

Fall 2013



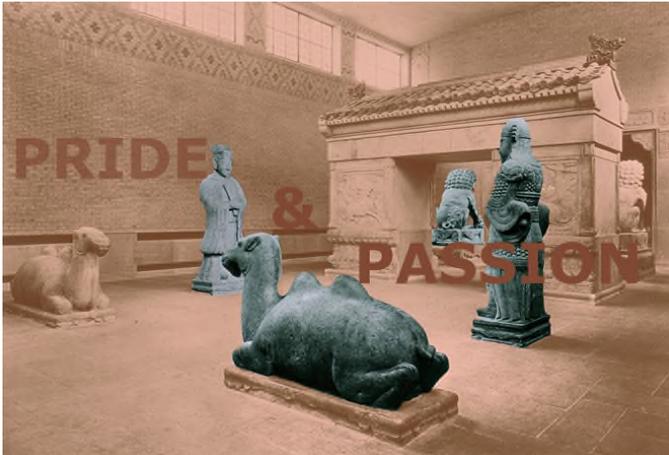
Friends of East Asia

Newsletter of the Bishop White Committee



PRIDE AND PASSION: BUILDING THE ROM'S CHINESE COLLECTIONS

Presented by the Friends of East Asia



In the early twentieth century, Toronto was a small, colonial city and the ROM, a fledgling museum. How, then, did the ROM build its world-class Chinese collections? It was because its donors and collectors possessed great knowledge and love of Chinese art treasures and a sense that the ROM could play a role as an intermediary between China and the Western world.

Seven speakers, each with a different focus, will show you how the pride and passion of these ROM pioneers provided the foundations of the ROM's Chinese collections of ceramics, paintings, oracle bones, sculpture and bronzes. The symposium will conclude with a look into the future for possible new directions for the collections in the next hundred years.

Date: **Saturday, November 23, 2013**

Time: 10:00 am - 3:00 pm

Location: Eaton Theatre

Cost: \$65 ROM Members; \$70 general public
Morning coffee and light lunch included

Register at: www.rom.on.ca/events or call
416.586.5700 by **November 9, 2013**

Symposium Schedule:

- 10:00 - 10:20 am: Registration & Morning Coffee
- 10:20 - 10:30 am: **Chen Shen**, Welcome & Introduction
- 10:30 - 11:00 am: **Barbara Stephen**, Senior Curator Emerita,
Mid-Century: ROM in the 1950s
- 11:00 - 11:30 am: **Klaas Ruitenbeek**, Director, Museum of Asian Art, Berlin,
George Crofts: From "Foreman of Colonial Goods" in London's Harbour to Art Dealer in Tianjin
- 11:30 - 12:00 pm: **Sara Irwin**, Research Associate Retired,
News from China: Bishop White's Letters to Charles Currelly
- 12:00 - 12:30 pm: **Joan Judge**, Professor, Department of History, York University,
"Old Bones": The man behind the ROM's oracle bone collection, James Mellon Menzies
- 12:30 - 1:30 pm: Lunch
- 1:30 - 2:00 pm: **Jack Howard**, Librarian, H.H. Mu Library,
1937 - Not a year of respite: ROM Far Eastern Library
- 2:00 - 2:30 pm: **Wen-Chien Cheng**, Curator, Louise Hawley Stone Chair of Far Eastern Art,
George Crofts and the Landscape of Chinese Painting in the Western World
- 2:30 - 3:00 pm: **Chen Shen**, Vice President, Senior Curator, Bishop White Chair of East Asian Archaeology,
Collecting the Past for the Future: Where we go from here



From the Archives: ROM Education Department Service staff in 1973. Left to Right: Mary Fitzgibbon lecturer, Pat Isetta lecturer, Janet Seabrook lecturer, **Joan Neilson lecturer**, Mrs. Ing, Norma Heakes (Head), Alice Chrysler lecturer, Elizabeth Clark, Nancy Gahm.

