

# SAN DIEGO CHINESE HISTORICAL SOCIETY & MUSEUM

聖地牙哥中華歷史博物館協會



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Dr. Sun Yat-Sen Memorial Extension  
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## SPRING 2011 JANUARY - MARCH

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

## MIAO

beautiful, excellent, wonderful



Written by

**Zhao Meng-fu 趙孟頫**

1254 - 1322 C.E  
during the  
Yuan Dynasty 元朝

妙事

a fine matter

妙計

excellent scheme

妙齡

the young, youthful

妙行法術

clever practice of  
the black arts

# FIFTEEN ILLUMINATING YEARS

*Priscila Echeverria, Museum Staff*

The annual banquet grants us the opportunity to gather together with many of our museum members and friends, celebrate the New Year, share an exquisite dinner, and contribute to the enhancement of the museum and its mission. The banquet also commemorates the anniversary of the museum's founding. This year's banquet was especially significant because it celebrated the museum's 15th year in operation! We would like to take this opportunity to thank everyone who has helped the museum reach this milestone—from the charter members of the Chinese Historical Society of Greater San Diego and Baja California, to the founders of SDCHM, to the various board members, museum members, donors, staff, and everyone who has contributed their time and generosity, helping to make the museum a success and a cornerstone of San Diego's diverse cultural community!



*Dan Yu and Lily Ma perform selections from the Romance of the Western Chamber 西廂記.*

The evening's festivities began with an address by Executive Director Alexander Chuang who greeted guests and thanked everyone for their continued support of the museum. Later that evening, Dr. Chuang presented certificates of appreciation to three individuals whose contributions deserved special recognition. Awards were presented to Joseph Wong, Marion So, and Sawyer Hsu.

Board President Lilly Cheng acted as the mistress of ceremonies during the banquet program. Dr. Cheng introduced County Supervisor Ron Roberts and City Councilman Carl DeMaio. During his speech, Councilman DeMaio presented a proclamation to SDCHM in recognition of the museum's contributions to the community.

The Lantern Festival 元宵節 inspired this year's banquet theme. The museum's education coordinator, Alex Stewart, enlightened banquet guests with a presentation highlighting the history and traditions of this Chinese holiday. The Lantern Festival is celebrated on the fifteenth day of the first month of the Chinese lunar calendar, and it marks the last day of the Chinese New Year celebration. Mr. Stewart assembled a wonderful collection of photographs illustrating the art of lantern making, the elaborate celebrations that take place in China's larger cities, and the historical origins of this festival.

Another aspect of this celebration that Mr. Stewart explained was the custom of telling riddles. Due to the unique qualities of Chinese written language, some of the riddles not only play on meaning, but

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## In This Issue

*\* In Memory of Suzanne Chan*

*\* These Tea Cozies are Hot!*

*\* East Meets West: Missionary Doctors in the Early Republic of China*

*\* A Voyage Back in Time*

## PRESIDENT'S MESSAGE



*San Diego Chinese Historical Society and Museum Board President Lilly Cheng*

**D**ear Friends and Supporters of the San Diego Chinese Historical Museum, First, allow me to thank you all for attending our most wonderful annual dinner. It was so good to see old friends and new faces. The food was great and the program exciting. I want to thank ALL of you for making this a memorable evening.

As we move into full gear, the museum will bring you many programs. Murray Lee's new book *In Search of Gold Mountain: The History of the Chinese in San Diego, California* has gained a lot of attention, and this is an affirmation of the need to document, report, and publish data and research on our shared heritage. Congratulations to Murray.

Sally Leung brought to us beautiful stories of tea cozies, and indeed, the world is connected through the art of tea drinking. It is because of individuals like Sally who continue to provide support and inspiration to us that the museum can offer such inspiring programs. Thank you, Sally.

Alex Chuang has been instrumental in getting the new annex into shape. Thank you, Alex and Agnes for your generous contributions and donation to this most needed project.

In planning for this summer, I am very pleased to be able to bring to the museum Mr. Chia-Shang "A+" Chen's 陳甲上 work. An artist who strives for excellence, Mr. Chen has devoted his entire life to the world of the arts and we are indeed most fortunate that he is coming to our beautiful city and to our fabulous museum. More information about him will be shared later.

As the spring flowers are beginning to blossom, we need to count our blessings, and I wish you all a very wonderful spring, and please keep in touch.

Thank you very much,

*Lilly Cheng*

### BOARD OF DIRECTORS

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# MUSEUM UPDATE

## MUSEUM UPDATE

By Alexander Chuang, *Executive Director*

Now that we are well into the New Year, I hope that everyone is comfortably settling in to 2011 and the Year of the Rabbit 兔年. The beginning of the year is always such a busy time for the museum with so many exciting events taking place!

On January 15th the museum participated in the CCDC Downtown Multicultural Fair. Museum volunteers Agnes Chuang and Eliza Chuang wrote the names of visitors in Chinese calligraphy, answered questions about Chinese history and culture, and shared information about the museum and San Diego's historic Chinatown. Later that same day, SDCHM participated in the 15th Annual San Diego Chinese Arts Society Art & Music Festival & Children's Art Exhibition. Each year the museum co-sponsors the juried Children's Art Exhibition at this wonderful event. The winning pieces were on display in the museum's Dr. Sun Yat-Sen Memorial Extension for one month following the festival.

On January 16th the museum opened its newest exhibit, *Undercover: Tea Cozies from China and Beyond*. We were very fortunate to have Ms. Sally Leung, who loaned most of the pieces in this collection, with us that day to speak about the history and customs of tea drinking in China and its influence on the world beyond.

The museum's original publication, *Through the Eyes of Heroes: A Tribute to San Diego's Chinese American Veterans* was part of the 45th annual San Diego Local Author's Exhibit, presented by the San Diego Public Library and was on display during the months of January and February.

The 29th Annual San Diego Chinese New Year Food and Cultural Fair took place on the weekend of February 12th & 13th. This is always a wonderful event that provides the museum with an opportunity to reach out to the many visitors who attend the festivities. This year the museum received more than 1,000 visitors during the two-day festival!

The most anticipated event of the season took place on the evening of February 19th when the museum held its 15th Annual Banquet. It is difficult to believe that the San Diego Chinese Historical Museum is already celebrating its 15th year! This year's banquet provided a wonderful opportunity to gather together, reflect back on the accomplishments of the museum's 15 years in operation, thank those who have contributed so generously to the museum and enjoy a delicious meal and the company of friends.

On March 6th the museum's Curator of Chinese American History Murray Lee, presented a lecture based on his recent publication, *In Search of Gold Mountain: A History of the Chinese in San Diego, California*, and autographed copies of the book. On March 19th, the museum hosted another lecture, *Asian Immigration and our Maritime History*, by Robert Barde, Deputy Director of the Institute of Business and Economic Research at the University of California, Berkeley. I am pleased to say that both events were terrific successes and brought in both familiar and new faces to the museum.

Renovations to the museum's Archive and Learning Center are underway. The museum has applied for the required construction permits and is awaiting their approval. Once completed, the new building will more than double the existing space in the museum. Several naming opportunities are available for anyone who is interested in making a major donation to the museum's building fund. Please contact the museum for more information.

The museum would like to thank its many generous benefactors. Donations at all levels are meaningful gifts to the museum. Shu-Gar Chan recently donated \$10,000 in memory of his late wife Suzanne Chan to the museum's building fund, and Richard Bregman made a total donation of \$5,000, which included a matching grant through the Bank of America Charitable Foundation. The Hwei-Chih and Julia Hsiu Endowment Fund also generously donated \$10,000. For a complete list of donations, please see page 18 of the newsletter.

