The Bandō 1918 POW Camp Exhibition and its Postcards

by Harold Krische

Introduction

Who would believe that prisoners of war (POWs) interned in Japan during "the Great War" were allowed to host a significant exhibition of their personal creations? Who would anticipate that over 40,000 local Japanese residents would attend such an exhibition and were able to purchase prisoner artwork, handicrafts, foods and beverages?

When the improbable emerges as reality, it warrants examination and scrutiny to achieve a meaningful understanding. The Bandō Camp POWs, supported by Camp Administration, hosted an exhibition of artwork and handicrafts that reflected prisoner ingenuity, represented German cultural traditions, reflected collaboration, and defied numerous wartime stereotypes. The vibrant dynamics of the exhibition and prisoners' passions are captured by two sets of official "March 1918 Bandō Exhibition" postcards. Examination of the exhibition postal history, in conjunction with key exhibition documents, affords unique insights into an extraordinary event.

Context

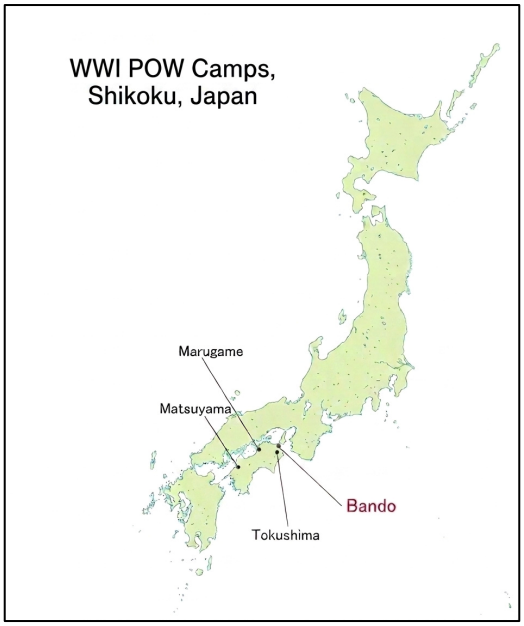
Japan declared war on Germany on August 23, 1914, involving itself in World War I as a member of the Allied Powers. A strategic, methodical campaign supported by vastly superior numbers resulted in surrender of the German concession of Kiautschou, China on November 7, 1914. Approximately 4,700 German and Austro-Hungarian soldiers were subsequently transported to a diverse range of camps in southern Japan. Many of the camps were older, reflecting the wear and tear of use during the Russo-Japanese War of 1904-05, and included makeshift accommodations for officers in Buddhist temples. Few imagined that more than five years of internment was still to follow.

Several factors contributed to the cultural, social and political dynamics that helped shape POW experiences within the Japanese Camps of WWI and that are embodied within the 1918 Exhibition:

- Japan secured victories against Germany early in the War and introduced unique racial-cultural dimensions. Japan was intent on attaining recognition as being one of the key international players;
- The Japanese were purposeful in ensuring that their capacities were recognized internationally and sought to display role model compliance with international conventions or laws;
- Many of the prisoners from Kiautschou were young volunteers or reservists and had worked as merchants or craftsmen representing a diverse range of skill sets. Professional backgrounds in the Bandō Camp included four printers, a paper maker, letter press operator, book binder and lithographer. Only a small minority were "professional" soldiers;
- German society strongly embraced traditions, nationalism, patriotism and idyllic cultural constructs that were fully ingrained in the passions and interests of the POWs. This had come to include a strong penchant for, and valuing of, the "Ausstellung" or "Exhibition";
- Germany had championed the "Golden Age" of the postcard, making it a highly valued communication and commemorative device, one that conveyed ideology, culture and celebration.

The Bandō Camp

The Bandō Camp was constructed to alleviate accommodation pressures associated with three makeshift POW camps (Marugame, Matsuyama, Tokushima) on the island of Shikoku (**Figure 1**, page 109). Bandō was created to be a 'showcase' camp that would reflect well internationally in terms of the standards associated with the conventions of war. The camp (**Figure 2**, page 109) was built in what is now the western region of the city of Naruto and opened on



← Figure 1
Map of WWI POW camps on Shikoku, Japan (courtesy of Gemini)



↑ Figure 2
Postcard depicting view of the Bandō Camp



← Figure 3
Awa Electric Railway Co. poster advertising the Bandō Exhibition

April 9, 1917, with a transfer of almost 1,000 prisoners from the three camps that were being closed. Colonel Matsue Toyohisa, previously commander of the Tokushima Camp, became the commander of Bandō and his actions demonstrated a belief that opportunities for prisoner engagement would yield positive occupied minds. The opportunities to pursue individual and group interests alleviated some of the difficulties of isolationism and captivity. Bandō featured a "business district", access to leased lands for farming, private residences, two lakes, and opportunities for prisoners to become involved in a diverse range of activities including, but not limited to, theater, sports, music, printing operations and philately.

The Bandō Camp Exhibition

A group of six Bandō prisoners, representing the three initial Shikoku prisoner of war camps, formed the key organizational group for the Exhibition. They engaged Colonel Matsue in discussion about a possible exhibition in the Fall of 1917. Matsue immediately offered support for a comprehensive exhibition, one that sought to meaningfully engage the Japanese public, foster collaboration, and leave an imprint on history. Colonel Matsue was able to arrange for the use of the community building (Kōkaidō) and numerous outbuildings associated with the Oasa Temple, which were within two kilometers of Bandō. Notable promotion efforts within the larger community encouraged attendance. One example is a 39.5 x 54 cm poster from the Awa Electric Railway Co. (**Figure 3**, page 109) which appeared in community buildings and the local railway station. The Bandō Exhibition ran from March 8 to March 19, 1918.

The Bandō Exhibition program (**Figure 4**), embracing Germanic cultural exuberance for the "Ausstellung", opens with an explicit introductory statement affording context and intent.



Figure 4
Exhibition Program in German

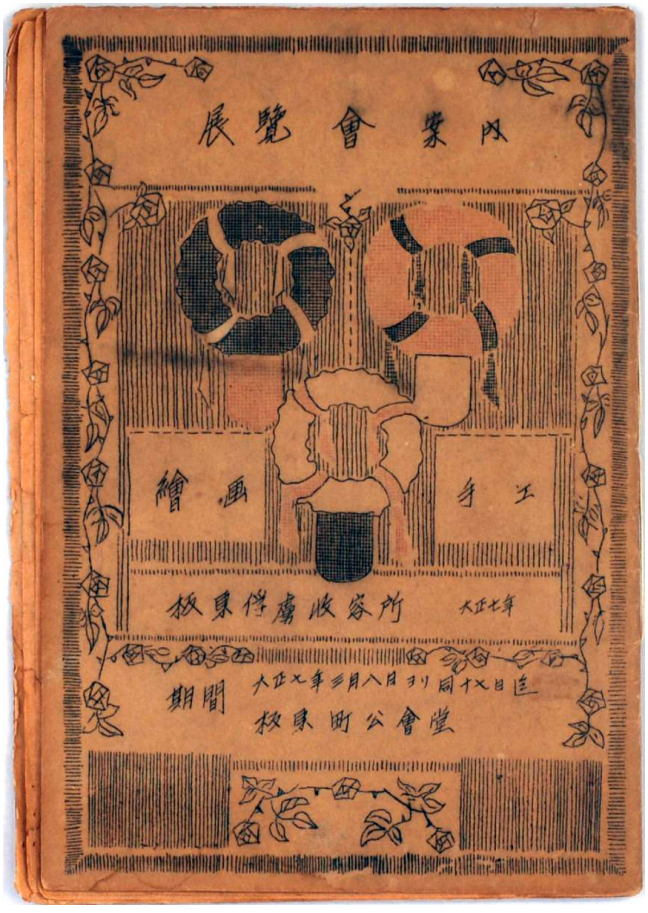


Figure 5
Exhibition Program in Japanese (Collection of the Naruto German House BK071)

