

SAN CHINESE DIEGO HISTORICAL SOCIETY & MUSEUM

聖地牙哥中華歷史博物館協會



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

FALL 2009

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.

BI

certainly, must, will,
necessarily



Written by

Shen Can 沈燦
1379-1453 C.E.
during the
Ming Dynasty 明朝

必要
certainly; bound to

未必
it is not likely

必然之勢
stern necessity

必殺不赦
certain death without respite

THE LOCKS HOLD THE KEY TO A BRILLIANT OPENING

Priscila Echeverria, Museum Staff

The afternoon of the opening of SDCHM's latest exhibit, *The Many Faces of Cantonese Family Locks*, could not have been more ideal. The sun was out, the weather was warm, and the Comic-Con crowds that had taken over the streets and parking lots of downtown San Diego the weekend before had long since cleared. Visitors trickled in throughout the day, and a large crowd started to gather in the Sun Yat-Sen Memorial Extension just before 2:00pm. The turnout was excellent with forty-two guests attending the lecture and several more joining in across the street at the reception in the garden.

Executive Director Alexander Chuang warmly greeted the crowd of visitors and thanked them for attending the opening. After a brief introduction to the locks featured in the exhibit, Dr. Chuang thanked and recognized the collector of the locks, Mr. Zou Yongsheng 鄒永生, who graciously loaned his collection to SDCHM from the Guxiangli 故鄉里 "Hometown Village" Museum in Guangzhou 廣州. Lilly Cheng spoke briefly and thanked Mr. Sean Liang 梁國雄 for his help in transporting the locks from China and presented him with a certificate of appreciation from the museum. Following the presentation of the award, Dr. Chuang introduced the museum's education coordinator, Alex Stewart. A few technical difficulties with the equipment caused a brief delay in the presentation, but the ever-calm and collected Alex kept his composure and initiated a question and answer session to fill the time while he and Treasurer Tom Lee worked to fix the problem. While Alex climbed a ladder to adjust the settings on the projector, Lilly Cheng stepped in and took the opportunity to expand on her description of the Guxiangli "Hometown Village" Museum and the collection of historical treasures.

Once the technical difficulties were resolved, Alex continued with a presentation in which he elaborated on the history, the mechanisms, and the materials of the locks. He even called up a young volunteer from the audience to help demonstrate one of the "secret keyhole" locks. This special type of lock requires not only the right key to open it, but also knowledge of how to reveal the keyhole by maneuvering a "decorative" piece on the lock's exterior in the right fashion to expose the keyhole. The young volunteer took on the challenge with an eager smile and in the end was able to successfully open the lock.

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Alex Chuang and Lilly Cheng present a Certificate of Recognition to Sean Liang who represented the owner of the lock collection, Mr. Zou Yongsheng.

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National Identity in Chinese Wartime
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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! It is hard to believe that summer is almost over. I hope you have found time to rest and relax. Many of you came to the museum to see the locks from China. They are so interesting and the designs are fabulous. My favorite is the little crab - it is simply delicious.

We are very proud to report to you that the San Diego Chinese Historical Museum is among the top ten must-see museums and galleries in San Diego according to DK Eyewitness Travel's *Top 10 San Diego* guidebook. This is wonderful. We know that the museum is a hidden treasure; hopefully, this new recognition will draw more people to our museum.

The Confucius Institute of the College of Arts and Letters, San Diego State University, organized a field trip for students from two San Diego schools to the Asian Pacific Historical Thematic District and to the San Diego Chinese Historical Museum. More than 20 children enjoyed Alex Stewart's guided tour of the district, lunch in the museum courtyard, and a fun papercutting activity in the afternoon. Educational activities are a vital and integral part of our museum, and the children enjoyed their visit very much.

More exciting exhibits and talks are coming our way. Those who have visited Xi'an 西安 know that much of Qin Shi Huang's 秦始皇 (259-210 BCE) tomb remains a puzzle. Dr. William Tong has been working with Xi'an 西安 researchers on a project to study what is inside the Qin tomb using laser technology. He will be speaking at the museum on the afternoon of October 24. I cannot wait to hear what he has to say.

Preparation is underway to showcase our stone carvings in November. We thank Supervisors Ron Roberts and Greg Cox for their continued support and the County of San Diego for their recognition of our museum.

Please join us in our future events and please let us know what we can do for you. Thank you very much,

Lilly Cheng

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Curator of Chinese American History: Murray Lee
Museum Operations Coordinator: Norman Fong
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Graphic Designer: Jessica Matsumoto
Administrative Assistants/Docents:
Alex Stewart, Mary Anne Lacaman,
Jessica Matsumoto, Priscila Echeverria,
Joseph Ho
Administration Consultant: Tom Hom
Display Consultant: Daisy Kuan

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MUSEUM UPDATE

MUSEUM UPDATE

By Alexander Chuang, *Executive Director*

Summer at the museum started off with a wonderful surprise. We received a letter from DK Eyewitness Publishing announcing that SDCHM had received the distinction of being named one of the top 10 museums and galleries in their new *Top Ten San Diego* travel guide. (A more extensive article is featured on page five of the newsletter). The guide has just been published and is available for purchase, but you can read our museum's review and the complete list of the top ten museums and galleries on the DK Eyewitness website at <http://traveldk.com/san-diego/dk/san-diego-chinese-historical>.

After being viewed by thousands of travelers in a successful six month run, the museum's exhibit at the San Diego International Airport, *Lasting Legacies of Chinese Living History*, was finally taken down on July 16. This was the third exhibit of its kind presented by SDCHM, and the museum looks forward to collaborating with the Airport Authority again in the future.

In other news about the museum's activities this summer, five stone sculptures from the Qing Dynasty 清朝 have been mounted on the walls surrounding the garden, adding to the beauty of this wonderful outdoor exhibit space.

The most exciting event of the summer was the opening of the museum's latest exhibit, *The Many Faces of Cantonese Family Locks*, which took place on the afternoon of August 1st. We were pleased to see the familiar faces of museum members and other regular museum attendees along with several new faces in the crowd. Alex Stewart delivered an excellent presentation at the opening to a crowd of 42 people, and many more visitors joined in across the street in the museum garden at the reception.

On August 10th, a meeting was held at the museum with five senior officials from the Taichung City government, San Diego city officials in charge of tobacco and alcohol control, and four board members from the Taichung Sister City. Alexander Chuang is the only founding member of the Taichung Sister City who is still serving on the board today. After the meeting, Dr. Chuang offered to host a lunch for the group. The first collaboration between the city of Taichung and SDCHM took place in 1997. Through the efforts of Polly Liew, then President of the Taichung Sister City, the museum of the Taichung Municipal Cultural Center loaned a collection of 37 aboriginal artifacts from the Qing Dynasty to SDCHM for an exhibition. The exhibition was very well received. We hope that after this year's meeting, there will be continued collaboration with the city of Taichung.

