



HAL
open science

Sino-Insulindian Private History Museums, Cultural Heritage Places, and the (Re)construction of the Past

Claudine Salmon, Myra Sidharta

► **To cite this version:**

Claudine Salmon, Myra Sidharta. Sino-Insulindian Private History Museums, Cultural Heritage Places, and the (Re)construction of the Past. Asian Culture, 2018. halshs-02499363

HAL Id: halshs-02499363

<https://shs.hal.science/halshs-02499363>

Submitted on 5 Mar 2020

HAL is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L'archive ouverte pluridisciplinaire **HAL**, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d'enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.

Sino-Insulindian Private History Museums, Cultural Heritage Places, and the (Re)construction of the Past

Claudine Salmon and Myra Sidharta *

The traditional societies in Insulindia had long collected and preserved cultural artifacts in relation to the local concepts of heritage with a valuable, and sacred character. Western ideas of museums were introduced during the second half of the 19th century by colonial authorities. The Royal Batavian Society for Arts and Sciences (Bataviaasch Genootschap van Kunsten en Wetenschappen, founded in 1778), was aimed at promoting research especially in the fields of archaeology, numismatic, ethnography, and collecting artifacts, other objects of artistic, cultural, historical, or scientific importance, and running a small library. The Society museum (current Museum Pusat or Museum Nasional) was opened to the public in 1862. In Singapore, the future National Museum, formerly the Raffles Library to which was added a new museum, became a public institution in 1874.¹ In Malaysia, the oldest museum was founded in 1883 in Taiping (Perak). It was for a time amalgamated with another museum to form the Federal Malay States Museum, which became the National Museum in 1963.² As for the Philippines, the first museum, University San Thomas Museum of Arts and Sciences, was established in 1871 by the Faculty of Medicine, and the National Museum began as Insular Museum of Ethnology, Natural History, and Commerce in 1901. Private museums were founded at the turn of the 20th century in the Dutch Indies by Javanese princes, and slightly later at the initiative of Dutch civil servants.

In China the concept of museum is also a relatively recent addition to the institutional repertoire, although private and imperial art collections have existed for centuries. It also made its apparition during the 19th century. According to Li Jun 李军, the oldest known Chinese renditions of the concept of museum were coined by missionaries. The first two by Joaquim Afonso Gonçalves (1781-1841) appeared in Macao in 1831 in his *Diccionario Portuguez-Chinese* 洋汉合字汇 as *guci ku* 古器库, literally “storehouse for ancient implements” and *guwan zhicang* 古玩之藏 “storehouse for curious” (which were short-lived) as equivalents of *museu*. The third, *bowuyuan* 博物院, literally, “house of extensive things”, by Samuel Wells Williams, was listed in *An English and Chinese Vocabulary* 英华韵府历阶, published in Macao in 1844.³ *Bowuyuan*, and its synonym *bowuguan* 博物馆, used in Chinese periodicals of the second half of the 19th century have remained in use until now, but the second is more common. The oldest museums (devoted to natural science) were founded by Europeans: the first in Macao in 1829 by three supercargoes of the English East India Company, and the second in Shanghai in 1868 by the French Jesuit naturalist Pierre Marie Heude (1836–1902). The latter was expanded in 1920 and became the museum of Aurora University.⁴ The first Chinese private museum, also a natural history museum named “Garden of extensive things” or *bowuyuan* 博物苑 (still in situ), was founded in Nantong 南通 (*Jiangsu*) in 1905 by the literatus, pedagogue, and entrepreneur Zhang Jian 张謇 (1853-1926). The incorporation of museums into the nation-building process began

with the establishment of the Republic of China in 1912. As stated by Tamara Hamlish, the conversion of the Forbidden City into a National Palace Museum or Gugong bowuguan 故宫博物馆, in 1925, “was an integral part of the attempts by Republican Governments to instill ideas of citizenship among the Chinese people, the establishment of a state museum being seen as an integral part of Western public culture.”⁵ And its transfer to Taiwan in 1949 indicates the place of museums in the making of nationalism(s).

Since the 1950s in China, and slightly later in Insulindia, in relation to ideological and political agendas and economic impetus, the number of museums has increased tremendously, although with ups and downs. For a certain period of time, the trend was in the creation and supervision of museums by state agencies. One notable exception was the first mainland Overseas Chinese Museum, Huaqiao bowuguan 华侨博物馆, founded in 1956 by the returned overseas businessman, philanthropist, community and political leader Chen Jiageng (Tan Kah Kee, 陈嘉庚, 1874-1961) and opened to the public in 1959 in Xiamen (Fujian).⁶ In the course of time, the diverse national policies have changed and private museums have made their (re)appearance in rather great ways in the mid-1980s for Malaysia, in the mid-1990s for the PRC and the Philippines, and in the early 2000s for Indonesia.⁷ They emanate from individuals, families, and communities. Here, we focus on Sino-Insulindian heritage museums, history museums, and memorial halls, which give an insight into the ways persons of Chinese origin have been induced to take actions in order to preserve their quite often endangered cultural heritage, to reflect on their own history, and to showcase their contribution to their own countries.⁸

So far, we have traced thirty private institutions that have been founded by persons of Chinese origin between the mid-1980 and 2018: fifteen for Malaysia, twelve for Indonesia, and three for the Philippines. The tentative list we compiled (see Appendix) provides an overview of the museum development during the thirty-four last years. It indirectly mirrors the cultural policies of the relevant countries, and functions as a way to reflect on the Chinese groups and individuals that are behind this musealization movement.⁹

Over the second half of the 20th century Malaysian and Indonesian Chinese communities have been faced with political challenges that had serious impacts on their social and cultural lives, which may partly explain that the quest of the past was so strong. We will present successively the musealization developments in Malaysia, Indonesia, Philippines, reflect on the historical narratives emanating from these museums and memorials, and briefly present these cultural institutions in regard to state policies, legal frameworks, and key concepts of museology.

Malaysia

In the Malay Peninsula the threats of destruction of old cemeteries in the early 1980s and 1990s led the Chinese to become aware of their cultural heritage and to embark on the construction of historic open places and historical museums.

Historical Parks of Malacca and Kuala Lumpur

In Malaysia in the 1980s and the 1990s respectively, the deathscapes of Malacca and Kuala Lumpur were endangered by urban expansion and property developers, but members of the

Malaysian Chinese community strongly reacted. They were led to think of their cemeteries as places embodying the history of their own ancestors – that is to say their own history. In so doing they coined new concepts: from that of burial site (*yishan* 义山) they have moved to that of “park of cultural heritage” (*wenhua yichan gongyuan* 文化遗产公园 or “historic open space” [*lishi*] *guji gongyuan* [历史]古迹公园) which is conceived as an essential community and public space. Such was the case in 1984 of Bukit Cina or Sanbao shan 三宝山 in Malacca (N°.1),¹⁰ and in 2007 of the Cantonese cemetery 广东义山 in Kuala Lumpur which was named Heritage Park or Guji gongyuan (N°.7). Furthermore, they took the step of having these historical vestiges or cultural heritage spaces be recognized by legislative enactments in order to protect them from any encroachment. Simultaneously some Malaysian Chinese scholars began to reflect on their cemeteries as historical landmarks, as well as on the concept—new to them—of *guji baocun* 古迹保存 or preservation of monuments.¹¹

Heritage Museums

Alongside the movement for the rescue of old cemeteries, former wealthy Baba and Peranakan families, and other Chinese from the Malay Peninsula became interested in their vanishing history and decided to preserve their ancestors’ mansions and shops by converting them into heritage museums or *wenwu bowuguan* 文物博物馆. So far, no less than five have been traced. The oldest, named Baba Nyonya Heritage Museum (N°.2), was created in Malacca in 1985 by Chan Kim Lay 曾金礼¹², the eldest grandson of Chan Cheng Siu 曾清秀 (1865-1919, one of the last *tingzhu* 亭主, literally “temple master” or elected head of the community),¹³ in the grandiose two-contiguous houses of his grandfather that were built in 1896¹⁴. Much of the original dwelling’s architectural features is still intact.

In the following decade, the grandchildren of the former entrepreneur, founder and administrator of Modern Taiping, in Perak, Chung Keng Kwee 郑景贵 (1827-1901) of Hakka descent (who was appointed captain by the British in 1877, and was involved in farming, pawnbroking and tin mining), made the decision to convert his beautifully preserved mansion and office (in hybrid Peranakan style, although he himself was not a Peranakan, but an immigrant) in Penang into a museum. In 1990, Peter Soon Seng Mah, property developer, acquired Chung Keng Kwee’s mansion museum, which was converted into a museum that was opened to the public in 2004 (N°.6).

This musealization movement continued in the 2000s with three old houses converted to heritage museums. The first in Johor Bahru, was established in 2010 in the former headquarters of the Kwong Siew Wai Kuan 广肇会馆 (or Association of the people from Guangzhou and Zhaoqing, founded in 1878) (N°.14). One can find inside the new heritage gallery the illustrated biographies of its 13 past and present presidents, the first being the well-known builder and entrepreneur Wong Ah Fook 黄亚福 (1837-1918). Worthy of note, a street of Johor Bahru is still named after him, and his life story was admirably retold in English by his great-granddaughter.¹⁵ The second in Taiping (N°.24) was established in the late 19th-century shop and residence of the former rice and alcohol merchant Lin Ziyou 林资有. The descendants of the late merchant, having migrated overseas, decided to make it into a heritage museum and entrusted this task to

Mr. Tan Kok Siew who also owns an antique shop on Jalan Taming Sari, called Kapitan Antiques House.¹⁶ The museum was opened in 2014.

The third, in Ipoh, was created at the initiative of David Ho Sue San who in 1981 inherited the herbal tea business of his father Ho Kai Cheong 何继昌¹⁷ (founded in 1941) and now owns Hovid Berhad Limited, 何人可有限公司, and started modernizing manufacturing process. In 2015 he decided to convert the former medical practitioner's shop/house which had been left vacant for several years into a museum, which was completed in January 2017. The museum, which bears the name of the herbal tea brand Ho Yan Hor 何人可 (N°.27), is under the management of Ng Chern Yuan.¹⁸

Memorial Halls

Meanwhile, other initiatives were taken to highlight important historical moments that linked China and the Malay Peninsula: the short stays of the revolutionary and future first president and founding father of the Republic of China Sun Yat Sen 孙逸仙 (1866-1925) in Penang in 1905, 1906 and 1910, the passage of Admiral Zheng He 郑和 (1371-1433) in Malacca in the early 15th century, the achievements of the entrepreneur and political leader Tan Kah Kee 陈嘉庚 (1874-1961) and of the educator and defender of Chinese education in Malaysia, Lim Lian Geok 林连玉 (1901-1985).

The first project was carried out by Salma Khoo Nasution, who in 1993 undertook to restore the old house dating from the mid-1870s¹⁹ where Sun Yat Sen, founding father of the Republic of China and generally acknowledged as the Pioneer of Democratic Revolution, devised many of his plans to overthrow the Qing Dynasty, and which in 1909 became the headquarters of the Shubao she 书报社 or Reading Club of the revolutionaries. The museum, which opened in 2001 (N°.4), emphasizes the cultural significance of that episode to the history of Penang. Many Chinese political leaders have visited the Sun Yat Sen Penang Base and made the building known beyond Penang.

