

SAN DIEGO CHINESE HISTORICAL SOCIETY & MUSEUM

聖地牙哥中華歷史博物館協會



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WINTER 2006

January through March 2006

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

Pei

-pei: *grieved; sorry; sad; to lament*



Written by
Wang Hsi-chih
(303-361)

王羲之

During the Jin Dynasty
265-420 BC

Melancholy
悲愁

Grief and joy intermingled

悲喜交集

Permission
悲觀主義

MUSEUM HOURS

Tuesday-Saturday
10:30 AM-4:00 PM

Sunday 12 PM-4 PM

Closed Mondays

Admission \$2. Members Free.

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

PERFECT FUSION: BRINGING CLOISSONNÉ TO THE SAN DIEGO CHINESE MUSEUM

Alex Stewart, *Museum Staff*

With beautiful art, record-breaking attendance and accolades from the press, the opening of *Cloisonné: Perfect Fusion* was a resounding success.

On Saturday, October 1st, the San Diego Chinese Historical Museum opened a half-hour early in order to treat a large group of Chinese school students to a museum tour and sneak preview of the cloisonné exhibit. That afternoon, about seventy people attended the opening festivities. The two groups combined with the usual walk-in visitors set a single-day museum attendance record at 133, which was later broken at the Chi Kang opening.

Following a short welcome by Chinese Historical Society President Michael Yee, Dr. Shao-Chi Lin introduced Dr. Stanford Penner for a short talk about the collection he so generously donated to the museum. He mentioned that among his favorite (and most rare) pieces is a pair of figurines that resemble a cat on one side and a mouse on the other. He also expressed the hope that children and young people would view his collection and become excited about Chinese culture and history.

After Dr. Penner's remarks, museum Executive Director Alexander Chuang presented him with a plaque commemorating his contribution to the preservation of Chinese culture and arts, as well as his generosity towards SDCHM. He also informed Dr. Penner and the gathered audience that a crowd of about fifty school children, teachers and parents had already enjoyed his collection that very morning.

Following the speeches, museum members and patrons had time to enjoy the exhibit and ask Dr. Penner about his collection. Once the visitors were done feasting their eyes, they retired to the luscious museum garden for a reception with jasmine tea, pot stickers, spiced eggs and fruit. It was a pleasant ending to a delightful afternoon.

The *San Diego Union-Tribune* designated the exhibit as the "Best Bet" in their October 3rd issue. That week, many new visitors

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Museum Director, Alexander Chuang, presents Dr. Penner with a plaque commemorating his contribution to the preservation of Chinese culture and arts.

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The San Diego Chinese Historical Society & Museum is funded in part by a grant from the Commission for Arts and Culture, City of San Diego

PRESIDENT'S MESSAGE



In October, I returned from the 2005 Chinese American Studies Conference, invigorated and impressed by the tremendous growth in the interest and number of organizations in Chinese American history and communities. We are not alone and have other organizations with whom we can work. We can share our successes with our colleagues and the growing numbers of people interested in Chinese American and Chinese history and culture.

The conference, "Branching out the Banyan Tree" – the Seventh Chinese American Studies Conference, was hosted by the Chinese Historical Society of America and San Francisco State University's Department of Asian American Studies. Over 600 attendees attended 50 sessions with a wide range of subjects. Session topics ranged from "What is Chinese American Art?", "Chinese Global Nomads," "Teaching Chinese Language in America," Chinese-American historical documentaries, to Asian Pacific American politics. Sessions that I found particularly interesting were updates on new Chinese American buildings and museums in Marysville, CA and Chicago, the struggles to preserve Chinese American history in Oakland and San Jose, and little known Chinese genealogical sources at the National Archives. A track of sessions for high school and college students brought in the next generation.

Gary Locke, former governor of Washington, was the keynote speaker at the banquet. There was a conference dinner and a special recognition for Him Mark Lai and Phillip Choy, two significant Chinese American historians.

I was proud to see our own members present at the conference: Murray Lee ("Snapshot of the Asian community in 1930 San Diego") and Paul Chace ("Bomb Day Festivals at the Bok Kai Temple in Marysville: Changes and Transformations since the 1880's"). Gladys Lee and I were happy to be "only" attendees and not part of the organizing committee as in 1999.

One of the most striking examples of the wide interest in Chinese America was the caucus of Chinese American societies, museums, and organizations. Over 20 organizations from the United States (northern California, Hawaii, Chicago and New York, for example), Canada, and even Australia, discussed common issues, problems and ways to collaborate in the future. The ring of tables, with microphones and an audience sitting in the background, projected a serious atmosphere. This was a striking difference from the informal gathering of seven Chinese American organizations at the last roundtable (and conference) six years ago at the University of San Diego, hosted by the Chinese Historical Society and Museum.

I took a special tour of Locke, California, the last remaining Chinese farming town. Special hosts and long-time residents described their experiences growing up in this Chinese American farming community. The State of California has made Locke a special project, and with continued efforts, this unique part of Chinese American California history will be preserved.

I came back proud of the accomplishments of our society and museum, grateful for the continued leadership of Alex Chuang (and Agnes too), and looking forward to the future. -MY

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MUSEUM UPDATE

MUSEUM UPDATE

Alexander Chuang, *Executive Director*

The museum has been abuzz with activity over the last few months and we predict this will continue as we approach the New Year and Ten Year Anniversary of the museum in February.

The museum has had two exhibit openings: the first featured Dr. Stanford Penner's collection of Chinese cloisonné, *Cloisonné: Perfect Fusion* on October 1st and the second featured master painter Chi Kang's paintings of women and landscapes, *The Fantasy of Chi Kang* on November 19th. Both exhibits entertained a large audience and were well received. The *Union-Tribune* published the cloisonné exhibit as a "Best Bet" and the Chi Kang exhibit drew in a tremendous crowd of 135 visitors – another museum record!

The museum also participated in two events catered to children. On October 8, we celebrated our annual Moon Festival for Children, with over 60 children and parents. Children eagerly learned about the legends of the moon and participated in storytelling, as well as many other activities.

Then, on October 31, the museum participated in the 5th Annual Fallback Festival where children learned about San Diego's historic Chinatown, played a Chinese game and were rewarded with fortune cookies.

We hosted a book signing and lecture for the San Diego Chinese Women's Association on October 27, in the museum extension. Author Lisa See spoke and signed copies of her new book *Snowflower and the Secret Fan*, followed by a reception in the garden.

Other events include the 11th Annual Veterans Day Luncheon. This year, we had the largest turnout ever! About forty veterans and friends came to enjoy the luncheon and lectures. During the day's celebration, I was overwhelmed to be presented with museum donations: Edward and Ellen Wong donated \$22,000 and Norman and Pauline Fong donated \$4,000. Marilee K. Hong donated \$5,000 in memory of her parents, Roy and Elizabeth Hong; her father was a Navy Veteran. Not only do they serve the country well, they also preserve their motherland's culture, history, and heritage. I salute them.

Another surprise was a visit from Annie and David Chen of Ghengis Khan Furniture. They came to visit the museum for the first time and they personally presented me with a check to the museum for \$3,750. They have always done so much for the museum and are very much appreciated, even though they were never able to visit themselves. A few months ago, they generously donated a 19th century antique bridal carriage from China, which has become a great conversation piece in our permanent collection. For other donations, please see page 18.

This fall has also brought sad news. On October 21st, board member and generous donor, Dr. Charlotte Hsieh passed away from fatal injuries sustained in a car accident during a trip to China with her husband, Dr. Jaw Jim Hsieh. We are very sad to lose such a strong supporter and friend of the museum. -AC



Edward and Ellen Wong with Alex Chuang at the Veterans Day Luncheon.