Finally, I would like to mention another new development. On August 29, Alex Stewart and I met with the CCDC's Downtown Information Center Manager, Jacki Taylor, and the Gaslamp Quarter Historical Foundation's Executive Director, Melissa Trew. We are planning a comprehensive walking tour of the downtown historical district for students. Please see the education update on page 13 for more details.

With the arrival of fall, we can look forward to cooler weather and to many exciting events at the museum. I hope to see you all here! - AC



Group photo from a meeting at the museum with Taichung City senior officials, San Diego government representatives and San Diego Taichung sister city board members. (Standing left to right) Julia Chiang 李玲 Sister City Board Member; Robert Nelson, Sister City President. Chiang Chien-Chung, 蔣建中 Taichung City Controller; Lin Yuh-Bey 林煜培 Taichung City Director of Personnel; Ho Chiang-Chiao 何江喬 Taichung City, Manager of Tobacco and Liquor; John Wang 王振威 Sister City Board Member (Sitting left to right) Lin Shien-Chin 林顯頌 Taichung City, Director of Finance; Thyme Curtis, District 2, Council Representative; Shelley Zimmerman, Assistant Police Chief; and Liu Bang-Yu 劉邦裕 Taichung City, Chief of Staff.

MYFACE? SPACEBOOK? HELP THE MUSEUM CONQUER CYBERSPACE

By Alex Stewart, *Museum Staff*

It is sometimes a challenge for our museum to preserve the past without being left behind. In an attempt to be of history, but not in it, over the past two years the museum has embarked on a foray into the brave new world of online social networks. This summer, we have discovered that we are not alone, and numerous other nonprofits are getting their digital feet wet in the tumultuous waters of Myspace, Facebook, Twitter, Flickr, Youtube and an ever-increasing morass of other platforms.

On August 27, Education Coordinator Alex Stewart and Graphic Designer Jessica Matsumoto joined representatives from other local nonprofits at a seminar sponsored by the San Diego Foundation and the City of San Diego Commission for Arts and Culture to learn more about what these new technologies can do for our museum. And one week later, Alex Stewart and Tom Lee traveled to the Hall of Champions Museum in Balboa Park for a similar workshop sponsored by the Balboa Park Online Collaborative and geared specifically toward museums.

At the Balboa Park conference, social media gurus from the Brooklyn Museum, the Powerhouse Museum in Australia, and San Francisco's Museum of Modern Art discussed how to effectively engage and build community online. A big part of this is getting to know one's target audience, its needs, and where it hangs out online, so we encourage any and all suggestions. We will be continually experimenting with new media, so be sure to tell us what you like. The goal is to open up new ways for members and friends to participate online through sharing pictures, videos, and websites. You can already check out a few of our favorite sites at http://delicious.com/San_Diego_Chinese_Historical_Museum.

At the San Diego Foundation, Casey DeLorme from Getspine Communications presented many insightful ideas and innovative public relations strategies for the museum to apply, but it turns out we had already implemented one of his main pieces of advice: "Try it, screw up, adjust."

Indeed, for two years the museum staff has been gradually learning the digital ropes through experimentation. However, it was not a public relations consultant but a middle schooler who

inspired the museum to launch our first social networking page on MySpace. In our first blog entry on that (or any) website, our education coordinator described what led the museum to enter Myspace:

Once upon a time, I was teaching sixth graders about the Rise and Fall of the Qin Dynasty, a thrilling lesson where kids get to act out the murderous and lascivious intrigues of third century BCE China. One student must have been particularly impressed with my lesson, because he asked me if I had a MySpace.

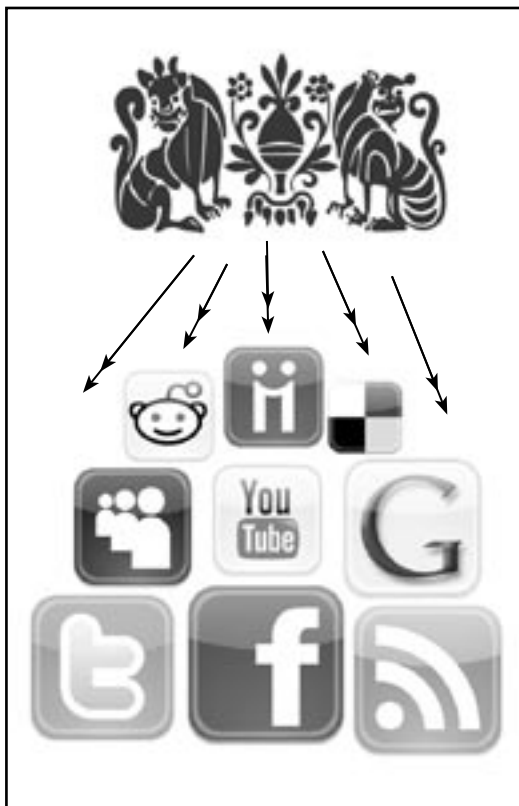
I hesitated just long enough for his classmate to break in and say, "Stupid, teachers don't have MySpace!" While I have been out of the sixth grade for some time, this comment made me feel rather old and out of touch--I do remember using an Apple II with a one-color green monitor--But I can count the years I've been out of college on one hand. [Sadly, I feel even older

now, as both hands are now necessary to enumerate the years since I finished my undergraduate degree.]

So, full of teacherly wit, I responded with an indignant, "Well...I know what MySpace is!" But alas, I did not have a page. However, it dawned on me that MySpace could be a great tool for attracting young visitors to the museum. Senior citizens generally enjoy history, but kids need a little prodding.

So here it is: the museum's MySpace, here to prod away at your tender little cyberminds.

Since this blog appeared in June of 2007, the museum has amassed over 300 friends on MySpace, about 200 connections on Facebook, and over 50 followers on Twitter. Hopefully, that sixth grader in Escondido, now about to enter high school, is among them. And you can be too. Please join us on your social networking platform of choice and let us know what else you would like to see there. Find us at myspace.com/sdchm, facebook.com/sdchm, www.linkedin.com/in/sdchm or www.twitter.com/sdchm. - AS



How We Achieved Top 10 in San Diego

By Alexander Chuang, *Executive Director*

In July of this year, the museum received a distinction that I am very proud to share with our readers. DK Publishing named SDCHM one of the Top 10 Museums and Art Galleries in San Diego, and our listing will appear in the latest edition of their San Diego guidebook. Having seen this museum develop from humble origins to an award winning institution, I feel a tremendous sense of pride and happiness that SDCHM has received this honor. Of course, this accomplishment was not achieved by the museum alone, but through the collective effort of all the people who have supported SDCHM over the years from its successive presidents Dr. Shu Chien, Dr. Shao-Chi Lin, Dr. Lilly Cheng and Michael Yee, to our board members, to the members of the society and museum, to various government agencies, and of course the volunteers and visitors who continue to grace us with their presence at our museum. This honor therefore belongs not only to our museum, but to all of these wonderful individuals and to the Chinese American community in San Diego.

