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A Tentative Partial Translation of:  
*Beppu in Picture Postcards, from the Kojyo Toshihide Collection*  
Preface, Foreword, Introduction, and Part I: Seashores and Springs

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**Abstract**

This tentative partial translation is part of a work in progress on the complete translation of *Beppu in Picture Postcards, from the Kojyo Toshihide Collection*, 3<sup>rd</sup> Edition (Tokyo: Sayusha, 2017) by Noriko Matsuda, beginning with this publication of Part I, including the Preface, Supervisory Editor's Foreword, and Author's Introduction. *Beppu in Picture Postcards, from the Kojyo Toshihide Collection* traces the history of the development of the hot spring resort city of Beppu, in Oita Prefecture, Japan, from the end of the Meiji Period until the start of the Pacific War, or roughly the first half of the 20<sup>th</sup> century, as seen in picture postcards produced during that period. Part I, "Seashores and Springs", translated here, covers the origins of tourism in Beppu, tracing its Meiji Period beginnings as a small village with beautiful beaches where hot springs heated the sand for sea and sand bathing to its development into a booming hot spring town where a modernized transportation infrastructure brought visitors by sea and land from around the country for rest and relaxation at the ever-growing number of inns and hot spring bathing facilities. Focus is on the depiction and presentation of Beppu as it developed, as seen in the composition and design of picture postcards, which were said to be in their Golden Age during this time.

Translator's Notes

1. Permission has been received from the author Noriko Matsuda for this tentative translation and use of images from the book. (Matsuda, Noriko. *Beppu in Picture Postcards, from the Kojyo Toshihide Collection*, 3<sup>rd</sup> Edition. Tokyo: Sayusha, 2017.)
2. Of the 82 images of picture postcards in Part I of *Beppu in Picture Postcards, from the Kojyo Toshihide Collection*, 3<sup>rd</sup> Edition, a representative selection of 18 have been reprinted in this

tentative translation and are included in the Appendix.

3. The dates of the postcards in the captions are given by the period in which they have been determined to have been produced. The Meiji Period (1868–1912), Taisho Period (1912–1926) and Showa Period (1926–1989) are divided into early, mid, late, and end phases, with the postcards in this book limited to the prewar era, primarily the first half of the 20th century.

*Beppu in Picture Postcards, from the Kojyo Toshihide Collection*  
Preface, Foreword, Introduction, and Part I: Seashores and Springs  
Author: Noriko Matsuda, Supervisory Editor: Toshihide Kojyo

### Preface

The picture postcards printed in the book are all from the Kojyo Toshihide Collection. From the over ten thousand picture postcards of his home region of Oita Prefecture, approximately six hundred postcards related to Beppu have been printed in this book. His entire picture postcard collection totals tens of thousands of postcards, all organized by region and subject. As well, all pamphlets, etc., printed for reference in this book are from Mr. Kojyo's Collection.

Supervisory Editor's Foreword: Fascination with Picture Postcards  
Toshihide Kojyo

### The Beginning of the Collection

It was a very long time ago that I started my collection of picture postcards, and it originally began with my fascination with postage stamps.

Thinking back on it, I first knew the attraction of postage stamps, tiny pieces of paper with delicate, beautiful designs printed on them, when I was in elementary school. One day, I bought Beppu tourism stamps issued on March 10<sup>th</sup>, 1949 on my way home from school. It was a set of two stamps, a two yen postcard stamp and a five yen letter stamp. At the time, nearly all stamps were gravure prints, but these were prints of color engravings, and even now I remember being impressed by the beauty of them. These first stamps, bought with my small allowance, were the beginnings of my entire collection. In time, collecting stamps became a part of my life, and even after getting a job at the post office, I continued this as a modest hobby. When I started working at the post office, it was just around the time of an unprecedented stamp boom just before the Tokyo Olympics. I will never forget how, on days when commemorative stamps were issued, a line would form at the clerk's window, and we had to limit sales.

There are many fascinating things about stamps. For example, there are collectors who specialize in unused stamps or foreign stamps. My interest was in how these stamps were actually used, so naturally I became curious about the cancelled stamps on commercially printed postcards. Postcards and envelopes with cancelled stamps are known by collectors as “entires”. I think it was only a short time after becoming interested in when and where these cards and stamps were posted from that I became fascinated by the picture postcards themselves.

I started seriously collecting picture postcards after acquiring a set of six “25 Year Member of Universal Postal Union Commemoration” picture postcards, issued as the first commemorative picture postcards of the Japan Ministry of Communications. The Ministry of Communications had issued these first ever commemorative postcards in commemoration of twenty-five years since Japan became a member of the Universal Postal Union in 1902. A few years earlier, use of commercially printed postcards had been approved, but in comparison there was a world of difference in the beauty and quality of government manufactured postcards. From the time I acquired this set, picture postcards became the subject of my collection.

#### My Collection Method

My method of collecting for such a long and enjoyable time is simple. I peeked in used book shops and went around stalls at fairs and antique markets. Of course I also participated in exchanges and made everyone aware of the scope of what I was looking for. In this sphere, where prices aren't always right, I also came to do various kinds of bargaining. The pleasure in being able to find what you're looking for after other collectors have exhausted their effort is enormous. Coming across articles known as firsts, etc. is even more pleasurable.

I seldom go to Kanto, but I often take myself as far as Kyoto and other parts of Kansai, Ehime, and more. The focus of this book is the Beppu region, but many of the picture postcards I'm searching for turn up in these areas.

#### The Content of My Collection

Collectors of picture postcards collect cards from their own home regions, so being born and raised in Oita, it goes without saying that I collect postcards of Beppu and other parts of Oita Prefecture.

Aside from that, I collect end Meiji to Taisho Era postcards of the Chinese zodiac which have fun, unusual, and eccentric design and construction; postcards which show changing townscapes over time; and postcards with scenes of children playing at New Years. I was collecting postcards stamped on January 1<sup>st</sup> of every year, starting with a commercially made postcard of the Chinese

zodiac from the end of the Meiji Period, and this was the beginning of my interest in this theme. Traditional indoor activities such as board games, card games, and calligraphy, and outdoor activities such as kite-flying, battledore, snowball fights, skiing, and skating are in the designs. There are many spectacularly beautiful ones, very colorful with interesting combinations of children in kimono and soldiers.

Another theme of my collection is picture postcards of means of transport such as steam trains, electric trains, and airplanes, and events for the promotion of industry such as expositions and fairs. With means of transport, I have put particular effort into collecting picture postcards of ship-related subjects such as merchant vessels, warships, and launching ceremonies. What I am most interested in now is picture postcards of merchant vessels of the Setouchi Sea Lanes connecting Kansai and Beppu. This subject is also brought up in this book, but various companies starting with Osaka Shosen (O.S.K. Lines) sent New Year cards to their customers and also printed picture postcards as souvenirs. I think the variety of my collection, from ships and townscapes, expositions and parks, to military and seaplanes, is well-reflected in this book.

