Represented Space:
Lin Hai-yin's Travel Notes to the U.S. during the Cold War Era

Professor Lin, Shu-hui
National Taiwan Normal University
Department of Taiwan Culture, Languages and Literature

Abstract
During the Cold War, the United States cleverly disseminated its culture through public relations and invited Taiwan intellectuals from many countries to gain recognition in America. In April 1965, Lin Hai-yin was invited to visit the United States for four months. She was the first Taiwanese writer to be sponsored by the US State Department in a project called "International Visitor Program." Her travel account, "Being A Guest in the U.S.,” was published in 1966 and was included in the "Wen Xing Series." The book not only represented American families and cities, but also tried to shake readers’ understanding of American culture. Travel writings by Taiwan intellectuals are a part of literary production during the Cold War period. Lin made lively observations on American women's lives, children's literature, and Chinese writers via vignettes in her travel writings. After Lin listened underwent briefing about “life instructions” by the United States State Department, she could arrange cultural tours by herself through which, she intended to booster the development of the humanities in Taiwan. This paper will discuss the issues of her writing and itinerary, and will represent the mood of space; it emphasizes the topic of travel writings and their rich content in cultural and historical aspects.

Keywords
travel writings of visits to the US, cultural Cold War, female writer, Being A Guest in the U.S.
I. Introduction

During the Cold War, the United States applied soft power in public diplomacy, inviting elites from many countries to influence Taiwanese recognition of America. For instance, the U.S. State Department invited foreigners to visit the US. Browsing through the visitors’ travel writings, readers can notice that these texts are cultural products of a special space-time background. These authors took part in the "International Visitor Leadership Program “to visit the United States. Observing differences among education, family backgrounds and life experiences, they wrote about their experiences in America through their travel writings, and thus offered Taiwanese people other methods to understand the U.S. These reports or memories reflected the State Department's goal to broadcast American institutions, culture, values, and ideologies, thus allowing the visitors to experience American culture.

Among the travelers, Lin was the first Taiwanese female writer to accept sponsorship from the U.S. State Department for the "International Visitor Program "to formally visit America. Lin was in her 48th year, not only arranged her schedule before her trip, but also wrote about her experiences after returning from the U.S. These texts were published in the United Daily News, Mandarin Daily News, and Women. In 1966, they were collected and published by Wenshing Bookstore into Being A Guest in the U.S... Most research related to American interactional strategies in education focus on the influence of U.S. AID on Taiwanese culture; the results contributed to examining authors under the US AID system, literary magazines, and literary history. Because she was an editor for a long time, Lin's influence on Taiwanese literary circles was enormous.¹ She wrote continuously her whole life, producing many works. Research about Lin mostly emphasizes her novels and status in the literary world and publishing industry. Little research has been directed toward her visit to the United States, or her travel writings. Therefore, this paper collects information related to the author’s background and refers to other interdisciplinary research in order to discuss the position of "Being A Guest in the U.S." in travel writing. I will also analyze the narration of this travel writing, and how the author experienced emotions as a foreigner. Through the research, I re-examine the special characteristics of travel writings about the US during the initial cultural Cold War period, discussing the history and themes, as well as the different observations by Lin and travelers who compared American and Taiwanese cultures.

In discussing the process of producing literature, Edward W. Said used concepts

of worldliness and circumstantiality to describe the complicated phenomenon that literature imposes on local and foreign societies, and the relationship between literature and reality. He emphasized the connection between literature and secularization by focusing on the political power behind the literature. What was the position of Lin and how did she arrange her travels around the U.S. to support her writings and her interests? Why did she choose certain places to write about? What emotionally moved her in the places that she did visit? Lin's "Being A Guest in the U.S." observed different groups, women, and the situation of people in many classes of society. Such travel writings included discussions on prejudice and oppression. To analyze the travel writings during the Cold War, which differed from normal life experience, we need to keep our free will and independent thinking to display the meliorism in travel writings.

II. The Position of Being A Guest in the U.S. in Writings and the Trip

Lin Hai-yin (1918-2001) was born in Osaka, Japan. She grew up in Peking and lived in Taiwan after the war. Her father, Lin Huan-wen, was from a notable Hakka family in MiaoliToufen. She submitted work to Taiwanese newspapers when she was 31. Her early works could be seen in the Public Opinion Newspaper and Free China, and later in the Central Daily News. Lin was the editor of the Mandarin Daily News. In 1953, she was the chief editor of the supplement in the United Daily News and the editor of the Wenshing Magazine from 1957. Lin promoted many Taiwan-born authors in her lifetime. JuJia-Wen mentioned, “From 1959, Lin introduced Zhong Lihe, Shih Tsui-feng, Wenxin, Chung Chao-cheng, Liau Ching-shiou, and many other local writers.” In 1963, the United Daily News published the poem, “Story,” and from this arose a poem called “Captain Incident.” The poem described a captain who floated to a small island. The government considered it to be ironic and put the author in jail. Lin, being the chief editor of the supplement, chose to resign with the government's arrest of the poet. Although she seemed relieved, Lin still wrote about her depression in a letter to Chung Chao Cheng, "This incident makes me understand the pain of ‘holding back my tears!’ I'm a risible woman, but those who like to laugh usually like to cry, too. I'm no exception. Like a bird feeling wronged, I should have a good cry, but I hold it back!” After leaving the United Daily News in April 1963, Lin accepted an invitation to visit the U.S. for four months from April 18, 1965. Her daughter, Shia Tzu-li, wrote in her mother's biography that her mother had declined job invitations.

---

from many newspaper offices after she left the United Daily News. As Shia Tzu-li said, “The two years after leaving the United Daily News were also productive years in terms of Lin's publications. “She restarted writing and focused on publishing Being A Guest in the U.S. This was a collection of Lin’s serial works. These works were published in newspapers after she returned from the United States.

