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WINTER 2010
OCTOBER - DECEMBER

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

MUSEUM HOURS

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

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

YOU

to swim, to float,
to roam, to travel

游

Written by

Shen Can 沈燦

1379 - 1453 C.E
during the
Ming Dynasty 明朝

游人

a wanderer, a sightseer

游說

to travel around as a political
agent or propagandist

游手好閒

the idle love to waste their
time; loafing

CHINESE AMERICAN VETERANS: THEY WROTE THE BOOK ON HEROISM

Alex Stewart, Museum Staff

The Fifteenth Annual Veterans Day Luncheon was our biggest and most eventful yet, and it was only part of a weekend of events celebrating the release of *Through the Eyes of Heroes: A Tribute to San Diego's Chinese American Veterans*.

On Veterans Day, the garden was packed with around 30 veterans and about twice as many of their friends and family members. Many spouses and children of deceased veterans also came out to visit old friends and



Group photo of the veterans at the 15th Annual Veterans Day Luncheon

get a copy of the book published in honor of their loved ones. Everyone was excited to see their pictures and stories in print, and veterans immediately began collecting each other's signatures, like high schoolers who just received their yearbooks.

Eventually, everyone gathered in the museum garden for a lunch of delicious Chinese food, and even though the museum staff managed to arrange seating for over eighty people, we still had to fetch more chairs from the extension building. Executive Director Alex Chuang and Curator of Chinese American History and World War II merchant mariner Murray Lee each said a few words before Lilly Cheng introduced Ed Wong, the longest serving of the veterans in the book and the man whose family foundation funded its publication. Ed recounted how he arrived in the U.S. and worked for \$1.25 a day during the Great Depression before a career in the Navy helped him get an education and find success in real estate. The story was a familiar one to many of the veterans in the audience, and one can read its numerous variations and see it told from different perspectives in the pages of the book.

During lunch, several people began asking about future editions of the book, and they went home with veterans registry forms in order to have friends and family included in an updated volume. Indeed, there are certainly many more than fifty-seven Chinese American veterans in the San Diego area, and we look forward to collecting more stories for an expanded edition of this text.

After lunch, many attendees enjoyed a screening of the Smithsonian Channel documentary, *Uncommon Courage: Breakout at Chosin*, about Chew-Een Lee, the first Chinese American Marine officer to receive a regular commission. The Marine Corps was the last branch of the American military to fully integrate, and they actually turned down San Diego's own

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PRESIDENT'S MESSAGE



San Diego Chinese Historical Society and Museum Board President Lilly Cheng

Dear Friends and Supporters of the San Diego Chinese Historical Museum, Greetings for a happy holiday season! On Veterans Day, I had the honor to participate in our annual luncheon for the veterans. The event was so well attended, and it was simply great to meet and greet our veterans and to hear their stories and share their memories. This year we were so pleased to present a book dedicated to the memories of many veterans from San Diego. This unique and significant publication is the result of the hard work of many people including Alex Chuang, Alex Stewart, Jessica Matsumoto, Priscila Echeverria and Murray Lee.

Ed and Ellen Wong provided the funds for the publication of this book and many thanks go to the Wongs for their generous support to our museum. The Wongs are exemplary citizens of the world. Over the last two decades, I have had many opportunities to talk to them and to learn about their history and stories. My admiration for them goes beyond words. Thank you from the bottom of my heart.

A film by the Smithsonian Channel entitled *Uncommon Courage: Breakout at Chosin* was shown after the luncheon, and I was deeply moved and touched by the bravery of the first Chinese American Marine officer to receive a regular commission named Chew-Een Lee who saved 8,000 American soldiers during the Korean War. This piece of history was a well-kept secret, and I was so glad to learn about it.

There is another event that is worthy of our attention and celebration. Our very own curator Murray Lee just finished proofreading his book, which will be published very soon. This book is the result of many years of hard work by Murray and will be a valuable resource and much-needed addition to the collection of recent Chinese American history. A heartfelt congratulations to Murray Lee and a deep bow to him for his dedication and commitment.

As we approach the holiday season, I want to thank all the board members, all the honorary circle members, all the staff, all the volunteers and all of you for being so kind and supportive of our museum. Please save the date for our fifteenth anniversary banquet at Pearl Restaurant on February 19th.

Thank you very much,

Lilly Cheng

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MUSEUM UPDATE

MUSEUM UPDATE

By Alexander Chuang, *Executive Director*

It is amazing how quickly 2010 has gone by! While reflecting back on the past year, I am reminded that we have a great deal to be proud of and thankful for. The museum has achieved many milestones in 2010. We have maintained our tradition of presenting informative and entertaining exhibits, we have published our first full-length book, we have received several awards and have been featured in various news media outlets, we have acquired a new museum annex, and we have partnered with several distinguished organizations for a number of events.

On October 2nd, the museum hosted its tenth annual Family Moon Festival with over 120 guests in attendance! I am truly inspired by the success and growing popularity of this event. On October 16th the museum was pleased to welcome Congresswoman Judy Chu for a tour and reception in her honor. While here, Congresswoman Chu presented SDCHM with a Certificate of Recognition for the museum's preservation of Chinese and Chinese American history and culture and for our contributions to the community.

On October 21st, SDCHM staff along with several board members and museum friends attended a performance of *Yellow Face*, a production of Mo'olelo Performing Arts Company. The museum partnered with Mo'olelo for this play and was thrilled to be part of this entertaining production. On October 22nd, SDCHM co-presented a screening of *Empire of Silver*, a film featured in this year's San Diego Asian Film Festival. On the following day the museum welcomed the director of the film, Christina Yao, for a tour of the museum.

The month of November got off to a busy start. On November 6th, the museum hosted its first annual Educator Open House to reach out to local educators and introduce them to the museum's educational offerings. The following day on November 7th, the museum participated in the Gaslamp Historical Society's tenth annual Fallback Festival, a historically themed street fair that offers visitors a glimpse of what San Diego was like in the late 1800s. Every year SDCHM sponsors a booth at the festival and shares information about the museum and the history of San Diego's Chinatown with visitors and also provides activities for children.

On November 11th, the museum kicked off its three-day Veterans Day program with our 15th annual Veterans Day Luncheon. This year's luncheon was especially meaningful because each veteran was presented with a copy of the museum's publication, *Through the Eyes of Heroes: A Tribute to San Diego's Chinese American Veterans*. Over 90 veterans, family members, and friends attended this wonderful event. The following day, November 12th, the museum presented a free screening of the Smithsonian Channel documentary film, *Uncommon Courage: Breakout at Chosin*, a story about the first Chinese American regular Marine officer. The weekend festivities concluded on November 13th with the public release of the museum's veterans book.

On December 4th, the museum welcomed legendary revolutionary figure Xu Jiatun who spoke about his experiences over the course of his 94 years. Over 170 visitors gathered in the museum's Dr. Sun Yat-Sen Memorial Extension for Mr. Xu's presentation and later retired to the museum garden for a reception.

We would like to extend a very sincere thanks to Drs. Fah-Seong and Polly Liew for their generous donation of \$25,000 towards the new Archive and Learning Center Fund. I would also like to thank Mr. & Mrs. Richard and Laura Bregman for their \$2,500 donation, which will be matched from the Bank of America. We are also very grateful for Mr. & Mrs. Benny and Alicia Pei-lein Miao's \$2,000 donation towards the museum's Education & Outreach program. I would also like to thank all of our contributors, whose names and donations can be viewed on page 18 of this newsletter.

Not only has 2010 gone by quickly, but the last 15 years have passed in seemingly no time at all. I can hardly believe that the museum will soon be celebrating its 15th anniversary! I hope you can all join us to commemorate this milestone at our 15th Annual Banquet on February 19, 2011. If 2010 was any indication of what is to come, then I am certainly looking forward to the year ahead! - AC

A SILVER SCREEN DIRECTOR AT SDCHM

By Priscila Echeverria, *Museum Staff*

Each year the museum looks forward to attending and supporting the San Diego Asian Film Festival, a weeklong event featuring films from various Asian countries. This year, the museum co-presented *Empire of Silver* 白銀帝國, director-producer Christina Yao's 姚樹華 feature film directorial debut.