However, I'm not interested in just any picture postcards with these subjects. I collect postcards from the prewar period, particularly from the end of the Meiji Period to the beginning of the Taisho Period, which was known as the golden age of picture postcards, and if I insist, ones which have actually been posted. Compared to unused ones, picture postcards which have actually been used were of course mostly discarded by their receivers, but also they had been sent to places all over the country outside Beppu, including at the time the continent and Taiwan. For example, some were sent to warship crewmen, and some were sent by crewmen. There are many hardships involved in collecting them, but I have tried as much as possible to obtain postcards which had actually been sent. Many of the picture postcards printed in this book are written on in some way, and it is this type of postcard that makes my collection.

I think the attraction of picture postcards is how the maximum possible ideas are worked into a design depicted within the standardized size of a postcard. Among cards with the same subject of Osaka Shosen (O.S.K. Lines) in Beppu Bay, some have beautiful compositions and others do not. One of the most enjoyable things about collecting is finding more beautiful ones, more interesting ones. It's also fun to be able to learn about the level and breadth of printing technology at the time, from simple copper plate cards to hand colored cards, and on top of this, gorgeous, elaborately embossed cards also exist.

#### My One Favorite

It is very difficult to choose one favorite postcard, since, including postcards which I have let go of, I have seen hundreds of thousands of them up to now. Even within the genre of postcards

that I collect, they each have something wonderful, and over time it has become difficult to grade them. Rather than trying to find the best one, recently I am more interested in finding ones which depict a location which surprises me. Just the other day I acquired a postcard called “Oita Cutting through the Cape”. Unlike today, it was a landscape from the Meiji-Taisho Era that would have been nothing special. I wonder if the photographer and publisher had been imagining the faraway future when they made this picture postcard. It’s fun to come across postcards such as this.

Of the postcards printed in this book, I would like to mention (501) “Trolley at Hotokezaki Bungo” (not shown). As it is written in the book, the Oita Railroad Station was opened on November 1<sup>st</sup>, 1911. This picture postcard was actually posted the previous year, in February, 1910, so it is depicting the area just before the opening of the railroad. People getting on and off are clearly visible, and it appears that there are many passengers on board the trolley. If I am permitted to say one thing, the sender’s handwriting is getting in the way of the composition of the postcard. I have looked through railroad-related historical materials and compilations of train photos, but I have never seen this and believe it is a valuable historical document of Hotokezaki, known to be a difficult place, before the opening of the railroad.

#### People I’ve Met through Collecting

I have received many requests over my years of collecting.

It was more than ten years ago now, but there was an event held at the NHK Oita Broadcasting Station called “Walking through 20<sup>th</sup> Century Oita in Picture Postcards”. I don’t know where the announcer in charge of this project heard about me, but she came to my home and asked if she could borrow my picture postcards of Oita Prefecture. I was told afterwards that during the three days that the exhibition was held in the 1<sup>st</sup> floor lobby of the New Building of the Broadcasting Station, they had the highest number of visitors ever. They were surprised by the size of the public reaction to the event, with some people saying they wanted the postcards which showed their own houses or depicted bird’s eye views. The announcer in charge looked very happy because their colleagues were so jealous at the great success of this first project.

There are many collectors of picture postcards of inns printed all over the country who often trade with each other. Among picture postcards of Beppu, there are many which show Nagarekawa Street, and few others aside from inns. People hear somewhere that I have some, and they come to me and ask me to sell them. And it’s not only picture postcards they want me to sell, but also Yoshida Hatsusaburo bird’s eye views and maps, as well as pamphlets.

On this occasion, by choosing even just part of my collection to make into a book, I believe that

readers will appreciate the way anyone can become engrossed in how interesting and wonderful these picture postcards are.

### Author's Introduction: Photographic Picture Postcards and Beppu

Noriko Matsuda

The material in this book is end Meiji to Early Showa Era picture postcards of Beppu Onsen, a hot spring resort in Beppu City, Oita Prefecture.

Beppu, with hot springs and hot spring related industries as its foundation, is a unique city which expanded greatly both spacially and socially in the Meiji Period to become the largest hot spring town in Japan. With Beppu and its distinct characteristics as the subject, I would like to trace the city's history along with the picture postcards which depict its multifarious forms over time and were sent out to various places.

#### The Picture Postcards in This Book

The picture postcards in this book come from the collection of Toshihide Kojyo, who collected them over a period of forty years. In total, Mr. Kojyo's collection holds over four thousand picture postcards of Beppu, and this book includes only about six hundred of them.

In choosing which picture postcards to include, I tried to exclude ones that have been frequently used in other publications and typical cards such as those depicting geisha posed in sand baths. This is to reveal a side of Beppu that is different from the image of "Beppu" known until now. Picture postcards from Mr. Kojyo's collection with images which have seldom been made public have been carefully selected, and a large number of them will certainly give readers a fresh image of Beppu.

#### Photographic Postcards and The City

Taking picture postcards as media to "commemorate" and "describe", and photographs to "record" and "symbolize", photographic picture postcards possess all four of these characteristics.

From the subject portrayed and the abundance of information contained in photographic picture postcards, they have been used in many spheres as historical materials. However, we have only just begun attempting a discourse on the medium of picture postcards together with the places and cities depicted on them, rather than simply enjoying the interesting images and referencing the information directly. On the front and back sides, the ability to commemorate, describe,

record, and symbolize are side by side, and also back to back with each other.

### The Structure of This Book

This book is separated into three parts. Part I, titled “Seashores and Springs”, deals with Beppu’s special characteristic of having the sea and shore, along with sand baths, making it a unique hot spring place. With both sea water and hot springs, Beppu developed into a town with two types of abundance on the waterside.

Part II, “Greater Beppu”, first goes back through the layers of history which make up the foundation of Beppu Onsen, and then covers the expansion of prewar Beppu and the “Beppu Hatto” (Eight Waters of Beppu).

The place name of “Beppu” in a narrow sense goes back to Beppu Village from the Edo Period, and normally refers to the area of Beppu Village. However, Beppu Village from the Meiji Period on merged with neighboring villages including Hamawaki Village to become “Greater” Beppu Village, and continued amalgamations and expanded to become Beppu Town and then Beppu City. However, the area of “Beppu” that is dealt with in this book is not limited to the administrative area of “Beppu”, Rather, I focus attention on the loosely connected areas of “Beppu Hatto” and the groups of other small hot spring places, famous spots, etc. combined to be called “Beppu”. In this book, I want to think about the history of the region depicted by the interlocking of individual histories of the places included in “Beppu Onsen”.

Also in Part II, I discuss the primitive structures and industries, namely hot spring facilities and inns that develop in hot spring areas. The number and scale of baths and inns is overwhelming. In this aspect, there is a clear demarcation between other prewar Japanese hot spring towns and Beppu. As is indicated in the opening of Part II, this was brought about because of the background of hot spring resources existing in this area since ancient times.

Part III is called “Beppu and the Century”, and covers Beppu of the first half of the 20<sup>th</sup> Century as portrayed in picture postcards, and the images of modernization and urbanization that are depicted on them. These include expositions, amusement parks, parks, reclaimed grounds, land divisions, military, brothels, and restaurants. In addition, the *jigoku*, or hot spring hells, a natural geothermic phenomenon which became the prime tourist attraction after the development of automobile transportation, are discussed in Part III.

