



36th Annual Bishop White Committee Winter Luncheon

CANADA AND JAPAN: A SYNERGY SUCCESS STORY



Réal (Ray) Tanguay, Chairman – Toyota in Canada

As the featured speaker at the 36th Annual Bishop White Committee Winter Luncheon, Mr. Tanguay will discuss how the world famous Toyota Production System is based on a foundation of “Respect” and “Continuous Improvement” which can be traced to Japanese culture. He will also reflect upon the honour of being asked to work directly with Global Toyota President Akio Toyoda to rapidly create a new Toyota Global Vision aimed at unifying Toyota employees around the world by giving them a common focus. Mr. Tanguay will share many of his personal observations and anecdotes about the benefits of blending positive aspects of the cultures of Japan and Canada in a globally competitive marketplace and how Canadian multiculturalism has provided Canadians with a tremendous competitive advantage.

In 1991, Ray Tanguay joined Toyota Motor Manufacturing Canada Inc. and was quickly recognized as a leading force in instilling innovation within the company. Under his exceptional stewardship, TMMC became the first Toyota manufacturing plant outside of Japan to produce Lexus vehicles. In addition to his Canadian responsibilities as Chairman of both TMMC and also Toyota Canada Inc., and as President of Canadian Autoparts Toyota Inc., Mr. Tanguay continues to provide a valuable contribution to the Global Toyota in his role as Advisor to the Toyota Motor Corporation in Japan. In 2011, he was named the first non-Japanese Senior Managing Officer of the Toyota Motor Corporation.

Chinese Luncheon by the chefs of Lai Wah Heen Restaurant

Date: Tuesday, January 27, 2015

Time: 11:30 am - 2:15 pm

Venue: Mandarin Ballroom, Double Tree by Hilton Hotel, 108 Chestnut Street, Toronto

Cost: \$80.00/person with tax receipt for maximum allowable portion

To purchase your ticket, please call Programs at 416.586.5797 or online at www.rom.on.ca/programs

Proceeds of the Bishop White Committee programs will benefit the East Asia Section of the Royal Ontario Museum.

Mirrors Between Worlds

Dr. Jianfei He, J. S. Lee Memorial Fellow, Research Associate



Fig. 1 Mirror with Daotist motif, 960.234.53

There is a different world on the other side of a mirror. The mirror is considered to be a very powerful object in most cultures around the world. In ancient China, the bronze mirror was often connected to the sun, to the moon, or to a precious pearl. Most of the time, a good bronze mirror would be praised as being “brighter than the pearl, shinier than the moon”.

One inscription reads:

*“The spirit merges with the forms that are being wrought.
The lustrous metal matches the exquisite craftsmanship.
Like a shining pearl rises from its jewelry box.
Like a bright moon hung in dark nights.”*



Fig. 2a Mural painting in Bai Sha Song tomb

Although modern people use the mirror as a daily cosmetic tool, Chinese bronze mirrors are much more complicated and intriguing. The history of familiar objects, such as mirrors, is often like a foreign country to us. Once in a while we have to remind ourselves that ancient people did not see the world the way we do.

According to the study of ancient inscriptions, when a water container was filled, it was possible for people to see their reflection in it, hence the Chinese ideogram that came to mean to inspect or to see. Later, when the mold came into use for the making of bronze mirrors, these mirrors replaced the *jian* (鑿), a bronze basin that holds water, as instruments for reflecting human images. While modern scholars conventionally refer to the bronze mirror as a transformation of water in a bronze basin, there is no evidence that this concept is actually equivalent to what existed in early China. However, in a pre-modern world, when people described something using the metaphor of the Sun or the Moon, it certainly suggested an unusual layer to this particular artifact. Distinguished scholars do draw attention to the similarity between the Han mirrors and the marks which appear on a diviner’s board named *liu bo*, a game that the ancient Chinese played to negotiate with the gods.