The beginning of each New Year always brings with it so much promise and, and 2011 has certainly gotten off to a great start! I look forward to seeing what the rest of the year has in store for the museum! - AC

## *These Tea Cozies are Hot!*

By Alex Stewart, *Museum Staff*

The culture of tea is steeped in millennia of Chinese tradition and centuries of international connections. Cloth and wooden tea cozies used by peoples around the world capture tea's Chinese origins and the essence of British teatime and other rituals surrounding it.

The exquisite tea cozies in Sally Yu Leung's collection include many traditional Chinese symbols of happiness, wealth and longevity. However, Leung noted in her opening day lecture, that the real connoisseurs of traditional China would never use such devices. Indeed, soaking tea in hot water for too long can overcook the tea and spoil the flavor. Besides, elite tea drinkers of traditional China would have servants constantly heating water for their tea. Tea cozies were more popular among middle class Chinese and ignorant Westerners who wanted to keep their tea hot and were not necessarily cognizant of Chinese tea-drinking traditions.

Lu Yu 陆羽, the "sage of tea" who wrote the first major work about tea culture in the Tang Dynasty (唐朝 618-907 CE), would roll in his grave if he could see how modern Westerners mix tea with milk and sugar, grind leaves and put them in teabags, and otherwise mistreat his beloved leaf. However, Sally admitted to enjoying tea in methods that Lu Yu would have abhorred. In India, she had tea with milk and ginger, and in Hong Kong, she sampled "Mandarin duck tea," which mixes coffee, tea and milk.

Sally ended her speech with an exhortation for everyone to observe afternoon teatime, saying that the five minutes it takes to make tea will "make all the difference in your life." A cup of tea makes the mind tranquil and all of the "troubles flow away." They might be back ten minutes later, but one can still enjoy a five-minute respite. And, if you use a tea cozy, you can preserve that warm and relaxing sensation just a little bit longer. - AS



*Sally Yu Leung addresses the crowd at the tea cozy exhibit opening on January 16, 2011.*



*Sally accepts an award from Alex Chuang and Lilly Cheng.*

## AND THE NEW YEAR IS HOPPING!

By Priscila Echeverria, *Museum Staff*

The annual San Diego Chinese New Year Food & Cultural Fair always provides a wonderful opportunity for the museum to interact with the diverse members of the community, as it is a very popular event that attracts large numbers of visitors to the area and brings many new faces to the museum. This year's 29th annual fair celebrated the Year of the Rabbit and featured an array of performances, delicious foods, a variety of crafts and Asian wares, and for the first time in several years, sunny skies during the entire weekend of the festival!

The museum was fortunate to have the help of many wonderful volunteers during this year's fair. We would like to take this time to thank Marion So, Kathy Wong, Lily Lin, Theresa Lai, Eliza Chuang, Eleanor Bregman, Lily Liu, Gina Lam, Annie So and Samantha Pryor who helped prepare and sell items at the museum's rummage sale. Thank you for all of your hard work!

The museum would also like to thank Fang-hui Chou, Grace Wang and Wen Lee who volunteered their time to write the names of museum visitors in calligraphy to help raise additional funds, and Sawyer Hsu, Elizabeth Weidmann and Ronald Cano who volunteered their time during this busy weekend that brought in more than 1,000 visitors to the museum! Thank you all for your time and for your continued support of the museum. - PE



*Lilly Cheng emcees the opening ceremony of the 2011 Chinese New Year Food and Cultural Fair.*

## EAST MEETS WEST: MISSIONARY DOCTORS IN THE EARLY REPUBLIC OF CHINA (PART II)

By Jesse Mae Henke; contributed by Dr. Richard Henke, *Honorary Circle*

Many first-time visitors to the museum are surprised to learn that most of our staff and one third of our members are not Chinese. Some have an affinity for Asian antiques, others have a passion for Chinese history or philosophy, and others have a more personal connection to the Middle Kingdom. A prime example of this last category is Dr. Richard Henke, who donated several pieces displayed in our past exhibition, *The Elite and Popular Culture of Old China*. He was born in China to missionary parents and has fond memories of his boyhood there. His parents, Harold E. “Gene” and Jessie Mae Henke, were married on May 16, 1927, when he was a doctor finishing a two-year internship at Wesley Memorial Hospital, and she was head nurse in the men’s surgical ward. Just one month later, they attended an outgoing missionaries conference in New York City, and by the end of August, they had set sail for China. Below, Jessie Mae Henke describes her experience as a missionary in China during the turbulent 1920s and ‘30s.

### Chapter IV – Our Second Term

August 1933 saw us starting back to China for our second term of seven years. Upon arrival at Shuntehfu (now called Xingtai 邢台) it seemed imperative that we go ahead with our long thought of plan to use the former women’s hospital (Grace Talcott Memorial) for inpatients and the men’s hospital (Hugh O’Neill Memorial) for outpatients and offices. Therefore, Roy Creighton, our mission architect, drew up plans for a two-story, thirty-bed extension on Grace Talcott. With its superior surgical and sterilizing equipment and being a much newer building, the move would increase efficiency overall.

Building this extension was an experience! First, a bamboo scaffolding, the concrete carried by buckets-full up ramps, bricks thrown hand to hand to the place they were to be used – all so foreign to building in the United States, finally produced the new addition. Upon its completion in the spring of 1934, a gala dedication was held. About 10,000 people crowded in from the surrounding villages to see the new building, the wonders of our new x-ray machine, and to hear the gospel as told to them by Pastor Sung Chen Yi and our evangelists. Some had never seen the inside of a foreign building before with stair steps, running water and indoor toilets! And their amazement was evident in their faces. The governor of the Province of Hopei (Hebei 河北), General Shang Zhen 商震 came for the formal dedication and celebration, and for him I had to prepare an eight-course dinner of all the foreign dishes I could concoct from our meager supplies. He was a good friend of ours through the years and incidentally was on the staff of General Chiang Kai Shek 蔣介石 when he met Roosevelt and Churchill at Yalta!

Our staff by now had increased. Dr. and Mrs. Stringham had been assigned to our station and were a great help. The nurses training school now included both men and women students. The assignment of Rose Rasey, an Australian and a nurse under the China Inland Mission, to help with teaching and supervision in the hospital was invaluable. Inpatient census averaged 90% and clinics were always crowded with 100-150 patients per day. Three or four interns, generally from government medical schools also were on our staff.



Dr. Harold E. “Gene” Henke with patients, many of whom had bound feet

Part of my time now was spent teaching our children. We had added two to our family. Richard [the museum member who provided this article] was born May 29, 1934 in Paotingfu (Baoding 保定) with Dr. Myrtle Jane Hinkhouse in attendance, and Lois was born May 7, 1937 with Dr. Lucy Kao, the physician. A classroom was set up and Roberta Lewis, Margaret Bickford and I shared the responsibility for teaching. The Lewis’s, Ralph and Roberta, had exchanged places in their China assignments with the Stringhams during our second term. We used both the Calvert and Winnetka systems as bases. You could identify the teacher without seeing her by whose children were acting up!

By 1937, China was fairly stable under Chiang Kai Shek’s government. Trains ran on time, there was little fighting between warlords in the summer, and social reforms in education and health care in our area were on the upswing. So, as we left our summer vacation at Peitaiho (Beidaihe 北戴河), in mid June, I did not take the usual complement of winter clothes. I was sure we would get home in late August. Alas! The Japanese must have seen the handwriting on the wall of a strong emerging government, and were well aware of the stability and reforms under the regime in power. In July, they cut the railroads and

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# A VOYAGE BACK IN TIME

By Alex Stewart, *Museum Staff*

Too often, immigrants are portrayed as powerless victims of circumstance, pushed and pulled between political tumult and economic opportunity. In his lecture at the museum, Robert Barde provided a powerful counterexample of how trans-Pacific immigration transformed the shipping business, established several San Francisco landmarks, and even altered the design of ships themselves. Furthermore, in describing the rise and fall of the China Mail Steamship Company, Professor Barde illustrated how some enterprising Chinese Americans were able to form an American company that helped them assert control over their trans-Pacific milieu.

