

California's World's Fairs: Panama Pacific International Exposition, San Francisco, 1915; Panama-California Exposition, San Diego, 1915–1916

Claiming Citizenship and Heritage: Bay Area Ethnic Communities at the Panama-Pacific International Exposition, **ABIGAIL MARKWYN** (Associate Professor of History, Carroll University, 100 N. East Ave., Waukesha, WI 53186; amarkwyn@carrollu.edu).

San Francisco welcomed almost 19 million visitors to its awe-inspiring Panama-Pacific International Exposition between February and May of 1915. Local fair boosters won the right to hold the 1915 Panama-Pacific International Exposition in part by promising to fund the fair with local monies. Fair officials therefore worked hard in the years before the fair to convince local ethnic groups to participate, both financially and practically, in the fair. They even involved prominent community leaders in recruiting foreign governments to commit to sending exhibits. For their part, local ethnic groups, ranging from Germans to Irish to African Americans and Chinese perceived the fair as a significant place from which to assert their claims to American citizenship, and in some cases, their pride in their ethnic heritage. The result was an event that showcased local ethnic groups alongside other displays and offered groups a platform for asserting their own visions of community and identity. This paper explores the variety of ways in which Bay Area ethnic groups appropriated the grounds of the fair to their own ends, revealing the socio-political dynamics of Progressive Era San Francisco.

The Argonaut's Palace: Mining at the Panama-Pacific International Exposition, 1915, **JEFF BARTOS** (Ph.D. Candidate, History, Department of History, Philosophy, and Religious Studies, Montana State University, Wilson 2-154, P. O. Box 17230, Bozeman, MT 59717; jeffrey.bartos@msu.montana.edu).

At the 1915 Panama-Pacific International Exposition (PPIE), the mineral extraction industries represented their commodities and technologies in the Palace of Mining and Metallurgy, under the aegis of the PPIE's Bureau of Mining. The Palace showcased a model mine, finished mineral products from various states and nations, a miniaturized representation of the Standard Oil Fields of California, a daily rescue demonstration, and other exhibits. These displays provided a sanitized and glorifying vision of the mining industries, purposely downplaying the social, economic, and environmental costs of mineral extraction through misleading statistics, industrial paternalism, allegorical sculpture and art, and palliative safety measures. As the PPIE celebrated the opening of the Panama Canal and American Empire, the Palace of Mining and Metallurgy celebrated the integral nature of the extractive industries to the American industrial-capitalist system.

Chinese Pagoda, **WILLIAM H. MA** (Ph.D. Candidate, History of Art, History of Art Department, University of California, Berkeley, 1728 Parker Street, Berkeley, CA, 94703; william_h_ma@gmail.com).

One of the most enduring images of China at the 1915 Panama-Pacific International Exposition, other than a replica hall from the Forbidden City sent by the newly founded Republic of China, was the Shanghai Catholic Orphanage exhibit in the Palace of Education. Greeted first by a life-size elaborately ornamented Chinese

gateway (*pailou*), visitors to the exhibit were then channeled into a narrow space filled with large pieces of teakwood furniture and screens with carved Chinese motifs. As an added bonus, they were also treated to a tour of China through one of its most famous and iconic monuments: the pagodas. Meticulously reduced in size and accurately reproduced in wood, the 86 pagodas were made by Chinese teenage orphans under the direction of a German Jesuit at the Tushanwan orphanage workshops on the outskirts of Shanghai.

Using a recently rediscovered document at the Jesuit California Province Archives from the Santa Clara University, this paper focuses on this particular exhibition and a specific set of objects (the pagodas) in order to illuminate issues of display and identity at the intersection of commerce, art, education, religion, and science. From the conceptualization to the execution and reception of the exhibition, competing voices on both sides of the Pacific: Chinese, Americans, Europeans, government officials, immigrants, businessmen, Protestants, Catholics, etc., debated on how to best introduce the two-year-old Chinese Republic to the world; some of this debate was captured by the exhibition and in some of the objects in it. How was this done? What was the content of the claims? How was it received by the American public? Who or what was on display? The orphanage? The Jesuit mission? The Chinese? Finally, this is also a somber look at the limitation art objects and exhibition display as didactic instruments of persuasion.

Chinese Women and the Panama Pacific International Exposition, **CHUIMEI HO** (Chinese in Northwest America Research Committee, PO Box 19090, Bainbridge Island, WA 98110; cmho@cinarc.org).

