

# SAN DIEGO CHINESE HISTORICAL SOCIETY & MUSEUM

聖地牙哥中華歷史博物館協會



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

## WINTER 2007

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.

### 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.

## MAN

Full, satisfied, complete



Written by

**Zhao Meng-Fu**

趙孟頫

(1254-1322)

滿心

Whole-heartedly

滿期

at the expiration of the period

滿面春風

beaming with pleasure

滿載而歸

return home fully laden

## STROKES OF ELEGANCE: A BRUSH WITH MASTERY

Alex Stewart, *Museum Staff*

Zhou Ping-Guang (周平琰) confidently drew bold black lines across the paper while admitting he hadn't decided what to paint yet. But he explained that these rapid initial brushstrokes generate an explosive passion crucial to the act of creation. Zhou spoke to a standing-room-only crowd in the Sun Yat-Sen Memorial Extension at the opening of the "Strokes of Elegance" exhibition of his paintings.

Over 100 people came to listen, watch and learn from an artist who combines traditional and contemporary techniques to produce his own unique style. The presentation culminated with Professor Zhou producing two original artworks before the attentive eyes of an adoring crowd.



*Zhou Ping-Guang gives a painting demonstration at the opening of the Strokes of Elegance exhibit.*

The museum collaborated with the San Diego Chinese Art Society to present this educational event. After opening remarks by Alexander Chuang and Michael Yee, President of the Chinese Art Society Lucia Yau stood to tell the crowd about Zhou's artistic upbringing and recent accomplishments. Then Zhou, who taught at the Sichuan Art Institute (四川美術學院) before opening his present studio in San Gabriel, took the floor to elaborate on his own artistic genesis.

He learned to paint in three stages: copying, interpreting and then creating. Zhou began his study at the age of six. By the time he was twelve, he could copy the work of great masters, such as the contemporary artist, Chan Dan Chien (張大千). At 16, he progressed to creating his own interpretations of other people's compositions. When he was 19, he began painting original work and developing a personal style. But he assured the audience, containing many of his students, that such intelligent people would progress faster than he did.

Indeed, museum patrons were treated to a thorough lesson in the technique and appreciation of Chinese brush painting. Zhou stressed the importance of balancing one's composition. Like yin and yang, paintings should contain dark and light elements. Some parts are only visible when viewed up close and others are better seen from a distance. Dense areas of detail should be balanced with hazy components and empty space. These contrasting elements lend depth to a painting. Light and dark

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# PRESIDENT'S MESSAGE



*San Diego Chinese Historical Society and Museum board president Michael Yee*

On behalf of the members, volunteers, staff and board of the San Diego Chinese Historical Society and Museum, best wishes for the holidays to you and your loved ones. The last quarter of 2006 was tremendously busy at the museum, as discussed in the articles of this issue. Below are a couple of events that had personal connections for me.

The museum's annual Veterans' Day Luncheon on November 11 provided an opportunity to visit with our Chinese American veterans and honor all those who have served our country. It was a pleasure to engage with our former servicemen. The event also featured guest speaker John C. Vroman who served in the Flying Tigers during WWII in China, as well as other honored visitors who played distinguished roles. You can enjoy the many details in the article on page 8 of this newsletter.

John Jung also provided a fascinating glimpse into growing up as part of the only Chinese American family in Macon, GA during the 1920s-'50s. His family's life in a traditional Chinese laundry sparked welcome recollections from several audience members. Hearing Mary Lou Hom's similar family history in a Chinese laundry in Ohio connect with Professor Jung's engaged the audience on a personal level. As it turns out, my family has a history with Chinese laundry as well. Professor Jung's story eventually led him to San Francisco as a rural Chinese in an urban Chinatown. Board member Donna Lee excitedly shared her perspective about Chinatown "newcomers." Many museum members' family histories proved to be tied intimately to similar Chinese American experiences. Members and donors of the museum enjoy Chinese history, art, and culture. Intertwining these interests make for an outstanding museum.

Here's wishing you a prosperous 2007, and upcoming Year of the Boar, 4705.

*Michael Yee*

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## MUSEUM UPDATE

### MUSEUM UPDATE

By Alexander Chuang, *Executive Director*

This is the final quarter of 2006, and once again we had a very eventful period. On the same day as the Moon Festival for children, the museum held the Shandong Farmers' Paintings exhibit opening. The Asian Film Festival followed, in which the museum was one of many sponsors. Later the museum sponsored one of the dragon boat teams for San Diego's Second Annual Dragon Boat Festival race. Though we didn't win, we exhibited much spirit. Thanks to Marion So for organizing the team and to those who donated the money

needed for us to participate: Marion So, Dr. K.C. Chien, Dr. Alexander Chuang, Dr. Polly Liew, Linda Tu, Lily Lin, Theresa Lai and Eleanor Bregman.

As usual, the museum attended the Fallback Festival this year and presented a booth. Mary Anne Lacaman and her brother managed the booth and entertained children by playing Chinese games. We appreciate their time and effort.

This year we expanded the Veterans' Day Annual Luncheon in the museum courtyard to include some American veterans. John Vroman, the guest speaker and former Flying Tiger, shared his experiences in World War II, including his participation in battles with Japanese aircraft.

The last event of 2006 was a book signing and lecture by the author of *Southern Fried Rice: Life in a Chinese Laundry in the Deep South*, Professor John Jung. The audience enjoyed John's lecture and bought many copies of the book. As usual, the museum provided refreshments. Thanks to Agnes, Shao-Wu and Eliza Chuang for their hard work, as well as to the museum staff.

We are very busy preparing the forthcoming exhibit, *Threads of Love*. It will be an exhibit of ancient Chinese art and needlework, of which Sally Yu Leung provided the major portion. We also are preparing for the Chinese New Year fair, exhibit and banquet. The annual banquet is scheduled for March 4, 2007. Please save the date for this important occasion. -AC



*American veterans in front of the Sun Yat-Sen Extension (Left to right: Orville "Blackie" Blackburn, Robert Ho, John Vroman, A. Alan Riker, Carl Silber) with Alexander Chuang*



### PLANNED GIVING TO THE SAN DIEGO CHINESE HISTORICAL SOCIETY & MUSEUM

If you are thinking of making a charitable gift by will, please think it through carefully. Then, meet with an attorney to discuss and make changes to your will. Be as clear as possible and describe exactly what you want given to whom.

"I, (*name*), of (*city, state, ZIP*), give, devise and bequeath to the San Diego Chinese Historical Society & Museum, a California non-profit public benefit corporation having its principal office at 404 Third Avenue, San Diego, CA 92101, (*written amount or percentage of the estate or description of property*) to be used for the furtherance of its charitable purposes in the discretion and at the direction of its Board of Directors for its unrestricted use and purpose."

Please tell us when you have named the San Diego Chinese Historical Society & Museum in your will. **We would like the opportunity to thank you for your generosity.**

## MUSEUM DRAGON BOAT TEAM RACES WITH THE DRAGONS

By Linda Tu, *Board Member*



*The Musing Dragons are all smiles before the race.*

Playa Pacifica, Mission Bay Park, October 21, 2006: On a day brimming with sunlight and promise, Marion So, captain of the Chinese Historical Museum's first dragon boat team in 2005 and its second in 2006, gathered her Musing Dragons under a dazzling red, green, orange and white banner to prepare to race in San Diego's 2nd Dragon Boat Festival.

