

新加坡唯一的华文文化双月刊

YUAN



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先贤之后 抗疫先锋

- 宏茂桥：老街坊心灵中的幸福家园
- 不能遗忘的自由新村重垦史
- 略记本地艺术家洪亚弟及何淑芝
- 杨松年：两副笔墨挥洒写意人生



新加坡宗鄉會館聯合總會
Singapore Federation of Chinese Clan Associations





新加坡宗鄉會館聯合總會
Singapore Federation of Chinese Clan Associations

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- Admitted into selected Chinese Universities approved by SFCCA

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01.04.2021 - 15.07.2021

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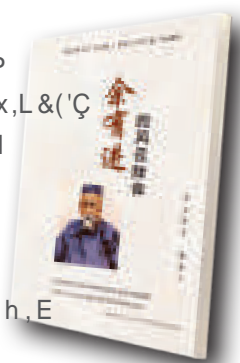
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Family Tradition

A Chat with Shawn Seah

In August this year, Shawn Seah, age 35, published the Chinese book of "Seah Eu Chin-His Life & Times" (Global Publishing Company, WUDQVODWHG E\ :HL -XQ +LV ěUVW ERRN ³0\ IDWKF in 2017 and sponsored by the National Heritage Board Singapore.

Shawn received a government scholarship to study at the National University of Singapore majoring in economics and history. After graduating from WKH /RQGRQ 6FKRRO RI (FRQRPLFV ZLWK D PDV himself to serve the community, including teaching in junior college, GUDIWLQJ SROLFLHV DQG UHJXODWLRQV IRU WK LQ WKH 0LQLVWU\ RI 'HIHQFH DQG WKH 0LQLVW

Shawn is the sixth generation descendant of Seah Eu Chin who DUULYHG LQ 6LQJDSRUH LQ IURP 7HRFKHZ & 6HDK (X &KLQ¶V OLIHWLPH KH PDGH D QXPEHU RI the society of Singapore. Eu Chin Street, Liang Seah Street, Peck Seah Street, and Seah Street were named after the family. Ever since Shawn was a child, he was always curious as to why these streets are named after his ancestors. He went to Anglican High school where, although his Chinese studies were not easy, it had eventually benefited him in so many ways for his future. The passion for exploring history inspired him to continue to participate in social activities that strengthened his sense of belonging and responsibility towards Singapore.

Shawn started his research 10 years ago and subsequently accumulated a mass of historical data, which was not an easy task due to the lack of digital archives kept in libraries. No one believed he would indeed finish this book, even his father was skeptical until Seah (X &KLQ¶V JUDYH ZDV IRXQG LQ 7KH 6HDK cohesive and united, more and more people helped in researching WKH KLVWRU\ RI WKH IDPLO\ 6KDZQ¶V ZLIH 0 PDUULHG RQ WKH WK 0D\ WKLW \HDU ZDV RQH DQG YROXQWHHUV EHIRUH WKH &29,' VZHSW W

6KDZQ MRLQHG WKH 0LQLVWU\ RI 0DQSRZHU LQ KH ZDV GHSOR\HG WR GRUPLWRULHV WR WDNH F the Circuit Breaker period, the number of migrant workers infected increased greatly each day. Shawn and many other public officers, doctors and nurses all over Singapore tirelessly to feed, engage, nurse and care for the hundreds of thousands of affected foreign worker residents. This work Shawn did to certain extent similar to what his ancestor Seah Eu Chin had done during the 1854 Hokkien-Teochew Riots in colonial Singapore. Shawn gained friendship and respect from his efforts.

Throughout the pandemic, Singaporeans like Shawn Seah have stepped up to take care of others. They have a broad international perspective and humanistic compassion, as well as a spirit to take Singapore forward.

6KDZQ¶V FKLOG ZKR LV H[SHFWHG WR EH ERU be the seventh-generation descendant of the grand patriarch Seah Eu Chin. Hopefully, future generation will continue to be inspired and motivated by the contribution of those who came before them.