Norman and Pauline Fong with Alex Chuang at the Veterans Day Luncheon on November 11.

5TH ANNUAL FALLBACK FESTIVAL

Mary Anne Lacaman, *Museum Staff*

On Sunday, October 31st, the San Diego Chinese Historical Museum participated in the 5th Annual Fallback Festival, a Children's Historic Street Faire hosted by the Gaslamp Quarter Historical Foundation. Every year, historical and cultural organizations from all over the county set up booths and sponsor hands-on activities for children. The museum represented Old Chinatown with a panel displaying pictures of San Diego's Old Chinatown and the museum's history. Also at the museum's booth, was the Chinese game, "Three in a Row." The game, a hybrid of the popular American games: tick-tack-toe, Checkers, and Connect Four, was such a success that even parents and grandparents joined in on the fun. Children who learned the game at last year's festival were anxious to challenge the new staff this year. One girl had even made a replica of the game board at home and practiced before the event. Challengers also looked forward to receiving a fortune cookie as a prize.

Since the event was held on Halloween weekend, many children were decked out in their Halloween costumes. They even received candy from booths, getting an early start on their trick-or-treating. Museum staff member Mary Anne Lacaman participated in the event and recruited two volunteers to help out: Michael Lacaman and Melissa Aguirre. In Halloween spirit, they greeted the children wearing Chinese opera masks. The event was marked by plenty of entertainment ranging from educational programs to free carriage rides, pony rides, puppet shows, Wild West shoot outs, contests and live entertainment. The museum is looking forward to participating again next year. -ML



Mary Anne and Michael Lacaman greeted children and parents alike wearing Chinese opera masks.



Children, parents and even grandparents played "Three in a Row" with Mary Anne and Michael at the museum's booth.

SDCHM'S ANNUAL MOON FESTIVAL

Mona Taghikhani, *Museum Staff*



Museum staff, Mary Anne (right) and Alex (left) tell the story of Chang Er while volunteers act it out.



Museum staff, Mona, helps children with their bean sculptures.

On Saturday, October 8, the SDCHM hosted one of its favorite annual events: the Moon Festival. This festival is held every October to educate kids about Chinese culture and especially about one of China's biggest festivals.

At this year's festival, there were over 60 people (children and parents) in attendance. As children arrived, they were given scavenger hunt worksheets that led them all over the museum's garden. By 11:00 AM everyone gathered in the garden, ready for the day's activities. Museum staff members Alex Stewart, Mona Taghikhani and Mary Anne Lacaman told the stories of the Jade Rabbit and Chang Er with children acting out the character parts. After the storytelling, the children scattered and participated in the many activities the museum had set up for the event. Alex supervised the moon shape search, where children found images that looked like moons. Agnes Chuang sat at the calligraphy table where she wrote the children's names in beautiful Chinese calligraphy. Mona supervised the bean sculpture table where kids made their own sculptures with beans in boxes. There were many refreshments, among them, moon cakes. There were several different kinds of moon cakes to taste and there was even a board for children (and parents) to express how they thought the cakes tasted – quite different than American cakes. Many people enjoyed the cakes, writing that they were "yummy" and "tasty;" however, there were a few who thought that the cakes were "yucky" and "gross." Maybe moon cake isn't for everyone. Regardless, the museum is looking forward to next year's Moon Festival and all the activities that come with it. -MT

REMEMBERING CHARLOTTE HSIEH

Alexander Chuang, *Executive Director*

Beloved board member, Dr. Charlotte Hsieh sustained a fatal injury in a car accident in Suzhou, Jiangsu, China and passed away on October 21, 2005.

As I recall, sometime during the summer of 1998, a good friend, Daisy Kuan called Agnes and me and invited us to her sister, Charlotte, and brother in law, Jaw Jim Hsieh's home for a visit. When we arrived at the Brickwood estate, I was amazed at the magnificent sight; rolling lawns and trees lined the gardens. The house, designed by the son of the famous architect, Frank Lloyd Wright, was of a unique geometric brick construction with a shallow, sloped roof. They invited us for lunch at the guesthouse where food was served at a very large table with quite a few guests. I noticed the host, Jaw Jim Hsieh, as a tall handsome man and Charlotte, a very warm, charming lady. After we ate and socialized, Charlotte sang a Chinese artistic song. As I listened, I immediately recognized that her voice was professionally trained as a soprano. We were invited to visit some other parts of their house and garden. Jim recognized that I have an interest in designing gardens, which gave us something else to talk about. From then on, we started to know each other better and we invited them to come to our house and see the gardens I designed as well.

The following year, Jim and Charlotte invited us to their house for a formal dinner with only a few guests. Charlotte cooked each dish herself. I didn't realize she also had a talent for gourmet cooking besides Chinese painting and singing.

When Charlotte's grandmother Lin had her 90th birthday party in 2000, it was held at their Brickwood estate and over 100 guests arrived from different parts of the country and the world. I was asked to be the official photographer. I started my duty in the morning around 10 am, first photographing each family, then photographing them in larger groups and finally, with all the families together.

At lunch, I captured the guests having a wonderful time eating, drinking, laughing and joking at each table. Over ten tables were set up on the lawn. I recorded all the precious moments and took group photos for the Hsieh and Lin family album of this special event. Charlotte was a very gracious hostess and made sure everyone was equally happy. She went to every table and gave a toast; it was one of her happiest moments. From the 90-year-old grandmother to the year-old baby, everyone enjoyed

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Rory O'Neill and Drew Oberjerger work with Dr. Charlotte Hsieh to develop new education programs.



Charlotte gives a performance of an aria of an opera at her home while her teacher, Zeping Cai is on the piano, August 2005.

COVER CALLIGRAPHER: Wang Hsi-chih (303-361)

Calligrapher Wang Hsi-chih, was the most notable calligrapher during the Jin Dynasty. He is still considered one of the best calligraphers in China's history. Legend has it that Emperor Wu, the founder of the Jin Dynasty, liked Wang Hsi-chih's work so much that he collected all of it. And when Emperor Wu died, all of Wang Hsi-chih's work was buried with him. None of Wang Hsi-chih's original works remain today. Some of his best writings were preserved on carved stone tablets. Stone rubbings taken from them have been reproduced and reprinted widely; they have been studied by generations of students and used as examples to learn and practice the art of calligraphy. Unfortunately, rubbings of the stone carvings have also led to the calligraphy's deterioration.

The Jin Dynasty (265-420 BCE) was the only period which saw the country unified between the Wei, Jin and the Southern and Northern Dynasties (420 - 589), though this kind of achievement was not lasting. Although the Jin Dynasty was short and full of conflicts, the mixture of nationalities accelerated through long-term contacts and mutual influences.

LISA SEE'S VISIT TO THE CHINESE HISTORICAL MUSEUM

Murray K. Lee, Curator of Chinese American History

On the evening of October 27, Lisa See came to the San Diego Chinese Historical Museum not only to promote her new book *Snow Flower and the Secret Fan*, but to also tell her story as a Chinese American. On July 7, she appeared at a book signing at Warwick's book store in La Jolla. My wife and I attended to acquire the new book, and to renew our acquaintance with her, which dates back to the 1999 Chinese American Conference in San Diego. Also, we had a chance encounter with her at the Smithsonian in Washington, D.C., where she was briefing docents on her *On Gold Mountain* exhibit. At Lisa's visit to our museum, she had all her books and spent a considerable amount of time talking about her early life growing up in Los Angeles Chinatown, which led to her national best-seller *On Gold Mountain: The One Hundred Year Odyssey of My Chinese American Family* (Vintage: 1995).