A dragon boat festival in October? Dragon boat festivals have been held in China for more than 2,500 years, but the traditional date has always been *duanwujie* (端午節) the 5th day of the 5th lunar month, a day to celebrate both the sun and a new growing season. The day likewise commemorates the drowning of the poet Qu Yuan (屈原) who committed suicide in the 3rd century B.C.E. to protest corruption in the state which he loved and so

loyally served. Boats raced to the beat of drums, rushing to save him and honor the great patriot. Dragon boat festivals continue to take place on the anniversary of his death.

Dragon boat racing, though, has spread beyond its place of origin within China to the rest of Asia, North America, Europe, Africa and Australia. Its season now extends from May through October; some members of the SD Dragon Boat Team were in Kaohsiung, Taiwan from September 26 to October 2 for the "Dragonboat Racing World Championships 2006." While still rooted in the Chinese traditions of its beginnings, dragon boat racing today is an international sport.

The 2nd Dragon Boat Festival sponsored by the SD Alliance for Asian Pacific Islander Americans and the SD International Dragon Boat Racing Team is part of this brave new world of dragon boat racing.

On an archetypal San Diego day, gloriously clear, neither too hot nor too cold, though the wind that blew off the bay was a bit stiff, the brilliance of Marion's banner matched the brilliance of her crew, composed, in Li-Ann Wong's words, of "highly intellectual people, accomplished in their fields," whether established or just beginning. The colors reflected the spectrum of team members, from native San Diegans to visitors from as far away as England, from UCSD students to ageless individuals with the hearts of 10-year-olds, ready for any challenge.

As captain, Marion found donors to sponsor the museum boat and recruited a team to power it. She even paddled alongside her team. The Musing Dragons won the first round before being eliminated in the second. Their loss in the second race was heartbreakingly close, giving everyone on the team a taste of their potential.

That taste of victory had not come easy. Charlene Chung had been active with the Asian American Club at her high school in the Bay Area. They had the opportunity to race dragon boats then, but didn't. Now Charlene realizes, "It's a really intense sport – my shoulders were very sore afterwards!"

Sonia Ribao concurs, "I didn't think it would be that rigorous, but it was."

"We got tired," Marion says. "At the end, we were struggling. One minute, two minutes seemed so long."

They were disappointed to lose the second race - and then they began to feel good! Scott Perry had rowed in crew in prep school, and even been invited to row at the Head of the Charles Regatta, the pinnacle of success in the rowing world. He understood the mental part of the sport, "knowing how the boat goes, keeping time," and that "teamwork is important." And the novice paddlers of the Musing Dragons achieved that!

Li-Ann explains the dynamics of becoming a team: "It's nice to interact with new people. You meet for the first time, and develop a unity on the water. When they first give you the paddle, it doesn't matter what size you are. It's not how fast you paddle. It's about watching

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## EDUCATION UPDATE

By Jessica Freeman, *Museum Staff*

Now that school is back in session, the Education Outreach Program is busy providing the community with the history of San Diego's Historic Chinatown district and Chinese history and culture. Perkins Elementary was the first group to start the fall semester, and we quickly picked up the pace after that. Just five days later Alex Stewart presented a specialized lecture to a Cross Cultural Perspectives on Tourism class at San Diego State University. The lecture spanned a number of subjects about China and covered the beginnings of China's history to the present day – which as you can imagine, was no easy feat to fit into a one hour lecture!

On September 30, 2006 the museum was lucky to have two different university groups tour the museum. Professor of Geography Steve Thorn from Vincennes University brought one of his cultural geography classes through the museum and the Sigma Theta Psi sorority from San Diego State University came to the museum as part of their multi-cultural requirement for new members.

The very next weekend was busy with students from San Diego State University once again, but this time they were from a class for future teachers. They happened to show up just in time for the opening of the Shandong Farmers' Paintings exhibit and they were happy to mingle with visitors who were here to see the paintings – after they toured the museum's permanent collection of course! A second group of future teachers came on Sunday since not all of them could make it on Saturday. Their professor is a big fan of the museum and was really excited to share the history of the Chinese in San Diego with her students.

The day before Thanksgiving, Alex Stewart gave another specialized presentation to San Ysidro High School's Academic Decathlon team. The curricular theme for the 2006-2007 Academic Decathlon season is "China and Its Influence on the World," including the art of China and more recent history. With this in mind, Alex created a presentation to inform the team about the various things that could be asked of them. Prepping a team for an academic competition is a first for the museum, but we are very excited for the team and wish them the best of luck in their upcoming competition. -JF

### BRAND NEW CEP!

**The Voyages of Zheng He**  
Grades 7-9

Explore the world of the Ming Dynasty with the massive armada of Zheng He. Students will learn the reasons behind the rise and fall of Chinese maritime exploration; contrast the Ming tribute system with European colonialism and evaluate the positions of scholars, merchants and eunuchs in traditional Chinese society. They will also use their creativity to plan a voyage of their own!

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

## FALL CEPS

Presented October through December 2006

### CEP AND MUSEUM TOUR:

Vincennes University	50 students
Sigma Theta Psi Sorority	18 students
San Diego State University	67 students
San Ysidro High School (special lecture)	60 students
National University	17 students

### SPECIAL EVENT:

San Diego State University Lecture	80 students
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**TOTAL: 213 STUDENTS**

## BOOK YOUR CEPS TODAY!

### Year Round CEPs \$60

Bring Chinese history, art and culture to your classroom through an interactive lecture, a three-panel display and a hands-on activity. CEPs held at the museum include a free museum tour. Groups are welcome to bring their own lunches to enjoy in the museum garden.

### Chinese New Year's Special: A Dragon's Tale

(Available Jan/Feb only) / Grades K-6 / 60 minutes

Learn about the Chinese zodiac. Find out the history of the most revered zodiac character: the dragon. (Interactive storytelling + Receive a traditional red envelope for good luck)

### Window Flowers: The Art of Chinese Paper Cutting

Grades 2-6 / 60 minutes

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 Qin Dynasty

Grade 6 / 90 minutes

Explore the Qin Dynasty when the Great Wall and famous terracotta soldiers were created. (Interactive storytelling+Hands-on activity)

### The Art of Chinese Writing

Grade 7-12 / 60-90 minutes

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

### Calligraphy

Grade 1-6 / 60 minutes

Learn to count in Chinese. Students learn about the concept of language and how writing is a universal communication tool in China. (Students watch their name written in calligraphy by museum staff teacher + receive worksheets to practice writing numbers with Chinese characters)

## 6th ANNUAL MOON FESTIVAL

By Jessica Freeman, *Museum Staff*



*Museum staff, volunteers and parents demonstrate the story of Chang Er for the children.*