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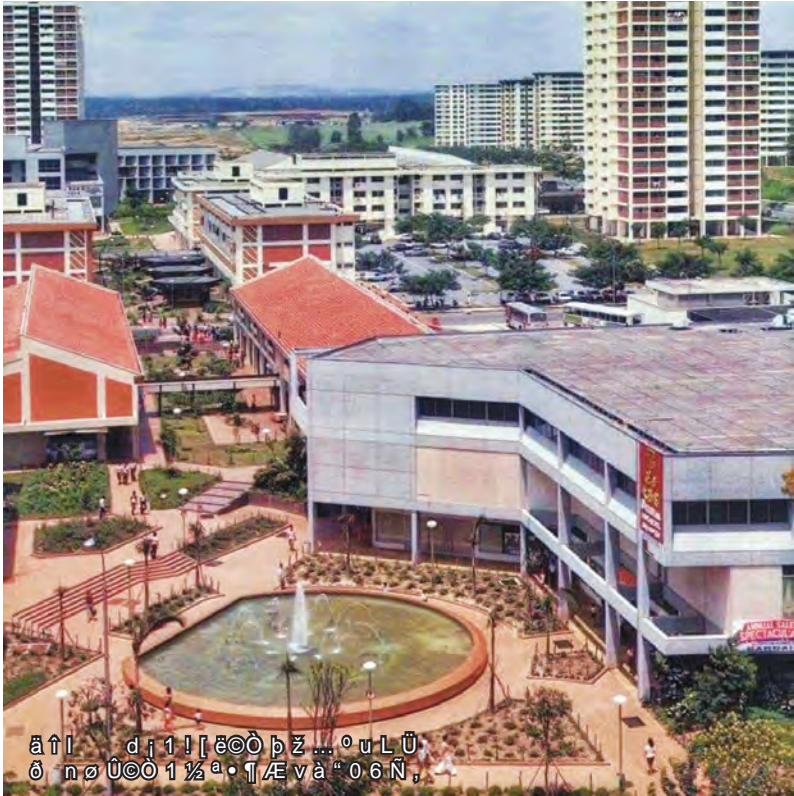
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Ang Mo Kio - from gambier plan to urbanised town

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- > @ +RXVLQJ DQG 'HYHORS <https://www.hdb.gov.sg/cs/infoweb/about-us/history/hdb-towns-your-home/ang-mo-kio> accessed 12 June 2020.
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\$QJ 0R .LR ZDV D KXJH SLHFH RI ODQG IRU JDPELH WK FHQWXU\ ,W IROORZHG WKH SDFH RI WKH ZRUO UXEEHU FXOWLYDWLRQ DW WKH WXUQ RI WKH FHQWXU)UHH SUHVV \$QJ 0R .LR KDG PRUH WKDQ RQH PLOOL making it the largest plantation in Singapore.

\$ERXW KDOI D FHQWXU\ DJR \$QJ 0R .LR ZDV RQ W LQWR D QHZ WRZQ \$QJ 0R .LR WRGD\ PFK OLNH PD is largely urbanised with little trace of its original ecology.

The name of the locality is synonymous with phrases in the Hokkien dialect which either relates it as the “Red Tomato”, or the “Bridge of the Caucasian” ZKHUH ³\$QJ 0R´ DQG ³.LR´ GHQRWH &DXFDVLDQ DQG EU tomato sound alike in Hokkien.

,Q WKH 6LQJDSRUH PDS \$QJ 0R .LR ZDV NQRZC WKDW WKH \$QJ 0R ZDV IULJKWHQHG 7KH KLGGHQ VW /HXWHPDQQ¶V OLWKRJUDSK ³,QWHUUXSWHG 5RDG 6XU National Gallery Singapore. This lithograph depicts an actual incident in which *´ &ROHPDQ DQG D JURXS RI ,QGLDQ FRQYLFW ODER while surveying at a new road through the jungle in 1835.

J.T. Thomson, the colonial surveyor after Coleman, was responsible for building a bridge to enable road access to the military bases at Seletar. The locals RIWHQ UHIHUHG LW DV \$QJ 0R .LR VLQFH LW ZDV EX ORFDWHG DW WKH MXQFWLRQ RI \$QJ 0R .LR \$YHQXH little of the bridge built by Thomson remains.

7KH WRZQ KDV DOVR EHHQ KLVWRULFDOO\ UHIHUHG When the Lower Peirce Reservoir was built by impounding the upper reaches of WKH .DOODQJ 5LYHU QLQH EULGJHV ZHUH HUHFWHG from the reservoir.