Receiving this honor made me reflect on SDCHM's history over the last thirteen years, and made me realize what a long way we have come. As none of the founding members had a museum background, jumping into uncharted territory by creating a museum was an exciting, but also daunting, challenge. Besides the typical challenges associated with running a museum – fundraising, designing and installing exhibits, and keeping a steady stream of visitors coming into the museum – there are many other unexpected events that occur during our day-to-day operations that probably very few people are aware of. I would like to share just a few

episodes from our past that illustrate the challenges we have confronted and how we have become what we are today.

The San Diego Chinese Historical Museum was inaugurated on January 30, 1993 and had a humble beginning. The museum was just an empty shell without even a single chair, let alone display cases and exhibits. Our first course of action was to bring a folding table and a couple of folding chairs from our house to set up in the office. Although we needed to fill the exhibit space, we had no budget for display cabinets, which were priced at a minimum of \$1000 each. Fortunately, we received help from Norman Fong, who, through his connections with the UCSD Birch Aquarium and the San Diego



Historical Society, had twelve used display cabinets donated to the museum. We transported the cabinets ourselves, one or two at a time, in my old cargo van. One of these cabinets was especially large, measuring roughly 6' x 3' x 8'. How we managed to fit this huge cabinet into the van, I don't even recall! With just three men – Norman Fong, Murray Lee, and myself – we moved the cabinets into the museum, stripped them, sanded them down, and painted them. In addition, we had to buff and polish the plexiglass hoods for each cabinet. When the work was done, the display cabinets looked new, and we are still using those same cabinets in the museum today!

Now that we had finished the task of restoring the cabinets, we had to figure out what to display. It took several months to gradually collect enough artifacts and art pieces before the exhibit hall began to resemble an actual museum.

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COVER CALLIGRAPHER:

Shen Can 沈粲 (1379-1453 C.E.)

Shen Can 沈粲 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.

Chinese Opera Star Mei Lan-Fang's 梅蘭芳 U.S. Debut

By Alexander Chuang, Executive Director

On December 9, 1929, after more than a year of preparation and rehearsal, Mei Lan-fang and his performance troupe embarked on a journey that would lead them to New York for their U.S. debut. Mei Lan-fang and the twenty-one members of his opera troupe boarded a ship that took them to Yokohama, Japan and Victoria, Canada before finally arriving in New York. The troupe's performance was sponsored by Edith Bolling Galt Wilson, the widowed first lady of former President Woodrow Wilson. Despite the enthusiasm of their patron, Mei Lan-fang and his troupe were not initially embraced by the public. The New York media who issued some very critical comments before even witnessing the actors on stage. The idea that a female role would be played by a male actor was, after all, a foreign concept to most theatergoers and reporters.

On February 17, 1930 Mei Lan-fang and his troupe formally debuted their first two plays on U.S. soil entitled *The Suspicious Sleeper* 汾河灣, and *Killing the Tiger General* 費貞娥刺虎. In the first play, Mei Lan-fang played the leading lady Liu Yingqun 柳迎春, and in the second play, he again acted in the principle female role as Fei Zhenou 費貞娥. Due to the fact that most audience members knew little or nothing about Chinese opera, subtitles and explanations of the plot were provided during the performances. Despite the language and cultural



Mei Lan-Fang is greeted by San Francisco Mayor James Rolph on April 20, 1930.



An eager crowd gathers on the streets to welcome Mei Lan-Fang as he rides through San Francisco's Chinatown on April 20, 1930.



Mei Lan-Fang rides through San Francisco's Chinatown with Mayor James Rolph on April 20, 1930.

barriers, audiences were extremely impressed by the acting, the intricate gestures, the dazzling costumes, and the beautiful stage design. The troupe was very warmly received by the audience, and continuous applause prompted lead actor Mei Lan-fang to come out several times to take a bow. On the first night alone, Mei Lan-fang returned to the stage an incredible fifteen times! The audience was stunned not only by Mei Lan-fang's skill as an opera performer.

After seeing Mei Lan-Fang change into a Western style suit to take his bows, they were also surprised to learn that such a handsome, young gentleman had so convincingly played the lead female roles in the evening's productions.

Word of the opening night's performances spread quickly, and on the second night Mei Lan-fang and his troupe played to a packed house. Among the audience members were representatives from several newspapers who witnessed and reported on the enthusiasm of the crowds.

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IMAGES OF CHINA
IN THE 1920's



The Marco Polo Bridge 盧溝橋 located in the outskirts of Beijing during the 1920s. On July 7, 1937 the Second Sino-Japanese War began on this bridge, making it a historical site.



A fireworks and firecracker store in old Beijing 北京 during the 1920s.



The wheelbarrow used to deliver coal in the Beijing area during the 1920s.

Moons, Myths & Merriment

By Priscila Echeverria, Museum Staff

The museum broke an attendance record at this year's Family Moon Festival with a total of 127 participants! Education coordinator Alex Stewart acted as Master of Ceremonies for the afternoon and warmed up the audience with his comedic charm. Alex also elaborated on the significance of the Moon or Mid-Autumn Festival 中秋節, explaining that friends and family take this opportunity to join together to celebrate the bounty of the autumn harvest and observe the brightest and roundest full moon of the year.

With the introductions complete and the crowd in good spirits, the festivities continued with an interactive storytelling session. Museum staff members Mary Anne Lacaman and Priscila Echeverria, along with the help of some talented, young actors from the audience, retold the

well-known Chinese myths of the Moon Princess, Chang Er, and the Jade Rabbit who lives on the moon. After our young actors had returned to their seats, Lilly Cheng took the stage to introduce County Supervisor Ron Roberts and thank him for his continual support of the museum.

For the second year in the row, festival attendees had the opportunity to make their own mooncakes 月餅. Our three wonderful volunteers, Alice Gu 司徒美萍, Mona Hsiao 邵友荃, and Roxana Ou 江樂舜, enlightened the crowd with a mooncake making demonstration. The children took a more hands-on approach while rolling the dough, inserting a scoop of sweet bean paste, sealing the mooncake with a decorative stamp, and later eating their delicious creations! Along with mooncake making, our young visitors had the opportunity to partake in some traditional Chinese arts and crafts. At the paper cutting station, children learned the characters for "moon" (yue 月) and "happiness" (xi 喜). At another station, they made their own *dou diao* 豆雕, Chinese bean sculptures. At a third station, museum guests could have their name written in Chinese calligraphy by Agnes Chuang.

