M.A. EDUCATION

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THE EDUCATIONAL FUNCTION OF MUSEUMS IN THE VICINITY OF MONTREAL WITH SPECIAL REFERENCE TO HISTORICAL MUSEUMS AND SITES

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Preface.

The aims of this thesis are:-

I. To outline the history of museums, noting the main Periods of museum development;

II. To give an account of the museum movement in Canada, particularly in the Montreal area;

III. To examine the recommendations made in surveys of the past twenty-five years, and the more recent briefs to the Royal Commission;

IV. To make suggestions, based on practical experience and observation, and in the light of available literature on the subject, by which museums may improve their services in Canada, and especially in Montreal.

The viewpoint from which this study is made is that of popular education, that is, the broadening of the learning experience of children and adults beyond the limits of book knowledge.

Particular indebtedness is acknowledged, chapter by chapter, as follows:-

Chapter One. For reference text, The Museum, Its History and Its Tasks in Education, by Alma S. Wittlin. For recommendation as to sources, Professor John Hughes. For suggestion as to museum function, Dr. A.B. Currie. For special study references, Outdoor Folk Museums, by Alice E. Johannsen, and The Welsh Folk Museum, by Dr. Iorwerth C. Peate, in Laos.

Chapter Two. For Reference, the Miers-Markham Report on the Museums and Art Galleries of Canada, and the accompanying Directory. For recent handlist, the Provisional List of the Canadian Museums Association. For information on the present status of museums in each Province, the Provincial Museums Curators, Librarian, or other officer, in the ten Provinces.

Chapter Three. For reference, the Miers-Markham Report and Directory, the Surveys by (Sir) Cyril Fox. For information, Mr. Edward Cleghorn, Assistant Director of the Museum of Fine Arts, and Mr. L.A. Renaud, Curator of the Chateau de Ramezay; and, for valuable guidance in the field of institutional museums, Brother Florian V. Crete, Director of the Museum for the Deaf and Dumb.

Chapter Four. For reference, College and University Museums, by Laurence Vail Coleman, and the Survey of McGill University Museums by Dr. Fox. For advice and information, as resource persons, for the past three years, the Director and Staff of McGill University Museums. For background of the McGill Museums, Mr. Lionel Judah, former Curator of McGill University Museums.

Chapter Five. For reference, Manual for History Museums, by Arthur C. Parker. For educational activities, Museums and Young People, and especially the article by Molly Harrison therein, published by the International Council of Museums. For background of local history Museums Miss Alice Lighthall, of the Montreal Antiquarian and Numismatic Society.

The opportunity to work as a part-time staff member in a museum under professional direction, where the functions of curatorship and popular instruction are mutually sympathetic, is invaluable in the study of museum development. The writer, therefore, makes special acknowledgement to Mrs. A.J. Turnham, Director of McGill University Museums, and to the two Curators of Zoology and Entomology, Messrs. J.D. Cleghorn and George A. Moore.

A fair cross-section of museums in the eastern and central provinces of Canada, as well as in the east and mid-west of the United States, has been visited. The larger Art, Science, and History Museums of New York, Boston, Detroit, and Chicago, as well as a number of smaller institutions have been seen, either as an ordinary visitor, or with letter of introduction. In all cases where contact was made with museum personnel, most helpful and pleasant relations were established, and this aid is gratefully acknowledged. It is, perhaps, a surprise to find that there are a goodly number of people in museum work with up-to-date ideas coupled with a clear conception of the function of the museum in the general educational programme. There is heartening evidence that the dim and dusty museum with its inaccessible and unintelligible occupants, is almost extinct.

CHAPTER I. MUSEUM HISTORY

Origins.

MUSEUM,[1] a building or portion of a building used as a repository for the preservation and exhibition of objects illustrative of antiquities, natural history, fine and industrial art, or some particular branch of any of these subjects, either generally or with reference to a definite region or period ... OXFORD ENGLISH DICTIONARY.

The word "museum" is of Greek origin, meaning "the realm of the Muses", of whom Hesiod names nine, daughters of Zeus and the Titaness, Mnemosyne. These divinities presided over song, and ultimately over the liberal arts in general.

The name "museum" seems to have been applied, first, to places where philosophy was studied as a religious duty, for example, to the schools of Pythagoras and Plato. Here men's thoughts were raised above mundane affairs to consider the great ethical problems of human life.

Although the term "museon" might be used for any "temple of the Muses" where cultivation of literature and the arts honoured the divine patronesses, its most famous application was to the Museum of Alexandria, founded by Alexander the Great (356-323 B.C.) This home for scholars consisted of a number of colleges and a library, and contained such equipment as statues, instruments used in astronomy and surgery, and the skins of animals. It was, therefore,

[1] "A dead circus" - small boy's definition.

not a museum in the modern sense, but resembled, rather,*a university graduate school or institute for higher studies. The Alexandrian Museum continued as a source of culture under the Ptolemies up to the fourth century A.D. When it was destroyed, both institution and title dropped from use until modern times.

Besides founding the Museum at Alexandria, the Macedonian conqueror[2] provided funds and specimens of flora and fauna, the latter collected while on campaign, for the collections of his famous teacher, Aristotle, at Athens. Thus the practice of collecting natural history specimens dates back at least to Hellenistic civilization, a fitting beginning for later scholarly and scientific collections.

Other examples of works of art, and antiquities, existed in the temples of Greece and Rome, created or acquired as a result of religious or patriotic impulses; while the palaces of victorious generals contained similar treasure won in battle. These "art" collections contributed to the glory and prestige of nations and individuals, their value, in terms of material wealth, making them potential emergency funds in time of crisis.

Objects of art and curios must have been collected by less exalted people, too. But since there were no institutions to store and exhibit them, it is to later periods of history that one must look for the great collections which,

[2] Hayes, C.J.H., Moon, P.T., Wayland, J.W., World History, 2nd Edition, The MacMillan Company, New York, 1950. Page 122

*Cf. the temple-like graduate schools in some American Universities.

in time, became the nuclei of famous museums.

In the Middle Ages, from the 11th to the 14th century, collections must also have been made, for human curiosity and acquisitiveness did not die out even in the Dark Age. But the first steps in gathering together objects and specimens, some of which later found their way into museums, were taken in the Renaissance Period.

The renewed appreciation of classical learning, and the re-birth of curiosity about the natural world, which developed in the 15th century and onward, impelled the collection of relics of classical times and of natural history specimens. The wealthy acquired sculpture, jewelry, coins and manuscripts; the scholarly, specimens of animal and vegetable life, and minerals.

Through the 16th and 17th centuries many now famous collections were made, the bases of great museums which later acquired them. Arms, coins, and other objects collected by the Archduke Ferdinand II towards the close of the 16th century went to Vienna. Coins and natural history specimens accumulated by Gaston, duc d'Orleans, became part of national museums in Paris. Stuffed animals, plants, weapons, utensils, coins and medals, collected by John Tradescant, Dutch traveller, were given to Oxford as the Ashmolean Museum by Elias Ashmole, English antiquarian. Manuscripts and sculpture, brought together by Thomas Howard, Earl of Arundel, enriched the British Museum and the University of Oxford, respectively. The last three collections were all made in the 17th century.