From the Archives:
**Thanking Joan Neilson:
 Teacher, ROM Staff
 Member, ROM Volunteer**

James Thompson, BWC Archives Chair

It is not every day that an article about an archivist is written using material from that archivist's archive. However, Joan Neilson has worn so many different hats around the Royal Ontario Museum that she has made a contribution to the Bishop White Committee's archives as much as she has had to this museum in the past, and present. Joan was on the Bishop White Committee's Executive as its Archivist from 2009 to 2011, after serving as the Committee's head of the Adopt a Journal program. Her active participation on the Bishop White Committee's Executive is part of Joan Neilson's 25 years of service to the Royal Ontario Museum.

Joan's involvement with the museum began in 1972 when, as she says, she was sent "on loan" to the ROM's Education Department. A born and dedicated teacher at that time with the East York Board of Education, Joan said that coming to the museum and "learning about these collections in the galleries was exhilarating." According to Joan, the organization at the museum was quite different from what it is today. As a gallery lecturer, Joan "was assigned to teach particularly in the *History and World Religions Galleries*." Joan told me her lecturing duties made her very familiar with the museum's European collections. "We tried special projects, such as a day-long immersion study of Medieval Culture with 'junior highs'," she remembers. The on-site lesson planning included "armour and period costume try-ons, with food tasting, while learning about musical instruments, furniture, and art." The impact this had on her students at the museum is a satisfaction that will remain with Joan always. Joan returned to East York Collegiate one year after her assignment at the ROM.

When Joan retired from teaching in 1987, the memory of that assignment at the ROM was vivid. She returned to the Education Department to work part time. Since then, she has had many satisfying hours in the galleries. Joan was also a volunteer with the Owls Program. "Nothing can compare to the excitement of grade 5 students examining a mummy", she said. Joan Neilson was very much on the scene as a volunteer when the Members' Volunteer Committee became the

Department of Museum Volunteers. At that time, Joan recalls, there was, for all new volunteers, "a compulsory period, working in the ROM volunteer Gift Shop." Since her retirement, Joan's years at the museum have shaped her second career. Joan has contributed to the ROMBus Committee, and will soon complete a term on the DMV Awards Committee. As a passionate volunteer, Joan was approached to join the Bishop White Committee at a transitional time in its long history at the ROM. At that time, the Chair, Freddie Fleming, was involved with the Bishop White's move into the DMV. "It changed from appearing to be a mysterious, rather aloof, organization in the ROM to a vibrant, visual participant within the regular programmes", Joan recalls. Joan was also on hand when the "Friends of the Far East", recently re-named "Friends of East Asia", was the first Friends group to be created. It set a standard of active support for the museum's East Asia Department which has echoed around the ROM ever since.

The Bishop White Committee gives sincere thanks to Joan Neilson for all her years of dedicated service on the BWC Executive and wishes her all the best in her future endeavours.

The Assumption of Consumption: The New Chinese Concept of Consumerism



Alan Middleton



Sarah Kutulakos



Ron McEachern

China is now home to over a million millionaires, the majority of them having made their fortunes in recent years. The economic power of these new millionaires is a force to be reckoned with, and their buying power sustains much of the world's economy and luxury markets. Join us for a sumptuous Chinese lunch followed by a panel discussion on China's path toward an economic model based on consumerism. Sarah Kutulakos, Executive Director of the Canada China Business Council and an independent director on the board of the Industrial and Commercial Bank of China (Canada), will moderate this panel. Our blue chip panellists include Dr. Alan Middleton, Executive Director of the Schulich Executive Education Centre at York University, previous ROM Board Trustee, former President/CEO of J. Walter Thompson Japan, and Executive Vice President and Board Director of the worldwide J. Walter Thompson Company; and Ron McEachern, Adjunct Professor in the Executive MBA programs at Hong Kong University of Science and Technology and former President of PepsiCo – Asia.