Robert Barde made his first visit to the museum to deliver a talk based on his book about Asian immigration and the maritime history of the United States, but the Oceanside High School graduate is certainly no stranger to San Diego County. He also gave a talk at his alma mater while he was in town, remarking that Oceanside had grown and diversified much since he graduated in 1965. He was glad to see the school engaging its students in conversation about the immigration issues that are pertinent to their lives and his research.

Although many immigrants were hoping to elevate their social status in the United States, class and ethnic distinctions were rigidly enforced aboard trans-Pacific steamships. Passengers traveling in steerage were prohibited from entering areas reserved for first and second-class passengers, and an unwritten rule forbade leisure travelers

from venturing into the inferior steerage accommodations. However, Prof. Barde observed that certain rooms below decks reserved for opium smoking or fan-tan and other gambling games were rare spaces of exception that would be open to any adventurous male passengers.

Professor Barde observed that diagrams of early trans-Pacific steam vessels labeled some compartments “steerage/cargo” as they would carry more human cargo on the eastbound voyage and more goods back to Japan and China. However, as the volume of migrant workers and Asian Americans increased and more people of all races began

traveling for business and leisure, more compartments became exclusively dedicated to carrying passengers in both directions. While brochures focused on advertising first class accommodations, the hordes traveling below decks really made the trans-Pacific passenger business economical. As the ships’ configurations changed to accommodate enduring trans-Pacific connections, onshore facilities grew and evolved to deal with these often-unwelcome visitors.

The first sixteen years after the passage of the Chinese Exclusion Act in 1882, government officials inspected and interrogated immigrants aboard ships to determine if they would be allowed into the country. Between 1898 and the opening of Angel Island Immigration Station in 1910, all new arrivals to the West Coast underwent processing in a shed at Pier 40 in San Francisco that belonged to the Pacific Mail Steamship Company.

*Continued on Page 17*



*Robert Barde addresses the crowd during his lecture.*

## COMMUNITY OUTREACH REPORT / JANUARY - MARCH 2011

**January 15, 2011**

### **Downtown Multicultural Fair**

The museum participated in this annual event with a booth that featured calligraphy and paper cutting.

**January 16, 2011**

### **San Diego International Music & Arts Festival**

Fifteenth annual event with performances and presentations from talented individuals.

**February 5, 2011**

### **Escondido Childrens Museum Chinese New Year Celebration**

Presenter: Priscila Echeverria

**February 12 - 13, 2011**

### **29th Annual Chinese New Year Food & Cultural Fair**

Vendors, performers and cultural demonstrators entertained thousands of visitors during the two day festival.

**March 12, 2011**

### **APHD Walking Tour The Voyager Group**

Docent: Murray Lee

**March 12, 2011**

### **APHD Walking Tour**

Docent: Priscila Echeverria

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## CHAOS & UPHEAVAL IN EARLY 20<sup>TH</sup> CENTURY CHINA

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*The internal chaos of the years that followed the 1911 revolution is exemplified well in this photograph.*



*The control of hyperinflation was another problem facing the Communist government in 1949. This photograph shows a "gold rush" in Shanghai in 1948/49. As people pushed to change their paper money into gold, many were trampled to death in the crowd.*



*After "liberation" the government faced the problems of redistributing land and restoring the war-wrecked economy. In spite of the killing that accompanied the campaigns against landlords and counter-revolutionaries, and the violence of campaigns against many businessmen, bureaucrats and scholars, the years immediately following the Communist victory in 1949 were relatively happy ones for the majority of the people.*

# Mountains of Golden History

By Alex Stewart, *Museum Staff*

Every seat in the Sun Yat-Sen Extension Building was filled for Curator of Chinese American History Murray Lee's talk about his new book, *In Search of Gold Mountain: A History of the Chinese in San Diego, California*. The museum sold every one of the books in stock along with the two extra boxes of books that Murray had brought with him. Several people had to come back to the museum to get their books another day.

Murray described how his book is the culmination of a project that began when he helped produce the museum's first exhibit in 1996, a display of photos and text that gave an overview of San Diego's Chinese history. Fifteen years later, the completed book's 352 pages cover everything from the earliest Chinese fishermen to settle in 1860s San Diego to the community organizations and celebrations that continue today. The title is inspired by the name Chinese immigrants gave to California, 金山 *jin shan* or "gold mountain," representing their idealized vision of the land where they sought their fortunes.

A wide variety of people enjoyed reminiscing about old times or learning about San Diego's Chinese community for the first time. A few attendees grew up in the waning days of San Diego's Chinatown, but several of the students attending from

Southwestern College were only born during the campaign to save the Chinese Mission in the late 1980s and early '90s. The museum is proud to have brought these two groups together so that they could learn from each other.

Indeed, presented as an aggregate, the chapters in Murray's book tell the story of various people coming together to form a tight-knit community, which could persevere and overcome the racist and xenophobic atmosphere that plagued the early immigrants.

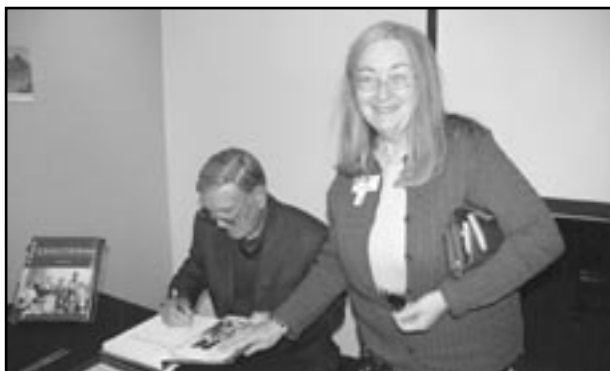
First generation immigrants participated in degrading and backbreaking industries to afford their children better opportunities. This allowed the next generation to get a good education, serve their country in World War II, and eventually receive the full rights and responsibilities of American citizenship.

The museum owes a debt of gratitude to Murray for all of his hard work researching partnership files, coroners' reports, and other hard to find documents in order to piece together the early history of this community. Flipping through the finished product and seeing the Sun Yat-Sen Extension packed with

a diverse and enthusiastic crowd, we can be sure that his efforts will be thoroughly appreciated for years to come. - AS



*Murray Lee shows the award he received from the Congress of History for his efforts in the preservation of San Diego's history.*



*Murray Lee signs his book for museum member and President of the Japanese American Historical Society of San Diego Linda Canada.*

## COVER CALLIGRAPHER:

### **Zhao Meng-Fu 趙孟頫 (1254-1322 C.E.)**

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.

## CURATOR'S CORNER

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



*Murray Lee presents his book to Tom Hom.*



*Murray Lee and Lilly Cheng present a book to Dean Paul Wong.*



*Alex Chuang and Michael Yee present Murray Lee with an award during his lecture and book signing at the museum.*



*Murray and Gladys Lee with their family at the Chinese Service Center*



*The Voyagers in front of the museum before their APHD walking tour*

My book, *In Search of Gold Mountain, A History of the Chinese in San Diego, California*, was delivered on January 11, 2011, six and a half months from the date the manuscript was submitted. Donning Co., the publisher, did an excellent job in editing, designing, and printing the book.

I am disappointed to report that the San Diego Port District's Art Committee turned down the Chinese fishing junk monument proposal. An alternate proposal is currently under consideration by the La Playa Trail Association. Hopefully this proposal will be accepted and there will be a monument erected on San Diego Bay where the Chinese had their fishing village and built their junks in the late 1800s.

I attended the Chinese Food and Culture Fair on the weekend of February 12th and 13th and sold several copies of my newly published books.

