information is given, and AI is being used to solve problems in a multilingual environment.

I am currently researching Taiwan’s history through Taiwan Fellowship 2025, which allows me to access archives related to Taiwan’s history. These services emerged during the height of the COVID-19 pandemic from around 2020 to 2024, and have made significant contributions to the study of Taiwanese history and Taiwanese Sinology. The National Archives Administration opened in 2025.

Furthermore, these archives are designed to ensure transitional justice and equal access to information. The world of “The Future of Information. Ideas, Connections, and the Gods of Electronic Literature” (1997) by Teodor Holm Nelson is important for designing a digital environment.

In recent years, Taiwan has been decentralizing its libraries and museums across the country, both domestically and internationally, in collaboration with overseas Taiwanese

communities. Taiwan scholars and their communities from around the world are working with Taiwan Studies Centers at various universities and the Academia Sinica. Experiments using AI and other cutting-edge technologies are being conducted within these efforts.

Taiwanese historical archives encompass a broad range of aspects, including the nation-state, its linguistic environment using traditional characters, and archives based on materials unique to Taiwan. We are living in an era in which diverse versions of Taiwanese history can be envisioned.

Materials in Taiwanese historical archives are multilingual. Users of the infrastructure are also becoming increasingly multinational and multilingual. Considering new humanities methodologies in this context, I believe it is important not only to consider things from multiple perspectives based on language and ethnicity, but also to establish a neutral context through technologies such as AI and to consider each genre across disciplines.

Research into the Japanese colonial period in Taiwan has focused on policy and institutional issues, as it takes time to investigate primary sources written in Japanese, which are slow to digitize. As a result, research often stops at the scope of using digital archives. To address this, further research into primary sources that have not yet been digitized is required.

When comparing Japan's information environment in 2025, a major difference is that full-text search is limited to Chinese. Japan's National Diet Library has implemented full-text search for digitized materials, and I believe this will also be possible in Taiwan.

Taiwan's history is an area of great interest to the Taiwanese people. Countless photos related to Taiwanese history are posted daily on Facebook by private individuals.

Some of these are important, and a bottom-up approach, such as data provision by ordinary users, is important for preserving them. It is believed that this method should be based on the behavioral principles and thinking of Taiwanese people on social media.

2. Studies of Indigenous People in Taiwan's History

Taiwan's history is a genre that deals with diverse languages, cultures, religions, and ethnicities. During the Japanese colonial period, conflicts arose between native Taiwanese people and Japanese people, as well as between indigenous peoples and Japanese people. Anti-Japanese discourse also developed against the ruling Japanese leaders and the Japanese people in general.

Much of the research on anti-Japanese sentiment in Taiwan focuses on the work of native Taiwanese people. However, this study will examine the Musha Incident, which is always covered in Taiwanese educational settings and whose details are still unknown, and the

relationship between indigenous peoples and Japan that lies behind it.

Anti-Japanese sentiment is an important keyword in Taiwanese history. This study will conduct a qualitative analysis of race and prejudice based on quantitative analysis. It will consider terms surrounding race and gender, and present new insights through technological analysis. It will approach issues in Taiwanese history by using technology to supplement areas that are difficult to see through standard qualitative analysis.

First, a self-organizing map (SOM) is created using KHCode. The results are then interpreted using ChatGPT. SOMs are used because they depict similar words. They are used in anthropological and text analysis papers.

“Interpretive Support by Generative AI in Quantitative Text Analysis with KHCoder” (2025) by Keiryu Shu, Yasunori Nakamura, and Koichi Higuchi and “History and generative AI” (2025) by Seiko Oochi are also studied.

In my previous publication, “Leni Riefenstahl and German Expressionism: Research in Visual Cultural Studies Using the Transdisciplinary Semantic Spaces of Specialized Dictionaries” (2009), I analyzed the artist's status as a Nazi or denazified artist using numerical data. While this closed database system allows for semantic associative search and AI, researchers were able to program its internal structure.

