

域外拾珍

RECOLLECTIONS OF  
A DISTANT SHORE

# 历史影像中的新西兰华人

## NEW ZEALAND CHINESE IN HISTORICAL IMAGES

[新西兰] 李海蓉 Phoebe H. Li

著

[新西兰] 约翰·特纳 John B. Turner



总主编 / 苏文菁

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# “海上丝绸之路与中国海洋强国战略”

## 丛书总序

中国是欧亚大陆上的重要国家，也是向太平洋开放的海洋大国。长期以来，中国以灿烂的内陆农耕文化对世界文明产生了巨大的影响。近百年来，由于崛起于海洋的欧洲文明对世界秩序的强烈影响，来自黑格尔的“中国没有海洋文明”“中国与海不发生关系”的论调在学术界应者甚众。这种来自西方权威的论断加上历史上农耕文化的强大，聚焦“中原”而忽略“沿海”已是中国学术界的常态。在教育体系与学科建设领域，更是形成了一个“中”“外”壁垒森严、“中国”在世界之外的封闭体系。十八大提出了包括建设海洋强国在内的中华民族全面复兴的宏伟目标。2013年以来，习总书记提出以建设“一带一路”作为实现该宏伟目标的现阶段任务的重要战略构想。国家战略的转移需要新的理论、新的知识体系与新的话语体系，对于农业文明高度发达的中国而言，建设富有中国气质的、与海洋强国相适应的新知识体系、新话语体系、新理论更是刻不容缓。

从地球的角度看，海洋占据了其表面的约 70.8%，而陆地面积占比不到 30%，陆域成了被海洋分割、包围的岛屿。从人类发展的角度看，突破海洋对陆域的分割、探索海洋那一边的世界、把生产生活活动延伸至海洋，是人类亘古不变的追求。而人类对海洋的探索主要经历了四个不同的阶段。

第一阶段是远古至公元 8 世纪，滨海族群主要在近海区域活动。受生产力，特别是造船能力的影响，滨海人民只能进行小范围的梯度航行，进行近海的捕捞活动。除了无潮汐与季风的地中海之外，其他滨海区域的人民尚无法进行远程的跨文化交流与贸易。目前的知识体系还不足以让我们准确了解该阶段的发展状况，但我们仍然可以从各学科的发现与研究中大致确定海洋文化较为发达的区域，它们是环中国海区域、环印度洋区域、环北冰洋区域，当然也包括环地中海区域。在这一阶段，滨海区域开始出现与其地理环境相应的航海工具与技术，这是各地滨海族群为即将到来的大规模航海储备力量的阶段。



第二阶段是 8 世纪至 15 世纪，滨海族群逐渐拓展自己的海洋活动空间。随着技术的不断发展，他们由近海走向远洋，串联起数个“海”而进入“洋”。海上交通由断断续续的“点”链接成为区域性、规模化的“路”。环中国海的“点”逐渐向西扩展，与印度洋进行连接；印度洋西部阿拉伯海区域的“点”向地中海及其周边水域渗透。由此，海上丝绸之路“水陆兼程”地与地中海地区连接在一起，形成了跨越中国海、南洋、印度洋、红海、地中海的贸易与交通的海洋通道。从中国的历史看，该阶段的起点就是唐代中叶，其中，市舶司的设立是中国政府开始对海洋贸易实施管理的代表性事件。这一阶段，是中国人与阿拉伯人共同主导亚洲海洋的时代，中国的瓷器、丝绸以及南洋的各种物产是主要的贸易产品。

第三阶段是 15 世纪至 19 世纪中叶，东西方的海洋族群在太平洋上实现了汇合。这是海上丝绸之路由欧亚板块边缘海域向全球绝大部分海域拓展的时代。在这一阶段，欧洲的海洋族群积极开拓新航线，葡萄牙人沿非洲大陆南下，绕过好望角进入印度洋；西班牙人向西跨越大西洋，踏上美洲大陆。葡萄牙人过印度洋，据马六甲城，进入季风地带，融入亚洲海洋的核心区域；西班牙人以美洲的黄金白银为后发优势，从太平洋东岸跨海而来，占据东亚海域重要的交通与贸易“点”——吕宋。“大航海”初期，葡萄牙、西班牙的海商是第一波赶赴亚洲海洋最为繁忙的贸易圈的欧洲人，紧接着是荷兰人、英国人、法国人。环中国海以及东南亚海域成为海洋贸易与交通最重要的地区。但遗憾的是，中国海洋族群的海洋活动正受到内在制度的限制。

第四阶段是 19 世纪下半叶至当代，欧洲的工业革命使得人类不再只能依靠自然的力量航海；人类依靠木质帆船和自然力航海的海洋活动也即将走到尽头；中国的海洋族群逐渐走向没落。“鸦片战争”之后，中国海关系统被英国等控制，世界上以东方物产为主要贸易物品的历史终结了，包括中国在内的广大东方区域沦为欧洲工业品的消费市场。

由上述分析，我们能够充分感受到海上丝绸之路的全球属性。在逾千年的历史过程中，海上丝绸之路唯一不变的就是“变化”：航线与滨海区域港口城市在变化；交换的物产在变化；人民及政府对海洋贸易的态度在变化……但是，由海上丝绸之路带来的物产交换与文化交融的大趋势从未改变。因此，对于不同的区域、不同的时间、

不同的族群而言，海上丝绸之路的故事是不同的。对于非西方国家而言，对海上丝绸之路进行研究，特别是梳理前工业时代东方文明的影响力，是一种回击欧洲文明优越论的文化策略。从中国的历史发展来看，传统海上丝绸之路是以农耕时代中国物产为中心的世界文化大交流，从其相关历史文化中可汲取支撑我们继续前行的力量。

福州大学“21世纪海上丝绸之路核心区建设研究院”在多年研究中国海洋文化的基础上，依托中国著名的出版机构——社会科学文献出版社，策划设计了本丛书。本丛书在全球化的视野下，通过挖掘本民族海洋文化基因，探索中国与海上丝绸之路沿线国家历史、经济、文化的关联，建设具有中国气质的海洋文化理论知识体系。丛书第一批于2015年获批为“2015年主题出版重点出版物”。

丛书第一批共十三本，研究从四个方面展开。

第一，以三本专著从人类新文化、新知识的角度，对海洋金融网、海底沉船进行研究，全景式地展现了人类的海洋文化发展。《海洋与人类文明的生产》从全球的角度理解人类从陆域进入海域之后的文明变化。《海洋移民、贸易与金融网络——以侨批业为中心》以2013年入选世界记忆遗产的侨批档案为中心，对中国海洋族群在海洋移民、贸易中形成的国际金融网络进行分析。如果说侨批是由跨海成功的海洋族群编织起来的“货币”与“情感”的网络的话，那么，人类在海洋上“未完成”的航行也同样留下了证物，《沉船、瓷器与海上丝绸之路》为我们整理出一条“水下”的海上丝绸之路。

第二，早在欧洲人还被大西洋阻隔的时代，亚洲的海洋族群就编织起亚洲的“海洋网络”。由中国滨海区域向东海、南海延伸的海洋通道逐步形成。从中国沿海出发，有到琉球、日本、菲律宾、印度尼西亚、中南半岛、新加坡、环苏门答腊岛区域、新西兰等的航线。中国南海由此有了“亚洲地中海”之称，成为海上丝绸之路的核心区域，而我国东南沿海的海洋族群一直是这些海洋交通网络中贸易的主体。本丛书有五本专著从不同的方面讨论了“亚洲地中海”这一世界海洋贸易核心区的不同专题。《东海海域移民与汉文化的传播——以琉球闽人三十六姓为中心》以明清近六百年的“琉球闽人三十六姓”为研究对象，“三十六姓”及其后裔在向琉球人传播中国文化与生产技术的同时，也在逐渐地琉球化，最终完全融入琉球社会，从而实现了与琉球社会的互动与融合。

《从龙牙门到新加坡：东西海洋文化交汇点》、《环苏门答腊岛的海洋贸易与华商网络》和《19世纪槟城华商五大姓的崛起与没落》三本著作从不同的时间与空间来讨论印度洋、太平洋交汇海域的移民、文化与贸易。《历史影像中的新西兰华人》（中英文对照）则以图文并茂的方式呈现更加丰厚的内涵，100余幅来自新西兰的新老照片，让我们在不同历史的瞬间串连起新西兰华侨华人长达175年的历史。

第三，以三部专著从海洋的角度“审视”中国。《海上看中国》以12个专题展现以海洋为视角的“陌生”中国。在人类文明发展的进程中，传统文化、外来文化与民间亚文化一直是必不可少的资源。就中国的海洋文化知识体系建设来说，这三种资源有着不同的意义。中国的传统文化历来就有重中原、轻边疆的特点，只在唐代中叶之后，才对东南沿海区域有了关注。然而，在此期间形成了海洋个性的东南沿海人民，在明朝的海禁政策下陷入茫然、挣扎以至于反抗之中；同时，欧洲人将海洋贸易推进到中国沿海区域，无疑强化了东南沿海区域的海洋个性。明清交替之际，清廷的海禁政策更为严苛；清末，中国东南沿海的人民汇流于17世纪以来的全球移民浪潮之中。由此可见，对明清保守的海洋政策的反思以及批判是我们继承传统的现实需求。而《朝贡贸易与仗剑经商：全球经济视角下的明清外贸政策》与《明清海盗（海商）的兴衰：基于全球经济发展的视角》就从两个不同的层面来审视传统中华主流文化中保守的海洋政策与民间海商阶层对此的应对，从中可以看出，当时国家海洋政策的失误及其造成的严重后果；此外，在对中西海商（海盗）进行对比的同时，为中国海商翻案，指出对待海商（海盗）的态度或许是中国走向衰落而西方超越的原因。

第四，主要是战略与对策研究。我们知道，今天的国际法源于欧洲人对海洋的经略，那么，这种国际法就有了学理上的缺陷：其仅仅是解决欧洲人纷争的法规，只是欧洲区域的经验，并不具备国际化与全球化的资质。东方国家有权力在21世纪努力建设国际法新命题，而中国主权货币的区域化同理。《国际法新命题：基于21世纪海上丝绸之路建设的背景》与《人民币区域化法律问题研究——基于海上丝绸之路建设的背景》就对此展开了研究。

从全球的视野看，海上丝绸之路是人类在突破海洋的限制后，以海洋为通道进行物产的交流、思想的碰撞、



文化的融合进而产生新的文明的重要平台。我们相信，围绕海上丝绸之路，世界不同文化背景的学者都有言说的兴趣。而对中国而言，传统海上丝绸之路是以农耕时代中国物产为中心的世界文化大交流，源于汉唐乃至先秦时期，繁荣于唐宋元时期，衰落于明清时期，并终结于1840年。今天，“21世纪海上丝绸之路”建设是重返世界舞台中心的中国寻找话语权的努力，在相同的文化语境之中，不同的学科与专业都有融入海洋话语时代的责任。欢迎不同领域与学科的专家继续关注我们的讨论、加入我们的航船：齐心协力、各抒其才。海洋足够辽阔，容得下多元的话语。

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奥克兰博物馆  
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新西兰基督教长老会诺克斯学院  
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最后，我们由衷感谢新西兰怀卡多大学人文社会科学院历史研究部詹姆斯·毕提教授与中国华侨华人历史研究所副所长暨《华侨华人历史研究》刊物主编张秀明女士为本书英文及中文稿提出修改意见。另，特别感谢社会科学文献出版社陈凤玲博士及出版社其他工作人员的专业精神，没有他们的努力，本书无法完成。

李海蓉 约翰·特纳

# Foreword

As this fascinating collection reveals, Chinese have been in New Zealand for as long as many other peoples, since the 1840s in fact. Many came first as gold miners and traders from a single province – Guangdong – with the intention of only staying temporarily. Much later, and despite official restrictions on Chinese immigration, they settled with their families throughout the country becoming shopkeepers, market gardeners and restaurateurs. Some became so successful they changed the way New Zealand did business. The Chinese contributed much to New Zealand and its early development while still ensuring they and their descendants retained connections with their home villages in Guangdong.

Today over 170,000 Chinese New Zealanders call New Zealand home. These Chinese New Zealanders contribute significantly, and in diverse ways, to New Zealand's society and economy. They also share their culture, contributing a unique strand to the multicultural fabric of New Zealand.

This book records that rich and varied history through photographs that are both historically important as well as artistic. I congratulate Phoebe Hairong Li and John B. Turner for their commitment to compiling such an important collection of photographs and for producing this book and the associated exhibitions.

The book is a testament to them but also to the long and chequered history of links between our two peoples. Strong friendship between our peoples is, of course, an essential basis upon which our strong bilateral relationship is built, and upon which it will continue to grow.

John McKinnon  
New Zealand Ambassador to China  
Beijing

# 序

正如这本引人入胜的著作所显示的，和许多其他人一样，中国人在新西兰已有很长时间，实际上早在 19 世纪 40 年代，很多人一开始以金矿工人和商人的身份来到新西兰，只打算临时逗留，他们都来自一个省——广东。很久以后，尽管有对中国移民的官方限制，他们和家人还是在新西兰各处定居，成为商店店主、蔬菜园经营者和餐厅老板。一些人做得非常成功，他们改变了新西兰的商业模式。中国人为新西兰和新西兰早期发展做出了巨大贡献，与此同时，中国移民及其子孙后代仍然与广东老家保持联系。

现在，有超过 170,000 华裔新西兰人把新西兰当作自己的家。这些华裔新西兰人通过多样的方式为新西兰的社会和经济做出卓越贡献。他们也与其他人分享自己的文化，为新西兰的多元文化构建做出独特的贡献。

这本书通过照片记载了这段丰富多彩的历史，这些照片既具有重要历史意义，也是艺术品。我祝贺李海蓉（Phoebe）和约翰·特纳，他们投入很多精力，收集到如此重要的照片集，并编撰了这本书，以及策划了与之相关的展览。

此书不仅证明了他们的付出，也印证了我们两国人民之间相互交融的历史源远流长。我们两国人民之间的深厚友谊毋庸置疑，这是新中两国建立牢固关系的重要基础，在此基础之上，两国人民之间的友谊也将继续发展。

麦康年  
新西兰驻华大使  
北京



# Recollections of a distant shore: a photographic introduction to the history of the Chinese in New Zealand

Phoebe H. Li

1

Karen Stæde. *Appo Hocton: Woo Ah Poo Hoc Ting: New Zealand's First Chinese Immigrant, Nelson, 1842-1920*. Nelson, N.Z.: The Nelson Provincial Museum, 2010. p.6.

2

Michael King. *The Penguin History of New Zealand*. Auckland: Penguin Books, 2003. p.172.

3

Under the Canton System, the Chinese government confined foreign traders' operation to the city of Canton, where only government-authorized Chinese merchants could deal with them. Such Chinese merchants formed a guild, known as *Cohong*.

4

Elizabeth Sinn. "Emigration from Hong Kong before 1941: General Trends." In *Emigration from Hong Kong: Tendencies and Impacts*, ed. Ronald Skeldon. Hong Kong: The Chinese University Press, 1995. p.12.

5

The Cantonese term "Sun Gurn San" literally means "New Gold Mountain", and refers to Australia and New Zealand together, in contrast to the "Old Gold Mountain", broadly referring to North America.

The first recorded Chinese immigrant to New Zealand is Appo Hocton. On 25 October 1842 this cabin steward in his twenties joined passengers of the migrant ship *Thomas Harrison* arriving in Nelson, and became one of its earliest settlers, ending as a centenarian known for his "industry and respectability". Today it is said that about 1,600 New Zealanders are related to him.

Why did Appo Hocton decide to start a new life in a strange land in the far-away south Pacific? One claimed reason was the captain's refusal to supply soap for washing his clothes.<sup>1</sup> We do not know whether that was his genuine motive for immigration. Nevertheless, what we do know is that the year 1842 was momentous for both New Zealand and China, and that might have had a dramatic impact on many ordinary and humble individuals like Appo.

Appo's arrival was shortly after the annexation of New Zealand, a result of the Treaty of Waitangi signed between the British Crown and Māori, the indigenous people of Aotearoa. The treaty marked the beginning of large-scale British colonisation, which later meant generations of grief for many Māori who lost their land forever; but to those leading British settlement, New Zealand was expected to become a social laboratory that would establish a "Better Britain".<sup>2</sup>

In the Far East the expansion of the British Empire was evinced by its victory against China during the first Opium War (1839-

1842), and its subsequent rule of Hong Kong due to the Treaty of Nanjing. Voluminous studies, especially by Chinese historians, have discussed extensively the catastrophic domino effects of the treaty on their nation. But within the narrow context of the modern history of Chinese international migration, Hong Kong's resulting rise may be perceived in a rather different way. The dramatic rise of Hong Kong replaced the Canton System (1757-1842)<sup>3</sup> and subsequently opened up new opportunities to many more adventurous and ambitious Cantonese fortune seekers and to those who were simply stuck in the despair of poverty, but now could see hopes. Previously, such opportunities were reserved for only a few *Cohong* merchants.

Following the discovery of gold in California in 1848 and in Victoria in 1851, the world witnessed a vast influx of Cantonese miners, and later assorted immigrants, embarking from Hong Kong to seek a better life in the "Gold Mountains" and the rest of the Pacific Rim. According to the Hong Kong Harbour Master reports, by 1939 around 6 millions of Chinese, mostly Cantonese, had left their homeland.<sup>4</sup>

Those who arrived in New Zealand, the so-called "New Gold Mountain",<sup>5</sup> formed merely a small stream within the massive wave of Cantonese international migration commencing in the mid nineteenth century. Nevertheless, this small community typified many features and experiences of the early Chinese immigrants in

the “Gold Mountains”, which were then dominated by Europeans.

Initially, the Chinese were welcomed. In 1866, 12 experienced Chinese miners arrived in the Otago goldfields from Victoria, Australia, at the invitation of the Dunedin Chamber of Commerce, to rework abandoned claims and deserted mine shafts. Only with the later staggering increase in the Chinese mining population, and consequently growing fear and xenophobia among the European community, did restrictions on Chinese immigration begin to take shape.

In 1881 New Zealand introduced a tonnage ratio for vessels with Chinese on board (a maximum of one Chinese passenger per 10 tons of cargo) as well as an entry tax of 10 pounds upon each landed Chinese. In 1896, the ratio became one passenger per 200 tons of cargo and the poll-tax was raised to 100 pounds, when the average annual income in New Zealand was about 41 pounds.<sup>6</sup> In 1907 an English-language test was imposed on all Chinese arrivals. Further, in 1920 the Immigration Restriction Amendment Act implemented an entry permit system, which empowered Customs officers to deny Chinese and other “undesirable aliens” entry or re-entry to New Zealand without justification.<sup>7</sup>

These legislative means effectively resulted in a diminishing New Zealand Chinese community that had to battle for its survival. After the gold rush era, the Chinese took up market gardening and greengrocery as their primary occupations, with a smaller number of people operating laundries. The community were predominantly

men, who worked hard and lived frugally, in order to save and send remittances back to their dependant wives and children left behind in Guangdong.

It was the Japanese full-scale invasion of China (1937-1945) that changed the situation completely. During the war, the New Zealand government granted refugee status to many Chinese women and children, allowing them to enter the country to reunite with their husbands and fathers. The costly poll-tax was also abolished shortly afterwards.<sup>8</sup> Their arrival was a watershed, marking the transformation of the New Zealand Chinese community from transient male sojourners into settled families.

New Zealand’s post-war prosperity and its growing acceptance of Chinese to a large extent encouraged these once-alienated “other” people to be integrated into mainstream society. Over the following decades, the Chinese community remained small, but gradually stood out with the emergence of many locally trained professionals such as doctors, lawyers, engineers and teachers.

This almost exclusively Cantonese “model minority” was all of a sudden shaken by the influx of new immigrants, following the passage of the 1987 Immigration Act, of which the most notable part was its nondiscriminatory intent: “Immigrants are now selected on the basis of personal merit rather than national or ethnic origin. This is a significant departure from the bias in favour of the British and West Europeans which had shaped New Zealand migrant flows for almost a century”.<sup>9</sup> The act facilitated a surge in Asian immigration to New Zealand of an

6

In 1896, the average income of the New Zealand population was about 41 pounds per head for all ages and both sexes, and 91 pounds per head for breadwinners. See, *Department of Statistics, The New Zealand Official Yearbook 1896*. Wellington: New Zealand Government Printer, 1896, p. 174.

7

For more details of New Zealand’s legislation against Chinese immigration, see Nigel Murphy, *Guide to Laws and Policies Relating to the Chinese in New Zealand 1871-1997*. Wellington: New Zealand Chinese Association, 2008.

8

In 2002 the New Zealand government made a formal apology to the Chinese community for the poll-tax and other statutory discrimination, along with a payment of \$5 million as a gesture of such reconciliation. This fund enabled the Chinese Poll Tax Heritage Trust to be established in 2004, aiming primarily to support research on New Zealand Chinese history and the preservation of Chinese language and culture.



Department of Statistics.  
*The New Zealand Official Yearbook 1988-1989*.  
 Wellington: New Zealand Government Printer, 1989,  
 p. 202.

[http://www.stats.govt.nz/Census/2013-census/profile-and-summary-reports/ethnic-profiles.aspx?request\\_value=24737&parent\\_id=24726&tabname=#24737](http://www.stats.govt.nz/Census/2013-census/profile-and-summary-reports/ethnic-profiles.aspx?request_value=24737&parent_id=24726&tabname=#24737) (accessed 12 November 2016).

A selective list of their publications will be given at the end of this book.

Phoebe H. Li's interview with Leon Narbey in Auckland on 12 February 2015.

unprecedented scale and speed, which caused a rapid backlash and was even portrayed as an "Asian Invasion" by the New Zealand media in the mid 1990s. Ethnic Chinese from Singapore, Malaysia, Hong Kong, Taiwan, mainland China, etc., have together contributed the largest component to a cohort known as "Asian immigrants".

Since the arrival of its new members, the New Zealand Chinese community has thrived over the past 30 years, despite experiencing unexpected fragmentation and an identity crisis, because the newcomers originate from various countries and regions, and so maintain different cultural affiliations and national allegiances. Multi-layered complexities have also developed within the Chinese community, with established early settlers and newcomers' disparate socioeconomic status, mixed religious and belief systems, and diverse experiences with mainstream New Zealanders including Europeans and Māori.

The latest census in 2013 shows that New Zealand is now the home for over 170,000 Chinese, of whom more than a half are recent migrants from mainland China, about one quarter local-born, and the rest originate from elsewhere. The Chinese represent around 3.7% of the New Zealand population of 4.2 million,<sup>10</sup> and are the second largest ethnic minority in the country, next only to Māori.

The past of the New Zealand Chinese community has not yet drawn enough attention from mainstream historians of the country, who mostly concentrate on the historiography of Europeans and Māori. Fortunately though, within the Chinese community its collective and individual memories have been written down by members like Bickleen Ng Fong, James Ng, Manying Ip, Joe Yue Sing (Zhou Yaoxing), Henry Chan, Young Tong-Shing (Yang Tangcheng), Lily

Lee, Ruth Lam, Jenny Lee-Morgan, Helen Wong, and more recently David Fung, Phoebe H. Li and Wayne Wilson-Wong.<sup>11</sup> Lily Lee and Wayne Wilson-Wong have also turned their family stories of migration and integration into motion pictures, which is indeed a more accessible approach to the history. However, the general audience in New Zealand may be more familiar with local Chinese filmmaker Roseanne Liang's own cross-cultural romance, which she first screened in her debut documentary *Banana in a Nutshell* (2005), and later modified into a feature film *My Wedding and Other Secrets* (2011).

An earlier portrayal of the history of New Zealand Chinese in New Zealand mainstream cinema, *Illustrious Energy* (1987), an exquisite work on Chinese gold miners in the Otago goldfields, has been neglected for too long. In order to produce it, Leon Narbey, one of New Zealand's finest artists, consulted the large collection of Presbyterian missionary Rev. Alexander Don's historical photographs and extensive archaeological reports by the Otago University team working on those past digging sites.<sup>12</sup> The significance of this film lies not only in its re-creation of the long-gone history, but also in its impressive usage of the visual records kept by Don's lens. The film is a good demonstration of the unique power of outstanding historical photographs, which can preserve many tangible details and hidden hints that may be illustrated beyond the capacity of written texts.

I feel privileged to have worked with John B. Turner, one of New Zealand's leading photographic historians, who has assisted me in investigating a great range of images that conventional historians usually have no access to or no wish to look at from a fresh angle. Such a wider selection of photographs is a prism through which a complicated history may be perceived and apprehended. Using more



than 100 carefully chosen photographs with both historical and aesthetic merit, we aim to present to a general audience a visual introduction to various aspects of the 175 years of Chinese life in New Zealand.

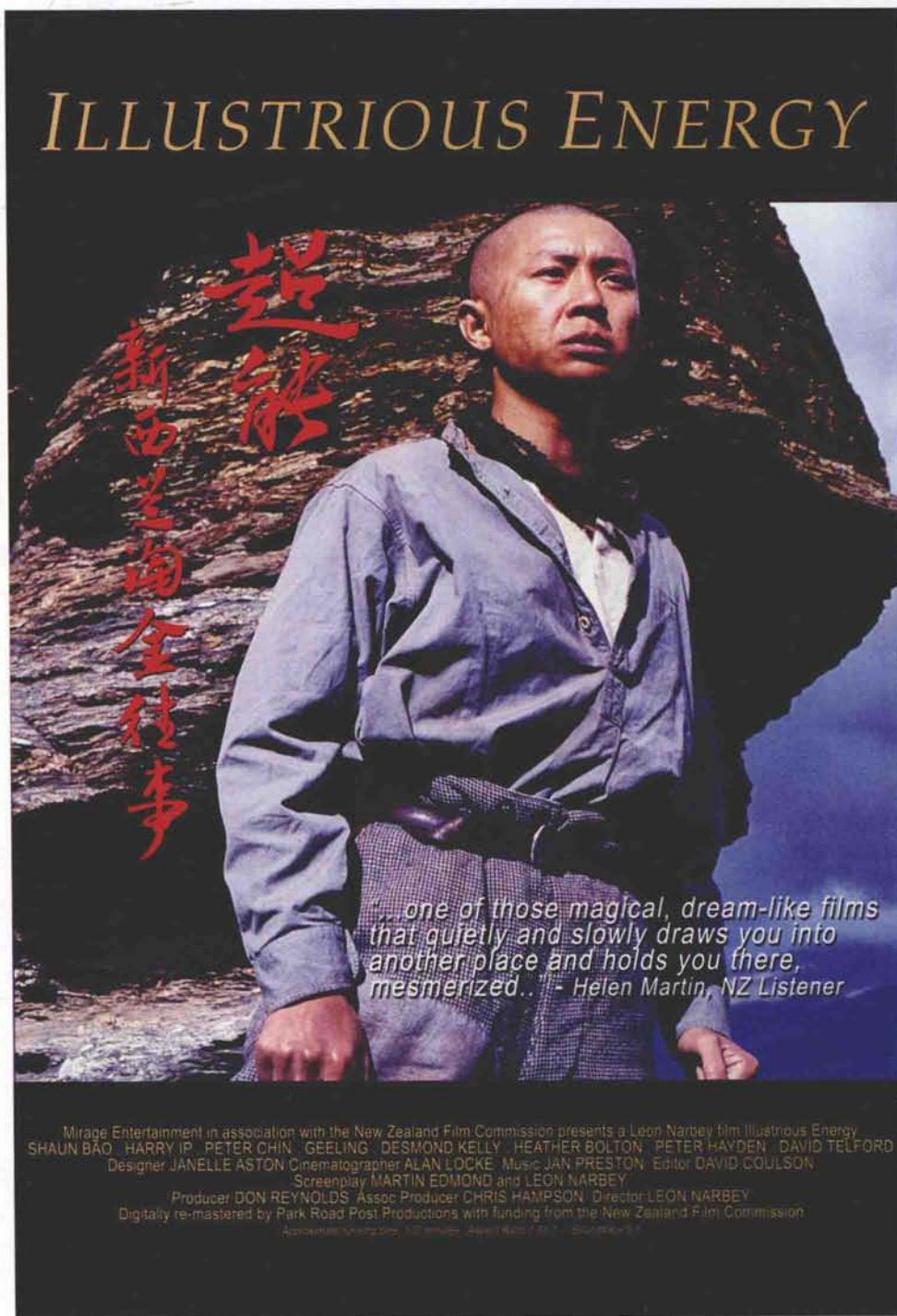
These photographs have formed the basis for exhibitions at the Overseas Chinese History Museum of China in Beijing from October 2016 to January 2017, and at the Auckland War Memorial Museum in New Zealand starting in February 2017. This collection is far from comprehensive, but I hope that readers will share my contemplation of the trajectory of this reoccurring history.

Phoebe H. Li, Auckland, December 2016

Poster for *Illustrious Energy*

《超能》电影海报

Courtesy of Leon Narbey 鸣谢莱恩·纳贝





A still image from *Illustrious Energy*

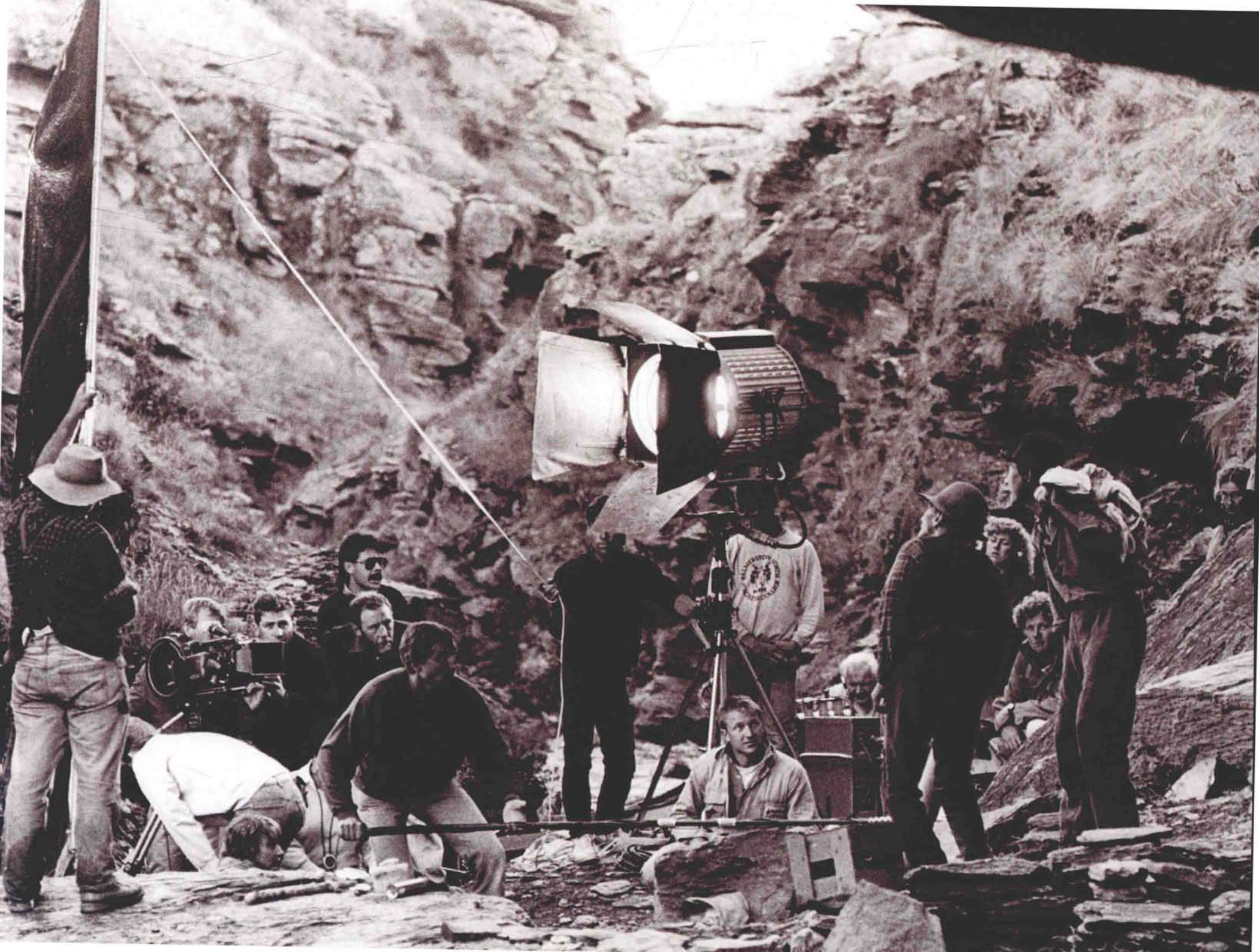
《超能》剧照

A scene from the shooting of *Illustrious Energy*

《超能》拍摄现场

Courtesy of Leon Narbey 鸣谢莱恩·纳贝







# 域外拾珍——历史影像中的新西兰华人

李海蓉

1

在行商制度下，外国商人的活动范围仅限于广州，他们只被允许与中国政府指定的商人进行交易。这些中国商人被称作“行商”。

2

新西兰与澳大利亚通常被早期广东移民称为“新金山”，一般情况下，是与北美的“旧金山”相对应。

3

当时，新西兰人（包括所有年龄及性别）的年平均收入为41镑，而负责养家人士的年平均收入则为91镑。

据记载，第一位移民新西兰的中国人名叫黄鹤廷。1842年10月25日，这位在移民船“托马斯·哈里森”号上担任服务员的二十出头的年轻人与其他旅客一同在尼尔森登陆，成为当地最早的定居者之一。黄氏以“敬业、值得尊敬”为人所称道，后来以百岁高龄终老。今天，据说大约1,600个新西兰人与他有血缘关系。

黄鹤廷为何决定在遥远的南太平洋、一片全然陌生的土地上开始新生活？据说，其原因是船长拒绝向他提供肥皂洗自己的衣服。我们无法确定这是否就是他移民的真实动机。然而，我们能确定的是，1842年，无论是对于新西兰还是对于中国而言，都是具有历史重大意义的关键年份，其影响也许曾戏剧性地波及许多平凡的普通人，譬如，黄鹤廷。