It’s possible to say that the first half of the 20<sup>th</sup> century was the “Age of Beppu”. Beppu Village, a small hamlet with hot springs, compounded to transform into a giant hot spring town clad with an urban appearance. This kind of change in Beppu demonstrates the significance and position of

Beppu Onsen as ranking first in the Japan of the day. To put it the other way around, by looking at the conditions of this kind of change in Beppu we may be able to connect it to various aspects of Japan at the time.

The transportation infrastructure that pressed and maintained the large-scale growth of Beppu is discussed in each part. In the first part is ships, and in the third part, streetcars, railroads, automobiles, and seaplanes. The expansion of Beppu was brought about by ships on the Kansai Sea Lanes in the Setouchi Sea. Streetcars made possible transportation between Oita City and also became the foundation for transportation within the city of Beppu. Railroads integrated Beppu into the main arteries traversing Kyushu from Fukuoka and brought a large number of travelers in. Automobiles and buses were indispensable in making the *Jigoku Meguri*, or Hell Tour, Beppu's biggest tourist attraction. In addition, automobiles secured transportation around the expanse of Greater Beppu, including Beppu Hatto, and also formed the wider area of Beppu tourism by connecting places such as Yufuin and Yabakei.

Now, let's begin with the place on one picture postcard and start our journey toward the whole of this enormous hot spring town.

## Part I – Seashores and Springs

### Chapter 1 – A Hot Spring Town on the Shore

#### Matogahama - Picture Postcards and the Creation of the Image of Beppu

The coastline that runs along the fringes of Beppu Bay became a calm seashore when the tide went out.

The only reason Beppu became famous as a hot spring town so rapidly is because it is blessed with a wonderful seashore. After sea bathing became widespread in the Meiji Period (1868-1912), having both sea bathing and spring bathing was very effective in creating a health resort. On top of that, hot springs welled up all over the beaches. The wide beaches of Beppu overflowed with sea bathers and sand bathers. These beaches are what made Beppu a special hot spring resort.

However, it goes without saying that these beaches had been primarily important places for industry, where many fishing boats waited to sail and nets and sardines were put out to dry. The beaches continued to be used for this purpose into the Meiji Period, and it was not unusual for there to be dragnets being hauled in alongside bathers lying in the sand baths. However, the natural shoreline ran along the coast only through the end of the Meiji Period, until the seashore began to transform greatly due to the landfilling which began in 1911.



### “Famous Place” Matogahama

Among all the picture postcards which depict the Beppu seashore, the beach at Matogahama was used particularly often. There was an old pine tree here which was said to be where Chinsei Hachiro Tametomo (Minamoto no Tametomo) shot an arrow, and this beach which evoked this old legend had been a famous sight from ancient times. In the medium of picture postcards, the beach at Matogahama became fixed as a famous sight of modern Beppu. Embodied in the photographic picture postcards of Matogahama of this time was not the changing Beppu of the current era, but rather a reminder of the elegance of premodern times. From the three people walking with partially closed Japanese umbrellas depicted in the picture postcard in Picture 1 (see Appendix), we are immediately reminded of the “Kanbara” woodblock from Utagawa Hiroshige’s Fifty-three Stations on the Tokaido. Perhaps the wild pampas grass underneath the hazy moon in the picture postcard in Picture 6 (not shown) conveys the image that the attractions of Beppu aren’t limited to hot springs.

### The Space and Society of Matogahama Beach

Inland from Matogahama Beach, there was a temple called Kaimonji, and the whole stretch was a cemetery. Not only that, but there was also an isolation hospital (a hospital for infectious diseases such as cholera), a crematorium, and a meat market. The chimney which can be seen in picture postcards is the crematorium (“Bungo Famous Hot Spring Map” 1910). Although Matogahama Beach, located away from the downtown area, was treated specially, there were buildings there which stood alongside the famous sights.

At the same time, the beach was also a residential area. In 1922, there was an incident in which, on the occasion of a visit to Beppu by members of the imperial family, twenty-one huts located in a pine grove on the beach were burned to the ground by the police. From this incident, we know that more than eighty people were living here. Prince Kan’in-no-miya, serving as President of the Japan Red Cross, was planning to visit Beppu for the general meeting of the Oita Branch of the Red Cross, and in preparation the Beppu Police Department burned down the residences on the beach. Shinozaki Renjo, a Buddhist missionary of the Pure Land Sect who was living in one of the huts, began a movement which turned into one of the impetuses that brought about the formation of the Burakumin Rights Organization Suiheisha.

On the other side, a tourist sight had been set up in one area and was being built up there. At Matogahama Beach, the character of the tourist area and the dynamics of the government were up against each other. In the Matogahama pictured in the postcards, the photographer has projected the mental image of the famous tourist sight, but in this composition, beyond any doubt, the society of Matogahama rooted in the place is also depicted.

Picture 1. (See Appendix) Bungo Beppu Matogahama (end Meiji - mid Taisho). There was a pine tree at Matogahama planted by prominent Beppu figure Abe Keieimon during the Kansei Period (1789–1800) which was associated with the “Pine with Target” legend which says that Minamoto no Tametomo hung an archery target on the tree during the Heian Period (794–1185). (From the Kojyo Toshihide Collection Reprinted with permission by the author, Matsuda, N. 2017)

Picture 2. (Not shown) Rain of Matogahama Bungo Beppu (end Meiji to mid Taisho). Two people with umbrellas and boat.

Picture 3. (Not shown) Kitahama Coast Beppu Bungo Nippon (end Meiji to mid Taisho). Taken a little south of Picture 1, the scene is very similar. Kitahama is adjacent to Matogahama to the south. Footprints stretch ahead of the person walking forward bent over. That is to say, the model walked away from the camera to the back of the scene, and is now walking back towards it.

Picture 4. (See Appendix) Beach of Beppu (end Meiji to mid Taisho). Nets hung out along the beach, with several boats visible, showing the beach as an area of production (industry). Made by Tomboya of Yokohama. Tomboya was a famous maker of picture postcards of famous sights around Japan. (From the Kojyo Toshihide Collection. Reprinted with permission by the author, Matsuda, N. 2017)

Picture 5. (Not shown) Beppu Kitahama Seijingahara (end Meiji to mid Taisho). The scene is almost the same as Picture 2 (not shown). Seijingahara was located between Beppu Harbor and Kamegawa, near the grove of trees in the center back.

Picture 6. (Not shown) Beppu Night View of Matogahama (end Meiji to mid Taisho). A field of pampas grass, small boat floating in Beppu Bay, and the half moon. The image attached to Matogahama is that of a still and quiet place of scenic beauty.