Daoist liturgical and ritual texts of the Song and Yuan dynasties have been preserved in early Ming woodblock- illustrated volumes of *Zhengtong daoze* (Daoist canon of the Zhengtong reign; 1444-1445). Mirrors that used to negotiate the boundary between two realms are seen in the context of Daoist rituals and practice. As recorded in Chinese Daoist classics, in the old days, all Daoists entering the mountains would dangle a bright mirror, twenty-eight centimeters or more in diameter, from their backs so that ancient demons would not dare approach. If one were to approach, he could be examined in the mirror. If it was a transcendent or a benevolent god of the mountains, it would look like a human when gazed upon in the mirror. If it was the spirit of a bird, beast, or evil demon then its true form would be visible in the mirror. The Daoists used mirrors for visualization, transmission, and internal alchemy practices in private rituals. In public, mirrors were often paired with swords, lamps, and water basins. In some contexts, the bronze mirror, when used in Buddhist rituals, was called a karma screen, flashing back one’s bad deeds.

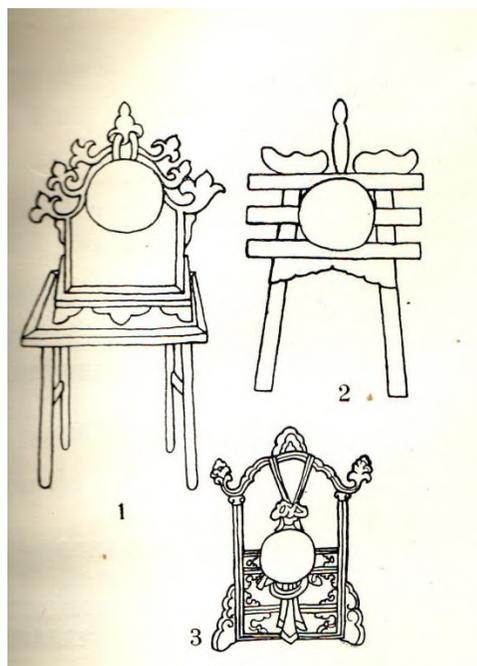


Fig. 2b Comparison mirrors in Song Tomb and mirror depicted in Daoist Classic



Fig. 3 Early collecting of mirrors

The Buddhist association of karma with mirrors was incorporated into the Daoist demon-subjugating rite known as the lighting of lamps and the placing of mirrors (*dian deng li jing*). As recorded in the fourteenth-century Daoist Method, the spell associated with this rite is incanted as follows: “The bright lamp lights up the thousand-year-old ghost, the karmic mirror reveals the ten-thousand-year abnormality.”

The importance of the mirror in a religious context cannot be overstated. The bronze mirror in ancient China was considered one of the ways to paradise. Bronze mirrors are the objectification of the Chinese people’s quest for immortality. Other than looking at the motifs, the relationship of the mirror to ritual art requires that scholars approach mirrors in both their visualized and performative dimensions. (**Fig. 1: Mirror with Daoist motif**)



Fig. 4 Hu zhou bronze mirror, 960.234.148

Bronze mirrors served as the material agency to enable the ritual specialist to obtain powers of communication with the gods. The way mirrors were buried with the dead in tombs suggests the correlation between the imagery of the human body and the cosmos. The location of mirrors in tombs marks the boundaries of the realms in which and for which the ritual takes place. (**Figs. 2a&b: Mural painting in Bai Sha Song tomb; in comparison with mirror stands used in Daoist ritual.**)