Each October the museum has two special events for children. The first of the month's activities is the Chinese Moon Festival. This year the Moon Festival was on October 7, and despite the abundance of Moon Festival celebrations going on simultaneously throughout San Diego, there were still plenty of eager participants. A few of the children were also at last year's Moon Festival, and we were happy to see them again! Alex Stewart served as the master of ceremonies, Mary Anne Lacaman told the story of Chang Er and Jessica Freeman told the tale of the Jade Rabbit. The stories require audience participation and this year even the adults got into it by helping represent the suns that Hou Yi shot down to relieve the earth from boiling heat. During the Jade Rabbit story none of the children wanted to be the monkey but all of them leapt at the chance to be the fox or the rabbit. Once the storytelling was over, children (and parents!) were able to create various

art pieces. The moon shape search involved collecting and arranging many moon shapes from magazines. And the bean sculptures were wonderful displays of artistic talent, from human representations to pastoral scenes of hills and flowers. Agnes Chuang was on hand to demonstrate the art of Chinese calligraphy, and all of the children took home sheets of paper with their names written in beautiful calligraphy. Of course it would not be a Moon Festival without moon cakes, so there were plenty of moon cakes available for tasting, as well as other refreshments for those who did not find moon cakes to their liking. -JF

## 6TH ANNUAL FALLBACK FESTIVAL

By Mary Anne Lacaman, *Museum Staff*

On Sunday, October 29th, the San Diego Chinese Historical Museum participated in the 6th Annual Fallback Festival-Children's Historic Street Faire hosted by the Gaslamp Quarter Historical Foundation. Every year the museum joins other historical and cultural organizations in San Diego to sponsor educational activities for children. The Chinese game Three in a Row has always been popular with children at the fair, especially since the game is a hybrid of the popular American games tic-tac-toe, Checkers, and Connect Four. Even parents were excited to play and challenged museum staff member Mary Anne Lacaman and volunteers Michael Lacaman and Denette Sasis to a game or two. They passed out fortune cookies to all the winners and gave Halloween toys & treats, courtesy of the Gaslamp Foundation, to kids wearing costumes. With perfect weather and lively entertainment, it's no surprise that it was another fun-filled event at the fair. Not only were there fun and games, but many fair goers learned that a Chinatown existed in San Diego and came to visit the museum, only a few blocks away!



*Mary Anne Lacaman teaches a festival goer Three in-a-Row.*

-ML

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the person in front of you and working in unison. You meet these people, decide how to get aligned in the boat, analyze the stroke and how to stick the paddle in the water. When you get that, it becomes a lot of fun."

Here is Marion's recipe for the perfect team: open enough to learn something new (Raymond Cheung: "And at the same time, learn more about the festivity and Chinese traditions"), competitive enough to want to win (M.S. Lai: "If you want to participate, you want to win; I'm pretty competitive!"), philosophical enough to take a loss (Li-Ann: "It's not winning that's important - everybody put in good effort; it's getting all these accomplished people to work together"), with most of all, a sense of fun.

Sonia joined the team because her apartment-mate Jessica was a member: "We did it for fun, but it turned out to be super fun!"

"All the kids had a lot of fun," Charlene recalls. "We were eating afterwards and saying we can't wait till next year. We're all motivated. The races boost everyone's confidence." Scott agrees. He had a lot of work that weekend, but it was good to get out: "I would absolutely do it again!" At the end, Li-Ann was amazed how fast dragon boats can go. "It's mind over matter. It's very Zen."

What could be more appropriate for Musing Dragons? -LT

## COMMUNITY OUTREACH REPORT: OCTOBER - DECEMBER 2006

**September 9, 2006**  
**APHD Walking Tour**

Docent: Murray Lee

**October 7, 2006**  
**6th Annual Moon Festival**

Annual Moon Festival for children with storytelling and activities to teach children about the Chinese Moon Festival.

**October 7, 2006**  
**Shandong Farmers' Paintings Exhibit Opening**

A collection of colorful paintings by farmers from Shandong Province depict their daily life of farming, fishing and festivities.

**October 14, 2006**  
**APHD Walking Tour**

Docent: Murray Lee

**October 19, 2006**  
**Museum and Garden Tour**

SDSU Elderhostel

**October 21, 2006**  
**APHD Walking Tour**Pt. Loma Nazarene University  
Docent: Murray Lee**October 24, 2006**  
**The Chinese Fishing Industry - Presentation**

Curator Murray Lee gave a presentation for

the Maritime Museum on the Chinese fishing industry in San Diego.

**October 29, 2006**  
**6th Annual Fallback Festival**

The museum participated in the annual event with a booth that taught children about the history of the Chinese in San Diego and how to play a traditional Chinese game.

**November 11, 2006**  
**Veterans Day Luncheon**

The annual luncheon honors those who served in WWII. Approximately 40 people attended.

## 7th Annual San Diego Asian Film Festival

### GOLDEN LOTUS: THE LEGACY OF BOUND FEET

By Mary Anne Lacaman, *Museum Staff*

Every year SDCHM participates in the San Diego Asian Film Festival and co-sponsors a film related to Chinese history, art or culture. This year's choice, presented on October 17 at the Hazard Center, was *Golden Lotus: The Legacy of Bound Feet*. The film, directed by Joanne Cheng, documents the last twelve women, aged 78 to 106, surviving with bound feet. It captures how the tradition has shaped and influenced their lives, even in old age.

The film begins with a theatrical play in which a little Chinese girl refuses to let her grandmother bind her feet. As she dances away, her grandmother chides, "Who will marry you if you don't?" Unable to resist, the granddaughter is forced to follow a tradition held to the highest ideal. Her grandmother binds her feet, breaking her toes and curling them under to form the smallest foot achievable. The ideal size is a three-inch "golden lotus," which, when bound in silk, forms a crescent moon shape which men found erotic.

This scene portrays general perceptions of bound feet. But it was more than just a tradition necessary for marriage, and not all girls refused to have the practice done. According to interviews with the last twelve women with bound feet, it was part of popular culture, and not just the rich were involved. One woman said everyone did it and those who didn't were ridiculed. Her biology teacher even instructed students that foot binding improves reproductive organs and makes

having a baby easier. One woman's husband even said that women who did not have bound feet did not deserve to be in a relationship because they were not obedient women. These women did not obey their parents – a virtue highly held in Confucianism.

A common thread in all the interviews was the difficulty of living with bound feet and the obstacles to continuing with daily tasks. These women lived in the mountains of China and recalled having to work in the fields. One woman focused the pain away by creating beautiful paper cuts. Another remembered carefully maneuvering through the streets, one foot placed after the other, to reach her destination. She was one of the very few that had the desire to move and walk around; others were still in pain after 80 years and no longer had the energy.

