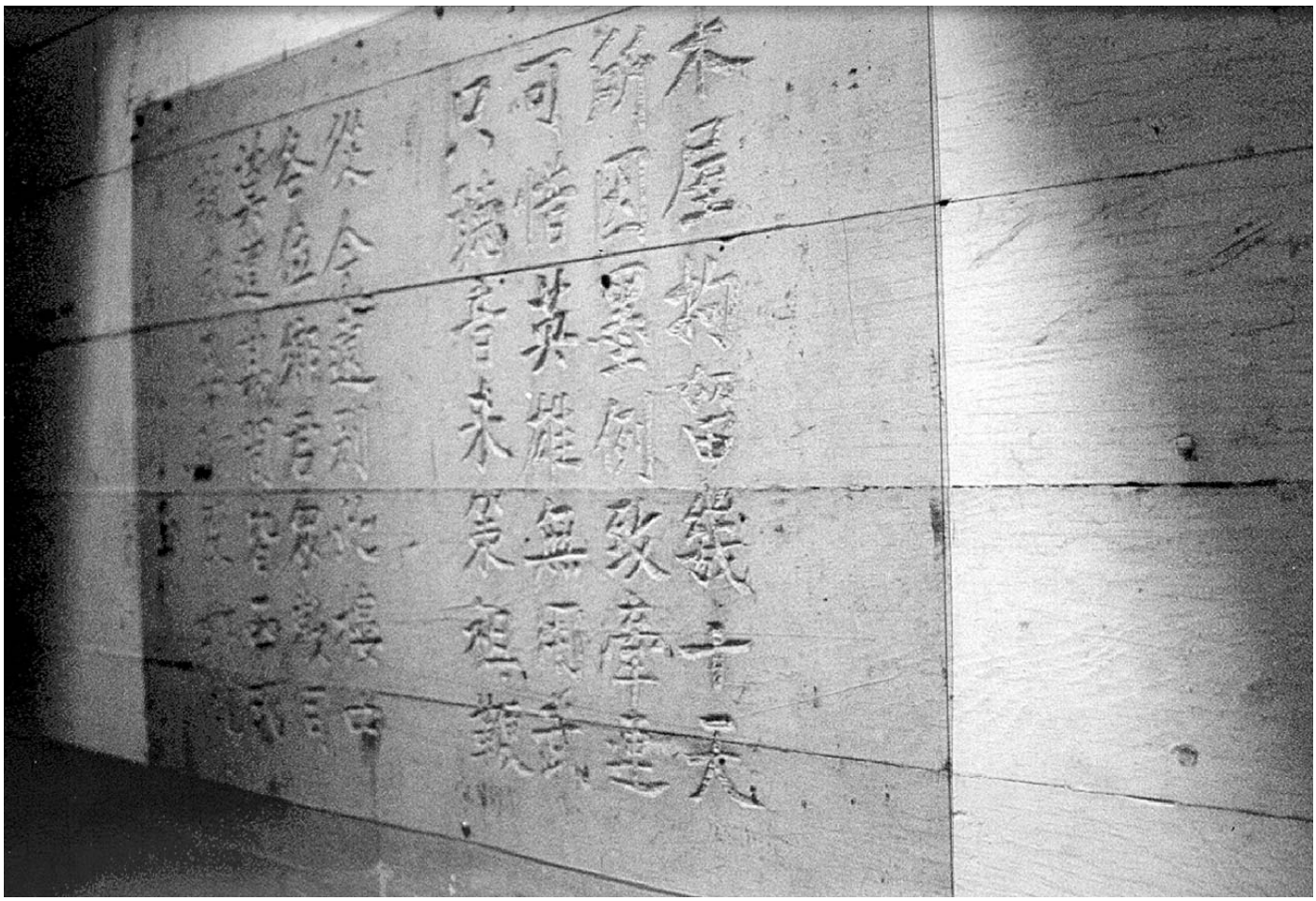
POETRY AND INSCRIPTIONS:
TRANSLATION AND ANALYSIS

Angel Island Immigration Station
Tiburon, California

February 2004



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PREFACE

Document Organization

The study is divided into five chapters. These include:

1. Introduction
   Provides background information and context for the work, and describes the methodology for this study.

2. Summary of Physical Findings
   This chapter summarizes the project in physical terms, quantifying and sorting the inscriptions by origin of nationality, type of inscription, and readability, and describes other physical characteristics of the inscriptions as they were found. Drawings of all interior wall surfaces of the Detention Barracks show the locations, negative numbers, and poem numbers of all inscriptions referenced in this study. The drawings are used in conjunction with the Transcriptions and Translations in the following chapter.

3. Transcriptions and Translations
   This chapter comprises the bulk of the study. The work has been organized by location, starting with the ground floor first and going from one room to the next. Each room is again studied one wall at a time, moving from left to right in location until all four walls have been described.

   The transcriptions and translations for each wall location are discussed on the right hand page. Where reference is made to a previously translated poem from the book *Island, Poetry and History of Chinese Immigrants on Angel Island, 1910-1940* (Him Mark Lai, Genny Lim, and Judy Yung, University of Washington Press, Seattle and London, 1980), that poem and its corresponding English translation have been reproduced on the facing left-hand page. All pages in this chapter are arranged similarly. Where descriptions run beyond one page, the continuation of that description can be found on the next page on the same side of the page (example: a translation beginning on page 89 is continued on page 91, and a poem from Island beginning on page 88 is completed on page 90). Referring back to the drawings in the previous chapter does help to give the reader a reference point for the location of the inscriptions and to guide them through the building.

4. Poetry Analysis
   This chapter analyzes the literary quality, cultural significance, and social and political context of the poems found in the Detention Barracks. Through their own words, insight is provided as to the poetry authors' views of the homeland, political power (or powerlessness), Westerners, detention, freedom, hope and

opportunity. The education level and social status of the authors can be derived from the literary references contained in the poetry and the sophistication of the writings.

5. Appendices
Appendix A provides a brief summary of classical poetry forms found in the writings of the Detention Barracks. It will help readers with references made to poetic forms in the "Transcriptions and Translations" chapter. Appendix B contains translations of poems from the book *Island* that could not be located in the Detention Barracks. Appendices C, D, and E provide cross-referenced charts to locate poems and inscriptions by location, negative number, and poem number. Appendix F is a bibliography, and finally Appendix G contains photographs of all of the referenced negatives in this report. The photographs are extremely difficult to decipher in the formatted size of this report, so the images have been provided on a CD-Rom. The images can be viewed on a personal computer with standard photo imaging program such as Adobe Photoshop.

Numbering System

This report uses three different numbering systems to identify poems and inscriptions.

Inscriptions by Location: "105-W-1"
This example identifier marks a room (105), a wall within the room (W=West), and a location on the wall (No. 1, reading left to right).

Inscriptions by Negative Number: "47501"
This five-digit number identifies the 4x5 negative of the photograph taken of a section of a wall. The negatives are cross-referenced to the Location Identifiers (i.e 105-W-1).

Poems by Poem Number: "#25" or "#A25"
These numbers correspond to the sequential numbering of poems that were translated in the book *Island*, The numbers without the letter prefix refer to the main poems in the book, while the identifiers with the letter prefix indicate poems found in the appendix of the book.

The appendix contains three cross-referenced charts that sort all inscriptions by location (Appendix B), negative number (Appendix C), and poem number (Appendix D). Depending on what one is searching for, it is often easier to look in these appendices before referring back to the report pages directly.

INTRODUCTION

This study is an outgrowth of a research effort begun in 2000 to document and assess the carved Chinese poetry found at the Angel Island Immigration Station in Tiburon, California. Initial documentation and assessment by Architectural Resources Group (ARG) in their *Angel Island Immigration Station Poem Conservation Report* revealed what appeared to be a proliferation of carved poetry extending beyond the translated works previously completed for the book *Island* by Him Mark Lai, Genny Lim, and Judy Yung in1980. Additionally, a large quantity of written and carved inscriptions (non-poems) in Chinese and several other languages was also identified. The translation and analysis of all poetry and inscriptions is one component of a larger, multi-layered project to rehabilitate and restore the immigration station, a unique national historic landmark. This study will help the California Department of Parks and Recreation, the custodians of the property, guide the interpretive planning effort currently underway at the immigration station. It will also aid future researchers and the public in gaining a better understanding of the immigrant experience at Angel Island Immigration Station.

Project Objectives

This study was designed to build upon the research that had been completed on the poetry to date.

1. To identify and document the physical locations of previously translated and newly found poems and inscriptions.

2. To translate and interpret the meaning of the Chinese poems in the Detention Barracks that have not been translated to date.

2. To translate and interpret Chinese inscriptions (non-poetry) written or carved on the walls of the Detention Barracks, and including a small selection in the Hospital

3. To analyze the poems for literary style and meaning; to gain insight into the background of their authors; to extract information about the time period in which they were written and their relationship to world events, places, or people; and to see what relationship these poems may have to each other.

4. To review the previously translated poems and to compare them with the newly translated poems for their style and relationships as stated in Item 3.

5. To translate and interpret inscriptions in Japanese and other languages written or carved on the walls of the Detention Barracks, and including a small selection in the Hospital.

Historical Context

From 1910 until 1940, the Angel Island Immigration Station was a primary point of entry to the United States from the Pacific Rim and the western coast of South America. One million immigrants were estimated to have passed through this facility during those thirty years. Relatively small in comparison to the Ellis Island Immigration Station's 20 million immigrants, Angel Island did represent the majority of the Asian immigration into this country during the first half of the twentieth century. Approximately 175,000 Chinese, and an undetermined number of Japanese, Korean, Indian, Filipino, Russians, South Americans and other Asians comprised the one million immigrants at Angel Island Immigration Station. The facility was also used as a prisoner of war (POW) processing center from 1941 through 1946. German and Japanese POWs were housed there from 1942 through 1945, and repatriating Japanese nationals stayed there briefly in 1946 after the close of the war. Additionally, Federal prisoners were held at the immigration station up through the early 1930s.

The significance of Angel Island Immigration Station has its roots in mid-19th century America, when the discovery of gold in California in1849 brought an influx of immigrants and migrants to the state. The Chinese immigrant population rose astronomically during the few years following 1849. Shortly afterwards in the 1860s, Chinese laborers were actively recruited from China to work on the new transcontinental railroad being forged through the western states. The Chinese were welcomed as a source of cheap labor who were willing to work under severe conditions at jobs considered too dangerous by everyone else. The economic expediency of cheap immigrant labor gave way as soon as the railroads were completed. An economic recession hit the country in the late 1800s that was strongly felt from coast to coast. Cheap immigrant labor, specifically Chinese labor, was seen as the primary cause of the country's economic woes. Discontent by unemployed workers led to physical violence and anti-Chinese laws enacted in numerous Chinese communities. This tide of rage rolled directly to the U.S. Congress, resulting in the Chinese Exclusion Act of 1882, a major piece of discriminatory legislation that was not repealed until 1943. This act banned Chinese laborers from immigrating to the United States, and severely narrowed the categories of Chinese who could be admitted to the country. The act's major effect was to stifle all Chinese immigration into the United States at the end of the 19th century.

At the turn of the 19th century though, the pattern of immigration changed once again. In the 1890s, immigration from Europe reached peak levels, and American attitudes had again shifted to welcome the influx of new people into the country. With the impending opening of the Panama Canal, it was anticipated that West Coast immigration would also begin to rise. Immigration officials, seeing that their facilities would be inadequate to handle large numbers of immigrants, began searching for new locations for facilities. Angel Island, sitting at the mouth of San Francisco Bay, was seen as an ideal location for an immigration facility. Its parallel relationship with Ellis Island Immigration Station and New York was obvious, but the second, more hidden agenda was its ability to aid immigration officials in rigorously enforcing the Chinese Exclusion laws. The island location was the perfect place to isolate detainees for questioning and to keep new arrivals from surreptitiously slipping into America through an open door or gate on the

mainland. And so it was that the immigration station on Angel Island was built following the San Francisco earthquake of 1906.

The detention facilities at the immigration station were set up to house large groups of Chinese and Japanese detainees, with segregated sleeping and dining facilities for European immigrants and women. Because of the Exclusion Act, Chinese immigrants were subject to severe scrutiny in their documentation and their hearings. This often led to long stays in the detention barracks that lasted anywhere from a few weeks to months on end. From the time that it opened, the walls of the detention barracks became the voice of the detained men[1] held inside. Through frustration, fear, anxiety, and possibly even boredom, many detainees wrote or carved their thoughts into the soft wooden walls of the dormitory rooms. These inscriptions, for the most part, were written as classical Chinese poems and expressed the inner thoughts of those held inside. Some of the poems were quite sophisticated, some were copies of classical poems, while others were fairly simple and crude. Collectively though, they form a very personal written account of a unique immigration experience that is now a part of our American heritage.

The proliferation of Chinese inscriptions on the interior walls of the barracks undoubtedly led other immigrants to leave comments on the walls themselves. Japanese immigrants, and later Japanese POWs and repatriating Japanese nationals, also left inscriptions on the walls. Writings in Russian, English, and South Asian languages can also be found on the barracks walls. Though none of the other detained groups left poetic verse, many did actually sign their names and date their inscriptions, providing valuable research information.

Inscriptions and carvings on the barracks walls were noted by immigration officials within the first few months of operations in 1910. Labeled as graffiti, the writings were immediately painted over. For the next twenty-plus years, writing and carving continued, with immigration staff coming through and puttying and repainting year after year. In total, up to seven different paint campaigns have been identified, with the last paint scheme done by the U.S. Army during the POW period. The amount of paint and putty on the walls has obliterated many of the carved poems and left most fairly illegible. However, the paint and putty have also acted as sealers that have helped preserve the carved wood from further deterioration.

Contemporary Context

The importance of the poetry on the barracks walls was apparent even when the station was still in operation. In 1931, detainee Smiley Jann copied 92 poems that were visible on the walls. The next year, another young immigrant named Tet Yee, armed with a small notepad, recorded 96 poems. Seventy-eight of the poems match between the two men's notes. Jann put his work into a manuscript titled "Collection of Autumn Grass: Volume Collecting Voices from the Hearts of the Weak." He also published an article in a Shanghai periodical about his detention experience, supplemented with five of the recorded poems. Yee, on the other hand, kept his small notepad as a personal remembrance after departing the island. Fifty years later, both Jann and Yee's works

became the chief resources from which the poems in the book *Island* were studied and translated.[2]

The closing of the immigration station in 1940 led to another period of use for the facility. In 1941, the Army took possession of the station and converted it to a prisoner of war (POW) processing center. This period lasted through 1946, with its last year used as a repatriation center for Japanese nationals. Upon its final closing, the facility was decommissioned by the Army and turned over to the State of California. It was completely abandoned until 1963, when the California Department of Parks and Recreation took possession of the island as a state park. For the next eight years, the station lay fallow while park planners developed plans to turn the site into a large campground with extensive recreational facilities. Demolition of the immigration station buildings was imminent under this scenario. Fortunately in 1970, park ranger Alexander Weiss decided to explore the old barracks and discovered a multitude of Chinese carvings on the interior walls. In light of the redevelopment plans already underway, park management did not share Weiss' enthusiasm for the discovery. Weiss then turned to the local Asian American community, and in particular, Dr. George Araki at San Francisco State University, for help in finding the meanings of the carvings. Araki visited the barracks with Weiss and determined that the writings were historically significant and bore further investigation. This soon led to an avalanche of activism from volunteer professionals and students that lasted through the 1970s and ultimately resulted in saving the Detention Barracks from demolition and in preserving the poems. Unfortunately, for other buildings at the immigration station, the ending was not the same. In 1971, demolition began on other parts of the site. The World War II Mess Hall site (former immigration station Administration Building) and the wharf were torn down, and the nine employee cottages on the northeast ridge were burned down for the filming of a scene in the movie "The Candidate."

In the meantime, a general clean up of the Detention Barracks began, and the Angel Island Immigration Station Historical Advisory Committee (ASHACC) was formed to study the feasibility of preserving the immigration station barracks. They were to report their findings to the California State Legislature. In 1976 the committee submitted a report with recommended stabilization and preservation measures for the Detention Barracks that totaled $250,000. The historical significance of the building was not lost on the Legislature, and a bill was passed to fund the effort. Architect and historian Philip P. Choy was then hired by the California Department of Parks and Recreation to develop the preservation plans in 1978. After a careful, painstaking board-by-board disassembly and reassembly of the building, the Detention Barracks preservation work and seismic upgrade were completed at the end of 1981. The first floor of the barracks was then opened to the public for the first time.

At the same time that restoration efforts were underway, a study of the poetry and oral interviews with former detainees was begun. At the forefront of this challenge were historians Him Mark Lai and Judy Yung, along with poet Genny Lim. Aided by documentary photographs of the poems from Mak Takahashi (a friend of Dr. Araki), the

manuscripts of Jann and Yee, and individual rubbings and translations provided by other community members, the trio proceeded to translate the poems into English. The culmination of their efforts was the publication of the book *Island, Poetry and History of Chinese Immigrants on Angel Island, 1910-1940*, which contained 135 poems. This book has served as the de facto "bible" for the poetry of Angel Island since it was first published in 1982.

In 2000, work began on a new series of immigration station feasibility studies to prepare for a major rehabilitation of the facility. The Olmsted Center for Landscape Preservation in Brookline, Massachusetts and Architectural Resources Group (ARG) of San Francisco were hired to perform this work. The Olmsted Center concentrated on studying the site and historical landscape, while the ARG team of historical architects, historians, and conservators worked on building conditions, code upgrades, and preservation issues. The feasibility studies included a cultural landscape report, historic structures reports for each of the three large buildings on the site, and a poem conservation study of the Detention Barracks. The purpose of the poem study was a) to document the location and physical condition of all inscriptions (poems and non-poems) in the immigration station Detention Barracks, b) to test the feasibility of different methods of uncovering or enhancing the readability of the poetry, and c) to test different conservation procedures in order to recommend a treatment plan and cost estimate for the work. The historic structures reports were completed in October 2002 and the cultural landscape report in September 2002. In addition, a separate contract was issued to ARG to augment the Poem Conservation Report with a systematic photo documentation of all the walls containing inscriptions, whether they were poetry or not. The documentation was to be done in large format black and white photography (Historic American Buildings Survey, or HABS, quality). It was completed in February 2003 and was used as a key resource for the poem research of this study.

Following the completion of the poem conservation study in July, 2002, a treatment plan was designed using the recommendations set forth in the study. One of the primary facts revealed in the conservation documentation was that there appeared to be more poems and inscriptions on the walls than were contained in the book *Island*. This discrepancy lead CDPR to commission this study, with the objective to study, translate, and analyze any new poems and inscriptions not previously seen in *Island* or in the Yee or Jann manuscripts. This new study also gave researchers a chance to look at the previously translated poems with new eyes to see what more they might yield. Attention was also given to physically locating all of the translated poems on the barracks walls, a task that had not been previously completed, and to look at all the inscriptions holistically to see if they revealed any further information when viewed as a group or as groupings.

Other important milestones completed in the effort to rehabilitate and restore the immigration station were the completion of a Draft Interpretive Plan in November 2002, followed by completion of a site-wide Master Plan for the station in July 2003. Currently, preliminary design plans have been completed for the Detention Barracks and the central core of the site. In addition, an emergency stabilization program for the poetry was

designed by ARG Conservation Services and is now being implemented by this firm as well as by other private contractors. The work includes cleaning the barracks walls and consolidating the wall surfaces to prevent further deterioration. Installation of UV-inhibiting glass in all the windows, and roof repair for leak damage are the other major components to this phase of the project.

Project Team

Angel Island Immigration Station Foundation, through references and by word-of-mouth, compiled a short list of recommended poetry scholars who were potentially interested in working on this project. Because the work to be performed was extensive and the time frame was relatively short (six months), it was determined by the project management team that a team of scholars would be hired. It was also determined that given the specialization of many of the scholars, that the team approach would provide a more balanced viewpoint for the translations and interpretations of the poetry. Selected for the team were:

1. Charles Houston Egan Ph.D., Associate Professor, Department of Foreign Languages and Literatures, San Francisco State University, San Francisco, California

2. Wan Liu Ph.D., Assistant Professor, Department of Asian Languages, Stanford University, Stanford , California

3. Xing Chu Wang, poet and editor of the *East West Forum* and columnist for the *Sing Tao Daily*, San Francisco, California

4. Newton Liu, Ph.D., Editor, *The Chinese Community Forum*, and Vice President, *The Bridge to Asia Foundation*, San Francisco, California

ARG held the master contract from the California Department of Parks and Recreation for all consulting services for the Angel Island project. Each member of the poetry team was an individual subconsultant to ARG. Managing the poetry effort for ARG was the subconsultant firm of Daniel Quan Design, the interpretive planners and designers for the project.

Methodology

The project team of four scholars, along with project manager Daniel Quan, Angel Island State Park Superintendent Nicholas Franco and Interpreter Darci Moore, and AIISF Executive Director Katherine Toy, formed the core group of participants who were to work together for six months on the study. It was determined that the best methodology was going to be a combination of site visits to the island, group discussion sessions, and individual study using photographs as resources.

To lay the foundation for the work, all of the photographs of the inscriptions that were taken in the previous ARG contract were digitized and made available to the consultant

team. Each digital photo was then enhanced in an image editing program, enlarged for maximize readability, and printed at tabloid size. Each member of the team received a complete set of these scans, which came to 325 images in total. The scans were all referenced with their negative number and the wall location where the photograph was taken.

A pilot site visit was conducted using approximately 50 images to determine how long it would take to match the poems in the book Island to the actual carvings on the walls. This first step was necessary in order to gauge the speed of the work and to arrive at the number of poems on the walls that had not been translated yet. A large number of poems were identified and marked on location maps during this one-day event, but it was apparent that all work could not be done in this type of group situation. The focus of the work was shifted to individual study of the scanned photographs, a task that could be done at any time rather than one that relied on all scholars meeting once a month for eight hours.

For the next five months, the scholars were given groups of approximately 50 to 75 photographs at a time. Identification and communication about the meaning of the poetry was primarily conducted through email discussions and through once-a-month meetings both on-island and off-island. Group meetings were used to go over findings and to discuss differences in translations, wording, and identification of characters. The scanned images were used extensively and interactively on the computer, where photographs were brought up on-screen and sometimes enlarging one character at a time on the screen in order to identify them. This proved to be extremely valuable, as certain characters were crucial to the understanding or meaning of the poems, and a misinterpretation of a word could change the whole essence of a poem.

The process to identify and read the poems and inscriptions took five months to complete. The initial write up of the results took place in the sixth month. As many poems were identified as possible, and any poems not found in the book were translated as much as possible, or as much as could be seen. Likewise, inscriptions that were not poems were also translated during this month. Additional information found in the photographs and not translated in *Island* were also noted and translated. These often included poem titles, pen names and other resource information. Once the written work of the scholars was completed, the results were then mapped onto drawings of every wall in every room of the barracks, and color-coded by ethnicity and type of inscription (ie. poem vs. non-poem). Following a review of the draft study, several months were spent refining the document and completing the translations of the remaining inscriptions. The outcome of this effort is what is reflected in this study.

[1] During this time in China, women in general were not provided educational opportunities, so very few women would have been able to compose and write poetry. Additionally, the number of Chinese male immigrants far outnumbered the number of Chinese female immigrants.

[2] P. 23, Island, Poetry and History of Chinese Immigrants on Angel Island, 1910-1940, Lai, Him Mark; Lim, Genny, and Yung Judy, Seattle, University of Washington Press 1980

SUMMARY OF PHYSICAL FINDINGS

Point of Reference

The authors of *Island* noted that 135 total poems were documented in the Detention Barracks (69 poems were published in the main text of the book, and 66 in the appendix). The authors also stated that many of the poems were very hard to read if not illegible due to the many layers of paint on the walls and from general deterioration. They also noted certain inconsistencies in previous transcriptions from the actual characters carved on the walls. As a result, they used multiple sources for the book translations, including:

1. Photographs of 39 poems on the walls taken in the 1970s by photographer Mak Takahashi.
2. Three on-site rubbings taken by members of the Kearny Street Workshop, a community based art program in San Francisco.
3. A handwritten notebook by Tet Yee, who transcribed poems while detained at the immigration station in 1932 (55 poems used from a total of 96).
4. A group of 12 poems copied by Smiley Jann, from a manuscript of 92 poems transcribed in 1931. One of Jann's poems used in *Island* was actually written after he left Angel Island and is not a wall inscription.
5. One poem transcribed by Mr. Allen T. Fong in the 1970s.
6. One poem transcribed in the book *Three Generations of Chinese* by Shirley Sun in 1973.
7. A series of poems from Angel Island that were published in newspapers and periodicals - 11 poems from the *San Francisco Weekly*, 6 poems from the *Tien Sheng Weekly*, 5 poems from the *China Pacific Weekly,* and 5 poems from *Yuehai Chunqiu* in 1923.[1]

Note that only items 1 and 2 above, which total 42 poems, were identified as extant in 1982, the year that the book was published.

The original Jann and Yee manuscripts were not available for this study. However, a handwritten compilation of the poetry manuscripts obtained from architect and historian Philip P. Choy contained valuable cross-referencing information linking the Jann and Yee manuscripts with the Takahashi photo documentation done in the 1970s. This manuscript was invaluable in building a database for cross-referencing with current photo documentation and mapping data. The information presented here was derived from this source material.

The physical findings of this project are quite similar to the findings of the *Island* authors. Many of the carvings are only partly legible, and it has been quite difficult matching the poetry in the book to the carvings on the walls. The biggest difference between this study

and previous efforts is the organization of the effort and the methodical process of recording and translating not only poetry but every readable inscription on the walls, including those in Chinese, Japanese, English, Russian, and European languages. Also, this study concentrated on what could be physically seen on the barracks walls as they exist today. Researching poem sources published elsewhere was outside the scope of this study.

Identifying Previously Translated Poems

A total of 102 of the 135 poems published in *Island* were found in the Detention Barracks. Nearly all of these poems were found in the large dormitory rooms 105 and 205. Dormitory room 105 contains 43 identified poems, and room 205 contains 53 poems. Interestingly, there are only six other rooms that contain identified poems - three on the first floor (109, 111, 115) and three on the second floor (206, 207, 213). Each of these rooms contains only one identified poem. Room 115 is a smaller dormitory room, and rooms 109 and 111 are former lavatories that were converted to additional rooms for detainees after construction of a separate restroom building. Room 206 and 207 on the second floor are similar converted lavatories, and room 213 is a sitting room. Thirty-three poems from the book remain unidentified. The unidentified poems are shown in the following table.

	Previously Translated Poems from *Island* that were not Found	**Source**	**Date Copied or Published**	**Remarks**
1	5, 7, 16, 19, 58, 59, A17, A20, A21, A29, A44, A46, A50, A59	Tet Yee manuscript	1932	
2	18, A10, A18, A37, A47, A57	Smiley Jann manuscript	1931	
3	A14	Allen T. Fong	1970s	
4	10	Smiley Jann manuscript	Unknown	Poem by Jann but not on wall
5	A9, A23	Yuehai Chunqiu	1923	Not present in Jann or Yee and not found on walls
6	A26, A27, A28, A52	Tien Sheng Daily	1910-1940	Same as Remark 5
7	34	San Francisco Weekly	1910-1940	Same as Remark 5
8	27	Chinese Pacific Weekly	1920S	Same as Remark 5
9	A64, A65, A66	Chinese Pacific Weekly	1920s	Same as Remark 5

The poems in Item 5 should be discounted from the list of unidentified poems as they never appeared on the barracks walls. Likewise, Items 6 through 9 appeared in newspapers and periodicals in the 1920s, yet they were not recorded by either Jann or

Yee in the 1930s, leading to speculation that these poems might not have existed on the walls. Curiously, another poem, #56, did appear in the newspaper in the 1920s and was found on the wall, but was not recorded by Yee or Jann. Items 1 and 2 contain 20 poems that were certainly visible in the 1930s when they were transcribed but are no longer identifiable on the walls. Some poems may have been written in ink instead of carved and then were painted over; or some carved poems could have been puttied and repainted, rendering them unreadable. The poem in Item 4 was also legible in the 1970s. A second review of the current data should be done, as there may be a high likelihood that some of these poems could still be found. In summary, it appears that the number of missing or unidentified poems from the book *Island* may be as many as 33 or as few as 20.

Also interesting to note are the number of poems published in *Island* that were not recorded by Jann or Yee, but must have been translated from photographs or visual inspection and transcription in the 1970s. These include the following 18 poems:

Poems 2, 36, 39, 43, 44, 56, 63, 64, 68, 69, A1, A2, A3, A4, A42, A43, A51, A52

In cross-referencing the Jann and Yee database, it was found that the two men were only able to transcribe poems in Rooms 105 and 205. Neither man recorded any poems outside of these two rooms. Both men apparently had access to Rooms 105 and 205, although both men seemed to concentrate more on Room 205. This may have been because Room 205 was their assigned sleeping quarters and they spent more time there. The Jann and Yee databases were also sorted by the sequential poem numbers that the men used in their manuscripts. When sorted in sequential order, it appears that Yee went about recording somewhat systematically for the most part, beginning with Room 205 and working on long wall sections at a time. Jann's numbering makes it appear as though he copied a few poems in Room 105 then 205, and then back again. When he returned from one room to the other, it was not in the same place that he had stopped previously. We can speculate that his transcriptions may have been an activity based on opportunity and time – going where he could to record whenever the opportunity presented itself. Jann may also have changed the sequence of his numbering, as he later published his work. Yee on the other hand, transcribed all his work onto a notepad in the order that he was working.

Some noteworthy visual discoveries among the previously translated poems that are a bit unusual include:

1. A poem that was carved backwards, or in reverse, such as when one is preparing to print on a printing press. This gives rise to the idea that the carvers of the poetry were not necessarily the authors of the poems. The carver of this particular piece may not have been literate, or may have been a carver of wood block prints who inadvertently carved this poem backwards (*Island* Poem 42, Photo 47447, Location 205-E-3). It could also have been deliberately carved backwards so that other immigrants could make rubbings as souvenirs.
2. Two poems that were carved side by side that are then repeated on a nearby wall in a larger form, as if the former set were a practice run at the latter version

(*Island* Poems 55 and A54, Photos 47420, 47428, 47426, Locations 205-N-3 and 205-N-4).

3. Two poems in two different parts of a room that were written and signed by the same author (*Island* poems 17 and A22, Photo 47408, Location 205-N-3).

4. Two poems written about the death of another person (*Island* Poems 55 and A54, Photo 47420, Location 205-N-3 - note that this is the same two poems as Item 2 above).

5. There are titles, dates, and pen names for some of the poems that were not included in the book *Island*.

6. One noteworthy poem that was not found in *Island* but was on the wall and was translated in the handwritten manuscript from Philip Choy, is really a warning to other immigrants about theft in the barracks. The author of this poem had his money stolen while at the station (Photo 48500 and 48592 Location 105-S-1).

Identifying New Poems

Perhaps the more intriguing portion of this investigation has been the partially readable poems that do not match those in *Island*. These poems are either a.) fragments of some of the poems that could not be identified from the book, b.) were already illegible when Jann and Yee transcribed their poems in 1931-32, c.) were written after 1932 but before the close of the station in 1940, or d) were not copied by either Jann or Yee because they were inaccessible or of only passing interest or quality. The table below shows the number of new poems found and their room locations.

Room	New Poems Translated	New Poems Found but Illegible
105	14	5
109	3	0
115	5	2
116	0	2
205	36	1
211	2	5
213	10	
	70 Total	**15 Total**

In total there were 85 locations or instances where some form of Chinese poetry or prose was found carved on the walls that could not be identified in *Island*. Again, it is the two large dormitories, Rooms 105 and 205, that contain the majority of the poems. In two instances, it was possible to match the "new" poems with the Jann and Yee transcribed poems that were not included in *Island*. None of the new poems found could be fully translated word-for-word, as the layers of paint, deterioration, and overwriting have made them fairly illegible. The words or phrases that were readable have been translated and transcribed in this study. In the case where the surface texture of the wall indicated a regular layout of characters, even though not at all readable, it was counted as an instance of a new poem found. These are categorized in the second column of the table, under the

title "New Poems Found but Illegible." Eighty-five total additional poem locations were found in this investigation. If we assume that 20 to 33 poems from *Island* actually exist in some form on the walls and may be part of this newly found group (but not yet deciphered), then there would still be a balance of 52 to 65 poems that were not previously transcribed. One could even speculate that the 17 poems previously described as published in *Island* but missing from both Jann and Yee's manuscripts and found in either room 105 or 205, could have been carved after 1932 and before 1940 (after Yee left the station and before its eventual closure). In general, the themes of these new poems appear to be very similar to those of the previously translated group - outrage at their treatment, vows of revenge against the barbarians, feelings of homesickness, and wondering if they will ever reach America are the general categories of the new poems.

Chinese Inscriptions

Throughout the Detention Barracks, there are numerous instances of Chinese writings and carvings that are single words, phrases, and sayings. Many are crudely scratched into the paint while others are carved in the same manner and calligraphic style as the poetry. Again, like the poetry, many of the inscriptions are illegible. The table below shows the instances and room locations where Chinese inscriptions were found. When possible, the inscriptions were translated and included in this study.

Room	Chinese Inscriptions Translated	Chinese Inscriptions Found but Illegible
105	1	6
115	12	21
116	0	2
200	0	1
202	0	6
205	3	8
207	4	1
209	0	2
211	3	20
212	0	1
213	0	4
214	0	1
	23 Total	**73 Total**

A total of 96 instances of Chinese inscriptions were recorded. Some locations contain large groupings of characters, but they were counted as one instance. The distribution of the inscriptions in the building is interesting. While the large dormitory rooms contained the most poetry, it appears that the inscriptions were most heavily concentrated in Rooms 115 and 211, which are both the small dormitory rooms on the west side of the building. Historically, it is known that the large dormitory rooms (105 and 205) housed Chinese men. The original occupants of Room 115, the first floor small dormitory, were Chinese women, who were not believed to have put any poems on the walls. The women only occupied the room for a year or two before being moved to the second floor dormitories in the Administration building. The next occupants of Room 115 most likely were

Chinese men, which would account for the number of inscriptions and poems (1 identified, 5 new and readable, 2 new but illegible). Room 211, the second floor small dormitory, has been variously labeled as a women's dormitory and as a dormitory for Federal prisoners during the immigration period. At some point, judging from the inscriptions (3 readable, 20 illegible) and poems (no identified poems but 2 new and readable, and 5 new but illegible), Chinese detainees stayed there as well. It is highly likely that Japanese male immigrants occupied Room 211 much of the time though. A Japanese inscription on the south wall is dated 1923 and another on the center column is dated 1936. Chinese and Japanese men would probably never have been put in the same room together, so one could assume that the occupancy of the room by each group was at separate time periods. The occupancy of the room could correlate to immigration patterns so that occupancy changed as surges in either Japanese or Chinese detainees were experienced. Occupancy could also directly link to specific historical events or occurrences. For instance, the passage of the Immigration Act of 1924 essentially stopped Japanese immigration into the United States and perhaps caused the room occupancy to shift to Chinese detainees instead.

Graphic Images

Associated with many of the Chinese poems and inscriptions are drawings of objects or scenes. Birds are a common theme and they are found in several places, as are depictions of horses, houses, flags, and ships. There are 33 instances where graphic imagery has been carved or drawn on the interior walls of the barracks. By far the greatest concentration of them is in room 205, the second floor large dormitory, where 14 images were found. The largest image is on the south wall in this room. It is a depiction of a marker, monument or altar that is several feet in height and two feet wide. Flags, a butterfly, and numerous slogans surround the image, which is dedicated to prosperity or ancestor worship. The majority of the images are presumed to be Chinese based on their adjacency or placement between the poems and their subject matter (ie. flag of the Chinese Republic, steamship).

Japanese Inscriptions

Japanese inscriptions are the second most visually prominent writings found in the barracks. A proliferation of these inscriptions are found on the second floor, with the highest concentrations found in the rooms on the western side of that floor. By far the greatest number of Japanese inscriptions is from the World War II POW period. The majority of these were written by Japanese nationals repatriating to Japan between the close of the war and the end of 1946. A smaller number of the inscriptions were written by Japanese POWs during the war years. The inscriptions are mostly factual, stating names, number of people traveling or detained, destinations, and dates. In some cases the men used nicknames, and in other cases their real names. It would be possible for further research to be done to track some of the people who wrote these inscriptions. There are a few instances of early inscriptions from Japanese immigrants. Besides the two in room 211 previously mentioned from 1923 and 1936, there is one dated in 1910. This is the earliest dated inscription of any type found thus far in the barracks. Additionally, in room

213 there is one more Japanese inscription dated in the period between 1916 and 1926, but most likely predating 1924 based on the immigration law for Japanese. These dated poems help establish that at least room 211 was used primarily by Japanese immigrants from the opening of the station until at least 1924. Japanese occupation may have also occurred sometime during the 1930s as well.

Room	Japanese Inscription Translated	Japanese Inscription Found but Illegible
105	1	0
109	1	2
112	0	1
113	1	0
115	3	1
202	1	0
205	4	6
206	3	0
207	2	0
209	7	0
210	5	0
211	11	0
212	4	0
213	8	0
214	1	0
	52 Total	**10 Total**

All together, there were 62 Japanese inscriptions found, 52 were readable and only 10 were not. The inscriptions that predated World War II were carved in wood. Those written during and after World War II were written in pencil. This change in method of inscription is most likely due to the fact that prisoners of war would not have sharp implements at their disposal, whereas immigration detainees were under less restrictive house rules. The other interesting fact about the Japanese inscriptions is that they are all written as very small pieces, whether carved or written in pencil. Moreover, their placement and location in the rooms were nearly always associated with a door or window. Writing would hug door and window casings or would be inscribed directly ion them. Other inscriptions were placed in room corners. Rarely would a Japanese inscription be found in the center of a wall. The purpose of the Japanese inscriptions appears more to be a function of saying “I was here” as opposed to making a profound political or social statement about one’s life or circumstance.

Korean Immigration

A few isolated Korean inscriptions were found in two rooms on the second floor. One bears a name and a date of 1923. Other than indicating their presence at the immigration station, the inscriptions do not tell us much more.

Russian Immigration

At the time of the Bolshevik Revolution in 1917, Russian Jews were immigrated to the United States. They would have left on steamships from the eastern coast of Asia and would have arrived at the Port of San Francisco and been processed through the Angel Island Immigration Station. Evidence of Russian occupation of the Detention Barracks can be found in a few locations on the second floor of the barracks. Specifically, in Room 213, the sitting room, and Room 211, the small dormitory, there are a few Cyrillic phrases carved into the walls. The largest and most prominent one says "Merry Christmas" and is carved directly above the location of a wood-burning stove. The saying is incongruous with the faith of the immigrating Russians, but it is clearly written in Russian. Four other Cyrillic inscriptions were found but have not been translated as of this writing. .

South Asian Immigration

Asian Indian immigration to the United States also occurred at the turn of the 19th century, causing immigration officials to become concerned just as they had with the Chinese. At the time that the immigration station opened in 1910, immigration from India had been curtailed sharply by the passing of an immigration law prohibiting Asian Indian laborers from entering the United States. The immigration station still processed immigrants arriving from India and other South Asia countries though. Photographs taken around 1914 bear witness to this, as do a few inscriptions carved in the barracks. In the same two rooms that Russian and Japanese inscriptions mainly appear, there are several remnants of inscriptions in a South Asian language. It is most certainly Indian, and most likely of Sikh/Punjabi origin in Gurmukhi script.[2] Three instances can be found in Room 211 and one in Room 213. Translations of these phrases are still pending.

Poem Dates

The earliest dated inscription in the barracks is Japanese and is dated 1910 (Photo 47321 and 47316 Location 211-N2/211-N-3). Ironically the newest dated inscription from the historical period occurs in several places and is also Japanese. They are all dated November 7, 1946 (Photo 47011 Location 213-W-2, Photo 47093 Location 213-E3/213-E-4 and Photo 47019, Photo 47020 Location 213-N-1, Photo 47633 Location 205-PE-1, Photo 49525 Location 205-E-2, Photo 49521 Location 205-N-4, and Photo 47859 Location 210-W-2)), There is even a location inside Room 214, a closet, that contains inscriptions penciled by Japanese tourists in 1974 and 1976.

Many of the Chinese poems are not dated, but rough date ranges can be assumed for many because of the subject matter contained in them. Several poems talk about China's national shame, a reference to the Japanese takeover and occupation of Manchuria in the 1930s. The new poems shown in Photo 47010 (location 213-S-4/213-S-5), Photo 47031 (location 213-N-4), and Photo 47428 (Location 205-N-4) talk about this event. These poems are probably the most recent Chinese poems in the barracks. The earliest Chinese known poem is probably *Island* poem A53, which in its title states the year as 1911. Based on immigration bureau correspondence though, it is known that within the first few

months of opening in January 1910, the walls had already been covered with Chinese writing, and immigration officials were about to paint over the "graffiti."

The following table contains date information derived from the Chinese poetry.

Photo	Location	*Island* Poem No.	Description	Date or Date Range
	Not found	7	Reference to *USS President Lincoln*	1920s
	Not found	27	Refers to "over one hundred poems are on the walls"	Early 1930s
47427	205-N-5	33	Refers to "paint on four walls are green"	1911 – mid 1920s[3]
49183	115-W-5	36	Date reference in signature	1924
48699	105-N-2	37	Reference to 5 nationalities of China	Post 1911
47454	205-N-5	40	Reference to Eastern Mongolia lost	Early 1930s
47414	205-N-6	57	Date reference in poem	March 13, 1917
48439	105-S-6	62	Reference to ship *Persia*	1910s – 1920s
48885	105-E-1	66	References to ships *Manchuria* and *Mongolia*	1910 s-1920s
48699	105-N-2	A7	Chinese flag description	1912-1927
48877	105-N-6	A53	Title of poem	1911
48459	105-S-5	A62	Date reference in poem	December 1918
48439	105-S-6	A63	Reference to Mexican border	1920s
None	Not found	A64	Information provided by a detainee author; also published in Chinese Pacific Weekly	1920s
	Not found	A65	Same as Poem A64	1920s
	Not found	A66	Same as Poem A64	1920s
50927	205-S-2	--	Date reference in signature	1919
47428	205-N-4	--	Reference to Manchuria lost	Early 1930s
47010	213-S-4, 213-S-5	--	Reference to Manchuria	Early 1930s
47031	213-N-4	--	Reference to Manchuria	Early 1930s
49193	115-W-2	--	Inscription with date	March 2, 1921

English and European Language Inscriptions

English inscriptions were found primarily on the second floor of the Detention Barracks. Discounting the 1970s era graffiti that appears in corridor 202, the bulk of the English

inscriptions are in sitting room 213 and small dormitory 211. Similarly, the first floor sitting room 116 and small dormitory 115 also bear English inscriptions. Some of the English inscriptions are actually instructions for the guards (such as the alarm instructions in room 116) that appear to relate to the World War II POW period. Most of the other inscriptions are names, some with associated dates (such as "Tahiti 8-24-33" in Room 207). With people's names, it is difficult to discern whether they are written in English or a Romance language such as French, Spanish, or Italian. Names such as "Ramon" and "Fernando" are somewhat hard to categorize, although there were some phrases that were obviously identifiable, such as "Viva la France" and "Heil Hitler." Altogether, 89 English language inscriptions were recorded, of which 76 were readable and 13 were not fully legible. An additional small group of 4 inscriptions could be directly attributed to a specific Romance or European language.

Conclusion

The walls of the Detention Barracks contain a wealth of inscriptions that convey a sense of the Pacific Coast immigrant experience. Despite the discriminatory laws passed that affected Chinese, Japanese, Asian Indian, and Filipino immigration in the first half of the twentieth century, a steady stream of Asian immigrants were still determined to make it to America. These immigrants found themselves at Angel Island Immigration Station under many different circumstances, some routine but many very harsh. For the one million immigrants who were processed through the station and the thousands who passed through during the POW period, these 300-plus inscriptions are the most public record of their time at this facility. Translating and interpreting all the inscriptions on the barracks walls will help in understanding not just the personal sacrifices and thoughts of the detainees but the historical context of the time when these events occurred.

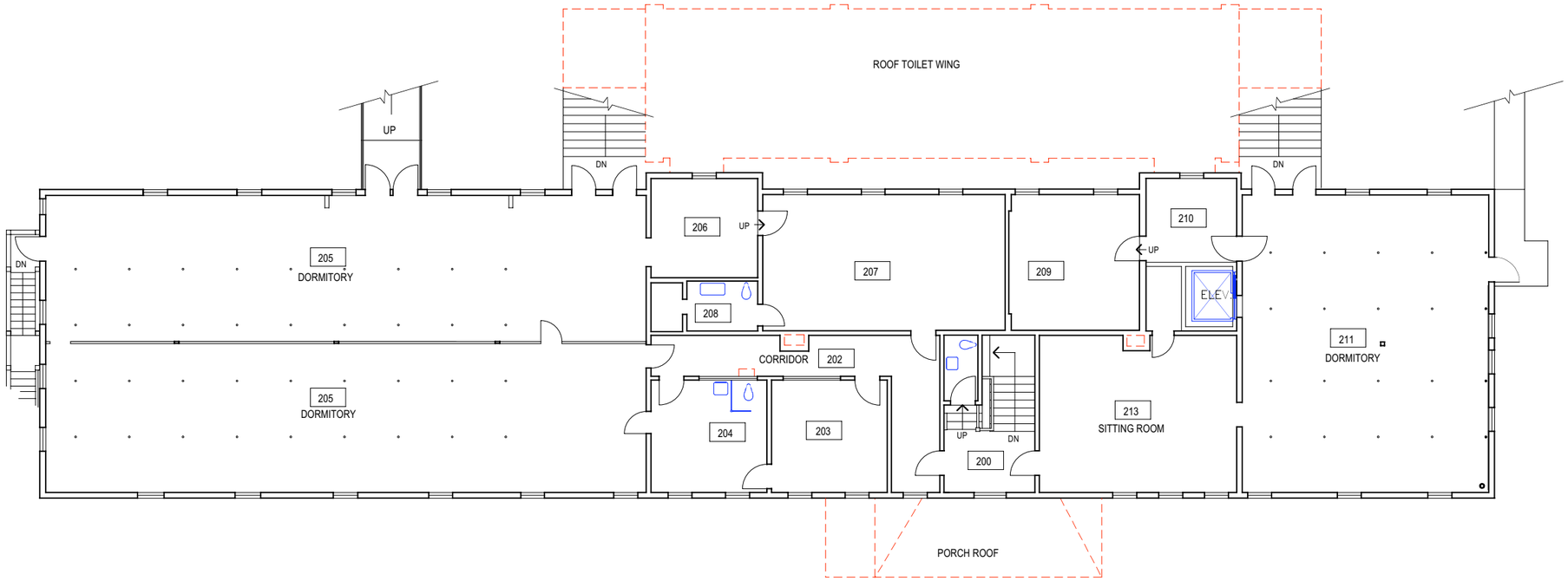
This study dealt with the investigation of the inscriptions in their physical environment and looked only at what was visible on the walls without modifying or removing any surface finishes. It is anticipated that future preservation treatments will leave the barracks walls essentially intact and unchanged. No layers of paint will be removed and therefore the type of study that was conducted will likely be the extent of what can be deciphered from visually inspecting the walls. It is probable that more information can be gleaned form the existing digital photographs in combination with further on-site inspections. This study recommends continuing this research effort into the future.

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1 Him Mark Lai, Genny Lim, Judy Yung. *Island, Poetry and History of Chinese Immigrants on Angel Island, 1910-1940* (Seattle, University of Washington Press 1980) p. 171.

2 Correspondence between Mr. Ted Sibia. Librarian, Shields Library, University of California, Davis, and Mr. Vivek Malhotra, Board Member, Angel Island Immigration Station Foundation, June 13, 2002

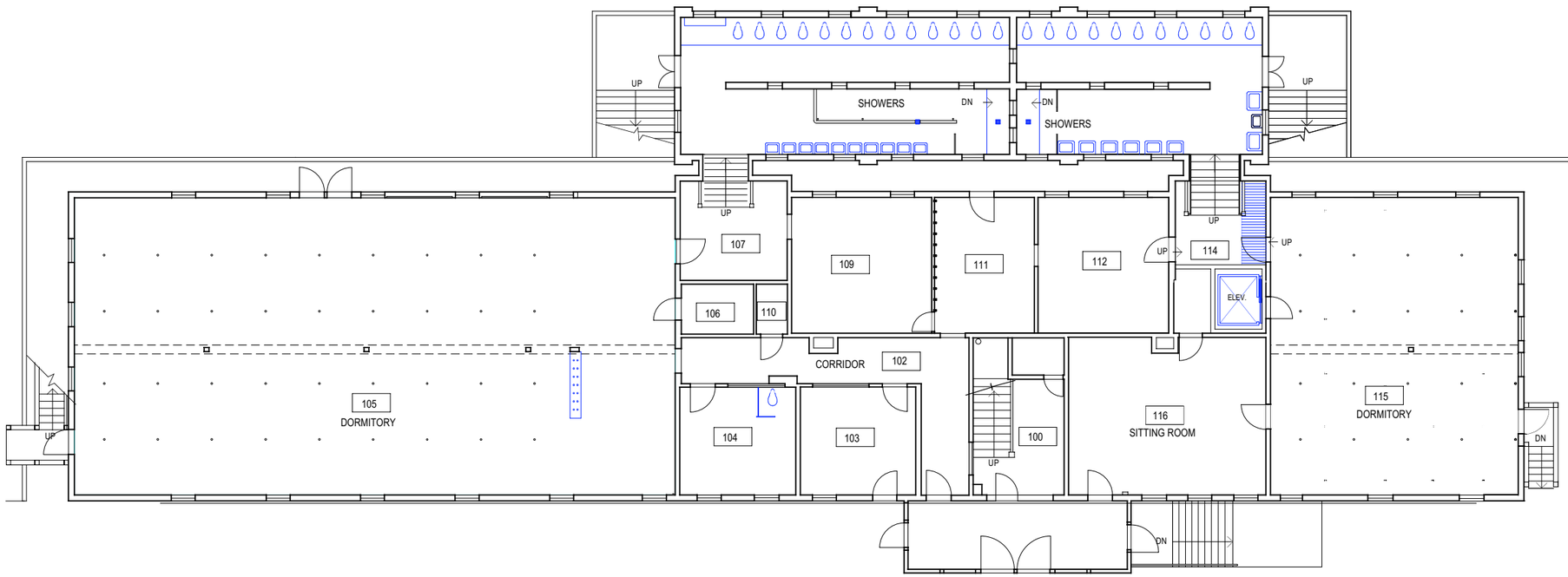
3 Architectural Resources Group Poems. *Conservation Report, Angel Island Immigration Station*, July 2002, p. 20.



A II-11 DETENTION BARRACKS SECOND FLOOR PLAN

SCALE: 1/8" = 1'-0"

4 0 4 8 FT.



B II-11 DETENTION BARRACKS FIRST FLOOR PLAN

SCALE: 1/8" = 1'-0"

4 0 4 8 FT.

N REFERENCE NORTH

CALIFORNIA STATE PARKS SINCE 1864

PARK DESIGN, AND CONSTRUCTION DIVISION

1416 9th Street
Sacramento, CA
94296-000

FEBRUARY 28, 2004

DESIGNED DQ

DRAWN DQ

CHECKED

REVISIONS

	DATE

ANGEL ISLAND STATE PARK

BARRACKS FIRST FLR. EXHIBIT PLAN

IMMIGRATION STATION RESTORATION

DRAWING NO. 0000.00

SHEET NO. II-11

1 OF 11

- CHINESE POEM TRANSLATED IN "ISLAND"
- NEW CHINESE POEM TRANSLATED
- NEW CHINESE POEM NOT READABLE
- CHINESE INSCRIPTION TRANSLATED
- CHINESE INSCRIPTION NOT READABLE
- JAPANESE INSCRIPTION TRANSLATED
- JAPANESE INSCRIPTION NOT READABLE
- SOUTH ASIAN INSCRIPTION TRANSLATED
- SOUTH ASIAN INSCRIPTION NOT READABLE
- ENGLISH INSCRIPTION
- ENGLISH INSCRIPTION NOT READABLE
- RUSSIAN INSCRIPTION TRANSLATED
- RUSSIAN INSCRIPTION NOT READABLE
- OTHER EUROPEAN INSCRIPTION TRANSLATED
- OTHER EUROPEAN INSCRIPTION NOT READABLE
- GRAPHIC

SYMBOL LEGEND

DOCUMENTATION

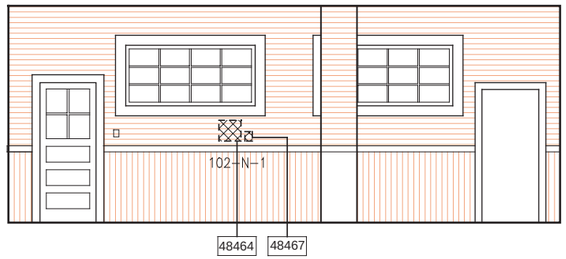
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- AREA OF PREVIOUS PHOTO-DOCUMENTATION
- 2 — NUMBER OR APPENDIX (A) NUMBER OF POEM AS TRANSLATED IN ISLAND AND VERIFIED IN THIS PROJECT
- 85122 — PHOTOGRAPH REFERENCE NUMBER FOR THIS PROJECT

POEM NUMBERING USED IN CURRENT DOCUMENTATION STUDY

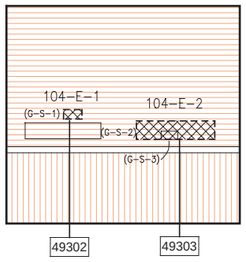
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POEM NUMBERING USED IN PREVIOUS DOCUMENTATION STUDIES

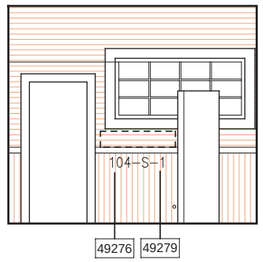
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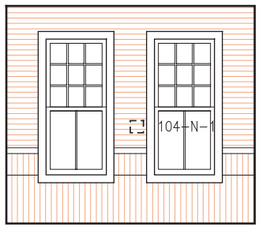
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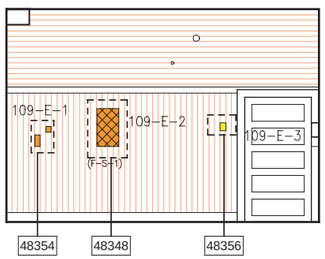
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SCALE: 1/4" = 1'-0"



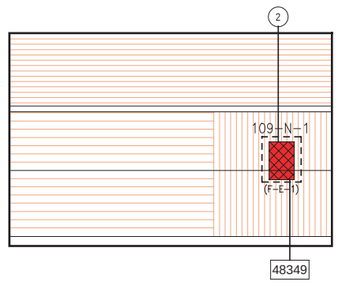
C II-12 ROOM 104: SOUTH ELEVATION
SCALE: 1/4" = 1'-0"



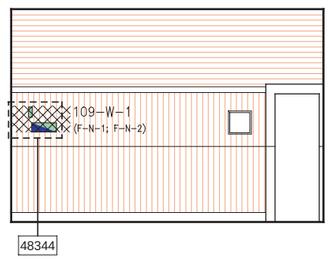
D II-12 ROOM 104: NORTH ELEVATION
SCALE: 1/4" = 1'-0"



E II-12 ROOM109: EAST ELEVATION
SCALE: 1/4" = 1'-0"



F II-12 ROOM 109: NORTH ELEVATION
SCALE: 1/4" = 1'-0"



G II-12 ROOM109: WEST ELEVATION
SCALE: 1/4" = 1'-0"

4 0

1/4" = 1'-0"

CALIFORNIA STATE PARKS SINCE 1864

PARK DESIGN AND CONSTRUCTION DIVISION
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94296-0001

FEBRUARY 28, 2004

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ANGEL ISLAND IMMIGRATION STATION

ROOM 102,104,109 POEM LOCATIONS

PHASE ONE: DESIGN DEVELOPMENT

DRAWING NO. 00000.00

SHEET NO. II-12

2 OF 11

- CHINESE POEM TRANSLATED IN "ISLAND"
- NEW CHINESE POEM TRANSLATED
- NEW CHINESE POEM NOT READABLE
- CHINESE INSCRIPTION TRANSLATED
- CHINESE INSCRIPTION NOT READABLE
- JAPANESE INSCRIPTION TRANSLATED
- JAPANESE INSCRIPTION NOT READABLE
- SOUTH ASIAN INSCRIPTION TRANSLATED
- SOUTH ASIAN INSCRIPTION NOT READABLE
- ENGLISH INSCRIPTION
- ENGLISH INSCRIPTION NOT READABLE
- RUSSIAN INSCRIPTION TRANSLATED
- RUSSIAN INSCRIPTION NOT READABLE
- OTHER EUROPEAN INSCRIPTION TRANSLATED
- OTHER EUROPEAN INSCRIPTION NOT READABLE
- GRAPHIC

SYMBOL LEGEND

DOCUMENTATION

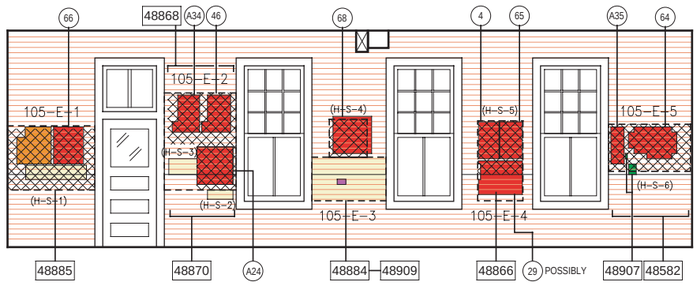
- POEM OR POEM GROUP
- AREA OF PREVIOUS PHOTO-DOCUMENTATION
- 2 — NUMBER OR APPENDIX (A) NUMBER OF POEM AS TRANSLATED IN ISLAND AND VERIFIED IN THIS PROJECT
- 85122 — PHOTOGRAPH REFERENCE NUMBER FOR THIS PROJECT

POEM NUMBERING USED IN CURRENT DOCUMENTATION STUDY

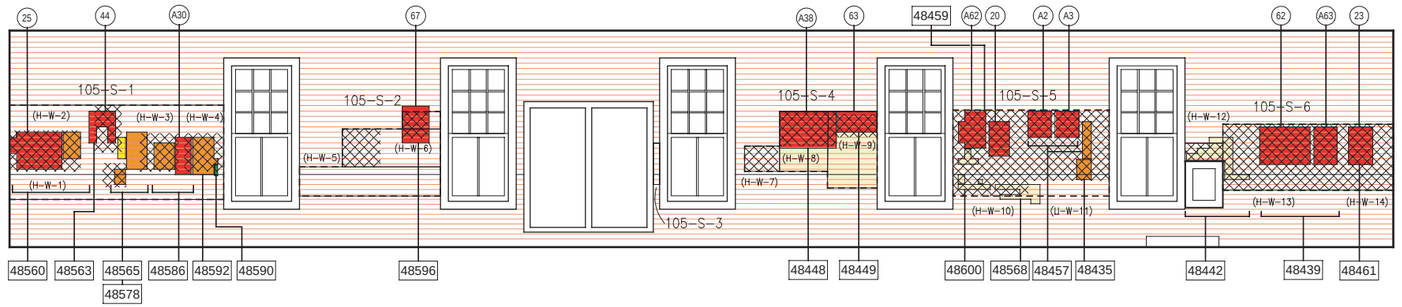
101–N–1 — ROOM NUMBER; SEQUENTIAL POEM NUMBER; ELEVATION/ ORIENTATION

POEM NUMBERING USED IN PREVIOUS DOCUMENTATION STUDIES

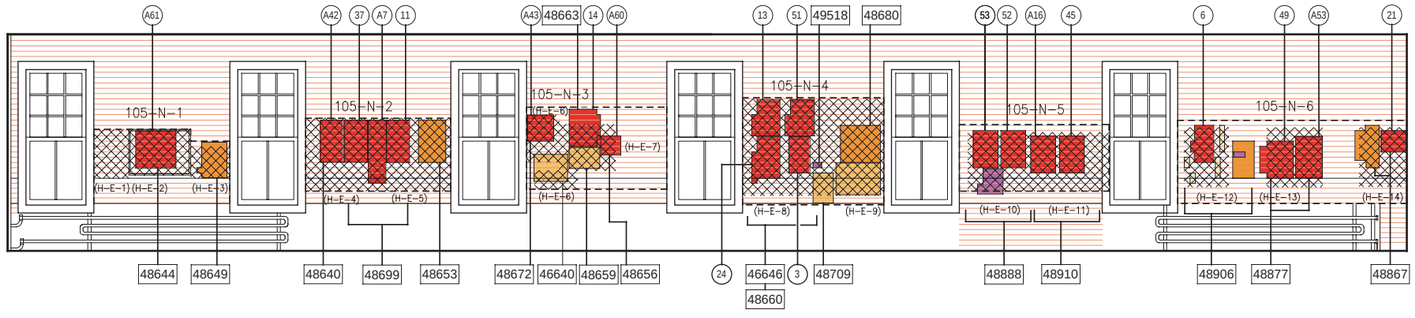
(A–E–1) — ROOM NUMBER; SEQUENTIAL POEM NUMBER; ELEVATION/ ORIENTATION



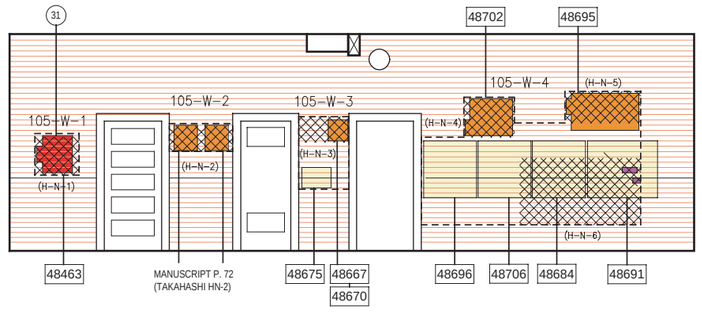
A II-13 ROOM105: EAST ELEVATION
SCALE: 1/4" = 1'-0"



B II-13 ROOM 105: SOUTH ELEVATION
SCALE: 1/4" = 1'-0"



C II-13 ROOM 105: NORTH ELEVATION
SCALE: 1/4" = 1'-0"



D II-13 ROOM105: WEST ELEVATION
SCALE: 1/4" = 1'-0"

4 0
1/4" = 1'-0"

CALIFORNIA STATE PARKS SINCE 1864

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ANGEL ISLAND IMMIGRATION STATION