Each of the three prisoner-of-war camps—Matsuyama, Marugame, and Tokushima—which together now form the Bandō camp, has already had its own exhibition. Now, the Bandō exhibition of visual arts and crafts aims to provide a comprehensive overview of the artistry and skill of the camp's inhabitants and to demonstrate that, even after more than three years of captivity, we have retained our mental acuity and enthusiasm for work. It aims to demonstrate how the reunion with other comrades proved stimulating and enriching.[1]

The 52-page Exhibition program, printed in both German and Japanese (**Figures 4 and 5**, page 110), conveys the incredible depth and organization of the Exhibition. Over 450 exhibits representing the "Visual Arts" (Bildender Kunst) and "Manual Skills" (Handfertigkeit) are reflected in the program. Many exhibits were designated as being available for purchase by the Japanese public, and few remained unsold. The program includes recognition of an adjudication committee, scale maps of the facilities, and 16 pages of advertisements of various Bandō "business services", including the availability of provisions from "the famous GEBA bakery". Page 8 of the program states that Exhibition postcards, containing a special handstamp, were available for 3 sen with limits of 12, 16 or 18 postcards per prisoner depending on their rank. These cards were also available for purchase by the Japanese public.

The Official Exhibition Postcards

One set of official Exhibition postcards was printed by the Tatsuki Photo Studio's printing department in Tokushima and featured a series of six black and white scenes from various areas of the Exhibition. A special sleeve (**Figure 6**) contained all six photo postcards and confirms information about the printer and the event. The image sides of the postcards were printed using collotype, a planographic photomechanical process that is considered to have been the first form of photolithography. Each Tatsuki-printed postcard features an identical Japanese inscription at the base of the card that reads: "Scene from Bandō Prisoner of War Camp Artwork Exhibition". The six scenes serve to highlight different areas of the exhibition and the range of items that were on display (**Figures 7a-7f**, pages 112-113). Careful examination of the scenes reveals the extensive organizational efforts that created a very appealing experience. Teams of POWs took on responsibilities for painting the facilities and creating a décor that brought warmth and supported the aura of the exhibition. Several of the scenes reveal the work of a POW contingent that brought in foliage from a local forest so that live green trim could enhance the entire exhibition, outside on the grounds and also suspended from the posts and ceilings of the exhibition halls.

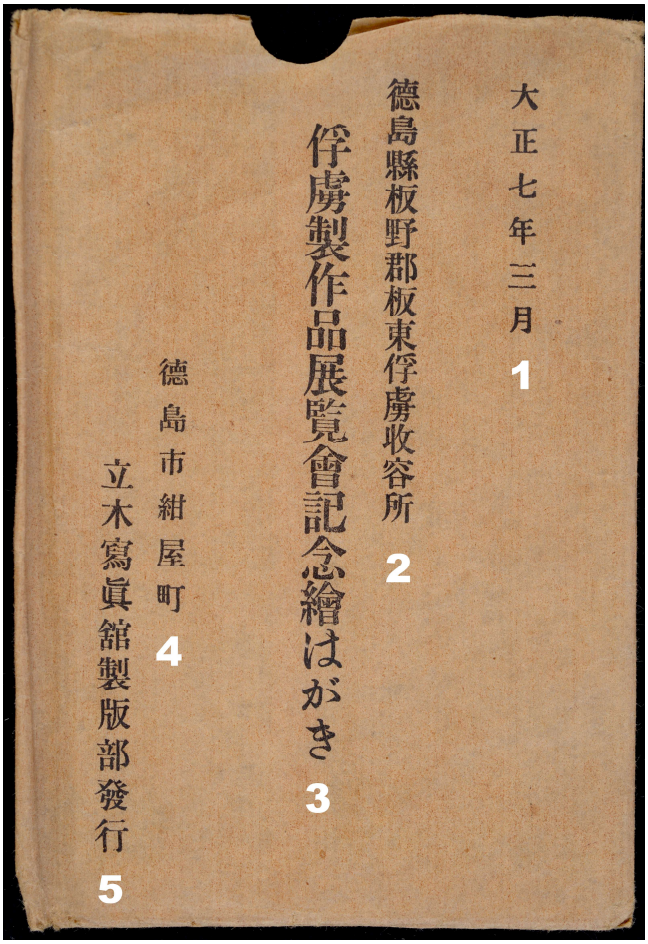
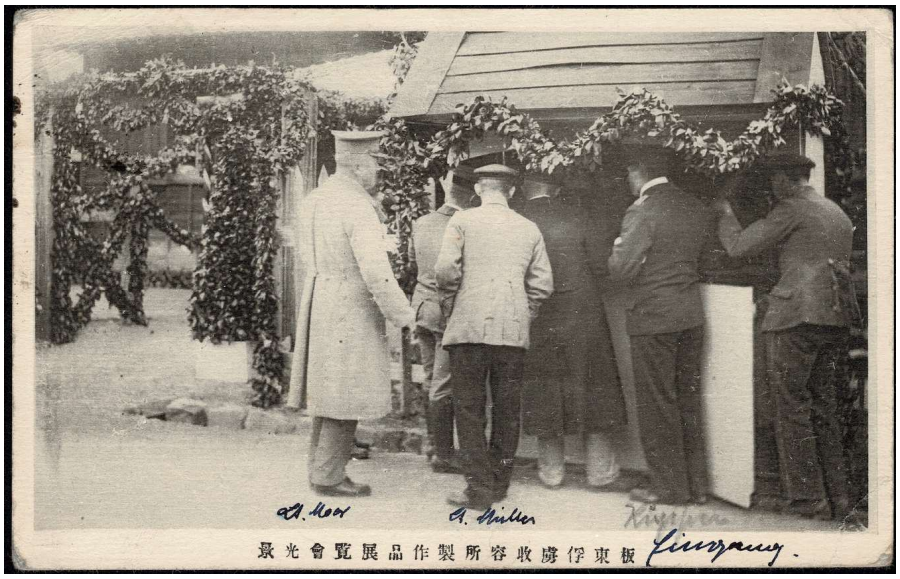


Figure 6
Tatsuki Sleeve for the 6 Exhibition Postcards
(Collection of the Naruto German House EH065)

Translations:
1. Taishō 7, March
2. Bandō Prisoner of War Camp, Itano District, Tokushima Prefecture
3. Commemorative Postcards of POW Artwork Exhibition
4. Kon-ya Machi, Tokushima City
5. Issued by Tatsuki Photo Studio, Printing Department

[1] Page 4 of the program, Führer durch die Ausstellung Kriegsgefangenenlager Bando 1918.