Overall, the film was moving and successfully showed the real truth behind a brutal Chinese tradition. In 2005, only two of the twelve women interviewed were still alive. The message that Cheng wanted to deliver was that there is "freedom within a limited reality," and obstacles can be overcome. Through this personal documentary, the audience not only sees the truth behind the practice of Chinese foot binding, but gains perspective from hearing real Chinese women talk about their own experiences. -ML

# AN ARTISTIC GLIMPSE OF RURAL CHINA

By Agnes Chuang, *Museum Volunteer*

Sharing exhibits with the maximum number of people is a very serious goal for the museum. In October there was an opportunity to share paintings by farmers from Rizhao (日照) in Shandong Province (山東) with not only museum visitors, but also faculty and notable figures at San Diego State University. On October 3, 2006 the College of Arts and Letters dedicated a much-anticipated new building and the museum was very happy to participate. Together with the Chinese Studies Institute, the museum sponsored a display of paintings during the reception. Guests at the event were delighted. Dean Paul Wong expressed his gratitude for the exhibit saying, "Your participation and eagerness to contribute...helped make such an extremely successful event." Museum board member Sandra Wawrytko, also a professor at SDSU, was instrumental in arranging the exhibition at both the museum and the university.

Only three days later, the exhibition opened at the museum and was met with equal success. Drs. Lilly Cheng, Sandra Wawrytko, and Hiroko Johnson enjoyed the exhibit so much at SDSU, they also attended the museum's opening. The paintings attract viewers with vivid colors achieved with many layers of paint. The bright colors and unrealistic proportioning create a fairy tale mood while remaining understandable to their viewers. Though two-dimensional and raw in their representation, it is simple to see the lives of farmers in the paintings. They depict everyday activities such as herding cattle or raising silkworms. This modern folk art movement involves the idea that one hand holds a hoe, and the other holds a paintbrush. This attitude makes the paintings very popular; the museum sold several paintings on opening day. Interestingly, one of the paintings was of women practicing embroidery, almost as though anticipating the Threads of Love exhibit that has followed the Shandong farmers' paintings. - AC



*Board member Sandra Wawrytko (center) with her mother, brother and newly purchased painting*

*Continued From Cover Page*

are evident in every stroke.

Listening to the professor's speech was educational, but watching him work was a real thrill. Zhou's movements were filmed and simultaneously projected onto a large screen, so the audience could follow every stroke of his brush. He confessed that he works better painting slowly with peace, quiet and internal tranquility. But the audience still felt privileged to observe the artistic process.

Zhou compared his first black brushstrokes to the supports of a house. Once he lays down a basic structure, the rest of the painting flows naturally. As he gradually added layer upon layer of different colors, his work began to take shape. Zhou revealed that the secret to painting lotuses is using a white base. This helps capture the gentleness and elegance of a very important flower in Chinese art.

After Zhou filled in all of the colors, carefully balancing light with dark, the painting was not quite finished. Tradition mandates

that Chinese paintings contain four elements: poetry, painting, calligraphy and chop. To one side, Zhou wrote a few lines of poetry in delicate calligraphy to set the mood and balance the arrangement. Then, a couple carefully placed chops stamped in red ink completed the composition and identified the artist.

Chinese scholars have combined these elements in artwork for millennia. Brush painting itself is an extension of Chinese calligraphy. They are both created using the same technique and brushstrokes. The lines of Chinese characters are poetry themselves, and they can be subtly altered to express a variety of meanings. Zhou Ping-Guang's new style draws on the depth of this ancient tradition. In transforming and teaching these traditional elements, Professor Zhou is not only carrying on a legacy, he is helping revitalize an age-old art form and propel it into the future.

- AS

# The Museum Welcomes Old Friends and New Faces to the Annual Veterans' Day Luncheon

By Alex Stewart, *Museum Staff*

Each Veterans' Day, the museum invites past and present defenders of our nation to enjoy Chinese food and camaraderie in the museum garden. We are always happy to see Chinese American veterans such as Norman Fong, Jimmy Hom, Jennings Hom, Victor Schoon and Grant Yee. But this year we also invited some less-familiar veterans to come speak. John Vroman of the 14<sup>th</sup> Air Force, Orville "Blackie" Blackburn of the 21st Bomber Command, 73rd Bomber Wing and Robert Ho of the Sino-American Cooperative Organization regaled veterans and family members with stories from the Asian front of the Second World War.

The charming Asian garden and beautiful fall weather formed an odd backdrop for stories of war and deprivation. John Vroman took us down the Brahmaputra River on a riverboat through India then over the hump to Kunming (昆明), a crucial hub for supplying wartime China. Life in a war zone was rife with odd juxtapositions where moments of levity could quickly turn deadly.

Vroman recounted how in 1944 an infamous propaganda broadcaster known as Tokyo Rose threatened that Japanese bombers would help American troops in China celebrate Christmas. Vroman and his compatriots were watching a movie when the air raid warning sounded. As the men headed to take defensive positions near the airfield, they heard unfamiliar aircraft overhead and took cover in a ditch. Then they listened intently, ears trained to recognize the sound of enemy planes' engines, until the bombers were gone.

They reached the airfield in time to aim .50 caliber machine guns at the next round of enemy aircraft. This time they dropped antipersonnel bombs, scattering small shells over the airstrip. Vroman recalled that they "didn't do much damage, but sure helped us celebrate Christmas Eve."

Looking back on the war is much easier now that we are assured a positive outcome, but the speakers recalled a time when the result was very much in doubt. Vroman remembers a big Japanese offensive overrunning the Chinese cities of Guilin (桂林) and Anyang (安陽) in 1944. Kunming was flooded with so many refugees he thought they might have to walk out of China because there would not be enough planes to evacuate everyone.

Orville "Blackie" Blackburn recollected Allied plans for a dangerous and costly invasion of the Japanese homeland. He credited the atomic bomb with winning the war and averting a potentially catastrophic amphibious assault. He noted that

even the mighty Mongol Empire under Kublai Khan failed in two attempts to conquer the Japanese home islands.

Blackburn flew 35 missions out of Saipan, including the first B-29 combat operation over Japan and the last B-29 mission of the war. His last two sorties were mercy flights dropping much-needed supplies to POW camps after the Japanese surrender. He mentioned that if the Allies had invaded Japan, all of those captives probably would have been executed.

Robert Ho also said a few words about his experience working for the Sino-American Cooperative Organization, which was run jointly by U.S. Navy Commander Milton E. Miles and General Dai Li (戴笠), head of the Chinese nationalist party's secret police. During the war with Japan, Dai Li aggressively combated the Chinese Communist Party and rooted out communist sympathizers within the military and the nationalist government. Because of this, Ho described him as "famous among the nationalists and infamous among the communists."

On a recent trip to China, Robert Ho revisited some places he had been stationed during the war. He told his Chinese guide about his wartime experience working under Dai Li. But when his guide told this story to another Chinese person, Ho was surprised to hear him repeatedly use the English words "flying tiger." Ho asked his guide what he had said. The guide responded that instead of admitting Ho had worked for the hated intelligence chief, he said that Ho had been a one of the illustrious American airmen known as the Flying Tigers.

After the speeches and just before a delicious lunch of Chinese food, Steven Leong of the Chinese Community Church said a short blessing. Leong recognized the American soldiers fighting overseas today and all who "give up their todays for our tomorrows." He memorialized all the veterans who have passed away, including a few who used to attend the museum's annual luncheon. Leong also urged the veterans to enjoy "good food that reminds us we have the good life." Indeed, an annual luncheon is the least the museum can do to honor those who have endured so much to ensure that we all may continue to enjoy the good life.