Lisa led off describing her early childhood when she spent a lot of time with her grandparents, aunts, and uncles in Los Angeles Chinatown. She often says that she may not look Chinese, but she's Chinese at heart. Her great-great-grandfather came to work on the transcontinental railroad and her great-grandfather was a patriarch of Los Angeles Chinatown. Many descendants held on to their customs and beliefs even though they became better educated and lost their fluency in the language (and in her case most of the physical characteristics). She reminded us of her family's unusual merchant beginnings by mentioning their first store that sold crotchless underwear to prostitutes.

She developed her first novel, *Flower Net* (1997), as a result of collecting historical data for *On Gold Mountain*. The characters Liu Hulan and David Stark also appear in her next two novels, *The Interior* (Harper Collins: 2000) and *Dragon Bones* (Ballentine Books: 2003). She told us that the background for these novels was inspired by observations of contemporary China while accompanying her husband, a lawyer, on his numerous business trips.



Author Lisa See signed copies of her newest book, *Snowflower and the Secret Fan* after she gave a presentation. Here she is talking with Menie Lee and Museum Curator Murray Lee.

With this background, Lisa leads us into the development of her latest novel, *Snowflower and the Secret Fan*. She tells how she became intrigued with the secret language called *nu shu* (women's writing). She describes an incident, which brings this writing to light in a dramatic fashion: "One day in the 1960s, an old woman fainted in a rural Chinese train station. When police searched her belongings in an effort to identify her, they came across papers with what looked like a secret code written on them. This being the height of the Cultural Revolution, the woman was arrested and detained on suspicion of being a spy. The scholars who came to decipher the code realized almost at once that this was not something related to international intrigue. Rather it was a written language used solely by women and it had been kept 'secret' from men for a thousand years. The scholars were promptly sent to labor camp."

Nu shu, unlike regular Chinese characters, which are rather bold, is long, slim and frail. Some say it is like mosquito legs, but Lisa describes it as resembling bird prints. A young girl from Hunan Province who was chosen to be the emperor's concubine is believed to have originated the writing. Instead of having a life of privilege, she became lonely amidst the palace intrigues that surrounded her. In order to write truthfully to her mother and sisters back home, she invented the code. Later a whole culture arose around *nu shu* among women in Jiangyong County (formerly Yongming) in southern Hunan.

Lisa went on to talk about Chinese foot binding. At age seven a girl had her feet bound. The ideal size was three inches long when completed. Lisa went into some detail describing the process, using her hands to illustrate the binding and the



Author Lisa See with Menie Lee, president of the San Diego Chinese Women's Association.

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Western Influence in the early 1900s on China



An Italian priest (center), Father Leone Nani, performs a multiple baptism at his mission in Shaanxi province. Nani worked in China between 1904 and 1914 and, like other missionaries, tried to record his experiences. Many missionaries 'became Chinese' in order to be more effective in their work.



Anna May Wong was the first Chinese actress to gain international stardom. She was born in Los Angeles in 1907, where her parents ran a laundry, and made her film debut as a child extra at the age of fourteen. Eleven films later she appeared with Douglas Fairbanks in "The Thief of Bagdad" and found immediate fame.



One reason for the incredibly high number of Chinese fatalities in WW II was the lack of provisions for the wounded. Chinese troops were unloaded from freight cars to be treated on a station platform. Norman Bethune (right, kneeling) was a Canadian doctor who developed a system of field surgery that allowed doctors to go to the battlefield itself and treat emergency cases as they were brought in from the front lines.



Lin Huyin in London (far left) with her diplomat father, Lin Changmin (middle) serving as interpreter for the Nobel prize-winning Indian poet Rabindranath Tagore on his visit to China in 1924.

PHOTOS & TEXT: All pictures and text from *The Chinese Century: A Photographic History*, Endeavour:1996.

THE LEGEND OF THE CHINESE NEW YEAR

Isabelle Heyward, *Museum Staff*

The most important holiday in the Chinese calendar is undoubtedly the New Year celebration. But how is it that the New Year became so celebrated, and how did the traditions that exist today originate?

A legend behind the celebration has been around for so long that it can no longer be traced. Long ago, there lived a monster named "Nian" (Chinese for "year"). He was covered with thick green scales and had a very sharp horn in the middle of his forehead. Nian's teeth were like knives and his huge eyes glowed with anger. He lived at the bottom of the sea where he loved to sleep. He would sleep so much that he only woke up once a year. When he woke up on the night of the 365th day, he was so hungry that he would eat everything in sight.

He would then crawl out of the sea and search for food, eating everything (and everyone!) in his path. There was a small village very close to the sea where Nian lived. Each year, on New Year's Day, the people would flee the village in terror and head to the mountains for safety. This went on for many years with the village people living in terror. However, one New Year's Eve, an old beggar came to the village, and once told about the eminent arrival of the monster, vowed to destroy it if the people would let him stay. Of course none of the villagers believed him and advised him to come with them into the mountains to hide. But the old man did not heed their warnings and stayed.

Pretty soon, huge waves started to form in the sea, signaling Nian's eminent arrival. When it was time for the monster to come, the man was prepared. Nian spotted red paper on the door of a house and was suddenly struck by lightning. Then, the old man began to throw firecrackers at the monster. The monster was afraid of the color red, and even more afraid of the lightning and firecrackers. The old man then emerged from the house, wearing all red and hurling firecrackers towards the monster. Nian fled the village in fear, never to return again. The next day, when the villagers came down the mountain, they were shocked to see the old man still alive. Once the old man told them what had happened, the villagers decided to do four things every New Year: leave the lights on from New Year's Eve night into the morning, display the color red on their houses, set off firecrackers and visit their neighbors and relatives to wish them good luck. These actions eventually grew into traditions that are still practiced today.

Today, celebrations for the Chinese New Year last for 15 days and preparations tend to begin a month before the first day. People buy presents, decoration materials, food and clothing. A huge clean-up gets underway days before the New Year, when Chinese houses are cleaned from top to bottom to sweep away any traces of bad luck, and doors and windowsills are given a new coat of paint, usually red. The doors and windows are then decorated with paper cutouts and couplets with themes such as happiness, wealth and longevity printed on them. All debts are settled so everyone can start the new year with a clean slate.

The eve of the New Year is perhaps the most exciting part of the holiday as anticipation creeps in. Here, traditions and rituals are very carefully observed in everything from food to clothing. Dinner is usually a feast of seafood and dumplings, signifying different good wishes. Delicacies include prawns, for liveliness and happiness; dried oysters (or *ho xi*), for all things good; raw fish salad (or *yu sheng*), to bring good luck and prosperity; *fai-hai* (angel hair), an edible hair-like seaweed to bring prosperity and dumplings boiled in water (*jiaozi*), signifying a long-lost good wish for the family. It's customary to wear something red as this color is meant to ward off evil spirits (the color the monster Nian was so scared of). After dinner, families and friends stay up for the night playing cards, board games or watching TV programs dedicated to the occasion. And finally at midnight, the sky is lit up by fireworks. On the day itself, an ancient custom called *Hong Bao*, meaning Red Packet, takes place. This involves married couples giving children money in red envelopes. Then the family begins to say greetings from door to door, first to their relatives and then their neighbors. Like the Western saying, "Let bygones be bygones," at Chinese New Year, grudges are very easily cast aside. New Years is a celebration of life and loved ones; it is a chance to shake off any bad luck and start fresh with a new year full of possibilities. -IH



(Picture used from "Celebrating New Year", Wonder Kids Publications, 1992.)

DISCOVERING THE PAST IN BEIJING

Criselda Yee, *Museum Volunteer*

This past summer, our family embarked on a two-month trip of a lifetime. Our goal was to not only see as much as we could of this vast country, but to forge a relationship between the land and us, to allow my husband Michael to learn more about the country of his heritage, and for him to pass it on to our sons Bryan and Justin. We spent six weeks traveling through China, capped off with a one week visit to Japan. We ended up with challenges and discoveries that were far more than we had bargained for. Our prized discovery was a great-grandfather whose accomplishments were on display in a national museum.