## Chapter 2 - The Port Town of Beppu

### Opening up the Osaka Sea Lanes

Sea lanes were a distinctive feature of transportation in modern Beppu. The sea lanes to Beppu were built up remarkably with the construction of the port in 1871. In particular, improvement in the Kansai Sea Lane (Setouchi Sea Lane) connecting Setouchi and Osaka was the definitive factor in the transportation infrastructure for Beppu. A regular line between Osaka and Beppu came into service in 1873, and Beppu was added to the outer regions connecting the big cities

of Osaka and Kobe which had until that time been commanded by Bungo (Oita Prefecture) and Inner Kyushu, as well as Iyo (Ehime Prefecture), through which the Setouchi Sea runs.

### The Wharf and Large Passenger Ships

The second era of transition involving the ports was the completion of a wharf in 1920. Osaka Shosen Kaisha (O.S.K. Lines), a private company, received permission from the Town of Beppu to build this wharf, greatly improving passenger lines by making it possible for 1700 ton class large ships to berth, which had been difficult until that time. At the same time, this wharf also brought about many scenic views such as the coming ashore and sending off of visitors. The port was not only the center for visitors and goods, but it also came to symbolize “Beppu” as a literary place.

### Many Different Boats, Many Different Beaches

During the half century between the construction of the new port and the completion of the wharf, large ships had to anchor off shore, and ships were connected to shore by scows. Even after the completion of the wharf, warships and other ships that were especially large continued to anchor off shore. Scows were an important business in the harbor, as evidenced by their depiction in the picture postcards.

As well, the ships that came into port in Beppu were not all spectacular large ships. A large number of small junks brought many people from Iyo and other regions across the Bungo Channel for hot spring curative treatment, and the term “hot spring cure boats” even became a seasonal term synonymous for spring. They didn’t only come from the major ports such as Osaka and Kobe, they gathered in the ports of Beppu and Kitahama from the shores of many towns and villages facing the sea. It is said that people who came over on hot spring cure boats did not stay in the hot spring inns, but rather they slept and did their own cooking on the boats while they went on land to bathe in the public hot springs. The wake of the countless hot spring cure boats and the wake of the gorgeous passenger liners both symbolize the expanse of Meiji Period Beppu, facing the sea.

Picture 7. (See Appendix) Seaside Road (mid to late Taisho) The Osaka Shosen Kaisha (O.S.K. Lines) wharf has been completed (left rear), so photographed after 1920. Sailboats are crowded inside the port and a large amount of lumber is being hauled ashore, surely building materials for inns and houses in rapidly growing Beppu. The road going through center to right is the Seaside Road, completed in 1911 after city planning (street planning). The number of inns along the shore increased greatly after the completion of this road. (From the Kojyo Toshihide Collection. Reprinted with permission by the author, Matsuda, N. 2017)

Picture 8. (Not Shown) Beppu Port (mid Taisho to early Showa). Many Japanese junks such as sculls used to connect with larger ships and fishing vessels are crammed into Beppu Port. Nets are being hung out on the boats in the background. (From the Kojyo Toshihide Collection. Reprinted with permission by the author, Matsuda, N. 2017)

Picture 9. (Not shown) The Port of Beppu and Mt. Shihatsuyama (mid Taisho to early Showa) Looking at Mt. Shihatsu from Beppu Port. Mt. Takasaki (also called Shihatsuyama) can be seen in the distance beyond the sailboats moored in Beppu Port.

Picture 10. (Not shown) Bungo Beppu Port (1897–1907). One of the oldest picture postcards of Beppu Port. The lighthouse on the levee and the townscape are different compared to the panorama picture postcard in Pictures 14–18 (not shown). Made by Hagiwarago. “Naoko” postcard, with the address of Hagiwara-go being “Bungo Beppu Hamawaki Port (see page 51 “Manufacturers and printers of picture postcards”).

Picture 11. (See Appendix) Beppu Port Wharf and Kurenai Maru (end Meiji to mid Taisho) The O.S.K. Lines Kurenai Maru docked at the port’s breakwater. Photographed before the concrete wharf was completed in 1920 by the shipping company, lumber is piled up on the breakwater, which is bustling with street vendors, ship passengers, and people coming to welcome visitors or see them off. The harbor on the left side is inside the port. (From the Kojyo Toshihide Collection. Reprinted with permission by the author, Matsuda, N. 2017)

Picture 12. (Not shown) Sailboats Returning to Beppu Port (end Meiji to mid Taisho). Two small sailboats with Mt. Takasaki in the background. Facing the silhouette, the oarsman on the right appears to be a child. Children working with their hands on the scull are often seen in picture postcards.

Picture 13. (See Appendix) Inside Beppu Port (mid to late Taisho). Three warships can be seen beyond the fishing boat in the foreground. Imperial Navy warships frequently entered Beppu Port, and the crewmembers came ashore for rest and relaxation. (From the Kojyo Toshihide Collection. Reprinted with permission by the author, Matsuda, N. 2017)

#### COLUMN Beppu Port and Panorama Picture Postcards

Many panorama picture postcards of Beppu were produced, with most lining up five to seven postcards side by side to make one complete panorama shot. There were also some lettercards, which unfolded to become a panorama shot.

There were many different patterns of panorama shots of the port area alone, and this complete set is comparatively old (Pictures 14–18, not shown), showing clearly the details of the buildings, etc. on the sea front. From this shot, you can see how the sailboats and sculls, steamships and other ships went back and forth in the port.

To the right, diagonally behind the steamship, is the large hipped roof Reichosen Bathhouse, which had been built right in front of Beppu Port. The three story building to the left of the wharf is the Minato Inn, which stood out among the mostly two story townscape of the time. Note how the sand beach all along the seashore from in front of the Minato Inn was still used as a place to pull up boats out of the water. The chimney to the left was the Dentetsu Co. Power Station (then the Toyosu Electric Railway, whose name was changed to Bungo Electric Railway in 1906) which opened in 1900.

In 1912, just after this picture postcard was made, the Seaside Road was completed and the sea front was soon lined with three and four story inns. Land reclamation at the sand beach began in 1911, and the area changed dramatically during the Taisho Period. In the same year (1911), a steam railway joined the already existing electric railway along the coast. As a result of these changes, the line of ship traffic began to gather in Beppu Port and Hamawaki Port. (Hamawaki Port is located at the far left of this panorama shot.)

In this panorama picture postcard can be seen the stage in Beppu's sea front right before it changed from an area of fishing and transport to inns and reclaimed land.

Pictures 14–18. (No.1–5) (Not shown) The Whole View of Beppu Harbour, Bungo (end Meiji to mid Taisho)

Picture 19. (See Appendix) Night View of Beppu Port (mid Taisho). The moonlit night and the black smoke of a steamship plying through Beppu Bay. (From the Kojyo Toshihide Collection. Reprinted with permission by the author, Matsuda, N. 2017)

Picture 20. (Not shown) Looking toward Kunisaki from the Beppu Hot Spring Area Sea Front (end Meiji to mid Taisho). A large number of sailboats in Beppu Bay with the mountains of Hiji in the background.

Picture 21. (Not shown) The Fine View of the Quiet Span, Beppu Port, Beppu (early Showa). A colored photograph. Beppu Port with many boats moored, and Mt. Takasaki in the background.