The film is set in late 19th century China toward the end of the Qing Dynasty 清朝 when the country was experiencing a great deal of change including the transition from silver to paper money in the banking industry. The story follows a prominent banking family. The head of the family and owner of a powerful banking empire, Lord Kang, deems none of his sons fit for taking over the family business. The role of heir is ultimately bestowed upon the third son, but Third Master, as he is referred to, has no desire to take on the role. Complicating matters is the fact that father and son have very different ideological beliefs that put them at odds with one another.

As the story plays out, the film becomes a platform from which to explore themes such as traditional Confucian values, the conflict between the ideologies of Confucianism and Legalism, dynastic succession, and even the degree to which a woman is in control of her own body and destiny—all deep-seeded issues in China's history.

SDCHM was fortunate enough to host the film's director when she visited the museum the day after the screening for a tour and reception in her honor. Ms. Yao toured the museum with relatives Hsing Chih Tuan 段行之, Ming Jan Tuan 鄭明真, Clara Tuan 段之儀 and friends and museum members John and Grace Wang. - PE



John Wang, Alex and Agnes Chuang, Christina Yao, Grace Wang, Ming Jan Tuan, Clara Tuan and Hsing Chih Tuan pose in the museum garden.

YELLOW FACE: A SINOPHILE'S DILEMMA

By Alex Stewart, *Museum Staff*

This fall, Seema Sueko, executive director of Mo'olelo Performing Arts Company, brought the cast of her newest production to the museum to get some linguistic and cultural background to *Yellow Face* by David Henry Hwang. This is a comedic story of a playwright who accidentally casts a Caucasian in an Asian role, which leads the actor to claim a fictitious Asian ancestry and launches his career as an Asian American actor and activist. Both actor and playwright then become embroiled in the campaign finance controversy of 1996, in which Chinese Americans' loyalty was called into question. Museum staff, board members, and I enjoyed this hilarious play that insightfully engages with the unfortunate legacy of Chinese exclusion by taking a lighthearted approach to uncomfortable questions like whether it is possible to move past a heritage of racism, to what extent (if any) a white man can understand the experience of minorities, and what a post-race society would look like.

I'm not Chinese, nor do I pretend to be, but I felt a strange affinity with the character Marcus, a white impostor in the Asian American community. I speak Chinese, run the education department at a Chinese history museum, and often lecture to Chinese Americans about their own culture and history. Marcus and I are both white males who participate in and even represent Asian American culture, but neither of us has experienced the involuntary plight of living as a minority.

All over the world, and especially in the United States, skin color is inseparable from notions of race. Despite loud and

often-violent outcries about Irish, German, Italian, and other European immigrants, the Chinese became the first ethnic group to be barred from immigration with an 1882 ban that was later extended to everyone in the "Asiatic Barred Zone." One hopes that most people today realize one's skin color does not reveal national loyalties or likelihood to assimilate, but *Yellow Face* brings up the possibility that racial identity can even be adopted or fabricated.

Curly blond hair and a full beard make me look even less Chinese than Brian Bielawski (the actor who ably played Marcus), but people still ask if I'm part Chinese all the time. When students call me "the Chinese guy," I try to use it as a teachable moment to tell them it's acceptable and enjoyable to explore other cultures, but some people (before seeing me teach, of course) actually have asked for someone more "authentic." But as a white male, I have no room to complain.

Yellow Face shows that many people might never escape the legacy of racism, and that I might never fully understand some of the experiences I try to teach. But perhaps the fact that people like my colleagues at the museum, and even "ethnic tourists" like Marcus, are willing to study, embrace, and even adopt another culture means that we eventually can move past superficial prejudice to combine and integrate our cultures into a progressively more cosmopolitan and enlightened society. - AS

XU JIATUN: OPTIMISM IN EXILE

By Alex Stewart, *Museum Staff*

Nearly 200 people packed the Sun Yat-Sen Extension Building for the rare chance to welcome the legendary revolutionary figure, Xu Jiatusun 許家屯. This was Xu's first public appearance since he was forced to leave China after the Tiananmen Square Protests twenty years ago, so the museum was very honored to host this man who was the highest official in the Chinese Communist Party 中國共產黨 (CCP) to defect to the United States.

At 94 years old, Xu was still energetic enough to make wisecracks during an introductory presentation by Li Daming 利大明, a reporter for the *World Journal* 世界日報. His voice could be heard in the crowded room even without a microphone, and he refused to take a break during his speech, stopping only reluctantly after talking for well over an hour. But more remarkable than Xu's vigor were the ideas inspired by his tumultuous lifetime. A CCP member since 1938, Xu experienced the hardships of resistance and revolution, the excesses of Maoism, and the gradual reopening of China through economic reforms.

Xu's highest post was Secretary General of the CCP in Jiangsu 江蘇 Province, but his last and arguably most challenging assignment was Director of the CCP's Xinhua News Agency 新華通訊社 and head of the party in Hong Kong. When he arrived in the British colony in 1983, he found that his predecessors had misled their superiors in Beijing by telling them what they wanted to hear: that Hong Kong people would welcome the transfer of power from Britain to China. Xu soon determined that more diplomacy would be needed to woo the middle and upper class of Hong Kong. However, this meant inviting important people to parties, fancy dinners, golf outings, and other events that ran contrary to the working class ethos of communism. Furthermore, many of these influential people were foreign nationals, so inviting them anywhere required permission from the Foreign Affairs Office, which could take up to six months. Xu perceived that this policy would make it nearly impossible to cultivate the necessary contacts

in a colony dominated by foreigners and ethnic Chinese who were not legally Chinese citizens, so he disregarded it, earning him some animosity from Beijing.

While Xu's methods of diplomacy may have been unorthodox, the major reason for his departure from the CCP was sympathizing with the Tiananmen Square protesters.

Even non-Chinese speakers could hear the emotion in his voice as he asked how a party that derives its power from the people could be justified in using such brutal force against them. When he saw the people of Hong Kong marching in solidarity with the students in Tiananmen Square, he joined them, marched with them, and cried with them. Regardless of one's political persuasion, it is hard not to admire a man brave enough to risk his high position and his freedom to stand by the noble ideals his comrades had forgotten.

A lesser man would have dedicated his speech to denouncing the party that drove him into exile, but Xu's primary message was one of compromise and peaceful coexistence. He recalls numerous conversations with the U.S. Consul General in Hong Kong about the idea of "one country, two systems" that still governs Chinese policy toward Hong Kong. Xu believes

that this idea can be expanded to "one world, two systems" to describe the peaceful coexistence of capitalism and socialism in the world as a whole. He cites the way Franklin Roosevelt implemented socialist-inspired programs in the Great Depression and China's capitalist-inspired reforms of the last few decades as evidence that the two systems are not necessarily destined to clash. Coming from a man who is intimately familiar with the government of China and has come to know and love the United States over the past two decades, it is encouraging to hear that perhaps we can all just get along. - AS



Alex Chuang presents Xu Jiatusun with a certificate of appreciation.



At 94 years old, Xu Jiatusun is an engaging and entertaining speaker.

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

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

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

Chapter III - China, 1927 - 1932

The summer of 1927 was busy with preparations for our departure in August to China. We sailed in late August from Seattle on the American President Liner, *The President Pierce*. Bob Heyden came to Seattle to see us off, and the Lotz family (a branch of the Lotz family in Lockport) and life-long friends who were living in Seattle, also waved us goodbye! When we finally got our “sea legs,” the trip of a month was enjoyable. Gene and I won most of the tournaments in deck games, as we were the youngest first class passengers. Prizes were paid for from moneys made on a horse racing game on deck. Since we didn’t indulge in betting, which this activity entailed, it was a bit embarrassing when we received the prizes!

Our original assignment was to Yueng Kong (Yungong 云贡), Guangdong 廣東 Province in South China. But a cablegram, received enroute, changed it to Shuntehfu (now called Xingtai 邢台), Hebei 河北 Province in North China, with instructions to get off in Japan, transfer to a small Japanese liner, cross the Inland Sea to the port of Tangkee (Tanggu 塘沽), thence by rail to Tianjin 天津 and Beijing 北京. Fortunately for us, Dr. Henry Houghton, head of the Rockefeller Hospital in Beijing, was on the ship returning to Beijing. He took us under his wing and piloted us to our destination. No one in our mission station in Beijing had been alerted that we were on our way. We settled into the Beijing language school to study Chinese for a year. After several weeks we found our way to our Presbyterian Mission Compound and announced our arrival.