Travel writings are not only a medium for understanding emotional construction during the Cold War, but are also research materials for critical reading. In 1950, the U.S. State Department and CIA founded The Asia Foundation, which promotes American culture. After this foundation was established, its main focus was the promotion of cultural and publication businesses. These publications were useful for facing the threat from the Soviet Union during the Cold War. Through these activities, the United States achieved its goal of containing the expansion of the Soviet Union and also improved the American leadership position in broadcast culture in East Asia. International strategic competition patterns, created as strategies for safety by 20th century countries, were actually struggles over ideology. The cultural Cold War was the most obvious characteristic. The mass media realized or sublimated the mission of keeping the culture of the country safe. Since Taiwan was always in a Cold War state, opportunities to understand foreign countries were limited. During the Martial Law period (1949-1987), some authors of travel writing grasped the advantage of cultural capital. In addition to reviewing fine memories from the divine land or themes centered on anti-communist nostalgia literature, other types of travel writings in the "International Visitor Program" were closely related to the historical background of the Cold War.

The "leaders" and "experts" of the "Fulbright-Hays Act," (which later merged into the "International Visitor" program), were responsible for Taiwan through the United States Educational Foundation in the Republic of China. The visit period for the former was two months, and for the latter, four months. Since people who were considered leaders were mostly important officers unable to leave their work for a long time, they could only visit the United States for two months. On the other hand, the range of “experts” was larger than the former, including college professors, journalists, writers, artists, and other professionals. Through the exchange of art, books, teachers, scholars, and students, professionals attempted to influence foreign elites’ perspectives on the U.S. through cultural diplomacy. Among these people, some were writers. Their travel writings revealed the clear or veiled view of the visitors; thus, these works are worth discussing in terms of their meaning in literature and culture. During the Cold War Period, Washing Bookstore published many

---

Taiwanese travel writings to America. These works are in the Wenshing Collections; they not only represent American family, city and other spaces, but also try to influence readers’ understanding of the US through the media.

The Washington Post published the activities of Lin (Fig 1.) on August 15th, 1965; we could see the importance of Lin’s trip from this article.

(Fig. 1) News coverage on Lin’s visit to the U.S. in the Washington Post (1965) (Source : Washington Post)

After the war, some writers began gaining better positions in society, the economy, and in discourse, so their works could be published in the newspaper or in books. Travel writings become an access to the world outside Taiwan for domestic readers.

Lin proposed three themes for her trip to the United States:7 The first was visiting authors in America. Lin visited many Chinese and American authors in America. She said that "Before the trip, I wrote down the names of Chinese authors whom I hoped to visit whether I knew them or not. After arriving in the U.S., I met more authors or scholars than I expected to meet." She wrote, "Now I will trace the route of the trip and record my meetings and the situations of the writers' lives. Readers might be interested in knowing about this."8 Lin’s second proposal was to visit American women and their families. Lin contacted many women in the United States. She divided them into two types: employed women and housewives. Lin met the former when she was involved in official business. For instance, the first woman she contacted was the director of the international bureau in the Department of Labor, Miss Mary Conan. She told Lin about the "radical" changes that were occurring in American women’s lives, such as high commodity prices and the requirement of

---

8 Ibid.,p.154.
higher education. These social trends compelled American girls to learn skills in their youth to be good wives and to serve society. Mary gave these words to Lin as a gift: “You will be free only by being lonely.” This was to comfort her in her loneliness on her solitary travels. Lin’s third theme was an investigation into American children's books. She planned to report on the situation of American children's books as she was concerned about her country’s development in this field. Lin's itinerary didn't include popular tourist sites, but focused on the above three themes. We can see the close association between the trip to the U.S. and the three themes of her visit.

In *Being A Guest in the U.S.*, Lin didn't record the trip chronologically but narrated it as her memories. Therefore, we need to collect sporadic information to sort out the main itinerary. Lin departed from Taipei Songs an Airport to Japan, and then flew to San Francisco and Washington. Later, she visited many cities on the east coast. In Washington, she listened to many speeches, visited colleges and heritage sites, and subscribed to children’s magazines. On April 8th, Lin headed for New York, Princeton, and Philadelphia. She visited Niagara Falls in Buffalo, later arrived in Boston, Chicago, Denver, etc. After Lin arrived in San Francisco, she moved to the east coast again and visited many places along the way, such as Los Angeles, the Grand Canyon, Santa Fe, New Orleans, rocket centers, an air base, and finally, Pearl S. Buck in Philadelphia. In order to trace Lin’s travel routes and speculate on her experience, we sorted out "Collection of Home Letters and Postscript” in *Being A Guest in the U.S.*, and consulted the texts, at the same time using satellite positioning methods to record her travel: (Fig. 2)

(Fig.2) Lin’s main travel route in 1965. Source: The underlay comes from OSM

---

Lin not only visited many famous landscapes, but also met with many people. For example, Lin visited the Universal Exposition in New York with Gau Chian, Yuan Shan, Wang Li-Huang, Chen Ting-biau, Chen Mu-ning and others. Also, she visited the Chinese writer Lin Yu-tang, children’s book writer Anne Emery, and the editor of the *Chicago Tribune*, Mrs. Mitchell. On the other hand, Lin visited the Baha’i temple with Wu Li-hua and the Iowa farmlands with Nie Hua-ling and Paul Edger. Before her return to Taiwan, she united with her eldest son and visited her birthplace, Osaka. She mentioned that this kind of visit required listening to a cultural education report at the U.S. State Department for at least one week before she could arrange her trip. Lin said, “I had planned this trip to the United States for three years.” Obviously, anyone who planned for a visit like this for such a long time has an international perspective; the political environment was dangerous then. But Lin still maintained a great relationship with many foreign friends. They contacted her often and published books translated into many languages simultaneously. She even recorded many details, such as Wu Lu-qin inviting her to Voice of America and to the USIS director’s house.

### III. Locations Selected and Spatial Emotion

W. J. T. Mitchell suggests that landscape is “a medium of cultural expression.” The travel sites Lin chose implied cultural considerations. These spots became the medium by which she understood American society. For instance, she mentioned that New York "Bai Lau Huei (Broadway)” was homophonic to the sound of the original word. However, after she saw the lonely elderly gather on the street, she thought this Chinese name was actually similar to the meaning, "Street Gathering of the Elderly." This article also contains a record of her interview with the *New Orleans States-Item*. When the reporter, Rose Quan, mentioned the American elderly welfare institutions and systems, Lin replied with "no heart" to comment on their society's lack of consideration for the elderly. The article entitled "The Sunset of Broadway" implied that the elderly in American society were gradually withering away.