← Figure 7a
Officers at the Program and Postcard stand

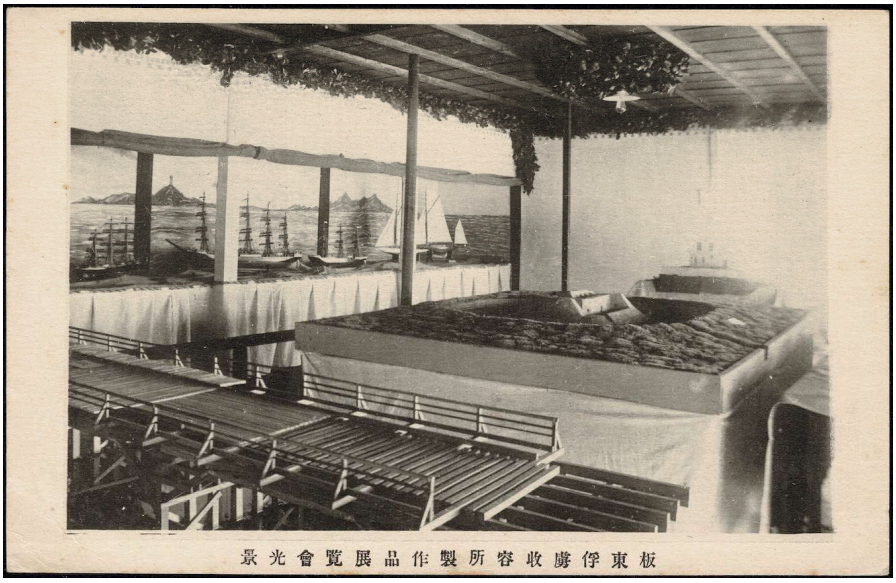


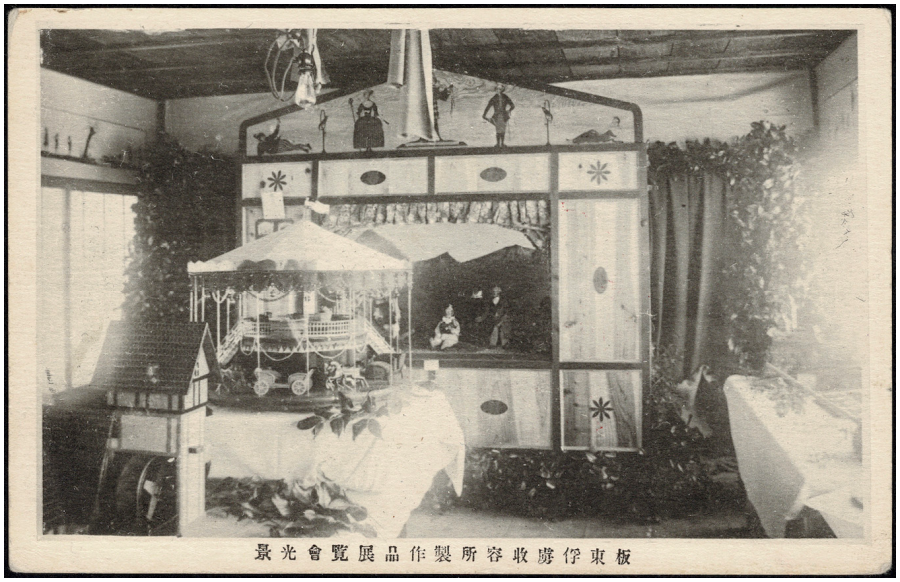
Figure 7b →
Main outside corridor with games tents including the target shooting area



← Figure 7c
Exhibition Hall displays of Visual Arts

Figure 7d ➔
Exhibition Hall
Manual Skills displays
including ships





← Figure 7e
Puppet Stage,
Carousel and
Waterwheel

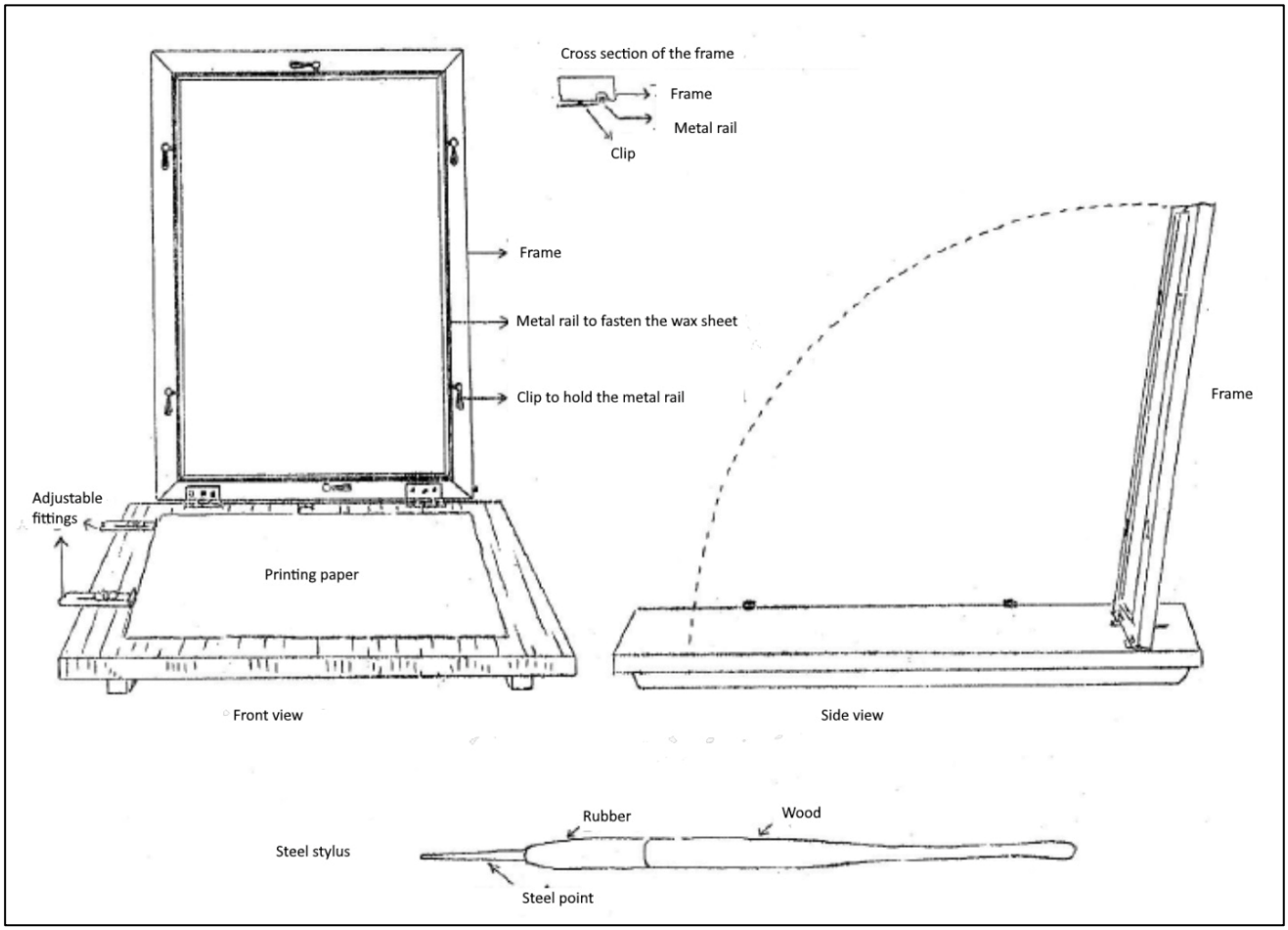
Figure 7f ➔
Display promoting
the GEBA bakery