The development of natural history and science museums owes much to three pioneers in these fields, on the continent of Europe. Georg Agricola (1490-1555), the "father of mineralogy", was responsible for the founding of collections which have been expanded into the museums of Dresden. Ulissi Aldrovandi (1522-1605), naturalist, is still recalled by specimens taken by his hand in the museum of Bologna. Ole Worm (1588-1654), a Danish physician, was in the forefront of the modern science of pre-historic archaeology.

Collections.

... the enumeration of these Rarities (being more for variety than any one place known in Europe could afford) would be an honour to our Nation, and a benefit to such ingenious persons as would become further enquirers into the various modes of Natures admirable work and the curious Imitators thereof ...

From J. Tradescant's address to the prospective readers of the Catalogue of his Museum.[3]

Most museums began with collections, a circumstance which suggests some consideration of the motives for and purposes of collections, in order to understand the present status of individual museums, and the direction of the museum movement in general. A classification of collections by their functions has been made by Dr. A.S. Wittlin in The Museum, Its History and Its Tasks in Education, a study written for the International Library of Sociology and Social Reconstruction. A brief summary of this classification follows.

[3] Tradescant, J., Catalogue of the Musaeum Tradescantianum or A Collection of Rarities preserved at South-Lambeth neer London, London, 1656.

(1) Economic Hoard Collections. These might be food or other perishables, but more often were materials which had exchange value, especially metals. Examples were, the treasure paid by King Priam of Troy to ransom his son Hector's body, the treasures of the Hapsburgs, the utensils or ornaments made of precious metals belonging to people in more humble stations.
(2) Social Prestige Collections. These were primarily for ostentation, and quantity rather than quality was stressed. Thus a festival procession of King Ptolemy Philadelphus of Alexandria included waste numbers of slaves, animals, ornaments, vessels, flowers, all evidence of his wealth and power. The seventeenth century courts of England, France and Spain, and the court of Napoleon, were notable for showy display of objects of art, of gold, and of silver. (The "Potlatch" feasts of Indians on the British Columbia coast, in which huge stocks of provisions marked the high position of a chief, might come within this category.)
(3) Magic Collections. Typical of this class are charms, of animal or human origin, images and paintings. Pliny's Natural History lists numbers of such objects. Relics of Greek legendary heroes, unicorn horns, and mummies, were collected for their special properties of bringing healing and good fortune. In Christian times, relics consisting of skeletons and bones, and religious images and pictures, may continue to represent this type of collection.

(4) Group Loyalty Collections. This classification embraces collections motivated by pride of ancestry, patriotism, and the claims of a common cultural heritage. Examples, in this order, are: Greek veneration of tools reputedly used in building the Trojan horse; Roman Imperial remains used by the Popes (and by Mussolini) to restore faith in the Italian nation; Napoleon's Hall of Emperors, and the pseudo-classic vogue in general; Renaissance collections of objets d'arts and portraits, which finally degenerated into the cabinets of Victorian knick-knacks.

(5) Collections as stimuli for Curiosity or Inquiry. This useful classification falls into two divisions, the first including collections of odd, bizarre, or freakish objects, the second of specimens calculated to provide study material. Examples of the Curiosity division were the sacred animals and birds, war trophies, and curiosities of animal and human life which were found in Roman temples (and, more recently, the curios and travel souvenirs which find their way into society museums). Inquiry Collections are represented by the material in the Museum of Alexandria (Hellenistic research), Aldrovandi's encyclopaedic collections of specimens in natural history and antiquities, John Tradescant's collections of a similar type (the foundation of the Ashmolean Museum), and Sir Hans Sloane's 70,000 objects of natural history and general character which formed the nucleus of the British Museum.

(6) Art Collections for Emotional Experience. In this class there are the purely informational creations and those with a deeper significance. Informational art is exemplified by Greek statues of famous men and women at Athens; by Roman images and paintings of historical persons and scenes; by the religious works of the Middle Ages; and by the portraits of royal ancestors or future royal brides. A deeper comprehension is possible in the case of such examples as Greek sculpture of a festival dance, which carries the vitality of the original to the people viewing it; as the figure of Zeus at Olympia, with its awe-inspiring quality; as the emotional stimulus of religious paintings like Michelangelo's "Pieta"; as the erotic stimulus of nudes, the paintings of Ovid's Fables made by Titian for Philip II being of this type;; and as the portrait made by the same artist of Charles V, with its delineation of the complex character of this ruler.[4]

[4] "It would appear as if a work of art had the capacity to amalgamate features that might seem inconsistent on the plane of reason and if expressed by means of the articulate word. Whereas a description proceeds from one item to another in succession, the painting or sculpture presents several features simultaneously, and this simultaneity of impact seems to create a special tension." (Ibid. page 71.)

While the motives which prompted collections determined the objects or materials accumulated, the method of presentation had decided effect on the function of the whole. Both these factors still weigh in modern museum practice.

There are some half-dozen methods of storing or displaying objects in a collection, mentioned in Dr. Wittlin's History of the Museum. These may be traced through the museum movement to the present day.

(1) The Store-Room Method, favoured in both economic hoard and curiosity-inquiry collections, where safe-keeping was a primary consideration, and display or use secondary and limited. Economy of space, and order based on size rather than relationship were guiding principles. Temple, palace, and private collections all were kept according to this method.

(2) The Method of Arrangement based on Materials was used by noble collectors of antiquities as well as by scholarly naturalists (e.g. Aldrovandi, Worm). This served well enough when natural objects were being shown, but resulted in confusion when artificial articles were included.

(3) The Variety Arrangement, in which all manner of specimens were shown, without regard for relationship, was favoured by royal and common collector. The resulting hodge-podge is found even in some museums to-day.

(4) The Systematic Arrangement characterized the collections of learned museographers. Often this simply meant dividing the collections into human-animal-plant-mineral groups, and sometimes providing a library for reference. Art collections,

though apparently considered less important than natural history or antiquities, were frequently housed in galleries designed to provide a harmonious arrangement.

(5) The Decorative Arrangement, where the collection was displayed in sumptuous surroundings, was calculated to give an impression of luxurious furnishings instead of emphasizing the objects exhibited.

(6) The use of collections as Background for, or Properties in, Activity. Examples of this method of display were: Napoleon's wedding party, held in the Louvre, with pictures as "atmosphere"; sculpture groups carried in Hellenistic processions; and the Christian practice of exhibiting relics of saints and martyrs to heighten the fervour of the faithful during special religious festivals.

Public Museums.