Ten days into our trip, we settled into an apartment in Beijing for a two-week "Live and Learn" language and culture class sponsored by an American foundation. The mornings were intensive language classes. The afternoon sessions were filled with field trips both grand and mundane. We visited typical tourist destinations, but also pharmacies, food markets, and restaurants.

On Wednesday, July 13, a field trip took us to the Beijing Printing Museum, about an hour's drive from the city center. We did not know anything about the museum, so we decided to bring a copy of an email from Michael's mother, Winnie Wong Chase, about his family's history with the Commercial Press of China. The Beijing Printing Museum is a national museum (about 80,000 sq. ft.) with a comprehensive collection of ancient to modern writing and printing methods. We were so fortunate that this museum trip was part of the Live and Learn itinerary. We did not know this museum existed, and it's the largest printing museum in the world!

The museum director and business development director both led the tour, and when we reached the floor of the printing presses, we brought out the email and asked if they had heard of Xia Ruifang, Michael's great-grandfather. They both lit up and said that they were very familiar with his name. They took us around the corner to a display about the Commercial Press. There were two large posters; one had pictures of the founders, with his great-grandfather listed as the primary founder. The drawing of Xia Ruifang in the poster matched the photo in our family album at home – the same outfit and pose! The director told us how he and the company revolutionized the publishing and information industry in China. Below the posters were two display cases. The first one showed early printing products, books, money, and other documents. The second one showed current products, maps, more textbooks, etc. There was a third display in the middle of the room, which was a 6' by 6' model of the CP factory!

On Friday, July 22nd, the day before we left Beijing, we returned to the printing museum. Michael wanted to discuss possible U.S. exhibitions, and I wanted to take more pictures of the display. We met the deputy curator (and a professor at the Beijing Institute of Printing), the director of the Museum Society of China, and the business development director. Michael's involvement as president of the S.D. Chinese Historical Museum added to his credibility with the printing museum staff. Professor Wei, the curator, presented us with many gifts. We were overwhelmed! He gave us a book printed in 1900, just three years after Xia Ruifang founded the company. He also gave us a Chinese book about the history and impact of the Commercial Press. The first page had photos of the founder and co-founders – more faces from our family photo album – brothers-in-law of Xia Ruifang. More family ties! And he also gave us a paper mold, in which molten lead is poured to create a type plate for the press. This technology, he told us, was developed by the Commercial Press. Professor Wei gave us several books about the history of ancient printing in



(Left to right) Michael, Justin and Bryan Yee standing in front of an image of their great-grandfather, Xia Ruifang



Early printing products of the Commercial Press, on display in the Beijing Printing Museum.



Michael meeting with Beijing Printing Museum leaders: (left to right) Li Ting, Lianzhang Zhang, an unknown museum staff member, and Wei Zhi Gang.

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SDCHM PHOTO GALLERY



Cloisonne Exhibit Opening October 1, 2005



Dr. Shao-Chi Lin, former president of the board, introduces Dr. Penner.

Professor Penner gives a talk about his Chinese cloisonné collection.



Dr. Penner with board member, Dolly Woo and her husband Dr. Victor Woo.

Former President of the Board Lilly Cheng with Dr. Penner.

At the opening of the cloisonné exhibit in the Dr. Sun Yat-Sen Memorial Extension. Over 100 people attended.



Chi Kang Exhibit Opening November 19, 2005



Professor Penner and his friend Ann Van Atta with Chi Kang and his wife.

Board member Polly Liew with Mr. & Mrs. Chi Kang.



The Chi Kang exhibit reception, held in the museum's Asian garden.

The crowd at the Chi Kang exhibit opening included many museum board members.

A portion of the Chi Kang exhibit.

CHI KANG: THE MAGIC OF BRUSH PAINTING

Professor Lilly Cheng, *Director of the Chinese Study Institute, SDSU*

On November 19, 2005, an exhibition of brush paintings by Master Chi Kang was held at the San Diego Chinese Historical Museum. This was the largest exhibition opening the museum has ever had – guests even came down from Los Angeles for the event. We can largely attribute the crowd to Chi Kang's legendary work.

Master Chi Kang was born in Zhejiang, China almost a century ago. He comes from a family of artists. His great-grandfather, his grandfather and his father were all calligraphers and painters. He learned to love the brushes when he was a young boy. He experienced the Sino-Japanese War and civil war in China, and during those times he traveled extensively and endured extreme hardship in those journeys. Nevertheless, he enjoyed the beautiful scenery of China and marveled at the magnificent mountains and rivers. His travels took him to remote areas of China and to the villages of farmers and peasants. He learned to appreciate the natural brilliance of beautiful flowers, romantic shadows of moonlight and the mysteries of morning fog.

Chi Kang moved to Taiwan in the late '40s and had the rare opportunity to stay in an orchid nursery where he observed the beauties and colors of orchids. Here, as a self-taught artist, he began to paint these marvelous flowers and learned to appreciate the details of their fabulous, rare beauty. In his paintings, you can notice such delicate details.



Former Board President, Lily Cheng acted as Chi Kang's interpreter during the opening.

Over the years, he became more fascinated by the beauty of women: their hair, their postures, their gaze, their bodies and their overall rhythm. He began to paint women and women in the nude. This drew the attention of artistic circles and he earned a reputation as a painter of fantastic ladies. In the early days of his career, he had no models for his paintings, yet he was able to paint nudes which have been collected all over the world.

His work has gained international reputation in Taiwan and his masterpieces adorn museums and many public places. His huge panels decorated the receiving halls of the President of the Republic of China. China Airlines used his work as part of their designs. His work has traveled far and wide. His masterpieces in the CKS airport welcome thousands of visitors to Taiwan every day. He has also taught many students in Taiwan and has often been invited to demonstrate for cultural and art programs.

In recent years Master Chi Kang and his wife, who is also an artist, moved to San Diego to be near their children and grand children. He has continued to paint and write calligraphy. He even developed interests in doll making and rock gardening. His magic touch has no limits. Master Chi Kang is a peaceful man and once told me that what he enjoyed the most was not his paintings but the pleasure of creating them and the joy that they bring to other people. He has learned to live in peace with nature and exemplifies the true nature of an artist. It was a rare opportunity for us to take a glimpse into the life of this great man and a pleasure to learn from him. -LC



Museum Director, Alex Chuang presents master, Chi Kang, an Award of Achievement while former President of the Board, Dr. Shu Chien presides.

A SPECIAL THANKS

Mr. & Mrs. David and Annie Chen (pictured right with Alex and Agnes Chuang) from Ghengis Khan furniture donated an antique bridal carriage from the late 1800s from Yun Cheng (運城), Shanxi (山西), China. Ever since the bridal carriage arrived, it has been a wonderful conversation piece. The bridal carriage was used to carry the Chinese bride to the bridegroom's house.



IRIS CHANG, ONE YEAR LATER

David Rytell, APHAFIC member and local writer

On November 9, 2004, Iris Chang, the beautiful, gracefully articulate, 36-year-old historian and best-selling author drove her car alone in the dead of night just east of San Jose, headed west on Highway 17. She had slipped out of bed some time in the early morning, leaving her husband of 13 years asleep in their Sunnyvale home. She drove for a while until it seemed that she was "far enough" away and pulled off the highway onto what was later described as a steep utility road and parked.