In this study, word meanings were neutrally expressed numerically through vectors in a multidimensional space. The contents could be manipulated programmatically as an analytical device.

The ChatGPT I use here is a black box that outputs data that approximates a search result. In 2025, a paper generated by ChatGPT passed peer review and became a hot topic. It's highly likely that something like soft systems science will emerge.

It's important to verify the output values as an expert while also considering what the system is capable of from a humanities and social science perspective.

The anti-Japanese movement in Taiwan's history is often discussed in Japanese from either the Japanese or Taiwanese perspective. However, it is important to develop a discussion that is open to the international community, incorporating Western and other Asian languages, and to propose a third or fourth perspective that considers the issue of transitional justice.

Considering the Musha Incident as a case study, it has been examined not only from the

Japanese perspective but also from the perspectives of Japan and indigenous peoples in the 20th century. In addition to these two perspectives, we can consider a global perspective as a third perspective, and analysis through AI as a fourth perspective. The first three perspectives are from the human perspective, but the fourth perspective is the result of analysis through technology.

3. Case Study

The full details of the Musha Incident of 1930 are still unknown. It is always dealt with in Taiwanese education. However, in Japanese education, it remains obscured to this day.

The Musha Incident has been studied through qualitative analysis from the perspectives of Japan, Taiwanese, indigenous peoples, and the world. These analyses have focused on media articles and oral testimonies.

Today, analysis using AI is technologically feasible. Therefore, in this study, I used AI to analyze artworks used in qualitative analysis.

I used basic literature and articles that researchers have previously analyzed. Research frameworks such as anthropology and sociology are typically used to analyze thoughts and images about ethnic groups and cultures. One data type that is easily utilized in such research is a self-organizing map (SOM), which depicts the distribution of words in proximity. This allows us to visualize the distribution of words in the basic data being studied. ChatGPT, a generative AI tool, is useful for analyzing SOMs.

This paper introduces the following three examples.

- “Aboriginal Village in the Mist” (霧の蕃社) (1939) by Chihei Nakamura (中村地平) was a basic novel depicting this incident. This is a work that depicts the events that occurred from the Japanese perspective. (See 3.1.)

- Shiotsuki Toho (塩月桃甫) 's painting “Mother” (母) (1932) was extremely controversial as it criticized the Japanese people's treatment of indigenous peoples from the Japanese perspective. In this paper, the criticism of painting is taken from “Depicted "Hometown" (2023) (描かれた「故郷」) by Qiu Kang-ni (邱函妮) and criticism of this work printed in 台湾日日新報 on Oct 27, 1932. (See 3.2.)

- Sawako Satsuka (佐塚佐和子) was a half-Japanese half-indigenous female singer. Her father was a police officer and her mother was from the Tayal tribe. Her father was killed in the Musha Incident. Her mother went mad. Satsuka studied in Taichung, and later she studied music in Tokyo, becoming a popular singer in Japan. She sang the song, “Sayon's Bell” (サヨンの鐘). At the time, the Manchurian film with the same title starring Li Xianglan was a hit. A newspaper article, “A nostalgic singing pilgrimage to Taiwan” (懐かしの台湾に歌の行脚に) (台湾日日新報, August 17, 1941), implied that a half-Japanese

half-indigenous female singer, who could be considered a victim of the incident, was singing propaganda songs for the Japanese Empire. (See 3.3).

I first generated a SOM using KHCoder. I then analyzed the results using ChatGPT.

ChatGPT can be described as an expert in anthropology and text analysis based on the following statement. I then analyzed each subject. (Due to page limitations, only examples will be presented.)