Just as the origin of the term "museum", and perhaps also some of the principles and methods of museum practice, may be traced back to the Mediterranean, so may the forerunners of the modern public museum. Among the Romans, Julius Caesar, Asinius Pollio and Agrippa are known to have either given their collections to temples, or opened them to the public. But with these exceptions, and few others, the general populace had access only to collections set up in the streets, in temples or churches, or in processions, throughout the Greek, Roman, and Mediaeval periods. And even well into the 19th century, the term "Public" was purely nominal.

Patrons and masters of art encouraged their protégés or students to use their collections for study, but most collections were maintained for the edification of their owners or select visitors. The opening of the Ashmolean Museum at Oxford, in 1683, marked the founding of the first public museum in Europe, though it was intended for research, not public education.

With the increase in need for better and more general education, museums gained recognition as aids in this movement. Following the spread of elementary education from the late seventeenth to early nineteenth centuries, museums were founded in European capitals from 1750 to 1830. The Ashmolean, as noted above, opened in 1683; the British Museum, London, in 1759; the Belvedere, Vienna, 1781; the Louvre, Paris, 1793; the Prado, Madrid, 1819; the Altes, Berlin, 1830.[5] In North America, the museum at Charleston (1773) and the Peabody Museum at Salem, Massachusetts, were first on the scene, while the first American Art museum was the Academy of Fine Arts at Philadelphia.

The history of any individual museum, like other human institutions, reflects its environment, and the outlook and character of those to whose care it is entrusted. But because the problems of museum operation are similar, no matter how large or small the establishment may be, there is a certain pattern into which museum "case histories" tend to fall. Brief accounts of several great museums follows.

[5] Rea, P.M., One Hundred and Fifty Years of Museum History, Science, Vol. LVII, 1923.

The British Museum, unlike other European public museums, owed its foundations to the work of scholarly, rather than royal and princely, collectors. But in the length of time taken to make the collections accessible and attractive to the general public, the great museum of London had much in common with its Continental fellows.

In 1753, an Act of Parliament accepted the offer made in the Will of Sir Hans Sloane to pay £20,000 for his collection and make it a Public Museum. With the addition of the Royal Libraries, given by George II, the British Museum was opened in Montague House, January, 1759. Admission was granted, after application to the Porter for a ticket, to "learned and studious men, both natives and foreigners, in their researches into the several parts of knowledge." [6] It was sometimes months before admission was granted, and the guided tour was hurried and often unenlightening. In 1808 a Guide was issued, and 13,000 visitors attended the Museum. By 1818 there were 50,000. The British Museum was vigorously attacked by William Cobbett in 1833: "If aristocracy wanted the Museum as a lounging place, let them pay for it." [7] The year 1847 saw the main building completed, and a Royal Commission appointed to study reforms. Next year there were 900,000 visitors. Natural History collections were moved to South Kensington in 1857; and in 1882 a new wing was opened. This date brings the Museum into a period of rapid museum growth.

[6,7] Boulton, W.H., The Romance of the British Museum, Sampson Low, Marston & Co. Ltd., London, 1933.

On the continent of Europe, museums invariably owed their inception to the acquisition of royal collections.

The nucleus of the Louvre, France, was Francis I's collection at Fontainebleau. It was enlarged and moved to new quarters by Louis XIV's minister, Colbert, who hoped it would stimulate the production of French, as opposed to imported, art. Later the "Sun King" withdrew it to Versailles, where most of it remained until 1793, when it was again moved to the Louvre, and opened to the public for three days out of every ten. New exhibition halls were needed during Napoleon's years of conquest, during which the Musée Napoléon was established. The Congress of Vienna closed it, and in the years following 1815 many objects were restored to their original owners. The Louvre became national property at the Revolution of 1848.

Italian museums are indebted to Papal collectors. Julius II set up the Belvedere pavilion as an Antiquario delle Statue, and as such it was opened to the Roman people by Leo X. It contained such famous works as Laokoon and Apollo Belvedere. A change of attitude towards "pagan" art closed the pavilion for two centuries. In 1773 a new gallery was opened, Museo Pio Clementino. Accessibility was limited.

The Prado, Spain, was founded with royal art collections, and proposed as a Museum of Paintings by Joseph Bonaparte, in accordance with Napoleonic policy, in 1809. Finally it was housed in an unsuitable building; and even in 1826 it was still, in reality, a private collection. By mid-century

In Austria the Belvedere Palace, imperial Hapsburg art gallery, was opened to the public in 1781, though fees paid to the curator for admission prohibited widespread use. Museums of art and science were established in 1881, and these Imperial Museums became National after World War I.

Germany's museums reflected the ideals of nationalism and classicism through which the German peoples were passing. Museums were to aid in producing the "ideal world citizen" and foremost European. A Public Museum was founded in 1810, and the Altes (Old Museum) opened in 1830. The Kunstkammer, in the royal palace in Berlin, was better planned, but too decorative and serving for storage rather than display of many smaller objects. Also, it was unheated.

Tzarist Russia possessed the great collections of Peter and Catherine the Great, which filled to overflowing the annex to the Winter Palace in St. Petersburg, called the Hermitage. Even in the nineteenth century, when it was supposedly a public museum, it remained "a decorative hoard".

In North America, society, institutional, college and governmental collections, museums and art galleries had already been founded by the 1850's. But the pioneer work in the "Public Museum" field was done in the second half of the nineteenth century, in the United States, and only within the last quarter-century, in Canada.

An estimate of the status achieved by museums up to this point is given by the eminent British museologist, Sir Frederic Kenyon.[8]

"It was not ... in the eighteenth, nor yet in the earlier part of the nineteenth century that museums can be said to have taken any noteworthy part in the national life of any country. They began to be of service to scholars ... Artists as well as scholars began to profit. But for the general public museums were just collections of curiosities ... with little guidance for the inexpert and no help to enable him to assimilate this mass of strange and unrelated material".

All these early stages in the history of museums emphasize collection, preservation, and the limited access accorded to privileged persons. As the fortunes of war or politics brought priceless collections under state control, often with the palaces in which the objects were originally displayed included in the transfer, a better chance of survival was assured. The passing of private collections to national or university museums further enlarged the possibilities for use, and provided continuity. But the institution designed specifically to store, care for, and make available to the general public or to specialists, collections of art objects, science specimens, or culture material, is a modern development. The "public" museum is

8 Kenyon, Sir Frederic, Museums and National Life, Oxford, 1927.

not much older than the automobile; and the institution in which educational activity is stressed was first mooted at about the time the aeroplane became of some practical use.[9] "Their present status has been the work of the last two or three generations."

Functional Museums.

It is evident that since the conception of the ideal of a public museum there has been an evolution in museum purposes similar to, and to some extent paralleling, developments in education in general. At the outset, museums were static, their treasures accessible only to those who were considered socially and intellectually acceptable. Today the dynamic museums are attempting, in a variety of ways, to become a part of the life of the man in the street.