The second project was led by Tan Ta Sen 陈达生, President of the International Zheng He Society or Guoji Zheng He Xuehui 国际郑和学会 in Singapore, who established the Zheng He Cultural Museum (allegedly on the site of the former *guanchang* 官厂, literally “depot”, that was in existence until the 1440s) in three old contiguous commercial houses in Malacca to celebrate the legacy of the great Ming explorer. It was opened to the public in 2006 (N°.8).

In 2013, the Tan Kah Kee Memorial Hall was established by Malaysia Tan Kah Kee Foundation (N°.20). It is located on the 2nd floor of the Kuala Lumpur and Selangor Chinese Assembly Hall, created in neo classical style in 1926, and now classified as a national monument. Its aim is “to enable visitors to experience, explore and study the life, ideological works and glorious achievements of Tan Kah Kee.”²⁰

The following year, the Lim Lian Geok foundation (established in 1986 by 15 associations, and registered as LLG Cultural Development Centre), succeeded in opening a memorial hall dedicated to Lim Lian Geok 林连玉 (1901-1985), who came to Malaya in 1925, as a teacher, and became a Malaysian citizen in 1951 (N°.25). He is remembered as the defender of Chinese who saved Chinese schools from the fate of extinction, and who in consequence saw his

citizenship stripped by the UMNO-led federal government at the instigation of the Malaysian Chinese Association (MCA) leaders.²¹ In 1952, he advocated the Malayanizing of text-books for local Chinese schools that were outdated. He was of the opinion that the existing books being written and published in China did not reflect the real situation in Malaya. This shows that he was imbued with a sense of loyalty to Malaya.

Local Chinese History Museums

The last three museums²² are intended to provide an historical perspective on Malaysian Chinese at the local and national levels. The first was founded in 2009 in Johor Bahru, the second in Ipoh in 2015; as for the third museum, in Kuala Lumpur, it has just been inaugurated on the first of May 2018. Information is usually in three languages, English, Bahasa Malaysia and Mandarin.

The first of the three was created in the restored four-story building of the old club of the Chinese Association 中华公会 (N^o.11). It is dedicated to preserving the cultural heritage of the Chinese of Johor Bahru. The first, second and third floors of the museum showcase collections of documents, photos, old coins, musical instruments, ceramic wares and other artifacts that throw light on the history of the Chinese immigrants in Johor in the 1880s and 1900s and makes use of videos. The fourth floor displays the gambier history of Johor with a mock shed on how gambier was produced and processed.

The second museum in Ipoh, which seeks to bring the town's past back to life, is set in the building of the former Hakka Tin Miners' Club founded in 1893 by Leong Fee 梁辉 also known as Liang Pi Joo 梁碧如 (1857–1912), a worker from Meixian 梅县, Guangdong province who emigrated to Malaya in 1876.²³ It is operated by a heritage preservation charity called Ipoh World, founded by British Royal Navy commander-turned-archivist Ian Anderson, with the financial support of the local property developer Lim Si Boon, chairman of Kinta Properties, who has become the main sponsor of Ipoh World (N^o.26). Lim acquired the lease for Han Chin Pet Soo from the remaining members of the Hakka Miners' Club.²⁴

The third museum, the Malaysian Chinese Museum was initiated by the Federation of *Chinese Associations Malaysia or Malaixiya zhonghua dahuitang zonghui* 马来西亚中华大会堂总会 (abbreviation: Huazong 华总) under the direction of the chairman of the museum committee Tan Sri Dr Datuk Ng Teck Fong 吴德芳²⁵ the objective of which is to showcase the history of the Chinese in Malaysia and their contribution to the country's development and progress (N^o.28). An illustrated book published in 2016, under Ng Teck Hong's direction, and entitled: *Malaixiya huaren bowuguan shiliao huibian* 马来西亚华人博物馆史料汇编 / *A Journey through History. The Chinese and Nation-building in Malaysia* provided the historical materials that helped the founders to conceive the contents of their museum displays. The museum, is divided into 15 thematic zones "exhibiting the history of Chinese and other ethnic groups. Different phases of era – Japanese rule, return of British, emergency period and others are displayed. The museum is also equipped with high tech devices such as 3D and 2D interactive visuals to merge traditional artifacts. The artifacts and accompanying write-ups chronicle the history of Chinese immigrants to Malaysia and their integration into Malaysian society."²⁶ It is so far the biggest private museum in Malaysia.

Indonesia

In Indonesia in the late 1950s and the late 1970s respectively, the old Chinese cemeteries of Surabaya and Jakarta were demolished without further ceremony so that the population had no time to intervene to recover the remains of their dead. Moreover, various discriminative measures were taken that banned Chinese medium schools and Chinese characters and prohibited the use of Chinese language in the public sphere. Such inhibiting regulations were implemented until the end of the Suharto regime (1966-1998). This explains largely why the Chinese legacy could not be protected under Suharto.

However soon after the end the New Order, some Sino-Indonesians following in the steps of their counterparts in Malaysia conceived various political strategies in order to protect their cultural property, but on a smaller scale. They started with the creation of heritage museums, tried to rescue the remnants of a few private cemeteries, and continued with the foundation of various local history museums. For this last project they were even supported by an Indonesian of Acehnese origin who initiated the only museum of the literature in Malay written by Peranakan Chinese.

Heritage Museums

In Indonesia, unlike Malaysia, very few Peranakan families of long standing have managed to preserve and maintain the magnificent mid-Chinese-mid-European houses built by their ancestors during the 19th century.²⁷ The three first heritage museums created between 2003 and 2111, one in Java, and two in Sumatra, were in fact established in houses that formerly belonged to newcomers. The last three attempts at musealization in Lasem (Central Java) are slightly different in nature, in the sense that they are linked to a project of the local authorities to develop tourism in this city which was a batik production centre, once called *Tionggok Kecil* or “Little China”.

The first heritage museum was opened in 2003, when the descendants of Liem Seeng Tee 林生地 (born ca. 1893 in Anxi 安溪, Fujian, died in 1956 in Surabaya) decided to convert one part of their compound, not far from *Jembatan Merah* (the Red Bridge) in the old Surabaya, into a museum named *House of Sampoerna Museum* (N°.5). Liem Seeng Tee migrated to Java when he was very young and worked at the age of twelve for a kretek-type cigarette manufacturer before becoming himself one of the biggest manufacturers. The colonial style building of Sampoerna dates back to 1862. It was previously an orphanage run by a Dutch foundation. The building was purchased by Liem Seeng Tee in 1932 with the intent of making it Sampoerna’s first main cigarette production facility, while the renovated auditorium became a public theatre and a movie house. Today, the *House of Sampoerna* still functions as a production plant for the country’s most prominent cigarette *Dji Sam Soe* 二三四. In 2003, in relation with Sampoerna’s 90th anniversary, the complex was restored and opened to the public. The once main auditorium was transformed into a museum and a shop. The east structure was then turned into a unique building with an art gallery and a café. The west side building remains as the official family residence. The compound’s top attraction is hand-rolling Indonesia’s most famous cigarettes, only available on working days.²⁸ After the sale of PT HM Sampoerna to Philip Morris (now US-giant Altria) in

2005,²⁹ a granddaughter of Liem Seeng Tee, and eldest daughter of Liem Swee Ling 林瑞齡 or Putera Sampoerna (1915-1994), Michelle Sampoerna (born in 1971), decided to develop the family history into a lovely little book in English that was on sale in the museum³⁰ when we visited it a few years ago.³¹

The next two heritage museums were conceived by descendants of the Zhang or Tjong 张 brothers of Medan, Zhang Yunan 张煜南 (also known as Tjong Yong Hian 张榕轩, 1850-1911) and Zhang Hongnan 张鸿南 (also known as Tjong A Fie 张阿辉, 1860-1921), who were born in Meixian district, Guangdong into a Hakka family, and who most probably at the urging of Zhang Bishi 张弼士 (also known as Thio Thiau Siat 张肇燮, 1840-1916, from Dapu 大浦, Guangdong, appointed vice-consul in Penang in 1893), followed their successful Hakka fellow in Indonesia.³²

Tjong Yong Hian was a small rice trader in his village before he came in 1867 to Batavia/Jakarta where he engaged in various occupations. In 1880 or so, he moved to Sumatra where he became a wealthy property owner and a leader of the local Chinese community (being appointed *lieutenant* in 1884, *kapitein* in 1893 and *major* in 1898). He was also the director of the Deli Bank and a major shareholder of the private Chaozhou 潮州-Shantou 汕头 Railway (Guangdong) opened in 1906, and the president of the newly founded Chinese Chamber of Commerce in Deli. Tjong A Fie succeeded his brother. As stated by Buiskool, “Thanks to the facilities provided by the government and their business acumen, the Tjongs managed to build an immense fortune in real estate, hotels, banks, plantations, palm oil and sugar factories, and even their own railroad line in south China.”³³ The Tjong brothers were also close to the Sultans of Deli, Langkat, and Serdang, the local leaders of the three tobacco districts.”³⁴ They financed schools, bridges, Chinese temples³⁵ and cemeteries, mosques, and hospitals in Sumatra, Malaysia and China. In other words, on one hand they played their role in the development of Medan via intermediate trade, housing, banking, plantations, international networks, and links with the Straits Settlements, and on the other, they supported their homeland, China. This explains why their reputation still lives on, as we can see by just looking at the many videos and articles published online in Chinese and Indonesian.