San Francisco's PPIE marked a major step forward in the liberation of Chinese American women. The PPIE offered all ethnic women a chance to survey the progress that had been made since the Chicago Exposition's epochal Congress of Women. For Chinese women it opened up new vistas in the city that formed the demographic and cultural heart of Chinese America. In China, Sun Yat-sen's revolution of 1911 had sown the seeds of democracy. Chinese women in California, where women won voting rights in the same year, had begun to exercise their franchise. Some had started to assert marital property rights, abetted by favorable laws in the State. Others seized the chance to overturn the ancient customs that restricted their freedom in and beyond the Chinese social world.

As examples, an athletic Chinese girl from Colorado, heading a visit to the PPIE by a national student group, became a media sensation. The respectable daughter of a Chinatown businessman inaugurated the Chinese Village at the Exposition and allowed a glamorous picture to appear in local newspapers. And, astonishingly, San Francisco's Chinatown so far forgot its traditional values as to sponsor a beauty contest. The idea of a contest featuring only respectable Chinese girls was astonishing. In China, women of the middle and upper classes lived in rigorous seclusion, barred from appearing in public before and even after marriage. In San Francisco they were parading themselves brazenly in front of strangers while their fathers looked on with approval.

The paper discusses how this was possible. As in other societies, age-old Chinese masculinist ideals had put restrictions on female freedom at the core of social identity, status, and morality. Confucius would have been horrified. In San Francisco they were casting aside the rules that, in hard-core Confucian eyes, constituted the very essence of Chineseness. What was going on? Did Chinese

men not see the menace that feminine immodesty imposed? Did Chinese women see behavioral freedom as part of a package of women's rights? How could college-educated daughters be kept under control? Were beauty queens more likely to reject parental marriage arrangements and prejudice in favor of brothers. And, would they object to inheritance laws that gave everything a husband owned to his family rather than his wife?

Ethnographic Showcases at the California Fairs of 1915, **MATTHEW BOKOVOY** (Senior Acquisitions Editor, Native American and Indigenous Studies and Southwestern Borderlands, University of Nebraska Press, 1111 Lincoln Mall, 4th Fl., Lincoln, NE 68588-0630; Mbokovoy2@unl.edu).

My talk will focus on the participation of Native American peoples at the California World's Fairs of 1915, and to analyze their socio-historical experiences at these events, beginning with the premise that during American Indian modernity, Native peoples were curious to seek opportunities outside their locales and see the wider world. This is a motif that is central to firsthand accounts of Native peoples at World's Fairs and in other similar exhibitionary contexts in the first half of the 20th Century.

The talk will then briefly move through categories and layers of meaning that scholars use to interpret ethnographic showcases in the period 1876-1915. This will shed light on the cultural/psychological investments that both fair audiences and Native performers made in these highly popular performances and exhibitions at world's fairs.

Hrdlicka and the Museum of Man, **TORI D. RANDALL** (Curator, Department of Physical Anthropology, San Diego Museum of Man, 1350 El Prado, San Diego, CA 92101; trandall@museumofman.org).

Ales Hrdlicka, born in Eastern Bohemia in 1869, is known as America's "Father of Physical Anthropology." As Curator in the Department of Physical Anthropology at the Smithsonian Institution, he was responsible for assembling the most ambitious physical anthropology exhibition ever attempted for the 1915 Panama-California Exposition. Hrdlicka's exhibit covered the entire field of physical anthropology: human evolution, growth and development, human variation, and pathologies and death. He enlisted the expertise of international scholars and sent expeditions to Siberia, Alaska, Peru, the Philippines, and Africa. Hrdlicka himself collected an enormous amount of skeletal material from vandalized ancient cemeteries in Peru and visited the major museums of Europe to obtain casts of ancient human fossils. It took three years to complete the project. All materials not needed for the Exposition became the property of the U.S. National Museum.

The Exposition opened to the public on January 1, 1915. There were many significant results of Hrdlicka's exhibition. It allowed Hrdlicka the opportunity to collect specimens for the U.S. National Museum; it promoted physical anthropology and gave the public the most comprehensive compilation of knowledge of our species which had ever been exhibited; it was the first presentation of the relationship of Siberian peoples to Native Americans; and it formed the nucleus of a permanent museum of anthropology in San Diego with a collection of lasting scientific value.