Once the mooncakes had finished baking, guests had the opportunity to sample several varieties including the Cantonese style 粵式 and the Beijing style *fan mao* 翻毛 filled with red bean, lotus seed or taro. We would like to greatly thank Ping Hu 張蘋 and Jean Tzung 沈雅琴 for volunteering their expertise and making the *fan mao* 翻毛月餅 for everyone to enjoy. As the crowd started to trickle out of the museum garden, the smiling faces and positive comments from visitors assured us that everyone at the event had a wonderful time. We look forward to seeing your smiling faces again next year at our annual Family Moon Festival! - PE



Education Coordinator Alex Stewart welcoming visitors to the 10th Annual Family Moon Festival on October 3, 2009.



Board President Lilly Cheng and County Supervisor Ron Roberts address the crowd at the Moon Festival.



Priscila Echeverria introduces volunteers Mona Hsiao, Alice Gu and Roxana Ou who demonstrated how to make traditional mooncakes.



Mary Anne Lacaman and a group of young actors tell the story of Chang Er.

CURATOR'S CORNER

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



The Chinese shrimp junk replica Grace Quan with Frank's cottage in the background



View of the beach and pier at China Camp



Frank Quan on the pier, September 7, 2009



Murray Lee with teachers from the Old Town Program school at the museum on September 11, 2009.

China Camp Revisited

In October of 1993 the Chinese Historical Society toured historic sites in the San Francisco Bay area. One of the places that we visited was the Chinese fishing village in China Camp State Park. On Labor Day, September 7, I was able to revisit this site with my wife, Gladys, her sisters and brother-in-law. I didn't know what to expect after 16 years, but with the threat of some California State parks being closed, I felt it was a good idea to make a visit.

When we arrived many people were enjoying picnic lunches along the beautiful shoreline and swimming inside the shrimp camp grounds. The museum was still there with historic photos and displays of the once booming industry. The small snack shop was also still there with Georgette Quan still working behind the counter. She expressed concern for their fate if the park is closed. I was also hoping to see her cousin Frank Quan, who is the last remaining shrimp fisherman. Luckily as I walked out on the dock, he was coming in and I was able to speak with him briefly. Frank is now about 83 years old and he lives by himself in one of the last remaining cottages in the camp. When we last visited him in 1993, he said that he only took his boat out occasionally to catch shrimp, which he sold for bait. Frank's grandfather set up a general store in the camp in 1890. Back then the camp had a population of about 500, but like any industry in which the Chinese became successful, there were efforts to constrain the activity and put the fishermen out of business. This was done by limiting their catch, and then by outlawing their nets.

In 1924, a revival of the industry began due to the invention of a new netting procedure and the use of motorized boats for trawling. This meant that the junks were abandoned. By 1950, the industry

declined due to the drastic changes in water conditions of the bay. Tied up to the dock is the *Grace Quan*, a replica of one of the shrimp junks recently built through the efforts of John Muir of the San Francisco Maritime Museum. It is named after Frank's mother and had its maiden voyage in September of 2005, when it sailed up the Sacramento River to the delta town of Isleton. They were having a two-day festival there, and I participated by giving a presentation on the history of Chinese fishing in California. I asked Frank why the junk was so much darker than it was when it was in Isleton. He said that the tung oil darkens with age. I assumed that maintaining the junk was one of his duties.

We had our picnic lunch on one of the tables adjacent to the shrimp processing shed and marveled at what a beautiful site China Camp occupied on San Pablo Bay. The early Chinese, who lived and worked there, must have enjoyed this opportunity even for the limited period that they were present. After the 1906 earthquake, China Camp became a temporary haven for residents of San Francisco's Chinatown who had been burned out. Thousands fled to this small village, causing a considerable burden until they were able to move back. With the park's important role in Chinese history as a shrimp camp and a refuge, I hope the state will find means to keep it open.

On September 11, I gave a presentation and Chinatown tour to nine teachers from the Old Town Program school. I gave a presentation to an earlier group of teachers in September of 2005 at their site on Conde Street in Old Town. My recollection was that they were primarily fourth grade teachers who were in the program to learn more about history and culture of San Diego's different ethnic groups. - ML

SDCHM AND THE COMMUNITY

Continued from Page 5

I remember the first formal exhibit SDCHM ever hosted. We displayed paintings given to us by Ambassador and Mrs. Drumright. After we inspected all of the paintings in the collection, we identified about twenty that were by known painters, were of museum quality, and which deserved to be on display. We then had to frame and mat each painting to get the collection ready for display, and our budget would not allow us to have this work done professionally. I set up a workshop in my house and, once again, our team of three men succeeded in building the frames and cutting the mats. Within two weeks we had made about twenty frames and had cut all the mats. The frames were made of top quality moldings with real glass. The work was of museum quality, and several of the frames are still hanging in our galleries today.

Another early memory comes from the period when we were renovating the old mission building. The project was almost complete, and the final stage was to pour the concrete in the courtyard and set the pedestal for the Confucius statue. On that day, the contractor called me and informed me that he could not locate the architect, Joseph Wong, who was to oversee the pouring of the concrete. At that point the cement truck was running outside, and we had a time window of only a couple of hours to begin the project. I had to decide myself how to set the frame pattern to pour the concrete to achieve various surface textures, where to place the statue, and what dimensions to make the pedestal. I pulled out a piece of paper and started designing. Unfortunately, I did not even know the exact dimensions of the statue because it was being stored in a crate at the Balboa Theater several blocks away. The only information I had was that the statue was 7'3" high. Based on that measurement and a picture of the statue, I decided on a pedestal size and made a man stand on a bucket to simulate the statue in order to determine where to locate the pedestal and how high to make it. As the workers started to pour the concrete, I continued to look for Joseph everywhere. I was finally able to locate him right after the job had been completed. When he came by the museum to take a look at the courtyard, he told me everything was done just as he had wanted! I was so relieved, and I knew that luck had been on my side that day.

After the mission building was complete, we discovered that the electric box was an enormous 8' x 6' x 3' because of the large capacity of the air-conditioner! It was very unsightly, and was located in the garden right by the front gate. When I inquired about the possibility of removing the box, the representative from the electric company told me that they could move it to another part of the garden for an additional \$6,000. Not only was this added expense out of the question, but there was no room for a box of this size anywhere in the

garden. Instead of moving it, I came up with a design solution and now it looks like just another decorative element in the garden since it matches the iron gate and planters.