I was accompanied by Lilly Cheng on February 17th as I presented a copy of my book to Dean Paul Wong, College of Arts and Letters, SDSU. He had been willing to publish the book until the college had its publishing budget cut.

Thanks to Sally Wong-Avery, my first book signing and lecture was held on February 26th at the Chinese Service Center.

On March 3rd and 4th, Gladys and I attended the Congress of History's annual conference in Balboa Park. We manned

a table in the exhibit hall where we sold a number of books. During Saturday's award ceremony, I was presented with the Congress' "Award of Distinction for Significant Long-Term Contributions to the Recording and Preservation of the History of this Region."

On March 6th, I gave a PowerPoint lecture at my book signing held at the San Diego Chinese Historical Museum. I received a certificate of appreciation for researching Chinese American History and for my dedicated service as Curator of Chinese American History. I am very proud to have received these awards from two prominent organizations that strive to preserve and promote San Diego's history.

On March 12th, I gave a tour of old Chinatown to 15 members of the Voyagers. Later that month on the evening of March 22nd, I gave a presentation on my book at the San Diego History Center in Balboa Park. The archives of the History Center were instrumental in providing vital historic files and photographs essential to the success of my book.

On March 18th, Alex Chuang and museum staff members came to my house to pick up the historic artifacts that belonged to Margaret and Chin Bak Kuey. These artifacts were transferred to the museum and will be featured in a future exhibit about the Ah Quin legacy. - ML

## 2011 CHINESE NEW YEAR FAIR & SPRING CEP's



*Marion So, Kathy Wong and Theresa Lai prepare for the rummage sale during the New Year Fair.*



*Wen Lee and Grace Wang volunteer at the New Year Fair and write names in calligraphy for museum visitors.*



*Eliza Chuang and Kathy Wong volunteer at the rummage sale.*



*Sawyer Hsu and Fang-hui Chou volunteer their time during the New Year Fair.*



*Eleanor Bregman helps at the rummage sale during the New Year Fair.*



*Museum staff members Priscila Echeverria and Jessica Matsumoto pose with Agnes Chuang during the New Year Fair.*



*The Year of the Rabbit mascot poses in front of the museum's Sun Yat-Sen Extension.*



*Volunteers Agnes and Eliza Chuang write names in calligraphy during the Downtown Multicultural Fair.*



*A group of students from La Jolla Elementary School pose in the museum garden after partaking in an education program.*



*A young student tries her hand at calligraphy*



*A student gets her name written in Chinese calligraphy by Agnes Chuang.*



*Students work on activities during a CEP held in the museum garden.*

15TH ANNUAL BANQUET & SPRING EVENTS



County Supervisor Ron Roberts addresses the crowd while Lilly Cheng applauds his message.



City Councilman Carl DeMaio presents a proclamation to Alex Chuang and Lilly Cheng in recognition of the museum's contributions to the community.



Alex and Agnes Chuang pose with museum members Dr. Robert E. Lee and his wife Amy during the annual banquet.



Alex Chuang and Lilly Cheng present an award to Joseph Wong in recognition of his contributions to the museum.



Marion So receives an award from Alex Chuang and Lilly Cheng in recognition of her contributions to the museum.



Alex Chuang and Lilly Cheng present Sawyer Hsu with an award in recognition of his contributions to the museum.



Education Coordinator Alex Stewart delivers an informative presentation on the Lantern Festival during the banquet.



Donna Lee, accompanied by Lilly Cheng and Agnes Chuang, distributes raffle prizes during the annual banquet.



Sally Yu Leung addresses the crowd during the tea cozy exhibit opening, while Lilly Cheng looks on.



Alex Chuang and Michael Yee present a certificate of recognition to Murray Lee during his lecture and book signing event.



Alex Chuang and Lilly Cheng present a certificate of recognition to Professor Robert Barde during his lecture at the museum.



Alex Chuang presents Robert Barde's mother with a gift from the museum.

# In Memory of Suzanne Chan

By Alexander Chuang, Executive Director

Suzanne Chan 區靜璇 was born in Hong Kong in November 1927 to a scholastic family. Her father, Feng-Pu Au 區方甫 was a Chinese master calligrapher, which gave her ample opportunity to observe the movement of Chinese brushes in the creation of artistic forms. The deep impression made by her father's work established the foundation for her love of the arts. She followed this passion by pursuing a formal education in art at Columbia University in 1952. Although oil painting dominated her early studies, she often diverted her attention to watercolor.

For 20 years, Suzanne studied under various renowned artists including Yet-Por Cheng 鄭月波. The subjects of her studies ranged from traditional Chinese painting to contemporary abstract styles. Later in her life, she devoted the majority of her time to finger paintings. Suzanne believed that her fingers were more able to respond to feeling and the reflective spirit of the subject, which is sometimes difficult to capture with a brush.

Suzanne presented many solo exhibitions during the time that she and her family lived in Monterey, California,. After moving to San Diego, she had a joint exhibition with two other artists at the San Diego Museum of Art. Pandas were the principal subject matter of her paintings at the show. Grace Chow 周寶珊, a well-known artist from San Diego, and Li Shan 李山 from mainland China were the other featured artists.

Suzanne passed away on February 19, 2011 and her ashes were spread over the Pacific Ocean. She is survived by her husband, Shu-Gar Chan 陳樹家. We are deeply saddened to have lost a dear friend, talented artist, and supportive museum member. - AC



Shu-Gar and Suzanne Chan



Motherly Love, finger painting by Suzanne Chan

*Continued from Page 1*

also play with the structure of Chinese characters. A fun example used during the presentation is repeated below, as it illustrates this type of riddle (even to the non-Chinese speaker, such as myself):

Riddle: 一家十一口 One family, eleven mouths

Solution: 吉 ji, "lucky"

Explanation: The 1st, 3rd, 4th & 5th characters combine to create the character for "lucky," the solution to the riddle.

Following Mr. Stewart's presentation, Alex Chuang and Lilly Cheng read a series of riddles both in Chinese and English for the crowd to decipher. Banquet guests took turns guessing the answers to the riddles, and those who guessed correctly received a prize for their cleverness.

The entertainment portion of the evening consisted of song selections from Dr. Howard Rubentein's musical adaptation of *Romance of the Western Chamber* 西廂記 performed by the talented Lily Ma and Dan Yu. The evening commenced with the announcement of the winners of the prize drawing and silent auction.

As the evening came to an end, banquet guests said their good-byes and museum staff members worked busily to pack up in just a few minutes what took several months of careful planning to prepare. The end of each banquet is always a bittersweet moment. With the hard work of planning the banquet behind us, we are left with a sense of accomplishment and a sense of gratefulness for all of the wonderful people who continue to support the museum year after year. We look forward to celebrating with you again in 2012! - PE

## EDUCATION UPDATE By Alex Stewart, Museum Staff

January and February at the museum are always a blur of red paper cutouts, mythical dancing beasts, and wide-eyed youngsters. And after the Year of the Rabbit festivities were over, March was still hopping with educational presentations scheduled nearly every day. This year, museum educators can look forward to an even busier future as we anticipate the renovation of our new Archive and Learning Center.

Currently, museum teachers travel to schools around San Diego to deliver about 90% of our K-12 lessons, but our new facility will allow the museum to accommodate larger field trips and give more children the opportunity to experience the museum firsthand. Fundraising, grant applications, and other preparations for construction are moving along smoothly, and we hope to have the new classrooms ready by the time school begins next fall.

On January 15, the museum staff finished preparing the children's art exhibit for the San Diego Arts Chinese Society annual International Music and Art Festival to be held that evening while Agnes and Eliza Chuang manned a booth at CCDC's 13th Annual Multicultural Festival located just down the street from the museum on the Martin Luther King Jr. Promenade. Attendees perused a display about San Diego's Chinatown and enjoyed having their names written in calligraphy.

