CHANGE OF EDITORSHIP

With this issue of the Bulletin, the editorship of the Canadian Museums Association is relinquished by L. S. Russell. The editorial duties are being assumed jointly by Miss Ruth M. Home, of the Jordan Historical Museum of the Twenty, and Mr. George Hulme, of the Ontario College of Art.

Dr. Russell assumed the editorship in 1951 as a temporary arrangement. With the facilities of the National Museum of Canada at his disposal, and helped for part of the period by Miss Mabel W. Godwin, he was able to establish the Bulletin as a quarterly, and also to issue a more or less regular News Letter. In 1957 Russell became Director of the Natural History Branch, National Museum of Canada. Since that time he has found it increasingly difficult to carry out adequately the duties of editor as well as those of secretary-treasurer of the Canadian Museums Association.

The retiring editor extends his sincere thanks to the many persons who, by contributing articles and notes, have made the Bulletin an important source of information for and about Canadian museums. He hopes that his successors will receive similar support, a share of which he intends to contribute.

EXECUTIVE MEETING OF THE CANADIAN MUSEUMS ASSOCIATION

A meeting of the Executive Officers of the Canadian Museums Association was held in Room 320 of the National Museum Building, Ottawa, on December 13th, 1957. Present were Mr. Martin Baldwin, President; Mrs. Alice J. Turnham, First Vice-President; Dr. G. Clifford Carl, Second Vice-President; Dr. L. S. Russell, Secretary-Treasurer; Mr. George Hulme, Member of Council.
The meeting began at 10:00 AM with Mr. Baldwin in the Chair. The Chairman stated that the meeting had been called to settle certain urgent matters, such as the editorship, the relationships with The Canada Council and the National Commission for UNESCO, the time and place of the 1958 meeting, etc.

Departing somewhat from the order of the agenda, the Chairman asked the Secretary-Treasurer to read the account of the meeting with Dr. A. W. Trueman with reference to the relationships between The Canada Council and the Canadian Museums Association. Attention was then turned to the newly formed Canadian National Commission for UNESCO. It was noted that there were several classes of membership on this Commission. The Canadian Museums Association had been invited to apply for representation as a co-operating body (Group C), although originally we had been overlooked completely. This invitation had been answered by a formal application from the Secretary-Treasurer. The Chairman stated that the Association ought properly to be in Group B (permanent members), comparing our qualifications with those of some of the bodies already selected for that group. The Secretary-Treasurer, on instruction, telephoned the offices of The Canada Council. Dr. Trueman was absent from the city. An invitation was extended to Mr. Eugène Bussière, Associate Director, and Secretary of the UNESCO Commission, to have lunch with the Executive. This was accepted by Mr. Bussière.

The Chairman then put forward for consideration some items in the minutes of the Business Meeting of May 28th and 30th. The revised schedule of fees was reviewed. It was pointed out that a fee of $10 had been accepted from the Maritime Museum of British Columbia. It did not seem fair that the Maritime Museum at Halifax should pay more. The Chairman read the explanatory note which he had drafted and which it was proposed to send out with the invoices for the 1958 fees. It was reaffirmed that the proposed schedule of fees, as set forth at the Business Meeting, was subject to review.

The situation with regard to publications was reviewed. The Secretary-Treasurer stated that only two issues of the Bulletin for 1957 had appeared as yet. By using some time during the holidays it was hoped to produce the other two early in January. The proposal that George Hulme and Miss Ruth M. Home take over the editorial work beginning with 1958 was accepted. The Secretary-Treasurer explained
what was involved in producing the Bulletin. Mr. Hulme stated that he and Miss Home would try to produce four issues of the Bulletin and three of the News Letter per year, the News Letter being designed to fill in between issues of the Bulletin.

The Secretary-Treasurer read the latest communication from Dr. Carl E. Guthe regarding his survey of Canadian museums. This survey was essentially completed, and Dr. Guthe expected soon to begin compiling his results. A balance of $750 of the original grant remained after all expenses had been paid; it was agreed that this should be used to publish Dr. Guthe's report.