*Group photo of veterans at the annual luncheon*

# MUSEUM PHOTO GALLERY

## STROKES OF ELEGANCE, DRAGON BOAT FESTIVAL & SOUTHERN FRIED RICE BOOK SIGNING



*Zhou Ping-Guang (fourth from left) and the board of directors of the San Diego Chinese Art Society at the Strokes of Elegance opening reception*



*Dr. Lilly Cheng translates a speech by Zhou Ping-Guang.*



*Mary Anne Lacaman instructs children how to make bean sculptures.*



*Jessica Freeman helps children search for the shape of the moon.*



*2nd Annual Dragon Boat Festival emcee Leanne Kim from Channel 8 News with her son*



*Group picture including County Supervisor Greg Cox, City Councilmember Donna Frye, Congresswoman Susan Davis, and a representative from Hsi Fang Buddhist Temple*



*Congresswoman Susan Davis dots the eye of a dragon before the race.*



*County Supervisor Greg Cox also dots the eye of a dragon before the race.*



*The Musing Dragons learn the proper dragon boat paddling technique.*



*Audience at the Southern Fried Rice presentation and book signing*

VETERANS' DAY LUNCHEON, CEPS & FALL BACK FESTIVAL



*Reverend Steve Leong conducts a prayer before the luncheon.*



*Several Chinese American veterans and their families enjoy lunch in the museum garden.*



*John Vroman gives a talk about his personal experience in WWII with the Flying Tigers.*



*Murray Lee introduces Chinese American veterans during the luncheon ceremony.*



*Agnes Chuang writes Chinese names for children attending the calligraphy CEP.*



*Alex Stewart conducts a CEP presentation in the museum courtyard.*



*Alex Stewart helps students write Chinese numbers.*



*Executive Director Alexander Chuang and Commander Joker Jenkins in front of the museum extension*



*Volunteers Mary Anne and Michael Lacaman at the Fall Back Festival*



*Re-enactment of a Wild West shoot-out at the Fallback Festival*



*Flamenco performance by children at the Fallback Festival*



*A man and baby in colonial-era dress at the Fall Back Festival*

## Part II: THE BOY EMPEROR OF CHINA - A REAL BOY

Through the kind offices of the emperor's tutor, Mr. Johnston, permission was granted for us to study and photograph the palace statue, the emperor expressing great interest in this work, having been unaware of the existence of either statue.

At the time appointed we drove up in a truck and car, bringing several assistants and photographers, as well as our foreign delegation of four – Dr. Clifford L. Bartlett, pathologist from my department, Rev. A. E. Lucas, a visitor from Korea, my son Roger Le Mills, and myself. We were duly met at the door by an official from the court and conducted to a waiting room, where Mr. Johnston met us. Word soon came that the image was ready for our examination, and we were conducted to the designated place. Much to our surprise, there stood the one which we had already studied, leaning awkwardly against the emperor's front door. We explained that we had already seen this one, and Mr. Johnston went in to confer with the emperor about the matter, who gave orders for the original statue to be found, and, in the meantime, we were invited to meet his highness.

Grooming ourselves for this unexpected audience, we were conducted into the royal presence. There we saw a slightly built Chinese youth nineteen years old, of easy manners and informal bearing, who advanced to meet us. He shook hands with each in turn, and was most interested in the last whom he met. This was my son Roger. When it was explained to him that this was his thirteenth birthday, the emperor commented on how tall he was. Before anyone realized what was taking place, the two were standing back to back to see which was the taller. After this, there was no more formality about the meeting, every one feeling very much at home.

The audience was interrupted at this point by the announcement, by one of the pages, that the statue had been found and was ready for us. Conducted to the place designated, however, we could find no statue. Mr. Johnston offered to return to the emperor and report the matter, leaving us free to amuse ourselves in the emperor's private garden. We wandered here and there, and suddenly came face to face with the emperor, who had slipped out unattended in search of some diversion. He was not long in finding it. We chatted freely, partly in Chinese and partly in English, to conform to the young man's newly acquired vocabulary. We felt much drawn to him, as he showed himself very friendly and obviously lonesome.

The half-hour together passed all too quickly, and was cut short by the arrival of a procession of elaborately dressed attendants

By RALPH G. MILLS, M.D.

*Formerly Professor and Head of the Department of Pathology, Peking Union Medical College, Peking, China*

bearing the statue between them. This statue was a little over three feet high and weighed perhaps 150 pounds. It was no sooner set down by the bearers than the young emperor tried to lift it. This he succeeded in doing, whereupon all of us must try to do it also. This we all did including Roger, a feat which pleased the emperor immensely. Then he tried various other objects, including some stone seats, shaped like barrels, which were considerably heavier, and which could only be moved by some of us who were stronger.

In explanation of this athletic tendency which had been so noticeable, Mr. Johnston said that recently the young man had taken great interest in physical development, and had made much progress. Of his own initiative he had cleared the site of the burned building, and had made for himself an athletic field provided with

**“We chatted freely, partly in Chinese and partly in English, to conform to the young man's newly acquired vocabulary. We felt much drawn to him, as he showed himself very friendly and obviously lonesome.”**

modern gymnasium equipment. He was accustomed to go there every day and exercise for a considerable time with the different types of apparatus, and had developed a muscular power unsuspected in one of his slight build. He took great delight in pitting his strength against that of every visitor who came to see him. Shortly before our visit a British admiral, a large, muscular man, had been received in the palace and had been subjected to the trial of his ability to raise a heavy dumb-bell on a long rod which the emperor easily raised above his head and then lowered back of his neck. Of the entire group of perhaps a dozen men, only the emperor and the admiral were able to perform this feat.

While my assistants were engaged in photographing the statue, the rest of the party was led to a little tea-room, which Mr. Johnston used as a private study and restroom during his daily attendance at the palace. This is a two-storied building to the right of the point where the photograph was taken, the rocks in the background reaching well up toward the upper-story window. As we approached, the emperor climbed over the ivy-covered rocks into the upper window, leaving us to follow as we chose. Naturally, Roger followed him, and they were deep in conversation over a music-box when the rest of us reached them. This music-box was unique in that on one roll were sixteen different tunes, any one of which could be produced by a shift-lever that slightly displaced the point of contact between the pins studding the roll and the reproducing mechanism. A lively Chinese tune was in progress when arrived, which the two boys seemed to appreciate thoroughly.

*Part III In Spring 2007 Newsletter*

## Curator's Corner

By Murray Lee, *Curator of Chinese American History*



*Point Loma Nazarene University students at the museum*



*Docents from the Maritime Museum listen intently aboard the Star of India.*

It's been another busy quarter of public outreach for the curator of Chinese American history. I gave an "In Search of Gold Mountain" presentation at the Colt Forum of Point Loma Nazarene University on September 28. Dr. Jaeyoon Kim's Asian American History class, another history class and several professors enjoyed the talk. As a follow up, Dr. Kim's class came to the museum on October 21 to tour the museum and the Asian Pacific Historic District. There were so many interested students, the class had to be split into two groups for the tour.