Picture 22. (Not shown) View of the Beppu Port and Steam Rising Out of the Sea-surface (late Taisho to early Showa). Steam is rising up from beside the wharf. An unusual sight

characteristic of Beppu, where hot springs well up in the sea.

Picture 23. (Not shown) Bungo Beppu Young Men's Association Fishing Boat Competition (end Meiji to mid Taisho). An event which really conveys Beppu's character as a fishing village. World flags are being flown along the seaside.

Picture 24. (See Appendix) Beppu Port Wharf, the Murasaki Maru Setting Sail (late Taisho to early Showa). A photograph taken after the completion of the Osaka Shosen Kaisha (O.S.K. Lines) Wharf (1920). There are two types of picture postcards showing O.S.K. Line passenger ships; one made by the company for advertisement and one made by a picture postcard company in Beppu. It is believed that the ones made by O.S.K. Lines were given to passengers and also sold. A packet of 11 postcards with a price of eleven sen written on it is still in existence. (From the Kojyou Toshihide Collection. Reprinted with permission by the author, Matsuda, N. 2017)

Picture 25. (Not shown) Beppu Port Wharf (mid to end Taisho). A regular O.S.K. Line passenger ship about to berth.

Picture 26. (Not shown) Beppu Port Wharf (mid Taisho to early Showa). A photograph taken slightly above the O.S.K. Lines Wharf.

Picture 27. (Not shown) Beppu Port View of the Murasaki Maru Setting Sail (mid Taisho to early Showa). A mass of people seeing off the ship and passengers reluctantly departing.

Picture 28. (Not shown) Osaka Shosen Kaisha (O.S.K. Lines) Beppu Branch (late Taisho to early Showa). The Western style building on the wharf is the O.S.K. Lines Beppu Branch. The company went into business in 1884 and had an agency in Beppu from the beginning. It was renamed as a branch in 1900. Before the completion of the wharf, the branch was located opposite the port, on the corner of Seaside Road and Minato Machi.

Picture 29. (See Appendix) Maiden Voyage of the Kurenai Maru (end Taisho). Maiden voyage between Osaka and Beppu of the second Kurenai Maru, known as the "Queen of the Setouchi". Later renamed "Kurenai Maru". A diesel freight and passenger liner built in 1924. Length 72.6 meters, capacity 589 people. A reciprocal engine (piston engine) is normally fueled by coal, but this engine was fueled by diesel, making it popular with passengers because little smoke ash was emitted. (From the Kojyou Toshihide Collection. Reprinted with permission by the author, Matsuda, N. 2017)

Picture 30. (Not shown) The Harbour at Kurenaimaru Beppu (end Meiji to pre 1920). Shown in this picture postcard is the first Kurenai Maru, which took its maiden voyage between Osaka and

Beppu on May 28<sup>th</sup>, 1912. The first Kurenai Maru was purchased from Norddeutscher Lloyd by O.S.K. Lines.

Picture 31. (Not shown) “Murasaki Maru” 1,600 Tons Gross Osaka Beppu Liner (early Showa). Name later changed from kanji to hiragana. This reciprocating engine 1598 ton, 70.1 meter long freight passenger liner with a capacity of 544 people, was built in 1921.

Picture 32. (Not shown) M.S. “Midori Maru”, 1,720 Tons Gross (early Showa). The 1,720 ton Midori Maru was built in 1928, but sunk off of Shodoshima Island after a collision in 1935. This picture postcard has a postmark of 1934, the year before it sank.

Picture 33. (See Appendix) Longitudinal Section Profile of the Midori Maru and Sumire Maru (early Showa). The Longitudinal Section Profile drawing of the Midori Maru (commissioned on December, 1928) and Sumire Maru (commissioned on February, 1929) was made into a picture postcard. (From the Kojyo Toshihide Collection. Reprinted with permission by the author, Matsuda, N. 2017)

Picture 34. (Not shown) Inland Sea Excursion Boat, M.S. “Sumire Maru” (early Showa). Sumire Maru was a 1730 ton, 74 meter long diesel freight and passenger liner with a capacity of 670 people, commissioned in 1929.

Picture 35. (Not shown) Osaka - Beppu Liner, M.S. “Nishiki Maru” O.S.K. Lines (early Showa). Full view of the 1800 ton, 74 meter diesel passenger liner with a capacity of 714, Nishiki Maru, commissioned in November, 1934. The postcard has a commemorative stamp dated September 15, 1937, and a handwritten sender’s address of Mitsuhamacho, Onsen-gun, Ehime Prefecture. Written onboard and postmarked Kobe Central. (From the Kojyo Toshihide Collection. Reprinted with permission by the author, Matsuda, N. 2017)

Picture 36. (Not shown) Beppu Line Nishiki Maru (early Showa). A New Year’s card sent by the captain, purser, and chief steward of the Nishiki Maru, dated January 1, 1936, with a sender’s address of Ashiyahama, Hyogo Prefecture, postmarked Beppu. This card was sent to customers by the Beppu Branch of O.S.K. Lines.

Picture 37. (Not shown) Nishiki Maru First Class Dining Room (early Showa). A drawing of the Nishiki Maru First Class Dining Room, hand dated January 7, 1935, with a sender’s address of the Kyushu University Hot Spring Research Facility in Beppu. Posted onboard by a woman and postmarked Takamatsu: “I’m currently sharing a cabin with a middle aged couple (thankfully not newlyweds). All classes are full to capacity, and there was much crowding upon departure.” “My heart is in Beppu... and I feel somehow that only my body is onboard the ship.”

Picture 38. (Not shown) Osaka - Beppu Liner, M.S. "Kogane Maru" O.S.K. Lines (early Showa). Full view of the 1900 ton, 74.5 meter, 710 person capacity diesel passenger liner, Kogane Maru, which was commissioned in November 1936 and built in 1936.

Picture 39. (Not shown) Hanshin - Beppu Kogane Maru First Class Deluxe Cabin (early Showa). In 1936, the first class deluxe cabin rate was 30 yen, five times the cost of the third class rate of 6 yen.

Picture 40. (See Appendix) Hanshin Beppu Line Kogane Maru First Class Cabin (early Showa). The first class cabin rate was 18 yen in 1936. (From the Kojo Toshihide Collection. Reprinted with permission by the author, Matsuda, N. 2017)

## Osaka Shosen Kaisha (O.S.K. Lines) and the Modernization of Beppu

### The Birth of O.S.K. Lines

The Setouchi Sea Lanes during the decade following 1877 were overflowing with ships carrying war supplies and other goods due to the Satsuma Rebellion, and the various ship lines were showing a deepening tinge of exhaustion after a series of price wars to deal with the number of ships in operation. There were constant accidents because steamship companies put ships into service without necessary repairs in order to cut costs, so to overcome this, the companies all signed an agreement and joined forces to set up Osaka Shosen. On May 1, 1884, Osaka Shosen started business with its main office in Osaka, and put ships into service in Kansai and the Inland Sea, as well as along almost all the the coasts of western Japan, including Kyushu. The company soon opened up an international sea lane to Busan, Korea, and after 1912, they had shops in service to all the continents of the world, competing with Nippon Yusen K.K. and Mitsubishi Shosen and rising to become one of the prominent shipping companies of modern Japan. (Reformed to become Kansai Kisen from 1942).