Since the mid-nineteenth century, the sequence in museum aims and development has been:-

1) acquisition and preservation of collections, either by accepting donations, or through the sending out of agents and expeditions;

2) a great increase in the number of foundations, especially large buildings, by governmental action, by institutional construction, by private benefaction, and by the inheritance of permanent buildings from great expositions;

3) the provision of a means of public intellectual entertainment, as suggested by John Edward Gray of the British Museum, and vaguely educational in purpose;

[9] Encyclopaedia Britannica, 1951 Edition, Vol. 15, page 996.

4) a more purposeful policy for the utilization of the educational possibilities of museums, put forward by Sir William Flower, Director of the British Museum, and followed by Dr. G. Browne Goode of the United States National Museum, the "father" of the popular approach in museums of science in America;

5) the enlistment of the museum as a visual aid in this educational movement, and the use of other visual media of communication to interpret and broaden the range of the museum- through press, periodical, film, radio, and television.

Three of the above evolutionary steps are illustrated by quotations.

In an address[10] delivered at the opening of the Permanent Exposition in Philadelphia, on May 10th, 1879, Professor E.D. Cope spoke of the "age of great museums", proudly pointing out that the present building could hold both the South Kensington and British Museum, or the Louvre and the Jardin des Plantes. Lest it might seem difficult to use all this space, Professor Cope listed the following departments in the projected museum: Archaeology and Ethnology, Agriculture, Architecture, Model Homes, Machinery and Manufactures, Industrial Training, School and Libraries, Fine Arts, Organic Material, Inorganic Material.

[10] Cope, E.D. The Modern Museum, Penn Monthly, August, 1879.

At the time when the Peter Redpath Museum was presented to McGill University, in 1882, large museum buildings were being opened in other parts of North America. Speaking at one of these openings, that of the new building of the Metropolitan Museum of New York, Joseph H. Choate proposed an aim for the museum of that era. The museum, said Mr. Choate,[11] " should serve not only for the instruction and entertainment of the people, but should also show to the students and artisans of every branch of industry, in the high and acknowledged standards of form and color, what the past had accomplished for them to imitate and excel".

A landmark in the development of museum function was the publication of a small book, The Gloom of the Museum, in 1917. The author, John Cotton Dana, a former librarian, had been a moving spirit in the formation of the Newark Museum Association, in 1909. Dana championed active teaching by museums, the comparative method of display, and the release of the museum from the bounds of its four walls. Said Dana,[12] "Museums of the future will not only teach at home, they will travel abroad through their photographs, their text-books and their periodicals. Books, leaflets and journals will assist and supplement the work of teachers and will accompany, explain and amplify the exhibits which art museums will send out, and will all help to make museum expenditures seem worthwhile".

11,12 Low, T.L., The Museum as a Social Instrument, American Association of Museums, New York, 1942.

In the years from 1850 to 1914, European museums developed along lines which have been characteristic for the past century. None was revolutionary, but all showed growth.

There was a great increase in the numbers of new museums established. Britain alone founded 250 new museums.

Definite museum types appeared. Chiefly, these were: the National Museum (usually historical), which played a part in liberal movements in Hungary, in unification in Italy, and in appreciation of folk culture in Scandinavia; the Ethnological, illustrating increased interest in Man, as well as in the control of primitive colonial peoples; the Science Museum, typical of the growing concern with natural science and technology; and the Arts and Crafts Museum, a result of the combination of desire for greater commercial and industrial progress and an attempt to improve standards of taste.

Educational activity appeared in the arrangements for school visits, and for loans to schools, as early as 1855 in England, and in isolated cases of similar kind on the Continent.

Specialization in large museums took place. The opening of South Kensington (Natural Science) and the Victoria and Albert (Art) were examples of this.

The scientific (analytic) method of display, in which quantities of specimens were arranged in classes and sub-classes, began to be supplemented by the educational (synthesis) method of selecting specimens to illustrate an instructional topic. American period rooms and Scandinavian open-air museums show this approach.

More logical exhibition methods, in which evolutionary and chronological sequences were followed, came into use in the presentation of ethnological and industrial topics.

The practice of dividing museum material into reserve collections for the use of specialists and students, and exhibits for the general public, was adopted.

Loans of material to other museums, to organizations and to schools (as noted above) became the policy of some museums.

Fruitful acts, such as the Museums Act of 1845 in England, which made municipal museums possible; and really progressive intentions, as in the setting up of the Standing Commission for museums by the Royal Society of Art, in London, 1873; were in evidence. But, on the whole, European Museums lacked system in their presentation, were frequently poorly housed in buildings of ornate architecture, wasted space, and inadequate planning. Many were crowded with meaningless material, at least to the layman, and few made any effort to show how the ordinary man lived in the past. The services which Europeans needed: background for the new movements of liberalism and nationalism; science and education aids; these were hampered by the old collection motives, hoarding and ostentatious display.

The outbreak of war postponed reform and reconstruction.

The last quarter century of museum history, from the end of the first World War to the present, has been marked by the use of the museum as an instrument; at its best, as a social instrument, at its worst, as a means of propagating ideological programmes through distortion of science and history.

Russian museums, which had been chiefly of the hoard type, were put under central control after the Revolution of 1917, to be used as weapons in mass indoctrination. An indication of the importance assigned them is the increase in museums from 114 in 1917 to 738 in 1934, in which regional museums predominated. The contents of existing museums were re-arranged on the basis of human production, with the periods of slavery, feudalism, capitalism, etc., as topics. Art was considered primarily as a human record. The fields in which museums were utilized were extremely diverse, though mainly scientific in nature. Museum workers frankly stated that their programmes were experimental, the principle being to emphasize change in contrast to the former museum function of maintaining the status quo. A totally different approach was made in exhibiting for laymen than for students. Visitor participation was encouraged. Child and adult education was given foremost place.

The Fascist museums of Italy and Germany, as might be expected, closely resembled those of the U.S.S.R. Both had the same end in view: mass education, for political ends.

In Italy, the Museo dell' Impero Romano was founded in 1926. As the name indicates, imperialism was the theme, and the exhibits, ostensibly informational, were weighted with this ideology. The Museo Mussolini, opened in 1938, was aimed at the citizen of Rome and his family, extolling his virtues, and subordinating the objects on display to the cause of mass education. Non-political Vatican museums became better ordered in this period, but seem to lack direction.

Nazi German museologists pledged themselves, in 1933, to shape "an amorphous mass of population into a nation". "Fatherland" museums inculcated the idea of German destiny through presenting pre- and early history: the "Germanic race" theme. "Army" museums glorified the soldier, preparing the minds of Germans for war. Ethnological museums were required to illustrate Aryan superiority. German museums were informative, vehicles for propaganda; only in occasional special exhibitions were aesthetics considered.

Museums in liberal Europe and America, between the wars, and in the post-war years, differed in emphasis and degree, though the purposes of both were in marked contrast to the Communist and Fascist institutions.