Problems relating to membership were discussed. It was agreed that there should be a class of Honorary Member; this would require an amendment of the By-laws. The Chairman expressed the opinion that individual (i.e., Associate) members should have voting privileges. It was noted that this was expressly prohibited by the By-laws. The Secretary-Treasurer was instructed to obtain from the American Association of Museums information on its various classes of membership and on what safeguards, if any, were provided against non-professional or undesirable groups gaining undue power.

The Secretary-Treasurer gave some information on the recent seminars in museum methods held at Halifax and Ottawa. It was noted that neither of these was sponsored by the Canadian Museums Association. The possibility of attendance at such a seminar being used for credit in the (British) Museums Association Diploma Scheme was discussed. It was noted that the current experiment in co-operation between the Canadian Museums Association and the Museums Association, whereby six members of the C.M.A. had enrolled in the Diploma Scheme, did not bind the C.M.A. to anything except to act as an intermediary in Canada. This relationship was modelled on that established in South Africa.

The meeting recessed at 12:30 and those attending proceeded to the Chateau Laurier, where they were joined at luncheon by Mr. Eugène Bussière, Associate Director of The Canada Council. There was a frank discussion of the National Commission for UNESCO and of the organizations that had been selected as permanent and co-operating members. Mr. Bussière expressed regret that the Canadian Museums Association had been omitted from the original list of Group C and agreed that it should be included. He did not give much encouragement to the
view that the Association should be in Group B, but did confirm that the
selection was subject to future revision. The Executive parted from
Mr. Bussière with appreciation of a frank exchange of views, which he
too seemed to have found valuable.

Back at the National Museum the meeting reconvened, the next
item of business being the time and place of the Annual Meeting for 1958.
After careful consideration of the dates and places of the Art Museum
Directors’ Association meeting (April 28th and 29th, Winterthur, Dela-
ware) and the American Association of Museums meeting (May 1st to
3rd, Charleston, South Carolina), it was agreed that the Canadian Muse-
ums Association meeting should be held on May 7th to 9th (Wednesday
to Friday). This seemingly ruled out acceptance of the invitation from
the Alexander Graham Bell Museum to meet at Baddeck, Nova Scotia,
as the Keltic Lodge does not normally open until June 15th. The Chair-
man strongly urged the advantages of meeting at Windsor, Ontario, if
an invitation were given by the Willistead Art Gallery. This location
would not only draw in the museums of southwestern Ontario, but would
also attract visitors from Detroit. A telephone call was put through to
Mr. Kenneth Saltmarche, Curator of the Willistead Art Gallery. He
was favourably inclined to the proposal, but requested time to consult
his trustees. It was agreed to postpone the decision until further word
was received from Mr. Saltmarche.

The Chairman outlined his proposal to have a central registry of
lantern slides in Canadian museums. This was favourably received.

The Secretary-Treasurer was asked to circulate copies of the re-
port on the interview with Dr. Trueman, together with the statement of
The Canada Council on the types of grants that could be made, including
the dates by which applications must be received by The Canada Council.

There being no further business, the Executive meeting adjourned
at 4:10 PM.

Postscript

On December 17th an invitation for the Canadian Museums Asso-
ciation to meet in Windsor, Ontario, May 7th to 9th, was extended on
behalf of the Windsor Public Library Board by Miss Gladys Shepley,
Chief Librarian, and Director of the Willistead Art Gallery and the
Hiram Walker Museum.
FROM THE WESTERN DEVELOPMENT MUSEUM

The article "What's the Use?", by Douglas Leechman, in the June issue of the Bulletin prompted the writing of this story. We all realize what Dr. Leechman was driving at, but here is an account of a project undertaken at the Saskatoon Branch of the Western Development Museum in late October. The plan was co-ordinated by Mr. J. L. Phelps, Chairman of the Museum Board, and Mr. Fred Gathercole, Superintendent of the City of Saskatoon Public Schools.

Under the project all Grade Seven and Eight classes in Saskatoon, comprising over 20 groups, visited the Museum for a one-hour intensive study on the evolution of agricultural implements from the sickle to the combine. While hours could have been spent on such a subject, the Curator cut everything to the bone. Dozens of letters were received from the attending pupils testifying to the value of such a study, which is believed to be almost unique in the teaching of Canadian history.