Chinese Luncheon by the chefs of *Lai Wah Heen Restaurant*

Date: Monday, January 27, 2014
Time: 11:30 am – 2:15 pm
Venue: Mandarin Ballroom, Metropolitan 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 Asian Section of the Royal Ontario Museum

TAPESTRY OF FRIENDSHIPS: Celebrating the Korea Gallery and the 50th Anniversary of Canada-Korea Diplomatic Relations

Christina Han, Research Associate & Curatorial Consultant



The Gale Family with Kil Sun-joo, a Korean evangelist.
The baby in the photo is Mr. George Gale
(Gale family photo)

It has been ten years since I began my research and curatorial work on the ROM's Korean collection. The past decade has been a period of steady growth and fruition for our museum's Korean collection and the Korea Gallery. In 2005, we saw the new permanent Gallery of Korea as well as the special exhibition *Korea around 1900* come together. In April of this year, a new display case of contemporary ceramics and an illustrated timeline of Korean history were added to the Korea Gallery, thanks to generous support from the National Museum of Korea.

For me, the past ten years at the ROM, working with objects up close and sharing the rich history of Korean art and culture with the public, have been both exciting and rewarding. I also cherish the valuable friendships I have made along the way with the supporters of our museum.

I recall, with great fondness, my meeting with Mr. George Gale, one of the major contributors to our Korean collection, back in the autumn of 2004. Mr. Gale, a warm and friendly gentleman who was 93 years "young" at the time, welcomed Klaas Ruitenbeek and me into his Montreal apartment, where he and his wife had been living for the past few decades. I will never forget the experience. Walking into their home was like entering a time machine and

travelling back to early 20th century Korea. Age-old Korean objects could be found in every corner of the living room, from windowsills to radiator covers. Son of the famous Canadian missionary Rev. James Gale (1863–1937), Mr. Gale was born in Korea and spent his childhood there before returning to England to pursue his education. He shared with us his experience of growing up in the port city of Wonsan in present-day North Korea, and his tender memories of playing at the beach with local children. When I told him that my grandmother was also a Wonsan native, his face suddenly lit up, as if he had met a person from his never-forgotten hometown.

After a long and pleasant conversation, he indicated to us his intention to make additional donations to our Korean collection and the new Korea Gallery that was under development. Knowing that some of his treasured possessions would no longer be there with him made me a little sad, somewhat like transplanting trees from their original habitat. Then I realized that all of these objects had already travelled a long distance, passed from the hands of Korean artists and artisans to the hands of a missionary and finally to his family in Canada. Mr. Gale said that knowing his gifts would be appreciated by the public and studied and cared for by our museum's staff, including me, a person with a hometown connection (albeit a distant one), gave him great pleasure and assurance.

The ROM's Korean collection has grown steadily over the past 104 years, thanks to generous donors like Mr. Gale. The first Korean object to enter the museum's collection was a glazed stoneware bowl, donated by Sir William Van Horne in 1909. Since then, many Canadian collectors have made contributions, including Ms. Margaret MacLean, Mrs. Norah Harris, Dr. Herman Levy and Mrs. Leith Macdonald, among others.

Members of the Korean-Canadian community have also been actively involved. The Canadian Association for the Recognition and Appreciation of Korean Art (CARAKA), founded by Dr. Dae-Yun Whang in 1984, and currently



ROM 999.33.22

Silk embroidery presented to Rev. James Gale in 1913

headed by Dr. Jae-Dong Han, has been instrumental in filling the gaps in our existing collection and in finding funding for our gallery. In the past decade, our museum has also received a great number of gifts, mainly ceramics and paintings, from renowned Korean artists who chose the ROM as a new home for their treasured artworks. One of my favourite pieces in our Korean collection is the silk embroidery presented to Rev. Gale in 1919 by his Bible study group in Pyongyang, which says, "Great is your excellent ministry for the Lord! With one heart we love our good pastor." It might not be a fine work of art, but in it, I see a beautiful gift of friendship that transcended national and cultural boundaries. Maybe we can say that our Korean collection as a whole resembles a tapestry of friendships: friendships between individuals, communities and nations, woven together to create a delicate pattern that continues to unfold.