American museums had early subscribed to the aims of education, and were primarily functional. While numbers and size are not necessarily indications of worth, they do show the place which museums have won in American life. In 1914 there were 600 museums in the United States; in 1939, 2,500; in 1944, 50 million people visited museums.

American museums tend to separate educational work from preservation and research- a division which, in some cases, represents a difference in views as to the function of a museum. Popular methods of display include the Period Room, the Diorama, and Habitat Groups, in which the environment is included as part of the exhibit of an object or specimen.. Popular education is balanced by students' galleries for reference work. Tours are offered, lectures given, clubs organized, the group approach being found more satisfactory than programmes for people without a related common interest. Museum services are offered to formal education, and also to the tourist, vacationer, and camper through docentry of school groups, loans, advice on design, Historic House museums, and Trailside museums. Company Museums are a relatively recent development, proving of value both internally for record purposes, and externally as an attractive aid to good public relations. Activity for the museum visitor is stressed, with models, processes, experiments, visitor-operated, and drawing or modelling encouraged. American museologists speak of the advantage which museums have in providing experiences in gaining information at first-hand, instead of through the medium of words alone. Francis Henry Taylor, Director of the Metropolitan Museum of Art in New York claims for the museum the function[13] "to be the midwife of democracy".

[13] Taylor, F.H., Babel's Tower, The Dilemma of the Modern Museum, Columbia University Press, New York, 1945, Page 52.

European museums were the objects of a number of surveys and reports in the late 1920's and early 1930's. Many of these were financed by the Carnegie Corporation, as were others on museums in the British Commonwealth and Empire. Much in the findings of these reports, made by experts, still has relevance as a way to improved museum service, after two or three decades. In addition to surveys of museums in specific areas of the world, an International Museums Office was established in 1926.

Museums in Europe suffered from the two common complaints of too much material (the Louvre had 173,000 items in 1933), and poor organization of this material. Suggested solutions were: the opening of smaller regional museums; centralization of larger collections and of the national museum facilities which could aid other institutions; divisions within larger museums into exhibition, student galleries, and storage departments; and the limitation of purpose in smaller museums (e.g. to needs of locality). It was recommended that methods of utilization be given more attention than collection. But despite these practical guides, little progress was made, and that mainly in technical improvements.

Pioneer movements in European museology, some of which have been followed and developed in America, stand out in high relief against the background of ultra-conservatism.

Science has been presented in its historical setting; ethnology has been treated from the sociological viewpoint: the Musee de l'Homme in Paris deals with the non-European, the folk museums show the life of European groups. Attempts have been made to eliminate cases, to provide tactile as well as visual exhibits, to make displays more meaningful, to use diorama and period room techniques, to follow the story method in presenting a topic. Maps have been introduced as background for exhibits dealing with bird migration, animal occurrences, products of a country. Less attempt has been made to show art in an environmental setting. There has been some accomplishment in adult education, less in museum services for children, other than visits by school classes and loans to schools.

The most important contribution to museum progress made by Europeans seems to be in the field of the open-air museum, known as the folk museum. This approach to the presentation of historical-ethnological culture material has such obvious application to the problem of improving national and international relations, particularly in countries where districts and regions have dissimilar characteristics, that some account of folk museum development is necessary before conclusions can be drawn based on the content of this chapter.

Open-air museums may deal with natural history, as in trail-side exhibits or nature trails in national or provincial parks, or as in explanatory signs at the site of a natural wonder. But the open-air museum that is most closely

related to the visitor is that which follows the work of the archaeologist, the ethnologist, the historian, and the folklorist- the outdoor folk museum.

"In the wake of modern progress many ancient landmarks of national life are today in danger of destruction, and the outdoor folk museum has been a means of preserving much which otherwise would have been lost ... Perspective and continuity are in this way given to the development of national life ..." [14] This is the justification for folk museums given by an ethnologist, Alice E. Johannsen, in a report on open-air museums of Europe, in 1938.

Outdoor folk museums originated with the founding of the Nordiska Museet in Stockholm, Sweden, by Dr. Artur Hazelius, in 1772. Dr. Hazelius' aim was a living museum. In 1891 Skansen was inaugurated- the first outdoor museum; and in 1901 Hazelius willed the seventy-five acres of land and 120 buildings to the people of Sweden. The Skansen museum included buildings from rural and urban areas representing nearly every district in Sweden, plus a zoological garden, all within ten minutes travelling time of Stockholm.

Other European countries followed the pattern of Skansen, with variations. Outdoor folk museums, some linked with national museums, were established at Lillehammer (1887), Oslo (1894), Copenhagen (1901), Aarhus (1909). Others were founded at Helsingfors, Arnhem, Kloppenburg; and in Britain, at New Barnet (Abbey Folk Park) and, since World War II, at St. Fagan's Castle, near Cardiff, Wales.

[14] Johannsen, A.E., Outdoor Folk Museums: A Report on the Open-Air Museums of Europe with Recommendations, etc. to Canadian Advisory Committee of Carnegie Corporation, 1938.

In the United States, Henry Ford's Greenfield Village has brought together buildings typical of the 19th century in the U.S., as well as from the British Isles. Here crafts and trades are carried on in the old style, pupils attend an old-type schoolhouse, and worshippers meet in a New England design church facing the village green. In Colonial Williamsburg, the buildings and life of colonial days are being reconstructed.

Open-air museums in Scandinavia are of two types: formal and informal, and of national (Skansen) or regional (Lillehammer) scope. Both rural and urban buildings are shown, and there is an indoor section for systematic collections- one supplements the other. Three divisions are made: Historical, illustrating chronological development; Geographical, showing the contrast between districts; and Practical, in which workshops exhibit stages in crafts and trades as though in progress. Usually there is an open-air theatre, a market-place, and the modern conveniences of restaurants, fountains, rest-rooms, seats, writing desks, and parking facilities. Programmes include demonstrations in arts and crafts, classes, lectures, plays, festivals, concerts, folk dancing, games, and meetings.

With such a wide popular programme and specialized services to aid history, art and craft study, and industrial design, education is aided and national pride fostered. The response to these folk centres has made them truly peoples' museums- the aim of every functional public museum.

The folk museums of Scandinavia have played an important role in preserving the culture and spirit of the people in times both of peace and war. It is fitting that another people of singularly tenacious devotion to their cultural and spiritual heritage should have developed a folk museum on similar lines. This is the Amgueddfa Werin Cymru (the Welsh Folk Museum) at St. Fagan's Castle, near Cardiff, Wales.

"To teach the world about Wales, and the Welsh people about their own fatherland" is the aim of the National Museum of Wales. In keeping with this objective, the Welsh Folk Museum came into being.

From the mid-nineteenth century, Welsh writers, historians, artists and folklorists collected the 'bygones' and the lore of the people who had used them. The result was the nucleus of a folklore museum at the time of the founding of the National Museum of Wales, in 1907.

