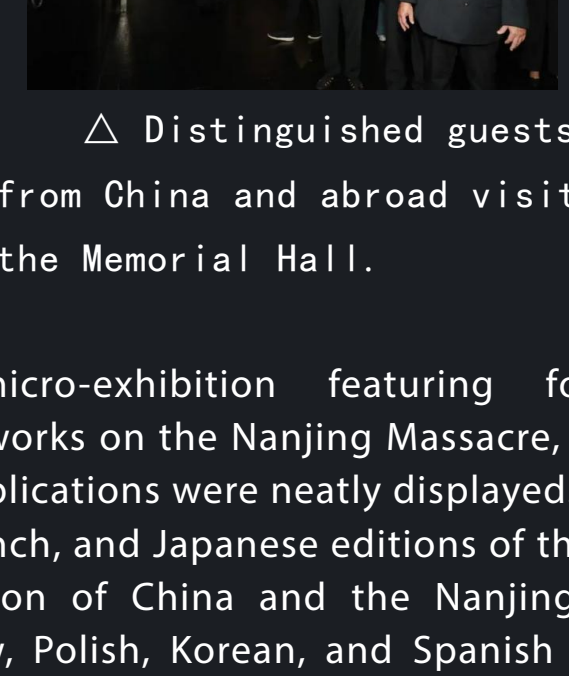


Nanjing and the World Build a "Bridge of Memory" with Historical Facts

On the morning of August 15, the Memorial Hall hosted the book promotion event Let History Speak and Present Facts with Historical Evidence, a series of publications on research into the Nanjing Massacre.

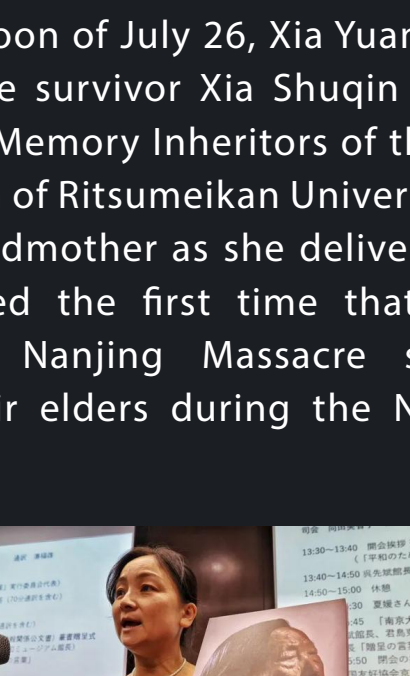


More than 50 guests from China and abroad attended the event, including Thomas Rabe, grandson of John Rabe, the former chairman of the International Committee for the Nanjing Safety Zone; Mark Thomas, nephew of George Hogg, an international friend who aided China during the War of Resistance Against Japanese Aggression; and Eric Foster, nephew of Edgar Snow, author of Red Star Over China.



△ Distinguished guests from China and abroad visit the Memorial Hall.

At a micro-exhibition featuring foreign-language translations of works on the Nanjing Massacre, a wide range of multilingual publications were neatly displayed. These included the English, French, and Japanese editions of the Journal of the Japanese Invasion of China and the Nanjing Massacre; the English, Hebrew, Polish, Korean, and Spanish versions of The History of the Nanjing Massacre; as well as works such as The Diaries of John Rabe, John Rabe and China, and A Complete Record of the Nanjing Massacre. Chinese and international guests paused in front of the exhibition, browsing through the translated books and periodicals.



