

SAN DIEGO CHINESE HISTORICAL SOCIETY & MUSEUM

聖地牙哥中華歷史博物館協會



San Diego Chinese Mission Building
404 Third Avenue
San Diego, CA 92101
Ph. 619 338 9888 fx. 619 338 9889
www.sdchm.org info@sdchm.org
Dr. Sun Yat-Sen Memorial Extension
328 J Street
San Diego, CA 92101
Ph. 619 595 1506

FALL 2007

The mission of SDCHSM is to collect, preserve and share the Chinese American experience and Chinese history, culture and art and to educate the community and its visitors.

MUSEUM HOURS

Tuesday-Saturday 10:30am-4:00pm
Sunday 12pm-4pm
Closed Mondays
Admission \$2 Members Free

Group tours are available upon request.
Please share this information with your local school or organization.

DE

moral excellence,
goodness, virtue

Written by

Zhao Meng Fu

趙孟頫 1254-1322

德政
good government

德行
upright conduct

缺德
to blunt the moral sense

德高望重
his lofty virtue was worthy of respect

EMBLEMS OF ETHEREAL GRACE *Natalie Snoyman, Museum Staff*



Alex Chuang and Lilly Cheng present Pat Tseng with a plaque during the exhibit opening.

As the popular saying goes, everyone deserves a second chance in life. In the case of Emblems of Ethereal Grace, Pat Tseng 曾歐陽璧姿 has given new life to the materials she uses in her designs by putting a modern twist on stones that have existed for centuries. As a designer, Tseng knows how to create a stunning piece of jewelry with a minimal amount of materials, and this is part of what makes her work so eye-catching. This beautiful exhibit is a glimpse into Tseng's aesthetic and her and Robert Liu's introduction to the exhibit on Saturday, September 1 displayed her passion for simplicity and the beauty of the work she creates.

San Francisco-based Pat Tseng was born in Macau 澳門 and has been designing jewelry since the 1970s. Although her works incorporate silver, coral, and a variety of semi-precious stones, they are primarily distinguished by the use of jade, both antique and modern. During Neolithic times, the key known sources of nephrite jade in China for utilitarian and ceremonial items were the now-depleted deposits in the Ningshao 寧紹 area of the Yangtze River Delta and in an area of Liaoning 遼寧 Province. Jade was used to create many objects, ranging from indoor decorative items to jade burial suites. From the earliest Chinese dynasties until the present, the jade deposits used most were not only from the region of Hotan 和闐 in the western Chinese province of Xinjiang 新疆 but also from other parts of China, like Lantian 藍田縣, Shaanxi 陝西. There, white and greenish nephrite jade is found in small quarries and as pebbles and boulders in the rivers flowing from the Kunlun 崑崙山 mountain range northward into the Taklamakan 塔克拉玛干 Desert area. From the Kingdom of Khotan, on the southern leg of the Silk Road, yearly tribute payments consisting of the most precious white jade flowed into the Chinese imperial court and jade came to be considered more valuable than gold or silver. The stone became a favorite material for crafting Chinese scholars' objects, such as rests for calligraphy brushes, as well as the mouthpieces of some opium pipes, due to the belief that breathing through jade would bestow longevity upon smokers who used such a pipe.

In the Chinese culture, jade symbolizes nobility, perfection, constancy, and immortality. For millennia, jade has been an integral part of the lives of Chinese and is viewed as the most valuable

Continued On Page 8

In This Issue

**The Son of God Meets the Son of Heaven*

**The Magic of Chinese Characters*

**That's the Ticket!*

**The Origins of the Chinese Historical Society and Museum: Part I*

**How Buddha Lost His Head*

**Susan Shirk, Inaugural Holder of the Ho Miu Lam Chair*

PRESIDENT'S MESSAGE



San Diego Chinese Historical Society and Museum Board President Lilly Cheng

Dear Friends,
I recently returned from a fascinating and memorable trip to China. Imagine riding a camel in a caravan through time. Envision working in a desert cave and finding your spiritual calling in Dunhuang 敦煌, an important Silk Road city and a sacred place for Buddhism. The serenity of that city's Mogao (high desert) Grottoes 莫高窟 mesmerized me. Hearing the echoes of time and feeling the essence of the past was almost indescribable. I want to share with you the unforgettable sight and silence of Dunhuang that lives deeply in my heart.

A Buddhist monk named Lezun 樂尊 traveled to Dunhuang in 366 C.E., and the beauty of the mountain captivated him. From the 4th to the 14th century, many people commissioned artisans to work in the caves, making Dunhuang the place of a thousand Buddhas. There are 2,415 statues and over 45,000 wall paintings in 492 caves. The figures range from a giant Buddha standing 33 meters tall to one that measures a mere 10 mm. The colorful paintings tell stories of many kinds.

Travelers decreased after the Tang Dynasty (唐朝 618-907 C.E.); Dunhuang was gradually deserted, and sand covered the caves. Few people lived in the area on May 26, 1900, when a Daoist priest named Wang Yuanlu 王圓籙 accidentally found a chamber containing over 50,000 pieces of scrolls and artwork. The Qing 清朝 government virtually ignored this discovery but asked him to take care of the artifacts. Soon, word of the discovery spread, and a number of foreigners went to Dunhuang seeking these treasures. In 1907, a Belgian named Stein gave Wang 14 pieces of silver and took away 24 huge trunks full of scrolls and five trunks full of paintings and embroidery. In 1908, a Frenchman paid 500 兩 *liang* (25 kg) of silver for 6,500 precious scrolls. Some Japanese went to Dunhuang in 1910 and bought more than 500 scrolls and two big statues. In 1914, Stein returned to Dunhuang for five more trunks full of treasures.

Hearing this history and viewing a few pieces that were left behind made me appreciate even more the importance of art, history, conservation and preservation. It made me ponder our museum's mission and appreciate how history must be told and legacy upheld and respected. In this newsletter, Curator of Chinese American History Murray Lee will share a little-known piece of local history. I appreciate his continued effort to preserve history and share his knowledge with us. The story of Dunhuang still echoes in my ears, and the story of our museum will live on as well.

Many of you may know that the Hubei Provincial Museum 湖北省博物館 is our sister museum. We have been invited to attend the grand opening of the museum in November, so look for more news about this in future issues.

Have a great fall!

Lilly Cheng

BOARD OF DIRECTORS

Dr. Lilly Cheng, President
Michael Yee, Vice President
Marion So, Secretary
Ruth Carpenter
Dr. Alexander Chuang
Diana Chuh
Sawyer Hsu
Donna Lee
Michael Lee
Dr. Teh-Hsuang (Tom) Lee
Dr. Dale Lieu
Dr. Polly Liew
Adrian Miu
Linda Tu
Dr. Sandra Wawrytko
Dolly Woo

HONORARY CIRCLE

Jenny Benson
Eleanor Bregman, Esq.
Dr. and Mrs. William & Margaret Chang
Shu-Sing & Yui-May Chang
Winnie Wong Chase
Peggy Cheong
Drs. Shu & Kuang-Chung Chien
David Du
Gorman & Dolores Fong
Dr. and Mrs. Y.C. & Luna Fung
Jeffrey Hsieh
Drs. J. Jim & Charlotte Hsieh
Theresa Lai
Dr. & Mrs. Shao-Chi & Lily Lin
Betty Ma
Dr. & Mrs. Harry and Constance Mow
Larry & Theresa Song
Celia Su
Drs. Charles & Lily Wang
Edward G. & Ellen G. Wong
Peter & Dr. Catherine Woo
Dr. & Mrs. Savio & Pattie Woo
Dr. & Mrs. William & Amy Yuan

MUSEUM STAFF

Executive Director:
Dr. Alexander Chuang
Treasurer: Dr. Teh-Hsuang (Tom) Lee
Curator of Chinese American History:
Murray Lee
Museum Operations Coordinator:
Norman Fong
Education Coordinator: Alex Stewart
Graphic Designer: Jessica Matsumoto
Administrative Assistants/Docents:
Alex Stewart, Mary Anne Lacaman,
Mona Taghikhani, Grace Smith, Jessica
Matsumoto, Natalie Snoyman
Administration Consultant: Tom Hom
Display Consultant: Daisy Kuan

CONTENTS

(ON COVER)

SDCHM EVENT:

EMBLEMS OF ETHEREAL GRACE

2) PRESIDENT'S MESSAGE

(3) MUSEUM UPDATE

(4) THE SON OF GOD MEETS THE SON OF HEAVEN

(5) THE MAGIC OF CHINESE CHARACTERS

(6) THAT'S THE TICKET!