Aside from public appearances and regular museum lessons, a few students took the time to pick our education coordinator's brain in one-on-one interviews. Two students interviewed him about China's one child policy, not his area of expertise, but an interesting topic nonetheless. And Charlie Finn of The Children's School in La Jolla sat down in the museum library to ask questions about Chinese immigration. The middle schooler (who apparently has a career in journalism waiting for him should he choose to pursue it) recorded the interview and posted it on his blog at <http://storiesofimmigrants.tumblr.com/post/3074791167/charlie-spoke-with-alex-steward-of-the-san-diego>.

Through street fairs, interviews, classroom exhibit presentations and more, the museum education program is always eager to teach and to learn. - AS

### GIFT CERTIFICATES AVAILABLE!

Wondering what to get the kid who has it all? Give the gift of Chinese culture and history. Purchase an attractive gift certificate for your (or the child's) choice of any CEP for his/her entire class which includes an explanatory letter to the teacher and a brochure describing all of our entertaining lessons. Book your CEP's today; our calendar is filling up fast! For more info contact the museum at 619.338.9888 or via email at [education@sdchm.org](mailto:education@sdchm.org).

## SPRING CEPS

Presented January - March 2011

### CEPS AND MUSEUM TOURS:

Balboa City School	35 students
Bear Valley Middle School	360 students
Bird Rock Elementary	75 students
Bonita Learning Academy	81 students
Coronado Middle School	210 students
Correria Middle School	30 students
Dana Middle School	54 students
Del Mar Pines	20 students
DePortola Middle School	25 students
Hedenkamp Elementary	100 students
Hilltop High School	16 students
Homeschool Group	25 people
La Jolla Elementary	25 students
La Jolla Library	30 students
Loma Portal Elementary	90 students
LR Green Elementary	30 students
Magnolia Science Academy	100 students
Mira Mesa Library	50 people
North Park Library	30 students
Pacific View Charter School	20 students
Pioneer Elementary	120 students
Point Loma Nazarene University	14 students
Point Loma PLCPL	70 people
Rancho Penasquitos Library	75 students
School of the Madeline	60 students
Solana Beach Senior Center	23 people
The Children's School	30 students

**TOTAL: 1798 PEOPLE**

### BOOK YOUR CEPS TODAY!

#### Searching for Gold Mountain: The Immigration Experience

Grades K - 12 / 60 minutes

Students will reenact the journey of early Chinese immigrants who fled warfare and famine in the declining Qing Dynasty to labor under discrimination and exclusion in the U.S. To learn how this experience cuts across cultures, students will view an illustrated presentation about diverse San Diegans who made similar journeys. From the pioneering spirit of William Heath Davis, to Ah Quin: the unofficial mayor of San Diego's Chinatown, to the growth and internment of the Japanese community, and the more recent resettlement of Vietnamese refugees, students will learn how, in each case, hard work and education became keys to success. *\*\*\*\*Presentations held at the museum include a walking tour of the Asian Pacific Historic District.*

# Liu Fang Yuan: Garden of Flowing Fragrance (Part II)

By Dr. Howard Meyer, *Museum Member*

On our way to the Plantain Court (*Ba Jiao Yuan* 芭蕉院) we were joined by Ralph, a docent of Chinese descent who was wearing a nametag that said, “Ask Me.” As an unexpected learning opportunity, the three of us entered the court and immediately noticed the intricate mosaic paving fashioned in a traditional begonia motif. Ralph told us that the artisans had placed all the pebbles individually to create this decorative paving in the courtyard. We observed the many large plantains (also called bananas) and Ralph said, “It is believed that the sound of raindrops falling on their broad leaves evokes a mood of solitude or even melancholy.” The banana plant is identified with the scholar in Chinese art and literature. Scholars sought quiet, intimate gardens in which to retreat, write poetry, and practice calligraphy. The presence of these banana plants summons the Chinese scholar, whose taste inspired the style of *Liu Fang Yuan*. It is no wonder the Plantain Court was one of our favorite places in the garden.

It was now on to the nearby Terrace of the Jade Mirror (*Yu Jing Tai* 玉鏡臺). This pavilion featured circular doors on all four sides emphasizing the relationship with the moon. Tom told me, “jade mirror” is a metaphor for the moon in both Chinese literature and poetry.

The Terrace of the Jade Mirror led us to two bridges linking a small island. The first, Bridge of Verdant Mist (*Cui Xia Qiao* 翠霞橋), hints at the way lotus leaves appear to hover like mist above the water. The next bridge we walked over, Jade Ribbon Bridge (*Yu Dai Qiao* 玉帶橋), makes reference to the jade belts worn by high-ranking Chinese officials. As the most treasured stone in China, jade belts were awarded to the highest-ranking officials by the emperor.

Standing in the magnificent Love for the Lotus Pavilion (*Ai Lian Xie* 愛蓮榭), we immediately were drawn to the exceptional twelve yellow cypress panels, which were carved front and back with plum blossoms, bamboo, lotus, orchid, chrysanthemum and pine. Turning to the other side of the pavilion, we intimately viewed an incredible carved screen showing intricate scenes of eight famous gardens in Suzhou. We admired how the latticework framed window openings created portraits of the lotus pond. This elegant pavilion also looks out over the Pond of Reflected Greenery (*Bi Zhao Tang* 碧照塘) and is a stop in the garden not to be missed.

Next, we stood close to the edge of the Pond of Reflected Greenery (*Bi Zhao Tang*) in order to take photos of the gorgeous lotus flowers. The exquisite pink and white flowers and harmonizing leaves appeared to float softly over the top of the water. One of my favorite flowers, the lotus, is a symbol of noble purity, simplicity and also known as the flower of life.

It is emblematic of summer as it rises out of mud and maintains its shining whiteness and floating subtle fragrance.

With about a little more than an hour remaining of our visit, we headed towards a small bridge, Listening to the Pines (*Ting Song* 聽松), located near a stand of well-established pine trees. We immediately noticed calligraphy that was carved into a rock using a beautiful blue-green pigment. We paused to view and listen to a meandering stream dotted by peach trees appearing to emerge from the

San Gabriel Mountains foothills. A few steps away we again heard water softly rolling over the rocks, as this was the Flower Washing Brook (*Huan Hua Xi* 浣花溪). The story tells of the poet Du Fu 杜甫 of the Tang Dynasty 唐朝 who lived in a cottage situated by a winding stream that carried along the floating flower petals of late spring.

To our left was the Isle for Welcoming Cranes (*Ying He Zhou* 迎鶴洲), and there again calligraphy was carved in the *Tai Hu* rock in a cursive script containing pigment. Since cranes have a long life span, they have long been associated with longevity and interestingly, their white feathers represent old age. At this point, Tom and I surprisingly looked at each other’s white hair for signs of old age.

Continuing around the lake and crossing the Bridge of the Joy of Fish (*Yu Le Qiao* 魚樂橋), we saw big koi fish swimming underneath. Tom pointed out the carved fish finials placed at the end of the bridge. To our left was a small island named Mandarin Ducks Island (*Yuan Yang Zhou* 鴛鴦洲). Mandarin ducks symbolize a harmonious and loving marriage, and when seen in Chinese literature and art they represent affectionate and loyal couples. Several steps away we crossed another small bridge. The Bridge of Strolling in the Moonlight (*Bu Yue* 步月) evokes a poem by the Song Dynasty 宋朝 poet Su Dongpo 蘇東坡 who was awakened by the moonlight coming through his door way. He instantly went to visit a friend at the



*Dr. Howard Meyer at the Plantain Court (Ba Jiao Yuan 芭蕉院)*  
Photo courtesy of Dr. Howard Meyer

*Continued on Page 17*

# THE MANY FACES OF THE INTERNATIONAL MUSIC AND ARTS FESTIVAL

By Alex Stewart, *Museum Staff*

The Fifteenth Annual San Diego International Music and Arts Festival was a resounding success, presenting everything from traditional Chinese musical instruments to hip-hop dance. The crowd arrived early to peruse the art on display in the lobby of the Poway Center for Performing Arts. Perhaps the most impressive display was the children's art exhibit, which featured extremely talented artists as young as four years-old. The winners of this juried competition were on display in the Sun Yat-Sen Extension for one month following the festival.