For a time these Welsh 'bygones' were included in the Department of Archaeology of the National Museum. Then, following two special exhibitions of Welsh folk material, the collection was placed under the care of Dr. Iorwerth C. Peate, in 1927. Dr. Peate provided bilingual labels (Welsh and English); and a Guide was published in 1929. The following year the Museum Council sent Sir Cyril Fox to Sweden, and upon his return, the Welsh Folk Museum was accepted in principle.

During the next ten years a Department of Folk Life

was created, reconstruction of farmhouse rooms and craft workshops was undertaken, the aid of local folklore experts enlisted, and the search for a suitable location for the Folk Museum begun. In the war years the creation of a folk museum was given high priority as a post-war project.

Then, in 1946, the Earl of Plymouth gave St. Fagan's Castle and eighteen acres of gardens and grounds for a Welsh Folk Museum. With the addition of eighty acres of nearby parkland, this provided a centre consisting of an Elizabethan mansion set in the midst of a hundred acres of land, within easy reach of a city of more than a million people.

Plans for the completed Welsh Folk Museum call for the restoration of the mansion, built in the 16th century on the site of a mediaeval fortress, and containing carving, furnishings and utensils dating from the time of its erection to the present. This will be exhibit one of a number of Welsh buildings to be obtained and re-erected close by: a barn, a woollen mill, a half-timbered, and a stone farmhouse.

Apart from this open-air section, with its surrounding gardens, fishponds, outbuildings, etc., there will be a central museum block of modern buildings to house a scientific exhibition of Welsh life and culture. Here will be galleries, offices, workshops, and, it is hoped, theatre and concert-hall.

Crafts are being fostered in the Welsh Folk Museum by the appointment of a wood-turner and basket-maker, who will, in turn, train apprentices. Their products are for sale.

The Welsh Folk Museum is part of the National Museum of Wales, with its own offices and headquarters. The Keeper in Charge has a staff of thirty. An admission fee of one shilling for adults and sixpence for children is charged, but school parties are admitted free. Up to 1950, average attendance had been more than 80,000 per annum. Maintenance has been financed partly by the Treasury, partly by local authorities. The capital fund, now (1951) nearly £70,000, has been subscribed by the public; but it is hoped that Welsh county councils will add to this sum. An estimated £250,000 will be required to develop the Museum according to present plans.

Dr. I.C. Peate, Keeper in Charge, says,[15] "St. Fagan's will become, I trust, a concentration of all which characterizes Wales. We have already seen how our very modest beginning has appealed to the imagination of thousands of schoolchildren and of the public in general, and the Folk Museum is already helping to banish from Wales the idea that a museum preserves merely that which is dead ..."

CONCLUSIONS.

Terms and definitions. The classical meaning of the word "museum" could be applied today only to that part of a museum and its collections reserved for study by scholars and specialists. However, the use of the term to cover all places where objects, animate or inanimate, are stored and/or presented

[15] Laos, 1951, International Institute for Ethnological and Folklore Research, Stockholm, Sweden, 1951.

for educational purposes by means of guides, guide books, or instructional labels, provides a generic name, allowing the class to be indicated by adding "Art", "Science", "History", "Folk","Historic House", "Trailside", "Zoological", "Botanical", or "Company", as the case might be. This implies emphasis on the work done, rather than the material worked with.

Collection, storage and display. The characteristics which originated in classical, mediaeval, and Renaissance times are still evident in many modern museums. Museologists have been slow to take advantage of the modern methods, techniques, and equipment which have contributed so much to business efficiency.

The Museum Movement. The museum, as a significant factor in social history, is a new institution. Begotten in the period of enlightenment in 18th century Europe, and by liberal thought in 19th century America, it has trailed behind the public education movement for the last hundred years.

Museum functions. Museums, like other educational institutions, are open to misuse as media for propaganda and mass enslavement. The essential difference in aim between totalitarian and liberal ideologies is illustrated in the museums of the two divisions of the world: the purpose of the one is to direct (or stifle) thought, of the other to stimulate, or set it free. Inevitably, the former is easier.

Museum progress. The future of the public museum depends directly on how closely it is related to daily life. The museum which is not vital to its community will neither progress nor survive.

The Development of Public Museums.

Little more than a century covers the life of the Canadian public museum, from its earliest beginning to its present position. A much shorter time, not more than twenty-five years, includes the period within which serious attention to the place of museums in our national life has been given.

If one considers that 1841 is held by many to be the year of origin of Canada as a political entity; and that the centenary of Canadian Confederation is still fourteen years away; it will be seen that the development of museums as public institutions in this country has followed the general cultural development of Canada. Museums have, in fact, neither lagged far behind, nor led the van of cultural institutions, but rather have, in their growth, reflected the enlightenment of the area or community in which they were situated.

The Geological Survey of Canada is credited with starting a collection of museum specimens, first in Montreal (c. 1843), and later in Ottawa. It was not, however, until 1927 that this museum was made an independent branch of the Ministry of Mines, by an Order-in-Council, and referred to as the National Museum of Canada. Even then it remained under the direction of the head of the Geological Survey.

The first public museum was in Saint John, New Brunswick, where Dr. Abraham Gesner established a natural history collection in rented space, and opened it to the general public. The story of how this pioneer museum developed, through the years, into the New Brunswick Museum, has been recorded by W. Austin Squires, the present Curator.[1] It is worth noting because it fairly represents the growth, through vicissitudes, of the museum in the Canadian community.

Early museums invariably began with the private collections of individuals. Dr. Gesner, a practising physician in Nova Scotia, accumulated a collection of rocks and minerals throughout the years from 1820 to 1840. After his appointment as Provincial Geologist of New Brunswick, in 1838, he moved to Saint John. By 1840 his collection, augmented by marine animals, plants, reptiles, birds, mammals, fossils, and Indian relics, became too large for his house, and the doctor transferred it to other quarters.

Possibly the first request for "state aid" to museums was made in February, 1842, when Dr. Gesner asked the Legislative Assembly of New Brunswick for a grant to enable him to exhibit his collections to the public. His petition was refused.

Undaunted, Dr. Gesner secured space in the new Mechanics Institute, where he opened his one-room

[1] Squires, W.A., Gesner's Museum, Bulletin of the Canadian Museums Association, October, 1948, Vol.1, No.2

"Gesner's Museum of Natural History" on April 5th, 1842. His catalogue, published in the same month and year, and again the following year, listed some 2,500 objects, though advertisements of the museum mentioned over 4,000. He solicited donations, exchanges, and objects for purchase, offering free admission to donors, and promising to list their names in the museum's catalogues. A set of sixty minerals of Nova Scotia were offered for sale at six pounds (sterling) per set.

The animal specimens mounted for Dr. Gesner have almost completely disintegrated; but his rocks and minerals still survive, as referred to in his reports while Provincial Geologist. These collections have gained an historical significance over the century since they were made.