(7) HISTORICAL PHOTO GALLERY:
A GLIMPSE OF CHINA IN THE 1930s

(9) CURATOR'S CORNER

(10) SDCHM PHOTO GALLERY

(11) SDCHM PHOTO GALLERY

(12) LETTER TO SDCHM

(13) THE ORIGINS OF THE SAN DIEGO CHINESE HISTORICAL SOCIETY AND MUSEUM: PART I

(15) HOW BUDDHA LOST HIS HEAD

(16) APHAFIC UPDATE

(17) EDUCATION UPDATE

(18) SUSAN SHIRK, INAUGURAL HOLDER OF THE HO MIU LAM CHAIR

COVER CALLIGRAPHER

(19) FUNDING AND DONOR SUPPORT

UPCOMING EVENTS

MUSEUM UPDATE

MUSEUM UPDATE

By Alexander Chuang, *Executive Director*

After a busy quarter, we decided it was time to design a new brochure for the museum. Thanks to the talents and efforts of Jessica Matsumoto, our graphic designer, we were able to finish the brochure and print it in a timely manner. As shown in the CCDC master plan for the Asian Pacific Historic District, at the corner of J Street and 3rd Avenue in downtown San Diego, a space has been designated for a pair of stone lions to sit adjacent to our museum and the extension. We had been eagerly awaiting the arrival of the lions for quite some time. Agnes and I were fortunate to come across a pair made out of Tai Shan granite 泰山石 in Los Angeles. We sent measurements and pictures of the lions to Beverly Schroeder, the senior city planner of CCDC; Beverly was excited about the idea, so Agnes and I decided to purchase them. After much planning, the stone lions arrived in San Diego on July 12, 2007, a task that proved more difficult than expected due to the large size of the duo. Indeed, each lion weighs about 4,000 pounds. Agnes and I are proud to donate the statues to the City of San Diego and hope all will enjoy them. Now this pair of giant stone lions are stored at 705 14th Street at the CCDC warehouse.

On July 14th, art collector Kevin Stewart generously donated a limestone Buddha head to the museum's permanent collection. The Buddha head dates back to Northern Qi Dynasty (北齊 550-577C.E.) and was originally carved into a cave in Shanxi 山西 Province. The head, along with its base, weighs about one thousand pounds, which again made unloading the piece a challenging task. By the 15th of July the head was successfully moved to its designated site, the museum's courtyard. So far, many visitors have enjoyed the piece, and we are confident it will enhance the beauty of the garden for many years.

Professor John Jung was at the museum on August 11 to give a presentation of his new book, *Chinese Laundries: Tickets to Survival on Gold Mountain*. Jung gave an interesting and educational presentation about what it was like to grow up in a Chinese laundry and signed copies of his book after the discussion. We were pleased to have a high turnout of about 40 visitors who were welcomed to a reception in the garden after the presentation.

August 14th was a busy day at the museum as we entertained two different groups. To celebrate Republic of China Air Force Day, a group of retired Chinese air force members came to visit the museum. We were proud to have the company of Major General Chang Kuang-Ming 張光明, a hero from a dogfight in China that took place on August 14, 1937, when six Japanese airplanes were shot down. We also hosted a visiting group from National Taiwan University's Mechanical Engineering department class of 1958. There were about 50 people in attendance for museum tours and a catered luncheon in our garden.

On August 19, Agnes and I had the pleasure of attending Mr. and Mrs. Ed and Ellen Wong's 70th wedding anniversary party. Ed and Ellen are members of the museum's honorary circle and have been strong supporters of SDCHM for many years; they made a generous donation of \$1,000 to the museum at the party. A 70th wedding anniversary is a very rare occasion, and I look forward to celebrating their 80th anniversary!

On September 12th, the San Diego Chinese Historical Museum hosted NBC's Olympic Tea in our garden. We welcomed more than 100 businessmen and it was truly a significant occasion. We recently upgraded the garden and courtyard, which took several weekends to complete. And we were honored to host such an exciting event there.

We have just unveiled an exhibit of jewelry by well-known designer Pat Tseng. The exhibit, titled "Emblems of Ethereal Grace," incorporates the Eastern and Western cultures of Tseng's upbringing, and we are excited to host her collection at the museum. We hope many visitors will take advantage of the opportunity to enjoy Tseng's beautiful and intricate work. The museum has received many donations during this period totaling almost \$40,000; many thanks to the generosity of the donors (see page 19). - AC

THE SON OF GOD MEETS THE SON OF HEAVEN

By Alex Stewart, *Museum Staff*

On the eastern fringes of the Taklamakan 塔克拉玛干 Desert, the Silk Road's northern and southern routes unite near the city of Dunhuang 敦煌. This ancient gateway to China is famous for hundreds of caves where generations of pilgrims created awe-inspiring Buddhist paintings and statuary. But in 1900, the Daoist monk Wang Yuanlu 王圓籙 discovered a cave with even more incredible treasures sealed inside: tens of thousands of ancient spiritual texts from throughout the first millennium of the Common Era.

The scrolls are written in more than twenty different languages including Chinese, Tibetan, Sanskrit, Khotanese, Tangut, Sogdian and Uighur. They are mostly Buddhist sutras, but they also include Christian theology, translated into Chinese in the seventh and eighth centuries. These Christian texts are remnants from the golden age of the Tang Dynasty 唐朝 when emissaries from all over the world gathered at Chang'an 長安 (present-day Xian 西安), ancient capital of the Celestial Empire.

In 635 C.E., Emperor Tang Taizong (唐太宗 599-649) sent his minister of state to greet a group of Christian missionaries led by Aluoben 阿羅本. He allowed this band of foreigners to build a monastery outside his capital and commissioned them to translate their sacred literature into Chinese. The monks are long gone and most of their church has disappeared, but a single pagoda remains today. While all Chinese temples are aligned on a north-south axis, this pagoda faces east in the Christian tradition.

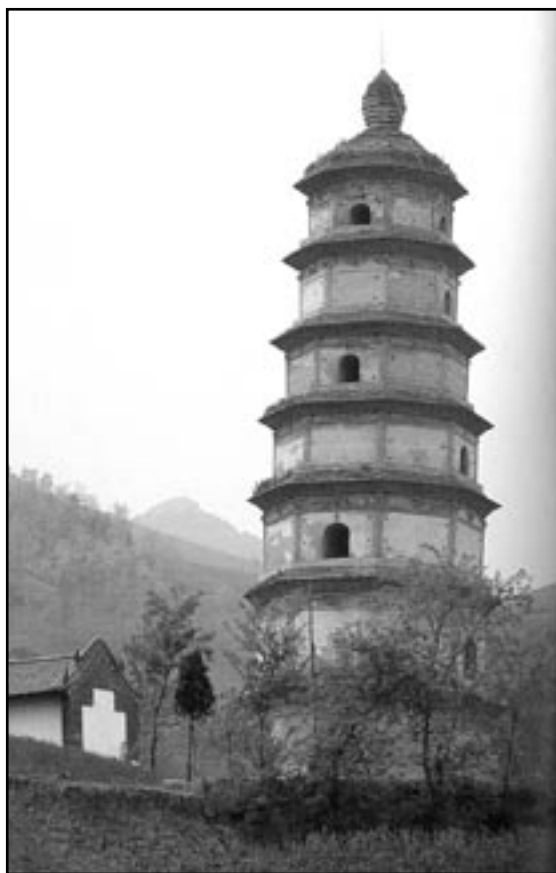
These missionaries belonged to the Assyrian Church of the East, also called Nestorian Christianity, after Nestorius (c. 386-451 C.E.). He was archbishop of Constantinople until the Church labeled him a heretic because of his ideas about the dual human and divine natures of Christ. His followers were expelled from the Roman Empire, and many found safe haven in the rival Sassanid Persian Empire. Unlike the Roman Catholic Church, no strong central authority strictly defined and enforced official dogma in the East. So by the time missionaries reached China, Buddhist, Jain

and Daoist ideas had begun to reshape their theology. Just as early Christianity in Europe incorporated pagan symbols and festivals, these early missionaries to China translated Christianity into an Eastern context.