黄氏的到来发生在英国与新西兰土著居民毛利人刚刚签订《怀当义条约》后不久，这份条约令新西兰从此纳入大英帝国版图，并正式开启英国人大规模殖民新西兰的时代。对于很多后世永远失去土地的毛利人而言，英国人的殖民意味着苦痛与灾难之源，但对于那些引领英国殖民历程的人们来说，新西兰即将成为他们进行社会改革的实验室，以建设一个“更好的大英帝国”。

在远东，大英帝国的扩张以第一次鸦片战争（1839-1842年）中完胜中国与其后对香港的统治而进一步彰显。数量浩繁的历史著作，尤其由中国学者所撰写的，已广泛深入地揭示了《南京条约》对中国所引发的一系列灾难性后果，宛如推倒了多米诺骨牌。然而，

如果我们的讨论仅局限于近代中国人移民海外的特定话语中，香港的崛起也许会有不同的叙述与解说。首先，香港的迅速崛起替代了旧有的行商制度（1757-1842年），<sup>1</sup>其结果为更多雄心勃勃又富于冒险精神的广东籍财富追求者创造了新的机会，此外，那些因贫困而走投无路的人们也由此看到了新的希望。而此前，机会与希望仅属于少数的行商。

1848年、1851年加利福尼亚与维多利亚相继发现金矿后，整个世界开始见证广东籍矿工以及紧随其后各类移民的大量流入。为找寻、实现更好的生活，他们由香港启程，奔赴“金山”与环太平洋沿岸各地。香港港务处统计报告显示，截至1939年，共约600万华人离开了祖国，他们绝大多数为广东人。

到达新西兰这座所谓“新金山”的人们，不过为19世纪中期源于广东的浩大国际移民潮中的一股涓涓细流。<sup>2</sup>然而，在欧洲人主宰的早期“金山”华人社会，这个小团体的特征及其所经历的一切却极具代表性。起初，华人被欢迎。1866年，12名经验丰富的淘金工自澳大利亚的维多利亚抵达奥塔哥，他们应但尼丁商会邀请而来，重新清理、挖掘被欧洲人遗弃的矿床及工地。仅仅在华工数量激增，进而引发欧洲人恐慌之后，对中国人移民的限制才正式开始。

1881年，新西兰开始对运载华人的入口船只实施吨位比例限制（每载重10吨货物，最多允许搭乘一名华人），并对每位登陆的华人征收10镑人头税。1896年，吨位比例变成每200吨对应一位华人，



2002年，新西兰政府正式为人头税及历史上其他歧视华人的法律法规向华人社区道歉，并提供五百万新西兰元用于象征此项和解。2004年，该笔资金被用于设立华人人头税历史遗产信托基金，其目的为支持新西兰华人历史研究，以及保护华人语言与文化遗产。

他们已出版的一些著作将在本书结尾处呈现。

同时人头税升至100镑。<sup>3</sup>1907年，一项针对入境华人的英语测试开始实施。进而，1920年的《限制移民修正法》又引进了入境许可证制度，该法授权海关人员无需出具正当理由便可拒绝华人以及其他“不受欢迎的外国人”初入境或重新入境。

这些立法措施有效地令新西兰华人社会萎缩，留下来的少数人必须为生存抗争。淘金时代结束后，华人主要经营菜园及蔬果店，小部分人经营洗衣店。他们以男性为主，克勤克俭、辛苦积蓄，以汇往留守广东侨乡的妻子与儿女。

日本发动的全面侵华战争令这一切发生彻底改变。战争期间，新西兰政府批准很多中国妇女及儿童以难民身份入境，与他们的丈夫及父亲团聚，此后不久，高昂的人头税被废止。<sup>4</sup>这些妇女儿童的到来可被视为分水岭，标志着新西兰华人社会组成开始由临时移居的男性转变为安居家庭。

战后新西兰的经济繁荣以及对华人的日益接纳，在很大程度上，促使华人——这些曾遭受疏离的“他者”渐进融入主流社会。随后数十年间，华人社会依然微小，但随着在本地成长起来的专业人士（例如，医生、律师、工程师、教师等）不断增多，华人的地位逐步上升。

《1987年移民法案》通过后，随着大批新移民的到来，这个几乎完全为广东裔的“模范少数民族”开始遭遇剧烈冲击。该法案最为引人注目的内容为其摒除种族歧视的用意，正如《1988-1989年新

西兰年鉴》所表述的，“现在，移民的选择基于个人价值，而非国家或种族背景。这是对将近一个世纪以来新西兰重在吸收英国和西欧移民的重大政策改变。”该法案的实施导致亚裔移民以前所未有的规模与速度涌入新西兰，由此引发了当地人的迅速反弹，1990年代中期的新西兰媒体甚至以“亚洲人的侵略”加以形容。源于新加坡、马来西亚、中国大陆、中国台湾、中国香港等地的华裔构成所谓“亚洲移民”的最大组成部分。

自从新移民抵达后，约30年间，新西兰华人社会兴旺成长。然而，由于新移民来自不同国家及地区，因而各自保有不同文化属性与相应的故国忠诚。此外，由于新老华人之间存在的社会经济地位差异、混合的宗教信仰体系以及与主流社会新西兰人（包括欧裔及毛利人）交往中的多样各种经历等因素，新西兰华人社会更呈现多层次的复杂性。

新西兰最近期的人口普查于2013年进行，其数据显示，目前新西兰华人总计超过17万。其中，超过半数者为近年抵达的中国大陆新移民，本地土生华人约1/4，其余人口来自其他国家及地区。华人约占新西兰420万总人口的约3.7%，是仅次于土著毛利人的第二大少数民族。

新西兰华人的历史至今尚未引起新西兰主流历史学者足够的关注，因为他们研究的重点为欧裔及毛利人。然而，幸运的是，华人社会内部有一些人已将华人整体及个体记忆写下来，他们包括冯吴碧伦、

伍德明、叶宋曼英、周耀星、陈民熙、杨汤城、何莉莉、林露丝、简妮·李·摩根（甄宝珍）、陈美英以及近期的冯智伟、李海蓉、维恩·威尔森·黄等人。<sup>5</sup>何莉莉与维恩·威尔森·黄甚至已将各自家庭早年移民与融入历程的故事制成影片，这两部影片为观众了解这段历史提供了更便捷的途径。然而，对于普通的新西兰观众而言，他们也许更熟悉本地华裔电影人罗珊妮·梁个人的跨文化恋爱故事，梁最初将其拍摄成自己的处女作纪录片《坚果壳中的香蕉人》（2005年），其后，又改编成故事片《我的婚礼和其他秘密》（2011年）。

令人遗憾的是，人们久已忽略遗忘了一部更早呈现奥塔哥淘金华工历史的精致电影——《超能》。为制作这部影片，新西兰最优秀的艺术家之一莱恩·纳贝，参考了长老会传教士唐愿高留下的大量历史照片以及奥塔哥大学对金矿区广泛的考古挖掘报告。<sup>6</sup>这部电影的重要意义在于，它不仅仅还原了早已消逝的历史，更令人赞叹的是，它出色地运用了唐愿高的视觉记录。《超能》是一个展现优秀历史照片独特魅力的绝佳范例，即照片可保存很多可触摸的细节以及隐匿的线索，从而超越文字记录所能表达的内容。

与新西兰摄影史领军学者之一约翰·特纳合作令我深感幸运，特纳协助我查阅了大量传统历史研究者通常无法看到或无意以新视角审视的影像。如此广泛选择出的照片如同一面棱镜，透过它，我们可以感知、理解历史的丰富性与复杂性。通过运用100余幅兼具史学与美学价值的精选照片，我们力图为普通观众提供一个视觉性介绍，展现175年间新西兰华人社会生活的诸多方面。

书中照片形成两个专门展览的基础：其一，于2016年10月至2017年1月在位于北京的中国华侨历史博物馆进行；其二，自2017年2月起，将于位于新西兰的奥克兰博物馆向观众开放。当然，这部影像集远远不够全面，但我希望读者会与我一同分享对历史轨迹不断重现的深切思考。

李海蓉于奥克兰

2016年12月



# Fragile memories: notes on the exhibition of historical and contemporary photographs

John B. Turner

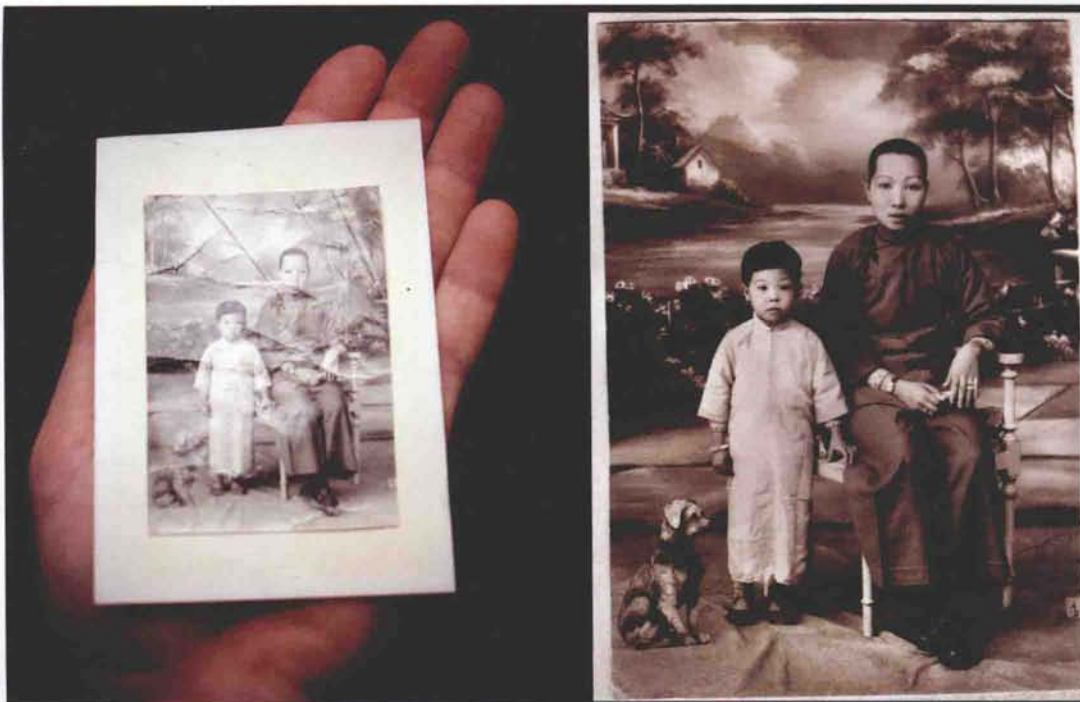
To quote the great French photographer, Henri Cartier-Bresson, from *The Decisive Moment* (1952): “We photographers deal in things which are continually vanishing, and when they have vanished there is no contrivance on earth which can make them come back again. We cannot develop and print a memory.” The same can be said about the preservation of actual photographic prints, as was dramatically illustrated during our search for outstanding photographs for this book and its associated exhibitions. Time and again, in our search for top quality original prints to work from, we came across the inferior copies, or even the copies of copies, that have predominantly been circulated to date in publications and on the Internet. The originals of some important pictures are nowhere to be found and others were so badly damaged that rather than show what the photographer saw, their main use now is as a warning to how not to treat a photographic print. This, on a far greater scale than applies to New Zealand, is a common dilemma for Chinese art historians, academics and curators due to China’s turbulent history.

Antiquities survive the ravages of time by two opposite routes. Either they have been deliberately protected and preserved due to their perceived value and rarity; or by being lowly valued as commonplace objects, they survive in a haphazard way because of their sheer numbers. Thus, from ancient Egypt, for example, gold-plated objects from King Tutankhamen’s tomb have survived to the present day, as have ubiquitous items such as household crockery, to represent that Pharaoh’s era.

Photography, which is still a new medium in historical terms, already has profoundly influenced industrial growth, cultural awareness, and the way we see the dynamic and evolving world we live in. Nevertheless, an actual photograph, or photographic collection, of social and historical significance can easily become a victim of the medium’s phenomenal use and popularity, precisely because they are common objects that might be treasured but are too often grossly undervalued.

One poignant reminder of this is Wayne Wilson-Wong’s diptych showing the original damaged print and his 2010 restored version of the portrait of Su Moy and Alice in China in 1938 (page 148). Although the faded and badly cracked small print was almost destroyed by rough handling over time, it was small still a precious family heirloom for the little girl in the picture. Wilson-Wong, who is an expert in digital photography, painstakingly recreated a copy of the portrait as he imagined it was in its original form. The result is a more beautiful but less authentic version of the original studio portrait, which echoes the illusion of the tin dog that looks so real and adds to the charm of this otherwise cheap run-of-the mill likeness.

The efforts of whoever tried to retouch the photograph showing the Reverend Alexander Don with his Chinese Christian congregation at Maori Gully (Ida Valley) in 1902 (pages 54 and 55) were not



Wayne Wilson-Wong  
restored the portrait of  
Su Moy and Alice in China  
in 1938(p.148)

维恩·威尔森·黄所修复的  
黄湛苏妹与黄冠英摄于中国的  
肖像，1938年（第148页）

so successful. Except as a horrific example of an important social document being progressively mishandled by various users who should have known better.

The outdoor photograph of Sing Chow posing with his traditional Chinese shoulder pole and baskets for the *Christchurch Weekly Press* in 1898 (page 77) includes a real dog at his feet. Despite the glaring proof of rough handling—the large hunk bitten from its mount—what is left of the handsome contact print by J.N. Taylor has escaped relatively unscathed. We first came across this fine portrait as an indifferent grey copy; it had been cropped to a vertical format to hide the damage. Showing the surviving full-framed image better presents the photographer's intention, despite the neglect his picture

has suffered and graphically illustrates the fragility of a photograph. Equally fragile, the photographic prints of China and Hong Kong by the great Scottish photographer, John Thomson, have survived because he was an astute businessman who was able to create and fulfil a considerable demand for his pictures. A single print of his might be damaged, but there can always be found more, such as those in the album of R.G. Vivian, collected on his round-the-world trip from 1869-1871, which is now held by the Auckland War Memorial Museum.

By comparison, the majority of Thomson's antipodean peers—those who photographed the Chinese in New Zealand—seldom had demand for more than one or two prints from their clients, so those



that have survive are exceedingly rare. Consequently, we have had no choice but to represent some key images through extant copy prints of inferior quality, or if lucky, to make a modern copy from an original negative if it still exists.

The irony of this is that the dominant pre-digital medium of negative/positive photography, invented by William Henry Fox Talbot, was designed to produce multiple originals from a single template. (Digital printing and electronic duplication and transfer have made the duplication process both easier and more accurate.) The number of original prints made, however, was always dependent on perceived interest and actual demand. With practically no demand to speak of, however, the majority of original prints included in this exhibition are among the rarest of the rare. Even the new prints made from original negatives for our collection, or those vintage prints represented by facsimile digital copies, are rare, because we have given them more attention than usual to capture and retain the essence of the original photograph.

To best present the photographs as the photographers intended we have “spotted” the images to remove the major dust spots accumulated over time. This, in effect, eliminates the “visual static” that draws attention to itself and interrupts one’s appreciation of the seamless illusion expected of most photographs. Likewise, we have slightly colourised the modern images made from original negatives in order to approximate the colour of the prints, according to the date and style, of those the pioneer photographers were known to have made. Equally, we have striven to present the pictures full frame to best show what and how the photographers framed their subjects. The few exceptions are identified as details.

There is no one place that one can go to see a specialised collection of original photographs representing the history of the Chinese people of New Zealand, but the recent development of China’s specialist museums dedicated to recording the history of China’s extraordinary diaspora augers well. A growing number of New Zealand’s museums and libraries have started to identify and display photographs on this theme and new generations are becoming familiar with the photographic record of China’s unique culture and history.

For this reason it is perhaps worth reiterating that while first and second generation copies might carry the basic message of a photograph, by “proving” what somebody looked like, or that a place described in words did indeed exist, our readings are affected by the pride, or lack of care, a photographer invested in their craft, from the time they set up their camera to how they presented their pictures.

During the copying process, however, vital details and specifics are almost inevitably lost, including the name of the photographer and location. The date, which often can be ascertained via the photographer’s filing system, or other clues, is also lost. For the photographic specialist, the very type of print or mount used to present the picture can say quite as much as annotations written years later when the people for whom the photograph was made are long gone. Without these evidential clues, the message, if not lost altogether, can easily be mistaken or significantly distorted. The pleasure of seeing finely crafted objects is also denied, and the

medium's claim to be taken seriously as pictorial evidence and art rendered laughable.

One needs to be reminded, perhaps, that each photographer has a point of view, and the clues to what they felt about what they photographed are embodied in their original prints.

Our focus on the photographic evidence, as a record and expression of the ways in which Chinese people have been depicted in New Zealand, has meant, in particular, that we have been able to build a distinctive small collection of precious recent and contemporary photographs that can be exhibited in their original form. Building on the earliest evidence, they continue to map the changes in New Zealand society as Chinese became gradually accepted and even celebrated. Not many show people smiling into the camera for their family, or friends, because we have sought images that typify, rather than glamorise, and which are at best, insightful records into the reality of the Chinese diaspora. As primary artifacts, they carry the history of their making: those all-important signs of when and where they were made and by whom.

A photographic exhibition, in regard to its overall structure and *raison d'être* may share some characteristics of a picture book, but in significant aspects it is not a book, even though photographs are also flat objects on thin paper. The most important difference is to do with the authenticity and materiality of the objects on display. Seen in three dimensions, a fine photograph can make up for its modest height, breadth, and shallow depth, through possessing, with delicate

surface texture and subtle colours, not just a convincing illusion of space and scale, but also a visceral "itness" that separates it from other objects.

An original photograph, studied closely, becomes the measuring stick by which all copies are compared. Museums, as historical treasure houses, are expected to display genuine original artifacts, to justify their educational role. If, for whatever reasons, they display authorised copies, or fake examples of an object, there is an obligation to notify the public that they are viewing a stand-in for the real object and not the real thing.

Working with Dr Phoebe H Li, an insightful historian of the Chinese diaspora in Australasia, on this photographic introduction to the history of Chinese people in New Zealand has brought many challenges and rewards. More than anything, perhaps, from our continuing search for primary visual evidence, we have developed an even greater sense of the unique value and fragility of the items discovered and how important it is to be able to experience original photographs at first hand.

John B Turner, Beijing, July 2016  
revised version, December 2016



# 脆弱的记忆：关于展示历史及当代照片的说明

约翰·特纳

引用法国摄影大师亨利·卡蒂埃·布列松在《决定性瞬间》中所说的：“我们摄影师处理不断消逝的事物。当这些事物消逝之后，世界上没有任何工具能将它们找回。我们无法显像、印制记忆。”保存实际照片的过程亦是如此，就如同我们寻找它们并最终将其呈现于这本书及相关的展览中一样。在搜寻高品质原版照片的过程中，我们一次又一次地见到劣质的复制图像，有的甚至是复制品的再复制，它们压倒一切地充斥于现有各类出版物及互联网上。有些重要照片的原版已无法找到，另一些则遭到严重损坏，以至于其存在除了展示摄影师的亲眼所见以外，在今天，它们的主要功用是作为一种警示：关于照片“不应该”被如何对待。这种情况在中国尤甚，由于中国历史中的动荡与骚乱，中国的艺术史家、研究者以及策展人比他们的新西兰同道其实面临更大的困境。

历经时间蹂躏的古物得以幸存下来，通常经过两条截然相反的路径。它们或者由于物以稀为贵而被刻意保护，或者由于廉价普遍且数量庞大而四处散见。因此，出自古埃及时代的，例如，图坦卡蒙国王坟墓中的镀金器物一直幸存到今天，而同样代表法老时代的那些无处不在的普通家用陶器也流传了下来。

摄影，就人类历史而言依然是一种新的传媒方式，但已对工业进步、文化认知，以及我们所生活的不断变化的世界产生了深刻的影响。尽管如此，一幅具有社会意义及历史影响力的照片或者一部

照片收藏集，却很容易由于被大量使用以及受欢迎而深受其害；正是由于照片是太普遍的物品，因而，它们虽然可能被珍视，其价值却常常被低估。

维恩·威尔森·黄的双联作品就是能说明这种情况的一份令人唏嘘的提示。这幅作品展现了黄湛苏妹与黄冠英于1938年摄于中国、已严重受损的原版照片，以及维恩·威尔森·黄本人在2010年对照片所进行的修复（见第148页）。这幅已褪去颜色并呈现裂痕的原版小照几乎毁于多年间的草率处置，但对于照片中的小女孩，它依然是一份珍贵的传家宝。精于数码摄影技术的维恩·威尔森·黄精心细致地重新创作了他想象中的这幅照片的原样，其结果是，新片比摄影室内所拍摄的原片更美，但不及原片真实。原版肖像与其中的锡制小狗的幻象相呼应，小狗看起来很像真的，因而为照片增添了魅力，否则，这就是一幅廉价的普通照片。

然而，有人试图修复唐愿高牧师与他的华人信众在1902年摄于毛利河谷（伊达河谷）的照片却很失败（见第54页至第55页），除非我们将其视为一个“成功”的糟糕范例。这张修复品展示了一份重要的社会史记录如何被应该懂行的人逐步地损坏。

1898年，克赖斯特彻奇（又译作基督城）《每周报道》所拍摄的周星肩挑中国式箩筐的户外照片（见第77页）中却有一只真的狗，正伏在他的脚下，虽然很明显，这幅肖像也曾被不适当地处置过，



因而留下一大块残缺，但 J. N. 泰勒精美的晒印片的剩余部分保存得相对完好。我们最初见到这幅照片时，是平淡无奇的复制图像，呈灰色，被裁剪成垂直格式，以隐匿残缺。展示全幅照片，即使有残缺，可以更好地呈现摄影师的本意，同时也可以表明照片的脆弱性。

杰出的苏格兰摄影师约翰·汤姆森所拍摄的中国大陆和香港的照片其实同样脆弱，然而它们之所以留存世间，是由于汤姆森是一位精明的生意人，能够产出并满足市场对他的照片的巨大需求。他的某一幅照片也许被损坏了，但我们总能找到更多，就像保存在 R. G. 维维安影集中的这些照片；维维安在其 1869 年至 1871 年的世界之旅中搜集到的那些照片，现在被保存在奥克兰博物馆中。

相较而言，汤姆森的新西兰同行，那些拍摄新西兰华人的摄影师却极少有客户向他们索要一两幅以上的照片，因此，他们留存世间的作品极为罕见。于是，我们别无选择，只能将一些重要影像以低品质的复制形式呈现，或者，如果仍然有幸存的，我们从原片底版中复制了现代版。

具有讽刺意味的是，在数码时代之前，由威廉·亨利·福克斯·塔尔博特发明的卡罗式摄影法就是为了从单个底版中生成多份原版照片的（今天，数码打印及电子复制及传输技术使复制过程更容易、也更准确）。然而，制作原版照片的数量要取决于人们的兴趣与实际的需求。由于没有实际的需求，本书及两次展览中展示的绝大多数原版照片因而是稀有之物中的稀有之物。而那些从原始底版或是从数码传输中复制的新照片其实也很稀罕，因为我们特别用心地对

其处理过，我们力图捕捉、保存原片固有的特征。

为了按照摄影师本意最好地呈现图像，我们去除了照片上一些经年累积的明显的尘灰斑点。这样做的目的是为观众清除视觉干扰，使他们可以不被妨碍地欣赏摄影师所希望展现的内容。相似的，我们根据对先驱摄影师所处时代及其风格的了解，也对一些从原版复制出的新片做过微调，目的是使其色调更近似于原版。同时，我们也尽力展示全幅照片，目的是以最佳状态呈现摄影师的拍摄对象是什么、表现方式如何。因此，本书中的几幅照片有细节提供。

没有任何一个地方可以看到一部展现新西兰华人历史的原版照片特藏集，但是令人欣慰的是，中国的专门博物馆最近开始致力于记录海外华人不寻常的历史。在新西兰，越来越多的博物馆及图书馆已经开始识别、展现这一主题的照片，而年青一代的新西兰人也正在对记录中国独特历史文化的照片日益熟悉。

基于上述原因，复制那些保留基本信息的一版与二版照片也许是值得的，我们可以证实某个人看起来是什么样子，或者文字曾经描述的某个地方确实存在过。我们对照片的解读受制于摄影师拍摄过程中的自我满足或者漫不经心，这个过程从他们架设照相机开始，到他们如何展现拍摄对象。

然而，在复制过程中，有一些重要的细节几乎无可避免地被丢失了，包括摄影师的名字以及拍摄地点；拍摄时间，通常可以通过摄影师的文档或者其他线索确定，也同时丢失了。对于摄影史专业人士而言，即使照片中的人物早已逝去，照片的印制或者裱饰方法就像许多年后人们为其所做的注释。如果没有这些证据性的线索，

那些留存下来的信息很容易被误解或者歪曲。此类照片会令我们眼见的精美物品而产生的愉悦大打折扣，而严肃地将其宣称为图像证据或者艺术品就更是可笑了。

人们需要被提示的是，每个摄影师都可能有自己的视角与观点，而他们“感受”拍摄对象的线索将被呈现在他们的原版照片之中。

我们将影像当作一种记录及呈现新西兰华人历史的证据材料，这就特别意味着，我们已经建立起一个小小的特藏集，其中囊括一些可用于展览的现当代珍贵原版照片。在早期照片的基础上，以后的影像将持续绘制华人社会在新西兰变迁的路线图，显示华人逐渐被接受、甚至被颂扬的状况。这里没有很多的人们在相机面前为家人微笑的照片，因为我们选择有代表性的、而不是刻意美化的影像；这样的照片才是对海外华人现实生活最深刻的记录。就像原始文物，这些照片本身便承载着其生成历史的所有重要符号，包括它们何时被拍摄，地点在哪里，由谁拍摄等。

一个摄影展览，就其整体结构及其存在的原因而言，与一本图画书之间有很多相似之处。然而，在很多重要方面，摄影展览又不同于一本图画书，虽然照片同样也是薄纸上的平面物体。两者最主要的区别在于展示对象的真实性以及材料性。从三维角度看，一幅唯美照片由平常的高度、宽度以及浅浅的深度组成，其纤细的表面纹理与微妙的颜色，不仅确认空间与规模的幻象，更是发自肺腑的“个体”展现，独立于周围环境而存在。

一幅被仔细研究过的原版照片可当作比较所有拷贝的标杆。博物馆，作为收藏历史珍宝的库房，为人所期待，应陈列真正的原始

文物，以实现其教育功能。如果由于某种原因，博物馆经授权展示复制品，或者赝品个例，它们有义务告知公众，人们所看到的其实是真品的替代品，而非真品。

与洞察澳新西兰历史的李海蓉博士合作，以影像方式介绍新西兰华人，为我带来了许多挑战与收获。无论如何，也许在不断搜寻原始视觉证据的过程中，我们已对所获照片的独特价值以及脆弱性形成了更深刻的认知，也更懂得体验原版照片何其重要。

约翰·特纳于北京

2016年7月

2016年12月修改

## Abstract

The history of the New Zealand Chinese began with Cantonese cabin steward Appo Hocton's arrival in Nelson in 1842. The Chinese comprise about 3.7% of today's New Zealand population: over 170,000 people. These include recent migrants primarily originating from China, but also many other parts of the world, with about one quarter being local-born. Using more than 100 outstanding photographs sought throughout New Zealand, this book presents a visual introduction to the history of the Chinese in New Zealand over the past 175 years. The photographic record is far from complete, but from the earliest times it depicts a people participating in the building of New Zealand, a young nation, through hard physical labour, self-sacrifice, determination and innovation. We wish readers to appreciate the profound impact of the unique way that photographers can tell and retell our past.

Phoebe H. Li and John B. Turner



# 内容提要

1842年，广东籍船员黄鹤廷抵达尼尔森，从此开启新西兰华侨华人的历史。今天，华人约占新西兰总人口的约3.7%。总计超过170,000的新西兰华人包括主要来自中国与世界其他地区的新移民，以及约占总数1/4的土生华人。利用100余幅来自新西兰全国各地的优秀摄影作品，本书意在引领读者探寻新西兰华侨华人长达175年的历史。当然，我们所提供的影像记录还远远不够完整，但它展现出作为一个族裔的华人以其刻苦努力、自我牺牲、坚韧不拔与创新精神，从一开始便参与、建设这个年轻的国家——新西兰。我们希望读者能够品鉴摄影师以其独特方式回顾并再回顾历史所产生的深刻影响力。

李海蓉 约翰·特纳

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NEW ZEALAND CHINESE IN HISTORICAL IMAGES

楔子

PROLOGUE

历史影像中的——新西兰华人



# The first Chinese immigrant to New Zealand

According to New Zealand official records, the first Chinese immigrant to the country was Appo Hocton. Born in a small village in today's Zhongshan region in Guangdong Province, he left home at a young age and worked on various British ships as a cabin-boy and later a steward. In 1842 he landed in Nelson to work as a housekeeper for a doctor. Over the following years, he was also known as a carter, a landowner, a farmer, and a prosperous entrepreneur with several properties to let. Appo was naturalised in 1852, and married twice, both times to European women. He was reputed to be a centenarian, with four mixed-blood children from the two marriages.<sup>1</sup>

Appo's portrait shows that he was neatly dressed for the Nelson photographer, W. E. Brown. He would have had to sit patiently, without movement, for perhaps five to 20 seconds, the time required for the wet-collodion negative to be adequately exposed in the large studio camera. He would have known within ten minutes or so, when the latent image was developed and fixed, whether the photographer approved of the picture, or needed to try again. Later, prints of exactly the same size as the negative were made on paper by direct contact with the negative, and exposed under daylight in a special frame.

Despite his success in business, Hocton's choice was for a standard, simple and inexpensive portrait with a plain background. The relatively colour blind photographic emulsion tended to exaggerate every wrinkle and detail, so necessitated a degree of painting on the actual negative to lighten the facial shadows. Usually unretouched, it is the hands that particularly reveal the physical labour required for the sitter's line of work and hint at his character. The result is a portrait of a confident and unpretentious man who appears slightly more reticent than was his wife in front of the camera.

The neutral grey colour of these photographs of Appo and Ellen Hocton signify that our copies are not derived from an original vintage albumen print of the kind made for the sitters. If they had been they would have the colour of Joseph Perry's print of Gabriel's Gully. Combined with their tell-tale colour, the clarity, fine detail, and smooth tonality of the Hocton family photographs indicate that our copies were made via digital scans directly from the glass negatives in the Nelson Provincial Museum's extraordinary collection, gathered by the Tyree studio to preserve a comprehensive picture archive of Nelson and its people. One is left wondering if Hocton sent prints to his family in Guangdong, and how he shared these pictures as evidence of his prosperous life in New Zealand?

<sup>1</sup> For more details about Appo Hocton, see Karen Stade, *Appo Hocton: Wong Ah Poo Hoc Ting: New Zealand's First Chinese Immigrant, Nelson, 1842-1920*. Nelson: The Nelson Provincial Museum, 2010.

# 黄鹤廷：第一位中国移民

据新西兰官方记载，第一个抵达新西兰的中国移民为黄鹤廷。

黄氏生于广东香山县乡间，幼年即离家，于各类英国商船上任仆童及乘务员。1842年，他决定在尼尔森登岸。这位谙熟英语的中国人最初为一位医生担任管家，其后，正如人们所知道的，他曾经经营过马车运输、农场，并拥有数处地产出租。1852年，黄氏归化为公民时已是一位富有的商业人士。他先后娶过两位欧裔女子为妻，共育有四名子女，以百岁高龄终老。

肖像显示，在尼尔森摄影师 W.E. 布朗面前，衣装整洁的黄鹤廷耐心地静坐了五秒至二十秒钟，摄影室的大型相机通常需要这样长时间令湿版曝光成像。大约 10 分钟之内，摄影师会知道成像效果是否令人满意，是否需重拍。此后，底版将被放在一个特制的框子中，在白天曝光。由此，与底版一样尺寸的照片就将从与底版相接触的纸上印出来。尽管黄氏已是一位成功人士，拍摄这幅肖像时他却选择了简洁便宜的单色背景。此类背景会令每个皱纹或其他

细节显得更突出，因此摄影师需对底版进行一定程度的后期绘制以提亮人物面部阴影；然而，手部通常无法修改。于是，黄氏的手便特别清楚地展示出他实际从事体力劳动的状况以及他的本色性格；这是一个自信的、不矫饰的男子的肖像。在照相机面前，他看起来比妻子更谨慎、矜持。

黄鹤廷与爱琳肖像的中性灰色背景表明我们所看到的照片并非复制于原版，否则，照片颜色将像盖博瑞尔河谷那张一样。再综合黄氏子女肖像的色调、清晰度及细节的各种因素，我们可以断定这些照片均扫描自尼尔森省博物馆令人惊叹的太里摄影室藏品集的底版，该藏品集保留了大量尼尔森及当地人的档案资料。也许，好奇的人想知道，黄氏是否已将照片寄往其广东侨乡的家人分享，以这些照片证明他在新西兰成功的移民生活呢？

## Appo Hocton

November 1876  
Photographer: W. E. Brown  
Nelson Provincial Museum  
W. E. Brown Collection: 13043

## 黄鹤廷肖像

1876年11月  
摄影师：W. E. 布朗  
尼尔森省博物馆  
W. E. 布朗藏品集：13043







**Mrs Ellen Hocton**

October 1876  
Photographer: W. E. Brown  
Nelson Provincial Museum  
W. E. Brown Collection:13044

黄鹤廷的第二任妻子爱琳

1876年10月  
摄影师：W. E. 布朗  
尼尔森省博物馆  
W. E. 布朗藏品集：13044



**The Hocton children,  
from left: Albert Ah Lina,  
Eirena Jane, Appo Louis.**

October 1876  
Photographer: W. E. Brown  
Nelson Provincial Museum  
W. E. Brown Collection :13045

黄鹤廷与爱琳所生育的三位子女：  
埃尔伯特·阿·丽娜、爱琳娜·简、  
阿坡·刘易斯（从左至右）

1876年10月  
摄影师：W. E. 布朗  
尼尔森省博物馆  
W. E. 布朗藏品集：13045





**Appo Hocton's property and his four cottages in the foreground, Washington Valley, Nelson**

Unknown date. Photographer : Tyree Studio. Nelson Provincial Museum, Tyree Studio Collection : 9902

远瞰黄鹤廷的一处地产，包括前景的四处小屋，华盛顿河谷，尼尔森年代不详。摄影师：太里摄影室。尼尔森省博物馆，太里摄影室藏品集：9902





**Appo and Ellen Hocton,  
probably with their adopted daughter and a granddaughter**

Circa 1901. Photographer: Louis J Daroux. Nelson Provincial Museum, Daroux Collection: 76428

晚年黄鹤廷与爱琳，年长的女孩也许为他们的养女，  
幼女可能是他们的一个孙女

约 1901 年。摄影师：路易 J. 达劳克司。尼尔森省博物馆，达劳克司藏品集：76428





NEW ZEALAND CHINESE IN HISTORICAL IMAGES

PART ONE

# THE GOLD RUSH ERA

第一篇

## 淘金时代

历史影像中的新西兰华人



## Gabriel's Gully, where the gold was first found

In May 1861, Thomas Gabriel Read, a Tasmanian gold prospector, commonly known as Gabriel, discovered a rich and easily accessible gold deposit in a gully about 100 kilometres from Dunedin. Prior to this, he had accumulated experience in the gold-fields of California and Victoria, Australia.<sup>2</sup> The newly-found El Dorado of Otago triggered an immediate influx of thousands of diggers from all over the world. The gold rush essentially moulded the history of Dunedin, of the Otago region, and of New Zealand as a nation. Gabriel's Gully was named after its discoverer.