ROOM 105 POEM LOCATIONS

PHASE ONE: DESIGN DEVELOPMENT

DRAWING NO.
00000.00

SHEET NO.
II-13

- CHINESE POEM TRANSLATED IN "ISLAND"
- NEW CHINESE POEM TRANSLATED
- NEW CHINESE POEM NOT READABLE
- CHINESE INSCRIPTION TRANSLATED
- CHINESE INSCRIPTION NOT READABLE
- JAPANESE INSCRIPTION TRANSLATED
- JAPANESE INSCRIPTION NOT READABLE
- SOUTH ASIAN INSCRIPTION TRANSLATED
- SOUTH ASIAN INSCRIPTION NOT READABLE
- ENGLISH INSCRIPTION
- ENGLISH INSCRIPTION NOT READABLE
- RUSSIAN INSCRIPTION TRANSLATED
- RUSSIAN INSCRIPTION NOT READABLE
- OTHER EUROPEAN INSCRIPTION TRANSLATED
- OTHER EUROPEAN INSCRIPTION NOT READABLE
- GRAPHIC

SYMBOL LEGEND

DOCUMENTATION

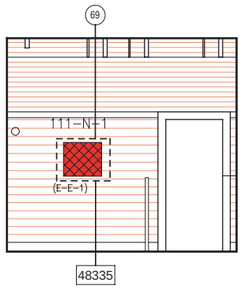
- POEM OR POEM GROUP
- AREA OF PREVIOUS PHOTO-DOCUMENTATION
- 2 — NUMBER OR APPENDIX (A) NUMBER OF POEM AS TRANSLATED IN ISLAND AND VERIFIED IN THIS PROJECT
- 85122 — PHOTOGRAPH REFERENCE NUMBER FOR THIS PROJECT

POEM NUMBERING USED IN CURRENT DOCUMENTATION STUDY

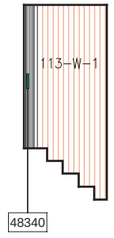
101–N–1 — ROOM NUMBER; SEQUENTIAL POEM NUMBER; ELEVATION/ ORIENTATION

POEM NUMBERING USED IN PREVIOUS DOCUMENTATION STUDIES

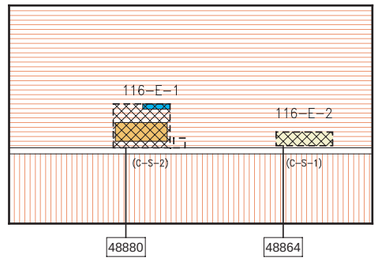
(A–E–1) — ROOM NUMBER; SEQUENTIAL POEM NUMBER; ELEVATION/ ORIENTATION



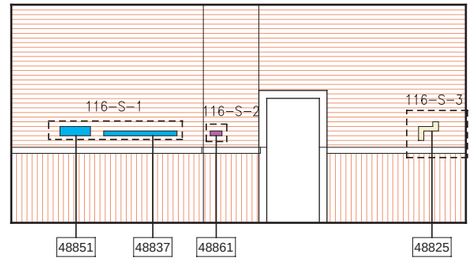
A II-14 ROOM 111: NORTH ELEVATION
SCALE: 1/4" = 1'-0"



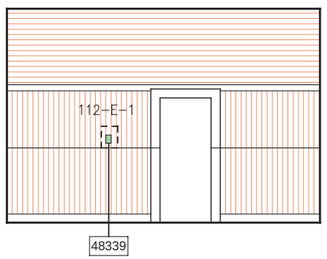
B II-14 ROOM 113: WEST ELEV. AT DOOR JAMB
SCALE: 1/4" = 1'-0"



C II-14 ROOM 116: EAST ELEVATION
SCALE: 1/4" = 1'-0"



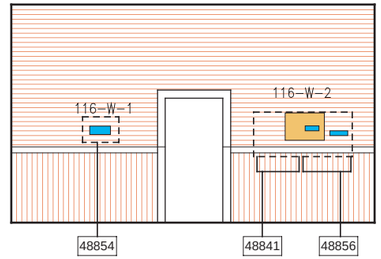
D II-14 ROOM 116: SOUTH ELEVATION
SCALE: 1/4" = 1'-0"



E II-14 ROOM 112: EAST ELEVATION
SCALE: 1/4" = 1'-0"



F II-14 ROOM 116: NORTH ELEVATION
SCALE: 1/4" = 1'-0"



G II-14 ROOM 116: WEST ELEVATION
SCALE: 1/4" = 1'-0"

4 0

1/4" = 1'-0"

CALIFORNIA STATE PARKS SINCE 1864

PARK DESIGN AND CONSTRUCTION DIVISION
1416 9th Street
Sacramento, CA
94296-0001

FEBRUARY 28, 2004
DESIGNED DQ
DRAWN DQ
CHECKED

REVISIONS

	DATE

ANGEL ISLAND IMMIGRATION STATION

ROOM 111, 112, 113, 116 POEM LOCATIONS

PHASE ONE: DESIGN DEVELOPMENT

DRAWING NO.
00000.00

SHEET NO.
II-14

- CHINESE POEM TRANSLATED IN "ISLAND"
- NEW CHINESE POEM TRANSLATED
- NEW CHINESE POEM NOT READABLE
- CHINESE INSCRIPTION TRANSLATED
- CHINESE INSCRIPTION NOT READABLE
- JAPANESE INSCRIPTION TRANSLATED
- JAPANESE INSCRIPTION NOT READABLE
- SOUTH ASIAN INSCRIPTION TRANSLATED
- SOUTH ASIAN INSCRIPTION NOT READABLE

- ENGLISH INSCRIPTION
- ENGLISH INSCRIPTION NOT READABLE
- RUSSIAN INSCRIPTION TRANSLATED
- RUSSIAN INSCRIPTION NOT READABLE
- OTHER EUROPEAN INSCRIPTION TRANSLATED
- OTHER EUROPEAN INSCRIPTION NOT READABLE
- GRAPHIC

SYMBOL LEGEND

DOCUMENTATION

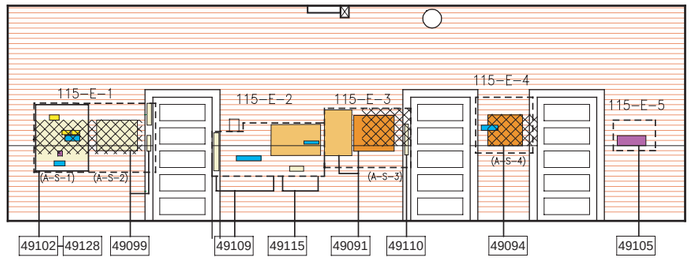
- POEM OR POEM GROUP
- AREA OF PREVIOUS PHOTO-DOCUMENTATION
- (2) NUMBER OR APPENDIX (A) NUMBER OF POEM AS TRANSLATED IN ISLAND AND VERIFIED IN THIS PROJECT
- 85122 PHOTOGRAPH REFERENCE NUMBER FOR THIS PROJECT

POEM NUMBERING USED IN CURRENT DOCUMENTATION STUDY

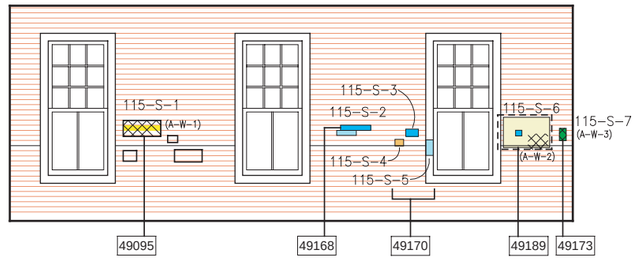
101–N–1 — ROOM NUMBER; SEQUENTIAL POEM NUMBER; ELEVATION/ ORIENTATION

POEM NUMBERING USED IN PREVIOUS DOCUMENTATION STUDIES

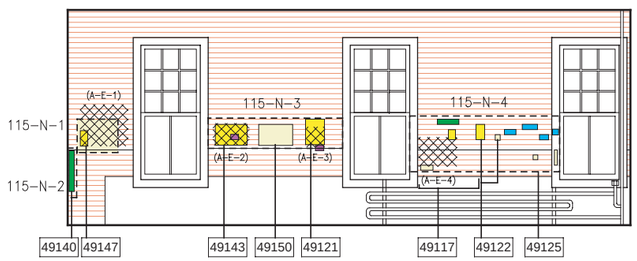
(A–E–1) — ROOM NUMBER; SEQUENTIAL POEM NUMBER; ELEVATION/ ORIENTATION



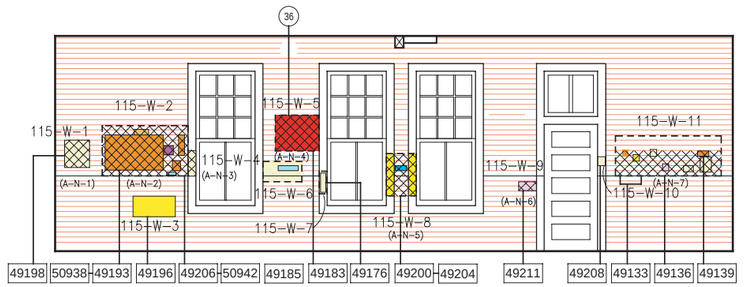
A II-15 ROOM115: EAST ELEVATION
SCALE: 1/4" = 1'-0"



B II-15 ROOM 115: SOUTH ELEVATION
SCALE: 1/4" = 1'-0"



C II-15 ROOM 115: NORTH ELEVATION
SCALE: 1/4" = 1'-0"



D II-15 ROOM115: WEST ELEVATION
SCALE: 1/4" = 1'-0"

4 0

1/4" = 1'-0"

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ANGEL ISLAND IMMIGRATION STATION

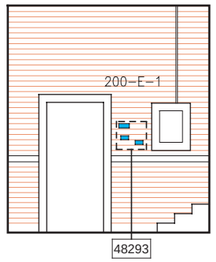
ROOM 115 POEM LOCATIONS

PHASE ONE: DESIGN DEVELOPMENT

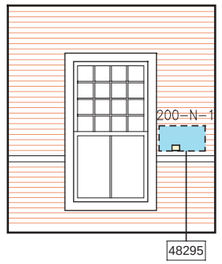
DRAWING NO.
00000.00

SHEET NO.
II-15

5 OF 11



A II-16 ROOM 200: EAST ELEV.
SCALE: 1/4" = 1'-0"



B II-16 ROOM 200: NORTH ELEV.
SCALE: 1/4" = 1'-0"

- CHINESE POEM TRANSLATED IN "ISLAND"
- NEW CHINESE POEM TRANSLATED
- NEW CHINESE POEM NOT READABLE
- CHINESE INSCRIPTION TRANSLATED
- CHINESE INSCRIPTION NOT READABLE
- JAPANESE INSCRIPTION TRANSLATED
- JAPANESE INSCRIPTION NOT READABLE
- SOUTH ASIAN INSCRIPTION TRANSLATED
- SOUTH ASIAN INSCRIPTION NOT READABLE
- ENGLISH INSCRIPTION
- ENGLISH INSCRIPTION NOT READABLE
- RUSSIAN INSCRIPTION TRANSLATED
- RUSSIAN INSCRIPTION NOT READABLE
- OTHER EUROPEAN INSCRIPTION TRANSLATED
- OTHER EUROPEAN INSCRIPTION NOT READABLE
- GRAPHIC

SYMBOL LEGEND

DOCUMENTATION

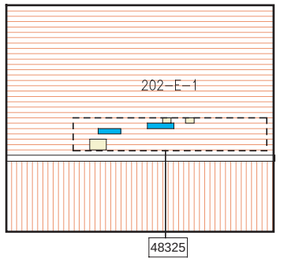
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POEM NUMBERING USED IN CURRENT DOCUMENTATION STUDY

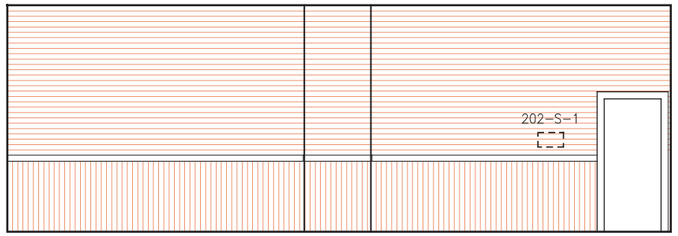
101–N–1 — ROOM NUMBER; SEQUENTIAL POEM NUMBER; ELEVATION/ ORIENTATION

POEM NUMBERING USED IN PREVIOUS DOCUMENTATION STUDIES

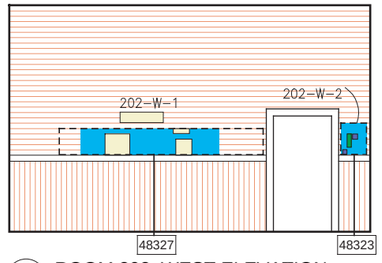
(A–E–1) — ROOM NUMBER; SEQUENTIAL POEM NUMBER; ELEVATION/ ORIENTATION



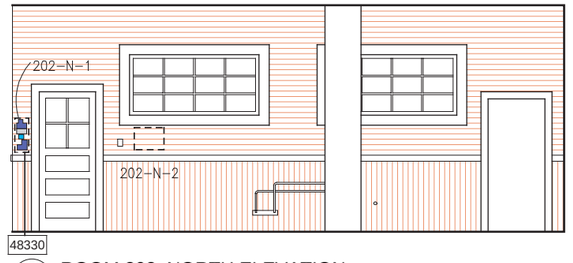
C II-16 ROOM 202: EAST ELEVATION
SCALE: 1/4" = 1'-0"



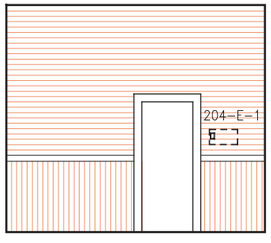
D II-16 ROOM 202: SOUTH ELEVATION
SCALE: 1/4" = 1'-0"



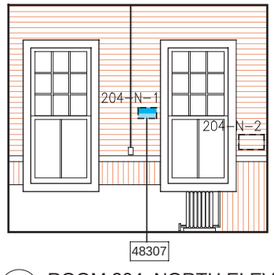
E II-16 ROOM 202: WEST ELEVATION
SCALE: 1/4" = 1'-0"



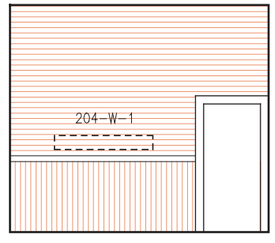
F II-16 ROOM 202: NORTH ELEVATION
SCALE: 1/4" = 1'-0"



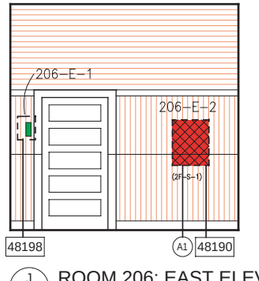
G II-16 ROOM 204: EAST ELEVATION
SCALE: 1/4" = 1'-0"



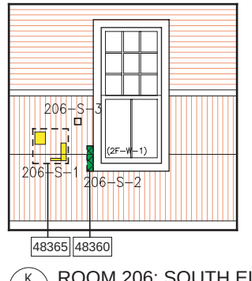
H II-16 ROOM 204: NORTH ELEVATION
SCALE: 1/4" = 1'-0"



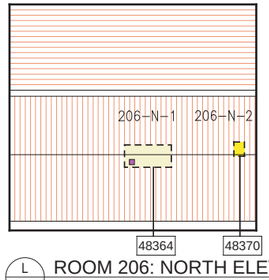
I II-16 ROOM 204: WEST ELEVATION
SCALE: 1/4" = 1'-0"



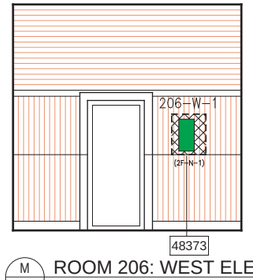
J II-16 ROOM 206: EAST ELEVATION
SCALE: 1/4" = 1'-0"



K II-16 ROOM 206: SOUTH ELEVATION
SCALE: 1/4" = 1'-0"



L II-16 ROOM 206: NORTH ELEVATION
SCALE: 1/4" = 1'-0"



M II-16 ROOM 206: WEST ELEVATION
SCALE: 1/4" = 1'-0"

4 0
1/4" = 1'-0"

CALIFORNIA STATE PARKS SINCE 1864
PARK DESIGN AND CONSTRUCTION DIVISION
1416 9th Street
Sacramento, CA
94296-0001

FEBRUARY 28, 2004
DESIGNED DQ
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CHECKED

REVISIONS

△	DATE

ANGEL ISLAND IMMIGRATION STATION

ROOM 200,202,204,206 POEM LOCATIONS

PHASE ONE: DESIGN DEVELPMENT

DRAWING NO. 00000.00

SHEET NO. II-16

6 OF 11

- CHINESE POEM TRANSLATED IN "ISLAND"
- NEW CHINESE POEM TRANSLATED
- NEW CHINESE POEM NOT READABLE
- CHINESE INSCRIPTION TRANSLATED
- CHINESE INSCRIPTION NOT READABLE
- JAPANESE INSCRIPTION TRANSLATED
- JAPANESE INSCRIPTION NOT READABLE
- SOUTH ASIAN INSCRIPTION TRANSLATED
- SOUTH ASIAN INSCRIPTION NOT READABLE
- ENGLISH INSCRIPTION
- ENGLISH INSCRIPTION NOT READABLE
- RUSSIAN INSCRIPTION TRANSLATED
- RUSSIAN INSCRIPTION NOT READABLE
- OTHER EUROPEAN INSCRIPTION TRANSLATED
- OTHER EUROPEAN INSCRIPTION NOT READABLE
- GRAPHIC

SYMBOL LEGEND

DOCUMENTATION

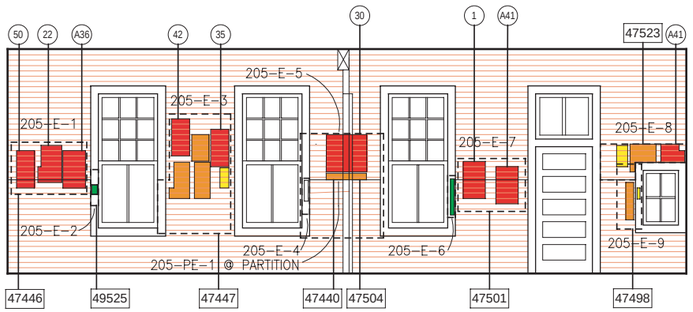
- POEM OR POEM GROUP
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- 2 — NUMBER OR APPENDIX (A) NUMBER OF POEM AS TRANSLATED IN ISLAND AND VERIFIED IN THIS PROJECT
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POEM NUMBERING USED IN CURRENT DOCUMENTATION STUDY

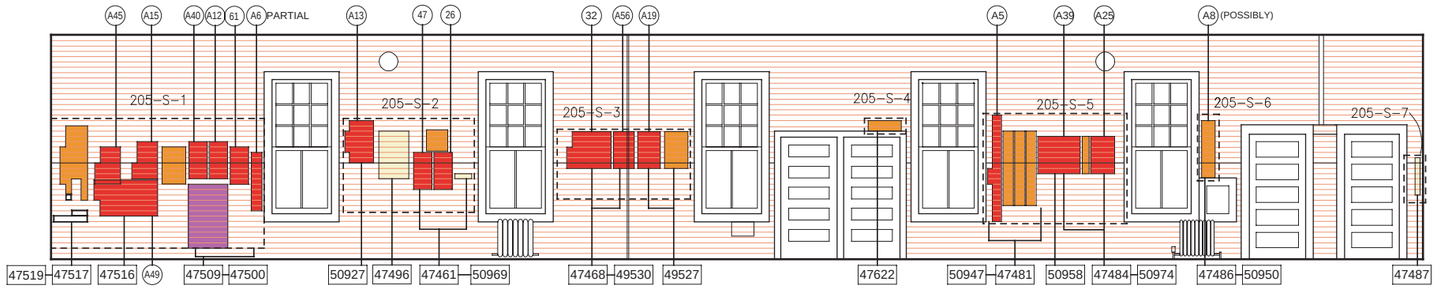
101–N–1 — ROOM NUMBER; SEQUENTIAL POEM NUMBER; ELEVATION/ ORIENTATION

POEM NUMBERING USED IN PREVIOUS DOCUMENTATION STUDIES

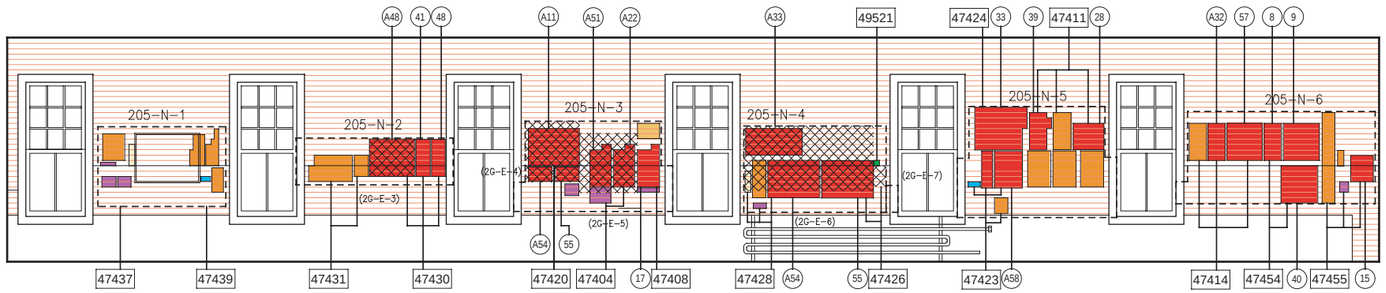
(A–E–1) — ROOM NUMBER; SEQUENTIAL POEM NUMBER; ELEVATION/ ORIENTATION



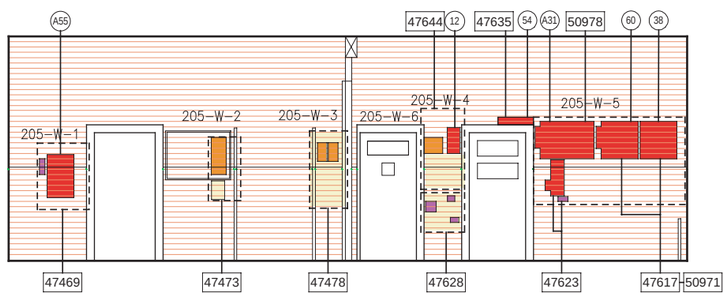
A II-17 ROOM205: EAST ELEVATION
SCALE: 1/4" = 1'-0"



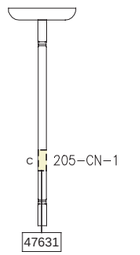
B II-17 ROOM 205: SOUTH ELEVATION
SCALE: 1/4" = 1'-0"



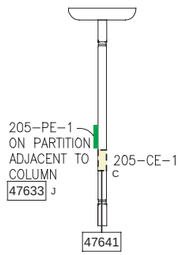
C II-17 ROOM 205: NORTH ELEVATION
SCALE: 1/4" = 1'-0"



D II-17 ROOM205: WEST ELEVATION
SCALE: 1/4" = 1'-0"



E II-17 ROOM 205: NORTH SIDE OF CENTER COLUMN
SCALE: 1/4" = 1'-0"



F II-17 ROOM 205: NORTH SIDE OF EAST COLUMN
SCALE: 1/4" = 1'-0"

4 0
1/4" = 1'-0"

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ANGEL ISLAND IMMIGRATION STATION

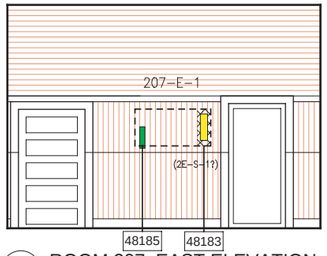
ROOM 205 POEM LOCATIONS

PHASE ONE: DESIGN DEVELOPMENT

DRAWING NO.
00000.00

SHEET NO.
II-17

7 OF 11



A II-18 ROOM 207: EAST ELEVATION
SCALE: 1/4" = 1'-0"

- CHINESE POEM TRANSLATED IN "ISLAND"
- NEW CHINESE POEM TRANSLATED
- NEW CHINESE POEM NOT READABLE
- CHINESE INSCRIPTION TRANSLATED
- CHINESE INSCRIPTION NOT READABLE
- JAPANESE INSCRIPTION TRANSLATED
- JAPANESE INSCRIPTION NOT READABLE
- SOUTH ASIAN INSCRIPTION TRANSLATED
- SOUTH ASIAN INSCRIPTION NOT READABLE
- ENGLISH INSCRIPTION
- ENGLISH INSCRIPTION NOT READABLE
- RUSSIAN INSCRIPTION TRANSLATED
- RUSSIAN INSCRIPTION NOT READABLE
- OTHER EUROPEAN INSCRIPTION TRANSLATED
- OTHER EUROPEAN INSCRIPTION NOT READABLE
- GRAPHIC

SYMBOL LEGEND

DOCUMENTATION

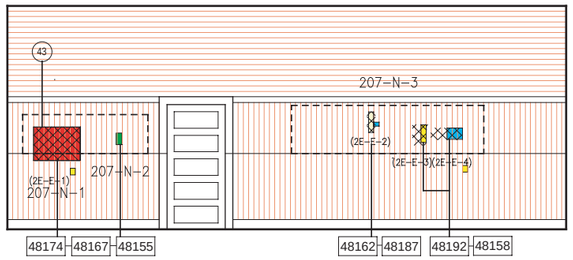
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POEM NUMBERING USED IN CURRENT DOCUMENTATION STUDY

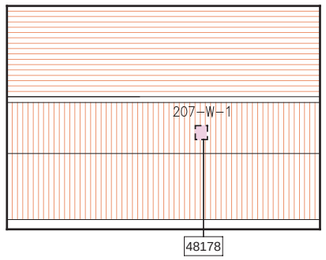
101–N–1 — ROOM NUMBER; SEQUENTIAL POEM NUMBER; ELEVATION/ ORIENTATION

POEM NUMBERING USED IN PREVIOUS DOCUMENTATION STUDIES

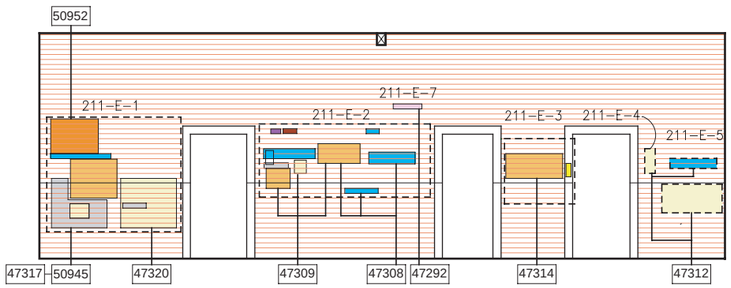
(A–E–1) — ROOM NUMBER; SEQUENTIAL POEM NUMBER; ELEVATION/ ORIENTATION



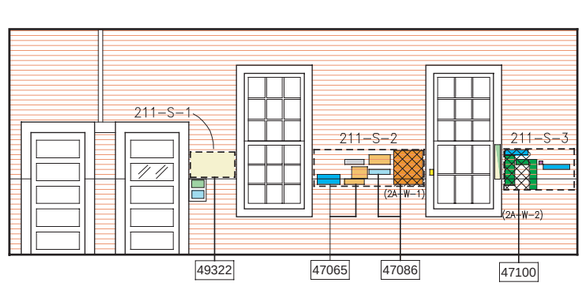
B II-18 ROOM 207: NORTH ELEVATION
SCALE: 1/4" = 1'-0"



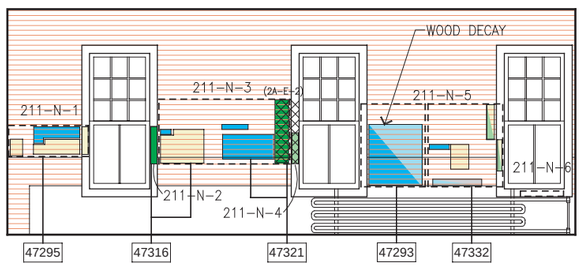
C II-18 ROOM 207: WEST ELEVATION
SCALE: 1/4" = 1'-0"



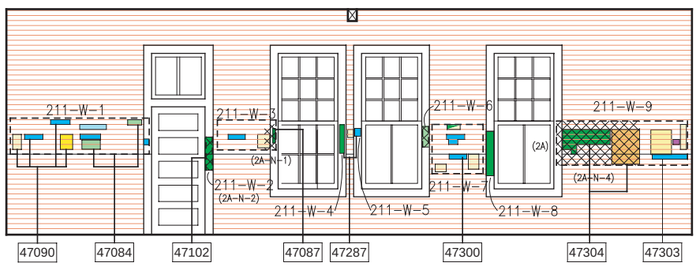
D II-18 ROOM 211: EAST ELEVATION
SCALE: 1/4" = 1'-0"



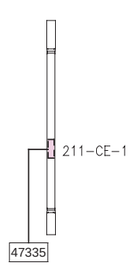
E II-18 ROOM 211: SOUTH ELEVATION
SCALE: 1/4" = 1'-0"



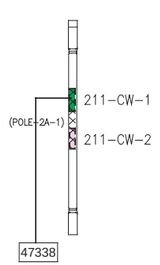
F II-18 ROOM 211: NORTH ELEVATION
SCALE: 1/4" = 1'-0"



G II-18 ROOM 211: WEST ELEVATION
SCALE: 1/4" = 1'-0"



H II-18 ROOM 211: EAST SIDE OF COLUMN
SCALE: 1/4" = 1'-0"



I II-17 ROOM 211: WEST SIDE OF COLUMN
SCALE: 1/4" = 1'-0"

4 0

1/4" = 1'-0"

CALIFORNIA STATE PARKS SINCE 1864

PARK DESIGN AND CONSTRUCTION DIVISION

1416 9th Street
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ANGEL ISLAND IMMIGRATION STATION

ROOM 207,211 POEM LOCATIONS

PHASE ONE: DESIGN DEVELOPMENT

DRAWING NO.
00000.00

SHEET NO.
II-18

8 OF 11

- CHINESE POEM TRANSLATED IN "ISLAND"
- NEW CHINESE POEM TRANSLATED
- NEW CHINESE POEM NOT READABLE
- CHINESE INSCRIPTION TRANSLATED
- CHINESE INSCRIPTION NOT READABLE
- JAPANESE INSCRIPTION TRANSLATED
- JAPANESE INSCRIPTION NOT READABLE
- SOUTH ASIAN INSCRIPTION TRANSLATED
- SOUTH ASIAN INSCRIPTION NOT READABLE
- ENGLISH INSCRIPTION
- ENGLISH INSCRIPTION NOT READABLE
- RUSSIAN INSCRIPTION TRANSLATED
- RUSSIAN INSCRIPTION NOT READABLE
- OTHER EUROPEAN INSCRIPTION TRANSLATED
- OTHER EUROPEAN INSCRIPTION NOT READABLE
- GRAPHIC

SYMBOL LEGEND

DOCUMENTATION

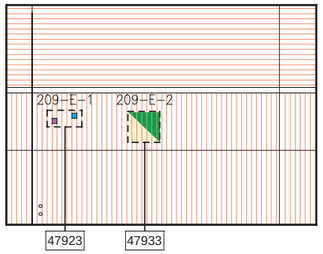
- POEM OR POEM GROUP
- AREA OF PREVIOUS PHOTO-DOCUMENTATION
- 2 — NUMBER OR APPENDIX (A) NUMBER OF POEM AS TRANSLATED IN ISLAND AND VERIFIED IN THIS PROJECT
- 85122 — PHOTOGRAPH REFERENCE NUMBER FOR THIS PROJECT

POEM NUMBERING USED IN CURRENT DOCUMENTATION STUDY

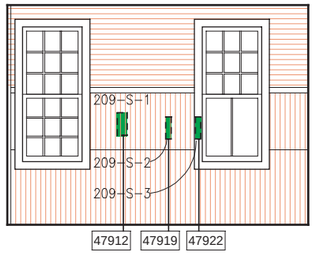
101–N–1 — ROOM NUMBER / SEQUENTIAL POEM NUMBER / ELEVATION/ ORIENTATION

POEM NUMBERING USED IN PREVIOUS DOCUMENTATION STUDIES

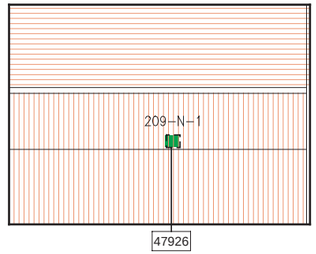
(A–E–1) — ROOM NUMBER / SEQUENTIAL POEM NUMBER / ELEVATION/ ORIENTATION



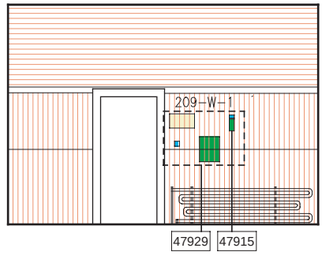
A II-19 ROOM 209: EAST ELEVATION
SCALE: 1/4" = 1'-0"



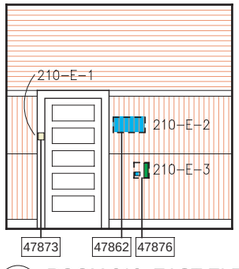
B II-19 ROOM 209: SOUTH ELEVATION
SCALE: 1/4" = 1'-0"



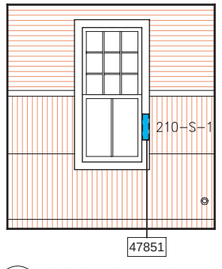
C II-19 ROOM 209: NORTH ELEVATION
SCALE: 1/4" = 1'-0"



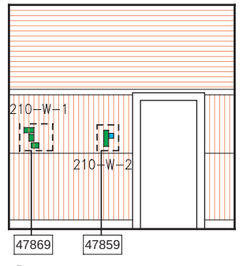
D II-19 ROOM 209: WEST ELEVATION
SCALE: 1/4" = 1'-0"



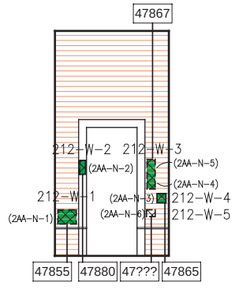
E II-19 ROOM 210: EAST ELEVATION
SCALE: 1/4" = 1'-0"



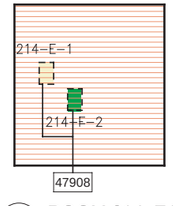
F II-19 ROOM 210: SOUTH ELEVATION
SCALE: 1/4" = 1'-0"



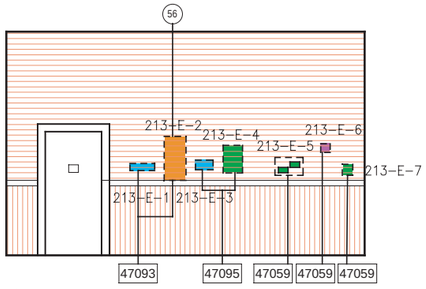
G II-19 ROOM 210: WEST ELEVATION
SCALE: 1/4" = 1'-0"



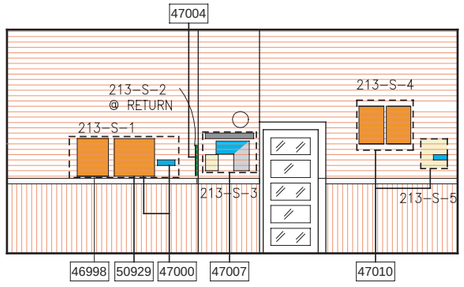
H II-19 ROOM 212: WEST ELEVATION
SCALE: 1/4" = 1'-0"



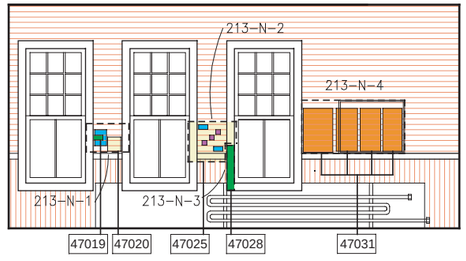
I II-19 ROOM 214: EAST ELEVATION
SCALE: 1/4" = 1'-0"



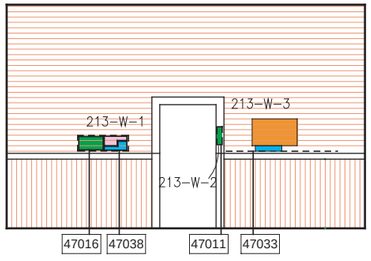
J II-19 ROOM 213: EAST ELEVATION
SCALE: 1/4" = 1'-0"



K II-19 ROOM 213: SOUTH ELEVATION
SCALE: 1/4" = 1'-0"



L II-19 ROOM 213: NORTH ELEVATION
SCALE: 1/4" = 1'-0"



M II-19 ROOM 213: WEST ELEVATION
SCALE: 1/4" = 1'-0"

4 0

1/4" = 1'-0"

CALIFORNIA STATE PARKS SINCE 1864

PARK DESIGN AND CONSTRUCTION DIVISION

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△	DATE

ANGEL ISLAND IMMIGRATION STATION

ROOM 209, 210, 212, 213, 214 POEM LOCATIONS

PHASE ONE: DESIGN DEVELOPMENT

DRAWING NO.
00000.00

SHEET NO.
II-19

9 OF 11

- CHINESE POEM TRANSLATED IN "ISLAND"
- NEW CHINESE POEM TRANSLATED
- NEW CHINESE POEM NOT READABLE
- CHINESE INSCRIPTION TRANSLATED
- CHINESE INSCRIPTION NOT READABLE
- JAPANESE INSCRIPTION TRANSLATED
- JAPANESE INSCRIPTION NOT READABLE
- SOUTH ASIAN INSCRIPTION TRANSLATED
- SOUTH ASIAN INSCRIPTION NOT READABLE
- ENGLISH INSCRIPTION
- ENGLISH INSCRIPTION NOT READABLE
- RUSSIAN INSCRIPTION TRANSLATED
- RUSSIAN INSCRIPTION NOT READABLE
- OTHER EUROPEAN INSCRIPTION TRANSLATED
- OTHER EUROPEAN INSCRIPTION NOT READABLE
- GRAPHIC

SYMBOL LEGEND

DOCUMENTATION

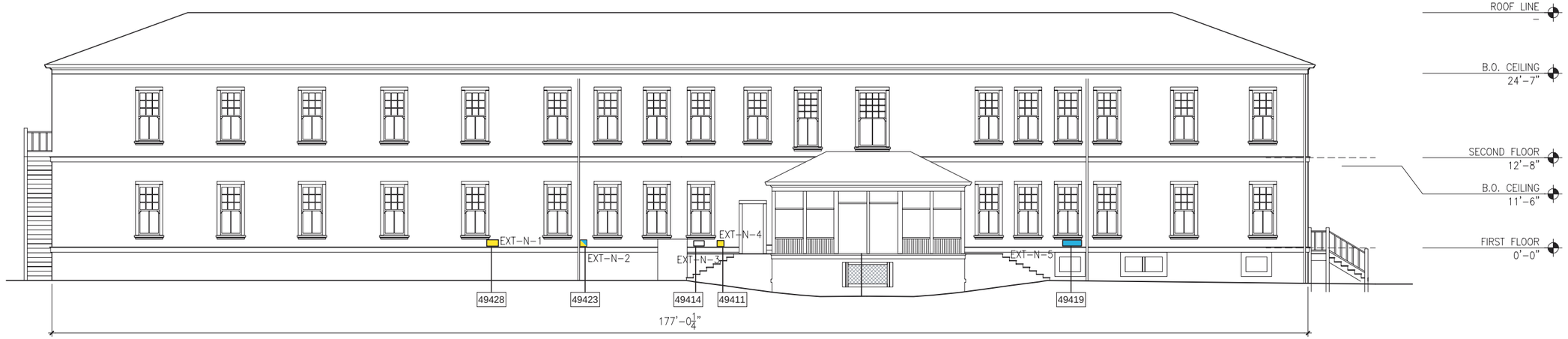
- POEM OR POEM GROUP
- AREA OF PREVIOUS PHOTO-DOCUMENTATION
- 2 — NUMBER OR APPENDIX (A) NUMBER OF POEM AS TRANSLATED IN ISLAND AND VERIFIED IN THIS PROJECT
- 85122 — PHOTOGRAPH REFERENCE NUMBER FOR THIS PROJECT

POEM NUMBERING USED IN CURRENT DOCUMENTATION STUDY

101–N–1 — ROOM NUMBER; SEQUENTIAL POEM NUMBER; ELEVATION/ ORIENTATION

POEM NUMBERING USED IN PREVIOUS DOCUMENTATION STUDIES

(A–E–1) — ROOM NUMBER; SEQUENTIAL POEM NUMBER; ELEVATION/ ORIENTATION



A II-20 NORTH ELEVATION
SCALE: 1/16" = 1'-0"



B II-20 EAST ELEVATION
SCALE: 1/16" = 1'-0"

16 8 0 16 32
1/16" = 1'-0"

CALIFORNIA STATE PARKS SINCE 1864

PARK DESIGN AND CONSTRUCTION DIVISION
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ANGEL ISLAND IMMIGRATION STATION

BARRACKS EXTERIOR INSCRIPTION LOCATIONS

PHASE ONE: DESIGN DEVELOPMENT

DRAWING NO. 00000.00

SHEET NO. II-20

- CHINESE POEM TRANSLATED IN "ISLAND"
- NEW CHINESE POEM TRANSLATED
- NEW CHINESE POEM NOT READABLE
- CHINESE INSCRIPTION TRANSLATED
- CHINESE INSCRIPTION NOT READABLE
- JAPANESE INSCRIPTION TRANSLATED
- JAPANESE INSCRIPTION NOT READABLE
- SOUTH ASIAN INSCRIPTION TRANSLATED
- SOUTH ASIAN INSCRIPTION NOT READABLE
- ENGLISH INSCRIPTION
- ENGLISH INSCRIPTION NOT READABLE
- RUSSIAN INSCRIPTION TRANSLATED
- RUSSIAN INSCRIPTION NOT READABLE
- OTHER EUROPEAN INSCRIPTION TRANSLATED
- OTHER EUROPEAN INSCRIPTION NOT READABLE
- GRAPHIC

SYMBOL LEGEND

DOCUMENTATION

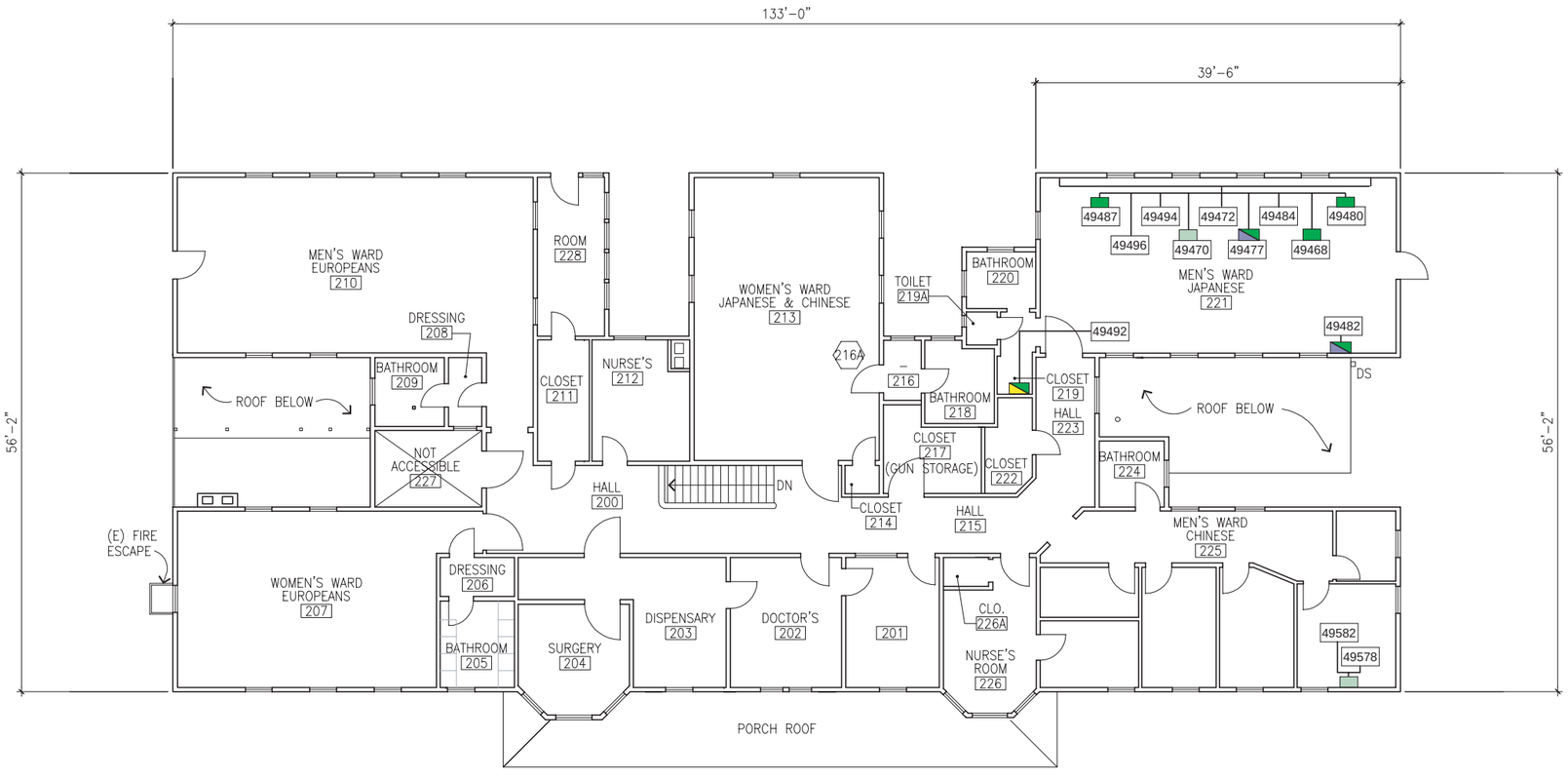
- POEM OR POEM GROUP
- AREA OF PREVIOUS PHOTO-DOCUMENTATION
- 2 — NUMBER OR APPENDIX (A) NUMBER OF POEM AS TRANSLATED IN ISLAND AND VERIFIED IN THIS PROJECT
- 85122 — PHOTOGRAPH REFERENCE NUMBER FOR THIS PROJECT

POEM NUMBERING USED IN CURRENT DOCUMENTATION STUDY

101–N–1 — ROOM NUMBER / SEQUENTIAL POEM NUMBER / ELEVATION/ ORIENTATION

POEM NUMBERING USED IN PREVIOUS DOCUMENTATION STUDIES

(A–E–1) — ROOM NUMBER / SEQUENTIAL POEM NUMBER / ELEVATION/ ORIENTATION



A / II-21 SECOND FLOOR PLAN

SCALE: 1/16" = 1'-0"

N

16 0 16 32

1/16" = 1'–0"

NOTE: INTERIOR ELEVATION DRAWINGS WERE NOT A PART OF THIS SCOPE OF WORK. PHOTO LOCATIONS ARE INDICATED ON THIS SECOND FLOOR PLAN

PARK DESIGN AND CONSTRUCTION DIVISION

1416 9th Street
Sacramento, CA
94296-0001

FEBRUARY 28, 2004

DESIGNED DQ
DRAWN DQ
CHECKED

REVISIONS

	DATE

ANGEL ISLAND IMMIGRATION STATION

HOSPITAL SECOND FLOOR PLAN

PHASE ONE: DESIGN DEVELOPMENT

DRAWING NO. 00000.00

SHEET NO. II-21

11 OF 11

REPORT ON THE POETRY AND INSCRIPTIONS AT THE ANGEL ISLAND IMMIGRATION STATION
February, 2004

by
Charles EGAN
Wan Liu
Newton X. LIU
Xing Chu WANG

KEY:
In the main section of this chapter, our findings are presented on the ODD-numbered pages. EVEN-numbered pages are reserved for transcriptions of the relevant English and Chinese texts published in Lai, et al., Island.

The following points apply to our findings on the odd-numbered pages:

Descriptions and/or comments about the inscriptions generally precede transcriptions and translations. Where applicable, reference is made to the versions appearing in Island, and differences between the walls and the published text are noted.

Chinese characters correspond to those on the walls. Tentative identifications are sometimes followed with a question mark or an alternate in parentheses.

In Chinese inscriptions, a large box □ is used to mark the locations of characters that are clearly present or probably present, but are not presently decipherable.

ENGLISH TRANSLATIONS ARE IN CAPITALS. Missing sections of lines are marked with three dots.

Japanese inscriptions are by Egan, with the invaluable assistance of Profs. Masahiko Minami and Makiko Asano, both of San Francisco State University.

GENERAL RECOMMENDATION: *The Research Group unanimously recommends that, when Phase II and later phases of reconstruction work on the barracks commence, selective paint removal from the interior walls be an important goal. The texts, both poetic and otherwise, are the major feature of the building worth preserving. In our studies over the past months, we have found that there are a LARGE number of inscriptions o the walls that have never been published before, and so are unknown to the public. Some of these are partially visible now, while others are buried so deep beneath the paint that they can barely be discerned. Unfortunately, at present only a very few of these new inscriptions can be completely deciphered and translated; many can be presented in fragmentary and battered form and others are so obscured that all we can say with certainty is that inscriptions are there. This has been frustrating for us, and unless remedied it certainly will be to a public eager to learn all it can about this historic building. It is of course very expensive and time consuming to remove the paint while adhering to proper art conservation techniques. Given the limitations on resources, we recommend that NEW texts be restored first, while restoration of texts already published in Island receive less priority.*

LOCATION
102-N-1
West Portion and East Portion
PHOTOGRAPHS: 48464, 48467

[This room does not have much writing or carving on the walls. But on the north wall, just below the left-hand window on the left there are a couple of lines of writing in Japanese by pencil.]

The first inscription reads:

YanKi
二 清

[The characters are most likely a name, as they are repeated in an inscription at the same location. Thus, "YanKee, Nisei(?)"]

The second inscription reads:

Yanki no baka
二 清

"STUPID YANKEES, NISER (?)"

LOCATION:
104-E-1
PHOTOGRAPH: 49302

[In left portion of this windowless east wall in this room, there is an arrow ✍ pointing to a group of small characters, which look more like Japanese than Chinese. The characters that can be recognized are as follows.]

日般

SUN LIKE

[There are some scribbles or drawings to the right side.

[In the lower left just above the beam, there are three. Inside each bar, the number reads as 191/2. The significance of this arrangement/symbol is unknown.]

LOCATION:
104-E-2
PHOTOGRAPHS: 49303, 49282

[Still on this windowless east wall, just to the right, there are some English letters. On the upper right, one can see MAN????. Just below that, in bigger letters, the wood damage makes it look like AILLO. Below that, in fine cutting, one can barely see LERENA LSFAN? At the bottom right, there are many strokes but nothing is legible. On the upper left, one can see KC; and LA ??? just below that.]

[At the lower left corner, there are four characters in Japanese.]

族民和大

PEOPLE OF NIPPON

LOCATION:
104-S-1
East Portion and West Portion
PHOTOGRAPHS: 49276, 49279

[Squeezed in between the door on the left corner and the window above and a vertical beam on the right, the viewer can see clearly MARIO RO on the upper portion and RYAN a little lower, though separated by a vast space in between. Above RYAN to the left, one can see WAKAYAMAK?????.]

[Quite a few numbers are on the wall as if calculating something. The viewer can still read, 152.37 divided by 6 and 25.4. On the upper right 40/8/4 comes into view with 52 ½ just below.]

[On the lower left, one can see KOBE and some small Japanese characters just below.]

LOCATION
105-N-1
PHOTOGRAPHS: 48649, 48644

[The poems in the barracks were carved onto the walls in the old way of Chinese writing, i.e. from right to left and top down. Therefore, they can be viewed and read accordingly. Facing the north wall of this room, the viewer can read a heptasyllabic quatrain poem on the right side of this section. Unfortunately, the first line is hard to make out and also the bottom of the poem is scribbled over with ad hoc characters and cuts. Meanwhile, close examination of the wall reveals that the second character of the final line should be 故 (reason) not 固 (solid) as written.]

□ □ □ □ □ □ □ 伟
中华阔大任浮游
金矿银锁件件有
何固（ 故） 漂流夷狄境
中

???????????????????????????????GREAT
WHEN CHINA BECOMES GREAT AND RICH, WE'LL ROAM WHERE WE PLEASE
GOLD MINES AND SILVER DEPOSITS CAN BE FOUND EVERYWHERE
THERE'LL BE NO REASON TO FLEE TO THE LAND OF BARBARIANS
ZHONG [part of a signature or an over writing from different date of the poem]

[The three characters 夷狄境 of the last line are very telling. First of all, the character 夷 used to be a neutral name for those who lived in Eastern China. Their territory was once called 東夷 or Land of the Easterners. Later, 夷 was transformed into a name for those outsider nationalities, foreign land and foreigners, assuming some hostility from the speaker. In other words, China was the only civilized land and the rest of the world was the land of 蠻夷 (barbarians). Meanwhile, the character 狄 comes from 北狄 (the Northern Di), name for a small nationality in Northern China. Together, 夷狄境 in this poem stress the feeling of life in "foreign country" in general and America in particular. As a whole, the final line bears the helplessness of "Why in the world did we leave the great land of China and roam around such a foreign country?" The phrase 夷狄境 connotes a land of cold and negative imagery thus conveys the feeling of disdain and discomfort of living in confinement in America. Also, the understanding the history of and using the words in a poem shows that the poet had some education back in China.]

[Besides the poem above, in this section of wall the viewer can also see two characters, 一天, which means "A Day." The signature is mixed up with characters一 中 八 (one, middle, eight)]

#A61.
I did not expect to be drifting like duckweed to Mexico City. [178]
I had been all over the world in three years.
Copper cash did not know me, but that did me no harm.
I was tired of listening to the fusillades of rifles and cannonades, [179]
So I risked stealing across the barrier to live in the United States.
Who was to know that today I would be punished with imprisonment?

178. The preceding four lines are largely illegible. The contents appear to state that his family was poor and that he had to leave his wife and child to go to Mexico.
179. Probably refers battles in Mexican civil wars.

家徒壁立　　留;

握别妻身　　舟。

破浪乘风登墨　;

　　流。

不料浮萍至墨京;

寰球遍地已三年,

青蚨不识无伤我。

闷听轮林炮雨声;

故冒偷关来居美;
谁知今日受囚刑？

[To the left of the poem documented above, the viewer can see a ten-line heptasyllabic poem which can be found inside the wooden frame almost to the central portion of the wall between two windows. This poem corresponds to the poem #A61 in Island. The book indicates that some characters are hard to make out while the photograph here doesn't offer any help to identify any of them. The Island only provides the translation of the last six lines and ignored the first four lines, probably due to the absence of quite a few characters. The first four lines are as follows, with word by word translation below in caps.]

家徒壁立□ □ 留
握别妻儿□ □ 舟
破浪乘风登壘□
□ □ □ □ □ □ 流

THERE'S NOTHING BUT BARE WALLS AT HOME ??? TO STAY
I BID GOOD-BYE TO MY WIFE AND CHILDREN ??? THIS BOAT
WE CUT THROUGH WAVES WITH FAVORABLE WIND TO LAND IN MEXICO??
???????????????????????????? WANDERING

[Also, on top of the wooden frame, a singular character, 埃 (DUST), is carved. This may indicate that another earlier poem was painted over and covered up by the wooden frame.]

#11.
I think back on the past when I had not experienced hardship.
I resolved to go and seek Taogong. [12]
The months and years are wasted and still it has not ended.
Up to now, I am still trapped on a lonely island.

12. Also known as Taozhugong, a wealthy merchant who lived during the 5th century, B.C. His name is symbolic of wealth. Taozhugong was also known as Fan Li, a minister who once served King Goujian of the state of Yue. After successfully aiding the King to defeat the enemy state of Wu, Fan resigned from his post to become a merchant.

忆昔当年苦未从，

坚心出外觅陶公。

岁月蹉跎仍未了，

至今犹困岛孤中。

#A7.
The five-colored flag of China flies all over the globe; [123] the nations under heaven all lose heart. [124]
The-thousand armies punish the foreign lands; the states of Europe all tremble with fear.

123. The Chinese flag from 1912 to 1927 had five horizontal colored stripes: red, yellow, blue, white and black.

124. Literally, “to use their gall bladders.” According to Chinese traditional beliefs, courages resides in the gall bladder.

五旗飘寰球，天下诸邦皆丧胆；

万军诛异蜮[1]，欧洲各国尽寒心。

1. 原作「 域」

LOCATION
105-N-2
PHOTOGRAPHS: 48653, 48699, and 48640

[The first five lines on the far right portion of the wall belong to what we believe is a collection of maxims intended to teach the young detainees good virtue.]

量度浅狭交友无益
遇贫骄傲虽富无益
作事乖张聪明无益
动达人情皆由学问
深明细务即为经纶
南海题

IT'S NO GOOD TO BE FRIENDS WITH THOSE WHO HAVE SMALL HEARTS
THE RICH WHO DISDAIN THE POOR AREN'T GOOD PERSONS
IT'S NOT GOOD TO SHOW OFF ONE'S CLEVERNESS IN DAILY AFFAIRS
UNDERSTANDING HUMAN LIFE AND NATURE ALL COMES FROM LEARNING
ATTENTION TO MINUTE DETAILS LEADS ONE TO THE TRUTH
By NAN HAI (Someone from South Sea)

[These seemingly universal Maxims reveal a tradition of the emphasis on a hands-on education for the young. Even in detention, the elderly didn't forget to teach the young how to behave as gentlemen in a society. This is strictly in the spirit of Confucian teaching of the concept of Gentleman. If one reads Confucian doctrines, such as Analects (論語) and the Great Learning (大學), one will find quite a few behavioral maxims for young budding gentlemen.]

[Below the poems, two characters appear in the lower middle section of this part of the wall. The phrase 山海 means Mountains and the Sea. A few unrelated characters, such as 合 (UNITE) and 南 (SOUTH), appear around the poems. Together with some shadows of characters, we suspect that there are earlier poems being painted over and carved on. Also, there is a faint picture of a steamship on the lower right corner.]

[Moving left, the viewer now faces a heptasyllabic quatrain poem which can be found in its entirety in Island as #11. Almost immediately to the left there appears a couplet which can be found in Island as #A7.]

#37.
Just now the five nationalities in China have become one family, [44]
But the powers still have not yet recognized our China,
Primarily because foreign debts were piling up,
The foreigners pushed to control finances and to seize power.

44. After the Revolution of 1911, five different nationalities were recognized in China: Han, Manchu, Mongolian Moslem, and Tibetan.

方今五族为一家,

列强未认我中华。

究因外债频频隔,

逼监财政把权拿。

#A42.
The commandant at Nanking [154] sent a cable
To urge the people to raise funds to build the nation.
I hope my compatriots will contribute their utmost.
It is enough to avoid perishing.

154. Briefly the capital of the Provisional Government of the Republic of China after the 1911 Revolution. Also the capital of the Nationalist Government from 1927 to 1949.

南京留守曾电报;

提倡民款建国 。

仰望同胞捐尽力;

得免沦亡足 。

[Still further to the left, another heptasyllabic quatrain poem corresponds to the poem #37 on the Island. On the immediate left, is another heptasyllabic quatrain poem which can be found in Island as #A42.]

[There are some discrepancies in the poem #A42 in the wall from that in Island.]

In Island (p.160 #A42)
南京留守曾电报;
提倡民款建国□ 。
仰望同胞捐尽力;
得免沦亡足□ □ 。

[possible revision]
南京留守曾电阻;
提倡民款达济处。
仰望同胞捐尽力;
得免沦亡足慰赞。
同上
自治会

[The last character of the 1st line in the revision 阻 (STOP or BLOCK) means asking to stay or a relative asked the person not to go to America. The last three characters 达济处 (REACHING THE WELFARE OR DONATION OFFICE) inform where the public donation should go. The final two characters of the last line 慰赞 means consoled and praiseworthy (from the good news that the country wasn't taken by enemies). The two characters 同上 carry the meaning of "same as above. The final three characters 自治会 form the meaning of self-governing association. So we think the proper translation should be as follows.]

THE COMMANDANT AT NANJING SENT A CABLE TO STOP FLEEING
ASKING TO SET UP A PUBLIC DONATION FUND, INSTEAD
WITH THE HOPE THAT ALL THE COMPATRIATES CAN CONTRIBUTE
ENOUGH TO PREVENT THE LOST OF NATION, WITH PRIDE

[This poem reveals a profound patriotism among some of the detainees. In spite of their personal plight, they make a call for donation to strengthen China and fight off the Japanese invasion. The most telling part is in the signature 自治會 (self-governing Association), an organization that signifies that those who left China still had the sense of duty to build a strong China.]

#A60.
My family was poor, so I was going to Lusong. [177]
Who would have known this would be a prison even for those just passing through?
One cannot bear to ask about the loneliness in the wooden building.
It is all because of a militarily weak nation with an empty national treasury.
I leave word with you gentlemen that you should all endeavor together.
Do not forget the national humiliations; arouse yourselves to be heroic.

177. Mexico. See Note 83.

家道贫穷走吕宋;

谁知借路亦牢笼？

木楼凄凉不堪问;

皆困兵弱国库空。

寄语诸君齐发奋;

勿忘国耻振英雄。

#14.
Random Thoughts at Mid-Autumn Festival [15]

The night is cool as I lie stiff on the steel bunk.
Before the window the moon lady shines on me.
Bored, I get up and stand beneath the cold window.
Sadly, I count the time that's elapsed.
It is already mid-autumn.
We should all honor and enjoy her.
But I have not prepared even the most trifling gift and I feel embarrassed.

15. The Mid-Autumn Festival is one of the major traditional festivals celebrated by the entire Chinese family together.

中秋偶感

夜凉僵卧铁床中,

窗前月姊透照侬。

闷来起立寒窗下,

愁把时计已秋中。

吾侪也应同敬赏,
菲仪无备亦羞容。

LOCATION
105-N-3
PHOTOGRAPHS: 48656, 48683, 48663, 48640, and 48672

[This right side of this portion of the wall does not have much writing. Almost to the central portion of the wall, the viewer can see a heptasyllabic quatrain that corresponds with the poem #A60 in Island.]

[The 2nd line of the poem is 谁知（ 借路亦） 牢笼

WHO COULD FORESEE (A TRANSIT ALSO MEANS) IMPRISONMENT

This line should be revised as谁知□ 怜困牢笼

WHO COULD FORESEE ??? SUCH BAD FORTUNE OF IMPRISONMENT]

[Moving to the immediate left, the viewer can see a six line heptasyllabic poem that corresponds to the poem #14 in Island on the upper half of the wall. Just to the immediate left, the viewer can see a heptasyllabic quatrain poem that could be an earlier poem that is carved and painted over as most of the characters are blurred. The few characters that are barely legible are listed below.]