Iris had brought a large-sized handgun in a cardboard box on the passenger's seat. She had secretly purchased the Civil War era "relic" the day before at an antique shop. Antique guns have no waiting period for purchase in California. Sometime that morning, probably just around sunrise, she loaded a bullet into each chamber of the gun and placed the barrel upward inside her mouth. In an instant, Iris Chang died alone inside her car on a dusty turnoff. Her head fell to rest against the driver's side window. A passerby would find her about two hours later.



In her brief life, Iris had contributed immensely to the cause of history – in particular, her second book, published in 1997, before she was 30, was perhaps one of the most controversial and important of the entire decade. *The Rape of Nanking* shed light on a forgotten tragedy. The scope of this tragedy, Iris had discovered, was huge – so huge, it put an entirely new perspective on the Second World War. In fact, it turns out that there wasn't just one holocaust, there was another – and stunningly, this one seemed every bit as horrifying as the Jewish holocaust.

Her book was the first comprehensive documentation of the Nanking massacre published in English. It became a best seller, and made Iris Chang a celebrity and advocate for the cause of bringing this tragedy into public awareness. At the same time, the magnitude of this horrifying past would also bring her life tremendous sadness and pain. The story of what happened in Nanking – a story that was very close to being completely forgotten before Iris' book -- is nothing short of jaw-dropping.

When the Japanese Imperial Army invaded the then-capital city of Nanking, China in late 1937 on an expansionist rampage, they had been keenly inculcated into a belief system that taught them they were wholly superior to the Chinese. Hundreds of thousands of innocent Chinese civilians would be raped, tortured and murdered in a matter of weeks. In total, somewhere b□

Iris was thrown into a firestorm of controversy amongst deniers, and she became a headstrong advocate in the demand for an apology from the Japanese government. Anti-Iris Chang literature sprang up on Japanese college campuses, conferences there condemned her, and a Japanese publisher attempting to publish her book received death threats.

In her short life, Iris wrote three books with three very different stories – each related in some way to her Chinese heritage, but universally pertinent. In a broad sense they each tell true stories about people that were victims of governmental power. The books would lead her to spend most of her adult life advocating justice and civil liberties for those who suffered cruelty at the hands of others.

Along with the fame, the cause, and the controversy, Iris suffered immensely. The stories of victims – often relayed to her in excruciating detail first hand – became a rapturous burden. Over the years, but especially in the last year of her life, she pushed herself to the point of exhaustion, and beyond. In the Spring of 2004, her public appearances were set at the rate of about a city a day – sometimes she had several engagements each day from morning till night. Along with the overwork, she also had a tendency to profoundly empathize with victims, and their nightmares seemed to define and engulf her.

From this backdrop, something snapped in the summer of 2004 when Iris suffered a breakdown and was hospitalized. Although things started to get better last fall, in the end, the depression would consume her.

Today, many millions of people are aware of *The Rape of Nanking*, millions more than would have known without Iris Chang's work. Yet, now that she's gone, her memory may begin to fade, much like the victims she herself hoped would never be forgotten. In the meantime, others will pick up her causes, but it seems unlikely that there will ever be another like her. -DR
David Rytell works as a computer programmer at Intuit Inc. in San Diego. If you would like to read Dave's full story about Iris Chang, see his blog page at <http://daverytellsblog.blogspot.com/>.

CURATOR'S CORNER

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

As reported in the last newsletter, the 2005 Chinese American Studies Conference was held in San Francisco on October 6-9. Gladys and I flew to Oakland and, to our surprise, Michael Yee joined us on the same plane. Together, we all enjoyed the conference. I have included a photo of the panel on "Regional Histories from America and Australia," on which I presented my paper on San Diego. Also in the last newsletter, I want to correct a caption to the photo of the "Walk Through Time" performers. James Wen, his wife Laurie, and daughter Janelle played the part of a successful San Diego Chinatown merchant family. Charlotte Wen played the part of the niece of a Chinese fisherman, who had befriended the famous dog, Bum. Sorry for the mix-up.

On Friday, November 11, the annual Veterans Day luncheon was held at the museum. Surprisingly, this year there were more veterans, family, and friends than at any past luncheon. There were 25 veterans and at least 18 family members, friends, and museum staff in attendance.



Oct. 8, 2005 Conference Panel. (Left to right) John Muir, Murray Lee, Raymond Poon, Kathie Hoxsie, William Roop (moderator), Gene Moy



(Standing left to right) Wellman Hom, Ed Wong, Russell Chan, Herb Hom, Lucy Leonard, Victor Mar, Al Wong, John Hom, Murray Lee (Seated in middle) Roland Lim, Bill Chan, David Gee, Norman Fong, Allen Quin, Tony Severino, Richard Wong, Richard Kong (Seated in front) Al Ong, Rollie Quon, Jim Hom, Bob Fong, Jennings Hom, Victor Schoon, John B. Lee (not in photo- Raymond Lee)

After the veterans were welcomed and introduced, I gave a brief talk on this year's observance of the sixtieth anniversary of the end of World War II. There were 15 to 20 thousand Chinese Americans who served in the U.S. armed forces and their numbers are dwindling. Chinese Americans had a greater percentage of their population serving in the military than the remainder of the population. Many of those who lived in San Diego's Chinatown entered the service and made significant sacrifices and contributions. The museum maintains a registry of many of these San Diego veterans as well as those who have relocated here. Some of these veterans have been interviewed and their stories have been recorded. As an example, I read part of the story of Gorman Fong, who was not present at the luncheon. One of the quotes from Gorman's interview after surviving the "Battle of the Bulge" was, "All in all I feel very fortunate. The angel up above really watched out for me." Following this, I introduced the new minister of the Chinese Community Church, Philip Noordmans, who reinforced this feeling of our veterans. He ended with a blessing for the food. After the luncheon, all of the veterans posed for a group photo. -ML

LISA SEE Continued from page 6

eventual breaking of the toes, etc. Until the time a girl married out to another village at age seventeen, she lived in an upstairs room with only one window. When she went to her husband's home, she spent the rest of her life in a similar upstairs room. Hobbled by her bound feet, she lived in isolation. Through the use of *nu shu*, she was able to express herself to other women in identical circumstances.

These are the circumstances on which Lisa based her novel. She traveled to a remote region of Hunan and lived there for six months. In this area, noted for pockets of Yao minority people, she met and talked to Yang Huanyi, who at age ninety-six, was the oldest *nu shu* writer. Needless to say, my wife had already purchased and read the book so she was privy to the secrets of this beautifully written novel.

Snowflower and the Secret Fan as well as many of Lisa See's other books are available through Random House's, website: www.randomhouse.com. -ML

CHINESE JUNK

Gary Rasse, Museum Staff

The Chinese developed one of the strongest and most seaworthy vessels in history: the junk boat, which is still in use today by the peoples of Southeast Asia. The word "junk" is most likely derived from the Malay-Javanese word, "jung," which roughly translates to "floating house." This definition still rings true today as many families in Asia continue to live in the traditional way on small junks which serve as houseboats and places of business. As one westerner aptly described it in the early 20th century: "Mother, children and in-laws all live and work aboard and have no other home. On a calm day it is likely to be festooned with washing and chickens. Pigs and vegetables also have a place on board. All of this may not look sailorly to our eyes, but it breeds sailors."

The junk was developed about the same time as the Roman war galley and the Norse longboat. It has a flat bottom and a high stern with square bows. It is usually outfitted with two or three masts and uses lugsails made of linen or matting stiffen with horizontal battens. Each sail is secured by its own line or sheet that allows any of the sails to be quickly raised or lowered. Its hull is partitioned off by solid bulkheads running lengthwise and crosswise which divide it into watertight compartments which make the ship structurally rigid and resistant to sinking. The West would not adopt this maritime technology until the 19th century. The junk has no keel which is compensated for by a heavy steering oar or rudder, which can be raised or lowered at sea as conditions demand.