2

For more information about Thomas Gabriel Read's life, see T. J. Hearn, "Read, Thomas Gabriel", from *Dictionary of New Zealand Biography: Te Ara - the Encyclopedia of New Zealand*, updated 30-Oct-2012, (accessed 23 May 2016).

## 盖博瑞尔河谷 ——淘金热兴起之地

1861年5月的一天，一位来自澳洲塔斯马尼亚名叫盖博瑞尔的勘探者在距离但尼丁近100公里处的河谷地带发现了惊人的金矿蕴藏。盖博瑞尔曾在美国加利福尼亚及澳洲维多利亚两地的金矿场积累了丰富的经验，他的发现随即引发其后奥塔哥中部各地的淘金热，一时间怀揣梦想的海内外淘金客大批涌入。淘金热进而铸就了但尼丁这座城市，奥塔哥地区，乃至整个新西兰国家的历史，该河谷因此以盖博瑞尔命名。

### Gabriel's Gully

1864 - 1865

Photographer: Joseph Perry

Hocken Library Uare Taoka o Hākena

University of Otago:

P1910-005/1

### 盖博瑞尔河谷

1864年至1865年

摄影师：约瑟夫·派瑞

奥塔哥大学豪肯图书馆：

P1910-005 / 1







**Tsiang-Lan-Kiai (Market Street),  
Canton (detail opposite)**

Circa 1870

Photographer: John Thomson

Auckland War Memorial Museum Tāmaki

Paenga Hira: PH-ALB-564-p74-1

**广州浆栏街（细节见反面）**

约 1870 年

摄影师：约翰·汤姆森

奥克兰博物馆：

PH-ALB-564-p74-1





News about gold mines in New Zealand was spread by Cantonese gold miners who had already worked in Victoria, Australia. Canton, the gateway of Southern China, was also a hub for information circulation, transportation and goods distribution. This photograph shows Tsiang-Lan-Kiai, a typical commercial street in Canton. Recognised as an outstanding 19th century photographer, Scottish-born John Thomson is particularly well-known for his depiction of everyday life in the cities and villages of the east coast of China in the early 1870s. His documentary photographs provided fresh insights into that exotic land that were eagerly sought by an international audience.

As a result of the First Opium War (1839-1842), Hong Kong was ceded to Britain and quickly became a prosperous trading port in the Far East. With its excellent harbour, Hong Kong, like Canton, functioned as an access point to China via oceangoing vessels for both goods and passengers. It was from Hong Kong that Cantonese gold miners set out on their journey to Dunedin; most of them were from the villages in Panyu and Huaxian (the northern part of Panyu District in today's Guangzhou and the surrounding areas in Conghua and Zengcheng), and a smaller number from Siyi (often spelt as "Seyip", referring to Taishan, Kaiping, Enping, and Xinhui).

新西兰发现金矿的消息经由前期抵达澳大利亚金矿的华工在广东侨乡传播。广州作为南中国门户，也是信息、人员及货品流动的集散地，这幅照片呈现当时广州城内最有代表性的商业街——浆栏街。苏格兰出生的约翰·汤姆森被认为是19世纪一位杰出的摄影家，他拍摄的记录1870年代中国东部沿海村庄及城市的作品尤为世人称道，那些纪实照片提供了很多对中国那片封闭大陆的新鲜洞察，因而在当时受到各国人士热烈追逐。

鸦片战争的一个结果是，香港割让给英国，而后迅速成为远东繁华商港。倚赖优良港湾，像广州一样，香港以满载货物与人员的远洋商船连接中国与世界。就是从香港出发，淘金华工开始远赴但尼丁的航程。他们大多数来自番禺与花县乡村（今天广州市番禺区北部以及附近的增城区与从化区部分区域），少数来自四邑（即台山、<sup>3</sup>开平、恩平、新会）。

3

台山，当时称新宁，后来改称台山。

### The Harbour, Hong Kong

Circa 1870  
Photographer: John Thomson  
Auckland War Memorial Museum Tāmaki  
Paenga Hira : PH-ALB-564-p63-2

### 香港港口

约1870年  
摄影师：约翰·汤姆森  
奥克兰博物馆：  
PH-ALB-564-p63-2





## Dunedin in its golden age

4

Erik Olssen. *A History of Otago*. Dunedin: John McIndoe Limited, 1984, p.34.

5

*Ibid.*, p.46.

6

*Ibid.*, p.68.

7

William Main and John B. Turner. *New Zealand Photography from the 1840s to the Present*. PhotoForum Inc, 1993, p.8.

8

*Ibid.*, p.24.

Indigenous Māori people had inhabited the Otago region for centuries before the seasonal arrival of European sealers and whalers. From the 1840s, Otago increasingly appealed to colonists from the British Empire. As a result, Dunedin, the planned 'new Edinburgh', was founded in 1848 on harbour land purchased from Māori. The early settlers were mostly Scots-Presbyterian farmers, petty merchants and tradesmen. During the 1850s, about 12,000 immigrants, mostly families, landed in Dunedin; between 1848 and 1852, 37% of those new settlers were married and their children comprised 40% of the total population.<sup>4</sup>

Nevertheless, it was the gold rush that suddenly transformed Otago into the richest and most populous province in New Zealand. In 1857, the streets of Dunedin were not paved yet, nor lit with lamps.<sup>5</sup> By 1863, hundreds of allotments of land were sold for for stores, warehouses, dwellings, and office buildings. With gas provided in all of its main streets, Dunedin now boasted a wide range of grand public buildings such as theatres, concert halls, banks, reading rooms and

clubs,<sup>6</sup> which displayed the abundant wealth of a new and modern Western city.

The photographer William Meluish, who set out to show the rapid changes in Dunedin in the early 1860s, made his fortune in the Otago goldfields and retired to England.<sup>7</sup> Some of his glass plates were later acquired by the Burton-Bros studio and reissued under their name. Specialising in topographical photographs of New Zealand, alongside their Dunedin portrait business, under Alfred H Burton the company became a household name during the 1880s and 1890s, before being taken over by Muir & Moodie in 1898 when Burton retired.<sup>8</sup> Much of their growth and success was made possible by the introduction of factory-made dry-plate glass negatives, which made redundant the necessity of having a cumbersome travelling darkroom for making and processing negatives. While many more pictures could be made more quickly on the spot, the main disadvantage of the revolutionary dry process was that the results could not be seen until they were later processed at a studio.



# 黄金时代的但尼丁

在欧洲人抵达之前，世代生活在奥塔哥地区的土著居民为毛利人。最初，少数欧洲人以捕猎海豹及鲸鱼为生，季节性地栖身于海岸沿线，如此，历时数十年。奥塔哥日益为大英帝国的殖民者所青睐，他们计划在奥塔哥建造一座以苏格兰人为主体的新爱丁堡。1848年，在一片从毛利人手中购置的土地上，这座理想中的港口城市正式诞生了，它就是但尼丁。移民至但尼丁的苏格兰人大多为皈依基督教长老会教派的手工业者、农牧场主及小商人。19世纪50年代，大约12,000名移民登陆但尼丁；这些移民以家庭为主体，1848年至1852年间的移民人口中有37%已婚，而他们的子女则构成总人口的40%。

淘金热令奥塔哥一举跃升为新西兰最富裕、人口最多的省份。1857年，但尼丁的街道尚未铺平，也未有街灯点亮；而1863年，这座城市的数百块土地上已矗立着商店、货栈、民居、办公室。财富聚集于城市的每一个角落，耗资巨大的宏伟公共建筑四处可见：

剧院、音乐厅、银行、旅馆、餐馆、阅览室、俱乐部等等，一应俱全，覆盖着沥青路面的主要街道下也已铺设起煤气管道；但尼丁俨然已成为一座崭新的西方现代城市。

摄影师威廉姆·麦拉耶什最先开始记录并展现1860年代早期但尼丁的剧烈变化，在奥塔哥的黄金时代积聚了大量财富以后，他在苏格兰休隐。麦拉耶什的一些底版后来为伯顿兄弟摄影室所获得，再次面世时以其署名。伯顿兄弟摄影室尤其擅长拍摄新西兰地理风光，辅以位于但尼丁的人物肖像业务，在阿尔弗雷德·伯顿领导下，这家公司在1880年代至1990年代在新西兰家喻户晓，直至1898年，伯顿退休，公司易手缪阿·穆迪。伯顿兄弟摄影室得以成长及取得成功主要归功于它将工厂制成的干玻璃底版引进市场，自此，摄影师们再不必为制作湿版以便成像而随身携带笨重庞大的暗房了。尽管越来越多的成像可以更快地在现场进行，但革命性干版成像的主要弱势是：摄影师所拍摄的照片只能在摄影室内经处理后才能看得到。





HOTEL

HARPER HOTEL

ROXBURGH HOUSE

HOTEL









Dunedin street scene 1 (detail on previous pages 18-19)

1864. Photographer: William Meluish. John B. Turner Collection

但尼丁街景 1 (细节见第 18-19 页)

1864 年。摄影师：威廉姆·麦拉耶什。约翰·特纳收藏





Dunedin street scene 2

Circa 1883. Photographer: Burton Brothers. John B. Turner Collection

但尼丁街景 2

约 1883 年。摄影师：伯顿兄弟摄影室。约翰·特纳收藏



## Choie Sew Hoy

During Otago's golden age, the best-known Chinese figure was the Dunedin-based merchant Choie Sew Hoy, or Charles Sew Hoy. Born in 1838 in the rural area of Upper Panyu, Sew Hoy arrived in Dunedin probably in 1869 after spending some time in the goldfields of California and Victoria, Australia. For his countrymen, Sew Hoy was not merely a merchant who supplied mining accoutrements and imported Chinese food to them, but more importantly was a community leader providing them with an array of social services such as banking, international communication, consultation on emigration and employment; he was an essential core of the extensive Chinese network travelling and shifting between New Zealand and China. He was also a significant public benefactor, and is mostly remembered for twice organising the exhumation of deceased Chinese gold miners to be shipped back to China.

In the European world, Sew Hoy was respected as an acute and innovative entrepreneur who invested in and founded a number of mining ventures, including the historic Big Beach Goldmining Co. and Nokomai Hydraulic Sluicing Co.; the two public companies attracted numerous investors from the Dunedin business community, and arguably initiated and dominated a new boom era for the Otago goldfields.

Choie Sew Hoy had two wives, one Chinese, the other European, who gave him six children in all. Since his death in 1901, his two full-blooded Chinese sons and their descendants have continued the legacy of Sew Hoy's business empire.<sup>9</sup>

9

For more details of Choie Sew Hoy's life, see James Ng, *Windows on a Chinese Past*, Vol. 3, Dunedin: Otago Heritage Books, 1999, pp. 269-303.

## 巨商徐肇开

在奥塔哥的黄金时代，最负盛名的华人当属但尼丁巨商徐肇开。1838年，徐氏生于广东上番禺乡间<sup>10</sup>，在1869年抵达但尼丁之前，他已于加利福尼亚及维多利亚的金矿区历练数年。对当时在奥塔哥的淘金华工，徐肇开不仅向他们出售华人食品及淘金所需工具装备，更重要的是，他集华商与社团领袖于一身，他的商店提供侨汇、银信收发、移民咨询、寻工等一系列社会服务；他是漂移于中国与新西兰之间的华人网络的一个关键。作为一位举足轻重的华人公益事务领袖，徐氏最为人称道的是他曾两次组织集运华工仙骨返乡安葬。

徐肇开同时也是一位为欧裔白人所尊重的企业家。他别具慧眼与创新精神，曾投资并兴建多项采矿事业，包括具有历史意义的大沙滩金矿公司及诺克迈水压力冲洗淘金公司。这两家公司曾面向白人社会公开招股，吸纳了当时多位但尼丁政商界知名人士参与投资；几乎可以断言，徐氏公司开启并主导了奥塔哥新一轮的淘金热潮。徐肇开曾同时拥有华洋两位妻子，共育有六名子女。1901年，徐氏去世后，他的商业王国由两位纯华人血统的儿子及其子孙继承并发扬光大，直至今日。

10

上番禺，可能是当时惯用的地区称谓，指今天广州番禺区北部略高的山坡丘陵地带。





**Choie Sew Hoy**

Circa 1895  
Photographer : Burton Brothers  
Alexander Turnbull Library  
National Library of New Zealand :  
1/2-037249-F

**徐肇开肖像**

约 1895 年  
摄影师：伯顿兄弟摄影室  
新西兰国家图书馆之  
亚历山大·特布尔图书馆藏品：  
1/2-037249-F

## A letter from a member of the Cheong Shing Tong to Choie Sew Hoy

5 February 2016

Photographer: Phoebe H. Li

Courtesy of Duncan Sew Hoy

### 昌善堂内部通信一例，徐肇开收启

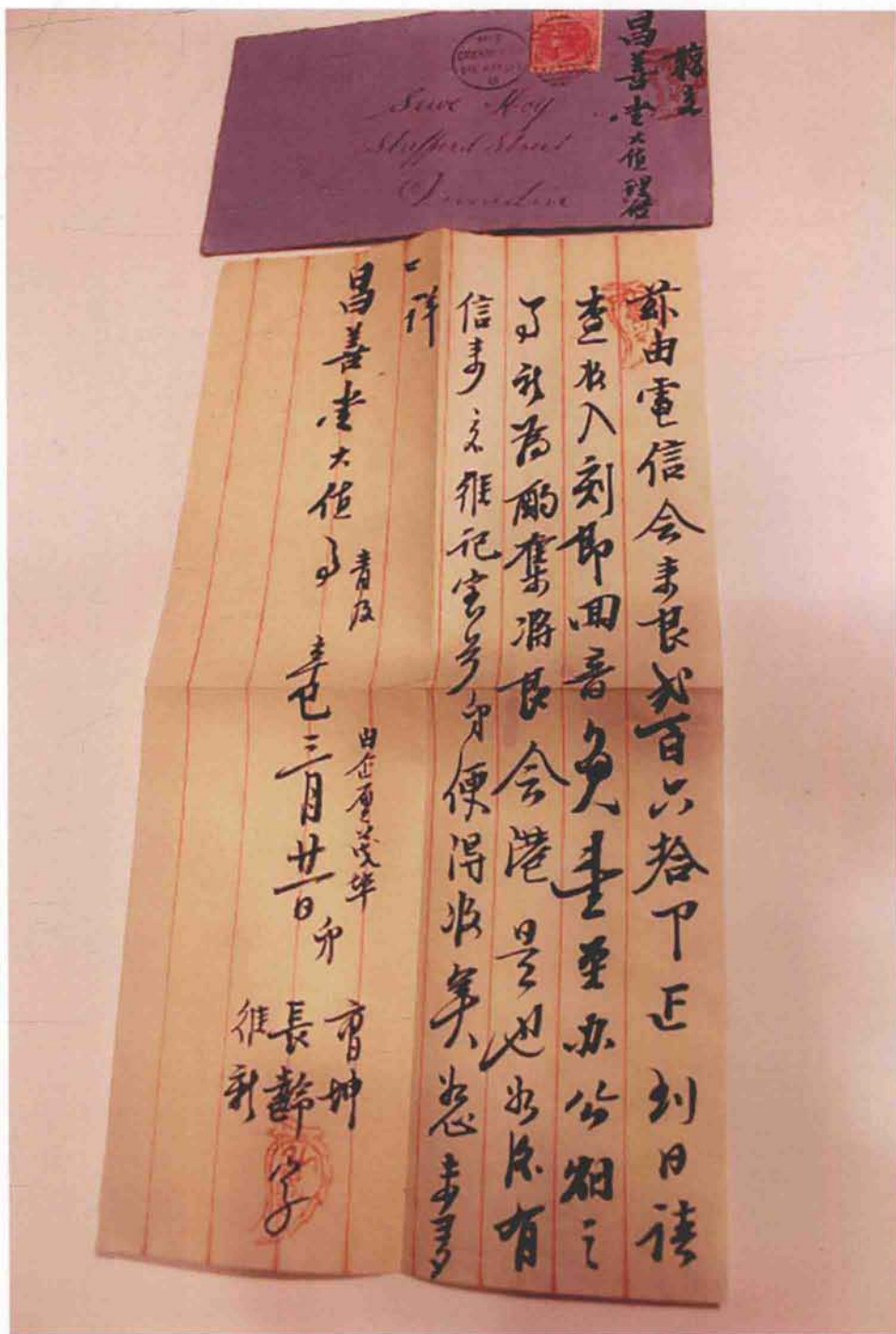
2016年2月5日

摄影师：李海蓉

鸣谢徐肇开重孙徐镇潮先生提供信件原件

Led by Choie Sew Hoy, the Cheong Shing Tong was a benevolent society responsible for organising the exhumation of deceased Chinese gold miners to be shipped back to China in both 1881 and 1901. This letter was sent to Choie Sew Hoy in 1881 regarding Chinese fund-raising for the shipment. In 1902 the S.S. *Ventnor* with 499 Chinese coffins on board, including Choie Sew Hoy's own, set sail but shortly after sank in New Zealand waters. Its wreck was discovered in 2014.

由徐肇开领导，昌善堂为淘金时代服务新西兰华人的一个慈善组织，主要负责1881年及1901年两次集运客死异乡的华工仙骨回国安葬。这封1881年致徐肇开的信事关当时为集运仙骨所汇款项。1902年，运载着499副华人遗骨包括徐氏本人遗骨的文特诺号船出海不久即在新西兰水域沉没；该船遗骸于2014年被发现。





## The first Chinese female immigrant to New Zealand

It is hard to find Matilda's exact Chinese name; Lo Keong was the English spelling of the surname of her husband Joseph, who was a Christianised storekeeper from Taishan county in Guangdong. Joseph married Matilda in Victoria, Australia. With a good command of English and Chinese, Matilda was actively involved in Dunedin's church affairs concerning the Chinese and often appeared as an interpreter for both European and Chinese communities.<sup>11</sup>

11

For more details of Matilda Lo Keong's life, see James Ng, *Windows on a Chinese Past*, Vol. 3, Dunedin: Otago Heritage Books, 1999, pp. 345-355.

## 玛蒂尔德·罗·强： 第一位移民新西兰的 中国女人

玛蒂尔德的确切中文名字很难找到，罗·强（音译）为她的丈夫约瑟夫的英文姓氏拼写，而约瑟夫是一位受洗为基督徒的店主，原籍广东台山，玛蒂尔德是他从澳大利亚维多利亚省迎娶而来的。由于中英文流利，玛蒂尔德经常担任翻译，活跃于但尼丁基督教会，协助处理欧洲人与华人社区的各种事务。

**A studio portrait of  
Mrs Matilda Lo Keong**

Circa 1910

Photographer: unknown

Research Centre (Archives)

Presbyterian Church of Aotearoa New Zealand: A-L-1.8-7

**玛蒂尔德·罗·强的肖像**

约 1910 年

摄影师：佚名

新西兰长老会研究中心（档案）：A-L-1.8-7





# Chang Woo Gow, the Chinese giant

12

"Fychow" was the Cantonese pronunciation for "Huizhou" in Mandarin, referring to today's Wuyuan in Jiangxi Province.

13

"The Chinese Giant", *Illustrated London News*, Issue 1336, September 30, 1865, p. 304.

14

Various news reports and advertisements about Chang Woo Gow and Kin Foo's arrival in Auckland, Wanganui, and Christchurch can be found in early New Zealand newspapers, such as *New Zealand Herald*, Vol. VII, Issue 2106, 25 October 1870, p. 2; *Wanganui Herald*, Vol. IV, Issue 1017, 21 November 1870, p. 3; *Star*, Issue 790, 5 December 1870, p. 2; *Otago Daily Times*, Issue 2771, 23 December 1870, p. 2.

15

<http://www.portrait.gov.au/portraits/2010.29/chang-the-chinese-giant-with-his-seated-wifemore> information about his life (accessed 24 May 2016).

The Chinese giant Zhan Shichai or Chang Woo Gow was born to a giant family in Fychow around 1846.<sup>12</sup> Accompanied by his wife King-Foo (also spelt as "Kin Foo" ), he first displayed his extraordinary stature, a height of 7ft/8in (around 2.36m) at the Egyptian Hall in London in 1865.<sup>13</sup> Afterwards, he was known as a spectacular wonder on the stage and travelled around the world. In October 1870 the couple arrived in New Zealand from San Francisco and performed in several cities, including Auckland, Wanganui, Christchurch and Dunedin,<sup>14</sup> prior to their tour to Australia, where King-Foo died. Chang later married an English woman and lived in England, running a tearoom and "Oriental Bazaar" selling Chinese curios and fabrics; they both died in 1893.<sup>15</sup>

In his time Chang was probably the tallest man in the world. His public life revolved around being presented as an exotic freak of nature, so that curious people would pay just to see him for themselves. Posing in a photographer's studio for a new set of *carte de visite* publicity pictures was a regular part of Chang's professional life, and the popular and inexpensive small prints functioned as both an advertisement and trophy.

The full-length image of him and his wife made by the

London Photo Studios in Dunedin emphasises the exotic nature of the couple by showing their oriental clothes as well as disparate heights. It reveals little about their character, except that they were good at standing still for the relatively long exposures needed for the wet-plate process. Inadvertently, perhaps, it reveals his preference for western boots.

William J Harding's photograph of him in Wanganui may be more interesting because it is such a surreal-looking picture. Chang seems more out of place than usual in this awkward setting, which appears to be behind a hotel. Communication with the photographer was not good, and Chang's slightly blurred face shows that he was not happy to be posed in this situation. The man with the riding stick, who is holding the unsettled pony, appears to be grinning, as his cross-legged companion slouches to make himself look smaller, while the tall European stands on a doorstep to exaggerate his height. The ragged edges and black scratches on this print reveal that it was made many years after Chang's visit, with one corner missing and the emulsion starting to peel in some parts. Harding's own prints are exceedingly rare. Fortunately, his negatives have been carefully preserved by the Alexander Turnbull Library in Wellington.

# 中国巨人詹世钊

詹世钊，又名詹五九，约1846年生于徽州<sup>16</sup>的一个巨人之家。据1865年9月30日的《伦敦新闻画报》记载，这位身高约2.36米的中国巨人在他的妻子金芙的陪伴下首次在伦敦埃及厅公开亮相，其后，他们环游世界各地表演。1870年10月，他们由旧金山抵达新西兰，据当时各种报纸记载，二人曾到过奥克兰、宛戈诺依、基督城、但尼丁等多个城市表演，其后赴澳大利亚巡演。旅澳期间，金芙不幸逝去，取而代之的为一位英裔妻子。詹氏夫妇后来定居英国，经营过茶室以及名为“东方时尚”的商店，出售中国工艺品及丝绸，两人双双卒于1893年。<sup>17</sup>

在那个时代，詹世钊也许是世界上最高的人。他的奇特形象引来世人围观，好奇的人们都愿意付费一饱眼福。因此，在摄影室里拍照成为他作为职业娱乐人士工作的一部分；他的那些受人欢迎的廉价的小幅照片常常被用作广告或者可炫耀的私人收藏品。

詹氏夫妇的这幅全身肖像摄于但尼丁的伦敦摄影室，他们的东

方服饰以及反差强烈的身高使二人的异域特征更加凸显。然而，如果我们没有注意到一个细节，即詹世钊更喜欢穿西式皮鞋的话，肖像除了表明他们擅长静立（主要是因为湿版成像通常需要长时间曝光）以外，几乎没有展现出人物个性。

在宛戈诺依，威廉·哈丁镜头中的中国巨人也许更有意思，因为照片看起来很怪诞。完全不同于通常的摄影室内景，这一幅场景甚为不堪，其实是一所旅馆的背后。也许因为与摄影师沟通不顺畅，詹氏略显模糊的脸表明他不情愿地站在那里。手拿棍子并牵着一匹小马的人粲然而笑，这个人无精打采的两腿交叉着的同伴看起来更渺小，而另一个高个子却站在门槛上想增加身高。照片粗糙有黑色划痕的部分暗示其印制过程发生在詹氏到访过的许多年以后，因此玻璃底版一角已遗失，另有些部分的显影剂开始剥落。哈丁自己印制的照片极为罕见，幸运的是，惠灵顿的亚历山大·特布尔图书馆精心保存了他的底版。

16

徽州，指今天江西婺源。

17

除以上英文索引外，有关詹世钊的中文资料另可参见杨永安：《长夜星稀——澳大利亚华人史1860—1940》，香港：商务印书馆，2014，第462-466页；沈泓：《迷失在西方的中国史——〈伦敦新闻画报〉记录的晚清1842—1873》（下），北京：时代华文书局，2014，第513-514页。





**Chang Woo Gow in Wanganui**

Circa 1870  
Photographer: William J Harding  
Alexander Turnbull Library  
National Library of New Zealand:  
1/1-000089-G

**詹世钊在宛戈诺依**

约 1870 年  
摄影师: 威廉·哈丁  
新西兰国家图书馆之  
亚历山大·特布尔图书馆:  
1/1-000089-G

**Portrait of Chang Woo Gow and  
his Wife King-Foo**

Circa 1870  
Photographer: London Portrait Rooms, Dunedin  
Toitū Otago Settlers Museum: A115

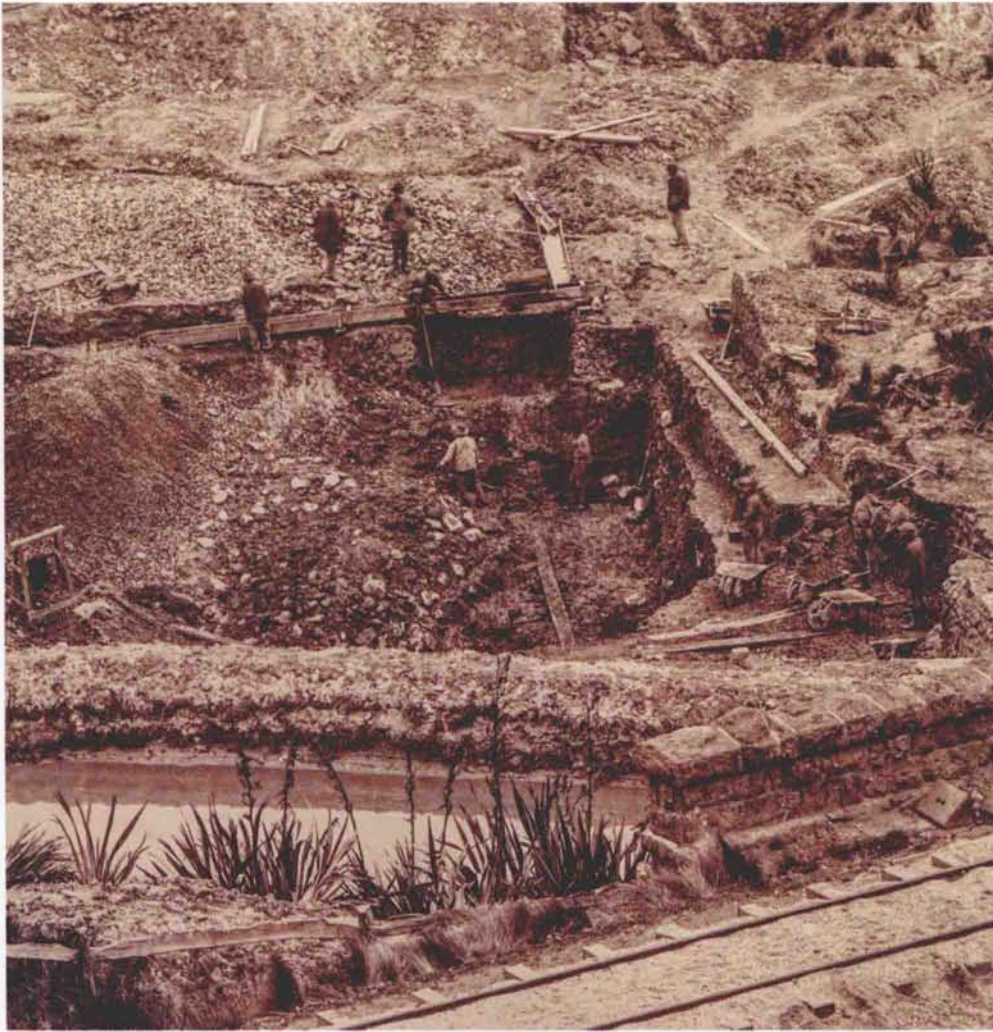
**中国巨人詹世钊与  
妻子金芙肖像**

约 1870 年  
摄影师: 伦敦肖像摄影室, 但尼丁  
奥塔哥早期移民博物馆: A115









### Chinese gold miners, Tokomairiro River, Otago

Circa 1877

Photographer: Herbert Deveril  
Overseas Chinese History Museum  
of China

### 奥塔哥陶克迈理若河畔 正在淘金的华工

约 1877 年

摄影师：赫伯特·戴沃尔  
中国华侨历史博物馆

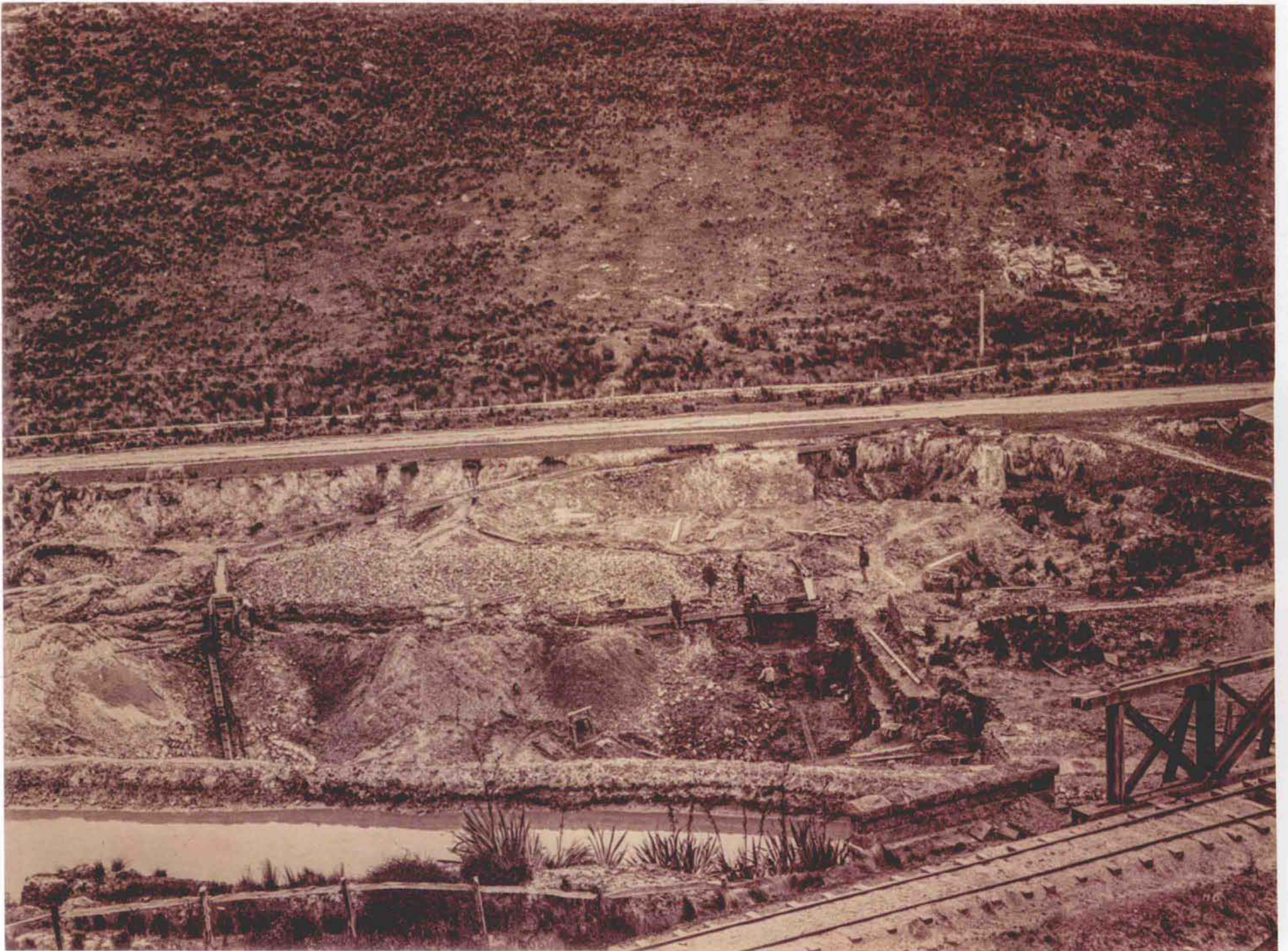
18

James Ng, "The Sojourner Experience: the Cantonese Goldseekers in New Zealand, 1865-1901," in *Unfolding History, Evolving Identity: the Chinese in New Zealand*, ed. Manying Ip, Auckland: Auckland University Press, 2003, p.32.

Between 1871 and 1885 over 4,000 Chinese working at various goldfields in Otago comprised some 40% of the mining population and produced 30% of the gold of this province.<sup>18</sup> As the New Zealand government photographer, Herbert Deveril faithfully captured this scene of those working by the side of the Tokomairiro River, Otago, with a large format camera. To make a large print like this it was necessary to use a large and cumbersome camera. This original photograph is a contact print the same size as the negative.