When the museum garden was finished, we still had to complete the exterior landscaping. The landscaping contractor confidently assured us that the city would pay for the landscaping of this 100' x 4' wide strip since it was located on public ground. At the last moment, however, he announced that the city had refused to cover the expense, and that we would have to pay \$5,000 to complete the project. I was panicked because the museum would be opening in one week, and this was no time to find another contractor. The only alternative was to do the work ourselves. I spent an entire day getting all the necessary parts and tools and looking for a gardener to help with the project. The gardener helped with the digging, and I installed the pipes and the sprinkler system. In about a day and a half we had finished, and now we were ready to add the landscaping. At that point, only a day remained before the opening. On that day, I recruited six people to help, rented a truck, purchased the topsoil and plant mix, a wheelbarrow, and enough tools for the seven of us. We worked hard from six in the morning until six at night on the evening before the opening. It's a good thing that at that time I was still young and in good health and could do this work, but that was certainly a close call!

As I mentioned, our garden is not large, but it is a serene space filled with a beautiful stone path and a koi pond. To further enhance the beauty of the garden, I decided to install another waterfall in the pond so that visitors could enjoy it from the courtyard. I knew it would be difficult to add a waterfall to an existing pond, but I decided to take on this task with the help of a strong, young man named Mark and our gardener, Alex. Tom Lee also assisted us with a schematic drawing that outlined all the components and the sequence of assembly for the parts. Our three-man team worked for three days to complete what is now a very attractive element of the garden. To maintain a water feature and fish is expensive and labor intensive. To cut costs, I maintained them myself for the first six years before hiring someone to take over the job. Even with a professional, accidents can occur, and I need to keep a watchful eye at all times. On one occasion, the maintenance person added tap water to the pond but then forgot to shut it off. The water was left running all night and when I arrived in the morning, every single fish in the pond was dead as a result of excessive chlorine in the water.

Another sad story about our pond has to do with the blue heron that would eat our fish. One day I discovered that every fish in the pond had been eaten. I knew I had to do something to discourage the bird, and I came up

Continued on Page 14

LOCK EXHIBIT OPENING, MOON FESTIVAL & FALL C&P's



Education Coordinator Alex Stewart, on his wedding day with his bride, Brooke and their dog Zeil.



Audience members listen attentively to Alex Stewart's presentation during the opening of The Many Faces of Cantonese Family Locks.



A young volunteer accepts the challenge and tries to open a "secret keyhole lock."



Alex Stewart gives a tour of the museum's collection to students from the Confucius Institute Chinese Summer Program.



Alex Stewart tells Confucius Institute Summer Program participants about the First Emperor.



Norman Leonard and Lilly Cheng from the Confucius Institute present Alex Chuang and Alex Stewart with a Certificate of Recognition.



Students from the Confucius Institute Chinese Summer Program enjoy lunch in the museum garden.



Mona Hsiao, Alice Gu and Roxana Ou demonstrating the art of mooncake making at this year's Family Moon Festival.



Meeting with five senior officials from Taichung City, Taiwan; board members from the Taichung Sister City; Assistant Chief Shelley Zimmerman and Council Representative Thyme Curtis.



Priscila Echeverria gives a tour to teachers from the Old Town Program.



Alex Stewart gives a presentation on the Asian-Pacific Islander American community in San Diego to a group of UCSD students.



Alex Stewart addresses an audience of 50 UCSD students during his lecture.

SHA FEI 沙飛: COMMUNIST CONCEPTS OF NATIONAL IDENTITY IN CHINESE WARTIME PHOTOGRAPHS (PART 2 OF 2) By Joseph Ho, Museum Staff

Beyond the “straight” depiction of Communist war efforts, both at the front and in protected areas of the Jin-Cha-Ji Military District (晉察冀軍區 *Jinchaji junqu*), Sha Fei 沙飛 utilized a variety of symbolic imagery in his photographs. Deliberate compositional techniques and skillful manipulation of his camera produced photographs that combined documentary and symbolic characteristics for greater effect. These images draw much of their strength from preconceived ideas of China’s past. Moreover, Sha Fei took advantage of the fact that the Eighth Route Army’s (八路軍 *Balujun*) development and battles took place primarily in the rugged, mountainous region of Yan’an 延安. Incorporating elements of history, tradition, and nature in his photographs, Sha Fei produced propagandistic images that evoked the cultural heritage of *Jin-Cha-Ji* 晉察冀 *Pictorial* readers.

One such 1938 photograph, entitled “Eighth Route Army at Futuyu, along the Great Wall 長城 in Hebei 河北 Province” is worthy of careful examination.¹⁰ At first glance, the image appears to be a straightforward documentary photograph of a Communist infantry squad dug in on a mountain ridge (Figure 3). In the foreground, a gunner bearing a full marching pack mans a captured Japanese light machine gun while an officer wielding a German semi-automatic pistol crouches behind him. Visible in the immediate background are other soldiers lying in prone position behind rocks and shrubs, their rifles ready to repel an attack – or to ambush an unsuspecting enemy column. However, as the viewer’s eye travels further into the image, the nature of the photograph transforms from realistic to symbolic. Looming up behind the soldiers is the venerable Great Wall, its age-old battlements

stretching along the mountains in the background. The boulders the soldiers are crouching behind are not merely rocks, but the weathered remains of the wall itself. The image suddenly becomes much more than a snapshot of an Eighth Route Army squad. These soldiers are not merely defending another vantage point or a strategic position. They are defending one of China’s greatest symbolic structures – the Great Wall – and by proxy, the nation itself. And all of this is the product of a photograph, an image constructed specifically to tell this message.

Another one of Sha Fei’s images falls into the same symbolic category. Like the previous photograph, this image emphasizes the symbolic connection between the Eighth Route Army and its defense of the nation. However, this picture is much less straightforward in its composition. While the blatant symbolism of the previous photograph could well have been transferred to the likes of a political poster, this photograph takes the imagery one step further, incorporating more universal representations of freedom and resistance. This photograph, captioned “Eighth Route Army sentry at Mt. Heng” (屹立在恆山之巔的八路軍哨兵, *Yi li zai hengshan zhi dian de balujun shaobing*) depicts a lone infantryman standing on a mountain summit¹¹ (Figure 4). His back is to the camera, masking his identity from the viewer. In the soldier’s hands is a rifle. He stands erect, appearing ready for any situation. In front of the soldier, the early morning sun rises in a sky filled with dramatic white clouds.

Continued on Page 17

¹⁰ *Photography from China* 54. This photograph is also titled in Chinese, “Combat at the Ancient Great Wall” (戰鬥在古長城, *Zhandou zai gu changcheng*)

¹¹ China Photographers Association, “Sha Fei Photographic Exhibit.”

EDUCATION UPDATE By Alex Stewart, Museum Staff

Confucius is among the greatest and most influential proponents of education in the history of humanity. Even today, his teachings continue to spawn educational initiatives through Confucius Institutes founded all over the world, including one right here in San Diego at SDSU. Lilly Cheng, managing director of the local Confucius Institute 孔子學院 and president of the museum's board of directors, gave the two organizations a chance to collaborate when she brought their Chinese Summer Program to the museum for a paper cutting activity, Chinese lunch in the garden, and tours of the museum and Asian Pacific Historic District as well.