□ □ 沉七耻国悲
□□□□□□□
□ □ □ □ □ 感心
□□□□□□□

???SINK SEVEN WITH NATIONAL SHAME
??????????????
??????????? FELT BY HEART
??????????????

[Just below that another poem is below but not much can be recorded, except:

□ 影
□ 月
山
始制成

??? SHADOW
??? MOON
???????????MOUNTAIN
?????????? START TO COME TO FORM

#A43.
Japan swallows China. [155]
To unify our efforts, we must think of regulating the family.
After regulating the family, the state then becomes properly governed. [156]
Upon gaining strength, we will annihilate the dwarves. [157]

155. The original of this poem had seven characters per line; however, the first two characters in each line were illegible.
156. This comes from "The Great Learning", a chapter of Book of Rites, incorporated as one of the Confucian "Four Books" The text is as follows: "…Things being investigated, knowledge become complete. Then knowledge being complete, their thoughts were sincere. Their thoughts being sincere, their hearts were then rectified. Their hearts being rectified, there persons were cultivated. Their persons being cultivated, their families were regulated. Their families being regulated, their states were rightly governed. Their states being rightly governed, the entire Kingdom was made tranquil and happy…"
157. A derogatory term for the Japanese.

日本吞中华；

合力思齐家；

齐家次治国；

富强灭倭奴。

[Finally, another poem comes into view on the upper left corner. Although in the effort of matching character by character, this poem can be found in Island as #A43. However, the Island makes it a pentasyllabic quatrain poem, though careful examination on the wall makes it more like a heptasyllabic quatrain poem as follows.

□ □ 日本吞中华
同胞合力思齐家
□ □ 齐家次治国
他日富强灭倭奴

???? JAPAN SWALLOWED CHINA
ALL CHINESE JOIN AND FIND WAYS TO GET HER BACK
????TOGETHER WE CAN GOVERN OUR OWN NATION
ONCE STRONG ENOUGH WE WILL DESTROY ALL JAPANESE DEVILS]

[A few characters appear amidst the poems. They are 察 (OBSERVE) 名 (NAME or NAMING), 强 (STRONG), 俊 (HANDSOME) 人家 (OTHER FOLKS or FAMILIES) and maybe others. The lower portion of the wall has many characters which seem to suggest another poem. But the only readable characters are

始制成
马
之
邓灼

START TO COME TO FORM …
…….. HORSE
……. OF ……
……DENG ZHUO (A NAME?)]

START TO FORM INTO FORM
FEEL
OF
DENG ZHUO (A NAME?)]

LOCATION
105-N-4
PHOTOGRAPHS: 48680, 48709, 48518, 46646, 48660

[Again, from the far right of this portion of the wall, this photo gives us the best view of a standard heptasyllabic poem in classic Chinese poetry (8 lines) that can't be found in any documents.]

沉沉万里涉平洋
滔□ 赤□ 候□ 场
只图学业休云苦
谁道□ □ 负债偿
继续□ □ 三□ □
来年一日九回肠
苍天有眼磨英骨
流落穷途挥泪伤

HARD JOURNEY ACROSS TEN THOUSAND MILE OCEAN
TIDE WAVES … RED … WAIT …PORT
FOR THE SOLE PURPOSE OF STUDYING I COMPLAIN NOT
NOBODY FORESAW ….. HIGH DEBT TO PAY
CONTINUE … THREE …
A NEW YEAR BRINGS NINE ROUNDS OF SORROW THROUGH ME EVERYDAY
MAYBE THE HEAVENS HAVE AN EYE TO MOLD ME INTO SOMEONE SPECIAL
NOW I'M AT THE DEAD END WOUNDED BY TEARS TRACKS

[The phrase in the 6th line 九回腸 (nine-bend intestines) means coiling intestines on the surface but the real meaning is being burdened to death internally as if the frustration searches the intestines up and down endlessly. And 九 (nine) really means a lot or a great deal. The great Tang Poet, Du Fu, in one of his famous poems, 秋日夔州詠懷寄鄭監 (Autumn Thoughts in KuiZhou for Zheng Jian), has this line 吊影夔州僻，回腸杜曲煎 (Cast a lonely shadow appears in far-away Xie Zhou, the missing of hometown Du Qu boils inside me). Here 夔州 (Kui Zhou) is a place near today Feng Jie County in Sichuan and Du Qu was the poet's home before being exiled here. So, through 九回腸 (nine-bend intestines), one can see that this poem has some linkage or learning from the Great Du Fu.]

[To upper left and above the poem, there is a slanted line of unrelated characters.]

知先有向□ □

???KNOW PRIOR KNOWING TOWARDS???]

#51.
I hastened here for the sake of my stomach and landed promptly in jail.
Imprisoned, I am melancholy; even when I eat, my heart is troubled.
They treat us Chinese badly and feed us yellowed greens. [67]
My weak physique cannot take it; I am truly miserable.

67. Salted cabbage

为口奔驰驰到监,

困愁愁食亦心烦。

薄待华人黄菜餐,

弱质难当实为难。

#3.
As a rule, a person is twenty before he starts making a living.
Family circumstances have forced me to experience wind and dust. [3]
The heartless months and years seem bent on defeating me.
It is a pity that time quickly ages one.

3. i.e., the rigors of travel.

生平廿载始谋生,

家计逼我历风尘。

无情岁月偏负我,

可[1]惜光阴易迈人。

1. 原作「 省」

[An interesting drawing can be found below that line, of a bird on the tree and another bird under the tree on the left. Birds symbolize freedom since the detainees are confined in an island. The Chinese character, 鸟 (bird) appears frequently in some of the poems to express the yearning for freedom. In the middle, the three characters 剪发处 means The Barber Shop.

On the lower left corner, 弼名山拜（ 老） 会 means THE SOCIETY THAT SEACHES FOR FAMOUS MOUNTAIN TO WORSHIP THE (OLD) MASTER) and □ □ 黃□ □ ???YELLOW (OR HUANG) ???

In the lower right, a few legible characters can be identified. They are,

医肺 (CURES LUNGS)
人□ (PEOPLE ???)
叩首拜 (KOWTOW TO)

There might have been recognizable poems carved over another poem which has now worn out of recognition.]

[A little to the left of the drawings, the viewer can find a heptasyllabic quatrain poem, one that corresponds to the poem #51 in Island. Just below it, another a heptasyllabic quatrain poem can be found corresponding to the poem #3 in Island.]

#13.
Random Thoughts Deep at Night

In the quiet of night, I heard, faintly, the whistling of wind.
The forms and shadows saddened me; upon seeing the landscape, I composed a poem.
The floating clouds, the fog, darken the sky.
The moon shines faintly as the insects chirp.
Grief and bitterness entwined are heaven sent.
The sad person sits alone, leaning by a window.

Written by Yu [13] **of Taishan** [14]

13. More commonly "Yee" in the United States
14. A district southwest of the Pearl River Delta. The largest percentage of Chinese in continental U.S. and Canada came from this district.

深夜偶感

夜静微闻风啸声,

形影伤情见景咏。

云雾潺潺也暗天,

虫声唧唧月微明。

悲苦相连天相遣,

愁人独坐倚[1]窗边。

台山余题

1. 原作「 椅」

#24.
I, a seven foot man, am ashamed I cannot extend myself.
Curled up in an enclosure, [22] my movements are dictated by others.
Enduring a hundred humiliations, I can only cry in vain.
This person's tears fall, but what can the blue heavens do?

22. i.e. like a worm

须眉七尺愧无伸,

蜷伏圈中俯仰人。

百般忍辱徒呼负,

斯人沥[1]哭苍天何？

1. 原作「 磨」

[On the upper left corner of this portion of the wall, the viewer is treated to a six line heptasyllabic poem in handsome calligraphy; this poem corresponds to the poem #13 listed in Island, with the inscription of "Written by Yu from Taishan." Just below, another well carved heptasyllabic quatrain poem can be found as #24 listed in Island.]

[On page 61 of Island, the poem #24 can be found. In it, the 4th character哭 (crying) should be泪 (tears) as far as we can read from the photo, though this change may not alter the meaning of the poem much..]

须眉七尺愧无伸,
蜷伏圈中俯仰人。
百般忍辱徒呼负,
斯人沥（哭）苍天何？

斯人沥（泪）苍天何？

[Thefirst four characters 鬚眉七尺 can be literally translated into Beard Eyebrows Seven Feet. The real meaning of this four characters emphasizes someone as a grown man. The phrase 鬚眉 or lbeard came as a result of a past tradition of great beard as extravagant handsome feature among ancient Chinese men. In the first chapter of the famed Chinese novel Dreams of the Red Chamber, one finds the shameless expression in the sentence 我堂堂鬚眉，誠不若彼裙衩意. The man says, how could I the one with flourishing beard be inferior to all you skirt-wearing women. Let's make no mistake that thisis a blatant male chauvinist expression. The point here is that 鬚眉 was a standard expression for grown or great man. With this in mind, one can see the profound indignity offered in the second line of how a great man is confined in a pigsty under others' nose.]

Just below the poems, there are extra characters on the wall, the ones that are readable are:

弼名山 (SEARCHING FOR FAMOUS MOUNTAINS)
青岩 (BLUE CLIFF
黄 (YELLOW OR HUANG AS FAMILY NAME).]
蛰肺 (FROG LUNG?)
住 (LIVE)
阴 (SHADY SIDE)

In the lower middle:
各呼 会 (EACH CALLED ….. ASSOCIATION)
黄 (YELLOW, ALSO A SURNAME)
鸟石 (BIRD STONE)

On the lower left 权会 (RIGHTS ASSOCIATION)

#45.
If you have but one breath left, do not be discouraged from your purpose.
I respectfully exhort my brothers who are all talents of Chu. [55]
Having a sense of shame, one can eradicate shame.
Only by wielding the lance can one avoid certain defeat.
Do not say that we have not the means to level the ugly barbarians. [56]
I am searching for a method that will turn destiny back.
One-hundred-thousand men sharpen their swords,
Swearing to behead the Loulan [57] and open the grasslands and fallow fields.

55. During the Spring and Autumn Period (770-476 B.C.), it is said that raw materials were produced in the state of Chu but were used by the state of Jin, meaning that native talent was used in a foreign land.

56. The phrase, "Choulu," actually means enemy captives.

57. During the Western Han dynasty (206 B.C.-24 A.D.), Loulan was a state in the present Xinjiang province. Its king was simultaneously a vassal to the Han emperor and the Xiongnu "Shanyu". In 77 B.C., the Han emperor ordered the assassination of the Loulan king, who had exhibited an unfriendly attitude toward the Chinese. Thereafter, Loulan came under Han rule.

尚存一息志无灰,

敬勖同堂众楚材。

知耻便能将耻雪,

挥戈方可免必裁。

莫道无谋芟丑虏,

思求有术把天回。

男儿十万横磨剑,

誓斩楼兰辟草莱。

LOCATION
105-N-5
PHOTOGRAPHS: 48888, 48910

[On the right half of the wall, as the viewer faces this section, there is a heptasyllabic double quatrain that corresponds to the poem #45 as listed in Island.]

[In Island, page 95, Poem #45 in Island appears as follows:]

尚存一息志无灰,
敬（ 勖） 同堂众楚材。
知耻便能将耻雪,
挥戈方可免（ 必） 裁。
莫道无谋芟丑虏,
思求有术把天回。
男儿十万横磨剑,
誓斩楼兰辟草莱。

[Two characters are updated as follows:]
尚存一息志无灰,
敬（ 勖） 同堂众楚材。
知耻便能将耻雪,
挥戈方可免（ 戈） 裁。
莫道无谋芟丑虏,
思求有术把天回。
男儿十万横磨剑,
誓斩楼兰辟草莱。
东 □

[Two characters are verified here. The 2nd character in Island is 勖 which in the photo/calligraphy looks more like 勖, though both have the same meaning. The 6th character of the 4th line should be戈 (spear-like weapon), not 必 (must, ought to). With 戈, this line and the 3rd line of the poem forms a much better couplet. Couplets in a traditional poem reflect mastery of the language thus gives credit to the quality of the poet.]

[In the 8th line 樓蘭 (Lou Lan) was a famous frontier city in the ancient Western Territory (or 西域) and approximately in north of Ruo Qiang County in Xinjiang Uighur Autonomous Region as of today. An ancient city was discovered under thick layers of sand and earth. And the Luo Lan Kingdom was recorded in historical records as one of the cities along the Silk Road but later disappeared mysteriously. Luo Lan in some poems, including this one, is used to mean outposts of the border that fence the foreign aggression out. Thus the final line is spelled out as a vow for revenge in terms of total abolishment of the enemy.]

#A16.
Quietly keeping my feelings to myself, I feel depressed.
My colleagues and I together call helplessly to heaven.
When do we whip our horses to cross the pass at Tong Guan? [132]
Let me first wave the whip of Zu Di. [133]

132. Tong Guan is a strategic pass in Shenxi. The rugged terrain there makes it easy to defend against attackers.
133. See Note 49

默默含情意黯然,

吾侪同唤奈何天。

几时策马潼关渡,

许我先扬祖逖鞭。

#52.
The barbarian issued orders to change rooms.
Running up and down, my breath grew short.
It was like warfare, when people's minds are bewildered.
The scene resembled a stampede set off by beacon smoke. [68]

68. In ancient China, towers with firewood were erected at strategic points along the frontier. When an invasion occurred, a fire was lit and people seeing the smoke would recognize that a state of war existed.

蛮夷发令把房迁,

上下奔驰气绝然。

恰似干戈人心乱,
声势犹如走烽烟。

[To the central portion of the wall, the viewer can find a heptasyllabic quatrain poem that is listed as #A16 in Island. To its left is poem #52 in Island, this is another heptasyllabic quatrain poem.]

#53.
I have lingered here three days moving again and again.
It is difficult to compare this to he peacefulness at home.
Life need not be so demeaning.
Rushing about so much, smoke came out of my mouth.

驻足三天迁复迁,

难比家居？安然。

人生何苦如斯贱,

驰得劳劳口吐烟。

[Moving a little further to the left, the viewer can see a poem which can be found listed as #53 in Island, with the exact same style as the two poems on the right. For poem #53, the following should be added to what the Island has for signature. 香山人题（廿）七 (SIGNED BY THE PERSON FROM XIANGSHAN ON THE 27TH?]

[Some ad hoc drawings can be found below the poems. One drawing is clearly a horse, and a male penis besides the horse. On the lower right, there are a few characters.]

四 (FOUR)
香山 (FRAGRANT MOUNTAINS)
我 (I OR ME)

[A few disjointed characters can be found here. To the right of Island poem #45, 自由 (FREEDOM) 东山 (EAST MOUNTAIN or REIGNING THE NATION); lower right, 花旗 (FLOWERY FLAG or AMERICA); lower middle, 隆蔡□ (PROSPEROUS MR. CAI) 元玉(FIRST, JADE)

#21.
The west wind ruffles my thin gauze clothing.
On the hill sits a tall building with a room of wooden planks.
I wish I could travel on a cloud far away, reunite with my wife and son.
When the moonlight shines on me alone, the night seems even longer.
At the head of the bed there is wine and my heart is constantly drunk.
There is no flower beneath my pillow and my dreams are not sweet.
To whom can I confide my innermost feelings?
I rely solely on close fiends to relieve my loneliness.

西风吹动薄罗裳[1],

山坐高楼板木房。

意好子娘云欲远,

月明偏受夜更长。

床头有酒心常醉,

枕底无花梦不香。

一幅幽情何心寄,

全凭知己解凄凉。

1. 原作「 常」

LOCATION
105-N-6
PHOTOGRAPHS: 48867, 48877

[On the far right to the corner of the wall, the viewer can find in small calligraphy a heptasyllabic double quatrain poem, one that can be found listed as #21 in Island. Just below that poem, the viewer can see a couplet with the signature of "written by Yu Qing from Tang Creek of Taishan.]

非被困难云无热血
若因困扰谓不寒心

玉清氏作
台山溏溪

THOSE WHO'VE NOT ENCOUNTERED HARDSHIP CAN'T CLAIM TO HAVE HOT BLOOD
THOSE WHO HAVEN'T EXPERIENCED DESPAIR DON'T UNDERSTAND WHAT A COLD HEART IS

BY YU QING [signed with just the given name without surname]
OF TANG CREEK OF TAISHAN

[Couplets are unique in Chinese culture, definitely a literary genre. The populace is fond of couplets used during festivities and ceremonies. One can see them all over temples, pavilions and palaces all over the country. One unmistakable characteristic of couplet is its strict correspondence between the two lines in terms of what forms of words being used. For example, a name must be matched by an equivalent subject, a number must be matched by another, so on and so forth. Matching is not repeating, one must bear in mind. For example, the last two words in the first line is 热血 (hot blood)that is matched by 寒心 (cold heart). A short couplet could be only 4 characters, or only two characters on each line. But the longest couplet found in China has 1,612 characters or 806 characters on each line. The title of this famous couplet is called 擬題江津縣臨江城樓聯 (FOR THE RIVERSIDE PAVILION OF JIANGJIN). One can still see them by the Dianchi Lake in Kunming City (Yuannan Province) today.

[Two characters 金山 (GOLD MOUNTAIN) appear in the middle of all the writing, which could be graffiti write-over.]

#A53.
Fifth day of the tenth moon, xinhai year; [170] **Effusion After Moving:**

I arrived in the wooden building one week ago.
Whenever someone mentions moving, it distresses me excessively
Gathering all my baggage together, I hurriedly run.
Who would ever know the misery of it all?

170. i.e., 1911

辛亥十月初五

搬房有感而作

到来木屋一星期;

提起搬屋我极悲。

执齐行李忙忙走;

其中苦楚有谁知？

#49.
I cannot bear to describe the harsh treatment by the doctors.
Being stabbed for blood samples and examined for hookworms [64] was even more pitiful.
After taking the medicine, I also drank liquid, [65]
Like a dumb person eating the *huanglian*. [66]

64. See note 63
65. Liquid medicine
66. "Coptis teeta", a bitter herb. "Adumb person eating the 'huanglian' "is a victim who cannot voice his complaints to anyone.

医生苛待不堪言,

勾虫剌血更心酸。

食了药膏又食水,

犹如哑佬食黄连。

[Also on the left side, 辛亥拾月初五搬房有感而作 (THOUGHTS PROVOKED BY MOVING ON THE 5TH DAY OF THE 10TH MONTH, 1911; this story recorded in this poem happened only five days before the 1911 Revolution which toppled the Manchurian Qing Dynasty. The four lines on the right is a heptasyllabic quatrain which is listed in Island as #A53. Also a date of The Fifth Day of the Tenth Month of Xinhai, in the same line indicates that the poem or writing comes from the strong feeling of that day. The four lines in the middle of the photograph is the poem #49 in Island. This poem is followed by a small line of signature. The far left has a few characters which one could see as a poem.]

[In #A53 (p.165) in Island, the following changed are made by referencing to actually writing on the wall.]

辛亥（十）月初五
搬房有感而作

到来木屋一星期;
（提）起搬（屋）我极悲。
执齐行李忙忙走;
其中苦楚有谁知？

[The revised version as follows:]

辛亥（拾）月初五
搬房有感而作

到来木屋一星期;
（题）起搬（房）我极悲。
执齐行李忙忙走;
其中苦楚有谁知？

[The character 十 in Island is corrected as 拾 on the photo is a mistake, the whole line means the fifth day of the tenth month of 1911. Again, the 1st character of the 2nd line 提 in Island is correct in meaning, though the photo provides another character 题 which is slightly different. 提 means "mention" as in conversation, while 题 means "touches upon" in writing. The 4th character of the same line in Island is 屋 while the photo reads房. As far as the meaning of the line goes, one could use one or the other.]

[Meanwhile, this poem (#A53) should have the following incomplete signature.
铁城□ 田□ 人氏题□ □ (SIGNED BY MISTER ?? OF TIAN ?? OF TIECHENG). There are four characters above the poem 蒙富愁炸 which seem to be random, suggesting the possibility of a quatrain in a different poem covered up by paint.]

#6.
Everyone says traveling to North America is a pleasure.
I suffered misery on the ship and sadness in the wooden building.
After several interrogations, still I am not done.
I sigh because my compatriots are being forceably detained.

By One from Xiangshan [6]
6. A district in the Pearl River Delta, Xiangshan is the birth place of Sun Yat-sen (Sun Zhongshan, 1866-1925). After his death in 1925, the district name was changed to Zhongshan in Sun's memory.

北游咸道乐悠悠,

船中苦楚木楼愁。

数次审查犹未了,

太息[1]同胞被逼留。

香山人题
1. 余本作「 惜」

[Also on the same portion of the wall, the viewer can find the following heptasyllabic quatrain like poem, although there are too many illegible characters for the poem to make sense.]

一日三餐足□ □
□ □ □ □ 苦□ □
□ □ □ □ □ 故里
□ □ □ □ 进□ 期

THREE MEALS A DAY IS ENOUGH ….
……. BITTERNESS…
……..HOME VILLAGE
……..ADVANCE…DATE

[In the middle portion of the wall, the viewer can see a heptasyllabic quatrain poem completed with a signature "Written by one from Xiang Shan," this poem can be found as #6 in Island.]

[There are quite a few miscellaneous carvings and scribbles all around the poem. On the upper right, 人在木楼 (CONFINED IN WOODEN BUILDING) with a drawing of a dove. On the lower right, there is a sketch of a globe with two flags beneath. The character 门 (DOOR) appears in the middle. The drawing could also be basket with a banner around it. This icon may bear some significance in the way of organization among the detainees. It could be a religious or association symbol of the time. On the lower left, there are four readable characters, 星期 (WEEK), 胜悲 (INSURMOUNTABLE SORROW).]

LOCATION
105-S-1
PHOTOGRAPHS: 48590, 48592, 48586, 48565, 48578, 48563, 48560

[insert Japanese inscription]

[To the left of the Japanese inscriptions, the viewer now can see a few nicely carved characters belong to a narrative poem that condemns stealing among the detainees.]

出门尔财勿露眼
鄙人？袋六元银
挂在床中心不关
瞬息被偷哑自恨
感老母亲当卖散
杂种龟仔有？蛮
人

WHEN LEAVING HOME DON'T REVEAL YOUR MONEY TO PRYING EYES
IN MY PANTS I HAVE SIX SILVER DOLLARS
I HANG THE PANTS ON THE BED, WITHOUT MUCH THOUGHT
IN A FLASH, THE MONEY WAS STOLEN, I AM SO ANGRY I CANNOT SPEAK
I'M HEARTSICK FOR MY OLD MOTHER WHO GATHERED THE MONEY BY PAWNING AND SELLING EVERYTHING
THAT BASTARD TURTLE SOB IS SO BARBARIC!

MAN (part of signature or scribble)

[This poem is composed with the local Cantonese dialect, a sign that suggests a less formally educated person as the poet. The final line is expressed with vulgar expressions. First the phrase 雜種 literally can be translated into "son of the bitch." Then 龜子 (son of the turtle) is equivalent to SOB. Both phrases, 雜種 and 龜子, can be recognized everywhere in China. The last three characters 有咁蠻, however, are really local to Canton. First, 咁 means "how much" thus 有咁蠻 means "how barbaric." This is not standard Mandarin expression thus it's rare to find the expression in poetry.]

#A30.
I bemoan the ancient attitude of disparaging military matters and esteeming civil affairs.
It is a pity that I come too late to support the righteous and extirpate the villainous.
Locked up here, I indeed understand that it is because my country is weak.
Sleeping with awls [138] should spur us to develop our country's strength.

138. See Note 4 on Su Qin

轻武重文嗟古风；

挽正锄[1]奸惜来迟。

羁此俨知因国弱；

眠锥应励振邦雄。

1. 原作「 推」

[As the viewer moves to the left along the same portion of the wall, a heptasyllabic quatrain poem can be found in Island as #A30. The following signature may belong to this poem but is not mentioned in Island.]

铁**城**汉维题

BY HAN WEI OF TIECHENG

[More interestingly to the left of that documented poem (#A30), a poem which is not listed in the book has borrowed heavily from or simply a copy of the famous poem by Tang Poet Li Po (or Li Bei in pinyin). It's pity that some of the characters are obscured by the paint and time.]

床前□ □ **光**
□ □ □ **上霜**
举头**望明月**
□ □ **思故**乡

BED SIDE??? ?????LIGHT
????? ??? FROST ON TOP OF ???
I RAISE UP TO SEE THE BRIGHT MOON
???MISSING MY HOMETOWN STRONGLY

[The first line or the first two lines should be read as the title of explanation of this poem or as part of an extended signature of the poem (#A30 in Island) to the right. Because the poem is, if all the characters can be recognized, written by Li Po, arguably the most famous poet of Tang Dynasty and of Chinese history. We should note here that borrowing or imitation of ancient poetry in China is not considered plagiarism but a normal humbling learning process, instead. Or, maybe some latecomer reviewed all the poems carved on the wall and thought none of them was as good as the master Li Po. So that person(s) carved the masterpiece up to show them all.]

[As the viewer moves left to the middle of this portion of the wall, into the view are some larger characters that make up a heptasyllabic quatrain poem. This poem is clearly legible but not listed in any of the documents provided.]

四面云山清一色
光阴**去却**复难**得**
随处**皆然**显**春意**
吾人何遂心中德

CLOUDS AND HILLS APPEAR IN THE SAME BLUISH COLOR AROUND
WHILE TIME FLIES AWAY AND CAN NOT BE RECAPTURED
THOUGH THE SPRING COLOR IS SHOWING EVERYWHERE
HOW CAN WE FULFILL OUR HEART-FELT WISH?

[On the lower left corner, there is another poem in small carving that is not listed in any of the documents provided. Some of the characters are legible as recorded and interpreted as follows. Careful viewer, if the visitor lingers in the barracks and reads carefully, can discover that a few poems in smaller sizes of carvings being carved in the regular sizes on display with other poems. This could be an imitation in carving or other practices.]

楫别家乡出外(游)
劳劳苦苦建□ (楼)
四时天海回□ □
不料乌君有□ □
此处不是□ □ □
累尽华人已多(愁)

DEPARTED HOMETOWN TO GO OUT (ON A JOURNEY)
I (WE) WORKED REALLY HARD TO BUILD ??? (HOME BUILDING)
FOUR SEASONS OF THE SKY AND OCEAN TO RETURN ???
HAD NO IDEA MR. WU HAD ???
THIS PLACE IS NOT ???
MANY CHINESE PERSONS'VE BEEN WORN OUT BY MUCH FRUSTRATION

[Also, two characters appear in seemingly random fashion. 行 (JOURNEY) 各 (EACH) and 旗 (FLAG)]

#44.
If the land of the Flowery Flag [54] is occupied by us in turn,
The wooden building will be left for the angel's revenge.

54. See note 9

花旗旗其转吾人占[1]据,

木楼楼留与天使还仇。

1. 原作「 占」

#25.
I have infinite feelings that the ocean has changed into a mulberry grove. [23]
My body is detained in this building.
I cannot fly from this grassy hill,
And green waters block the hero.
Impetuously, I threw away my writing brush.
My efforts have all been in vain.
It is up to me to answer carefully.
I have no words to murmur against the east wind.

By Ruan [24]

23. i.e. great changes
24. More commonly "Yuen" in the United States.

无限沧桑感,

羁身此楼中。

青山飞不去,

绿水阻英雄。

率尔投笔去,

徒劳反无功。

慎言诚在我,

无语怨东风。

阮题

[As the viewer moves off the center to the left, presently a couplet play can be seen carved here. Of which, 9 characters on each line can be found as #44 in Island.

花旗旗其转吾人占据
木楼楼留与天使还仇

However, careful examination reveals that there should be 14 characters on each line.

花旗旗其转三色尽属美国人占据
木楼楼留与一般便□ □ □ 偿还仇

THE FLOWERY FLAG DAZZLES ITS THREE COLORS ALL FOR AMERICANS
THE WOODEN BUILDINGS ARE MADE TO ????? FOR REVENGE]

[Further left, the viewer finds another pentasyllabic quatrain poem, popular form both in classic Chinese poetry and on the walls of the barracks. This poem is not documented in Island; but, a few characters are not readable.]

来美登埠易
(知？)困监牢
同族（ 感？） 难同意
早合灭蛮夷

IT'S EASY TO LAND ASHORE IN AMERICA
(WHO COULD'VE EXPECTED) THIS IMPRISONMENT
THOUGH HARD TO AGREE AS ONE RACE
(OR TO SHARE THE SAME FEELINGS?)
TIME TO UNITE AND ELIMINATE THE BARBARIANS

[The 2nd character of the 2nd line could go both ways: 同族 means the same race while 同感(?) means the same feeling. Different character could bring about a translation of the line as shown in the parenthesis but doesn't alter the meaning of the entire poem significantly.]

[The characters 木楼 (WOODEN BUILDING or SHACK) seems to appear ahead of the poem as its title. This poem seems to be signed by Mr. Ruan of Tiecheng 铁城阮题]

[Finally on the far left portion of the wall, the eight line signed pentasyllabic poem corresponds to the poem listed in Island as #25.]

#67.
I abandoned my native village to earn a living.
I endured all the wind and frost to seek fame.
I passed this land to get to Cuba. [93]
Who was to know they would dispatch me to a prison on a mountain?

93. Angel Island was also used as a detention facility for transients to and from Cuba, Mexico, and other Latin American countries. In 1921 the Mexican government banned the immigration of Chinese labor into Mexico.

抛离家乡作营谋,

风霜捱尽为名求。

路经此地来古巴,

谁知拨我入山囚？

LOCATION
105-S-2
PHOTOGRAPH: 48596

[The viewer can find one poem on this portion of the wall, a heptasyllabic quatrain poem that can be found in listed in Island as #67.]

Below there are a few characters. 阮 (RUANG -family name) 唐 (TANG - China, also family name) 亚 (ASIA or part of a local name in Canton.]

#63.
Lin, [86] upon arriving in America,
Was arrested, put in a wooden building,
And made a prisoner.
I was here for one autumn.
The Americans did not allow me to land.
I was ordered to be deported.
When the news was told,
I was frightened and troubled about returning to my country.
We Chinese of a weak nation
Can only sigh at the lack of freedom.

Written by a Taoist From the Town of Iron [87]

86. More commonly “Lim”, “Lam” or “Lum” in the United States.
87. See note 42

林到美洲，

逮[1]入木楼。

成为囚犯，

来此一秋。

美人不准，

批拨回头。

消息报告，

回国惊忧。

国弱华人，

叹不自由。

铁城道人题

1. 原作「 隶」

LOCATION
105-S-4
PHOTOGRAPH: 48448, 48449

[The viewer can see two poems on this portion of the wall, on the right is a ten line poem that corresponds to poem #63 in Island.]

#A38.
A member of the Li [149] household was ready to leave.
In the last month of summer, I arrived in America on ship.
After crossing the ocean, the ship docked and I waited to go on shore.
Because of the records, the innocent was imprisoned in a wooden building.
Reflecting on the event, my heart is vexed and depressed.
I composed a poem to rid myself of sadness and worry.
At present, my application for admission has not yet been dismissed.
As I record the cause of my situation, it really provokes my anger.
Sitting here, uselessly delayed for long years and months,
I am like a pigeon in a cage.

Composed as a gift by an overseas Chinese, *illegible,*
a mountain monk from the Town of Iron. [150]

149. More commonly "Lee" in the U.S.
150. i.e., Shiqi. See Note 42.

李宅人员把身抽;

季夏乘船到美洲。

海过舟湾候上岸;

纪录无辜困木楼。

念及事情心厌闷;

诗[1]章题首解愁忧。

目下未曾批消案;

录记情由实可翫。

在坐虚延长岁月;

此处如笼一只鸠。

华侨　铁城山僧题赠

1. 原作「书」

[To the left, a heptasyllabic poem of ten lines, with signature, that can be found in Island as #A38.]

The following symbols and characters can be found below the poem.
5H
向 港尽 (TOWARD ….. HARBOR END)

[There is another poem on the lower left but only a few characters are readable.

郑家不□ □
□ □ □ 作
□尽□□

THE ZHENG FAMILY DO NOT ????
?????????????????????????? WORK
????????TRY??????????????????

In the far lower middle, 勿见 (NO SEEING) is visible.]

#A3.
It was four days before the Chongyang Festival [119]
When I transferred to a ship in Hong Kong.
Everybody is still here.
Our feet have been bound here for almost half an autumn.

Written by One going to Mexico
119. A festival occurring on the 9th day of the 9th moon.

重阳少四日;

香港付轮舟。

大家仍在此;

系足将半秋。

往墨侨题

#A2.
Living at home, there were no prospects for advancement.
The situation forced one to go to another country.
Separated from the clan, a thousand miles away,
Apart from the ancestors, we are no longer close to one another.

居家无步进;

他邦势逼趁。

离宗千里远;

别祖不相近。

LOCATION
105-S-5
PHOTOGRAPHS: 48435, 48459, 48457, 48568

[As the viewer faces this portion of the wall, there are a few characters on the right side of this portion of the wall. A possible poem may have been reduced to the following fraction.]

家贫父母
□ □ 打
□ 来到

HOME POOR FATHER MOTHER
???? BEAT
???? COME TO

[Moving to the left, on the upper east portion, the viewer can see two pentasyllabic quatrain poems. Not only can the two poems be found in Island as poem #A3 in the middle and #A2 on the left but both poems also share similar style in calligraphy. The poem #A3 (in the middle) has the following signature.]

往墨客题 (SIGNED BY A TRANSIT TO MEXICO)

[A few characters can be made out on the lower right side (as follows).

同胞来美须知
审问口供勿（ 同？）

FELLOW COUNTRYMEN SHOULD KNOW
DON'T REPEAT WHAT OTHERS SAY DURING INTERROGATION (?)

#20.
Imprisonment at Youli, [20] when will it end?
Fur and linen garments have been exchanged; it is already another autumn.
My belly brims with discontent, too numerous to inscribe on bamboo slips. [21]
Snow falls, flowers wilt, expressing sorrow through the ages.

20. King Wen (ca 12th century, B.C.), founder of the Zhou state, was held captive at Youli because the last Shang king, Zhou (1154-1122 B.C., different Chinese character from the preceding), regarded him as a potential threat to Shang rule. His son, King Wu (1134-1115 B.C.), later did defeat the Shang and establish the Zhou dynasty (1122-249 B.C.)
21. This idea is taken from a proverb which alludes to crimes so numerous they will not even fit on slips made from all the bamboo in the Zhongnan mountains. The ancient Chinese often wrote on bamboo slips.

？里受囚何日休？

裘葛已更又一秋。

满腹牢骚难罄竹，

雪落花残千古愁。

#A62.
In January I started to leave for Mexico.
Passage reservations delayed me until mid-autumn.
I had wholeheartedly counted on a quick landing at the city,
But the year's almost ending and I am still here in this building.

Last third of the last month of the seventh year of the Republic [180], **Longdu,** [181] **Xiangshan**[182]
180. 1918
181. An area in Zhongshan district, from which many immigrants originated.
182. See Note 6

元月动程赴墨洲；

船位阻延到中秋。

一心指望频登埠；

年关将及在此楼。

民国七年尾月下浣

香山隆都

[On the upper west portion, the viewer can find two heptasyllabic quatrain poems. Again, both of them are listed in Island as poem #20 (on the right) and poems #A62 (on the left).]

[Towards the lower middle, the viewer can see quite a few scattered characters. The characters don't seem to suggest a poem in any shape or form but some slogans and expressions.]

用□ 殿
□ □ 殿
我国现下民国专制乎?
□ 次回唐之可恶
??? USE ??? HALL
?????????????HALL
IS THE CURRENT REPUBLIC IN OUR NATION A DICTATORSHIP?
(LAST) TIME RETURNING TO TANG (CHINA) WAS EVIL

(insert)

[Just above the poems, there are a few characters as follows.]

未
卜
沙 绝 家 岛 加

UNKNOWN
SUSPENSE
SAND .. CUT-OFF .. FAMILY … ISLAND ……. ADD]

[To the lower left corner, the viewer can find a few unrelated characters besides the poems, mentioned above. A singular 文 (WRITING) and a full sentence that reads (from right to the left (and left to right here).]

将来袁 世 凯天下也

IN FUTURE THE EMPIRE BELONGS TO GENERALISMO YUAN SHIKAI]

[Interestingly enough, President of the Republic of China, Yuan Shikai did declare himself Emperor on January 1, 1906. Late in March he declared he would cancel his monarchy. He died on June 6, 1916.]

#23.
This place is called an island of immortals,
When, in fact, this mountain wilderness is a prison.
Once you see the open net, why throw yourself in?
It is only because of empty pockets I can do nothing else.

埃仑此地为[1]仙岛,

山野原来是监牢。

既望张网焉投入？

？为囊空莫奈何。

1. 余本作「 如」

LOCATION
105-S-6
PHOTOGRAPH: 48461, 48439, 48442

[At the end of the south wall in the room, the viewer can find a heptasyllabic quatrain poem in the far right, almost to the corner of the room. This poem is listed in Island as #23.]

[However, a blurred signature follows the poem which is not recorded in Island following the poem #23.

台 山□ □ 人(作？)□ 金山□

(COMPOSED BY) MAN FROM ？？？ OF TAISHAN ？？ GOLD MOUNTAIN ？？

#62.
I entered the land of the Flowery Flag [82] by way of Lusong. [83]
Conditions at the border were strict and I was not clever.
In the wooden jail, I was imprisoned for days.
Now I am to be deported back in the steel vessel, *Persia*.

When Ruan Ji reached the end of the road, who took pity on his weeping? [84]
In a distant land, Li Ling sadly sighed in vain. [85]
There is nothing that can be done about misfortune caused by tyranny.
Fate is unlucky and times are perverse; therefore, I suffer these ordeals.

82. See note 9
83. Lusong refer to Mexico. Chinese first came into contact with the Spanish in large numbers on the island of Luzon in the Philippines. Possibly because of the close connection of Mexico, another Spanish-speaking region, with the Manila trade, the latter became known as Da Lusong (Big Luzon) while the Philippines became Xiao Lusong (Little Luzon). During the exclusion era, many Chinese illegally entered the United States from Mexico.
84. See note 31.
85. Li Ling (?-74 B.C.), a Han general, led an army of foot soldiers against the Xiongnu. After fighting against great odds, he was forced to surrender. The Han emperor subsequently executed his mother, younger brother, wife, and children. Li Ling was a contemporary of Su Wu (see note 30) and the grandson of Li Guang (?-119 B.C.), another famous general who fought the Xiongnu.

假道吕宋走花旗，

关情严密不知机。

监牢木屋囚困日，

波斯铁船被拨期。

穷途阮籍谁怜哭？

绝域李陵空叹愁。

无可奈何事制厄，

命蹇时乖受此磨。

#A63.
The road is far for the traveler; ten thousand *li* [183] are difficult.
May I advise you not to sneak across the border.
The difficult and dangerous conditions are not worth your inquiries.
These are not idle words.

183. See Note 1

路远行人万里难；

劝君切勿来偷关。

艰险情形堪莫问；

斯言不是作为闲。

[As the viewer moves toward the middle of this portion of the wall, two poems can be seen. The heptasyllabic quatrain poem on the right is listed as #A63 in Island and the heptasyllabic double quatrain poem on the left #62. Once again the two poems have similar style of calligraphy, a fact which leads one to speculate that the characters were carved by the same hand.]

[There seems to be a faint line (of a possible signature) follows #62 on the left, a line that is hard to read and not recorded in Island. Beneath #62, there are a few characters that are not legible for the naked eye.]

[And under #A63, a few characters can be recognized. Such as, 民国 (REPUBLIC OF CHINA) and 十 二 (TWELVE)]

[Of course, 民国十 二 (年) means the Year 1923.]

[The left portion of the wall, all the way to the door, is patched and painted to the point that a few characters can be seen there. So, the viewer will have a hard time telling if any poems were carved here or not. The main obstruction here is the door that was fixed onto the wall probably during the WWII era as it cuts through the original inscription.]

The recognizable ones are, on the top

相连 (CONNECTED OR RELATED)
贝至 (TREASURE .. ARRIVED

and in the lower right,

黃土 (YELLOW EARTH)]

#66.
For one month I was imprisoned; my slippers never moved forward. [91]
I came on the Manchuria and will return on the Mongolia.
But if I could make the trip to Nanyang, [92] I would.
Why should America be the only place to seek a living.

91. i.e., he had made no progress
92. Southeast Asia

一月被囚履不前,

满州轮来蒙古旋。

但得南洋登程日,

求活何须美利坚？

LOCATION
105-E-1
PHOTOGRAPH: 48885

[Between the far left corner and the door on the east side of the room, one can see a poem almost next to the door that is found in Island listed as #66, with a signature (mostly illegible) which does not appear in Island. The signature line is as follows.]

忆□□□囚

RECALL ??????? PRISONER

[To the left, another heptasyllabic quatrain poem appears in a similar style of calligraphy.]

离别乡寨许已久
谁知流落木楼囚
顾影痛怜泪满巾
试问罪行执我咎

台山
南村李海题

IT'S BEEN AWHILE SINCE DEPARTING THE HOME VILLAGE
WHO COULD FORESEE MY BEING IMPRISONED IN THE WOODEN BARRACKS
ALONE WITH MY OWN SHADOWN, A HANDKERCHIEF IS SOAKED IN TEARS
WHAT CRIME DID I COMMIT TO DESERVE THIS?

LI HAI
NAN (SOUTH) VILLAGE OF TAISHAN

[A bird on a branch is carved at the lower left corner.]

[A few characters are visible under this poem. The legible ones are, 贫 (POOR) 埃伦 (ISLAND)

#46.
The low building with three beams merely shelters the body.
It is unbearable to relate the stories accumulated on the Island [58] slopes.
Wait till the day I become successful and fulfill my wish!
I will not speak of love when I level the immigration station! [59][60]

By One from Taishan [61]

58. See note 2
59. Literally, customs station. This name for the immigration station may have been a carryover from the 19th century when Chinese entries and departures were processed at the San Francisco Customs House.
60. The first character of each line forms a sentence, "Island awaits leveling".
61. See note 14

埃屋三椽聊保身,

仑麓积愫不堪陈。

待得飞腾顺遂日,

铲除关税不论仁。

台题

#A34.
We are as one, fellow sufferers with mutual sympathy. [145]
Just like Confucius when he was surrounded at the state of Chen. [146]
Secretly, I praise your reliance on the strength of righteousness
To trample the barbarian, rather than letting others do it.

By Xin, using the same rhyme words.

145. This poem uses the same rhyme words as poem 46 in the main text.
146. See Note 27

同病相怜如一身;

恰似仲尼困在陈。

私维君子仗义力;

足戮胡奴弗让仁。

辛和

LOCATION
105-E-2
PHOTOGRAPHS: 48868, 48870

[At this portion of the wall, the viewer can see two signed heptasyllabic quatrain poems are listed in Island. The four lines on the right can be found in Island as poem #46, and the left four lines as #A34. Not only do the two poems have the similar style of calligraphy and but also they use the exact rhyming pattern as the ending character in each line is exactly the same. Careful readers will find that four ending characters are exactly the same, 身, 陳, 力, 仁. There has been a long tradition among the learned in China who would get together and compose poems with the same rhyming pattern. Sometimes they come up with the ending or beginning words on each line first them compose the poems that are profound enough to be remembered for centuries. Or, one person composed a poem, later another poet who may or may not have met the first poet composed with the same rhyming. Some of them became lifelong friends. Most of those corresponding poems are signed.]

[A few characters in the two poems are being verified and revised accordingly here. The poem #46 in Island appears on page 95 and the original is as follows.]

埃屋三椽聊保身
仑麓积愫不堪陈
待得沸腾顺遂日
铲除（关税）不论仁
台题

The revision appears in parenthesis in the final line.

埃屋三椽聊保身
仑麓积愫不堪陈
待得沸腾顺遂日
铲除（税关）不论仁
台题

[The book version of 关税 means taxes. However, 税关 really means customs or blockage, which is more appropriate as the Immigration Station served as a blockage.]

[This is a special poem in the whole collection, for this poem contains a hidden message. The first character of each line put together becomes 埃崙待鏟 (THIS ISLAND IS TO BE ABOLISHED!) It's profound message that conveys deep anger and frustration with a determination for revenge. What makes this poem special is that with the hidden message, it's still a well-crafted poem.]

#A24.
I have been in the wooden building for more than ten days.
My eyes have been people being deported back.
Witnessing that scene makes one sad.
Spending more than five-thousand golden coins,
I drifted alone to this place.
If I am unlucky enough to be deported, my parents will be grieved.
The interest piles one on top of another.
I do not know yet when it will be completely repaid to the creditor.

来到木屋十日余[1];

眼见有人拨回去。

令人见景亦生悲;

耗费金钱[2]五千余。

孤身飘流到此处;

不幸拨回父母悲。

哥的[3]利息重重叠; [Software lacks the first two characters].

未知何日还清主[4]。

1. 余本作「十余日」
2. 余本件「刀」
3. 余本作「哥的」
4. 余本作「了」

[The poem #A34 in Island appears on page156 and the original is as follows.

同病相怜如一身
恰似仲尼困在陈
私维君（ 子） 仗义力
（ 足） 戮胡奴弗让仁
辛和

The revision appears in parenthesis in the final line.

同病相怜如一身
恰似仲尼困在陈
私维君（ 心） 仗义力
（ 定） 戮胡奴弗让仁
辛和

[The 4th character of the 3rd line is 子. Together with the character ahead it, 君子 means gentleman, while the revised 君心 means gentleman's heart. This changes the meaning a little bit. However, the 1st character of the last line should be 定 (determination) instead of 足 (enough). Thus the poem becomes a vow (to revenge) as opposed to "hoping we had enough forced to revenge the wrongs."]

[A few characters are legible under the poems, such as, 木 (WOODEN) 楫 (OAR) 人 (PEOPLE) 十 (TEN)]

[Just below the two poems, the part of the wall is really messed up. Maybe a strip of paint can help to uncover the complete poem to draw conclusions. However, at present, a few legible characters point this poem to the one listed as #A24 in Island, but nothing is definitive. Four characters of the 2nd line in that poem can be made out here.

□ □ 木屋□ 日余

that 2nd line in #68 in Island reads as follows

来到木屋是日余

One can also read the end of the first line, 大溪地]

[Also, at the lower right, there are a few characters can be found running horizontally.

和 南京 公司 (WITH NANJING COMPANY)]

#68.
People from Doumen [94] are going to Daxidi, [95]
Having been in the wooden building for more than ten days.
From Daxidi, there are people returning to the Mountains of Tang. [96]
How were they to know this would be such a callous city?
There are people returning and there are people leaving.
Having wasted over three-hundred silver dollars,
If I do not get to this city, I will be unhappy.
If I return home, my parents would be extremely grief-torn.
Unpaid interest would be piled one on top of another,
Not knowing when it would be repaid to the lender.

94. An area in the southwest of the Pearl River Delta, Doumen was formerly part of the Zhongshan district. Today, it forms a separate district.
95. Tahiti? Identification of place is uncertain.
96. See note 37

斗门人往大溪地,

来到木屋十余日。

溪地有人回唐山,

谁知[1]此埠极难为。

有人回来有人去,

使枉[2]洋银三百余。

不到此埠心不忿,

回家父母苦极悲。

留下利息重重叠,

未知何日还他主？

1. 原作「至」
2. 原作「汪」

LOCATION
105-E-3
PHOTOGRAPHS: 48884, 48909

[The middle portion of the east wall is fairly degraded in terms of poetry reading. Still, the heptasyllabic ten line poem of #68 in Island can be found here though not all the characters are presently viewable.]

[A few characters appear, some seemingly from under the top layer of paint. So, one is led to believe that there are another layer of poems under the paint here. Anyway, some of the characters can be seen at the lower left. 雷 (THUNDER or family name), 苦心 (BITTER HEART) 还 (STILL or YET) 有 (HAVE)]

#65.
Bidding farewell to the wooden building, I return to Hong Kong. [90]
From hence forward, I will arouse my country and flaunt my aspirations.
I'll tell my compatriots to inform their fellow villagers.
If they posess even a small surplus of food and clothing,
They should not drift across the ocean.

90. The poet here uses the poetic name of Xiangjiang (Fragrant River) rather than the conventional Xianggang (Fragrant Harbor)

木楼永别返香江,

从此兴邦志气扬。

告我同胞谈梓里,

稍余衣食莫飘洋。

#4.
The gold and silver of America is very appealing.
Jabbing an awl into the thigh [4] in search of glory,
I embarked on the journey.
Not only are my one-thousand pieces of gold already depleted, but
My countenance is blackened. It is surely for the sake of the family.

4. Su Qin (?—317 B.C.), a scholar during the period of the Warring States (403-221 B.C.), was unsuccessful in gaining a post in the courts upon finishing his studies. Returning home, the contempt of his family drove him to study harder. To keep awake at night, he would hold an awl over a thigh so that as he became drowsy, his hand would drop, jabbing the awl into his flesh. Later, Su Qin became the prime minister to six states concurrently. The expression, thus, means to make a determined effort.

美洲金银实可爱,

锥[1]股求荣动程来。

不第千金曾用尽,

犁黑面目为家哉。

1. 原作「 椎」

LOCATION
105-E-4
PHOTOGRAPH: 48866

[The viewer can see two heptasyllabic quatrain poems facing this portion of the wall. Both poems can be found in Island, as the right four lines belong to #65, the right four #4. Also both poems have the similar style of calligraphy.]

[Below the two poems mentioned above, there seems to be a poem of earlier carving. However, the legible characters do not provide enough evidence that allows cross-checking to see if this poem is documented anywhere. The few legible characters are.

□□□□□□□
□□□□□□□
□ □ □ □ 分□ □
□ □ □ □ □ 木楼
梦□ □ □ □ □ □
□□□□□□□
闷将□ □ □ □ 泪
□ □ □ □ □ □ 游

？？？？？？？
？？？？？？？
？？？？？DIVIDE or SEPARATE？
？？？？？？？
？？？？WOODEN BUILDING
DREAM？？？？？？
SAD TO LET？？？TEARS
？？？？？TRAVEL

[To the right, the viewer can see the character今 (TODAY).]

LOCATION
105-E-5
PHOTOGRAPH: 48582

[Insert Japanese]

#64.
Crude Poem Inspired by the Landscape

The ocean encircles a lone peak.
Rough terrain surrounds this prison.
There are few birds flying over the cold hills.
The wild goose messenger [88] cannot find its way.
I have been detained and obstacles have been put my way for half a year.
Melancholy and hate gather on my face.
Now that I must return to my country,
I have toiled like the *jingwei* bird in vain. [89]

88. i.e., mail service.
89. See note 29

感景拙咏

沧海圜孤峰,

崎岖困牢笼。

鸟疏寒山致,

鸿使莫寻踪。

留难经半载,

愁恨积满容。

今将归国去,

空劳精卫功。

#A35.
Traces Left By One From Yingyang [147]

In my lonely drifting life, I experienced great changes. [148]
It is very sad for the innocent to be imprisoned in the wooden building.
I send words to you gentlemen that you should make plans to eradicate this grievance.
While you are enjoying yourselves, in particular, remember our grudge here.

147. Yingyang, a district in Henan Province, is attributed to be the place of origin of the Zheng (usually Jang or Jung in the United States) clan.
148. See Note 23.

荥阳遗迹

飘零身世感沧桑;

凄绝无辜困木楼。

寄语诸君谋雪恨;

乐中尤记个中仇。

[The viewer can see two poems on this portion of the wall. On the right side, the other 8 line heptasyllabic poem corresponds to the poem #64 in Island. Then a little to the left, a heptasyllabic quatrain poem comes to the view, this poem can be found listed as #A35 in Island.]

[Characters not related to the poems identified can be found below, such as 不 (NOT), 凉 (COOL)]

[There is also Japanese inscription in lower center. And a third Japanese inscription (very small in size) can be found immediately to the right of the last two characters of line one of #A35.]

PHOTOGRAPH: 48907

[insert Japanese inscription]

#31.
There are tens of thousands of poems composed on these walls.
They are all cries of complaint and sadness.
The day I am rid of this prison and attain success,
I must remember that this chapter once existed.
In my daily needs, I must be frugal.
Needless extravagance leads youth to ruin.
All my compatriots should please be mindful.
Once you have some small gains, return home early.

By One From Xiangshan [32]
32. See note 6.

壁墙题咏万千千,

尽皆怨语及愁言。

若卸此牢升腾日,

要忆当年有个编。

日用所需宜省俭,

无为奢侈误青年。

幸我同胞牢紧念,

得些微利早回旋。

香山题

LOCATION
105-W-1
PHOTOGRAPH: 48463

[As the viewer faces this portion of the wall, what comes to view is a signed heptasyllabic regulated verse in standard Chinese classic form; this poem can be found listed in Island as #31.]

#Takahashi HN2 [Note: these two quatrains do not appear in Island, but are transcribed in the circa 1970's handwritten poetry manuscript provided to the research group, under this name and number.]

Even though there is a thief present among our countrymen
If you are cautious
If you are prepared, there will be no trouble
To provoke your departure.

雖有賊兄
謹 慎規 矩
有備無患
以次別 離

When you eat rice you leave the building
You should beware of thieves
You should take your money
To avoid loss of wealth.

食飯下樓地
提防有盜亡
錢銀隨 身去
免失大財利

LOCATION
105-W-2
PHOTOGRAPH: 48689

[Almost leveled with the two doors, two non-poetic admonishments are also found on the Takahashi Manuscript numbered as Takahashi NH2. Nonetheless, the right four lines are in pentameter and the left four lines in tetrameter.]

On the right

食饭下楼地
提防有盗主
钱银随身去
免失大才利

WHEN YOU LEAVE THE BUILDING FOR MEALS
YOU SHOULD BE AWARE OF THIEVES
TAKE YOUR MONEY WITH YOU
TO AVOID BIG LOSSES OF VALUABLES

On the left

虽有贼兄
謹慎規矩
有备无患
以次別　離

ALTHOUGH THERE'RE THIEVES AMONG US
IF YOU ARE CAREFUL AND REGULATION CONSCIOUS
BEING PREPARED LEADS TO NO TROUBLE
NOR PROVOKES YOU TO BE REMOVED

LOCATION
105-W-3
PHOTOGRAPHS: 48667, 48670, 48675

[At the center of the wall as squeezed between two doors, the viewer can see a few characters that are legible.]

□ □□□□
自怨黃魂甚

????
BLAME SELF YELLOW SOUL TOO MUCH …

[The addition of a door to the right, and replaced boards below, had resulted in permanent losses to the texts. Some characters have clearly been halved.]

LOCATION
105-W-4
PHOTOGRAPHS: 48684, 48691, 48695, 48696, 48702, 48706

[As the viewer examines this portion of the wall, some forms of poetry can be made out at the right hand corner. Unfortunately, the whole section does not provide anything legible. The following heptasyllabic ten line poem has too many illegible characters.]

□ □ 三地福（ ？） □ □
□ 人□ □ □ 感□
□ 父提□ 牢记□
心□ □ □ □ 丧□
□ □ 时□ □ □ □
□ □ □ □ 五更□
□ □ □ □ 囚困□
□ □ 哭录□ □ □
□ □□□□□□
□ □□□□□忘
□ □ 胡人留纪念
石宁题

??? THREE PLACE FORTUNE ???
??? PERSON ??? GRATEFUL ???
?? FATHER MENTIONED??TO REMEMBER BY HEART???
HEART????LOST???
???TIME???
????????AT DAWN???
????????IMPRISONED????
???CRYING TO RECORD???
??????????????????????FORGET
??????BARBARIANS TO FORGE MEMORY
BY SHI NING

[To the left on the upper portion of the wall, the heptasyllabic eight line poem is in the identical condition as the one on the right, i.e. too many characters have become illegible.]

天下胡人皆可杀
□□白种本无□
□□同心□□□
□□□担鬼无□
□□同胞□岸日
□□□□□回□
□□□□□国体
方圆生死□蛮夷
□□题

ALL BARBARIANS UNDER HEAVEN SHOULD BE KILLED
???? THE WHITE SPECIES LACKS BY NATURE????
???? THE SAME HEART????
??????????WORRY ABOUT DEVIL NOT???
????COMPATRIATES??? ASHORE DAY
??? RETURN?????
?????A NEW NATION
SHARING LIFE AND DEATH???BARBARIANS
WRITTEN BY ???

#2.
Because my house had bare walls, I began rushing all about.
The waves are happy, laughing “Ha-ha!”
When I arrived on Island, [2] I heard I was forbidden to land.
I could do nothing but frown and feel angry at heaven.

2. The colloquial name given to Angel Island by the Cantonese immigrants.

家徒壁立[1]始奔波,

浪声欢同笑呵呵。

埃仑念到闻禁往,

无非皱额奈天何。

1. 旧金山周报作「 天」

LOCATION
109-N-1
PHOTOGRAPH: 48349

[As the viewer enters this quiet room, what comes into the view on the north elevation is a heptasyllabic quatrain poem in beautiful calligraphy that can be found listed in Island as #2.]

LOCATION
109-E-1
PHOTOGRAPH: 48354

[On the left side of the wall bears some carvings that suggest a poem of some form. But only three lines are visible and a couple of characters are readable here.]

闻□ □ □ □
□□□□□
□ □ □ 不倦

WE HEARD?????
???????
??????? TIRELESS

LOCATION
109-E-2
PHOTOGRAPH: 48348

[To the middle of the wall, the viewer can find a heptasyllabic quatrain poem in nice calligraphy.]

困守家园几寒秋
千思万想始奔劳
竟至埃仑留候所
谁知墨境禁人游（ ？）

BECAUSE OF THE MANY HARD YEARS AT HOME
AFTER THINKING IT OVER A THOUSAND TIMES, I BEGAN THIS JOURNEY
WHEN I ARRIVED AT THE ISLAND, I WAS PUT IN THE DETENTION CENTER
WHO COULD TELL THAT EVEN MEXICO FORBIDS ENTRANCE (?)

LOCATION
109-E-3
PHOTOGRAPH: 48356

[Only one character is shown on this section of the wall.]

天

SKY or HEAVEN

LOCATION
109-W-1
PHOTOGRAPH: 48344

[There are a few Japanese writing in pencils and pens.]

#69.
Detained in this wooden house for several tens of days,
It is all because of the Mexican exclusion law [97] which implicates me.
It's a pity heroes have no way of exercising their prowess.
I can only await the word so that I can snap Zu's whip. [98]

From now on, I am departing far from this building.
All of my fellow villagers are rejoicing with me.
Don't say that everything within is Western styled.
Even if it is built of jade, it has turned into a cage.

97. See note 93
98. A contraction of "the whip of Zu Di" (See note 49)

木屋拘留几十天,

所囚墨例致牵连。

可惜英雄无用武,

只听音来策祖鞭。

从今远别此楼中,

各位乡君众欢同。

莫道其间皆西式,

设成玉砌变如笼。

LOCATION
111-N-1
PHOTOGRAPH: 48335

[Although there is only one poem, a heptasyllabic double quatrain, in this room, it's the most decorated by publications and the park services. This poem, located on the left side of the door, can be found in Island as #69 in a nice historical photograph. And also some exhibition effort has been done to bring this poem closer to visitors, though the translation into English may need some further upgrading.]

LOCATION
112-E-1
PHOTOGRAPH: 48339

[A Japanese inscription of four characters of a slogan is scribbled in pencil down one of the wooden planks.]

打倒 米 英

DOWN WITH AMERICA AND BRITAIN ！

LOCATION
113-W-1
PHOTOGRAPH: 48340

[A single line vertical Japanese inscription is here.]

LOCATION
115-N-1 and 115-N-2
PHOTOGRAPHS: 49147 and 49140

[To the left side of the north wall in this room, the viewer can see some Japanese inscriptions.]

LOCATION
115-N-3
PHOTOGRAPHS: 49121, 49150, 49143

[As the viewer starts from the right side of this section of the wall, a few miscellaneous characters and scribbles come into view.]

黃帝子孙
□ 祭明汶

CHILDREN OF THE YELLOW EMPEROR
??? MING WEN (a village or river)

正堂医季

(SUGGESTING A DOCTOR'S OFFICE like the barber shop earlier.)

[To the middle of this section of the wall, the viewer can find a few legible characters, such as 生 (GIVE BIRTH) on the upper middle left and possibly 达 成 (REACH AGREEMENT) towards the middle.]

[The left portion of this section of the wall has some drawings and characters. None of them makes good sense, though. The recognizable characters are 南 (SOUTH) at the right center, 天 (SKY OR HEAVEN) or 大 (BIG) in the left.]

LOCATION:
115-N-4
PHOTOGRAPHS: 49125

[Almost to the end door at the far right, the viewer can see some Spanish signatures]

Pedro Garcia 1935
Paco
Dadi (??) Juarez (??)
MEXICO

LOCATION:
115-N-4
PHOTOGRAPHS: 49122 49117

[To the center and left of the wall, the viewer can see a few phrases and slogans in Chinese characters; but, they could be written on by Japanese detainees.]

华民明国

移民局

日本帝国万岁

CHINESE PEOPLE CIVILIZED COUNTRY
IMMIGRATION BUREAU
LONG LIVE JAPANESE EMPIRE

[Also the family name 蔡 CAI is clearly legible here.]

[And there name SOTO mixing in the writing.]

LOCATION:
115-S-1
PHOTOGRAPH: 49095

[As the viewer looks towards the right of the left corner door, what comes into view is a line of Chinese characters written across (as opposed to down most of the time).

看（？）主君 □ 意為

[translated from right to left]

FOR SUCH MEANING?? THE EMPEROR/MASTER ??? LOOK/SEE

LOCATION:
115-S-2
PHOTOGRAPHS: 49168

[Two lines of English letters and words appear just off the middle left between two windows on the right portion of the wall.]

CONSTANTIN
J E Y S (?)

LOCATION:
115-S-3
115-S-4
115-S-5
PHOTOGRAPHS: 49170

[Besides a English name, OOVEN, that is cut into the wood, the viewer can see only two Chinese characters.]

人 [in the upper right]

MAN or PERSON

福 [in the lower middle]

GOOD FORTUNE

LOCATION:
115-S-6
PHOTOGRAPHS: 49189

[Just right of the right hand door, there are quite a few carvings in Japanese.]

□ 兵 E 二
□ 庫
□ 縣
□ 人
「日
文」

日
本 愛
人

殘 美

LOCATION:
115-S-7
PHOTOGRAPH: 49173

[On the far left of the south wall in this room, one finds some Japanese writing here.]

LOCATION:
115-E-1
PHOTOGRAPHS: 49102, 49128, 49099

[The viewer can see many characters in this portion of the wall next to the door on the right. However, among all the carvings and writing, not many characters are actually legible.]

鄉
想
客
忘

HOME VILLAGE
MISSING
GUEST
FORGET

[Two more characters can be seen on the lower right. It may be a Japanese name.]