In spite of the various political changes in the area, some of their descendants managed to maintain a certain position in Medan, which allowed them to convert two of their ancestral houses³⁶ into museums: one is the well preserved Tjong Ah Fie’s Mansion in Peranakan style (N°.12) that was opened to the public in 2009;³⁷ and the other is the country house of Major Tjong Yong Hian, constructed on a plot of land granted by the sultan of Deli, opened to the public in 2011, year of the centenary of the death of the *major* (N°.16). Apart from the restored country mansion, the remnants of the park surrounding it also contain a gallery that displays various historical documents as well as artefacts that showcase the life and times of the late *major* and his family. Worthy of note, the great grandchildren of Major Tjong Yong Hien succeeded in preserving the tombs of their ancestors by converting the remnants of the park into a very elegant garden, in hybrid Chinese style, called Taman Kebun Bunga (Flower garden) in Indonesian, and Maorong yuan 茂榕园 (Luxurious banian garden) in Chinese, which is opened to the public on certain days. The inscription composed by Tjong Yong Hian, entitled *Maoyintang ji* 茂荫堂记

or “Record of the Shady Hall”, that commemorates the foundation of the garden mansion (dated Guangxu 光绪 30 or 1904), and engraved on a stone, is still in situ. Two books in Chinese and one in Indonesian, as well as a video that present different facets of the Tjong family’s history are for sale in the country mansion.³⁸

The last heritage museums to date are set in Lasem. The first two, Rumah Lawang Ombo or Large Gate House, and Rumah Nyah Lasem or House of Lasem Ladies, are under the patronage of the Rembang Heritage Society, the aim of which is to restore and to manage old houses, museums and guesthouses in the Rembang regency. The two of them were opened to the public in 2013. The Rumah Lawang Ombo complex (N°.21) formerly belonged to the Liems 林 who had been settled in Lasem and Rembang for several generations and produced a few heads of the local Chinese community. One can still see inside the enclosure planted with trees the tomb of Lim Shunsui 林顺粹, dated 1855, and inside the house, the former family altar that still displays the deceased’s ancestral tablet as well as those of a few older ancestors. The story goes that the Liem family was engaged in opium smuggling. As a matter of fact, clandestine opium came ashore all along the north coast of Java. By the 1870s and 1880s the sea-wise boatmen and fishermen turned to smuggling, and their success earned for the Joana-Lasem arc the nickname of Java’s “opium-funnel”.³⁹ The Rumah Nyah Lasem (N°.22) belongs to Pak Su Santio (Tio Sian Gwan), a descendant of the Tio 赵 family that has been settled in Lasem for seven generations. The great-grandfather of Pak Su Santio, Tio Hiap An, started a batik enterprise that was continued by his son (Tio Oen Bien) and grandson Tio Swan Sien). Pak Su Santio, himself a philatelic trader, keeps the records of his ancestors’ batik enterprise (that would deserve a piece of research). The museum is set in a little maintained hybrid style house made out of wood. It showcases a selection of these pieces of archives as well as a few artifacts and various photographs presenting the women of the Tio/Lie family who were involved in batik making. The third museum, still under construction when we visited Lasem in 2017, will be set in the former house of the Oei 黄 family (N°30).

Attempts at Turning Captain Souw Beng Kong’s Tomb into a Heritage Site

The tomb of the first Captain Souw Beng Kong (Su Minggang) 苏鸣岗 (c.1580-1644, native to Tongan 同安, Fujian) formerly located within the private cemetery of the Souw family in the densely crowded area of Mangga Dua, has remained as a landmark in the history of the Chinese in Batavia/Jakarta (N°.10). It was repaired by the heads of the Chinese community in 1909 and 1929,⁴⁰ and a third time in 2006-2008, at the initiative of the late Hendarmin Susilo (Su Sian Ming), Head of an association called Yayasan Kapitein Souw Beng Kong.⁴¹ Nowadays the tomb is situated at the end of a small lane named Gang Taruna, in Pangeran Jayakarta Street, Sawah Besar. So far it has not yet been acknowledged as a real historic “cultural heritage” (*benda cagar budaya*) by the Indonesian authorities, which means that the grave is not protected by law and may be hit by destruction in connection with urban planning and any other encroachment.

Local Chinese History Museums

The last five museums are intended to provide some light on diverse facets of the history of various Chinese communities: one in Sumatra, three in West Java, and one in Jakarta which were constructed between 2010 and 2014.

Curiously enough, the oldest local history museum traced so far was created in the fishing port of Bagansiapiapi (Riau) (N°.13) in 2010. According to some Chinese records, eleven brothers and cousins of the Hong 洪 lineage from the village of Xianfeng 翔凤, Tongan 同安 district (Fujian) went overseas during the Tongzhi 同治 period (1862-1874) and opened up the region of Bagansiapiapi, which soon developed into a prosperous salt production and fishing centre.⁴² Unfortunately, nothing is known regarding the way this museum was conceived.

As regards the two museums in Tangerang, respectively opened in 2011 and 2012, they emanate from individual initiatives. The first, entitled Museum Benteng Heritage⁴³ was established in an old Chinese style two-story house with a balcony, beautifully restored and located inside the old market or Pasar Lama (N°.15). Its founder, Udaya Halim (Chinese name Lin Zhenpeng 林振鹏, Managing Director of King's Group of Education, Tangerang), was born in the very street where the museum is located. Not much is known about the beginnings of the Chinese community, but presumably it goes back to the late 17th century or early 18th century.⁴⁴ The museum displays, apart from a brief introduction on the coming of the Chinese to the South Seas, are mainly aimed at providing an overview of the material culture of the Peranakan in and around Tangerang during the 19th and 20th centuries. The presentation is completed by an illustrated guide in Indonesian,⁴⁵ and some videos that show the manufacturing of certain local products, such as soy sauce (*kecap* Benteng, the oldest manufacture of which was founded in 1882).

The second museum, the Museum Pustaka Tionghoa Indonesia (N°.19), located in Serpong, Tangerang Selatan, was in fact initiated by an Indonesian of Acehnese origin, Pak Azmi, an engineer by training, who moved into the sale of second hand books, and who with his wife owns and manages two second hand bookshops. For years he collected books written in Malay by Peranakan authors including literary works and translations of Chinese novels, books of history, newspapers, periodicals and so forth, and in so doing, managed to rescue a great part of the cultural heritage of the Peranakan, which as a matter of fact is also a part of the national heritage. He has been building his collection for almost two decades. After many adventures, he managed to establish his museum-library and in 2017, his collection amounted to some 20,000 volumes.⁴⁶ It is the first and only Museum of its kind in Insulindia, the aim of which is to publicize the role of the Peranakan in the development of the Indonesian literature in Malay.

The two last museums are community-based museums, established in Bandung and in Jakarta, in 2012 (N°.18) and 2014 (N°.23), respectively. They share the same aim, that is to showcase Indonesians of Chinese origin's history and contribution to the Indonesian nation. The Museum Sejarah Etnis Tionghoa Indonesia Bandung was established at the initiative of the Yayasan Dana Sosial Priangan Bandung or Boliangan jijinhui 渤良安基金会, a social association grouping Sino-Indonesians regardless of their ethno-linguistic origins, which was founded in 1976. It makes use of huge infographics with texts in Indonesian and in Chinese that were conceived with the help of Udaya Halim from Tangerang, and various liquid crystal displays. The displays include

three sections, the first two on Chinese history and migration, and the third, the most elaborate, on the contribution to the host country.⁴⁷

The Indonesian Hakka Museum in Jakarta was founded at the initiative of Federation of Indonesian Hakka Associations, Yinni keshu lianyi zonghui 印尼客属联谊总会 or Perkumpulan Hakka Indonesia Sejahtera. The main difference with the other Sino-Indonesian museums is that this museum has been established inside Taman Mini Indonesia Indah or Indonesian Miniature Cultural Park. This park was conceived in 1975 as an institution to showcase, conceptualize, the various ethnic groups of the Indonesian nation, and strengthen the sense of national unity. On January 6, 2003, former president Suharto permitted the Paguyuban Sosial Marga Tionghoa Indonesia (or PSMTI) 印尼印华百家姓协会 (Indonesian Chinese clan social association founded in 1998, and presided by retired Bridgen Tedy Jusuf, born in 1944, Chinese name, Xiong Deyi 熊德怡, of Hakka origin) to use some four and a half acres inside the park in order to establish a Chinese Indonesian Cultural Park 印华公园, and museums.⁴⁸ This decision symbolized the official recognition of the Chinese of Indonesia as one of the *suku* or ethnic groups constituting the Indonesian nation or *bangsa*.⁴⁹ The construction of the Chinese Indonesian Cultural Garden which started in 2006, has been placed under the direction of retired Bridgen Tedy Jusuf.⁵⁰ The Chinese style gateway (*pailou* 牌楼), or Gerbang Taman Budaya of the Chinese Cultural Park of Indonesia (that was designed and built in mainland China) was inaugurated by Suharto on November 8, 2006. Two years later, the Museum Zheng He and the Komplek Pecinan were completed. Because of the difficulty to raise funds, the park construction is still in progress. It seems that Chinese Indonesians could not agree on a common project. Another reason was that there was a controversy on the final adopted designs that were regarded by some as too “Chinese” and hardly symbolizing “Indonesian Chinese culture”. Whatever it was, in 2012 the Indonesian Hakka Federation (founded in 2008 and regrouping 30 associations) decided to create its own museum, shaped as a traditional Yongding 永定 (Fujian) Hakka earthen building or *tulou* 土楼 (that was also designed in the PRC). The committee for the construction of the Indonesian Hakka Museum, under the direction of Iwan Mahatirta or Li Shilian 李世镰, came to the conclusion that the Hakka Museum should be divided into three exhibition halls: the Indonesian Chinese Museum, the Indonesian Hakka Museum, and the Yongding Hakka Museum “for Indonesian Hakka history is a part of the Indonesian Chinese history as a whole, the two are closely affiliated and cannot be separated.”⁵¹ On August 30, 2014 the museum was opened by President Susilo Bambang Yudhoyono. A special section is devoted to the members of the Hakka community all over Indonesia who, thanks to their generous donations, have made the construction of this museum possible. Finally, an illustrated book in three languages (Indonesian, Chinese and English) presenting the long journey of Chinese people around the Archipelago, as shown in the museum, was published in 2015.⁵² Furthermore, in 2014, the park was decorated with two monuments respectively in honour of the national hero John Lie (1911-1988), and of the Garuda Pancasila, symbol of Indonesia. A gigantic sculpture representing the fight of the Chinese and Javanese against the soldiers of the VOC, following the massacre of 1740, was added in 2016.

Philippines

The two oldest museal institutions we traced so far are community-based. The first is a local history museum, and the second a memorial established to commemorate the war of resistance against Japanese aggression in China and in the Philippines. The third, still in construction in June 2018, is the result of a private initiative.

Local Chinese History Museum

Upon the initiative of Kaisa Para sa Kaunlaran Inc., a non-profit organization co-founded by Teresita Ang-See 洪玉华 “that advocates the proactive and sustainable participation of the Tsinoy community in local and national development” (founded in 1987), the Kaisa Heritage Center was built and opened in 1999. Initial funds for buying and building the Center were provided by Dr. Angelo King and the rest raised from the Tsinoy community. The Bahay Tsinoy (literally Chinese House) or Museum of Chinese in Philippine life (N^o.3) is part of the Kaisa Heritage Centre that also houses Chinben See (1932-1986) Memorial Library Shi Zhenmin jinian tushuguan 施振民纪念馆.⁵³ The museum contains a permanent exhibition that showcases the saga of the Chinese in the Philippines from pre-Spanish colonisation to the present times, that is from sojourners to Tsinoy, and which includes a special section on national leaders of Chinese descent; a gallery of rare prints and photographs that mostly depict the Chinese in old Binondo, and Ching Ban Lee Gallery that displays Chinese ceramics, dating from the 10th to the 17th centuries, unearthed in the Philippines, testament to the intensive and extensive maritime trade between the two countries,⁵⁴ as well as a few other collections (such as the Henry Tong shell collection, and the Ang Siu Cham stone collection).