It was a pleasure to have these young Mandarin-learners at the museum, and it was even more enjoyable to share the experience with our sister organizations in the neighborhood. When visiting the historic Ideal Hotel, which is now home to the nonprofit Red Lotus Society that teaches yoga, meditation, and other traditional arts, Dave Macek told the kids about remodeling the building and even demonstrated a headstand. The kids also had a rare chance to visit the Philippine Library and Museum on Fifth Ave. and catch a glimpse of traditional Filipino arts and culture. The students thoroughly enjoyed their day at the museum and went home with a better understanding of how immigrants overcame adversity to forge a new life in the downtown area.

While the museum and the Gaslamp Quarter Historical Foundation each offer regular walking tours for adults, we are now collaborating with CCDC in order to teach more young students about their local community. We have begun discussions with the Gaslamp organization's new executive director, Melissa Trew, and Jacki Taylor from CCDC in order to design a comprehensive tour for eighth graders that would tell the stories of all of downtown's diverse founders through the architecture they have left behind.

Indeed, various cultures and nations exhibit the influence of Confucian values, and numerous organizations share the goal of educating our youth. Such common ideals and interests are a breeding ground for fruitful collaborations, and we hope to continue cooperating with more of our fellow nonprofits in the future. - AS

BOOK YOUR CEPS TODAY!

Chinese Painting and Poetry NEW!

Grades K - 6 / 60 - 90 minutes

Students will be introduced to basic concepts and common imagery of Taoism through exposure to Taoist inspired paintings and poetry. Students will then put their knowledge to use by creating their own art and poetry. An optional brush painting activity can be added on to this CEP for an additional \$30. For this option, materials and instruction will be provided so that students can practice brush painting technique and create their own brush painting.

Deluxe Tour NEW! \$80 / \$50 with a CEP

Cap off your museum and garden tour with Chinese tea and cookies in the serene museum garden.

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

FALL CEPS

Presented July - September 2009

CEPS AND MUSEUM TOURS:

UCSD	50 students
SDSU	30 students
Chinese Summer Program	20 students
St. Michael Academy	15 students

TOTAL: 100 STUDENTS

COMMUNITY OUTREACH REPORT JULY - SEPTEMBER 2009

July 11, 2009

APHD Walking Tour

Docent: Michael Yee

August 5, 2009

**APHD Walking Tour and
Museum & Garden Tour
Confucius Institute at SDSU
Chinese Summer Program**

Docent: Alex Stewart

August 8, 2009

APHD Walking Tour

Docent: Murray Lee

September 11, 2009

**APHD Walking Tour and
Museum & Garden Tour
Old Town Program**

Docents: Murray Lee and Priscila Echeverria

September 16, 2009

**Museum & Garden Tour
Wheeler Frost Associates**

Docent: Priscila Echeverria

September 26, 2009

Smithsonian Museum Day

Offered free admission to Smithsonian Magazine subscribers and visitors to Smithsonianmag.com.

Continued from Page 10

with several solutions. We set up an electric fan with tassels near the pond to scare the bird away. This method was only effective for a couple of weeks before the blue heron returned to eat the fish. We changed our strategy and installed nylon wires spaced one foot apart about twelve feet above the pond. However, this only worked for a short while until the bird figured out how to navigate around the wires, and again, started to eat the fish. I was so discouraged I didn't know what to do. Finally, I went to the rock quarry and purchased two large, stone slabs and created an underwater shelter for the fish. Every time the blue heron comes by, the fish take refuge under the slabs. This solution seems to do the trick because after several years, we still have not lost any more fish to the blue heron.

The work on the museum's extension building proved to be another challenging task, just as raising the funds for the construction posed a considerable challenge.

During this period, the city of San Diego was experiencing an unprecedented real-estate boom. It seemed that everyone involved in construction was already too busy, and no one cared to do a job of this size. After we spoke with a general contractor and learned that his fee was estimated at \$65,000, museum Treasurer Tom Lee and I decided to take on the job ourselves. For an entire year, I arrived at the museum at seven in the morning whenever necessary to try and get the workers to come in and do their jobs, and I would stay at the museum for long hours in anticipation of any technical difficulties that might arise. We also employed less conventional methods to keep the workers happy and entice them to do their work. Every working day, Agnes prepared lunch for the entire crew! During this time, I became the liaison between the construction workers and Joe Wong's architecture firm. I can't say enough about the firm and how much I appreciate them and appreciate the fact that they completed the entire project as a volunteer service.

One last memory took place on the day of the delivery of the statue of the first emperor, Qin Shi Huang 秦始皇, which now adorns the front entrance to the extension building. The statue was encased in a large wooden crate with a steel frame for protection, measuring 9.5' x 6' x 4'. On the day of the delivery I happened to be alone in the museum, but it was clear that we would need several people and a machine to



The mission building being moved to its current location on Third Avenue in 1993.

help unload it. Furthermore, the only opening large enough to accommodate the crate was the garden gate, but half of the gate was locked and the key was nowhere to be found! I needed to find a mechanic quickly who had a grinder and could cut the lock. Luckily, I was able to locate someone right away. Next, I had to find several strong men to help unload the crate. By mere chance, I spotted a garbage truck with four strong men. I offered them \$20 each in exchange for their help,

and they agreed. Equipped with six men and a hand lifter, we worked for about half an hour to move the heavy crate through the gate. When the task was finally finished, I took a deep breath and realized that once again, luck had been on my side!

In recounting these episodes from SDCHM's past, (which are only a small sampling of the difficulties we've encountered!) I am amazed to see how far we have come. Along the way we have encountered many

challenges, but through hard work and ingenuity we have also been able to reap many rewards. For example, we do not have a public relations coordinator, yet we do get noticed by media outlets such as *The San Diego Union-Tribune*, which writes at least one or two articles about the museum each year. In 2003, we were named one of the top four museums in San Diego by *SignOnSanDiego.com*, *The San Diego Union-Tribune's* web site. On June 11th of this year, the publication had a substantial article about SDCHM, and from August 1-31, SDCHM was listed on *SignOnSanDiego.com* as one of the top "editor's picks" for local art attractions. We were also featured in another article in the "Night and Day" section. The October 1st article discussed the lock exhibit and the Family Moon Festival. Despite our museum's small size, we are one of the only Chinese organizations in San Diego that has been consistently recognized year after year in this prestigious publication, and this year I am proud to say that we have been featured in three articles!