One of the most remarkable performances was Zhong Wei Qi's face-changing dance, a traditional performance of Sichuan 四川 Province in which the performer's face suddenly and miraculously transforms several times throughout his dance. An ensemble of traditional instruments added even more Chinese flare to the evening. Zhiming Han, Qi-Chao Liu, Liyun Wang, Cynthia Hsiang, Yunhe Liang, and Tom Pedrini combined traditional instruments like the dizi 笛子 (bamboo flute), sheng 笙 (mouth organ), guzheng 古筝 (zither), and erhu 二胡, (two-stringed fiddle) to transport the audience to the peaceful Chinese countryside.

Of course, the annual festival is not just about Chinese arts, and there were a variety of other diverse acts to preserve the international character of the event. The beautiful ladies of Heali'i's Polynesian Revue treated the audience to the exotic dancing of the Pacific islands. A trio of young girls: Shannon Xue, Danna Xue, and Shannon Wei, wowed the crowd with a performance of fine chamber music. And the Super Galactic Beat Manipulators closed the show down in style with an electrifying performance of hip-hop dance. Indeed, with such wide variety of arts, ages, and cultures represented, there was something new for everyone to enjoy. - AS



*Zhong Wei Qi performs his face-changing dance at the San Diego International Music and Arts Festival.*

*Continued from Page 5*

took over Beijing. Consequently, I was completely cut off from Gene. In late September, after weeks of no communications, he and John Bickford started on their long journey to get their families. By states, going south to get north, they finally arrived in Hong Kong. Here they were able to board a coal ship bound for Chingwangtao (Qinhuangdao 秦皇島), a city eight miles across the bay from Peitaiho. What rejoicing to have Gene bound in one morning, to share the anxious weeks until we were able to return to Tienstin (Tianjin 天津) by boat and thence by train to Beijing.

For the next two years, Shuntehfu was on the front line of fighting in Hopei Province, so I was not allowed to return there with the children. They and I, with dozens of other "refugee" mothers and children, stayed on in Beijing. We lived the first few months in part of #5 house, with the Whallons sharing part, on our Er Tiao 二条 compound. Later, we moved to a residence in the YMCA compound and by 1938-1939, we were assigned #3 house, again on the Presbyterian Mission Compound. Both Bob and Rik had the opportunity to go to organized schools, Bob to the Beijing American and Rik to a private nursery school run by a German refugee. Saturday found us going to the various parts of the Forbidden City and nearby temples that were open to the public. We were such frequent visitors the guards got to know us, and we were welcomed with smiles and waves.

In the two years of our separation, I got one postal card from Gene, carried from Shuntehfu by a Japanese courier. The two "x" marks on the bottom of the card caused some consternation for the Japanese (they wondered if it was some kind of code). Therefore, they took it to the Polish Catholic Priest who assured him it was a family matter, and not a secret code, so it was duly delivered to me.

By 1939, it seemed safe enough for the family to be together once more in Shuntehfu. Japanese visitors were frequent, and one mounted patrol always stopped, tied up their mounts, and came in to play a short game of ball with the children. The summer of 1940 found us ready for furlough after seven years in the field. Everything seemed quiet and peaceful, so we walked out of the house without even locking the door or putting anything away! Three months after our arrival in the U.S., all women and children were ordered out of China! - JMH



*Dr. Henke with Dr. Chang, a cured boy and his mother.*

# APHAFIC UPDATE

By Nancy Lo, APHAFIC President

## APHAFIC Winter Meeting

APHAFIC held its 2011 winter meeting at the San Diego City Library, Carmel Valley Branch from 10:30am to 12:30pm on January 22, 2011. A total of 30 people were in attendance. This meeting featured a talk by professor Tenney, past national commander of American Defenders of Bataan and Corregidor.

Professor Tenney's talk centered around the question, "After 65 years, why do we still need an apology from the Japanese?" After Professor Tenney's talk, he autographed his book, *My Hitch in Hell: The Bataan Death March*.

Professor Tenney began his talk by stating that people do not understand why we keep asking for an apology from Japan instead of going on with our lives and forgetting about the past. He then talked about his trip to Japan in September 2010 when the Japanese foreign minister, Mr. Katsuya Okada, apologized for the inhumane treatment toward POWs during WWII. However, Tenney pointed out that Japanese companies that used POWs as slave laborers have not yet apologized. Professor Tenney went on to cite some significant statistics. During WWII, 26,000 American troops were captured, and 12,000 of those troops were captured at Bataan. In Asia, 40% of POWs died, while in Europe, only 1.5% died.

In May 2009, Japanese Ambassador Ichiro Fujisaki accepted an invitation from the forum commander of the Bataan Association to their 64th and final meeting. The meeting, which was held in San Antonio, Texas, was comprised of survivors from the Bataan Death March. During his speech, Ambassador Fujisaki apologized on behalf of the Japanese government to 500 POWs and their families for Imperial Japan's treatment of allied prisoners of war during WWII. In response, half of the attendees applauded, while the other half booed. Despite the significance of his apology, this event was never reported in any Japanese newspaper.

On November 11, 2009, professor Tenney met with Ambassador Ichiro Fujisaki in Washington D.C. During their meeting, professor Tenney questioned why the Japanese government invited POWs from Europe to Japan but did not extend an invitation to POWs from the United States. During this visit, Professor Tenney also met with Mrs. Fujisaki who was moved by Tenney's account of the Bataan Death March.

In late 2010, as part of the Japanese-American POW Friendship Program, the U.S. State Department informed Lester Tenney about an invitation from the Japanese government for American ex-POWs. Ten ex-POWs refused the invitation, but six ex-POWs and their family members, including Professor Tenney, accepted. On September 11, 2010 the group boarded a first class flight to Japan. There they met with the U.S. ambassador to Japan, John Roos, a speaker from the National Diet of Japan, and several Foreign Affairs Officers. On September 13, 2010, Japanese Foreign



Professor Lester Tenney with APHAFIC board members and some attendees



Professor Lester Tenney gives a lecture at the APHAFIC winter meeting.

Minister Katsuya Okada received Lester Tenney and the other U.S. ex-POWs at his office in Tokyo and apologized to the group of former prisoners.

"Now, after 65 years why do we still need an apology from the Japanese?" asked Lester Tenney. He welcomed the government's apology but still seeks recognition from the private companies that "used and abused" prisoners in their mines and factories, often under brutal conditions. "At no time have we received from these private companies even just a letter," Tenney stated. "These private companies have kept quiet for 65 years. It is an insult because by their keeping quiet they are hoping we will die off."

Dr. Lester Tenney cited an example of one way that California's government could persuade Japanese private companies to acknowledge their past. In January 2011, professor Tenney wrote a letter to Governor Jerry Brown regarding the proposed high-speed rail in California. In his letter, Tenney asked Governor Brown to insist that any Japanese companies who receive a contract for this project acknowledge their role in violating the human rights of American citizens. Tenney stressed that Japanese companies should come clean about their wartime misuse and abuse of American POWs by apologizing and creating an educational fund to preserve the history of American veterans.