Memorial Hall

The Philippine Chinese Anti-Japanese War Memorial Hall, Feilubin huaqiao kang kang ri jinianguan 菲律宾华侨抗日纪念馆 is a huge and imposing building located inside the Manila Chinese Cemetery, established in 2007 (N^o.9), with the financial support of the PRC. It commemorates the anti-Japanese Philippine-Chinese guerilla force, popularly known as Wah Chi (sometimes spelled Wha Chi) 华支, abbreviation of 华侨抗日游击支队.⁵⁵ The memorial honours those local Chinese guerillas who fought the Japanese invaders in Central Luzon alongside leftist Filipino guerillas of the Huk-balahap or Hukbong Bayan Laban sa mga Hapon (Anti-Japanese Guerilla Movement). The memorial hall is divided into two parts. The first consists of pre-Pacific War materials, when the Philippine Chinese supported the war of resistance against Japanese aggression in China. The second part consists of materials after the Pacific War when the Philippine Chinese joined hands with the Filipino people and the American forces to resist Japanese occupation. The materials on display include historical photos, charts, books and other printed materials, maps, paintings, artefacts and others.

First Chinatown Heritage Museum in Binondo

Megaworld Lifestyle Malls and National Geographic Channel have formalized a partnership for the development of the country's first Chinatown Museum. Envisioned as a heritage project,

the new museum will open this year at Lucky Chinatown in Binondo, Manila (N^o.29). The museum will be the first-of-its-kind to be dedicated to Binondo and display its rich history as the world's oldest Chinatown. "It will feature 15 galleries showcasing the different stages of the rich history and heritage of Binondo including its nearby areas—from its inception as a sixteenth century settlement for Christianized Chinese, into a nineteenth century cosmopolitan hub of colonial Philippines and on its way to becoming a bustling commercial downtown of Manila. It will also pay tribute to prominent Chinese-Filipino families who have helped transform the community into a leading commercial hub in Manila."⁵⁶

Historical Narratives

The Sino-Insulindian founders of private history museums, who for the most part had no training in museology, were nevertheless quick to realize that they could use such cultural institutions as tools to showcase their contribution to the nation as an ethnic group like the others. In so doing they intend to perform a role as educators and to form the sensitivity that leads to knowledge and eventually to a dialogue with the makers of national history. Museums place the visitors at the centre of this challenging historical narrative by establishing a calm and reflective space where museumgoers can contemplate the complexities and legacies of the society in which they live. Memorial halls exhibit the revolutionary past of political figures and military heroes, and in so doing make the past serve the present.

Heritage Museums and Local History in the Making

Heritage museums are mainly aimed at preserving and reconstructing the past of some social groups that are vanishing or have died out, at reviving the history of famous entrepreneurs and representatives of various other professions including traditional Chinese doctors, tin miners and so forth, that all more or less attest to the history of the Chinese in Insulindia. The Baba-Nyonya Heritage Museum in Malacca (N^o.1) is a window on the long-standing, but now vanishing wealthy Chinese metis community, that was mainly involved in trade and intermediary activities.

The former tin miners club founded in Ipoh by Liang Li Joo along with other Hakkas (N^o.26) stands as a vestige of memory, and Liang Pi Joo's life story, written by his great-granddaughter, may (partly) be read online at the site called "ipohWorld SAVING YESTERDAY FOR TOMORROW".⁵⁷ In a similar way, the Penang Peranakan Museum (N^o.4), the House of Sampoerna Museum in Surabaya (N^o.6), the Tjong Ah Fie's Mansion (N^o.12) and the Tjong Yong Hian mansion and Gallery (N^o.16), both in Medan, showcase the life and times of successful immigrants involved in tin mining, farming, banking, pawnbroking, land management, plantations, factories, railways, and so forth, and who for some of them, like the Tjong brothers, had played a significant part in the economic development of Medan in particular and of North Sumatra in general, as well as of China.

Of interest is the fact that these last three heritage museums devoted to Lim Seeng Tee, Tjong Ah Fie and Tjong Yong Hian have been conceived by some of their descendants still based in Indonesia, in agreement with the local authorities and with the intention of presenting their ancestors' contribution to the making of the country. Previously, the "Virtuous Bridge" (Jembatan

Kebajikan or Chengde qiao 成德桥) constructed in Medan 1916 over the Barura River⁵⁸ at the initiative of Chang Pu Ching and of two of his brothers to commemorate their deceased father Tjong Yong Hian, was refurbished at the initiative of the Badan Warisan Sumatra /Sumatra Heritage Trust⁵⁹ with the assistance of the Medan Municipality, Budiharjo Chandra (Tjong Fung Kiun 张洪钧, great-grandson of Tjong Yong Hian) & family, and various private bodies in 2001.⁶⁰ In 2003 the renovated bridge, that is also the symbol of concord and cooperation efforts between the different ethnic groups residing in Medan, “won the UNESCO Asia and Pacific Heritage award for merit” and the formal presentation of the award took place in the following year. The huge board in Indonesian and in English (that is fixed on the left side of H.Z. Arifin Street, at the entrance of the bridge when coming from the centre of the city), commemorates the renovation in the following terms:

The renovation of the bridge is in appreciation of the character of Medan as a multiethnic city, signified by the inscriptions in Jawi, Dutch, and Chinese. It also aims to preserve interethnic harmony through historical heritage.”

To complete the previous rehabilitation work, in 2013, Bogor Street (formerly dedicated to the late *Major*) was renamed Jalan Tjong Yong Hian by the municipality authorities.⁶¹

Local History Museums as Vectors of Social Change

Local history museums are even more obviously the places where Tsinoy, Malaysian Chinese, and Sino-Indonesians may show that they are an integral part of Filipino, Malaysian, and Indonesian nations, in a movement towards the future. The past is one of the main objects on which they work to produce images that build the imagination of tomorrow. In brief, they are vectors of social change. The leaflet presenting the Bahay Tsinoy, or Chinese-Filipino House (N°.3) states:

From the age of our forefathers to the turmoil of today, our journey is not yet done. We now walk hand in hand with the rest of the Filipino people towards a future of hope. The Tsinoy are not bystanders. Like the rest of our countrymen, we toil, sacrifice and give to the nation that we call home.

Udaya Halim, the founder of the Benteng Heritage Museum (N°.19), in the introductory book that is dedicated to the museum expresses his own thoughts as follows:

Through history, we can find a common thread that Indonesia evidently was born, has grown and developed based on multicultural and tight relations within the nation in accordance with the motto of Unity in Diversity or *Bhinneka Tunggal Ika*.

Li Zhenjian 李振健, the founder of the Chinese Indonesian Museum in Bandung (N°.18), in an interview to the Chinese daily *Renmin ribao* 人民日报 clearly states that Indonesian Chinese are an integral part of the nation.⁶²

华人历史纪念馆的创办，不仅让子孙后代为前辈的事迹感到骄傲，更证实了华人是印尼民族不可分割的一部分。

“The founding of the Chinese History Memorial Hall not only makes future generations proud of the deeds of the elders, but also confirms that the Chinese are an inseparable part of the Indonesian nation.”

The introduction by Brigjen TNI (Purn.) Teddy Yusuf to the book presenting the Indonesian Hakka and Chinese museum (N°.23) expresses similar thoughts:

This museum acts as a vessel for the beautiful artifacts and photographs that depict the existence of Chinese society for the past five centuries in the archipelago. We would see in this museum how they have interacted with the local people seeking a better life, staying together in joy and sorrow in the long struggle for Indonesian independence, and maintained the independence.⁶³

As Huazong Deputy President, and initiator of the Malaysian Chinese Museum (N°.28), Datuk Cheng Lai Hock has this to say:

The book [马来西亚华人博物馆史料汇编] that was published as a build-up to the Malaysian Chinese Museum also highlights the Malaysian Chinese community's contribution to the country's development and progress.”⁶⁴

These history museums take a soft approach. They play down or leave out the historical facts that might undermine the harmony between the various ethnic groups and harm nation building and national harmony. Conversely, they stress the part played by people of Chinese origin in various revolutionary movements, by pinpointing numerous examples that are too often obscured in the official history. Such as, for the Philippines, Gen. José Ignacio Pua (29 April 1872 - 24 May 1926), who joined the Katipunan, a secret society that spearheaded the 1896 Philippine Revolution and fought both the Spaniards and the Americans; for Indonesia, the part played by certain Peranakan, like Lie Tiong Sik, Tjan Tok Giap and Tjan Tok Gwan, in the first wave of mass struggle against Dutch rule, and as a result their deportation to Boven Digoel in 1926 along with other Indonesians ; the support provided by some Peranakans to the Indonesian nationalists that issued the Sumpah Pemuda (Youth Pledge)⁶⁵ on 28 October 1928 at Kramat Raya Street N°106, in a house owned by a certain Chinese named Sie Kong Liong, and where the current Museum Sumpah Pemuda stands.⁶⁶

Some of these museums also focus on the diverse Chinese contributions to local architecture, agriculture, mining, food processing, and other aspects of the material life in the long run. The Museum Pustaka Tionghoa Peranakan excepted, the other museums pay little attention to the contribution of the Peranakans to the development of Indonesian press and literature.

Memorial Halls and the making of Identities

In Malaysia, Chinese memorial halls fulfill various functions corresponding to different facets

of Chinese identity. The first two that commemorate Sun Yat Sen and Zheng He, two towering historical figures whose achievements overflow China political boundaries, strengthen the sense of belonging of Malaysian Chinese to the land of their ancestors. As for the last two, which commemorate political leaders who were active before and after Malaysian independence, they comfort them in their struggle to get a political status worthy of the name as Malaysian citizens.

In the Philippines, the Anti-Japanese War Memorial Hall attests to the assistance of the Philippine Chinese to the Filipino people in their resistance to Japanese occupation, and indirectly to that of their brothers in mainland China.

If so far Indonesian Chinese have not felt the need to create memorial halls to famous personalities, they fought to obtain a “national hero” or *pahlawan nasional* in the person of John Lie (Jahja Daniel Dharma), one of the first high ranking navy commanders during the Indonesian revolution. On 10 November 2009 (Indonesia Heroes’ Day), for his services to the country before and after independence, JDD was awarded with the Bintang Mahaputra Adipradana and named an “Indonesia National Hero” by President Susilo Bambang Yudhoyono, on behalf of the nation.⁶⁷

Legal Frameworks and Management of Private Museums

Social change within local populations and new perception of the past have induced national and local authorities to encourage the preservation and conservation of cultural property and to facilitate the creation of private history museums. In Malacca since the 1980s, the Chinese community was lead to react against urban expansion and property developers, as we have seen above. In George Town, a membership-based non-government organization open to all, the Penang Heritage Trust (PHT, Bingcheng guji xintuohui 檳城古迹信托会), was created in 1986 in order to save the island’s many historical buildings, and to raise awareness of the protection of cultural heritage. In the Penang Structure Plan of 1987, the historic core of the city has been treated as an historic and cultural enclave. Thanks to donations and grants, the PHT continues its work in promoting the conservation of Penang’s heritage. It also strives to work with like-minded organizations, both local and international. Moreover, annual Baba Nyonya Conventions aim to uphold precious heritage, the first of which was held in 1987.⁶⁸

After a long campaign, George Town was inscribed together with Melaka to the UNESCO World Heritage list in 2008. Since then, the PHT has worked even harder to promote the safeguarding of Penang’s traditional trades as well as its heritage architecture. There exists an abundant legal literature at the national and local level that deals with heritage sites, their preservation and conservation, that may be accessed on line.⁶⁹ It remains that the implementation of these cultural laws face numerous difficulties.