The faith acquired a Chinese name: “大秦景教 *Da Qin Jing Jiao*.” In historical texts, the first two characters represent Syria, the Roman Empire, or the distant west, and the second pair means “Luminous Religion.” Emperor Taizong, recognized this new faith with a decree in 638, declaring that “the sacred does not have a common form,” and “the teachings will benefit all and should be practiced throughout the land.” This decree was etched into stone in 781, and it still can be seen today in the Stele Forest 碑林 museum in Xian.

The *Sutra of Jesus Christ* 救世主彌賽亞經, a text preserved in the Dunhuang grottoes, maintains many of the familiar Ten Commandments, but it also includes the very Confucian admonition to “honor your parents just as you honor God and the emperor.” It also warns that evildoers will be punished “especially if they do not respect the elderly.” The stricture against murder forbids the faithful to kill any living thing, making these Christians the only Chinese faith and the only known Christian sect to maintain strict vegetarianism. Perhaps this shows the influence of Indian Jain monks, who always sweep their path with a whiskbroom, lest they inadvertently take the lives of insects.

Another Dunhuang text, the *Sutra of Returning to Our True Original Nature* 志玄安樂經, quotes Jesus saying, “No wanting, no doing, no piousness and no truth. These are the four essential laws.” The first is the core of Buddhism, enlightenment through the elimination of desire. The second is the concept of 無為 *wu wei*, or non-action, a central concept in Daoism that promotes effortlessly flowing with the Dao 道. The sutra explains that the third law means piety should not be “broadcast to the nation,” just as Confucius says in the *Analects* 論語, “A superior man is modest in his speech, but exceeds in his actions.” The last law rejects logic and judgment as paths to enlightenment, similar



The Tang Dynasty pagoda of Da Qin with an eighteenth-century Buddhist temple. (©Xia Ju Xian/CIRCA)

Continued On Page 8

THE MAGIC OF CHINESE CHARACTERS

By Alexander Chuang, *Executive Director*

Archeologists and epigraphers of various countries have learned that most early writing systems went through a pictographic stage, as the Egyptians did with hieroglyphics. Most writing systems, however, eventually developed a phonetic alphabet to represent the sounds of spoken language rather than visual images perceived in the physical world. The earliest known examples of Chinese writing in their developed form were carved into tortoise shells and ox bones. The majority of these characters are pictographs. Chinese is the only major writing system in the world that has continued its pictographic-based development without interruption, and it is the only system still in use. But not all Chinese characters are simply impressionistic sketches of concrete subjects. Chinese characters combine meaning and sound as well as visual images in a coherent fashion.

People often have the impression that Chinese characters are difficult to learn. In fact, if you were to attempt to learn to write Chinese characters, you would find that they are not nearly as difficult as you may have imagined. They qualify as one of the most fascinating, beautiful, logical and scientifically constructed writing systems in the world. Each stroke has its own special significance. If you are familiar with the principles guiding the composition of Chinese characters, you will find them very easy to remember.

When you read a phrase of a poem by Li Bai 李白 of the Tang Dynasty 唐朝, “雲想衣裳花想容,” you can close your eyes, and see a beautiful woman with her “clothes like a cloud and face like a flower.” If you translate this into English, you visualize nothing. You can only see a series of phonetic symbols. Of course, this takes some experience and training to command Chinese to cast a photographic image and emotional feeling in your brain when you read.

Here are some simpler examples: First is 燕, the ancient form (see figure 1) of the Chinese character that means swallow. One can see the head, the body, the two wings

expanded and the tail. In this way, the character is directly graphic.

Another is the Chinese character: 忍. This character means to bare or to sustain. The top portion of this word: 刃 means an edged weapon, such as a knife; the bottom: 心 means “heart” which, in its ancient form (see figure 2) is directly graphic. The stabbing of a knife into a heart means to bear, communicating a physical or emotional idea. In this case, the Chinese character is not completely graphic. Rather, it is a combination of concrete pictorial elements with a symbolic rendering of abstract ideas.

Still another example is 娶 which means to marry. The top portion: 取 means “to take,” and the bottom: 女 means “woman.”

It literally translates to: “to take a woman.” As in the former patriarchal society, marriage literally meant to take a woman. Also, the pronunciation of this word is taken from the upper portion.

Another case is the word dream: 夢. The ancient form’s (see figures 3 and 4), top portion means “the dimness of view” and the bottom, “to rub ones eyes.” Later, the radical 夕 was substituted for 目 (eye) to mean “the dim vision seen during night (夕).”

As early as the Han Dynasty 漢朝, China’s neighboring countries such as Japan, Korea, Vietnam and Tibet were heavily influenced by Chinese culture. Until the Tang Dynasty 唐朝, Japan, Korea and Vietnam solely used the Chinese written language. After more than a thousand years, for one reason or another, Korea and Vietnam entirely gave up the Chinese language to adopt their own phonetic alphabet. Still, a couple thousand Chinese characters have remained in the Japanese writing system. However, only a select number of Chinese characters are used in the calligraphic form in Japanese and Korean cultures for the purpose of art appreciation. For instance, 忍 is one of the favorite characters used by Korean and Japanese calligraphers. - AC



Clockwise from top left: figure 1: swallow, figure 2: heart, figure 3 and figure 4: dream

THAT'S THE TICKET!

By Natalie Snoyman, *Museum Staff*

Adjusting to life in a completely new country is no easy task. Indeed, arriving in a location where one is not exactly welcomed with open arms or allowed ample opportunities for success only makes an experience as trying as immigrating that much more difficult. John Jung's new book, *Chinese Laundries: Tickets to Survival on Gold Mountain*, gives a historical account of what it was like for early Chinese settlers to arrive in the United States and endure incredible hardships in order to succeed. At the book signing that took place on August 11, 2007 at SDCHM, Jung related his own experience of what it was like to grow up in a Chinese laundry in Georgia and demonstrated the hardships Chinese immigrants overcame in order to survive in America. The lecture also provoked an article in the next day's *Union-Tribune* featuring the museum's laundry exhibit and many local Chinese laundrymen who are still in the business.

The first major immigration wave started in the 1850s as the California Gold Rush rapidly colonized the West Coast, while southern China suffered from severe political and economic instability due to the weakness of the Qing Dynasty government, internal rebellions, and external pressures such as the Opium Wars. As a result, many Chinese immigrated to the United States to find work, the earnings from which they would send to their family in China. While immigrants saw limited success working in gold mines, the development of Chinese laundries was advantageous since immigrants could become their own bosses. This was beneficial to the new immigrants since most had not mastered English. In addition, Jung explained that owning a Chinese laundry was profitable since, at that time, the West Coast's population was mostly men who would benefit from the services a Chinese laundry could offer. During his presentation, Jung explained that Chinese immigrants faced ridicule from Americans; indeed, the difficulties Chinese immigrants faced after arriving in America were epitomized by the Chinese Exclusion

Act of 1882, which suspended immigration into the United States.