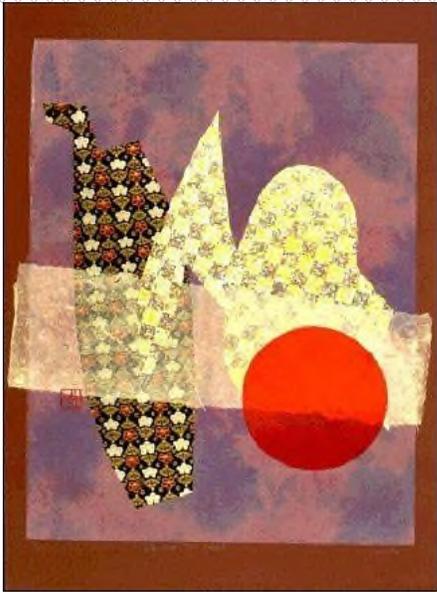
The collection of bronze mirrors in the Royal Ontario Museum is quite substantial and worthy of attention. 470 Chinese bronze mirrors extend over a span of time from the Warring States to Qing Dynasty and show the great diversity of styles and possible contexts. They came to the ROM as de-contextualized objects from a remote country. (**Fig.3: Early collecting of mirrors**) They are simply described and displayed as evidence of characteristic decorative styles of various periods in Chinese history. Although most of these artifacts are of unknown provenance, their cultural contexts are suggested by comparison with scientifically excavated examples.

Ever since the 1950s, Chinese periodicals and monographs have proven to be rich sources of information regarding the new finds and the circumstances of their discovery. New light has been shed on the distribution of the types of bronze mirrors in various periods of ancient China. Chinese bronze mirrors acquired their own distinctive styles in different times and regions. Warring States, and Han and Tang Dynasty bronze mirrors have long been collected and displayed and receive the over-whelming bulk of scholarly attention. However, every object has a story. Other than the highlighted ones, objects of historical importance that are not necessarily as “pretty” are overlooked to some extent. These plain and ordinary objects transmit no less of a bright image of the sophisticated artistic milieu in which they were produced, and the degree of political and economic power the people acquired by making, using and distributing them. For example, because the illumination and limpid purity characteristic of a bronze mirror comes from polishing, during the Song Dynasty the literati believed that the water and sand from *Taihu* (Lake Tai, 太湖) were the prime agents for polishing bronze mirrors. This urban legend led to the prevalence of Huzhou Mirrors ever since the Southern Song Dynasty. (**Fig 4: Hu zhou bronze mirror**) Even when the glass mirror was introduced into the Qing court, royal ladies treasured Huzhou Mirrors as high quality gifts in the inner court. Some of the later bronze mirrors are likely to have been cast in the imperial foundries.

Spanning over two millennia and including a heterogeneous ensemble of materials, techniques, styles, references, values and meanings, just like other forms of art in China, all the different aspects of bronze mirrors in Chinese history are worth exploring. We ought to look at the different kinds of Chinese bronze mirrors, put all them together, and try to enter the minds of the ancient people who created and treasured them.

GASTON PETIT AND PRINTMAKING

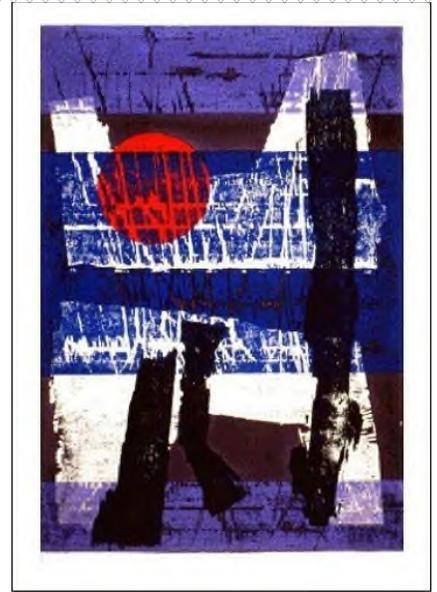
Kumru Caron



Dis-moi ton soleil (Show Me Your Sun),
Collage and lithography 1989



L'oeuvre libérée (A Liberated Deed),
Etching and chine collé 1988



Enclûme d'oublis (The Weight of
Forgetfulness), Dye resist, 1970

In the popular neighborhood of Shibuya, in downtown Tokyo, lives one of Canada's most 'Asian' artists: Gaston Petit. Gaston Petit is a painter, a calligrapher, a printer, a sculptor, a stained glass artist, a writer... as well as a bon vivant!

