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A book is a house of gold.

Growing up Chinese in Wellington, New Zealand during the 1980s meant watching giant bowls of lemon soup at the Shanghai on Courtenay Place, feeling asleep as chores while Mum and Dad closed up the cafe each night, lying on the glow orange sheepskin in the "Drunken Master" Chen Fu-kung kung fu crisp and then on ecstasy hero-dusted武侠 tape in my grandparent's house north to mention the much anticipated weekly red envelopes from Grandma on Chinese New Year for well-rehearsed satirical in breakneck Cantonese. Gang hot chi. Indeed. Such experiences are only lived yet often fly under the radar of what many people might understand one of the oldest and largest ethnic communities in New Zealand.

Home Maid features stories, wonders and echoes from unique moments of Chinese settlement in New Zealand. This delicious book explores the evolution of Chinese New Zealand hardships in three parts. The first focuses on gold as the primary agent for transforming a remote to settler. The majority of Chinese in New Zealand before the late 1860s were descendants of Cantonese goldminers who left Southern China to arrive in Otago and the West Coast of the South Island in the 1850s with intentions of mining gold and returning home. Classified as "undesirable alien" New Zealand, Chinese were subjected to discriminatory government migration from the 1850s. Gold was then needed to pay the exclusive pot tax in order to enter and remain in the country.

Once the gold dried up at the end of the nineteenth century, the Chinese migrated northwest. The boat people in the second part of the book to harvest home and fortune in the Chinese restaurants and takeways in Wellington between the 1950s and 1960s. After WW2, families were granted entry into the country as war refugees and many started their own businesses to secure permanent residency. Market gardens, fruit shops, laundries, restaurants, cafes and takeways became localized to a local Chinese determination to settle. The image of a hardworking, low-salaried "model minority" provided protection while enabling conscious practice and preservation of Chinese food, language and ritual. Unlike other Chinese communities around the Pacific rim, the absence of an official Chinese town in New Zealand meant that Cantonese traditions inherited from the first settlers were maintained within the family behind closed doors.

The definition of "Chinese New Zealander" now includes transnational Chinese with different cultural heritages who have settled over the past two decades. For "local Chinese", new faces awakened new forms of novel isolation but has also encouraged people to speak up. From a history of exclusion and assimilation into the margins of New Zealand society, new spaces are emerging to draw attention to stories and traditions once excluded by colonial representations and stereotypes. With this in mind, the lantern appears as a final key note in the book, transcending ornament to illuminate, name and recognize early Chinese presence in Wellington City. The story behind each story can be found in the "Vesuvius" at the end of the book.

Mene Riste offers a new perspective on CantoneseDiscrimination and settlement in New Zealand through image-making. Personal experiences and collective knowledge are brought out from home kitchens and the backroom of the takeaway and closed to celebrate positive difference - the unusual fusion and blend of Chinese Kiwi life are transformed into treasure waiting for those willing to take the time to uncover.

Kerry Ann Lee
An ounce of gold is a measure of time you can't buy back.
enough from

His Dream of the Skyland: A Farewell Poem

[Verse]

The meadows tell of the Eastern isle of Blue,
It is lost in a wilderness of truly rare waves.

The ship that sails in the night, the Yih-lu-lu-lu sail,
May be seen through clouds of the dimming starry skies.

This bird of the sky overflies across the measure of heavens,
I view above the Five Mountains and towers over the Scarlet Castle.

While, as if waggling before it, the Yu-chan Peak
Of many thousand feet, sky-tops beyond the south and east.

So, long to drink in the southwinds of Wu and Yih-lu,
I flow across the Min River one night under the moon.

So with all pleasures of life,
All things pass with the wind-loving water.

Hence you and go, what shall I return?

Let the white ice field at will among the green crops,
But me ride and visit the lonely mountains.

How can I sleep unquietly and sense the mighty ones?
It calls my soul.

By Po (770–862 AD, Tang Dynasty)
Tui’s welcome speech

Art thou Tui?
Art thou Rangi?
It is the guest.
Welcome!
Sleep with the dog.
Welcome to the guest!
From the south is the guest?
From the north is the guest?
From somewhere?
From anywhere?
Perhaps he has come to canoe?
Art! They speak me in snatches!
About Hawaiki?
What wonderful land and knowledge!
An aotearoa! It is all apart 0 joy!
Who can he be who is speaking?
Speak on!
What a tongue to be used!
To Whare-pai! A seat! To Whare-pai! A seat!
A record of the divine history of man.
This gift I give thee.
Across the land across the sea,
Tung Jung, Poon Fah
and Shyip from Canton
to the Cook Strait,
I will remember thee.
OTAGO DAILY TIMES, MONDAY, OCTOBER 20, 1902.

SHIPPING AWAY OF DECEASED CHINESE.

THE WORK AT PORT CHALMERS.

The coffin containing the remains of the Chinese who have died in various parts of the South Island during a number of years were taken down to Port Chalmers to await removal to Invercargill for burial; and their remains to the nearest railway was proceeding with the first thing this morning.