Jung's use of the word "ticket" in the title of his book is significant given its dual meanings: one meaning of the word "ticket" is that when Chinese immigrants arrived in America, the laundry was the best, and at the time, their only "ticket" into mainstream society. Also, the actual Chinese laundry tickets were essential to keep the businesses running smoothly. Jung pointed out that the tickets helped the Chinese immigrants perform successful business interactions with their American customers, but also relayed stories where customers would get upset at laundrymen if they attempted to pick up their laundry without a ticket. The laundry ticket came to be a source of ridicule for the Chinese laundryman since the Americans could not decipher the Chinese characters on the tickets. The tickets, in essence, helped the laundryman locate the customer's clothing, and if customers could not produce their ticket they could not receive their laundry. The phrase, "No tickee,

no washee," arose in response to this predicament and is just one example of the way Americans poked fun at the difficulty new Chinese immigrants had pronouncing English.

During his informative and poignant presentation, Jung made it clear that the immigrants' purpose of living in America was to work extremely hard in order to help their families survive in China. In an excerpt from a letter Jung presented to the attentive audience, the young writer confessed that living in America meant that one needed to "endure." Speaking about his book, Jung made it clear that the laundry men and women who achieved despite poverty, cultural isolation, and racial discrimination truly endured. After his presentation, several audience members contributed their own first and second-hand accounts of what it was like to grow up in a Chinese laundry, or have family members who did, and these stories provided a heartfelt ending to an educational afternoon. - NS



Professor John Jung receives an award of appreciation from Alexander Chuang.



A GLIMPSE OF CHINA IN THE 1930s



Anna May Wong 黄柳霜 was born in Los Angeles, California in 1905. She was the first notable Chinese American actress to break into Hollywood and play significant film roles.



In 1936 Anna May Wong went to Shanghai 上海, China to visit the Shanghai Movie Company. She is pictured here (first row, fifth from right) with some members of the company including Hu Tieh 蝴蝶, the most well known Chinese actress of that time (first row, fourth from right).



During the Battle of Shanghai, from August to November 1937, the Imperial Japanese Army utilized gas as a weapon against the Chinese National Army.



1936: Hitler received H.H. Kung 孔祥熙, the Minister of Finance from China, to discuss the possibility of an alliance to resist a Japanese invasion to China.

Continued From Page 4

to the teachings of Daoism and Zen 禅 Buddhism.

The story of Jesus' miraculous birth and resurrection, as well as his moral teachings, are fundamentally the same, but sin becomes bad karma and salvation is escape from the cycle of death and rebirth. Many Western churches would be appalled to see these pagan ideas coming from the hallowed mouth of the Messiah, but religion is different in China. There is no requisite loyalty to one god or faith, and it is not uncommon to see Buddhist, Daoist and Confucian images in the same temple.

But just as an unfortunate merger of religion and power banished Nestorians from the Roman Empire, the same volatile mix brought an end to the Luminous Religion in China. When Tang Wuzong (武宗 814-846) finally defeated the Uighur Empire in 843, the war had virtually emptied the imperial treasury. So two years later, the Daoist Wuzong ordered all Buddhist monasteries (which did not pay taxes) closed. He seized all idols and other treasures and required all monks and nuns to return to lay life, work the land and resume paying taxes. However, his goal was not merely financial; he also sought to free China from foreign corruption. The same decree defrocked over 3,000 Christian and Zoroastrian monks and expelled the foreigners among them. This persecution lasted less than two years, but neither religion ever recovered.

The Persian writer Abu'l Faraj quotes a Christian monk on his return from an official mission to China in 986 C.E. saying, "Christianity is extinct in China; the native Christians have perished in one way or another; the church which they had has been destroyed and there is only one Christian left in the land." Although Catholic and Eastern Christianity enjoyed a brief resurgence among the Mongol officials of the Yuan Dynasty (元朝 1279-1368), neither sect could survive the anti-foreign climate during the rise of the Ming Dynasty (明朝 1368-1644). Christianity virtually disappeared until European missionaries began arriving in the late 16th century.

However, the Catholic Church resisted the sort of adaptations that made the Luminous Religion successful. In 1715, after centuries of controversy, Pope Clement XI forbade Chinese Catholics to take part in Confucian ceremonies honoring their ancestors. This led the Qing 清朝 emperor, Kangxi 康熙, to enact a ban on Christian missions which would last until the Opium Wars of the mid-1800s. Today, the communist government grants citizens the right to choose among state-recognized religions, and about 3% identify themselves as Christians. Perhaps today's missionaries would have more success if they used teachings that had absorbed Eastern thought along the Silk Road, rather than relying on doctrine imported wholesale from the West. - AS

PHOTOS AND TRANSLATED TEXT: Palmer, Martin, in association with Eva Wong...[et.al]. *The Jesus Sutras: Rediscovering the Lost Scrolls of Taoist Christianity*. Copyright 2001. Ballantine Publishing Group, New York.

Continued From Page 1

of all precious stones. Since nearly the beginning of the Chinese civilization, jade has been considered the "stone of heaven." It is produced through the natural forces of rivers and mountains over eons, but if it is not skillfully cut and polished, the potential richness and luster that people prize cannot be expressed.

Most prevalent in Pat Tseng's work are the round, perforated *bi* 璧 disks and square-shaped *cong* 琮 tubes. Said to be symbolic of heaven, they can be smooth and undecorated or have incised geometric or other stylized patterns. Tseng often uses the larger disks as counterparts for her necklaces, adding only carefully selected forms like square sword guards, or jade rings or tubes. While introducing her exhibit, Tseng noted that the process for matching her signature thick cords to the stones she uses is a difficult one. Tseng believes that the use of fabric and jade in her work form a harmonious partnership because the fabric is light and the jade is heavy and, together, they form a perfect balance and can be worn together comfortably. It is obvious that many agree since, at the opening, several patrons proudly wore pieces from Tseng's collection and many more purchased her jewelry, truly giving a second life to the stones. Emblems of Ethereal Grace will be exhibited through the month of November in the Sun Yat-Sen Memorial Extension. - NS



In 781 C.E., a Christian sutra and Taizong's decree recognizing Christianity were carved on the stele at left in the first hall of the Forest of Steles Museum, Xian. (©Xia Ju Xian/CIRCA)

Curator's Corner

By Murray K. Lee, *Curator of Chinese American History*



Lee Ann Kim (right) moderates a panel discussion entitled, "Hate Crimes: 25 Years After Vincent Chin."



At Booz Allen Hamilton with Sonny Salgatar and Christina Roc

On July 10 I gave the presentation "In Search of Gold Mountain" to Booz Allen Hamilton, a global strategy and technology consulting firm. It was a special luncheon at the company's San Diego headquarters in Mission Valley sponsored by their Asian Pacific American Forum and Diversity Committee.

I attended "Hate Crimes: 25 Years After Vincent Chin" sponsored by the San Diego Alliance for Asian Pacific Islander Americans at UCSD on July 21. This event commemorated Chin's brutal murder by unemployed autoworkers who mistook him for a Japanese American. We screened the documentary: *Who Killed Vincent Chin?* and Lee Ann Kim moderated a distinguished panel discussion afterward.

After exchanging e-mail messages, Dr. Jeffrey Patterson and I finally met on July 20. He has been involved with geophysical exploration and mining and has knowledge of local tourmaline mines. We exchanged information on tourmaline mining, especially how San Diego Chinese merchants would ship pink tourmaline to China to be used by the Empress

Dowager Cixi 慈禧太后. I shared with him my research on Ah Quin's 譚聰坤 mining interest and the involvement of his sons with Fred Rynerson and the Himalayan Mine. He gave me some pink tourmaline crystals and a copy of Rynerson's book, *Exploring and Mining Gems and Gold in the West*.