First-Time Inclusion of Descendants of International Friends Fourth Group of Nanjing Massacre Historical Memory Inheritors Assume Roles

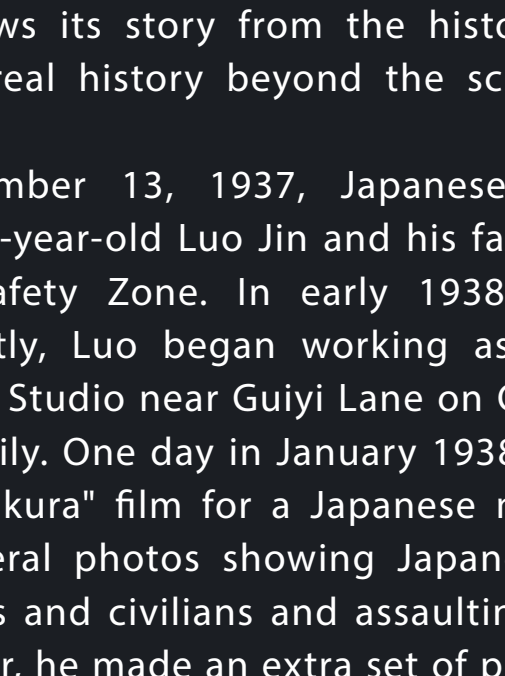
On August 15, the memorial hall held an inauguration ceremony for the fourth group of Historical Memory Inheritors of the Nanjing Massacre. This round of certification expanded its scope to include descendants of international friends who rescued Chinese citizens, descendants of Chinese compatriots who supported each other, and descendants of witnesses who preserved historical evidence. Six individuals officially assumed their roles as Historical Memory Inheritors of the Nanjing Massacre: Thomas Rabe, grandson of John Rabe, who chaired the International Committee for the Nanjing Safety Zone; Megan Brady, great-granddaughter of Dr. Richard Brady, who treated refugees at Nanjing's Drum Tower Hospital during the Nanjing Massacre; Zhang Qing, great-granddaughter of Xu Chuanyin, a Chinese staff member of the Nanjing Safety Zone; Wu Jianqi, daughter of Wu Xuan, the preserver of the photo album known as "Evidence No. 1"; as well as descendants of survivors Jiang Wei and Hu Jingya. To date, the memorial hall has certified four groups of inheritors, bringing the total number to 38.



△ From left: Thomas Rabe, Megan Brady, Zhang Qing, Jiang Wei, Hu Jingya (Wu Jianqi was not present).

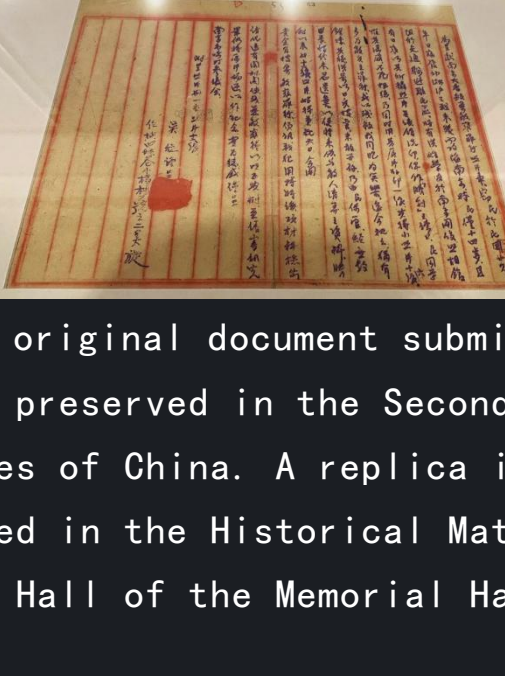
Nanjing Massacre Historical Memory Inheritors Deliver First Speech in Japan

On the afternoon of July 26, Xia Yuan, the granddaughter of Nanjing Massacre survivor Xia Shuqin and one of the first group of Historical Memory Inheritors of the Nanjing Massacre, stood at the podium of Ritsumeikan University in Japan, holding a photo of her grandmother as she delivered a deeply moving speech. This marked the first time that Historical Memory Inheritors of the Nanjing Massacre shared the horrific experiences of their elders during the Nanjing Massacre on Japanese soil.