There was an agency in Beppu from the time the company started business in 1884. Furthermore, at this time, the Beppu agency was on the same level as the base of operations in Kobe, one of the biggest port cities on the Inland Sea. Of the eighteen main lines and four branch lines at the time of the company's establishment, the Number 8 Main Line (Osaka - Hosojima Line) and Number 9 Main Line (Osaka - Oita - Uwajima Line) both went through Beppu. The Number 8 Line went through Osaka - Kobe - Tadotsu - Imabari - Mitsugahama - Nagahama - Beppu - Oita - Saganoseki - Usuki - Saiki - Nobeoka - Hosojima. The Number 9 Line connected Osaka - Kobe - Tadotsu - Imabari - Mitsugahama - Nagahama - Beppu - Oita - Saganoseki - Yawatahama - Uwajima. The Number 8 Main Line departed Osaka on days with 1, 4, and 7, and the Number 9 Main Line departed Osaka on days with 2, 5, and 8.



The railway station in Beppu opened in 1911, so for the nearly thirty years between the time that Osaka Shosen went into business in 1884 until 1911 there was no regional rail network to Beppu and nearly all of the visitors from Kansai and other distant places came to Beppu by ship. Many of the Western Japan sea lanes of Osaka Shosen that were established during the Meiji Period were later reorganized, some abolished, due to profitability issues. However, the Beppu Sea Lane was a superior line which was expected to be profitable, and in 1912 the Osaka Beppu Line was opened in addition to the existing Number 8 Main Line. (Originally called Osaka Bungo Line, name changed in 1914). The Osaka Beppu Line was opened with the, “purpose of the development of Beppu Hot Springs” (*Osaka Shosen K.K. Eighty Year History*), and they first commissioned a ship from Norddeutscher Lloyd (Northern Germany Lloyd) called the Kurenai Maru.

#### Expanding the Beppu Sea Lane

Soon after, the second Kurenai Maru was constructed (Picture 29, see Appendix). It was an over 1500 ton large luxury passenger liner, and was called the “Queen of the Inland Sea (Setouchi)” because it was so much bigger than most of the other freight and passenger ships on the Inland Sea Lanes, which were under 800 tons.

Year by year, the number of passengers traveling on the Osaka - Beppu Sea Lane increased, and in 1923, the Osaka - Beppu ship and the Osaka - Hosojima Line, which stopped in Beppu, were both in service every day. In comparison, the Osaka - Moji Line ran fifteen times a month, and the Osaka - Tokyo Line ran four times a month, so even among all the Osaka Shosen Lines, the number of Osaka - Beppu ships was high.

Beginning five years later, in December of 1928, the Osaka - Beppu Line was increased to twice a day, a day and a night ship (Today, there is only one ship per day on the Osaka - Beppu Line, at night). The night ship departed Tenpozan, Osaka at 8pm, traveling through the Inland Sea during the night, passing through Imabari around sunrise the following morning, and arriving in Beppu Port at 2:20pm.

In 1936, the third class fare was six yen, second class was twelve yen, first class was eighteen yen, and the deluxe cabin was thirty yen. First class had its own dining room and lounge, and also some Japanese style cabins with tatami matted floors with *tokonoma* alcoves (Picture 40). At the same time, the fares for the railway between Hakata and Beppu were two yen sixty-two sen for third class and five yen thirty-eight sen for second class, so for just a little more than second class train fare between Hakata and Beppu, one could travel in third class between Osaka and Beppu on the Osaka Shosen (O.S.K. Lines).

On the same line, six newly built large passenger liners were added one after the other, starting with the Kuranai Maru, then the Murasaki Maru (Picture 31, not shown), Midori Maru (Picture 32, not shown), Sumire Maru (Picture 34, not shown), Nishiki Maru (Picture 35, not shown), and Kogane Maru (Picture 38, not shown). That is to say, among all the Japan coastal lines, importance was placed on the Osaka - Beppu Line in particular. Other passenger liners plying the Beppu Sea Lane at the time were the Yajima Maru and the Beppu Maru.

#### Osaka Shosen and the Growth of Beppu

Examining the relationship between Osaka Shosen and the Beppu Line, it isn't that Osaka Shosen was simply carrying passengers to Beppu, which was already bustling as a hot spring resort, but rather it can be seen that they noticed Beppu's potential as a tourist health resort and developed the Osaka - Beppu Line in anticipation of this expansion. It says in the chapter of the company's history on the opening of the Beppu Branch, "Beppu was an unknown small hot spring, but after opening the Osaka - Bungo Line (Osaka - Beppu Line) in 1912 and incessantly enticing bathers from the Kansai area, we invested in superior ships one after another to run the line" (*Osaka Shosen K.K. 80 Year History*).

It can be said that the service of the Osaka Shosen Line was deeply involved in the development of Beppu, by connecting it with the Hanshin Region. The only reason Osaka Shosen placed importance on the Beppu Sea Lane was for their own profit, but at the same time, in no small way they created and strengthened the groundwork of a connection between Kansai and the Inland Sea and people, things, and capital, leading to Beppu's expansion as a city.

Picture 41. (See Appendix) Osaka Shosen K.K. Map of the Inland Sea Region Sea Lanes (early Showa). Map of the Inland Sea Region Sea Lanes made into a picture postcard. (From the Kojyo Toshihide Collection. Reprinted with permission by the author, Matsuda, N. 2017)

Picture 42. (Not shown) Pride of the Inland Sea... Kurenai Maru, Murasaki Maru, Midori Maru, Sumire Maru (mid Taisho to early Showa). "Queen of the Inland Sea" Kurenai Maru and map of the sea lanes.

Picture 43. (Not shown) Map of the Murasaki Maru Sea Lanes (early Showa). The Murasaki Maru, one of the main ships working the Osaka - Beppu Sea Lanes and map of the routes.

Picture 44. (Not shown) Beppu Maru (mid Taisho to early Showa). The Beppu Maru, a small passenger ship servicing the Beppu Sea Lane.

Picture 45. (Not shown) Yajima Maru, Regular liner on the Osaka - Beppu route (mid Taisho

to early Showa). Went into commission in August, 1923, this ship sank off Kobe in a storm in October, 1933.

### Chapter 3: Sea Bathing and Sand Bathing

When you bury your naked body in the soft, pristine sand of the beach at low tide, a pleasant hot spring wells up from below the sand.

Sea gulls in the sky, white sails on the sea. Take a deep breath of the fresh sea air, cure yourself of all kinds of diseases while you doze sleepily on the edge of rapture, an experience which can only be had in Beppu, (Pamphlet “Beppu”, 1936).