This year, Canada and Korea celebrate the 50th anniversary of their diplomatic relations, and it is here at the ROM, where Canadians and Koreans have been coming together to share their love and appreciation of Korean art and culture, that we see the history and the future of the deepening friendship between the two countries and their peoples.

The “Peking Man”: Evolution beyond the Toronto Legacy

Chen Shen, Vice president, Senior Curator, Bishop White Chair of East Asian Archaeology



Dr. Chen Shen examines the only remaining piece of Peking Man skull fossil specimen in 2010 (the other was lost during the WWII), at the Institute of Vertebrate Palaeontology and Palaeoanthropology, Chinese Academy of Science. The IVPP is responsible for the multi-year national project of re-excavation at the Peking Man site.

85 years ago, a group of hominid fossils, including 5 late-mysteriously-missing skulls, were named the “Peking Man” by Toronto anthropologist, Davidson Black. Since the 1920s, the Peking Man has been included in the history of anthropology and archaeology, and has been mentioned in numerous classrooms as part of the theories associated with the origins of human beings. When I started digging at the Zhoukoudian site, along with colleagues and students from the Chinese Academy of Sciences, on a hot summer day in 2009, the Toronto connection to the Peking Man would once again be reinstated. So after nearly a century, what do we know about the Peking Man?

In the 1920s-1930s, the excavation of the cave of the Peking Man centred around uncovering remains of *Homo erectus*, including fossils, animal bones, and stone tools. Based on Davidson Black’s research and subsequent studies, the Peking Man was proudly presented to the World as a missing link of human evolution, according to Darwin’s theory of natural selection. Growing up in China, I learnt in elementary school, a few decades ago, that all Chinese peoples were descendants of the Peking Man. But, twenty years ago, the startling news was uncovered, through extensive DNA studies, that we had nothing to do with the Peking Man, but that we were descendants of an African woman who led a bunch of her sons and daughters, carrying the gene of *Homo sapiens sapiens* (modern human), to East Asia nearly 50,000 years ago. These newcomers wiped out the sons and daughters of the Peking Man, making the latter extinct. The people of the Peking Man, who inhabited the area around today’s Beijing, probably started their lives some 700,000 years ago, and had come to a dramatic end!!!

If this theory is true, then we should be able to find evidence of cultural materials that were brought in by the Africans or West-incomers. But, we have not found any sudden changes or interruptions in cultural materials in any

of the archaeological sites in China during that time span. We did not find traces of ‘faber’ or tool-workers, no artefacts were uncovered that were used to make any kind of tools, nor was there any evidence of patterns of living. We also couldn’t find any tool-making kits that were similar to those known to have once prevailed in the West side of the Old World. What is also fascinating is that modern East Asians have features that physically resemble those of the Peking Man. What we do know is that it is pretty much an acceptable notion that modern humans originated in East Africa and eventually migrated out of Africa. It is impossible, or physically irrational, that modern humans had multiple-origins in different places independently. So what was going on here in East Asia some 100,000 – 50,000 years ago?

Our guess is that the Peking Man and the African modern human species crossbred during their encounters in the area of today’s China. Physically, gene exchanges occurred, eventually leading to the mutation of mitochondrial DNA that was inherited through the female. However, in order to prove this, we need more genetic studies. Recent research in Central Asian has indicated, at least, that interbreeding between two *Homo* species, Neanderthal and unknown Asian Archaic *Homo sapiens*, did happen. This theory, allegedly called “continuity with hybridization” for the East Asian origin of modern humans, needs further testing. Specimens coming out of the re-excavations at the Zhoukoudian site may help us with further testing, or produce comparative research toward understanding the life and habits of the Peking Man. The question we have to ask is: how smart was the Peking Man and what were his abilities to cope with the invasions of the Africans? Today some scholars insist that Peking Man could not even produce and/or control fire, so how could they handle the pressure or influence of modern African humans? During our excavation of the Peking Man site last year, the site revealed startling evidence of fire floors, something that would unlikely be featured as a natural fire dump; rather this represented the possibility of intentional management of fire. Once this is established, and with further scientific testing, the story of the Peking Man will be re-told again.