In Indonesia, a private non-profit foundation named Mitra Museum Indonesia or “The Friend of Museums” was created and its statutes signed in Jakarta on 11 February 2000 in front of a notary public.⁷⁰ Its aim is to improve the fate of museums within the country. Moreover, apart from the national legislation protecting the objects of national heritage (*benda cagar budaya*), some town municipalities in Java and Sumatra, such as Surabaya, Lasem, and Medan, have shown their interest in the preservation of heritage buildings, and issued various regulations or *Peraturan daerah* (or *Perda*) in order to protect local heritage, and to some extent, to facilitate private

initiatives.⁷¹ Regarding Lasem, several scholars, architects, urbanists and historians have worked on various projects aimed at rehabilitating the old town and at refurbishing dilapidated traditional Chinese houses, and at converting some of them into heritage museums.⁷²

Making of Private History Museums

The fact that private museums may be rather easily created is evidenced by the fact that several texts explaining how to apply for permission towards the relevant administration are accessible online. Here we refer to the procedure in Indonesia as explained in a guide for applicants emanating from the Museum Directorate.⁷³ The individual or collectivity that intends to found a museum should first create a foundation or *yayasan*, the statutes of which should be signed in front of a notary public. Then the application submitted by the foundation should explain the aim of the future museum in the present time, and in the long term. It should also include a sketch of the museum building, showing exhibition halls, storerooms, and museum equipment. The application should also specify the legal status of the plot of land on which the future museum will be established, as well as the building permit. Statements regarding organizational structure and staffing of the future museum, the regular sources of funding should also be specified. Then the application is appraised by a rating board emanating from the provincial administration. If the conditions are met, a consent will be issued within 30 days following the receipt of the request.

Management of Private History Museums

The museum director is responsible for the daily operations of the museum, for long-term planning, policies, any research conducted within the museum, and for the museum's fiscal health. Museum curators/managers care for objects in a museum's collection. The primary curatorial activities are maintenance, preservation, archiving, cataloging, study, and display of collection components. In Insulindian private history museums, these two functions are not always clearly distinguished, the director/owner also acting as curator. Most museums have guided tours available.

It appears that women are rather active in musealization and cultural heritage activities. In George Town, Salma Khoo Nasution, *a fifth generation Penang Peranakan*, founder, owner, and curator of Sun Yat Sen Museum (N^o.4), has written a book on Sun Yat Sen that tells the story of how the Second Guangzhou Uprising, a turning point of the 1911 Chinese Revolution, was planned from Penang with the support of some local Peranakan Chinese.⁷⁴ She also published a very interesting article in which she retells how she got interested in the historic house, how she purchased it, restored it, and made it a museum.⁷⁵ She was for a time President of Penang Heritage Trust (2009-2015). She was also a co-founder of Little Penang Street Market, "a mini heritage site", and through Lestari Heritage Network, she has been involved in growing Penang's creative economy. She has written or co-written more than a dozen books on Penang and Perak, on the subjects of social history, cultural heritage and sustainable development,⁷⁶ and is former editor of the *Pulau Pinang Magazine* (founded in 1989). In 2005, she established her publishing company Areca Books Chinese (located 72, Lebu Acheh, George Town). Salma Khoo Nasution also promotes heritage networking in Southeast Asia through the Asia Heritage Network and is an Asian Public Intellectual (API) Fellow of the Nippon Foundation.⁷⁷

In Malacca, Melissa Chan,⁷⁸ has been curator of Baba Nyonya Heritage Museum (N°2) since her uncle Chan Kim Lay (the founder of the museum) passed away in 2012. She is co-author of the guide to this museum⁷⁹ and she organized various exhibitions on old Malacca.

In Medan, Linda Setiawan, wife of Budihardjo Chandra (owner of the Tjong Yong Hian mansion and Gallery), and her daughter-in-law, Rebecca Chandra, who authored a book on Tjong Yong Hian and his legacy⁸⁰ supervised the realization of the exquisite garden in Chinese style and the displays in the historical gallery (the documentation of which was partly procured in the Netherlands) (N°.16).

In Surabaya, the House of Sampoerna Museum was mainly conceived by a granddaughter of Liem Seeng Tee, Michelle Sampoerna, current Executive Director at Putera Sampoerna Foundation, who was also interested in the family history for which she conceived a book.⁸¹ Ina Silas, daughter of Johan Silas himself architect, urban planner, and initiator of the Kampung Improvement Programme in Surabaya⁸² has been general manager of the House of Sampoerna since 2005. She is the initiator of the Surabaya Heritage Track.

Sources of Income

Most museums charge admission. One exception is the Indonesian Hakka Museum (N°.23). Being located inside Taman Mini Indonesia Indah where all the other museums (which are public) are free of charge, its managers did not dare to charge the visitors. Consequently, they relied on donations to constitute a capital which has been placed in a bank, the interests of which are used to finance the operation of the museum and salaries of the staff. But so far there is still a lack of funds, and the museum has to resort to further donations for capital improvement in order to meet the expenses of running the museum.

Since 2009, House of Sampoerna (N°.5) has expanded the boundaries of the museum with its Surabaya Heritage Track (SHT). Through the program, visitors can enjoy a sightseeing tour of Old Surabaya in the northern part of the city. Surabaya Heritage Track Tourist bus, which is free of charge, continuously attracts new visitors, young and old. The museum offers three different tours, which last an hour each, and run 3 times a day (9 am, 12 pm, and 3 pm). These tours enable the museumgoers to see the sights of interest that from “symbols of imperialist penetration” have become “sites of cultural heritage” such as the City Hall, the former Javasche Bank, as well as other places such as Tugu Pahlawan, Kampung Kraton, Gedung Cak Durasim, which all are pinpointed on the tour map provided free of charge by HOS. The bus is modern and based on an old-style trolley, which is painted red, and it has air-conditioning as well. Moreover, the museum regularly holds workshops and discussions in the museum, as well as the temporary exhibits not related to Sampoerna held every month. All of this helps transform House of Sampoerna into more than just a museum, and more of a cultural center.⁸³

To sum up, it appears that the Sino-Insulindians have involved themselves with the greatest energy and talent in the creation, conservation, and management of various museal institutions which, in short, may be called private history museums. In so doing, they intend to reflect on their cultural heritage in view of highlighting it and having it acknowledged by the societies to which they belong. Individuals, families and communities have invested to preserve their cultural

heritage in one way or another. It is as if history has become an arena for responses to current social political reality. From a period of silence, shorter or longer according to the different countries, they have moved on to a period of creative heritage. Their quest for the past aims to achieve integration at the local level, but also to build a past that is appropriate to the destiny of the nation to which they are part. These museums, to borrow Wang Gungwu's phrasing, can inspire "new ideas and values, fresh ways of looking at people of the past, but also new ways of looking at people today",⁸⁴ and to some extent contribute to the production of a new Peranakan culture, and a new kind of Chineseness.

A novelty in this quest is the fact that it is shared by men, as well as by (western educated) women. The latter indeed have been very active in the management of these institutions in Penang, Malacca, and Surabaya. They have also invested in writing historical texts: first Queeny Chang and her memories of her father Tjong A Fie and family (1981), P. Lim Pui Huen and her book on her great-grandfather, Wong Ah Fok (2002), Michelle Sampoerna et al. on her grandfather Liem Seeng Tee and the Sampoerna legacy (2007), Christine Wu Ramsay on her great-grandfather Leong Fee (2009), Salma Khoo Nasution on Sun Yat Sen (2010), and Rebecca Chandra, daughter-in-law of Budiharjo Chandra (Tjong Fung Kiun), on her great-great-grandfather Tjong Yong Hian and his legacy (2011) ...

One may assume that these museums will outlast their founders. The development of tourism and the interest of the authorities for private museums' role in cultural growth suggest that they still have a certain future ahead of them. However, it cannot be ruled out that with the passing of time there would be a need to modify the historical narrative in relation to political changes and nation building conceptions and their respective perceptions. This would also be the case for other museums within the area. As regards Malaysia, Abu Talib Ahmad in his study on museums concludes that the focus on the Malays' cultural dominance has led to competition among heritages within and among museums. He adds: "There is an increasing clamour for inclusiveness in museum displays, with more voices demanding greater museum representation."⁸⁵

Worthy of note, these private history museums that, as a window and a mirror, provide a lens into Insulindian Chinese communities, allow PRC museumgoers to get an insight into the ways the former feature their cultural identification and local integration,⁸⁶ a cultural phenomenon that can hardly be perceived from within China.

* Claudine Salmon is Emeritus and Honorary Researcher at CNRS, Paris and Myra Sidharta is an independent researcher based in Jakarta.

Acknowledgements of the authors: Our deepest thanks to the numerous persons who facilitated our visits of various museums in Malaysia, Indonesia and the Philippines, and more especially to Teresita Ang See in Manila, to the Tjong family in Medan, to Pak Iwan Mahatirta (Chinese name Li Shilian 李世镰), retired Brigjen Tedy Jusuf, Pak Udaya Halim, and Pak Azmi for their warm welcome when visiting Indonesian Hakka Museum in Jakarta, Benteng Heritage Museum and the Museum Library of Chinese Peranakan Literature, both in Tangerang, and to Pak Su Santio who opened the Lasem Ladies Museum for us and showed us a part of the family batik enterprise archives kept at his home. Last but not least, our gratitude to Mau Chuanhui 毛传慧 who reread the Chinese characters.