I gave a presentation to the Maritime Museum docents aboard the historic *Star of India* ship on October 24. Because of their maritime interest, I talked about the San Diego Chinese fishing and shipbuilding industries. This presentation came at the request of Maritime Museum docent Lorraine Sundberg.

On October 26, I attended a meeting chaired by Maritime Museum Executive Director Ray Ashley about creating a replica of an 1884 Chinese abalone junk. Mark Montijo, John Muir, Linda Bentz, Bill Brown, Dennis Avery, and Jeff Saar also came to the Maritime Museum for the meeting. John Muir, from the San Francisco Maritime Museum, was instrumental in building a replica of a Chinese shrimp junk. Linda Bentz, from the Ventura County Chinese American Historical Society, has done extensive research on San Diego's junks. Jeff Saar is the retired head carpenter and small craft curator at the Maritime Museum, and Bill Brown is their master ship model maker. We discussed photo sources to aid in creating plans, construction details and techniques, location, and funding. The junk would end up on

the sidewalk in front of the Maritime Museum after completing sailing trials. The Maritime Museum and the Chinese community, through the auspices of the Chinese Historical Society and Museum, would each assume responsibility for 50% of the construction costs.

On November 9-10, my wife and I volunteered at the Filial Piety International Conference hosted by the Chinese Service Center. This year's theme was "Global Impact: Concerns for an Aging Population."

The museum held its annual Veterans' Day Luncheon on November 11 to honor San Diego's veterans. Several veterans with wartime China experience attended.

On November 18, I attended a memorial service for George Quin, great-grandson of Ah Quin, the unofficial mayor of Chinatown around the turn of the century. He often volunteered at the museum and other Chinese community organizations. He will be greatly missed.

I updated the La Playa Trail Association on the proposed historic marker for a Chinese fishing and shipbuilding site on November 20. In the late 1800s, the Chinese built their junks on this site at La Playa. The association believes this type of ethnic "pocket park" fits in with their mission, and they strongly support it.

On December 2, John Jung, author of *Southern Fried Rice: Life in a Chinese Laundry in the Deep South*, held a book signing at the museum. Leading up to his appearance, I distributed invitations to members of the Chinese Community Church and at the Chinese Women's Association luncheon to help generate interest in the event. -ML

# “What It’s Like Being Chinese When Everyone Else is Either Black or White”

By Grace Smith, *Museum Staff*



*President of the museum board of directors Michael Yee and author John Jung*

Author John Jung’s presentation of his recently released book, *Southern Fried Rice: Life in a Chinese Laundry in the Deep South*, generated feelings of nostalgia and intrigue among audience members as he recounted his experiences as part of the only Chinese family growing up in the Deep South. Intending on writing the book about his mother’s experience as the only Chinese woman in their town, Jung unearthed personal emotions and encounters with cultural identity that changed the course of his novel.

In 1848, as Chinese immigration grew, the American people developed a curiosity with Chinese culture and customs. Thousands of Chinese were arriving in the United States to labor on the railroads. However, with the completion of the transcontinental railroad in the 1870’s, Chinese laborers found themselves desperate for employment in an unfamiliar land. Hostility and estrangement toward the Chinese prevented assimilation, causing them to turn to the laundry business, an underdeveloped trade in the U.S., as a means of survival.

Jung’s family settled in Macon, Georgia in 1928 and took over the Sam Lee Laundry. His was the only Chinese family in town, and, as he shared with the audience, he was both the object and witness of Southern racial segregation. Beyond the blacks and whites of either assimilating or not into American culture, being the object of racial slurs or praises, Jung imparted his sentiments of simply feeling isolated. Living in pre-1955 Southern segregation placed Jung and his family in the unusual situation of dwelling between black and white communities.

Discovering what being Chinese meant to Jung became the premise of his presentation. He revealed his position in terms of black, white and, eventually, Chinese American

cultures. Being Chinese stretched beyond speaking a different language or eating foreign food, beyond passive interactions with whites or tabooed relationships with blacks, beyond the belittled identity of Chinese as illustrated in comic books and scorned in media coverage, and beyond what being Chinese meant to other Chinese Americans. The author disclosed that growing up in Macon, Georgia being Chinese often meant “wishing not to be Chinese.”

As Jung and his siblings matured, his parents elected to move the family to Chinatown, San Francisco to allow their children to acquaint with other Chinese Americans and to familiarize them with Chinese culture and customs in a plural manner. As he shared with his audience, it was then that Jung was engulfed by Chinese culture and surroundings for the first time in his life and had to “learn to be Chinese.” The notion of being Chinese had always surfaced feelings of isolation for Jung. To suddenly be in a place where



*Author John Jung and board member Donna Lee.*

everyone resembled his culture, customs, and appearance seemed more foreign than the exotic black and white dichotomy in which he was raised.

After he elaborated on several anecdotes from his experience in San Francisco, Jung ended his presentation by opening the final minutes for questions. During this time several voices spoke of how they strongly resonated with his experiences. Strangers in the room seemed to unite through Jung’s own experience. And with newly autographed books in their hands, the guests headed to the garden for refreshments as they allowed the lecture to settle in their minds and continued to share stories of what it means to be Chinese. Thank you, Professor John Jung for your time and inspiring stories. -GS



# 1906 - 1912: THE FALL OF THE QING DYNASTY AND RISE OF THE REPUBLIC OF CHINA



*Shortly after the revolution, triumphant Republican troops often forced locals to cut off their queues as a sign that the old Manchu order was finished.*



*Western musical instruments such as trumpets, harmoniums and side-drums were introduced into the schools.*



*Emperor Guang Xu's (光緒) funeral in 1908*



*Wounded Chinese soldiers recuperate at the Yale-in-China hospital at Changsha (長沙).*

# APHAFIC UPDATE

By Nancy Lo, *APHAFIC President*

In September, the Association for Preserving Historical Accuracy of Foreign Invasions in China (APHAFIC) hosted two presentations of *From the Land of Bitter Tears*, a documentary film directed by Kana Tomoko. Close to 100 people, a mixture of students and non-students, attended the lecture and screening at San Diego State University. The Department of History and the Chinese Studies Institute co-sponsored the presentations. A brief background lecture on Sino-Japanese history by Professor Kathryn Edgerton-Tarpley preceded the presentation. Ms. Kana, who earned her bachelor's degree in history from Japan's Women's College in Tokyo, also gave a short presentation about her motivations for making the documentary and her hope to educate the general public, in particular the younger generation, about the suffering of victims and their families due to the detonation of discarded poison gas bombs the Japanese Imperial Army left when they withdrew from China at the end of World War II.

Approximately 80 people attended the dinner meeting at Jasmine Seafood Restaurant including the head of the history department at SDSU, Professor Joanne Ferraro, the president of the Alliance to Preserve the History of WWII in Asia-Los Angeles (Alpha-LA), Walter Chao, and board members from Alpha-LA including Jeannie Liu, Hachiro Ohtomo and Eddie Chen. Attendees at these two meetings raised many questions, such as, "Has Kana received threatening letters and phone calls?" and, "Why does the Chinese government not provide sufficient financial aids to the victims?" The answers were, "Yes," and, "No definite answer," respectively.