1871 年至 1885 年，超过 4,000 名华工工作在奥塔哥各地金矿场，约占该省淘金矿工总人数的 40%，产出该省约 30% 的黄金。作为新西兰政府的专职摄影师，赫伯特·戴沃尔以一部大相机忠实地记录下了当时陶克迈理若河畔华工正在工作的场景。拍这样的大幅照片所需的相机大而笨重；这幅原版照片是当时的样片，尺寸与底版同样大。







## Wellington Wharf

Circa 1885

Photographer: Burton Brothers

Museum of New Zealand Te Papa: C.o11307

## 惠灵顿码头

约 1885 年

摄影师：伯顿兄弟摄影室

新西兰国家博物馆：C.o11307

Wellington, the capital of New Zealand, was also a major landing port for early Chinese immigrants. According to New Zealand's customs records, more than 2,000 entry tax payments were made by Chinese arriving at the Wellington wharf between 1888 and 1930.<sup>19</sup> Almost all of these people had stopped over at Sydney.

作为岛国新西兰首都的惠灵顿也一度是华人远航登陆的主要港口。海关记录显示，1888年至1930年，超过2,000华人在惠灵顿海关缴纳过人头税后入境，他们几乎全部途经悉尼而来。



3197- WELLINGTON WHARF.

BURTON BROS. DUNEDIN







In 1840 New Zealand's first governor, William Hobson, purchased blocks of land from Māori and named the site "Auckland" as his new capital. Auckland, which is now New Zealand's largest city, was catching up with Dunedin's growth during the 1870s, due in part to the discovery of gold in the Thames area and increasing shipping from Australia and the rest of the world. This large format view by Herbert Deveril was made from the soon-to-be-established Albert Park in central Auckland, looking towards the North Shore. There were very few Chinese in Auckland at that time.<sup>20</sup> Today there are more than 110,000 Chinese living in greater Auckland,<sup>21</sup> most of whom are recent immigrants from mainland China.<sup>22</sup>

1840年，新西兰第一任总督威廉姆·豪伯森从毛利人手中购买了大片土地，以“奥克兰”命名，用于建立新首都。奥克兰是目前新西兰最大的城市，1870年代，它快速追赶但尼丁并得以成长起来，部分原因是附近的泰晤士地区发现了金矿，以及从澳大利亚与世界各地不断增加抵达的船只。当时奥克兰几乎没有华人，今天，大奥克兰地区的华人人口超过11万，大多数是近年来来自中国大陆的新移民。

### A view of Auckland

Circa 1875  
Photographer: Herbert Deveril  
John B. Turner Collection

### 奥克兰一瞥

约1875年  
摄影师：赫伯特·戴沃尔  
约翰·特纳收藏

20

Based on records in the *Wise's New Zealand Post Office Directory*, James Ng notes that in Auckland there were only 8 Chinese in 1871, and 10 in 1874. We are grateful for James Ng's generosity in showing us his unpublished manuscript. 伍德明先生对早期《新西兰邮局登记指南》的研究结果显示，1871年，奥克兰仅有8名华人，1874年，有10名华人。我们由衷感谢伍德明先生慷慨分享其尚未出版的手稿。

21

This statement is according to the result of the latest census conducted in 2013. For more information, see [http://www.stats.govt.nz/Census/2013-census/profile-and-summary-reports/ethnic-profiles.aspx?request\\_value=24737&parent\\_id=24726&tabname=#24737](http://www.stats.govt.nz/Census/2013-census/profile-and-summary-reports/ethnic-profiles.aspx?request_value=24737&parent_id=24726&tabname=#24737) (accessed 12 November 2016).

22

Phoebé H. Li, *A Virtual Chinatown: the Diasporic Mediasphere of Chinese Migrants in New Zealand*. Brill: Leiden and Boston, 2013, pp. 66-73.



## Alexander Don and his historical records

## 长老会牧师唐愿高以及他的历史记录

23

For more details of Alexander Don's life, see James Ng, *Windows on a Chinese Past*, Vol. 2, Dunedin: Otago Heritage Books, 1995, pp.136-190.

24

For more details about Don's "Roll of the Chinese", see James Ng, *Windows on a Chinese Past*, Vol. 4, Dunedin: Otago Heritage Books, 1993.

The Reverend Alexander Don (1857-1934) was a Presbyterian missionary preaching among the Chinese in New Zealand between 1879 and 1913. He established New Zealand's first Chinese church in Round Hill and later initiated the founding of the Canton Villages Mission in the area of Panyu, where the majority of Chinese gold miners came from. In his time, Don was the most important figure documenting the New Zealand Chinese community, with his fine photographs taken of Chinese gold miners and extensive writings including diaries, reports, and newspaper articles.<sup>23</sup> His "Roll of the Chinese" is an extraordinary historical record preserving more than 3,000 individuals' personal information including age, occupation, home village, number of years of residence and movements.<sup>24</sup>

唐愿高是长老会牧师亚力山大·唐的中文名字。1879年至1913年，唐愿高受长老会委派向华工宣教，他在圆山建起新西兰境内第一所面向华人的教堂，其后，他发起创建位于番禺的新西兰长老会广东乡村差会。在与华人广泛接触期间，唐愿高写下大量文字，包括日记、书面报告、报刊文章；他的“华人花名册”记录了三千多名华人的个人信息，包括他们的年龄、职业、侨乡地、居留时间及迁移的情况。更为难能可贵的是，他还拍摄下了大量高品质的照片，这些历史记录为我们了解新西兰华人早期的社会生活提供了重要的第一手资料。

**At Round Hill the largest hotel was owned by Lai Chong**

Circa 1881  
Photographer: Donald Ross  
Southland Museum & Art Gallery

**黎昌曾拥有圆山上最大的旅馆**

约1881年  
摄影师：罗纳德·罗思  
南方博物馆暨画廊





Lai Chong (also spelt as “Lai Tsong” or “Ly Chong”) was the most prominent Chinese man in Round Hill; he married an Irish woman and owned several gold claims, a general store, and the largest hotel in the village. By the turn of the 20th century, most Chinese had abandoned mining in Round Hill, leaving only some empty houses.<sup>25</sup>

黎昌是圆山上最有名的华人，他娶了一位爱尔兰女子为妻，拥有几处金矿开采地，一个杂货商店，以及圆山上最大的旅馆。20世纪初，大多数华工已离开圆山，他们仅留下一些空屋。

### Houses lived in by Chinese gold miners at Round Hill

Circa 1903

Photographer : Alexander Don

Alexander Turnbull Library, National Library of New Zealand :

1/2-037249-F

### 奥德岗淘金华工曾居住的房屋

约 1903 年

摄影师：唐愿高

新西兰国家图书馆之亚历山大·特布尔图书馆：1/2-019141-F

25

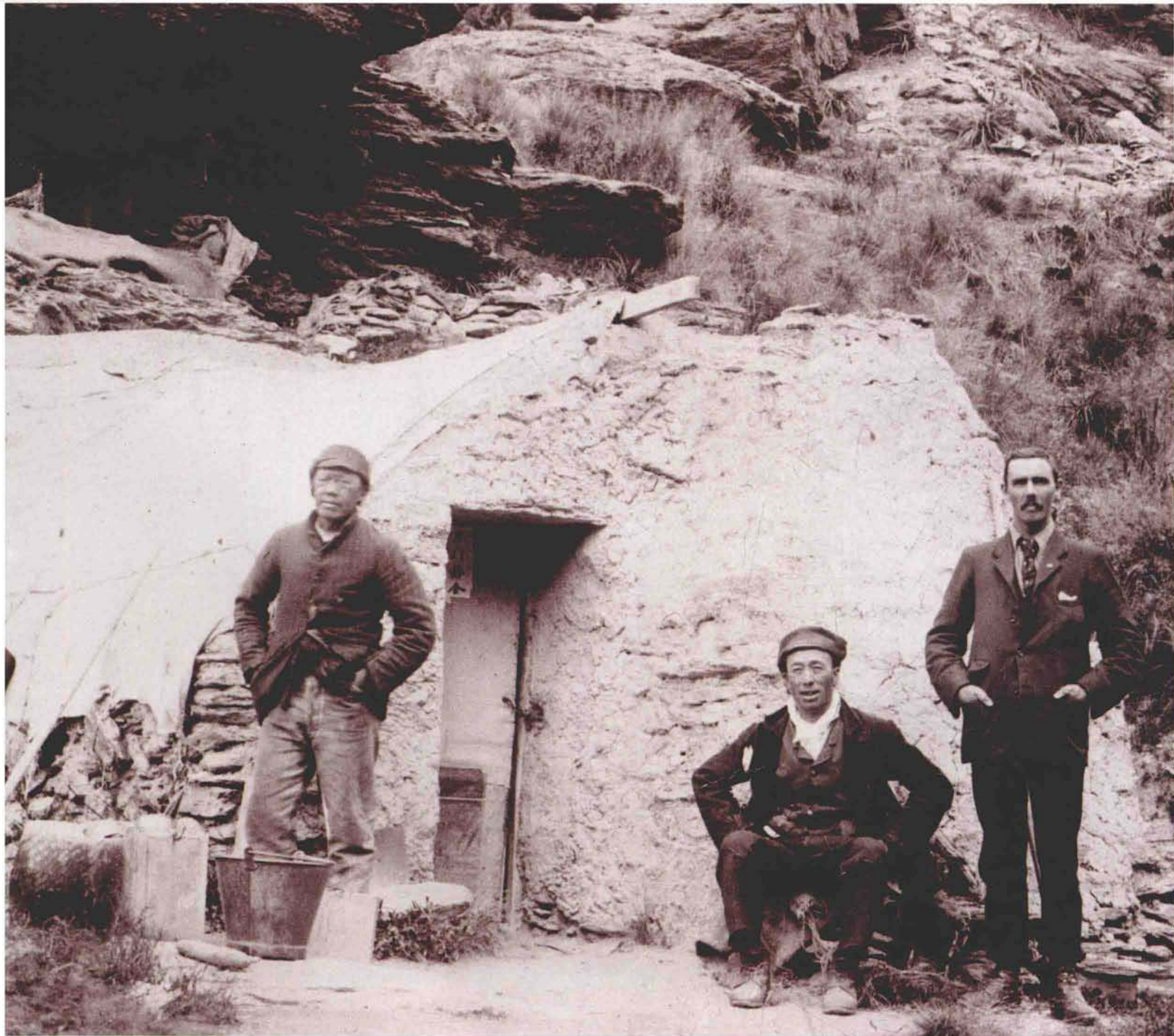
For more details on the Chinese life in Round Hill and Lai Chong, see James Ng, *Windows on a Chinese Past*, Vol. 2. Dunedin: Otago Heritage Books, 1995, pp. 9-30.













**Chinese gold miners and Reverend George Hunter  
McNeur at Carrick's Road, Potter's Gully, Nevis, Otago  
(detail opposite)**

Circa 1900

Photographer : Alexander Don

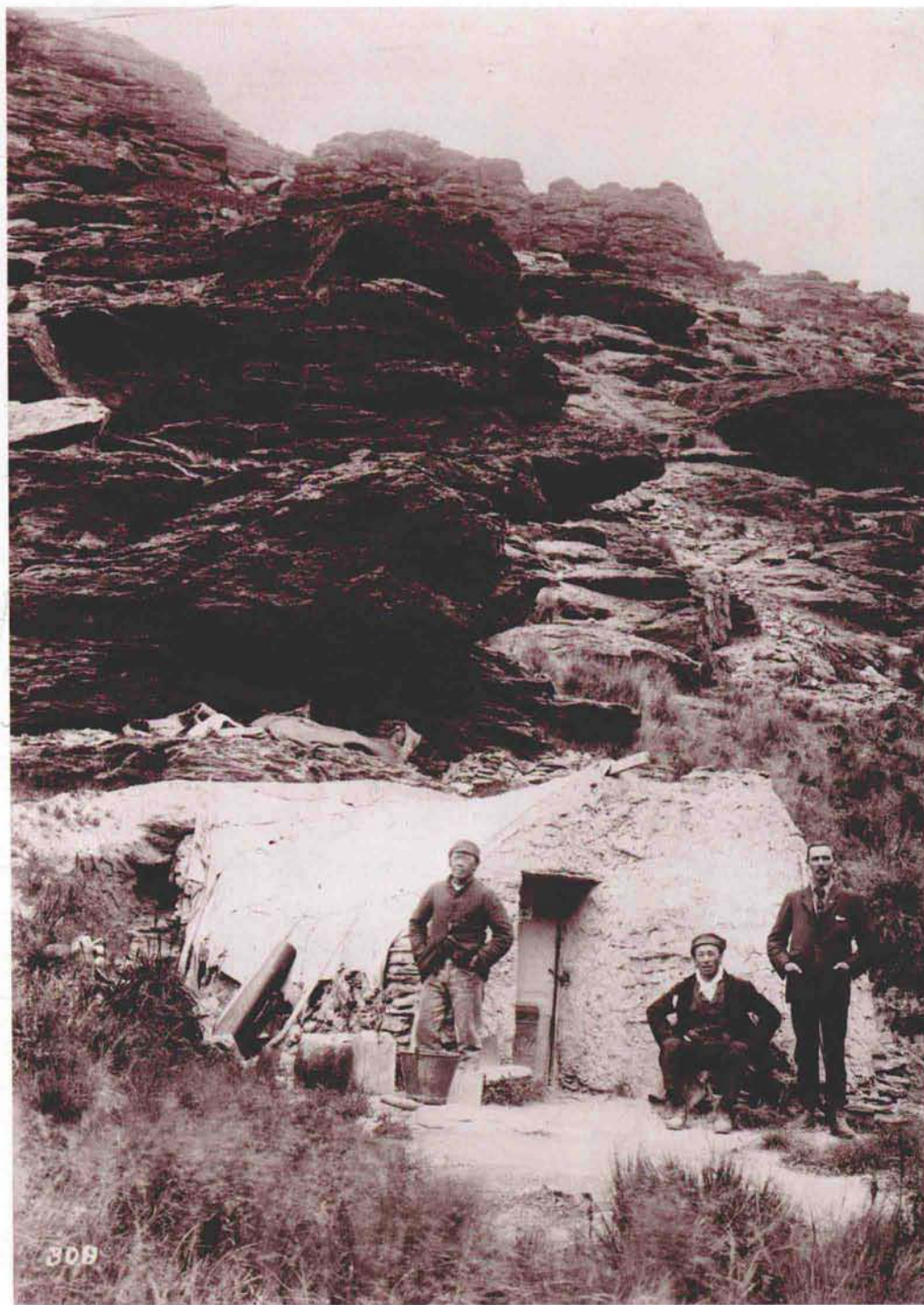
Alexander Turnbull Library, National Library of New Zealand : 1/2-019155-F

两名奥塔哥淘金华工与唐愿高的助手麦沾恩牧师，波特斯河谷，耐维斯  
(细节见反面)

约 1900 年

摄影师：唐愿高

新西兰国家图书馆之亚历山大·特布尔图书馆：1/2-019155-F







**Chinese gold miners and Reverend Alexander Don  
at the Kyeburn diggings, Otago**

Circa 1902  
Photographer : Alexdander Don  
Alexander Turnbull Library,  
National Library of New Zealand : 1/2-019156-F

华工与唐愿高牧师在凯博恩矿场，奥塔哥

约 1902 年  
摄影师：唐愿高  
新西兰国家图书馆之  
亚历山大·特布尔图书馆：1/2-019156-F





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**Presbyterian missionary Timothy Fay Woh Loie,  
his wife & three children**

Circa 1910

Photographer : M.T. Newton

Research Centre (Archives)

Presbyterian Church of Aotearoa New Zealand : P-S2-010

**长老会华人传教士雷惠和妻子及三个儿女**

约 1910 年

摄影师：M.T. 牛顿

新西兰长老会研究中心（档案）：P-S2-010

**Chinese gold miners and  
Reverend George Hunter McNeur  
at Winding Creek, Otago**

Circa 1902

Photographer : unknown

Alexander Turnbull Library ,

National Library of New Zealand : 1/2-019144-F

**淘金华工与麦沾恩牧师在宛转溪**

约 1902 年

摄影师：佚名

新西兰国家图书馆之

亚历山大·特布尔图书馆：

1/2-019144-F







Sent by the Presbyterian Church of New Zealand as its first missionary to Canton, Reverend George Hunter McNeur arrived in Southern China in 1901. Shortly afterwards, he began to visit villages to deliver gold sovereigns and letters that gold miners in New Zealand had entrusted him to pass on to their families. Lung Tong (literally meaning Dragon Pond) was one such village. This photograph was taken at the Lung Tong Ancestral Temple; the man in a scholar's gown with a light-coloured waistcoat on the left was Rev. McNeur's assistant, William Chan.

作为新西兰长老会广东乡村差会派遣的第一位传教士，麦沾恩牧师于1901年抵达南中国。龙塘村为其到达不久后所访问的一个村庄，他为村民带来了他们在新西兰的亲人所托付的家信及金沙。这幅照片摄于龙塘村宗族祠堂，左前方穿长袍及浅色上装的人为麦沾恩牧师的助手陈威廉。



Welcome by Lung Tong (Dragon Pond) villagers, Panyu (detail on this page)

December 1901

Photographer : George Hunter McNeur

Research Centre (Archives), Presbyterian Church of Aotearoa New Zealand : A-L-1\_20-53

番禺龙塘村村民的迎接（细节在本页）

1901年12月

摄影师：麦沾恩

新西兰长老会研究中心（档案）：A-L-1\_20-53



## James Shum : “a typical rusher”

26

For more details about James Shum, see James Ng, *Windows on a Chinese Past*, Vol. 3. Dunedin: Otago Heritage Books, 1999, pp.330-345.

Described by Rev. Don as “a typical rusher”, James Shum was born to a family with a small farm in Panyu. At the age of seventeen, he joined nine others of the same village and embarked from Hong Kong. With three hundred and thirty Chinese passengers on board, their sailing ship took three months to arrive in Dunedin; it was one of the six ships that brought nearly 2,000 Chinese to the Otago goldfields in 1871. Like some other lucky Cantonese miners, James returned home four years later, with over £100 saved from diggings, and got married there. However, he only stayed for thirteen months, and decided to go to Otago again. It would take thirty years for him to make the second return trip to China. Over those thirty years, he kept sending remittances to his family until he was no longer fit for mining. In 1905, the middle-aged James returned to Canton and married again, as his first wife had died while he was in New Zealand.

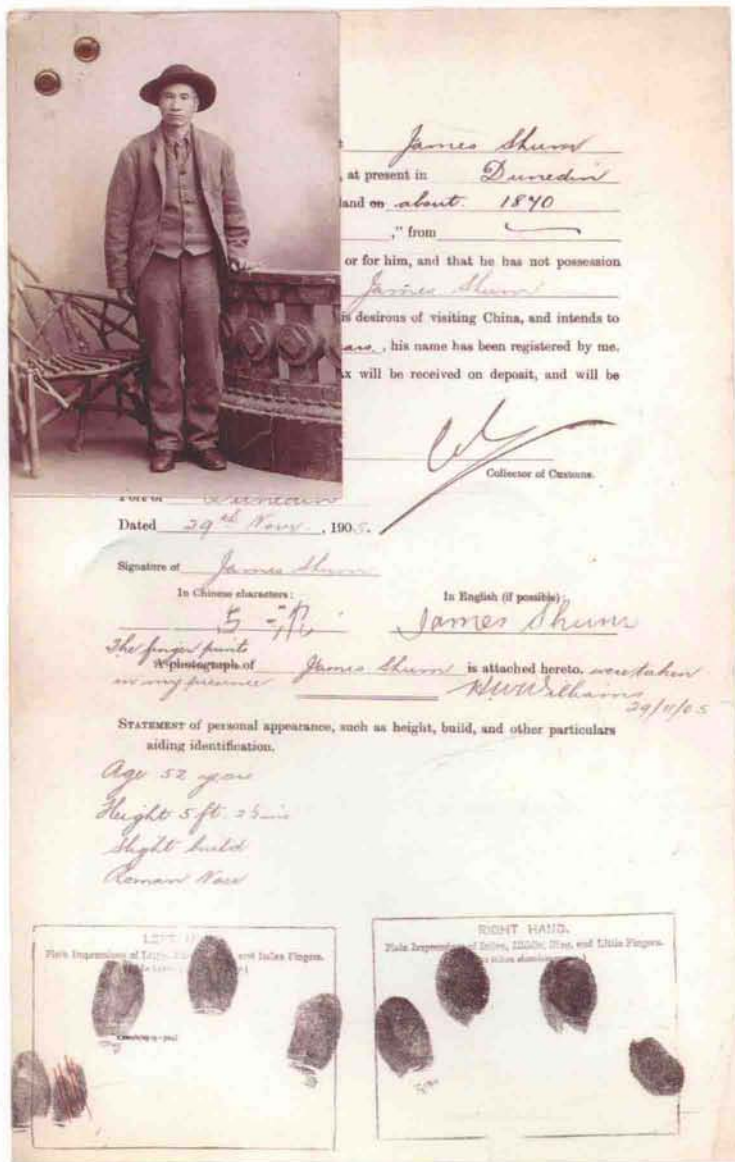
James Shum's life, as sketched above, was very typical among the transient Chinese community in New Zealand during the gold rush. Nevertheless, there was another side of him that was not typical. He arrived in New Zealand prior to the government restricting Chinese immigration in 1881, so he was not a victim of the poll-tax implemented in that year. He was also among the few Chinese gold seekers who converted to Christianity. In his later years in Canton, he worked at the Presbyterian Ko Tong Hospital as a steward and was “the best preacher” in his European colleagues’ eyes. Because of his untypical close relationship with missionaries, James Shum was the best documented Chinese “rusher” amongst the thousands of them in New Zealand.<sup>26</sup>

## 沈占：“一个典型淘金华工”

被唐愿高牧师称为“一个典型的淘金华工”的沈占来自番禺一个小农家庭。17岁那一年，沈占与其他9名村民从香港搭乘一艘载着330名华工的大帆船，经过3个月的海上颠簸后，于1871年抵达但尼丁；在那一年，六艘这样的大帆船一共将近2,000名华工送抵奥塔哥。沈占与其乡人一同在奥塔哥多地合伙淘金，1875年，他积攒够了100镑后返乡完婚，13个月后，又重回奥塔哥；这一次离去与他的再次返乡相距30年。30年间，他曾汇钱给家人，直至身体健康每况愈下再无力淘金。1905年，已届中年的沈占终于返乡，并再婚，因为他的前妻早已去世。

在新西兰的淘金华工中，以上有关沈占人生轨迹的大致描述的确极具典型性：年少出洋谋生，多年辛苦积蓄持续汇款养家，最终告老还乡。但是，沈占人生经历的另一面却充满了“非典型性”。早在1881年新西兰政府开始向入境的中国人征收人头税之前，他已入境，因此而幸免人头税的缴纳。他也是极少数皈依基督教的华工之一。返回广东侨乡后的晚年，沈占曾在新西兰长老会广东乡村差会医院担任杂务管家；在欧裔传教士的眼中，他被视为“最佳的福音传播者”。也许，正是由于他与长老会教会“非典型”的密切关系，在抵达新西兰的数千名华工当中，唯有沈占的人生留下了最完整的文件记录。





James Shum's document concerning poll-tax kept by the New Zealand Customs upon his departure in 1905

1905. Archives New Zealand : DADF/D429/19064/1ad

沈占从新西兰离境时有关其缴纳人头税的证件

1905年。新西兰国家档案馆：F/D429/19064/1ad



James Shum's identification portrait for the New Zealand Customs

Photographer : unknown

沈占的证件肖像

摄影师：佚名



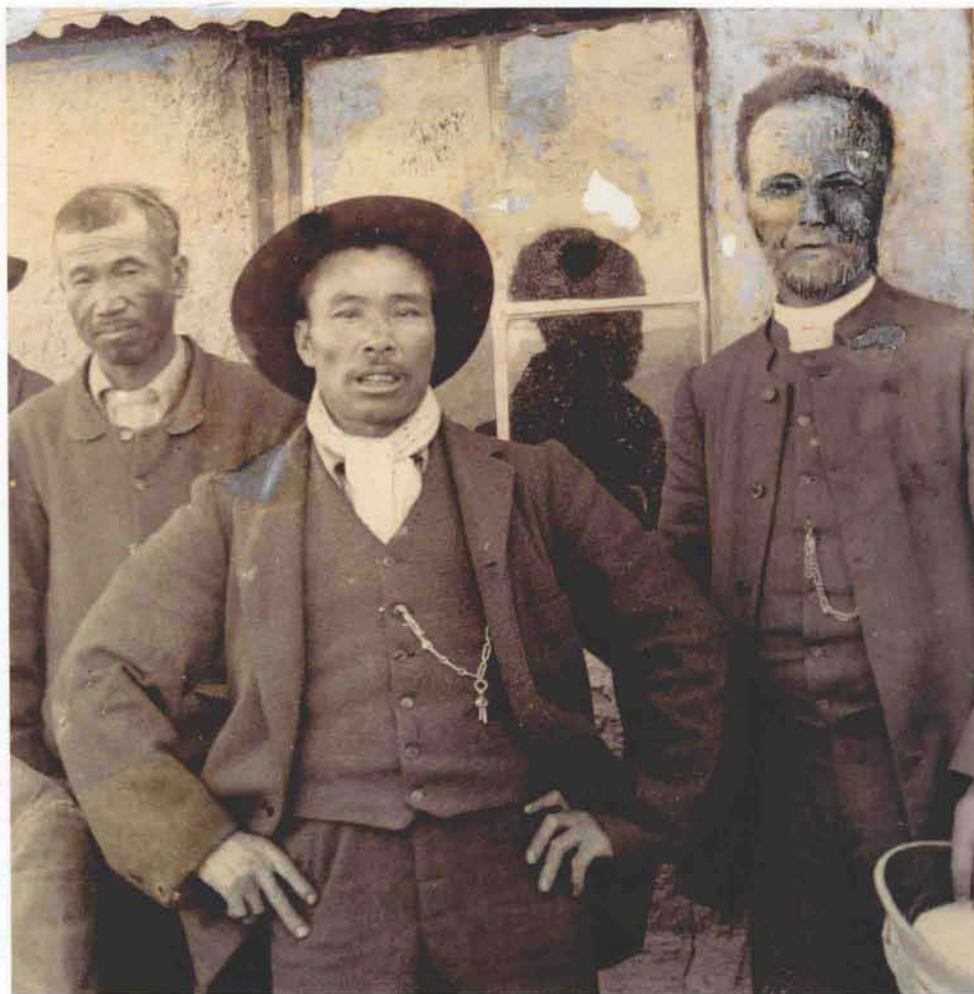




Maori Gully Congregation.  
(See Preceding).

This severely damaged and crudely retouched print is one of the worst examples of how badly Alexander Don's outstanding photographs have been damaged and mishandled.

这幅损坏严重、被修复过的照片是一个极端的例子，说明唐愿高卓越的摄影作品曾遭损坏，并进而被不适当地处理过。



**The Christian congregation at Māori Gully (Ida Valley), with James Shum standing third from the right (detail on this page)**

26 December 1902

Photographer: Alexander Don

Research Centre (Archives)

Presbyterian Church of Aotearoa New Zealand: A-S12-49\_4-4

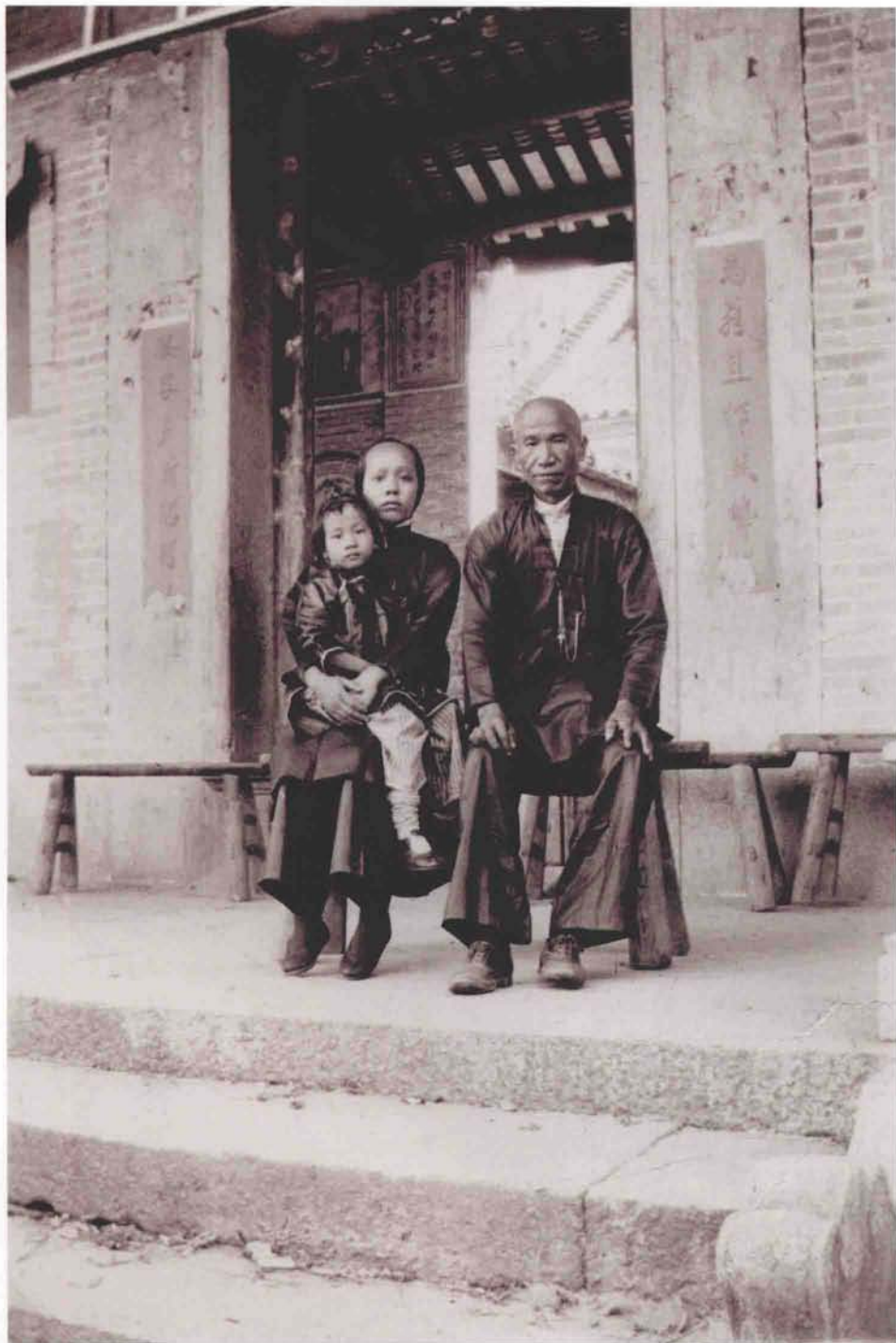
毛利河谷（伊达谷地）的信众，后排右三为沈占  
（细节在本页）

1902年12月26日

摄影师：唐愿高

新西兰长老会研究中心（档案）：A-S12-49\_4-4





**James Shum, his second wife Poon Saam Ko and adopted daughter, sitting in the doorway of the ancestral hall of the Shui Lek clan on his wedding day (detail opposite)**

1913

Photographer: unknown

Research Centre (Archives), Presbyterian Church of Aotearoa New Zealand : A-L-1\_47-147

**沈占婚礼当天，水沥村沈氏宗族祠堂入口处，他与新婚妻子潘三高（译音），以及他们的养女（细节见反面）**

1913年

摄影师：佚名

新西兰长老会研究中心（档案）：A-L-1\_47-147





## Young Hee and Chinese on the West Coast

27

Julia Bradshaw, *Gold Prospects: Chinese on the West Coast of New Zealand*. Greymouth: Shantytown, West Coast Historical & Mechanical Society Inc., 2009, p.28.

28

Young Hee's early life in New Zealand is presented in Julia Bradshaw's *Gold Prospects: Chinese on the West Coast of New Zealand*, pp.173-177. 杨瑞熙早期在新西兰的活动，参见 Julia Bradshaw's *Gold Prospects: Chinese on the West Coast of New Zealand*.

29

Hong Kong Public Records Office (香港历史档案), Carl Smith Collection, ref. no.: CS/1018/00174957.

Chinese gold miners began arriving at digging sites on the West Coast of the South Island in 1873. Up to 1908, in numbers running from hundreds to over a thousand,<sup>27</sup> they created a robust Chinese community centring around Greymouth, the largest town of that region. The best-known Chinese in Greymouth at that time were probably Young Hee and his family. Originating from Panyu in Canton, the Young family owned large merchant stores. Young Hee was also a high profile law clerk popular even within the European community. Having received a good education in English, Young Hee performed multiple roles in managing business, in law, and served as an official interpreter for the courts. A

skilful navigator in both Chinese and European society, he instigated a petition resulting in the implementation of New Zealand's Opium Prohibition Act 1901.<sup>28</sup>

Young Hee returned to Hong Kong in 1901 and became a prominent figure in public education as well as charity work in Hong Kong, including a leading role in the local Confucian Society. Founded by him and colonial Hong Kong's renowned comprador Lau Chu Pak, this charitable organisation held a large assembly to raise funds every year for free schools in Hong Kong and poor districts of Canton; in 1921, 32 such schools benefited from it.<sup>29</sup>

## 南岛西海岸格力茅斯华商杨瑞熙及家人

1873年以后，数量可观的华工开始从奥塔哥转移至南岛西海岸淘金，格力茅斯为该地区的中心城市。1873年至1908年，数百上千名华工曾营造出西海岸繁盛一时的华人社会生活。在这个群体中，最为人所知的莫过于杨瑞熙家族，杨家源自广东番禺，经营着格力茅斯久负盛名的商店。杨瑞熙在当地接受过良好的英文教育，除帮助父亲料理商务外，还担任过律师事务所秘书、法庭翻译。灵活辗转于华洋社会之间，他发起了一次

反鸦片公开请愿，推动了新西兰1901年“禁止鸦片法案”的制定实施。<sup>30</sup>

1901年，杨瑞熙回到香港，而后成为香港公共教育以及慈善业界的知名人士，他的业绩包括成为当地孔圣会的领导人物。香港孔圣会，由著名买办及华商领袖刘铸伯与杨瑞熙发起成立，该组织每年进行一次大规模集会，为香港与广东贫困地区的免费学校募捐；1921年，共32所学校受益于此。

30

有关杨瑞熙所领导的禁烟活动，中文资料另见《东华新报》，1899年8月16日，19日，“戒烟会议——乌思伦华人禁烟”。





**The Young family, with Young Hee and his wife at left rear.  
His father was sufficiently wealthy enough to purchase an  
official title from the Imperial Qing government.**

1898

Photographer : unknown

Greymouth History House Museum

杨氏全家福，后左二为杨瑞熙，左为其妻，  
其父有财力购买清政府官衔。

1898 年

摄影师：佚名

格力茅斯历史博物馆







The exterior and interior of Young Hee and his wife's villa in Greymouth. The carefully laid-out front garden and the exquisite furniture and fashionable home decorations reveal that the couple were enjoying a comfortable upper-middle class life in colonial New Zealand.