The address side of the postcards for this printing exists in two formats previously used by the printer for other postcards. Each of the six postcard image scenes has been found with these two address sides. **Figure 24** (page 121) depicts the "Union Postale Universelle" heading at the top with an ornamental divider, and **Figure 19** (page 120) has Japanese text in the vertical divider line reading "Tokushima Woodblock Print". Both types of this address side have vertical Japanese text on the right side that simply reads "Postcard".

The second set of six official Exhibition postcards was designed by Bandō prisoners and printed in the camp printing press. The full-color postcards feature different designs that reference the "Ausstellung" and depict thematic symbols affiliated with the Bandō Exhibition. Careful examination of the postcards reveals several variations within each design. The variations are either readily apparent and quite distinctive or can be very subtle and challenging to uncover. Limited access to quantities of these postcards creates additional difficulties in determining the extent of minor varieties that might exist or the number of printing runs for each card. Understanding the design variations requires knowledge of the printing techniques and process used for their creation. Fortunately, the lead printer for the Bandō Camp Printing Press provided a detailed article for "Die Baracke" that described the printing process, shared sketches of the equipment (**Figure 8**) and revealed samples of the stages of the color print process.

The writing or drawing is applied to a sheet of tissue paper impregnated with a wax solution with the aid of a steel stylus, using a file-like, finely scored steel plate as a base. The stylus



↑ Figure 8
Sketch of Bandō Printing Press from p20 Die Baracke April 1919 Vol 4 No 1 (80)

pushes aside the wax particles as it draws, and the strokes appear as a series of tiny holes. The sheet is then clamped tightly in the frame of the apparatus; the frame is folded down so that the paper to be printed lies under the clamped wax sheet. When ink is applied to the sheet with a roller, it is pressed through the fine holes and the drawing appears on the printing paper.[2]

The wax-coated tissue paper carrying the design was fragile, and after extended print runs would break down and require replacement. When printers redrew the original design onto new wax coated tissue paper, intricate design details might be transcribed with deviations from the original. These variations become noticeable when one carefully compares cards of the same design, attesting to the intensive labor required in the printing of each postcard.

Figures 9 & 10 (page 116) illustrate the four major varieties of the Exhibition postcard depicting an artist in the process of capturing an image on his canvas. The varieties are easiest to distinguish by examining the text area. The images shown in **Figure 9** do not have any text under the wreath and shield symbols while one postcard has five lines of text and the other has four. Both these cards show a completely blank canvas. The postcards shown in **Figure 10** have text that appears under the wreath and shield, each has four lines of text but with different wording and each has lines drawn on the canvas. Further minor differences on the cards include the number of paint brushes in the can, the extent of the shading on the stone lantern, details of the umbrella top, and the spacing of the lines on the green hillsides.

The design of this postcard can be attributed to a POW who previously was interned in the Matsuyama camp. A real photo postcard of a poster advertising the 1916 Matsuyama exhibition (**Figure 11**, page 116) reveals a design that undoubtedly resulted in the development of the official Bandō exhibition card shown in **Figures 9 & 10**. Several of the exhibits that were on display included work commenced in the camps prior to POW arrival at Bandō.

The Exhibition postcard shown in **Figures 12a-12d** (page 117) quickly invites scrutiny and reminds us just how much time the printers spent on 're-engraving' the design once the fragile transfer paper broke down. How many differences can you spot? **Figure 12a** sports a wavy line border and features stone Japanese lanterns with a minimal base. **Figure 12b** has consistent frame breaks in the corners of a straight frame line, a three-line script justified at the right, ribbons coming from the wreaths outlined in black, and details missing from the top of the right-hand lantern. Careful examination of lantern representations, placement of the ribbons on the wreaths, and setting of the script serve to illuminate notable card differences. **Figure 12c** features a complete straight outside frame line and two ribbons flipped to the inside of the lower wreath, and is missing a hole in the right lantern. **Figure 12d** has the script commencing over the left-hand lantern and no red color for the ribbon at the bottom of the lower wreath.

This postcard design embodies the key representative symbols that were prominently featured in all aspects of the Exhibition. Each symbol conveys a connection to strong cultural traditions. The three wreaths symbolized honor, victory, and accomplishment and have military roots associated with ancient Germanic and Roman values. The three shields under the wreaths originated in the 15th century as an emblem representing the painters' guild and served as a symbol of pride, quality, and craftsmanship. The black, white, and red colors officially represented the movement toward German national unity after 1867, when a new flag with these colors was created to symbolize the union of Prussia with the states of the Hanseatic League.

It should be noted that while the POW-designed and produced postcards incorporate Germanic cultural symbolism, efforts were made to ensure that designs also reflected Japanese icons and script. **Figure 13** (page 118) uses the Japanese language ("Exhibition of Works made by Prisoners of War") and a lantern with a red mitsu-tomoe (three-part yin-yang symbol) in the center. The tomoe is often associated with Shinto shrines, protection, and the harmony of life. The ancient Greek helmet helps underscore the value of cultural tradition over time as it relates to craft mastery, strength, and focus, thereby symbolizing the kind of resilience that POWs would need to have. The postcard includes the three wreaths and shields along with a person working on a work of art at lower left.

[2] David and Shiela Sutherland translation from Die Baracke, April 1919 Volume 4, No. 1 (80), p 18. See the Reference section (page 124) for the online link.