##Background## You are an expert in anthropology and text data analysis. You can use statistical methods to analyze free-form text data and verify the results. You have extracted key words from materials related to the Musha Incident and created a self-organizing map showing the relationships between words. Your analysis will be based on this self-organizing map. ##Instructions## Please understand the "##Self-Organizing Map##" below and interpret all the information contained in the self-organizing map I have provided. Follow the steps below. ##Self-Organizing Map Definition## A self-organizing map is a map that represents the relationships between specific words in text data. The map shows the relationships between words.

3.1 Analysis of Chihei Nakamura's "Aboriginal Village in the Mist" with KHCoder and ChatGPT

Figure 1 SOI: Chihei Nakamura's "Aboriginal Village in the Mist"

Theme: This region centers around “action,” “violence,” and “social behavior.”

The words “首 (head)”, “事件 (incident)”, and “計画 (plan)” suggest organized or intentional acts of violence or resistance.

The inclusion of personal names (花岡, 一郎) and “children” implies individualized human stories within broader political unrest.

→ Interpretation: This cluster expresses the human and moral dimension of conflict—personal suffering, action, and planning related to rebellion or suppression.

(B) Orange Cluster — Education and Modern Institutions

Key terms: 学校, 運動会, 女, 住む, 新しい, 公, 町

Theme: Focused on education, modernization, and daily life under colonial governance.

The combination of “学校 (school)”, “運動会 (sports meet)”, and “新しい (new)” evokes a public, organized, and state-supervised domain.

→ Interpretation: This cluster likely reflects colonial modernization discourse—depicting how the Japanese state imposed systems of education, discipline, and social participation.

(C) Purple Cluster — Observation, Emotion, and Cognition

Key terms: 思う, 心, 見る, すべて, 男, 人, モーナルダオ, 巡査, 顔

Theme: Words of perception and feeling (“見る (see)”, “思う (think)”, “心 (heart)”) are mixed with “巡査 (police)” and “モーナルダオ (Mona Rudao)”, the rebellion leader.

→ Interpretation: This cluster captures the intersection of human sentiment and surveillance. The police gaze and indigenous emotional expression coexist here, illustrating the colonizer–colonized psychological encounter.

(D) Green Cluster — Environment and Everyday Life

Key terms: 山, 出る, 入る, 生活, 胸

Theme: Centered on nature, movement, and the body.

→ Interpretation: Represents the lived space of the indigenous population—movement in and out of the mountains, daily survival, and the embodied relation to the landscape.

This aligns with anthropological readings of colonial spatial control and indigenous resistance in environmental terms.

(E) Brown Cluster — Geography and Altitude

Key terms: 山々, 呼ぶ, 高い, 蕃社, 花

Theme: Topographic and geographic markers related to the highland indigenous communities (蕃社).

→ Interpretation: The geography of colonial governance—the Japanese administration conceptualized “mountain tribes” as distant and elevated spaces requiring surveillance and control.

(F) Gray Cluster — Movement and Observation

Key terms: 帰る, 辺り, 顔, 体, 近藤, 妻, 結婚, 自分

Theme: Relates to family, personal relationships, and return.

→ Interpretation: A narrative of personal domesticity possibly juxtaposed with the violence of the public domain—an emotional counterpoint to colonial militarization.

(G) Pink Cluster — Authority and Communication

Key terms: 討伐, 書, 兇, 警察, 能, 喜, 知事

Theme: Military authority, bureaucracy, and written command.

→ Interpretation: The discourse of power—the colonial state’s textual and military control over the rebellion, emphasizing order, hierarchy, and governance.

3. Cross-Cluster Dynamics

The center of the SOM (生活・山・出る) acts as a bridge between emotional life (purple), colonial institutions (orange), and state control (pink).

The vertical axis represents a gradient from state authority (top) to local or indigenous agency (bottom).

The horizontal axis reflects a shift from collective structures (left) to individual experience (right).

4. Anthropological and Postcolonial Interpretation

Using a postcolonial anthropological framework, this SOM reveals:

Discursive hierarchy: The upper-left cluster (authority) dominates the linguistic field, mirroring how colonial texts frame indigenous resistance as a “disruption” to order.