On July 24, I gave the "In Search of Gold Mountain" presentation at the La Mesa Library as part of their Tuesday Adult Program.

For the past two months I have been working on the text for the Asian Pacific Historic District

plaques. Most of these markers for historic buildings have deteriorated and some have never been installed. The Centre City Development Corporation has contracted for some improvements to the district, including newly designed historic building plaques by Bennett Peji. The text on twelve markers will be revised and eight plaques will be created for buildings that do not currently have them. -ML



Deteriorating plaque on the Callan Hotel

SUMMER AT THE MUSEUM



Museum supporters, former Miss China Roxana Ou (left) and former president of China Airlines Christina Chen, with Agnes Chuang during their recent visit to the museum



Friends of board member Dolly Woo during a museum visit, standing left to right: Cheryl Stewart, Dolly Woo, Nikki Kubat, Carol Carlisle, Fiona Tudor. Sitting from left to right: Meredith Ellis and Mary Drake



Professor John Jung signing his new book for Museum Treasurer Tom Lee



Ed and Ellen Wong with their daughter, Linda, pose in front of the longevity tapestry they donated.



Museum staff Alex Stewart, Jessica Matsumoto, Grace Smith and Natalie Snoyman at the book signing reception



Tom and Loretta Hom with Professor John Jung during the book signing reception



The retired Chinese Airforce organization presents their logo to the museum. Left to right: Benjamin He, an unidentified attendee, Lt. Col. James Chang, Major General Chang Kuang-Ming, Alex Chuang, Lee Si-Shin, Wang Ching-Hua



Major General Chang Kuang-Ming 張光明 presents his personal written documents about his wartime experience on August 14, 1937 to Alex Chuang.



These paintings by Rose Tchang are exhibited at The Village Gallery in La Jolla. Rose is the granddaughter of Dr. Sun Yat-Sen. Paul and Rose Tchang are major supporters of the museum.



National Taiwan University Mechanical Engineering Class of 1958 with their families during their visit to the museum



Museum staff member Jessica Matsumoto plays Three-In-A-Row at the Families with Children from China summer picnic.



Museum volunteer Agnes Chuang writes names in calligraphy at the FCC family picnic.

SUMMER AT THE MUSEUM



Ellen and Edward Wong at their 70th wedding anniversary party



Alex and Agnes Chuang with Edward Wong



Agnes writes Perkins Elementary School students' names in Chinese as museum staff Alex Stewart, Mary Ann Lacaman, Natalie Snoyman and Jessica Matsumoto look on.



Alex Stewart teaches Perkins Elementary students about Chinese language.



Alex Chuang and Susan Dickman from CCDC pose with one of the lions that will be placed on either side of Third Avenue at J Street.



Alex Stewart leads a tour for the Chinese Academy of San Diego.



Li Ann Wong and Mui Ho So help to sell Pat Tseng's jewelry.



Board member Linda Tu and husband Charles purchase some of Pat Tseng's jewelry.



Kwan So and Irwin Jacobs at the Ho Miu Lam Chair inaugural ceremony



Murray Lee, Marianne Kushi, Isabel Valdez and Alex Chuang at NBC's Olympic Tea



Guests for NBC's Olympic Tea register in front of the museum.



Jing Jing Evans entertains guests to the Olympic Tea with music from the Chinese zither 古筝.

LETTER TO SDCHM



MEDICAL BOOKS FOR CHINA INTERNATIONAL
501(c)3 non-profit association
13021 E. Florence Avenue, Santa Fe Springs, CA 90670-4501 U.S.A.
Telephone: 562-946-8774 FAX: 562-946-8778
E-Mail: jprmbci@yahoo.com

San Francisco
28 July 2007

Dear SDCHSM Staff:

However belatedly, I wish to again thank you all for treating me to lunch and for accommodating me (like a long-last family member) during my brief stop in late May, while I also attended the American Psychiatric Association Annual Meeting at the Convention Center across the street.

I received recently the latest issue of the SDCHSM NEWSLETTER and, as usual, it is packed with articles of distinct interest. As before, I especially enjoyed those that were written by the same authors who greeted me so warmly during my lunch tour: Ms. Grace Smith, Mr. Alex Stewart, and Ms. Jessica Matsumoto. As it happens, on many occasions I have shared with Dr. Chuang that what separates your facility from the many others like it that I have visited across the

Excerpt from member Robert E. Lee's letter

Dear SDCHSM Staff,

However belatedly, I wish to again thank you all for treating me to lunch and for accommodating me (like a long-last family member) during my brief stop in late May, while I also attended the American Psychiatric Association Annual Meeting at the Convention Center across the street.

I received recently the latest issue of the SDCHSM newsletter and, as usual, it is packed with articles of distinct interest. As before, I especially enjoyed those that were written by the same authors who greeted me so warmly during my lunch tour: Ms. Grace Smith, Mr. Alex Stewart and Ms. Jessica Matsumoto. As it happens, on many occasions I have shared with Dr. Chuang that what separates your facility from the many others like it that I have visited across the country (and in Canada) is your constant emphasis on knowledge and education! And so, not only do your journal entries relate well to various activities that transpire between issues (and spotlights both individuals and groups as well), but there is always an enriching exploration of some aspect of Chinese culture and history (as exemplified by the feature story on its myriad minorities). I know that I speak for hundreds of other readers when I share that I absolutely adore learning about the many things that you impart, and I trust that this particular focus shall continue! It is clearly why I deem the SDCHSM to be "the best of the best" of its kind and, as well, San Diego's "best kept secret"!

The Origins of the Chinese Historical Society and Museum: Part I

By Murray K. Lee, *Curator of Chinese American History*

This article will share the origins of the Chinese Historical Society and Museum with all of our friends and members. To do this one needs to go back to 1980 when the Centre City Development Corporation (CCDC) commissioned a study with Charles Hall Page & Associates, Inc. of San Francisco titled “Documentation of Historic Structures.” The study identified four Chinatown buildings, provided a brief historical synopsis, described architecture and listed mitigation alternatives with cost estimates. The buildings were the Plants and Fireproofing at 540-546 Third Ave., the Ying On Merchants and Labor Building at 502 Third Ave., the Chinese Benevolent Society [Association] Building at 438 Third Ave. and the Stingaree Bordello at 303-323 Island Ave. The last building should have been called the Bing Kong Tong 秉公堂 Lodge since the site’s use as a bordello preceded the current building’s construction. This was the first Chinese building to be targeted. Obviously, the city was contemplating the impacts of retention, demolition or relocation of these buildings.

From 1983, Sally Wong was executive director of the Chinese Social Service Center located upstairs at 438 Third Ave., in the Chinese Consolidated Benevolent Association (CCBA) building. Sally, who is fluent in several Chinese dialects, was very active in helping Chinese seniors, recent immigrants and others who spoke limited English. Because the Bing Kong Tong Lodge building was slated for demolition rather than relocation, Dan Pearson asked Sally to explain to the mostly senior residents about eminent domain. He told her that they were going to demolish the building, but preserve archaeological artifacts found on the site.

Sally began to ponder this and thought, “We have a Chinese school; we have social services; we have a Chinese church; we have a Chinese supermarket; we don’t have a Chinese museum.” She called her friend Dorothy Hom and said, “We don’t have a museum; I would like to start one.” Dorothy, a member of the San Diego Historical Society, said that she would do it with her.