Perhaps the most historically significant achievement in Chinese maritime history is that of Zheng He. A half-century before Columbus, Zheng He had reached East Africa and learned of Europe from Arab traders who plied the trade routes of the ancient Mediterranean world. The Chinese could easily have traversed the Cape of Good Hope but were uninterested in pursuing extensive trade with Europe because they believed that the trinkets and beads Europe had to offer at that time were crude and not valuable. The Chinese preferred to trade with Africa where they could acquire the ivory, spices, and exotic woods and animals they desired.

Between 1405 and 1433, Zheng He led seven major expeditions, commanding the largest sea-going expedition the world would see for the next five centuries. His fleet included 28,000 sailors on 300 ships. The grandest vessels, which were oversized Chinese junks, were over 400 feet long and had nine masts. In comparison, the exploratory voyage of Columbus constituted three ships carrying a total of 90 men. The largest ship Columbus possessed on his voyage to America measured only 85 feet.

Asia's retreat into isolationism after the historic voyages of Zheng He amounts to one of the great missed opportunities in history which laid the groundwork for the rise of Europe and the Americas. We can only imagine that the world would be a very different place if Zheng He had continued on around the Cape of Good Hope or if his successors had been allowed to continue his exploratory voyages. -GR



A model of a Chinese Junk boat, one of the museum's collections.

PERFECT FUSION Continued from page 1

came to the museum just to see the art. While in the museum extension, the models of old Chinatown businesses often captured their imagination, leading them across the street to hear the tale of San Diego's Chinatown and view the permanent collection.

Cloisonné is the art of fusing bronze, glass and metal. The art is more than 3,000 years old and has been practiced in the West and East. Early cloisonné can be traced back to Egypt circa 1800 B.C. In China, glassware artifacts date back to the Warring States period (481-222 B.C.E.). The popularity of cloisonné reached its height in China during the Qing Dynasty (1644-1911), especially during the reign of Chieng-lung, who was a great patron of the arts.

In the future, rotating exhibits in the Sun Yat-Sen Memorial Extension will continue to bring new faces into the museum while giving our members something novel to look forward to. -AS

COMMUNITY OUTREACH REPORT OCTOBER - DECEMBER 2005

October 1**APHD Walking Tour**

Docent: Murray Lee

October 1**Museum and Garden Tour**

San Diego Chinese Academy
55 people in attendance, including
both parents and children.

Docents: Alex Stewart and Mona Taghikhani

October 1**Exhibit Opening**

Cloisonné: Perfect Fusion

Featured cloisonné pieces from the Qing
Dynasty and early 20th century. Approximately
70 people in attendance.

October 8**4th Annual Moon Festival for Children**

This annual event, which is catered to children,
provides storytelling and activities to teach
children about the Chinese Moon Festival
as well as culture. Approximately 60 people
attended.

October 27**Special Museum Presentation**

Author Lisa See gave a talk, then signed books
and attended a reception for her newest book,
Snowflower and the Secret Fan. The San Diego
Chinese Women's Association as well as other
museum members were in attendance.

October 30**5th Annual Fallback festival**

The museum participated and ran a booth at
this annual Gaslamp festival for children, where
kids had the opportunity to play a Chinese
game and learn about the old Chinatown

November 10**Museum and Garden Tour**

San Diego Elderhostel

Docent: Alex Stewart

November 11**Veterans Day Luncheon**

This year's annual event had the most guests to
date; the luncheon honors those who served in
WW II. Approximately 43 people attended.

November 19**Exhibit Opening**

The Fantasy of Chi Kang

Exhibit featured painted works by Chinese
master painter, Chi Kang. Approximately 135
people attended.

December 2

Calligraphy by Museum Director, Alex Chuang,
for the Chan Family Choy Lee Fut Kung Fu
School Grand Opening.

December 10**APHD Walking Tour**

Docent: Murray Lee

December 16**Museum and Garden Tour**

Mesa College Asian Pacific Islanders Club,
Phoenix, Arizona

Docents: Alex Stewart and Mona Taghikhani
30 people in attendance

DISCOVERING THE PAST Continued from page 9

China and copies of books written in French and German about the Commercial Press.

As we look back on the visit, we remember nine plane trips, three cross-country train trips, hundreds of miles by taxi and subway, one rickshaw ride through a *hutong*, a bicycle ride in the country, a Yangtze river cruise, and one mag-lev train ride. It was exciting and it was an ordeal. But we accomplished what we had set out to do and introduced our boys to their heritage as well. -CY

Historical notes from research done by other family members, and from Commercial Press info:

The Commercial Press is the longest-standing modern publishing house in China. Guided constantly by the principle of fostering cultural enhancement and intellectual enlightenment, its impact on the history of cultural and educational publishing in modern China has been profound and far-reaching.

Founded in Shanghai in 1897, by Xia Ruifang, the Commercial Press began as a print shop, producing account books and ledgers for commercial use, advertisements, and church bibles, as requested. In the early years, the company acquired other printing shops and expanded its business so rapidly that it soon developed into a big enterprise. Xia Ruifang invested liberally in research, recruitment of skilled technicians, overseas study tours, technological improvement and invention of new machinery. The Commercial Press became the pioneer of modern printing in China.

While advancement in printing is closely linked to cultural development, what made the Commercial Press famous was its book publishing business. The evolution from printing to publishing is a characteristic development common to many world-renowned publishers.

The Commercial Press began with the compilation of English-Chinese bilingual readers. In 1902, Xia Ruifang brought in Zhang Yuanji, an outstanding Chinese scholar of the time, to head the editorial and translation departments, thus launching the Commercial Press's publishing business. By 1931, over 8,000 titles had been published, including modern textbooks, new publications introducing Western knowledge, several Chinese-foreign language bilingual dictionaries, ancient Chinese texts and various magazines. CP was also credited with translating the Bible into Chinese. Japan also felt the importance of the Commercial Press, so they bombed the factory in their attempt to destroy the Chinese nation.

The Commercial Press grew from a small family-run printing business into the largest cultural and educational publishing enterprise in modern Chinese history. The CP is now government owned and run, but the accomplishments of its founders are still acknowledged.

Mahuang (麻黃): Asking for Trouble

Alex Stewart, Museum Staff

In both ancient and modern times, the powerful herb known as "mahuang," Chinese ephedra, or "ask-for-trouble" has been prone to improper use. The leaves and roots of the plant have divergent medicinal effects and in modern times, some of its active components have been concentrated into powerful stimulants. Traditionally used as a treatment for asthma or bronchitis, the leaves and stems of the plant induce perspiration, open breathing passages and promote urination. The roots of the plant have the opposite effect of inhibiting perspiration. The components that open up the lungs and bronchial tubes, ephedrine and pseudo-ephedrine, also stimulate the central nervous system which makes them a key ingredient in many diet pills and body-building supplements.

The name "mahuang" sounds like "ask for trouble" in Chinese (麻煩), but it translates literally to "numb yellow herb." An old story explains why it also bears the name "ask-for-trouble." The tale begins with a Chinese herbalist who has no son to carry on his practice, so he decides to take an apprentice into his clinic. Unfortunately, his apprentice is too impatient to properly learn the art of traditional Chinese medicine. After a few short months of training, he claims to be ready to start his own practice. At first, the old herbalist refuses to let him go. Not only does he still need the young man's help, he knows that his apprentice is not ready to treat patients on his own. Still, the impetuous young man persists and the old doctor cannot prevent him from leaving. But he sternly warns the apprentice about one plant whose leaves and roots have opposite effects: the root can reduce perspiration and the leaves can induce it. He cautions the young man that it is a very powerful herb and misusing it can be extremely dangerous. But the incautious young man just nods distractedly, already plotting to steal a few choice clients from his mentor.