Mr. Sam Kee Nee Hay who is superintendent of the Choa Hing Fong Steel Foundry, took charge of the whole process of embalming and removal was done under the auspices of Dr. Ogilvie and other officers of the Health Department, and that no official complaint of any kind has been made. He states further that the burial society, of which Mr. Kee Nee Hay is secretary, has instructions from Boarders and the membership throughout

You mong - There is hope

The middle Vestor, which left Melbourne for Hong Kung on Sunday En route for New Zealand last night at about a quarter to 6 o'clock, the Vestor left Melbourne as usual, on Sunday with 300 Chinese labourers and 600 tons of coal. She was under the command of W. E. Ogilvie of Otago, her port of registry and was commanded by Mr. Bygg. The master of the Vestor became very fond of the people of New Zealand and left for Auckland on the 23rd last, owing to the fact that he was engaged to carry the first to Port Chalmers from New Zealand via Hong Kung via China for Shanghai to the Colony. The people of the various quarter very active in the Chinese quarter from the docks to his boats. He left for the protection of his property and was reported to have left for China. There was no evidence of any complaint made by the Chinese, but they were, at the same time, in an atmosphere prevailing the whole of the proceedings.

FOUNDERING OF THE VESTOR.

THE CAPTAIN AND TWO OFFICERS LOST.

The Choa Hing Fong Society which is a branch of a union on a branch of the Vestor. The Captain and two officers were included in the Vestor. They were lost at sea, but were not found and were not found at the Vestor.

OTAGO DAILY TIMES, THURSDAY, OCTOBER 30, 1902.
Chinese vessels sailing by,
Sleeping-villagers hang their
Bridge with three rows, if not four.
Chinese temples, there they stand,
Seem to take up all the land.
Apple trees with apples on,
A pretty scene to end my song.

Old Staffordshire Song
all must be tasted

Sour, sweet, bitter, prungent
My favourite dish was a European one - the house special from Gold Coin Cafe's. For the customers, the Chinese restaurants kept to their basics. Customers weren't ready for adventurous food in those days because they didn't trust that much and we didn't have a lot of Asian migrants in the country. It was only when we sold the Gold Coin Cafe, then a whole lot of different nationalities and cuisines started up in the late 1980s. We had it quite good in the early 90s because there were less takeaways and cafes.

There wasn't that heavy competition and you had your own customers. We had the Black Power and the Mongal Mob and the skivvies and the white collar people from government departments on Willis Street and they all came at certain times. They'd always come at the same time, sit in the same chair and eat the same meal and you'd know how to serve those people because they were your clientele who ate out all the time as back then business was easy to run.

As a family business you would never had problems with staff and work was coping. They all knew Chinese were very hard working and respectable, and put in long hours. Everyone pitched in and helped out in the family, all the kids and grandmothers, everybody helped out.

Eileen Lee
Gold Coin Cafe,
Willis Street, Wellington
June 1979—August 1989
Lucky Duck!

When Nigel fell through a duck at another for the other day the duck opened to strike it. He was a small duck and when he opened a piece of gold inside. It is the gold in the bowl that accounts for the existence of the E. W. S. Wilson's, head and former for Thursday and Paul who sold the duck. When Nancy, Nigel watching others in her mother's Chinese restaurant at Jey Green. 10 customers we are now also convinced that the duck was raised in Mr. A Name of Etham.

Evening Post (Monday, 22 June 1900)
there's always something to come back to the kitchen for

A bowl of dumplings
A tall of chocolate
A slice of corn pie
A weetbix for breakfast

The kitchen is the centre of the universe
Chinese who come back on long spiritual return and dinnertime back to normal
sometimes like Monroe.

Alice Wong
Protect and Prosper

Superstition kept some Chinese girls from jumping off cliffs when constructing water races, they would cut deep slits in the cliffs to avoid swimming.

It is thought to be the luckiest number because its Chinese word also means “prosper.” The first Chinese settlement regarded Sydney as a lucky place to live because the city was centered around the shape of an Octagon. The harbor was also thought to have good feng shui (wind-water energy), so it was known as the ‘Big Town’.

The unlcotted number is 8 as it sounds like the Chinese word for death. Number 7 can also signify death.

Number 9 is also a good number because ‘nine’ in Cantonese sounds like the word ‘sufficient’.

A lamp is thought to be lucky if it’s full. Baskets on Chinese New Year, as the送往 begins the start of a prosperous year.

Get new clothes! Good appearance and attitude during the Chinese New Year sets the tone for the rest of the year.

Children, unmarried friends, and close relatives are given red envelopes with cash dollar bills inserted, for good luck.

A full sugar bowl in the pantry brings good fortune to the house.

Keeping a little bit of rice in good for business... but avoid pet toes as this will slow down your business.
Bai Shan

How to feed hungry ghosts — a ritual to pay respects to your ancestors, making sure they are well-fed and cared for in the afterlife.

**You will need:**

- friends and family
- home altar or grave site
- small Chinese wine cups
- saucers, bowls and chopsticks
- joss papers and paper money
- metal lotus or butter
- fresh flowers
- red candles
- incense
- matches
- cooked rice
- whiskey

Plus a selection of favourite home-cooked dishes like pork, chicken, and Chinese sweet foods like red bean, sticky rice balls and fresh fruit.