Notes

1. See G. Liu, *One Hundred Years of the National Museum: Singapore 1887-1987*, Singapore: National Museum, 1987.
2. See Rahah Haji Hasan, "Management Practices in two of the Oldest Museums in Malaysia", for further information on the oldest museums in Malaysia. <https://www.intercom.museum/documents/5-3hasan.pdf>, retrieved on 05/03/2018.
3. Li Jun, "Hanyu "bowuguan" "bowuyuyuan" de chansheng ji shiyong – "yi 19 shiji waihan zidian 、zhonghwen baokan wei zhongxin 汉语 "博物馆" "博物院" 的产生及使用——以 19 世纪外汉文字典、中文报刊为中心" (The birth of the terms "bowuyuan" and "bowuguan" and their usage. A discussion based on foreign-Chinese dictionaries and 19th-century Chinese newspapers), *Dongnan wenhua* 东南文化, *zongqi* 251, 2016 (3), p. 98.
4. Rogéro Miguel Puga, "The First Museum in China: The British Museum of Macao (1829-1834), and its Contribution to Nineteenth-Century British Natural Science", *Journal of the Royal Asiatic Society*, Series 3, 22, 2012(3-4), pp. 575-586; Chang Wan-Chen, "A Cross-cultural Perspective on Musealization: The Museum's Reception by China and Japan in the Second Half of the Nineteenth Century", *Museum & Society*, 10(1), March 2012, p. 19.
5. Tamara Hamlsh, "Preserving the Palace: Museums and the Making of Nationalism(s) in Twentieth-century China", *Museum Anthropology*, 19(2), 1995, p. 22.
6. The Xiamen Huaqiao bowuguan was closed during the Cultural Revolution, but it reopened in 1978. The museum is currently under the supervision of Xiamen municipality.
7. Bernard Sellato, « Sultans' Palaces and Museums in Indonesian Borneo: National Policies, Political Decentralization, Cultural Depatrimonization, Identity Relocalization, 1950-2010», *Archipel* 89 (2015), pp. 128-132. As regards the Republic of Singapore, we only traced one private institution, the Sun Yat Sen Nanyang Memorial Hall, housed in the Wanqingyuan 晚晴园 Villa, once the Southeast Asian headquarters for Sun Yat Sen's revolutionary activities. It belongs to the *Singapore Chinese Chamber of Commerce & Industry*, but since 2009, the institution has been managed by the National Heritage Board (founded in 1993).
8. Modern and contemporary art galleries emanating from successful entrepreneurs of Chinese origin, that have a different vocation, are left aside. For an overview of the way public museums started to introduce Peranakan culture displays in the Muzium Negara KL (in 1963), in Penang State Museum (in 1965), and in National Museum Singapore (in 1985), see Kenson Kwok, "Museums of the Peranakan Culture: Local and Global Impetus", in Leo Suryadinata (Ed.), *Peranakan Communities in the Era of Decolonization and Globalization*, Singapore: Singapore: Chinese Heritage Centre and Nus Baba House, 2015, pp. 115-125.
9. For the few museums we were not able to visit, we made use of relevant information mainly found online, as well as in various articles.
10. See Carolyn L. Cartier, "Creating Historic Open Space in Melaka", *The Geographical Review*, 83:4 (1993), pp. 359-373; the same, "The Dead, Place/Space and Social Activism: Constructing the Nationscape in Historic Melaka", *Environment and Planning: Society and Space*, 15 (1997), pp. 555-586.
11. Since the early 1990s at least, they have produced various articles which have appeared in the local Chinese media and eventually in book form. Such as Tan Ah Chai 陈亚才, *Liu hen yu yihen, Wenhua guji yu huaren yishan* 留痕与遗憾, 文化古迹与华人义山 (To preserve the roots or to regret. Cultural relics and cemeteries), Kuala Lumpur: Dajiang shiye chubanshe / Mentor Publishing, 2000; Ong Seng Hwat 王琛发, *Malaixiya huaren yishan yu muzang wenhua* 马来西亚华人义山与墓葬

- 文化 (Chinese cemeteries in Malaysia and funeral culture), Selayang: Yinpin duomeiti chuanbo zhongxin, Yin Pin multimedia Communication Centre, 2001; Wong Wunbin 黄文斌, *Maliujia sanbaoshan mubei jilu* 马六甲三宝山墓碑集录 / *A Collection of Tombstone Inscriptions of Bukit China, Malacca (1614-1820)*, Kuala Lumpur: Malaysian Chinese Research Centre, 2013; Gu Yanqiu bianzhu 古燕秋编著, *Sisheng qikuo: Jilongpo Guangdong yishan mubei yu tuwen jiyao* 死生契阔: 吉隆坡广东义山墓碑与图文辑要 / *For Life or for death, however separated. Important tombs, Epigraphs, documents of Kwongtong cemetery Kuala Lumpur*, Kuala Lumpur, Centre for Malaysian Chinese Studies & The Association of Kwong Tong Cemetery Management Kuala Lumpur, 2014; the Association of Kwong Tong Cemetery Management Kuala Lumpur (ed.), *Festschrift of The Founding of Kwong Tong Cemetery 119 Years* (吉隆坡广东义山古迹公园成立一百一十九周年纪念文集), Kuala Lumpur: The Association of Kwong Tong Cemetery Management Kuala Lumpur, 2014.
12. The Chinese proper names in use in Insulindia are given according to their local romanization, and the standard pronunciation in *putonghua* 普通话 is exclusively used when the former is not known.
 13. This system was abolished in 1911 or so and replaced by direct administration.
 14. See inter alia C.S. Wong, *A Gallery of Chinese Kapitans*, Singapore: Dewan Bahasa dan Kebudayaan Kebangsaan, Ministry of Culture, 1963, especially pp. 77-80. For the presentation of the museum, see Iola Lenzi, *Museums of Southeast Asia*, Chicago: Art Media Resources Inc, c. 2004, p. 9; Melissa Chan & Lee Tuan Thien, *Baba & Nyonya Heritage Museum*, Malacca: Chan Heritage Sdn Bhd, 2015.
 15. See P. Lim Pui Huen, *Wong Ah Fook, Immigrant, Builder and Entrepreneur*, Singapore: Times Editions, 2002. Issued under the auspices of the Institute of Southeast Asian Studies, Singapore, and the Institute Sultan Iskandar, Universiti Teknologi Malaysia (with a message by Dato' Haji Abdul Ghani bin Othman, Menteri Besar Johor, and a preface by Wang Gungwu); 'Guang Zhao huiguan shilüe/Chuangbanren Huang Afu, 广肇会馆史略/创办人黄亚福, ksjbstory.gbs2u.com/bd/index3.asp?userid=64320043&idno=3, retrieved on 08/05/2018.
 16. www.sinchew.com.my/node/1552054; www.malaysia-traveller.com/old-house-museum.html, retrieved on 06/5/2018.
 17. Ho Kai Cheong was a Chinese medical *sensei* 先生 born in Malaysia and graduated from Canton Wah Lam National Physician School in Hong Kong. At age 87, this determined *sensei*, not content with just retiring, went on to pursue his doctorate in Hong Kong. He passed away in 2007 at the age of 97, see Museum Recaptures Spirit of Late Entrepreneur, www.ipohecho.com.my/v4/.../museum-recaptures-spirit-of-late-entrepreneur, retrieved on 03/04/2018.
 18. Museum Recaptures Spirit of Late Entrepreneur.
 19. Salma Khoo Nasution, "Curating the Sun Yat Sen Penang Base", in Leo Suryadinata (Ed.), *Peranakan Chinese in a Globalizing Southeast Asia*, Singapore: Chinese Heritage Centre and Baba House, 2010 (First Ed.), p. 171.
 20. See inter alia, C.T. Yong, *Tan Kah-kee, the Making of an Overseas Chinese Legend*, Singapore, Oxford Press, 1987.
 21. See inter alia "In memory of Lim Lian Geok" huarenworldnet.org/chinese-communities/.../1333192026359-6695.pdf; Kia Soong Kua, *Lim Lian Geok: The Soul of Malaysian Chinese*, Kuala Lumpur: LLG Cultural Development Centre, 2010.
 22. If we except the Straits Chinese Jewellery Museum of Malacca (N° 17), founded in 2012 by Peter Soon Seng Mah, the owner of Penang's Peranakan Mansion, to showcase his impressive collection of *nyonya* jewels; see Museum Director Lilian Tong, *Straits Chinese Gold Jewellery, The Private Collection of Peter Soon*, Pinang: Pinang Peranakan Sdn Bhd, First edition, 2014.

23. See 'Towkay Leong Fee @ Liang Pi Joo - His Life Story in Brief' db.ipohworld.org/view/id/3989. Retrieved on 08/07/2018.
24. "Malaysian mining town's Chinese Hakka heritage is under threat, despite efforts to keep the history alive", *South China morning Post*, International Edition Thursday, 01 February, 2018, <https://www.scmp.com/.../why-chinese-hakka-heritage-under-threat-malaysian-tin->, retrieved on 04/03/2018; The History of IPOH and the Chinese Hakka Heritage, the "Jews of China"(excerpt), <https://robertchaen.com/2018/05/29/34413>, retrieved on 18/08/2018.
25. Tan Sri Dr Datuk Ng Teck Fong, second generation Hakka born in Malacca in 1937, is the founder of Tomei Consolidated Berhad 多美集团, and has been its Chairman since April 21, 2006. With over 35 years' experience dealing in precious metals, Tan Sri Datuk Teck is a respected authority in gold, silver, platinum and their alloys as well as other precious stones. He has served as President of Persekutuan Persatuan-Persatuan Peniaga Emas dan Permata Malaysia for six years.
26. A Visit to Malaysian Chinese Museum on 30/05/2018 (Lau Tai Onn), <https://taionn.blogspot.com/2018/05/a-visit-to-malaysian-chinese-museum-on.html>, retrieved on 05/07/2018.
27. For the sad fate of the Candra Naya building in West Jakarta, formerly home to the Khouw 许 family of Tambun, Bekasi, see inter alia Naniek Widayati, "Candra Naya antara kejayaan masa lalu dan kenyataan sekarang (*Between the Glory of the Past and The Present Reality*)", *Dimensi Teknik Arsitektur* 31(2), Dec. 2003, pp. 88-101; see also Paul Piollet, photos de, commentaires de C. Salmon et D. Lombard, « Une culture révolue? Le Pasisir javanais de Gresik à Rembang », *Archipel* 51 (1996), pp. 95-112.
28. See inter alia <https://phinemo.com/house-of-sampoerna-surabaya/> retrieved on 08/04/2018.
29. Yet the family legacy continues at Sampoerna Strategic in Jakarta, founded in 2005, at Twinwood ranch in Texas, and through the Putera Sampoerna Foundation, created in 2001. PT Sampoerna Strategic, through its subsidiaries, operates in agriculture, telecom, property, finance, and timber sectors. See Sujoko Efferin, Silvia Margaretha & Aris Suryaputra, "Entrepreneurial Leadership and Familiness in Peranakan Chinese Indonesian Businesses: The Case of Putera Sampoerna", in Leo Suryadinata (Ed.), *Peranakan Communities in the Era of Decolonization and Globalization*, pp. 88-111.
30. The proceeds of which, we read on the book cover, "will be channeled through Putera Sampoerna Foundation".
31. Michelle Sampoerna, Conceived and nurtured by, *The Sampoerna Legacy. A Family & Business History*, written and illustrated by Diana Hollingsworth Gessler, n.p. 2007. ISBN 978-981-05-8021-6.
32. See inter alia Michael R. Godley, *The Mandarin-capitalists from Nanyang. Overseas Chinese Enterprise in the Modernization of China 1893-1911*, Cambridge: Cambridge University Press, 1981, see index.
33. See the memories of Tjong Fook Yin (or Queeny Chang, 1896-1986), daughter of Tjong A Fie: Queeny Chang, *Memories of a Nyonya*, Singapore: Eastern Universities Press Sdn. Bhd, First ed. 1981; Indonesian version, *Kisah Hidup Queeny Chang: Anak Tjong A Fie Orang Terkaya di Medan*, Jakarta: Gramedia Pustaka Utama, 2016; Myra Sidharta, "Introduction to the works of Queeny Chang", *Archipel* 24 (1982), pp. 235-240.
34. See Dirk A. Buiskool, "The Chinese Commercial Elite of Medan, 1890-1942: The Penang Connection", *Journal of the Malayan Branch of the Royal Asiatic Society*, 82/2 (2009), p. 115.
35. See for instance the inscription written by Zhang Yunan (Tjong Yong Hian) to commemorate the foundation of the temple dedicated in Guangong in Medan that is published in Wolfgang Franke 傅吾康 in collaboration with Claudine Salmon 苏尔梦 and Anthony Siu 萧国健 (Ed.), *Chinese*

Epigraphic Materials in Indonesia 印度尼西亚华文铭刻汇编, vol. I. *Sumatra* 苏门答腊, Singapore: South Seas Society, 1988, pp. 82-83.