In her 30-minute speech, Xia Yuan recounted the tragedy of her grandmother Xia Shuqin's family, who were brutally murdered when Xia Shuqin was just eight years old. As she described the cold morning of December 13, 1937—the day the Japanese invaders occupied Nanjing—when nine members of the Xia family, living at No. 5 Xinlukou in the southern part of the city, lost seven relatives to atrocities committed by Japanese troops, her voice trembled slightly. "Her mother was gang-raped and then bayoneted to death, with a bottle forced into her lower body; her two elder sisters were gang-raped and stabbed to death; her father was shot dead after kneeling and begging for mercy..." At this point, tears streamed down Xia Yuan's cheeks.

Every detail Xia Yuan shared came from the searing memories of her grandmother, Xia Shuqin. The horrific scene left behind after the Japanese soldiers carried out their brutality was captured on camera and in writing by John Magee, chairman of the International Committee of the Nanjing Red Cross Society. It was also documented in The Diaries of John Rabe, serving as irrefutable evidence of history.



Japanese student Kimura Rio, who lived in Beijing for 15 years, felt both angry and heartbroken after listening to Xia Shuqin's speech. She told reporters that while struggling to understand why the Japanese invading forces had committed such atrocities, she was also deeply troubled by the irresponsible attitude of some Japanese people today.

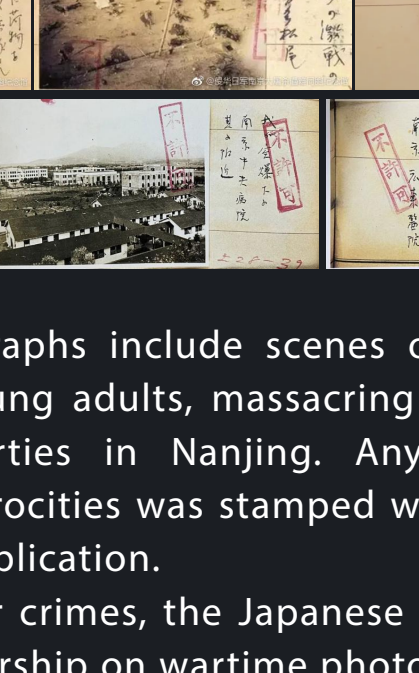


In 1994, Xia Shuqin became the first survivor of the Nanjing Massacre to publicly condemn the atrocities committed by Japanese troops in Japan since the end of the war. She exposed the crimes of the Japanese military in cities such as Tokyo, Osaka, and Hiroshima.

"Invincible Souls" Ink Wash Painting Exhibition Opens at Memorial Hall

Recently, the special art exhibition "Indomitable Soul: Ding Pin's Series of Ink Wash Paintings 'The Wall of Nanjing Massacre Victims'" was launched at the Memorial Hall. The paintings on display use the ruined city walls after the Japanese invaders captured Nanjing in December 1937 as the core imagery. The overall narrative is composed of 16 thematic sections, including "The Scourge of War," "The Fall," "The Calamity" and "The Call." Through 338 figure paintings, the atrocities committed by the Japanese invaders in Nanjing are depicted, recreating the bloody, tear-soaked history of the Nanjing Massacre victims and their indomitable spirit of resistance.

Painter Ding Pin stated that he hopes to convey this spirit of resilience through his works to those who call for peace and justice.



The Historical Truth Behind the Film Dead to Rights

The film Dead to Rights, currently captivating audiences worldwide, draws its story from the history of the Nanjing Massacre. The real history beyond the screen is even more dramatic...

On December 13, 1937, Japanese troops occupied Nanjing. Fifteen-year-old Luo Jin and his family took refuge in the Nanjing Safety Zone. In early 1938, as the situation stabilized slightly, Luo began working as an apprentice at Huadong Photo Studio near Guji Lane on Changjiang Road to support his family. One day in January 1938, while developing two rolls of "Sakura" film for a Japanese military officer, Luo discovered several photos showing Japanese soldiers killing Chinese soldiers and civilians and assaulting Chinese women. Filled with anger, he made an extra set of prints and preserved them as evidence of the atrocities committed by the Japanese army. Later, he selected 16 photos from more than 30 he had collected and bound them into a small album, destroying the remaining images. To express his fury, he drew two bleeding hearts and a dagger piercing one of them on the cover, next to a large Chinese character for "shame."