Born in 1930 in Shawinigan, he was ordained a Dominican priest in 1959 and moved to Japan as a missionary in 1961. For the last 5 decades, Gaston has combined his artistic and spiritual efforts, combining Western and Japanese themes and art forms in his work. Although he has lived and worked through many phases as an artist, one of his most important areas of work is in print-making. It was in 1955, when Gaston Petit was studying philosophy and theology at the Dominican College in Ottawa that he started studying and improvising various printing techniques.

During the summer of 1963, Gaston Petit was introduced to the artist Hiroyuki Tajima, known for his unusual technique in the *sosaku hanga* tradition.

Sosaku-hanga, which literally means creative prints, was an art movement of the early 1900's, during the Taisho and Showa periods. It advocated the principles of 'self-drawn', self-carved and self-printed art – i.e. the artist being the sole creator – unlike *Ukiyo-e*, where the task of carving and printing is left to apprentices. Tajima's printing process uses an embossed printing plate, oil based pigment, water based dyes and *torinoko* paper. *Torinoko*, which means 'child of the bird' or 'egg', is a non-absorbent Japanese paper, eggshell in colour. It is a thick, heavy, strong paper. It is excellent for printmaking. The Treaty of Versailles was written and signed on *torinoko* paper, because it was believed to be the most permanent paper in the world.

Throughout the 1960s, Gaston Petit continued to experiment, modify and adapt new forms and techniques of printing, executing all the tasks himself. His Atelier Petit, with its printing presses, attracted a large number of Japan's most famous post-war print artists and many artists from foreign countries.

Gaston wrote extensively about their work, culminating in the masterly *44 Modern Japanese Print Artists* and the more technical book *Evolving Printmaking in Japanese Woodblock Prints*.

He did not allow his work with other artists to interfere with his own work. He produced a vast body of drawings, prints, paintings, sculptures, stained glass windows, murals and Japanese screens. Thematically, his work combines artistic vocabularies from Japan and China, from other parts of Asia, and from the broad Western tradition.



Portrait familial no.20 (Family Portrait No. 20), Silkscreen 1971

Gaston is well on in years, but he remains an active artist, his Tokyo studio becoming his fall to spring workspace, with a second studio in his hometown in Champlain, where he spends his summers. Many of his works are seen in museums in Canada – in Quebec, in particular – in Japan, in England and private collections in many countries around the world. Gaston's work proves that artistic expression need not be constrained by geography or culture. There are no borders in art.



Chevauchée à la brisure du temps (Riding Through a Crack in Time), Lithography 1975

Daughter of a diplomat and married to a diplomat, **Kumru Caron** has spent 22 years in Japan and 9 years in Taiwan and China.

(Images provided by Gaston Petit.)

NEWS FROM THE EAST ASIA SECTION

Liz Mitchell, BWC Chair

Chen Shen, Senior Curator, Bishop White Chair of East Asian Archaeology, is guiding two books toward publication. *Tomb Tile Pictures of Ancient China*, a book by Bishop White published originally in 1939, will be reissued in China. Chen is also preparing his book on the ROM's jade collection for publication. In October, he will accompany travellers on the ROM travel trip, *China: Treasures of Ancient Capitals*. This fall he will deliver lectures at the Vancouver Art Gallery on the Forbidden City exhibition and will speak at the Korean Art and Ideas Forum.

Wen-chien Cheng, Curator, Louise Hawley Stone Chair of Far Eastern Art, will also attend the Vancouver opening of the Forbidden City exhibition in October with Janet Carding, ROM Director and CEO. Wen-chien travelled to Taiwan and Tokyo this summer for research and collegial networking. She researched paintings at the Taipei National Museum with the view of exhibiting these paintings at the ROM. At the Tokyo National Museum, she researched the portrayal of women in Chinese art, and hopes to establish a ROM partnership with the Museum.