Williams identifies "the culture of a period" as "emotional construction" and emphasizes that even disadvantaged groups, such as laborers, women, and blacks, have their specific "emotional construction.” Lin described foreign students' lives in...
Harlem, New York, writing “Bitter Tears in a Restaurant” to described their part-time jobs in a restaurant. She also recorded the plight of women in the family and employment. Since Wu Lu-qin recommended Lin to meet Phyllis McGinley, she happily visited this famous female poet and the author of children's books in New York.

(Fig. 3) Lin (right) and Phyllis. (1965, 5, 27)
(Source: Night Reading Beside the Cloud Window, Taipei: Pure Literature Press)

When Phyllis McGinley won the Pulitzer Prize in 1961, Lin posted message about the prize. The reason for this visit was that there were also many female writers willing to write as housewives in Taiwan. McGinley’s work, Sixpence in her Shoe (1964), was set in a Victorian style house in New York. The descriptions include the attic, cellar, kitchen, nursery, and so on. The author said that this was an autobiographical book, which also mentioned the problem of women's higher education. Putting a silver sixpence in the bride's left shoe symbolizes wealth and implies happiness in married life. Since Lin likes to write, also has been an editor, and was a housewife, she could empathize with McGinley.

American children's books were one of the important themes of Lin's trip. Therefore, she visited the children's literature center in the Library of Congress on the third day. The institution has arranged teams to select excellent children's books by determining the great books by age and category. Many civil society organizations also select great children's books or set up awards. Lin mentioned the flourishing of children’s books and their categories, which were the same as those for adults' books. On the other hand, this fact depressed her. Since "whether it’s for education or business competition, Americans still continuously criticize, discuss, and research"

17 Ibid., pp.14-16.
their children's books. These books were also developing in Taiwan; however, "Children's books that use creativity, the concept of daily life, or children's living environments as themes are sorely lacking." Lin thought that, "The first things our children need to know are the basic conditions for being a normal person, not for being a hero.""Sometimes we were limited by "maintaining exemplar behavior." For instance, we like to teach children to respect parents, but it's horrible to tell them to follow the methods of the "twenty four filial men." Encouraging children to ruin their own bodies and mental health to respect their parents? Abandon those stories!"18 The package and content quality of American children's books, no matter the themes, content, illustration, layout, or type, were developed on multiple levels, not to mention that bookstore services, design, and marketing strategies were consistently innovative. Their shelves also had popular authors or illustrators' new products.19

Children's librarians and educators were responsible for helping children get the best information resources. A country's future depends on the assistance of education and library staff to improve people's attention to children's books. To make the industry of children literature flourish, Lin suggested and expected that domestic publishers would learn more about children's books in the U.S., France, Japan, and other countries, make story content more diverse, depart from the old framework, and set up a robust selection and recommendation system.

Textbooks during The Cold War mostly took an anticommunist stance and opposed Russia. They tried to influence students’ thought with anticommunist ideology.20 However, concerning the development of children's literature, Lin visited libraries in U.S. schools and communities to observe their propagandizing methods carefully. She said that “One of my interviews was related to children’s books, since the development of children’s literature in the United States is so enormous.” Lin broadly collected book lists published by the Association for Childhood Education, D.C. office, and introduced the “book week” held in the New York children’s library for the public. Listing The Caldecott Medal, Newbery Medal, and other awards, she illustrated that these awards would gradually promote good literature through research and criticism in the field. These descriptions revealed her profound understanding of the function of these activities. Visiting such institutions helped authors of Taiwanese

20 Wang En- mei.2010.Anti-Communism in School Education during the Cold War Period: An Analysis Based on Taiwanese and Korean Elementary School Textbooks. Thought and Words 48,2 :49-117.This essay takes the textbooks of Taiwan and Korea as examples to analyze the anticommmunist image in school education during the Cold War period. These books show that Taiwanese textbooks after 1950 centered on anticommmunist thinking and opposing Russia, self-discipline, and dignity.
children’s literature to widen their horizons, and also offered references to associations that hold related activities. In addition to her pre-arranged itinerary, Lin especially enjoyed scenes related to children literature that she saw by chance. For example, although transportation near Boston Park was convenient, this park usually was not on the itinerary since there were also many other famous local spots. Lin headed for the park in her leisure time; she saw leisure scenes of the grass and lake in the sunset and felt familiarity with them. Later she recalled that the scenery was the story background of the picture book, *Make Way for Ducklings*. The author and illustrator of this book is Robert McCloskey. He said he needed to pass through Boston Park every day while he studied at an art school in Boston. “Four years after coming back from art school in New York, he decided to draw and write this book.”\(^{21}\) Having visited this park, Lin felt more of a sense of familiarity when she read the book.

How did travel writings reflect public and private cultures? Cities own public and private culture simultaneously. Cities are an actual space, and also a place of imagination. Cities are precisely filled with street networks, houses, public buildings, transportation systems, parks, and shops. These structures parallel the complicated attitudes, habits, customs, expectations and hopes of city residents.\(^{22}\) (Chambers 1986: 183) Although landmarks and buildings in America are a single functional space, the landscapes are provided with conversations of various voices. Travel writings not only portray city landscapes, but are considered the cultural landscapes of the United States, such as a refined education system, open art system, and multicultural publishing. In “Children’s Literature in America” from her book, *Being a Guest in the U.S.*, Lin elaborated on her observation of libraries and publishing houses, and her interview, in which she discussed the authoring environment with famous illustrators of American children's books.\(^{23}\) (Chiou 2012: 163:4-11)

Landscapes contain the cultural codes, and travelers decode their meanings while observing the view. The meanings of the codes are dependent on the travelers’ cultural meanings and values since travelers juxtapose their own cultures and values on the landscapes unconsciously. Because of the authors’ deliberate revisions or editing, and the time interval between the experience and writing, landscapes in travel writings are representations of space.\(^{24}\) (Lai 2009: 14: 186) Although this was Lin’s personal

---


\(^{23}\) In 1964, Lin was the first literature editor of children's books in the Department of Education of Taiwan Province, and the first children’s literature worker to be invited to visit the U.S. In terms of interaction with foreign countries and improvement int he regeneration period, her visit had a special historical meaning for Taiwan's children's literature.

experience, it was a chance to pry into American children’s literature. She thought that Taiwanese children’s literature should get out of the ivory tower, and address new knowledge. This travel writing represented space in the humanities, including American libraries, publishing houses, and the writing environment for children’s literature. It also made readers understand American city culture from the active development of children’s literature, and expanded their horizons.