36. Tjong Yong Hian's former mansion was used as the office of the Chinese Consulate after Chang Pu Ching (Zhang Buqing) 张步青 (1885-1963, eldest son of Tjong Yong Hian) had been successively appointed consul in 1916, and consul general in 1926. The house was pulled down at an unknown date.
37. The worst-damaged part of the roof on Tjong A Fie Mansion (about one third of the total roof area) was repaired thanks to the USA AFCP Grant in 2013, see tjongafiemansion.org/restoration-1/2014/8/3, retrieved on 14/4/2018.
38. See inter alia Rebecca Chandra, *Tjong Yong Hian Warisan seorang pemimpin sejati. Sebuah kisah tentang perjuangan, tekad, dan mimpi yang menjadi kenyataan*, Copyright © 2011 by Budihardjo Chandra and family, Medan, Indonesia, Jakarta: Printed by Intan Printing; English version: *Tjong Yong Hian: Legacy of a Great Leader*, Budihardjo Chandra and family, Medan, 2011; Rao Ganzhong 饶淦中, *Yinni Zhang Yongxuan xianxian shi shi yibaizhounian jinian wenji* 印尼张榕轩先贤逝世一百周年纪念文集 *Kaifan chui fenyao qianqiu* 楷范垂芬耀千秋, Xianggang: Riyuexing chubanshe, 2011; Huang Langhua 黄浪华 *zhubian* 主编, *Huaqiao zhi guang* 华侨之光. *Zhang Rongxuan Zhang Yaoxuan Zhang Buqing xueshu yantaohui wenji* 张榕轩张耀轩张步清学术研讨会文集, Beijing: Zhongguo huaqiao chubanshe, 2011. Two collections of essays by Zhang Yunan, *Haiguo gongyu jilu* 海国公余辑录, Zhang Yunan, *Haiguo gongyu zazhu* 海国公余杂著, that were reprinted in 2005 at the initiative of Zhang Hongjun (Chang Hung Kui) 张鸿钧, great grandson of Tjong Yong Hian are reserved for special guests particularly interested in the history of the Zhang family; The legacy of a great leader; Tjong Yong Hian, <https://www.youtube.com/watch?v=WXMvh8gXrVo> (added on 22.2.2013). Worthy of note, a transcript of Tjong Yong Hian's "Maoyingtang ji" is given in Rao Ganzhong, *Yinni Zhang Yongxuan xianxian shi shi yibaizhounian jinian wenji*, pp. 224-225.
39. See James R. Rush, *Opium to Java. Revenue Farming and Chinese Enterprise in Colonial Indonesia, 1860-1910*, Ithaca, Cornell University Press, 1990. p. 74.
40. Wolfgang Franke 傅吾康 in collaboration with Claudine Salmon 苏尔梦 and Anthony Siu 萧国健 (Ed.), *Chinese Epigraphic Materials in Indonesia* 印度尼西亚华文铭刻汇编, vol. II(1). *Java* 爪哇, Singapore: South Seas Society, Paris: École française d'Extrême-Orient, Association Archipel, 1997 pp. 112-113.
41. Melajak jejak sejarah kapiten Souw Beng Kong di Kawasan kota tua Jakarta indonesia-feature.blogspot.com
42. *Tongan Xianzhi* 同安县志, Ed. Minguo 18 (1929), *juan* 36,6b (p. 1182), quoted from Franke, Salmon and Siu, *Chinese Epigraphic Materials in Indonesia* 印度尼西亚华文铭刻汇编, vol. I. *Sumatra*, p. 304. For other versions see John G. Butcher, "The Salt Farm and Fishing Industry at Bagan Si Api Api", *Indonesia*, 62 (Oct. 1996), p. 92. According to another tradition the Chinese of Bagansiapiapi migrated from Patani (Thailand).
43. Benteng is a Malay/Indonesian term which means "fortress" and refers here to the two bastions constructed one by the Dutch, and the other by the Bantinese, on either side of the river Cisedane in the 17th century. The term Benteng, transcribed as *Wendeng* 文登 (Benteng in Minanhua), was and still is used by local Chinese Indonesians to designate the old city of Tangerang.
44. The oldest inscription inside the temple located near the old market is dated 1801, which means that it existed already in the late 18th century.

45. Udaya Halim, *Benteng Heritage. The Pearl of Tangerang. Museum Warisan Budaya Peranakan Tionghoa Tangerang*, 2011. The guide also presents the rehabilitation of the old house, and how the stone Chinese inscription of 1873, commemorating the repair of a staircase leading to the Cisadane River, was cleaned.
46. Song Ge, “Note sur le Musée-bibliothèque des Chinois *peranakan* de Tangerang, Jakarta”, *Archipel* 93 (2017), p. 219.
47. See Shi Xueqin 施雪琴, “Wenhua chuancheng yu jiti jiyi goujian: Dangdai yinni huaren lishi jiniangan de gongneng fenxi 文化传承与集体记忆构建: 当代印尼华人历史纪念馆的功能分析”, *Bagui qiaokan* 八桂侨刊/*Overseas Chinese Journal of Bagui*, 2016(3), Sept., pp. 36-37.
48. According to Yumi Kitamura, it is not clear when the idea of the Chinese Indonesian Cultural Park was conceived and by whom. However, at this point, it is the project of the PSMTI”, see “Museum as Representation of Ethnicity: The Chinese Indonesian Ethnic Identity in Post Suharto Indonesia”, *Kyoto Review of Southeast Asia*, N° 768 (2007), no pagination, <https://kyotoreview.org/issue-8-9/museum-as-the-representation-of-ethnicity-the-construction-of-chinese-indonesian-ethnic-identity-in-post-suharto-indonesia>. Retrieved on 09/06/2018.
49. As a matter of fact, the first and only President that mentioned Peranakan Tionghoa as an Indonesian *suku* (suku Peranakan Tionghoa) was Soekarno, as noted by Leo Suryadinata (private communication). See also Tedy Yusuf, *Kacang mencari kulitnya, Seorang Tionghoa anak bangsa yang menempuh perjalanan hidup sebagai prajurit TNI*, [Jakarta]: printed by Intan Printing, 2014, p. 186 (the book is not for sale, but donations will be used for the development of the Chinese Indonesian Cultural Park).
50. See Tedy Jusuf, *Kacang mencari kulitnya*, pp. 215-218. See also Yumi Kitamura, “Museum as Representation of Ethnicity: The Chinese Indonesian Ethnic Identity in Post Suharto Indonesia”, which provides a detailed overview of the museum and park construction plans, their planners, and the various problems encountered until 2006, as well as the aborted project of relocating the Candra Naya building from Jalan Gajah Mada (see above footnote 27) to Taman Mini.
51. *Museum Hakka Indonesia* 印尼客家博物馆 *Indonesian Hakka Museum*, [Jakarta]: Diterbitkan oleh Museum Hakka Indonesia & Perkumpulan Hakka Indonesia Sejahtera, 2015. ISBN 978-602-70104-2-0, Prakata, p. 15.
52. See above note 51.
53. See Leo Suryadinata (Ed.), *Southeast Asian Personalities of Chinese Descent. A Biographical Dictionary*, Singapore: Chinese Heritage Centre & Institute of Southeast Asian Studies, 2012, vol. 1, pp. 949-952.
54. Ching Banlee 庄万里 (1899-1965) was an industrialist, community leader, and art collector; see Leo Suryadinata (Ed.), *Southeast Asian Personalities of Chinese Descent. A Biographical Dictionary*, vol. 1, pp. 142-144.
55. See inter alia, Liang Shangyuan, 梁上苑, Cai Jianhua, 蔡建华, *Feilubin Huaqiao kang ri youji zhidui* 菲律宾华侨抗日游击支队, Xianggang: Xianggang guangjiaojing chubanshe, 1980. Both authors are Wah Chi veterans; Antonio Tan, *The Chinese in the Philippines during the Japanese Occupation 1942-1945*, Quezon City: University of the Philippines Press, 1981.
56. “PH’s first Chinatown Museum set to open”, *The Manila Times*, Friday, June 22, 2018, online.
57. <https://db.ipohworld.org/view/id/3989> Towkay Leong Fee @ Liang Pi Joo - His Life Story In Brief: “The text is an amalgam of information from a variety of sources but in particular *Days Gone By. Growing up in Penang* (George Town: Areca Books, Revised ed. 2007), by Christine Wu Ramsay, great-granddaughter of Leong Fee; *Ipoh, When Tin was King* (Perak Academy, 2009) by Ipoh author

Dr Ho Tak Ming, Sybil de Roquigny, another great-granddaughter of Towkay Leong Fee whose maiden name was Sybil Wong Sui Mei, and other local writers who have contributed oddments over the years.”