Subaltern voice suppression: Indigenous emotional and spatial terms (e.g., 山, 入る, 生活) are peripheral, showing how local experience is marginalized.

Colonial emotional economy: Emotional and moral words (e.g., 思う, 心, 見る) appear alongside terms of discipline and policing, suggesting the colonial control of empathy and perception.

5. Conclusion

This self-organizing map visualizes a discursive topology of colonial power.

The Japanese colonial voice dominates institutional and administrative domains.

The indigenous voice survives in clusters related to space, feeling, and nature.

The interface between observation and control (purple cluster) is the textual site where colonial subjectivity is most visibly negotiated.

In short, the SOM represents how the newspaper narrative constructs the Musha Incident as both a threat to colonial order and an emotional drama of civilization confronting resistance.

Would you like me to produce a visual annotation overlay (e.g., labeled regions with

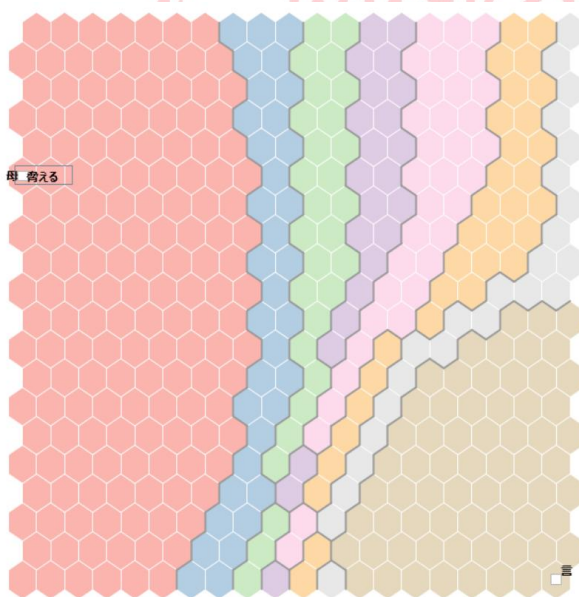
thematic tags like “Authority,” “Emotion,” “Indigenous Life”)?

3.2 Analysis of Toho Shiotsuki’s “Mother” with KHCoder and ChatGPT

Figure 2 Toho Shiotsuki’s “Mother”



Figure 3 SOI: Article on This Painting



I can now analyze the relationship between the painting and the self-organizing map (SOM) you provided.

Here’s the English analytical interpretation combining both the visual and textual data:

-
- Analytical Interpretation (Postcolonial Linguistic-Anthropological Perspective)

Visual Context: The Painting

The painting depicts a mother figure surrounded by children, rendered in a monochromatic and emotionally charged tone. The mother appears burdened yet resolute, embodying both suffering and endurance. The grayscale palette intensifies the sense of grief, loss, and resilience, suggesting a scene of displacement, mourning, or aftermath of violence.

From a postcolonial anthropological viewpoint, this image symbolizes:

- The colonized maternal body as a site of both vulnerability and resistance.
- The continuity of life amid the breakdown of social order, possibly alluding to the aftermath of the *Musha Incident* (霧社事件).
- The collective trauma borne by indigenous women, positioned between survival and cultural dissolution under colonial modernity.

Linguistic Structure: The Self-Organizing Map

The SOM clusters two primary lexical nodes: 母 (mother) and 考える (to think/reflect). The wide red cluster surrounding these words suggests semantic dominance — that “mother” and “thinking” are the conceptual core of the analyzed corpus.

Interpretive implications:

- The co-occurrence of “*mother*” and “*thinking*” reveals that maternal subjectivity is not portrayed merely as emotional but reflective and cognitive — a moral consciousness within colonial narratives.
- This cluster likely captures discursive reflections on motherhood, survival, and moral judgment amid colonial violence.
- The map’s visual simplicity (few central nodes, wide empty regions) indicates a strong conceptual focus, suggesting that the textual data consistently centers on the idea of motherhood as contemplation and endurance.