Dorothy suggested to Sally, who knew many local Chinese leaders, that they get the consensus of the community. She called heads of Chinese organizations, Chinese school principals, and newspapers. Dan Pearson provided a meeting place, and 63 people attended. Sally presided with Dorothy at her side. She spoke in English, Cantonese and Mandarin and asked the attendees if they would be interested in having a museum. According to Sally, everyone raised hands. Sally said they asked everyone because it would be a museum for the community, and full participation would ensure success. She knew that artifact donations and sharing personal history and culture would be crucial. The museum would list contributions individual Chinese made to the local community and the activities of various organizations. Sally was elected president of the society and Dorothy the vice-president.

Instead of calling the organization a Chinese museum, they decided that a Chinese Historical Society would be broader and could include a number of programs. Both Tom and Dorothy Hom had spent considerable time in Mexico; therefore, the name became Chinese Historical Society of Greater San Diego and Baja California. The Chinese translation was 聖地牙哥中國歷史博物館 *San Di Ya Ge Zhong Guo Li Shi Bo Wu Guan*, without society and without Baja California. Although the organization was functioning in 1985, the formal papers were not ready until 1986. Sally T. Wong signed the articles of incorporation on May 23, 1986, and Secretary of State March Fong Eu approved them on June 4, 1986. The board approved the bylaws on June 16, 1986 and Milton Low certified them on August 15, 1986.

In 1985, demolition of the Bing Kong Tong Lodge building began to make way for the Horton Grand Hotel, but owner Dan Pearson promised to reserve a room in it for a Chinese museum. In an August 1990 *San Diego Business Journal* article Dorothy Hom was quoted as saying, “In order to mitigate the loss, they gave us space in the hotel to be used for the Chinese Museum.” That space was approximately 500 square feet. Except for a few locally donated artifacts, there was not much to put in the museum. So Sally visited



Chinese Museum and Tea Room in the Horton Grand Hotel, opened in May 1988

Continued On Page 14

Continued From Page 13

the Taiwan representative in Los Angeles, and they gave two or three cases of artifacts. She also flew to San Francisco and was able to get several more boxes of artifacts. Later, Andy Lam of Bing Kong Tong went with Sally to the Taiwan Consulate in Los Angeles and brought back a vanload of artifacts.

The Horton Grand Hotel set aside a room and sent out invitations to the grand opening. The invitation read: "You are cordially invited to the dedication of the Chinese Museum and Tea Room. Four O' Clock in the afternoon, the twenty-third of May, nineteen hundred and eighty-six. Traditional Lion Dance. Tea and Dim Sum will be served after the ceremony." On that date, Sally Wong received a Western Union telegram.

It read: "On occasion of the dedication of the Chinese Museum and Tea Room I would like on behalf of the Chinese Consulate in San Francisco to extend our warm congratulations to the Chinese community and staff of the Chinese Museum. I am sure the Chinese Museum will help the Chinese community to inherit the Chinese culture

and traditions from generation to generation, I wish you great success. Deputy Gao You Nian, Deputy General Consul of the Peoples Republic of China."

Early on, it was difficult to find volunteers to man the museum. Some of the seniors helped, and eventually, Sally was able to get her aunt Margaret to be at the museum and serve tea. Margaret suggested that she get some Chinese things to sell, and she bought a case to display them.

As the City of San Diego began to implement its plan through CCDC to redevelop downtown, many old buildings were considered for demolition. When Dorothy Hom, who was on the Historic Site Board, learned that the old Chinese Mission building was going to be demolished, alarms went off in the Chinese community. With the help of Sally Wong, Tom and Dorothy Hom began to mobilize the Chinese community in order to save this building that was sacred to San Diego's early Chinese residents. Although the building was on the fringes of old Chinatown, it was the religious and cultural center of the Chinese community for many years. It sat on land donated by George Marston and was designed by Louis Gill, nephew of

Irving Gill, a well-known San Diego architect.

On March 7, 1986, CCDC commissioned a study by University of San Diego professor Ray Brandes to evaluate the historic significance of buildings associated with the Chinese community. In an April 21, 1986 letter to CCDC regarding his "Rationale for Method of Evaluation on Rating Sheet" Brandes stated "The Mission was closed some years ago and when no longer used was sold, and rehabbed. The current condition is not good; it does not fit within that architectural category of an Oriental structure, and the building is not in proximity to the Chinese District." This evaluation of nine buildings in the old Chinatown area resulted in a number of Chinese

community protests. The CCBA sent a letter citing the long history of Chinese and other Asians in the area and the need to preserve the buildings in recognition of that history. They pointed out that developers were only interested in the financial aspect of the area without regard



The Bing Kong Tong Lodge building with Chinese residences was demolished to make way for the Horton Grand Hotel in 1985.

to the local community. They made it clear that the Chinese community wanted to be included in the decision-making and would be happy to meet with the agencies involved and be a part of any public hearings. Frank Wong was president of the association; Gorman Fong, vice-president; Tom Fat, English secretary; Winnie Chu, Chinese secretary and Al Wong, treasurer. Other prominent members on the board were Jennings and Mary Lou Hom, Dr. Irene Cheng, Edwin Hom, Stan Wong, Eddie Yee and Collin Fat. David Seid, president of the House of China, noted that the study was done over a short period of time and only one Chinese was listed as being interviewed. He felt that there were flaws in the evaluation criteria, such as "not considering the human loves, joys, tragedies of the people who lived in the buildings." Unbeknownst to everyone, a solution was in sight. - ML

Part II in Winter 2008 Newsletter

COMMUNITY OUTREACH REPORT: JULY - SEPTEMBER 2007

July 14, 2007
APHD Walking Tour
 Docent: Michael Yee

August 8, 2007
Museum and Garden Tour
La Jolla Music Society
 Docent: Alex Stewart

August 14, 2007
 Luncheon in the Garden with Republic of China Air Force Major General Chang Kuang-Ming 張光明

July 24, 2007
Museum Tour and Guest Curator Presentation by Bea Roberts
 Mingei International Museum Docents

August 11, 2007
APHD Walking Tour
 Docent: Michael Yee

August 22, 2007
Museum Tour and Guest Curator Presentation by Bea Roberts
 Mingei International Museum Docents



A 1500-year-old Buddha head now graces the museum garden.

How Buddha Lost His Head

By Jessica Matsumoto, *Museum Staff*

On July 14, 2007 the museum acquired a magnificent piece of history. Thanks to the generosity of lifetime member Kevin Stewart, the museum has added a monumental limestone Buddha head to its permanent collection. Dating back to the Northern Qi Dynasty (北齊 550-577 C.E.), this Buddha head was originally carved into a cave in Shanxi Province 山西. The style and time period is the same as the sculptures in Tianlong Shan 天龍山 (heavenly dragon mountain) grottoes in the same province.

After Buddhism reached China during the Han Dynasty 漢朝, pilgrims traveling along the Silk Road began creating Buddhist paintings and statuary in the numerous caves of western China. In the nineteenth and early twentieth centuries much of this artwork was removed and sold to foreign collectors by treasure hunters.

Since many statues of Buddha were too cumbersome to move intact, usually only the heads were taken. Although this blatant act of destruction was intended to turn a profit for the looter, in light of history, it also can be seen as an unintentional act of preservation.

After the fall of the Qing Dynasty 清朝 and the destruction of Japanese occupation, a new Communist government emerged amidst the turmoil. Mao Zedong 毛澤東 and his cadres enjoyed absolute power, but when he felt the reigns of power slipping from his hands, Mao launched the “Great Proletarian Cultural Revolution 無產階級文化大革命” (1966-1976). All authority figures were put under suspicion and everyone was ordered to stamp out the “four olds 四舊:” old ideas, old culture, old customs and old habits. This chaotic campaign of wanton destruction destroyed many of China’s historical sites, records and artifacts. However, due to the previous actions of treasure hunters, many relics were already out of the country and escaped this fate.

