



THE
CHINESE-AMERICAN
SONG AND GAME BOOK

A. GERTRUDE JACOBS

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趙世珍

CHAO SHIH CHEN

THE CHINESE-AMERICAN SONG AND GAME BOOK

Compiled by

A. GERTRUDE JACOBS

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Text Romanization by CHING YI HSÜ

Chinese Characters by YÜN HSIA

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To
THE LITTLE CARP
JANE ELLEN, KARL, LARRY
ANNE, JOHN AND DOC



Introduction

This book is a partial outgrowth of work in a Physical Education Class at Yenching University, Peiping, China, during the fall of 1940. The class, Tung Ho Nien, Chao Ching Hsin, Hung Ai Lien, Yü Ho Ti, Tan Mei Yo and Wu Pei Chi, started their practice teaching in the University's Elementary School, under my supervision. It was surprising to me, a newcomer to China, to find that Chinese children had few games of their own, nor did they seem to know any of our traditional singing games and play activities of the West. Surely, I thought, the Chinese children must have some kind of games and rhythmic stories which they learned during these years. The class seemed quite sure they had nothing of the kind except the shuttlecock game, and a few chants which the amah would say in a sing-song rhythmic cadence. They were exactly what I was looking for, and I was amused when the class said, almost in unison, "O, that, *everybody knows those.*" However, I told them they would be new to the American children.

We had just begun to work on the collecting of these rhymes, arranging them to Chinese folk tunes, and finding game elements for the words, when the United States government suggested Americans come home on the evacuation ships sent for them. Therefore, I had neither time nor opportunity to check the authenticity of the students' contributions and it is possible some of the material may have been handed in to fulfill a class assignment with little regard for the real purpose we had in mind. The contributions of Hung Ai Lien are perhaps the most authentic, as other Chinese friends in America say they have heard some of these rhymes in their childhood.*

Rushed though I was with sudden departure preparations, I felt I could not leave "The Garden of the Swallows" without asking Chao Shih Chen to do some illustrations for our so-called Chinese ditties. Miss Chao Shih Chen was a quiet, shy, fourteen year old girl who lived outside our gate in the Village. She supported her aging parents by making exquisite book marks of beautiful ladies in old pre-Manchu costumes and place cards of happy Chinese children which were sold at the Yenching book store and to the tourists in Peiping. Since the Chinese figures on this work were so very lovely, I was sure she could make some effective illustrations for the games.

It was very difficult to make her understand. She did not know a word of English, and, in Chinese, I could not cope with

*On checking the rhymes after my return to America, I find them all authentic and traditional folk ditties. The only one in the set which is not, is found in *Young Scholars*. This is a combination of two authentic Chinese rhymes which, unfortunately, I arranged myself. Surely, I thought, these rhymes can't be Chinese because they are so like the nursery rhymes we have in America.

much more than to identify myself, count to ten, tell time, and turn a rickshaw around. The cook, as usual, came to the rescue and with his help we were able to persuade Miss Chao Shih Chen to undertake the assignment. At first she was very reluctant, never having done any such work before, but finally she agreed to try. The next day she brought me several pen-and-ink sketches which were more than satisfactory. However, she was hesitant in showing me her one colored illustration. As soon as I saw that, I managed to say something like "hai yao i ke" many times ("I want another one"). She nodded she understood. Two days later she brought the set of pictures which you see in this book and asked the cook if she had interpreted my directions correctly. It is still difficult for me to believe that this is actually Chao Shih Chen's first work, yet those who knew her better say she had done very few pieces other than the work previously mentioned. If she could do this without having had instruction, what could she not do with instruction? Soon after that it was arranged that she go to art school in Peiping to study with a well-known Chinese artist. I anxiously awaited the completion of her next assignment, which was to be drawings illustrating happenings in the daily life of the Chinese child. My disappointment was great indeed when I opened the package brought to America by Gertrude and Ruth Hung and found Miss Chao's style had so completely changed. Her art instruction had begun to make itself felt. No longer did she include those lovely backgrounds surrounding the figures. Her teacher must have instructed her how a Chinese may paint figures as such, but without giving the human figure an equal or promi-

nent place in the landscape with nature. Man, in the Chinese mind, is assigned a very small and insignificant niche as his place in the Universe, and is usually so shown in painting. I have included two of her art school pictures here. They are *The Bridal Chair* and *the Shuttlecock*. She is no doubt working toward the principles governing the better Chinese artists, but I liked her first natural untrained expression better, perhaps because it is more familiar to the foreigner. Miss Chao was asked by the Yenching School of Religion to do some illustrations as soon as she had finished her art course. Soon after came December 7, 1941, and the doors of Yenching University were closed. Since then I have had no way of communicating with her to let her know that her pictures are now in book form for Western children to enjoy. Some day I hope to return to the village near the summer palace, the village of Manchu ex-royalty and Imperial bannermen, and see if I can find little Chao Shih Chen, who showed such promise in her first drawing.