Two house resolutions related to WWII were submitted to the House of Representatives this year. One was H.R. 759 by Representatives Lane Evans (D-IL) and Chris Smith (R-NJ), which called for the Japanese government to formally acknowledge and accept responsibility for its sexual enslavement of young women, known to the world as "comfort women," during its colonial occupation of Asia and the Pacific Islands from the 1930s through the duration of WWII. Unfortunately, as of October 15, 2006, lobbying by Japan has stopped this resolution from passing on the basis of preventing damage to relations between the United States and Japan. The second is H.R. 1048, sponsored by Representative Michael Hondo (D-CA), a resolution to honor the courageous actions of Minnie Vautrin during the WWII Rape of Nanking. Minnie Vautrin was an American missionary teacher who helped protect thousands of Chinese girls from abduction by the Japanese. She harbored the girls at the Ginling Girls College she founded. Vautrin already has been awarded the Emblem of the Blue Jade posthumously by the Chinese government for her heroic sacrifices. Sadly, Vautrin was haunted by the memories of the massacre and committed suicide in 1940. The resolution is currently awaiting a decision by the House Committee on Government Reform. - NL

## VOLUNTEER SPOTLIGHT

By Alexander Chuang, *Executive Director*



*Commander  
Joker L. Jenkins*

During the beginning of October 2006, Joker Jenkins, a member of the San Diego Chinese Historical Museum, volunteered for three consecutive Sundays, spending his valuable spare time in San Diego. Joker Jenkins has been appointed Commander of the *USS Gary* Missile Frigate and will assume his duties in early 2007. It will be a great honor to have a young Chinese American in this distinguished post. The following is a brief biography of Commander Jenkins:

Commander Joker L. Jenkins is a native of San Diego, graduating from the U.S. Naval Academy, Class of 1989, with a Bachelor's Degree in Mechanical Engineering.

Following nuclear power training he reported as Reactor Electrical Officer on the *USS Abraham Lincoln*, qualifying as Surface Warfare Officer and Nuclear Engineer. For his second division officer tour, he was Navigator on the *USS John S. McCain*, planning a commissioning ceremony that included former-President Bush, Senator McCain, and the chief of naval operations. His department head tours were as Combat Systems Officer on the *USS O'Bannon* and Main Propulsion Assistant on the *USS John C. Stennis*. He served as Executive Officer, first onboard the *USS Elliot* and then as part of the fourth Sea Swap crew onboard the *USS Fletcher*; he

*Continued On Page 17*

## ANCIENT CHINESE GRAPHICS

By Alexander Chuang, *Executive Director*



*A legendary meeting between Confucius and Lao Zi*

Ancient graphics play an important role in history. In Egypt, stories of the pharaohs, the worship of gods and goddesses and the journey to the afterlife were painted on the walls of pyramids, burial chambers and on stone columns. In Ancient Greece, graphics often were painted on pottery or on architectural walls depicting men playing games, battles of legendary heroes, or the lives of gods and goddesses.

In China, ancient graphics were different. They usually were engraved in stone carvings and tomb slabs. Most of the carvings were about important historical stories or events. Since they were carved in stone, they lasted for thousands of years; however, these stories are harder to understand without explanation. Here are a few examples of ancient Chinese graphics:

The first example depicts the story of Lao Zi (老子), keeper of the archives at Louyang (洛陽), capital of the Zhou Dynasty (周朝). Confucius (孔子) visits him at the capital and offers a pheasant as a gift.

The second graphic shows a rubbing from a Han



*Confucius with some of his favorite disciples*

Dynasty tomb depicting some of Confucius's disciples including Zi Lu (子路), second from the right and Zeng Zi (曾子), to whom the writings known as "The Great Learning" (論語) are attributed. The youngest is most likely Yen Hui (顏回), Confucius's best friend and favorite pupil who died at the age of 32.

The last graphic depicts the harsh totalitarian Qin Shi Huangdi (秦始皇帝) depicted with bitter opposition during the Han dynasty (漢朝). The Han relief shows the attempted murder of the first emperor of China in 277 BCE. As a gift to the first emperor, the assassin delivered a box containing the head of General Fan Hui (樊噲), who had deserted Qin for the state of Yan (燕). As Shi Huangdi opened the box, the assassin hurled a sword at him but hit a column instead.

These ancient Chinese graphics not only provide historians and archaeologists with information on past history, but also add artistic presentation of the past. -AC



*A famous assassination attempt on the first emperor*

## COVER CALLIGRAPHER:

### Zhao Meng-Fu 趙孟頫 (1254-1322)

Originally from Huzhou (湖州), in the Zhejiang (浙江) province of China, Zhao Meng-fu, also known as "Zi Ang," was the best known calligrapher and painter at the time of the Yuan Dynasty. Zhao's wife, Guan Daosheng, and his son, Zhao Yong, 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. Khublai Khan gave Zhao a court position, making him a high official. A descendent of the Song 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 in 1316, the most prestigious body of scholars in China. Chinese scholars of his own time and later dynasties denounced Zhao for renouncing his own people to serve the Mongols.

DONOR	CASH AMOUNT		
Jenny Benson	\$1,000.00	<b>In Memory of Herbert Liu</b>	
Eleanor & Robert Bregman	\$1,000.00	Barry & Yolanda Gu Chang	\$100.00
Shu-Sing & Yui-May Chang	\$1,000.00	Howard & Tao Tao Chang	\$100.00
William & Margaret Chang	\$1,000.00	John H. & Jeanne C. Chang	\$100.00
Gary & Peggy Cheong Fong	\$1,000.00	William & Margaret Chang	\$50.00
Norman & Pauline Fong	\$1,000.00	Joseph Cheng-Yih & Kuei Mei Chen	\$100.00
James N. Ho	\$2,500.00	Robin & Winnie Cheng	\$101.00
Man Ki & Yue Neung Lai	\$1,000.00	Peggy Cheong	\$50.00
Theresa Lai	\$1,000.00	Dick & Vivian Chiang	\$200.00
Theresa Liu ( <i>In Memory of Sylvia Wei</i> )	\$100.00	Alexander & Agnes Chuang	\$100.00
Teh-Hsuang & Dorothy Lee	\$2,000.00	Johnny & Alice Gu	\$100.00
Jesse Bing & Ruby Chew Lew	\$100.00	Michelle Gu	\$100.00
Cecilia Lin	\$50.00	David & Ping Hu	\$50.00
Kuang Farn & Grace Lin	\$300.00	Walter & Liang C. Ku	\$100.00
Jack & Wendy Meng	\$100.00	Pin-Shen & Daisy Kuan	\$100.00
Harry & Constance Mow	\$1,000.00	George & Jean Kung	\$100.00
Lia Shen ( <i>In Memory of John Shen</i> )	\$1,000.00	Theresa F. Lai	\$100.00
Larry & Theresa Song	\$1,000.00	Char Yen & Serena Lee	\$100.00
Charles W. & Linda C. Tu	\$1,000.00	Teh-Hsuang & Dorothy Lee	\$50.00
Andrew C. & Janet C. Wang	\$1,000.00	Fah-Seong & Polly Liew	\$100.00
Charles P. & Lily L. Wang	\$1,000.00	Kenneth & Ginger Lock	\$100.00
James & Laurie Wen	\$100.00	Anne Loughlin	\$50.00
Ellen & Edward G. Wong		Wilma Mao	\$100.00
Family Foundation	\$1,000.00	Roxana Ou	\$100.00
Lee Wong Associates ( <i>In Memory of Ernest &amp; Helen LeeWong</i> )	\$1,000.00	Robert & Kathleen Pai	\$100.00
William & Amy Yuan	\$1,000.00	Lia Yin Shen	\$100.00
<b>Sub-total</b>	<b>\$22,250.00</b>	Jimmy & Lily Shieh	\$50.00
<b>Dragon Boat Sponsorship</b>		Kwan L. & Marion Miulam So	\$100.00
Eleanor & Robert Bregman	\$50.00	Larry & Theresa Song	\$50.00
Shu & Kuang-Chung Chien	\$100.00	Lisa Tou	\$50.00
Alexander & Agnes Chuang	\$100.00	Gus G. & Y. Rosanna Tseo	\$50.00
Theresa F. Lai	\$100.00	Fukong & Jean Tzung	\$100.00
Fah-Seong & Polly Liew	\$100.00	Katherine Wong	\$50.00
Shao-Chi & Lily Lin	\$50.00	Li-Ann Wong	\$50.00
Kwan L. & Marion Miulam So	\$100.00	Richard & Helena Yuan	\$50.00
Charles W. & Linda C. Tu	\$100.00	John & Barbara Yueh	\$40.00
<b>Sub-total</b>	<b>\$700.00</b>	<b>Sub-total</b>	<b>\$2,941.00</b>
		<b>Grand Total</b>	<b>\$25,891.00</b>