加 藤 (ADD VINE in Chinese)

[Just to the left, the viewer can see that the wall bears many characters quite illegible, the following legible characters can be part of a poem or prose.]

□□
花旗不
书也
日本人□
□ □ □ 力

欠人银
两□ □
还□ 不幸

??
FLOWERY FLAG NOT
BOOKS ALSO
JAPANESE PEOPLE ??
????????POWER

OWE OTHERS SILVER DOLLARS
TWO???
RETURN???UNFORTUNATE

[There are many characters scattered around this section, although not many of them can be read as poetry. On upper right, the viewer can see quite a few characters. The legible ones are 日子 (DAYS OF LIFE) and 十八 (EIGHTEEN) and others.]

[The letter M is visible. There are many small carvings mixed in this portion; only the following characters are legible.]

花旗大害也

THE FLOWERY FLAG REPRESENTS GREAT EVIL

女儿 (DAUGHTERS)

[On the upper right, the viewer can see the following.]

照
月寒
FLASHED ON
COLD MOON

花梅照 (FLASHED ON MAY FLOWERS)

月 寒 (COLD MOON)

勿 (DON'T)

木 (WOOD)

大洋 (GREAT OCEAN)

[Just below, the following can be found.]

休 天 VAVA 力样

REST SKY, VAVA (a Japanese phrase)

大 船 洋 (GREAT BOAT OCEAN)

土 地 (LAND)

印 客 (SIGNED, GUEST)

[Some of the writing is in Japanese. There are some English writing mixed in with Asian languages. For example, large letters VAVA connects to a vertical line of Japanese inscription.]

[In the lower left corner, there is cut-in square box which brings out the English initial

W.H.

Just a little below the boxed initials, there are two words which may look like

LORD? PEKAS

LOCATION:
115-E-2
NORTH PORTION and SOUTH PORTION
PHOTOGRAPHS: 49109, 49115

[Now facing the east wall just on the right of the far-left door, the viewer can see not much carving or writing on the wall.

[Toward the center of this section of the wall, there seems to be an incomplete line as follows.]

女
八
日
木
?

(FEMALE, EIGHT, SUN, WOOD, ? (The translation here is in Chinese but the inscription is more likely Japnese.]

[The character 感 (FEEL) stands out on the upper left portion. Just below, there is a line of English letters that comes up to. CAEFLAO.]

[In the door frame, there seems to be a Japanese name.]

北
野
十
男

(NORTH, WILD, TEN, MALE in Chinese)

[On the middle left, there is another cluster of English letters.]

P HELORCROA?

[In the middle left, one can see the following character.]

人

PERSON or MAN

LOCATION:
115-E-3
SOUTH PORTION
PHOTOGRAPHS: 49110

[The following line of characters appear on the upper left part of the middle door frame]

美
民
維
向
款

AMERICA
PEOPLE
PROTECT
TOWARD
FUNDS

[The translation does not make it a line of a poem. So, it unclear what it stands for; and it could be Japanese.]

[Just left of the door-frame, there are more characters that could be Japanese writing.]

LOCATION
115-E-3
PHOTOGRAPH: 49091

[Clearly there is a heptasyllabic eight line poem in standard Chinese classic form but most of the characters are illegible.]

□ □ 沦□ **抵美洲**
□ □ **感**□ □ **悠悠**
□ □ 岁**月**钱□ **去**
□ □ □ **窗**□ **泪**□
□ □ □ **台**□ □ 头
□ □ □ □ □ **侵游**
□ □ □ □ **辛**□ □
□ □ □ □ □ □ **囚**

????FALL??LANDED IN AMERICA
????FEEL???????????FLOATING EMPTY
????TIME AND MONEY????GONE
?????????WINDOW????TEARS???
?????????COUNTER OR STAGE?????HEAD
??????????????????????INVASION TOUR
??????????????????BITTER?????
????????????????????????PRISONER

[If needed, more work, such as reading off the wall or paint stripping, should be done with this poem.]

LOCATION:
115-E-4
PHOTOGRAPH: 49094

[Tightly squeezed between two doors, the viewer has to look hard in order to read another pentasyllabic double quatrain as many characters are barely legible.]

□ □ 来美洲
□ □ 任为游
□ □ □ □ 查
□ □ □ □ 囚
□ □ □ □ 口
□ □ □ 夷□
□ □ □ □ 究
□ □ □ □ 秋

????????COME TO AMERICA
????????ALLOW THEM TO TRAVEL
??????????????EXAMINE
??????????????IMPRISON
??????????????? HARBOR (?)
??????????BARBARIC???
??????????????SEARCH
??????????????AUTUMN

[To the left, there are a few words or names in Russian.

P. PE? ER ? TS]

LOCATION
115-W-1
PHOTOGRAPH: 49198

[At the left of the west wall, a few characters are quite clear here. This is part of a large inscription that is cut off on the top.]

知难上难

KNOWS THE GOING IS TOUGH, GOES AT IT TOUGH

LOCATION:
115-W-2
PHOTOGRAPHS: 49193, 50938

[In the middle of this open wall between the corner and the window, the viewer can find some interesting formations of carving. There are poem(s) but the characters are all messed up or painted over.]

赵子龙□ 身是□
先问客栈往墨□
任揭银两若如何 君 诸
真否时闻应是假
可到美国不□ 银 金
强蛮医生又□ 兹 界 世
□ 愁中□ □ □ □ 钱
众人看过真可惜
仍系家贫出外洋

民国拾年三月初二铁城□ □ □ □

GENERAL ZHAO ZILONG???BODY LOCATED??
FIRST I ASKED THE HOTEL TO MEXICO (?)???
I LET THEM TAKE WHATEVER AMOUNT IT TAKES
EVEN THE TIME VEIRIFIED WAS FALSE
BUT WHEN I REACHED AMERICA NO???SILVER
RUDE DOCTORS ONCE AGAIN????NOW AFFAIRS
????AMIDST WORRIES???????????
EVERYONE FELT PITY FOR WHAT THEY WITNESSED
WE CAME OVERSEAS BECAUSE OF POOR FAMILIES BACK HOME

IRON CITY, MARCH 2, 1921 ？？？？？

[Other the right the characters should be read down in pairs from right to left, arranged in the shape of an ancient Chinese coin.]

TO ALL THOSE IN THIS WORLD
THIS IS
OUR WORDLY MONEY

[Just above the long poem, there is a small inscription that e as a warning of some sort for newcomers.]

□ □ 金山
二十二天
知我无银
□ 不往墨
诸君提防

????? GOLD MOUNTAIN
TWENTY-TWO DAYS
THEY KNOW I HAVE NO MONEY
??? NOT GOING TO MEXICO
EVERYONE BE CAREFUL

LOCATION:
115-W-2 and 115-W-4
PHOTOGRAPHS: 49206 50942

[The viewer can see a portion of a poem here, though there are not many characters legible here.]

念艾目明弟□ 兄
庆□ □ □ □ 氏□

留念（ 十三日间）

CONCERNED ABOUT BROTHER AIMING???OLDER BROTHER
CELEBRATE??????????????OF THE (family name here) ??????

FOR THE MEMORIES (13 DAYS OF DURATION)

LOCATION:
115-W-3
PHOTOGRAPH: 49196

[Below the large poem and the coin-shaped carving, there is a reminder of some sort to newcomers.]

船勿抑扬
员自留心
义龙 二十三日

DON'T TIP THE BOAT UPWARDS
CREW MEMBERS MUST BE CAREFUL
YI LONG ON THE 23RD

#36.
I am a member of the Huang [38] clan from Xiangcheng. [39]
I threw away my writing brush and pushed forward, journeying to the capital of the U.S.
I bought an oar and arrived in the land of the Golden Mountain. [40]
Who was to know they would banish me to Island? [41]
If my country had contrived to make herself strong, this never would have happened.
Then when the ship had docked, we could have gone directly ashore.

Idle Brush-Strokes of a Wanderer from the Town of Iron [42]
Dawn of the 24th, in the 13th Year of the Republic [43]

38. More commonly "Wong" in the United States.
39. The district administrative center of Xiangshan (Shiqi)
40. The colloquial Chinese name for California.
41. See note 2.
42. The town of Shiqi, which is the name of the administrative center for the Xiangshan (later renamed Zhongshan) district.
43. The year 1924

黄家子弟本香城,

挺身投笔赴美京。

买棹[1]到了金山地,

谁知拨我过埃仑。

我国图强无比样,

船泊岸边直可登。

民国十三廿肆晨

逍遥子铁城闲笔

1. 原作「 掉」

LOCATION
115-W-5 and 115-W-6
PHOTOGRAPHS: 49183, 49185

[Next to the middle window, this six line heptasyllabic poem can be found listed in Island as poem #36.]

[There is an inscription to the left.

□ 初□ 涂
民国□ 年三月十二日搭(南京？)到刻

???EARLY???SCRIBLE
ARRIVED VIA NANJING(?) ON MARCH 12TH OF THE??YEAR OF THE REPUBLIC OF CHINA]

[A few characters may be present below the poem #36. But there is nothing that is legible as the characters are blurred by paint and other hazards.]

LOCATION
115-W-7
PHOTOGRAPH: 49176

[Looking at the lower left of the middle window's frame, the viewer can find a few characters legible.]

別 (PART) on the very top in smaller carving

同□ (TOGETHER WITH??) in the middle of the photo

□ 家 (??? HOME) just below

LOCATION
115-W-8
PHOTOGRAPHS: 49204 49200

[On the lower right of the middle window's frame, the viewer can find a few characters legible.]

知人我不知人

KNOW OTHERS I DON'T KNOW OTHERS

[There are a couple of vertical lines of writing on the lower left of the window frame on the third window from the left. The sentence(s) makes no sense, though the character 人 (PEOPLE, OTHERS, MAN) keeps reappearing. Other characters recognizable are 不 (NOT) 见 (SEE) 小(SMALL). So roughly, we have the following, which could be a couplet.]

□ □ 道山人不□ □ 流不见不天不地
□ □ □ □ □ □ □ □ □ □ □ □ □ 无人见□

???TAO MOUNTAIN MAN NOT???FLOW OFF NO HEAVEN NO EARTH
？？？？？？？？？？？？？？？？？NO WITNESSES ？？？？？？？

[In the space between the window frames, an English name is carved in caps.]

HUEY

LOCATION
115-W-9
PHOTOGRAPHS: 49211

[To the lower left of the door frame, there are three or four symbols carved. They don't look like good characters; so, they may be some non-Chinese imitating the Chinese characters.]

LOCATION
115-W-10
PHOTOGRAPHS: 49208

[On the right hand side of the door-frame, there are about four characters that may be Chinese or Japanese.]

□ 九(？)
人□

??? NINE
PERSON???

LOCATION
115-W-11
PHOTOGRAPHS: 49133, 49136 49139

[On left toward the door, a few characters are here; it could be part of a hectasyballic poem.]

行船□ 人
到来花旗
不用分文

SAILING ???PERSON
LANDED IN THE LAND OF FLOWERY FLAG
WITHOUT PAYING A PENNY

[On the right almost to the corner of the room, there is a free verse form of writing as four character lines and three character lines alternate.]

为人出外
仍思乡
心心留念
□□□
抛友□ 年
□ 父老

AS ONE AWAY FROM HOME
STILL MISSING THE VILLAGE
MEMORIES REFRESH WITH EACH HEART BEAT
?????
LEFT FRIENDS BEHIND????YEARS
????? PARENTS AND FOLKS

[And an oversized character 大 (GREAT) appears in the vast space below the poems in small carving. Other characters that are legible are 德 (VIRTUE), 内 (INSIDE) and 才 (TALENT)]

LOCATION:
116-N-1
PHOTOGRAPHS: 48845

[Towards the left of the north wall, the viewer can see a few letters that may or may not be of English.]

RAMONI
QUIHUISK

[Some Chinese or Japanese characters are in smaller writing, like 天 (SKY or HEAVEN) at the end of the cluster of English (?) letters "QUIHUISK.]

Just below the English letters, two characters may be a Japanese name.]

本
田

ROOT
FIELD

LOCATION:
116-N-2
PHOTOGRAPHS: 48849

[When the viewer looks to the right, there are two characters in the middle right side of the wall.]

天
下

THE WORLD (reads from top down0

LOCATION:
116-N-3
PHOTOGRAPHS: 48847

[Between the door on the right and the window on the left, the safety procedures are preserved quite nicely (in English).]

EMERGENCY
ONLY↘
ALARM INSTRUCTIONS

IN CASE of EmeRGENCY PRESS BOTH
BUTTON 15 SECONDS

FOR Schedule Signals Press Button
Black box for 5. SECONDS

FOR Sgt.of GUARD
3 short bells-nlack box
For Corporal of GUARD
2 short bells-black box.

SIGNAL SCHEDULE

LOCATION:
116-S-1
PHOTOGRAPHS: 48851, 48837

[The wall on the south side of this room has an entrance door slightly to the right. The viewer can see some writing just above the wooden strip. A single Chinese character 不 (NO) appears on the right. The letter N appears in the middle portion of the wall. Then there is a line of English just below it.

ITALY ARLA??AT AUTIA

To the far left, there is a line in English.

M.OKU SAKAMUR

Just below appears the word

All

LOCATION:
116-S-2
PHOTOGRAPHS: 48861

[The viewer faces an empty wall here. Nothing is legible if there were anything written.]

LOCATION:
116-S-3
PHOTOGRAPHS: 48825

[The viewer can see a few characters that are legible to the right. However, those characters don't seem to make any coherent sense or can be read as a sentence.]

美
□
人
上
大
□

AMERICA (OR BEAUTIFUL)
??
MAN
ABOVE
GREAT
??

LOCATION
116-E-1
PHOTOGRAPH: 48880

[Toward the center of the east wall in this room, just above the wooden strip, a pentasyllabic double quatrain here, but not all characters are readable. It might be a heptasyllabic as there are a few characters above that are illegible.]

何忍扼英雄
□ 该耐惨痛
□ 群沦热血
□ □ 愤填胸
□ 听他人榻
□ □ 针聩聋
□ □ 他日事
改□ 饬昏庸

□ □ 文

HOW COULD ONE FRUSTRATE HEROES
??HOW TO ENDURE THE SHARP PAIN
??MASSIVE FALL INTO HOT BLOOD
??????ANGER FILLS THE CHEST
??LISTEN TO OTHERS TALKING IN BED
??????NEEDLE POKED TO DEAF
??????MATTERS FOR ANOTHR DAY
CHANGE???BECOMES CONFUSED AND CARELESS

?????WRITTEN

LOCATION:
116-E-2
PHOTOGRAPHS: 48864

[The viewer can find a few characters on the right side of the wall, just above the wooden strip, though it's hard to make sense out of them.]

諸 伯 可 因
屋 □ 見 □

EACH, UNCLE, MAY, BECAUSE
ROOM ??? SEE ???

□ □
流
人 人 □

?? ??
FLOW
MAN MAN ??

LOCATION:
116-W-1
PHOTOGRAPHS: 48854

[If the viewer looks carefully at the left side of the wall, there are a few letters in English or some other European languages.]

KIACHE

LOCATION:
116-W-2
South Portion
PHOTOGRAPHS: 48841, 48856

[On the right side, the viewer can see a few Chinese characters and some English writing. Still most of the writing on the wall is illegible. There are at least two lines of Chinese characters that line up to suggest a poem may have been carved here.]

□ 黃□ □ □
□ □□□□

???? YELLOW ?????
??????????????????

[Although there are also writing on the lower right portion of the wall, most of the writing is illegible. The words in English can be seen as follows.]

HOME ROY (??)

[Further to the lower left, two Chinese characters are legible.]

天（？）
治

HEAVEN ??
RULE or REIGN

LOCATION:
200-N-1
PHOTOGRAPH: 48295.

[There is miscellaneous graffiti at this location, in English letters, but nothing that appears noteworthy.]

[At center left the shadows of several Chinese characters can be seen, but they are too heavily obscured to be read.]

LOCATION:
200-E-1

PHOTOGRAPH: 48293.

[Miscellaneous graffiti can be seen here, in English letters, including the initials M.P. and K.M., and the name Turner, and two poor pictures. One whole phrase is legible: CONNOLLY WAS HERE ON 8 SEPT. '54.]

LOCATION:
202-N-1

PHOTOGRAPH: 48330.

[What may be a cursive signature in English or Russian letters is at center. Directly below it are found what appear to be initials in English letters, M?V.]

[A crude picture of a horse's head is at upper center. A picture of a flying horse (Pegasus?) is at lower right, with the letter "B" above it.]

[Miscellaneous symbols, X's and lines, are at upper center and lower right.]

[Several heavily overpainted Chinese/Japanese characters are barely visible on the upper slats.]

LOCATION:
202-E-1
PHOTOGRAPH: 48325.

[Little is noticeable at this location. At upper center a name has been crudely written by scratching off a layer of paint to make the letters: IDAHO (??). At center right a name is incised: N. DAW.]

[The shadows of several Chinese characters can be seen, showing through the paint, at upper center, upper right, and lower left, but nothing is legible at present.]

LOCATION:
202-W-1.
PHOTOGRAPH: 48327.

[There are many pieces of graffiti here, presumably from the 1970's; one name is dated 1970. BOISE, IDA.; IDAHO; MP; TENNESSEE; FLORENCE KRUG; PORTLAND, OREGON; WOONSOCKET, R.I.; VHTHY; NICKY, RONNIE; PATRIOT; MIKE BECHTOLD 1970; etc.]

[More interesting are the shadows of several Chinese characters that show vaguely from beneath the paint in several places. Whether or not a significant inscription is here is not presently determinable.]

LOCATION:
202-W-2

PHOTOGRAPH: 48323.

[Several pieces of graffiti, which is likely from the 1970's, are found here: 4; FOCKER; 439 (or perhaps, "FOCKER 43.9"??); TAU; MAS; FK; B; etc.]

[A crude picture of a bird is at center, and a head in profile is at lower left.]

[A phrase in Chinese/Japanese characters is visible at lower left, partially obscured by paint.]

打倒日本帝國主義
OVERTHROW JAPANESE IMPERIALISM

[The shadows of several other characters are also vaguely visible. Whether or not a significant inscription lies beneath the paint is at present not determinable.]

LOCATION:
204-N-1

PHOTOGRAPH: 48307.

[Carved in block letters at center are the words, VIVE LA FRANCE. Another phrase, illegible, is below.]

LOCATION:
205-N-1
PHOTOGRAPHS: 47437, 47439

[On the right, as the viewer faces this location. The following inscription is most likely two heptasyllabic quatrain poems by the same author/calligrapher; however, in over a dozen places where there should be characters, nothing is visible at all; in a few other locations there are clearly characters, but they are at present indecipherable. It remains possible that the inscription is a prose piece of irregular line lengths. In the second to last position in line three, there is an overwritten character. The entire seventh line is half-obscured by a WWII wooden molding, though six characters are clearly there. The content and wording of the first line echoes another inscription, at 205-S-5, which is found in Island #A5.]

別父母兮拋妻子
口口家計作西奴
？？？口庸（唐）人下
？？？口莫奈何

？？？？圖良策
？？縱橫殺滅胡
？口口口口口口
？口年遇太平詩

？？子題

LEAVING MY PARENTS, AND ABANDONING WIFE AND CHILD,
... TO MAKE A LIVING, I BECAME A SLAVE TO THE WEST.
... BENEATH MEDIOCRE PEOPLE
... NOTHING CAN BE DONE.

... MAKE A GOOD PLAN,
... DOMINATION, DESTROY THE BARBARIAN.
...
... YEARS, AND ENCOUNTER A POEM OF PEACE.

INSCRIBED BY ...

[Immediately below the previous inscription are found multiple partially-obscured characters, few of which are decipherable. There MAY be a complete poetic inscription there, but this is not

determinable at present. The English name "Danny" is also scrawled there.]

[At center, within the bounds of the WWII wooden molding, are a few indecipherable characters, but too few to determine whether a significant inscription lies beneath the paint.]

[Immediately to the left of the WWII molding, as the viewer faces this location, is a line of at least four characters, at present indecipherable. There may be a significant inscription here, but at present this is not determinable.]

[On the far left, next to the wooden framing stud, as the viewer faces this location. Perhaps a pentasyllabic quatrain poem? Twelve characters are visible, though some are not deciphered. The decipherable characters suggest this inscription is about undergoing difficulties in order to become a wealthy person. Next to the inscription is a character that may read "Xiang," as in the Xiangshan region of Guangdong; this appears to be part of a signature.]

？？立口身
？？？口忍
？？口苦難
？口作富人

香？

... TO STAND UP
... TO BEAR
... BITTERNESS AND HARDSHIP,
... BECOME A WEALTHY MAN

XIANG

[Immediately below the preceding inscription are several pictorial carvings, and a few miscellaneous characters. One picture appears to be a rifle, and one is certainly a steamship; the third is partially obscured, but is likely another steamship -- a line of what are probably portholes is visible.]

SECOND FLOOR:

205-N-2
#48.
I thoroughly hate the barbarians because they do not respect justice.
They continually promulgate harsh laws to show off their prowess.
They oppress the overseas Chinese and also violate treaties.
They examine for hookworms [63] and practice hundreds of despotic acts.

63. Applicants for entry were examined for hookworm. During the earlier years, infestation with the parasite was cause for deportation. Later, patients were required to undergo medical treatment before landing.

詳恨番奴不奉公，
頻施苛例逞英雄。
凌虐華僑兼背約，
百般專制驗勾蟲。

#41.
I have ten-thousand hopes that the revolutionary armies will complete their victory,
And help make the mining enterprises successful in the ancestral land.
They will build many battleships and come to the U.S. territory,
Vowing never to stop till the white men are completely annihilated.

萬望革軍成功竣，
維持祖國礦務通。
造多戰艦來美境，
滅盡白人誓不休。

#A48
I bowed farewell to my close friends and went abroad.
How was I to know the barbarians would imprison me?
From antiquity, users of brute force have had no sense of justice.
Are there any clever schemes to escape this prison?
If I am deported back to China one day,
Then several months' efforts will have been thrown into the water.
What a pity that Feng Tang aged so easily. [161]
Why was it most difficult for Li Guang to win honors? [162]

161. Feng Tang was a capable official serving Emperor Wen (179-157 B.C.) of the Han dynasty. Later, when Emperor Wu (149-87 B.C.) was seeking men of talent, Feng's name was recommended. But by that time, he was more than 90 years old. His son was appointed in his stead.
162. Li Guang (?-119 B.C.) was a general serving Emperor Wu of the Han dynasty. He was renowned for his many victories over the Xiongnu nomads. However, he was never conferred a noble title. Li Ling (See Note 85) was his grandson.

揖別知己出外洋；

LOCATION:
205-N-2
PHOTOGRAPHS: 47430, 47431.

[At the right, next to the wooden framing stud, as the viewer faces this location. Island #48, a heptasyllabic quatrain poem, is here; most of the characters on the wall correspond to the published text, but several are questionable -- particularly in the second line. The first two characters there are probably 野蠻 (barbaric) and not as published.]

[Immediately to the left of the preceding inscription, with no spaces in between, is the text to Island #41, a heptasyllabic quatrain poem. In fact, this poem is a continuation of Island #48 -- they are a single eight-line poem, and not two separate quatrains. The rhymes bear this out. While the majority of characters on the wall appear to correspond to the published text (several are questionable), the final character in line four definitely differs; instead of 休, the character is certainly 容, which follows the rhyme of the final character in line two. NOT PRESENT in Island, but present on the wall, is the following signature:

花邑人題
INSCRIBED BY A MAN OF HUA DISTRICT

Hua District is Huayuan (present Huaxian) District, to the north of Guangzhou City.]

[To the left of the preceding inscriptions, with some space in between, is the text to Island #A48. There are numerous differences with the published text, including positions #3 and #4 in line one (undeciphered); #7 in line two (禮 not 理); #1 and #2 in line three (undeciphered); #2 in line five (但 not 旦, though in fact the wall character is a mistake, which Island corrected); #6 and #7 in line five (歸去國 not 歸國去, though the resulting odd syntax sparked someone to overwrite the character 祖 in #6); finally, positions #5, #6, and #7 in line six are puzzling due to heavy overwriting. NOT PRESENT in Island, but present on the wall, is the following signature:

香山
XIANGSHAN

This refers to the district in Guangdong.]

[Beneath Island poems #48, #41, and #A48 are multiple characters and partial characters, which may indicate a significant inscription, but this is not determinable at present.]

[To the left of the preceding is a very faint inscription, much of which is indecipherable. It appears to be a quadrisyllabic or pentasyllabic quatrain, though a lone character above the first line makes a heptasyllabic quatrain a possibility. What can be tentatively gleaned is as follows:

□□□蒙
□父母合
□□富路

豈知胡虜困我身？
自古強權無公理；
有何妙策出牢籠。
一旦撥回歸國去；
數月工程付水中。
可惜馮唐 [1]**容易老；**
何其李廣最難封？

1. 余本作「庚」

口口口牢

...COVERED
...UNITED WITH FATHER AND MOTHER
...ROAD OF WEALTH
...PRISON

The spacing between lines is a bit off, leading to the possibility that the final character noted is not related, and that there is an additional line of obscured characters between the first and second lines.]

[Left of the preceding is a longer poetic inscription, in what looks like the eight-line pentasyllabic regulated-verse form. HOWEVER, two additional characters are clearly visible preceding line two, and the shadows of a few others preceding other lines may also be there -- thus the poem MAY be heptasyllabic.

口口口會歐
只因粒食覓尋口
多口歸口地
口辱到口囚
口有口口口
口計枉口謀
政危民氣軟
全是勿效由

...MEET IN EUROPE [??]
ALL BECAUSE OF SEARCHING FOR A MORSEL OF FOOD.
MANY...RETURN...THE LAND
...SHAMED TO THE POINT...IMPRISONMENT
...HAVE...
...PLANS, USELESS...SCHEMES
THE GOVERNMENT IS PRECARIOUS, AND THE PEOPLE'S SPIRIT IS WEAK
HAVE NO EFFECT AT ALL

Several characters to the left of this inscription may constitute a signature, but as they are of varying sizes and irregular placement, this is not determinable at present.]

205-N-3
#17
My belly is so full of discontent it is really difficult to relax.
I can only worry silently to myself.
At times I gaze at the cloud-and fog-enshrouded mountain-front.
It only deepens my sadness.

牢騷滿腹甚難休，
默默沉沉祇自憂。
時望山前雲霧鎖，
恰似更加一點愁。

#A22
I remember since boarding a ship to America
Till now, the moon has waned twice.
I want to send a letter of comfort, but regret that there is little time.
The family is expectant, but their hopes are in vain.

憶自動輪來美洲；
迄今月缺兩輪流。
欲寄安書恨期乏；
家人懸望空悠悠。

#A51.
The savage doctors examine for hookworms.
I could not go ashore because fate was not kind.
Why should a young man take his life so lightly?
To whom should I cry out for redress of these terrible wrongs?

狼醫要驗勾蟲症；
不能登陸運不靈。
青年何苦輕生命；
冤沉二字向誰鳴？

#A11.
Imprisoned in this wooden building, I am always sad and bored.
I remember since I left my native village, it has been several full moons.
The family at home is leaning on the door, urgently looking for letters.
Whom can I count on to tell them I am well?

Prisoners in this wooden building constantly suffer sadness and boredom.
I remember the hardships I had to endure when I was coming here.
I cannot prophesy which day I will cross the barrier. [126]
The years and months are easily spent in vain.

LOCATION:
205-N-3

PHOTOGRAPHS: 47404, 47408,47420, 49535.

[High on the wall to the right, as the viewer faces this location, is a faint inscription of an indeterminate number of characters. Should it be a tetrasyllabic quatrain, or a longer quatrain poem?]

口口口
口例口
口慘口
口愁人

滿題

[Below the previous inscription, at eye level right, is Island #17. The text appears identical to the published text, except for position #5 in line one. NOT PRESENT in Island, but present on the wall, is the following inscription:

香山三口流蕩子口題
INSCRIBED BY A WANDERER FROM SAN-? IN XIANGSHAN

Several towns beginning with SAN [three] are in the Xiangshan (present Zhongshan) region.]

[Below Island #17 is a picture of three ships in a line (on a single wooden slat).]

[To the left of Island #17 is Island #A22. The text looks identical to the published text, except position # 6 in line three appears to be 郵 not 期. There are also three unclear characters immediately to the right of the first three characters of line one -- a title, or just overwriting? NOT PRESENT in Island is following short signatory line:

合上
AS ABOVE.

Thus the author of Island #A22 is presumably the same as for Island #17.]

[To the left of Island #A22 is Island #A51. The text looks identical to the published text. Up to six mostly illegible characters are to the left of the text, where a signature might be found; no signature is included in Island.]

Composed by an old man from Taishan [127]

126. Admission into the United States.
127. See Note 14

困囚木屋常愁悶；
憶別家鄉月幾圓。
家人倚望音書切；
憑誰傳語報平安？

木屋監囚愁悶多；
記憶來時歷苦楚。
過關未卜是何日；
空令歲月易蹉跎。

台山氏翁題

#55.
Shocking news, truly sad, reached my ears.
We mourn you. When will they wrap your corpse for return?
You cannot close your eyes.
Whom are you depending on to voice your complaints?
If you had foresight, you should have regretted coming here.
Now you will be forever sad and forever resentful.
Thinking of the village, one can only futilely face the Terrace for Gazing Homeward. [72]
Before you could fulfill your ambition, you were buried beneath clay and earth.
I know that even death could not destroy your ambition.

72. During the political turmoil in China at the end of the Western Jin dynasty (265-316 A.D.), two princesses fled to a distant region for safety and ended up marrying commoners in a village. They were often unhappy and longed for their old homes. Their fellow villagers then built a terrace which they could ascent to gaze in the direction of their home.

噩耗傳聞實可哀，
弔君何日裹屍回？
無能瞑目憑誰訴？
有識應知悔此來。
千古念愁千古恨，
思鄉空對望鄉臺。
未酬壯志埋壤土，
知爾雄心 [1]死不灰 [2]。

[Below Island #A51 is another picture of a ship, this one three wooden slats in height.]

[To the left of Island #A51, and beginning four wooden slats higher, is Island #A11. The text appears the same as the published text; Island also includes the signature. Rather than constituting a single poem, in fact two heptasyllabic quatrains by the same author are here. Island categorizes them under a single number, but does include a space between them.]

[Directly underneath Island #A11 are found two faint poems written small (two characters per wooden slat); these correspond to Island #55 (on the right), and Island #A54 (on the left). These two poems, both on the topic of an internee who has died, ALSO appear written in larger characters at 205-N-4. The two smaller texts here may be rough drafts for the larger texts. Three lines of very faint characters to the left of Island #A54 may be a signature or explanation of the incident.]

[Several miscellaneous characters appear below and to the left of the previous inscriptions, but do not appear to be part of any significant inscription. And is that square a picture of a house or building?]

1. 余本作「志」
2. 余本作「恢」

#A54.
This unworthy one with the group is grief-stricken.
Who will transmit the news of death back to the village?
I mourn your having ridden the crane to return to the dark regions. [171]
A traveler arrived in America on a ship.
Tears enveloped the lonely soul as the cuckoo uttered its mournful cry.
Sorrow has led me to dream of traveling to the Terrace of Yang. [172]
It is a pity that medicine was wrongly prescribed.
The corpse was nearly cremated to ashes.

171. i.e., death. In Chinese mythology, cranes are connected with immortals.
172. King Huai of Chu (328-299 B.C.) met a female immortal in a dream and had sexual relations with her. She was found every morning and evening at the foot of the Terrace of Yang, which has come to be used as an allusion to a place were men and women meet for sexual liaisons.

忝屬同群事感哀。
訃音誰遞故鄉回？
痛君騎鶴歸冥去；
有客乘槎赴美來。
淚鎖孤魂悲杜宇；
愁牽旅夢到陽台。
可憐藥石施醫誤；
險被焚屍一炬灰。

205-N-4
#55.
Shocking news, truly sad, reached my ears.
We mourn you. When will they wrap your corpse for return?
You cannot close your eyes.
Whom are you depending on to voice your complaints?
If you had foresight, you should have regretted coming here.
Now you will be forever sad and forever resentful.
Thinking of the village, one can only futilely face the Terrace for Gazing Homeward. [72]
Before you could fulfill your ambition, you were buried beneath clay and earth.
I know that even death could not destroy your ambition.

72. During the political turmoil in China at the end of the Western Jin dynasty (265-316 A.D.), two princesses fled to a distant region for safety and ended up marrying commoners in a village. They were often unhappy and longed for their old homes. Their fellow villagers then built a terrace which they could ascent to gaze in the direction of their home.

噩耗傳聞實可哀，
弔君何日裹屍回？
無能瞑目憑誰訴？
有識應知悔此來。
千古念愁千古恨，
思鄉空對望鄉臺。
未酬壯志埋壞土，
知爾雄心 [1]死不灰 [2]。

1. 余本作「志」
2. 余本作「恢」

#A54.
This unworthy one with the group is grief-stricken.
Who will transmit the news of death back to the village?
I mourn your having ridden the crane to return to the dark regions. [171]
A traveler arrived in America on a ship.
Tears enveloped the lonely soul as the cuckoo uttered its mournful cry.
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It is a pity that medicine was wrongly prescribed.
The corpse was nearly cremated to ashes.

171. i.e., death. In Chinese mythology, cranes are connected with immortals.
172. King Huai of Chu (328-299 B.C.) met a female immortal in a dream and had sexual relations with her. She was found every morning and evening at the foot of the Terrace of Yang, which has come to be used as an allusion to a place were men and women meet for sexual liaisons.

忝屬同群事感哀。
訃音誰遞故鄉回？
痛君騎鶴歸冥去；

LOCATION:
205-N-4

PHOTOGRAPHS: 47426, 47428, 49521.

[At right, as the viewer faces this location, is a Japanese inscription written in very small characters, on a single wooden slat. At least ten other Japanese inscriptions on the barracks walls are related to it. It appears that all concern the repatriation of Japanese nationals after WWII. Below, Japanese syllabaries are rendered in English characters.]

昭和二十年
丸（？）十一月七日
横濱ni口fu

THE TWENTIETH YEAR OF SHŌWA (1946)
MARU (SHIP?) NOVEMBER 7TH
LEAVING (?) FOR YOKOHAMA

[Below and to the right of the previous small inscription are at least seven partial characters in two lines, that are presently illegible. These may constitute a title or description of the two poems to the left.]

[To the left of the above is Island #55, followed by Island #A54. These two related poems, presumably by a single author, express grief at the death of a fellow internee; both poems also appear, in much smaller characters, at 205-N-3. Both texts appear to correspond closely to the published texts, though some characters are too faint to be sure. In #A54, the spacing between lines gets wider towards the end of the text, which is unusual. Above the first line of #55 are the following three characters:

黃成口
HUANG CHENG ?

This appears to be a name, and may be associated with the two mourning poems, although its location above the poems would be unusual. The deceased man? The man who wrote or copied the inscriptions? The final character is not deciphered, but does include the metal radicle on the left.]

[Above Island #55 and the first part of Island #A54 are numerous partial characters; whether or not a significant inscription lies here is not presently determinable.]

[Beginning above the latter half of Island #A54 is an heptasyllabic eight-line regulated verse poem corresponding to Island #A33. The text appears to correspond closely to the published text,

有客乘槎赴美來。
淚鎖孤魂悲杜宇；
愁牽旅夢到陽台。
可憐藥石施醫誤；
險被焚屍一炬灰。

#A33.
Drifting alone in the ocean, autumn suddenly passed.
I have just gone through ten thousand calamities; still I am a prisoner from Chu. [140]
When Wu Zixu played his flute, he thought of erasing his grievances [141]
When Su Ziqing held his tasseled staff, he vowed he would one day avenge his wrongs. [142]
When Jiyun shot an arrow at the enemy, he was not doing it to meddle. [143]
Goujian slept on firewood, but he had a reason. [144]
My inflamed liver and bowels are prepared to take life lightly and engage in a life and death struggle.
Will the blue heavens allow me to fulfill this ambition or not?

140. See Note 99
141. See Note 18
142. See Note 30
143. Nan Jiyun (?-757 A.D.). During the An Lushan rebellion (755-760 A.D.), the rebel army surrounded Suiyang (in the present Henan Province). Nan was one of the defenders of the besieged city and shot the enemy general in the left eye with one arrow.
144. See Note 78

飄零湖海倏經秋；
萬劫纔過作楚囚。
伍子吹簫懷雪恨；
蘇卿持節誓報仇。
霽雲射矢非多事；
勾踐臥薪卻有由。
激　[1]烈肝腸輕一決；
蒼天諾否此志酬。

1. 余本作「擊」

though a few characters are faint. For position #1 in line seven, Island transcribes 激 and footnotes the alternate 擊 found in the Tet Yee manuscript; on the wall the alternate appears correct. NOT PRESENT in Island, but present on the wall, are both a title and a signature, as follows:

埃崙偶感
RANDOM THOUGHTS ON THE ISLAND

台山助苗長者題
INSCRIBED BY AN ELDER FROM TAISHAN, WHO MAKES THE SPROUTS GROW

"To make the sprouts grow" is an allusion to the 4th century B.C. Confucian classic, Mencius Book II, Part A, #2: "There was a man from Sung who pulled at his rice plants because he was worried about their failure to grow. Having done so, he went on his way home, not realizing what he had done. 'I am worn out today,' said he to his family. 'I have been helping the rice plants to grow.'" Translation from D.C. Lau, Mencius (Penguin, 1970), p. 78. Naturally, the man from Sung's rice plants all died. The usage here is probably ironical and self-deprecating: the author is suggesting that he couldn't leave well enough alone, and so ended up in his present state of imprisonment. If we choose to read the name with less irony, then it may suggest he is one who attempts to nurture those younger and less fortunate than himself.]

[To the left of Island #A54, and below Island #A33, is an unusual inscription -- unusual because, although heptasyllabic and seemingly a poem, it has five lines instead of four. Much is illegible at present. The final two lines express that the author wishes he could get to sleep, and something about a bowl of poor food. This is not very satisfactory, but all that can be presented now.

口全口口口輪丸
可口口割（刮）奴口三
篤種口口口不我
欲援登（？）口入爲睡
粗菜一縷什口豆（？）

[To the left of the previous inscription is the following couplet, probably written in the early-1930's, after the Japanese invasion, *or* right after the 1911 revolution which toppled the Manchu Qing dynasty.]

滿洲亡矣
漢口興（？）矣

MANCHURIA IS LOST!!
CHINA MUST RISE (??)!!

205-N-5
#28.
The male eagle is also easy to tame.
One must be able to bend before one can stretch.
China experienced calamities for a thousand years.
Confucius was surrounded in Chen for seven days. [27]
Great men exhibit quality,
Scholars take pride in being themselves.
Gains and losses are entangled in my bosom.
My restlessness is as sign of self-illumination.

27. When Confucius (551-479 B.C) and his disciples were on the road between Chen and Cai (both in the present Henan province), officials these states feared his appointment as an official in the powerful neighboring state of Chu (in the present Hubei province, extending to the middle Yangzi River basin and the upper and middle Huai River basin). Chu posed a perpetual threat to these smaller states; therefore, to prevent Confucius from proceeding on to Chu, the officials ordered troops to surround them and cut off their food supplies for several days.

雄鷹亦易馴，
能屈始能伸。
也歷千年劫，
曾困七日陳。
偉人多本色，
名士樂天真。
得失縈懷抱，
心猿證悟 [1]禪。

1. **余本作「吳」** [Note: software lacks this character]

#39.
Twice I have passed through the blue ocean, experienced the wind and dust of journey.
Confinement in the wooden building has pained me doubly.
With a weak country, we must all join together in urgent effort.
It depends on all of us together to roll back the wild wave. [45]

45. Quotation from an essay by Han Yu (768-824 A.D.), a scholar and official during the Tang dynasty (618-907 A.D.). "To return the violent wave that had fallen," i.e., to make an effort to restore declined fortunes.

兩經滄海歷風塵，
木屋羈留倍痛深。
國弱亟 [1]當齊努力，
狂瀾待挽仗同群。

1. **余本作「極」**

#33.
Inscription About a Wooden Building [33]

LOCATION:
205-N-5

PHOTOGRAPHS: 47411, 47423, 47424.

[At upper right, as the viewer faces this location, is Island #28, a pentasyllabic eight-line regulated verse poem. The text appears to correspond with the published text, though several characters are too faint to be sure. NOT PRESENT in Island, but present on the wall to the right of the poem, is a short signatory inscription of three or four characters. However, only the word "inscribed by" is clear.]

[Immediately to the left of Island #28 is the following:

又此[?]七絕一首

天涯漂泊悔風塵
？？棲？歷劫身
？？應知口旅發
？？牛馬任他人

ANOTHER (BY THE SAME AUTHOR) HEPTASYLLABIC QUATRAIN POEM

I'VE DRIFTED TO THE HORIZON, AND DESPAIR OF THE WIND AND DUST
...DWELLING...MY BODY HAS UNDERGONE SUFFERING
...I SHOULD HAVE KNOWN...TO SET OUT TRAVELING
...LET OTHERS BE LIKE HORSES AND CATTLE

[Immediately to the left of the previous inscription is Island #39. The text appears to correspond to the published text. NOT PRESENT in Island, but present on the wall, is the following title line:

和李君愿韻
FOLLOWING THE RHYMES OF LI JUNYUAN

This is one of the very few instances in which a full name is carved on the walls. Also NOT PRESENT in Island, but present on the wall, is the following signatory line:

口口同下四郎
...ALONG WITH THE FOLLOWING FOUR GENTLEMEN

[Below the upper wall where Island #28, the intervening hepatsyllabic quatrain, and Island #39 are

A building does not have to be tall; if it has windows, it will bright.
Island is not far, Angel Island.
Alas, this wooden building disrupts my traveling schedule.
Paint on the four walls are green,
And green is the grass which surrounds.
It is noisy because of the many country folk,
And there are watchmen guarding during the night.
To exert influence, one can use a square-holed elder brother. [34]
There are children who disturb the ears,
But there are no incoherent sounds that cause fatigue.
I gaze to the south at the hospital, [35]
And look to the west at the army camp. [36]
This author says, "What happiness is there in this?"

33. This composition imitates the style of "Loushi Ming" ("Inscription About a Humble House") by Liu Yuxi (772-842 A.D.)
34. i.e., money. The ancient Chinese con had a square hole in the center.
35. The writer here appears to be confused in his directions. The long axis of the barracks building runs roughly in an eastern-western direction. The occupants can see the hospital to the north from windows in the building's north wall. Looking east, the Ft. McDowell buildings can be seen. No buildings can be seen from the south wall windows which face the hillside.
36. See note 35.

木屋銘

樓不在高，有窗則明；
島不在遠，煙治埃崙。
嗟此木屋，阻我行程。
四壁油漆綠，
週圍草色青。
喧嘩多鄉里，
守夜有巡丁。
可以施運動，孔方兄。
有孩子之亂耳，
無呫嗶之勞形。
南望醫生房，
西瞭陸軍營。
作者云，「何樂之有？」

#A58.
For half a year after I had been refused entry, I heard no news.
Who was to know that today I would be deported back to Tang? [176]

found, is an area packed with multiple inscriptions. Unfortunately, due to differences in the paint, the bottom parts of these inscriptions are more visible than the upper parts. At least two, probably three hepatsyllabic quatrains are here, plus numerous miscellaneous characters. In all three inscriptions, there are numerous smaller characters written between the lines, which may be additions or corrections. There is even a moderately long inscription in English characters running horizontally along a single wooden slat, but it too is mostly illegible. What can be gleaned from the first two main Chinese inscriptions is as follows. The rest at present only yields a few individual characters, and so is omitted here.

口奴口富逞英強
口口口口有賢良
他年口口口口律
口口口口草不留

...SLAVES...WEALTH, EXHAUSTS THE HERO'S STRENGTH
...HAS SAGELY GOODNESS
IN OTHER YEARS...
...AND NOT A BLADE OF GRASS WILL BE SPARED

囚口口口暫說哀
口口口口淚洒洒
口口戎口諸葛亮（？）
口口口口口口口

[Immediately to the left of Island #39, on the upper section of the wall, is Island #33, the "Inscription about a Wooden Building." The text appears to correspond to the published text, though some characters are too faint to tell for sure. NOT PRESENT in Island, but present on the wall, is the following signatory line:

中華民國口年二月
THE SECOND MONTH OF THE ?? YEAR OF THE REPUBLIC OF CHINA

[Directly below the first half of Island #33, is the heptasyllabic quatrain Island #A58. Yet the text differs substantially from the published text; the first two lines are the same (though a few characters are too faint to be sure), but the second two lines contain numerous differences. Following is the text on the wall:

批消半載無消息
誰知今日撥回唐
搭到此船口淚落

On the ship I will have to endure the waves; tear drops fall.
On a clear night, thinking it over three times, the bitterness is difficult to bear.

176. The text uses Tang for Mountains for Tang. See note 37.

批消半載無消息；
誰知今日撥回唐？
船中捱浪珠淚落；
清夜三思苦難堪。

口間思至苦難堪（轗）

FOR HALF A YEAR AFTER I HAD BEEN REFUSED ENTRY, I HEARD NO NEWS.
WHO WAS TO KNOW THAT TODAY I WOULD BE DEPORTED BACK TO TANG?
CLIMBING ABOARD THIS SHIP, ... TEARS FALL;
...I THINK UPON IT, UNTIL THE BITTERNESS IS DIFFICULT TO BEAR.

If the alternate final character is accurate, then the last phrase is "I'M BITTER THAT MY AIMS WILL NOT BE REACHED."]

[Beginning below the last line of Island #A58, two wooden slats down, is a hepatsyllabic quatrain poem written in small characters, two characters per slat.

口來木屋生口甚
口筆口題壁上詩
口口忽口數一口
口口口口口口口

..ARRIVING AT THE WOODEN BUILDING, I FELT VERY ...
...BRUSH...AND INSCRIBED A POEM ON THE WALL
...SUDDENLY...

[to the left of Island #A58 is an inscription in very similar calligraphy. Only a few characters of a single couplet are visible, but a longer poem may be hidden here, or alternatively, the couplet may be an additional two lines for Island #A58.:

口教同胞口子房
口口順利口口口

...TELL MY COMPATRIOTS...BUILDING
...SMOOTHLY...

A name (?) in English characters is also written here, to the left of the Chinese couplet: HON KOINE.]

205-N-6
#15.
The insects chirp outside the four walls. [16]
The inmates often sigh.
Thinking of affairs back home,
Unconscious tears wet my lapel.

16. This poem imitates the "Mulan Ci" ("Poem of Mulan"), which some judge to be a work dating back to the 6th century, A.D.

四壁蟲唧唧，
居人多歎息。
思及家中事，
不覺淚沾滴　　[1]。

1. 余本作「襟」

#9.
I used to admire the land of the Flowery Flag [9] as a country of abundance.
I immediately raised money and started my journey.
For over a month, I have experienced enough winds and waves.
Now on an extended sojourn in jail, I am subject to the ordeals of prison life.
I look up and see Oakland so close by.
I wish to go back to my motherland to carry the farmer's hoe.
Discontent fills my belly and it is difficult for me to sleep.
I just write these few lines to express what is on my mind.

9. A Cantonese colloquial term for the United States.

夙慕花旗幾優哉，
即時籌款動程來。
風波閱月已歷盡，
監牢居所受災磨。
仰望屋崙相咫尺，
願回祖國負耕鋤。
滿腹牢騷難寢寐，
聊書數句表心裁。

#8.
Instead of remaining a citizen of China, I willingly became an ox.
I intended to come to America to earn a living.
The Western styled buildings are lofty; but I have not the luck to live in them.
How was anyone to know that my dwelling place would be a prison?

國民不為甘為牛，
意至美洲作營謀。

LOCATION:
205-N-6

PHOTOGRAPHS: 47414, 47454, 47455.

[At lower right, as the viewer faces this location, is Island #15, a pentasyllabic quatrain. The text corresponds to the published text, though several characters are quite faint. No title or signature are visible. Miscellaneous characters are below and above, but do not appear to amount to anything significant.]

[To the left of Island #15 are three clear characters:

南堂友
FRIEND OF THE SOUTHERN HALL

Several wooden slats further down are found two drawings of birds.]

[To the left of the above is a long inscription of irregular line lengths; it is more prose than poetry. The two halves are syntactically parallel, and read from the two sides towards the center. The proper punctuation is debatable, especially since not all characters are at present decipherable. Making the determination more difficult is that fact that the bottom edge of photographs 47455 and 47454 may not correspond to the end of the inscription -- there may be more characters further down the wall.

飄泊七萬里長途口願得口花旗尋日學口口
建榮歸還故鄉

疲勞二十年心血何期留口埃崙他方落口一
錫美事付汪洋

I'VE WANDERED ON A LONG JOURNEY OF 70,000 MILES;
...(BECAUSE?) I WANTED TO (REACH) THE LAND OF THE FLOWERY FLAG.
SOMEDAY I'LL LEARN ... AND BECOME FAMOUS;
AND RETURN TO MY HOMETOWN.

I'VE EXHAUSTED MY MIND AND BODY FOR TWENTY YEARS;
FOR HOW MUCH LONGER MUST I STAY ... ON THE ISLAND?
SOMEWHERE I'LL COME DOWN ...
BUT SUCH BEAUTIFUL MATTERS ARE CONSIGNED TO THE VAST OCEAN (??).

[To the left of the previous inscription is Island #9. The text corresponds to the published text. No title or signature lines are visible.]

洋樓高聳無緣住，
誰知棲所是監牢？

#40.
I lean on the railing and lift my head to look at the cloudy sky.
All the mountains and rivers are dark.
Eastern Mongolia is lost and the date of her return is uncertain. [46]
The recovery of the Central Plains [47] depends on the youth.
Only the tongue of Changshan [48] can slay the villainous.
To kill the bandit we must wave the whip of Zu Di. [49]
I am ashamed to be curled up like a worm on Island. [50]
I grieve for my native land but what else can I say?

46. Part of the territory of the northeast provinces of China (Manchuria) which were lost to Japan in 1931-1932.
47. The lower Yellow River Valley, where Chinese civilization had its beginnings.
48. Changshan refers to Yan Gaoqing (?-756 A.D.), an official of the Tang dynasty (618-917 A.D.). During the An Lushan Rebellion (755-760 A.D.), Yan led an army to fight the rebels. He was defeated and captured. All during the execution, he continued t revile the enemy.
49. Zu Di (266-321 A.D.) was a general during the Western Jin dynasty (256-316 A.D.). When non-Chinese people seized control of the Yellow River Valley in the 4th century and the Chinese court had to retreat to the south, Zu Di swore to recover this lost territory. One of his friends, also a general, once said, "I sleep with my weapon awaiting the dawn. My ambition is to kill the barbarian enemy, but I am always afraid that Zu will crack the whip before me." Thus, the reference means to try hard and compete to be first.
50. See note 2.

憑欄翹首望雲天，
一片山河盡黯然。
東蒙失陷歸無日，
中原恢復賴青年。
誅奸惟有常山舌，
殺賊須揚祖逖鞭。
憶我埃崙如蜷伏，
傷心故國復何言。

#57.
On a long voyage I traveled across the sea.
Feeding in wind and sleeping on dew, I tasted hardships.
Even though Su Wu was detained among the barbarians, he would one day return home. [74]
When he encountered a snow storm, Wengong sighed, thinking of bygone years. [75]
In days of old, heroes underwent many ordeals.
I am, in the end, a man whose goal is unfulfilled.
Let this be an expression of the torment which fills my belly.
Leave this as memento to encourage fellow souls.

[To the left of Island #9 is Island #8, a heptasyllabic quatrain. The text corresponds to the published text. No title line is visible; nor is a signature line, though the end of the poem is right at the edge of the photograph, which makes a sure determination difficult.]

[Below Island #9, with one wooden slat in between, is Island #40. The text appears to correspond with the published text. NOT PRESENT in Island, but present on the wall, is the following signature line:

民國四口年
港口人沃（？）題

[On the single horizontal slat in between Island #9 and Island #40 are found multiple faint characters. These may be a separate short inscription, but most are not decipherable at present.]

[Beginning directly below Island #8, and left of Island #40, and continuing to the left edge of 205-N-6, are a mass of faint characters, including in several cases some that are visibly in lines. Some individual characters are readable. There is certainly a significant inscription here, or more than one, but study must await better techniques of seeing through the paint.]

[To the left of Island #8 is Island #57, a hepatsyllabic eight-line regulated verse. The text corresponds to the published text.]

[To the left of Island #57 is Island #A32, a heptasyllabic quatrain. The text corresponds to the published text, although a few characters are unclear. There are no title or signature lines.]

[To the left of Island #A32 is a partial inscription that may well turn out to be a heptasyllabic quatrain with a signatory inscription. Much is illegible. It is POSSIBLE that the poem is in fact pentasyllabic, and the final two characters of each line are part of a heptsyllabic quatrain poem below. What can be read of the poem text is as follows:

天地原黃口一叢
口口夜是口二口
口口鞠養口口口
口口在拜愁天堂

13th Day of the 3rd Month in the 6th Year of the Republic [76]

74. See note 30
75. The posthumous title of Han Yu (768-824 A.D.), scholar and official during the Tang dynasty (618-907 A.D.). In 819 he came under disfavor when he memorialized the throne against he elaborate ceremonies planned to welcome an alleged bone of Buddha. For this, he was exiled to Chaozhou in Guangdong province, then still an undeveloped region of jungles and swamps. On his way south, he bade farewell to his grandnephew at a snowy mountain pass, Lan Guan, in Shenxi, and composed a poem to express his feeling.
76. March 13, 1917

梯航遠涉歷重洋，
風餐露宿 [1]苦自嘗。
蘇武淪胡歸有日，
文公遇雪嘆當年。
自古英雄多磨折 [2]，
到底男兒志未伸。
滿腹苦衷聊代表，
留為紀念勵同魂。

中華民國六年三月十三日

1. **原作「宿露」**
2. **原作「攝」**

#A32.
Bored and filled with a hundred feelings, I am imprisoned in the building.
Seeing the surroundings stirs one who is sad. How can one stop the tears?
I recall the ship starting off for the land of America.
Looking back, the moon has repeated a cycle.

無聊百感困監樓；
觸景愁人淚怎收？
曾記動輪來美境；
迄今回溯月返流。

205-S-1
#A6.
Flocks of fellow villagers do not refrain from spending thousands of gold pieces to get to America.
Several hundred compatriots invested huge sums but are now imprisoned on Island. [122]

122. See Note 2

梓里成群，千金不惜，圖走美；
同胞數百，巨資投擲，困埃崙。

#61.
Barred from landing, I really am to be pitied.
My heart trembles at being deported back to China.
I cannot face the elders east of the river. [81]
I came to seek wealth but instead reaped poverty.

81. At the end of the Qin dynasty in the 3rd century B.C. Xiang Yu (232-202 B.C.) led 8,000 young stalwarts from the region east of the Yangzi River (in the present province of Jiangsu) to vie for China's rule. He was, however, ultimately defeated by Liu Bang, who subsequently became the first emperor of the Han dynasty (206-195 B.C.). After losing nearly all his men, Xiang Yu chose to commit suicide rather than return to face the elders of his native region in defeat.

阻攔上埠實堪憐，
撥回祖國也心驚。
無面見江東父老，
只望求富反求貧。

#A12.
I went east to Asia; I went west to Europe.
I came to the South, to North America, where the harsh exclusion laws cause me worry.
Allowing you to enter the place of imprisonment,
Even if you don't shed tears, you will lower your head.

東走亞兮西走歐；
南來北美苛禁愁。
任君入到囚困地；
若不流涕也低頭。

#A40.
For the sake of the mouth, I rushed about and must tolerate humiliation.
I gritted my teeth, clutched the brush, and recorded the circumstances.
The day my compatriots become prosperous and return to China.
They should once more outfit battleships to punish America.

為口奔馳須忍辱；
咬牙秉筆錄情由。

LOCATION:
205-S-1

PHOTOGRAPHS: 47500, 47509, 47516, 47517, 47519.

[At upper right, as the viewer faces this location, is Island #A6, a parallel irregular line length inscription written in two vertical lines. The text appears consistent with the published text. Above the inscription appear the two characters 木樓 for "wooden building." These may be part of a title. NOT PRESENT in Island, but present on the wall, is what appears to be a two-line signatory inscription in small characters. Most characters are illegible.]

[To the left of Island #A6, also in the upper part of this location, is Island #61, a heptasyllabic quatrain without title or signatory inscription. Lines one and four of the text conform to the published version, but there are certain differences in lines two and three. In line two, the wall reads 撥回歸家 "Deported back, and returning home." The character in position five also appears to vary from the published text, but is not legible. In line three, the character in position five may differ from the published text.]

[To the left of Island #61, also in the upper part of this location, is Island #A12, a heptasyllabic quatrain without title or signatory inscription. The text is quite consistent with the published version, except the characters in positions five and six of line three are reversed. Further, the Island transcription and translation of "I came to the South, to North America..." in line two is odd, and may result from a misidentification of the character in position two. Perhaps it should be "South America and North America..."]

[To the left of Island #A12, also in the upper part of this location, is Island #A40, a heptasyllabic quatrain. The text appears consistent with the published version. It is difficult to tell, but a line of very faint characters just to the left of the poem, written two characters per wooden slat, may be a dated signatory inscription.]

[To the left of Island #A40 and its probable signatory inscription, also in the upper part of this location, is a mostly illegible text that does not appear in Island. It appears to be a heptasyllabic quatrain poem, with a short signature.]

[To the left of the above inscription, also in the upper part of this location, is Island #A15, a heptasyllabic quatrain. The text appears consistent with the published text (Island also notes two minor discrepancies between the Tet Yee text and that published in a Chinese newspaper; the relevant characters on the wall are not clear enough to make a positive determination one way or the other). Island also includes the signatory inscription 陳題 "By Chen." In fact, the inscription is at least two characters longer than that, and appears to also include a place name. It tentatively reads 花邑陳題 "By Chen from Hua District." Hua District is Huaxian, near Guangzhou City.]

[To the left of Island #A15 (after a small blank space where a few faint characters appear, but

同胞發達回唐日；
再整戰艦伐美洲。

#A15.
Each day my sorrow increases as I stay on Island. [131]
My face, as well, grows sallow and my body, thin.
My detention and mistreatment has not yet ended.
I am afraid my petition will be denied and I, sent back.

By Chen
131. See Note 2

埃崙居處日添愁；
面亦黃兮身亦瘦。
留難　　**[1]磋磨猶未了；**
最怕批消　　**[2]打回頭。**

陳題
1. **舊金山週報作「留連」**
2. **舊金山週報作「拋消」**

#A45.
A thousand sorrows and a hatred ten-thousand-fold burns between my brows.
Hoping to step ashore the American continent is the most difficult of difficulties.
The barbarians imprison me in this place.
Even a martyr or a hero would change countenance.

千愁萬恨燃眉間；
望登美洲難上難。
番奴把我囚困此；
列士英雄亦失顏。

#A49.
When I began reflecting, I became sad and composed a poem.
It was because my family was poor that I left for the country of the Flowery Flag. [163]
I only hoped that when I arrived it would be easy to go ashore.
Who was to know the barbarians would change the regulations?
They stab the ear to test the blood and in addition they examine the excrement. [164]
If there is even a shadow of hookworms, one must be transferred to undergo a cure.
They took several dozen foreign dollars. [165]
Imprisoned in the hospital, I was miserable with grief and sorrow.
I do not know when I will be cured.
If one do I can escape and rise to my aspirations.

which probably do not suggest a significant inscription), is Island #A45, a heptasyllabic quatrain. The text appears consistent with the published version, though the last three characters of line one are questionable. Also making reading difficult is the fact that the last character in each line is actually overwritten on the first characters of several lines of the poem below, Island #A49 (discussed separately, below). It is tentatively suggested that Island #A49 was written first, then covered in paint; later Island #A45 was added.]

[To the left of Island #A45 (after a blank space where several miscellaneous characters appear), is a long parallel prose inscription that stretches from the upper to the lower part of this location. As with other parallel prose inscriptions on the barracks walls, the two parts begin at left and right, and then finish in the center. The paint on the lower half of this location is particularly thick and even, and may obscure additional characters below those which are visible. There is a seven-character signatory inscription at the far left. Some of the identifications below are only tentative.]

夢盡家[?]鄰憶想千計週貸數百餘圓
只愿經營富事

儼如口正樓處一般日來三次令尹
爲何留困埃崙

搭差雷[?]口船客作

DREAMS OF HOME ARE OVER, I REMEMBER A THOUSAND PLANS, EVERYWHERE
TO BORROW MORE THAN SEVERAL HUNDREDS OF DOLLARS,
ALL BECAUSE I WANTED TO SUCCEED IN AFFAIRS OF WEALTH

RESEMBLING ??? STRAIGHT, THE BUILDING THE SAME ?, IN RECENT DAYS
MEETING THREE TIMES WITH THE GOVERNOR,
WHY AM I IMPRISONED ON THIS ISLAND?

WRITTEN BY A TRAVELER FROM THE SHIP [CHARLES??] ???

[To the right as the viewer faces this location, in the lower portion underneath Island #61, #A12, and #A40, is one of the most remarkable items on the barracks walls: a large incised drawing of a basket or other container, in which is placed what appears to be a representation of a stone or wooden tablet; to the two sides of the tablet are flags, and on top of it is perched a butterfly; a curved banner is the uppermost element. Thick paint has been applied over the drawing, making parts of it hard to see. There are multiple short inscriptions on the drawing. The purpose appears to be to serve as a kind of altar, to prosperity or ancestor worship. The inscriptions are as

I will leave this place for once and for all and not be dependent on her,
To avoid humiliation and oppression by the devils.
My fellow villagers seeing this should take heed and remember,
I write my wild words to let those after me know.

163. See Note 9
164. Examination for filiariasis and uncinariasis.
165. Probably payment for medical treatment.

想起愁來題首詩。
因為家窮走花旗。
只望來到登岸易；
誰知番奴轉例規？
刺耳驗血兼驗屎；
影有勾蟲須調治。
取得洋蚊數十餘；
困在醫房苦愁悲。
未知何日得痊癒。
若得脫身奮志日，
一排　　[1]走清唔向倚，
免至凌辱受鬼欺。
梓里一看宜謹記；
寫我狂言留後知。

1. 余本作「派」

follows:]

The curved banner:

大中華民國萬萬歲
LONG LIVE THE GREAT REPUBLIC OF CHINA

Within the butterfly's wings, and immediately below it:

中國
廣東
CHINA
GUANGDONG

Two characters each are written to the right and left of the butterfly, within the curved banner:

四口紀念
IN MEMORY OF APRIL ??