## In Memory of Richard Winter

Richard Winter, an ex-POW of WWII captured by the Japanese Imperial Army in Corregidor in May, 1942, passed away on February 18th at San Diego Hospice after having fallen near his Grantville home. He was 92. Mr. Winter was our guest speaker at the 2009 summer party and actively participated in APHAFIC functions. We treasure WWII veterans, as they are eyewitnesses to the events that took place during WWII. Mr. Winter made disks of his memoir, *Corregidor-My Story*.

## APHAFIC Annual Meeting - May 7, 2011

The APHAFIC annual meeting will be held on May 7, 2011 at Emerald Chinese Seafood Restaurant with guest speaker Professor Wu-Chung Hsiang 項武忠 speaking on the past, present and the future of Diaoyutai 釣魚臺 regarding the ongoing sovereignty dispute between Japan, the People's Republic of China (PRC) and the Republic of China (ROC, Taiwan) over the Diaoyu/Senkaku Islands. For more information, please visit the website at [www.APHAFIC.org](http://www.APHAFIC.org). - NL

*Continued from Page 14*

Temple that Receives the Heavenly 記承天夜游. There, they delighted in the full moonlight of the courtyard. The ground appeared as a surface of water and shadows of bamboo and junipers transformed into aquatic grasses.<sup>1</sup>

Checking our watches before heading back, we spent a little time exploring the elegant Japanese-style garden. As we entered, we were greeted and surrounded by Japanese maple trees and others with budding blossoms. We admired the “Zen Garden” where rocks and pebbles were surrounded by carefully raked gravel. This type of garden is usually based on a Zen related theme, and its tranquil atmosphere helped move us into a bit of a meditative and contemplative state. Or perhaps it was simply two white-haired guys getting tired.

We stopped by the Japanese teahouse then by the Bonsai Court and slowly traveled through a large forest-like expanse of bamboo with colors of green, black, and golden yellow. The bamboo of varying sizes formed a serene and shady canopy. With the end of our visit near, we walked over a zigzagging-style wooden bridge leading us towards the garden’s exit. At this point in our wonderful visit, only one primary goal remained, that of finding our car before dark.

I recommend to all reading this article to make the time to visit this classical garden. Be one with nature and find time to embrace the artfully pruned black pines, golden and black bamboo, fragrant pear, and flowering plum and cherry trees. Soak up the magnolias, azaleas, rhododendrons, willows, and stately Chinese elms all placed as living sculptures throughout this harmonious and tranquil landscape. Liu Fang Yuan’s adherence to the centuries-old Chinese tradition of private

gardens designed for cultural and scholarly pursuits added a welcome dimension to our understanding and appreciation of artistic and cultural life in traditional China.

“This garden is about seeing,” says James Folsom, Director of the Huntington Botanical Gardens, “And will be open to your experience as you are. It is always different, from day to day with each passing season. We hope it will be here for hundreds of years.”<sup>2</sup>

On the way home, Tom and I talked for a while about our magical visit to the jewel of the Huntington’s gardens. We spoke of the cultural traditions and aesthetics of the garden design, most especially the way in which the plants and structures captured the classical spirit of Chinese gardens. The day also engaged our imagination and left us infatuated with its beauty and breathtaking inspiration. We agreed that we are indebted to Chinese Americans and the Chinese people and culture that we truly love. Tom and I knew we couldn’t wait to view and share approximately eighty photographs. Feeling quite tired, we simply smiled and strongly agreed that our knowledge and admiration had been significantly enhanced and our day’s initial expectations had been greatly exceeded. We arrived at Tom’s home wearing big smiles, knowing that the second phase of the garden is presently under development. - HM

*Howard is a member of the American Artists of Chinese Brush Painting - Lung Hsiang Chapter in San Diego. He also holds membership in the Chinese Brush Painting Society of San Diego and the San Diego Chinese Historical Society and Museum.*

<sup>1</sup>*Another World Lies Beyond: Creating Liu Fang Yuan*, The Huntington’s Chinese Garden, Edited by T. June Li 2009, p. 110.

<sup>2</sup>Paula Panich, The artistry of a Chinese garden shines, *Los Angeles Times*, February, 14, 2008.

*Continued from Page 6*

Even the father of modern China, Sun Yat-Sen himself, was detained in the shed before he was able to smuggle a message to supporters who eventually were able to free him.

In the aftermath of World War I, none of the major trans-Pacific steamship companies were American owned. Look Tin Eli, who had formed the successful Canton Bank after the devastating 1906 San Francisco earthquake, seized this opportunity to form the China Mail Steamship Company. With the help of Chinese American and Chinese investors, Look Tin Eli was able to buy the oldest and smallest of the major companies’ steamers, which he renamed the *Little China*.


The line proved extremely popular, particularly among supporters of the boycott against Japanese companies, and the fledgling company paid off its mortgage within one year. However, the disastrous financial decision to buy the burned out *Congress* and a controversial proposal to bring in white investors to help cover the \$2.5 million repair bill led to turmoil within the company. After a bumper year in 1920, carrying over 15,000 passengers on its three ships, discriminatory legislation and a series of sensationalized opium busts ultimately led the China Mail to go bankrupt in 1923. The company had been the most successful immigrant-owned shipping line, but its spectacular rise gave way to an equally noteworthy demise as one of the directors was shot and Look Tin Eli left the country “for health reasons.”

Behind the sordid details of deprivation and discrimination, Professor Barde revealed how these Asian immigrants were not merely “huddled masses” cast about by global forces beyond their control, but they were actually purposeful actors who in some cases were able to actively influence or control the vital maritime linkage between ancestral homeland and adopted home, leaving an indelible mark on American maritime history. - AS



By Teh-Hsuang Lee, *Museum Treasurer*

DONOR	CASH AMOUNT		
Anonymous	\$1,000.00	David & Sandy Wei Chao Woods	\$50.00
Eleanor & Robert Bregman	\$50.00	Neil C. & Carolyn Yang	\$100.00
Leonard & Winnie Chase	\$1,025.00	John & Barbara Yueh	\$100.00
Peggy Cheong	\$1,000.00	Herbert & Thelma Yuen	\$120.00
Alexander & Agnes Chuang	\$150.00	San Diego Chinese Art Society	\$1,000.00
Richard & Sophia Henke	\$1,000.00	U.S.-China Peoples Friendship Association	\$300.00
Sawyer Hsu	\$1,050.00	<b>Subtotal</b>	<b>\$13,760.00</b>
Lai Fong Lam	\$200.00	<b>IN MEMORY OF SUZANNE CHAN</b>	
Silvanus S. Lau	\$50.00	Shu-Gar Chan	\$10,000.00
Javade Chaudri & Gail Lau Kee	\$200.00	Lillian & Raymond Cheung	\$100.00
Cheng H. & Wendy Lee	\$100.00	Shao-Chi & Lily Lin	\$100.00
Chun & Donna Lee	\$1,000.00	Therese M. Liu	\$100.00
Dawes D. & Helen O. Lee	\$200.00	Kwan L. & Marion Miulam So	\$100.00
Edward Lee	\$240.00	Mimi Ho Leung	\$100.00
Lo-Shan & Wen Lee	\$50.00	<b>Subtotal</b>	<b>\$10,500.00</b>
William & Shirley McClure	\$1,000.00	<b>IN MEMORY OF DR. TSUAN-SIN YANG</b>	
Nien-Tsu Shen	\$200.00	Therese M. Liu	\$100.00
Kwan L. & Marion Miulam So	\$1,150.00	<b>GRAND TOTAL</b>	<b>\$24,360.00</b>
Yin M. & Christina Tang	\$200.00	<b>ARTIFACT DONATIONS</b>	
Charles W. & Linda C. Tu	\$1,150.00	Carol K. Chang	Decorative porcelain flower pot with stand
Robert D. Wallace	\$25.00	Jeanie Ming	44 artifacts from Margaret & Chin Bak Kuey
Charles P. & Lily L. Wang	\$1,000.00		
Sandra A Wawrytko	\$50.00		