Because in 1927 there was one of the worst Communist uprisings in China, most foreigners had been advised to leave. Some returned to the States, some went to Korea, Japan, or the Philippines. Only William Glystein was in residence in Beijing, but he welcomed us, and within the next few months, the others returned. At our first appearance at the monthly prayer meeting when most of the missionaries had returned, the ladies looked me over, I was told. With my bobbed hair and current style “state side dress,” their unanimous opinion was if I stayed five years, they would be surprised!

An account of our year at Language School is fairly well written up in the letters saved by Echelyn Hunkins Palmer (Gene’s



Dr. Harold E. “Gene” Henke’s Chinese visa, 1933.

cousin). The language school, an adjunct of the University of California at Berkeley, and accredited there, was a pleasant place to start life in China. There were dormitories, a dining room, classrooms, auditorium, tennis and paddle tennis courts. Married couples were assigned two rooms, with common bathrooms and showers. The enrollment was down because of the Communist uprising in 1926, and our beginning class had only nine members. To my amazement I found that, of the nine, four had either studied as “Colorado Aggies” in Fort Collins, or had had relatives there! And the Dean of Women when I was there had spent her sabbatical year at Ginling Women’s College 金陵女子大学, Nanjing 南京.¹ The day from 9-3:30 was spent studying the Chinese language, geography, history and culture. No English was spoken in the language classes, and it was always of great interest to me how the Chinese teachers could make all words, whatever part of speech, understandable to us. Both Gene and I taught English in night classes at the YMCA to young Chinese boy apprentices. We enjoyed all the excursions to places of interest in Beijing and environs and the social life in the city. Riding around the streets late at night in a rickshaw never seemed to engender any fear or apprehension. By the end of the year we could carry on simple conversations in Chinese and felt basically prepared to be on our own in our station.

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¹ A decade later, Minnie Vautrin would make this school into a refuge from the Japanese reign of terror known as the Rape of Nanking.

FABULOUS FULL MOON FUN

By Priscila Echeverria, *Museum Staff*

A record breaking number of participants gathered at the museum for this year's Family Moon Festival on Saturday, October 2nd. The museum welcomed roughly 120 visitors and shared with them the history, food, and fun of this Chinese holiday.

As visitors began to arrive at the museum, it was clear that we would have a full house. The popularity of this event has risen steadily over the years and has come a long way since our first festival ten years ago. Visitors came for many reasons, but all shared a desire to enjoy delicious mooncakes and learn more about Chinese culture and this traditional holiday.

The festivities began with a greeting and introduction to the Moon Festival by the museum's education coordinator and master of ceremonies, Alex Stewart. For the next segment of the program, young visitors were invited to take the stage and help museum staff members retell some well-known Chinese legends including the story of the jade rabbit 玉兔 and the fairy princess Chang E 嫦娥, who both live on the moon.

One of the unique features of the museum's festival is that we not only have mooncakes for visitors to sample, but we also provide children (or anyone who doesn't mind getting their hands a little messy!) the opportunity to make their own mooncakes. These mooncakes are then baked and served fresh out of the oven along with professionally baked mooncakes of various varieties.



Museum staff member, Mary Anne Lacaman, enlists the help of young visitors to act out the legend of Chang E.

This year we served two popular varieties for visitors, sweet red bean and lotus seed flavors, each with a flaky crust similar to a piecrust. However, there are many different types and flavors of mooncakes. Different regions in China are known

for their unique fillings and dough, with some being chewy while others are flaky or spongy. In addition to red bean and lotus seed, other traditional fillings include date paste, winter melon, sweetened mung bean paste, and "five kernel," which is made from five types of nuts and seeds such as walnuts, pumpkin seeds, watermelon seeds, peanuts, sesame, or almonds. Another common filling is the yolk of a salted duck egg in the center of the mooncake, representing

the full moon.

While the children were busy making their own mooncakes, museum volunteer Agnes Chuang led a mooncake making demonstration for the audience and distributed mooncake recipes so that visitors could replicate these tasty treats at home year-round.

The day concluded with activities for children including traditional Chinese bean sculpture *dou diao su* 豆雕塑, jade rabbit puppet making, papercutting, and coloring. We hope everyone had a wonderful time at the Moon Festival, and we look forward to welcoming everyone back next year for more festivities and fun! - PE

Continued from Page 1

Navy veteran Richard Wong when he tried to enlist. As if in testament to Chinese Americans' undivided loyalty to the U.S., when Chew Ean Lee led his Marines into battle for the first time, it was against the Chinese Army in Korea. The museum also hosted a public screening after hours on Friday, and 20-30 people came out to view the film in the Sun Yat-Sen Extension.

Since hosting all of the veterans and their guests for lunch nearly stretched the museum to capacity, the museum hosted a separate book release event for the public on the Saturday following Veterans Day. Alex Stewart said a few words about the book before Murray Lee gave an overview of the experiences of local Chinese American World War II veterans. Nanson Hwa, the first Chinese American diver for the U.S. Army said a few words and recited the "American creed" that he learned as a boy, surprising himself by remembering every word. Ed Wong also said a few words, ending with, "God bless the San Diego Chinese Historical Museum, and God bless America!"

It was our privilege to honor our local heroes and to have so many people come out over the weekend to celebrate their service. This book has proven extremely popular with nearly 100 sold in the first week alone and most people buying several copies to give to their friends and family. Indeed, a major motivation for this project is to ensure that future generations can read about their ancestors' deeds and learn from their stories, and we thank everyone who participated for helping to make this possible. - AS

SAN DIEGO CHINESE AMERICAN HISTORY TRIVIA PART THREE

By Murray K. Lee, Curator of Chinese American History

Whenever I go to the museum to lead a walking tour and I see people walking around downtown in the very area that was once San Diego's Chinatown, I often wonder whether these people are aware of San Diego's early Chinese American history. The percentage of people who go on the walking tours, attend historic presentations, and look at the museum's exhibits represents a very small part of the local population. One would expect readers of this newsletter to be a little more knowledgeable, so I have prepared some trivia questions to test our readership's knowledge. How many can you answer? I will give the answers in the next newsletter, or if you can't wait, contact me at murraylee@sbcglobal.net Good luck! - ML

1. In the 1930 census of the Chinatown area, what was the Chinese occupation that had the greatest number of workers?
2. During World War II some of the men who went into the service from San Diego had no permanent addresses. What address did many of them use?
3. In 1914, Ah Quin's death was fatally wounded when struck by a motorcycle on Third Ave. as he was taking his grandson to a dinner. Who was the grandson and what was the name of the motorcycle driver?
4. While Ah Quin was working as a labor broker for the first railroad of San Diego, he went to San Francisco to get married. What was the name of the steamship on which he returned with his wife?
5. In 1903 San Diego was the first city to use the Bertillon System. This system was originally developed to measure physical dimensions of criminals. Who was the first Chinese immigrant to be measured by this system?
6. Some of the finest Chinese junks in all California were built at La Playa on Point Loma. The largest junk built had three masts. How long was it?
7. The San Diego Flume, which was built to bring water from Lake Cuyamaca to San Diego, used Chinese labor. On opening day in 1889 a boat, which included the governor of California, rode down the waters of the flume. What was the governor's name?
8. In 1877, during the height of anti-Chinese activities in California, word leaked out that a group was going to burn down Chinatown. Who was the sheriff who organized a "committee of public safety" to thwart the effort?
9. In 1899 at the coroner's inquest into the death of Ho Quock Sing, also known as "Texas Jake," it was determined that he died of TB (called "consumption" at that time). Since there was no cure, he spent his last years in quarters behind the CCBA building at 428 Third St. What was this residence known as?
10. Gambling was prevalent in the American West. The Stingaree District in San Diego had many gambling establishments. The Chinese also enjoyed gambling and had many lottery houses. The Chinese lottery tickets had 80 characters based on the *Thousand Character Literature*. What were the first two characters on the lottery ticket?
11. The Chinese fisherman of early San Diego gathered abalone along the California coast and down the Baja California coast in Mexico. At first they didn't save the shells, but later as a market for the shells for use in jewelry developed, they exported tons of shells to Europe. What unique use for the shells was made by the local Chinese fishermen?
12. The first Boy Scout troop in San Diego was the 101. It was started by the Chinese Community Church in 1940. Several of the boys attained the rank of Eagle Scout. Can you name one?
13. Early Chinese in San Diego could not get jobs with the federal, state, county, or city governments. Who was the first Chinese to be hired by the San Diego Police Force?