Public museums have always been, potentially, tools for the work of adult education. It is interesting to note that, when Dr. Gesner was obliged to sell his collections, his creditors accepted them in settlement of the debts, and turned them over to the Mechanics' Institute, in 1846. Thus Gesner's Museum came to be the Mechanics' Institute Museum, and continued to be open to the public until 1890. In this year the Institute closed and another agency, familiar in the annals of museums, took over the museum collections.

The combining of all museum collections in Saint John, under the control of the Natural History Society of

New Brunswick, began a period of forty-odd years when ways of life, including cultural institutions, underwent great changes. Finally, in 1932, the Natural History Museum, in its turn, closed its doors, and the New Brunswick Museum, housed in a new building, was opened to the public. This institution still preserves some of Dr. Gesner's original exhibits.

A sidelight on the calibre of Dr. Abraham Gesner which adds largely to his status as a scientist is recorded by Mr. Squires. Dr. Gesner discovered and patented "Kerosene Oil" in 1854, which he extracted from coal and bitumen. This opened the way for a revolution in lighting, and also for the development of the vast industry which has grown out of the later extraction of kerosene from petroleum.

Records show that other museums were in existence before Confederation, though these were not open to the public. Some of these were: the Haüy Collection of Minerals given to the Seminary of Quebec about 1800; collections at Pictou Academy, about 1816; the Museum of the Natural History Society of Montreal, flourishing in 1826; Acadia University collections, at Wolfville, in 1840; and the collections of the Mechanics' Institute, Halifax, and of Thomas McCulloch (visited by Audubon), both established in the 1830's. By the mid-century some of these, and others, were open to the public, e.g. the Mineralogical Museum of Laval University (1852), and the Ontario Provincial Museum (founded 1855).

It is difficult to establish an exact figure for the number of museums in Canada, chiefly for two reasons. First, the definition of what constitutes a museum differs. Second, while the few large and relatively permanent ones are easily located, there are many small, borderline institutions which are not generally known beyond their immediate neighbourhood. Any survey which reports on the number of museums in existence at a given time should have a basic definition, and should make an allowance, plus or minus, for the smaller, more obscure units.

Surveys of Canadian Museums have been published in The Bulletin of New York State Museum (1903), which reported 21 museums, mostly in the more thickly populated areas of Ontario and Quebec; in The Bulletin of the Buffalo Society of Natural Sciences (1910), and the Museums Directory of the Museums Association (1911), both of which reported 40 museums and art galleries, largely in the region north of the St. Lawrence-Great Lakes; and in the Directory of Museums and Art Galleries published by the Museums Association (1932), which reported 125 museums and art galleries across Canada. The latest available list was prepared by the Canadian Museums Association in 1949 in connection with the submission of a brief to the Royal Commission on National Development in the Arts, Letters and Sciences. This provisional list records 48 natural history museums, 72 historical museums, and twenty-nine art museums or galleries, making a total of 149 listings.

Actually, the total number of Canadian museums is chiefly significant as an indication of the progress of the idea of cultural institutions in this country, and of the museum movement, in particular. A more useful comparison than the total numbers from the various reports is the consideration of museum distribution across the country, by provinces.[2] This, based on the report made at the time of the Directory referred to above, and on more recent information obtained through the Canadian Museums Association, and by direct correspondence, is the subject of the following pages.

The distribution of museums in Canada, first as reported in the Miers-Markham Directory made in 1931, and second in the Provisional List made by the Canadian Museums Association some twenty years later, is given below.

PROVINCE:	1931-2 Directory:	1949+ List:
British Columbia	Historical - 4 Art - 2 Nat. Hist. - 4 10	Hist. - 1 Art - 3 Nat. H. - 4 8
Alberta	Historical - 1 Art - 1 Nat. Hist. - 4 6	Hist. - 2 Art - 2 Nat. H. - 3 7
Saskatchewan	Historical - 1 Art - 2 Nat. Hist. - 3 6	Hist. - 4 Art - 2 Nat. H. - 6 12
Manitoba	Historical - 1 Art - 0 Nat. Hist. - 2 3	Hist. - 2 Art - 1 Nat. H. - 2 5

[2] Miers, Sir H.A., and Markham, S.F., Directory of Museums and Art Galleries in Canada, The Museums Association, London, England. 1932.

Report on the Museums of Canada, The Museums Association, London, England. 1932.

Province:	1931-2 Directory:	1949- List:
Ontario	Historical - 19 Art - 4 Nat. Hist. - 14 37	Hist. - 40 Art - 11 Nat.H.- 15 66
Quebec	Historical - 15 Art - 2 Nat. Hist. - 30 Commercial - 2 49	Hist. - 15 Art - 4 Nat.H.- 11 Com. - 1 31
New Brunswick	Historical - 1 Art - 1 Nat. Hist. - 5 7	Hist. - 3 Art - 2 Nat.H.- 2 7
Nova Scotia	Historical - 4 Art - 0 Nat. Hist. - 7 11	Hist. - 4 Art - 2 Nat.H.- 3 9
Prince Edward Island	Historical - 0 Art - 0 Nat. Hist. - 0 0	Hist. - 0 Art - 2 Nat.H.- 0 2
Newfoundland	Historical - 0 Art - 0 Nat. Hist. - 1 1	Hist. - 0 Art - 0 Nat.H.- 1 1

These figures, approximate as they are, show the following comparison in types of museums, as at the two periods when the counts were made:

Historical (total)	47 (in 1931)	71 (in 1949)
Art (total)	12 (in 1931)	29 (in 1949)
Natural History (total)	70 (in 1931)	47 (in 1949)
Commercial (total)	2 (in 1931)	1 (in 1949)

It is necessary to take certain factors into account while comparing these figures. In the apparent increase of Historical Museums by some 24 units, there are two important developments: one, the installation of

museums in National and Provincial Parks, including those which contain historic buildings or houses; and, two, the beginning of a more vigorous movement to preserve historic buildings as part of our national heritage.

In Art Museums or Galleries, the increase marks both the general development of interest in Canadian art, and the setting apart of collections which formerly were part of a general museum.

The drop from 70 to 47 in the number of Natural History Museums is largely caused by the omission of a number of collections which are housed in institutions, educational and/or religious, where these museums are primarily for internal purposes, and no active effort is made to attract the general public. The heading "Natural History Museums" actually includes a number of general accumulations, only part of which are strictly natural history material.

Commercial museums are those which illustrate uses, techniques, and processes, rather than historical material relating to the industry. There seems to be a growing interest on the part of large industries in this type of advertising or public relations activity. However, only one such museum is noted in the 1949 List.

It is now possible to make some comparison between the museum situation in Canada as the compilers of the Miers-Markham Report found it in 1931, and the status of these institutions at the present time. The provinces will be dealt with in turn, in the order of the foregoing table.

British Columbia.