Figure 9
Bandō Artist at Easel
(blank cavas,
differing text)

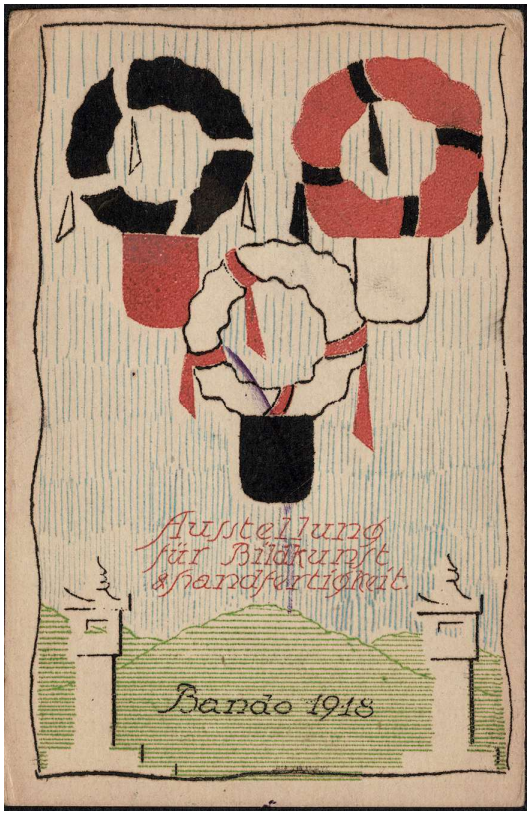




Figure 10
Bandō Artist at Easel
(lines on canvas,
differing text)



Figure 11
Matsuyama RPPC
(real photo postcard)
1916 Exhibition



← Figure 12a
Wavy border, low first step at lantern bases

Figure 12b →
Straight border with break in each corner, black outline around each ribbon on lower wreath





← Figure 12c
Unbroken straight border, no window on right lantern

Figure 12d →
Only three ribbons on lower wreath, low first step at lantern bases

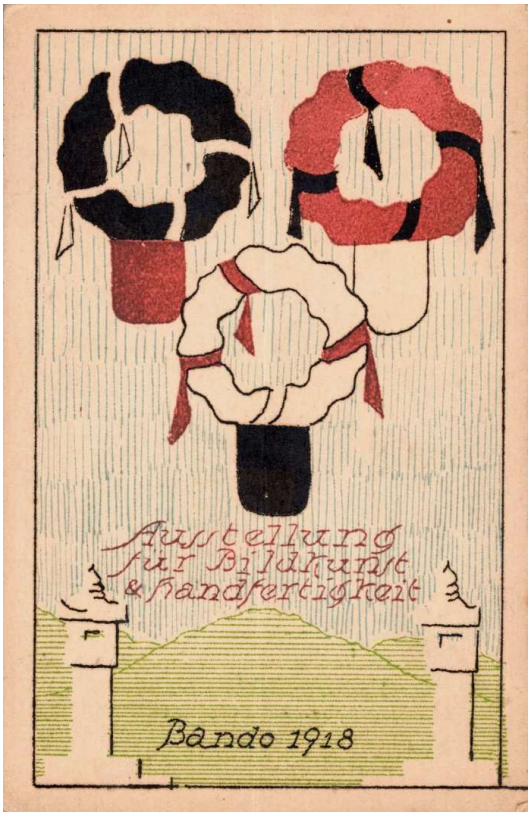




Figure 13
Japanese lantern and script on Exhibition postcard

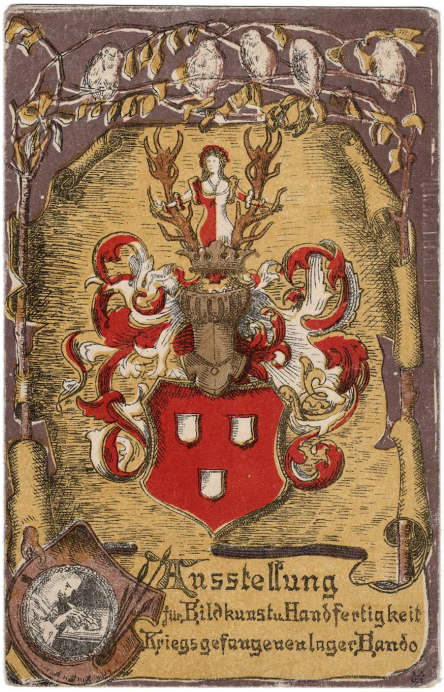
Figure 14
Lady between Laurel Trees

One of the official Exhibition postcards, **Figure 14** was printed in two distinct colors and then a multicolor version. The multicolor card reveals the challenge facing the printers as they sought to carefully align the postcard for a separate print run to add each color. The red color is 2 mm off the intended target zone and this is most notable in the large script letters and the three shields on the right laurel tree. The placement of a laurel wreath around the arm of the allegorical figure ensconces the symbolic intent to recognize traditions going back to Roman times, emphasizing the importance of victory, triumph, honor, and scholarly excellence.

The composition of the Exhibition postcard shown in **Figure 15** (page 119) blends traditional European guild iconography, heraldry and nature imagery to celebrate artistic craftsmanship and creative resilience during captivity.

The final official Exhibition postcard, **Figures 16a-16d** (page 119), provides further symbolic elements, but perhaps in a more humorous fashion with the depiction of a dragon surrounding the camp and artistic elements. Four distinctive varieties of this card have been noted. While there are several distinguishing attributes of this card, the easiest can be seen by examining the word "handfertigkeit" (manual dexterity) at the top right. **Figure 16a** has the hyphen after the first "r" with the remainder of the word commencing under the "a" of "handfertigkeit". A

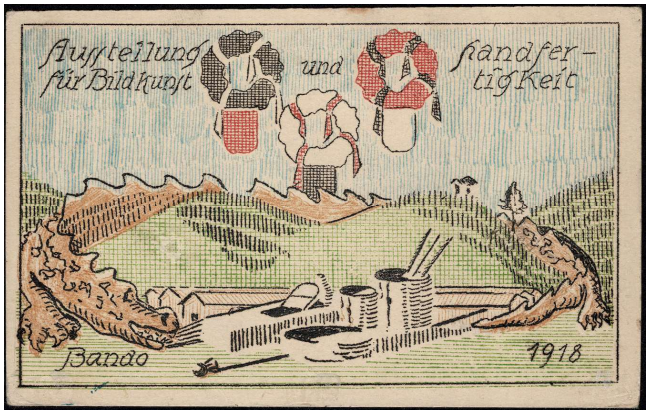




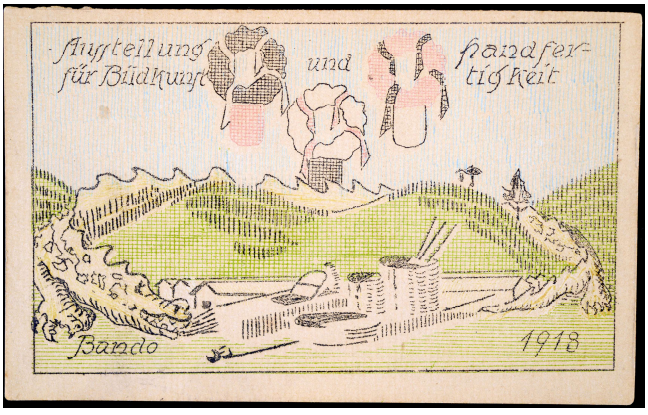
← Figure 15
Celebrating craftsmanship, heraldry and resilience

ribbon from the first wreath also touches the second wreath, the year numbers are notably smaller, and the dragon is much closer to the word "Bando". **Figure 16b** has the hyphen in the same place but the remainder of the word commences under the letter "h". **Figure 16c** shows the word "handfertigkeit" split after the g without a hyphen and the word "Bando" is 3 mm longer than on the other cards. **Figure 16d** has a hyphen after the letter "g" of "handfertigkeit" and is missing a roof line on the front barracks.