COVER CALLIGRAPHER:

Shen Can 沈燾 (1379-1453 C.E.)

Shen Can 沈燾 was born in Huating 奉贤, outside of Shanghai 上海. His courtesy name was Minwang 民望 and pseudonym Jian'an 简庵. In 1403, he and his older brother, Shen Du 沈度, both were selected as master calligraphers to compile official documents at the Imperial Academy. Like his brother, Shen Can excelled in writing the regular clerical script in small characters.

In his later years, Shen Can's style shifted, and he preferred to write in semi-cursive and cursive scripts instead of the more formal style. By studying the work of Song Ke 宋克, a master calligrapher of the previous generation, Shen was able to master the *ba fen* style of 八分 *zheng cao* 章草 calligraphy, eventually earning the nickname, "Genius of the Cursive Script." One can also see Yuan Dynasty 元朝 influence in the brushstrokes of his unique cursive style.

CURATOR'S CORNER

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



Murray Lee gives a keynote presentation on Chinese American WWII veterans in the Dr. Sun Yat-Sen Memorial Extension.



Ed and Ellen Wong and their family at the Veterans Day Luncheon



Jennings Hom with three of his daughters at the Veterans Day Luncheon



One group of King Chavez High School students gather in the museum courtyard.



A second group of King Chavez High School students in the Horton Grand Hotel



Two students from City College at the Horton Grand Hotel after videotaping the Chinatown tour on Veterans Day

On the evening of October 12th, I gave a walking tour to a group from San Diego State University's Cross Cultural Center.

At the museum's 15th Annual Veterans Day Luncheon on November 11th, I received my copy of the museum's publication, *Through the Eyes of Heroes: A Tribute to San Diego's Chinese American Veterans*, viewed the screening of *Uncommon Courage: Breakout at Chosin*, and enjoyed lunch in the museum garden. After the luncheon, two students from City College videotaped a tour of Chinatown that I conducted, which they plan to use for their studies in videography at the college. On Saturday, November 13th as a part of the museum's three-day veterans program, I gave a PowerPoint presentation to an audience in the Dr. Sun Yat-Sen Memorial Extension. The presentation consisted of photos from the book and some of the stories of the World War II Chinese American veterans.

On November 30th, I gave two walking tours to 41 ninth and tenth grade students and two teachers from the King Chavez High School located in downtown San Diego. The school was opened two years ago, and the curriculum includes learning about San Diego's early history and the ethnic diversity of the area's various communities.

On December 3rd, my book, *In Search of Gold Mountain, A History of the Chinese in San Diego, California*, was sent to the printer and was published in mid-December. The publisher, Donning Co., and I spent five months on editing, layout, and design. The book will be coffee-table sized, hard-bound, and 352 pages long with many historic photos, maps, and documents. The book is the culmination of many years of research and writing on San Diego's Chinese American History. - ML

FAMILY MOON FESTIVAL, WINTER EVENTS & C&P's



Aspiring young actors reenact the legend of Chang E.



Alex Stewart narrates while Agnes Chuang demonstrates how to make mooncakes.



Jessica Matsumoto teaches children how to insert the filling into mooncakes.



Congresswoman Judy Chu presents the museum with a certificate of recognition and poses with Allen Chan, Lilly Cheng and Alex Chuang.



Priscila Echeverria conducts a tour for Congresswoman Chu, board member Donna Lee, board President Lilly Cheng and Allen Chan.



Agnes Chuang explains museum artifacts to Empire of Silver director Christina Yao.



Museum board members pose for a photo during the quarterly board meeting.



Priscila Echeverria and Mary Anne Lacaman at the museum's Fall Back Festival booth



The Asian Arts Council of the San Diego Museum of Art and Mingei Museum docents peruse the exhibit, The Elite & Popular Culture of Old China.



Alex Stewart shows Palm Academy students how to make "woodblock" prints.



Murray Lee conducts a walking tour for a group of students from King Chavez High School.



Priscila Echeverria teaches students from King Chavez High School about Chinese brush painting and poetry.

VETERANS DAY EVENTS & XU JIATUN LECTURE



Chinese American veterans sign each other's copies of the museum's new book.



Alex Chuang welcomes veterans and their guests to the 15th Annual Veterans Day Luncheon.



Ed Wong addresses the crowd at the Veterans Day Luncheon.



The museum garden packed full of Chinese American veterans and their guests during the Veterans Day Luncheon



Alex Chuang poses with Ed Wong and family, whose foundation made the veterans book possible.



Veterans enjoy a screening of Uncommon Courage: Breakout at Chosin.



Ed Wong delivers a speech at the public release of Through the Eyes of Heroes: A Tribute to San Diego's Chinese American Veterans.



Nanson Hwa recites the "American Creed" at the public release of the veterans book.



Nearly 200 people packed the Dr. Sun Yat-Sen Memorial Extension for Xu Jiatun's lecture.



Li Daming delivers an introductory presentation about the life of Xu Jiatun.



Alex Chuang welcomes the crowd and introduces Xu Jiatun.



Professor Fang Hui Chou translates for Xu Jiatun.

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

By Dr. Howard Meyer, *Museum Member*

On a beautiful June morning, Tom Chow and I embarked on our visit to Liu Fang Yuan 流芳園, or the “Garden of Flowing Fragrance.” Our primary purpose was drawing inspiration to enhance and be reflected in our Chinese brush paintings. Secondly, to timelessly indulge ourselves in the meticulously designed garden and experience the sense of peace and harmonious balance found in the Chinese relationship with nature. Liu Fang Yuan is located at the Huntington Library, Art Collections and Botanical Gardens in San Marino, California. It is a Suzhou 蘇州 style classical garden covering 3.5 acres as the initial phase of a 12-acre wooded area.

Curator T. June Li assembled a committee of three scholarly experts and charged them with giving Chinese names to more than 20 of the garden’s major structures. Yang Ye, an Associate Professor of Chinese Literature and Foreign Languages served on this panel and stated, “Confucius once said that the naming is of major importance since it relates to the harmony of all under heaven.” Respecting the ancient literary traditions, the committee thoughtfully named the structures and garden elements. Each element bears a poetic phrase related to its role in the landscape and lettered by a calligraphy master. This time-honored task took a year to complete. The beauty of this garden is truly reflected in its name; Liu Fang Yuan, or the Garden of Flowing Fragrance, and in Chinese refers to the scent of the many plants, flowers and trees. *Liu Fang*, in addition to meaning “flowing fragrance” also celebrates the Ming Dynasty 明朝 painter Li Liufang 李流芳 who is well known for his elegant landscapes.¹

Historically, Liu Fang Yuan has been in the planning and developmental stages for more than twenty years. It was initially conceived in the late 1980’s as a showcase for Chinese plants. An incredible fund-raising effort provided a budget of over \$18 million to move forward and assure its authentic creation. More than 300 individual and corporate sponsors supported the development, of which 70 percent were Chinese or Chinese

Americans.² This huge endeavor was comparable to the time necessary to create some of the famous Suzhou gardens of the Ming 明朝 and Qing 清朝 Dynasties. These gardens truly exemplify the profound influence of landscape painting on garden design. I am certain many of you are familiar with Suzhou, China’s well-known “city of gardens.” Suzhou’s art of gardening has undergone a history of 1,500 years and ranks above all others in both number and artistry.