1898

Photographer: unknown

Greymouth History House Museum



杨瑞熙在新西兰的时尚别墅，他与妻子在此安家，屋外有修剪工整的庭院，室内家具用品及陈设说明他们在新西兰早期殖民时代享受着中上等社会阶层的生活。

1898年

摄影师：佚名

格力茅斯历史博物馆





## Chew Chong, the prominent Taranaki merchant

31

This brief biography of Chew Chong is based on three primary sources: Donald Alexander Drabble, *The Life and Times of Chew Chong*, Eltham: D. A. Drabble, 1996; James Ng, *Windows on a Chinese Past*, Vol. 3, Dunedin: Otago Heritage Books, 1999, pp. 304-319; .

Chew Chong was born in Kaiping (Hoi Ping) county in Guangdong around 1828. He arrived in New Zealand in 1866 after some years as a merchant's clerk in Singapore, and a storekeeper in Victoria, Australia, doubtless aided by his good education including English in Canton prior to his departure for a successful overseas life. Unlike most Chinese who came to New Zealand to seek gold, Chew Chong secured his great fortune in Taranaki's newly-burnt forest, where he found a kind of fungus, a delicacy highly sought-after by the Chinese. In the course of collecting and exporting fungus to China, he formed

lucrative connections with Taranaki's early settlers, who in their later guise as dairy farmers, were invaluable social capital for him as he moved into the industry of making butter and cream. He was the first person in New Zealand successfully to install a refrigerating machine to manufacture top quality butter for export; technological innovation advanced his name and his products led the market at the time. He married a European wife and died in 1920. Highly regarded by the European business community, Chew Chong has been remembered as one of the key founders of the New Zealand dairy industry.<sup>31</sup>

## 周祥：塔厘纳基著名华商

约 1828 年，周祥生于广东开平南村。在广州接受过良好的中英文教育后，他远赴新加坡，曾为一名华商担任了 8 年的文员；其后，又移居一个澳洲淘金小镇经营杂货店，长达 11 年。1866 年，周氏抵达新西兰，不同于大多数怀揣淘金梦想的华工，他的巨额财富最初来自木耳出口贸易。在处于早期开发阶段的塔厘纳基周边地区，刚刚烧荒过的树丛中生长着大量中国人喜食的木耳，他通过收

购并出口木耳，与当地早期殖民者即后来的很多牧场主建立起了利润丰厚的联系，并为其而后进入乳品加工产业打下了坚实的社会基础。他是新西兰第一位有效利用制冷技术从事奶油加工的企业界人士；技术革新使他的产品领先于其所处的时代，并由此名扬四方。周祥娶了一位欧裔女子为妻，卒于 1920 年。在白人主宰的工商业界，他一直享有盛誉，被视为新西兰乳品产业的重要奠基人之一。







**Chew Chong's General Store,  
New Plymouth (detail on this  
page)**

1875

Photographer : William Andrews Collis

Puke Ariki, New-Plymouth : PHO2002-406

周祥的位于新普利茅斯的商店  
( 细节见本页 )

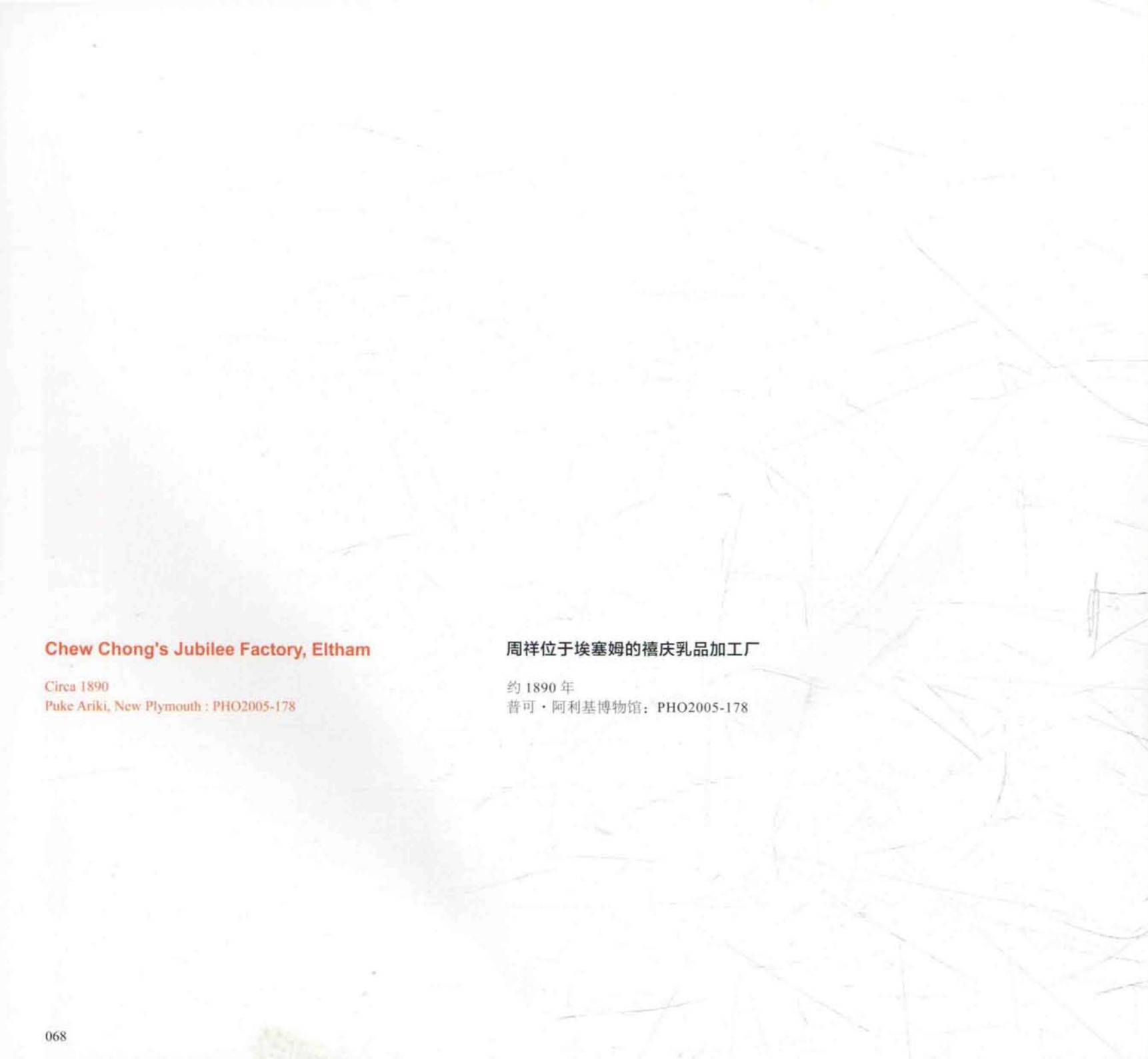
1875 年

摄影师：威廉·安德鲁斯·克里斯  
普可·阿利基博物馆：

PHO2002-406







**Chew Chong's Jubilee Factory, Eltham**

Circa 1890

Puke Ariki, New Plymouth : PHO2005-178

**周祥位于埃塞姆的禧庆乳品加工厂**

约 1890 年

普可·阿利基博物馆：PHO2005-178









**Chew Chong and his family: (back) Vida, Maude, Amy and Wilfred; (front) Elizabeth, Chew, Gerald and Albert**

Circa 1903  
Photographer : unknown  
Puke Ariki , New Plymouth : PHO2004-292034

**周祥全家：（后，左起）维达、茅迪、艾米、威尔福雷德；  
（前，左起）伊莉莎白、周祥、杰利德、艾尔伯特**

约 1903 年  
摄影师：佚名  
普可·阿利基博物馆：PHO2004-292

NEW ZEALAND CHINESE IN HISTORICAL IMAGES

PART TWO

CONSOLIDATION

第二篇

稳固基业

历史影像中的新西兰华人



# Early Chinese market gardens

32

Lily Lee & Ruth Lam, *Sons of the Soil: Chinese Market Gardeners in New Zealand*. Pukekohe: Dominion Federation of New Zealand Chinese Commercial Growers Inc. 2012, p.14.

33

For more details about Chinese market gardeners' contribution to the war effort, see Nigel Murphy, *Success through Adversity: a History of the Dominion Federation of New Zealand of New Zealand Chinese Commercial Growers*. Pukekohe: Dominion Federation of New Zealand Chinese Commercial Growers Inc. 2012, pp.19-29.

Predominantly from rural Canton, the Chinese began growing vegetables in New Zealand as soon as they arrived in the Otago goldfields. They usually kept small paddocks near their huts to grow fresh produce, chiefly for their own consumption. Market gardening became a major occupation for Chinese after the gold rushes. By the turn of the 20th century,<sup>32</sup> Chinese market gardens were dotted among nearly every town and district throughout the country. Commercial gardening required intensive labour, collaboration and commitment,

especially when the technologies and horticultural methods were still primitive. The Chinese success in market gardening depended on the continued chain-migration of brothers or other male relatives from the same villages. For the following decades, kinship links still acted as the driving force behind their success. During World War II, Chinese gardeners supplied the New Zealand government with essential food supplies for allied United States forces stationed in the South Pacific.<sup>33</sup>

# 早期华人蔬菜种植园

早期淘金华工主要来自广东乡间，他们在抵达奥塔哥的同时开始了在新西兰种植蔬菜的历史。当时华工通常于住处附近留出小块地种菜，出产基本为自用。淘金热结束后，为市场服务的蔬菜种植成为华人的主要职业。20世纪初，华人所经营的菜园几乎分布在全国每个市镇。商业性种植需要高强度的体力劳动以及可靠的工友

协作，尤其是在技术及种植方法不先进的时代。这是华人连锁式移民得以继续的原因——同村的兄弟侄子有机会被华人亲友经营的菜园所雇用。此后的数十年里，源于广东的同宗乡谊一直是华人菜园建功业界的主要动力。二战期间，新西兰政府为驻扎南太平洋的美军基地供应补给，华人种植的蔬菜在政府订购中占据重要份额。





**A panoramic view of Chinese market gardens  
in what today is Newmarket, central Auckland**

1890s

Photographer: unknown

Sir George Grey Special Collections, Auckland Libraries: 7-A4654, 7-A4655

**全景鸟瞰位于今天奥克兰中心新市场地区的  
华人蔬菜种植园**

1890年代

摄影师: 佚名

奥克兰图书馆乔治·格雷爵士特藏集: 7-A4654, 7-A4655

**Chinese market gardeners in Great North Road,  
Western Springs, Auckland**

Photographer: E.C. Binns

Sir George Grey Special Collections,  
Auckland Libraries: 80-BIN185

**奥克兰大北路西泉地区的  
华人菜园工人**

摄影师: E.C. 宾斯

奥克兰图书馆乔治·格雷爵士特藏集: 80-BIN185







See Sing Chow's Obituary,  
Akaroa Mail and Banks  
Peninsula Advertiser, Vol.  
LIX, Issue 6252, 23 October  
1936.

Probably born in 1850 in Guangdong, Sing Chow spent some time in New South Wales, Auckland and Christchurch prior to his 40-year life in Akaroa, where he carried on his own market garden and hawked vegetables in the streets. He was a well-known figure among the locals and was always seen with two baskets suspended from a bamboo pole and a broad smile. Remembered as “strictly honest and popular”, he was jocularly known as “the best looking Chinaman in Akaroa” (he was in fact the only one).<sup>34</sup>

Unfortunately, this striking photograph, intended by the photographer to show the lush garden tended by Sing Chow, has lost a large bite through careless handling. Consequently, it has, unfortunately, been reproduced as a tightly cropped vertical picture to hide this damage. We show it here in its less than perfect form to reveal more of the garden and also to remind us how easy it can be to damage and misrepresent a beautiful photograph.

约 1850 年，周星（音译）生于广东。在新南威尔士、奥克兰、克莱斯特彻奇（新西兰国内常译作“基督城”）生活过一段时间后，他开始了长达 40 年的在阿卡卢阿的生活。周星经营自己的菜园，沿街叫卖自己种植的产品，当地人对她异常熟悉，总是见他用一根竹扁担肩挑两个箩筐，面带微笑。人们都记得，他的诚实与受欢迎程度不容质疑，大家开玩笑地说他是“阿卡卢阿最英俊的中国汉”（实际上，阿卡卢阿仅有他一个华人）。

然而遗憾的是，这张异乎寻常的照片，摄影师的本意是展现周星菜园的茂盛，却由于经手人的不小心而丢失了一大部分。结果，更令人遗憾的是，以往这幅照片被复制时，总是被截成狭窄的竖幅以掩饰残缺。我们在这里展示它的残缺之美，即周星菜园的更多部分，并希望提醒大家：一幅优美的照片何其容易被损坏，或者被不适当地呈现。

### Sing Chow, a Chinese market gardener in Akaroa

October 1898. Photographer: J. N. Taylor, *The Weekly Press*. Akaroa Museum:  
AK: 1988.2143

### 阿卡卢阿的华人菜园工人周星（音译）

1898 年 10 月。摄影师：J. N. 泰勒，《每周报道》。阿卡卢阿博物馆：  
AK:1988.2143





Wing Chow Gardener, October 1898  
"WEEKLY PRESS," CHRISTCHURCH.



## Early Chinese greengroceries

With a large number of Chinese engaged with market gardening and therefore ensuring stable supply, Chinese-run greengroceries were also commonly seen throughout urban and suburban New Zealand. Like the Chinese market gardens, those shops were usually owned and operated in partnership among brothers and other kinsmen, who would work hard and live frugally in order to save and send remittances back to China; those lucky people who had families in New Zealand usually lived at the back or upstairs of the shops.

### Lower Queen Street, Auckland, with two Chinese stores

11 November 1919

Photographer: Henry Winkelmann

Sir George Grey Special Collections, Auckland Libraries: 1-W1675

## 早期华人蔬果店

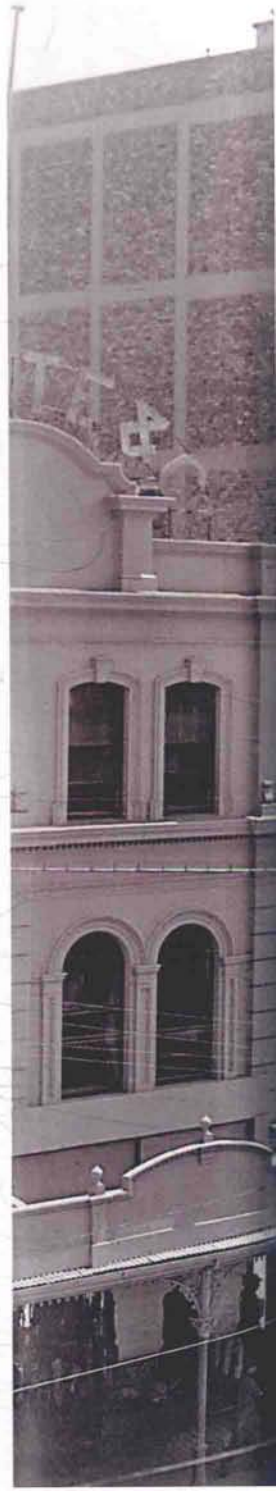
大量华人从事蔬菜种植可确保稳定供应，因而华人经营的新鲜蔬果店在新西兰的城市化地区曾随处可见。与华人的蔬菜种植园相似，这些华人的蔬果店也通常由几个兄弟或者同乡共同经营，他们齐心劳作、生活节俭，将积蓄以侨汇形式寄往国内的亲人。一些幸运的在新西兰有家室的蔬果店店主通常同家人生活在店面后或者楼上。

### 奥克兰最繁华的皇后大街上曾矗立着两家华人商店

1919年11月11日

摄影师：亨利·文克尔曼

奥克兰图书馆乔治·格雷特藏集：1-W1675







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Margaret McClure. "Auckland region - Farming and city building: 1900-1939". *Te Ara - the Encyclopedia of New Zealand*, updated 13-Jul-12. <http://www.TeAra.govt.nz/en/auckland-region/page-9> (accessed 10m June 2016).

36

[https://www3.stats.govt.nz/historic\\_publications/1911-census/1911-results-census.html#d50e11306](https://www3.stats.govt.nz/historic_publications/1911-census/1911-results-census.html#d50e11306) (accessed 10m June 2016).

37

Lily Lee and Ruth Lam. *Sons of the Soil: Chinese Market Gardeners in New Zealand*. Auckland: Dominion Federation of New Zealand Chinese Commercial Growers Inc., 2012, p. 319.

38

*Ibid.*, p. 320.

39

Archives New Zealand, ref.: BBAO A78 5544 Box 190.

40

Archives New Zealand, ref.: BBAO A133 5544 Box 242.

41

Michael Wong. *Gwa Leng Wongs in New Zealand: Our Genealogical History, Our Village's Story, Our Families' Stories*. Gwa Leng New Zealand Family History Group, 2010, pp.32-33.

By 1911, Auckland had become New Zealand's largest industrial centre,<sup>35</sup> with a population of 264,520 people, about 26% of New Zealand's entire population at the time.<sup>36</sup> As Auckland's premier commercial street, Queen Street in this photograph feathered many aspects of the latest development in city infrastructure and a bustling city life in 1910s. We can see that two sizeable Chinese stores occupied the premier part of Queen Street.

The Ah Chee store was named after Auckland's prominent Chinese merchant Chan Dah Chee, commonly known as Ah Chee. Born in a village in today's Dongguan (Tung Goon) in 1851, Ah Chee arrived in Auckland in 1867.<sup>37</sup> He started from a humble market gardener and a hawker selling vegetables in streets. By the 1880s, he owned a large market garden<sup>38</sup> and had also become an importer of Chinese wine.<sup>39</sup> We don't know whether he also imported other things then, but can certainly affirm that his entrepreneurship kept prospering over

the following years and probably reached its heyday in the early 1910s, when Ah Chee's business empire had expanded from Auckland to Hong Kong and Fiji. His company imported Asian merchandise such as rice and island fruits, exported fungus, grew vegetables, manufactured preserved ginger, and supplied goods to British and foreign navies in addition to New Zealand's leading shipping lines and hotels.<sup>40</sup> One of his grandsons, Tom Ah Chee, opened New Zealand's first modern supermarket in 1958.

The other Chinese store C. W. Wah Jang & Co. in this photograph was set up collectively by immigrants from Zengcheng and also supplied fruits and vegetables to shipping lines and hotels as well as normal retailing.<sup>41</sup> Both of the two companies also had market gardens and operated as contact centre depots providing accommodation, consultation on immigration and employment to their countrymen.

截至 1911 年，奥克兰已经成为新西兰最大的工业中心，拥有人口 264,520，约占新西兰全国总人口的 26%。这幅照片是奥克兰最主要的商业街皇后大道，它呈现了 1910 年代前后这座城市基础设施的最新发展及其繁华都市生活的很多方面。从中我们可以看到，皇后大道上的黄金地段矗立着两家相当大规模的华人商店。

阿枝（粤语发音，亦有写作“亚枝”的）商店以奥克兰当时首屈一指的华商陈达枝的名字命名，因为陈达枝通常被人们称为“阿枝”。1851 年，陈氏生于位于今天东莞境内的一个村子，1867 年，抵达奥克兰。他发迹于一名卑微的菜园工人、一个沿街叫卖蔬菜的小贩；到 1880 年代，他已拥有大面积菜园，并成为一名中国酒

的进口商。我们不知道他当时是否还进口其他货品，但可以十分肯定的是，在随后的一些年间，他的商务活动一直保持增长态势，到 1910 年代达到顶峰。那时，陈氏的商业王国已从奥克兰远远延伸至香港和斐济，他的公司进口亚洲商品（例如，大米）与热带水果，出口木耳，种植蔬菜，经营糖姜工厂，并向英国与外国海军以及新西兰著名的航运公司与旅馆供应食品。陈达枝的孙子汤姆·阿枝于 1958 年最先在新西兰经营现代意义上的超级市场。皇后大道上的另一家华人商店陈黄和栈公司为两位增城籍人士合营，同样的，他们不仅仅零售，也向航运公司及旅馆供应大宗蔬果。两家商店同时也兼营菜园，作为接应据点为众多同乡提供住宿，移民咨询，以及就业机会。





Chinese family in a greengrocery shop (detail opposite)

Circa early 1920s

Photographer: unknown

Alexander Turnbull Library, National Library of New Zealand: 1/2-037502-G

蔬果店的一个华人家庭（细节见反面）

约 1920 年代早期

摄影师：佚名

新西兰国家图书馆之亚历山大·特布尔图书馆：1/2-037502-G









**Interior of another Chinese  
greengrocery shop  
(detail on this page)**

1920s-1930s

Photographer: John Reginald Wall

Alexander Turnbull Library,

National Library of New Zealand: 1/1-013024-G

**另一个华人蔬果店内部（细节见本页）**

1920-1930年代

摄影师：约翰·罗杰纳德·华尔

新西兰国家图书馆之亚历山大·特布尔图书馆：

1/1-013024-G







## Chinese community life in Wellington

Since the early 20<sup>th</sup> century, Wellington, as New Zealand's capital city, had accommodated the largest Chinese community in the country. The Chinese quarter was centered around Haining Street as the so-called "Chinatown", and sprawled out to the neighbouring Frederick, Vivian and Taranaki Streets, where various Chinese homes and business as well as Chee Kung Tong and other community organisations, and a church were located. With Wellington's inner-city development in the late 1950s, many old buildings were demolished, and the once vibrant Chinese settlement faded away.

## 惠灵顿的华人社会生活

从 20 世纪早期开始，惠灵顿作为新西兰的首都聚居着最大的华人群体。这个华人社区以素有“唐人街”之称的海宁街为中心，向周围延伸至佛德里克街、维维安街、塔厘纳基街，集中了华人住宅、商家、致公堂等社团组织建筑物及一座教堂。1950 年代后期，随着惠灵顿城市街区改造，旧建筑被拆除，这个曾经盛极一时的华人社区不复存在。



**Wellington Chee Kung Tong orchestra**

Circa 1925

Photographer: Hardie Shaw Studios

Alexander Turnbull Library, National Library of New Zealand: 1/2-169302-F

**惠灵顿致公堂乐队**

约 1925 年

摄影师：哈迪·肖摄影室

新西兰国家图书馆之亚历山大·特布尔图书馆：1/2-169302-F



## Chee Kung Tong: Chinese Freemasons, Wellington

42

Archives New Zealand, ref:  
no.: AAWF W4159 Box 20.

43

Archives New Zealand, ref:  
no.: BADZ A27 5579 Box  
34.

Originating from the Chinese secret society the Hung League, the Chee Kung Tong branched outside China with Chinese migrants dispersing to various parts of the world. The Hung League had probably begun their operation in New Zealand during the gold rush, when Chinese gold miners relied on mutual support within the Chinese community. The archival records, however, reveal that the Chee Kung Tong was incorporated in Wellington in 1924,<sup>42</sup> and in Auckland in 1925.<sup>43</sup>

### Chee Kung Tong – Chinese Freemasons' procession outside the Consulate General of the Republic of China, Frederick Street, Wellington

1924

Photographer: unknown

Alexander Turnbull Library, National Library of New Zealand:1/2-169003-F

## 致公堂在惠灵顿

致公堂是中国秘密社会组织洪门的海外衍生组织，随华人移民海外而分散到世界各地。作为异国谋生华工的互助组织，洪门可能在淘金时代即已开始在新西兰活动，但政府档案显示致公堂于1924年正式在惠灵顿注册为法人组织，而奥克兰的致公堂则于1925年正式注册为法人组织。

### 惠灵顿致公堂成员在中华民国总领事馆外的佛德里克街列队游行

1924年

摄影师：佚名

新西兰国家图书馆之亚历山大·特布尔图书馆：1/2-169003-F











## Portrait of a man

Circa 1920

Photographer : Berry Studio

Museum of New Zealand Te Papa Tongarewa : A.014227

### 一个男子的肖像

约 1920 年

摄影师：百利摄影室

新西兰国家博物馆：A.014227

This copy photograph of a portrait print attached to a well-used pinboard reminds us that the subject or their family could not always go back to the photographer who made the original print and obtain a top-quality reprint from the original negative. Rather, they very often had to make do with a second generation of the original print, and accept the loss of resultant detail and tones. Signs of wear and tear, and spots and scratches were exaggerated in the copying process and further take away the beauty of the original photograph.

这幅固定在一张被用过很多次的纸版上的肖像提醒我们，肖像主人或者其家人无法从最初拍摄这幅照片的摄影师处获得从底版冲洗的高品质复制品。于是，他们只能翻拍原片，并不得不接受照片因而会失掉一些细节及色调的结果。翻拍及复制过程都会令原片磨损及污点的痕迹更明显，因而令完美原片进一步失真。





1



2



3

### 1930s portraits of Chinese in Wellington

Circa 1930s

Photographer : Cuba Photographic Studio

Museum of New Zealand Te Papa Tongarewa :

1 : B.046888

2 : B.046932

3 : B.046880

### 1930年代惠灵顿华人群像

1930年代

摄影师：古巴摄影室

新西兰国家博物馆：

1 : B.046888

2 : B.046932

3 : B.046880

These plain portraits made during the Great Depression (1930s) in Wellington make no attempt to flatter their subjects, who have worn their best clothes. It is suggested by the wide gaps between sitters in the horizontal twin portraits that the sitters did not necessarily know one another but were posed in one picture to save money on materials, with the final prints cut in half to make two separate portraits. Many New Zealanders had similarly no-frills portraits made during this period and during wartime when photographic materials were scarce.

这一组简约肖像拍摄于大萧条时期的惠灵顿，摄影师根本无意凸显美化人物，即使他们身着自己最好的衣物。照片中比肩而坐的两个人之间留有很宽的距离，暗示他们彼此不一定相识，而合照仅出于节约考虑，因为成像后照片可以一分为二，成为两个肖像。在大萧条及战争期间，由于摄影材料匮乏，很多新西兰人都拍摄过这样经济实惠的肖像。



4

### 1930s portraits of Chinese in Wellington

Circa 1930s

Photographer: Cuba Photographic Studio

Museum of New Zealand Te Papa Tongarewa:

4: B.046894

5: B.046897

### 1930年代惠灵顿华人群像

约1930年代

摄影师: 古巴摄影室

新西兰国家博物馆:

4: B.046894

5: B.046897



5



# New Zealand Chinese and the Sino-Japanese War

44

David Fung, *Turning Stone Into Jade ( 雕石成璧 ): the History of the New Zealand Chinese Association*. Wellington: New Zealand Chinese Association, 2014, p.33.

Following the outbreak of the Sino-Japanese War, on 26 September 1937, representatives from all over New Zealand gathered in Wellington to attend the Chinese National Salvation Conference and declared the establishment of the New Zealand Chinese Association (NZCA).<sup>44</sup> With its headquarters in Wellington and with 15 branches throughout the country, the NZCA is still in operation today. During wartime, the NZCA collaborated closely with the Chinese Consul to coordinate and collect 'Save-China' donations; figures suggest that the per head average of New Zealand Chinese donations was more generous than that from other overseas Chinese communities.<sup>45</sup> This photograph was taken at the rear of the Tung Jung Association in Frederick Street when the NZCA was founded. The Chinese Consul-General, Wang Feng, is shown in the middle of the front row, with his deputy Yue Henry Jackson, the son of a Chinese father and Scottish mother, on Wang's right.

45

Manying Ip, "Chinese New Zealanders: Old Settlers and New Immigrants." In *Immigration and National Identity in New Zealand: One people, Two peoples, Many peoples?* Edited by S.W. Greif. Palmerston North: Dunmore Press, 1995, p.180.

46

Nigel Murphy, *Guide to Laws and Policies Relating to the Chinese in New Zealand 1871-1997*. Auckland: New Zealand Chinese Association, 2008, p.89.

As the Japanese invasion intensified in China, the families of New Zealand Chinese were increasingly in danger. The NZCA, the Chinese Consulate General and the New Zealand Presbyterian Church jointly persuaded the New Zealand government to issue refugee status to allow the arrival of Chinese wives and children, who were left behind. These women and children were granted permanent residency after the war. By 1947 more than 1,400 Chinese had become permanent residents of New Zealand, including 249 refugee wives, 244 refugee children, and 437 children born in New Zealand.<sup>46</sup> These refugees made a significant change to the structure of the previously transient New Zealand Chinese community, which started to take root in the country.

# 新西兰华人与中国抗战

抗日战争正式爆发后，1937年9月26日，来自全国各地的代表汇聚惠灵顿召开华侨救国大会并宣布成立纽丝伦<sup>47</sup> 华侨联合总会，简称华联总会。总部设于惠灵顿，该组织直到今天依然在运行，在全国设有15个分会。<sup>48</sup> 华联总会成立后积极配合中华民国驻新西兰总领馆募集救国捐款；多方统计数字显示，抗战期间，新西兰华人人均捐款位列所有境外华人人均捐款首位。该幅照片摄于华联总会成立之时，地点为佛德里克街上的东增（东莞与增城）会馆背后。前排正中的，为中华民国驻新西兰总领事汪丰，副领事余职慎在他的右方。余职慎的父母分别为华人及苏格兰人。

随着日军南下，广东侨乡亦日益面临危机。华联总会、中华民国驻新西兰总领事馆以及新西兰基督教长老会联合游说新西兰政府给予侨乡亲人战争难民身份以来新团聚，战后给予其永久居留权。从1881年起，新西兰政府以征收人头税方式严控华人入境，因此早期得以入境的华人以青壮年谋生的男子为主，其妻子儿女大多留守侨乡依赖侨汇生活。截至1947年，共1,400余名华人由于战争原因移民新西兰，其中包括249名难民妻子，244名难民子女，437名出生于当地来自难民家庭的儿童。战争难民的到来彻底改变了新西兰华人的人口结构；自此，华人开始在当地扎根。

47

纽丝伦，为新西兰的旧称。

48

今天，该组织正式名称为纽西兰华联总会。



**Representatives at the New Zealand Chinese  
National Salvation Conference, Wellington**

1937

Photographer : unknown

Auckland War Memorial Museum Tāmaki Paenga Hira : H-RESOS-177

**新西兰华人抗日救国全国代表大会留影，惠灵顿**

1937 年

摄影师：佚名

奥克兰博物馆：PH-RESOS-177

紐 約 總 領 事 全 國 代 表 大 會 留 影





# Chinese in the New Zealand forces during the World Wars

49

For more information about Chinese in the New Zealand forces during World War I, see Alastair Kennedy, *Chinese Anzacs: Australians of Chinese descent in the defence forces 1885-1919* (revised to include *New Zealand-born Chinese of the New Zealand Expeditionary Force 1914-1919*), Wellington: New Zealand Chinese Association, 2016.

During the World Wars, British subjects in New Zealand were liable for conscription. But with most Chinese being non-citizens, elderly, or unable to master the English-language, only a handful of them joined the New Zealand forces. Government records show that there were 55 Chinese New Zealanders enlisted in World War I and 39 in World War II.<sup>49</sup>

# 参加一战二战的新西兰华人

两次世界大战期间，新西兰境内符合条件的英国公民有履行兵役的义务。但是，大多数华人或者不具有公民身份，或者年龄太大，又或者缺乏英语能力，仅少数人参军。政府记录显示，第一次世界大战期间，共 55 名华人入伍新西兰军队；二战期间，参军的华人总计 39 名。





Eang King How Chow, known as George, enlisted in the New Zealand army during World War I. His father, How Chow was a prominent Chinese merchant in Gisborne, and his mother Sophia was an English immigrant.

伊昂·金·乔豪，亦名乔治，第一次世界大战期间入伍新西兰军队。其父乔豪为吉斯本地区著名华商，母亲为英国移民。

**Eang King (George) How Chow in the  
New Zealand army during World War I**

1917

Photographer: unknown  
Pamela May Kay Collection

参加一战新西兰军队的  
伊昂·金·乔豪

1917年  
摄影师：佚名  
帕米拉·梅·凯收藏



**George How Chow, a nephew of Eang King (George) How Chow, was stationed in Cairo, Egypt, with the New Zealand Army during World War II<sup>50</sup>**

Circa 1941  
 Photographer : unknown  
 Sean Andrews Collection

伊昂·金·乔豪的侄子乔治参加二战中的新西兰军队，彼时驻扎埃及开罗

约 1941 年  
 摄影师：佚名  
 西恩·安德鲁斯收藏



**A group portrait of full-blooded Chinese serving in the New Zealand air force during World War II. Bruce Ah Chee, a grandson of the prominent Auckland merchant Chan Dah Chee is shown on the right in this photograph**

1941  
 Photographer : unknown  
 Tina Ah Chee Collection

二战期间参加新西兰空军的纯血统华人，右一为陈达枝之孙陈耀麟

1941 年  
 摄影师：佚名  
 蒂娜·阿枝收藏

50

The information about Eang King (George) How Chow and George How Chow is based on the book, Josie Sheaff, Neville Thompson and Sue Goodley, *How Chow Family*. Gisborne:Te Rau Press, 2013.





NEW ZEALAND CHINESE IN HISTORICAL IMAGES

PART THREE

FROM SOJOURNERS TO SETTLERS

第三篇

由侨居者变成定居者

历史影像中的新西兰华人



## **New faces of the Chinese in New Zealand after World War II**

World World II brought New Zealand and China together as allied nations fighting Japan. Indirectly, this relationship enabled the reunion of many New Zealand Chinese families, which in turn helped mainstream New Zealanders to accept the Chinese as respectable participants of their communities. This change of

attitude was reflected in the way New Zealand photographers chose to show the Chinese, not as the alien “other” but as individuals with their own distinctive character and beauty. These changes are illustrated by the following images created after the war.