Within the top part of the tablet proper are several faint characters, which may be a date. These are then followed by three large characters, written vertically:

愛群社
LOVE FOR THE MULTITUDES SOCIETY

In the central part of the drawing, within the mouth of the basket/container, are four widely-spaced large characters in seal-style calligraphy that comprise a common good-luck saying often used at Chinese New Year:

花開富貴
BLOOMING FLOWERS, WEALTH, AND NOBILITY

Interspersed between the seal-style characters are three other characters in regular calligraphy, two of which appear to be common surnames; the other is obscured.

林黃口
LIN, HUANG, ??

Finally, a line of partially-obscured small characters is found at the narrow center of the basket/container:

何道英口錫口萬
WHAT SAYS THE HERO...BESTOW...TEN-THOUSAND

[Immediately the left of the altar piece are found three large characters:

黃菜食

EATING PICKLED CABBAGE

[To the left of the above inscription is a space in which parts of several characters are visible, but not enought to determine whether or not a significant inscription lies underneath the paint.]

[To the left of the above, also on the lower portion of this location, is found Island #A49. The text is mostly consistent with the published version, although heavy paint makes it difficult to tell in some places. Further, the first characters of lines nine to thirteen are partially obscured by the overwriting of the last characters of Island #A45. There are several minor differences between the wall and published text of Island #A49. In line three, the characters in positions three and four should be reversed. In line four, the character in position four is 人 "man," not 奴 "slave." In line six, the character in position five is 要 "must," not 須 "should." The final three characters in line ten differ; they appear to be 要念志 "...will then think of my ambitions," not 奮志日 "...the day I rise to my ambitions." In line twelve, the character in position three should be 形 "form," not 凌 "maltreat." Island also notes a discrepancy in the second position of line eleven between the text published therein and the Tet Yee manuscript; the Tet Yee manuscript is correct.]

205-S-2
#26.
My grief, like dense clouds, cannot be dispersed.
Whether deliberating or being melancholy and bored,
I constantly pace to and fro.
Wang Can ascended the tower but who pitied his sorrow? [25]
Lord Yu who left his country could only wail to himself. [26]

25. Wang Can (177-217 A.D.) was an official during a politically chaotic period. While a refugee in Jingzhou (in Hubei province), he composed a verse in the "fu" form, entitle, "Denglou" ("Ascending the Tower") expressing his own unfortunate circumstances and thoughts of home.
26. Yu Xin (513-581 A.D.) was an official of the Liang dynasty (502-557 A.D.) He was sent as an envoy to the northern state of Western Wei (535-557 A.D.) and was subsequently detained there. Later, he served the succeeding Northern Zhou dynasty (557-581 A.D.). In his later years, he composed a verse in the "fu" form, "Ai Jiangnan" ("Bewailing Jiangnan"), reflecting his longing for his native south and describing the rise and fall of the Liang dynasty.

愁似濃雲撥不開，
思量愁悶輒徘徊。
登樓王粲誰憐苦？
去國庾郎只自哀。

#47.
I am distressed that we Chinese are detained in this wooden building.
It is actually racial barriers which cause difficulties on Yingtai Island. [62]
Even while they are tyrannical, they still claim to be humanitarian.
I should regret my taking the risks of coming in the first place.

62. An island in the Nan Hai (Southern Lake) , west of the Forbidden City in Peking. Emperor Guangxu (1875-1908) was imprisoned here by the Empress Dowager Cixi in 1898 after a coup d'etat to halt his reform programs.

傷我華僑留木屋，
實因種界厄瀛臺。
摧殘尚説持人道，
應悔當初冒險來。

#A13.
Pacing back and forth, I leaned on the window still and gazed.
The revolving sun and moon waxed and waned, changing again and again.
I think about my brothers a lot, but we cannot see one another.
The deep, clear water casts reflections as waves toss in sympathy.

徘徊瞻眺倚窗邊，
日月盈昃轉改轉。
孔懷兄弟難相望，
淵澄取映浪拋憐。

LOCATION:
205-S-2

PHOTOGRAPHS: 47461, 47496, 50927, 50969.

[At the center right, as the viewer faces this location, are clearly visible the following four characters:

中華民國
REPUBLIC OF CHINA

Several other characters or parts of characters are vaguely visible above and below, but there is not enough to determine if there is a significant inscription in this area.]

[To the left of the above, in the upper part of the wall, is a poetic text. Visible is a quadrasyllabic quatrain, but as the paint is thick in the area, there may be characters obscured above, which would make longer line lengths; there are certainly several partial characters, which may be either a continuation of this text, or the beginning of another. What can be gleaned from the visible text is as follows. Some characters are only tentatively identified.]

口化口節
還我自由
專政苛口
來日報仇

...CHANGE...SEASONS
GIVE ME BACK MY FREEDOM
DICTATORIAL GOVERNMENT AND CRUEL...
ONE DAY THERE WILL BE REVENGE

[Directly beneath the above inscription are found two heptasyllabic quatrains published in Island, first #26, and then #47. In fact, the rhymes and the use of syntactic parallelism firmly suggest that these two quatrains are in fact one continuous eight-line regulated verse poem. The text appears consistent with the two published texts, though the lower portion is so obscured that it is difficult to tell.]

[To the left of Island #26 and #47, both at the upper portion and lower portion of the wall, are a mass of mostly obscured characters and partial characters. There may well be one or more significant inscriptions here, but this is not determinable at present.]

[To the far left of this location, on the upper portion of the wall, is found Island #A13, a heptasyllabic quatrain poem. Most of the text is consistent with the published version, but at least

two characters differ. Position seven of line two should be 旋 "revolve," not 轉 "turn." Position six in line three should be 遇 "to meet," not 相 "mutually." NOT PRESENT in Island, but present on the wall, is the following signatory inscription.]

己未年孟春香山谷口郎口口
COMPOSED IN THE SPRING OF THE JIWEI YEAR (1919), BY GU ... OF XIANGSHAN.

205-S-3
#A19.
When I think about it, it is really miserable.
For what reason does the blue heaven today
Imprison this humble person in a wooden building?
With no trace of tidings, it is really distressing.

自己想來真苦楚；
蒼天今日因如何，
困我鄙人在木樓？
音信無跡實難過。

#A56.
Away from home and living in the wooden building, I am secretly grieved.
Splendor fades with the turn of an eye, so be not too earnest.
I leave words with those who will come to Island [174] in the future.
You should raise your head and observe the people.

174. See Note 2

旅居木屋暗傷神；
轉眼韶光莫認真。
寄語埃崙將來者；
翹頭應望是中人。

#32.
Imprisoned in the wooden building day after day,
My freedom withheld; how can I bear to talk about it?
I look to see who is happy but they only sit quietly.
I am anxious and depressed and cannot fall asleep.
The days are long and the bottle constantly empty; my sad mood, even so, is not dispelled.
Nights are long and the pillow cold; who can pity my loneliness?
After experiencing such loneliness and sorrow,
Why not just return home and learn to plow the fields?

囚困木屋天復天，
自由束縛豈堪言？
舉目誰歡惟靜坐，
關心自悶不成眠。
日永樽空愁莫解，
夜長枕冷倩誰憐？
參透箇中孤苦味，

LOCATION:
205-S-3

PHOTOGRAPHS: 47468, 49527, 49530.

[The far right (west), as the viewer faces this location, does not appear to be included in the photographs, nor does the lower portion of the western area appear; a detail (49527) is included, but not an overall shot. What is visible on the right of 49527 is a single large partial character, which is likely part of a longer inscription as the calligraphy matches the inscription to its left. This location is heavily damaged by water, and thickly overpainted as well.]

[To the left of the above is almost certainly fragments from Island #A19. Although there is a gaping hole where much of this poem once was, the remaining several characters on 49527 correspond to the relevant positions in the published text. The lower portion of the text (covered in thick paint, in any case) does not appear on the photograph. There is no way of checking the accuracy of the published text based on the fragments here.]

[To the left of Island #A19 are the fragments of another poetic inscription. On 49527 only two characters are visible, one of which is readable. This inscription probably continues over to just right of the water/electrical pipe, where one character is visible on 47468.]

[To the left of the above, on the eastern portion of 205-S-3, is found the fragmentary remains of Island #A56. It begins immediately to the left of the water/electrical pipe. Because of water intrusion and rot, only the bottom half of the poem is extant, and that is damaged as well. What can be seen of the last line appears to differ from the published text.]

[To the left of Island #A56 is Island #32, a heptasyllabic eight-line regulated verse poem. Much of the top portion of the poem is gone, a victim of the water damage. What can be checked appears consistent with the published text. NOT PRESENT in Island, but present on the wall, is a signatory line, which tentatively appears to read:

李[郭??]弘晨口題
COMPOSED AND ... BY LI [or GUO?] HONGCHEN

If this is accurate, then this is one of the few full names written on the wall.]

[No other inscriptions are visible at this location. Yet below Island #32, in an area right next to a gaping hole in the wood, the paint has peeled away from a slat, and carved characters are clearly visible. The paint, particularly the grey paint on much of the lower portions of the barracks walls, clearly hides a lot.]

何如歸去學耕田？

LOCATION:
205-S-4

PHOTOGRAPH: 47622.

[Unfortunately, water damage and a subsequent repair to the wall have left almost nothing of the poetic inscription which was clearly here. Visible are only one and one-half characters from each line of either a single eight-line poem or two quatrains. The characters do not match any poem in Island. The calligraphy is quite good.]

懂[?]□
年□
洞□
雲□
京□
粉□
壹□
今日

205-S-5
#A25.
The ship set sail last year in the sixth moon.
I did not expect to be in this prison now.
I squandered a thousand and several hundred.
All my life I have been wretched, helpless, and now it has implicated my elder brother.

上年六月始揚帆；
不料今時到此監。
耗費金錢千數百；
生平孤苦累家兄。

#A39.
As a traveler weathering wind and dust, I ran east and west,
But I never expected now to wind up in a prison.
Because my plan was leaked, I am now in a difficult straits on the mountain.
How will I devise strategy so that the hidden dragon can emerge? [151]
Wu Xizu, who endured and hid, was able to redress his grievance. [152]
Sun Bin endured humiliation and was successful in avenging his wrongs. [153]
I am now being deported back to my country.
Some day when we become rich and strong, we will annihilate this barbaric nation.

151. From the Yi Jing. This is symbolic of a sage who is concealed and not in prominence.
152. See Note 18.
153. Sun Bin and Pang Juan (?-341 B.C.) studied together during the Warring States Period (475-221 B.C.). After completion, Pang served as an official in the state of Wei (in the present Shanxi province). When Sun came to seek a position, Pang became apprehensive that Sun would prove to be more capable. He then falsely accused Sun of conspiring with the neighboring state of Qi (in the present Shangdong province). As a result, Sun was punished by cutting off his kneecaps so that he could no longer walk. Subsequently, Sun served the state of Qi and in 341 B.C. led a Qi army to attack Wei. Pang was defeated and slain in the campaign. Sun Bin is known today for a book of military tactics attributed to him.

風塵作客走西東；
不料今時到監中。
因洩機謀山中困；
何籌韜略出潛龍 [1]**。**
子胥忍藏能雪恨；
孫臏忍辱復仇功。
我今撥回歸國去 ；
他日富強滅番邦。

1. 余本作「籠」

#A5.
Abandoning wife and child, I crossed an entire ocean.

LOCATION:
205-S-5

PHOTOGRAPHS: 47481, 47484, 50947, 50958, 50974.

[To the right (west), as the viewer faces this location, on the upper portion of the wall, is found Island #A25, a heptasyllabic quatrain. The third line differs somewhat, but the rest of the poem is consistent with the published text.]

[To the left of Island #A25, also on the upper portion of the wall, is found Island #A39. Although the content is not much different compared to the published version, there are substantial differences of wording. Between Island #A25 and #A39 is a space large enough for two lines of text. In fact, on two wooden slats four characters do appear, which suggests that a couplet may indeed be hidden under the paint. Whether this presumed couplet is part of Island #A25, is part of #A39, or is an independent text, is unclear.]

[Below Island #A25 and #A39 is a section of wall that is heavily painted, but which still shows the signs of multiple characters in several lines. There is surely a poetic inscription here, perhaps a long one or multiple short ones, but only a few of the characters are readable at present. A small drawing of a fish is also visible. Directly beneath the second and third lines of Island #A39 a whole line is more or less readable, as follows.]

□□□□□□□漢
未知何日得回還

.....LAND OF HAN
I DON'T KNOW WHAT DAY I'LL BE ABLE TO RETURN

[To the left of Island #A39 are found three heptasyllabic quatrain poems which are probably from the same time and by the same hand. All three extend from the upper part of the wall all the way to the lower, each with two lines of fourteen characters. Much is illegible, and so far only the first of the three is very sensible. That poem suggests a metaphor of tending flowers for success in the new country. The word used for "flower" in Chinese is the same as that used in one of the names for China, so the first line of the poem also suggests that a "new China" is rising in America. In the second poem, Master Zeng may refer to the disciple of Confucius, who as a young man was beaten by his father. However, this may be the wrong allusion; not enough characters are legible to be sure.]

聞得花旗新華開
固起踴躍動程來
在處木樓聽消息
未知何日能[?]栽培

I do not know how much wind and frost I've weathered; it was because my family was poor that I searched for white jade. [120]
Bidding farewell to relatives and friends, I drifted 10,000 *li*. [121] It is difficult to keep track of all the rain and snow I've endured; it is all due to a harsh purse with reverence for copper coins.

120. A precious variety of jade.
121. See Note 1

拋妻子 ， 重洋歷盡 ， 不知受幾多風霜 ，
祇為家貧求白璧；
別親朋 ， 萬里飄流 ， 難計捱一切雨雪 ，
都緣囊澀重青蚨 。

I HEARD THAT IN THE LAND OF THE FLOWERY FLAG, NEW FLOWERS BLOOM
I ROSE UP, JUMPED FOR JOY, AND BEGAN MY JOURNEY
DWELLING IN THE WOODEN BUILDING, I [WAIT TO ??] HEAR NEWS
I DON'T KNOW WHEN I'LL EVER BE ABLE TO CULTIVATE THEM

當初曾父[?]養曾子
誰知口落哭韻口
審查之時正[但?]口語
固口收[?]拾撥[?]返來

WHEN FATHER ZENG WAS RAISING MASTER ZENG
WHO KNEW THAT ... WOULD FALL, GRIEF...
DURING INVESTIGATION ... I SAID
SO... HAD TO PICK UP AND RETURN HERE

口口脫[?]費日鳥有
恰似大公口口口
口口口口口口口
口口此口口口口

[To the far left (east) at this location, extending in only two lines all the way from the upper portion to the lower portion of the wall, is found Island #A5. The first character of each half of this prose piece is obscured by paint and not visible, but the rest corresponds closely to the published text. There is a line of approximately eight characters to the left of the #A5 text, which MAY be a signatory inscription. It is something of a guess, but it may read as follows.]

祖國之口
其花絕生

THE ... OF THE ANCESTRAL COUNTRY;
ITS FLOWERS HAVE CEASED TO GROW

205-S-6
#A8.
Today, we brothers are imprisoned in a jail; it is only because of our ancestral land.
If our countrymen want freedom in the future, then they must make an effort.
今日兄弟困牢籠，祗為祖國；
他日同胞欲自由，務須努力。

LOCATION:
205-S-6

PHOTOGRAPHS: 47486, 50950.

[The right (west) side, as the viewer faces this small section of wall, appears blank. To the left (east) is found a significant inscription which presents a puzzle. This is a parallel prose piece, and as with other such pieces, the two parallel halves begin on the left and right, and then meet in the middle. In this case, the first part of the first half corresponds to the beginning of Island #A8, but the rest DOES NOT. The general meaning of the piece is that now we Chinese are locked in a prison, but in future the Chinese armies will be strong enough to overwhelm the Americans. There is some question as to whether the inscription is complete, as at the bottom a board is nailed over the wall, which may be obscuring characters. There is also a short signatory inscription here, mostly illegible, placed in the empty space BETWEEN the two halves of the parallel piece.

今日兄弟困牢籠，只爲祖國
刻毒流外溢

他年生師正強盛，口口宗口
由[?]喜殺番奴

口口南邑次郎口

TODAY, WE BROTHERS ARE IMPRISONED IN A JAIL; IT IS ONLY FOR THE SAKE OF OUR ANCESTRAL LAND;
EVIL POISON FLOWS OUT LIKE A FLOOD.
IN FUTURE YEARS, WHEN OUR ARMIES ARE STRONG, ...
WE WILL JOYFULLY KILL THE FOREIGN SLAVES.

(DATE?) (COMPOSED BY?) SECOND BROTHER OF SOUTH COUNTY

LOCATION:
205-S-7

PHOTOGRAPH: 47487.

[This very small corner of Room 205 presents only a single one-line inscription, in large characters.]

斬艸除根絕美光
CHOP THE WEEDS AND PULL OUT THE ROOTS; ANNIHILATE AMERICAN GLORY.

205-E-1
#A36.
Being imprisoned in this wooden shack is precisely the cause of my worry.
It is like sitting in jail for committing a crime.
The hundred different abuses are really difficult to endure.
My only hope is that my compatriots will avenge this grievance.

木樓被困正堪憂；
儼然犯罪坐監牢。
百般苛待真難受；
惟望同胞雪此仇。

#22.
America has power, but not justice.
In prison, we were victimized as if we were guilty.
Given no opportunity to explain, it was really brutal.
I bow my head in reflection but there is nothing I can do.

美有強權無公理，
囹圄吾人也罹辜。
不由分説真殘酷，
俯首回思莫奈何。

#50.
It is indeed pitiable the harsh treatment of our fellow countrymen.
The doctor extracting blood caused us the greatest anguish.
Our stomachs are full of grievances, but to whom can we tell them?
We can but pace to and fro, scratch our heads, and question the blue sky.

刻薄同胞實可憐，
醫生剌血最心酸。
冤情滿腹憑誰訴？
徘徊搔首問蒼天。

LOCATION:
205-E-1
PHOTOGRAPH: 47446.

[A short line of faint characters appears on the stud at right.]

[At the upper area of this location are a few scattered characters that likely mark a significant poetic inscription. Only the last character of what appears to be a series of lines (seven characters can be seen at present), suggest either an eight-line regulated verse or two quatrain poems. The supposition that there is a poem or poems here is strengthened by three characters to the left, which read 一郎題 "Composed by Eldest Youth."]

[Below the previous fragment, to the right, as the viewer faces this location, after a short space containing the shadows of several characters (a title?) is found Island #A36, a heptasyllabic quatrain poem. The text appears consistent with the published version.]

[To the left of Island #A36 is found Island #22. Some characters are obscured, which makes comparison with the published text difficult, but generally the text appears consistent with the Island version, EXCEPT the final three characters of the first line. Following the poem is a series of characters which present a problem, as there is likely overwriting. On the one hand, visible is what must be a signatory inscription to the poem: 口邑陳題 "Composed by Chen of ?? District." This signature is NOT PRESENT in Island. On the other, the remains of a parallel couplet run through the signature; what can be read is as follow.]

人無遠口口口口
心有近憂口口矣
WHEN THE BODY IS NOT DISTANT FROM ...
WHEN THE HEART/MIND IS CLOSE TO DESPAIR...

[To the left of the above is found Island #50, a heptasyllabic quatrain poem. The text appears consistent with the published version.]

LOCATION:
205-E-2
PHOTOGRAPH: 49525

[On the wooden stud to the right, as the viewer faces this location, is a Japanese inscription in pencil. It is related to many others in the barracks, and mentions an imminent departure for Japan. All of these inscriptions were certainly done at the same time, in 1946, and most likely by Japanese nationals being repatriated to their home country after WWII.]

昭和二十年拾一月七日
約六00名日本横濱e出發

ON NOVEMBER 7, 20TH YEAR OF SHŌWA (1946),
ABOUT 6,00 PEOPLE WILL DEPART FOR YOKOHAMA, JAPAN

205-E-3
#35.
Leaving behind my writing brush and removing my sword, I came to America.
Who was to know two streams of tears would flow upon arriving here?
If there comes a day when I will have attained my ambition and become successful,
I will certainly behead the barbarians and spare not a single blade of grass.

留筆除劍到美洲，
誰知到此淚雙流？
倘若得志成功日，
定斬胡人草不留。

#42.
The dragon out of water is humiliated by ants;
The fierce tiger who is caged is baited by a child.
As long as I am imprisoned, how can I dare strive for supremacy?
An advantageous position for revenge will surely come one day.

蛟龍失水螻蟻欺，
猛虎遭囚小兒戲。
被困安敢與爭雄，
得勢復仇定有期。

LOCATION:
205-E-3
PHOTOGRAPH: 47447

[To the right, as the viewer faces this location, on the upper portion of the wall, is found Island #35, a heptasyllabic quatrain poem. It is rather difficult to see these characters, but the text appears to be consistent with the published version. Several illegible characters to the left are either a signatory inscription to this poem, or a title to the next.]

口口兄
...ELDER BROTHER

[To the left of Island #35 is what appears to be a pentasyllabic quatrain poem. The transcription/translation is only tentative.]

動[?]程之美國[?]
此[?]野來年園
美國[?]寫[?]它易
此口口題難

I SET OUT ON MY JOURNEY TO AMERICA
THIS WASTELAND IN FUTURE YEARS WILL BE A GARDEN [??]
AMERICA: TO WRITE OF IT IS EASY
THIS ...: TO INSCRIBE IT IS DIFFICULT

[To the left of the above poem, also on the upper portion of the wall, is found Island #42, a heptasyllabic quatrain poem. What is unusual about this text is that it is BACKWARDS, as in a mirror reflection. It is possible that this was to facilitate a form of wood block printing by the prisoners, that they might take a copy of the poem away with them when they were released or deported. The text appears consistent with the published version. NOT PRESENT in Island, but present on the wall, is a four-character signatory inscription, which appears to be as follows.]

香山斗村
DOU VILLAGE, XIANGSHAN
(the third character may be 羊 "Yang").

[Directly below Island #35, to the right on the lower portion of the wall, is the following two-line inscription.]

兩南邑郡戈

至此拾餘天
JUN'GE FROM LIANGNAN DISTRICT HAS BEEN HERE MORE THAN TEN DAYS

[To the left of the previous inscription, also on the lower portion of the wall, is a heptasyllabic quatrain poem. Not every character is legible, but enough to understand the gist of the poem.]

口口往美口口難
愁之幾多在遠[?]方
番奴時爲欺我國
民爲富強滅口口

... TRAVELING TO AMERICA ... IS DIFFICULT
SO MUCH SADNESS IN A DISTANT PLACE
THE FOREIGN SLAVES OFTEN DECEIVE MY COUNTRY
WHEN THE PEOPLE BECOME WEALTHY AND STRONG, WE'LL ANNIHILATE ...

[To the left of the above poem is another heptsyllabic quatrain poem, harder to read:

口口爲口口口淺
口局口口求得口
番奴斗口口言答
口子口口口然難

In addition, there is a signatory inscription, mostly illegible. It perhaps reads in part as follows.]

寧邑口口人
A PERSON FROM ... NING COUNTY

[In the area below all of the previous inscriptions at this location with multiple miscellaneous characters, some large, some small, some legible, some merely shadows. It is difficult to determine at present whether or not a significant inscription lies beneath the paint.]

205-E-5
#30.
After leaping into prison, I cannot come out.
From endless sorrows, tears and blood streak.
The *jingwei* [29] bird carries gravel to fill its old grudge.
The migrating wild goose complains to the moon, mourning his harried life.
When Ziqing [30] was in distant lands, who pitied and inquired after him?
When Ruan Ji [31] reached the end of the road, he shed futile tears.
The scented grass and hidden orchids complain of withering and falling.
When can I be allowed to rise above as I please?

By Li Jingbo of Taishan District

29. According to a folk tale, the daughter of the legendary Yandi, while playing in the Eastern Sea, was drowned. Her soul changed to a bird called the "jingwei," who, resenting the fact that the ocean took her life, carried pebbles in her beak from the Western Mountains and dropped them into the ocean, hoping to fill it.
30. Another name for Su Wu (140-60 B.C.), who during the Western Han dynasty (206 B.C.-24 A.D.) was sent by the Chinese government as envoy to Xiongnu, a nomadic people north of the Chinese empire. Su Wu was detained there for 19 years, but refused to renounce his loyalty to the Han emperor.
31. Ruan Ji (210-263 A.D.), a scholar during the period of the Three Kingdoms (220-280 A.D.), was a person who enjoyed drinking and visiting mountains and streams. Often when he reached the end of the road, he would cry bitterly before turning back.

牢籠躍入出無能，
無任傷悲血淚橫。
精衛啣砂填夙恨，
征鴻訴月哀頻生。
子卿絕域誰憐問？
阮籍途窮空哭行。
芳草幽蘭怨凋落，
那時方得任升騰？

台邑李鏡波題

LOCATION:
205-E-5

PHOTOGRAPHS: 47440, 47504.

[On the upper portion of the wall at this location is found Island #30, a heptasyllabic eight-line regulated verse poem, with signatory inscription. Yet is is CUT IN HALF by a wooden door frame that was erected later, probably when the building was used as a prisoner-of-war camp during WWII. Thus part of the text is covered over; further, some of the rest has been lost to rot from water damage. What can be seen of the text is consistent with the published version.]

[Directly below Island #30 several large characters are visible, which may indicate the original location of a significant poetic inscription. Unfortunately this area has been mostly destroyed by rot, leaving large gaping holes.]

[To the left of the above, on the window frame, one line of characters is visible, as follows.]

一幅圖口天下一
ONE PICTURE ... AND THE WORLD IS ONE (??)

205-E-6/7
#A41.
I strongly advise my countrymen not to worry,
Even though you are imprisoned in a wooden building.
Some day after China rises and changes,
She will be adept at using bombs to obliterate America.

特勸同胞不可憂；
雖然被困在木樓。
他日中華興轉後；
擅用炸彈滅美洲。

#1.
The sea-scape resembles lichen twisting and turning for a thousand *li*. [1]
There is no shore to land and it is difficult to walk.
With a gentle breeze I arrived at the city thinking all would be so.
At ease, how was one to know he was to live in a wooden building?

1. One “li” is approximately one third of mile.

水景如苔千里曲，
陸路無涯 [1]路步難。
平風到埠心如是，
安樂誰知住木樓。

1. 余本作「崖」

LOCATION:
205-E-6/7
PHOTOGRAPH: 47501

[At far right, as the viewer faces this location, are numerous shadows of characters, which may comprise two lines. Yet at present nothing is legible. To the left is found Island #A41, a heptasyllabic quatrain. The paint here obscurse some characters, but the text appears consistent with the published version.]

[To the left of Island #A41 is a space with several miscellaneous illegible characters, plus perhaps a picture, but nothing significant is at present visible. To the left of this space is found Island #1, a heptsyllabic quatrain poem. The text appears mostly consistent with the published version, but it is difficult to tell in some cases due to the paint. NOT PRESENT in Island, but present on the wall, is a signatory inscription of at least five characters, mostly illegible at present.

口邑口口口

[On the wooden stud to the left of Island #A41 is a single line of characters. It begins with a date, but the first part of it is covered by the paint. The rest reads as follows:

十二月十三日進伙丸吉
ENTERED HERE ON THE 13TH DAY OF THE TWELFTH MONTH ... HUO WANJI.

As "Huo" is not a common Chinese surname, the entire name is possibly Japanese, and should be pronounced in that language.]

205-E-8
#A4.
My parents are old; my family is poor.
Cold weather comes; hot weather goes.
Heartless white devils,
Sadness and anger fill my heart.

親老家貧；

寒來暑往。

無情白鬼；
悲憤填膺。

LOCATION:
205-E-8
PHOTOGRAPH: 47523.

[To the far right at this location, above the window, is found Island #A4, a quadrasyllabic quatrain poem. Only the first three characters of each line show on the photograph, because of a dark shadow cast in the photograph by the window frame. NOT PRESENT in Island, but present on the wall, is the title 偶感 "Random Feelings."]

[To the left of Island #A4 is a matching poem, presumably by the same author, which does NOT appear in Island. As with the previous poem, the fourth character of each line is obscured by the shadow of the window frame. This poem is followed by a signatory inscription.

其二
(RANDOM FEELINGS) NUMBER TWO

口顏口口
偶感離口
可憐今口
獨照他口
... FACE ...
AT TIMES I FEEL THAT PARTING ...
IT'S A PITY THAT NOW ...
SHINES ONLY ON OTHER ...

民國初六
台邑
李鏡波題
SIXTH YEAR OF THE REPUBLIC OF CHINA (??)
TAI DISTRICT
COMPOSED BY LI JINGBO

If this identification is correct, this would be the second place Li Jingbo's name is inscribed on the barracks walls. He is also noted as the author of Island #30, which is found nearby at 205-E-5.]

[Several characters appear to the left of the above poem/inscription.]

LOCATION:
205-E-9
PHOTOGRAPH: 47498

[On the window frame to the right of this location are three remaining characters of what is probably a longer political message:

打倒日
DOWN WITH JAPANESE ...

The line probably continues "...imperialism," which is consistent with the content of other similar lines on the barracks walls.]

[To the left of the window frame, on the wooden slats, are the remains of what appear to be two poetic lines; the first line contains seven characters, consistent with heptasyllabic poetry, although only two or three are legible; in the second line only two or three characters are at all visible, and none are legible. Further to the left are the shadows of numerous other characters, all illegible. There is very likely a poetic inscription buried underneath the paint at this location.]

205-W-1
#A55.
The barbarian's cruelty is overwhelming.
Taking advantage of their power, they oppress us Chinese. [173]
All our compatriots meet with such treatment.
It is as if we were criminals locked in a jail cell.

173. See Note 160

番奴狠毒 [1]不可當；
倚仗蠻強虐我唐。
大眾同胞遭至此；
猶如罪犯鎖監房。

1. 余本作「狼狽」

LOCATION:
205-W-1
PHOTOGRAPH: 47469

[At present the only inscription visible at this location corresponds to Island #A55, a heptasyllabic quatrain poem, though a few shadows of characters nearby are tantalizing. The text contains minor differences as compared to the published version. In line one, positions three and four should be 狼狽 "heartless and cruel (wolf-like)" (this reading is footnoted in Island as consistent with Tet Yee's manuscript), not 狠毒 "cruel poison." In line two, positions one to four should be 倚國豪強 "taking advantage of their national power to bully." To the left of the poem text are the three characters, which may be part of an inscription which carries on beyond the edge of the photograph.]

口難移
?? DIFFICULT TO MOVE

LOCATION:
205-W-2
PHOTOGRAPH: 47473

[The right side of this location has a smooth, almost unbroken coat of paint, and no inscriptions are visible. To the upper left a heptasyllabic quatrain is visible, though much is still illegible:

危亡口國口遠口
愁[?]煞急魂太自口
何日雄口完牢口
口口口是旦口口

The poem also is followed by a signatory inscription of multiple characters, mostly illegible.]

[Directly below the above poem is an area in which multiple shadows of characters appear, all illegible. Whether or not a significant inscription is here is at present not determinable.]

LOCATION:
205-W-3
PHOTOGRAPH: 47478.

[The bottom half of this location, and the upper right, contain numerous miscellaneous characters, but no significant inscriptions are visible.]

[The upper left are of this location contains two inscriptions in small characters (two per wooden slat), and the similar calligraphy suggests they were carved at the same time by the same person. The grain in the wood is very pronounced in this area, making decipherment difficult. Both inscriptions appear to be heptasyllabic quatrain poems, though the fourth line of the second one is mostly obscured.]

口口思唐多歷年
口口險阻浮難監
口口狂口忘番力
口口口口逞強權

...THOUGHT OF THE LAND OF TANG FOR SO MANY YEARS
...DANGERS, AND LANDED IN A HARSH PRISON
...FORGOTTEN THE BARBARIANS' STRENGTH
...BULLYING POWER

木樓口奇心忉忉
奇口采行無奈何
狼醫口郎口口有
口口口口話口口

WOODEN BUILDING ... STRANGE, MY HEART DISTRESSED
??? NOTHING CAN BE DONE
HEARTLESS DOCTORS... HAVE
...SAY...

205-W-4
#12.
Today is the last day of winter,
Tomorrow morning is the vernal equinox.
One year's prospects have changed to another.
Sadness kills the person in the wooden building.

今日為冬末，
明朝是春分。
交替兩年景，
愁煞木樓人。

LOCATION:
205-W-4
PHOTOGRAPHS: 47628, 47644.

[To the upper right, as the viewer faces this location, are the last three (of four) lines of Island #12, a pentasyllabic quatrain poem. It is clear that a later repair to the walls has cut away the first line. The remaining text is consistent with the published version, except that positions four and five in line two are reversed.]

[To the left of Island #12, after a space, is an eight-line poetic text. At present only three characters in each line appear, and it is possible that paint above is covering other characters which would make this a pentasyllabic or heptasyllabic text. In any case, the rhymes do appear at the end of the visible three character lines, so the text can be provisionally treated as complete.]

志四方
苦難當
何有礙
入醫房
口忠節
口污傷
口祖國
口返唐

MY AMBITION WAS (TO TRAVEL) TO THE FOUR DIRECTIONS
THE BITTERNESS IS HARD TO BEAR
WHAT OBSTRUCTION WAS IT
THAT CAUSED ME TO ENTER THE HOSPITAL ROOM?
...LOYAL AND PRINCIPLED
...SHAMED AND WOUNDED
...COUNTRY OF MY ANCESTORS
...RETURN TO THE LAND OF TANG

[In the large space below the above two inscriptions are found many miscellaneous characters and shadows of characters, some of which are seemingly in lines. There may be one or more significant inscriptions here, but this is not determinable at present. Also here are several pictures: a flag, two crossed flags, and what appears to be a long ladder but which is more likely to be part of a ship.]

205-W-5
#38.
Being idle in the wooden building, I opened a window.
The morning breeze and bright moon lingered together.
I reminisce the native village far away, cut off by clouds and mountains.
On the little island the wailing of cold, wild geese can be faintly heard.
The hero who has lost his way can talk meaninglessly of the sword.
The poet at the end of the road can only ascend a tower.
One should know that when the country is weak, the people's spirit dies.
Why else do we come to this place to be imprisoned?

木屋閒來把窗開，
曉風明月共徘徊。
故鄉遠憶雲山斷，
小島微聞寒雁哀。
失路英雄空説劍，
窮途騷士且登台。
應知國弱人心死，
何事囚困此處來？

#60.
This is a message to those who live here not to worry excessively.
Instead, you must cast your idle worries to the flowing stream.
Experiencing a little ordeal is not hardship.
Napoleon was once a prisoner on an island.

寄語同居勿過憂，
且把閒愁付水流。
小受折磨非是苦　　，
破崙　　[1]曾被島中囚　　。
1. 余本作「埃崙」

#A31.
Random Thoughts While Staying in the Building

For days I have been without freedom on Island. [139]
In reduced circumstances now, I mingle with the prisoners.
Grievances fill my belly; I rely on poetry to express them.
A pile of clods bloat my chest and I wash it with wine.
Because my country is weak, I have become aware of the laws of growth and decay.
In pursuit of wealth, I have come to understand the principles of expansion and diminution.
When I am idle, I have this wild dream.

LOCATION:
205-W-5

PHOTOGRAPHS: 47617, 47623, 47635, 50971, 50978.

[To the upper right (north), as the viewer faces this location, is found Island #38, a heptasyllabic eight line regulated verse poem. The text appears consistent with the published version.]

[Directly to the left of Island #38, also on the upper portion of this location, is found Island #60, a heptasyllabic quatrain poem. The text appears consistent with the published version. NOT PRESENT in Island, but present on the wall, is the following signatory inscription.]

台山
口次郎金
SECOND SON ??? JIN OF TAISHAN

[To the left of Island #60, also on the upper portion of this location, is found Island #A31, a heptasyllabic eight line regulated verse poem, with title. The text appears mostly consistent with the published version.]

[To the left of Island #A31, also on the upper portion of this location, is found the fragmentary remains of Island #54. Unfortunately, when a door was added, presumably during WWII, most of the poem was destroyed. All that remains is the four-character title just to the left of the door frame, and the first character of each line above the door frame.]

[To the far right, on the lower portion of this location underneath Island #38 and #60, is a mass of vague characters that certainly comprises a poetic inscription. It appears to be a heptasyllabic eight-line regulated verse poem, with a signature, though additional shadows of characters below make this a less than positive determination. Some overwriting is also evident. The legible text is as follows.]

人生口世口口計
口口口口答口口
有口口口回猶口
口口口亡口口口
口口口乎口出口
口口囚口更口口
口口之人甘口苦
一氣口絕口口美

王口題

That I have gained the western barbarian's consent to enter America.

139. See Note 2

居樓偶感

日處埃崙不自由；
蕭然身世混監囚。
牢騷滿腹憑詩寫；
塊壘撐胸借酒浮。
理悟盈虛因國弱；
道參消長為富求。
閒來別有疏狂想；
得允西奴登美洲。

#54.
Half of my life has been spent running here and there searching for fame.
I ask myself when I will be satisfied.
All medicine was useless when I contracted a fever.
I did not see a doctor, but still I was afraid.
I think the gods in heaven surely protected me.
I did not need an alchemist's crucible [69] and the sickness subsided of itself.
From now on when I hear a storm brewing in the Milky Way,
I will gaze the distance of one-thousand *li* [70]and resolve to rise to the heights of the *peng*. [71]

69. One of the dreams of ancient China alchemists was to discover the pill of immortality. In one experiment, cinnabar and other chemicals were heated in a crucible; hence, the term, "cinnabar crucible".

70. See note 1

71. A giant, mythical bird: the roc. It is reputed to fly 10,000 "li". Thus, the journey of the "Peng" indicates a promising future.

半生逐逐為求名，
借問何時可愜情？
藥石無靈成瘧疾，
岐黃未遇卻心驚。
蒼天想必神能佑，
丹鼎無需 [1]病自平。
從此聞飆雲漢起，
行看萬里奮鵬程。

1. 余本作「須」

[To the left of the above inscription, also on the lower portion of this location, are found multiple miscellaneous characters and shadows of characters. These may indicate a signficant inscription, but this is not determinable at present.]

[To the left of the above, underneath Island #A31, is what appears to be a heptasyllabic couplet, with a signature.]

感動口口三月霧
囚人風滿五更寒

朱題

I'M MOVED BY ... THIRD MONTH FOG
TO THE PRISONER, THE WIND IS FULL OF FIFTH WATCH COLD

COMPOSED BY ZHU

[The area to the left and below the previous inscription contains numerous small characters and shadows of characters. There are also at least two pictures: one of a small house, and another that is not recognizable.]

LOCATION:
205-CN
PHOTOGRAPH: 47631

[Although there are numerous characters and fragments of characters on this metal column, little stands out as particularly notable. Three large characters read as follows:

美國人
AN AMERICAN

Also, the word 反抗 "to resist" is legible at upper right.]

LOCATION:
205-CE-1
PHOTOGRAPH: 47641

[Although several characters and fragments of characters appear on this metal column, little stands out as particularly notable. One large character reads: 人 "human being."

LOCATION:
205-PE-1
PHOTOGRAPH: 47633

[This Japanese inscription is related to several others on the barracks walls, and is probably by Japanese nationals being repatriated to Japan after WWII. The fact the inscription is on the partition stud marks its late date, as the partition was not erected until the WWII period.]

昭和二十年十一月七日
約六00名出發日本橫濱行

NOVEMBER 7TH, SHŌWA 20 (1946)
ABOUT 600 PEOPLE ARE LEAVING FOR YOKOHAMA, JAPAN

LOCATION:
206-N-1

PHOTOGRAPH: 48364

[Little of note is visible at this location. A picture of a triangular flag on a pole is present, as are several individual characters -- 年，合，人. The shadows of numerous other characters suggest other inscriptions under the paint, but whether or not these are significant is not determinable at present.]

LOCATION:
206-N-2
PHOTOGRAPH: 48370

[Little of note is visible here, except two large characters 中國 "CHINA," and, in smaller characters 廣東中國 "GUANGDONG, CHINA." A few other shadows of characters appear through the paint.]

LOCATION:
206-S-1
PHOTOGRAPH: 48365

[To the right, as the viewer faces this location, is the following phrase, somewhat abbreviated.]

打日帝國主義
FIGHT JAPANESE IMPERIALISM!

[In the middle section of this location are found several individual characters -- 悲 "despair," 方 (a surname here?).]

[To the left are two lightly scratched phrases -- 雅人提 (??), and 今日 "today."]

[Scattered about are several shadows of characters showing through the paint.]

LOCATION:
206-S-2
PHOTOGRAPH: 48360.

[There is a partially-obscured pencil inscription in Japanese on the window frame. It reads as follows.]

日本必zu勝chi
JAPAN MUST WIN!!

206-E-2
#A1.
People who enter this country
Come only because the family is poor.
Selling their fields and lands,
They wanted to come to the land of the Flowery Flag. [118]
The family all looks to you.
Who is to understand it is the most difficult of difficulties!

118. See note 9

入此國之人；
因為家分起。
賣田又賣地；
欲往來花旗。
家人向住 [1]你；
誰知難上難。

1. **舊金山週報作「治」**

LOCATION:
206-E-2

PHOTOGRAPH: 48190, 48198.

[The clearly-incised inscription found here is Island #A1, a pentasyllabic six-line poem, without title or signature. The text shows minor differences as compared to the published version. Line one reads 凡我國之人 "All of my countrymen," not 入此國之人 "People who enter this country." In line two, position two has 謂 "to call/declare," not 爲. In line five, position four, the Tet Yee footnote in Island is closer than the published character, but it too doesn't seem quite right; the last character in the line is certainly 汝 "you," not 你 "you."]

[A few vague shadows of characters are scattered around the above text, but do not appear to mark a significant inscription.]

[Also visible are two Japanese characters scratched in the paint: 米國 "AMERICA."]

LOCATION:
206-W-1
PHOTOGRAPH: 48373.

[Scratched in the paint is the following inscription; it is probably by a prisoner-of-war, though it may have been written during the repatriation of Japanese nationals in 1946. The second line presumably refers to invasion by the Japanese army. The third line is perhaps a signature?]

打倒米英
米本土上陸近
目土口

OVERTHROW AMERICA AND BRITAIN!!
THE LANDING ON AMERICA IS NEAR!!
???

207-N-1/207-N-2
#43.
I left the village well behind me, bade farewell to my father and mother.
Now I gaze at distant clouds and mountains, tears forming like pearls.
The wandering son longed to be wealthy like Taozhu. [51]
Who would have known I would be imprisoned on Island? [52]
I beat my breast when I think of China and cry bitterly like Ruan Ji. [53]
Our country's wealth is being drained by foreigners, causing us to suffer national humiliations.
My fellow countrymen, have foresight, plan to be resolute.
And vow to conquer the U.S. and avenge previous wrongs!

51. See note 12
52. See note 2
53. See note 31

拋離鄉井別椿萱，
遠盼雲山淚盈珠。
遊子志欲陶朱富，
誰知被圄埃崙間？

椎　[1]膺中華囊阮籍，
利權外溢國恥兼。
同胞知機圖奮志，
誓奪美國報前仇。

1. **原作「撫」**

LOCATION:
207-N-1/207-N-2
PHOTOGRAPHS: 48155, 48174, 48167.

[To the right, as the viewer faces this location, are found the following three characters, which probably once were part of a longer inscription.]

日本帝
JAPANESE EMPEROR

[To the lower left is found a single character, with a penciled box around it.]

神
SPIRIT

[To the upper left is found Island #43, a heptasyllabic eight-line poem. The text is mostly consistent with the published text, with minor differences. In line two, position five should be 袂 "sleeves" not 淚 "tears." In line three, position seven should be 資 "capital" or 賢 "sageliness," not 富 "wealth." In line five, position one should be 撫"to touch," as the Tet Yee footnote in Island has it, rather than 椎 "to beat." NOT PRESENT in Island, but present on the wall, is the following signatory inscription.]

香山遊子氏書
WRITTEN BY A WANDERER FROM XIANGSHAN

LOCATION:
207-N-3
PHOTOGRAPHS: 48158, 48162, 48187, 48192.

[To the right (east), as the viewer faces this location, are, first, several miscellaneous inscriptions, as follows.]

人口
POPULATION

N. KEENAN
AUCK.
N.Z.

TAHITI
8-24-33

[To the left of the above are three characters, carved in double outline lines. The first is a tentative identification.]

回[?]中國
RETURN TO CHINA

[To the left, after a space, is a short inscription in English letters. The intitals of the name are unclear, and the rendering below is tentative]

MKOH
BOMBAY

[To the left is found an unusual and puzzling inscription. It is carved in highly-stylized lines, and some of the characters look like Chinese seal-style calligraphy. The inscription appears to begin with the second symbol, as the first is likely only a geometrical design contained within an incised box. The inscription is heavily overpainted, making a determination about it difficult.]

LOCATION:
207-E-1

PHOTOGRAPHS: 48183, 48185.

[Three nicely calligraphed and carefully carved characters are at right (south). They are probably part of a longer inscription.]

[A heavily overpainted inscription of Japanese characters, originally carved in double lines, is found here, at left (north). There is also what appears to be a signature of three characters. The missing characters MAY be for the "Mutsu" 陸奥 region of Japan.]

人種的偏見正當nariya？
口口人

IS RACIAL BIAS JUSTIFIABLE??
A MAN FROM ...

LOCATION:
207-W-1
PHOTOGRAPH: 48178.

[A crayon phrase is at center, clearly legible but unidentified. Language?]

LOCATION:
209-N-1
PHOTOGRAPH: 47926.

[A Japanese penciled inscription is found here, which appears to have been deliberately defaced with the tip of a sharp implement. Below, a large arrow scraped into the paint points to the inscription, highlighting it as important. The surname in the third line is deciphered, but the given name is not.]

危險人物
Saipan□
大塚□□
注意seyo

DANGEROUS PERSON
COMING FROM SAIPAN
ŌTSUKA ??
BEWARE!!

LOCATION:
209-S-1

PHOTOGRAPH: 47912.

[Barely visible at center is what appears to be a fragment of a short inscription. One legible word is 縣 "prefecture"; 囚困 "imprisoned" is perhaps above it.]

[The shadows of several other characters also appear at this location, but are illegible.]

LOCATION:
209-S-2

PHOTOGRAPH: 47919.

[At center is a very short Japanese inscription, written in small characters with a pencil. The year date is readable -- 1944 -- but the phrase which follows (more of the date? -- the words "month" and "day" are likely) is not yet deciphered (July 4??). However, the year is significant, as it suggests this was written by a Japanese prisoner-of-war.]

LOCATION:
209-S-3
PHOTOGRAPH: 47922.

[A Japanese inscription, in pencil, is on the vertical window frame. The date on it suggests the inscription was written by a Japanese prisoner-of-war.]

一九四四九月拾日te[??]Hawaikara本島ni來ru
四口名

ON THE TENTH OF SEPTEMBER, 1944, CAME TO THIS ISLAND FROM HAWAII
FOUR [??] PERSONS

LOCATION:
209-E-1
PHOTOGRAPH: 47923.

[The penciled word FRIEND is at upper right, and a pencil drawing of a man with a mustache is at lower left.]

[The shadows of several Chinese characters vaguely show from beneath the paint, at upper center. Whether or not a signficant inscription lies beneath the paint is not presently determinable.]

LOCATION:
209-E-2
PHOTOGRAPH: 47933

[Numerous characters are found here, several lightly incised on the paint, and others beneath the paint. The clearest reads 大正; a third character follows, which is illegible. The paint is generally smooth and unbroken at this location; it is difficult to tell whether any significant inscription lies beneath.]

LOCATION:
209-W-1
PHOTOGRAPHS: 47929, 47915.

[At upper right is a very small Japanese inscription in pencil. The date suggests the writer was a Japanese prisoner-of-war.]

昭和十九年七月十二日
南洋群

JULY 12TH, NINETEENTH YEAR OF SHŌWA (1944)
SOUTH SEA GROUP

[The shadows of a large number of characters of various sizes are scattered all over this location, but most are illegible. In most cases only single characters, or at most a few, are together, thus it is difficult to determine whether they mark significant inscriptions underneath the paint. However, at lower center are the fragmentary remains of what is definitely a significant inscription. At least four lines are visible, each line of multiple characters. It appears to be Japanese, but this is not certain without further investigation. One readable phrase is "avenge the country."]

[The English initials A.B. are at center left, and two more sets of initials are at upper right.]

[A small carved picture of a galloping horse and rider is at center.]

LOCATION:
210-S-1
PHOTOGRAPH: 47851

[Deeply carved into this window/door frame is the following, in English letters.]

VIVIAN
VINCENT
??MA?II
TAHITI

[An illegible phrase or signature, in pencil, is written vertically at lower center.]

LOCATION:
210-E-1
PHOTOGRAPH: 47873.

[The paint on this window/door frame is generally smooth and unbroken, and does not reveal much. In pencil at center are two characters: 王奠 -- apparently a Chinese name, "Wang Dian."

LOCATION:
210-E-2
PHOTOGRAPH: 47862.

[At lower center is a name in English letters, partly illegible: BO??E??. Below it is a word in smaller letters, probably a geographic name; what looks to be part of a date is below it.]

[At upper center is, possibly, the remains of a word or phrase in large English letters. It is unreadable.]

LOCATION:
210-E-3
PHOTOGRAPH: 47876.

[At lower center are four scrawled pencil characters; they tentatively read as follows.]

米國打倒
OVERTHROW AMERICA

[At upper left are a series of pencil numbers, probably dates, with a circle around them: 8.14, 8.28, 9.7, 9.26. The last number is repeated outside the circle.]

LOCATION:
210-W-1
PHOTOGRAPH: 47869

LOCATION:
210-W-1
PHOTOGRAPH: 47869

[At lower center is the following line of Japanese, written in pencil in small characters, running diagonally on the wood. Two characters follow, one of which again appears to be "victory."]

大日本帝國心心念勝
必勝

EVERY HEART IN THE GREAT JAPANESE EMPIRE THINKS OF VICTORY!
WE MUST WIN!!

[Another small Japanese penciled inscription, this one two lines, is close to the previous one, slightly to the upper left. "THINKING OF..." followed by "nakarikeri" AND "STRENGTH IN BATTLE" seem to be there. Another short inscription, crossed out, is at lower left.]

[Several scrawled characters in Japanese are at upper right, but they are mostly illegible. Two look like the cursive form for "longevity." 壽]

LOCATION:
210-W-2
PHOTOGRAPH: 47859.

[At center is a penciled Japanese inscription of four lines; it is related to several other similar inscriptions on the barracks walls, by Japanese nationals being repatriated to Japan in 1946.]

昭和二十年十一月七日十五時
桑港日本母國橫濱ni向e
Matsukoikara隊B. 0. 級約七00名出發su
御健康

NOVEMBER 7TH, 20TH YEAR OF SHŌWA, 3:00 PM
FROM THE PORT OF SAN FRANCISCO TO YOKOHAMA IN THE MOTHER COUNTRY OF JAPAN
FROM THE MATSUKOI TEAM, B.O. CLASS ABOUT 700 PEOPLE WILL SET OUT.
ALL HEALTHY.

[A faint penciled inscription in what appears to be English letters is at center right. It starts, "WHO..." but is mostly illegible.]

LOCATION:
211-N-1
PHOTOGRAPH: 47295

[At upper center are a series of English letters, as follows.]

A A
WITA AA A
V A5 A
1930

[Several Chinese characters and shadows of characters also are present, but do not appear to comprise any significant inscriiption.]

LOCATION:
211-N-2/211-N-3
PHOTOGRAPHS: 47316, 47321.

[A Japanese inscription is on the wooden stud at right.]

[A Japanese inscription runs vertically much of the way down the wall, on the wooden slats directly next to the wooden stud at right. A shorter line of text, marking the date, is appended. It says only "43rd Year"; this corresponds to the 43rd Year of the Meiji Period, which was 1910 -- the year the Immigration Station opened.]

廣島縣安住[??]郡川內[??]村田口井miyamoto
四十三年

MIYAMOTO, FROM ??? DISTRICT, KAWAUCHI??? VILLAGE, AZUMI [??] TOWN, HIROSHIMA PREFECTURE
YEAR 43 (1910)

[The large area to the left of the above inscription contains much miscellaneous graffiti, including initials in English letters, one English name (Louis?), and several legible Chinese characters. More Chinese characters are vaguely visible through the layers of paint.]

[On the left (west) portion of this location, the most notable inscription is a line of large characters, mostly illegible.]

[At far left, but still on the horizontal wooden slats, are found at least four names written in English letters, mostly illegible. Numerous Chinese characters are also evident.]

[At far left, on the vertical wooden stud, are the remains of what is probably a Japanese inscription.]

LOCATION:
211-N-5

PHOTOGRAPHS: 47293, 47321, 47332.

[At far right, on the vertical wooden stud, is the remains of an inscription in Chinese or Japanese, but it is mostly obscured by paint.]

[The remains of another Chinese or Japanese inscription are at far right, but on the horizontal wooden slats. At present only four or five characters are peeking through, where the paint has flaked away.]

[On the right portion of this location, several English/Russian names and letters are visible. Most are not legible, though FRANCISCO RIDAS REO and ERDO are readable. Numerous shadows of Chinese/Japanese characters are at center right.]

[As for the left portion of this location, little is readable, but numerous miscellaneous English letters and phrases are visible, as are the shadows of several Chinese characters beneath the paint (these are mostly to the far left). Among the more-or-less readable English letters are the following, moving from the upper portion to the lower.]

PATE
VD
J.
EJL
701
NATH
ANYVE
1930 PK DAS
HAY

LOCATION:
211-S-1
PHOTOGRAPH: 49322.

[Little is visible at this location except the shadows of numerous Chinese characters showing from beneath the paint.]

LOCATION:
211-S-2

PHOTOGRAPHS: 47065, 47086.

[To the right (west), as the viewer faces this location, on the vertical wooden stud, is found the single character 淺 "shallow."]

[Also on the right, on the horizontal wooden slats, is found the remaining characters of what is likely a significant inscription, possibly a poem. More than a dozen characters are visible (some illegible), but in some instances they are scattered, suggesting that the blank spaces between them once contained characters also. There were certainly eight lines, but the line length is not so certain. Considerable overwriting is also present. Below, the heptasyllabic line is assumed.]

？口？口口口口
？？？口口梓？
？？？口褰口滿
口濤沖林恩采山
？？口？？化日
？口口口口春風
？？口？口量涯
口家？一口惑口

[The overwriting on the above inscription space is largely (but not entirely) in English letters, but little is particularly legible.]

[The are to the left of the above, beginning next to the character 家, appears to have once contained a Chinese inscription of several lines in small characters, but only very vague shadows remain, and nothing is legible.]

[To the left of the above is a short inscription in Russian Cyrillic letters. It reads tentatively as follows. Translation courtesy of Ms. Catherine Siskron, San Francisco State University.]

M. R. LAVIN

[Near the lower left of this location are numerous English letters, some illegible. Readable is what appears to be a name, IMIKAN, and the initials MRV.]

[At center and lower left of this location is the remains of a Chinese inscription in small characters; only a couple of characters are legible. There may be quite a number of lines here -- perhaps eight.]

[At the upper left of this location, disturbances in the paint suggest a Chinese inscription in large characters may be here. It is perhaps up to four lines.]

LOCATION:
211-S-3
PHOTOGRAPH: 47100.

[Two inscriptions in English letters (or Russian?) are at this location, one at middle right, and the other at upper left. Both are stylized and carefully done. Several letters are readable, but there are not recognizable words. Signatures?]

[At center is a mostly-obscured Japanese inscription, containing geographic information and a signature.]

口口縣口口郡
留田木廣口

[Another Japanese inscription, more readable, is at far left.]

大正十一年九月廿一日
石川縣羽洋[??]郡
遠[??]高金造

SEPTEMBER 20, 11TH YEAR OF TAISHŌ (1923)
ISHIKAWA PREFECTURE, HANE?? DISTRICT
??TAKA KANEZUKU[??]

[The shadows of several characters appear at lower right, but none are legible. Four or more appear to be in a line; a second or even third and fourth line is possible here also.]

[A crude carved picture is at center, perhaps a bird.]

[Several miscellaneous characters are found on the vertical wooden stud at left, but these do not appear to comprise a significant inscription.]

LOCATION:
211-E-1

PHOTOGRAPHS: 47317, 47320, 50945, 50952.

[The upper portion of this location is dominated by a heptasyllabic eight-line poem, with title, and (it vaguely appears) a three-character signature.]

好世界感慕[?]

喜事重重復重重
女兒出閣子乘龍
孰得今子爲佳婿
且把口口作岳口
奠雅不須甥口口
歸口何口髮妝容[?]
口之一口家庭樂[?]
肥水唔流口口用[?]

口口口

[Directly below the above inscription numerous English (and Russian?) letters can be seen. Among them the name GRAF JOSEF, followed by a place name?, is visible.]

[It is VERY faint, but the remains of a long inscription in Chinese are evident at about the middle portion of the wall at this location. There are many lines -- perhaps ten or more. The line length is difficult to ascertain, as only some of the paint here allows characters to show through; the pentasyllabic line is a minimum, but heptasyllabic is possible. The characters are not legible at present.]

[The lower portion of this location contains multiple miscellaneous words in English (and Russian?) characters.]

[NOTE: The negative to Photograph #50945, the detail of the lower north portion of this location, was inadvertently REVERSED.]

LOCATION:
211-E-2

PHOTOGRAPHS: 47308, 47309.

[At about the middle of this location are the remains of a significant Chinese inscription, probably a poem. Approximately eight lines are evident. Line length is difficult to ascertain, because of thick, smooth paint above and below; at present only three or four characters of several of the lines are visible. Very little is legible.]

口口大口
口口口口
口口口口
口口新奇
口眞口口
口口口口
大台口口
口口口口

[The remains of a second signficant Chinese inscription are at lower left. It looks to probably be four or more lines. Line length is, again, difficult to ascertain; at present one row of four characters is visible. The character 大 "large," is visible, but virtually nothing else.]

[A few miscellaneous phrases in English (and Russian?) letters are found, including the initials APO, and, unfortunately, the pencilled phrase HEIL HITLER followed by a crude swastika.]

LOCATION:
211-E-3

PHOTOGRAPH: 47314

[On the vertical wooden stud to the right are found several miscellaneous characters; 朝 "dynasty/morning" and 人 "person" are legible.]

[This location is dominated by a long, almost entirely illegible, Chinese inscription. It appears to be 12-16 lines. Line length is difficult to ascertain, but it is at least pentasyllabic, and possibly heptasyllabic. Smaller characters to the left suggest a signature line.]

LOCATION:
211-E-4/211-E-5/211-E-6
PHOTOGRAPH: 47312.

[At center right is a name in English letters: ENRIQUE PITON, followed by several more letters, mostly illegible. Above the name is a phrase written in dots, and the numbers 6,24,32 -- which may refer to the date "June 24, 1932."]

[At lower center are found perhaps a dozen small Chinese characters; it is difficult to determine at present whether or not a significant inscription lies beneath the paint.]

LOCATION:
211-E-7

PHOTOGRAPH: 47292

[One horizontal inscription is visible in this location, in what appears to be a South Asian language -- Urdu or Hindi?]

LOCATION:
211-W-1
PHOTOGRAPHS47084, 47090.

[On the vertical wooden stud at right, the English name TANIE is found.]

[This area has many miscellaneous marks, but there is no particular sign there are significant inscriptions here. A few words/names are in English letters, like ENP4 at center, CHINA at upper center, and ANHA at left.]

[At upper right, in very small characters on a single wooden slat, is what appears to be a Japanese inscription. A date is visible, but the rest must await a larger photographic detail, or physical inspection. It PERHAPS begins, "It's already been thirteen months since I've been here..."]

[Numerous Chinese characters are scattered at this location, to both right and left, but the positions do not suggest that large numbers are part of single inscriptions; rather, it appears to be two characters here, four characters there, etc.]

[Directly underneath the phrase ENP4 is what is likely a short Japanese inscription in small characters, comprising a geographic name with some other words.]

[Directly to the left of the phrase ENP4 is a short line of characters, only some of which are legible, as follows.]

島口口和口山

[A Chinese inscription that may provide interest is at center, to the right and two slats below the word CHINA. Legible are the words 悠思 "pensive thoughts," and below are at least two more characters; to the left the remains of several more characters are evident.]

[To the left of the word ANHA, in small characters, is a short, mostly illegible inscription.]

LOCATION:
211-W-2
PHOTOGRAPH: 47102.

[On the vertical wooden stud is a Japanese inscription, partially illegible.]

福岡縣京都郡六月口
生口口天淺固丸加口
山田（？）

FUKUOKA PREFECTURE, KYOTO DISTRICT, JUNE [?] ??
[?? -- came by ship named ??]
YAMATA [??]

[To the right of the above Japanese inscription are found several shadows of characters, but nothing of obvious noteworthiness.]

LOCATION:
211-W-3
PHOTOGRAPH: 47087.

[On the vertical wooden stud at right is what appears to be a short Japanese inscription. It appears to begin 三重縣 "Mie Prefecture."]

[It is difficult to tell whether or not there are any significant inscriptions beneath the paint at this location. About a dozen Chinese characters are visible, and in one place three or four appear to be in a line, but no other obvious mark of a unified inscription is visible.]

[Two words/names in English or Russian characters are visible at left, but are not legible.]

LOCATION:
211-W-4/211-W-5
PHOTOGRAPH: 47287.

[On the vertical wooden stud to the right are found the initials AS. The faint shadows of several Chinese characters are also here, but nothing can be determined about them at present.]

[On the horizontal wooden slats, the shadows of two characters are visible at the center of the slat just left and below the initials AS.]

[On the vertical wooden stud to the left, on the right side, is a Japanese inscription, partially obscured.]

山口縣口口郡庶[麻??]里中村
YAMAGUCHI (??) PREFECTURE, ?? DISTRICT, SHO VILLAGE

[On the vertical wooden stud to the upper left, on the left side, is a phrase or name in Japanese *katakana* lettering, partially obscured. It tentatively reads MIKETA??MA.]

[On a slat at center are four characters, which appear to be:]

山口縣人

PERSON FROM YAMAGUCHI PREFECTURE

[On the vertical wooden stud, to the lower left, is a large partial character, comprising the spirit radical. To the side and below are illegible elements.]

LOCATION:
211-W-6/211-W-7/211-W-8
PHOTOGRAPH: 47300.

[On the vertical wooden stud to the right is a Japanese inscription. The first part is puzzling, but the place name and numbers appear clearly. A line of much smaller characters is at left, but is illegible.]

亡[??]二一戈[歲??]口
三重縣人
入八一人[??]. . .

???
A PERSON FROM MIE PREFECTURE
81

[On the horizontal wooden slats, at upper center, are the remains of an inscription of a dozen small characters or so; it is mostly illegible.]

[Two slats below the above inscription, also at center, is a name in LARGE English letters: HHADAKOM.]

[One slat below the above are at least one character, painted over, and one English word or name, partially obscured -- ??BOB (??)]

[At lower center is the following, in English letters: JESUSAE A. To the left of this is a picture (of what?), and the initials LASM.]