The “Love for the Lotus Pavilion” is named for an an essay by the Chinese scholar Zhou Dunyi 周敦頤 (1017–1073) which describes his admiration for the simplicity and purity of the lotus. Photo courtesy of Dr. Howard Meyer

As an interesting recollection, it was 29 years ago that I visited the opening of the Astor Court at the Metropolitan Museum of Art, in New York City. It was a re-creation of a Ming Dynasty-style Chinese garden courtyard completed in 1981. The design was based on a small courtyard within the scholar’s garden in Suzhou called Wang Shi Yuan 網師園, the Garden of the Master of the Fishing Nets.³ The Garden of Flowering Fragrance, however, was not fashioned around any one specific Suzhou garden. Instead, it was modeled on the elegant and contemplative 16th and 17th century classical scholar-officials’ gardens in the cities of Suzhou and Hangzhou 杭州. Additionally, it follows the centuries-old guidelines of garden designers by preserving what is already on site while creating new landscape compositions and scenes.

In the development of Liu Fang Yuan, the planners fostered international collaboration among scholars, architects and engineers to create this garden. To provide authenticity, the Suzhou Institute of Landscape Architectural Design developed detailed construction plans working from the initial conceptual drawings by Jin Chen, a landscape architect who was trained in China and the United States.⁴ A major challenge was adapting the traditional Chinese structures to United States regulations for seismic safety as well as providing for wheelchair accessibility.

The Suzhou Garden Development Co., Ltd., as part of the fabrication and construction process sent 11 stone artisans; as well as another 50 wood carvers and stone pavers to assemble the seven pavilions and five bridges. Over 800 tons of limestone

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¹ Arnie Cooper, Santa Barbara, CA; The Huntington’s Garden of Flowing Fragrance, *The Wall Street Journal*, February 27, 2008 p. D10.

² Debra Prinzing, Garden Poetry, Homescape Section, *San Diego Union-Tribune*, February 17, 2008.

³ Murck, Alfreda and Fong, Wen, *A Chinese Garden Court: The Astor Court at The Metropolitan Museum of Art* Reprinted from *The Metropolitan Museum of Art Bulletin*, Winter 1980/81. Page 10.

⁴ Debra Prinzing, Garden Poetry, Homescape Section, *San Diego Union-Tribune*, February 17, 2008.

EDUCATION UPDATE By Alex Stewart, Museum Staff

Working in the field of museum education gives me the privilege of visiting diverse schools and students throughout San Diego County. This year, we held our first Educator Open House in order to invite some of these local teachers to tour the museum and preview the lessons we have to offer. We hope to make this an annual event that will help expand the reach of our education program. This quarter alone, I had the chance to visit two unique San Diego County high schools for the first time.

Arriving at Palm Academy in Coronado, I wasn't sure what to expect from an alternative high school for students who are in danger of failing, dropping out, or being expelled at Coronado High School. But I definitely didn't expect to be greeted by a male principal with hair longer than mine and then treated to a gourmet lunch cooked by the students themselves. This modern, one-room schoolhouse gives a cohort of around two-dozen precocious students a more holistic and personalized education. Select teachers take a short walk down the street from Coronado High School to teach each subject, and students also learn responsibility by taking care of their small campus. After I finished my lecture, students each had chores to do before going home. The students were enthusiastic and curious, especially on a subsequent visit to the museum when they had a chance to make compasses, design "woodblock" prints, and learn some of the seedier aspects of San Diego's history.

Another school that is new to our education program gave me an opportunity to put together a new presentation about the Dragon Boat Festival 端午節. King-Chavez High School, one in a group of charter schools founded to help fix the ailing public school system in downtown San Diego, emphasizes a "global vision," so why not view China through this cultural tradition that has spread all over the world? Students learned about the scholarly and popular religious traditions of China through looking at the story of the scholar-official Qu Yuan 屈原 and the festival commemorating his death. As the culmination of the unit, students had their very own Dragon Boat Festival, and I had to disappoint one student by declining to lend my expertise to his team.

Whether it's teaching students how to prepare a fresh lunch, having them furiously paddle in sync with fifteen classmates, or telling them debaucherous tales of brothels and opium, these schools are experimenting with exciting new ways of engaging today's youth, and the museum is eager to do what we can to help them. - AS

WINTER CEPS

Presented October - December 2010

CEPS AND MUSEUM TOURS:

People-to-People International	25 people
Red Hat Ladies	15 people
Asian Arts Council	12 people
Mingei Museum Docents	12 people
UCSD Alzheimer's Research	20 people
Palm Academy	40 students
La Jolla Village Group	12 people
PEO International	3 people
Families with Children from China	15 people
King Chavez High School	120 students
San Elijo Hills Middle School	450 students

TOTAL: 724 PEOPLE

BOOK YOUR CEPS TODAY!

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

Grades K - 6 / 60 minutes

This presentation tells the tale of how the Chinese zodiac came to be. Through interactive storytelling, students take on roles of the different zodiac animals. They also uncover the mythological development of the Chinese dragon, learning that the dragon is a peaceful, benevolent creature, much revered in Chinese cultures. In celebration of the New Year, each student receives a hong bao, or red envelope, for good luck. ***This presentation is only available in January and February.

**GIFT CERTIFICATES NOW AVAILABLE!!!
CONTACT THE MUSEUM FOR MORE INFO**

COMMUNITY OUTREACH REPORT / OCTOBER - DECEMBER 2010

October 12, 2010
SDSU Cross Cultural Center
APHD Walking Tour
Docent: Murray Lee

October 16, 2010
Congresswoman Judy Chu
Museum Visit
Congresswoman Judy Chu presented the museum with a Certificate of Recognition.

October 7 - 31, 2010
Yellow Face
Mo'olelo Performing Arts Company

October 21 - 28, 2010
San Diego Asian Film Festival
The museum co-presented a screening of the film *Empire of Silver*.

October 23, 2010
Empire of Silver director
Christina Yao Museum Visit

November 7, 2010
10th Annual Fall Back Festival
The museum participated in this 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 12, 2010
Free Screening of *Uncommon Courage: Breakout at Chosin*
Presented by Smithsonian Channel in conjunction with Smithsonian Museum Day.

December 11, 2010
APHD Walking Tour
Docent: Michael Yee

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We had planned to go to the seaside resort of Peetaiho (Beidaihe) 北戴河 where most missionaries and business people in North China spend their holidays. While there, we expected to continue our language study. But our plans were changed. To celebrate our first anniversary we decided to go to the Language School in the Western Hills for a weekend. Gene rode his bicycle, I rode in a rickshaw, and we had a wonderful two days there. But alas, a week later, I came down with a high fever and was taken to the Beijing Union Medical College 北京协和医学院, a very fine hospital built by Rockefeller Foundation funds.

A diagnosis of typhus fever was made, and for the next four weeks I was hospitalized in this very fine institution, under the care of a British Dr. Smylie. While there, a political turnover in Beijing took place. One night we were under Chang Tso Ling's (Zhang Zuo Ling 張作霖) rule. The next morning I awoke to a commotion in the halls and I looked out the window at a change of flags on the street. I was told that Feng Yu Hsiang² 馮玉祥 and Yen Hsi Shan (Yan Xishan 閻錫山) were now in control and Chang Tso Ling's train, retreating to Manchuria 滿洲, had been dynamited. He was killed. After four weeks, I returned to our Presbyterian compound but in a few days was ill again with cystitis and phlebitis, so was hospitalized once again. The prognosis was poor until Dr. Char, a Chinese urologist decided to try a new drug. Due to its effectiveness, I gradually improved. This was a difficult time for Gene as he was given little hope of recovery several times. In late August I was finally well enough to travel by small boat to Peetaiho for a short vacation.

The next five months were spent at our Paotingfu (Baoding 保定) station, which is about one hundred miles south of Beijing. We lived with Dr. and Mrs. Charles Lewis, wonderful people! We studied Chinese half a day, helping in our fields, medicine and nursing, half a day. One of the highlights for me was a country trip with Florence Logan, an evangelistic missionary. I had dressed warmly, with a tight fitting hat, padded Chinese gown, and padded shoes. We were housed in a Chinese building with rice paper covering the windows. As we sat on our cots a tiny hole appeared in one of these window coverings, and through it we saw an eye and heard a Chinese boy offering a look at me for two coppers. With the look came the right to decide if I was male or female. With no hair showing, a big nose, and big feet, he couldn't be sure!