## 二战后新西兰华人换新颜

二战期间中国与新西兰同为同盟国成员与日军作战。战争令众多新西兰华人实现家庭团聚，也使得新西兰主流社会开始接纳华人。这种态度转变体现为新西兰摄影师们的审美取向也开始发生改变，他们镜头中的华人不再是陌生的“他者”，而是具有独特个性及美感的拍摄对象。这些转变可以通过以下一组拍摄于二战后的作品呈现出来。





### Moy moy (Little miss)

1946

Photographer: Brian Brake

Museum of New Zealand

Spencer Digby/Ronald D. Woolf Collection,

Te Papa Tongarewa: C.025143

### 妹妹 (小姐)

1946 年

摄影师: 布莱恩·布莱克

司宾瑟·戴比 / 罗纳德 D. 伍尔夫藏品集

新西兰国家博物馆收藏: C.025143

A highly talented and competitive photographer, Brian Brake was awarded an Associateship of the Royal Photographic Society at the age of 20 for his atmospheric landscapes and romantic portraits such as this in the Pictorialist category. This photograph was published in the *Illustrated London News*, London, 1947, with the caption: "True ease in writing comes from art, not chance": an appealing study of Chinese childhood. "At the R. P. S. Exhibition: Nature and Art in Photographs." *Illustrated London News* 13 Sept. 1947: 284.<sup>51</sup> The young girl was the daughter of Chinese Consul-General Wang Feng.

布莱恩·布莱克是一位极具天赋和竞争力的摄影家，20岁的他，即凭借能烘托气氛的景观照及类似这一幅的浪漫肖像而荣获皇家摄影协会会员的殊荣，归属于艺术画报摄影师类别。这幅肖像登载于1947年的《伦敦新闻画报》上，其标题为“真正随心所欲的书写源于艺术天赋，而非机遇：对中国人童年的一项赏心悦目的观察思考”。照片中的小女孩为当时的中国领事汪丰之女。

51

<sup>51</sup>At the R. P. S. Exhibition: Nature and Art in Photographs, *Illustrated London News*, 13 September 1947, Issue 5656, p.284.

## Thoughtful rest

Circa 1946

Photographer: Brian Brake

Museum of New Zealand

Te Papa Tongarewa: O.031407

## 沉思休憩

约 1946 年

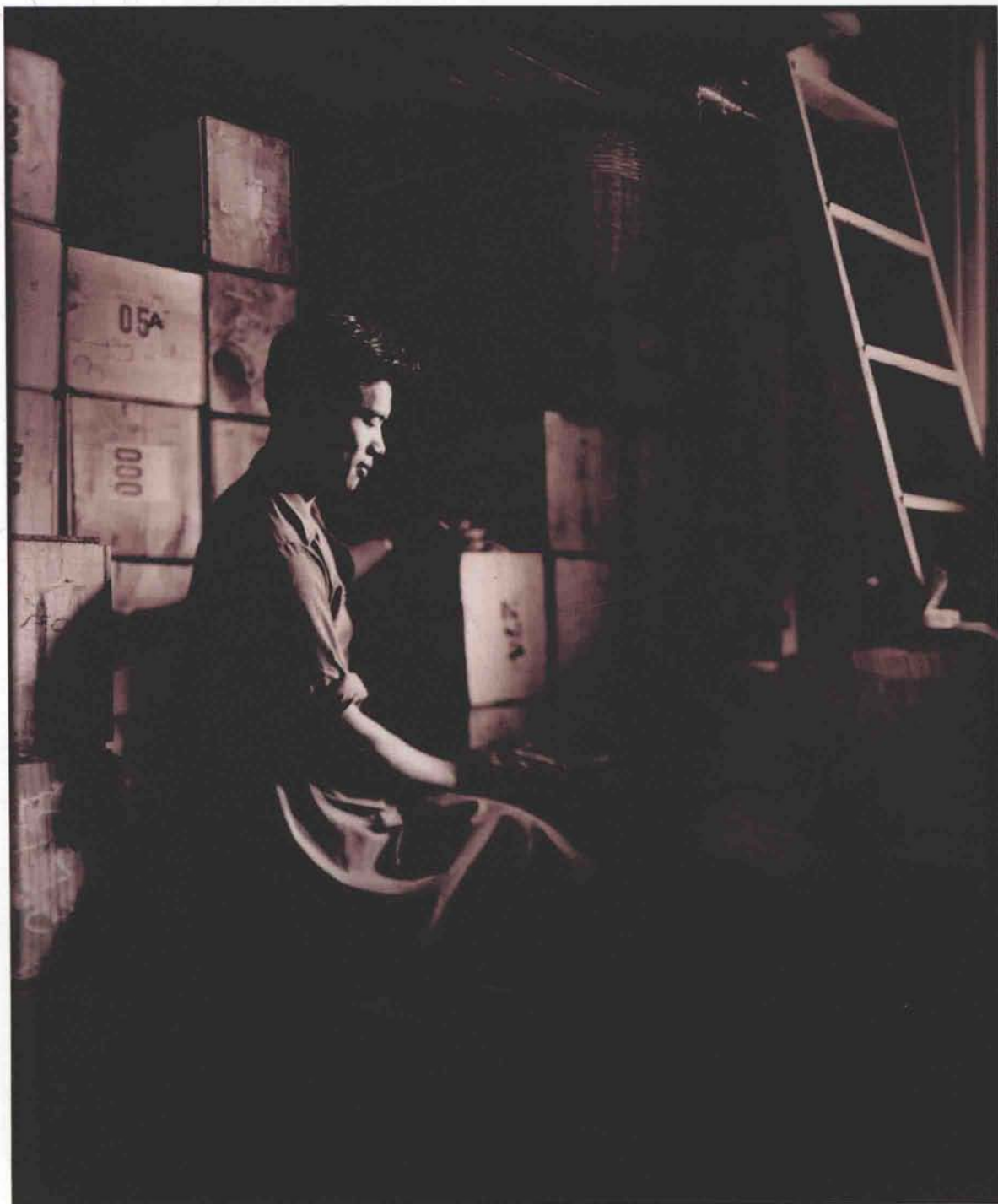
摄影师：布莱恩·布莱克

新西兰国家博物馆：

O.031407

For this, one of Brian Brake's early pictorial photographs, the photographer turned the greengrocer's storeroom into a makeshift studio intended for a formal portrait of his friend Keith Lowe among the empty fruit boxes. The ladder perhaps symbolises the social aspirations of new friends from different cultures.

这是布莱恩·布莱克的早期画报肖像之一。为了拍摄效果更好，他将蔬果店的储藏间变成一个临时摄影室，用以拍摄他的朋友克思刘的肖像。刘置身在一些空的水果箱之间，那个梯子，也许象征着两个来自不同文化的新朋友拥有同样的从社会下层向上进取的愿望。





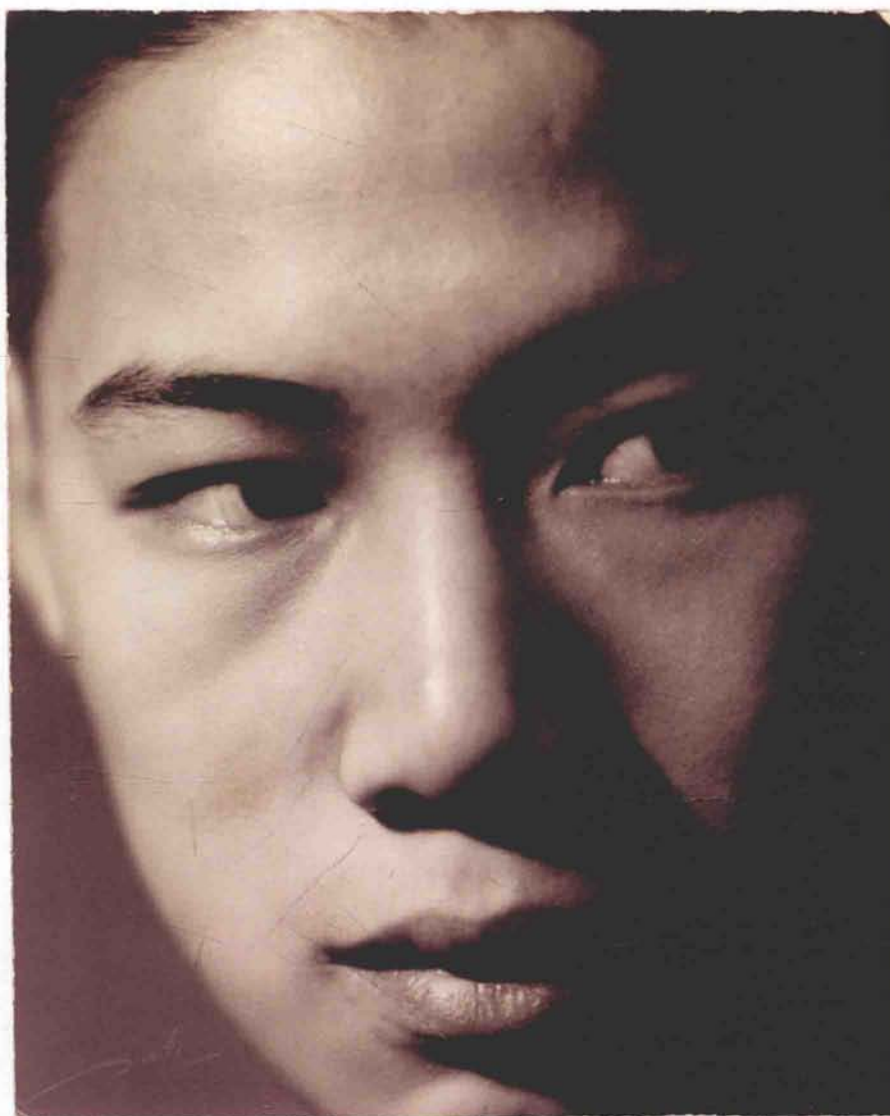


**A portrait of an unidentified Chinese woman**

Circa 1947  
Photographer: Clifton Firth  
Sir George Grey Special Collections  
Auckland Libraries: 34-557

**一名未知身份的华人女子**

约 1947 年  
摄影师：克里夫顿·弗思  
奥克兰图书馆乔治·格雷爵士特藏集：  
34-557



**An unidentified Chinese woman**

Circa 1945  
Photographer: Clifton Firth  
Sir George Grey Special Collections  
Auckland Libraries: 34-549

**一名未知身份的华人女子**

约 1945 年  
摄影师：克里夫顿·弗思  
奥克兰图书馆乔治·格雷爵士特藏集：  
34-549

Clifton Firth was one of Auckland's most fashionable and well-known photographers, who set out to photograph the leading business people, artists and intellectuals and beautiful people of Auckland. His close-up portraits of these Chinese people were made just after World War II when New Zealanders, previously at war with the Japanese, tended to think that all Asians looked alike. Firth, however, chose to depict the distinctive Chinese beauty and character of these people with the contrasty Hollywood lighting style that was his signature. The prints were featured in his street-level display box to entice new customers to his studio and also served to educate the public. Firth himself later briefly visited China.

克里夫顿·弗思是奥克兰当时最时尚、最具盛名的摄影师，擅长拍摄奥克兰的知名富商、艺术家、知识分子及其他美丽的人。他的很多中国女子特写肖像摄于二战后。刚刚与日本结束战争的新西兰人一直以为所有亚洲人看起来都是一样的，因而，弗思决意以其标志性的好莱坞对比灯光风格表现中国人的特殊美感及这些女子的个性。这些照片被陈列在他的摄影室临街的展示窗里，一方面用以吸引新顾客，另一方面用以教育公众。后来，弗思本人还亲赴中国短暂游历。





### Crew man from the ship Heather

Circa 17 January 1951

Photographer: Evening Post

Alexander Turnbull Library, National Library of New Zealand :  
114/251/10-G

### 石南花号上的水手

约 1951 年 1 月 17 日

摄影师:《晚间邮报》

新西兰国家图书馆之亚历山大·特布尔图书馆: 114/251/10-G

We have not been able to identify the press photographer for this Wellington newspaper, nor the reason for this delightful portrait to have been made, but it is certainly a positive image of a Chinese man which reflects the growing acceptance of Chinese people in New Zealand after World War II.

我们还不能确定惠灵顿《晚间邮报》的这位摄影记者是谁,也不知道他拍摄这幅优美肖像的原因。但是,我们可以断言,这幅表现华人的正面新闻照片反映了二战后新西兰社会对华人的持续接受程度。



**Morning sun outside Pakapoo den,  
Taranaki Street, Wellington**

1957

Photographer: Les Cleveland

Courtesy of Peter Cleveland

Alexander Turnbull Library, National Library of New Zealand:  
1-066.

**白鸽票房外的晨晖，塔厘纳基街，惠灵顿**

1957年

摄影师：莱思·克列伍兰德

鸣谢彼得·克列伍兰德

新西兰国家图书馆之亚历山大·特布尔图书馆：

1-066

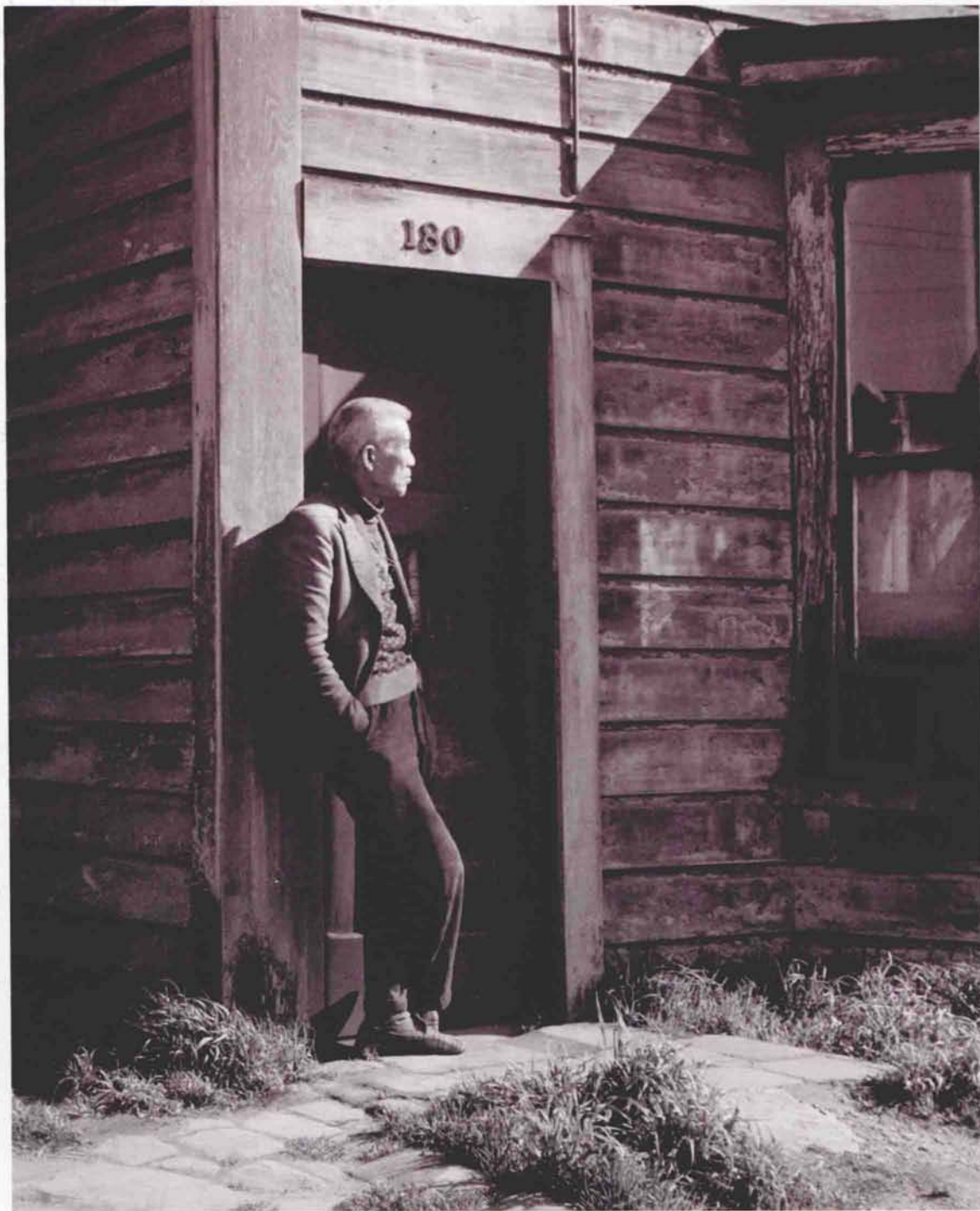
This warm picture of an old man enjoying the warmth of a shaft of sunlight outside a Pakapoo (a Chinese gambling game) den is typical of the empathy shown towards the small Chinese community by Les Cleveland, a noted photographer and social historian, who befriended many of his subjects.<sup>52</sup>

在这幅温情的照片中，一位老年男子正在享受白鸽票房（一种中国赌博游戏）外一缕晨光，这是莱思·克列伍兰德表现他与华人小社区情意相通的一幅典型作品。作为一个著名的摄影家与社会史学家，莱思与他的很多拍摄对象成了朋友。

52

The information about Les Cleveland's friendship with the small Chinese community in Wellington's "Chinatown" comes from our interview with his son Peter Cleveland in Auckland, 9 April 2016.

莱思的儿子彼得对本书两位作者讲述了莱思·克列伍兰德与惠灵顿唐人街华人的友好交往，访谈进行于2016年4月9日，奥克兰。







**Hong Kong Cafe, Taranaki Street,  
Wellington**

1957

Photographer: Les Cleveland

Courtesy of Peter Cleveland

Alexander Turnbull Library, National Library of New Zealand :  
1-067

**塔厘纳基街上的“香港咖啡”，惠灵顿**

1957年

摄影师：莱思·克列伍兰德

鸣谢彼得·克列伍兰德

新西兰国家图书馆之亚历山大·特布尔图书馆：1-067

The Hong Kong Cafe was a popular Chinese restaurant well patronised by Europeans and Chinese who enjoyed its tasty and inexpensive meals. Les Cleveland was one of its few photographers to record such buildings before they were demolished in the late 1950s.

“香港咖啡”是一家价廉物美的中西餐馆，广为华洋顾客喜爱。1950年代后期，在这些建筑物被拆除之前，莱思·克列伍兰德是记录其历史影像的极少数几位摄影师之一。



**A visiting Chinese Peking Opera troupe performing in Auckland**

1956

Photographer : Tom Hutchins

Tom Hutchins Collection

中国京剧团访问新西兰在奥克兰期间的演出剧照

1956年

摄影师：汤姆·哈金斯

汤姆·哈金斯收藏集



*The Drunken Beauty*

《霸王别姬》





*Trouble in Heaven*

《安天会》



*The Waters Flood the Chin Mountain,  
one episode of The Blue Snake*

《青蛇》之《水漫金山》

汤姆·哈金斯收藏

Tom Hutchins Collection

Unable to photograph the Peking Opera in Beijing during his four-and-a-half month visit to China in the summer of 1956, the New Zealand photojournalist Tom Hutchins made the best of his opportunity to photograph the first touring troupe to New Zealand in October 1956. As well as photographing dress rehearsals, he went backstage to make close-up portraits of the main actors in costume, for publication in local newspapers. A feature in the *Auckland Weekly News* of 31 October 1956 introduced New Zealanders to the “Elaborate costuming and glowing colour...of Chinese theatre” --in black and white photographs! The original negatives have unfortunately deteriorated beyond use, so our prints were made from digital copies of of the 4x5 inch contact prints made 20 years ago.

The exact translation of the incorrectly identified ‘Trouble in Heaven’ opera actually means the opposite - to “bring peace to heaven” and illustrates the complexity of translating Chinese into English, especially in regard to classical Chinese culture. This popular opera is based on *Journey to the West*, a famous Chinese novel published in the 16th century. Another example, is that *The Drunken Beauty* is named from the famous opera *Farewell My Concubine*, which is about a Tang Emperor’s favorite concubine getting inebriated.

1956年夏，新西兰摄影记者汤姆·哈金斯在其四个半月的访华游历中没能拍摄到北京的京剧表演，于是，在当年10月中国京剧团的首次旅新演出中，他尽其所能、抓住机会，甚至拍摄了演员们在后台排练以及在后台上身着戏装的主角的特写肖像。这些肖像刊登在1956年10月31日的《奥克兰每周新闻》上，以黑白照片向新西兰人介绍“拥有精致道具及亮丽色彩的中国戏剧”。很遗憾，由于底片损毁得无法使用，我们在这里只能展示一组复制品，出自20年前扫描原片4×5英寸小样的数码文件。

在《奥克兰每周新闻》上的报道中，《安天会》的英译变成了“天堂之乱”，恰好与原意相反，这表明从中文翻译成英文，尤其是涉及中国传统文化时，是很复杂的。《安天会》这出喜闻乐见的京剧源于出版于16世纪的中国著名小说《西游记》。另一个例子，也很说明问题，英译“醉美人”出自著名的《贵妃醉酒》，这出戏讲的是一个唐朝皇帝心爱的妃子喝醉了酒的故事。





**The Sun Yat-sen memorial, Canton**

1956

Photographer: Tom Hutchins

Tom Hutchins Collection

**孙中山纪念堂，广州**

1956年

摄影师：汤姆·哈金斯

汤姆·哈金斯收藏

The New Zealand photojournalist, Tom Hutchins, spent four and a half months in China in the summer of 1956. Of this picture, made early in his visit, he noted that this monument to the founder of the Republic of China was largely financed by overseas Chinese. His attention was also drawn to a bare-footed boy with a bamboo pole and two baskets in the city scene.

新西兰新闻摄影记者汤姆·哈金斯于1956年之夏在中国度过了四个半月，这幅照片摄于他抵达中国之初。他注意到这所纪念中华民国创立者的纪念堂由海外华人大笔出资修建。此外，他的注意力还被都市中的一个赤足少年所吸引——他肩挑挂着两只筐子的竹扁担。





**A Cantonese village with boys after school**

1956

Photographer : Tom Hutchins  
Tom Hutchins Collection

**一个典型广东村子中放学的男孩子们**

1956 年

摄影师：汤姆·哈金斯  
汤姆·哈金斯收藏

The photographer saw this scene as typical of a Cantonese village. It includes an elderly woman working in the shade by the river while a group of young boys linger in the sunlight after school. He also observed, from the slogan on the wall, that politics had become a central part of a village life.

在哈金斯眼中，这是一个典型的广东村子的景象：其画面包括一个在河边阴影下劳作的老妇人，一群刚放学、信步走在阳光里的男孩。从墙上的标语看，他还注意到，政治已经成为村里生活的中心。



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## New Zealand Chinese during the post-1949 revolution era

When in 1949 the Chinese Communist Party emerged victorious in the Chinese civil war and established the People's Republic, it automatically turned into a major rival to the Western bloc to which the New Zealand government belonged. This put the Chinese in New Zealand in an awkward position, given that most of them, as well as their relatives in China, possessed property and other assets in Guangdong. They became easy targets during an array of political campaigns in the Chinese mainland. One outcome of the Chinese revolution, and the often hostile reaction to New China finding its own way on the international scene, was that it forced many Chinese to give up their sojourner-status and their desire to return to China. Instead, encouraged by New Zealand's new assimilation policy since the 1950s, they decided to settle permanently. The following images reveal various

aspects of the gradual change within the New Zealand Chinese community, which had begun to adapt and embrace a New Zealand way of life.

Chinese children who either arrived as war refugees or were born in New Zealand grew up in a liberal Western environment and in an English-language education system. They found new opportunities to pursue careers in medicine, engineering, accountancy, education and other professions. Their increasing absence from typical family-run businesses, particularly greengroceries, laundries and market gardens is evidenced by many photographs of the period that show aged parents, in a lonely stand, still operating such enterprises.

## 1949 年中国革命后的新西兰华人

在内战中取得胜利的中国共产党于 1949 年建立了中华人民共和国，很自然地成为冷战中属西方阵营的新西兰政府的主要对立面，新西兰华人因此被置于尴尬的两难之境。由于他们本人及国内亲人大多在广东侨乡拥有土地及其他资产，极易成为新中国的阶级斗争对象。简言之，中国革命及国际反共局势迫使很多华人选择放弃侨居及归国，而定居新西兰。此外，1950 年代以后新西兰政府所鼓励推行的种族同化政策也进一步促成华人在当地的永久定居。以下一组照片在一定程度上反映出华人社会内部产

生的逐渐变化，华人开始适应当地、改变自身，接受新西兰式的生活。

对于以战争难民身份抵达或出生于新西兰的孩子而言，成长于自由的西方环境、完成以英语为媒介的完整教育，为他们创造了新机会而成为医生、工程师、会计师、教师等专业人士。他们逐渐消失于典型华人家庭式经营蔬果店、洗衣店，以及菜园的过程被这个时期的很多摄影作品记录下来。这些照片显示，他们年老的父辈依然独守、经营着家庭生意。



The information about Ng See Thoon is derived from emails to Phoebe H. Li from Bev Moon on 6 October 2016 and James Ng on 12 October 2016.

关于伍时逊的信息分别来自碧纹·蒙（音译）与伍德明致李海蓉的邮件，分别写于2016年10月6日，2016年10月12日。

The name of the laundryman in this photograph was Ng See Thoon (aka Ng Kew), who first worked at his family's laundry in Gore in 1920. In 1946 he purchased the Chan Foon laundry that was established in Wellington in 1910 and when it closed in 1981 was the last Chinese laundry in New Zealand. Ng died at work in 1983.<sup>53</sup> An avid photographer, Tom Shanahan was a trombonist in New Zealand's National Orchestra.

## An elderly Chinese laundryman

Circa 1970

Photographer: Tom Shanahan

Museum of New Zealand Te Papa Tongarewa: O.027284

### 留守洗衣店的老华人

约 1970 年

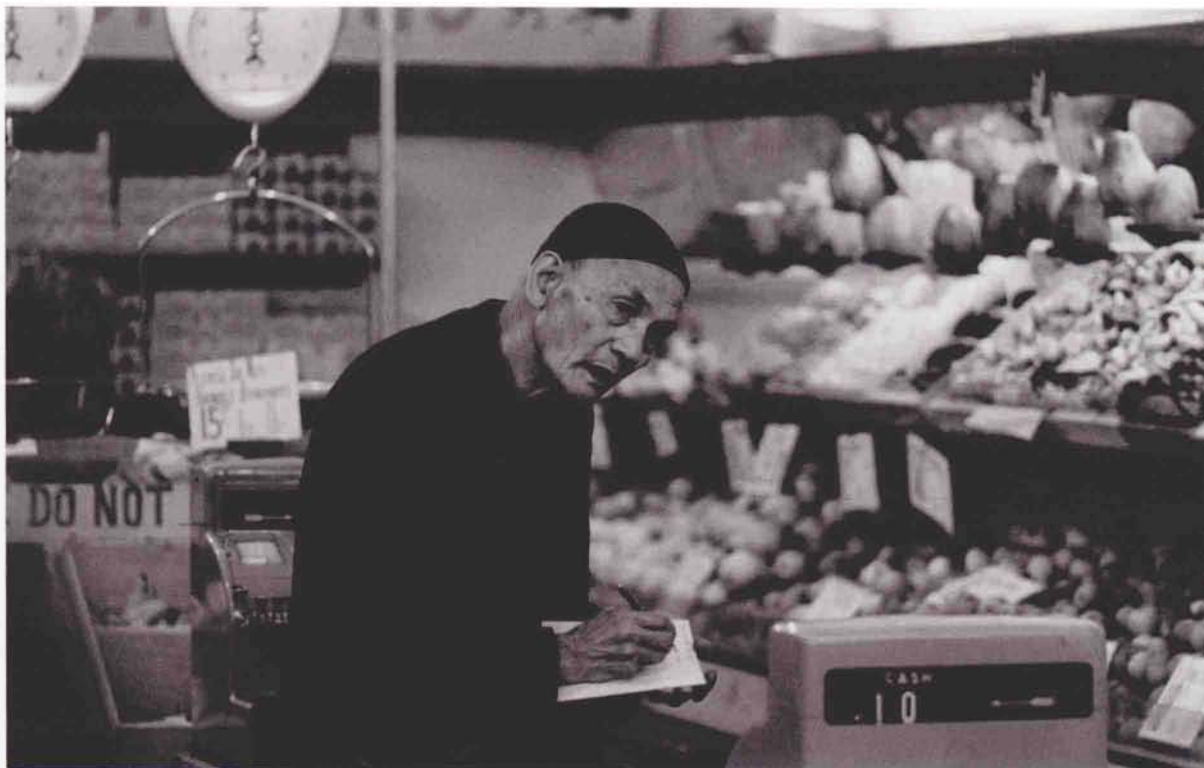
摄影师：汤姆·沙纳汉

新西兰国家博物馆：O.027284

照片中的洗衣工名叫伍时逊，1920年开始在家人设于南岛高尔镇的洗衣店工作。1946年，他购入惠灵顿的陈方（音译）洗衣店开始经营；这家店始于1910年，1981年关闭，是新西兰历史上经营时间最长的华人洗衣店。店面关闭后，依然时常有老顾客来。1983年，伍时逊在工作时去世。摄影师汤姆·沙纳汉其实是新西兰国家交响乐团的长号手，但他酷爱摄影。







### An elderly greengrocery storekeeper

1969

Photographer: John S. Daley  
Courtesy of Margaret Wilkin  
John B. Turner Collection

### 留守蔬果店的老华人

1969年

摄影师：约翰·戴利  
鸣谢玛姬·威尔金  
约翰·特纳收藏



### Courtenay Place, Wellington

1969

Photographer: John S. Daley  
Courtesy of Margaret Wilkin  
John B. Turner Collection

### 考特内汽车站，惠灵顿

1969年

摄影师：约翰·戴利  
鸣谢玛格丽特·威尔金  
约翰·特纳收藏

John S. Daley trained as a photographer for the Department of Scientific and Industrial Research in Lower Hutt during the late 1960s, and as a shy young man roamed the streets of Wellington with his camera in his spare time. Brought up in a rural town, it was his way to discover for himself what made the city tick and build his confidence as a photographer. Too shy to talk to the elderly Chinese man, Daley waited for the moment to capture a habitual gesture as the man bent to check his till. Daley became a sought-after commercial photographer based in Auckland and this intimate early photograph was included in his book of pictures from that period, *The Big Smoke*, published in 2004. People, in all of their diversity, remained his favourite subject.

1960年代后期，约翰·戴利在下哈特的科学暨工业研究部接受训练成为一名摄影师；业余时间，这个害羞的年轻人带着他的照相机在惠灵顿的街上游荡。成长于乡村小镇的他以自己的方式探索并发现这座城市的趣味横生之处，并由此积累了成为一位摄影家的信心。他当时太害羞，以至于未与这位华人老人交谈，却等候着，拍摄下老人躬身检查账本的习惯动作。戴利后来成为奥克兰的一位炙手可热的商业摄影师。这幅富于人情味的早期作品收入他那个时期的作品集《巨大烟雾》，于2004出版。拍摄各种各样的人物，一直是他的最爱。



This classic unposed Ans Westra photograph of fashionably dressed Chinese racegoers among the rather dowdily-dressed New Zealanders simultaneously talks about difference and familiarity. But for their obviously foreign clothes, their familiarity with the racetrack makes one imagine that they are comfortably at home. Likely, they did not know they were the centre of attraction for New Zealand's best-known documentary photographer.

### **Punters, Trentham Racecourse, Upper Hutt**

1959  
Photographer : Ans Westra  
Courtesy of Ans Westra  
Suite Gallery , Wellington.

安斯·怀思特拉的这幅随机拍摄的经典作品捕捉到衣着随意的新西兰人之中却有两位时尚的华人赌马者，画面令人感到既熟悉又陌生。除了明显地身着外国服饰以外，他们对赌马的娴熟使人想象他们像在自己的国家那样安然自由。他们很可能并不知道自己已成为新西兰最著名的新闻摄影家的焦点。

### **赌马者，川萨姆赛马场，上哈特**

1959 年  
摄影师：安斯·怀思特拉  
鸣谢安斯·怀思特拉  
斯威特画廊







### Chinese sisters, Rose Wing and Ivy Wong

Circa 1970

Photographer : Diana Wong

Courtesy of Diana Wong

John B. Turner Collection

### 华人姐妹：刘丽勤与郭丽婵

约 1970 年

摄影师：黄绮霞

鸣谢黄绮霞

约翰·特纳收藏

But for their Chinese features these sisters appear as typical New Zealanders of their generation out shopping. They are the mother and aunty of New Zealand-born Diana Wong, one of the country's outstanding but little-known Chinese photographers, who included their portraits in her remarkable ethnically diverse 1975 book, *The Family Album: a Photographic Collection of Auckland Women*, which she self-published in recognition of International Women's Year.

但是，这对华人特征鲜明的姐妹是外出购物的那一代新西兰妇女的典型形象。她们是新西兰出生的黄绮霞的母亲与其姐妹。黄绮霞是新西兰极少为人所知的华人摄影师之一，这幅照片在她的表现多元种族的摄影集中出现。这部优秀的作品集以《家庭影集：奥克兰妇女群像》命名，于1975年由她个人出版，用以纪念国际妇女年。



**Joe Mo Lock Gock and Faye Gock  
(née Wong, aka Wong Fay Gen)**

Circa 1960s

Photographer: unknown

Courtesy of Megan Blackwell

Joe Mo Lock Gock & Faye Gock Collection

**种植业主郭武乐与黄惠娟夫妇**

约 1960 年代

摄影师: 佚名

鸣谢梅根·布莱克维尔

郭武乐与黄惠娟收藏

Joe Mo Lock Gock and Faye Gock were the market gardeners who first cultivated seedless watermelon in New Zealand.