The address sides of the Bandō Camp-printed postcards contain one of three different backings. **Figures 20, 21 & 22** (page 121) display the three different kinds of backs found on the Bandō Camp printed Exhibition postcards. "Postkarte", along with the Japanese script for the same appear on all three cards. The middle divider features "Steindruckerei im Lager Bando" which translates as 'Stone Printing (Lithography) Press in Bandō Camp". The postcard in **Figure 20** provides additional information in the address segment with "Bando/Tokushima, Japan."

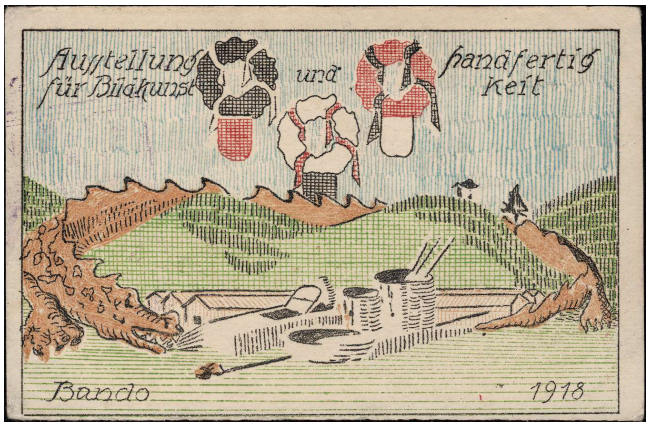


↑ Figure 16a
Dragon handfertigkeit variation Type I

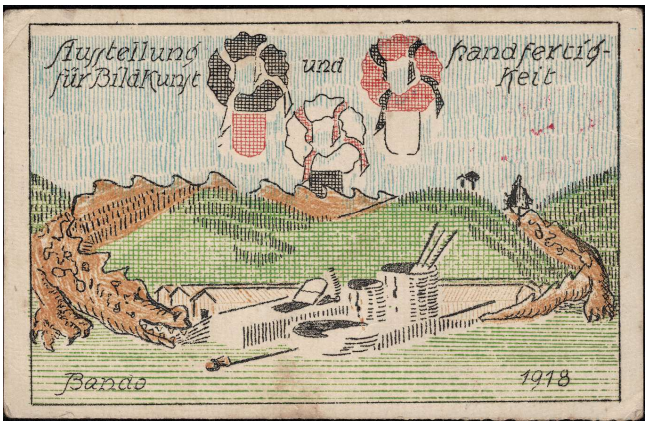


↑ Figure 16b
Dragon handfertigkeit Type II (Collection of the Naruto German House EH020)

↓ Figure 16c
Dragon handfertigkeit variation Type III



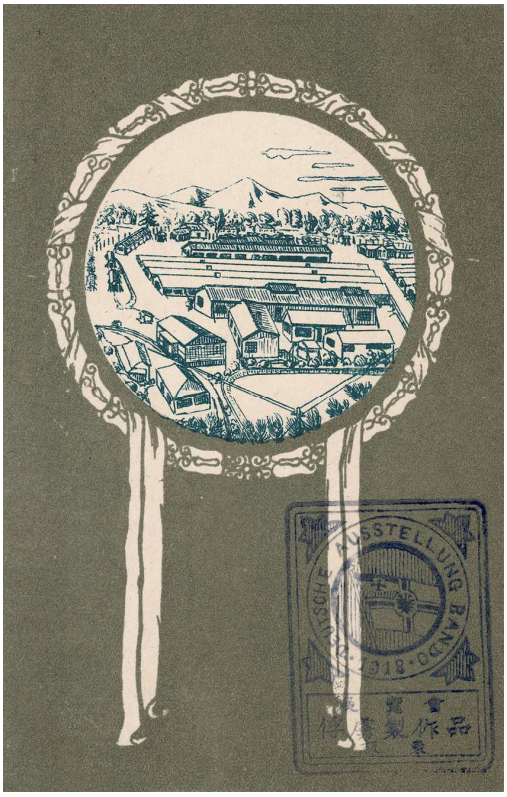
↓ Figure 16d
Dragon handfertigkeit variation Type IV





← Figure 17
Bandō 1918 handstamp

Figure 18 →
Exhibition handstamp on front of a Bandō postcard not associated with the Exhibition



Bandō Exhibition Postcard markings, usage and anomalies

The Official exhibition postcards were all intended to be struck with the Camp-created commemorative bilingual handstamp (**Figure 17**) in violet prior to sale or distribution. The Japanese script in the handstamp can be translated as "Exhibition of POW Handcrafts in Bandō" with the German text stating "German Exhibition Bando, 1918".

Figure 14 (page 118) shows the handstamp on the front of three postcards, but this was highly unusual and has been noted upon only unused postcards. One of those unused postcards is a Bandō postcard that was not part of the official exhibition postcard set (**Figure 18**) and is the only example of such that has been found. Notations upon the reverse of the face-struck handstamp postcards reference POW #1994 Karl Nikolaus Möller. Two Exhibition photo scene cards have been noted without the official commemorative handstamp but featuring a large orange red handstamp. The example in **Figure 19** features a flaming orb (a Buddhist symbol) with Japanese kanji in the center that appears to rest upon a lotus blossom bed.

Figure 19
Unused Exhibition photo scene postcard with unusual handstamp



Figure 20, page 121, is an example of one of the few Exhibition postcards without the commemorative handstamp. My census, consisting of 183 Exhibition Postcards, indicates that three are without the handstamp. This postcard (the reverse of a **Figure 13**-type card) features typical markings one would find on a postally used card with the large red oval Bandō Camp seal, the black Bandō departing cancel of March 11, 1918, the red three-character Japanese routing marking for Germany and the violet incoming German censor handstamp. Interestingly, the local small orange or red camp censor handstamps, which often appear on regular mail, do not appear on any of the used postcards. **Figure 21,** page 121 (reverse of a **Figure 14**-type card), features the only violet oval Bandō Camp seal handstamp represented in my census.