Integrated Interpretation

By linking the painting with the SOM:

Table 1

Dimension	Painting	SOM Interpretation	Anthropological Meaning
Core Symbol	Mother and children	“母 – 考える” cluster	The thinking mother as the moral and emotional core of indigenous survival
Tone / Emotion	Grief, endurance, quiet resistance	Semantic dominance of moral reflection	Memory and resilience under colonial trauma

Dimension	Painting	SOM Interpretation	Anthropological Meaning
Colonial Discourse	Visualizes suffering and endurance	Textual reflection on motherhood and loss	Reclaiming agency through maternal subjectivity

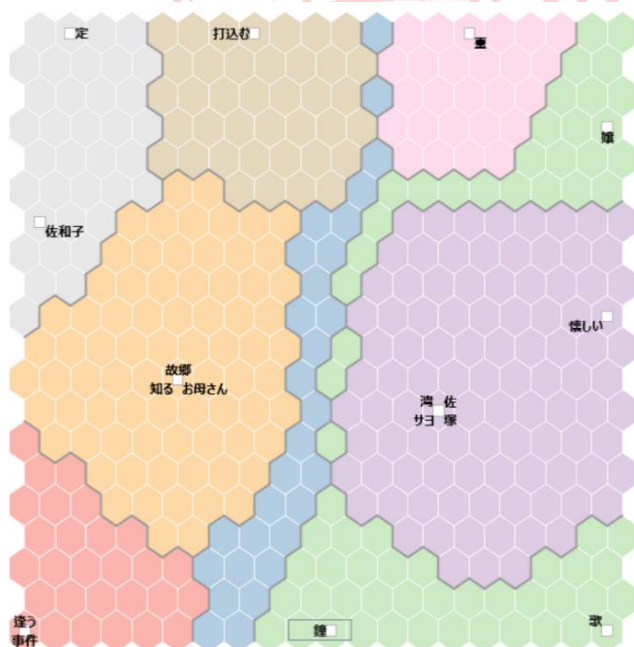
Conclusion

The analysis suggests that both visual and textual data converge around a maternal archetype of reflective endurance, representing how indigenous and colonized women internalized and intellectually processed the trauma of colonial violence. In postcolonial terms, this figure becomes a subaltern philosopher — not merely a victim, but a bearer of moral and cultural continuity through thought and care.

Would you like me to produce a Japanese version of this interpretation next, or extend the analysis to include comparative postcolonial frameworks (e.g., Fanon, Spivak, or Said)?

3.3 Analysis of Sawako Satsuka’s “Bansha Village Daughter” with KHCoder and ChatGPT

Figure 4 SOI: Article on “Sayon’s Bell” by Sawako Satsuka



This SOM visualizes a network of words related to emotion, memory, kinship, and identity, revealing how these concepts cluster together in the discourse. The structure suggests a narrative shaped by affective memory and interpersonal relationships, situated within a backdrop of nostalgia and loss.

- 1. Central Cluster: “Mother, Hometown, and Memory”

At the center of the map lies the cluster containing 「故郷」 (hometown), 「知る」 (to know), and 「お母さん」 (mother)—forming the core semantic and emotional field of the map.

- This cluster represents the intimate domain of remembrance—a longing for home and maternal connection.
- “Knowing” and “mother” are closely linked, suggesting that knowledge here is embodied and emotional, transmitted through lived experience and familial ties rather than abstract reasoning.

Interpretation:

The central position of this cluster indicates that the discourse is memory-centered and affective, where the act of remembering the mother or hometown serves as a metaphor for retrieving identity and belonging.

Anthropologically, it echoes the notion of *embodied memory*—how emotional knowledge is carried through kinship and place.