Despite our limited resources, we have also come a long way in other areas of our museum. For example, we do not have professional exhibit designers and installers, yet we have managed to host some forty-five exhibits in the museum, plus another three exhibits in the airport, and another three traveling exhibits in China, Mexico, and Chicago.

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The performances became so popular that the line to purchase tickets circled the block around 49th street three times! On the first night, tickets sold for \$6. Due to the high demand, however, prices soon increased to \$12, and the public was willing to pay as much as \$20 to scalpers outside the theater. In addition to an increase in ticket prices, the run of the two operas was also increased from two to five weeks.

The newspaper media's response to the performances was spectacular. Reporters commented that Chinese opera was not merely a performance, but a true art that was even more real and profound than real-life. The emotions conveyed by their expressive faces and intricate gestures allowed the actors to communicate and connect with the audience even though the two groups did not share a common language. Newspapers also reported on a wealthy widow who was so impressed by the performances that she tried everything in her power to invite Mei Lan-fang to her house to give a lecture. She even presented the actor with 36 plum flower trees – an homage to his surname which in his native tongue means “plum” (梅).

After a run of five weeks in New York, Mei Lan-fang's name had spread across the U.S., and the



Mei Lan-fang is presented with an honorary doctorate degree by Dean Evans of Pomona College on May 28, 1930.



Diploma presented to Mei Lan-fang, “Doctor of Humane Letters,” from University of Southern California on June 7, 1930.

list of adoring fans grew rapidly. Everywhere he went Mei Lan-fang was received by hundreds of eager fans. From New York, Mei Lan-fang and his troupe traveled to Washington D.C., Chicago, and then San Francisco where he was greeted by Mayor James Rolph (San Francisco mayor 1912-1931) on April 20, 1930. From there, the troupe traveled to Hollywood where Mei Lan-fang was greeted by Mary Pickford and other movie stars. Near the end of the U.S. tour, the University of Southern California and Pomona College each presented Mei Lan-fang with honorary doctorate degrees of Humane Letters. At each stop on their tour Mei Lan-fang was welcomed by universities and museums, and these institutions sponsored the troupe and held banquets and receptions in their honor. The chancellors and presidents of the universities along with the executive directors of the museums always gave Mei Lan-fang the highest comments and regards.

Mei Lan-fang and his troupe's U.S. tour was so successful that for generations afterward Americans were left with a profound impression of the magnificent art of

Chinese opera, and a newly found appreciation for Chinese culture that opened the doors for increased cross-cultural exchange. - AC

APHAFIC UPDATE

By Nancy Lo, APHAFIC President

APHAFIC Summer Poolside Party

This year's APHAFIC summer poolside party took place on August 29, 2009. Mr. Richard Winter, a featured speaker at the event and an ex-POW, recounted his experiences during the fall of Corregidor¹ in the Philippines on May 6, 1942. Prior to Corregidor's fall, American troops had fought for five months and had kept the Japanese from advancing to Australia. After the fall of Corregidor, American and Filipino POWs were shipped to Japan. A total of 12,500 American troops were captured from Corregidor. On the way to Japan, US submarines continued torpedoing Japanese ships without realizing that American and Filipino POWs were on board. One hundred American POWs were sent to work in the Yokohama shipyard between 1942-45. Many allied POWs were sent to another part of Japan to work in a steel mill, and their ultimate destination remains unknown. Currently, there are about 70 Corregidor survivors who continue to meet once a year. Mr. Winter recorded an account of his experiences in a PDF book, "Corregidor – My Story," which he gave to the association. If you would like to have a copy of the disks, please call Mr. Winter at 619-516-3513 or write to him at 6780 Mission Gorge Road #3, San Diego, CA 92120-2430. To show our appreciation to Mr. Winter (age 90), Nancy Lo presented him with two books, *The Nanking Massacre: 70 years of Amnesia*, and *Escape from Heng Yang: The Memoir of a Six-Year-Old Refugee Girl*, by Chung Yao and translated by Eugene Lo Wei.

Also at the poolside party that afternoon was Col. Frank Mason, USMC, long time APHAFIC member, and another former POW. Col. Mason's unit was stationed in Shanghai where he served as a Sergeant Major before the outbreak of the war. His unit later relocated to Corregidor when the Japanese overran Shanghai. Col. Mason added that the Japanese attempted several invasions of Corregidor, but were turned back by the Marines each time, with many Japanese soldiers surrendering to American forces. The turning point was the surrender by General Wainwright which ended U.S. resistance in Corregidor. Mason was later sent to Japan to work as a slave laborer in the lead mines of Kamioka, Japan. He survived as a result of his resourcefulness and through some incredible good luck. Mason stayed in the Corps, received a commission, and later fought in Korea at the Chosin Reservoir.



APHAFIC President, Nancy Lo, welcomes guests to the summer poolside party.



Guests enjoying the entertainment at the poolside party.



Hawaiian dance by Lucia's Dance Group at the summer poolside party



Nancy Lo and Mr. Richard Winter at the summer poolside party

Approximately 60 people attended the summer event. During the dinner, Lucia's Dance group performed six beautiful Hawaiian dances: *Happy me*, *Green Rose Hula*, *Yi Lai Shan*, *Pilinamau*, *God Bless America*, and *Tahitian*. The set ended with a dance where the group invited attendees to join in the festivities.

Between the dances, Dr. Howard Cheng presented a series of riddles (*What makes a fortune chicken?*), Jack Meng entertained the crowd with his humor, and Dr. David Hu performed two solos, "Santa Lucia" and "Ocean-My Home Land." Mary Yan-Lee, Lilin Wang, Wendy and Jack Meng, Alex Chuang, Cathy Chen, David LaRocque, and Luke Yau were among the other contributors to this event.

APHAFIC Outreach Program

The We-Chinese Book Club met on July 26th at the conference room of the Mr. Dumpling 品塘軒 restaurant. At the meeting, Jack Meng gave a talk on the subject of Lieutenant General Claire Lee Chennault and the Flying Tigers (the first American Volunteer Group [AVG] of the Chinese Air Force) who fought in China against the Japanese imperial army during WWII from 1941-1942. Following the talk, Nancy Lo presented Ma Ping, the hostess of the book club, with a book entitled *The Denial and its Cost (Reflections on Nanking massacre 70 years ago and beyond)*, which contains a collection of the best essays from the Iris Chang memorial essay contest held in 2007. - NL

¹ The Japanese air attack on the Philippines took place on December 8, 1941. By April 9, 1942, the troops of Bataan had been reduced by hunger, disease, and casualties to the point of military helplessness. Their commander, Maj. Gen. Edward P. King, Jr., surrendered his forces to the Japanese. General Wainwright surrendered the remainder of the American forces on Corregidor and elsewhere in the Philippines on May 6, 1942.