In addition to visiting children’s literature authors, Lin visited Pearl S. Buck, the novelist, in August 1965. (Fig. 4) Buck’s father was a preacher. He migrated with his family to Zhenjiang in Jiangsu Province, China and had close relationship with Asia. In 1964, Buck founded the Pearl S. Buck Foundation in the U.S., and devoted herself to rescue work of American orphans.25 In Lin’s interview with her, Buck talked about the goal of the foundation, “This is an institution that raises money to assist orphans, instead of operating as an orphanage. The establishment of the foundation is to assist war orphans whose fathers are American soldiers, and whose mothers are Asian.” (1966: 128) Buck was the first American female writer to win the Nobel Prize. She had an important place in the literary community, and passionately engaged in social services, which won Lin’s strong admiration.

(Fig. 4) Lin visited Pearl S. Buck.
(Source : Collection of Modern Taiwanese Writers13. Lin Hai-yin, National Museum of Taiwan Literature)

Travel writings consist of the authors’ chosen, woven, and reconstructed experience. They express the author’s memories. Lin liked literature. Therefore, she special

25 The Pearl S. Buck Foundation is still operating today. There are branches in South Korean, Thailand, Philippine, Vietnam, Taipei and other areas. Resource: The Pearl S. Buck Foundation, Taipei, Taiwan. (http://www.psbf.org.tw/)
arranged to see the homes of two late U.S. writers on her trip. One was Mark Twain, and the other was Washington Irving. Although their backgrounds, environments, lives, and writing styles are utterly different, they are jewels of 19th century American literature.\textsuperscript{26} The Adventures of Tom Sawyer, Adventures of Huckleberry Finn, Old Times on the Mississippi and other famous works have made Mark Twain one of the most familiar American authors to readers of all ages. Therefore, Lin headed for Hannibal, Missouri, to visit his hometown. A cave is the setting for one of the scenes in the book; in actuality, it was one of the places Twain played in his childhood. Lin mentioned Twain's description of the cave in her book, “The mouth of the cave was up the hillside—an opening shaped like a letter A. Its massive oaken door stood unbarred. Within was a small chamber, chilly as an ice-house, and walled by Nature with solid limestone that was dewy with a cold sweat. It was romantic and mysterious to stand here in the deep gloom and look out upon the green valley shining in the sun…. McDougal's cave was but a vast labyrinth of crooked aisles that ran into each other and out again and led nowhere. It was said that one might wander days and nights together through its intricate tangle of rifts and chasms, and never find the end of the cave; and that he might go down, and down, and still down, into the earth, and it was just the same—labyrinth under labyrinth, and no end to any of them.”\textsuperscript{27} The cave was a small world unto itself. The maze provided the protagonists in the novel a space to have adventure, and also a place to create imagination. The natural cave became a secret wonderland for the children, as if the utopia they found there isolated them from the complicated reality of the world. As for the Mississippi River, its scenery was also portrayed in Twain's works. After facing frustration in the town near the river, the characters in the story cherished even more the peaceful time they spent on the river. The Mississippi River was like the mother of the earth, and purified the minds of the novel's characters. The river, as the novel's theme and structure, symbolized the beauty and harmony of nature; the river's natural flowing process was similar to the characters' journeys; \textsuperscript{28} that is, they went with the flow. Lin thought that the small village of Hannibal, beside the Mississippi River, offered to the entire world of literature a rich life experience, adventurous spirit, and dreams; it was not limited to the author's poor childhood or misery. Mark Twain not only portrayed scenes from his youth, but also his attitude toward life and his philosophy.

The other author, Washington Irving, was born in New York. His former residence was called Sunnyside. He was a famous American author, lawyer, magazine editor, and diplomat, and served on the staff of the commander of the New York State Militia.

\begin{footnotes}
\item Lin Hai-yin. Being A Guest in the U.S.p.36.
\item Ibid., pp.67-68.
\item Wang An-chi.1985."Irony in Adventures of Huckleberry Finn by Mark Twain". Chung Wai Literary Quarterly 7,14: 97-111.
\end{footnotes}
When he was 21, Irving traveled to Europe for the first time and later became a professional writer. His famous works include “Rip Van Winkle” (1819), and “The Legend of Sleepy Hollow” (1820). The story content usually contained material from other countries. The basic plots of “Rip Van Winkle “and “The Legend of Sleepy Hollow” come from German folklore. Irving portrayed typical local characters and colorful descriptions vividly. Adding his special humor and lively writing, he transformed foreign material into American anecdotes.

The setting of Irving’s short story “Sleepy Hollow “was a Dutch settlement in the actual place of Sleepy Hollow, located in a secluded glen near Tarrytown, New York; the original title was "The Legend of Sleepy Hollow. In the beginning of the story, it says, “In the bosom of one of those spacious coves which indent the eastern shore of the Hudson, at that broad expansion of the river denominated by the ancient Dutch navigators the Tappan Zee, and where they always prudently shortened sail and implored the protection of Saint Nicholas, there lies a small market town which is generally known by the name of Tarry Town. This name was given by the good housewives of the adjacent country from the inveterate propensity of their husbands to linger about the village tavern on market days. Not far from this village, perhaps about two miles, there is a little valley among high hills which is one of the quietest places in the whole world. A small brook murmurs through it and, with the occasional whistle of a quail or tapping of a woodpecker, is almost the only sound that ever breaks the uniform tranquility.”This was a place many Dutch settlers gathered. The story also contains real scenes from Irving’s home.

By observing the close connection between Irving and his home, Lin commented on his later retired life, "His retired life didn't isolate him from the world outside; rather, Sunnyside became a meeting place for literary figures." She later praised, "What an enviable life for a man of letters!" From the paintings in the house, Lin also noticed writers who had gathered here, "like Hawthorne, who wrote The Scarlet Letter; Emerson, Holmes, William Cullen Bryant, Longfellow, and William Cowper, the latter who was known as the ‘American Scott,’ and so on." Lin imagined the living room and study filled with many writers; she therefore expressed envy in her travel writing. In fact, in the field of Taiwan literature, Lin has a close relationship with other writers, so for "half a century, "Ho Fan and Lin Hai-yin's house was like half of the literary world of Taiwan. Writers who arrived at their home felt like they were entering paradise; people who didn't write turned into half a writer, feeling that even they had entered the world of literature."