Dr. Chen Shen participated in the 2009 excavation of the Peking Man site at Zhoukoudian.



Fig. 1—The Maitreya Paradise mural in the Bishop White Gallery.

In 1974, I was selected by the Urban Council of the Hong Kong Government to go overseas to receive in-service training in Museology. Being an Assistant Curator in the Hong Kong Museum of Art, I was granted a 15-month study leave, with pay, to take a Master Degree Course in Museology at the University of Toronto, one of the few universities offering such a degree course at that time. Upon arrival in September 1974, I learned that the Department of Museology was actually housed inside the ROM. Every Master Degree course candidate was required to write a Degree Thesis on a subject related to museum service or a collection, in addition to completing various subject courses on museum studies. Since my major subject of interest was Chinese painting, and I had a Master Degree in Chinese painting history from the University of Hong Kong, it was natural that I would be attracted by the great Buddhist mural dominating one of the walls in the Bishop White Gallery, when I toured round the ROM for the first time. I decided to choose this large Yuan dynasty (1260-1368) Buddhist mural “Maitreya Paradise” (Fig. 1), to be the subject of my Master Degree thesis.

My research was to be done under the guidance of a professor in a relevant department of the University. The Professor of Chinese Art History in the Far Eastern Department of UofT was **Professor Hsio-yen Shih**, who was also the Curator of the Far Eastern Department of the ROM at that time. With the Curator as my special academic supervisor, my profound relationship with the Far Eastern Department had begun. Most of my weekdays were spent in the Museology Department, in the Far Eastern Department or in the Bishop White Gallery of the ROM. I learned that the Far Eastern Department library had more books on Chinese art and Buddhist art history than any other library in Canada and it was there that I found most of my reference materials – since reference websites and computer facilities did not yet exist.

Because Professor Shih knew that I was an in-service curatorial staff member of the Hong Kong Museum of Art, sent by the Hong Kong Urban Council to study in Canada with a view to taking up a more responsible post in the planning of new Hong Kong Museums, she very kindly invited me to join the tea break at the Far Eastern Department around 4 p.m. each weekday.

Hence, I was given the opportunity to get acquainted with the curatorial staff of the Department, and learned about its operation through discussion and conversation with the departmental staff, sitting around the big old oak conference table.

RECOLLECTIONS AND MEMORIES: My Long Association with the ROM

Professor *Laurence Chi-Sing Tam*,
Museum Expert Advisor, Leisure and Cultural
Services Department, Hong Kong, S.A.R.

Author's private photos.

In addition to Professor Shih, Curator and Head of the Department and a Chinese painting expert, others working in the Far Eastern Department at that time included: **Ms Barbara Stephen**, Assistant Head of the Department, an expert in Chinese bronzes; **Dr Dorie Dohrenwend**, who looked after the collection of Chinese jade, sculpture and Buddhist art; **Ms Patty Proctor**, in charge of Chinese ceramics; **Ms Sara Irwin**, in charge of decorative arts; **Dr James Hsu**, in charge of oracle bones and ancient Chinese script research; and **Mr Tom Quirk**, who looked after the Department's collection of Japanese art. Also present were the departmental secretary, **Ms Sherry Ng**, and the Librarian, **Ms Betty Kingston**. They all became my very good friends for years afterwards.

Under the guidance of Prof. Shih, I finished my research and completed the writing of my Master Degree thesis on “Maitreya Paradise”, just before the end of my study leave. I was the very first candidate in the Museology Course who succeeded in fulfilling the study requirements, including the degree thesis, in less than 15 months. For that I am not only grateful to Professor Shih for her expert guidance, but also for the constant support and encouragement, given me by the staff of the Far Eastern Department, especially Ms Kingston, the Librarian.