△ The original of this photo album, which serves as evidence of the massacre, is preserved in the Second Historical Archives of China. A replica is publicly displayed in the Historical Materials Exhibition Hall of the Memorial Hall.

In 1940, forced by circumstances to make a living, Luo Jin was recruited into a training unit of the Wang Jingwei puppet regime to study telecommunications technology. He secretly moved the photo album to the Pilu Temple, where the training unit was stationed.

One day in 1941, Japanese puppet forces suddenly launched a search operation. Luo Jin hurriedly hid the album in a hole in the wall of the latrine in the backyard of Pilu Temple. Later, when he went to retrieve it, he discovered the album had vanished! For safety reasons, he immediately fled Nanjing.

As it turned out, the album had been found by Wu Xuan, a classmate from the training unit. That very night, while on guard duty, Wu Xuan hid the album under the base of a Buddha statue in the temple hall.

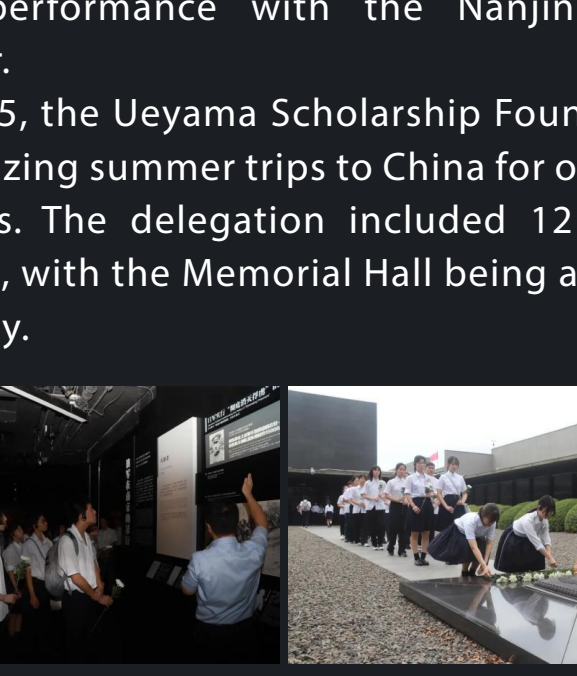
On August 15, 1945, Japan surrendered unconditionally. In 1946, upon hearing that the National Government was trying Japanese war criminals in Nanjing, Wu Xuan submitted the 16 photographs he had preserved as evidence of the Nanjing Massacre to the Nanjing Provisional Council. He also provided a written account explaining the origin of the photos.



△ The original document submitted by Wu Xuan is preserved in the Second Historical Archives of China. A replica is publicly displayed in the Historical Materials Exhibition Hall of the Memorial Hall.

In October 1946, the Nanjing Provisional Council transferred the photo album to the Nanjing Military Tribunal for the Trial of War Criminals. These 16 photographs served as crucial "Evidence No. 1 in Nanjing" during the trial of Iwano Hiro, the principal perpetrator of the Nanjing Massacre.

On June 10, 1995, Luo Jin and Wu Xuan reunited in Nanjing after more than half a century. Both already in their seventies, they visited the memorial hall together and reminisced about this extraordinary chapter of their lives.



△ Luo Jin (left) and Wu Xuan (right).

In October 2015, the photo album "Evidence No. 1 in Nanjing" was inscribed on the UNESCO Memory of the World Register as a key component of the "Records of the Nanjing Massacre."

The "Banned" Photos in Dead to Rights and More...

The film Dead to Rights reveals photographs that were labeled "not permitted" by the Japanese military authorities at the time, as well as so-called "friendship photos" deliberately staged by the Japanese army. As historical witnesses, the Not Permitted Photographs and Friendship Photos displayed in the memorial hall silently accuse the Japanese army of their atrocities during the invasion.