When Lin imagined the

---

31 Ibid., p.39.
literary artist enjoying the spring scenery of the Hudson River outside on the grass, she heard the tour guide say, "Who knew that the quiet and beautiful river would one day suddenly be disturbed by railway construction? The quiet atmosphere was destroyed. Mr. Irving lodged a complaint at court. In the end, the railroad station gave three thousand dollars in compensation to him!" Readers could know that Irving was not only a famous author, but also an activist with environmental awareness.

Landscapes are a part of the earth’s surface that we deliberately observe from another place. Landscapes combine entitled terrain (objects that can be seen) and the conception of viewpoint (observing methods). Landscapes are a strong visual conception. In most definitions of landscape, the observer is outside the landscape; this fact is the most important difference. Lin didn't live in many American landscapes; she observed American nature or people as a traveler. She recorded the terrain of the Grand Canyon in specific data on her trip to the U.S.: "A large chasm at the altitude of above seven thousand feet, it was two hundred miles long, fourteen miles large, one mile deep. Inside the chasm countless layers of alluvial rock had accumulated over seven or eight hundred years." On the other hand, she also revealed her feelings when visiting the natural landscape: "No partner during the trip means more freedom but loneliness. When I gazed at the special scenery in front me, I started to think profoundly, is this altitude? Or is it the seabed from hundreds of years ago? Am I standing in the altitude or on the seabed? Then I think that if I were a big bird flying above, the valley must be mighty. But it seems so tiny while standing here! However, I didn't have anyone near me to share this feeling." Facing the great landscape, Lin felt the contrast between the individual and enormous space, and also the feeling of loneliness. In 1919, the U.S. Congress passed a bill to fund the Grand Canyon National Park, which put the deepest, the most beautiful 170 kilometers of the canyon in it. They built a trail system, and an ecology and geology educational research system. In the 19th century, the U.S. government and writers strove to find the symbol for the country of America to construct a national and cultural identity by funding national parks. The U.S. had no ancient history or famous historical sites. Therefore, Americans turned to the original, wild environment. They have tried to preserve nature and advocate the wilderness, which gives them a unique national image, and also contrasts with the developed, artificial nature of Europe. In addition to recording natural landscapes, Lin also wrote contrasts and comparisons with Taiwan’s landscape. For instance, she compared the Grand Canyon with "the trip from

---

Hualien to Tienhsiang,“36 and the association between the yellow water of the Colorado and Chuo-shui Rivers. As comparisons and contrasts, these examples of Taiwanese and the American landscapes give readers a more concrete association. At first, “landscape” meant a picture of a view; then the view itself. Finally, on a modest scale, we transformed the terrain so that it resembled a pastoral landscape in the shape of a garden or park. Landscape is a space on the surface of the earth; intuitively we know that it is a space with a degree of permanence, with its own distinct character, either topographical or cultural, and above all a space shared by a group of people; and when we go beyond the dictionary definition of landscape and examine the word itself we find that our intuition is correct.37 Jackson considers landscapes "the painting of visions" and "the interpretation of artists." He also says that we know instinctively that landscapes are a continuous space and have characteristic symbols, either topographical or cultural, and are mainly spaces shared by a group of people. Landscapes have both artificial and natural characteristics; traditional identification indicated that they might be influenced by human psychology to a certain degree. Landscapes also reflect the result of being organized and reformed. Researching landscapes is thus inevitably associated with research about human activities, whether economic, social, or cultural.38 For instance, Santa Fe is the capital of New Mexico. Lin mentioned the four kinds of flags hanging in the town: Spanish, Mexican, Texan, and American. She saw many special buildings made of yellow, mud bricks that allowed for comfortable living even in the warm temperatures. She concretely recorded Santa Fe from the northeast to the southwest. There were about ten Indian tribes in the range of eighty mile radius. The travel writings mentioned that many people thought American Indians were all the same, but "they are different in terms of languages, costumes, decorations, and characteristics." Lin only knew that the Taos Pueblo tribe was the most famous Indian tribe originally. However, the tour guide, Sally Weiner, took her to Cochiti and Santo Domingo, which are far away from southwest Santa Fe, to experience daily life in an Indian tribe. Some authors thought Indians had a mythic mode of being that was like those of human beings in the antcient time. This mode didn't deliberately distinguish between subject and object, reason and instinct, and was in harmony with the universe.39 Lin didn't take this attitude in her writing, however; she represented the experience as cultural landscape. Santa Fe was constructed as an interaction between society and the

36Ibid., p.97.
special nature that surrounds it. The residents gradually formed unique tribes, displayed features of group lives, and became a multicultural landscape of humanity.

Lin visited New England in the northeastern United States, where many English Puritans arrived after leaving their country in search of religious freedom in the 17th century. For many immigrants, the name "New England" symbolizes a brand new country different from the original England. Lin mentioned the historical character Roger Williams, who was banished to Rhode Island for advocating separation of state and church, and suggesting giving the human rights and autonomy to the indigenous peoples. On Rhode Island, Roger Williams spread a domestic spirit, over the island with his Indian friends, and made Rhode Island into a liberal democracy. Located in the northeast United States and close to Canada, New England is an area where pilgrims moved from England to the United States. Having its origins in the 17 century, New England was settled by pilgrims who immigrated there in pursuit of liberty, the spreading of freedom of speech, and to strive for human rights.

In terms of city culture, the city isn't a melting pot, which mixes foreign and local cultures together. The city itself is only an exciting process in sight and language; many brilliant new forms appear in the process. The appearance of multiple cultures in New York was a new phenomenon of foreign elements colliding with city culture. But in terms of real life, for these New York immigrants, conquering the strangeness of New York was the main important goal. New York art culture merged with people's lives. As for how to make good use of literary space, Lin visited Lincoln Center. Rather than a simple drama theater run as a business, it is an educational art performance center supported by funding. At first, individuals and foreign governments donated 104 million dollars; later, New York City, and the New York state and federal governments donated 4,000 dollars. Another 16.7 million dollars were collected from individuals. In 1962, the symphony hall opened. Taiwan’s Rung Shing children's Choir was invited to participate. Lin made a comment on her personal feelings, “The prosperity of the Lincoln Center is based on Americans’ belief in the importance of art. They spend their time and effort generously creating it.” She praised the grand Lincoln Center. She considered it to be based on Americans’ perspectives of paying attention to the arts and their willingness to spend time creating and admiring it. In addition to describing Americans’ passion for art, she hoped that Taiwan would not only understand the value of art, but attend actual

---

activities to promote it.