On the opening day of the former apprentice's office, a judge's only son falls ill. Seeking the closest possible physician, the judge takes his profusely perspiring son to the brand new clinic. In hopes of impressing the wealthy official with a quick cure, the young man uses massive amounts of leaves to treat his patient. To his horror, the boy begins to sweat even more heavily. He starts to shiver uncontrollably and his body grows icy cold to the touch. The panic-stricken judge pushes the would-be doctor aside and carries his son to the old herbalist. The learned doctor tells the judge that his former apprentice had used the wrong part of the plant. The roots could have helped the boy, but the leaves made his condition much worse. As soon as his son is fully recuperated, the judge summons the erstwhile apprentice to appear before him. He reprimands the young man, telling him that treating patients without proper knowledge is asking for trouble. Thus, the plant is still known as "ask-for-trouble."

Trouble has followed mahuang into modern times. In February 2004 the United States Food and Drug Administration (FDA) citing "unreasonable risk of illness or injury" banned the sale of dietary supplements containing ephedrine alkaloids (ephedrine and pseudo-ephedrine). This effectively made the sale of mahuang for human consumption illegal. Hundreds of reported cases of adverse reactions to supplements containing ephedrine alkaloids sparked the new federal rule. The side effects include elevated blood pressure and heart rate, vomiting, heart palpitations, dizziness, nervousness, and even heart attack, seizure and stroke. However, the majority of these cases involved supplements containing additional stimulants such as caffeine or highly concentrated doses of ephedrine alkaloids. In April 2005, a Federal District Court judge in Utah struck down the FDA ban, questioning whether the FDA could summarily ban a substance without establishing that it is a danger even at low doses. Since this ruling only applies to Utah, the future of mahuang in this country remains murky. Whatever the outcome, it is clear that powerful herbs such as mahuang should be treated with the respect they deserve. Like that overeager apprentice so many years ago, the makers of highly concentrated ephedrine-based stimulants are clearly asking for trouble. -AS



Mahuang pictured in its two forms: leaves (above) which are used to induce perspiration; and the roots (below) which are used to curb perspiration



EDUCATION UPDATE

Mary Anne Lacaman, *Museum Staff*

On October 1st, the museum gave a special tour to visitors from the San Diego Chinese Academy. There were not only children, but parents as well. The group was so large that they needed to be split into two. About fifty-five children and parents came to see our collection and were very enthusiastic about being able to have a sneak preview of the cloisonné exhibit that opened later that afternoon.

We are looking forward to the Chinese New Year, which will start on January 29. 2006 is the year of the dog, and with this new year we are looking forward to visiting schools for our Special New Year's Classroom Exhibit Presentation (CEP): *A Dragon's Tale*. This is always a very busy time for our Education Program, we already have a few advance reservations for the week of the Chinese New Year and the first week of February. But, don't worry, it's not too late to book a presentation! The *Dragon's Tale* CEP includes interactive storytelling in which children learn about the origin of the Chinese zodiac and participate in activities relating to the zodiac character, the dragon. We also have reservations for *Window Flowers: The Art of Chinese Paper Cutting* where children learn about this ancient art form and are able to make their own Chinese paper cut-outs. This CEP also familiarizes students with the symbolism found in Chinese art and the paper cut-outs they are creating. Every year students are anxious to create a Chinese paper cut-out to place in their window for the Chinese New Year.

We are also in the process of developing new presentations for next year's program. We hope to include a classroom exhibit presentation about Chinese origami, which would suit children of all ages. Besides our CEPs, we are able to do special events, so contact the museum for a reservation. The goal of the CEPs is to get students engaged in the presentation and excited about history and culture. -ML

REMEMBERING CHARLOTTE HSIEH *Continued from page 5*

the event.

Sometime in 2000, Dr. K.C. Chien invited Charlotte to join the museum's board of directors. In 2002, we started fundraising to build the museum extension. Of course, Charlotte and Jaw Jim were our prime candidates for fundraising. After I solicited him, Jim called me to his study at home to talk about the plan for the extension. After a couple of months and a couple more meetings, a series of documents were transferred and we received the largest one time donation of \$275,000. When I thanked them for their generosity, Charlotte replied with, "Alex, we should do it!" I was very touched, since very few people would say it should be done.

In 2004, I felt our education program needed more courses so I asked Charlotte to come to the museum and train staff members, Drew Oberjerge and Rory O'Neil. Charlotte, with her experience at the Boston Chinese Language Program, was an expert in teaching and used her book, *Echoes of China*, as a basis to teach the staff members. For several weeks, she came to the museum to give her lessons and also provided props for the education material. Each time she gave a three-hour lesson. She took it very seriously, which reflects her professional attitude.

The last time I saw Charlotte was in August when we were invited to her house along with a few other friends. After dinner there was a recital with friends, providing a singing performance. Charlotte gave an aria of an opera while her vocal teacher played the piano. It was an impressive presentation. This was the last time I saw her and listened to her singing. -AC

Parents & Teachers

BOOK YOUR CHINESE NEW YEARS CEPS TODAY!

SDCHM offers classroom exhibit presentations for grades K-12. Email info@sdchm.org or call us at (619)338-9888 for more information and to book a CEP.

New Years Special: A Dragon's Tale

(Grades K-6) Only offered January-February. Learn about the Chinese zodiac and how it came to be. Find out about the history of the most revered zodiac character: the dragon. (Interactive storytelling+ Receive a red envelope)

Window Flowers:

The Art of Chinese Paper Cutting

(Grades 2-6) Discover this Chinese folk art using paper and learn how to distinguish Chinese art from other world art forms. (Lecture+Hands-on paper cutting+Game)

The Rise and Fall of the Qin Dynasty

(Grades 4-6) Explore the Qin Dynasty when the Great Wall and famous Terra Cotta Soldiers were created. (Interactive storytelling+Hands-on activity)

The Art of Chinese Writing

(Grades 7-12) Demystify the Chinese language and hear about the history of Chinese characters and how they originated. (Lecture+ Calligraphy demo+Hands-on calligraphy)

FUNDING & DONOR SUPPORT

MUSEUM DONATIONS

Jenny Benson	\$1,000.00
Robert & Eleanor Bregman	\$1,000.00
Shu-Sing & Yui-May Chang	\$1,000.00
William & Margaret Chang	\$1,000.00
Norman & Pauline Fong	\$4,000.00
Y.C. & Luna Fung	\$1,000.00
Lu-Yan & Fei-Fei Guo	\$500.00
James N. Ho	\$2,000.00
Jeanne Lee Jackson	\$1,000.00
Flor M. Avelino & Flor Lacson	\$385.00
Donna & Chun Lee	\$1,000.00
Dale & Sharon A. Lieu	\$1,000.00
Betty Lum	\$400.00
Betty Ma	\$1,000.00
Andrew & Janet Wang	\$1,000.00
Charles & Lily Wang	\$1,000.00
Shen-Ye & Florence Wang	\$101.00
Sandra A. Wawrytko	\$1,000.00
James & Laurie Wen	\$100.00
Ed & Ellen Wong	\$22,000.00
Savio & Pattie Woo	\$1,000.00
Michael & Criselda Yee	\$2,000.00
George & Shirley Yu	\$1,000.00
William & Amy Yuan	\$1,000.00
David & Annie Chen <i>(Genghis Khan California, Inc.)</i>	\$3,750.00
Families with Children from China	\$100.00
Candlewick Press <i>(Calligraphy)</i>	\$100.00
Thuan Du <i>(Calligraphy)</i>	\$100.00
Joan Campbell <i>In memory of Charles Wang</i>	\$100.00
Alexander & Agnes Chuang <i>In memory of Mrs. Chien</i>	\$50.00
Marilee K. Hong <i>In memory of Roy & Elizabeth Hong</i>	\$5,000.00
Jesse Bing & Ruby Chew Lew <i>In memory of Mr. & Mrs. Pon Don Chen</i>	\$100.00
Shao-Chi & Lily Lin <i>In memory of Patsy Loo</i>	\$100.00
Han Kuo <i>In memory of Vung Tsze Wong</i>	\$200.00
Li-Ho Chyu & Wan Hwa Wong <i>In memory of Vung Tsze Wong</i>	\$500.00
SUB-TOTAL	\$56,586.00