**SDCHM ARCHIVE & LEARNING CENTER BUILDING FUND**

Alexander & Agnes Chuang	\$250,000	Pei Chi & Rosalind Chou	\$1,000
Fah-Seong & Polly Liew	\$50,000	Robert E. & Amy Lee	\$1,000
Shu-Gar Chan	\$10,000	Chen-Wai & Jin-Ling Wang	\$1,000
Hwei-Chih & Julia Hsiu Endowment Fund 	\$10,000	Jim & Suzie Hom	\$500
Richard & Laura Bregman	\$2,500	<b>GRAND TOTAL</b>	<b>\$328,500</b>
Bank of America (matching Richard & Laura Bregman)	\$2,500		

**SDCHM ENDOWMENT FUND UPDATE**

Hwei-Chih & Julia Hsiu Endowment Fund 	\$70,000	Andrew C. & Janet C. Wang	\$4,000
Alexander & Agnes Chuang	\$30,000	George & Jean Kung	\$3,000
Shao-Chi & Lily Lin	\$20,000	James Ho	\$2,000
Teh-Hsuang & Dorothy Lee	\$20,000	Anthony Y.H. & Lillian W. Lu	\$2,000
Jung Fu & Jennie C.C. Wu	\$16,000	Merck Partnership for Giving	\$2,000
Fah-Seong & Polly Liew	\$12,500	(matching Anthony & Lillian Lu)	
Norman & Pauline Fong	\$12,000	Dee & Susan Lew	\$2,000
Genghis Khan Furniture	\$10,400	Edward G. & Ellen G. Wong	\$1,000
Winnie Wong Chase	\$10,000	Theresa F. Lai	\$1,000
Drumright Memorial Fund	\$10,000	Ernest Chun-Ming & Huei-Jen Huang	\$1,000
Tom & Loretta Hom 	\$10,000	Charles W. & Linda C. Tu	\$1,000
Joseph & Vivian Wong	\$10,000	Michael & Criselda Yee	\$200
Kwan L. & Marion So	\$10,000	Chun & Donna Lee	\$200
Shu & Kuang-Chung Chien	\$8,000	Raymond & Lilian Cheung	\$100
Sandra Wawrytko/Fu Foundation	\$6,000	Steve C. & Susanna Y. Kuei	\$50
Peter Shih	\$5,000	<b>GRAND TOTAL</b>	<b>\$284,450</b>
Koun-Ping & Lilly Cheng	\$5,000		

## ONGOING EVENTS

### APHD WALKING TOUR \$4

(includes museum admission)

Explore Old Chinatown and the Japanese and Filipino neighborhoods in San Diego's old Stingaree red light district with Murray K. Lee or Michael Yee. The Asian Pacific Historic Collaborative is a cosponsor. For more information, please contact the museum.

**PLEASE RSVP BY 4PM THE FRIDAY PRIOR TO THE TOUR**

## PLANNED GIVING

To leave a legacy for yourselves and for your family, please consider adding the museum to your will or trust. Special recognition will be given for donors who make the museum a part of their "family." Please call Alex Chuang if you are interested at 619 338 9888.

NEW EXHIBIT OPENING!

*The Charm of*  
**WOODCUT CHINESE SEALS  
 & CALLIGRAPHY** BY TSENG-YAO SUN  
 優雅的中國木刻圖章與書法  
 SATURDAY, APRIL 23, 2011 / 1:00 - 3:00PM

## 7th Annual Dragon Boat Festival

May 7, 2011 / 9am - 5pm

Playa Pacifica, Mission Bay Park

FOR MORE INFORMATION VISIT [WWW.SDALLIANCE.ORG](http://WWW.SDALLIANCE.ORG)

## SAN DIEGO CHINESE AMERICAN HISTORY TRIVIA PART THREE ANSWERS

By Murray K. Lee, Curator of Chinese American History

- In the 1930 census of the Chinatown area, what was the Chinese occupation that had the greatest number of workers? *In the 1930 census restaurant workers were listed as the largest occupation (50). This was followed by grocery (22), laundry (18), and produce (15) workers.*
- During World War II some of the men who went into the service from San Diego had no permanent addresses. What address did many of them use? *Many of the men used Gim Wing at 448 Third St. as their address.*
- In 1914, Ah Quin was fatally wounded when struck by a motorcycle on Third Ave. as he was taking his grandson to dinner. Who was the grandson and what was the name of the motorcycle driver? *Frederick was the name of the grandson who was with Ah Quin. The motorcycle rider was Charles Mundell.*
- While Ah Quin was working as a labor broker for the first railroad of San Diego, he went to San Francisco to get married. What was the name of the steamship on which he returned with his wife? *The steamship was the Ancon, which was one of several that went between San Diego and San Francisco.*
- In 1903 San Diego was the first city to use the Bertillon System. This system was originally developed to measure physical dimensions of criminals. Who was the first Chinese immigrant to be measured by this system? *Quon Wah was unfortunately the first Chinese to have this system used on him. In 1900 fingerprinting replaced this system.*
- Some of the finest Chinese junks in all California were built at La Playa on Point Loma. The largest junk built had three masts. How long was it? *The Sun Yun Lee was built at Pt. Loma in 1884 and was 52 feet in length.*
- The San Diego Flume, which was built to bring water from Lake Cuyamaca to San Diego, used Chinese labor. On opening day in 1889 a boat, which included the governor of California, rode down the waters of the flume. What was the governor's name? *The flume troughs on top of the trestles were 6 feet wide and 16 inches deep. Boats were floated down on the water. The first boat was occupied by Gov. Waterman.*
- In 1877, during the height of anti-Chinese activities in California, word leaked out that a group was going to burn down Chinatown. Who was the sheriff who organized a "committee of public safety" to thwart the effort? *Sheriff Coyne prevented the burning of Chinatown in 1877.*
- In 1899 at the coroner's inquest into the death of Ho Quock Sing, also known as "Texas Jake," it was determined that he died of TB (called "consumption" at that time). Since there was no cure, he spent his last years in quarters behind the CCBA building at 428 Third St. What was this residence known as? *The shack behind the CCBA building where Ho Quock Sing died was called the "rookery."*
- Gambling was prevalent in the American West. The Stingaree District in San Diego had many gambling establishments. The Chinese also enjoyed gambling and had many lottery houses. The Chinese lottery tickets had 80 characters based on the *Thousand Character Literature*. What were the first two characters on the lottery ticket? *The first two characters on the lottery tickets were tian 天 (heaven) and di 地 (earth).*
- The Chinese fishermen of early San Diego gathered abalone along the California coast and down the Baja California coast in Mexico. At first they didn't save the shells, but later as a market for the shells for use in jewelry developed, they exported tons of shells to Europe. What unique use for the shells was made by the local Chinese fishermen? *They made curved fishing lures because of the shiny surface.*
- The first Boy Scout troop in San Diego was the 101. It was started by the Chinese Community Church in 1940. Several of the boys attained the rank of Eagle Scout. Can you name one? *Grant, and Daniel Yee and Miles Hom were the first Eagle Scouts.*
- Early Chinese in San Diego could not get jobs with the federal, state, county, or city governments. Who was the first Chinese to be hired by the San Diego Police Force? *From 1911 to 1914 Fred L. Chew served in the San Diego police force. After a few months he was assigned to a mounted patrol unit.*

## ANNUAL MEMBERSHIP

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Senior Couple	\$30
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## LIFE MEMBERSHIP

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# SDCHM MEMBERSHIP 2011

## 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  
T: 619 338 9888 F: 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 San Diego Chinese Historical Museum and the Dr. Sun Yat-Sen Memorial Extension.\*\**

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 .....

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OCCUPATION ..... COMPANY/SCHOOL .....