Over one thousand pupils participated in this practical adventure, getting agricultural history spread out before their very eyes, instead of having to get it out of text books.

So what's the use? Well, here is one answer.

George Shepherd, Curator,
Western Development Museum

IN TRAINING SCHEME AT THE CALGARY ALLIED ARTS CENTRE

The Calgary Allied Arts Council has received a grant from the Canada Council, a portion of which is to be used for the development of arts centre and arts council projects in other parts of Canada. Of the grant, $2,000 will be used to pay costs of temporary employment for purposes of training and service to the Calgary Allied Arts Council, and will be available for two young men or women, at the rate of $1,000 each, presently employed by a small arts centre or gallery or to graduate students of a recognized arts school or music academy who have assurance of employment (part-time or full-time) in a community arts council or similar organization in Canada.
The persons coming to us would be required to work under our direction, both in the Arts Centre and Arts Council fields, and the training would cover public relations, arts council services, bookkeeping methods, children's programmes, and in addition, the run-of-the-mill administration. We should be interested to hear from any persons or any centres that might like to take advantage of this programme.

A. F. Key, Director,
Calgary Allied Arts Council

CLIFFORD WILSON GOES TO GLENBOW FOUNDATION

The Glenbow Foundation of Calgary, a charitable foundation interested in the collection, preservation, display and use of culture material having to do with the Canadian West, announces the appointment of Clifford P. Wilson as Director of its Western Canadiana Division.

For the past 18 years Mr. Wilson has been historian for the Hudson's Bay Company in Canada, editor of its illustrated quarterly "The Beaver", and director of its historical and ethnological museum, and the position he now takes over will cover substantially the same fields as those in which he has been working.

Currently a member of the councils of the Canadian Historical Association and the Champlain Society, Mr. Wilson is immediate past president of the Canadian Museums Association. He was educated at Upper Canada College and McGill University, where he graduated with the degree of B. Com., and he also holds a diploma from the Newark Museum of New Jersey.

Since 1930 he has been engaged in historical research and writing. Books he has written or edited include "Adventurers All" (1933), "The New North in Pictures" (1947), "Northern Exposures" (1953), "North of 55°" (1954), "Northern Treasury" (1955) and "Pageant of the North" (1957).

He is married and has three children. Mrs. Wilson is the daughter of the late Lt. Col. W.K. Chandler, D.S.O., and Mrs. Chandler of Winnipeg.

Mr. Wilson is expected to assume his new duties early in the new year.
THE FOLKLORE OF PIONEERING

When I went from Ontario, where the interest in our pioneering past and in the folklore of the Province is grudgingly and ill-supported, to spend a year in Saskatchewan, I discovered a contrast in attitudes that was very striking. With half a century of provincial history, set against a background of buffalo hunters, fur traders, explorers and surveyors, with Kelsey a dim and lonely figure on the far horizon as the first white man on the soil of Saskatchewan, the people celebrated a Golden Jubilee with a prodigious amount of amateur regional research into their brief but vivid past.

Premier Douglas told me that he had hoped, when the Jubilee was planned, that at least 75 communities would participate. Actually 523 communities celebrated, in almost as many ways, in 1955. Literally hundreds of places collected and wrote their histories. The population of Saskatchewan is less than that of Metropolitan Toronto.

The Archives Department was actively involved, distributing guides to local history research, and offering aid. In 1957 fifteen hundred school histories were called in, microfilmed and returned. In addition another hundred or more schools printed their histories.

The Archives issued a set of ten long questionnaires, which were sent out to all of the old timers in the province. The response was remarkable, and today this priceless collection of personal reports on the folklore of pioneering is filed in the Archives Section of the Library of the University of Saskatchewan, easily available to any research worker.

Out of the Jubilee came imaginative markers of historic sites, many of them including exact replicas of the Red River carts. Three huge and remarkable folk museums of agricultural life were established at Yorkton, North Battleford and Saskatoon. The farm machinery and vehicles are kept in working condition and yearly much of each collection is taken out and used in folk festivals.