In Memory of Charlotte Hsieh

Julia Chang	\$210.00
William & Margaret Chang	\$100.00
William P & Teresa Y Chen	\$100.00
Shu & Kuang Chung Chien	\$200.00
Alexander & Agnes Chuang	\$100.00
Lu-Yan & Fei-Fei Guo	\$500.00
Thomas & Ines Ho	\$100.00

Linda Hsieh	\$100.00
Sawyer & Anna Hsu	\$100.00
Tai-Deh & Hwei Fang Hsu	\$100.00
David & Winnie Hu	\$300.00
Victor & Teresa Kung	\$100.00
Donna & Chun Lee	\$50.00
Chunghsin & Lydia P Lee	\$100.00
Michael & Mimi Lee	\$100.00
Teh-Hsuang & Dorothy Lee	\$100.00
Jia Hui Liao	\$60.00
Dale & Sharon A. Lieu	\$100.00
Fah-Seong & Polly Liew	\$100.00
Shao-Chi & Lily Lin	\$100.00
Gary Lin	\$100.00
Lily Meng	\$50.00
Benny & Alicia Miao	\$40.00
Jame & Lily Poon	\$100.00
The Shih Family	\$500.00
Kwan L. & Marion So	\$100.00
Travis & Francine Spears	\$100.00
Robert & Jasmin Sun	\$100.00
Margarite Tang	\$500.00
Zen Chien & He Ping Teng	\$200.00
John R. & Patty O Wiggins	\$100.00
Frank & Carolyn Wong	\$100.00
Linda Wood	\$100.00
Luke Soosang & Lucia Yau	\$50.00
Paul & Stella Yeh	\$200.00
SUB-TOTAL	\$5,060.00

EXPANSION FUND

Paul & Rose Tchang	\$100,000.00
Donna & Chun Lee	\$1,000.00
SUB-TOTAL	\$101,000.00

GRAND TOTAL	\$162,646.00
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PLANNED GIVING

To leave a legacy for yourselves and for your family, please consider adding the museum to your will or trust. We will give special recognition for donors who make the museum part of their "family." Please call Alex Chuang or Michael Yee if you are interested at (619) 338-9888.

TIME TO RENEW

As many of you may know, our membership campaign has already started for 2006. You will find a renewal membership form at the back of this newsletter. With a membership, you will receive our quarterly newsletter, invitations to member events including exhibit openings, free entrance to the museum and the honor of supporting history in the making. Thank you.

The 2006 APHAFIC World War II Essay Contest

To raise awareness of the events of WWII in Asia

History textbooks in high school cover mostly western history. In college, although many courses on Asian history are offered, the coverage of western history is still more than history of other parts of the world. WWII history coverage is no exception. Therefore, students in the United States understand the history of World War II in Europe better than that in Asia. Few students know what happened in Asia during WWII, e.g. WWII in Asia lasted much longer and was much more brutal than WWII in Europe. Our organization strives to provide opportunities to educate the general public and to raise awareness of the events of WWII in Asia. Hopefully, an understanding of the history will prevent such atrocities from happening again.

Topic: *Colonialism in China in the 20th Century*

Awards:

1st Prize: \$500.00 and a certificate of recognition
2nd Prize: \$300.00 and a certificate of recognition
3rd Prize: \$200.00 and a certificate of recognition

Eligibility:

Full time undergraduates enrolled in an accredited college in San Diego County.

Applications will be accepted from February 1, 2006. For further information please contact the Essay Committee of APHAFIC at NCHLO@san.rr.com or (858) 546-7123 (day).

SAN DIEGO SYMPHONY:

JACOBS' MASTERWORKS SERIES

The Jacobs' Masterworks Series, under the direction of Music Director Jahja Ling, brings you some of the greatest music ever written, performed by our outstanding musicians and with world-renowned soloists. Friday and Saturday performances start at 8 PM. Sunday performances start at 2 PM.

January 13th, 14th & 15th

Sibelius: Symphony No. 5
Barber: Toccata Festival
Beethoven: Piano Concerto No. 3

January 20th, 21st & 22nd

Prokofiev: Violin Concerto No. 1
Mozart: The Marriage of Figaro, Overture
Tchaikovsky: Suite No. 4 (Mozartiana)
Mozart: Symphony No. 35 (Haffner)

February 10th, 11th & 12th

Chin: Concerto for Violin & Cello
Rossini: Semiramide, Overture
Beethoven: Symphony No. 7

March 17th, 18th & 19th

Tchaikovsky: Violin Concerto
Liadov: Kikimora
Prokofiev: Romeo & Juliet (excerpts)

For more information and a complete list of the 2006 Jacobs' Masterworks Series as well as other San Diego Series, visit www.sandiegosymphony.org

January 29, 2006

Chinese New Year: The Year of the Dog

The sign of the dog indicates a person is honest and faithful to those they love, although they also can be somewhat eccentric and very stubborn at times! For dogs in 2006, any recent setbacks or obstacles can be overcome so look forward to a year in which to really shine, either personally or professionally.

To learn more about the different Chinese zodiac signs, visit: www.chinapage.com

Chinese Center Annual New Years Fair February 11-12, 2006

Saturday, 10:00 AM-6:00 PM

Sunday, 11:00 AM-4:00 PM

Third Avenue & J Street (in front of the Museum)

FREE

Over 50 food and craft vendors will share in this year's Chinese New Year celebration. Visit the children's cultural exhibit where your child can make a traditional Chinese lantern and learn the Chinese zodiac. All children are encouraged to participate in our annual lantern parade (see schedule for times).

To learn more about this event, please call (619) 234-7844, or go to <http://www.sandiegochinese.net/sdcc/index.htm>

ON-GOING EVENTS

PICK ME UP: THE ART OF CHINESE BASKETS

Starting January 21, 2006

San Diego Chinese Historical Museum Extension

APHD WALKING TOUR

San Diego Chinese Historical Museum

Take a walking tour of the Asian Pacific District of downtown; every second Saturday of the month. Please RSVP.

619-338-9888 or www.sdchm.org

FARMERS' MARKET AND ASIAN BAZAAR

Every Sunday from 9 AM to 1 PM

SDCHMM

SDCHMM

SDCHMM

SDCHMM

SDCHMM Membership 2005

MEMBERSHIP AND RENEWAL APPLICATION

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
info@sdchm.org
www.sdchm.org
PH. 619 338 9888
FX. 619 338 9889



BECOME A MEMBER

Annual Membership

Table with 2 columns: Membership Type and Price. Rows include Active (\$20), Active Couple (\$30), Senior (60+) (\$10), Senior Couple (\$15), and Student (\$10).

Life Membership

Table with 2 columns: Membership Type and Price. Rows include Life (\$200), Life Couple (\$300), Senior Life (60+) (\$150), Senior Life Couple (\$200), and Corporate (\$500).

Welcome 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.**

Please fill out form completely and check appropriate boxes

- Checkboxes for membership types: NEW MEMBER, RENEWAL, ACTIVE, SENIOR (60+), STUDENT, ACTIVE COUPLE, SENIOR COUPLE, 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.....