February 1929 found us happily packed and ready to start off by train for our permanent assignment to Shuntehfu, China.

It was about 250 miles south of Beijing and a very old city, reported by some historians as having been the capital of China in the days of Abraham (Shang Dynasty 商朝 1766-1122 BCE). Although a city of 50,000 inhabitants, there was no water or sewage system and only sporadic electricity after dark. Our home was Western-style in a walled compound where there also was a church, two hospitals, a girls' school, and five residences for "foreign missionaries." We had the essential furnishings and later, in Shuntehfu, got a local carpenter to build, from pictures, other pieces we needed. It was always exciting to see how they would come out!



Dr. Henke poses with some of his patients.

The hospital had been only partially reopened since the evacuation in 1926-27, which I mentioned before. The staff when we arrived consisted of several male "nurses," one woman nurse, a Chinese doctor, and a business man. There were no records kept, no laboratory, no system for ordering supplies, and no account keeping. So there was plenty of work for us to do. We made trips to the country for clinics to advertise ourselves and reassure the people and restore their trust. Communist propaganda during 1926-1927 had painted us as "foreign devils." We rode our bikes, our equipment went by mule cart, and we stayed at our country chapels doing what we could medically in a clinic situation or advising people to seek treatment in our hospital.

As a way of advertising our hospital and to dispel the very adverse Communist propaganda about the foreign devils, which was widespread when we arrived in China, we made the rounds of our five country chapels. We held a clinic in each one for two or three weeks. The clinic brought crowds of people, some in need of medical attention – some just for a look at these strange, big-nosed, big-feet, and blonde-haired people from across the sea.

Two incidents stand out clearly in my mind. In one country station at the Sunday service, the people were seated on benches in the courtyard outside the main building. The women sat on one side, the men on the other. One man came in with a noticeably distracted expression on his face. He looked around anxiously up and down the rows. Finally, he spotted my husband, the doctor. While it was obvious the row was already crowded and over the complaints of those already seated, he insisted he must sit next to the doctor. My husband did not recognize him and later inquired why, asking our evangelist. The reply was that he was a very new Christian who had read most of the New Testament. He read of those who touched

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²This famous warlord's bed is on display in the museum's permanent collection.

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Jesus and Peter's garments and were healed. His hope was that the same miracle would occur, could he only touch the doctor's clothing.

If any of you have ever had an experience like this then you will understand the humility my husband felt. It was deep and lasted for many months. At another clinic, a tiny little bound-footed woman patiently waited her turn to be examined. Her eyes were badly inflamed and scarred with trachoma, the scourge of so many in China. Her sight was minimal, but she squinted up hopefully at the doctor. He examined her eyes carefully, and finally said with reluctance, "I'm sorry. I can't help you, for you've come too late!" Quick as a flash, her reply came back! "Dr. Henke. I've been here all the time. It's you who have come too late!"

Summer seemed to be the signal for warlords to get on the move to gain more territory. Our compound was a perfect barrier behind which the invading army could initiate its attack. Battles lasted from a few days to several weeks during which time the basement of one house that was set up just for such an emergency became our living quarters. Most buildings within our walled compound had at least one bullet hole!

Missionaries living in North China normally went to the seaside at Peetaiho for their summer vacations. One year, however, we went to Yu Ta Ho (Yu Daohe 峪道河), Shanxi 山西 Province, with Dr. and Mrs. Lewis. The first half of the trip was made by narrow gauge rail, the second half by bus. While riding in the bus, the driver evidently drifted off to sleep. The bus landed on its side in a peanut patch. We all climbed out, helped right the bus and went on our way. From there on, Dr. Lewis sat behind the driver warning him in a loud voice that if he dozed off again, Dr. Lewis would personally hang him! This amused the Chinese very much and restored the good humor of the disgruntled passengers. Some had lost cricket cages, teapots, etc., but the only real injuries were deep cuts in my hand and Gene's arm.

One especially exciting trip while on vacation at Peetaiho was when Gene and I made the hike up Pei Niu Ting (北牛山 North Cow Mountain). This mountain was unique in that a special offshoot of Buddhism, with only a few monks in residence, lived here. There were three temples, one at the bottom, one half way up, and one at the very top. To get to the topmost one, it was necessary to climb a ladder for about the last 40 feet, which was hanging against a sheer cliff. It looked very rickety to me, but a sturdy chain inside it gave me confidence. Imagine my surprise when I reached the top to find the chain (my security blanket)

was attached to the top of the shaky ladder. Tradition had it that when a monk was no longer able to carry his food to this top most temple, he must use the next sixty days in preparation. At the end of the sixty days he was required to jump off the cliff to his death.

Because of the uncertainty of conditions with perennial summer battles and because I was pregnant, it was decided in July 1931 that Mrs. Griffith, an elderly China Inland Missionary, and I should leave Shuntehfu while the trains were still running. We got safely to Beijing, and I went on to Peetaiho as we had rented



Dr. Henke examines a baby.

the Hamilton house there for the summer. Gene eventually was able to join me, and we returned in late August to Beijing to await the birth of our first child. Robert Samuel was born September 9, 1931 in Beijing Union Medical College with Dr. Maxwell, a British obstetrician, and Kate Lim, his Chinese assistant, attending.

We returned to Shuntehfu and Gene immediately took off for a clinic in our east field. While he was away and I was alone with our newborn son, an earthquake

occurred that shook Robert awake with a scream and frightened me thoroughly, as it was my first experience with such an act of nature. Living in California these years has made such an occurrence seem "everyday."

During the China New Year season in 1932 Gene went once again to Shanxi for his wild pig hunt. He and several other men thoroughly enjoyed this outing and rationalized it by insisting they were helping the local farmers whose firearms were too small to kill a raiding pig. On returning two weeks later, he developed a very high fever, and it was decided he must be taken to Beijing for diagnosis and treatment. John Bickford accompanied him, as it seemed unwise for me to travel with a small baby in the middle of winter, as trains were unheated and uncertain.

Gene steadily got worse and finally Dr. Clementine Bash, one of our doctors in Beijing, wrote to say she was coming to care for Bobby so that I could be with Gene in Beijing. Gene was under Dr. Harold Louch's care (the head of surgery at Peking Union Medical College) and upon arrival he told me Gene had a staphylococcus infection from a thorn he had stuck in his finger while hunting. An abscess had developed in his chest, and surgery was indicated. When it was found that the abscess was outside the chest cavity, a prayer of thanksgiving went up from us all! His convalescence took most of the spring. In August 1932 we came home for our first furlough. The daily change of time as we traveled east across the ocean had Bobby so upset he was waking up in the middle of the night by the time we got

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APHAFIC UPDATE

By Nancy Lo, APHAFIC President

Screening of *City of Life and Death (Nanjing! Nanjing!)*

City of Life and Death (Nanjing! Nanjing!), a Chinese film with English subtitles, was screened at the San Diego Asian Film Festival on October 24, 2010. Ms. Mye Hoang, the associate director of the San Diego Asian Film Foundation, introduced the film. She indicated that even though this movie may be the most graphic among all the movies in the festival, it is worth watching as it brings to light the World War II atrocity in Asia, which still remains unknown to many people. Around 250 spectators turned out for the film, including many high school and college students.

This film tells the story of the Nanjing Massacre 南京大屠殺. The massacre took place over a period of several weeks in December 1937 after the fall of Nanjing 南京, the capital of the Republic of China, to the Japanese Imperial Army. After the Japanese Army occupied the capital, weakened Chinese troops were not able to maintain a strong resistance against the invading forces. The Japanese Army rounded up the residual Chinese soldiers and other young people whom they suspected of being military personnel and systematically slaughtered them after they had already laid down their weapons.

Accounts of these atrocities can be found in many diaries and memoirs written by Japanese soldiers. During the massacre, more than 300,000 Chinese civilians were tortured and murdered by Japanese soldiers. Women and teenage girls were forced to become "comfort women" to satisfy the soldiers' sexual appetite. The director of the movie also portrayed German businessman John Rabe, a Nazi party member, who set up an international committee comprised

of 27 Westerners and formed the Nanjing Safety Zone. Rabe was assisted in his efforts by Professor Minnie Vautrin, Rev. James McCallum, and others. These Westerners did not flee the city but instead faced the brutal Japanese soldiers and guarded Nanjing residents.