Jack Howard, Librarian, on sabbatical until October 31, 2014, is carrying out research at both the ROM's East Asia Library and the University of Toronto Library to prepare an article on the ROM's libraries for ROM Magazine.

Asato Ikeda began her two-year appointment as the Bishop White Postdoctoral Fellow in Japanese Art and Culture on July 2. She is doing research for an exhibit in the Levy Gallery in 2015 of scrolls featuring beautiful androgynous boys, and she is continuing work on her forthcoming book, tentatively titled *Soldiers and Cherry Blossoms: Japanese Art, Fascism and the Second World War*.

Gwen Adams, Technician, Asian Collections, has been working with Wen-chien Cheng on a gift from the estate of Neil Cole of Himalayan art which includes 370 propaganda posters produced from 1966 to 1988, many commissioned by the Chinese government for use in mass public education.

In June, **Friends of East Asia**, Friends of Textiles and Fashions, and Friends of South Asia organized a presentation by Sara Irwin and Jianfei He entitled *Silk Threads from China*. Through detailed pictures, the speakers explained how the use of this fabric began 2000 years ago and developed into a passion among the wealthy across the world. Scientists are still unable to explain how the ancient natural dyes worked. Embroidery on silk fabric using silk threads is also ancient in Chinese culture with designs and colours having symbolic meaning. Techniques used in embroidery were varied and complex, and the best were considered as high an art as painting. Artists in the Pearl River area excelled in skill and in a variety of designs, some adapted from Irish and Italian designs and important in the large export trade.

TAIWAN AND THE ROM CONNECTION: George Leslie Mackay, D.D.

Joan M. Neilson, former BWC Archivist



DR. MACKAY AND STUDENTS DESCENDING A MOUNTAIN.

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In 1844, George Leslie Mackay was born into a Scottish Presbyterian family in the agricultural community of Zorow Township, Oxford County, near Woodstock, Ontario, where he attended public school. Like many prominent Canadian professionals, he began his career teaching, in Maitland Public School, after leaving Toronto Teacher's College in 1859. By 1866, he was able to attend the University of Toronto and Knox College of Theology, followed by Princeton College of Advanced Studies until 1870. After assisting at Newmarket and Mt. Albert Churches, he left for Edinburgh Seminary in Scotland in 1871.

Feeling a calling to work in East Asia, he arrived in Kaohsiung, China, on December 30, 1871, under the auspices of the Canadian Presbyterian Mission. Lured by the beauty of "Formosa", Dr. Mackay was the first Canadian Presbyterian clergyman to venture to Taiwan, in 1872.

The Taiwanese had called him "the Black-Bearded Barbarian" and his ghost and his legend still stalked the island, according to a report by Dr. Robert McLure, years later, when the latter served in the mission there. (Dr. McLure also crossed paths in China with Dr. Norman Bethune, both medical doctors and educated at U of T.)

Dr. Mackay chose to work in Tamsui which was a Treaty Port with a profitable tea trade around Taipei Basin and Upland. The Mission was established near the British Consulate, and with the Reverend Li Ma, he set up the Tamsui Presbyterian Church by April 10, 1872. His children, also missionaries, rebuilt the church in 1932. On January 1873, he baptised his first 5 followers, and by 1875, he had established 9 chapels with 400 worshippers as well as 3 schools, with 9 Formosan helpers. By 1914, 21 Canadians served there with 77 native assistants.

Dr. Mackay challenged traditional Presbyterian Mission practice by marrying his first woman convert, Miss Tsong-Min Chang, of Pe-po-huan East Plains Aboriginal Malay background, in 1878, which greatly enhanced his language skills and community connections. Residents from the Chinese Mainland had come from Fukien Province, using the Amoy Dialect (HOCKLOS). Those who came from North China to Canton were "Hakka" – strangers – with a distinctive cultural life and language. Dr. Mackay alphabetized the Fukienese language, and a dictionary was developed which made hymn books possible. Recently the Bible has been published in its entirety in Hakka by missionaries for The Bible Society.