Upon my return to Hong Kong in 1975, I resumed my position at the Hong Kong Museum of Art, as Assistant Curator in the Department of Chinese Art and Antiquities. The following year, as the first government official with a professional degree in Museology, I was promoted to Curator of the Hong Kong Museum of Art, to head the administration and curatorial work of the Museum. Later, I was appointed Chief Curator to plan for the new Hong Kong Museum of Art (which is ten times larger than the Museum I first took over), the Museum of Tea Ware (the first of its kind in South-East Asia), and the Hong Kong Visual Arts Centre, and to be the head of all the three institutions after their completion.

I am happy to say that my connection with the Far Eastern Department of ROM did not end with my study in Canada, as I had the chance to work with the ROM on a number occasions in later years.

In 1977, two years after my return to Hong Kong from Canada, I organized one of the biggest exhibitions of Chinese snuff bottles in the world. I toured the world, visiting museums and private collectors, noted for their Chinese snuff bottle collections and studied tens of thousands of bottles, finally locating 251 outstanding bottles from 8 museums and 19 private collections for the exhibition entitled “**Snuff Bottles of the Ching Dynasty**”. The ROM’s Far Eastern Department had a small collection of Chinese snuff bottles, one of which was made of coconut shell, embellished with silver metal across the shoulder and inlaid with coral and malachite. (Fig.2)



Fig. 2 Coconut shell snuff bottle selected for exhibition at the Hong Kong Museum of Art in 1978.

In view of its unique design, it was selected to represent a special type of bottle and appeared in the exhibition catalogue as item No. 100. It marked the first time I succeeded in bringing the Hong Kong Museum of Art and the ROM’s Far Eastern Department together in a major Chinese art exhibition project of international status.

In 1979, the Far Eastern Department decided to have six early Chinese paintings in its collection properly conserved and restored, and asked me for advice and assistance to facilitate the restoration work to be carried out in Hong Kong. Being a Chinese painter myself, I had taken a special interest when some of the early Chinese paintings in the Hong Kong Museum of Art’s collection were sent out for restoration. Therefore, I knew the most reliable Chinese painting restorers/mounters and I recommended the person whom we used to do most of the Museum’s restoration work. Subsequently, I was personally entrusted by Dr Ka Bo Tsang of the Far Eastern Department with the supervision of the restoration work carried out in Hong Kong. The six paintings were fully restored and remounted to the satisfaction of the Far Eastern Department, and shipped back to Toronto in 1980.

In 1984, I completed plans for the establishment of the first Museum of Tea Ware to house an outstanding collection of Yixing tea wares, donated by Dr K. S. Lo, one of the leading Chinese art collectors in Hong Kong. When I learned from the staff of the Far Eastern Department that the ROM was also interested in holding an exhibition of Yixing tea ware, I passed the information to Dr K. S. Lo, and gave my strong support to the idea.

He generously agreed to give his support, providing the exhibits and financial assistance, to realize the exhibition project. As a result, an exhibition of Yixing Tea Ware was held at the Gardiner Museum which was part of the ROM at that time. (It is now a separate Museum.)

In 1996, a major exhibition of 20th century Chinese paintings for touring major museums in Canada was being organized by the Canadian Foundation for the Preservation of Chinese Cultural and Historical Treasures, chaired by **Dr Nelly Ng** of Toronto. I had already retired from my posts at the three Hong Kong Museums, and was staying with my son in Toronto, enjoying my retirement life in Canada. Because I was a former curator, specializing in the study of Chinese painting, Dr Ng invited me to be their advisor in that exhibition project, and we went to China in December 1996 to select paintings from the National History Museum in Beijing, together with representatives from three major Canadian museums, namely, the ROM, the Canadian Museum of Civilization, and the Vancouver Art Gallery.