*Continued From Page 15*

decommissioned both the *Elliot* and *Fletcher*, and served briefly as Commanding Officer of the *Fletcher*. He has deployed to the Persian Gulf five times.

His shore assignments include the Naval Surface Warfare Center in the Experimental Explosives Test and Development Branch, a Joint Chiefs of Staff Internship as a Deputy Legislative Assistant to the Chairman of the Joint Chiefs of Staff, and as a White House Military Social Aide to the President's White House Military Office. His most recent shore assignment was at the Naval War College, earning a Master's Degree in National Security Affairs. Following this, he was chosen to be an associate fellow to the Chief of Naval Operations Strategic Studies Group XXI working on developing the FORCENet and SEAPOWER 21 concepts.

Commander Jenkins has been the Commander Naval Air Forces Pacific Nuclear Power Mobile Training Team Officer in Charge since November 2004. He is married to the former Lydia Mae Ronneberg of Portland, OR. We are honored to have him dedicate his valuable time to the museum. -AC

## UPCOMING EVENTS

### The La Jolla Music Society

Presents at Copley Symphony Hall:



**January 21, 2007**

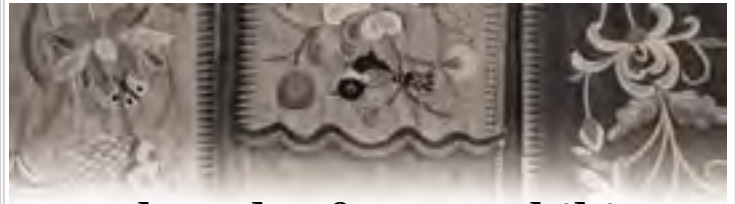
22-year-old Chinese piano prodigy **Lang Lang**  
*Program to be announced*

**March 18, 2007**

**Sarah Chang**, violin  
**Ashley Wass**, piano.  
*Prokofiev's Violin Sonata No. 2;*  
*Stravinsky's Suite Italienne.*

For more information please call

**619-235-0804**



### Threads of Love Exhibit

**January 6, 2007**

**through March 31, 2007**

The Chinese Historical Museum presents a colorful display of intricate Chinese embroidery, from the late Qing Dynasty and early Republic periods through the present.

### San Diego Symphony:

January 11, 12, 13 & 14 at 8:00 PM

Jacob's Masterworks Series

Bright Sheng: Tibetan Swing

Elgar: Cello Concerto in E Minor, Opus 85

Tchaikovsky: Symphony No. 6 in B Minor, Opus 74 "Pathétique"

*For more information and a complete list of the 2006 Jacob's Masterworks Series as well as other San Diego series, visit [www.sandiegosymphony.org](http://www.sandiegosymphony.org).*

## ON-GOING EVENTS

### MUSEUM EXHIBITS AND EVENTS

We always have new exhibits and events on our schedule so please check our website [www.sdchm.org](http://www.sdchm.org) or give us a call at the museum to find out what is in store for the upcoming weeks.

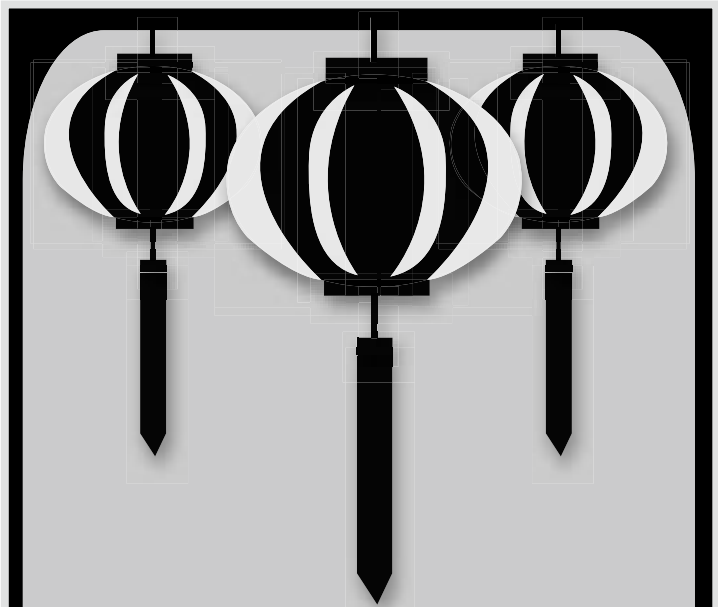
### APHD WALKING TOUR

*San Diego Chinese Historical Museum*

Take a walking tour of the Asian Pacific Historic District of downtown;

every second Saturday of the month. Please RSVP.

619-338-9888 or [www.sdchm.org](http://www.sdchm.org)



## Chinese New Year Fair Year of the Boar

**Saturday, February 24th 10-6pm**

**Sunday, February 25th 11-4pm**

*Food and craft vendors, make paper lanterns,  
enjoy live entertainment and learn about  
the Chinese zodiac.*

**FREE**

**Corner of Third Avenue & J Street**

### Annual Membership

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

### Life Membership

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



# SDCHM MEMBERSHIP 2007

## BECOME A MEMBER

### TO APPLY FOR MEMBERSHIP

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

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

## Welcome

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

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

FILL OUT FORM AND CUT OFF

NEW MEMBER

RENEWAL

- ACTIVE
- SENIOR (60+)
- STUDENT

- ACTIVE COUPLE
- SENIOR COUPLE

- 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.....