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There is enough in the image to make a powerful statement about the Communist cause. The camera placement – behind and below the soldier – also gives the impression that the infantryman is protecting all of China. The fact that the soldier's own point of view is invisible to the camera also adds a layer of tension to the image. The viewer has to trust that the soldier sees what is not visible to the eye, and is capable of standing between any adversity and the rest of the nation. Furthermore, the sun rising in the open sky is a symbol of freedom and vitality that goes beyond China's struggle. The message of the photograph thus transcends the temporal and symbolic boundaries of the war; the soldier safeguards not only his country and his people, but also the essence of freedom itself.

However, the symbolism was not reality. Ironically, it was Sha Fei's zealous dedication to documenting the Communist cause that led to his downfall. Exhausted by excessive overwork compounded by lingering tuberculosis, Sha Fei took his last photograph in 1946, as the Eighth Route Army was once again called to arms. This time, the enemy was no longer the Japanese, but their former comrades, the Nationalists 國民黨. Civil War had broken out in China. In 1948, Sha Fei's health collapsed completely, and he was admitted to



Figure 4: "Eighth Route Army Sentry at Mt. Heng," a photograph by Sha Fei

a North China hospital. Not long afterward, delirious with fever – and perhaps suffering from psychological trauma sustained in combat – he shot and killed a Japanese Communist doctor in charge of his care.¹²

This violent moment, not unlike many of the battle scenes Sha Fei photographed, was his undoing.

On February 24, 1950, the photographer was brought before a military tribunal and sentenced to death for murder. Less than a week later, in the early hours of March 4, he was led out in front of a firing squad composed of soldiers from the same fighting force he had so vigorously

documented only a few years before.¹³ Bound and blindfolded, Sha Fei faced the same leveled rifles that had appeared in his war photographs, wielded by infantrymen depicted as "defenders of the nation." Yet, as his unmarked grave vanished into the North China soil and his negatives were locked away in government archives, red flags flew over cities and villages across the nation. The fledgling People's Republic of China 中华人民共和国 was entering its fifth month of existence. The Communist party had emerged victorious. - JH

¹² Ibid 57.

¹³ Ibid 57.

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DONOR	CASH AMOUNT
Jenny Benson	2,000.00
Emily Chou	100.00
Alexander & Agnes Chuang	1,000.00
Sawyer Hsu	1,000.00
Jesse Bing & Ruby Chew Lew	200.00
Lia Shen	1,000.00
Sam Wang	100.00
Patrick & Cordelia Wang	500.00
David & Sandy Woods	1,000.00
Bank of America Foundation (Matching Richard Bregman)	2,500.00
Taichung City Government	100.00
GRAND TOTAL	\$9,500.00

SDCHM ENDOWMENT FUND UPDATE			
Hwei-Chih & Julia Hsiu Endowment Fund	\$60,000	Koun-Ping & Lilly Cheng	\$5,000
Alexander & Agnes Chuang	\$20,000	Genghis Khan California, Inc.	\$4,000
Shao-Chi & Lily Lin	\$20,000	James Ho	\$2,000
Teh-Hsuang & Dorothy Lee	\$20,000	Sandra Wawrytko/Fu Foundation	\$2,000
Fah-Seong & Polly Liew	\$12,500	Andrew C. & Janet C. Wang	\$2,000
Winnie Wong Chase	\$10,000	Dee & Susan Lew	\$1,000
Drumright Memorial Fund	\$10,000	Edward G. & Ellen G. Wong	\$1,000
Tom & Loretta Hom	\$10,000	Theresa F. Lai	\$1,000
Joseph & Vivian Wong	\$10,000	George & Jean Kung	\$1,000
Kwan L. & Marion So	\$10,000	Ernest Chun-Ming & Huei-Jen Huang	\$1,000
Norman & Pauline Fong	\$7,000	Chun & Donna Lee	\$200
Jung Fu & Jennie C.C. Wu	\$6,000	Michael & Criselda Yee	\$200
Shu & Kuang-Chung Chien	\$5,000	Raymond & Lilian Cheung	\$100
Peter Shih	\$5,000	Steve C. & Susanna Y. Kuei	\$50
			TOTAL \$226,050

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Furthermore, we do not employ professional educators, but we have managed to create eleven “Classroom Exhibit Presentations” for our education program, and every year we visit 20-30 different schools and host many additional lessons and tours here at the museum. Finally, we do not have a professional fundraiser, yet we managed to raise the funds for completing the renovation of the mission building and the construction of the extension building. And, perhaps most important of all, our yearly budget remains under \$150,000 – less than the salary of just one executive director for most of the museums in Balboa Park. With the very limited resources we have, each one of us who works at the museum must wear several hats, work very hard, and operate as part of a team. It is due to all of these factors that I am even more appreciative of SDCHM’s achievement in being named one of the top ten museums and art galleries in San Diego. Thank you to everyone who has helped make this dream a reality! - AC

Continued from Page 1

Following the presentation, guests browsed the gallery as they took in the intricate details and the sophisticated mechanisms of the impressive lock collection. After taking their time to examine the locks, the guests crossed the street to peruse SDCHM’s permanent collection in the mission building and celebrate the opening of the museum’s latest exhibit with a reception that took place in the garden. As usual, Agnes and the museum staff had worked hard to prepare delicious snacks to serve the guests as they mingled in the courtyard and enjoyed the beautiful summer afternoon. Once again, museum staff, members, and visitors were delighted to be part of an afternoon spent in celebration and appreciation of art, culture, education, and enjoyment! – PE

UPCOMING EVENTS

READ OUR BLOG!

SDCHM.BLOGSPOT.COM

FOLLOW US ON TWITTER!

TWITTER.COM/SDCHM

JOIN US ON FACEBOOK!

FACEBOOK.COM/SDCHM



The Many Faces of Cantonese Family Locks

OPENED AUGUST 1, 2009

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 or Michael Yee if you are interested at 619 338 9888.

10th Annual San Diego Asian Film Festival October 15 - 29, 2009

WWW.SDAFF.ORG

UPCOMING EXHIBIT

Five Dynasties Chinese Pottery

SDCHM

Upcoming Lecture

"Sensitive Laser-Based Methods
for Archaeology & Cultural
Heritage Applications:
The Xi'an 西安 Project"

William G. Tong
San Diego State University
Distinguished Professor

OCTOBER 24, 2009
2:00 pm

FOR MORE INFO VISIT WWW.SDCHM.ORG

Ongoing Events

APHD WALKING TOUR \$2

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 TO 619 338 9888 or INFO@SDCHM.ORG

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 2009

BECOME A MEMBER

TO APPLY FOR MEMBERSHIP

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

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

Welcome

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

Members receive quarterly newsletters, invitations and discounted admission to all special events/openings, as well as complimentary general admission to both the 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

- 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