.DPSXQJ &KHQJ 6DQ ZDV FOXVWHUG ZLWK VHYHUDO +P DV ZHOO DV VRPH 0DOD\ DQG ,QGLDQ IDPLOLHV \$ N Road cut through the old terrain and linked between Upper Thomson Road and Serangoon Gardens. While the kampung no long exists, its legacy lives on as Cheng San zone.

Lin Gao, a kampung boy who grew up in Cheng San, has delicate memories of his home ground. Villagers used to live with tiny lights under twinkle little VWDUV :LWK VWUHHW OLJKWV LQVWDOOHG LQ WKH dark. Public water pipe was the common meeting point for young girls, housewives and old women with bound feet when running water cut off or the well was dried up. Villagers were also involved in almost all the temple festivals, marriages and IXQHDOV DQG OHQG D KDQG YROXQWDULO\ LQ RWKH “these acts are not due to a contract, but a rural kampung spirit!”

Lin Gao expressed that diversity is a characteristic of Singapore culture, but we have to work double hard to internalise our culture and emotions in order to carry forward the essence of diversity. Our key challenge lies in the lack of deep understanding of the roots of culture and the need to protect emotions that are anchored to culture. While it is inevitable that villages would disappear, it is unfortunate that the kampung spirit and human relations have also been dwindling along the way. In fact, emotion is the threshold of culture. When you cross the threshold, you must know what to let go and what to preserve, because what is lost cannot be revived.



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搭建虹桥增厚道

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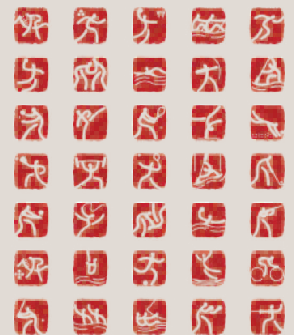
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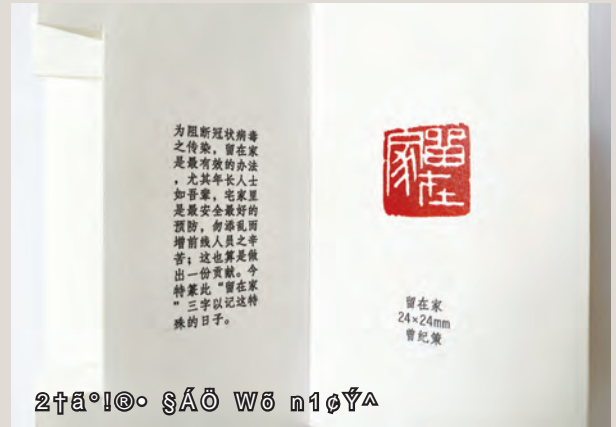
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In the last issue we saw how much Cambridge scholar Joseph Needham thought about the Chinese writing system.

Needham, who had mastered and then put to good use to launch his monumental project on Chinese science and technology.

Though Needham did not list Chinese writing as an invention in his book, he gave a special introduction of the ancient written script describing it as a strong unifying force for China and a key to its civilisation. A key that led him into a life-long love affair with Chinese culture.

Needham's dialect debate disregarding completely the unified writing system for the variant forms of spoken Chinese.

Once travelling in China I was struck by how I was able to read some of the ancient characters written on bamboo strips in a museum. I felt overwhelmed by such a poignant moment of encounter across millennia.

When watching the Beijing Olympics on TV in 2008, I was much struck by pictographs presented as seal marks to millions of viewers across the world.

Recently a collector friend asked artist Oh Chai Hoo to carve a seal for a book on Chinese bronzes named Shen Zhai dedicated to the memory of his late father. The character “shen” that Oh carved in oracle bone script reveals a picture of a ritual bronze cauldron (a tripod vessel). Amazingly, one single character could pack meanings so rich, full and apt.

Xu Fuguan's story with only icons and symbols that anybody of whatever cultural background can understand. Xu says these symbols work in the same way as Chinese hieroglyphics originally did.

To transcend ethnic differences, Xu has been learning calligraphy for many years. His interest first began with his appreciation of the beauty of characters written on oracle bones and ritual bronzes without even knowing a word of Chinese.

Scholars are recognising the Chinese writing system as one of the most sophisticated systems of writing in the world. Using alphabet or phonetic letters it evolved independently of the spoken language since ancient China was divided into warring kingdoms until they were politically unified with one common script which has remained in use to this day. Jao says this has enabled Chinese writing to develop into a unique art form - calligraphy - as part of what he calls the Hanzi Shu (tree of Chinese characters).