Dr. Mackay had great concern for the Aborigines who had been pushed to the remote northern hill-country by Mainland settlers. He reached the undefeated, fiercest tribe, the Tayal, which intimidated opponents by displaying heads on poles, but protected its allies. They were skilled in hunting and weaving.

Dr. Mackay wondered why he himself had not been a victim of the curved knife or the bow and arrow. A mountain chief later told him that he had appeared as a brother, since he lacked the shaved head frontal and long braid, symbolizing compliance with the hated Mainland Manchurian authorities.

Patiently, he created a relationship with the community and offered medical services there as well as in the northern Ilan Plain, where the villagers were rice farmers, accepting Chinese customs and dress. Several times on his travels, Dr. Mackay had slept in a hut which retained the odour of opium and betel nut juice.

Gradually, individual tribal people came down to the school and Tamsui Oxford College (1882), or received medical attention at the hospital of 30 beds and 6 wards (now a museum). The large modern Mackay Teaching Hospital has replaced it. It was said that Dr. Mackay gave free quinine for malaria, and pulled over 21,000 teeth – a commonly required service of missionaries everywhere. In 1884, the Tamsui Women's College opened with 34 female students.

Dr. Mackay made his first return visit to Canada in 1880, during which his second daughter was born, and he received an honorary doctorate at Queen's University. In 1893, he took his final Sabbatical to Canada and was elected by the Presbyteries as Moderator of the Canadian Presbyterian General Assembly Meetings, to be the Church Representative and travel to world-wide gatherings and discussions. During this time, he deposited his autobiography, "From Far Formosa" with the Knox College Library, to be edited by Rev. J.H. Macdonald. A copy of this detailed account of his mission experiences and the culture of Taiwan is in the H.H. Mu East Asia Library at the ROM.

He left many artifacts to the Presbyterian Church which were later donated to the ROM in 1915, after its formation several of which can be viewed in the Asia Pacific Gallery, Taiwanese Section. Among these items are examples of weaponry and its accoutrements (such as a net carrying bag for heads!), body ornaments, and pieces of clothing (in leather and textiles with decorative embellishments, such as beads, feathers, etc.). Other items, such as cleaning materials, model boats, musical instruments, hunting and trapping aids, etc. are in the ROM's storage inventory. The people of Tamsui were grateful to Dr. Mackay in 1884, after China and France fought over Vietnam, and the town was attacked by warships.

The war-wounded went to Mackay Hospital and General Liu Ming-Chuan gave rewards in appreciation for service, and later offered protection to foreigners against native uprisings.

A Memorial Statue of Dr. Mackay was dedicated in Tamsui on November 19, 1995 with three grandchildren, John Ross Mackay, and Anna and Margaret Mackay present from Canada. Albert Yao, Administrator of the co-educational Tamking High School said, " This is the first town in all of China to open to the world after the Manchu Dynasty was defeated." Dr. George Leslie Mackay probably presided in spirit over this event of recognition as well.

In November 1900, Dr. Mackay visited 40 churches on Ilan Plain, then left for Hong Kong to be treated for throat cancer. By January, his condition deteriorated, and on June 2, 1901, he died in his Tamsui Residence at 57 years of age. He was buried in Mackay Cemetery in Tamsui.

I would like to express my appreciation to Miss Margaret Mackay for her kind support and for reviewing this survey with me. Mr. Jack Howard, Librarian of the H.H. Mu East Asia Library, and his assistant, Ms. Kang Mei-Wang, I wish to thank sincerely for obtaining suitable references and photos for this project, and patiently giving advice.



A PE-PO-HUAN WEAVER—THE MATRON OF THE GIRLS' SCHOOL.

A Pe-Po-Huan Weaver - The Matron Of The Girls' School
(Images from "From Far Formosa")

The Chinese names in this article have been kept in their original Romanization spelling rather than the modern Pinyin system to reflect spelling norms in Taiwan.