Earlier that year, **Dr Klaas Ruitenbeek**, from the Netherlands, joined the ROM, as Senior Curator and Louise Hawley Stone Chair of Far Eastern Art, and we soon became good friends. For this Beijing visit, Klaas was representing the Far Eastern Department of the ROM, and we cooperated well in the painting selection process. In order to extend the content of the exhibition beyond the boundary of Mainland China, we both agreed that works by four major contemporary Chinese painters active in Hong Kong and Vancouver, other than just one residing in Canada, be included in the exhibition through my personal connections in Hong Kong.

The exhibition had its grand inaugural opening ceremony in the ROM on **August 21, 1997**. As part of the exhibition program, I was invited to give a public lecture in the Museum’s Lecture Hall to highlight the significance of the exhibition in summarizing the development of Chinese painting in the 20th century. I was told that this was one of the most successful exhibitions of contemporary Chinese paintings ever organized by the Far Eastern Department of the ROM. I felt both lucky and honoured to be able to share the joy and success of the event by having taken an active part in its early formative stage.

In 2002, the Far Eastern Department presented an outstanding exhibition on Chinese fans and fan paintings, under the elegant title “**More Than Keeping Cool**”. Dr Ka Bo Tsang was the Curator of the exhibition and I offered some fan ribs from my collection to the ROM. Four of my folding fan ribs, with carved decorations, were selected for display in the exhibition and included in Dr Tsang’s monumental 300-page publication with the same title as the exhibition. “More Than Keeping Cool” was the talk of the town, not only during the exhibition period, but also for months thereafter.

In **February 2012**, I was asked by Mrs. Patricia Wu of the Bishop White Committee to help with the creating and carving of Chinese seals for use by the BWC. I donated 2 seals from my collection and engaged the famous seal-carver, Kwok Chuen Lee 李國泉 to do the carving. Soon after Patricia arrived in Hong Kong, I arranged for Master Lee to meet with Patricia and her husband, Frank who, being a member of the prestigious Hong Kong Golf Club, invited us, including my wife, Margaret, to lunch at the elegant club house restaurant at Deep Water Bay. (Fig.3) The Fall '12 Newsletter featured an article about the seals.

In closing, I must express how deeply grateful I am to the Far Eastern Department of the ROM for providing me in my early years with a research library and a mentor, Professor Hsio-Yen Shih, to facilitate my academic research leading to my Master Degree in Museology which extended my curatorial knowledge for the benefit of museum services in Hong Kong afterwards. Also, I am grateful to the Far Eastern Department for the friendship of its staff members who provided me with many opportunities to enrich my curatorial experience, especially to Dr Ka Bo Tsang for her timely help in providing me with necessary information, making it possible for me to complete this article. Lastly, my thanks go to the venerable Bishop White for his devoted efforts in preserving significant artifacts in Chinese civilization during the formative years of the ROM, making it possible for the setting up of the Bishop White Gallery, without which, I would never have had the chance to come across the Maitreya Buddha mural which linked me up with the Department of Museology of the University of Toronto and the Far Eastern (now East Asian) Department of the ROM.

Sadly, Professor Tam passed away in March 2013, following a lengthy illness. He was a true friend of the ROM and will be deeply missed by the ROM's East Asian Department and the Bishop White Committee.



Fig. 3 Meeting the seal-carver. From L to R: Mr. Kwok-Chuen Lee (seal-carver), Prof. Laurence Tam, Mrs. Patricia Wu, Mrs. Margaret Tam, Mr. Frank Wu.

IMPORTANT NOTICE TO OUR READERS

Distribution of future issues of the Friends of East Asia-Bishop White Newsletter will be in electronic form, whenever possible.

NEW DISTRIBUTION OF NEWSLETTER

FRIENDS OF EAST ASIA will receive future issues of the Newsletter in electronic form sent to your e-mail address. If you would prefer to receive a print copy, you may request that from ROM Membership at 416.586.5700.

MEMBERS OF THE BISHOP WHITE COMMITTEE will continue to receive a print copy.

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