#### The Natural Sand Baths of Beppu

Rules regarding the use and maintenance of sand baths were written in the “High Grade Hot Spring Regulation Ordinance” decided upon by Beppu Town in 1909. According to this, the sand baths were under the management of the Town, and independent contractors would be decided through bidding and given usage rights. Cost for bathing was 3 sen, including supervision of clothes and belongings, and bathing time was set at under 30 minutes each time. For reference, the cost to send a postcard at this time was 1 sen 5 ri, so a sand bath could be enjoyed for the equivalent of the cost of sending two postcards.

Sand bathing is highly effective for all nervous diseases including beriberi and rheumatism. Sand bathers increased from around April or May till summer, and around this time “tent rentals” were set up, which were baths partitioned by curtains.

It cost two or three sen to dig out the sand with a spade, and about the same to have it packed over you, and it was also possible the rent a wooden frame, which was placed where the sand had been dug out and used to keep the packed sand from crumbling apart. There were people who came around selling mats made of woven Japanese sweet flag. Sweet flag is a plant similar to iris, and the roots and bulbs can be used as herbal medicine. The sand on the beaches used for sand bathing is black and angular, so as it can become painful to sit on for a long time, these mats were perfect to lay out and lie upon.

The *Beppu Hot Spring Hanjouki* (Beppu Hot Spring Record of Prosperity, Kikuchi Yuho, 1909, Nyoando Shoten) published the same year that the regulations for the maintenance of sand baths were put out, describes the sand baths as follows: “Hot springs well up after only digging away the surface of the beaches in Beppu. If you go about knee deep in the water, all you need to do it scratch away the sea floor to get the hot spring water to well up from below.”

Picture 46. (See Appendix) Beppu Sea Bathing Beach (early Showa). A great number of children are sea bathing. The bottom of the card reads “Hot springs well up from beneath the sea floor of this beach, and you can feel it mixed together with the sea water.” The inn area on the reclaimed land of Kitahama can be seen in the background. (From the Kojyo Toshihide Collection. Reprinted with permission by the author, Matsuda, N. 2017)

Picture 47. (Not shown) Kitahama Seashore. The sea bathing beach seen from the roof of the Tanakaya Inn (mid Taisho to early Meiji).

Picture 48. (Not shown) Beppu Beach and Sand Baths (late Meiji to mid Taisho). In the front right is a tent used for sand bathing. People are gathered at the shoreline looking at dragnets.

Picture 49. (Not shown) Bungo Beppu, Outside the Port, “Makuhari Sunayu” Tented Sand Baths (end Meiji). South of Beppu Port. Called “Makuhari Sunayu”, these sand baths were partitioned and covered with white tents.

Picture 50. (Not shown) Bungo Beppu, Outside the Port, “Makuhari Sunayu” (end Meiji). The tented sand baths south of Beppu Port. The interior of the tents are as pictured in Picture 56. Apparently photographed before construction of the Seaside Road (1912), because homes and inns are almost continuous with the beach. Beyond the inn, the chimney of the power station is visible.

Picture 51. (See Appendix) Bungo Beppu, Outside the Port, Looking towards the sand baths and Hamawaki (end Meiji). The beach north of Hamawaki Harbor. The tents set up for the sand baths are visible in the foreground. Hand addressed to Fukuoka Prefecture in October, 1910. The natural coastline still stretches from Beppu to Hamawaki. (From the Kojyo Toshihide Collection. Reprinted with permission by the author, Matsuda, N. 2017)

Picture 52. (Not shown) Makuhari Sunayu and Yoshida Hotel Hot Spring at Sea Coast Beppu, Bungo Nippon (end Meiji). Hand addressed to Second Brigade Imperial Foot Guard Headquarters, Akasaka, Tokyo in 1908. The sender appears to have been a second lieutenant (ensign) undergoing medical treatment in Beppu. (From the Kojyou Toshihide Collection. Reprinted with permission by the author. Matsuda, N. 2017)

Picture 53. (Not shown) Bungo Beppu Shore (Ida) Minatoya Inn Beach Sand Baths (end Meiji). The tented sand baths in front of Minatoya Inn (founded in 1906). A separate tent can be seen to the left of the inn, which may have been a rest area. Many of the picture postcards which show an inn’s name depict sand baths. It’s possible that many of the proprietors of inns along

the shore were contracted operators of the sand baths.

Picture 54. (See Appendix) Beppu Hot Springs Kitahama Beach Kodamaya Inn (mid Taisho to early Showa). The sand baths in front of the Kodama Annex. We can see that thatched roof rest houses have also been set up. (From the Kojyo Toshihide Collection. Reprinted with permission by the author, Matsuda, N. 2017)

Picture 55. (Not shown) Bungo Beppu Beach Sand Bath (end Meiji to mid Taisho). Inside the Makuhari Sand Bath. The women in the sand baths are have their own pails to use for putting the sand over themselves. In the background, two female *sunakake* workers can be seen.

Picture 56. (Not shown) Actual scene of Beach Sand Baths (end Meiji to mid Taisho). The women called *sunakake*, who dug up sand and then and covered bathers with it, and the bathers. (From the Kojyou Toshihide Collection. Reprinted with permission by the author. Matsuda, N. 2017)

Picture 57. (Not shown) Beppu Beach Sand Baths (end Meiji to mid Taisho). The cost for being covered in sand was two to three sen, about the same as the cost of sending one or two postcards.

Picture 58. (Not shown) Actual scene of Beach Sand Baths (end Meiji to early Taisho). Bathers lying directly in the sand at the shoreline. The man with the shovel is the *sunakake* sand bath worker. Most *sunakake* were women, rarely men.

Picture 59. (See Appendix) Actual Scene of Beach Sand Baths (end Meiji to early Taisho). A young *sunakake* sand bath worker is smiling at the photographer. (From the Kojyo Toshihide Collection. Reprinted with permission by the author, Matsuda, N. 2017)

Picture 60. (Not shown) Actual scene of Beach Sand Baths (mid Taisho). This picture was set up for a picture postcard. Young geisha-type women and young men are gathered in the center of the shot, and *sunakake* women wearing upper garments with “Beach Sand Baths Number 6” visible on their collars are positioned behind them. A commemorative stamp from the Umijigoku “Sea Hell” is stamped on it with a date of September 24, 1917.

Picture 61. (Not shown) Beach Sand Baths (early Showa). Bathers wearing *yukata* robes from the Kodama Inn (founded in 1906). In the background, dragnets are being brought in. This postcard is hand addressed to Hiroshima City in 1931.

Picture 62. (Not shown) Beach Sand Baths (end Meiji). People in the sand baths in front of the inns at Kitahama, before the completion of the Seaside Road 1912).

Picture 63. (Not shown) Beppu Kitahama Beach Matsuya Inn Annex Actual Scene of Sand Baths (mid Taisho to early Showa). People enjoying the sand baths and sea bathing below the stone walls of the Matsuya Inn in summer.

Picture 64. (Not shown) The Hot Spring in Seashore Beppu (mid Taisho). The sand baths in front of Matsuya Inn. Taken at lower tide than Picture 63. The bathers are holding Matsuya umbrellas.