郭武乐与黄惠娟夫妇于新西兰最先培育出无籽西瓜。









## A visit to the home village of a New Zealand-born Chinese

November 1960

Photographer: Diana Wong

Courtesy of Diana Wong

Diana Wong Collection

### 新西兰华人返乡见闻

1960年11月

摄影师：黄绮霞

鸣谢黄绮霞

黄绮霞收藏



In 1961 New Zealand-born Diana Wong decided to pay a visit to her mother's home village, Toon Mee Village in Zengcheng, Guangdong. She was among the very few overseas Chinese visitors from the West who had a chance to see and to experience the real life of their ancestral land after the 1949 revolution in China. Despite the intense politics that shadowed her visit at that time, she still holds fond memories of the warmth and joy amongst her relatives and the villagers.<sup>54</sup>

1960年11月，新西兰土生华人黄绮霞决定访问其母在增城的出生地塘美村。她是1949年后极少数有机会眼见及亲历新中国的来自西方的海外华人。围绕她的来访，尽管当时的政治气氛甚为紧张，但直到今天，她仍对乡人及村民们的温情欢愉一直保留着美好的回忆。

54

The information is from Phoebe H. Li's interviews with Diana Wong in Auckland in April 2015.

信息来自李海蓉对黄绮霞的数次访谈，2015年4月，奥克兰。





This photo shows Fung Shiu Wing, a full-time Minister of the Baptist Church in Wellington, teaching a group of children to write Chinese. Chinese-language classes were offered by the church at a school in Petone. At an invitation from the Baptist Union of New Zealand, Fung arrived in Wellington in October 1950 from Guangzhou where he had trained and also taught at the Graves Baptist Theological Seminary.<sup>51</sup> Posed for this picture, close inspection reveals that many of the youngsters in the picture could have seen the blackboard from their viewpoints.

### Chinese children learning Chinese

24 October 1951

Photographer: *Evening Post*

Alexander Turnbull Library,

National Library of New Zealand: 114/372/07-G

这幅照片记录了惠灵顿浸礼会牧师冯绍荣正在教授一群孩子写中文的情景。中文课程是由浸礼会教会提供的，在派托尼的一所学校中进行。应新西兰浸礼会联盟邀请，冯绍荣于1950年10月抵达惠灵顿；此前，他曾在广州格雷夫神学院受训成为神职人员并在那里执教。仔细观察照片中的孩子们，会发现很多人的视线被挡住了，这表明照片是摆拍的。

### 华人儿童在学习中文

1951年10月24日

摄影师：《晚间邮报》

新西兰国家图书馆之亚历山大·特布图书馆：

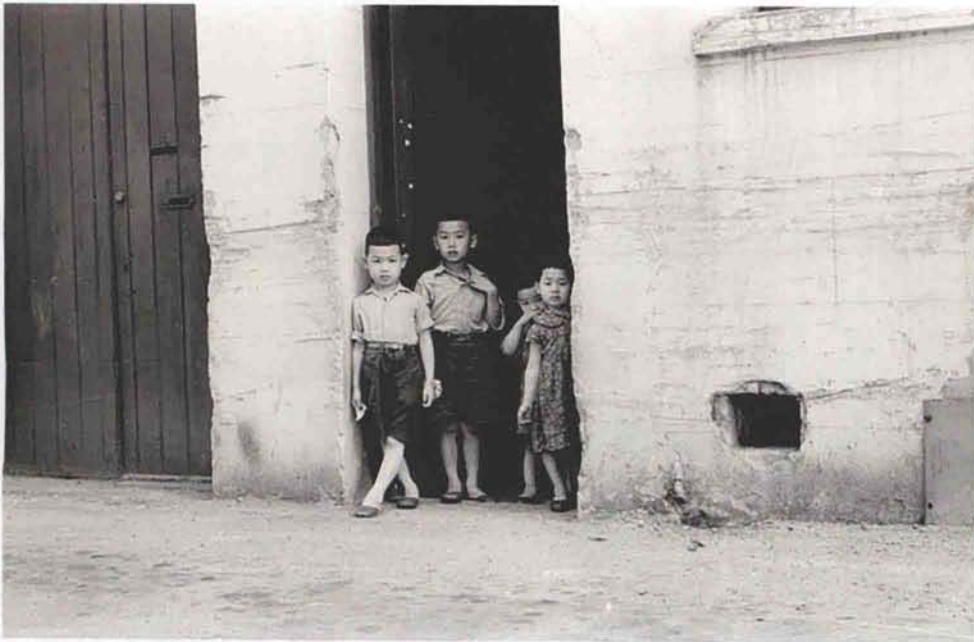
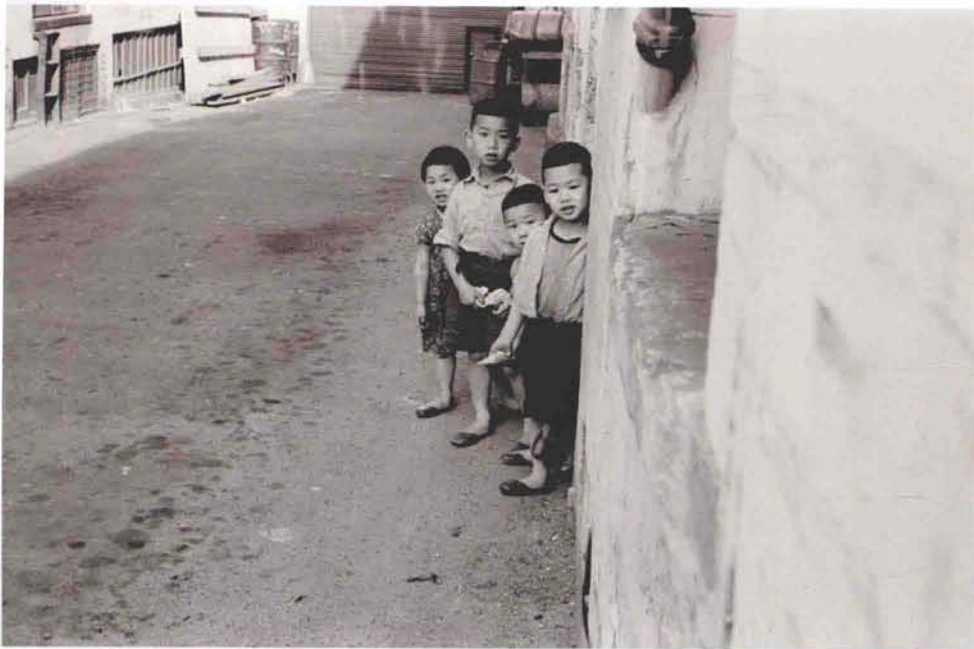
114/372/07-G

51

The information about Fung Shiu Wing's posts was provided by his daughter-in-law Esther Fung in an email to Phoebe H. Li on 16 September 2016.

冯绍荣的任职情况见其儿媳冯吴瑞珍女士写给李海蓉的邮件，2016年9月16日。





## Children of a Chinese family

Circa 1960

Photographer: Ans Westra

Ans Westra Collection

### 一个华人家庭的孩子

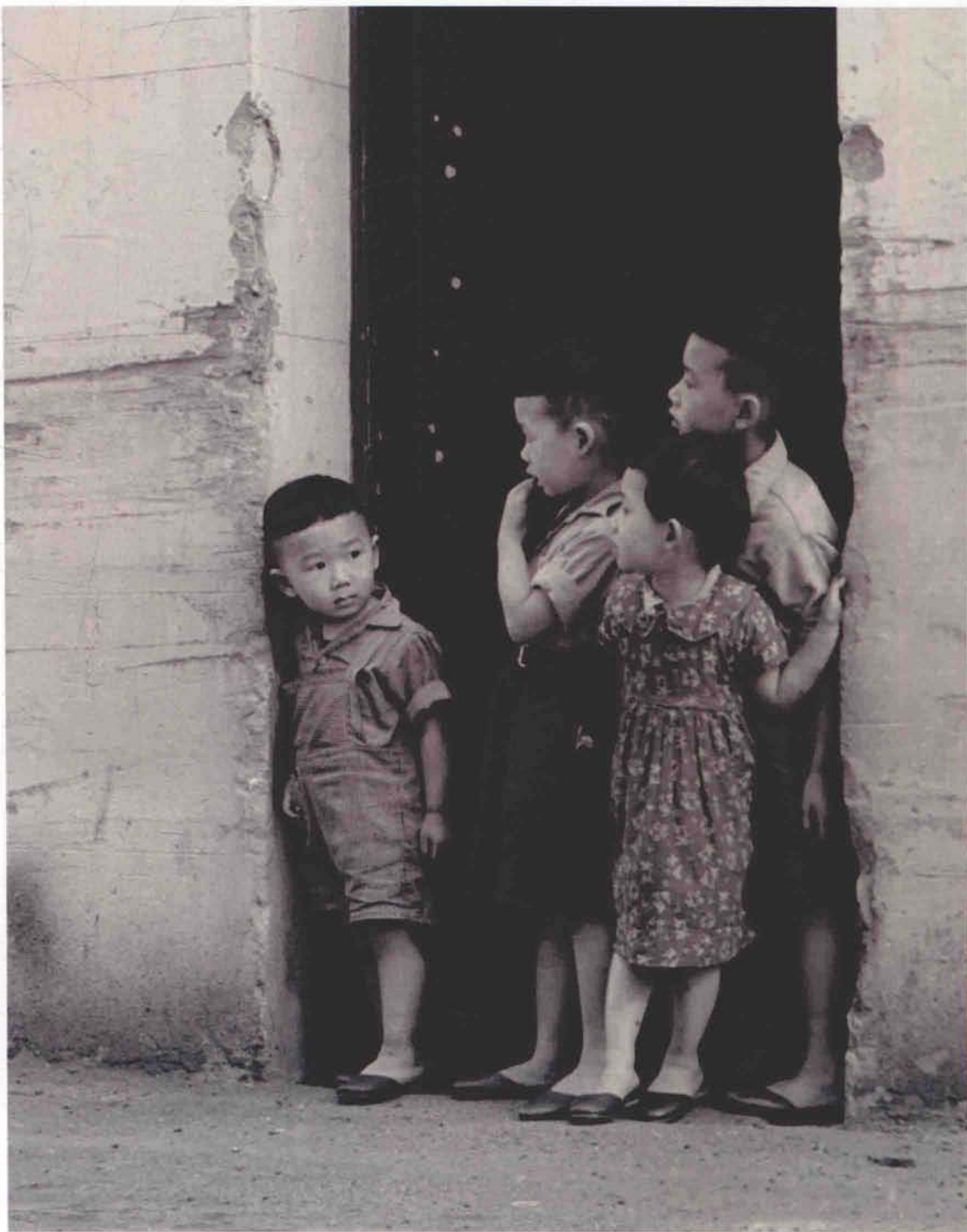
约 1960 年

摄影师：安斯·怀思特拉

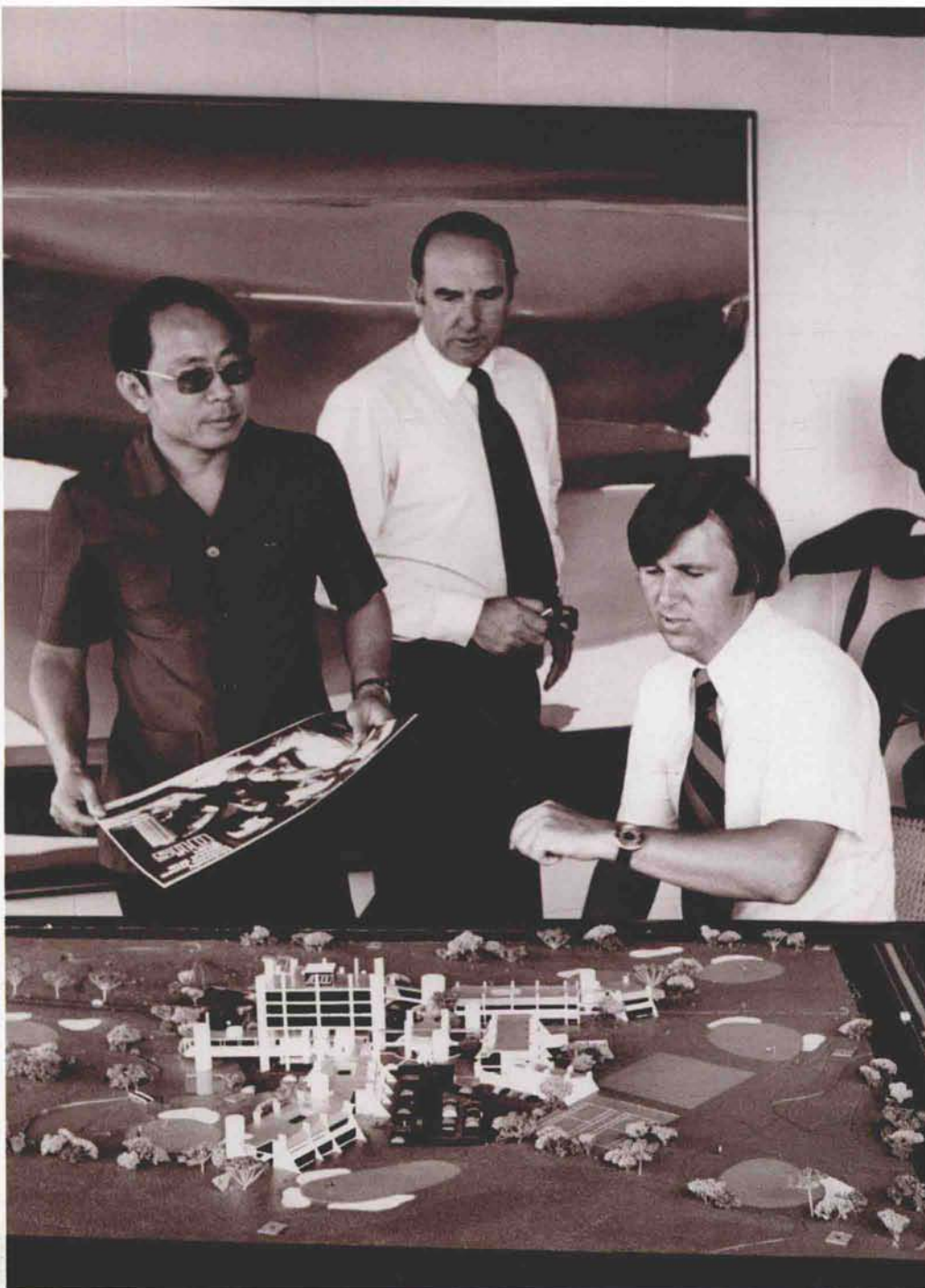
安斯·怀思特拉收藏

This series depicts the first encounter between Ans Westra, the newly-arrived Dutch-born photographer, and the little children of a Chinese family in Wellington. Instead of her signature square-format Rolleiflex pictures made from waist-level, she stood out because she was using a 35mm camera at that time. It can be seen from the expressions of the children that the European stranger appeared just as curious to the children as they appeared to her with their identical new haircuts and shoes.

这一组照片展现荷兰出生的摄影家安斯·怀思特拉刚抵达新西兰时，与惠灵顿一个华人家庭的孩子最初相遇的情景。怀思特拉当时没有使用她的标志性的齐腰方版禄莱相机，而是手执一部 35 毫米相机，所以在孩子们的眼中，她更显高大。从他们的表情看，他们对这个陌生的欧洲人充满了好奇，而怀思特拉则同样对他们同款的鞋子与新理的发型感到好奇。







**Architect Ron Sang with two business partners at his office**

1976

Photographer: Rees Osborne

Ron Sang Collection

**建筑师方励涵与其事务所合伙人在一起**

1976年

摄影师：里斯·奥斯本

方励涵收藏

Ron Sang, who was born in Fiji, followed an unusual path for a Chinese New Zealander of his generation by becoming one of the country's finest architects as well as a celebrated art collector and publisher.

与他的同一代人相比，在斐济出生的新西兰华人方励涵选择了一条异乎寻常的专业人士之路，他后来成为新西兰最优秀的建筑设计师之一，同时也是知名的艺术品收藏家及出版人。

**Peter McLeavy, Gordon Walters, and Wong Sing Tai, outside the National Art Gallery, Wellington**

1968

Photographer: John B. Turner

John B. Turner Collection

**彼得·麦克理维、戈登·沃特斯与黄胜大，  
国家美术馆外，惠灵顿**

1968年

摄影师：约翰·特纳

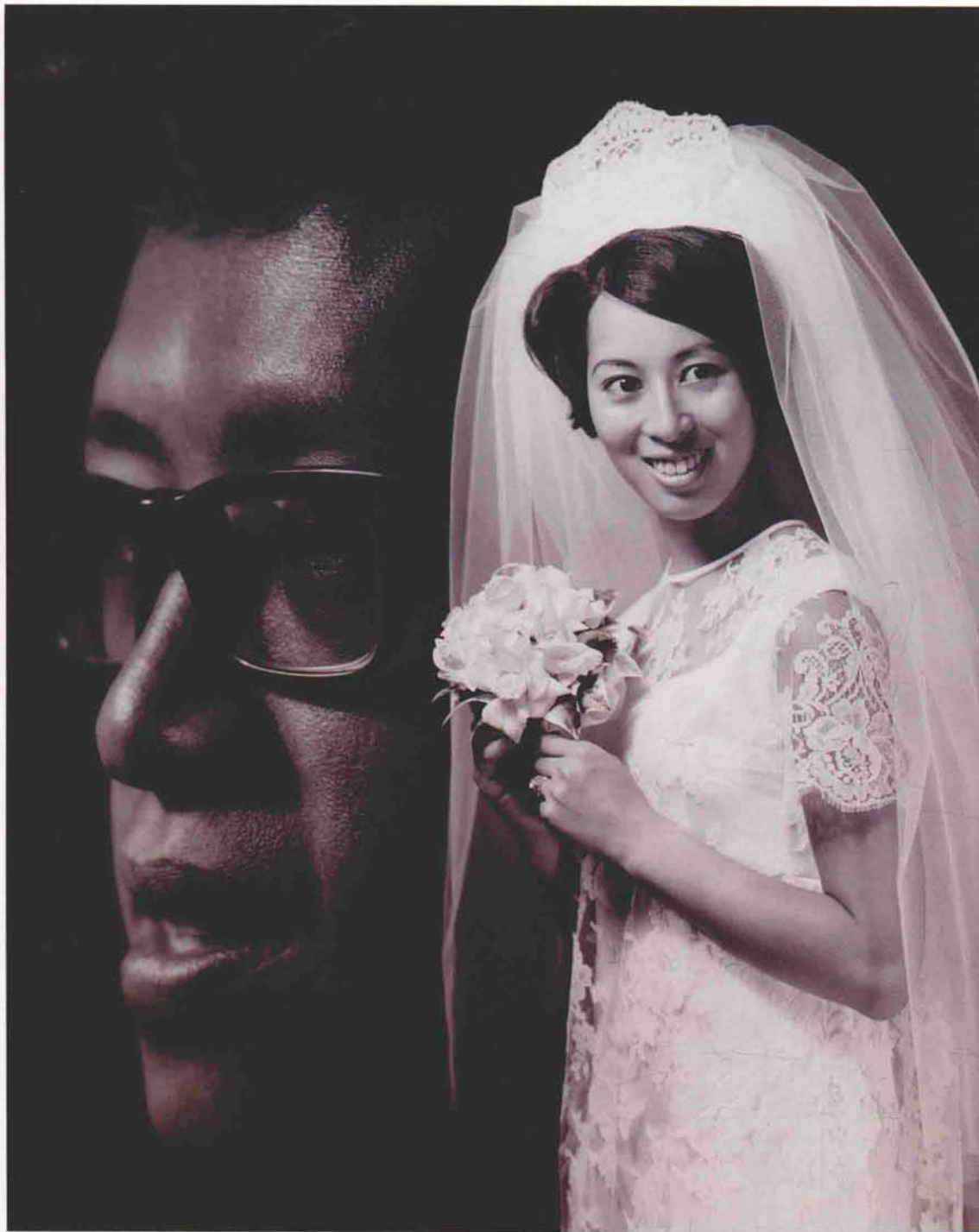
约翰·特纳收藏

This photograph, commissioned by the art historian Hamish Keith for an article in *New Zealand Vogue* in 1968, depicts the pioneer art dealer Peter McLeavy, artist Gordon Walters, and Chinese artist Wong Sing Tai outside the National Art Gallery and National Museum in Wellington. Wong had just won a major contemporary art award, and Keith considered these three to be the most important figures in Wellington's art scene. Other prominent artists, including Guy Ngan and Wong Sing Tai's brother Brent Wong, were excluded from Keith's choice which included a much larger contingent of significant artists from Christchurch and Auckland.

这幅照片是为了匹配艺术史家哈梅士·克思登载于1968年的《新西兰时尚》杂志上的一篇文章而特约拍摄的，展现了先锋性的艺术经纪人彼得·麦克理维与艺术家戈登·沃特斯、黄胜大在惠灵顿国家美术馆暨博物馆外的情景。当时，黄胜大刚刚荣获一个重要的当代艺术奖项，克思认为他们三位是惠灵顿艺术界最重要的人物，他没有将颜国锴、黄胜大的兄弟布朗特·黄以及其他惠灵顿有影响力的艺术家考虑在内，更倾向于选择认可基督城及奥克兰的重要艺术家。







## A Chinese wedding couple

1975

Photographer: Ronald D. Woolf

Museum of New Zealand Te Papa Tongarewa:

O.025019

### 一对华裔新人

1975 年

摄影师：罗纳德 D. 伍尔夫

新西兰国家博物馆：O.025019

This stylish portrait of a Westernised Chinese wedding couple was taken by Ronald D. Woolf, a prominent Wellington professional photographer. Glynnis Wong first met her Fijian-born groom Gregory Yee when she travelled with the New Zealand Chinese basketball team to play against a local Fijian Chinese team. He later came to New Zealand.<sup>55</sup> It was not uncommon for Fijian Chinese to come to New Zealand for better education at the time.

这幅风格时尚的西式华人婚纱照由惠灵顿知名的职业摄影师罗纳德 D. 伍尔夫拍摄。据说，当初格琳妮丝·黄作为新西兰华人的一支篮球队的成员赴斐济与当地华人进行比赛时，遇见了斐济出生的新郎格列高利·余（音译），后来，他来到新西兰。那时，来新西兰接受更好教育的年青斐济华人并非罕见。

55

Kai Luey told Phoebe H. Li the story of the couple on 18 February 2016, Auckland.

与李海蓉的一次谈话中，吕显华讲述了这个故事。2016年2月18日，奥克兰。

By showing the very ordinariness of this gently proud middle-class man weeding plants in front of his carefully groomed house, the photograph reveals a great deal about the extent to which the Chinese have been assimilated in the New Zealand society.

这幅照片呈现了一个自豪的中产阶级人士在仔细修整的自家庭院前清除杂草，其形象的普遍性，从很大程度上显示出华人在新西兰社会的同化程度。



**A Chinese man in his front garden, Wellington**

1977  
Photographer : Ans Westra  
Courtesy of Ans Westra  
Suite Gallery , Wellington

**一名华人男子在他的房前花园，惠灵顿**

1977年  
摄影师：安斯·怀思特拉  
鸣谢安斯·怀思特拉  
斯威特画廊，惠灵顿





**A Chinese girl  
in a sewing class  
at school**

Circa 1984  
Photographer: Ans Westra  
Courtesy of Ans Westra  
Suite Gallery, Wellington

**一名华人女孩在学习缝纫**

约 1984 年  
摄影师：安斯·怀斯特拉  
鸣谢安斯·怀斯特拉  
斯威特画廊，惠灵顿

## Māori-Chinese: an essential chapter

Marginalized in a European-dominated New Zealand society, the indigenous Māori people's socioeconomic status enabled them to engage with similarly marginalised Chinese. The two groups often met at Chinese market gardens and occasionally developed a dependent relationship. Without the necessary citizenship for acquiring land, Chinese gardeners leased communally-owned lands from Māori, of whom the poor found a valuable source of income by working for the Chinese. Inevitably the close working arrangements led to some romantic attachments between Māori women and Chinese men, though interracial marriages as such were quite rare at that time.<sup>56</sup> The existence of Māori-Chinese children and their descendants, and other offspring from mixed marriages remind us of the complex makeup of New Zealand society that challenges any simplistic conclusion of its race relations and national identity.

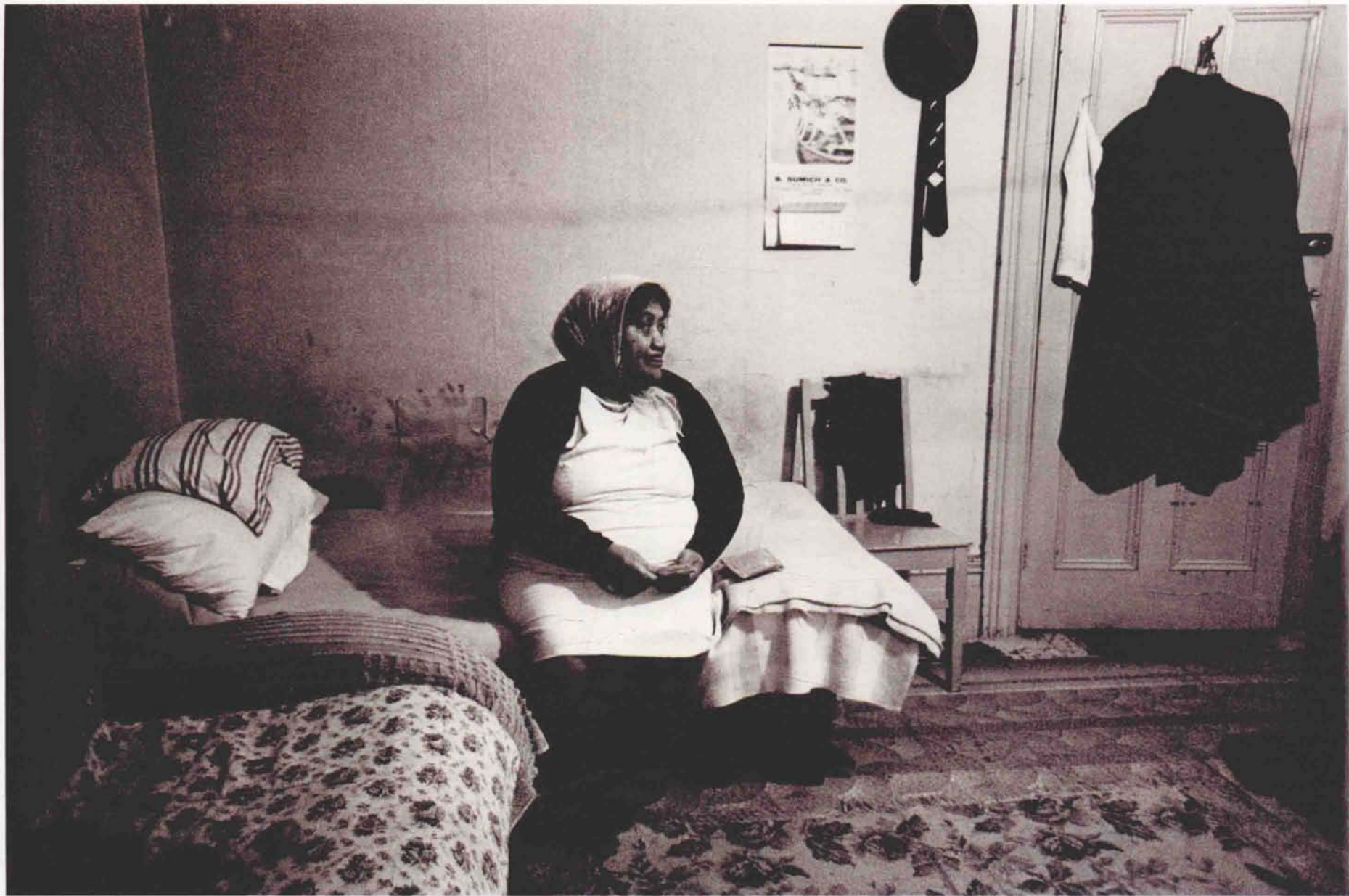
## 毛利华裔混血族裔 ——不可或缺的一页

在欧洲白人所主导的新西兰社会，土著居民毛利人长期以来一直被边缘化。早期毛利人的经济地位低下，因而有机会与同样处于社会边缘地位的华人相接触，而华人所经营的菜园便是他们相遇并生发依赖关系的地方。由于没有公民权，华人无法购买土地，因而从毛利人手中租赁部落所有土地，而穷苦的毛利人则接受华人菜园雇用而获得收入。无可避免地，一同劳作的华人男子与毛利女子会发生浪漫爱情，尽管这样通婚的人数极少。华人与毛利人通婚并生育子女，他们的后裔，以及其他混血人的存在，提醒我们认识到新西兰社会复杂的种族关系，并挑战对该国种族关系与国家认同问题的任何简单结论。

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For more life stories about mixed marriages between Chinese and Māori, see Manying Ip, *Being Māori-Chinese: Mixed Identities*. Auckland: Auckland University Press, 2008





**Alma Wong, a Chinese market gardener's Māori partner**

Circa 1974  
Photographer: Diana Wong  
Diana Wong Collection

一个华人菜园工人的毛利配偶艾尔玛·黄

约 1974 年  
摄影师：黄绮霞  
黄绮霞收藏



## Jenny Lee-Morgan, a Māori Chinese

2008

Photographer : unknown

Lily Lee Collection

简妮·摩根·李（甄宝珍），一个毛利华人的肖像

2008年

摄影师：佚名

何莉莉收藏

Jenny Bol Jun Lee-Morgan, whose grandmother was Māori and whose grandfather was a Chinese market gardener, is now Associate Professor in Māori education at the University of Waikato. Her Chinese ancestors came from villages in Taishan and Zhongshan, and she now has relatives in Australia, Canada and the United States as well as New Zealand. She received a doctoral degree (in education) from the University of Auckland for her original research into Māori-Chinese identity and her teaching centres on her bicultural heritage. Her book *Jade Taniwha: Māori-Chinese Identity and Schooling in Aotearoa* provides an insightful account of being Māori-Chinese across two generations.<sup>57</sup>

简妮·摩根·李（甄宝珍）的祖母为毛利人，祖父为华人菜园工人。简妮是怀卡多大学毛利教育专业的教授。她的中国祖辈来自台山与中山的乡村，现在她的亲戚分散在澳大利亚、加拿大、美国以及新西兰各地。由于对毛利华人的原创性研究以及教学实践，简妮从奥克兰大学获得教育学博士学位。她的著作《玉龙：新西兰的毛利华人身份认同与教育》深度展现了两代毛利华人的身份认同问题。

57

Jenny Bol Jun Lee. *Jade Taniwha: Māori-Chinese Identity and Schooling in Aotearoa*. Auckland: Rauaki Ltd, 2007.





## Wong Git Way's family photographs

58

Wong Git Way and his family stories are primarily based on Wayne Wilson-Wong's doctoral thesis *Yellow: Portrait of a Family*, completed at the University of Auckland, 2011.

Primarily using family photographs, Wayne Wilson-Wong tells the stories of Wong Git Way and his family, which provide a glimpse into many aspects of the old Chinese community formed by early sojourners, war refugees turned settlers, and a complex mixture of contemporary Chinese and Eurasian descendants.

Wong Git Way was born in the village of Sa Tauh (Sha Tou) in Zengcheng in 1897. He arrived in Wellington at the age of 23 to join the extended Wong family already established in New Zealand capital city, where they were then mostly involved in greengrocery and market gardening. Having received loans from relatives to finance his travel and payment of the poll-tax, Git Way first worked for several years to repay his debts before he could return home to get married. Unfortunately, his wife died shortly afterwards, and left him a son, Frank. In 1928 Git Way returned to China for the second time and married Su Moy, a 17 year-old girl from a middle-class merchant family. Theirs was an arranged marriage, which was common in those days for relatively wealthy men returning from the "New Gold Mountain". Over the following years Su Moy still lived in Canton, dependent on the remittance from Git Way, who in 1935 became one of three partners owning a fruit shop in Dunedin. His improved financial status enabled him to return to China again, where Su Moy gave birth to their first child, Alice. Su Moy and Alice did not arrive in New Zealand until 1939 when they were

granted refugee status and allowed into the country. Git Way had previously arranged for Frank to come with him to assist in the shop.

It was Su Moy's arrival that enabled the family to settle and grow, with Shirley, Peter, Norman and Doreen born in sequence during the 1940s. For Git Way and Su Moy's youngest children, their attendance in New Zealand schools and frequent association with non-Chinese opened a colourful new world, so different from the enclaved Chinese fruit shop where they were raised. Norman and Doreen both fell in love with Europeans and married them against the wishes of their parents, who wanted the Wong family line to be continued by full-blooded Chinese, whom they were prepared to solicit from Hong Kong.<sup>58</sup>

Interracial marriages and half-caste Chinese children were often rejected by Git Way and Su Moy's generation. Nevertheless, the existence in contemporary New Zealand of an extended Wong family with offspring descended from a blend of Chinese and Europeans can be seen as a triumph of romance, spontaneous acculturation, and social acceptance. As one of the Eurasian grandchildren of Git Way and Su Moy Wong, Wayne Wilson-Wong completed an extraordinary journey of self-discovery, through which his lost Chinese identity was found and his family roots revived.