After the fall of Nanjing in 1937, over 100 Japanese journalists, writers, and critics came to the city, many of whom were referred to as the "pen troops." Under Japan's wartime news control policy, reports and photographs documenting the atrocities committed by the Japanese army in Nanjing were stamped with "not permitted" and banned from public release to conceal these crimes.

The Mainichi Shimbun in Japan preserved wartime photographs, including those of the Nanjing Massacre, that were prohibited from publication at the time. Some of these images were published in the company's 1998 collection titled Not Permitted Photographs. The memorial hall holds a copy of Not Permitted Photographs published by the Osaka Mainichi Shimbun and displays it in its exhibition space.



These photographs include scenes of Japanese troops herding Chinese young adults, massacring Chinese prisoners, and looting properties in Nanjing. Any photo depicting Japanese military atrocities was stamped with "not permitted" and banned from publication.

To conceal war crimes, the Japanese military authorities imposed strict censorship on wartime photographs. Only those stamped with "reviewed" were allowed for public release. Through the lenses of Japanese journalists, Nanjing was portrayed as a scene of "peace" and "prosperity."

△ On January 19, 1938, the Japanese publication China Frontline Photographs (Vol. 30, No. 3) featured a set of photos titled "One Week After the Fall of Nanjing," depicting the occupied city as a scene of "peace and tranquility" to cover up the truth.

Both Chinese and foreign observers repeatedly reported and exposed the atrocities committed by Japanese troops in Nanjing, dismantling the lies of the Japanese military.

On December 15, 1937, the Chicago Daily News published a report by Archibald Steele titled The Story of the Nanking Massacre—Japanese Troops Kill Thousands: "As we left Nanjing, the last sight we witnessed was the systematic execution of over 300 Chinese in front of the river-facing city wall, where the bodies were knee-deep. This was the most typical portrayal of the madness that has gripped Nanking in recent days."

On January 8, 1938, the Japanese published an article in their Chinese-language newspaper The New Shanghai Daily claiming that Nanjing was filled with a "harmonious" atmosphere after its occupation by the Japanese army. In response, Minnie Vautrin, an American professor at Ginling College, wrote the following comment in her diary on January 21, 1938, regarding the report: "The article contains 25 sentences. Four of them are true—the one about the sun, the one about the Drum Tower, the one about the military police, and the one about the position of the Japanese flag. One sentence is half true; 19 sentences are false; and one I cannot verify."

On January 25, 1938, Xinhua Daily reported on the Japanese army's killing contest under the headline The Killing Contest at Nanking's Purple Mountain (previously covered by Japanese newspapers such as Tokyo Daily News), exposing the notorious "Contest to Kill 100 People."

Their Pain Must Not Be Forgotten

August 14 is the World Comfort Women Memorial Day. That morning, the branch memorial—Nanjing Museum of the Site of Liji Lane Sex Slaves Station—held a commemorative event under the theme "Remembering with Tears, Praying with Hope."

Li Dandan, a Nanjing-based photographer born in the 1990s, donated her photographic works to the museum. Created in 2014, this series of works combines printmaking, photography, and painting to document the appearance of Nanjing Museum of the Site of Liji Lane Sex Slaves Station before its renovation.

△ A selection of works

That day, the exhibition hall displayed testimonies and photographs of some victims of the Japanese Army's "Sex Slaves" System that had been confirmed through recent investigations.

△ The Nanjing Zijin Grass Children's Choir performs "Peace Blows Over Zijin Grass."

△ Japanese high school students perform "Let the World Be Filled with Love" on the erhu.

Call for Old Photos! Witness the Growth of the Memorial Hall Through Light and Shadow Together

This year marks the 40th anniversary of the memorial hall's establishment. The hall has launched a campaign titled "Witnessing History Through Images: Commemorating the Past," calling for the collection of old photographs related to the memorial. We look forward to your contributions of these precious images, which will help reconstruct the historical journey of the memorial hall over the past four decades.