Agnes Chuang, Siu-Fong Evans, Jack Meng, Mary Yan-Lee and Julia Chiang at the Asian Film Festival.

Our organization strives to preserve the accuracy of history. Knowledge of history is crucial in preventing these kinds of atrocities from being repeated in the future. The victims of the Nanjing Massacre deserve justice, and the Japanese government needs to come to terms with the past and issue a formal apology to all the victims of World War II in Asia.

City of Life and Death was co-presented by: Association for Preserving Historical Accuracy of Foreign Invasions in China (APHAFIC), American Chinese Culture and Educational Foundation (ACCEF), and the San Diego Chinese American Association (SDCAA).

APHAFIC Winter Meeting

The APHAFIC Winter meeting will be held on Saturday, January 22, 2011 from 10:30am-12:30pm at the San Diego City Library, Carmel Valley Branch located at 3919 Townsgate Drive, San Diego. Guest speaker, Professor Lester (Les) Tenney, will present a lecture entitled *After 65 Years Why Do We Still Need an Apology from the Japanese?* For more information visit www.aphafic.org or contact: Howard Chang, Changh@mail.sdsu.edu, 858-756-9050, Jack Meng, Jackhmeng@aol.com, 619-421-5964 (eve), Mary Yan-Lee 858-484-4385, yanone@hotmail.com or Lilin Wang 858-246-6165. - NL

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to California, so there were problems. While staying in Hollywood with cousins, Gene several times was walking the streets at 4:00am with his small son so that the rest of the family could sleep.

Our furlough year was spent in Lockport, living with my mother and father. Gene worked with Dr. Alfred Shreffler, a busy surgeon in Joliet, Illinois. I studied voice with Mary Shepherd, a well-known soprano in that area and did a correspondence course from the University of Chicago in Public Health. As the time drew near for our furlough to end, we had mixed feelings. A reluctance to leave our loved ones, for we knew some we would never see again on earth, was mixed with anticipation of going back to our challenge in China. It needed us too! With a potential clientele of ten million people with no other Western medical care, the call for our return was too compelling to ignore!! - JMH

Part II will appear in the Spring 2011 issue of the newsletter.

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rocks were imported from China's Lake Tai 太湖 location. Additionally, hand-made roof and courtyard tile experts and other craftsmen traveled from China to help in the garden's initial phases. The Garden of Flowering Fragrance features a 1.5-acre man-made lake as a centerpiece. The Huntington relied strongly on June Li, the garden's curator, to serve as what one colleague calls, "our culture guardian." When she contemplates the garden's authenticity, her primary question focused around being true to the spirit of the garden.

Tom and I began our day's adventure by walking through the Corridor of Water and Clouds (*Shui Yun Lang* 水雲廊). Here on a zigzag, covered walkway, curving and bending its way along one of the garden's edges, we admired the curved railing and beautiful lattice work. Traditionally, water and clouds suggest moisture and mist, which create the most beautiful and poetic landscapes.

Continuing on the footpath leading to the garden's main gate we viewed the calligraphy above the entrance. *Bie You Dong Tian* 別有洞天 reads: "Another World Lies Beyond." I read that this entrance to a perfect world refers to a 4th century poet, Tao Yuanming 陶淵明, and his poem *Peach Blossom Spring* 桃花源記. Pardon my slight diversion, but I just had to find and read the poem with the intention of infusing another spot of colorful culture with this brief excerpt: "During the Jin Dynasty 晉朝 there was a man of Wuling 武陵 who made his living as a fisherman, and once while following a stream, he had forgotten how far he had gone. He suddenly came to a grove of blossoming peach trees. It lined both banks for several hundred paces and included not a single other type of tree. Petals of the dazzling and fragrant blossoms were falling everywhere in profusion." The final lines of the poem as translated read: "Liu Zi ji of Nanyang was a person of noble character. When he heard this story he was happy and planned to visit this Shangri-la; unfortunately he died of illness before he could accomplish it. After that, no one else ever looked for the heavenly place."⁵ (南陽人劉子驥, 是志向高潔的隱士, 聽說了這件事[有桃花源], 高興地計劃前往。沒有實現, 說久就因病而死。此後就再也沒有訪求桃花源[去桃花源的路了]的人了。).

"One plants a Western garden, but builds a Chinese garden" is an expression that has been used quite often in writings about

these gardens. Simply said, "Making a world within a world." The Chinese consider gardens a serious art form and, as with painting, calligraphy and poetry, aim to attain in their design the balance, harmony, size and variety that are considered essential to life. It was through a combination of such natural elements as rock, water, trees and flowers combined with vital elements such as architecture, painting and poetry, the garden designers sought to attain an effect which adhered to the Taoist 道 principles of balance, harmony, and man in nature.

When I spoke with Lisa Blackburn, the Huntington's publicity director, she felt a visit to Liu Fang Yuan resembled entering a scroll painting and traveling through different picturesque scenes as it is unrolled. The Chinese name for landscape painting, "*Shan Shui Hua*" "山水畫, literally means "Mountains and Water Painting."



Pavilion of the Three Friends (*San You Ge* 三友閣) at the Liu Fang Yuan. Photo Courtesy of Dr. Howard Meyer.

It also reveals the way in which the balance of Yin 陰 and Yang 陽 appears in nature. "The imposing mountains protruding to the sky are the masculine power of Yang while the gentle clear water is the feminine Yin energy. Yang as ink that composes form, Yin as the empty and bare paper representing mist, water and sky."⁶

Tom and I likened the feeling that was unfolding before us to a magnificent landscape scroll composed of pavilions, courtyards, bridges, rocks, plants, walls, pathways and water. When stepping beyond the threshold of the Garden of Flowering Fragrance we too experienced a breathtaking visual moment as being in the midst of a living landscape painting.

Now on the east side of the garden we walked ever so slowly while admiring the long undulating white Wall of the Colorful Clouds (*Jing Yun Bi* 景雲壁). Delicate lattice windows were regularly spaced offering us glimpses of changing vistas, many even seemingly connected by mist or clouds.

Further on and east of the lake we found ourselves surrounded by pines with bamboo and plum trees to our north. We entered the hexagonal shaped, double-roofed Pavilion of the Three Friends (*San You Ge* 三友閣). We walked around inside viewing the intricate carvings of these plants on the ceiling and the calligraphy. Tom shared with me that bamboo, pine and plum are commonly known as the "three friends of winter" 歲寒三友 and symbolize the finest qualities of our character: courage, unity and tenacity against adversity.

Continued on Page 19

⁵ Translation of Tao Qian's *Peach Blossom Spring* 桃花源記 (*Tao Yuan Ming* or *Tao Chien*) Translated by Rick Davis and David Steelman

⁶ Art Realization: artrealization.com. - The World of Chinese Art; Traditional Landscape Painting