[To the lower right are three large characters -- 天口本; there is no particular reason to believe they are part of a longer inscription, but they may be.]

[To the lower left are the remains of an inscription in small characters, mostly illegible.]

[On the vertical wooden stud to the left are the remains of a two or three line inscription, probably in Japanese; it is partially obscured, and mostly illegible.]

LOCATION:
211-W-9
PHOTOGRAPHS: 47303, 47304.

[To the far right, at center, is a picture of two overlapping hearts. An illegible name in English letters is above.]

[At right center of this location are the fragmentary remains of a Chinese inscription in large characters; it appears to have been at least four lines in length, and line length was quadrasyllabic or longer. This likely was a poem. The characters are illegible.]

[To the left of the above inscription are found several characters or shadows of characters. These may have been part of the previous inscription, part of an independent inscription, or merely miscellaneous characters.]

[At lower right is found a name in English letters, partially obscured: CHARLIE ??]

[To the left of all of the above, in the south portion of this location, there are the fragmentary remains of a four-line, heptasyllabic Chinese poem. It is mostly illegible, and to make matters more difficult, a good portion of the fourth line is overwritten by political slogans added later.]

口問口口口口口
口口子弟口此詩
但口口口口口口
口口口口口口口

[To the left of the above poem, and running horizontally from left to right, are a number of political slogans, certainly written by a Japanese person at least in part, as the word used for "America" differs from the Chinese term. The first line of these appears intact, but the next two appear to have been deliberately defaced. The second line, presumably, refers to the Soviet Union. The fourth and fifth lines present only miscellaneous characters, and perhaps do not belong with the slogans.]

打倒米國帝國主義
口口口口口口共產主義
口口日本帝人民國主義
口口佬
口

DOWN WITH AMERICAN IMPERIALISM!

.... COMMUNISM!
.... JAPANESE IMPERIAL POPULISM!

LOCATION:
211-CE-1
PHOTOGRAPH: 47335.

[A short Korean inscription is on this side of the column. It consists of a name and a date, and is written in a combination of Korean Hangul and Chinese characters. The second syllable of the name, "In" is perhaps "An." Thanks to Prof. Hyong-gyu Rhew at Reed College for the transcription and translation.]

Ryu In-bal
ku-wol ryug-il
一九二三

RYU IN-BAL
SEPTEMBER 6TH
1923

LOCATION:
211-CW-1
PHOTOGRAPH: 47338.

[A Japanese inscription is found on this side of the column, which is partially legible. There is a "six" and a "three" to the right, below the words "14 YEARS OLD" which must be a correction to the date written at center below the name. The translation below reflects this. Perhaps the writer was detained in the barracks for the interim. The year noted is puzzling, as Japanese immigrants were not normally detained at the island after 1923. The "1" is not clearly there, so it is possible this is not a date.]

十四歳
久保田登
1936
六　三
五月二十日n'de
廣島縣人
？？月三十日生

14 YEARS OLD
KUBOTA NOBORU
1936
IT IS MAY (JUNE) 20 (30)
PERSON FROM HIROSHIMA PREFECTURE
?? BORN ON THE 30TH DAY OF THE ?? MONTH...

[Another inscription is below, but it is not legible. It is perhaps in a South Asian language?? Hindi? Urdu?]

LOCATION:
212-W-1
PHOTOGRAPH: 47855.

[A long Japanese inscription. The transcription and translation here is spotty, as much is scrawled and illegible. Line two seems to begin with the Katakana for TEXAS, which is unusual. It is clear by the date that this inscription was by a Japanese prisoner-of-war.]

一同元氣nari
tekisasu to hotsu碓[??]守su
某地向出發su
昭和十七年六月二日中食後

六月三日吾等三回船[??]wa
口口toshite口口口口口o
口口口口口口口張ri
彼等wa謝罪seri

口口口口口君口口口
張口日本男兒no意氣o昂揚

口口
口口口no友人

EVERYONE IS WELL.
TEXAS???
WE WILL BE LEAVING FOR AN UNDISCLOSED LOCATION.
AFTER LUNCH ON JUNE 2ND, 17TH YEAR OF SHŌWA (1943).

JUNE 3RD. ALL OF US THREE TIMES ON A SHIP...
...
...
THEY ALL APOLOGIZED.

...MR...
...JAPANESE MEN'S MORALE IS HIGH.

...
FRIEND OF ...

LOCATION:
212-W-2
PHOTOGRAPH: 49880

[There is a long penciled inscription in Japanese here. By the dates and content it is certainly by a Japanese prisoner-of-war (perhaps the English initials P.W. in the text stand for this?), right before the end of the war in 1945.]

昭和十九年七月三日
nyuukaredoniya發
書
同月廿四日 桑港口
同月廿五日下船收容所ni來re
P.W.卅九名
八月二日朝
十名不名地ni出發
八月五日午前
廿名不名地ni出發
八月五日午後
九名不名地ni出發

ON JULY 3RD, 19TH YEAR OF SHŌWA (1945) WE LEFT NEW CALEDONIA. ON THE 24TH DAY OF THE SAME MONTH, DURING THE DAYTIME, WE ARRIVED IN THE PORT OF SAN FRANCISCO. ON THE 25TH WE DISEMBARKED THE SHIP AND CAME TO THE HOLDING CAMP.
P.W. THIRTY-NINE PERSONS

AUGUST 2ND, MORNING: TEN PERSONS LEFT FOR AN UNNAMED LOCATION.
AUGUST 5TH, BEFORE NOON: TWENTY PERSONS LEFT FOR AN UNNAMED LOCATION.
AFTER NOON: NINE PERSONS LEFT FOR AN UNNAMED LOCATION.

LOCATION:
212-W-3
PHOTOGRAPH: 47867.
[Three or four separate Japanese inscriptions are at this location, all written in small characters in pencil/pen, by one or more persons. One is dated 1943, and it is probable that all are by prisoners-of-war.]

口口口口
六月四日監禁口toshitehiro市進口

口口口口口

昭和拾七年六月四日
第三四船
不名no地ni出發su
口口口口口口

...[Name?]
ON JUNE 4TH, AS PRISONERS WE ENTERED HIRO CITY [Hilo, Hawaii???]...

...

JUNE 4TH, 17TH YEAR OF SHŌWA (1943)
BOAT #34
WE WILL SET OUT FOR AN UNDISCLOSED LOCATION.
...

LOCATION:
212-W-4

PHOTOGRAPH: 47865.

[Two diagonal Japanese inscriptions are found at this location, in running/cursive script. The date June 4th is in both (as it is in a previous inscription by P.O.W.s at 212-W-3.). One is partially transcribed and translated below; it appears to mention the number of a boat (the same number is mentioned in an inscription by P.O.W.s at 212-W-3). The other inscription is almost entirely illegible, except for the date "JUNE 4" and the word "COLD" (samui).]

第三四船na口口口口口
八名口口口口出發
萬事通過
六月四日千九百四三年

#34 BOAT...
EIGHT PERSONS WILL SET OUT FOR ...
EVERYTHING IS ARRANGED
JUNE 4TH, 1943

LOCATION:
213-N-1
PHOTOGRAPHS: 47019, 47020.

[Numerous shadows of miscellaneous characters show from beneath the paint at this location, but there is no particular evidence of a significant inscription here.]

[The English initials WD, SA and W are present here, as are two illegible words/names in English.]

[The most interesting inscription at this location is very small, and in pencil on top of the paint; it is at center left, next to the left wooden stud. It relates to a number of other similar Japanese inscriptions, most likely by Japanese nationals being repatriated to Japan after WWII. The dated inscription describes that 700 people are leaving for Yokohama. Seven names -- nicknames actually -- are circled, and an eighth person has written and signed the words at lower center, telling that all are healthy. Finally, this person, in his own name and in that of the seven other people, dedicates the inscription to a Mr. Tanaka.]

昭和二十年十一月七日
約七百名横濱向出發su
山賊
角san
富
Pon中
七口生
少ri
才田
請君元氣de
me會fu口
monaritsufun[??]
項大[一??]
田中齊口sanni宜敷ku

NOVEMBER 7, 20TH YEAR OF SHŌWA (1946)
ABOUT 700 PERSONS WILL SET OUT FOR YOKOHAMA.
SANZOKU
KAKUSAN
TOMI
PONCHŪ

???
SHŌRI
SAIDA
WISH YOU GOOD HEALTH
???
???
[Signature]
REGARDS TO MR. TANAKA SAI[???]

LOCATION:
213-N-2
PHOTOGRAPH: 47025

[Numerous shadows of characters show from beneath the paint at this location, both on the vertical wooden studs and the horizontal slats. These are mostly illegible, and do not obviously suggest any significant inscriptions.]

[English letters appear at upper left and lower right.]

[Two geometrical figures are at center left, both appear to be in the shape of flowers. Another crude picture is at upper right, of a man's head in profile.]

LOCATION:
213-N-3
PHOTOGRAPH: 47028.

[There is a Japanese inscription on this vertical window frame, as follows. The Japanese reign period of Taishō (1916-1926) is clear, but the numeric characters for the exact year are not; as the space for them is small, a number from 1-9 is probable. This makes sense historically, as it is know that Japanese immigrants were not sent to Angel Island after 1923.]

廣島縣人
大正口口八月十三日入港今日入

PERSON FROM HIROSHIMA PREFECTURE
ENTERED PORT ON AUGUST 13TH OF TAISHŌ YEAR ??, AND ARRIVED HERE TODAY.

LOCATION:
213-N-4
PHOTOGRAPH: 47031.

[This location contains FOUR Chinese heptasyllabic quatrain poems, plus a signatory inscription. It appears from the careful spacing, and the calligraphy, that all are from the same hand. The fourth line of the third poem is completely obscured by a bulletin board molding, presumably attached to the wall in WWII. The transcriptions below are partial and tentative, as the area is partially obscured by paint and wear. The third line of the first poem is identical or similar to a line in Island #A23, but the rest differs. The content of the third poem suggests that this set is from the 1930's, after the Japanese occupation of Manchuria. Several characters are found between the third and fourth poems, at bottom -- perhaps overwriting? The reason the fourth poem has been deciphered more completely than the others is that the final three lines of it are a direct quote from a poem by the Tang dynasty poet Wang Wei (699-759), "Remembering my Brothers in Shandong."]

木樓寄口任傷悲
提[?]山求生難榮[?]眉
信音莫達空思想
牢騷[?]悵[?]望早脫離

DWELLING IN THE WOODEN BUILDING, I GIVE VENT TO DESPAIR
... MOUNTAIN, SEARCHING FOR A LIVING, IT'S HARD TO EARN GLORY (??)
LETTERS DO NOT ARRIVE, MY THOUGHTS IN VAIN
IN BITTERNESS AND SADNESS, I WATCH FOR MY EARLY RELEASE

口口無口甚可哀
口園口生年年來
口口一日口口口
口口遠邊非口家

... LACKS ..., VERY MOURNFUL
... GARDEN ... LIFE, YEAR AFTER YEAR
... ONE DAY ...
... FAR PLACE, NO ... HOME

祖國亂爲口口口
口口日口逞豪強
口口望口口國務

□□□□□□□

CHAOS IN THE ANCESTRAL COUNTRY ...
... JAPANESE ... FLAUNT THEIR STRENGTH
... WATCH, ... NATIONAL AFFAIRS
.....

□□離情最可憐
每逢佳節倍思親
遙知兄弟登高處
便插茱萸少一人

... THE EMOTION OF PARTING IS THE SADDEST
WHENEVER A HOLIDAY COMES, I REMEMBER MY FAMILY EVEN MORE
FROM AFAR, I KNOW MY BROTHERS HAVE CLIMBED TO A HIGH PLACE,
AND HAVE STUCK DOGWOOD IN THEIR HAIR, SHORT ONE MAN

牢生
船[?]客□□題

PRISONER
COMPOSED BY A SHIP PASSENGER [??] ??

LOCATION:
213-S-1
PHOTOGRAPHS: 46998, 47000, 50929.

[To the far right (west) of this location are found numerous miscellaneous Chinese characters, with English letters overwritten on them. It is not determinable at present whether or not a signficiant inscription is here, but several characters in a line are visible.]

[To the left of the above are eight lines of Chinese poetry. It appears from the single rhyme that this is one poem, but because the first two positions of the last four lines are pretty much blank, what is here may in fact be two separate poems, one a heptasyllabic quatrain and the other a pentasyllabic quatrain. The tentative transcription below assumes a single heptasyllabic poem.]

人口口口卅餘秋
覓食奔[?]波出外遊
子里[?]馳驅到美境
萬般苛待禁監樓
口口口口口難忍
口口口口孰不愁
口口口口口我強
口口口口口口仇

MAN ... OVER THIRTY AUTUMNS
IN SEARCH OF FOOD, I CROSSED THE WAVES AND WANDERED ABROAD
... HURRIED, AND REACHED THE AMERICAN BORDER
TEN-THOUSAND KINDS OF HARSH TREATMENT, IMPRISONED IN A BUILDING
... HARD TO BEAR
... WHO WOULD NOT BE SAD?
... MY STRENGTH
... REVENGE

[To the left of the above poetic inscription, after a short blank space, is another Chinese poetic inscription -- perhaps two -- that is mostly obscured and illegible. A heptasyllabic eight-line segment is visible; more characters in lines follow, perhaps four, but the line length is unclear.]

口困木樓口口休
口口口滿口口流
信音數口口口口
口口口口口作囚
人口口口口口口

□□□□□□愁
□□□得□□□
□□□□慢□憂

？？困□
？？□□
□□□□

LOCATION:
213-S-2
PHOTOGRAPH: 47004.

[A long Japanese penciled inscription is found at this location. It begins with two or three names, "who will leave first." Below it is a short line in parentheses, then a signed message.]

口井
吉岡yo[??]松田
ho[??]先行ku

(9.25口口同出發su)

待teba海路no日和ari
大氣de時節o待tou
九月口出發su
島朗[??]
武田軍宜敷

???E, YOSHIOKA, AND MATSUDA WILL LEAVE FIRST.

(9.25 ?? WE WILL SET OUT TOGETHER)

WE EXPECT SMOOTH SAILING AHEAD,
AND IN HIGH SPIRITS AWAIT OUR OPPORTUNITIES.
ON SEPTEMBER ?? WE WILL SET OUT.
SHIMA???
REGARDS TO THE TAKEDA GROUP.

[The shadows of several Chinese characters vaguely show through the paint at left and at bottom, but whether or not a significant inscription is here is not presently determinable.]

LOCATION:
213-S-3
PHOTOGRAPH: 47007.

[At upper center, just below the covered hole where the stove was once attached, is a horizontal inscription. The date of December 25th is in Arabic and Roman numerals, while the following name is in Russian Cyrillic letters. Translation courtesy of Ms. Catherine Siskron, San Francisco State University.]

25 XII B. FAINGLA?D

[Several Russian or English letters are visible at center right.]

[Several shadows of Chinese characters show from beneath the paint at lower left, but whether or not a significant inscription is here is not presently determinable.]

LOCATION:
213-S-4/213-S-5
PHOTOGRAPH: 47010.

[At upper right, and throughout the lower portion of this location, are found miscellaneous shadows of Chinese characters showing from beneath the paint, but it is not presently determinable whether or not these are part of one or more significant inscriptions.]

[At upper left are found two Chinese heptasyllabic quatrain poems, followed by a four-character signatory inscription. Many characters remain undeciphered, but it is clear from the content that these poems date to the 1930's: the "national shame" must be the Japanese invasion of Manchuria.]

祖國口亡忒可口
二百錢[?]口愿口口
同胞早口國強志
漢家從此復元口

THE ANCESTRAL COUNTRY IS LOST, HOW ...
FOR TWO HUNDRED DOLLARS ...
IF COUNTRYMEN CAN SOON .. AND THE COUNTRY STRENGTHENS ITS WILL
CHINESE WILL FROM THAT TIME AGAIN ...

國恥難忘口囚生
英雄何樂口舞口
他年口口風寒念
願歸學醫自口橫

口口口口

THE NATIONAL SHAME IS HARD TO FORGET... LIFE AS A PRISONER
HOW CAN A HERO BE HAPPY ... DANCE
IN OTHER YEARS... THOUGHT OF THE COLD WIND
I WISH TO RETURN AND STUDY MEDICINE, AND MYSELF ...

....

213-E-1/213-E-2
#56.
The young children do not yet know worry.
Arriving at the Golden Mountain, [73] they were imprisoned in the wooden building.
Not understanding the sad and miserable situation before their eyes,
They must play all day like calves.

73. See note 40

少年子弟未知愁，
來到金山困木樓。
不悟　　[1]眼前悲苦境，
還要終日戲如牛。

1. 粵海春秋作「晤」

LOCATION:
213-E-1/213-E-2
PHOTOGRAPH: 47093.

[At right is Island #56, a heptasyllabic quatrain poem. The text is partially obscured, but generally speaking appears to correspond to the published version. An exception is that position seven in line three appears to be 景 "scene" not 境 "border/situation." Positions one, two and seven in line four are questionable.]

[To the left are English letters, which appear to spell BARKAT RAM.]

LOCATION:
213-E-3/213-E-4
PHOTOGRAPH: 47095

[A Japanese penciled inscription runs diagonally at right. It is one of several similar inscriptions written by Japanese nationals being repatriated to Japan in 1946.]

重田氏之口
第二回先發隊（六00名）ha十一月七日午後一時當地出發口
横濱適航ni shite航程十一ya日間nari
（Paao口yori）

MR. OMOTA
THE SECOND GROUP OF THE VANGUARD OF 600 PEOPLE WILL SET OUT TOGETHER ON THE AFTERNOON OF NOVEMBER SEVENTH FOR YOKOHAMA. THE JOURNEY WILL TAKE ABOUT ELEVEN DAYS.
FROM ??

[The English name FRANK ELLES (??) is incised at center left.]

[Two large characters are incised at left, which are perhaps 和田 (the Japanese surnamer Wada??) The shadows of one or more Chinese characters show from beneath the paint nearby.]

LOCATION:
213-E-5

PHOTOGRAPH: 47059.

[A Japanese penciled inscription is at center right. It is difficult to read because of blistering paint and dirt.]

[A Japanese horizontal inscription in pencil is at center left. Three of the four characters are readable, and they appear to date the inscription to the WWII P.O.W period.]

持口情報

MAINTAIN...INTELLIGENCE INFORMATION.

LOCATION:
213-E-6
PHOTOGRAPH: 47082.

[An incised picture of a boat with two sails is at this location.]

LOCATION:
213-E-7
PHOTOGRAPH: 47062.

[A Japanese penciled inscription is found at this location. It is related to several similar inscriptions by Japanese nationals being repatriated to Japan in 1946.]

八人wa先ni行kiku
二十人wa九月二十五日
出發su皆元氣nari
本田san
重田口一同

EIGHT PEOPLE ARE GOING FIRST
TWENTY PEOPLE SET OUT ON SEPTEMBER 25TH
EVERYONE IS WELL.
MR. HONDA
OMOTA ??

LOCATION:
213-W-1

PHOTOGRAPHS: 47016, 47038.

[At right (north) is one (or more) inscriptions in a South Asian ??? language; interspersed appear to be two groups of initials in English letters, TTE and DEP.]

[A Japanese penciled inscription is at upper center. The writing is small, and the area dirty, and the photograph is in long shot, all of which make decipherment difficult -- but the date is quite readable. The inscription relates to several other similar inscriptions by Japanese nationals being repatriated to Japan in 1946. The following is tentative.]

昭和二十年四月二十四日
親思ni
我息子待tsu親[??]
我等乃生存[??]
少shi思fu

APRIL 24TH, 20TH YEAR OF SHŌWA (1946)
THINKING OF MY PARENTS:
MY PARENTS WHO ARE WAITING FOR THEIR SON. [??]
WE ARE STILL ALIVE. [??]
DO NOT MISS ME TOO MUCH. [??]

[At lower center are the three characters 大日本 "Great Japan."]

LOCATION:
213-W-2
PHOTOGRAPH: 47011.

[A Japanese penciled inscription is on the vertical wooden stud. There is a faint signature to bottom left. The inscription is related to several similar inscriptions by Japanese nationals being repatriated to Japan in 1946.]

重田氏口ga
第二回横濱行先發隊七百名十一月七日ni口口待口
航行回島[??]十一ya日間接待[??]直行nari
口口口

MR. OMOTA ??
THE SECOND GROUP OF THE VANGUARD OF 700 PEOPLE GOING TO YOKOHAMA WILL LEAVE ON NOVEMBER 7TH ...
THE JOURNEY BACK [??] WILL TAKE ABOUT 11 DAYS OF DIRECT TRAVEL [??].
???

LOCATION:
213-W-3

PHOTOGRAPH: 47033.

[There is definitely a Chinese inscription, probably poetic and heptasyllabic, beneath the paint at this location. Approximately four lines can be seen to the right, yet more characters appear at positions considerably to the left of them; it is not presently determinable whether this is one or more inscriptions. Virtually nothing can be deciphered at present.]

LOCATION:
214-E-1/214-E-2
PHOTOGRAPH: 47908.

[A Japanese name is scratched in the paint at lower center: 田中 "TANAKA." (Or, it may be reversed, NAKATA.)]

[Two inscriptions from the 1970's are at center left.]

一九七六年
四月三日
劉孔淼

APRIL 3, 1976
LIU KONGMIAO

一九七四年
余國勤

1974
YU GUOQIN

LOCATION:
H221-E-4
PHOTOGRAPH: 49470

[A short vertical inscription in Japanese is scrawled on the plaster here.]

花口ni o芳口 ri[??]

THE FLOWERS ARE IN FRAGRANT BLOOM. [??]

LOCATION:
H221-E-8
PHOTOGRAPH: 49468

[The repetitive scrawls at this location, in Japanese, are not comprehensible. All that is discernible are a few combinations of syllables, occasionally with numbers.]

LOCATION:
H221-E-9

PHOTOGRAPH: 49480

[At upper left is a Japanese pencil inscription of approximately six lines. Most of it is too small to see clearly. One line may read:]

得回乃三年

IT'S BEEN THREE YEARS SINCE I RETURNED.

LOCATION:
H219-W-1
PHOTOGRAPH: 49492

[At lower left, where the paint has dropped away, appears a partial inscription (or perhaps parts of two separate inscriptions?). The readable parts consist only of two dates, but surprisingly one is Chinese and one is Japanese.]

明治四拾四年

宣統三年

44TH YEAR OF THE [Japanese] MEIJI PERIOD (1910)

THIRD YEAR OF THE [Chinese] XUANTONG PERIOD (1911)

LOCATION:
EXT-N-1
PHOTOGRAPH: 49428

[Only one singular character appears here.]

合

UNITE or JOIN

LOCATION:
EXT-N-3
EXT-N-4
PHOTOGRAPH: 49411

[Just off the left center, there is a line of four characters.]

國民華中

THE REPUBLIC OF CHINA

[On the right of the first character, 中, there is a drawing of the National Flag. It should be noted that this flag is the original flag of the Republic of China, not the one that is used by ROC in Taiwan.]

LOCATION:
EXT-N-5
PHOTOGRAPH: 49419

[There is a string of letters here.]

DACKOSKIE

LOCATION:
EXT-E-1
LOWER PORTION
PHOTOGRAPH: 49541

[Some characters appear in the center portion of this photo; but none of them is legible. On the upper right, one character is legible.]

人

MAN or PERSON

LOCATION:
EXT-E-1
LOWER PORTION
PHOTOGRAPH: 49553

[Just off the center on the right, the character, 李 (LI as in family name) is legible. On the lower right, the character 康 (HEALTHY) is legible.]

LOCATION:
EXT-E-2
SOUTH PORTION
PHOTOGRAPHS: 49496, 49545

[There are quite a few characters in this photo. But a good many of them are not readable. At the center, the following characters can be read.]

邑會？？辛國亡勿群同生 ？？？大途
哥子　亥年論紀

COUNTY ASSOCIATION ??? 19?? KEEP ALIVE AND NO LOSS OF NATION ON THE WAY
BROTHER SON 19?? LUN JI 9part of a signature or discipline reminder of the association]

LOCATION:
EXT-E-6
PHOTOGRAPH: 49557

[There are many characters that are blurred. Only a few are legible.]

人

MAN or PERSON

蟲？肺？有
？？回
？

WORM ? LUNGS? HAVE
?????? RETURN
???

ANALYSIS OF THE POEMS INSCRIBED OR COMPOSED AT THE ANGEL ISLAND IMMIGRATION STATION

Wan Liu

The analysis is organized in seven sections; each section focuses on one of the seven topics listed in the outline prepared by Daniel Quan, the coordinator of the Angel Island poetry project. The discussions in these sections may overlap due to the interrelating nature of the poems and of the analysis topics.

The analysis concerns primarily the inscriptions on the walls in the buildings that housed the Chinese immigrant detainees, and the discussion of the poems relies primarily on the inscribed versions. When the inscribed texts are missing, or in a few cases when the poems composed on Angel Island were probably never inscribed on the walls but were published in the local Chinese language newspapers only, references are to the published Chinese versions included in *Island*, by Him Mark Lai, Genny Lim, and Judy Yung (Seattle and London: University of Washington Press, 1991; original copyright 1980 by the HOD DOI Project).

The English translations of the complete poems cited here, including footnotes, are from *Island.* The numbers of the poems are the same as in *Island*, but the sequence of footnotes is different.

Thanks to Katherine Toy for providing funding for the typing of the full texts of the Angel Island poems, and to Charles Egan for commenting on the analysis and making suggestions.

The buildings that house the wall inscriptions are rich mines of information about the community of Chinese immigrant detainees and their inner qualities rarely known to outsiders. These inscriptions include both poems that have been published and others that have not; some of the published poems have titles, signatures, dates, pictorial details, and icons, that were left out in the published transcriptions and translation. Moreover, the placement of poems in relation to each other on the wall may hold clues to the gestation of certain mini-clusters of poems, which would otherwise go undetected. Some of the pen-names or pseudonyms that the authors assumed, the organizations by which they chose to identify or present themselves--all these details facilitate a deeper understanding of this early chapter in the history of Chinese immigrants.

Before the analysis of the poems of the immigrant detainees on Angel Island, an introductory remark about Chinese poetry in general is in order. Poetry in China is traditionally a premier means of self-reflection or expression for educated people. If a literate person wanted to convey his/her thoughts and feelings to friends and relatives, writing a poem is spontaneous, much as making a telephone call nowadays. By the same token, poetry is non-fictional. A Chinese poem is usually occasioned by one or a number of events that occur in nature, in history or in one's personal experience. In this sense, a Chinese poem has usually a biographical or historical interest.

However, a poem is not a literal biographical or historical record, or a literal description of a natural scene. The style of lyrical expression is generally indirect, suggestive, and sparing in explicit expression or direct statement. A poet often presents in poetic form a number of images and short-hand references, especially if he or she is writing in a pre-established sophisticated verse form. The images may be empirically

observed or echoic and the references are usually to the remote past or recent history. The meaning of the poem is, however, more than what meets the eye. It requires the reader's active participation in inferring from the presented images and references the meaning between the lines or beyond the words. In text-based culture of traditional China, when every student reads the same body of canonical works generation after generation, such a participatory role is not hard for the reader to play.

Of course, style varies from person to person and from occasion to occasion. Some poems are more reticent and suggestive than some others. Some poems are direct and explicit. The variations are in accordance with the personal taste or educational background of the poet and with the subject of the poem. The traditional forms of Chinese poetry, unsurprisingly, are compact in so far as meaning is mainly to be evoked beyond words. A Chinese poem is typically short in comparison with those written in English.

The overwhelming majority of the Chinese poems carved on the walls of Angel Island Immigration Station are of two kinds defined by line length. One has five characters to each line, referred to as the pentasyllabic form, and the other has seven characters to each line, referred to as heptasyllabic. These two are the most common forms of the *shi* genre, which is the predominant genre in the Chinese poetic tradition.

One of the features of traditional poetic forms is rhyme. Chinese poems usually have rhymes on the even number lines. A poem of six lines , for example, has usually a rhyme scheme as abcbdb. In some cases, especially the quatrain or eight-line form of "recent style," the first line ends also with a rhyming word. The rhyme scheme is then aaba for the four-line poem, and aabacaba for an eight-line poem.

The forms that these immigrant detainees adhere to may reflect their educational background and intellectual inclination. Absent from the walls are poems written in free verse, a modern form that was adopted by intellectual elite of urban centers around the May 4th Movement in 1919. The absence of the modern free verse in the Angel Island collection suggests that the immigrants are, by and large, a fairly traditional lot.[1]

Interestingly, absent from the collection of the poems is also *ci* (song lyric), a traditional poetic genre that rose to prominence around the 10th century. By the turn of the 20th century a man or a woman versed in traditional literature usually moved back and forth freely between the two genres of *shi* and *ci* in his or her poetic production. The absence of this genre is a subject of future investigation.

Analysis

I. Possible meaning of the choice of location for poems and spatial relationships between poems; Relationship of poems or inscriptions by date.

Some initial reflections on the physical placement of poems in relation to each other are just intuitive. Poems may appear to be in clusters simply because the calligraphy is identical. The poems of each cluster of the same calligraphic style are presumably inscribed by a single person, regardless of their authorship or the dates of their composition. In most cases, placement of poems appears to be methodical for one of the following the reasons:

1. In some cases, the spatial relationships between poems can be revelatory. Two or possibly more poems by the same author or organization are sometimes placed next to each other. Their shared authorship can be indicated by the signatures. Poem 37 and A42

[1] Charles Egan made this observation.

(105-N-2) define such a case, with Poem 37 signed as Self-Governing Organization and A42 signed as "The Same as Above." On the other hand, titles of the poems may also give indications of a single author's multiple production. The title of a poem not included in Island, "Another Poem in 7-character Quatrain Form," after Poem 28 (205-N-5), suggests that the person who authored Poem 28 is the author also of the untranslated quatrain.

2. In some other cases, the inscriptions of poems are arranged by the order in which the poems were composed. Two poems of the same rhyming words by two authors are placed side by side because one was composed in response to the other. The title of Poem 39, "Corresponding Mr. Li's Poem in His Original Rhymes" (205-N-5), for example, states the fact that Poem 39, which is a heptasyllabic quatrain, is a self-conscious response to an earlier poem. Indeed, the poem inscribed on its right, a heptasyllabic quatrain not found in Island, has the same rhyming pattern. In another case, the spatial relationship between Poem 46 and A34 (105-E-2) resolves the uncertainty of the meaning of the signatory remark after A34, which reads tersely as "Xin He" and could signify the author's family name Xin and given name He. The placement of A34 immediately left of Poem 46, however, sheds light: "*He*" in this context is undoubtedly a verb rather than part of the author's name; its meaning here is to "correspond," as the poem matches Poem 46 in three aspects: the heptasyllabic quatrain form, the rhyming words, and, with slight modification, the subject.

Inscriptions of poems appear to be arranged by subject, but it is possible that their arrangement is actually determined by one of the factors mentioned above. Poem 55 and A54, (205-N-4), for example, are two poems of eight lines each and are placed next to

each other. They share the subject of mourning over someone's death and match each other in every rhyming word (of Lines 1, 2, 4, 6, 8) and are similarly refined in style. The inferences to be drawn are that they were authored by a single person, or were by two people on the same occasion who corresponded with one another. Poems 52 and 53, (105-N-5), for another example, are two quatrains that appear to be a pair of corresponding poems. Both are located on 105-N-5, with Poem 52 on the right side, and each is signed as "Composed by a Person from Xiangshan [County]." The two poems share the subject of changing room, and match each other in every rhyming word, *qian, ran, yan*. Again, either of the two scenarios about the logic behind the placement of Poem 55 and A54 could be true of this pair, and the two vary slightly in quality. (More on this point in Section VII)

3. More inferentially, the spatial relationship between poems can also be a clue to losses of poems due to physical degradations of the building. Poem 28, (205-N-5), is very likely to be a 7-character rather than 5-character-line poem, judged by its position in relation to the other adjacent poems of the same calligraphic style and size. Two top rows of its eight lines are cut off, as is the case of 3 lines in another poem on its left. Poems A21 and A22, (205-N-3), correspond each other in theme and in exactly 3 rhyme words of the quatrain *zhou, liu, you*. Unlike the paired poems discussed above, however, these two poems were perhaps written by two individuals separated in time, as suggested by the placement of A22 (205-N-3) and its spatial relationship to other poems than A 21. Both poems A21 and A22 were copied by Yee in1932, yet A21 was not placed next to A22 and has not been found. Instead, two other poems, also copied by Yee, flanked A22, with Poem 17 on the right and A11 on the left. (Poem 17 …, A22 …, A11 signature …).

The inference to be drawn is that A21 was not overwritten by either Poem 17 or A11, but was placed somewhere else and was equally visible to Yee then. The spatial dislocation of the two corresponding poems suggests either that 1) the engraver was not aware of the correspondence of the two and therefore failed to place the two together; or 2) one of the two poems, the respondent one, was written sufficiently later. If the poems are authored separately by two individuals, the correspondence between Poems A21 and A22 suggests that the sense of community established by poem exchanges exists between detainees who may or may not have met in person.

4. The physical space of poems is revealing about the original form of some translated versions. Two heptasyllabic poems originally of eight lines each have been divided into two, presumably by accident; each divided poem appears in translation as two separate quatrains. Poems 48 and 41 (205-N-2), both rendered in *Island* as quatrains, are actually two parts of a single poem. Poem 26 and Poem 47 (205-S-2), presented as heptasyllabic quatrains in *Island*, are actually the first two couplets and the last two couplets of a single heptasyllabic regulated verse. (More on this point later.) The conclusions about these quatrains' original forms are drawn mainly on the basis of close examinations of the wall inscriptions.

II. Authorship: identification, clues to backgrounds or education of authors, multiple poems by the same author

Authorship is usually hard to establish. To begin with, quite a number of poems are unsigned. Few authors identified themselves by their real names or full names even

when they did give some information. Family names, which are fewer in Chinese and usually widely shared by numerous unrelated families, are occasionally signed in some cases. Li Jingbo of Taishan county (Guangdong Province) is one rare case of a full name. The bearer of that name authored Poem 30, (205-E-5), and A4 (205-E-8) (and probably another unpublished poem at the same location as A4). Another person surnamed Li of South Village also probably provided his given name, but the word is barely legible. (His writing, more a common-sensical admonition than a poem, is not included in *Island*.) .Two other major categories of signatory identification are pen-names and the place of the origin of the author, usually the county in China the author was from. A rare case of non-personal identification is the organization to which the author(s) belong. Poem 39 and A42, as mentioned earlier, are signed as those by the Self-Governing Organization (More about this organization later.)

Scanty information about the social, occupational, educational, intellectual backgrounds of the authors can be gleaned from several sources: 1) self-reference in the poems; 2) literary echoes and historical reference in the poems; 3) literary quality of the poems; 4) pen-names.

1) The authors of a number of poems refer to their careers back in China as the kind that involved writing or using the pen. To come here, he “tossed away” or “put down” the pen, meaning to give up or interrupt a literary career (Poem 36, (115-W-5), Poem 35 (205-E-3)). Or he has “left behind the pen and put down the sword” (Poem 35), has “deserted books and let ink-pool disused” (A50); “Having read books of 4 or 5 loads of carrying poles” (A52).

2) Historical references in the poems indicate the extent of the author's knowledge of Chinese history dating back to pre-historical periods. Famous historical figures in a long span of historical period are invoked, ranging from the ancient King Wen of the Zhou Dynasty (c. 1000 B.C.) and Confucius (c. 500 BC), through eighth-century generals, to Emperor Guangxu of the Qing Dynasty (1875-1908), for example. Since some of the same figures are referred to in a number of poems, it is possible that the authors are mutually influenced by each other's use of the same allusions. However, the skillful ways in which they draw analogies between the past and present suggest their firm grasp of historical knowledge rather than a nodding acquaintance with it. (More on this and the next point in Section V)

3) Literary craft, defined by the poetic writers' mastery of traditional poetic forms with pre-established rules, their use of images, the stylistic elegance—all these serve as indicators of the author's level of education. The poem accidentally divided into two as Poem 26 and Poem 47(205-S-2), for example, observes the elaborate, pre-established rules of tonal variations required of all poems cast in the generic form of regulated verse, one of the technically demanding genres. A person who commands the scope of historical knowledge and the literary technique for rendering the elaborate aspects of form is usually well versed in the book knowledge that is expected of an average member of the literati class. The level is equivalent to that of a liberal arts education of high school or college today.

4) Certain pen-names are worth noting. Both the fact of giving oneself a pen-name and the choices of pen-name the authors made for themselves can be indications of their educational and intellectual backgrounds. It is not uncommon among literati to

adopt pen-names by which each is desired to be known among their peers, associates, friends. The pen-name is informal, often playful, yet signifying some attitudes or the personality of its bearer. Three pen-names signifying religious inclinations are worth mentioning in this sense. The author of poem 63 (105-S-4) identified himself as the Taoist of the Iron Town (Shiqi, in Xiangshan), another author, who wrote poem 36, identified himself as the Carefree Wanderer of Iron Town [writing at his leisure]. If these two authors are making known their Taoist inclinations, a third one, who wrote A36 (105-S-4), also from Iron Town, identified himself as the mountain monk. The most peculiar and intriguing pen-name is "The Person from Taishan Who Helps the Sprouts Grow," assumed by the author of A33 (205-N-4). (Neither the signature nor the title of the poem "Occasional Reflections on Angel Island" is translated in *Island*.) The choice is striking. It alludes to a story by the classical philosopher, Mencius, and its implications for the identity of the author are uncertain and ambiguous. A man impatient for the sprouts to grow in the fields "helped" them by pulling them up, only to find them all withered the next day. The pen-name is peculiar because it is not flattering to its bearer at all, judging by the story it alludes to, but it reflects an almost good-humored self-deprecating attitude. The choice is not accidentally erudite and striking: the poem "Occasional Reflections on Angel Island" is outstanding in its elegance and eloquence.

飄零湖海倏經秋；
萬劫纔過作楚囚。
伍子吹簫懷雪恨；
蘇卿持節誓報仇。
霽雲射矢非多事；
勾踐臥薪卻有由。
激[1]烈肝腸輕一決；

蒼天諾否此志酬。

1. 余本作「擊」

#A33.
Drifting alone in the ocean, autumn suddenly passed.
I have just gone through ten thousand calamities; still I am a prisoner from Chu.[2]
When Wu Zixu played his flute, he thought of erasing his grievances[3]
When Su Ziqing held his tasseled staff, he vowed he would one day avenge his wrongs.[4]
When Jiyun shot an arrow at the enemy, he was not doing it to meddle.[5]
Goujian slept on firewood, but he had a reason.[6]
My inflamed liver and bowels are prepared to take life lightly and engage in a life and death struggle.
Will the blue heavens allow me to fulfill this ambition or not? [7]

The translation from *Island* quoted above makes the meaning of the poem clear, especially with the footnotes as excellent sources of background information. A slightly modified version of translation, however, may help illustrate some formal aspects of the poem:

[2] ie. A held prisoner; a person in difficult straits.
[3] Wu Yuan (?-485 B.C.) or Wu Zixu was the son of a high official serving the King of Chu (a state in the central Yanzi River basin and the upper and middle Huai River basin). His father fell into the king's disfavor and was killed together with his family. Wu Zixu, however, fled to the state of Wu (in the present Jiangsu province). Upone arrival, he had only a flute, which he played in the market place to beg for food. Later, Wu Zixu became an important official serving the Wu king and led an army to defeat the state of Chu. His victorious legions entered the Chu capital in 506 B.C., whereupon Wu Zixu dug up the corpse of the former king and whipped it 300 times.
[4] Another name for Su Wu (140-60 B.C.), who during the Western Han dynasty (206 B.C.-24 A.D.) was sent by the Chinese governmetn as envoy to Xiongnu, a nomadic people north of the Chinese empire. Su Wu was detained there for 19 years, but refused to renounce his loyalty to the Han emperor.
[5] Nan Jiyun (?-757 A.D.). During the An Lushan rebellion (755-760 A.D.), the rebel army surrounded Suiyang (in the present Henan Province). Nan was one of the defenders of the besieged city and shot the enemy general in the left eye with one arrow.
[6] Guojian was king of the state of Yue (in the present province of Zhejiang). In 494 B.C. he was ignominiously defeated by King Fucha's armies from the state of Wu. Two decades later in 473 B.C., Yue recovered and returned to defeat Wu, whose territory was annexed to Goujian's domains. During Yue's recovery period, it was alleged that King Goujian slept on firewood and tasted gall bladder in order not to forget the bitterness and humiliation of his defeat. Fan Li (Taozhugong) was one of his important ministers during this period. Taozhugong was a wealthy merchant who lived during the 5th century, B.C. His name is symbolic of wealth. Taozhugong was also known as Fan Li, a minsiter who once served King Goujian of the state of Yue. After successfully aiding the King to defeat the enemy state of Wu, Fan resigned from his post to become a merchant.

Autumn fleeted by when I drifted across lakes and seas,
Having just gone through ten thousand calamities, I become a prisoner from Chu.
Master Wu, playing his flute, thought of addressing his wrongs
Su Ziqing, holding his tasseled staff, vowed to revenge.
Jiyun shot the arrow, not for extra events.
Goujian slept on firewood, though with a reason.
Passion inflaming my liver and bowels, I make light of a duel,
Will the blue heavens allow me to fulfill this ambition?

The modified translation, somewhat literal, is intended to convey some sense of the controlled form in the original but may fall short of the goal. Two sets of paired historical allusions, for example, are presented in parallel structure and are apt for the occasion, evoking heroic sentiment. Aspects as such suggest a cultured personage.

The observations here pertain to the authors whose works are consistent with mainstream literary tradition. A very few Angel Island texts, some untranslated but found in the manuscript, some untranscribed at all, do not measure up to the average standard of what is considered poetry. They are not inferior because their subjects are trivial, such as complaining about the theft by fellow detainees of one's money, but because they are crude in style, of little semblance of a poetic form, and are shallow in meaning. The authors of these texts are likely to be less educated than those discussed above, regardless of their moral values or social background.

III. Relationship of poems by place of origin of author

The Regional backgrounds of the poets were indicated mostly in the signatory segments attached to the poem. The detainee-poets tend to identify themselves not individually but as being from a certain region. In some instances, the family name of the

[7] This and all the subsequent English translations of the complete poems are quoted from *Island*. Only the

author was given along with the name of the county he was from, as in "[Mr.] Yee of Taishan," (poem 13, 105-N-4). In some instances, the pseudonym or pen-name is used along with the county's name, as in "The Wanderer of Xiangshan (Poem 43, 207-N-1), or "The Prodigal of Xiangshan" (Poem 17, 205-N-3). Occasionally, the poems proper contain the information of the author's regional background; someone mentions Xiangjiang in the poem. The author of Poem 36 says he is from a Huang family in Xiangcheng, for example. The most frequently identified place of the poets' origins is Xiangshan (now called Zhongshan after the founder of the Republic who was from the same county). The second commonest origin is the county of Taishan. The Person "Who Helps the Sprouts Grow," for example, is from Taishan. However, no significant relationship, thematical or stylistic, is discerned so far among the poems by the authors of the same region.

IV. Relationship of poems by social or political association

So far two identifications of associations have been spotted on the wall. One is the Aiqunshe, "Society of Love for the Multitudes," which appears with a dome-like icon of a shrine(205-S). Another icon of a similar-looking shrine appears downstairs (105-N-6). No other reference is found, however, to help determine the character or even the physical existence of this society. The name, which can be translated as Society of Cosmic Love and Compassion, connotes Buddhist belief, though the concept may also be Confucian. (As mentioned earlier, at least one poet identified himself as the Mountain Monk from Tiecheng, [Xiangshan] (A38). The other association identified on the wall is

translations of lines under discussion are mine.

the "Self-Governing Organization," the Anglicized name of which is "Angel Island Liberty Association." The scope of the organization's activities varied from one administration to another, but it is certain that the association is both social and political in nature. The detainees or persons working in the detention center from the 1920s to the late 30s interviewed decades later attested to the activity and viability of the organization for more than a decade.[8] From the words of the detainees, we learn that this association was active and viable from the early 1920s , with officers elected from among the detainees who had been there longer, or who were more able-bodied and quick-minded. Their responsibilities ranged from negotiating with the officials of the detention center for better treatment (including a sufficient supply of toilet paper), to physical fights with guards who withheld suspicious mail (tutoring texts for interviews) brought in by the Chinese cooks from San Francisco. The last of the responsibilities above explains why physical strength is one of the qualifications of the officers of the organization. The political activism of the association is indicated by the subject of two poems placed side by side(105-N-2), with Poem 37 on the right, signed as the Self-Governing Organization, and Poem A 42 signed as "The Same as Above."

#37.
Just now the five nationalities in China have become one family,[9]
But the powers still have not yet recognized our China,
Primarily because foreign debts were piling up,
The foreigners pushed to control finances and to seize power.
方今五族為一家，

[8] See Mr. G. Lee, p. 46; Mr. Leong, p. 75; Mr. Low, p. 78; Mr. Tong, p. 96 in *Island*. For a summary of the organization's activity, see the Introduction, p.19, *Island*.
[9] After the Revolution of 1911, five different nationalities were recognized in China: Han, Manchu, Mongolian Muslim, and Tibetan.

列強未認我中華。
究因外債頻頻隔，
逼監財政把權拿。

#A42.
The commandant at Nanking[10] sent a cable
To urge the people to raise funds to build the nation.
I hope my compatriots will contribute their utmost.
It is enough to avoid perishing.
南京留守曾電報；
提倡民款建國　。
仰望同胞捐盡力；
得免淪亡足

The first poem here traces the weakness of China to foreign powers that financially control the country; the second poem, though with three characters missing in the Chinese text, is clearly a message to raise funds to save the country from collapse.

V. Literary quality of poems: relationship or allusion to recognized classical poems, stories, or places

Literary quality is, to certain degree, a matter of subjective judgment or personal taste. There are some concrete aspects of language and features of form, however, that do offer some basic ground for objective evaluation. To start with the basics, we can say that diction is a major component of what defines the style of a poem. The language of some poems is notably refined and but is plain in some others. Two works, A1, (206-E-2), and A5, (205-S-5) both say that poverty drives the author to the U.S., at a great personal or

[10] Briefly the capital of the Provisional Government of the Republic of China after the 1911 Revolution. Also the capital of the Nationalist Government from 1927 to 1949.

familial cost, financially or emotionally. They differ noticeably in style, however. What sets them apart is not their difference in length, or verse form, but the words or images that each poem employs and the structural form that each text is cast in. The language of A1 is colloquial and a few unusual words in it are probably elements of the author's regional dialect.

206-E-2
#A1.
People who enter this country
Come only because the family is poor.
Selling their fields and lands,
They wanted to come to the land of the Flowery Flag.[11]
The family all looks to you.
Who is to understand it is the most difficult of difficulties!

入此國之人；
因為家分起。
賣田又賣地；
欲往來花旗。
家人向住[1]你；
誰知難上難。
1. 舊金山週報作

(The text version on the wall contains some variations from the one in *Island*, but both versions are noticeably colloquial in style.) The language of A5, in comparison, is very refined. Its diction is precise; many words are typical of the poetic language. One would think that there is no fancy way to refer to one's poverty, but there are many and they come from the poetic tradition.

#A5.
Abandoning wife and child,
I crossed an entire ocean.
I do not know how much wind and frost I've weathered;
it was because my family was poor that I searched for white jade.[12]

[11] A Cantonese colloquial term for the United States.

Bidding farewell to relatives and friends,
I drifted 10,000 *li*.[13]
It is difficult to keep track of all the rain and snow I've endured;
It is all due to a harsh purse with reverence for copper coins.

拋妻子，
重洋歷盡，
不知受幾多風霜，
祇為家貧求白璧；

別親朋，
萬里飄流，
難計捱一切雨雪，
都緣囊澀重青蚨。

Take for example the last line of A5 (p. 151), which contains seven characters and can be rendered more or less literally as "all because the purse is abashed, valuing the green cicada." (cf. "it is all due to harsh purse with a reverence for copper coins" in *Island*.) The "green cicada" does refer to coins, but it is found in literary usage only. (Qingfu, translated as the "green cicada" here, is actually a legendary insect that is said to look like a cicada but is larger.) Here, the purse is abashed or awkward because there is no money in it. The phrase is an echo to two lines in a poem of Du Fu (712-770) titled "My Empty Purse": "My purse is empty: afraid it would feel ashamed and awkward, / I save one coin for it to keep." In light of this earlier poet's humorous expression, the last line of A5 conveys clearly the author's sense of humiliating financial difficulty without breaching the decorum of the belletristic tradition.

[12] A precious variety of jade.
[13] One *li* is approximately one third of a mile.

In terms of form, A1 and A5 differ also noticeably, at least in the original. The form of A1 is rather relaxed, with the second line of each couplet following the 1st syntactically continuously. A5 is a long couplet and each of its two lines are composed of four segments (mini-lines) each. The couplet has a parallel structure or a rhetorical parallelism. The words in corresponding positions of the two lines match their counterparts in referential value, in parts of speech. The 1st segment of each line, for example, is a verb-noun construction. They correspond to each other in categories of ideas too. While the verb to "leave behind" matches to "part with", the nouns "wife and son" parallels "relatives and friends." Such perfect structural symmetry, which is absent in A1, not only gives the poem a polished surface, but also dictates a mutually complementary relationship that enhances the meaning of both lines. The structural symmetry, referred to also as rhetorical parallelism, exists in many other Angel Island poems.

Some other aspects of language, equally untranslatable, define the style of a poem that renders its literary quality different from that of another. The pattern of regulated tonal variation, for example, is a required feature of a sophisticated regulated genre known as l*üshi* "regulated verse," which contains eight lines to each poem, with five or seven characters to each line (pentasyllabic or heptasyllabic). The genre has been extremely popular among literati poets from the seventh century onward, and some of the poems by the detainees are cast in this traditional generic form. The generic form is sophisticated and regulated because its composition has to abide to an elaborate set of pre-established rules, of which the pattern of regulated tonal variation is the definitive. As is well known, Chinese is a tonal language. Every character has a prescribed tonal quality. For the purpose of the tonal variation in poetry, all five tones of medieval

Chinese are categorized in two large groups: the level tone and the deflected tone. The tonal pattern of the poem accidentally divided into two quatrains, Poems 26 and 47, as mentioned above, can be represented in the following diagram (with the sign "-" indicating the level tone and "V" indicating the deflected tone).

- V - - V V —
- - - V V - -
- - - V - - V
V V - - V V —
- V - - - V V
- - V V V - -
- - V V - - V
V V - - V V —

Phonetic features totally lost in translation, such as the tonal pattern, are often secretly or subliminally operative to enhance the expressive power of a poem.

In addition to the pattern of regulated variation of tonal qualities, rhetorical parallelism (similar to the kind in A5 discussed above) is mandatory to the two inner couplets (Lines 3-6) of regulated verse. The third couplet of Poem 21, (105-N-6), free of allusions, illustrates more easily the parallel structure.

105-N-6
#21.
The west wind ruffles my thin gauze clothing.
On the hill sits a tall building with a room of wooden planks.
I wish I could travel on a cloud far away, reunite with my wife and son.
When the moonlight shines on me alone, the night seems even longer.
At the head of the bed there is wine and my heart is constantly drunk.
There is no flower beneath my pillow and my dreams are not sweet.
To whom can I confide my innermost feelings?
I rely solely on close fiends to relieve my loneliness.

西風吹動薄羅裳[1]，
山坐高樓板木房。
意好子娘雲欲遠，

月明偏受夜更長。
床頭有酒心常醉，
枕底無花夢不香。
一幅幽情何心寄，
全憑知己解凄涼。
1. 原作「常」

An almost word-by-word translation of the 3rd couplet would read:

Head of bed has wine heart constantly drunk.
Beneath pillow without flower dream not sweet.

The first two positions, "head of bed," of Line 5 corresponds to their counterparts, "beneath the pillow," of Line 6; "having wine" is antithetical to "having-no flowers," "heart" matches "dream," "often drunk" parallels "not sweet." Neither the tonal pattern nor the rhetorical parallelisms can be reproduced in English. Yet both features add to the eloquence and elegance of the poetic expressions.

A sophisticated form does not necessarily mark a good poem. Conversely, poems in less formal restrictive verse forms can be powerfully expressive. Many poems on Angel Island have the kind of traditional forms that are not as restrictive and quite a few of them are beautifully wrought and moving. By the same token, a poem of colloquial style in language can convey genuine thought and feeling.

One of the remarkable features of the poems on Angel Island is the use of allusion. References to historical figures, legendary figures of mystic roots, and echoes to and quotations from earlier masterpieces—all instances of allusion, appear quite commonly in the detainees' poems. Many of the historical figures alluded to are of great cultural importance, including the famous King Wen, the legendary founder of the Zhou Dynasty, Confucius, and a number of great ministers and generals renowned for their

virtue, loyalty, wisdom, bravery, etc. Jiang Gong (Duke of Jiang), Su Wu, Zu Di, Han Xin, Nan Jiyun, and many others belong to this category. Historical figures from the 3rd to 6th century of great literary fame are also alluded to, including Wang Can, Ruan Ji, Yü Xin. Geographical sites referred to in the poems are for their historical significance: both Loulan and Tong Guan, for example, are sites of politically important military campaigns or decisive battles. The whip of Zu Di and the tongue of Yan are allusive elements used as synecdochic images of patriotic heroism.

A number of well known poems and prose works, mostly from the Tang period (618-906) are echoed and borrowed from, including those of Wang Bo, Wang Wei, Li Po, Du Fu, Wang Changling, and Liu Yuxi. Legendary figures of mythic roots making their appearance in Angel Island include the Weaver Maid and Herd Boy, the crane that carries the Taoists to the land of immortals (A54, 205-N-4). To be sure, frequent uses of allusion in poetry and diversity of the figures, stories, literary works alluded to are common in traditional literature. What is impressive about the poems by detainee-poets is that they ably negotiate the pre-existent frames of references that are remote from their personal experiences so as to draw on these frames of reference as sources of spiritual or artful inspiration. If the high incidence of allusion is an indicator of the educational level of the allusive authors, their skillful appropriation is the evidence of their poetic talent and sensibility. No matter who these detainees were, they could not possibly compare to King Wen (Poem 59) or Confucius (Poem 28, 205-N-5; A34, 105-E-2) in terms of cultural status, for example. Despite the gaps, the invocations of these cultural heroes in the poems are often very appropriate and convincing, for the detainee poets focus on the fact that King Wen was also thrown into prison way before the Zhou

was founded by his son. (The title of the king was conferred posthumously.) The detainee poets invoked Confucius apparently also for the perceived circumstantial similarity. Confucius and his disciples were under siege once and had their food supplies cut off.[14] Of interest is the twist made in invoking Confucius. Benevolence is a main concept of Confucius' system of values, but the speaker, while invoking the ancient sage as his role model, advocates denying benevolence to his jailor. The self-contradiction on the part of the allusive author is an indication of his seething anger and resentment. The famous generals and ministers alluded to, similarly, may be far different from the detainees in social standings and in achievements of military and political careers. The detainee poets judiciously reach back to these historically illustrious personalities, alluding to them to draw analogy selectively for conveying a personal situation or a sense of self, for drawing moral or spiritual inspiration, for validating a point of view or augmenting a point of argument. All these functions of allusion, commonly found in the Chinese poetic tradition, are a reflection of the poets' inner qualities, erudition and talent, especially considering the difficult circumstances of detainment in which they compose these poems. For the lack of time, only a couple of examples are discussed here.

The story of Goujian is alluded to in two poems, Poem 59 (copied by Yee but not found yet) and A33 (205-N-4). Goujian, the king of the state of Yue defeated by King Fucha's armies from the state of Wu in 494 B.C., recovered to defeat Wu two decades later in 476 B.C.. During Yue's recovery period, it was alleged that King Goujian slept

[14] When Confucius (551-479 B.C.) and his disciples were on the road between Chen and Cai (both in the present Henan provicne), officials of these states feared his appointment as an official in the powerful neighboring state of Chu (in the present Hubei province, extending to the middle Yangzi River basin and the upper and middle Huai River basin). Chu posed a perpetual threat to these smaller states; therefore, to prevent Confucius from proceeding on to Chu, the officials ordered troops to surround them and cut out their food supplies for several days. (Footnote 27, *Island* p. 64)

on firewood and tasted gall bladder in order not to forget the bitterness and humiliation of his defeat. The historical episode involves several other major players of riveting drama, including Fan Li, who was instrumental to Goujian's ultimate success in bringing down the rival Fu Cha. Referred to also as Taozhugong, Fan Li is invoked more than once in Angel Island poems. Another important figure associated with the historical episode is a much lored character, the stunningly beautiful woman Xishi, along with whom Fan Li offered his abject service to the then victorious rival king Fu Cha to win his trust and to divert his attention from state affairs.

Generally speaking, the appeal of Goujian's story to Chinese imagination lies in the dramatic reversal of fortune of the kings of two ancient neighboring and rival kingdoms. The significance of Goujian's story to the detainees on Angel Island is mainly a moral one, the eventual victory of the defeated through heroic endurance of humiliation and the self-denying determination. In Poem 59, Goujian, invoked in parallel to Han Xin, another storied historical figure who was also subjected to humiliations, serves as an example of consolation or inspiration, just as the example of Napoleon's imprisonment invoked in Poem 60 (205-W-5) does. The story of Goujian is alluded to in A 33(205-N-4), too, with slight variations. (See the full poem in section II of the analysis.) First, the allusion here is more concrete, referring to the detail of the defeated king voluntarily sleeping on firewood to be constantly reminded of his humiliating defeat. Second, the manner of using the allusion is deliberately indirect. Instead of explaining that the king slept on firewood to keep himself focused on revenge, the line hints at it and implies more by saying "he had a reason." The emphasis of this allusion to Guojian differs

slightly from the one in Poem 59: the gist of the moral is the determined will ultimately prevail.

Among the stories of mythic roots, that of the daughter of a legendary king Yandi who turned into the Jingwei bird after drowning is drawn on the most poignantly for self-expression. As the story goes, Jingwei the bird resented the fact that the ocean took her life, and decided to fill it by carrying pebbles in her beak from the Western Mountains and dropped them into the ocean..[15] The mythic bird Jingwei is invoked in two poems, with variation in emphasis or intended significance. Like the phoenix rising from ashes, the bird has a mythic aura. Because its story, though tinged with a sad overtone, symbolizes determination, it seems to appeal especially to some reform-minded, late-Qing intellectuals at the turn of the 20th-century. Poem 64 (105-E-5) echoes the sad aspect of the story.

#64.
Crude Poem Inspired by the Landscape

The ocean encircles a lone peak.
Rough terrain surrounds this prison.
There are few birds flying over the cold hills.
The wild goose messenger cannot find its way.
I have been detained and obstacles have been put my way for half a year.
Melancholy and hate gather on my face.
Now that I must return to my country,
I have toiled like the *jingwei* bird in vain.

感景拙詠

滄海圜孤峰，
崎嶇困牢籠。
鳥疏寒山緻，
鴻使莫尋蹤。

[15] Cf. Footnote 29, *Island* p. 66

留難經半載，
愁恨積滿容。
今將歸國去，
空勞精衛功。

The comparison of the poet's effort and hardship to the bird's effort to try to fill the ocean to little avail conveys a sad sense of futility. Poem 30 uses the allusion to generate a more complex, layered meaning.

205-E-5
#30.
After leaping into prison, I cannot come out.
From endless sorrows, tears and blood streak.
The *jingwei* bird carries gravel to fill its old grudge. [16]
The migrating wild goose complains to the moon, mourning his harried life.
When Ziqing was in distant lands, who pitied and inquired after him? [17]
When Ruan Ji reached the end of the road, he shed futile tears.[18]
The scented grass and hidden orchids complain of withering and falling.
When can I be allowed to rise above as I please?

By Li Jingbo of Taishan District

牢籠躍入出無能，
無任傷悲血淚橫。
精衛啣砂塡夙恨，
征鴻訴月哀頻生。
子卿絕域誰憐問？
阮籍途窮空哭行。
芳草幽蘭怨凋落，

[16] According to a folk tale, the daughter of the legendary Yandi, while playing in the Eastern Sea, was drowned. Her soul changed to a bird called the "jingwei," who, resenting the fact that the ocean took her life, carried pebbles in her beak from the Western Mountains and dropped them into the ocean, hoping to fill it.
[17] Another name for Su Wu (140-60 B.C.), who during the Western Han dynasty (206 B.C.-24 A.D.) was sent by the Chinese government as envoy to Xiongnu, a nomadic people north of the Chinese empire. Su Wu was detained there for 19 years, but refused to renounce his loyalty to the Han emperor.
[18] Ruan Ji (210-263 A.D.), a scholar during the period of the Three Kingdoms (220-280 A.D.), was a person who enjoyed drinking and visiting mountains and streams. Often when he reached the end of the road, he would cry bitterly before turning back.

那時方得任升騰？

That the bird carries sand with its beak in an attempt to fill the ocean to avenge her death suggests futility and pathos; that it continues doing it in order to address the "long-lasting" wrong conveys a heroic spirit of defiance. The implication by analogy of such an invocation of the tragic princess-turned-bird is that the author Li Jingbo is both aware of the odds against him and determined to carry out his plan nonetheless.

Literary echoes are often subtle and can easily escape attention. Many of them are functional, however, as is the case of the "abashed purse" discussed above. Suffice it to say here that when used skillfully, they add to the texture and weight of the poem. Some other borrowings, on the other hand, are obvious and their functions easier to discern. Two separate poems, neither published in *Island*, borrow extensively a poem of Li Po and another of Wang Wei respectively, one to express homesickness in the moonlight (105-S-1), and the other, longings for family and siblings on holidays (213-N-4). The straightforward borrowing, though not very creative, indicates at least the authors' familiarity with Tang poetry, which in turn is suggestive of the authors' educational level (at least equivalent to today's elementary school).

A case of creative literary borrowing is Poem 33 (205-N-5). The title for this Angel Island work in question is more likely to be "Inscription about the Wooden Room," according to the version inscribed on the wall, rather than "Inscription on the Wooden House," as reproduced in *Island*. It is actually a lyrical work in parallel prose that models on "Inscription about the Humble Room," a work of the identical form and structure by Liu Yuxi (772-842 A.D.). The self-conscious emulation is clear in the text proper. The detainee poet's text contains the same number of lines with identical pattern

of variations in line lengths, uses many of the rhyming words originally used in the earlier work, and adopts the same rhetorical structure of the 8th-century piece. This point-by-point match makes the later work's twist of meaning all the more remarkable. Both works end with a rhetorical question, for example. One, quoting Confucius, asks "What is there to make one feel humble about?" and the other "What is there to delight oneself in?" While the T'ang work celebrates the author's self-contentment in the humble environment, the work on Angel Island describes the bleak situation the detainee finds himself in. Such being the case, the echoing or alluding is an act of recreating rather than simply borrowing from earlier authors.