During her stay in Washington, D.C., Lin visited several memorable sights nearby. Among them, she went to Arlington National Cemetery, where many famous people, soldiers' wives, and children are buried. They died in wars for their country in the American Revolutionary War, the Korean War, and even the Vietnam War. The Marine Corps War Memorial commemorates the five American Navy men who risked their lives to raise the American flag on Iwo Jima during World War Two. She also described other special monuments, such as the Tomb of the Unknowns, which is a memorial to remember the nameless heroes who sacrificed for the country in World War II and the Korean War. She said, "In the marble tomb, there lay a nameless soldier transported from France in World War I as a symbol." Lin recalled that she translated "Tribute to a Nameless Hero" in the English Crown magazine. Here is an excerpt:

No matter who he is, I know he definitely believed that human beings are all equal and have hopes. And their responsibility is to preserve dedication to justice. This is why I take off my hat and stand in front of the nameless tomb to salute. He was also my brother, my father, my son, my fellow, my friend.

She commented on this paragraph that it "shows the passion for the country but it is not stereotyped." After visiting the nameless tomb, she could share the author’s feelings more. She thought that "No one knows the real identities of the nameless heroes, but it doesn't affect others' respect and admiration." Benedict Anderson has mentioned interpretations of the nameless tomb. No more arresting emblem of the modern culture of nationalism exists than cenotaphs and tombs of Unknown Soldiers. Public ceremonial reverence is accorded to these monuments precisely because they are either deliberately empty or no one knows who lies inside them. This has no true precedent in earlier times. The national imagination and memorable landscape make time seem continuous and gives it meaning.

In terms of the meaning of monuments, memories sometimes imply politics of memory, which belongs to political unconsciousness. In the process of rebuilding memories, what to choose, how to choose, or even what to rebuild involve complex memory. By doing scalar research of "historical memory," Wulf Kansteiner has pointed out that the construction of commemoration and memories in society is usually for the current political social demand, and not to understand the historical

---

46Ibid.
47Ibid., p.198.
facts of wars. For instance, Lin states in her book that the thirty-six pillars in the Lincoln Memorial symbolize the thirty-six states of the Lincoln period. There is only one marble statue of Lincoln in the hall, and "people can't help but admire him." The broad space and giant statue present the greatness of the historical person, making visitors need to look up and admire.

The meaning of remembering Lincoln derives from the fact that human rights still constitute an important issue in America. Lin portrayed Washington, DC. as a typical solemn and generous capital and also a regular city constructed through planning. But she thought that the transverses diagonal axis radiating from the center was hard to clearly recognize clearly. She attracted four passersby to help her while she was holding the map. Lin notes that they "enthusiastically surrounded me, pointed and discussed the map, but still shook their heads and sighed. That scene was like a kind comic painting." Thus, Lin described not only wars and the memorable landscapes of historical people, but also the city's kindnesses.

Lin frankly said the goal of this visit to the U.S. was to obtain experience for the future development of humanities in Taiwan. Lin’s description of landscapes not merely portrayed the buildings, but also contained a historical context and profound feelings for them. Places she recorded include the State Council, Library of Congress, Voice of America, Lincoln Memorial, Thomas Jefferson Memorial, and The Pentagon. In Shia Tzu-li’s commentary on her mother’s book, she wrote that,” It wasn’t travel writing, and not a short introduction. It’s a mature thinking person’s trip, in which the author referred to her historical experience and the broadening of her cultural horizon. This is typical Lin-style, which was full of humanity and familiarity with daily life.” In addition to reports on her visits, she also wrote about her experience in the form of family letters, which are in the “Appendix” of the book. By sharing her personal experience, Lin attempted to talk to readers in an intimate, friendly way.

From the diachronic details in the texts, researchers are able to explore the mindset of visitors traveling to the U.S. and gain insight into the strategy of travel writing. The traveler records her trip chronologically. Furthermore, since traveling involves constant changes in place, travel writings are also the “representational space” of the traveler. Lefebvre mentions in The Production of Space that “representational space” is the “space directly lived through its associated images and symbols, and

52Ibid., pp.196-197.
53Ibid., p.251.
hence the space not only of ‘inhabitants’ and ‘users,’ but also of artists and perhaps a few writers and philosophers who only aspire to do no more than describe.” Using the space concept to explain travel writings, these texts would represent the transition of city culture and the impact on people’s lives by its development.

In travel writings of the Cold War, the contents usually imply agreement with one’s culture. After returning back from their trips, authors often use referring, comparisons or critical methods to review the situation of embodied practices in the society. Travel writings involve observation and description of cultural differences triggered by moving. The text also spreads to the intelligence of the reader via publication of the books.

Edward W. Soja, a researcher of space theory, believes that the complicated symbolic theory presents the represented space connected with the secret and artistic aspects of daily life. Although the authors of these travel writings record many aspects of their visits to the U.S., readers still need to notice lacuna between the sentences.

Some visitors are limited by their itineraries to some degree, and therefore focus on many artificial incidents to reveal their memories in travel writings. As the book, The Gaze of Visitors describes, “Visitors, isolated from the local environment and residents, always gathered together and followed the tour guide. They enjoy the artificial scenery all their way, stupidly feeling amazed at fake incidents, and not noticing the ‘real’ world.” Visitors to the U.S. don’t always discuss racial conflict and other social issues or talk with people deeply. This is also a limitation that tourists encounter. In travel writings, the image of "paradise" implies the cultural code of envying the free world. International visitors may observe America’s multi-culture, but they might not write about the contradictions in the U.S. society, economy, politics, other aspects of repressed, vulnerable groups. There are many successful examples of starting from scratch in the U.S. that attract many immigrants; on the other hand, there are also the voices of vulnerable groups that argue about a capitalist society and are also worthy of being explained in a cultural content.