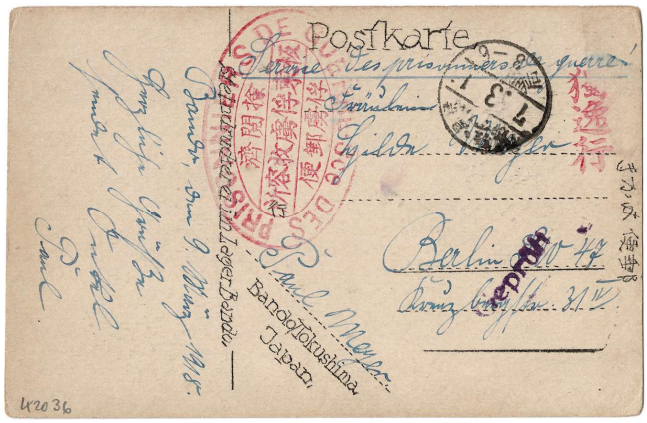


Figure 20
Reverse of a Figure 13 design postcard without the commemorative exhibition handstamp

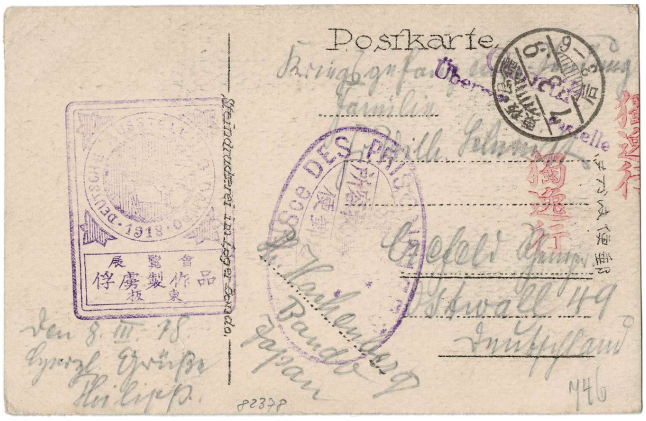


Figure 21
Bandō Camp Seal struck in violet

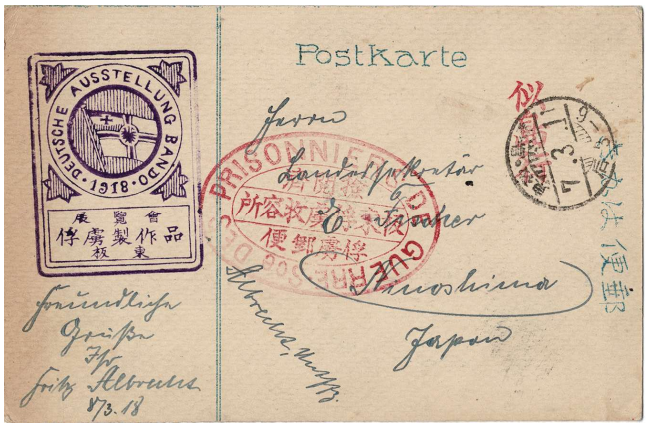


Figure 22
Reverse of a Figure 9 design postcard used as intercamp mail to the Ninoshima Camp



Figure 23
International intercamp mail to Australia using Exhibition Postcard



Figure 24
Exhibition card from the Seitz Collection (p 117, 31e)



Figure 25
July 1, 1919 FD cancels tie the Restoration of Peace set to a Bandō Exhibition Postcard

Census of Bandō Exhibition Postcards (completed over a 29-year period)	
Total Exhibition Postcards	**183**
...consisting of:	
Unused Exhibition Postcards	**47**
Franked and favor canceled (handback) Exhibition Postcards	**10**
Postally used Exhibition Postcards	**126**
...sent to these destinations:	
Germany	**89**
Japan	**18**
China	**13**
Others	**6**

Many of the Exhibition postcards addressed within Japan represent intercamp mail, correspondence with colleagues who were in other camps. **Figure 22**, page 121, (reverse of a **Figure 9**-type card), was sent by Bandō POW Fritz Albrecht to POW Ernst Fischer in the Ninoshima POW Camp. Intercamp mail was not limited to the other Japanese camps, as two examples are known going to Australian POW Camps. **Figure 23**, page 121, shows the address side of a **Figure 10**-type card sent to POW Böttger in Liverpool, Sydney, Australia. The postcard shows a Bandō departing cancel of March 15, 1918, the large red Bandō Camp seal, red manuscript routing and a violet rectangular "passed by censor" receiving strike. Böttger, having been heavily wounded in Kiautschou, was hospitalized and transferred by the British to the Hunghom Camp just outside of Hong Kong for one year before being shipped to an Australian camp.

Delivery time for postcards from Bandō to Germany at this time was often in the five-to-six-week range, going across the Pacific, crossing the United States by rail, and then across the Atlantic. **Figure 24**, page 121, is an Exhibition photo scene card (**Figure 7c**, page 112) sent by POW Erwin Beutner to his mother in Straßburg (Strassburg). Although redirected, this postcard has a Straßburg receiving cancel of June 28, 1918. The departing Bandō cancel is discernable as March 26, 1918, thereby indicating that delivery took almost 14 weeks!

Many of the Bandō Exhibition postcards were kept by the POWs as souvenirs and this is reflected by just over 25% of the postcards being unused. Some of the souvenir postcards were subsequently used for philatelic purposes. **Figure 25**, page 121, is an Exhibition photo scene card (**Figure 7d**, page 113) that bears a July 1, 1919, first day cancel tying a complete set of the newly issued Restoration of Peace commemorative stamps to the postcard. The postcard was likely contrived by the addressee, Bandō POW Otto Boehncke. It is known that POW Christian Frölich created numerous similar Bandō Exhibition postcards franked with various values of the Peace set. One wonders if any of the Exhibition postcards purchased by Japanese attendees were ever used in such a fashion!

Unofficial exhibition-related postcards exist. One such example (**Figure 26**, page 123) is an unused real photo postcard (RPPC) of a five-masted sailing ship that was designed and built by POW Segebarth. Construction commenced when Segebarth was still in the Matsuyama Camp and allowances were made to ensure the project could transition to Bandō. An official Exhibition photo postcard (**Figure 7d**, page 113) illustrates the five-masted ship as it was included in the Exhibition display (second ship from left). Page 19 of the Bandō Program (**Figure 27**, page 123), lists the ship as exhibit item 212 under the category of 'manual dexterity' and the specific sub-category of 'ship building'. A small circle after the exhibit description indicates that the item was available for purchase. A small cross after an exhibit entry denoted that it was unavailable for purchase, and a cross with a circle around it signified that an item could be ordered. Segebarth's five-masted sailing ship was purchased by fellow Bandō POW Erwin von Koch for the sum of ¥300[3] and the exhibition adjudication committee recognized the entry with the 4th overall prize.

[3] It's somewhat difficult to determine what the ¥300 sale price in 1918 would be in terms of today's money, but we estimate it to be somewhere around USD 3,000 to 4,000.