1. Sweep and tidy grave site or altar home after.
2. Arrange fresh flowers.
3. Place food on top of altar or in front of headstone.
4. Following the Chinese belief that the deceased has three souls, it is customary to lay out three bowls of rice, three sets of chopsticks and saucers and three small cups of whiskey.
5. Light red candles and place them on altar in front of the in headstone.
6. Everyone gets three tiny incense sticks. Bow three times holding the incense sticks and place them in between the candles.
7. At the cemetery, fill the cups with whiskey and pour from the cups onto the grave. Burn paper hell money and joss papers in an old metal bowl or pot.

Once the customs have been properly observed, you can then enjoy the food alongside friends and family, both past and present.
Better to light a candle than to curse the dark.
From a small spark, a great fire.

During the 1950s and 1960s there weren’t too many places to go to as Chinese didn’t have a proper place for themselves. In those days we didn’t have any facilities so we didn’t send people for meetings and functions. Around 1967–68 we started to do a lot of catering for the Chinese community with 2-0 dinner parties as well as weddings, engagements and anniversaries to raise funds for the Chinese Anglican Church.

We started the first bakery around 1965 and since then, we’ve had one every year for the last 50–60 years to raise money to maintain the building and keep it running. It’s a lot of hard work to do this, as the bakers’ role is to be involved not just in the church. We don’t make much but it’s still a good chance to meet other people as well.

Every year we have a one, sometimes we run it over two Saturdays, this year it’s just one. We’ve been preparing the food for three weeks, and it takes a long time. The highlight for me now is the home-made roast duck, because we’ve never had any to sell straight away at the bakery. It’s quite good – unusual to sell fresh, hot duck. Last year I roasted about 40 ducks over the Saturdays!

John Young, an organiser of the Chinese Anglican Church Bazaar in Diamore Street, Wellington.
There are many paths to the top, but the view is always the same.
The beginning of wisdom is to call things by their right names.
Light is good from whatever lamp it shines.
The storeroom

Chinese ceramics (Pages 4, 5, 6, 17, 19, 20, 24, 25, 45, 47, 48, 49, 50, 51, 52, 53) is an example of why the view that the West has previously been the world's storehouse for the world's history may not be as clear-cut as it was once thought. From the earliest days of the Chinese dynasties to the modern day, the Chinese have been producing some of the finest ceramics in the world. The Chinese ceramics at the故宫博物院 (The National Palace Museum) in Taipei, Taiwan, are a testament to the skill and craftsmanship of the Chinese potters of the past. The exhibits range from the early Tang dynasty to the late Qing dynasty, with pieces from every era of Chinese ceramic history. The collection includes porcelain, stoneware, and earthenware, among other types of ceramics. The displays are arranged chronologically, allowing visitors to see how the art form evolved over time. The Chinese ceramics at the故宫博物院 are a must-see for anyone interested in the history and art of Chinese ceramics. The exhibits are well-lit, and the pieces are displayed in a way that highlights their beauty and craftsmanship. The highlights include the "Ding" ware from the Northern Song dynasty, the "Jingdezhen" ware from the Ming dynasty, and the "Gaiyan" ware from the Qing dynasty. The exhibits also include a large collection of "Jingdezhen" ware, which was produced in the famous porcelain-producing center of Jingdezhen in Jiangxi province. The exhibits also include a large collection of "Jingdezhen" ware, which was produced in the famous porcelain-producing center of Jingdezhen in Jiangxi province. The exhibits also include a large collection of "Jingdezhen" ware, which was produced in the famous porcelain-producing center of Jingdezhen in Jiangxi province. The exhibits also include a large collection of "Jingdezhen" ware, which was produced in the famous porcelain-producing center of Jingdezhen in Jiangxi province. 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Further reading


Acknowledgements

We are grateful to Frances Sinclair, archivist at the Chinese Presbyterian and Asian History Centre, at Massey University, for providing academic advice; Andrew King, Lyndal Elson, Roger Marley, Steven Young, Peter Yong, Melody Ng and Janine Ng for their wealth of knowledge and input for the project; Remerith Cho, Henry King, John and Magalot Young, Brian and Alice Choy, Kim Bae King, Sandra Hui, James Grant, Atien Kung and Lynda Chang-King for their input and support for this in the administration. Angela and Byong Kuh, Tom Rowell, Ray Green and Lillian Doherty, Marie Sharp, Alan Norrie, John Lennard, Joyce James, Sue Kei, Melly Skaram and Della Rea. Special thanks and love to my family, Edith, Gifford, Bill and Martine Lee and Mike Lee. Oh Oh for the inspiration and encouragement.

We acknowledge funding for the broader programme at Massey University, Wellington and we were supported with grants from The Chinese-Pool Tax Heritage Trust and Asia New Zealand Foundation.

All work: designed, designed, and edited by Henry Ng. Lee unless otherwise stated.

Designers: Tony Gaff and Beachville

Fonraster: Ullstein Jansma

Printed by Wellington City Printing by Modern Bookbinding

First edition published 2008

by Henry Ng Lee

Wellington, New Zealand

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