I found so rich a field that an effort to encourage the formation of a Saskatchewan Folklore Society was irresistible. Dr. Richard Johnston, of the Department of Music of the University of Toronto, had been invited to Saskatchewan to explore the possibilities for folk music research. The response to his work was so lively that he too was completely imbued with the possibilities for folklore activities. The Craft
House of the Saskatchewan Arts Board at Fort Qu'Appelle was offered as a meeting place and 35 people, literally from all parts of Saskatchewan, met there in August and set in motion a Saskatchewan Folklore Committee, the first of its kind in Canada. An encouraging factor was the enthusiasm shown by many anxious to engage in folklore research in various fields and to use their collected material by ploughing it back into Saskatchewan life in the form of plays, music, radio and television programmes, in design for handicrafts, and in other ways. The Committee has now emerged as the Saskatchewan History and Folklore Society, with Everett Baker of Shaunavon as its President.

The enthusiasm and creative activity in Saskatchewan point up the great need for a Canadian Folklore Society. It need not be a large society, but it must have sound support and imaginative leadership. Each province could have its own society, and regional societies might also emerge. These could be federated so that the national society could be a clearing house and service organization. It could disseminate information about folklore activities and resources, issue bibliographies, review books and magazines, report on new work being done, on plays produced, books published, on festivals and conferences, and so on. It could arrange workshops where amateurs receive some basic training in research methods and in the keeping of records. It could encourage folk festivals that would infuse the long-needed human element into Canadian history and bring it alive. It could impress us with the fact that our pioneers not only worked hard but they played hard. They sang, they danced, they spun and wove and embroidered; they had courage and initiative and skills and a love of the land they put to their own use. They had the exuberance that gave them a margin to life and that life overflowed in folk arts, whether in the log cabins of the east or the sod huts of the prairies.

Out of the folklore of Ontario come tales of the tall Highlanders who stood before the great trees, axe in hand, saying a Gaelic prayer for strength to fell them. And after felling trees all day, got together in the evenings with their pipes and danced most of the night. These were no political time-servers, but the folk who were willing to purchase their freedom and their land, on which they homesteaded, with lusty labour.

In my own experience in field work and in speaking to audiences, I find that folklore makes an impact on the emotions, and can stir peo-
ple to active interest and to creative activity. Our academic histories barely touch the surface of our reluctant responses. Academic education has fragmented the life and culture of the individual because it repudiated the emotional energy of human history told in terms of grass roots experience. Instead we have imposed on us superficial and commercial forms of culture which leave us adrift and at the mercy of every new commercial gimmick. As an individual or as a community, man cannot maintain his integrity without a personal or group memory of his history.

W.L. Morton, in the Massey Commission Studies, says that "the immature contentment with living in the present and the future is partly the outcome of scientific materialism", yet, he goes on, "no community can achieve maturity without a sane and enlightened awareness of its past".

History, as a cultural factor in Canada today, is certainly not performing this essential function. It is, for the most part, cold and hollow, as it is taught in our schools. Hence the indifference. Something is radically wrong. In the Massey Report, Hilda Neatby says, "Canadians still regard their history with indifference tempered with distaste." "A clear and philosophic concept of the whole is still lacking and the gulf between the academic historian and the general public has not been bridged." This condition "does not produce the moving historical legend without which history will not capture the imagination of a people".

Why is there this contrast between the state of academic history in Canada as a whole and the warm enthusiasm of a people with fifty years of history preparing for a Golden Jubilee? It is the difference between a history hatched from documents and political records, and the warm, intimate story of personal effort, tragedy, achievement, ingenuity, neighborliness, or any other human quality at first hand. D'Arcy McGee said that the folklore of a people gave us a better idea of the national spirit than a chronology of its wars and rulers.

My personal involvement in folklore emerges from this question and its answer. I have often wondered how Canadians could write such dull and uninspired histories out of the lively and dramatic material of our past. It required a kind of inverted genius to do it. Yet in the folklore, the customs, beliefs, superstitions, traditions, the surviving artifacts of colonization, implements, needlework, the output of black-
smith and potter, are the evidences of the skills, ingenuity and imaginative energy of the pioneers. This is the folklore of the Canadian people, a part of the world's folklore yet unique because the conditions of settlement were unique. In addition to our own folklore we have almost an inundation of folklore from all over the world, all of which can enrich, enlighten, stimulate and enliven us to conceive a creative society in which the good life can be lived.