Space has three aspects in meaning, including “spatial practice,” “representations of space,” and “representational space”. “Spatial practice” means “Every symbol of social construction includes produce, reproduce, special places and spatial facilities.” Its concrete form is present in the design of constructions, monuments, and art works. "Representations of space" is a conceptualized space. It is a space that belongs to scientists, planners, cities designers, technocrats, and social engineers etc., who are also one kind of artist with scientific knowledge, and recognize their lived and perceived life through conceiving. It’s "An order, which is connected with and given by a produce relationship, combined with knowledge, symbols, codes and intellectuality." Lefebvre, Henri.1991. The Production of Space. Trans. Donald Nicholson-Smith. Oxford: Blackwell.pp.33-39.


IV. Conclusion

In the post-war era, with improvements in social, economic and language developments, some travel writers have been able to publish their works in newspapers or in the form of books. Travel writings have become domestic readers’ access to the outside world. Since Taiwan was influenced by the world system in the Cold War period, some travel writers’ observations were related to policies in Taiwan and the U.S. Lin Hia-yin was the first Taiwanese female writer to accept the sponsorship of the United States State Department’s “International Visitor Leadership Program” and to visit the U.S. formally. She arranged and planned her trip before visiting, and after returning to Taiwan, she wrote of her experiences in articles. Her works were published in the United Daily News, Mandarin Daily News, Women and other magazines and were later collected into Being A Guest in the U.S. Travel writings help people understand the cultural atmosphere during an era, and also record the travelers’ critiques of cultural differences and reflections on their position during their trips.

In the Cold War period, the United States used clever propaganda in Asia. It conducted intelligence work, and mobilized the U.S. private sector as well as political leaders and elites in Asian countries and the public. After Lin listened to more than a week of briefings on "life instructions" at the U.S. State Department, she could arrange cultural tours by herself. According to Lin, the trip was intended as a learning experience and for fostering future development of humanities in Taiwan. Being A Guest in the U.S. is a record of many interviews with overseas writers in the U.S. and interaction among literary and academic elites. It also describes the interaction between Overseas Chinese and local residents, and their influence after her trip. Although these authors of travel writings record many aspects of American society during their visits, readers have to pay attention to the hidden meanings between the lines. Foreign visitors are able to observe multiple cultures in U.S. society; however, they might fail to write about the contradictions existing in American society, the economy, politics, and other areas or about oppressed minority groups. However, voices of minorities or issues rising from a capitalist society are worth exploring and interpreting in the cultural context.

Through travel writings about trips to the U.S., one can sort out memories from exotic places and the meanings of narration, and also explain comparative cosmopolitanism and cultural criticism by analyzing the different mental aspects reflected in literary scholars’ overseas travel experiences. This paper uses Lin’s travel writings, letters, reports, and other comments to explore and interpret the meaning of Being A Guest in the U.S. in the context of the Cultural Cold War. Travel writings consist of the authors’ chosen, woven and reconstructed experiences, and are related
to how they represent their memories. Lin loved literature, so she made special arrangements to interview American female writers and visit the homes of famous, late authors. She focused on cultural space. Through the writing position and itinerary, and representing the mood of space, it emphasizes the topic of travel writings and their rich content in cultural and historical aspects. In terms of the production system of Taiwanese literature during the Cold War period, travel writings allow for the opportunity to understand the collective consciousness, and to provide access to the structure of feelings in this period for later generations. Topics such as the conversation of the diaspora or deep cultural structures all have research value.

References

I. Books


林海音傳 (Walking from Jonan- Lin Hai-yin’s Biography) Taipei: Global views.

Chen Ji- ying 陳紀瀅 1965. MeiguoFangwen 美國訪問 (Visiting U.S.) 1 vols. Taipei:
Chung Guang Literature Press.

Chen Jian-jung, ed. 陳建忠 2011. Kuaguo de JrminJiyijuLengjanJingyan 跨國的殖
民記憶與冷戰經驗: 台灣文學的比較文學研究(Transnational colonial and Cold War memories Experience: Comparative Literary Studies of Taiwan Literature) Shinju: Institute of Taiwan Literature, National Tsing Hua University.

Jang Ruei-fen, ed. 張瑞芬 2011. Taiwan DangdaiTzuojiaYanjiouTzliau Hueibian.13,
Lin Hai-yin 台灣當代作家研究資料彙編.13,林海音(Taiwan Contemporary Authors) Tainan: National Museum of Taiwan Literature.


Yang Tsuei- hua 楊翠華 2006. Liang An Fentu: LengjanChuchi de JengjingFajan 兩

Kishi Toshihiko, Tsuchiya Yuka and Chen Chien-chung 貴志俊彥、土屋由香、林鴻
亦. 2012. MeiguotzaiYajou de WenhuaLengjan 美國在亞洲的文化冷戰
(America's Cultural Cold War in Asia)Tr. Li Chi- jang 李啟彰. Taipei:
DawShiang


Iain Chambers, Popular Culture: The Metropolitan Experience, 1986.


II. Journals


Jang Peng- yuan 張朋園. 1984. “Tsung Taiwan kan Jung Mei jin San ShrNianjrShiueshuJiauliou” 從台灣看中美近三十年之學術交流(Review Sino-