By Teh-Hsuang Lee, *Museum Treasurer*

DONOR	CASH AMOUNT	IN MEMORY OF MR. T.A. KUO	
Jenny Benson	\$1,000.00	Chia Hui Shih	\$300.00
Vicente P. & Linda Y. Biances	\$30.00		
Eleanor & Robert Bregman	\$1,000.00	IN MEMORY OF MRS. HAN FENG W. SHIH	
Shu-Sing & Yui-May Chang	\$1,000.00	Lillian L. Chan	\$50.00
William & Margaret Chang	\$1,000.00	Chung Yun & Gloria Chang	\$100.00
Alexander & Agnes Chuang	\$1,000.00	Roy & Mei Hui Chang	\$50.00
Edward & Diana Chuh	\$2,000.00	Koun-Ping & Lilly Li-Rong Cheng	\$200.00
Vivian Finch	\$25.00	Char Yen & Serena Lee	\$100.00
Yuan-Cheng & Luna Fung	\$1,000.00	Teh-Hsuang & Dorothy Lee	\$100.00
Jaw Jim Hsieh	\$1,000.00	James Ker Kong & Margaret Tung	\$100.00
Theresa F. Lai	\$1,100.00	Sherwin & Julie F. Wang	\$100.00
Calvin & Winifred Lee	\$200.00	Subtotal	\$800.00
Shao-Chi & Lily Lin	\$1,000.00	IN MEMORY OF DR. TSUAN-SIN YANG	
Betty Ma	\$1,000.00	Gloria S. Chang	\$100.00
Benny & Alicia Pei-lein Miao	\$2,000.00	Alexander & Agnes Chuang	\$200.00
Harry & Constance Mow	\$200.00	Gary & Peggy Fong	\$100.00
Lia Shen	\$500.00	Julia Hsiu	\$200.00
Larry & Theresa Song	\$1,000.00	Kung-pu & Ning Li	\$100.00
Lilin Wang	\$200.00	Fah-Seong & Polly Liew	\$100.00
James & Laurie Wen	\$200.00	Larry & Theresa Song	\$100.00
David & Sandy Wei Chao Woods	\$1,000.00	K. K. & Linda Tan	\$100.00
William & Amy Yuan	\$1,000.00	Shiu Kang & Wei Lee Tung	\$40.00
Qualcomm Incorporated	\$2,000.00	Sherwin & Julie F. Wang	\$100.00
Sandra Wawrytko	\$1,000.00	Subtotal	\$1,140.00
Subtotal	\$21,455.00	GRAND TOTAL	\$23,695.00

SDCHM ARCHIVE & LEARNING CENTER BUILDING FUND

DONOR	PLEDGE	PAID	DONOR	PLEDGE	PAID
Alexander & Agnes Chuang	\$250,000	\$137,348	Pei Chi & Rosalind Chou	\$1,000	\$1,000
Fah-Seong & Polly Liew	\$50,000	\$25,000	Chen-Wai & Jin-Ling Wang	\$1,000	\$1,000
Richard & Laura Bregman	\$2,500	\$2,500	GRAND TOTAL	\$304,500.00 (PLEDGED)	\$166,847.67 (PAID)

SDCHM ENDOWMENT FUND UPDATE

Hwei-Chih & Julia Hsiu Endowment Fund 	\$70,000	Andrew C. & Janet C. Wang	\$4,000
Alexander & Agnes Chuang	\$30,000	James Ho	\$2,000
Shao-Chi & Lily Lin	\$20,000	Anthony Y.H. & Lillian W. Lu	\$2,000
Teh-Hsuang & Dorothy Lee	\$20,000	Merck Partnership for Giving (matching Anthony & Lillian Lu)	\$2,000
Jung Fu & Jennie C.C. Wu	\$16,000	George & Jean Kung	\$2,000
Fah-Seong & Polly Liew	\$12,500	Dee & Susan Lew	\$2,000
Norman & Pauline Fong	\$12,000	Edward G. & Ellen G. Wong	\$1,000
Winnie Wong Chase	\$10,000	Theresa F. Lai	\$1,000
Drumright Memorial Fund	\$10,000	Ernest Chun-Ming & Huei-Jen Huang	\$1,000
Tom & Loretta Hom 	\$10,000	Charles W. & Linda C. Tu	\$1,000
Joseph & Vivian Wong	\$10,000	Michael & Criselda Yee	\$200
Kwan L. & Marion So	\$10,000	Chun & Donna Lee	\$200
Shu & Kuang-Chung Chien	\$8,000	Raymond & Lilian Cheung	\$100
Genghis Khan Furniture	\$7,000	Steve C. & Susanna Y. Kuei	\$50
Sandra Wawrytko/Fu Foundation	\$6,000	GRAND TOTAL	\$280,050
Peter Shih	\$5,000	 - at The San Diego Foundation	
Koun-Ping & Lilly Cheng	\$5,000		

UPCOMING EVENTS

LETTER TO SDCHM

December 2, 2010

Alexander Chuang, Ph D.
404 Third Ave. San Diego, CA 92101

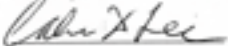
Dear Dr Chuang

Many thanks for the Museum's wonderfully prepared publication which pays tributes to San Diego's Chinese Americans Veterans. Reading about Jennings Horn, Jim Horn, Miles Horn and others in the Army Air Corps and veterans in the in other branches gave me a better understanding of the personal contributions.

The chapters devoted to Flying the Hump, CBI, WWII in the Pacific, and Nanson Hwa-Army Diver was most enlightening from a theater view point.

Additional thanks to every one involved with the production of this needed story. My wife and I, both born in San Diego, would like to contribute \$200 to the Museum's programs.

Sincerely,



Letter from veteran Calvin Lee

NEW EXHIBIT OPENING!

UNDERCOVER: TEA COZIES FROM CHINA AND BEYOND

SUNDAY, JANUARY 16, 2011 / 2:00 - 4:00PM

SAVE THE DATE

15th Annual Banquet

FEBRUARY 19, 2011

PEARL CHINESE CUISINE | RANCHO BERNARDO

FOR MORE INFORMATION CONTACT THE MUSEUM

ONGOING EVENTS

APHD WALKING TOUR \$4

(includes museum admission)

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

PLEASE RSVP BY 4PM THE FRIDAY PRIOR TO THE TOUR

2011 CHINESE NEW YEAR FAIR

February 12 & 13, 2011 / 10am - 5pm

YEAR OF THE RABBIT 兔

FOR MORE INFO VISIT [HTTP://SDCN.WEBLY.COM/](http://SDCN.WEBLY.COM/)

PLANNED GIVING

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

Continued from Page 17

Moving ahead, we now entered the Hall of the Jade Camellia (*Yu Ming Tang* 玉茗堂), an airy traditional tiled-roof teahouse with ornate beams, and camellias carved into the wood of the structure. A few steps away stood the Fresh Water Pavilion (*Huo Shui Xuan* 活水軒), which offered a truly authentic experience. Here, one can sip rich green Chinese tea, *bi luo chun* 碧螺春, from the leaves of the camellia 茶花 plant and also order *dim sum* 點心. But we decided just to continue through to the Terrace That Invites the Mountain (*Yao Shan Tai* 邀山臺), which was perched overlooking the Lake of Reflected Fragrance (*Ying Fang Hu* 映芳湖).

Ying Fang, which means "reflected fragrance," is the name of the main lake. It echoes the name of the garden Liu Fang, or "flowing fragrance." Here was a perfectly serene spot to enjoy our simple lunch of homemade sushi, grapes, dates and hard-boiled eggs that Tom thoughtfully prepared for us. We sat marveling at the Chinese architecture, especially the rocks from China's Lake Tai, and we thought how perfectly they had been placed around the water's edge. We stayed for a bit, looking at the late spring color in the flowering peach trees on the small island, Isle of Alighting Geese (*Luo Yan Zhou* 落雁洲), in the lake. On this bright clear day looking north, we ate and gazed at the majestic views of the San Gabriel Mountains rising up in the distance.

Moving on and looking south from the Studio of Pure Scents (*Qing Fen Zhai* 清芬齋), we viewed the Cascade of Resonant Bamboo (*Zhu Yun Quan* 竹韻泉). We watched the stream below that flowed by a rustic thatched structure named the Pavilion for Washing Away Thoughts (*Di Lu Ting* 滌慮亭). For a few moments we stood still as if part of a painting composition in one of the most peaceful areas along the stream, which connected to the Japanese garden. - HM

Part II will appear in the Spring 2011 issue of the newsletter. Howard is a member of the American Artists of Chinese Brush Painting - Lung Hsiang Chapter in San Diego. He also holds membership in the Chinese Brush Painting Society of San Diego and the San Diego Chinese Historical Society and Museum.

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 2011

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TO APPLY FOR MEMBERSHIP

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

San Diego Chinese Historical Museum
404 Third Avenue
San Diego, CA 92101
T: 619 338 9888 F: 619 338 9889
www.sdchm.org info@sdchm.org

Welcome

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

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

NEW MEMBER

RENEWAL

- ACTIVE
- SENIOR (60+)
- STUDENT

- ACTIVE COUPLE
- SENIOR COUPLE

Please fill out form completely and check appropriate boxes

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