Calligraphy is widely used and calligraphy practised by young artists who express their feelings through the brush. The art of calligraphy is a unique art form - calligraphy - as part of what he calls the Hanzi Shu (tree of Chinese characters).

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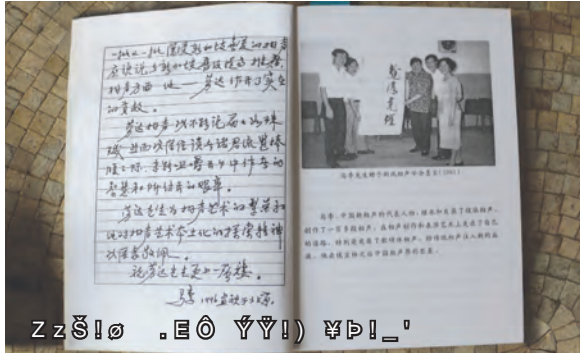
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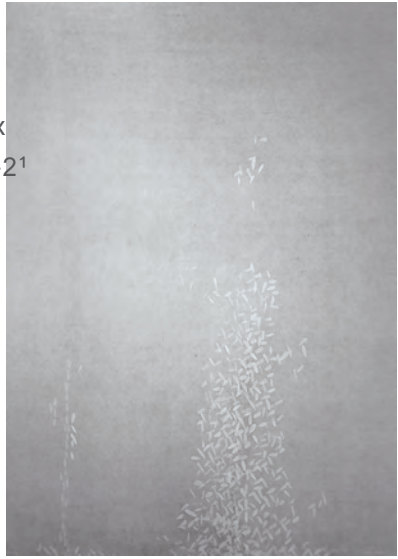
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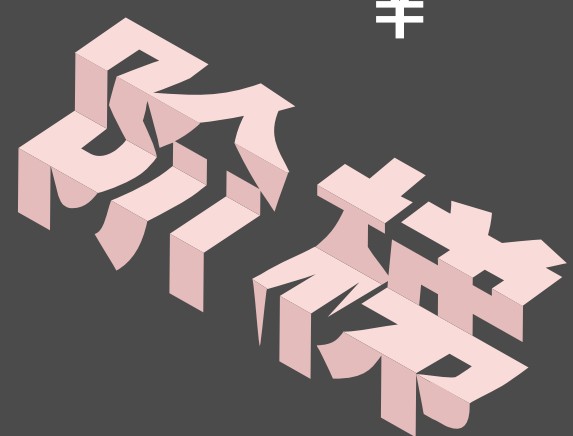
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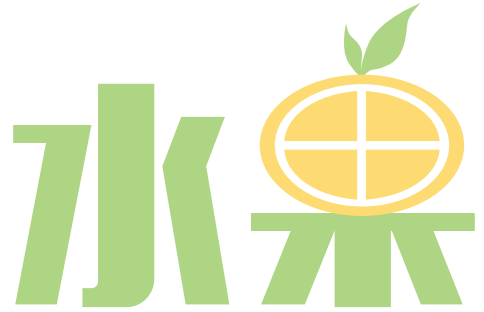
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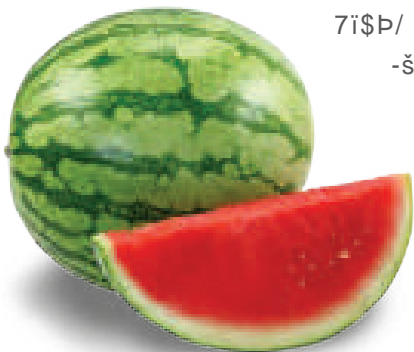
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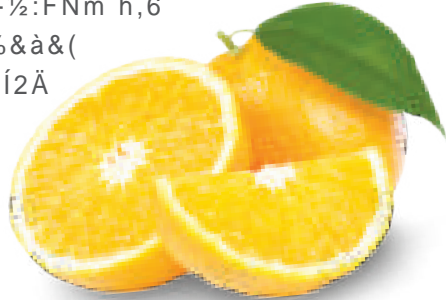
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 电 邮: ruirong@sfcca.sg





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œ ð ß ¼¶ â ¼· 70x90cm (2020)



春到河畔工委会
恭祝各界友人

Happy 牛 Year

金牛敲门，五福临门！