58. To connect Zainul Arfin Street (Calcutta Straat) and Gajah Mada Street (Coen Straat).
59. “The Sumatra Heritage Trust is a non-profit and non-government, community-based organization established on April 29, 1998, with the Legal Act of Syafnil Gani No. 21 in Medan. The objective of the Trust is to promote heritage awareness in Sumatra. The Founder of Pan-Sumatra Network for Heritage Conservation with 15 heritage societies members from all over Sumatra;” <https://sharedheritage.dutchculture.nl/location/sumatra-heritage-trust>. Retrieved 05/07/2018.
60. The bridge is in relatively original conditions although it had gone through a road widening project in 1993.
61. CeritaMedan, 17/12/2013, ‘Jalan Bogor menjadi Jalan Tong Yong Hian’, <https://ceritamedan.com/.../jalan-bogor-menjadi-jalan-tjong-yong-hian.html>, retrieved on 29/06/2018.
62. https://paper.people.com.cn/rmrhwb/html/2017-06/14/content_1782357.htm, retrieved on 07/07/2018.
63. *Museum Hakka Indonesia* 印尼客家博物馆 *Indonesian Hakka Museum*, p. 10.
64. <https://www.thestar.com.my/news/nation/2017/05/05/group-to-build-museum-on-malaysian-chinese-history/>, retrieved on 06/07/2018.
65. Pledge by which they vowed to recognize one Indonesian motherland, one Indonesian people, and one Indonesian language.
66. Worth noting, unlike the history museums of the Philippines and Malaysia that have special sections on the darkest hours of the Japanese occupation, those of Indonesia are rather silent, although in West Kalimantan especially the population from all communities was cruelly repressed, because of its attempts to resist the invaders. However, in Mandor a memorial to victims of the Japanese massacre was built after 1970, see Mary Somers Heidhues, *Gold Diggers, Farmers and Traders in the “Chinese Districts” of West Kalimantan, Indonesia*, Ithaca, New York: Southeast Asia Program Publications, Cornell University, 2003, especially pp. 197-208
67. *Maulia, Erwida (10 November 2009), “Hero Awards Given to three Noted figures”, The Jakarta Post*. Retrieved 16 November 2009.
68. The 31th Baba Nyonya Convention, 23-25 November 2018, will be held in Tangerang-Banten, Indonesia.
69. Such as the Republic Act N0 4846 or Cultural Properties and Protection Act signed by President Ferdinand Marcos in 1966, for Malaysia, the *National Heritage Bill 2005*, and the State of Penang Heritage Bill 2011; for Indonesia: *Undang-Undang Republik Indonesia Nomer 5 Tahun 1992 tentang Benda Cagar Budaya*; update of 2010: *Undang-Undang Republik Indonesia Nomer 11 Tahun 2010 tentang Cagar Budaya*. For a historical overview of the national policies on museums, see also Sellato, “Sultans’ Palaces and Museums in Indonesian Borneo: National Policies, Political Decentralization, Cultural Depatrimonialization, Identity Relocalization, 1950-2010, National policies on Museums”, pp. 130-132.
70. See [INDONEWS] Fw: pendirian Yayan (Nirlaba) Mitra Museum Indonesia (Indonews (s) Tue, 15 Feb 2000 00:36:23 -0800 (retrieved on 01/04/2018).
71. Such as *Perda Kota Medan No 6, 1998* and its updates, the last dated 2018.
72. See for instance: Esnan Pramono dan Dhani Mutiari (Jurusan Arsitektur, Fakultas Teknik, Universitas Muhammadiyah Surakarta), “Lasem Heritage Center sebagai Upaya Pelestarian Kawasan Heritage di Lasem”, Simposium Nasional RAPI XV–2016 FT UMS ISSN1412-9612. <https://publikasiilmiah.ums.ac.id/handle/11617/8137>; Syarifah Aini (Magister Teknik Sipil, Fakultas Teknik, Universitas

- Brawijaya [State university comprising nine campus, the main one being in Malang]), Antariksa (Urusan Arsitektur, Fakultas Teknik, Universitas Brawijaya), Turniningtyas (Jurusan Perencanaan Wilayah dan Kota, Fakultas Teknik, Universitas Brawijaya), “Pelestarian Lingkungan dan bangunan kuno di Kawasan Pecinan di Kota Lasem”, Lesson 1, Januari 17, 2018, www.academia.edu/.../PELESTARIAN_LINGKUNGAN_DAN_BANGUNAN_KUNO_DI_KAWASAN_PECINAN_KOTA_LASEM/
73. Bagaimana mendirikan sebuah museum Oleh: museumku | 14 April 2010, <https://museumku.wordpress.com/.../bagaimana-mendirikan-sebuah-museum/>. Retrieved on 05/06/2018.
 74. See Salma Khoo Nasution (Khoo Su Nin), *Sun Yat Sen in Penang*, George Town Penang: Areca Books (1st Ed. 2008), 2010.
 75. Salma Khoo Nasution, “Curating the Sun Yat Sen Penang Base”, in Leo Suryadinata (Ed.), *Peranakan Chinese in a Globalizing Southeast Asia*, pp. 170-183. Page 171, she defines the Sun Yat Sen Penang Base as follows: “Sun Yat Sen Penang Base is not a museum that collects and conserves valuable artefacts, nor is it a ‘memorial hall’ that enshrines the memory of the historical personality. Instead, it is more of a historic house museum with an educational display about Sun Yat Sen in Penang, emphasizing the cultural significance of that episode to the history of Penang.”
 76. Including Khoo Su Nin, *Streets of George Town Penang. An Illustrated Guide to Penang’s City Streets & Historic Attractions*, George Town, Penang: (First published in 1993) Areca Books, 2012.
 77. See Khoo Salma Nasution | Areca Books | <https://arecabooks.com/khoo-salma-nasution>, retrieved on 05/08/2018.
 78. Melissa Chan was a graphic designer, with a background in making visual forms of communication and interaction, melissachan.nl/info/ retrieved on 09/08/2018.
 79. See above note 14.
 80. See above note 38.
 81. See above note 31.
 82. See Freek Colomijn, “I am a Singer: A Conversation with Johan Silas, Architect and Urban Planner in Surabaya”, *Indonesia*, Vol. 102, 2016, pp. 7-30.
 83. According to *The Jakarta Post*, Friday, Aug. 17, 2018, House of Sampoerna: A Modern Museum Experience, “the museum’s attendance numbers have significantly improved since 2005, when it would only get 1,500 to 2,000 visitors per month. The number of monthly visitors is now 17,000, with the figure rising to 19,000 on busier months. Many museums have now gone on to copy House of Sampoerna’s sightseeing tourism concept. Museum heads from Yogyakarta have also visited House of Sampoerna to learn more about its visitor-friendly method of hospitality and communications.”
 84. Wang Gungwu, “The Peranakan Phenomenon: Pre-national, Marginal, and Transnational”, in Suryadinata (Ed.), *Peranakan Chinese in a Globalizing Southeast Asia*, p. 15.
 85. Abu Talib Ahmad, *Museums, History and Culture in Malaysia*, Singapore: Nus Press, 2015, p. 261.
 86. See Shi Xueqin 施雪琴, “Wenhua chuancheng yu jiti jiyi goujian: Dangdai yinni huaren lishi jiniangan de gongneng fenxi 文化传承与集体记忆构建：当代印尼华人历史纪念馆的功能分析”.

Chronological List of Sino-Insulindian Private History Museums and Heritage Parks

1984

1. Malacca: Chinese Hill Heritage Park, Bukit Cina Heritage Park, 三保山古迹文化公园

1985

2. Malacca: Baba-Nonya Heritage Museum, Muzium Warisan Baba Nyonya, 峇峇娘惹遗产博物馆, Jalan Tun Tan Cheng Lock N°.48-50

1999

3. Manila: Chinese-Filipino House, Bahay Tsinoy, 菲华历史博物馆, Kaisa Heritage Center Building, 华裔文化传统中心, Anda St. N°.32, Intramuros

2001

4. Penang: Sun Yat Sen Museum, 檳城孙中山博物馆 formerly called Dr Sun Yat Sen Penang Base, 孙中山檳城基地纪念馆, Lebuh Armenian, N°.120, George Town

2003

5. Surabaya: House of Sampoerna Museum, Jalan Taman Sampoerna N°.6, Krembangan Utara, Pabean Cantian

2004

6. Penang: Peranakan Mansion Museum, 檳城娘惹博物馆 or 檳榔侨生大宅, former mansion of Kapitan Chung Keng Kwee 郑景贵: Hai Kee Chan 海记栈 or See Rememberance Store, Church St, N°.29, Georgetown

2006

7. Kuala Lumpur: Kwong Tong Cemetery Museum, 广东义山历史文物博物馆, 2007 Kwong Tong Cemetery becomes a Heritage Park 广东义山古迹公园
8. Malacca: Cheng Ho Cultural Museum, Muzium Budaya Cheng Ho, 郑和文化馆, Lorong Hang Jebat, N°.51

2007

9. Manila: The Philippine Chinese Anti-Japanese War Memorial Hall, 菲律宾华侨抗日纪念馆, Chinese Cemetery, Chun Chin Rd. cor. Consul Gen. Young Rd

2008

10. Jakarta: Tomb of [Captain] Souw Beng Kong, Makam Souw Beng Kong, Gang Taruna, Jalan Pangeran Jayakarta, Mangga Dua
11. Johor Bahru: Chinese Heritage Museum, Muzium warisan Tiong-Hoa Johor Bahru, 新山华族历史文物博物馆, Jalan Ibrahim N°.42

12. Medan: Tjong Ah Fie's Mansion, 张阿辉故居,
Jalan Jendral Ahmad Yani N°.105

2010

13. Bagansiapiapi: Chinese Museum, Museum Tionghoa, 中华博物馆,
Batu Enam
14. Johor Baharu : Kwong Siew Heritage Gallery, Galeri Warisan Kwong Siew,
广肇会馆文物馆,
Jalan Siu Nam N°.24

2011

15. Tangerang: Museum of Chinese-Indonesian Culture, Museum Benteng Heritage, Museum
Kebudayaan Indonesia Tionghoa
Jalan Cilame N°.18 & 20, Pasar Lama
16. Medan: Tjong Yong Hian mansion and Gallery, 张榕轩纪念馆,
Taman Kebun Bunga 茂榕园、张榕轩墓园,
Jalan Kejaksaan, Gg. Sopan No.5, Petisa Tengah

2012

17. Malacca: Straits Chinese Jewellery Museum, Muzium Perhiasan Cina Selat,
海峡华人珠宝博物馆,
Tun Tan Cheng Lock Street N°.108
18. Bandung : Indonesian Chinese History Museum, 万隆华族历史纪念馆,
Museum Sejarah Etnis Tionghua Indonesia,
Jalan Nana Rahana N°.37, Warung Muncang, Bandung Kulon
19. Tangerang: Museum Library of Chinese Peranakan Literature,
Museum Pustaka Tionghoa Peranakan,
Ruko Golden Road C28/25 CBD BSD, Jalan Pahlawan Seribu,
Lengkong Gudang, Serpong, BSD City, Tangerang Selatan

2013

20. Kuala Lumpur: Tan Kah Keh Memorial Hall, 陈嘉庚纪念馆,
Kuala Lumpur and Selangor Chinese Assembly Hall, 隆雪中华大会堂 2nd floor,
Jalan Maharajalela N°.1, Kampung Attap, Wilayah Persekutuan
21. Lasem: Large Gate House Museum, Rumah Lawang Ombo,
Jalan Sunan Bonang No.70, Soditan
22. Lasem: Lasem Ladies Museum, Rumah Nyah Lasem,
Karangturi Gang IV

2014

23. Jakarta: Indonesian Hakka Museum 印尼客家博物馆, Museum Hakka Indonesia,
Taman Mini Indonesia Indah, 印度尼西亚缩影公园

24. Taiping: Old House Museum, 太平老厝博物馆, 林资有故居,
Muzium Rumah Lama,
Market Square N°.2A
25. Kuala Lumpur: Memorial Lim Lian Geok, 林连玉纪念馆,
Jalan Maharajalele No.89 & 91

2015

26. Ipoh: Han Chin Pet Soo, Hakka miners' Club Museum,
闲真别墅 客家矿工的俱乐部和博物馆,
Jalan Bijeh Timah N°.3

2016

27. Ipoh: Ho Yan Hor Museum, 何人可博物馆,
Jalan Bijeh Timah N°.1

2018

28. Kuala Lumpur: Malaysian Chinese Museum, 马来西亚华人博物馆,
First floor of Wisma Huazong,
Lot 15285, Lebuhraya Sungai Besi, Seri Kembangan
29. Manila: Chinatown Heritage Museum,
Lucky Chinatown Mall 4th floor Annex A,
Reina Regente Street and De La Reina Street, Binondo
30. Lasem: Oei Family House, Rumah Oei,
Pandeyan, Karangturi