Picture 65. (See Appendix) Sand Bath Outside the Harbor (end Meiji to early Taisho). Sand bathing ebbing tide, using traditional parasols for shade. On the sea are several steamships anchored and the sculls going back and forth to the harbor. (From the Kojyo Toshihide Collection. Reprinted with permission by the author, Matsuda, N. 2017)

Picture 66. (Not shown) Beach Sand Baths (end Meiji to Early Taisho). Here, Western style parasols are being used for shade. Also, in the left foreground, poles in the sand with cloth lain over them are used for covering.

Picture 67. (Not shown) A Hot Spring, Kitahama Sunayu Beppu Bungo (end Meiji to early Taisho). The sand baths north of Beppu Port. The woman with the Western style umbrella and the man with the hat are possibly spectators.

Picture 68. (Not shown) The Souvenir Scene of Natural Hot Spring ‘Sand Bath’ Beppu (No. 3) (early Showa). Children lying in a row in a sand bath. (From the Kojyou Toshihide Collection. Reprinted with permission by the author. Matsuda, N. 2017)

Picture 69. (Not shown) Actual Scene of Beach Sand Baths (late Meiji to early Taisho). Children wearing *yukata* robes in the sand bath. One of the oldest picture postcards of a sand bath.

Picture 70. (See Appendix) Beach Sand Bath (late Taisho). Children in bathing suits posed with the O.S.K. Lines Kurenai Maru in the background. (From the Kojyo Toshihide Collection. Reprinted with permission by the author, Matsuda, N. 2017)

Picture 71. (See Appendix) The Souvenir Scene of Natural Hot Spring ‘Sand Bath’, Beppu (No. 2) (early Showa). Foreign bathers in the sand bath, in front of a sign saying, “Souvenir of Natural Hot Spring Beppu”. (From the Kojyo Toshihide Collection. Reprinted with permission by the author, Matsuda, N. 2017)

Picture 72. (Not shown) Beach Sand Bath (end Meiji). *Makuhari Sunayu* tented sand baths with sumo wrestlers. Sumo wrestlers often performed in Beppu. For example, “Tokyo Sumo” was held in April, Meiji 45 (1912).

Picture 73. (Not shown) Beppu Beach Sand Baths (early Showa). Foreigners at a *Makuhari Sunayu* tented sand bath. At the bottom of the picture it declares, “Foreign bathers are increasing year by year, thriving with booming prosperity, by the day and month.” A large passenger liner on a world tour stopped in Beppu once every two years, and quite a few foreigners visited Beppu on their own as well.

Picture 74. (Not shown) Sea Bathing (mid Taisho). Children and adults enjoying sea bathing, with a passenger liner spewing black smoke in the background as it sets sail from Beppu Harbor.

Picture 75 (right, not shown) To the side is Shihatsuyama (Mt. Takasaki), site of former Lord Otomo’s castle ruins and Beppu Harbor (from the face of the picture postcard, mid Taisho to early Showa).

Picture 76 (lower left, not shown) Beppu Kitahama Beach Hanabishi Inn (late Taisho). The Hanabishi Inn, founded in 1922 on coastal reclaimed land, and the beach in front of it.

Picture 77 (lower right, not shown) Beppu Hot Springs Sea Bathing Beach (end Meiji to mid Taisho). Sea bathing in the shoals of the sand beach almost stretching to the sand baths.

#### COLUMN: Producers and Publishers of Photographic Picture Postcards

From the Meiji to Taisho Periods, photographic picture postcards of Beppu were mainly produced by photographer shops and printers in Beppu. The two biggest manufacturers were Hagiwara-go and Wada Narumi-do, both located in the bustling area near Matsubara Park which was also called “the Asakusa of Beppu”.

According to the *Oita Prefecture Biographical Dictionary* (1917), the founder of Hagiwara-go was Hagiwara Teisuke (born 1859), who is said to have been the first manufacturer and printer of picture postcards in Oita Prefecture. He was originally from Fukura-cho, on the southern edge of Awajishima Island, and made his living producing dried fish and running a pawn shop. He moved to Beppu in around 1898 or 1899 and began manufacturing picture postcards. He is mentioned in publications including, *Guide to Ten Hot Springs* (1909) and *Beppu Hot Spring Journal* (1912). It is also known that in addition to picture postcards, he also produced guidebooks.

An intertwined or connected “WS” was the trademark of Wada Narumi-do. The postcards in this book are divided between these cards and Hagiwara-go cards. The founder was Wada Shuzo (born around 1876), originally from Taketa, Oita Prefecture, who went into business in Beppu after living in Manchuria and Nagasaki. In addition to picture postcards, it is known that he also put

out commemorative photograph albums, maps, and guides.

However, by the beginning of the Showa Period, picture postcards from both manufacturers disappeared, and cards by a manufacturer from outside the prefecture called Wakayama Taisho became the main producer. I was able to find out from a descendant that Wada Narumi-do switched to the production of school related publications.

So, how were the picture postcards of Beppu made? I think it can be assumed that manufacturers such as Hagiwara-go and Wada Narumi-do both chose their own subjects as well as taking orders for photographs on demand. For example, there were many picture postcards of inns which were sent by the inns at New Year's and for summer greetings. On the other hand, it is also possible that the manufacturers anticipated the need for these types of postcards and sold them for the inns to use. Further, Hagiwara-go used the same photographs for both picture postcards and guidebooks.

And, how were picture postcards sold? In the case of Beppu, one place was on the street in front of the well-known public baths, where there was a lot of foot traffic. In a number of picture postcards in this book, a person pushing a small cart with the name of the postcard manufacturer can be seen in the photograph.

From Picture 193. (Not shown) A cart selling Wada Narumi-do picture postcards.

From Picture 415. (Not shown) The Hagiwara Photography Studio in front of Matsubara Park.

(Not shown) Photograph showing the area near Asami Hospital (Picture 470, not shown), taken on July 18, 1903. A picture postcard with a photograph taken from almost the same angle as this one is below.

Picture 78. (Not shown) Bungo Beppu Full View of Asami (circa 1900-1906). A photographic picture postcard of the area near Asami Hospital, taken around 1905. It is one of the oldest photographic picture postcards of Beppu, published by Hagiwara-go.

Picture 79. (Not shown) Bungo Beppu View of Asami Hospital (circa 1900-1906). Before photographic picture postcards came into existence, picture postcards of Beppu were printed from copper plates. This is a New Year's card from 1905.



Picture 1



Picture 4



Picture 7



Picture 11



Picture 13



Picture 19



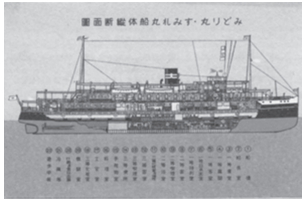
Picture 24



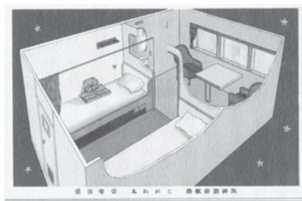
Picture 29



Picture 33



Picture 40



Picture 41



Picture 46



Picture 51



Picture 54



Picture 59



Picture 65



Picture 70



Picture 71