## 黄结维的家庭影像

主要利用家庭照片，维恩·威尔森·黄讲述黄结维与妻子及其子女的故事；这些故事也许可以帮助我们快速浏览并理解由暂居侨民与战争难民转化而来的移民形成的早期新西兰华人群体，以及他们复杂的当代欧亚混血后裔。

1897年，黄结维生于增城沙头村，23岁时抵达惠灵顿，成为那里早已稳定扎根的黄氏大家族的新成员。在新西兰的首都，黄姓族人大多经营蔬果店及菜园。黄结维极可能从亲戚处借款以资助他远行新西兰并支付入境人头税，所以他必须辛苦工作几年并还清债务后才能返乡娶妻。不幸的是，他的妻子不久逝去，仅遗下一子黄波。1928年，他第二次返乡迎娶中产阶级商人家庭出身的17岁女孩湛苏妹；这是一场包办婚姻，在当时，这对于从“新金山”归来、相对更富裕的男子而言，是极为普遍的现象。随后几年中，黄湛苏妹依然生活在广东，依赖丈夫的侨汇生活。1935年，黄结维成为但尼丁一家水果店的三个合伙人之一，经济状况的明显改善使他有可能返乡与素梅团聚；他们的第一个孩子黄冠英之后诞生。但是，苏妹与冠英直至1939年才得以以

战争难民的身份入境新西兰，而此前，黄结维安排黄波先行抵达，也许希望他能在店里帮工。

苏妹的到来令这个家庭开始在新西兰安定并成长起来——1940年代，冠文、冠雄、冠德、冠齐相继出世。对于孩子们而言，入读新西兰当地学校，开始与非华人社会频繁地接触，为他们打开了一个多姿多彩的新世界，完全不同于他们成长起来的封闭的华人水果店。冠德与冠齐双双与欧裔白人坠入爱河并结成连理，但是他们的父母希望黄家血脉应由纯华人血统后人维系，如果在新西兰找不到子女的合适佳偶，他们甚至可以从香港物色。

黄结维与妻子一代人通常对华洋通婚与混血子女持排斥态度。然而，在当代新西兰，由他们的华洋后裔组成的黄氏大家庭的存在则彰显浪漫爱情、文化融合、社会承认接受的最终胜利。作为黄结维与黄湛苏妹的华洋混血外孙之一，维恩·威尔森·黄经历并完成了一场非凡的自我发现之旅——他所失去的华裔身份被发现，他的根复苏重生。



**Certificate of Registration under the Immigration Restriction Acts.**Port of Dunedin, New Zealand, 2<sup>nd</sup> Nov., 1932.This is to certify that Wong Git Way (Full name) residing in New Zealand at Dunedin, being desirous of leaving New Zealand with the intention of returning thereto, has registered with me the following particulars concerning himself.**PARTICULARS.**

Full name: Wong Git Way  
 Sex: Male Nationality: Chinese  
 Place of birth: Canton China Date of birth: 11<sup>th</sup> Nov. 1897  
 Height: 5 ft. 5 in. Build: Medium  
 Scars or birthmarks (if any): None

Other particulars to aid identification: \_\_\_\_\_

Whether or not can speak English: A littleDate and port of first arrival in New Zealand and vessel by which arrived:—  
18/2/20 (Date), Wellington (Port), Maeraki (Vessel)Number, date, and port of issue of certificate (if any) under section 33 of the Immigration Restriction Act, 1908: Poll Tax Rec. No. 1010 of 18<sup>th</sup> Feby. 1920.Signature—  
In English characters (if possible): Wong Git Way  
In any other characters: 黃結維

Photograph of person to whom this certificate is granted.



If he/she returns to New Zealand within four years from the date hereof, and is identified to the satisfaction of the Collector of Customs as being the person to whom this certificate was issued, he/she will, on presentation of this certificate, be permitted to enter New Zealand.

Anderson  
Collector of Customs.

### Wong Git Way's Certificate of Registration under the Immigration Restriction Acts

2 November 1932

Archives New Zealand : DADF/D429/19064/ai

### 新西兰严控移民法案下，黄结维作为华人的登记证

1932年11月2日

新西兰国家档案馆：DADF/D429/19064/ai

**CERTIFICATE**  
*The Immigration Restriction Act, 1908*  
 Under Section 7 of "The Chinese Immigrants Act, 1907" and Section 2 of "The Chinese Immigration Amendment Act, 1908"

No. **1010** £100.

Date of issue: *18th February 1920*

Name: **WONG GIT WAY**

Born at *Canton*

Apparent age: *23 years.*

Former place of residence: *Canton*

Arrived by ship *Maeraki*

From *Sydney*

*Wong*  
 Collector of Customs at **WELLINGTON**

[This part to be retained in the office of the Collector who issues the certificate.]

[12 bks./8/1908-905]

Plain Impressions of Index, Middle, Ring, and Little Fingers.  
 (To be taken simultaneously.)

**RIGHT HAND**

*Wong*

Plain Impressions of Little, Ring, Middle, and Index Fingers.  
 (To be taken simultaneously.)

**LEFT HAND**

*Thumb*

*22*  
*15/33*

Wong Git Way's poll-tax certificate, issued at the Wellington port

2 November 1932

Archives New Zealand: DADF/D429/19064/ai

黄结维于惠灵顿入境的人头税缴付证书

1932年11月2日

新西兰国家档案馆: DADF/D429/19064/ai





Wayne Wilson-Wong restored the portrait of Su Moy and Alice in China in 1938

2010  
Photographer: Wayne Wilson-Wong  
Wayne Wilson-Wong Collection

维恩·威尔森·黄所修复的黄湛苏妹与黄冠英摄于中国的肖像，1938年

2010年  
摄影师：维恩·威尔森·黄  
维恩·威尔森·黄收藏



**Family in Octagon, Dunedin, L to R:  
Shirley, Alice, Su Moy and Peter, with Norman in the pram**

1946

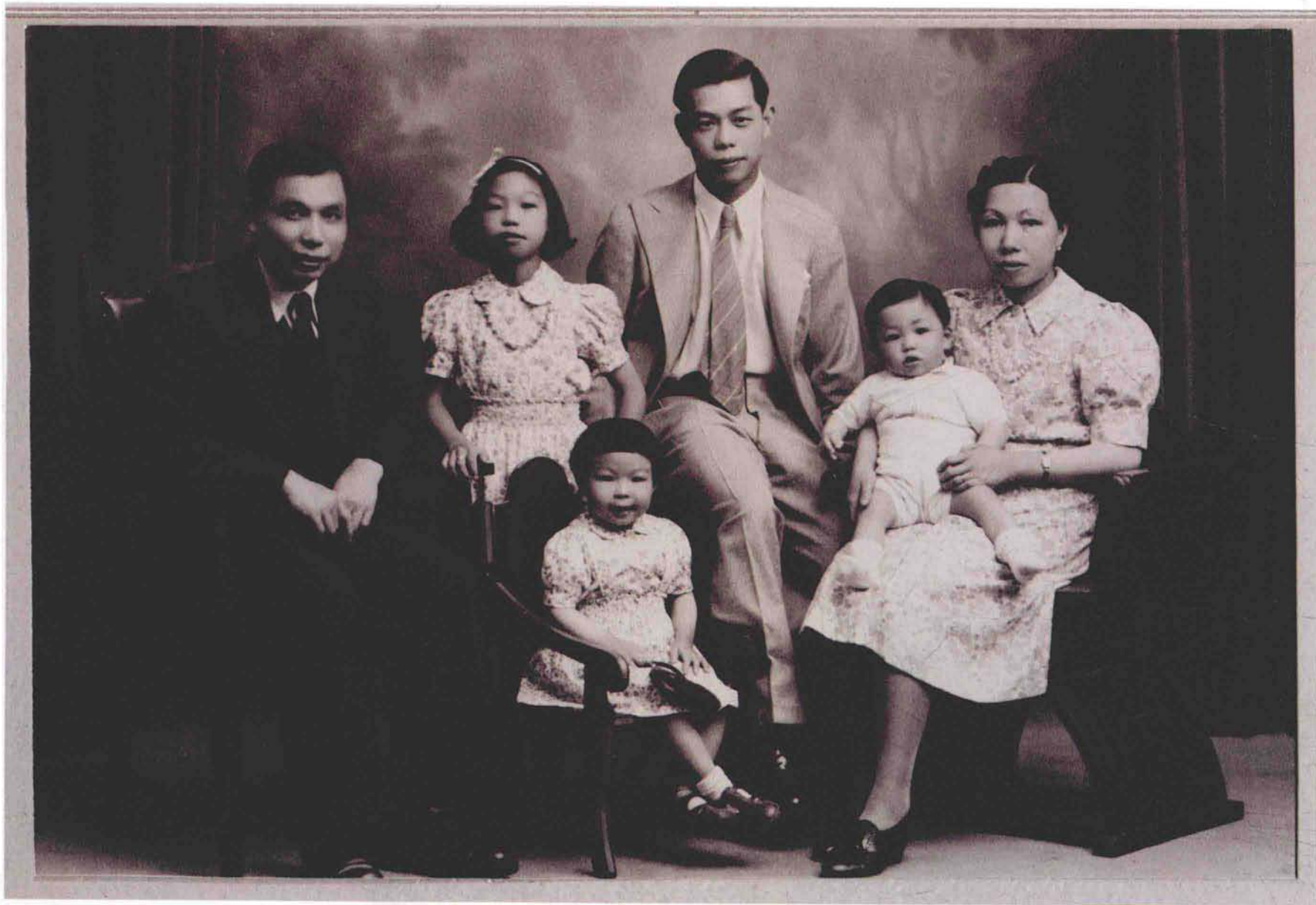
Photographer: Otago Sports Depot, Princess Street, Dunedin  
Wayne Wilson-Wong Collection

**黄家在但尼丁街头，自左向右：冠文、冠英、黄湛苏妹与冠雄，冠德在童车里**

1946 年

摄影师：奥塔高运动品仓库，王子街，但尼丁  
维恩·威尔森·黄收藏





Wong family formal portrait, 1944. L to R: Wong Git Way, Alice, Shirley, Frank, Peter, Su Moy

1944  
Photographer: Kapai Studios  
Alice Young Collection

黄家合影，自左向右：黄结维、冠英、冠文、黄波、冠德、黄湛苏妹

1944 年  
摄影师：凯派摄影室  
黄冠英收藏



Peter and Alice Young's wedding, Dunedin

1956  
Photographer: Unknown  
Wayne Wilson-Wong Collection

彼得·杨与黄冠英的婚礼，但尼丁

1956年  
摄影师：佚名  
维恩·威尔森·黄收藏





**Git Way Wong and his granddaughter Linda-Jean Young,  
Chambers Street, Dunedin**

1962  
Photographer : Peter Young  
Wayne Wilson-Wong Collection

**黄结维与外孙女琳达·珍·杨，张伯司街，但尼丁**

1962 年  
摄影师：彼得·杨  
维恩·威尔森·黄收藏



**Leslie Joseph Wilson and Doreen Susan Wong at the  
Saturday Night Dance, North East Valley, Dunedin**

1963

Photographer: Unknown

Wayne Wilson-Wong Collection

**莱斯利·约瑟夫·威尔森与黄冠齐在周六晚舞会上，  
东北河谷，但尼丁**

1963 年

摄影师：佚名

维恩·威尔森·黄收藏





The fourth generation;  
Joseph Wilson (2009), Shuan Ross (2010)  
Serena Carl (2000), Arron Young (2013)

Photographer: Wayne Wilson-Wong  
Wayne Wilson-Wong Collection

黄家第四代：  
约瑟夫·威尔森（2009年），舒安·罗斯（2010年）  
萨丽娜·卡尔（2000年），艾利安·杨（2013年）

摄影师：维恩·威尔森·黄  
维恩·威尔森·黄收藏



**A recent portrait of Joe Mo Lock Gock and Faye Gock  
(nee Wong, aka Wong Fay Gen)**

Circa 2016

Photographer : Megan Blackwell

Megan Blackwell Collection

**郭武乐与黄慧娟近照**

约 2016 年

摄影师：梅根·布莱克维尔

梅根·布莱克维尔收藏

The couple, here proudly posing with their tractor, received the Bledisloe Cup in 2013 in recognition of their outstanding contribution to New Zealand's Horticulture industry.

面对相机，这对老夫妇满面自豪地在他们的拖拉机前摆好姿势。2013年，他们荣获新西兰种植业布莱迪斯洛杯，为新西兰业内最高荣誉，以表彰他们为该国种植业所做出的杰出贡献。





**The Sew Hoy family reunion depicted at the Dunedin Railway Station**

October 2013. Photographer: King Tong Ho, King Tong Ho Collection

This photograph taken at the Dunedin Railway Station commemorates the large gathering of Choie Sew Hoy's many descendants in 2013.

**肇开家族大聚会**

2013年10月。摄影师：何经棠。何经棠收藏

2013年10月，徐肇开的许多后人举行徐氏团聚联欢会，于但尼丁火车站内拍摄此团体照留念。









**Blessing for the S.S. *Ventnor***

2015

Photographer: King Tong Ho  
King Tong Ho Collection

**为文特诺号超度祈福**

2015 年

摄影师：何经棠  
何经棠收藏

A Buddhist monk, Venerable Zhuji from Baoguang Temple in China's Chengdu province, performed a blessing at Mitimiti beach for the S.S. *Ventnor* that sank off the Hokianga coast in 1902, with 499 Chinese coffins on board, including Choie Sew Hoy's own.

来自中国成都宝光寺的珠吉法师在麦提麦提海滩上为 1902 年沉没在豪凯昂嘎海岸线的文特诺号超度祈福，这艘船上运载着 499 副返回中国二次葬的华人骸骨，包括徐肇开本人的。





## Chinese burial ground in Dunedin Southern Cemetery

2013

Photographer : King Tong Ho

King Tong Ho Collection

### 但尼丁南坟场华人墓地

2013 年

摄影师：何经棠

何经棠收藏

The Chinese burial ground in Dunedin Southern Cemetery is the largest Chinese graveyard in New Zealand. There may have been as many as 200 burials, with 114 identified gravestones dating from 1877 to 1921. The headstones are small and thin and over the years have suffered considerable vandalism. In 2005, the Chinese Poll Tax Heritage Trust provided funding to restore the headstones and tidy up the ground.

但尼丁南坟场的华人墓地是新西兰最大的华人墓园。这里埋葬着 200 位于 1877 年至 1921 年客死异乡的华人，可识别身份的有 114 位。大部分墓碑又小又薄，年久失修。2005 年，由新西兰华人人头税历史遗产信托基金资助，这片墓地得以修葺。







**Lan Yuan – the Chinese garden in Dunedin**

25 July 2011

Photographer: Margo Reid

Courtesy of Margô Reid

Toitū Otago Settlers Museum & Dunedin Chinese Garden

**兰园 —— 但尼丁的中国花园**

2011年7月25日

摄影师：玛戈·雷德

鸣谢玛戈·雷德

奥塔哥移民博物馆暨但尼丁中国花园

For more details about Lan Yuan, see James Beattie and Duncan Campbell. *Lan Yuan 蘭園: A Garden of Distant Longing*. Dunedin: Shanghai Museum Press and Dunedin Chinese Gardens Trust, 2013.

In order to commemorate Chinese contributions to the early development of Otago, in 1998 an idea of building a permanent Chinese garden emerged in Dunedin. It took 10 years for the Dunedin Chinese Garden Trust to complete fundraising. With supportive efforts from Dunedin's sister city Shanghai, Lan Yuan was designed by two Chinese architects, Cao Yongkang at Shanghai Jiao Tong University and Tan Yufeng at Shanghai Museum, and was opened to the public in 2008.

Occupying 0.6 hectares in the central part of Dunedin, Lan Yuan is a typical classical Jiangnan garden filled with elegantly-carved windows, featured pavilions, artificial mountains, pebbled paths and a large lake, which make Lan Yuan the most authentic Chinese garden in the Southern hemisphere. Nearly 40 Chinese artisans spent 6 months in reassembling all the parts of the garden that were made in Suzhou, packed into containers and shipped to Dunedin. Three local New Zealand companies collaborated in construction and landscaping of this exquisite garden, which represents intellectual, engineering and emotional ties between New Zealanders and the Chinese people that have developed over the past 150 years since the first Cantonese gold miners arrived in Dunedin.<sup>60</sup>

为纪念淘金华工对早期奥塔哥地区开发与建设所做的贡献，在华人最早登陆的但尼丁兴建一座永久性的中国花园的设想开始于1998年。但尼丁中国花园信托委员会历时10年最终完成营建资金的募集。在但尼丁的中国姐妹城市上海的支持与协助下，这座由上海交通大学曹永康与上海博物馆谭玉峰两位中国知名古建筑设计师所设计的“兰园”于2008年正式落成，向公众开放。

“兰园”位于但尼丁市中心，占地0.6公顷，为传统的中国江南式园林。园内融汇亭台楼榭、假山及人工湖，遍布精工雕做的花窗与细心铺就的卵石曲径，被誉为“南半球最纯正的中国花园”。“兰园”的建筑物构件全部在苏州制作，而后装入集装箱远洋运抵但尼丁，近40名中国工匠历时6个月将其重新组建起来。三家新西兰公司参与了“兰园”的施工及园内植被设计。这所精美的花园象征着150年前自广东淘金华工抵达但尼丁以来，中国与新西兰两国人民之间所形成的纽带，凝聚了智慧、合作工艺精神与情感。



## Portrait of Dr James Ng

2009

Photographer : Otago Daily Times  
Allied Press Ltd

### 伍德明先生肖像

2009 年

摄影师：《奥塔哥日报》  
联盟出版有限公司



Born in Taishan (Toisan), Guangdong in 1936, James Ng arrived in New Zealand as a war refugee to join his father who worked as a laundryman in Gore during World War II. His interest in the history of the Chinese in New Zealand sprouted in the late 1950s while he was studying medicine at the University of Otago. His writings, and especially the monumental four-volume *Windows on a Chinese Past*, are based on decades of painstaking research on early newspapers and other first-hand archival material. These and his in-depth interviews with a wide range of people have laid the foundation upon which our understanding of the early history of New Zealand Chinese is formed. Highly respected as a medical doctor, he was also awarded an honorary doctorate in history by the University of Otago in 1996 for his groundbreaking scholarship in New Zealand history.

伍德明，1936 年生于广东台山，二战期间以难民身份抵达新西兰，与在高尔镇洗衣店内工作的父亲团聚。1950 年代后期，当时正在奥塔哥大学医学院就读的他开始对新西兰华人历史产生兴趣。他撰写的一系列文章及著作，包括四卷本巨著《华人历史之窗》，基于数十年苦心孤诣钻研早期报纸与其他一手档案资料，兼及深度访谈多方人士，为我们了解早期新西兰华人历史铺设了基石。作为一位广为尊敬的医生，伍德明于 1996 年获得奥塔哥大学人文学科荣誉博士学位，以表彰他对新西兰历史研究所做出的开创性贡献。

NEW ZEALAND CHINESE IN HISTORICAL IMAGES

PART FOUR

THE NEW MIGRANTS

第四篇

新移民

历史影像中的新西兰华人





**A group of children during the Chinese New Year celebration, Wellington**

2014  
Photographer: Julian Ward  
Julian Ward Collection

春节庆祝活动中的一群孩子，惠灵顿

2014 年  
摄影师：朱利安·沃德  
朱利安·沃德收藏

## My parents

March 2014

Photographer: Leo Guan  
Leo Guan Collection

### 我的父亲母亲

2014年3月  
摄影师：关天荫  
关天荫收藏



The photographer's parents immigrated to New Zealand from Guangzhou a decade ago under the official provision allowing family reunion. Living in a foreign land has not been easy for them, especially since his father suffered a serious stroke. These tender photographs represent the daily life of his father in recovery and echo the lives of other elderly Chinese migrants in Auckland who enjoy strolling the beaches and reading local Chinese-language newspapers.

摄影师的双亲十年前以家庭团聚方式自广州移民而来，在异国他乡共度晚年并非易事，尤其是在父亲发生严重中风以后。这一组照片展现了父亲康复中的日常生活：漫步海滩及阅读当地出版的中文报纸，这也是奥克兰地区中国老年移民生活的普遍写照。







**Yin, Bo and Teresa Ye, M & M  
Takeaway, Te Atatu Peninsula,  
Auckland**

11 June 2010

Photographer: John B. Turner

John B. Turner Collection

**尹、宝(音译)与特丽莎·叶在自家的 M & M 外卖餐馆内，  
提·阿图半岛，奥克兰**

2010年6月11日

摄影师：约翰·特纳

约翰·特纳收藏

The girl in this photograph was educated in New Zealand, and helps her parents to run their family's takeaway business, because they as new immigrants speak little English. Here she is explaining to her parents in Cantonese why the photographer wants to photograph them in their shop. It is the earliest photograph intentionally depicting Chinese in New Zealand by this photographer, who after his first visit to China in 2007 decided to continue photographing this subject for posterity.

照片中的女孩在新西兰接受教育，同时帮助父母经营自家的  
外卖餐馆生意，因为作为新移民，他们的英语沟通能力有限。  
当时，她在向父母解释，为什么在他们店里的这个摄影师想拍摄  
他们。这是约翰·特纳最早的、刻意表现新西兰华人的照片；在  
2007年完成对中国的第一次访问后，他决定继续拍摄这个题材  
以为后世保留记录。



## Bun hut, Dominion Road, Balmoral, Auckland

11 June 2010

Photographer: John B. Turner  
ohn B. Turner Collection

### 多美路上的小吃店，巴尔茂区，奥克兰

2010年6月11日  
摄影师：约翰·特纳  
约翰·特纳收藏

Auckland's Dominion Road and Balmoral shopping centre have become key locations for New Zealand Chinese since the late 1990s. Restaurants specialising in the food of different Chinese provinces and ethnic groups are as distinctive as the traditional Chinese medical store, and the area includes two Chinese book shops, a mahjong centre, electronic supplies and the traditional greengrocers. Because prostitution is now legal in New Zealand, there is also now a variety of Chinese-run sex shops.

1990年代后期以来，奥克兰的多美路与巴尔茂的购物中心在新西兰华人心目中举足轻重。那些专营中国各省风味的餐馆同传统中医诊所一样特别。这个地区还包括两家中文书店、一个麻将馆、电器店，以及传统的蔬果店。由于色情业在新西兰合法，因此，现在这里还有华人经营的各种成人情趣店。







## David Wang's art photography studio

2011

Photographer: King Tong Ho

King Tong Ho Collection

### 王平的艺术影室

2011 年

摄影师: 何经棠

何经棠收藏

Located at 672 Dominion Road, Auckland, David Wang's portrait studio has a distinct profile amongst his peers. The window display of two mannequins in red (Chinese) and white (Western) wedding gowns has been one of the icons of Dominion Road for about ten years. Working for most of his life as a photographer, Wang is also known to the New Zealand Chinese community as a writer. His passion for writing has recently surpassed that for photography.

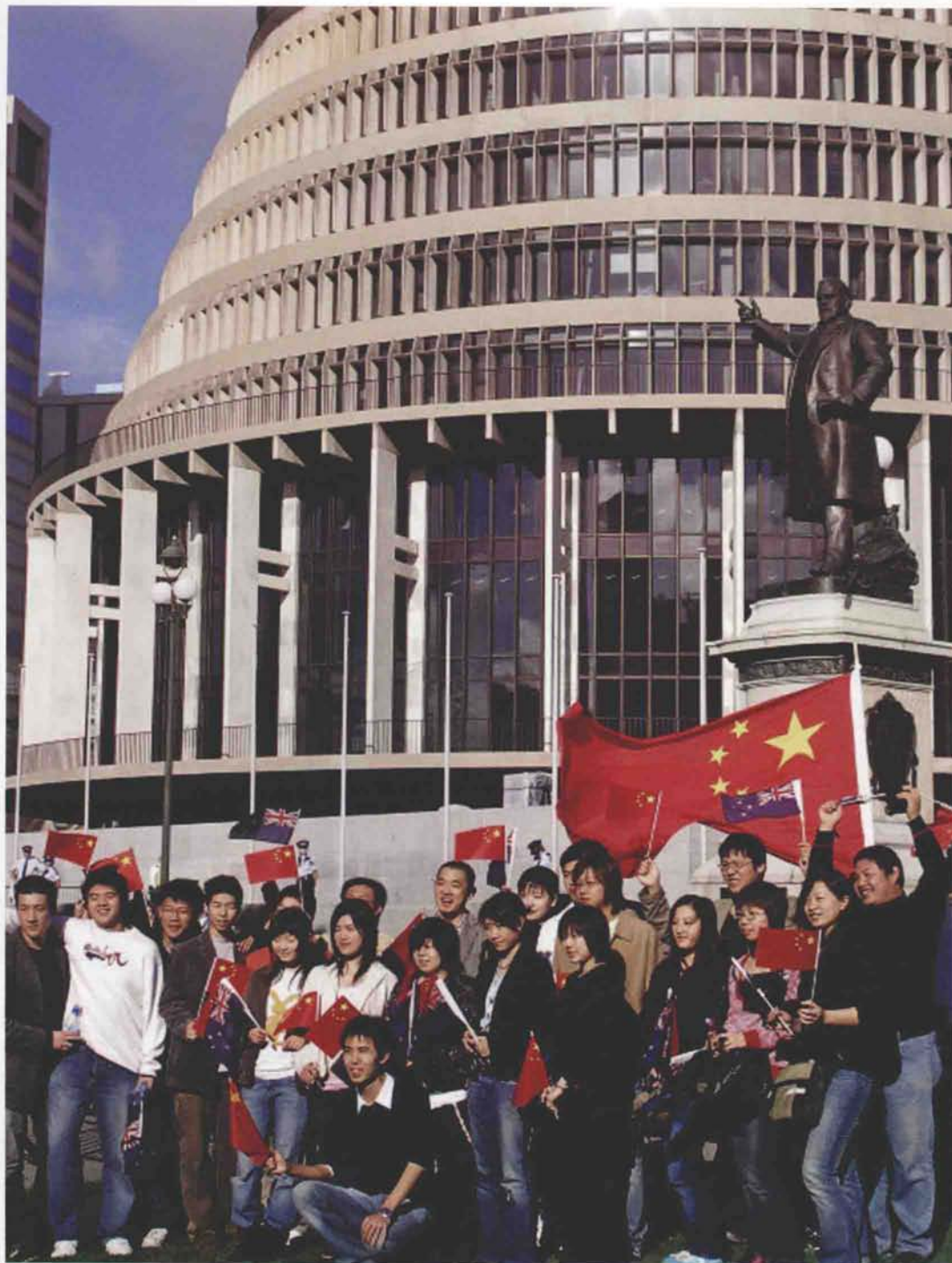
王平在奥克兰多美路 672 号的人像婚纱摄影馆在行内甚为独特；摆放在橱窗十多年的一对红（中式）、白（西式）婚纱模特儿已成为多美路的地标之一。大半生从事摄影工作的王平，在新西兰华人社区里，亦是一位颇有名气的作家；近年，他对写作的热爱已超过摄影。

大總統 五週年紀念 兒童藝術展覽會 歡迎參觀



領館





## Visit of Chinese Premier Wen Jiabao to Parliament, Wellington

April 2006

Photographer: Dylan Owen

Courtesy of Dylan Owen

Alexander Turnbull Library, National Library of New Zealand: PADL-000176

### 温家宝总理到访国会大厦，惠灵顿

2006年4月

摄影师：戴兰·欧文

鸣谢戴兰·欧文

新西兰国家图书馆之亚历山大·特布尔图书馆：PADL-000176

In recent years new Chinese immigrants to New Zealand have predominantly originated from mainland China and tend to hold strong patriotic sentiments towards their homeland. This photograph captures the scene in which a group of young Chinese (probably students-turned-migrants) were greeting the Chinese Premier Wen Jiao while he was visiting New Zealand's Parliament buildings in 2006.

近年来新西兰的新移民绝大多数源于中国大陆，他们依然对祖国保有深切的爱国主义情怀。摄于2006年的这幅照片捕捉到一群年轻的华人（很可能为留学生转化之移民）正在欢迎温家宝总理到访新西兰国会大厦的情景。



In 1996 New Zealand implemented a mixed-member proportional (MMP) voting system, breaking the strangle hold of two traditional rivals, the conservative National Party and the more social-democratic Labour Party. Since then, several small parties including the right-wing Act Party and left-wing Green Party have all been able to offer alternative approaches to the needs of a diversified society. During the 2005 election, the Act Party presented a carefully-designed campaign billboard with a portrait of China-born candidate Kenneth Wang with Chinese text soliciting support from new migrants, predominantly originating from mainland China.

Kenneth Wang, a former design student at the Elam School of Fine Arts at the University of Auckland, coincidentally was also a student of the photographer. Wang now has his own design and marketing studio in Auckland. He was New Zealand's second Chinese Member of Parliament<sup>59</sup> and is now the Deputy Leader of the Act Party.



新西兰自 1996 年开始实行多党混合制选举，从此打破了保守的国家党和与其政见相左、偏社会民主的工党两大党鼎力争锋的传统政治格局。其后，几个小党，包括右翼的行动党及左翼的绿党都可能提出不同的方案以满足多元社会的各种政治诉求。2005 年大选期间，行动党以中国大陆移民背景候选人王小选的肖像及大量中文文字精心制作竞选海报，用以争取中国大陆新移民的选票。

王小选曾是奥克兰大学伊莱姆美术学院设计专业的学生，恰好曾师从摄影师约翰·特纳；在奥克兰，他拥有自己的广告设计公司。王小选曾是新西兰国会第二位华人议员，目前为行动党的副党魁。

59

Pansy Wong became the first Chinese Member of Parliament in the 1996 general election. She was the Minister for Women Affairs between 2008 and 2010.

1996 年大选结果使黄徐毓芳成为新西兰国会第一位华人议员。2008 年至 2010 年，她曾担任新西兰政府妇女部部长。

**Act Party's campaign billboard during the 2005 general election, Te Atatu Peninsula, Auckland**

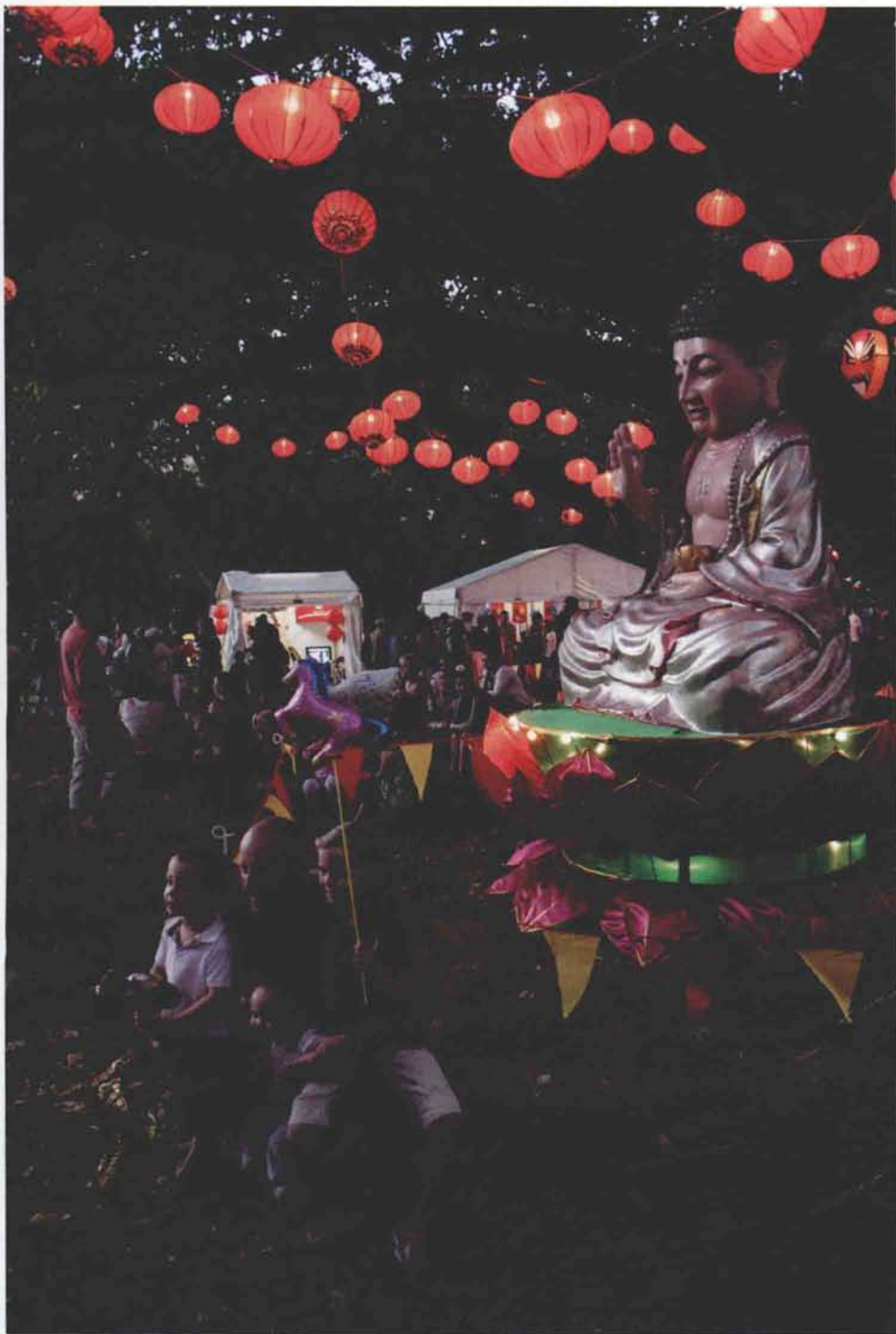
14 September 2005

Photographer: John B. Turner  
John B. Turner Collection

2005 年大选期间，行动党的竞选宣传海报，  
提·阿图半岛，奥克兰

2005 年 9 月 14 日  
摄影师：约翰·特纳  
约翰·特纳收藏





## The Chinese Lantern Festival in Albert Park, Auckland, 2006

February 2006  
Photographer : John B. Turner  
John B. Turner Collection

### 2006 年中国元宵节灯会，奥克兰

2006 年 2 月  
摄影师：约翰·特纳  
约翰·特纳收藏

The Chinese Lantern Festival was introduced to Aucklanders in 2000; ever since, it has been a major cultural event during Auckland's summer. Both Chinese and non-Chinese flock to see colourful hand-made lanterns shipped from China, and meanwhile enjoy watching many kinds of Chinese performance, and tasting Chinese and other ethnic foods. The popularity of the lantern festival embodies the vibrant spirit of multicultural Auckland.

奥克兰的中国元宵节灯会始于 2000 年，已发展为奥克兰夏天主要的文化活动。华人及非华人均争相赴灯会观赏从中国运来的各色手工制作花灯，同时欣赏各类表演，并能品尝到来自中国及其他国家的风味食品。元宵节的受欢迎程度充分体现了多元文化之城奥克兰的充沛活力。

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### 另推荐两篇近期公开发表的综述性文章：

邱志红：《新西兰华侨华人史研究的回顾与思考》，《暨南学报》（哲学社会科学版）2016年第2期，41-52页。

张丽：《新西兰华侨华人史的英文著述研究》，《暨南学报》（哲学社会科学版）2016年第2期，53-73页。



This attractive book brings to life the experiences of Cantonese Chinese in New Zealand, from their arrival to the present-day.

这部著作引人入胜，将广东籍先驱者及华人新移民在新西兰的社会史复活。

Professor James Beattie, University of Waikato, New Zealand

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