- 2. Right Cluster: “Melancholy and Femininity”

On the right side, we find 「怪しい」 (suspicious, mysterious), 「妻」 (wife), 「嬢」 (young woman), and 「歌」 (song).

- This cluster brings together the female emotional and expressive domain—love, loss, and aesthetic emotion.
- The presence of “song” aligns with anthropological interpretations of oral expression as a medium of affective resistance and memory preservation.
- The term “suspicious” introduces an ambiguity that suggests hidden emotions, secrecy, or unspoken sorrow.

Interpretation:

This area captures the ambivalent emotional register of the feminine voice—at once expressive and constrained. It reflects how women’s affect and song often mediate cultural memory and emotional survival within patriarchal or colonial frameworks.

- 3. Left Cluster: “Individual and Difference”

The lower-left red cluster contains 「違う」 (different) and 「事件」 (incident), which together evoke the notion of deviation or rupture.

- These words may signal social disruption, moral conflict, or historical trauma.
- The spatial separation of this cluster from the familial center suggests that difference

and incident are discursively marginalized, located at the periphery of emotional memory.

Interpretation:

This reflects a structural tension between the collective memory (home, mother) and historical rupture (incident, difference). In anthropological terms, it points to the process of social forgetting—how communities bracket off events that challenge shared identity or harmony.

- 4. Upper Cluster: “Violence and Containment”

The upper brown region, with terms like 「打込む」 (to drive in, to plunge into), connotes force, intensity, or psychological penetration.

- This could symbolize internalized emotional pressure, or the violence of remembering—how suppressed memories resurface with force.
- The adjacency of “打込む” to more neutral terms like “妻” and “嬢” shows a tension between emotion and restraint, between private feeling and social decorum.

3.4 Summary

The two interpretations seem to be broadly accurate and seem to express the psychology of the Japanese people. However, when you look at the details, there are some areas that are not covered.

In 3.1, the story focuses on the indigenous people's customs and lifestyle of beheading, with information about Japanese people appearing in the background. This shows that this incident was a great shock to the Japanese. However, there is no analysis from the indigenous people's perspective, and the story only portrays stereotypes from the Japanese perspective.

In 3.2, the analysis focuses on the empathy for the mother from the Japanese perspective but does not examine the fact that this painter was an exceptional artist among Japanese people, or the impact he evoked within Japanese society.

In 3.3, this analysis does not delve into the details of the historical background and relationships of those involved in the incident, making it even more difficult to interpret than the analysis of 3.1 and 3.2. This broad interpretation fails to fully explain the difficult position a half-Japanese half-indigenous female singer found herself in. While it may be possible to refer to it as data generated by AI, the results are not of great significance.

At the current stage, black box AI produces analytical results like those of soft systems science, but it does not provide the interpretations or deep psychological insights necessary for mutual understanding across ethnicities and positions.

This is the result of AI deriving an interpretation based on soft systems science, and no data has been derived that would serve as a reference for human consensus building.

4. Conclusion

The above analysis used analysis data in Japanese. It is necessary to increase the sample size and expand to multiple languages.

We are living in an age where papers created with ChatGPT pass peer review. While the results obtained through ChatGPT appear accurate at first glance, they are AI-generated approximations that are dependent on the analysis and cannot be considered advanced results.

Generative AI like ChatGPT is a black box. Is it possible to develop open AI, or Open Agent, in Taiwan or Asia?

The humanities and social sciences have the potential for AI-based research through low-level frameworks and programmable models. It is also possible that experts and humans will be responsible for verifying this.

In this study, I conducted qualitative analysis and interview surveys through research funded by a Taiwan Fellowship. I then attempted to conduct an AI-based analysis in this way. Because I focused on prominent examples typically used in qualitative analysis, the number of digitized samples is small.

This year marks the 95th anniversary of the Musha Incident. This is still a primitive research project, but I hope to continue developing it for the 100th anniversary and beyond.

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About Chapter 5

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