Although our skillfully carved Buddha head had the misfortune of being removed from its body and original home, it is lucky to have survived total destruction during the Cultural Revolution. Now, thanks to the generosity of donor Kevin Stewart, (who acquired it from a Beverly Hills collector, not a destructive looter) many people will have the opportunity to see this Buddha head in its new home, serenely watching over the Chuang Garden. - JM



Museum staff member Grace Smith and volunteer Agnes Chuang help pull the Buddha head into position as the delivery man adjusts the crane.

APHAFIC UPDATE

By Nancy Lo, APHAFIC President

On July 31, the U.S. House of Representatives unanimously passed House Resolution 121, the so-called “Comfort Women Resolution. This bill, introduced by Representative Mike Honda (CA-15) in January 2007, calls on the Japanese government to “formally acknowledge, apologize, and accept historical responsibility in a clear and unequivocal manner for its Imperial Armed Force’s coercion of young women into sexual slavery, known to the world as ‘comfort women’, during its colonial and wartime occupation of Asia and the Pacific Islands from the 1930s through the duration of World War II.” The passage of this resolution is partially due to a joint effort by Korean-American and Chinese-American organizations that have been persistently pursuing justice for victims of WWII in Asia.

This has been a long struggle; Democrat Lane Evans of Illinois and New Jersey Republican Chris Smith introduced the first such resolution (H.R. 759) to the Committee on International Relations on April 4, 2006. The measure was voted out of committee, but it did not receive a vote by the full house. During the APHAFIC annual meeting in May, Historical Justice Now President Jean Chung spoke about the current situation of former comfort women in Korea and the significance of passing H.R. 121. APHAFIC, in conjunction with the H.R. 121 Coalition in California, approached local representatives, such as Susan Davis and Brian Bilbray, to be co-sponsors, and all San Diego representatives ended up supporting this resolution. The passage of this measure shows that when all of us work together, we have the strength to address the unresolved injustices that thousands have suffered for the past 70 years.

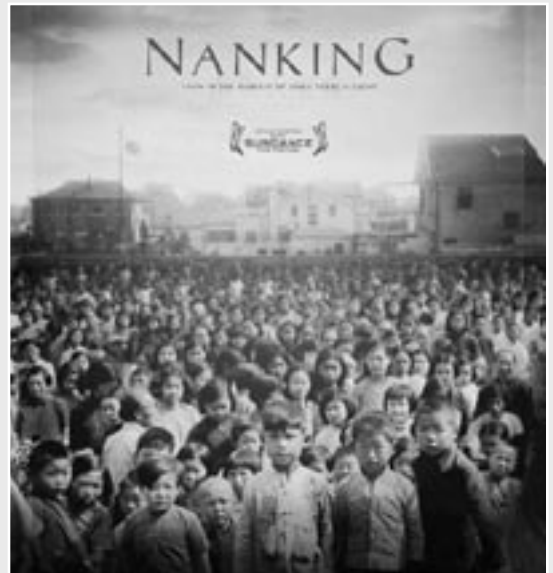
***Nanking* screening at San Diego Asian Film Festival: October 13th at 1:00pm
UltraStar Mission Valley at Hazard Center, 7510 Hazard Center Drive, San Diego, CA 92108**

The documentary, *Nanking*, is a powerful reminder of the heartbreaking toll that war takes on the innocent and a testament to the courage of a few individuals to act in the face of overwhelming evil. Produced by AOL LLC Vice Chairman Ted Leonsis and directed by the Academy Award-winning team of Bill Guttentag and Dan Sturman (*Twin Towers*), the film tells the story of the Japanese invasion and occupation of Nanking (or Nanjing 南京), China in late 1937 and early 1938. It focuses on the efforts of a small group of unarmed Westerners who established a safety zone where over 200,000 Chinese found refuge.

In 2005, Leonsis was on Christmas vacation in St. Barthélemy when he ran out of reading material and picked up a stack of old *The New York Times* issues to read. He saved an obituary about the suicide of Iris Chang, 36-year-old mother of one and author of the Pulitzer Prize-winning bestseller *The Rape of Nanking*, which revealed the terrible facts of what happened to her grandparents and about 200,000 others who did not survive the massacre. About 20,000 Chinese women were raped during the first six weeks of the Japanese invasion.

Chang’s story haunted Leonsis; he read her book and researched the subject online. “It was terrifying, sobering and so sad,” he said, “Japan never apologized for or acknowledged what happened. It’s the forgotten holocaust.” He was particularly struck by the story of eight Western missionaries who stayed behind at great personal risk and created a safety zone that saved the lives of about 250,000 Chinese. “Those Westerners played a pivotal role; they’re admired in China, where they are considered divine angels of mercy,” he said.

The film received excellent reviews at the Sundance and Hong Kong International Film Festivals among others. To commemorate the 70th anniversary of the Rape of Nanking this year, APHAFIC will donate tickets to inspire and inform students of an important part of WWII history. Students can be motivated to think critically about the film by giving them extra credit for writing a viewing report. For websites related to *Nanking*, please go to <http://APHAFIC.ORG> or <http://nankingthefilm.com/>. Tickets will be available to the general public at a discount price through APHAFIC. Please contact Lucia Yau at 858-793-3672, LuciaYau@sbcglobal.net or Mary Yan-Lee at 858-299-0326, yanone@hotmail.com. - NL



EDUCATION UPDATE

By Alex Stewart, *Museum Staff*

While most schools are out of session for the summer, we entertained children at the Families with Children from China summer picnic and began preparing an exhibit for "Haunts, Graves and Ancestors," a multicultural Halloween festival in Old Town State Historic Park on Oct. 27 from 12-4 pm. Our colorful display will introduce the Chinese holidays of Qingming Jie 清明節, also known as the "Tomb Sweeping Festival," and the Ghost Festival 中元節. We will also outline some Chinese beliefs and superstitions about the afterlife.

On August 19, local families who have adopted children from China gathered for a picnic at Poinsettia Park in Carlsbad. The head of Families with Children from China's San Diego chapter, Susan Keogh, did a great job of coordinating the picnic of about 100 families. This was the third year that they honored the museum with an invitation to provide an educational program at the picnic. Museum volunteer Agnes Chuang was a hit again this year as she beautifully wrote parents' and children's names in calligraphy. Staff member Jessica Matsumoto showed the children how to make a paper cut of the Chinese character for happiness: 喜 *xi*. She also showed them how to play the Chinese game "Three in a Row." Some of the older children remembered the game from previous years and were excited to challenge their parents and friends.

In addition to the museum's activities, the children participated in face painting, a water balloon toss, a music program and a fishing game. At the end of the picnic, children marched in a "Parade of Provinces," proudly marching around the park holding signs with the names of the Chinese provinces and countries in Asia where they were born. The children also enthusiastically waved flags and ribbons during the parade. Altogether, the picnic was a wonderful opportunity for multicultural families to get together and enjoy fun activities and beautiful weather. We look forward to an equally successful event in Old Town this October. - AS



The Parade of Provinces at the Families with Children from China summer picnic

CEP GIFT CERTIFICATES NOW AVAILABLE

Wondering what to get the kid who has it all? Give the gift of Chinese culture and history. \$60 buys an attractive gift certificate for your (or the child's) choice of any CEP for his/her entire class, an explanatory letter to the teacher and a brochure describing all of our entertaining lessons. Book your New Year CEPs today; our calendar is filling up fast!