The music was revised or written by Mr. and Mrs. Richard Mather of Berkeley, California, who fitted both the Chinese and American words into a Chinese-like melody, which Mr. Mather perhaps often heard as he was growing up in Paotingfu, China. Mr. and Mrs. Mather also made many corrections and revisions throughout the manuscript.

Miss Ching Yi Hsü, a graduate student in the Education Department of the University of California, copied the Chinese characters and romanization which the Yenching students had handed in as their class work.

All of us who have worked on this book realize its many short-

comings, and are fully aware that it is not completely Chinese or American, but rather an attempt at the blending of the two cultures in this field. It is only what one person saw as an approach to a medium through which Chinese children could be introduced to their American playmates. Perhaps in the future I may have a better opportunity of furthering this exchange of friendship. If this book adds anything to the American child's understanding of the Chinese boy and girl I shall think it worthwhile to continue in this field.

I am very grateful to Josephine L. Rathbone, of Columbia University and to the Associated Board of Christian Colleges in China for making possible my own introduction to China through such persons as my Yenching students, my co-workers Ruth Chou, Martha Kramer, Lü Hui-Ching, K. A. Wee, Lin Chi Wu, Robert Chou, Margaret Speer, Dr. J. Leighton Stuart, Chih Pei Sha, and many others whose cooperation, kindness and courtesy are often called to mind.

I would also like to take this opportunity to thank Alice Nicholson Seacord for sketching the picture of Chao Shih Chen as I remembered her, Quail Hawkins for gently but firmly insisting I get the material ready for the publication of the book and also Dr. Yun Hsia for reading the manuscript, writing the Chinese brush characters, and helping me avoid some of the many errors which a foreigner so often makes in writing about things Chinese.

A. GERTRUDE JACOBS

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Baby's Playthings

Every Chinese doorway has a roof which serves as a shelter for the one about to enter. The door is divided into two parts which open either way. Usually a pair of antithetical couplets are painted or pasted on the door. The latter half of the following couplet appears on the door in the picture: "With faith and sincerity the family is preserved generation after generation, with writing and learning the word is passed on age after age." There is usually a wide board at the bottom of the doorway which one has to step over on entering. This is put there to keep the evil spirits out. At night the door is barred on the inside.

這是娃娃的喇叭

che shih wa wa ti la pa

這是妹妹的鍵子

che shih mei mei ti chien tzu

這是弟弟的空箏

che shih ti ti ti kung cheng

這是娃娃的錘子

che shih wa wa ti ch'ui tzu

都都嘟嘟吹

tu tu tu tu ch'ui

隨着腳兒飛

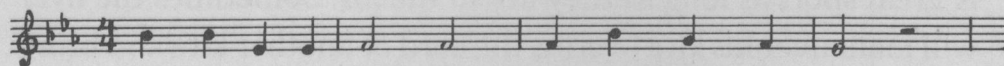
sui che chiao erh fei

嗡嗡繩上鳴

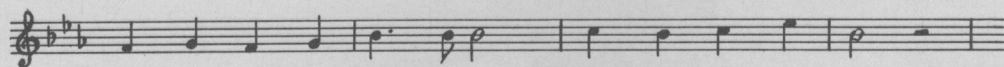
weng weng sheng shang ming

叮噹叮噹叮

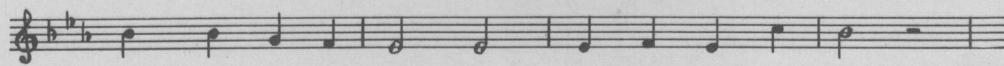
ting tang ting tang ting



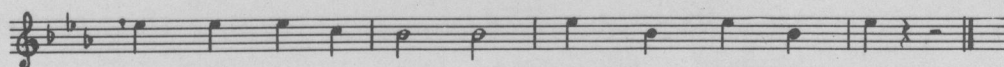
This is ba-by's trump-et, toot! toot! toot! toot! toot!



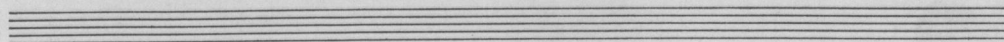
This is sis-ter's shut- tle-cock, fly-ing off her shoe.



This is broth-er's big kite, hum-ming on the string.



This is ba-by's ham-mer, ding! dong! ding! dong! ding!



This is baby's trumpet, toot! toot! toot! toot! toot!
This is sister's shuttlecock flying off her shoe.
This is brother's big kite, humming on the string.
This is baby's hammer, ding! dong! ding! dong! ding!

Directions:

The children form a straight line with their chosen leader at the head of the line. The leader starts the game by marching forward blowing the horn. The followers imitate. The same is true of kicking the shuttlecock, flying the kite, and using the hammer.

Kite flying in China is an age-old activity for children; and beautiful kites in the shape of fish, butterflies, colorful dragons, bumble bees, huge paper birds, and animals are hung up at the fairs. These kites, mostly of paper, do not last very long but there is great sport as long as they are in the air. Sometimes the flyer will maneuver his kite to cross the cord of another kite and bring it down with his own.