Appendix 1: Lin Hai-yin's Main U.S. Itinerary

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>People</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/18</td>
<td>Tokyo Haneda Airport</td>
<td></td>
<td>Transfer</td>
</tr>
<tr>
<td>4/19</td>
<td>Honolulu International Airport</td>
<td></td>
<td>Transfer</td>
</tr>
<tr>
<td>4/20</td>
<td>San Francisco</td>
<td></td>
<td>Transfer to Washington DC</td>
</tr>
<tr>
<td>4/27</td>
<td>Washington DC</td>
<td>Jiu Tzai-chuen</td>
<td>Visit the University of Maryland and Cynthia Warner</td>
</tr>
<tr>
<td>Date</td>
<td>Location</td>
<td>Visit/Meeting</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>--------------</td>
<td>---------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>5/1</td>
<td>Washington DC</td>
<td>Visit the Arlington National Cemetery, the Memorial Status of United States Marine Corps, the Monument of Unknown Soldiers, the Lincoln Memorial, Mount Vernon</td>
<td></td>
</tr>
<tr>
<td>5/2-8</td>
<td>Washington DC</td>
<td>Yu Guang-jung, Wang Wen-shing, Wang Tz-ren</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Meet with Chinese authors</td>
<td></td>
</tr>
<tr>
<td>5/9-10</td>
<td>New York</td>
<td>Gau-Chian, Yuan Shan, Wang Li-huang, Chen Ting-biau, Chen Mu-nin, Gning</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Visit the Universal Exposition</td>
<td></td>
</tr>
<tr>
<td>5/12</td>
<td>New York</td>
<td>Lin Yu-tang</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Visit the</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Place</td>
<td>Authors</td>
<td>Activities</td>
</tr>
<tr>
<td>-------</td>
<td>------------------------------</td>
<td>---------</td>
<td>-------------------------------------------------</td>
</tr>
<tr>
<td>5/17</td>
<td>New York</td>
<td></td>
<td>Observe New York traffic</td>
</tr>
<tr>
<td>5/18</td>
<td>Princeton</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5/20</td>
<td>Philadelphia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5/22-23</td>
<td>New York Buffalo and Canada</td>
<td></td>
<td>Visit Niagara Falls</td>
</tr>
<tr>
<td>5/24</td>
<td>New York</td>
<td>Marcia Brown</td>
<td>Visit the children's writer</td>
</tr>
<tr>
<td>5/27</td>
<td>New York</td>
<td>Phyllis McGinley</td>
<td>Visit Phyllis McGinley</td>
</tr>
<tr>
<td>6/4</td>
<td>Boston</td>
<td></td>
<td>Listen to a performance of POP orchestra</td>
</tr>
<tr>
<td>6/7</td>
<td>Boston</td>
<td></td>
<td>Visit Harvard University, Massachusetts Institute of Technology, Wellesley College, Boston Museum of Fine Arts,</td>
</tr>
<tr>
<td>Date</td>
<td>Location</td>
<td>Person(s)</td>
<td>Activity</td>
</tr>
<tr>
<td>-------</td>
<td>-------------------</td>
<td>---------------------------------------------------------------------------</td>
<td>-----------------------------------</td>
</tr>
<tr>
<td>6/7</td>
<td>Chicago</td>
<td>Yu Li-hua, Guan Lung-shin</td>
<td>Observe street art in Chicago</td>
</tr>
<tr>
<td>6/9</td>
<td>Chicago (Evan Presten)</td>
<td>Anne Emery</td>
<td>Visit Anne Emery</td>
</tr>
<tr>
<td>6/9</td>
<td>Chicago</td>
<td>Mrs. Church?</td>
<td>Visit Mrs. Church?</td>
</tr>
<tr>
<td>6/10</td>
<td>Chicago</td>
<td>Mrs. Nap (Chief of foreign team in American reporter sorority) Ms. Anderson? (Reporter of Footwear News) Ms. Brook (‘Wood and Wood Products’ magazine editor)</td>
<td>Invited by Theta Sigma Phi to have lunch together</td>
</tr>
<tr>
<td>6/11</td>
<td>Chicago</td>
<td></td>
<td>Visit Museum of Science and Industry, old</td>
</tr>
<tr>
<td>Date</td>
<td>Location</td>
<td>Name(s)</td>
<td>Activity</td>
</tr>
<tr>
<td>------------</td>
<td>---------------------------</td>
<td>----------------------------------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>6/12</td>
<td>Chicago (Midway)</td>
<td>Yu Li-hua</td>
<td>Visit Baha’i temple</td>
</tr>
<tr>
<td>6/14</td>
<td>University of Iowa</td>
<td>Nie Hua-ling, Paul Edgar (Poet)</td>
<td>Observe farmland in Iowa</td>
</tr>
<tr>
<td>6/17-20</td>
<td>Hannibal, Missouri</td>
<td></td>
<td>Visit Mark Twain House</td>
</tr>
<tr>
<td>6/20</td>
<td>University of Kansas</td>
<td>Pan Tze-fu, TzengGuang-ruen</td>
<td>Visit University of Kansas Nelson Art Gallery</td>
</tr>
<tr>
<td>6/25</td>
<td>Denver~ San Francisco</td>
<td></td>
<td>Take “California Zephyr” heading for San Francisco</td>
</tr>
<tr>
<td>6/26-30</td>
<td>San Francisco</td>
<td>Susan Johnson (student editor of newspaper at University of California), Alice Rive (a female writer), Mrs. Helen Laim (Director)</td>
<td>Make arrangements for the show, visit UC Berkeley, downtown and Chinatown in San Francisco</td>
</tr>
<tr>
<td>Date</td>
<td>Location</td>
<td>Notes</td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>--------------</td>
<td>----------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>6/31</td>
<td>San Francisco</td>
<td>Visit Stanford University, be an auditor</td>
<td></td>
</tr>
<tr>
<td>7/2-7/4</td>
<td>Monterey, San Francisco</td>
<td>Li Bau-chen, Lin Wei-jiun</td>
<td></td>
</tr>
<tr>
<td>7/8</td>
<td>San Francisco</td>
<td>Visit Golden Gate Park, “the thinker” statue</td>
<td></td>
</tr>
<tr>
<td>7/9-19</td>
<td>Los Angeles</td>
<td>Visit Hollywood, Beverly Hills, Juang Lai-de couple(ex U.S. ambassador to)</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Location</td>
<td>Activities</td>
<td></td>
</tr>
<tr>
<td>--------------</td>
<td>---------------------------------------</td>
<td>------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>7/19-7/21</td>
<td>Visit the Grand Canyon, Arizona</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Santa Fe, New Mexico, New Orleans, Louisiana, the rocket center Huntsville, Alabama, Shaw AFB in Sumter, South Carolina</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7/21-8/11</td>
<td>Washington D.C, New York, Philadelphia</td>
<td>Visit the Pearl S. Buck Foundation in</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pearl S. Buck</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Location</td>
<td>Person</td>
<td>Activity</td>
</tr>
<tr>
<td>----------</td>
<td>---------------------------------</td>
<td>-------------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>8/12</td>
<td>New York</td>
<td>JauHauJang Guang-jr</td>
<td>Visit Yale University</td>
</tr>
<tr>
<td>8/13-9/3</td>
<td>San Francisco, Alaska, Japan, return to Taiwan</td>
<td>Shia Tzu-juo</td>
<td>united with her eldest son and visited her birthplace Osaka</td>
</tr>
</tbody>
</table>

Source: Based on the records in “Home Letters Collection and Postscript” in Being A Guest in the U.S.