New Stone Strategic Acquisition: Wanli Yellow-Glazed Ming Imperial Bowl

Dr. Chen Shen, Vice President, World Cultures, and Bishop White Chair of East Asia Archaeology



Yellow-glazed Ming Imperial Bowl, Wanli mark and period (1573 – 1620). Porcelain with rich, lustrous yellow over glaze enamel. Diameter: 14.2 cm, Height: 6 cm.

Thanks to the generous support of the Louise Hawley Stone Charitable Trust Strategic Acquisition Fund, the East Asia Section of World Cultures last year made a significant purchase of a very fine Ming dynasty Jingdezhen ceramic ware. The bowl was made in the Imperial kiln, specifically to the taste of the prestigious emperor Wanli and his Imperial Family in the Forbidden City in Beijing, China. The bowl also fills an important gap in the ROM's Chinese collection, which lacked high quality later period Ming Dynasty yellow-glazed monochrome ceramics.

A similar yellow glazed bowl with the Wanli reign marks can be found in the Palace Museum in Beijing, and in the Percival David Foundation at the British Museum in London. What's so exciting about this bowl is its solid provenance – it was first sold on February 12th 1947 by Bluett & Sons in London, and then published in "Monochrome Porcelain of the Ming and Manchu Dynasty", the exhibition catalogue by the Oriental Ceramic Society in 1948. The bowl then remained in the possession of Mr. and Mrs. Otto Herrman and the family descendants until last year.

It is claimed that the most beautiful yellow porcelains were produced during the Hongzhi reign (1470-1505), (the great-grandfather of Wanli), a period famous for having

produced the best monochrome of the Ming Dynasty.

At this time, Ming porcelain was developed into ceramics that were stable, subtle marigold yellow, requiring great skill and workmanship necessary to stabilize the monochrome gas by controlling firing temperatures. For the next 100 years, the application of such yellow colorants (iron oxide) continued, until Qing's emperors began to favour the production of antimonous oxide yellow ware during the 18th century. The iron oxide yellow glaze ware, exemplified by this bowl, is extremely rare, compared to the blue-and-white porcelain as well as other forms of monochrome during the entire Ming and Qing Dynasties. This was a rare opportunity to come across such a fine example for acquisition.

Wanli (1563-1620) was the 13th emperor of the Ming Dynasty (1368-1644) and his 48-year reign, the longest in the Ming Dynasty, witnessed the steady decline of his power. Wanli was a recluse whose apparent inattention to government affairs contributed to the abuses of power by provincial officials and other political figures which came to dominate that era of Chinese history. The violence and corruption among leaders of the Northern provinces led to much dissatisfaction and unrest, paving the way for the invasion from the north by the Manchu, who subsequently conquered all of China and established

the Qing dynasty (1644-1911).

Wanli was buried in one of the Ming Tomb complexes on the northern outskirts of Beijing – Dingling, which was excavated in 1958. It is a World Heritage Site and remains one of most visited tourist attractions in Beijing. After the excavation, royal skeletons (including Wanli's wives) were preserved at the Chinese Academy of Sciences. But, on August 24, 1966, when the whole nation was in a state of unrest from the Cultural Revolution movement, the excavation of Wanli's life and afterlife came to a harsh and final end. A group of Red Guards smashed and burned the skeletons of the Emperor and his concubines, a history that should not have been destroyed, was dishonoured.

This exceptional example of brilliant yellow-glazed monochrome ceramic ware was part of the recent exhibition *Forbidden City: Untold Story of China's Imperial Life* (March 7 to September 1, 2014). Thanks to the Louise Hawley Stone Charitable Trust, this exquisite bowl is not only an exciting new addition to the ROM, but acted as an exhibition teaser to *Forbidden City*, and is a part of our ROM 100 celebrations.

Editor: Ilze Skuja

Designer: Marina Fedak