Recently I asked Dr. Marius Barbeau why he had devoted himself to folklore. Without hesitation he replied: "Because this material is alive. It is full or merit and value. I found it beautiful, it gave me inspiration. Folk music has been accepted as the basis for musical composition by present day creative artists. The beauty of folk tales for literature is a thing in itself. In other words, folklore contains an immense body of cultural resources which was being lost because no one bothered about it, no one knew it. Folklore is essentially alive, variable. It is for the artist to bring to this activity and its treasures his creative imagination and skills and to produce great art forms. Homer was simply a folklorist telling in epic poems the folk tales of his own nation. He is the first folklorist of whom we know."

Laval University founded a chair of folklore in 1944, the first such chair in Canada. It was for the purpose that "the manners, customs, beliefs, languages and literature of Canada on the popular level could be studied, described, explained and compared with the folklore of other parts of the world". The Massey Report accepted the fact that "folkslore forms an essential part of Canadian culture ...... for many of our people the traditions of folklore are stronger and more productive than the more formal type of Canadian history taught in our schools and colleges". In many parts of the world, the Report goes on, "national culture has its strongest roots in and draws much of its sustenance from folk music, folk dance and folk tales". And it might be added, the arts and designs.

It is the current fashion in the arts to create private and personal symbolisms which the listener, the reader or the observer is expected to decode. Communication is now rarely the aim of the artist, but rather an esoteric obscurity. But great and permanent works of art in drama, poetry, the visual arts, are based on common and universal symbols constantly transfigured by imagination and prophecy, in a continuing effort to bring beauty out of the world's tendancy to chaos. One
of the great prayers of the ancient East is the plea: "Lead us from Chaos to Beauty". Those who draw on the resources of folk culture realize the creative potential in all humanity and seek a means of communication with their contemporaries.

At least one available means of bridging the gap between our needs and our existing conditions in this country is the folklore movement. It depends not alone on the handful of professional folklorists we have in this country but also on a vast number of amateurs who, in the true sense of that word, work for the love of it. We need folklore societies, national, provincial and regional; we need folklore museums of a new kind where the collected materials are made available for use; places where Canadians can find the materials of song or dance, of handicrafts and design, where they can begin to vivify the materials of the past into poetry and prose designed for contemporary use. Folklore societies and museums would have libraries of tape recordings, of pictures as well as books, of folk materials and facilities where these things can be discussed and used.

Local museums are being slowly improved but there is still much to be done. W. L. Morton, writing on historical societies and museums in the Massey Commission Studies says: "They (the historical societies) become the haunts of the old and the garrulous and are made the opportunity for the exchange of reminiscences. Too often the result is to repel the young and the eager, and the serious student." So local history is sacrificed "to essentially parasitic activities".

On the other hand, the folklore society as presently conceived becomes a storehouse of viable material, into which the creative hands and minds can reach in every direction. This neglected field in Canada is so vast that we cannot wait for the professional folklorists to do the work. We need more professional personnel but we also need a network of men and women intimately aware of the qualities, backgrounds and resources of their own communities, not only to act as scouts and research workers but also to constantly prod the professionals into new fields and to see to it that governments provide for the new institutions the movement will create.

The folklore movement is revitalizing the local historical society, or providing alternatives. It can take the solemnity out of our history. I personally believe from all the evidence available that the time has come for considerable support for a popular folklore movement. The
national society as well as the regional ones must combine the efforts of the professional and the amateur so that the professional folklorist can get help when he needs it and the amateur can have the satisfaction of knowing that his work is part of an intelligible whole and can look for training and guidance.

The American Folklore Society was organized seventy years ago and at least ten Canadians were members or contributing writers from the start. In the 'nineties there was a branch of the Society in Montreal. In 1918 Marius Barbeau organized a Canadian branch of the American Society in Ottawa. But to this day there is no Canadian Folklore Society and the only provincial society is that of Saskatchewan.

Blodwen Davies,
Markham, Ontario
CANADIAN MUSEUMS ASSOCIATION

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