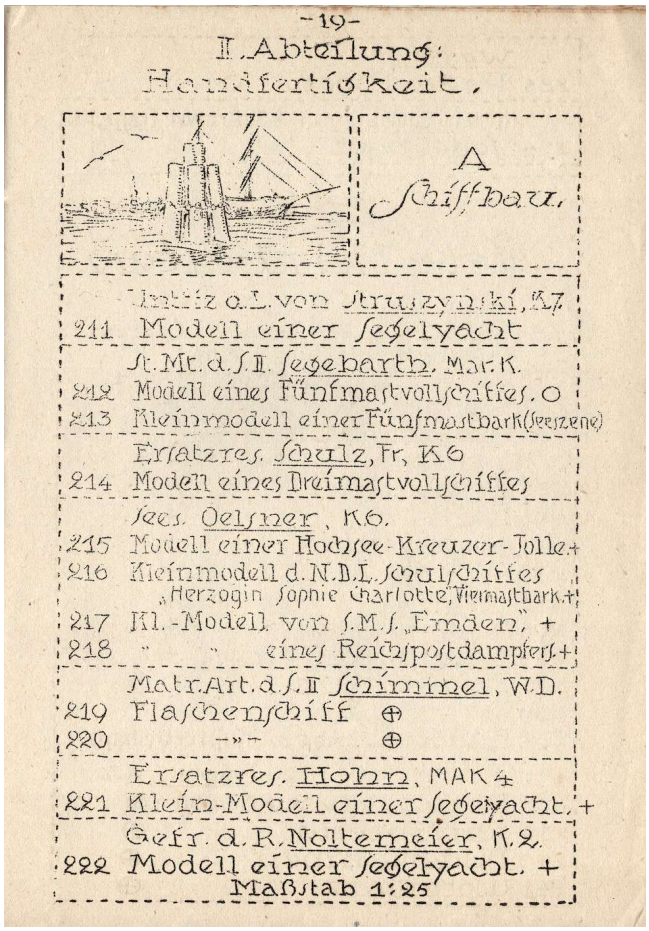


Figure 26
Five-masted ship model



Figure 28
Bandō Exhibition Award Certificate (Collection of the Naruto German House PR187)

Figure 27
Exhibition catalogue page



Epilogue

Although other POW camps during The Great War are known to have hosted "Exhibitions", the Bandō Exhibition of 1918 might arguably have been the most significant on numerous levels. The March 1, 1919 "Der Baracke" (Vol 3, No 22, page 8) identifies the total number of exhibition postcards having been mailed from Bandō as 8,956 with 978 of those being mailed within Japan. The developmental work and skills of the printing department were brought to the world stage. Intercamp sharing of Exhibition postcards and local press coverage contributed to the other major exhibitions that subsequently took place in the Aonogahara, Nagoya, Kurume and Ninoshima Camps later in 1918 and 1919. Several of those camps focused upon POW-designed exhibition postcards to commemorate their events. All 22 pages of the March 17, 1918 "Die Baracke" Camp newspaper were devoted to the Exhibition and underscored, time and time again, the value of the collaboration associated with the process, the pride felt in accomplishment and the creativity, enthusiasm and engagement represented by prisoners through all of their efforts.

Close to half of the Bandō Camp POW population was directly involved in supporting the Exhibition. 135 prisoners contributed exhibits and hundreds of others contributed to aspects of the Exhibition. Even the recognition program for the Exhibition was extensive. There were opportunities to vote for one's favorite exhibits, and formal adjudication was completed and shared publicly. Special certificates were designed and printed in the Bandō printing press for those achieving the highest levels of excellence (**Figure 28**, page 123) in 14 categories.

Given the context of World War I, the organizational depth represented with the Bandō Exhibition is incredible. Recorded attendance is stated to have been 50,095. The ability for the Japanese public to partake and engage with interactive games, with access to German foods, beverages and entertainment, had an impact that is still visible today. Clearly, Colonel Matsue was successful with his intent to have engagement opportunities yield positive occupied minds. Additionally, the Bandō Exhibition postcards are considered to be among the most attractive produced in any camp.

References

Ausstellung im Gefangenenlager Tokushima: Handwerk Hat Gold'nen Boden. (1916, Easter) Tokushima Prisoner of War Camp, Shikoku, Japan.

Burdick, Charles and Moessner, Ursula. (1984) *The German Prisoners of War in Japan, 1914-20.* University Press of America, New York.

Deutsches Institut für Japanstudien. (n.d.) *Virtuelle Ausstellung und Katalogue der Bandō-Sammlung des DIJ*. Retrieved July 27, 2026, from https://bando.dijtokyo.org/.

Düselder, H. (Ed.). (2017) *Begegnungen hinter Stacheldraht: Deutsche Kriegsgefangene im Lager Bandō in Japan 1917-1920* (Beiträge aus dem Museum Lüneburg, Vol. 2). Museum Lüneburg, Germany.

Führer Durch Die Ausstellung Kriegsgefangenenlager Bando für Bildkunst und Handfertigkeit. (1918) Bandō Lager Printing Press, Bandō Prisoner of War Camp, Shikoku, Japan.

Haupt, Wilhelm (Editor). *Führer Durch Die Ausstellung des Kriegsgefangenenlagers Ninoshima, Frühjahr 1919*. Ninoshima Camp Stone Printing Press.

Klein, Ulrike. (1993) *Deutsche Kriegsgefangene in japanische Gewahrsam 1914-1920, Ein Sonderfall*. Inaugural Dissertation zu Erlangung der Dokterwirke der Philosophischen Fakultaten der Albert Ludwigs Universitat Freiberg, Germany.

Krische, Harold. (December 2019) *The 1919 Ninoshima Camp Exhibition and its Postcards*. Japanese Philately, Vol. 74, No. 5, pp 200-210.

Meller, Adolf. (2002) *Das Schicksal der Vertreidiger von Tsingtau im Ersten Weltkrieg aus dem Nachlaß meines Vaters*. StuDeO, Bonn, Germany.

Naruto City. (n.d.) *Naruto City German House "Bando Prisoner-of-War Camp" Archives Web*. Retrieved August 4, 2026, from https://bando-doitsu.com/en.

Robert, Martin; Solger, Friedrich; Goldschmidt, Richard; Möller, Gustav and Mahnfeldt, Rudolf (Editors). *Die Baracke: Zeitung für das Kriegsgefangenenlager Bando, Japan. Volume I October 1917 to March 1918 and Volume II April 1918 to September 1918*. Printed in the Bandō Camp Printing Press 1918.

Schmidt, H-J. *Historisches Projeckt von Hans-Joachim Schmidt (seit 2002)*. Retrieved from www.tsingtau.info May 28, 2026.

Seitz, Ludwig. (1998) *Die Post der Tsingtauer in japanischer Gefangenschaft 1914-1920.* Arbeitsgemeinschaft der Sammler Deutscher Kolonialpostwertzeichen.

Sutherland, David & Sheila. *Die Baracke: Newspaper of the German War Camp at Bando in Japan 1917-1920*. Retrieved from http://bandobaracke.org/index.html, July 18, 2026. ■