Remarkable also are the detainee-poets' allusions to Wang Bo's (A. D. 647-676) "Preface to the Pavilion of Prince Teng" a masterpiece of parallel prose that is noted for its formal elegance, density of allusions in parallel structures, and the beauty of imagery. Written on the occasion of a social gathering at the site of the Pavilion of Prince Teng, it conveys Wang Bo's political ambition and frustration, among other things. Three texts included in *Island* (two of them are not found on the wall) borrowed from this seventh-century masterpiece to express similar feeling of frustration and lament. The last couplet of A48 (205-N-2), for example, is an allusive variation of a quadrisyllabic parallel couplet in Wang Bo which reads in word-by-word translation: "Feng Tang easily aged; Li Guang difficult enfiefed."

> #A48
> I bowed farewell to my close friends and went abroad.
> How was I to know the barbarians would imprison me?
> From antiquity, users of brute force have had no sense of justice.
> Are there any clever schemes to escape this prison?
> If I am deported back to China one day,
> Then several months' efforts will have been thrown into the water.

What a pity that Feng Tang aged so easily.[19]
Why was it most difficult for Li Guang to win honors?[20]

揖別知己出外洋；
豈知胡虜困我身？
自古強權無公理；
有何妙策出牢籠。
一旦撥回歸國去；
數月工程付水中。
可惜馮唐[1]容易老；
何其李廣最難封？
1. 余本作「庚]

(In Yu's copied version of A48, according to the footnote in Chinese provided by the translator, the fourth character of the seventh line is a word other than "Tang,," though looking similar. In the inscription on the wall, however, the character in question is exactly the same as that of the seventh-century text.) By alluding to the two historically unrelated figures that were paired by the parallel prose author, the author of A48 obviously is expressing his frustration as the 7th-century author did. Poem 29, copied by Yee also but not located yet on the wall, echoes in the third couple another quadrisyllabic couplet from "Preface to the Pavilion of Prince Teng": "*shi yun bu ji,/ ming tu duo chuan.*"

時運不齊
命途多舛

[19] Feng Tang was a capable official serving Emperor Wen (179-157 B.C.) of the Han dynasty. Later, when Emperor Wu (149-87 B.C.) was seeking men of talent, Feng's name was recommended. But by that time, he was more than 90 years old. His son was appointed in his stead.

[20] Li Guang (?-119 B.C.) was a general serving Emperor Wu of the Han dynasty. He was renowned for his many victories over the Xiongnu nomads. However, he was never conferred a noble title.

#29.
Half way up the hill on Island, in the building upstairs,
The imprisoned one has been separated from his people summer to autumn.
Three times I dreamed of returning to the native village.
My intestines are agitated in its nine turns by the false Westerner.
I have run into hard times and am uselessly depressed.
There are many obstacles in life but who will commiserate with me?
If at a later time I am allowed to land on the American shore,
I will toss all the miseries of this jail to the flowing current.

埃崙山半樓上樓，
囚困離人夏至[1]秋。
夢繞三匀歸故里，
腸迴九曲偽西歐。
時運不濟[2]空自悶，
命途多阻共誰憂？
畢拋牢慘付水流。

1. 余本作「自」
2. 余本作「齊」]

The first 4 characters of each line in the third couplet, *shi yun bu ji, / ming tu duo zu,* are identical with the Tang couplet except the last character "*shi yun bu ji, / ming tu duo chuan.*" The meaning is by and large the same. (In *Island*, the fourth character of the sixth line *ji* is a modern variation from the *ji* in the Tang text. However, the variation is presumably a result of the translator's editing: in Yu's copy of Poem 29, according to Footnote 2 in Chinese provided by the translator, the character in question is exactly same as that of the Tang version. We may assume that Yu's version here is an accurate copy of the inscription on the wall.)

The borrowed parallel expression conveys a reflection on one's destiny and an effort to come to terms of it, as it does in the source work. Furthermore, the "Preface to Imprisonment in the Wood Building," yet another text in *Island* that echoes this Tang work, lifts the quadrisyllabic couplet "*shi yun bu ji,/ ming tu duo chuan*" verbatim from

the prose work in the second half of Line 11 and all of Line 12 in the *Island* translation: "It is only we who have run into bad fortune. / The course of events in our lives have for the most part gone astray.[21] As a matter of fact, the work, relatively long and titled also a "Preface," is similar to Wang Bo's work in style as a whole. It is also a work of parallel prose, dense with parallel structures, many of them composed of paired allusions. The word "preface" in its title is significant, as it is arguably the earliest Chinese poetic work on Angel Island (More about this point in the next section).

The quality of a poem is defined by many aspects, of course. Whether or not a poem uses allusions is not by itself an indication of literary quality, nor is a good use of allusion the sole criterion of literary quality. Some Angel Island poems are moving because of the lyrical power conveyed by direct expressions or by affective images of the natural surroundings on the Angel Island. Poem 13, (105-N-4) and Poem 17 (205-N-3) are both examples of effective uses of the evocative imagery drawn from scenes of the island. We can sample Poem 13, a poem of six lines in the heptasyllabic poem form.

105-N-4
#13.
Random Thoughts Deep at Night

In the quiet of night, I heard, faintly, the whistling of wind.
The forms and shadows saddened me; upon seeing the landscape, I composed a poem.
The floating clouds, the fog, darken the sky.
The moon shines faintly as the insects chirp.
Grief and bitterness entwined are heaven sent.
The sad person sits alone, leaning by a window.

Written by Yu[22] of Taishan [23]

[21] *Island,* p. 139
[22] More commonly "Yee" in the United States.
[23] A district southwest of the Pearl River Delta. The largest percentage of Chinese in continental U.S. and Canada came from this district.

深夜偶感

夜靜微聞風嘯聲，
形影傷情見景詠。
雲霧潺潺也暗天，
蟲聲唧唧月微明。
悲苦相連天相遣，
愁人獨坐倚[1]窗邊。

台山余題

1. 原作「椅」

In minute detail it evokes an empirically observed scene at night with the wind howling in the distance, the heavy fog obscuring the sky, the insects chirping and the moon barely visible. While these images appealing to tactile, visual, auditory senses conjure up the vivid experience of being up at night and feeling lonely, the poem is remarkable for a spontaneous fusion of the sensually immediate description and the restrained, deeply moving expression of the feeling.

Obviously, formal features and emotional qualities that contribute to the expressive power of these poems are linguistically or culturally specific and defy translation. Detailed discussions are needed in future to support various claims made on the behalf of these poems and their anonymous authors. If we agree that literary quality of a poem is defined by a number of factors, including the profundity of experience and meaning, the scope of thematic concerns, the depth of feeling, the refinement of style and form, quite a number of the Angel Island poems are noteworthy.

VI. Literary relationship of poems to each other

In form and in profundity of meaning, the authors on Angel Island reveal their literary heritage, which in turn yields some tantalizing clues to the interactions among the members of the literary community on the island. Some poems upon scrutiny appear to be intricately interrelated by the common source works alluded to. All of the poems may be inspired by a single seminal work created by an erudite and talented detainee.

The case in point is the earliest Chinese poetic work on the island mentioned above. In its English version in *Island*, the word "Preface" is detached from the rest of the title and placed far below so that it appears to refer to the editor's prefactory remark. Its full title "Preface: Imprisonment in the Wooden Building" is significant. The famous 7th century parallel prose prefaces a heptasyllabic eight-line poem that is similar or continuous to the content of the prefactory prose work. If there is any self-conscious emulation on the part of the detainee-poet, it is possible that the long parallel prose piece included in *Island* (pp. 143-146) originally precedes also a poem, especially one of the poems that are heptasyllabic, eight lines long, about "Imprisonment in the Wooden Building." At least three poems are intrinsically qualified as candidates: Poem 29 (copied by Yee), Poem 32 (205-S-3) and Poem 38 (205-W-5) all have these formal and thematic aspects. Poem 29 is a somewhat problematic candidate. Although it shares with the Preface the same parallel expression borrowed from the 7th-century text, its candidacy can be jeopardized by an internal detail: the speaker in Poem 29 refers to his imprisonment from summer to autumn in Line 2. Since the "Preface" in *Island* was published in local Chinese newspaper World Journal on March 16, 1910, and the Angel Island detention center was officially opened on January 21, 1910, there are some discrepancies in time that are hard

to reconcile, unless 1) the reference to the detention time from summer to fall is not meant to be taken literally; or 2) the author had been imprisoned somewhere else until the center opened on Angel Island. Poems 32 and 38 are two more likely candidates, however. Both refer to the wooden structure of the detention center as "wooden house," just as the Preface does, rather than "wooden tower." Poem 38 contains phrases used in the Tang masterwork, and is similar in the heroic voice and the nuanced tone as "Preface to Imprisonment in the Wood Building." If the authorial intention of emulation is pressed further, it is possible that "Preface to Imprisonment in the Wooden Building" is the mother of all poems on Angel Island. Wang Bo's parallel prose work prefaces not only his own poem, but is intended also to elicit writings by other talented guests at the same social gathering.[24] Toward the end of the preface, Wan Bo invited many a Pan Yue and Lu Ji among the distinguished guests to join him in writing by pouring out their rivers or oceans of literary talent within. Pan Yue (d. A. D. 300) and Lu Ji (201-303) are both famous bellestristic writers in earlier history. Given the literary expertise of some of the detainee-poets, it is possible that the subsequent mushrooming of the poems on Angel Island was partially goaded by this subliminal call of identification to tradition.

The relation of poems to each other varies in circumstances of composition. Usually, poems identified by title or by the way the author signed as "corresponding" poems share the subject of the earlier poems. A34, a response by someone surnamed "Xin" to Poem 46, placed on its next right on the wall and signed as "composed by someone from Tai," not only matches the earlier poem in form but also expresses sympathy and admiration for the author of the earlier poem. Other pairs of self-

[24] The word *xu*, translated as "preface," could also refer to a piece written specifically to give to somebody at the time of parting. This sense of the word , which began to be used only in the early Tang, is much

consciously matched poems, such as A21 and A22, A41 (Yee, 205-E-6 and 7) and A37 (copied by Jann not found) also exhibit thematic similarity as A 34 and Poem 46. As is the case of the pair A21 and A22, however, in the pair of A41 and A37, only one poem is found at the location even though they were both copied from the wall. Without title or signature to give information about their sequence, it is difficult to tell which is the source poem, and which is the corresponding poem. Poem 59 (not found) and Poem 60 (205-W-5) constitute a pair of poems echoing the other. Both begin with the line "I send my word to fellow countrymen to not worry too much"

寄語同胞勿過憂

The message of inspiration is their shared subject, but they differ in form and effect. Poem 59 invokes four heroic figures in Chinese history with a complex structure of double parallelism, while Poem 60 invokes Napoleon to a less degree of effectiveness.

VII. Relationship of poems by subject

The Chinese poetic tradition is dominated by the shared belief that poetry articulates intent or inner thought and feeling. The detainee poets apparently adhere to this non-fictional precept of lyrical tradition, judging by the range of their subjects. All the poems reflect the lived experience of the immigrant detainees, their hopes and despair, their joy (which is rarely written about here) and pain, their personal or cultural concerns. The titles of quite a few poems in particular specify the empirical occasions on which the poems are written. The occasion can be biographically specific or general: the Mid-autumn Festival (Poem 14, 105-N-3), late at night (Poem 13, 105-N-4), contracting

rarer.

malaria (205-W-5, not included in *Island*), one's confinement on the island (A33, 205-N-4), another's sojourn in the wooden building (A 31, 205-W-5). The titles of all these poems have the word "Reflections," and can be translated as "Reflections on the Occasion of …" Because the backgrounds of the detainees differ, in terms of family , education, profession, etc. it is natural that the subjects of their poems are varied. Certain subjects are common or widely shared, however, as the detainees, regardless of their past, share the same experiences of being detained, uncertain about future, confined to the Island, separated from the loved ones.

Homesickness, longing for family in vain or loneliness in the confinement define a set of interrelated and recurring subjects. These sentiments are expressed in Poem 31(205-S-3), Poem 21, A16 (not found), A14(not found), A21 and A22, A11(205-N-3), A13(205-S-1), A29. These topics are typical in traditional Chinese poetry; their frequency reflects the traditional value of family, and the traditional Chinese attachment to native soil. The two untranscribed poems that echo Wang Wei and Li Po respectively belong to this category.

Grief on specific occasions is a common subject, too. Poem 55 and A55, side by side at 205-N-4, have grief over somebody's death as their shared subject. Both of these two mourning poems are very moving. The depth of grief is conveyed with poignant detail. Also on the subject of mourning is A 66 (published in *Pacific Weekly*), and possibly A51 (205-N-3).

Sorrow is a recurring theme in many poems on a variety of subjects. A large number of poems actually have the word "sorrow" *chou* or "worry" *you* as a rhyming word. Several poems state explicitly that sorrow drives the author to writing the poem

(A49, A38, A31). The causes to sorrow and worry are of several common ones: confinement, separation from family and lack of letters from loved ones, financial consequences to family and relatives.

Take for example the sorrow attributed to financial concerns. As Mr. Lowe, a detainee in 1939, said in the interview, the most unbearable pain to the detainees is the financial burden incurred by the author's trip on the family or even on the village left behind. "They poured out their sorrow unceasingly. Their greatest misery stemmed from the fact that most of them had had to borrow money for the trips to America. Some mortgaged their houses; some sold their land; some had to borrow at such high interest rates that their family had to sacrifice. A few committed suicide in the detention barracks."[25] Several poems express the feeling of guilt, for having let down the family (A 10). A 25 (205-S-5) and Poem 68 (105-E-3) refer to the cost of the trip and the financial and emotional distress caused to the elder brother or parents, which in turn distresses the detainee.

> #A25.
> The ship set sail last year in the sixth moon.
> I did not expect to be in this prison now.
> I squandered a thousand and several hundred.
> All my life I have been wretched, helpless, and now it has implicated my elder brother.
> 上年六月始揚帆；
> 不料今時到此監。
> 耗費金錢千數百；
> 生平孤苦累家兄

> 105-E-3
> #68.

[25] See *Island*, p. 75

People from Doumen[26] are going to Daxidi,[27]
Having been in the wooden building for more than ten days.
From Daxidi, there are people returning to the Mountains of Tang.[28]
How were they to know this would be such a callous city?
There are people returning and there are people leaving.
Having wasted over three-hundred silver dollars,
If I do not get to this city, I will be unhappy.
If I return home, my parents would be extremely grief-torn.
Unpaid interest would be piled one on top of another,
Not knowing when it would be repaid to the lender.

斗門人往大溪地，
來到木屋十餘日。
溪地有人回唐山，
誰知[1]此埠極難為。
有人回來有人去，
使枉[2]洋銀三百餘。
不到此埠心不忿，
回家父母苦極悲。
留下利息重重疊，
未知何日還他主？

1. 原作「至」
2. 原作「汪」

A6 (205-S-1) mentions the “investment” of a fortune in the detainee by the hundreds of villagers.

205-S-1
#A6.
Flocks of fellow villagers do not refrain from spending thousands of gold pieces to get to America.
Several hundred compatriots invested huge sums but are now imprisoned on Island.[29]
梓里成群，千金不惜，圖走美；

[26] An area in the southwest of the Pearl River Delta, Doumen was formerly part of the Zhongshan district. Today, it forms a separate district.
[27] Tahiti? Identification of place is uncertain.
[28] A Cantonese colloquial term for China.
[29] The colloquial name given to Angel Island by the Cantonese immigrants.

同胞數百，巨資投擲，困埃崙。

Poem 61 (205-S-1) talks about the shame of having to face the elders back home.

#61.
Barred from landing, I really am to be pitied.
My heart trembles at being deported back to China.
I cannot face the elders east of the river.[30]
I came to seek wealth but instead reaped poverty.

阻攔上埠實堪憐，
撥回祖國也心驚。
無面見江東父老，
只望求富反求貧

Indeed, many poems express the regret over having come to the U.S. and attribute this regrettable move to the poverty of the family. The phrase "family poverty" appears in several poems, including A23 (not found on the wall), A29, A5, Poem 34, A1 (206-E-2), A4(205-E-8). With different phrases or allusions, some other poems specify poverty of the family or seeking wealth as the motivation to coming. Poem 3(105-N-4), Poem 4(105-E-4), Poem 11(105-N-2), Poem 43 (207-N-1) share this topic.

Concerns about the weakness or the backward state of the country are also prominent. Several poems that refer to the "family's poverty" also point to the "country's weakness." Poem 34, A60(105-N-3) present the family's poverty and the country's powerlessness side by side.

#34.
For what reason must I sit in jail?
It is only because my country is weak and my family poor.

[30] At the end of the Qin dynasty in the 3rd century B.C. Xiang Yu (232-202 B.C.) led 8,000 young stalwarts from the region east of the Yangzi River (in the present province of Jiangsu) to vie for China's rule. He was, however, ultimately defeated by Liu Bang, who subsequently became the first emperor of the Han dynasty (206-195 B.C.). After losing nearly all his men, Xiang Yu chose to commit suicide rather than return to face the elders of his native region in defeat.

My parents wait at the door but there is no news.
My wife and child wrap themselves in quilt, sighing with loneliness.
Even if my petition is approved and I can enter the country,
When can I return to the Mountains of Tang[31] with a full load?
From ancient times, those who venture out usually become worthless.
How many people ever return from battles?

為　來由要坐監？
祇緣國弱與家貧。
椿萱[1]倚門無消息，
妻兒擁被歎孤單。
縱然批准能上埠，
何日滿載返唐山？
自古出門多變賤。
從來征戰幾人還？
1. 舊金山週報作「楦

#A60.
My family was poor, so I was going to Lusong.[32]
Who would have known this would be a prison even for those just passing through?
One cannot bear to ask about the loneliness in the wooden building.
It is all because of a militarily weak nation with an empty national treasury.
I leave word with you gentlemen that you should all endeavor together.
Do not forget the national humiliations; arouse yourselves to be heroic.

家道貧窮走呂宋；
誰知借路亦牢籠？
木樓凄涼不堪問；
皆困兵弱國庫空。
寄語諸君齊發奮；
勿忘國恥振英雄

[31]A Cantonese colloquial term for China.

[32] Lusong refers to Mexico. Chinese first came into contact with the Spanish in large numbers on the island of Luzon in the Philippines. Possibly because of the close connection of Mexico, another Spanish-speaking region, with the Manila trade, the latter became known as Da Lusong (big Luzon) while the Philippines

More poems expressing the resentment of the U.S. treatment of the Chinese immigrants directly refer to or touch on the topic of the powerless country. They include A39(205-S-5), A10(not found), A64, A41(205-E-6), A44(not found), A30 (105-S-1), Poem 39, Poem 38, A31(205-W-5), Poems 48 and 41 (205-N-2) (actually a single poem divided into two by transcriber), Poem 36(115-W-5).

More striking is the concern expressed about the critical state of China, the emotionally urgent subject that is totally untinted by self-interest. Poem A43 belongs to this group.

105-N-3
#A43.
Japan swallows China.[33]
To unify our efforts, we must think of regulating the family.
After regulating the family, the state then becomes properly governed.[34]
Upon gaining strength, we will annihilate the dwarves.[35]
日本吞中華；
合力思齊家；
齊家次治國；
富強滅倭奴

Poem 40 is a very moving poem on this subject.

#40.
I lean on the railing and lift my head to look at the cloudy sky.
All the mountains and rivers are dark.
Eastern Mongolia is lost and the date of her return is uncertain.[36]

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became Xiao Lusong (Little Luzon). During the exclusion era, many Chinese illegally entered the United States from Mexico.

[33] The original of this poem had seven characters per line; however, the first two characters in each line were illegible.

[34] This comes from "The Great Learning", a chapter of Book of Rites, incorporated as one of the Confucian "Four Books" The text is as follows: "…Things being investigated, knowledge become complete. Then knowledge being complete, their thoughts were sincere. Their thoughts being sincere, their hearts were then rectified. Their hearts being rectified, there persons were cultivated. Their persons being cultivated, their families were regulated. Their families being regulated, their states were rightly governed. Their states being rightly governed, the entire Kingdom was made tranquil and happy…"

[35] A derogatory term for the Japanese.

The recovery of the Central Plains[37] depends on the youth.
Only the tongue of Changshan[38] can slay the villainous.
To kill the bandit we must wave the whip of Zu Di.[39]
I am ashamed to be curled up like a worm on Island.[40]
I grieve for my native land but what else can I say?

憑欄翹首望雲天，
一片山河盡黯然。
東蒙失陷歸無日，
中原恢復賴青年。
誅奸惟有常山舌，
殺賊須揚祖逖鞭。
憶我埃崙如蜷伏，
傷心故國復何言

Dated 1931 and with a signature too degraded to decipher, it expresses the heartfelt sadness over the Japanese invasion of the Northeast China in that period. Unlike the poems in the previous group, the sad awareness about the country is not triggered by the poet's personal concern, but it triggers instead his gloomy reflection on his hopeless state that prevented him from helping the country in times of cultural crisis. The poem also happens to be one of the most beautiful Angel Island poems. Other poems related to the subject of getting China strong or helping the country include Poems 37 and A42, which are signed, as discussed earlier, as the Self-Governing Organiztion.

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[36] Part of the territory of the northeast provinces of China (Manchuria) which were lost to Japan in 1931-1932.
[37] The lower Yellow River Valley, where Chinese civilization had its beginnings.
[38] Changshan refers to Yan Gaoqing (?-756 A.D.), an official of the Tang dynasty (618-917 A.D.). During the An Lushan Rebellion (755-760 A.D.), Yan led an army to fight the rebels. He was defeated and captured. All during the execution, he continued t revile the enemy.
[39] Zu Di (266-321 A.D.) was a general during the Western Jin dynasty (256-316 A.D.). When non-Chinese people seized control of the Yellow River Valley in the 4th century and the Chinese court had to retreat to the south, Zu Di swore to recover this lost territory. One of his friends, also a general, once said, "I sleep with my weapon awaiting the dawn. My ambition is to kill the barbarian enemy, but I am always afraid that Zu will crack the whip before me." Thus, the reference means to try hard and compete to be first.
[40] The colloquial name given to Angel Island by the Cantonese immigrants.

The subject resonates with the "sense of mission" shared by the traditional, Confucian-minded intellectuals for centuries.

Desire to reciprocate the U.S. detainment of Chinese immigrants or to avenge their wrongs is a recurring motif in a large number of poems that may or may not have it as its main subject. Poem 35 (205-E-3), Poem 41(205-N-2), Poem 42(205-E-3), Poem 43, Poem 45(105-N-5) which uses the allusion to Loulan in reference to the U.S., Poem 46, A31, A33, A34, A37 (copied by Jann), A39 (205-S-5), A40 (205-S-1), A41 (205-E-6), A44 (not found), A46 (not found), A64 (published in *Pacific Weekly*)—all share the sentiment of resentment. Some poems in this group are more measured in voice and reflective in tone, probing into the deeper causes to the rude if not inhuman treatment of Chinese immigrants. Some others, sounding bitterly revengeful, are virtually outbursts of pent-up anger.

Some aspects of life on Angel Island seem to have more emotional significance than they would in a normal mundane situation. The topics of daily life that appear in a number of poems include the medical examinations by a physician that required the detainee to undress in front of other people, the quality of food, and the apparently not infrequent room changing. As has been noted by the editors of *Island*, some resentment about these situations may be arising from misunderstandings due to cultural differences or language barriers. What interests us is the detainee-poets' emotional and artistic responses to these aspects of life in the detention center. The quality of poems treating these same subjects varies; sparks of artistic intelligence may come from complaints or expressions of annoyances. Having to move from one room to another seems to be particularly distressing or annoying to some detainees, as several poems register this

experience. A53 (105-N-6) refers to moving from one room to another by the order of the detention center as a source of "extreme sadness."

#A53.
Fifth day of the tenth moon, xinhai year;[41] Effusion After Moving:

I arrived in the wooden building one week ago.
Whenever someone mentions moving, it distresses me excessively
Gathering all my baggage together, I hurriedly run.
Who would ever know the misery of it all?
辛亥十月初五
搬房有感而作

到來木屋一星期；
提起搬屋我極悲。
執齊行李忙忙走；
其中苦楚有誰知

Poems 52 and 53 (105-N-5), each signed as "Composed by a Person from Xiangshan," as mentioned earlier, treat also the subject of changing room.

#52.
The barbarian issued orders to change rooms.
Running up and down, my breath grew short.
It was like warfare, when people's minds are bewildered.
The scene resembled a stampede set off by beacon smoke.
蠻夷發令把房遷，
上下奔馳氣絕然。
恰似干戈人心亂，
聲勢猶如走烽煙。

#53.
I have lingered here three days moving again and again.
It is difficult to compare this to the peacefulness at home.
Life need not be so demeaning.
Rushing about so much, smoke came out of my mouth.

[41] ie.: 1911

駐足三天遷復遷，
難比家居咁安然。
人生何苦如斯賤，
馳得勞勞口吐煙

Unlike A53, however, the tone in these two poems is not dejected but is that of someone deeply annoyed. Poem 52, in particular, is technically superior and registers more than simply a complaint. With an imaginative use of images descriptive of warfare, it conjures up in four lines a vivid scene of panic and total chaos among the roommates who are ordered to switch rooms. In ancient China, towers with firewood were erected at strategic points along the frontier. When an invasion occurred, a fire was lit and people seeing the smoke would recognize that a state of war existed.[42] Perhaps not coincidentally, visual images of a horse and a cannon are inscribed in the space centrally below the inscriptions of Poems 52 and 53 (105-N-5).

One of the subjects shared by some poems is encouragement; the author is offering a word of comfort to both himself (herself) and lending moral support to fellow detainees at present or in future. Poem 57, dated March 13, 1917 and found on 205-N-5, expresses the author's frustration and invokes historical precedents of heroes suffering similar frustrations and setbacks as a way to come to terms with reality for himself and fellow detainees.

#57.
On a long voyage I traveled across the sea.
Feeding in wind and sleeping on dew, I tasted hardships.

[42] *Island* p. 102.

Even though Su Wu was detained among the barbarians, he would one day return home.[43]
When he encountered a snow storm, Wengong sighed, thinking of bygone years.[44]
In days of old, heroes underwent many ordeals.
I am, in the end, a man whose goal is unfulfilled.
Let this be an expression of the torment which fills my belly.
Leave this as memento to encourage fellow souls.
13th Day of the 3rd Month in the 6th Year of the Republic[45]

梯航遠涉歷重洋，
風餐露宿[1]苦自嘗。
蘇武淪胡歸有日，
文公遇雪嘆當年。
自古英雄多磨折[2]，
到底男兒志未伸。
滿腹苦衷聊代表，
留為紀念勵同魂。

中華民國六年三月十三日

1. 原作「宿露」
2. 原作「攝

Two corresponding poems, A41(205-E-6+7) and A37(copied by Jann, not found on the wall), are also offering mutual encouragement and consolation. One hopes that when China became strong, the fellow countrymen will avenge themselves with bombs dropping to America. The other hopes that when Chinese are united to make the country powerful, they can reciprocate the detainee's confinement to Americans.

[43] Another name for Su Wu (140-60 B.C.), who during the Western Han dynasty (206B.C.-24 A.D.) was sent by the Chiense government as envoy to Xiongnu, a nomadic people north of the Chinese empire. Su Wu was detained there for 19 years, but refused to renounce his loyalty to the Han emperor.
[44] The posthumous title of Han Yu (768-824 A.D.), scholar and official during the Tang dynasty (618-907 A.D.). In 819 he came under disfavor when he memorialized the throne against he elaborate ceremonies planned to welcome an alleged bone of Buddha. For this, he was exiled to Chaozhou in Guangdong province, then still an undeveloped region of jungles and swamps. On his way south, he bade farewell to his grandnephew at a snowy mountain pass, Lan Guan, in Shenxi, and composed a poem to express his feeling.
[45] March 13, 1917

#A41.
I strongly advise my countrymen not to worry,
Even though you are imprisoned in a wooden building.
Some day after China rises and changes,
She will be adept at using bombs to obliterate America.
特勸同胞不可憂；
雖然被困在木樓。
他日中華興轉後；
擅用炸彈滅美洲

#A37.
I especially advise my compatriots not to worry.
We need only remember our confinement in the wooden building.
One day after we have united to make our nation strong.
We will then reciprocate in kind to America.
特勸同胞不可憂；
只須記取困木樓。
他日合群興邦後；
自將個樣還美洲

One poem of another corresponding set, A34, written in response to Poem 46(both in 105-E-2) expresses the sympathy and emotional identification with the author of Poem 46. While the responsive author echoes the earlier one in intention of denying Confucian benevolence to immigration office, he cites specifically Confucius' one-time predicament as a source of inspiration for both himself and the other author. Poems 10 and 27, as indicated in their titles, are both written by a Mr. Xu from Xiang Shan to encourage someone who was about to be landed and to console Mr. Xu himself respectively. (Both were published in Pacific Weekly)

Conclusion

Taken as a whole, the poems inscribed on the wall, with their spatial relationships and the intricate interrelationship in many intangible aspects, define a palpable sense of community that one does not get from reading the translated poems in print. It is a community viable with a network of support in practical and spiritual matters and with its members intellectually and emotionally interconnected. Expressive of their authors' innermost thought and feeling, the poems collectively constitute a valuable source of insights into the inner worlds of detainee-poets almost a century ago. A strong sense of cultural identity, intellectual perspicacity, personable character—qualities not usually associated with Chinese immigrants of the reputed inscrutable facial expressions all come alive from the poems carved on the walls.

APPENDIX A

A Brief Analysis of the Angel Island Poems

Xing Chu Wang and Newton X. Liu

Background

According to historical records, Chinese first came to America via the Port of Baltimore in 1785. During the following hundred years, the number of Chinese immigrants increased steadily, with the greatest influx attracted by the 1849 discovery of gold in California. Few Chinese had the opportunity to be gold miners; they became fishermen, laundry men, cooks, and other service workers; and they were hired as coolies for the construction of the Transcontinental Railroad.

In the 1880s, the U.S. government passed several Chinese Exclusion laws, prohibiting Chinese workers from entering the country. However, the 1906 earthquake in San Francisco created a rare opportunity, a turning point, for some Chinese. Birth certificates at City Hall were destroyed by the earthquake and fire, allowing many Chinese to claim that they were U.S. citizens. The standard practice was that if there were two white male witnesses, one could be issued a new birth certificate. Some attorneys made money and some Chinese were able to legally claim citizenship, allowing them to sponsor relatives to immigrate to the Unites States.

Between 1882 and 1900, the immigration station was located in a dockside wooden building at the Port of San Francisco. In 1910, the Station was relocated to Angel Island, a de facto detention center. Until a fire destroyed the Administration Building on the island in 1940, the station processed around 175,000 Chinese immigrants and 60,000 Japanese POWs during World War II.

Between 1910 and 1940, the years during which Chinese immigrants were detained on Angel Island, China had its share of turmoil, war, and natural disasters. Thus with connections to their forefathers, immigrants from Canton, like Xiang Shan (now Zhong Shan), Tai Shan, Fan Yu, Nan Hai, and Shun De came to find a better life in the land of the Flowery Flag.

The Poets

From 1910 to 1940 most of Angel Island's 175,000 Chinese detainees were young men between 14 and 18 years of age. Some of them had an elementary school education in the form of private tutoring, but rarely were they educated at the high school level. Detainees knew some classical Chinese and the ABC's of Chinese calligraphy. However, some fairly high quality poems indicated that there were a few older and well-educated persons amidst the detainee population.

The overwhelming majority of the authors of the poems did not sign their names to their poems. Only a dozen or so signed their real names. The list of those authors include:

Li Jingpo for Tai Yi (p. 67, Poem #30 in Island)
Yu Qing Shi of Tang Creek of Tai Shan (Photo 48867, Location 105-N-6, A-61)
Li Han of Nan village of Tai Shan (Photo 48885, Location 105-E-1, A-63)
Shi Ning (Photo 48695, Location 105-W-4)
Meng Xia Gu in the Year of 1919 (p. 64 in Choy handwritten manuscript)
Ya Cheng (p. 68 in Choy handwritten manuscript)

Still, we cannot be too sure that those are the real names of the poets.

A few others just put out their surnames, birthplaces, and the dates of their writing. A partial list is as follows:

Written by someone from Xiang Shan (p. 39, poem #6 in Island)
Young Xu from Xiang Shang to advise others (p. 43, poem #10 in Island)
Mr. Yu from Tai Shang (p. 53, poem #13 in Island)
Mr. Yuan (p. 61, poem #25 in Island)
Young Xu from Xiang Shang for self-consolation (p. 63, poem #27 in Island)
March 13, 1917 (p. 123, poem #57 in Island)
A Chinese on the way to Mexico (p. 150, poem #3 in Island)
Mr. Ong from Tai Shan (p. 152, poem #11 in Island)
Tie Cheng, March 3, 1914 (see Photograph 50938, Location 115-W-2)
The Boatman (see Photograph 47519, Location 205-S-1)

Among them, on page 55, poem #17 in Island, 蕩子 or idle wanderer is a form of self-mockery for being a useless wanderer in life. Some of them identified themselves as Taoist priests or monks in the hills (see page 129, poems #63 and page 159, poem #38 in Island), though they were not real priests or monks. There is an intention of drama: they meant that some of the hermits wrote the best poems in Chinese history so they wanted to imitate them.

It is interesting that on page 158, poem #33 in Island, one particular person calls himself "one who pulls up the sprout to help it grow." Maybe this person was the impatient poetry instructor in the barracks.

On the other hand, Self-Governing Association (自治會, see page 160 and poem #42 in Island) and Love Masses Association (愛群社, see photo 47509, location 205-S-1) tell us that there were organizations among the detainees, though we have no idea that those associations were connected to poetry writing or poetry competition.2

It is not clear whether the poet and the carver or the calligrapher were the same person or not. It is also possible that a poem could have been composed by a single author or by a group of men. A few poems look like each other, a result of reading what had been composed and learning by imitation. These are some high quality poems with excellent calligraphy, while many others are of a much lower literary quality.

Poetry Themes

Traditionally, Chinese intellectuals emphasize that poetry reveals one's heart, aspirations and feelings. One can imagine that a group of young men with some education came across the Pacific Ocean with very high expectations of a new life in the New World. They had no idea that they would end up detained on Angel Island before they could ever set foot on Gold Mountain (San Francisco). Given this situation, the prevailing sentiments were disappointment, anger, depression and homesickness beyond some imaginary lines, a complex only found in youth. Their poetry certainly reflects such a complex state of mind.

From what has been documented so far, we can see the following themes in the poetry.

a) Missing Home Village

It is such pain and boredom to be imprisoned in this wooden shack;
How many full moons had there been over my home village?
My folks lean against the door to look for my letters.
Whom could I trust to pass the words that I am still well?
(Page 152, poem #11 in Island)

b) Unfulfilled Aspirations

Heroes are made through hardship since olden time
Still some men's aspirations are frustrated.
(Page 123, poem #57 in Island)

c) Concerning the Nation and People

East Mongolia is lost and her date of return is uncertain.
(Page 91, poem #40 in Island)

d) Hopelessness and Pain

Let me ask the Heavens if it knows anything about this at all.
(Page 154, poem #A18 in Island)

A belly full of complaints can only be expressed here in poetry.

e) Full Hatred

I take the vow to annihilate all the whites.
(Page 91, poem #41 in Island)

Then we can bomb America into wasteland.
(Page 160, poem #A41 in Island)

I take the vow to cut off Western barbarians' hearts and intestines.
(Page 162, poems #A46 in Island)

f) Life in Detention

They pierced my ears, took blood and urine for examination.
(Page 164, poem #A49 in Island)

It is so painful to remember the room switch incident.
(Page 165, poem #A53 in Island)

g) Ancient Stories, Legends and Historical Figure Evoked

The Weaving Maid, the Cowherd, the Jingwei bird, Confucius

Poetry Form

The poems on Angel Island mainly are of the classic Chinese poetry, notably the Tang Poetry. Some of the poems actually observe the strict rhyming patterns, couplet requirements and the regulation of tunes. But this is not universal to all poems.

The main formats are as follows.

1) Standard tetrasyllabic, pentasyllabic and heptasyllabic lines of four (quatrain) or eight (double quatrain), and occasionally the variation of ten.
2) Free verse
3) Doggerel
4) Couplets

   Those who never encounter hardship cannot claim having hot blood
   Those who have not experienced despair know not what hopelessness is

5) Notice (reminder)

   Fellow countrymen should take notice
   Do not repeat what others say during interrogation.

6) Behavioral Maxims

   On Photograph 48653, Location 105-N-2:

It is no good to be friends with those who have no heart
The rich who disdain the poor are not good individuals
It is bad character to show off one's cleverness in daily affairs
Knowledge is the key to understanding life and human relations
Attention to minute details leads one to great learning

7) Message Hidden

For example, on page 95 in Island, poem #46 is as follows:

埃屋三椽聊保身，
崙麓積愫不堪陳。
待得飛騰順遂日，
剷除稅關不論仁。

If we take the first character of each line, it reads as 埃崙待剷, meaning that the Angel Island Immigration Station Detention Center is to be eliminated. It is a hidden vow within the poem.

8) Corresponding to Each Other

The two heptasyllabic quatrain poems (poems #46 on page 95 and #A35 on page 158 of Island) share the same character on each line.

埃屋三椽聊保身，
崙麓積愫不堪陳。
待得飛騰順遂日，
剷除稅關不論仁。

同病相憐如一身
恰似仲尼困在陳
私維君心仗義力
定戮胡奴弗讓仁

This is rather unique.

APPENDIX B: Poems from Island that were not found on the barracks walls.

#5.
Four days before the Qiqiao Festival, [5]
I boarded the steamship for America.
Time flew like a shooting arrow.
Already, a cool autumn has passed.
Counting on my fingers, several months have elapsed.
Still I am at the beginning of the road.
I have yet to be interrogated.
My heart is nervous with anticipation.

5. Better known as the "Festival of the Seventh Day of the Seventh Moon," the Qiqiao Festival is widely celebrated among the Cantonese. As the legend of the Cowherd (Niulang) and the Weaver Maiden (Zhinu) is told, the Weaver Maiden in heaven one day fell in love with a mortal Cowherd. After their marriage, her loom which once wove garments for the gods fell silent. Angered by her dereliction of duty, the gods ordered her back to work. She was separated from the Cowherd by the Silver Stream or Milky Way, with the Cowherd, in the Constellation Aquila and she, across the Heavenly River in the Constellation Lyra. The couple was allowed to meet only once a year on the seventh day of the seventh moon, when the Silver Stream is spanned by a bridge of magpies. On this day, maidens display toys, figurines, artificial fruits and flowers, embroidery and other examples of their handiwork, so that men can judge their skills. It is also customary for girls to worship and make offerings of fruits to the gods.

乞巧少四日，
搭輪來美洲。
光陰似箭射，
又已過涼秋。
屈指經數月，
尚在此路頭。
至今未曾審，
懸望心悠悠。

#7.
Originally, I had intended to come to America last year.
Lack of money delayed me until early autumn.
It was on the day that the Weaver Maiden met the Cowherd [7]
That I took passage on the *President Lincoln*.
I ate wind and tasted waves for more than twenty days.
Fortunately, I arrived safely on the American continent.
I thought I could land in a few days.
How was I to know I would become a prisoner suffering in the wooden building?
The barbarians' [8] abuse is really difficult to take.
When my family's circumstances stir my emotions, a double stream of tears flow.
I only wish I can land in San Francisco soon,
Thus sparing me this additional sorrow here.

7. See note 5.
8. A Cantonese colloquial term for Westerner.

本擬舊歲來美洲，
洋蛂迫阻到初秋。
織女會牛郎哥日，
乃搭林肯總統舟。
餐風嘗浪廿餘日，
幸得平安抵美洲。
以為數日可上埠，
點知苦困木樓囚。
番奴苛待真難受，
感觸家境淚雙流。
但願早登三藩市，
免在此間倍添愁。

#10.
Poem by One Named Xu From Xiangshan Encouraging the Traveler

Just talk about going to the land of the Flowery Flag [10] and my countenance fills with happiness.
Not without hard work were 1,000 pieces of gold dug up and gathered together.
There were words of farewell to the parents, but the throat choked up first.
There were many feelings, many tears flowing face to face, when parting with the wife.

Waves big as mountains often astonished this traveler.
With laws harsh as tigers, [11] I had a taste of all the barbarities.

Do not forget this day when you land ashore.
Push yourself ahead and do not be lazy or idle.

10. See note 9
11. From "Tanggong," a chapter in the 'Book of Rites': Confucius was passing Mt. Tai and saw a woman weeping and wailing at a grave. Confucius asked one of his disciples to ask why she was wailing so sadly. She said, "My father-in-law and my husband were killed by tigers. Now my son is also killed by a tiger." Confucius asked why she didn't leave this dangerous place. She replied that it was because there is no oppressive rule here. Confucius remarked, "Oppressive rule is surely fiercer than any tiger"

香山許生勉客題

說去花旗喜溢顏，
千金羅掘不辭艱。
親離有話喉先哽， **[1]**
妻別多情淚對潸。

浪大如山頻駭客，
政苛似虎倍嘗蠻。
毋忘此日君登岸，
發奮前程莫懶閒。

1. 太平洋週報作「梗」

#16.
Depressed from living on Island, [17] I sought the Sleeping Village.
The uncertain future altogether wounds my spirit.
When I see my old country fraught with chaos,
I, a drifting leaf, become doubly saddened.

17. See note 2

悶處埃崙尋睡鄉，
前途渺渺總神傷。
眼看故國危變亂，
一葉飄零倍感長。

#18.
Sadly, I listen to the sounds of insects and angry surf.
The harsh laws pile layer upon layer; how can I dissipate my hatred?
Drifting in as a traveler, I met with this calamity.
It is more miserable than owning only a flute in the marketplace of Wu. [18]

18. Wu Yuan (?-485 B.C.) or Wu Zixu was the son of a high official serving the King of Chu (a state in the central Yangzi River basin and the upper and middle Huai River basin). His father fell into the king's disfavor and was killed together with his family. Wu Zixu, however, fled to the state of Wu (in the present Jiangsu province). Upon arrival, he had only a flute, which he played in the market place to beg for food. Later, Wu Zixu became an important official serving the Wu king and led an army to defeat the state of Chu. His victorious legions entered the Chu capital in 506 B.C., whereupon Wu Zixu dug up the corpse of the former king and whipped it 300 times.

愁聽蟲聲與怒潮，
苛例重重恨怎消？
飄流為客遭此劫，
慘逾吳市一枝簫。

#19.
Living on Island [19] away from home elicits a hundred feelings.
My chest is filled with a sadness and anger I cannot bear to explain.
Night and day, I sit passively and listlessly.
Fortunately, I have a novel as my companion.

19. See note 2.

旅居埃崙百感生，
滿懷悲憤不堪陳。
日夜靜坐 [1]無聊 [2]賴，
幸有小説可為朋。

1. 余本作「在」
2. 余本作「了」

#27.
Poem by One Named Xu, From Xiangshan, Consoling Himself

Over a hundred poems are on the walls.
Looking at them, they are all pining at the delayed progress.
What can one sad person say to another?
Unfortunate travelers everywhere wish to commiserate.
Gain or lose, how is one to know what is predestined?
Rich or poor, who is to say it is not the will of heaven?
Why should one complain if he is detained and imprisoned here?
From ancient times, heroes often were the first ones to face adversity.

香山許生自慰題

壁上題詩過百篇，

看來皆是嘆迍邅。
愁人曷向愁人訴，
蹇客偏思蹇客憐。
得失豈知原有命，
富貧誰謂不由天。
此間困處何須怨，
自由英雄每厄先。

#29.
Half way up the hill on Island, [28] in the building upstairs,
The imprisoned one has been separated from his people summer to autumn.
Three times I dreamed of returning to the native village.
My intestines are agitated in its nine turns by the false Westerner.
I have run into hard times and am uselessly depressed.
There are many obstacles in life but who will commiserate with me?
If at a later time I am allowed to land on the American shore,
I will toss all the miseries of this jail to the flowing current.

28. See note 2.

埃崙山半樓上樓，
囚困離人夏至 [1]秋。
夢繞三匀歸故里，
腸迴九曲偽西歐。
時運不濟 [2]空自悶，
命途多阻共誰憂？
畢拋牢慘付水流。

1. 余本作「自」
2. 余本作「齊

#34.
For what reason must I sit in jail?
It is only because my country is weak and my family poor.
My parents wait at the door but there is no news.
My wife and child wrap themselves in quilt, sighing with loneliness.
Even if my petition is approved and I can enter the country,
When can I return to the Mountains of Tang [37] with a full load?
From ancient times, those who venture out usually become worthless.
How many people ever return from battles?

37. A Cantonese colloquial term for China.

為　來由要坐監？
祇緣國弱與家貧。
椿萱　　[1]倚門無消息，
妻兒擁被歎孤單。
縱然批准能上埠，
何日滿載返唐山？
自古出門多變賤。
從來征戰幾人還？

1. 舊金山週報作「楦」

#58.
May I advise you not to sneak across the barrier.
Green waters surround a green hill on four sides.
Ascending to a high place, one does not see the shore.
To cross the green waters is the most difficult of difficulties.

Life is worth worrying about and you should restrain yourselves.
Do not treat these words as idle words.
Why not let them deport you back to China?
You will find some work and endure to earn a couple of meals.

勸君切勿來偷關，
四圍綠水繞青山。
登高遠望無涯岸，
欲渡綠水難上難。

生命堪虞君自重，
斯言不是作為閒。
盍任撥回歸國去？
覓些　　[1]營生捱兩　　[2]餐。

1. 余本作「此」
2. 余本作「二」

#59.
I leave word for my compatriots not to worry too much.
They mistreat us but we need not grieve.
Han Xin was straddled by a bully's trousers yet became a general. [77]

Goujian endured humiliation and ultimately avenged his wrong. [78]
King Wen was imprisoned at Youli and yet destroyed King Zhou. [79]
Even though fate was perverse to Jiang Taigong, still he was appointed marquis. [80]
Since days of old, such has been the fate of heroes.
With extreme misfortune comes the composure to await an opportunity for revenge.

77. When Han Xin (?-196 B.C.) was a poor youth, a local bully tried to humiliate him by ordering him to crawl between his legs. Han obediently complied and became a laughing stock. Later, Han Xin rose to become an important general serving the first emperor of the Han dynasty (206-157 B.C.) and was made a marquis.
78. Goujian was king of the state of Yue (in the present province of Zhejiang). In 494 B.C., he was ignominiously defeated by King Fucha's armies from the state of Wu. Two decades later in 476 B.C., Yue recovered and returned to defeat Wu, whose territory was annexed to Goujian's domains. During Yue's recovery period, it was alleged that King Goujian slept on firewood and tasted gall bladder in order not to forget the bitterness and humiliation of his defeat. Fan Li (Taozhugong) was one of his important ministers during this period (See note 12).
79. See note 20
80. Also known as Lu Shang or Taigongwang, Jiang was an important minister serving King Wen and King Wu of Zhou. According to a legend, his talents were not recognized until he was 70, when King Wen found him fishing on the Wei River. The king had him tutor his son, who later became King Wu. After helping King Wu conquer the Shang state, Jiang was made the marquis of Qi (in the present Shandong province).

寄語同胞勿過憂，
苛待吾儕毋庸愁。
韓信受胯為大將，
勾踐忍辱終報仇。
文王囚羑而滅紂，
姜公運舛亦封侯。
自古英雄多如是，
否極泰來待復仇。

#A9.
As a traveler in wind and dust, half the time it was difficult.
In one month, I crossed to the end of the ocean.
I told myself that going by this way would be easy.
Who was to know that I would be imprisoned at Devil's Pass?

風塵作客半時難；
涉盡重洋一月間。
自問假途容易事；
誰知就困鬼門關。

#A10.
When I left, my parents regretted it was so hurried.
The reason I tearfully swallow my resentment is because of poverty.
Wishing to escape permanent poverty, I fled overseas.
Who caused my destiny to be so perverse that I would become imprisoned?
The victim of aggression, people of our nation mourn the desperate times.
I feel sorely guilty for having not yet repaid my parents' kindness.
Grieving the cold night, the insects now make noise.
Not only do I sob silently, but my throat tastes bitter.

By Smiley Jann [125]

125. This poem was included by Smiley Jann in his collection, but it was not originally on the wall

離時父母恨忽忽；
飲怨漣漣也為窮。
欲免長貧奔海外；
誰教命舛困囚中？
侵凌國族悲時切；
未報親恩抱罪隆。
今也鳴蟲哀冷夜；
不單幽咽苦喉嚨。

#A14.
The cool wind and bright moon makes for a pitiful night.
The desolate feeling is aggravated by my solitary body under the quilt in the wooden building,
The traveler thinks of his native village, where he once kept company with a willow.
You, my dear, had no intention of traveling because of your fondness for the banana plant by the window.
Su'e [128] does not know the suffering among mankind.
The whites only imprison sojourners from Dongya. [129]
It is unlike living in the village, ploughing and studying.
A leisurely life with firewood and rice, one is content using a basket and gourd. [130]

128. Better known as Chang'e, goddess living in the moon.
129. Village in Zhongshan District.
130. See Note 108

風清月朗可憐宵；
木屋孤衾倍寂寥。
客有鄉思眼伴柳；
卿無旅意戀窗蕉。

素娥未曉人間苦；
白種偏囚東椏 [1]僑。
不若村民耕與讀；
優悠柴米樂簞瓢。

1. **中山縣村名，方本作**

#A17.
I have been imprisoned on Island [134] for seven weeks.
In addition, I do not know when I can land.
It is only because the road of life has many twists and turns
That one experiences such bitterness and sorrow.

134. See Note 2

埃崙被困七星期
上岸何時也未知。
祇為命運多曲蹇；
纔受是中苦與愁。

#A18.
Even though it is said that drifting is a man's lot,
Why am I imprisoned without guilt of crime?
Giving repentance and regrets to heaven, I reprimand myself daily.
Ask the blue heaven if I do or not?

漂泊雖云男兒事；
奈何無罪入囚途。
如天懺恨天天數；
問句蒼天知有無。

#A20.
Since our parting, another autumn has yet arrived.
I have become a distant traveler of far away places.
Remembering your great kindness, I know in my heart I have not repaid you.
Hoping to send good tidings, I'll depend on writing letters.

握別依然又一秋；
天涯作客遠方遊。
回憶高情心未償；

望傳佳語藉書郵 [1]。

1. **余本作「賴」**

#A21.
I left my native village and drifted to the American continent.
The moon has waned and waxed in turn several times.
My family anxiously waits for me to mail them news
It is difficult to meet the wild geese [135] and my sorrow is unending.

135. The mail service.

離鄉飄流到美洲；
月缺重圓數輪流。
家人切望音信寄；
鴻雁難逢恨悠悠。

#A23.
I came to the United States because I was poor.
How was I to know fate would be so perverse as to imprison me?
News and letters do not reach me and I can only fantasize.
I hear no news, so who sympathizes with me?

我為家貧來美境；
誰知命蹇困監牢。
音信莫達空思想；
消息無聞孰可憐。

#A26.
I raised my brush to write a poem to tell my dear wife,
Last night at the third watch I sighed at being apart.
The message you gave with tender thoughts is still with me;
I do not know what day I can return home.

舉筆寫詩我卿知；
昨夜三更嘆別離。
情濃囑語今猶在；
未知何日得旋歸。

#A27.
The silvery red skirt is half covered with dust. [136]
A flickering lamp keeps this body company.
I am like pear blossoms which have already fallen;
Pity the bare branches during the late spring.

136. "Covered with dust !" is a term used to describe fleeing in troubled times.

銀紅衫子半蒙塵；
一盞殘燈伴此身。
卻似梨花經已落；
可憐零落舊春時。

#A28.
Xishi [137] always lives in golden houses;
Only the dirt walls and bamboo matted window are left for me.
I send a verbal message to the twin swallows between the rafters:
Is there a good room looming at the horizon?

137. A famous beauty of the State of Yue during the Spring and Autumn period. She was sent by king Goujian of Yue as a gift to King Fucha (495-477 B.C.) of Wu to divert him from connentrating on state affairs so that the Yue state could mobilize her forces to attack Wu and venge a previous humiliating defeat. Xishi is used here as an oblique reference to Westerners or American, since "Xi" is the character for "West" and Xishi is a beauty or "meiren", also the term for "American".

西施盡住黃金屋；
泥壁篷窗獨剩儂。
寄語樑間雙燕子；
天涯可有好房隆。

#A29.
A drifting duckweed, I arrived a traveler to this place.
As I ascend the building, I have painful recollections of my native village.
It is because of poverty at home that I am detained here.
It has led to my humiliation, which is truly heartbreaking.

萍飄作客到此方；
登樓感慨思故鄉。
為著家貧流　　[1]落此；
致令受辱實心傷。

1. 余本作「留」

#A37.
I especially advise my compatriots not to worry.
We need only remember our confinement in the wooden building.
One day after we have united to make our nation strong.
We will then reciprocate in kind to America.

特勸同胞不可憂；
只須記取囷木樓。
他日合群興邦後；
自將個樣還美洲。

#A44.
When a newcomer arrives in America, [158]
He will surely be seized and put in the wooden building,
Like a major criminal,
I have already been here one autumn.
The Americans refused me admission;
I have been barred and deported back.
Alongside the ship, the waves are huge.
Returning to the motherland is truly distressing.
We Chinese of a weak nation,
Sigh bitterly at the lack of freedom.
The day our nation becomes strong,
I swear we will cut off the barbarians' heads.

158. This poem is the same as Poem 63 in the main text except that it has two additional lines. Also, each line has five characters instead of the four characters found in Poem 63.

新客到美洲；
必逮 [1]入木樓。
儼如大犯樣；
在此經一秋。
美國人不准；
批消撥回頭。
船中波浪大；
回國實堪憂。
國弱我華人；
苦嘆不自由。
我國豪強日；
誓斬胡人頭。

1. 余本作「隸」

#A46.
I clasped hands in parting with my brothers and classmates.
Because of the mouth, [159] I hastened to cross the American ocean.
How was I to know that the western barbarians had lost their hearts and reason?
With a hundred kinds of oppressive laws, they mistreat us Chinese. [160]
It is still not enough after being interrogated and investigated several times;
We also have to have our chests examined while naked.
Our countrymen suffer this treatment
All because our country's power cannot yet expand.
If there comes a day when China will be united,
I will surely cut out the heart and bowels of the western barbarian.

159. i.e., to feed oneself, to make a living.
160. Literally, "men of Tang". This is the colloquial Cantonese term for the Chinese.

握別兄弟與同窗；
為口奔馳涉美洋。
豈知西奴心理喪；
百般苛例虐我唐。
數次審查猶未了，
還須裸體驗胸膛。
我們同胞遭至此，
皆因國勢未能張。
倘得中華一統日，
定割西奴心與腸。

#A47.
Since my imprisonment here, the moon has once again waxed full.
I still do not know when I will be interrogated.
Family poverty forced me to come and endure hardships.
It is difficult to pour out all the anger and grief in my heart.
If I could land after only one interrogation,
It would be a slight mitigation of the barbarian's hundred oppressions.
If I could fulfill my life-long wish,
Even a little suffering would not matter.

此間囚困月重圓；
審問何時尚未知。
家窮逼我來受苦；

難盡心中憤與悲。
若得一審能上埠；
稍滅蠻夷百般欺。
倘能遂我平生願；
雖受苦楚亦唔拘。

#A50.
Abandoning books and inkstone, I drifted across the sea.
The intention was to make a humble person like myself famous.
It was difficult to foresee that I would be faced with imprisonment on arrival.
Still awaiting fulfillment of my ambition, I will long feel aggrieved.
It is enough to cause one to sigh at coming here and being lodged like duckweed.
After sacrificing a huge sum of money, I am now being disemboweled by the devils. [166]
In this journey I deeply wish to fulfill my ambition.
If not, it will be in vain that my heart breaks in confinement.

166. A colloquial term for non-Chinese, particularly those not of the Mongolian race.

棄書荒硯來飄洋；
意欲把我素心揚。
難料到此遭囹圄；
壯志待酬抱恨長。
堪嘆來此如萍寄；
犧牲巨款受鬼　　[1]。
此行深願酬我志；
否則囚困苦斷腸。

1. **余本作「膛」**

#A52.
Although I had read through four or five loads of poetry and history, [167]
I had only one blue shirt [168] when I became old.
The American woman [169] asked what age I was,
Fifty years ago it was 23.

167. Two of the Confucian classics: Shi Jing (Classic of Poetry) and Shu Jing (Classic of History). In ancient times, books were written on bamboo slivers; hence, each "book" was very bulky.
168. This is derived from "qingyi" or "blue clothing". The lower social classes in China customarily wore blue colored clothing.
169. The original characters "jiaren" literally mean, "The beautiful woman", a synonym for "meiren", which is a homonym for "American".

讀罷詩書四五擔；

老來方得一青衫；
佳人問我年多少；
五十年前二十三。

#A57.
For half a year on Island, [175] we experienced both the bitter and the sweet.
We only part now as I am being deported.
I leave words to my fellow villagers that when they land,
I expect them to always remember the time they spend here.

175. See Note 2

埃崙半載同甘苦；
我今撥回始別離，
寄語同鄉上埠日；
務望時記是中朝。

#A59.
Again I crossed the ocean to come to America.
I only hope this time I could fulfill my ambition.
Who was to know that Heaven would not will it?
Stubbornly, it refused my entry and caused my imprisonment in the wooden building.

再歷重洋到美洲；
只望是番把志酬。
豈知天不為我便；
偏教批消困木樓。

#A64.
Wandering footloose here and there, I reminisce about old journeys;
Old acquaintances, living or now dead, each have made his important contribution.
I am, in this life, unfortunately, of Chinese descent;
Enduring humiliation, nursing a grievance; now I am a prisoner of Chu. [184][185]

184. See note 99
185. The person who provided this poem was detained during the early 1920's.

浪跡江湖憶舊遊；
故人生死各千秋。
今生不幸為華裔；
忍辱含仇做楚囚。

#A65.
Having not yet crossed the Yellow River, my heart is not at peace;
After crossing the Yellow River, a double stream of tears flow. [186]

186. The person who provided this couplet was detain during the early 1920's.

未過黃河心不息；
過了黃河雙淚流。

#A66.
I pray that the day you again enter the cycle of life;
You'll not be a chap with worthless life from a poor family. [187]

187. This is said to be a commentary written on the wall the day after a detainee had hung himself. The person who provided this couplet was detained during the early 1920's.

祝君再渡巡環日；
莫做貧家賤命郎。

(據說有一同胞懸樑棄世，翌日即有
人寫下以上兩句。)

[Note: the following two poems did not appear in Island, but were transcribed/translated in the circa 1970's poetry handwritten manuscript provided to the research group, under these name/numbers.]

Yee #50.
While on ship, waves dashed the sky;
I endured ultimate suffering and worry.
Arriving here, I met with harsh treatment.
A prisoner confined in a prison.
I arrived alone after a voyage of ten thousand li.
Reminiscing, sorrow upon sorrow,
The family back home leaning on the gate expectantly,
My insides are torn apart and I feel empty and sad.
When I think of my life, my family,
A double stream of tears flow.
Only on the day I am allowed ashore
Will my mind rest.
船中浪滔天
捱盡苦兼憂

到此遭苛待
囚困在監　　牢
萬　里飄　　零到
回　憶愁加愁
家　人倚籬（閭）望
腸　斷淚雙流
身　世及家　　境
提　起我最憂
若得上阜日
方稍遂心　　頭

[no number]
From days of old, people have felt sad at being separated from home and country.
In addition to that, I was biding my time imprisoned on the Island.
Looking back on China, they are still chasing deer
A weak people have no right to resent bad treatment.