**FOR MORE INFORMATION ON
EDUCATION AND SPECIAL EVENTS
CONTACT THE MUSEUM AT:
619.338.9888**

FALL CEPS

Presented July to September 2007

CEPS AND MUSEUM TOURS:

Foothills Adult School	8 students
National University	21 students
FCC Summer Picnic	100 families
San Diego Chinese Academy	50 students
Perkins Elementary	45 students

TOTAL: 224 STUDENTS

SUSAN SHIRK, INAUGURAL HOLDER OF THE HO MIU LAM CHAIR

By Alex Chuang, *Executive Director*

On July 16, a beautiful midsummer afternoon, Agnes and I went to UCSD to attend the inaugural ceremony for Professor Susan L. Shirk, the first recipient of the Ho Miu Lam Chair. As we walked into Eucalyptus Pointe, Marion and Kwan So 何妙琳, 蘇君樂 welcomed us with smiling faces. There were many faculty members, former deans, donors, and friends at the ceremony, among them Dr. and Mrs. Shao-Chi and Lily Lin, Dee and Susan Lew, Theresa Lai and Li-Ann



Kwan and Marion So with UCSD Professor Barry Naughton



*Top left to right: John, Marion, Kwan and Anne So
Front left to right: Samantha Pryor, Jeffrey and Chloe So*

and Mrs. Shao-Chi and Lily Lin, Dee and Susan Lew, Theresa Lai and Li-Ann Wong. Irwin and Joan Jacobs were also among the distinguished guests that day. As we waited for speeches to be made, food and drinks were served on a patio, and many pictures were taken during this joyous occasion. Several members of the So family were present, including their son, daughter and grandchildren. I believe this day was a great moment for their family, and I was happy to see so many members of the So family present. Dean Peter Cowhey welcomed the guests and gave an introductory speech. Professor Barry Naughton, the recipient of the Sokwanlok Chair in Chinese International Affairs, introduced Kwan So. Kwan spoke briefly before Dean Cowhey introduced Professor Susan L. Shirk.

The Ho Miu Lam Chair was established at UCSD's Graduate School of International Relations and Pacific Studies (IR/PS) as part of Kwan and Marion's ongoing commitment to give back in appreciation for the success they have had in this country. The Ho Miu Lam Chair is the second endowed faculty chair funded by the Sos. In 1998, they funded IR/PS's first endowed chair, the Sokwanlok Chair in Chinese International Affairs. In addition, the Sos made a gift to establish the Ho Miu Lam Endowed Fellowship Fund in the early 1990s. Kwan So has also served on the IR/PS International Advisory Board for nearly 18 years, and we are proud to have Marion as a board member at the San Diego Chinese Historical Museum. The Ho Miu Lam Chair was funded in 2007 in an effort to support research and teaching at the Graduate School of International Relations and Pacific Studies.

A recognized expert in East Asian Affairs, Professor Susan L. Shirk is the director of the University of California Institute on Global Conflict and Cooperation based

at UCSD. Shirk, a political science professor, was a U.S. Deputy Assistant Secretary of State in the Bureau of East Asia and Pacific Affairs during the Clinton administration. We at the San Diego Chinese Historical Museum look forward to seeing the great work Susan will do over the next several years. - AC



Marion So and Susan Shirk at the ceremony

COVER CALLIGRAPHER:

Zhao Meng-Fu 趙孟頫 (1254-1322)

Originally from Huzhou 湖州, in the Zhejiang 浙江 Province of China, Zhao Meng-fu, also known as "Zi Ang" 子昂 was the best known calligrapher and painter at the time of the Yuan Dynasty 元朝. Zhao's wife, Guan Daosheng 管道昇, and his son, Zhao Yong 趙雍, were also talented in painting and calligraphy. During Zhao's time, China was under Mongol rule. The Mongols were great cultural patrons, and as the leading calligrapher and painter of that time, Zhao received much support and encouragement from the Mongols— especially from Emperor Khublai Khan 忽必烈汗. Khublai Khan gave Zhao a court position, making him a high official. A descendent of the Song 宋朝 imperial family, Zhao served the Mongols as an official in the Ministry of War. Khublai Khan and later Mongol emperors admired Zhao's paintings and continued to promote and reward him, presenting him with the position of President of the Hanlin Academy 翰林学士 in 1316, the most prestigious body of scholars in China. Chinese scholars of his own time and later dynasties denounced Zhao for renouncing his own people to serve the Mongols.

DONOR	CASH AMOUNT		
Robert K.C. & Jean Chan	\$200.00	Danny & Kitty Tow	\$467.00
William & Margaret Chang	\$1,000.00	Charles W. & Linda C. Tu	\$1,000.00
Shu & Kuang-Chung Chien	\$1,000.00	Edward G & Ellen G Wong	\$1,000.00
Alexander & Agnes Chuang	\$100.00	William & Amy Yuan	\$1,000.00
Alexander & Agnes Chuang	\$10,000.00	C.S. Hwa	\$1,000.00
Drumright Memorial Fund	\$10,000.00	George & Assunta Ng	\$200.00
James N. Ho	\$2,000.00	NTU Mechanical Engineering Class of 1958	\$500.00
Robert E. Lee	\$500.00	San Diego Chinese Women's Association	\$1,000.00
Dee & Susan Lew	\$1,000.00	Jenny Benson	\$1,000.00
Fah-Seong & Polly Liew	\$600.00	Celia Su	\$1,000.00
Fah-Seong & Polly Liew	\$1,000.00	Total	\$38,667.00
Fah-Seong & Polly Liew	\$100.00	ARTIFACT DONATIONS	
Sawyer Hsu	\$1,000.00	Kevin Stewart	
Shao-Chi & Lily Lin	\$1,000.00	Limestone Buddha Head, Northern Qi Dynasty (550-577 CE)	
Harry & Constance Mow	\$1,000.00		

RACE WITH THE DRAGONS
at the 3rd Annual San Diego Dragon Boat Festival

Saturday, October 20, 9am - 5pm
Mission Bay Park

\$500: 16 person boat
\$640: 16 person boat & 16 festival t-shirts
***half price for student teams**

for more info please contact:
linda_alliance@yahoo.com or visit www.sdalliance.org

moon festival 2007

saturday, september 29
12:00 to 1:30 pm
please RSVP



fun games
arts & crafts
traditional storytelling
calligraphy demonstration
moon cake & red bean ice cream tasting

HAUNTS, GRAVES & ANCESTORS
A MULTICULTURAL LOOK AT HALLOWEEN

Saturday, October 27, 2007 12:00 - 4:00 pm
4010 Twiggs Street at Old Town State Park

COME SEE THE MUSEUM'S EXHIBIT AND STORYTELLING ABOUT THE QINGMING FESTIVAL AND CHINESE CONCEPTS OF THE AFTERLIFE

for more information please call the museum at 619.338.9888

Annual Membership

Active	\$25
Active Couple	\$40
Senior (60+)	\$20
Senior Couple	\$30
Student	\$10

Life Membership

Life	\$250
Life Couple	\$400
Senior Life (60+)	\$200
Senior Life Couple	\$300
Corporate	\$750



SDCHM MEMBERSHIP 2007

BECOME A MEMBER

TO APPLY FOR MEMBERSHIP

Please return your membership application with cash or check payable to:

San Diego Chinese Historical Museum

404 Third Avenue
San Diego, CA 92101
Ph. 619 338 9888 fx. 619 338 9889
www.sdchm.org info@sdchm.org

Welcome

to all of our new and returning members to the San Diego Chinese Historical Society and Museum! We appreciate your support, as well as your prompt renewals of membership.

Members receive quarterly newsletters, invitations and discounted admission to all special events/openings, as well as complimentary general admission to both the SD Chinese Historical Museum and the Dr. Sun Yat-Sen Memorial Extension.

FILL OUT FORM AND CUT OFF

NEW MEMBER

RENEWAL

- ACTIVE
- SENIOR (60+)
- STUDENT

- ACTIVE COUPLE
- SENIOR COUPLE

Please fill out form completely and check appropriate boxes

- LIFE
- SENIOR LIFE (60+)
- CORPORATE

- LIFE COUPLE
- SENIOR LIFE COUPLE

NAME SPOUSE

CHINESE NAME SPOUSE'S CHINESE NAME

ADDRESS

CITY STATE ZIP CODE

E-MAIL

HOME PHONE WORK PHONE

OCCUPATION COMPANY/SCHOOL