By Ah Ch'eng
From Morning Sun, S.F., Jan. 2, 1931

遠離家國昔人悲
況復埃崙困守時
回　首中　　原還逐鹿
弱民毋怪受凌欺

亞程
公論晨報

APPENDIX C: POEMS SORTED BY LOCATION

Poem Location Number	Negative Number	Final HABS Index Number*	Island Poem No.	Ethnic Origin	Jann	Yee	Other
102-N-1 East Portion	48467	A26		J			
102-N-1 West Portion	48464	A25		J			
104-E-1	49302	A28					
104-E-2	49303	A29					
104-E-2 Detail	49282	A30					
104-S-1 East Portion	49276	A31					
104-S-1 West Portion	49279	A32					
105-E-1	48885	A63	66	C	20	72	
105-E-2 Lower Portion	48870	A65	A24	C	84	2	
105-E-2 Upper Portion	48868	A64	46	C	39	83	SFW
105-E-2 Upper Portion	48868	A64	A34	C	38	62	SFW
105-E-3	48884	A66	68	C			
105-E-3 Detail of Ink Writing	48909	A67		C			
105-E-4	48866	A68	4	C	36	29	
105-E-4	48866	A68	65	C	35	28	
105-E-4	48866	A68	29	C	57	7	
105-E-5	48582	A69	64	C			
105-E-5	48582	A69	A35	C	26	84	
105-E-5 Detail of Pencil Writing	48907	A70		J			
105-N-1 Center Portion	48644	A39	A61	C			
105-N-1 East Portion	48649	A40		C			
105-N-1 West Portion	48647	A38		C			
105-N-2 Center Portion	48699	A42	11	C	-	78	
105-N-2 Center Portion	48699	A42	37	C	42	92	
105-N-2 Center Portion	48699	A42	A07	C	94	-	
105-N-2 Center Portion	48699	A42	A42	C			
105-N-2 East Portion	48653	A43		C			
105-N-2 West Portion	48640	A41	A42	C			
105-N-3	46640	A44	14	C	93	15	SFW
105-N-3	46640	A44	A43	C			
105-N-3 Center Portion	48663	A46	14	C	93	15	SFW
105-N-3 Detail	48659	A47		C			
105-N-3 East Portion	48656	A48	A60	C	88	-	
105-N-3 West Portion	48672	A45	A43	C			
105-N-4	46646	A49		C			
105-N-4 Center Portion	48709	A51	3	C	-	66	
105-N-4 Detail of Bird in Tree	48682	A55		C (bird)			
105-N-4 Detail of Birds	46644	A54		C			
105-N-4 Detail of Birds	49518	A53		C			
105-N-4 East Portion	48680	A52		C			
105-N-4 West Portion	48660	A50	3	C	-	66	
105-N-4 West Portion	48660	A50	13	C	91	77	
105-N-4 West Portion	48660	A50	24	C	25	76	
105-N-4 West Portion	48660	A50	51	C	19	67	
105-N-5 Detail	48896	A58					
105-N-5 East Portion	48910	A57	45	C	69	53	
105-N-5 West Portion	48888	A56	52	C	15	-	
105-N-5 West Portion	48888	A56	53	C	16	65	
105-N-5 West Portion	48888	A56	A16	C	14	63	
105-N-6	48906	A59	6	C	22	73	
105-N-6 Center Portion	48877	A60	49	C	21	71	
105-N-6 Center Portion	48877	A60	A53	C	17	70	
105-N-6 Detail	48890	A62					
105-N-6 East Portion	48867	A61	21	C	64	79	
105-S-1 Center Portion	48565	A73		C			

Poem Location Number	Negative Number	Final HABS Index Number*	Island Poem No.	Ethnic Origin	Jann	Yee	Other
105-S-1 Detail	48578	A76		C			
105-S-1 East Portion	48560	A71	25	C	2	52	
105-S-1 Upper Center Portion	48563	A72	44	C			
105-S-1 West Portion	48586	A74	A30	C	-	43	
105-S-1 West Portion at Window	48567	A75		C			
105-S-2 Center Portion at Window	48592	A78		C			
105-S-2 Detail	48590	A79		CJ			
105-S-2 East Portion	48602	A77		?			
105-S-2 Lower West Portion	48572	A81		C			
105-S-2 Upper West Portion	48596	A80	67	C	53	-	
105-S-3	48575	A82		C			
105-S-4 Center Portion	48448	A84	A38	C	43	51	
105-S-4 Lower East Portion	48446	A83		C			
105-S-4 West Portion	48449	A85	63	C			
105-S-5 Lower Center Portion	48568	A89		C			
105-S-5 Lower East Portion	48600	A87		C			
105-S-5 Lower West Portion	48435	A90		C			
105-S-5 Upper East Portion	48459	A86	20	C		94	
105-S-5 Upper East Portion	48459	A86	A62	C			
105-S-5 Upper West Portion	48457	A88	A02	C			
105-S-5 Upper West Portion	48457	A88	A03	C			
105-S-6 Center Portion	48439	A92	62	C	82	37	
105-S-6 Center Portion	48439	A92	A63	C	83	-	
105-S-6 East Portion	48442	A91		C			
105-S-6 West Portion	48461	A93	23	C	48	40	
105-W-1	48463	A94	31	C	67	87	
105-W-2	48689	A95	MANU P72	C			
105-W-3 Lower Portion	48675	A96		C			
105-W-3 Upper Portion with Carving	48667	A98		C			
105-W-3 Upper Portion with Ink	48670	A97		C			
105-W-4 Lower Center North Portion	48684	A103		C			
105-W-4 Lower Center South Portion	48706	A102		C			
105-W-4 Lower North Portion	48691	A104					
105-W-4 Lower South Portion	48696	A101		C			
105-W-4 Upper North Portion	48695	A100		C			
105-W-4 Upper South Portion	48702	A99		C			
109-E-1	48354	A109		C			
109-E-2	48348	A110		C			
109-E-3	48356	A111		C			
109-N-1	48349	A108	2	C	-	-	SFW
109-W-1	48344	A112		J			
111-N-1	48335	A114	69	C	-	-	SFW,3G
112-E-1	48339	A116		J			
113-W-1	48340	A118		J			
115-E-1 Detail	49128	A132					
115-E-1 North Portion	49102	A130		CE			
115-E-1 South Portion	49099	A131					
115-E-2 North Portion	49109	A133		E			
115-E-2 South Portion	49115	A134		CE			
115-E-3 North Portion	49091	A135		C			
115-E-3 South Portion	49110	A136					
115-E-4	49094	A137		CE			
115-E-5	49105	A138		NA			
115-N-1	49147	A122		C			
115-N-2	49140	A123		J			
115-N-3 Center Portion	49150	A125		C			
115-N-3 East Portion	49121	A126		C			

Poem Location Number	Negative Number	Final HABS Index Number*	Island Poem No.	Ethnic Origin	Jann	Yee	Other
115-N-3 West Portion	49143	A124		C (animal)			
115-N-4 Center Portion	49125	A128		E			
115-N-4 Detail	49122	A129		C			
115-N-4 West Portion	49117	A127		CJ			
115-S-1	49095	A139		C			
115-S-2	49168	A140		E			
115-S-3, 115-S-4 and 115-S-5	49170	A141		CE			
115-S-6	49189	A142		CE			
115-S-7	49173	A143		J			
115-W-1	49198	A144		C			
115-W-10	49208	A155		CE			
115-W-11 Center Portion	49136	A157					
115-W-11 North Portion	49139	A158		C			
115-W-11 South Portion	49133	A156		C			
115-W-2	49193	Not Used		C			
115-W-2 and 115-W-4	49206	A148		C (medallion)			
115-W-2 Center Portion	50938	A145		C			
115-W-2 North Portion	50942	A146		C (Medallion)			
115-W-3	49196	A147		C			
115-W-5	49183	A149	36	C			
115-W-6	49185	A150		CE			
115-W-7	49176	A151		C			
115-W-8 North Portion	49204	A153		CE			
115-W-8 South Portion	49200	A152		CE			
115-W-9	49211	A154					
116-E-1	48880	A164		CE			
116-E-2	48864	A165					
116-N-1	48845	A161		E OE			
116-N-2	48849	A162		C			
116-N-3	48847	A163		E			
116-S-1 East Portion	48851	A166		E			
116-S-1 West Portion	48837	A167		E			
116-S-2	48861	A168		NA			
116-S-3	48825	A169					
116-W-1	48854	A170		E			
116-W-2 North Portion	48856	A172		CE			
116-W-2 North Portion Detail	50962	A174					
116-W-2 South Portion	48841	A171		C			
116W-2 North Portion Detail	50933	A173					
200-E-1	48293	A177		E			
200-N-1	48295	A176		E			
202-E-1	48325	A180		EC			
202-N-1	48330	A179		E			
202-W-1	48327	A181		EC			
202-W-2	48323	A182		EJ			
204-E-1	48302	A186		E			
204-N-2	48362	A185		E			
204-W-1	48297	A187		E			
205-CE-1 North side of Column	47641	A249		?			
205-CN-1 North side of Column	47631	A248		C			
205-E-1	47446	A208	22	C	23	75	
205-E-1	47446	A208	50	C	44	20	
205-E-1	47446	A208	A36	C	29	16	
205-E-2	49525	A209		J			
205-E-3	47447	A210	35	C	-	68	
205-E-3	47447	A210	42	C	45	31	
205-E-5 North Portion	47440	A212	30	C	58	59	

Poem Location Number	Negative Number	Final HABS Index Number*	Island Poem No.	Ethnic Origin	Jann	Yee	Other
205-E-5 South Portion	47504	A213	30	C	58	59	
205-E-6 and 205-E-7	47501	A214	1	C	-	10	
205-E-6 and 205-E-7	47501	A214	A41	C	9	-	
205-E-8	47523	A215	A04	C			
205-E-9	47498	A216		C			
205-N-1 East Portion	47439	A192		C			
205-N-1 West Portion	47437	A191		C (ship)			
205-N-2 East Portion	47430	A194	41	C	-	33	
205-N-2 East Portion	47430	A194	48	C	-	32	
205-N-2 East Portion	47430	A194	A48	C	72	54	
205-N-2 West Portion	47431	A193		C			
205-N-3 Center Portion	47404	A196	A11	C	-	22,23	SFW
205-N-3 Center Portion	47404	A196	A22	C	30	18	
205-N-3 Center Portion	47404	A196	A51	C	34	20	
205-N-3 Detail	49535	A198	A11	C	-	22,23	SFW
205-N-3 East Portion	47408	A197	17	C	33	19	
205-N-3 East Portion	47408	A197	A22	C	30	19	
205-N-3 West Portion	47420	A195	55	C	80	55	
205-N-3 West Portion	47420	A195	A11	C	-	22,23	SFW
205-N-3 West Portion	47420	A195	A54	C	81	56	JS
205-N-4	47428	A199	A33	C	66	85, 86	
205-N-4	47428	A199	A54	C	81	56	JS
205-N-4 Detail	49521	A201		J			
205-N-4 East Portion	47426	A200	A54	C	81	56	JS
205-N-4 East Portion	47426	A200	A55	C	28	23	
205-N-5 East Portion	47411	A204	28	C	5	35	
205-N-5 East Portion	47411	A204	33	C	96	3	
205-N-5 East Portion	47411	A204	39	C			
205-N-5 Lower West Portion	47423	A203	A58	C	47	38	
205-N-5 Upper West Portion	47424	A202	33	C	96	3	
205-N-5 Upper West Portion	47424	A202	39	C	18	62	
205-N-5 Upper West Portion	47424	A202	A58	C	47	38	
205-N-6 Center Portion	47454	A206	8	C	11	57	SFW, 3G
205-N-6 Center Portion	47454	A206	9	C	63	74	SFW,3G
205-N-6 Center Portion	47454	A206	40	C	59	60	
205-N-6 East Portion	47455	A207	15	C	8	36	
205-N-6 West Portion	47414	A205	57	C	60	61	SFW,3G
205-N-6 West Portion	47414	A205	A32	C	46	34	
205-PE-1 East face of Partition Stud	47633	A250		J			
205-S-1 Center Portion	47516	A219	A15	C	-	-	SFW, 3G
205-S-1 Center Portion	47516	A219	A40	C	-	12	
205-S-1 Center Portion	47516	A219	A45	C	-	25	
205-S-1 Center Portion	47516	A219	A49	C	86	58	
205-S-1 East Portion	47517	A217		C			
205-S-1 East Portion Paint Removed	47519	A218		C			
205-S-1 Lower West Portion	47500	A221	61	C	13	9	
205-S-1 Lower West Portion	47500	A221	A06	C	95	-	JS
205-S-1 Lower West Portion	47500	A221	A12	C	10	11	
205-S-1 Lower West Portion	47500	A221	A40	C	-	12	
205-S-1 Upper West Portion	47509	A220	61	C	13	9	
205-S-1 Upper West Portion	47509	A220	A06	C	95	-	JS
205-S-1 Upper West Portion	47509	A220	A12	C	10	11	
205-S-1 Upper West Portion	47509	A220	A40	C	-	12	
205-S-2 East Portion	47496	A222	A13	C	-	27	CW
205-S-2 East Portion	50927	A223		C			
205-S-2 West Portion	47461	A224	26	C	54	8	
205-S-2 West Portion	47461	A224	47	C	55	8	

Poem Location Number	Negative Number	Final HABS Index Number*	Island Poem No.	Ethnic Origin	Jann	Yee	Other
205-S-2 West Portion	50969	A225		C			
205-S-3 East Portion	47468	A226	32	C	56	6	
205-S-3 East Portion	47468	A226	A56	C	51	-	
205-S-3 East Portion Detail	49530	A227		C			
205-S-3 West Portion	49527	A228	A19	C	-	5	
205-S-4 Detail	47622	A229		C			
205-S-5 Center Portion	50958	A232	A39	C	68	88	
205-S-5 East Portion	47481	A230	A05	C	97	-	
205-S-5 East Portion	47481	A230	A39	C	68	88	
205-S-5 East Portion	50947	A231		C			
205-S-5 West Portion	47484	A233	A25	C	31	24	
205-S-5 West Portion	47484	A233	A39	C	68	88	
205-S-5 West Portion	50974	A234		C			
205-S-6	47486	Not Used		C			
205-S-6	50950	A235	A08	C	96	-	
205-S-7	47487	A236		C			
205-W-1	47469	A237	A55	C	28	23	
205-W-2	47473	A238		C			
205-W-3	47478	A239		C			
205-W-4 Lower Portion	47628	A241		C			
205-W-4 Upper Portion	47644	A240	12	C (2 birds)	7	2	
205-W-5 Lower South Portion	50965	A245					
205-W-5 North Portion	47617	A246	38	C	61	64	
205-W-5 North Portion	47617	A246	60	C	27	15	
205-W-5 South Portion	47623	A243		C			
205-W-5 South Portion above Door	47635	A242	54	C	65	17	
205-W-5 South Portion above Door	47635	A242	A31	C	62	69	SFW,3G
205-W-5 Upper North Portion	50971	A247		C			
205-W-5 Upper South Portion	50978	A244	A31	C	62	69	SFW,3G
206-E-1	48198	A253		J			
206-E-2 North Portion	48196	A254					
206-E-2 South Portion	48190	A255	A01	C			SFW
206-N-1	48364	A251		C			
206-N-2	48370	A252		C			
206-S-1	48365	A256		C			
206-S-2	48360	A257		J			
206-W-1	48373	A258		J			
207-E-1 North Portion	48185	A268		C			
207-E-1 South Portion	48183	A269		C			
207-N-1 and 207-N-2	48167	A260	43	C	-	-	SFW
207-N-1 East Portion	48155	A262		J			
207-N-1 West Portion	48174	A261	43	C	-	-	SFW
207-N-3 Detail	50955	A264					
207-N-3 East Portion	48158	A266		C			
207-N-3 East Portion Detail	48192	A267		E			
207-N-3 West Portion	48162	A263		?			
207-N-3 West Portion Detail	48187	A265		E			
207-W-1	48178	A270		C			
209-E-1	47923	A273		E			
209-E-2	47933	A274		CJ			
209-N-1	47926	A272		J			
209-S-1	47912	A275		J			
209-S-2	47919	A276		J			
209-S-3	47922	A277		J			
209-W-1	47929	A278		JC			
209-W-1 Detail	47915	A279		J			
210-E-1	47873	A281		C			

Poem Location Number	Negative Number	Final HABS Index Number*	Island Poem No.	Ethnic Origin	Jann	Yee	Other
210-E-2 Horizontal	47862	A282		E			
210-E-2 Vertical	50922	A283					
210-E-3	47876	A284		JE			
210-S-1	47851	A285		E			
210-W-1	47869	A286		J			
210-W-2	47859	A287		JE			
211-CE-1 East side of Column	47335	A320		SA			
211-CW-1 West side of Column	47338	A319		J, SA			
211-E-1 Lower North Portion	50945	A298		E, R			
211-E-1 North Portion	47317	A296		C			
211-E-1 South Portion	47320	A299		C, R			
211-E-1 Upper North Portion	50952	A297		C			
211-E-1 Upper South Portion	50920	A300					
211-E-2 North Portion	47309	A301		C			
211-E-2 South Portion	47308	A302		C, E			
211-E-3	47314	A303		C			
211-E-4, 211-E-5 and 211-E-6	47312	A304		C, E			
211-E-7	47292	A305		SA			
211-N-1	47295	A291		CE			
211-N-2 and 211-N-3 West Portion	47316	A292		CJE			
211-N-3 East Portion and 211-N-5	47321	A293		JE			
211-N-5 East Portion	47332	A295		CJE			
211-N-5 West Portion	47293	A294		CE			
211-S-1	49322	A306		CJE			
211-S-2 East Portion	47065	A307		CER			
211-S-2 West Portion	47086	A308		CE			
211-S-3	47100	A309		JE			
211-S-3 Detail	50936	A310					
211-W-1 North Portion	47084	A312		JE			
211-W-1 South Portion	47090	A311		CE			
211-W-2	47102	A313		J			
211-W-3	47087	A314		CJ			
211-W-4 and 211-W-5	47287	A315		CJE			
211-W-6, 211-W-7 and 211-W-8	47300	A316		CJE			
211-W-9 North Portion	47303	A318		CE			
211-W-9 South Portion	47304	A317		CJ			
212-W-1	47855	A321		J			
212-W-2	47880	A322		J			
212-W-3	47867	A323		J			
212-W-4	47865	A324		J			
213-E-1 and 213-E-2	47093	A332	56	C			
213-E-3 and 213-E-4	47095	A333		J			
213-E-5	47059	A334		J			
213-E-6	47082	A335		NA (boat?)			
213-E-7	47062	A336		j			
213-N-1	47020	A327		J			
213-N-1 Detail	47019	A328		J			
213-N-2	47025	A329		CE			
213-N-3	47028	A330		J			
213-N-4	47031	A331		C			
213-S-1 East Portion	46998	A337		C			
213-S-1 West Portion	47000	A338		C			
213-S-1 West Portion	50929	A338		C			
213-S-2	47004	A339		J			
213-S-3	47007	A340		R			
213-S-4 and 213-S-5	47010	A341		C			
213-W-1 North Portion	47038	A343		SA, E			

Poem Location Number	Negative Number	Final HABS Index Number*	Island Poem No.	Ethnic Origin	Jann	Yee	Other
213-W-1 South Portion	47016	A342		J			
213-W-2	47011	A344		J			
213-W-3	47033	A345		CE			
214-E-1 and 214-E-2	47908	A346		J			
EXT-E-1 Lower Portion	49416	A13					
EXT-E-1 Lower Portion	49541	A14		C			
EXT-E-1 Lower Portion	49553	A15		C			
EXT-E-1 Upper Portion	49427	A12					
EXT-E-2	49561	A20					
EXT-E-2 Center Portion	49550	A19		NA			
EXT-E-2 South Portion	49424	A16					
EXT-E-2 South Portion	49539	A17		C			
EXT-E-2 South Portion	49545	A18		C			
EXT-E-3	49547	A21		NA			
EXT-E-4	49534	A22		NA			
EXT-E-4 and EXT-E-5	49564	A23					
EXT-E-6	49557	A24		C			
EXT-N-1	49428	A7		C			
EXT-N-2	49423	A8		CE			
EXT-N-3	49414	A9					
EXT-N-3 and EXT-N-4	49411	A10		C			
EXT-N-5	49419	A11		E			
H219-W-1	49492	B13		J			
H221-E-1	49487	B3		J			
H221-E-2	49496	B4		J			
H221-E-3	49494	B5		J			
H221-E-4	49470	B6		J			
H221-E-5	49472	B7		J			
H221-E-6	49477	B8		J			
H221-E-7	49484	B9		J			
H221-E-8	49468	B10		J			
H221-E-9	49480	B11		J			
H221-W-1	49482	B12		J			
H225C-W-1	49578	B15					
H225D-W-1	49582	B17					
NOT ON WALL			A10	C	90	-	JS
			5	C	6	48, 49	
			7	C	87	45	
			10	C			
			16	C	12	13	
			18	C	49	-	
			19	C	50	42	
			27	C			
			34	C	-	-	SFW
			58	C	83	39	JS
			59	C	71	46	
			A09	C			
			A14	C			
			A17	C	37	89	
			A18	C	89	-	
			A20	C	24	81	
			A21	C	41	47	
			A23	C			
			A26	C			
			A27	C			
			A28	C			
			A29	C	48	38	

Poem Location Number	Negative Number	Final HABS Index Number*	Island Poem No.	Ethnic Origin	Jann	Yee	Other
			A37	C	-	4	
			A44	C			
			A46	C	85	91	
			A47	C	70	-	
			A50		-	44	
			A52	C			
			A57	C	52	-	
			A59	C	40	90	
			A64				
			A65				
			A66				
Negative 47486 replaced with Negative 50950							
Negative 49193 replaced with Negative 50938							
Notes: Negative 48468 replaced with Negative 48568							
ORIGIN KEY:							
C	Chinese						
J	Japanese						
E	English						
SA	South Asian						
OE	Other European						

APPENDIX D: POEMS SORTED BY NEGATIVE NUMBER

Negative Number	Final HABS Index Number*	Island Poem No.	Poem Location Number	Ethnic Origin	Jann	Yee	Other
46640	A44	14	105-N-3	C	93	15	SFW
46640	A44	A43	105-N-3	C			
46644	A54		105-N-4 Detail of Birds	C			
46646	A49		105-N-4	C			
46998	A337		213-S-1 East Portion	C			
47000	A338		213-S-1 West Portion	C			
47004	A339		213-S-2	J			
47007	A340		213-S-3	R			
47010	A341		213-S-4 and 213-S-5	C			
47011	A344		213-W-2	J			
47016	A342		213-W-1 South Portion	J			
47019	A328		213-N-1 Detail	J			
47020	A327		213-N-1	J			
47025	A329		213-N-2	CE			
47028	A330		213-N-3	J			
47031	A331		213-N-4	C			
47033	A345		213-W-3	CE			
47038	A343		213-W-1 North Portion	SA, E			
47059	A334		213-E-5	J			
47062	A336		213-E-7	j			
47065	A307		211-S-2 East Portion	CER			
47082	A335		213-E-6	NA (boat?)			
47084	A312		211-W-1 North Portion	JE			
47086	A308		211-S-2 West Portion	CE			
47087	A314		211-W-3	CJ			
47090	A311		211-W-1 South Portion	CE			
47093	A332	56	213-E-1 and 213-E-2	C			
47095	A333		213-E-3 and 213-E-4	J			
47100	A309		211-S-3	JE			
47102	A313		211-W-2	J			
47287	A315		211-W-4 and 211-W-5	CJE			
47292	A305		211-E-7	SA			
47293	A294		211-N-5 West Portion	CE			
47295	A291		211-N-1	CE			
47300	A316		211-W-6, 211-W-7 and 211-W-8	CJE			
47303	A318		211-W-9 North Portion	CE			
47304	A317		211-W-9 South Portion	CJ			
47308	A302		211-E-2 South Portion	C, E			
47309	A301		211-E-2 North Portion	C			
47312	A304		211-E-4, 211-E-5 and 211-E-6	C, E			
47314	A303		211-E-3	C			
47316	A292		211-N-2 and 211-N-3 West Portion	CJE			
47317	A296		211-E-1 North Portion	C			
47320	A299		211-E-1 South Portion	C, R			
47321	A293		211-N-3 East Portion and 211-N-5	JE			
47332	A295		211-N-5 East Portion	CJE			
47335	A320		211-CE-1 East side of Column	SA			
47338	A319		211-CW-1 West side of Column	J, SA			
47404	A196	A11	205-N-3 Center Portion	C	-	22,23	SFW
47404	A196	A22	205-N-3 Center Portion	C	30	18	
47404	A196	A51	205-N-3 Center Portion	C	34	20	
47408	A197	17	205-N-3 East Portion	C	33	19	
47408	A197	A22	205-N-3 East Portion	C	30	19	
47411	A204	28	205-N-5 East Portion	C	5	35	
47411	A204	33	205-N-5 East Portion	C	96	3	

Negative Number	Final HABS Index Number*	Island Poem No.	Poem Location Number	Ethnic Origin	Jann	Yee	Other
47411	A204	39	205-N-5 East Portion	C			
47414	A205	57	205-N-6 West Portion	C	60	61	SFW,3G
47414	A205	A32	205-N-6 West Portion	C	46	34	
47420	A195	55	205-N-3 West Portion	C	80	55	
47420	A195	A11	205-N-3 West Portion	C	-	22,23	SFW
47420	A195	A54	205-N-3 West Portion	C	81	56	JS
47423	A203	A58	205-N-5 Lower West Portion	C	47	38	
47424	A202	33	205-N-5 Upper West Portion	C	96	3	
47424	A202	39	205-N-5 Upper West Portion	C	18	62	
47424	A202	A58	205-N-5 Upper West Portion	C	47	38	
47426	A200	A54	205-N-4 East Portion	C	81	56	JS
47426	A200	A55	205-N-4 East Portion	C	28	23	
47428	A199	A33	205-N-4	C	66	85, 86	
47428	A199	A54	205-N-4	C	81	56	JS
47430	A194	41	205-N-2 East Portion	C	-	33	
47430	A194	48	205-N-2 East Portion	C	-	32	
47430	A194	A48	205-N-2 East Portion	C	72	54	
47431	A193		205-N-2 West Portion	C			
47437	A191		205-N-1 West Portion	C (ship)			
47439	A192		205-N-1 East Portion	C			
47440	A212	30	205-E-5 North Portion	C	58	59	
47446	A208	22	205-E-1	C	23	75	
47446	A208	50	205-E-1	C	44	20	
47446	A208	A36	205-E-1	C	29	16	
47447	A210	35	205-E-3	C	-	68	
47447	A210	42	205-E-3	C	45	31	
47454	A206	8	205-N-6 Center Portion	C	11	57	SFW, 3G
47454	A206	9	205-N-6 Center Portion	C	63	74	SFW,3G
47454	A206	40	205-N-6 Center Portion	C	59	60	
47455	A207	15	205-N-6 East Portion	C	8	36	
47461	A224	26	205-S-2 West Portion	C	54	8	
47461	A224	47	205-S-2 West Portion	C	55	8	
47468	A226	32	205-S-3 East Portion	C	56	6	
47468	A226	A56	205-S-3 East Portion	C	51	-	
47469	A237	A55	205-W-1	C	28	23	
47473	A238		205-W-2	C			
47478	A239		205-W-3	C			
47481	A230	A05	205-S-5 East Portion	C	97	-	
47481	A230	A39	205-S-5 East Portion	C	68	88	
47484	A233	A25	205-S-5 West Portion	C	31	24	
47484	A233	A39	205-S-5 West Portion	C	68	88	
47486	Not Used		205-S-6	C			
47487	A236		205-S-7	C			
47496	A222	A13	205-S-2 East Portion	C	-	27	CW
47498	A216		205-E-9	C			
47500	A221	61	205-S-1 Lower West Portion	C	13	9	
47500	A221	A06	205-S-1 Lower West Portion	C	95	-	JS
47500	A221	A12	205-S-1 Lower West Portion	C	10	11	
47500	A221	A40	205-S-1 Lower West Portion	C	-	12	
47501	A214	1	205-E-6 and 205-E-7	C	-	10	
47501	A214	A41	205-E-6 and 205-E-7	C	9	-	
47504	A213	30	205-E-5 South Portion	C	58	59	
47509	A220	61	205-S-1 Upper West Portion	C	13	9	
47509	A220	A06	205-S-1 Upper West Portion	C	95	-	JS
47509	A220	A12	205-S-1 Upper West Portion	C	10	11	
47509	A220	A40	205-S-1 Upper West Portion	C	-	12	
47516	A219	A15	205-S-1 Center Portion	C	-	-	SFW, 3G

Negative Number	Final HABS Index Number*	Island Poem No.	Poem Location Number	Ethnic Origin	Jann	Yee	Other
47516	A219	A40	205-S-1 Center Portion	C	-	12	
47516	A219	A45	205-S-1 Center Portion	C	-	25	
47516	A219	A49	205-S-1 Center Portion	C	86	58	
47517	A217		205-S-1 East Portion	C			
47519	A218		205-S-1 East Portion Paint Removed	C			
47523	A215	A04	205-E-8	C			
47617	A246	38	205-W-5 North Portion	C	61	64	
47617	A246	60	205-W-5 North Portion	C	27	15	
47622	A229		205-S-4 Detail	C			
47623	A243		205-W-5 South Portion	C			
47628	A241		205-W-4 Lower Portion	C			
47631	A248		205-CN-1 North side of Column	C			
47633	A250		205-PE-1 East face of Partition Stud	J			
47635	A242	54	205-W-5 South Portion above Door	C	65	17	
47635	A242	A31	205-W-5 South Portion above Door	C	62	69	SFW,3G
47641	A249		205-CE-1 North side of Column	?			
47644	A240	12	205-W-4 Upper Portion	C (2 birds)	7	2	
47851	A285		210-S-1	E			
47855	A321		212-W-1	J			
47859	A287		210-W-2	JE			
47862	A282		210-E-2 Horizontal	E			
47865	A324		212-W-4	J			
47867	A323		212-W-3	J			
47869	A286		210-W-1	J			
47873	A281		210-E-1	C			
47876	A284		210-E-3	JE			
47880	A322		212-W-2	J			
47908	A346		214-E-1 and 214-E-2	J			
47912	A275		209-S-1	J			
47915	A279		209-W-1 Detail	J			
47919	A276		209-S-2	J			
47922	A277		209-S-3	J			
47923	A273		209-E-1	E			
47926	A272		209-N-1	J			
47929	A278		209-W-1	JC			
47933	A274		209-E-2	CJ			
48155	A262		207-N-1 East Portion	J			
48158	A266		207-N-3 East Portion	C			
48162	A263		207-N-3 West Portion	?			
48167	A260	43	207-N-1 and 207-N-2	C	-	-	SFW
48174	A261	43	207-N-1 West Portion	C	-	-	SFW
48178	A270		207-W-1	C			
48183	A269		207-E-1 South Portion	C			
48185	A268		207-E-1 North Portion	C			
48187	A265		207-N-3 West Portion Detail	E			
48190	A255	A01	206-E-2 South Portion	C			SFW
48192	A267		207-N-3 East Portion Detail	E			
48196	A254		206-E-2 North Portion				
48198	A253		206-E-1	J			
48293	A177		200-E-1	E			
48295	A176		200-N-1	E			
48297	A187		204-W-1	E			
48302	A186		204-E-1	E			
48323	A182		202-W-2	EJ			
48325	A180		202-E-1	EC			
48327	A181		202-W-1	EC			
48330	A179		202-N-1	E			

Negative Number	Final HABS Index Number*	Island Poem No.	Poem Location Number	Ethnic Origin	Jann	Yee	Other
48335	A114	69	111-N-1	C	-	-	SFW,3G
48339	A116		112-E-1	J			
48340	A118		113-W-1	J			
48344	A112		109-W-1	J			
48348	A110		109-E-2	C			
48349	A108	2	109-N-1	C	-	-	SFW
48354	A109		109-E-1	C			
48356	A111		109-E-3	C			
48360	A257		206-S-2	J			
48362	A185		204-N-2	E			
48364	A251		206-N-1	C			
48365	A256		206-S-1	C			
48370	A252		206-N-2	C			
48373	A258		206-W-1	J			
48435	A90		105-S-5 Lower West Portion	C			
48439	A92	62	105-S-6 Center Portion	C	82	37	
48439	A92	A63	105-S-6 Center Portion	C	83	-	
48442	A91		105-S-6 East Portion	C			
48446	A83		105-S-4 Lower East Portion	C			
48448	A84	A38	105-S-4 Center Portion	C	43	51	
48449	A85	63	105-S-4 West Portion	C			
48457	A88	A02	105-S-5 Upper West Portion	C			
48457	A88	A03	105-S-5 Upper West Portion	C			
48459	A86	20	105-S-5 Upper East Portion	C		94	
48459	A86	A62	105-S-5 Upper East Portion	C			
48461	A93	23	105-S-6 West Portion	C	48	40	
48463	A94	31	105-W-1	C	67	87	
48464	A25		102-N-1 West Portion	J			
48467	A26		102-N-1 East Portion	J			
48560	A71	25	105-S-1 East Portion	C	2	52	
48563	A72	44	105-S-1 Upper Center Portion	C			
48565	A73		105-S-1 Center Portion	C			
48567	A75		105-S-1 West Portion at Window	C			
48568	A89		105-S-5 Lower Center Portion	C			
48572	A81		105-S-2 Lower West Portion	C			
48575	A82		105-S-3	C			
48578	A76		105-S-1 Detail	C			
48582	A69	64	105-E-5	C			
48582	A69	A35	105-E-5	C	26	84	
48586	A74	A30	105-S-1 West Portion	C	-	43	
48590	A79		105-S-2 Detail	CJ			
48592	A78		105-S-2 Center Portion at Window	C			
48596	A80	67	105-S-2 Upper West Portion	C	53	-	
48600	A87		105-S-5 Lower East Portion	C			
48602	A77		105-S-2 East Portion	?			
48640	A41	A42	105-N-2 West Portion	C			
48644	A39	A61	105-N-1 Center Portion	C			
48647	A38		105-N-1 West Portion	C			
48649	A40		105-N-1 East Portion	C			
48653	A43		105-N-2 East Portion	C			
48656	A48	A60	105-N-3 East Portion	C	88	-	
48659	A47		105-N-3 Detail	C			
48660	A50	3	105-N-4 West Portion	C	-	66	
48660	A50	13	105-N-4 West Portion	C	91	77	
48660	A50	24	105-N-4 West Portion	C	25	76	
48660	A50	51	105-N-4 West Portion	C	19	67	
48663	A46	14	105-N-3 Center Portion	C	93	15	SFW

Negative Number	Final HABS Index Number*	Island Poem No.	Poem Location Number	Ethnic Origin	Jann	Yee	Other
48667	A98		105-W-3 Upper Portion with Carving	C			
48670	A97		105-W-3 Upper Portion with Ink	C			
48672	A45	A43	105-N-3 West Portion	C			
48675	A96		105-W-3 Lower Portion	C			
48680	A52		105-N-4 East Portion	C			
48682	A55		105-N-4 Detail of Bird in Tree	C (bird)			
48684	A103		105-W-4 Lower Center North Portion	C			
48689	A95	MANU P72	105-W-2	C			
48691	A104		105-W-4 Lower North Portion				
48695	A100		105-W-4 Upper North Portion	C			
48696	A101		105-W-4 Lower South Portion	C			
48699	A42	11	105-N-2 Center Portion	C	-	78	
48699	A42	37	105-N-2 Center Portion	C	42	92	
48699	A42	A07	105-N-2 Center Portion	C	94	-	
48699	A42	A42	105-N-2 Center Portion	C			
48702	A99		105-W-4 Upper South Portion	C			
48706	A102		105-W-4 Lower Center South Portion	C			
48709	A51	3	105-N-4 Center Portion	C	-	66	
48825	A169		116-S-3				
48837	A167		116-S-1 West Portion	E			
48841	A171		116-W-2 South Portion	C			
48845	A161		116-N-1	E OE			
48847	A163		116-N-3	E			
48849	A162		116-N-2	C			
48851	A166		116-S-1 East Portion	E			
48854	A170		116-W-1	E			
48856	A172		116-W-2 North Portion	CE			
48861	A168		116-S-2	NA			
48864	A165		116-E-2				
48866	A68	4	105-E-4	C	36	29	
48866	A68	65	105-E-4	C	35	28	
48866	A68	29	105-E-4	C	57	7	
48867	A61	21	105-N-6 East Portion	C	64	79	
48868	A64	46	105-E-2 Upper Portion	C	39	83	SFW
48868	A64	A34	105-E-2 Upper Portion	C	38	62	SFW
48870	A65	A24	105-E-2 Lower Portion	C	84	2	
48877	A60	49	105-N-6 Center Portion	C	21	71	
48877	A60	A53	105-N-6 Center Portion	C	17	70	
48880	A164		116-E-1	CE			
48884	A66	68	105-E-3	C			
48885	A63	66	105-E-1	C	20	72	
48888	A56	52	105-N-5 West Portion	C	15	-	
48888	A56	53	105-N-5 West Portion	C	16	65	
48888	A56	A16	105-N-5 West Portion	C	14	63	
48890	A62		105-N-6 Detail				
48896	A58		105-N-5 Detail				
48906	A59	6	105-N-6 West Portion	C	22	73	
48907	A70		105-E-5 Detail of Pencil Writing	J			
48909	A67		105-E-3 Detail of Ink Writing	C			
48910	A57	45	105-N-5 East Portion	C	69	53	
49091	A135		115-E-3 North Portion	C			
49094	A137		115-E-4	CE			
49095	A139		115-S-1	C			
49099	A131		115-E-1 South Portion				
49102	A130		115-E-1 North Portion	CE			
49105	A138		115-E-5	NA			
49109	A133		115-E-2 North Portion	E			

Negative Number	Final HABS Index Number*	Island Poem No.	Poem Location Number	Ethnic Origin	Jann	Yee	Other
49110	A136		115-E-3 South Portion				
49115	A134		115-E-2 South Portion	CE			
49117	A127		115-N-4 West Portion	CJ			
49121	A126		115-N-3 East Portion	C			
49122	A129		115-N-4 Detail	C			
49125	A128		115-N-4 Center Portion	E			
49128	A132		115-E-1 Detail				
49133	A156		115-W-11 South Portion	C			
49136	A157		115-W-11 Center Portion				
49139	A158		115-W-11 North Portion	C			
49140	A123		115-N-2	J			
49143	A124		115-N-3 West Portion	C (animal)			
49147	A122		115-N-1	C			
49150	A125		115-N-3 Center Portion	C			
49168	A140		115-S-2	E			
49170	A141		115-S-3, 115-S-4 and 115-S-5	CE			
49173	A143		115-S-7	J			
49176	A151		115-W-7	C			
49183	A149	36	115-W-5	C			
49185	A150		115-W-6	CE			
49189	A142		115-S-6	CE			
49193	Not Used		115-W-2	C			
49196	A147		115-W-3	C			
49198	A144		115-W-1	C			
49200	A152		115-W-8 South Portion	CE			
49204	A153		115-W-8 North Portion	CE			
49206	A148		115-W-2 and 115-W-4	C (medallion)			
49208	A155		115-W-10	CE			
49211	A154		115-W-9				
49276	A31		104-S-1 East Portion				
49279	A32		104-S-1 West Portion				
49282	A30		104-E-2 Detail				
49302	A28		104-E-1				
49303	A29		104-E-2				
49322	A306		211-S-1	CJE			
49411	A10		EXT-N-3 and EXT-N-4	C			
49414	A9		EXT-N-3				
49416	A13		EXT-E-1 Lower Portion				
49419	A11		EXT-N-5	E			
49423	A8		EXT-N-2	CE			
49424	A16		EXT-E-2 South Portion				
49427	A12		EXT-E-1 Upper Portion				
49428	A7		EXT-N-1	C			
49468	B10		H221-E-8	J			
49470	B6		H221-E-4	J			
49472	B7		H221-E-5	J			
49477	B8		H221-E-6	J			
49480	B11		H221-E-9	J			
49482	B12		H221-W-1	J			
49484	B9		H221-E-7	J			
49487	B3		H221-E-1	J			
49492	B13		H219-W-1	J			
49494	B5		H221-E-3	J			
49496	B4		H221-E-2	J			
49518	A53		105-N-4 Detail of Birds	C			
49521	A201		205-N-4 Detail	J			
49525	A209		205-E-2	J			

Negative Number	Final HABS Index Number*	Island Poem No.	Poem Location Number	Ethnic Origin	Jann	Yee	Other
49527	A228	A19	205-S-3 West Portion	C	-	5	
49530	A227		205-S-3 East Portion Detail	C			
49534	A22		EXT-E-4	NA			
49535	A198	A11	205-N-3 Detail	C	-	22,23	SFW
49539	A17		EXT-E-2 South Portion	C			
49541	A14		EXT-E-1 Lower Portion	C			
49545	A18		EXT-E-2 South Portion	C			
49547	A21		EXT-E-3	NA			
49550	A19		EXT-E-2 Center Portion	NA			
49553	A15		EXT-E-1 Lower Portion	C			
49557	A24		EXT-E-6	C			
49561	A20		EXT-E-2				
49564	A23		EXT-E-4 and EXT-E-5				
49578	B15		H225C-W-1				
49582	B17		H225D-W-1				
50920	A300		211-E-1 Upper South Portion				
50922	A283		210-E-2 Vertical				
50927	A223		205-S-2 East Portion	C			
50929	A338		213-S-1 West Portion	C			
50933	A173		116W-2 North Portion Detail				
50936	A310		211-S-3 Detail				
50938	A145		115-W-2 Center Portion	C			
50942	A146		115-W-2 North Portion	C (Medallion)			
50945	A298		211-E-1 Lower North Portion	E, R			
50947	A231		205-S-5 East Portion	C			
50950	A235	A08	205-S-6	C	96	-	
50955	A264		207-N-3 Detail				
50958	A232	A39	205-S-5 Center Portion	C	68	88	
50962	A174		116-W-2 North Portion Detail				
50965	A245		205-W-5 Lower South Portion				
50969	A225		205-S-2 West Portion	C			
50971	A247		205-W-5 Upper North Portion	C			
50974	A234		205-S-5 West Portion	C			
50978	A244	A31	205-W-5 Upper South Portion	C	62	69	SFW,3G
		A10	NOT ON WALL	C	90	-	JS
		5		C	6	48, 49	
		7		C	87	45	
		10		C			
		16		C	12	13	
		18		C	49	-	
		19		C	50	42	
		27		C			
		34		C	-	-	SFW
		58		C	83	39	JS
		59		C	71	46	
		A09		C			
		A14		C			
		A17		C	37	89	
		A18		C	89	-	
		A20		C	24	81	
		A21		C	41	47	
		A23		C			
		A26		C			
		A27		C			
		A28		C			
		A29		C	48	38	
		A37		C	-	4	

Negative Number	Final HABS Index Number*	Island Poem No.	Poem Location Number	Ethnic Origin	Jann	Yee	Other
		A44		C			
		A46		C	85	91	
		A47		C	70	-	
		A50			-	44	
		A52		C			
		A57		C	52	-	
		A59		C	40	90	
		A64					
		A65					
		A66					
Negative 47486 replaced with Negative 50950							
Negative 49193 replaced with Negative 50938							
Notes: Negative 48468 replaced with Negative 48568							
ORIGIN KEY:							
C	Chinese						
J	Japanese						
E	English						
SA	South Asian						
OE	Other European						

APPENDIX E: POEMS SORTED BY POEM NUMBER

Island Poem No.	Negative Number	Final HABS Index Number*	Poem Location Number	Ethnic Origin	Jann	Yee	Other
1	47501	A214	205-E-6 and 205-E-7	C	-	10	
2	48349	A108	109-N-1	C	-	-	SFW
3	48660	A50	105-N-4 West Portion	C	-	66	
3	48709	A51	105-N-4 Center Portion	C	-	66	
4	48866	A68	105-E-4	C	36	29	
5				C	6	48, 49	
6	48906	A59	105-N-6 West Portion	C	22	73	
7				C	87	45	
8	47454	A206	205-N-6 Center Portion	C	11	57	SFW, 3G
9	47454	A206	205-N-6 Center Portion	C	63	74	SFW,3G
10				C			
11	48699	A42	105-N-2 Center Portion	C	-	78	
12	47644	A240	205-W-4 Upper Portion	C (2 birds)	7	2	
13	48660	A50	105-N-4 West Portion	C	91	77	
14	46640	A44	105-N-3	C	93	15	SFW
14	48663	A46	105-N-3 Center Portion	C	93	15	SFW
15	47455	A207	205-N-6 East Portion	C	8	36	
16				C	12	13	
17	47408	A197	205-N-3 East Portion	C	33	19	
18				C	49	-	
19				C	50	42	
20	48459	A86	105-S-5 Upper East Portion	C		94	
21	48867	A61	105-N-6 East Portion	C	64	79	
22	47446	A208	205-E-1	C	23	75	
23	48461	A93	105-S-6 West Portion	C	48	40	
24	48660	A50	105-N-4 West Portion	C	25	76	
25	48560	A71	105-S-1 East Portion	C	2	52	
26	47461	A224	205-S-2 West Portion	C	54	8	
27				C			
28	47411	A204	205-N-5 East Portion	C	5	35	
29	48866	A68	105-E-4	C	57	7	
30	47440	A212	205-E-5 North Portion	C	58	59	
30	47504	A213	205-E-5 South Portion	C	58	59	
31	48463	A94	105-W-1	C	67	87	
32	47468	A226	205-S-3 East Portion	C	56	6	
33	47411	A204	205-N-5 East Portion	C	96	3	
33	47424	A202	205-N-5 Upper West Portion	C	96	3	
34				C	-	-	SFW
35	47447	A210	205-E-3	C	-	68	
36	49183	A149	115-W-5	C			
37	48699	A42	105-N-2 Center Portion	C	42	92	
38	47617	A246	205-W-5 North Portion	C	61	64	
39	47411	A204	205-N-5 East Portion	C			
39	47424	A202	205-N-5 Upper West Portion	C	18	62	
40	47454	A206	205-N-6 Center Portion	C	59	60	
41	47430	A194	205-N-2 East Portion	C	-	33	
42	47447	A210	205-E-3	C	45	31	
43	48167	A260	207-N-1 and 207-N-2	C	-	-	SFW
43	48174	A261	207-N-1 West Portion	C	-	-	SFW
44	48563	A72	105-S-1 Upper Center Portion	C			
45	48910	A57	105-N-5 East Portion	C	69	53	
46	48868	A64	105-E-2 Upper Portion	C	39	83	SFW
47	47461	A224	205-S-2 West Portion	C	55	8	
48	47430	A194	205-N-2 East Portion	C	-	32	
49	48877	A60	105-N-6 Center Portion	C	21	71	

Island Poem No.	Negative Number	Final HABS Index Number*	Poem Location Number	Ethnic Origin	Jann	Yee	Other
50	47446	A208	205-E-1	C	44	20	
51	48660	A50	105-N-4 West Portion	C	19	67	
52	48888	A56	105-N-5 West Portion	C	15	-	
53	48888	A56	105-N-5 West Portion	C	16	65	
54	47635	A242	205-W-5 South Portion above Door	C	65	17	
55	47420	A195	205-N-3 West Portion	C	80	55	
56	47093	A332	213-E-1 and 213-E-2	C			
57	47414	A205	205-N-6 West Portion	C	60	61	SFW,3G
58				C	83	39	JS
59				C	71	46	
60	47617	A246	205-W-5 North Portion	C	27	15	
61	47500	A221	205-S-1 Lower West Portion	C	13	9	
61	47509	A220	205-S-1 Upper West Portion	C	13	9	
62	48439	A92	105-S-6 Center Portion	C	82	37	
63	48449	A85	105-S-4 West Portion	C			
64	48582	A69	105-E-5	C			
65	48866	A68	105-E-4	C	35	28	
66	48885	A63	105-E-1	C	20	72	
67	48596	A80	105-S-2 Upper West Portion	C	53	-	
68	48884	A66	105-E-3	C			
69	48335	A114	111-N-1	C	-	-	SFW,3G
A01	48190	A255	206-E-2 South Portion	C			SFW
A02	48457	A88	105-S-5 Upper West Portion	C			
A03	48457	A88	105-S-5 Upper West Portion	C			
A04	47523	A215	205-E-8	C			
A05	47481	A230	205-S-5 East Portion	C	97	-	
A06	47500	A221	205-S-1 Lower West Portion	C	95	-	JS
A06	47509	A220	205-S-1 Upper West Portion	C	95	-	JS
A07	48699	A42	105-N-2 Center Portion	C	94	-	
A08	50950	A235	205-S-6	C	96	-	
A09				C			
A10			NOT ON WALL	C	90	-	JS
A11	47404	A196	205-N-3 Center Portion	C	-	22,23	SFW
A11	47420	A195	205-N-3 West Portion	C	-	22,23	SFW
A11	49535	A198	205-N-3 Detail	C	-	22,23	SFW
A12	47500	A221	205-S-1 Lower West Portion	C	10	11	
A12	47509	A220	205-S-1 Upper West Portion	C	10	11	
A13	47496	A222	205-S-2 East Portion	C	-	27	CW
A14				C			
A15	47516	A219	205-S-1 Center Portion	C	-	-	SFW, 3G
A16	48888	A56	105-N-5 West Portion	C	14	63	
A17				C	37	89	
A18				C	89	-	
A19	49527	A228	205-S-3 West Portion	C	-	5	
A20				C	24	81	
A21				C	41	47	
A22	47404	A196	205-N-3 Center Portion	C	30	18	
A22	47408	A197	205-N-3 East Portion	C	30	19	
A23				C			
A24	48870	A65	105-E-2 Lower Portion	C	84	2	
A25	47484	A233	205-S-5 West Portion	C	31	24	
A26				C			
A27				C			
A28				C			
A29				C	48	38	
A30	48586	A74	105-S-1 West Portion	C	-	43	
A31	47635	A242	205-W-5 South Portion above Door	C	62	69	SFW,3G

Island Poem No.	Negative Number	Final HABS Index Number*	Poem Location Number	Ethnic Origin	Jann	Yee	Other
A31	50978	A244	205-W-5 Upper South Portion	C	62	69	SFW,3G
A32	47414	A205	205-N-6 West Portion	C	46	34	
A33	47428	A199	205-N-4	C	66	85, 86	
A34	48868	A64	105-E-2 Upper Portion	C	38	62	SFW
A35	48582	A69	105-E-5	C	26	84	
A36	47446	A208	205-E-1	C	29	16	
A37				C	-	4	
A38	48448	A84	105-S-4 Center Portion	C	43	51	
A39	47481	A230	205-S-5 East Portion	C	68	88	
A39	47484	A233	205-S-5 West Portion	C	68	88	
A39	50958	A232	205-S-5 Center Portion	C	68	88	
A40	47500	A221	205-S-1 Lower West Portion	C	-	12	
A40	47509	A220	205-S-1 Upper West Portion	C	-	12	
A40	47516	A219	205-S-1 Center Portion	C	-	12	
A41	47501	A214	205-E-6 and 205-E-7	C	9	-	
A42	48640	A41	105-N-2 West Portion	C			
A42	48699	A42	105-N-2 Center Portion	C			
A43	46640	A44	105-N-3	C			
A43	48672	A45	105-N-3 West Portion	C			
A44				C			
A45	47516	A219	205-S-1 Center Portion	C	-	25	
A46				C	85	91	
A47				C	70	-	
A48	47430	A194	205-N-2 East Portion	C	72	54	
A49	47516	A219	205-S-1 Center Portion	C	86	58	
A50					-	44	
A51	47404	A196	205-N-3 Center Portion	C	34	20	
A52				C			
A53	48877	A60	105-N-6 Center Portion	C	17	70	
A54	47420	A195	205-N-3 West Portion	C	81	56	JS
A54	47426	A200	205-N-4 East Portion	C	81	56	JS
A54	47428	A199	205-N-4	C	81	56	JS
A55	47426	A200	205-N-4 East Portion	C	28	23	
A55	47469	A237	205-W-1	C	28	23	
A56	47468	A226	205-S-3 East Portion	C	51	-	
A57				C	52	-	
A58	47423	A203	205-N-5 Lower West Portion	C	47	38	
A58	47424	A202	205-N-5 Upper West Portion	C	47	38	
A59				C	40	90	
A60	48656	A48	105-N-3 East Portion	C	88	-	
A61	48644	A39	105-N-1 Center Portion	C			
A62	48459	A86	105-S-5 Upper East Portion	C			
A63	48439	A92	105-S-6 Center Portion	C	83	-	
A64							
A65							
A66							
	48467	A26	102-N-1 East Portion	J			
	48464	A25	102-N-1 West Portion	J			
	49302	A28	104-E-1				
	49303	A29	104-E-2				
	49282	A30	104-E-2 Detail				
	49276	A31	104-S-1 East Portion				
	49279	A32	104-S-1 West Portion				
	48909	A67	105-E-3 Detail of Ink Writing	C			
	48907	A70	105-E-5 Detail of Pencil Writing	J			
	48649	A40	105-N-1 East Portion	C			
	48647	A38	105-N-1 West Portion	C			

Island Poem No.	Negative Number	Final HABS Index Number*	Poem Location Number	Ethnic Origin	Jann	Yee	Other
	48653	A43	105-N-2 East Portion	C			
	48659	A47	105-N-3 Detail	C			
	46646	A49	105-N-4	C			
	48682	A55	105-N-4 Detail of Bird in Tree	C (bird)			
	46644	A54	105-N-4 Detail of Birds	C			
	49518	A53	105-N-4 Detail of Birds	C			
	48680	A52	105-N-4 East Portion	C			
	48896	A58	105-N-5 Detail				
	48890	A62	105-N-6 Detail				
	48565	A73	105-S-1 Center Portion	C			
	48578	A76	105-S-1 Detail	C			
	48567	A75	105-S-1 West Portion at Window	C			
	48592	A78	105-S-2 Center Portion at Window	C			
	48590	A79	105-S-2 Detail	CJ			
	48602	A77	105-S-2 East Portion	?			
	48572	A81	105-S-2 Lower West Portion	C			
	48575	A82	105-S-3	C			
	48446	A83	105-S-4 Lower East Portion	C			
	48568	A89	105-S-5 Lower Center Portion	C			
	48600	A87	105-S-5 Lower East Portion	C			
	48435	A90	105-S-5 Lower West Portion	C			
	48442	A91	105-S-6 East Portion	C			
MANU P72	48689	A95	105-W-2	C			
	48675	A96	105-W-3 Lower Portion	C			
	48667	A98	105-W-3 Upper Portion with Carving	C			
	48670	A97	105-W-3 Upper Portion with Ink	C			
	48684	A103	105-W-4 Lower Center North Portion	C			
	48706	A102	105-W-4 Lower Center South Portion	C			
	48691	A104	105-W-4 Lower North Portion				
	48696	A101	105-W-4 Lower South Portion	C			
	48695	A100	105-W-4 Upper North Portion	C			
	48702	A99	105-W-4 Upper South Portion	C			
	48354	A109	109-E-1	C			
	48348	A110	109-E-2	C			
	48356	A111	109-E-3	C			
	48344	A112	109-W-1	J			
	48339	A116	112-E-1	J			
	48340	A118	113-W-1	J			
	49128	A132	115-E-1 Detail				
	49102	A130	115-E-1 North Portion	CE			
	49099	A131	115-E-1 South Portion				
	49109	A133	115-E-2 North Portion	E			
	49115	A134	115-E-2 South Portion	CE			
	49091	A135	115-E-3 North Portion	C			
	49110	A136	115-E-3 South Portion				
	49094	A137	115-E-4	CE			
	49105	A138	115-E-5	NA			
	49147	A122	115-N-1	C			
	49140	A123	115-N-2	J			
	49150	A125	115-N-3 Center Portion	C			
	49121	A126	115-N-3 East Portion	C			
	49143	A124	115-N-3 West Portion	C (animal)			
	49125	A128	115-N-4 Center Portion	E			
	49122	A129	115-N-4 Detail	C			
	49117	A127	115-N-4 West Portion	CJ			
	49095	A139	115-S-1	C			
	49168	A140	115-S-2	E			

Island Poem No.	Negative Number	Final HABS Index Number*	Poem Location Number	Ethnic Origin	Jann	Yee	Other
	49170	A141	115-S-3, 115-S-4 and 115-S-5	CE			
	49189	A142	115-S-6	CE			
	49173	A143	115-S-7	J			
	49198	A144	115-W-1	C			
	49208	A155	115-W-10	CE			
	49136	A157	115-W-11 Center Portion				
	49139	A158	115-W-11 North Portion	C			
	49133	A156	115-W-11 South Portion	C			
	49193	Not Used	115-W-2	C			
	49206	A148	115-W-2 and 115-W-4	C (medallion)			
	50938	A145	115-W-2 Center Portion	C			
	50942	A146	115-W-2 North Portion	C (Medallion)			
	49196	A147	115-W-3	C			
	49185	A150	115-W-6	CE			
	49176	A151	115-W-7	C			
	49204	A153	115-W-8 North Portion	CE			
	49200	A152	115-W-8 South Portion	CE			
	49211	A154	115-W-9				
	48880	A164	116-E-1	CE			
	48864	A165	116-E-2				
	48845	A161	116-N-1	E OE			
	48849	A162	116-N-2	C			
	48847	A163	116-N-3	E			
	48851	A166	116-S-1 East Portion	E			
	48837	A167	116-S-1 West Portion	E			
	48861	A168	116-S-2	NA			
	48825	A169	116-S-3				
	48854	A170	116-W-1	E			
	48856	A172	116-W-2 North Portion	CE			
	50933	A173	116W-2 North Portion Detail				
	50962	A174	116-W-2 North Portion Detail				
	48841	A171	116-W-2 South Portion	C			
	48293	A177	200-E-1	E			
	48295	A176	200-N-1	E			
	48325	A180	202-E-1	EC			
	48330	A179	202-N-1	E			
	48327	A181	202-W-1	EC			
	48323	A182	202-W-2	EJ			
	48302	A186	204-E-1	E			
	48362	A185	204-N-2	E			
	48297	A187	204-W-1	E			
	47641	A249	205-CE-1 North side of Column	?			
	47631	A248	205-CN-1 North side of Column	C			
	49525	A209	205-E-2	J			
	47498	A216	205-E-9	C			
	47439	A192	205-N-1 East Portion	C			
	47437	A191	205-N-1 West Portion	C (ship)			
	47431	A193	205-N-2 West Portion	C			
	49521	A201	205-N-4 Detail	J			
	47633	A250	205-PE-1 East face of Partition Stud	J			
	47517	A217	205-S-1 East Portion	C			
	47519	A218	205-S-1 East Portion Paint Removed	C			
	50927	A223	205-S-2 East Portion	C			
	50969	A225	205-S-2 West Portion	C			
	49530	A227	205-S-3 East Portion Detail	C			
	47622	A229	205-S-4 Detail	C			
	50947	A231	205-S-5 East Portion	C			

Island Poem No.	Negative Number	Final HABS Index Number*	Poem Location Number	Ethnic Origin	Jann	Yee	Other
	50974	A234	205-S-5 West Portion	C			
	47486	Not Used	205-S-6	C			
	47487	A236	205-S-7	C			
	47473	A238	205-W-2	C			
	47478	A239	205-W-3	C			
	47628	A241	205-W-4 Lower Portion	C			
	50965	A245	205-W-5 Lower South Portion				
	47623	A243	205-W-5 South Portion	C			
	50971	A247	205-W-5 Upper North Portion	C			
	48198	A253	206-E-1	J			
	48196	A254	206-E-2 North Portion				
	48364	A251	206-N-1	C			
	48370	A252	206-N-2	C			
	48365	A256	206-S-1	C			
	48360	A257	206-S-2	J			
	48373	A258	206-W-1	J			
	48185	A268	207-E-1 North Portion	C			
	48183	A269	207-E-1 South Portion	C			
	48155	A262	207-N-1 East Portion	J			
	50955	A264	207-N-3 Detail				
	48158	A266	207-N-3 East Portion	C			
	48192	A267	207-N-3 East Portion Detail	E			
	48162	A263	207-N-3 West Portion	?			
	48187	A265	207-N-3 West Portion Detail	E			
	48178	A270	207-W-1	C			
	47923	A273	209-E-1	E			
	47933	A274	209-E-2	CJ			
	47926	A272	209-N-1	J			
	47912	A275	209-S-1	J			
	47919	A276	209-S-2	J			
	47922	A277	209-S-3	J			
	47929	A278	209-W-1	JC			
	47915	A279	209-W-1 Detail	J			
	47873	A281	210-E-1	C			
	47862	A282	210-E-2 Horizontal	E			
	50922	A283	210-E-2 Vertical				
	47876	A284	210-E-3	JE			
	47851	A285	210-S-1	E			
	47869	A286	210-W-1	J			
	47859	A287	210-W-2	JE			
	47335	A320	211-CE-1 East side of Column	SA			
	47338	A319	211-CW-1 West side of Column	J, SA			
	50945	A298	211-E-1 Lower North Portion	E, R			
	47317	A296	211-E-1 North Portion	C			
	47320	A299	211-E-1 South Portion	C, R			
	50952	A297	211-E-1 Upper North Portion	C			
	50920	A300	211-E-1 Upper South Portion				
	47309	A301	211-E-2 North Portion	C			
	47308	A302	211-E-2 South Portion	C, E			
	47314	A303	211-E-3	C			
	47312	A304	211-E-4, 211-E-5 and 211-E-6	C, E			
	47292	A305	211-E-7	SA			
	47295	A291	211-N-1	CE			
	47316	A292	211-N-2 and 211-N-3 West Portion	CJE			
	47321	A293	211-N-3 East Portion and 211-N-5	JE			
	47332	A295	211-N-5 East Portion	CJE			
	47293	A294	211-N-5 West Portion	CE			

Island Poem No.	Negative Number	Final HABS Index Number*	Poem Location Number	Ethnic Origin	Jann	Yee	Other
	49322	A306	211-S-1	CJE			
	47065	A307	211-S-2 East Portion	CER			
	47086	A308	211-S-2 West Portion	CE			
	47100	A309	211-S-3	JE			
	50936	A310	211-S-3 Detail				
	47084	A312	211-W-1 North Portion	JE			
	47090	A311	211-W-1 South Portion	CE			
	47102	A313	211-W-2	J			
	47087	A314	211-W-3	CJ			
	47287	A315	211-W-4 and 211-W-5	CJE			
	47300	A316	211-W-6, 211-W-7 and 211-W-8	CJE			
	47303	A318	211-W-9 North Portion	CE			
	47304	A317	211-W-9 South Portion	CJ			
	47855	A321	212-W-1	J			
	47880	A322	212-W-2	J			
	47867	A323	212-W-3	J			
	47865	A324	212-W-4	J			
	47095	A333	213-E-3 and 213-E-4	J			
	47059	A334	213-E-5	J			
	47082	A335	213-E-6	NA (boat?)			
	47062	A336	213-E-7	j			
	47020	A327	213-N-1	J			
	47019	A328	213-N-1 Detail	J			
	47025	A329	213-N-2	CE			
	47028	A330	213-N-3	J			
	47031	A331	213-N-4	C			
	46998	A337	213-S-1 East Portion	C			
	47000	A338	213-S-1 West Portion	C			
	50929	A338	213-S-1 West Portion	C			
	47004	A339	213-S-2	J			
	47007	A340	213-S-3	R			
	47010	A341	213-S-4 and 213-S-5	C			
	47038	A343	213-W-1 North Portion	SA, E			
	47016	A342	213-W-1 South Portion	J			
	47011	A344	213-W-2	J			
	47033	A345	213-W-3	CE			
	47908	A346	214-E-1 and 214-E-2	J			
	49416	A13	EXT-E-1 Lower Portion				
	49541	A14	EXT-E-1 Lower Portion	C			
	49553	A15	EXT-E-1 Lower Portion	C			
	49427	A12	EXT-E-1 Upper Portion				
	49561	A20	EXT-E-2				
	49550	A19	EXT-E-2 Center Portion	NA			
	49424	A16	EXT-E-2 South Portion				
	49539	A17	EXT-E-2 South Portion	C			
	49545	A18	EXT-E-2 South Portion	C			
	49547	A21	EXT-E-3	NA			
	49534	A22	EXT-E-4	NA			
	49564	A23	EXT-E-4 and EXT-E-5				
	49557	A24	EXT-E-6	C			
	49428	A7	EXT-N-1	C			
	49423	A8	EXT-N-2	CE			
	49414	A9	EXT-N-3				
	49411	A10	EXT-N-3 and EXT-N-4	C			
	49419	A11	EXT-N-5	E			
	49492	B13	H219-W-1	J			
	49487	B3	H221-E-1	J			

Island Poem No.	Negative Number	Final HABS Index Number*	Poem Location Number	Ethnic Origin	Jann	Yee	Other
	49496	B4	H221-E-2	J			
	49494	B5	H221-E-3	J			
	49470	B6	H221-E-4	J			
	49472	B7	H221-E-5	J			
	49477	B8	H221-E-6	J			
	49484	B9	H221-E-7	J			
	49468	B10	H221-E-8	J			
	49480	B11	H221-E-9	J			
	49482	B12	H221-W-1	J			
	49578	B15	H225C-W-1				
	49582	B17	H225D-W-1				
Negative 47486 replaced with Negative 50950							
Negative 49193 replaced with Negative 50938							
Notes: Negative 48468 replaced with Negative 48568							
ORIGIN KEY:							
C	Chinese						
J	Japanese						
E	English						
SA	South Asian						
OE	Other European						

APPENDIX F: BIBLIOGRAPHY

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APPENDIX G: PHOTOGRAPHS OF INSCRIPTIONS

Photographs are digital images that are contained in a separate CD-Rom. These images are high resolution TIF files that may be viewed with an image editing program such as Adobe Photoshop (or equivalent).