The Provincial Museum of Natural History of British Columbia , Victoria, was opened in 1886. A Mineral Museum was added in 1897; and in 1914 the historical collections of the Provincial Library and Archives were taken in as well. This general museum was housed in the Legislative Building.

Municipal museums were established in Vancouver, the City Museum, a general collection emphasizing Oriental Art, opening in 1906; and the Art Gallery, built in 1931.

Society collections were established at Craig Flower, Fort Langley and Nanaimo. During this same period (the late twenties and early thirties of this century) the University of British Columbia set up collections in the departments of Ethnology and Geology.

The present museum situation in British Columbia is indicated by the inclusion of four institutions as "Natural History Museums" in the 1949 Provisional List of the Canadian Museums Association, and by notes of museum activity in the Bulletin of the CMA. The Provincial Museum of Natural History and Anthropology, the University of British Columbia Museum of Anthropology, the Vancouver City Museum, and the Museum of Northern British Columbia at Prince Rupert are thus listed. There appears to be close co-operation between the Provincial Museum and the University as shown by transfer of staff members and joint field work.

One historical museum is listed in 1949- the Helmcken House Museum in Victoria, under the direction of the Provincial Archivist. This does not necessarily mean that there are no others. It does follow the trend of setting up separate historical museums as the local population grows.

The Vancouver Art Gallery, the Department of Fine Arts I.O.D.E. Gallery of the University of British Columbia, and the Vancouver City Museum (previously listed under Natural History Museums) are given as Museums of Art in British Columbia.

The Vancouver Art Gallery planned (1949) a new building, to include an Emily Carr Memorial Gallery among other enlarged and improved features. A scheme of borrowing pictures from contemporary British Columbia artists for one-year exhibitions, with a view to the purchase of representative works by the Gallery, was projected.

Alberta.

The Rocky Mountains Park Museum at Banff was founded in 1895. In 1912 a Provincial Museum was erected and the Museum of Geology at the University of Alberta was opened. The Provincial Museum was originally for the instruction of Game Officers, later developing into a zoological-ethnological museum. The University added Archaeology and Ethnology to its Museums in 1919.

In the field of art a Museum of Fine Arts was begun as a private enterprise in 1923, and housed in rooms in the City Hall.

While the figures in the 1949 List do not show it, there have been some interesting developments in museum work in Alberta since the Miers-Markham Survey.

Three Natural History Museums are listed in 1949: the University of Alberta's Museum of Geology, Palaeontology, and Archaeology; the Banff National Park Museum; and "Fossil House", the Calgary Zoological Society and Natural History Park, St. George's Island, Calgary.

Two historical museums are shown. One is the Northern Alberta Pioneers' and Old Timers' Association, in Edmonton; the other the Museum of the Historical Society of Medicine Hat, Alberta.

There are three Art Museums, two in Edmonton- Edmonton Museum of Arts and Department of Fine Art, University of Alberta- and one in Calgary- Allied Arts Centre and Art Gallery, Coste House.

Information obtained directly from the Provincial Librarian and Provincial Statistician add the following facts. A small Provincial Museum is located in the Legislative Buildings, Edmonton. There is a Museum of the Oblate Fathers at Saint Albert, containing relics of early missionaries, particularly Father Lacombe. And there are museums in the Normal Schools both at Edmonton and Calgary.

Two features stand out in the above data. One is the "outdoor museum" of life-size dinosaurs in St. George's Park, Calgary. The other is the increase in interest in Art, evidenced in the institutions devoted to this field, among which might be counted the Banff School of Fine Arts.

Saskatchewan.

A Provincial Natural History Museum was founded in 1905 at Regina; and in 1910 the University of Saskatoon set up a zoological and ethnological museum.

The Mutana Collegiate Institute Memorial Art Gallery was founded as a War Memorial in 1919, at Saskatoon. Attempts were made, also, to establish archaeological and historical museums under University auspices.

These foundations provided limited museum and art gallery services up to the early thirties.

Some twenty years later a considerable increase in museums is apparent. The Canadian Museums Association List shows six Natural History Museums: Prince Albert National Park; Lund Wildlife Exhibit (also at Prince Albert); University of Saskatchewan Museum (Zoology), Saskatoon; Provincial Museum of Natural History, Normal School, Regina; Swift Current Museum; and the Grand Coteau Museum of the Canadian Club, Shaunavon, Saskatchewan.

Historical Museums in Saskatchewan are: The Mounted Police Memorial and Indian Museum, Battleford; Prince Albert Historical Museum; and the two museums listed above under "Natural History", Swift Current and Grand Coteau Museum of the Canadian Club, Shaunavon.

The CMA List indicates two Art Museums, one the Saskatoon Art Centre, the other the Norman MacKenzie Art Collection at Regina College.

Supplementary information obtained from the Director of the Provincial Museum of Saskatchewan suggests widespread museum activity. North Battleford has a Western Development Museum which is collecting agricultural implements and machines as well as historical material relating to pioneering. A similar museum is mooted at Saskatoon. The Yorkton City Council provides housing for a small general museum operated jointly by the local Natural History Society, the Fish and Game League, and the Historical Society. Old timers at Maple Creek have set up a small museum of local history. The East-end Museum of historical and palaeontological exhibits from the Cypress Hills is quite widely known. There is another R.C.M.P. Museum at the Barracks in Regina, devoted to case history material and Mounted Police historical material. An estimated eight or ten other small museums exist in the Province of Saskatchewan, according to this source.

Manitoba.

Only two Natural History Museums were reported for Manitoba in the Miers-Markham directory of 1932. An Agricultural College Museum was opened at the University of Manitoba in 1906; and in 1922 collections of minerals and rocks were brought together as Museums of Mineralogy and Geology and housed in the building of the Department of Mineralogy and Geology at the University.

The Hudson's Bay Company Historical Exhibit is the sole historical museum listed in 1932, in Manitoba.

Notes supplied by the Curator in Charge of the Manitoba Museum mention two public Natural History Museums. These are also listed in the 1949 CMA List. They are: the Riding Mountain National Park Museum, and the Manitoba Museum. These were both founded in the early 1930's. The latter is housedin the Civic Auditorium of Winnipeg, and is operated by the Manitoba Museum Association and supported jointly by the Province of Manitoba, the City of Winnipeg, the Winnipeg School Board, and private members.

Historical material is evidently exhibited in the Manitoba Museum, because it is listed also under the heading of Historical Museums. The other museum of this category is the Hudson's Bay Company Museum. Further details of the H.B.C. Museum is supplied, below. There is a small historical museum in the City of St. Boniface, too.

The University of Manitoba Museums of Zoology and of Mineralogy, in the University Science Building, are not normally open to the public.

Art Museums and Galleries are represented by the Winnipeg Art Gallery in the 1949 Provisional List.

The general character of the Manitoba Museum is illustrated by acquisitions of stone and bronze age material, of English birds, and of German military equipment, all noted in the Canadian Museums Association Bulletin of March, 1948.

A more detailed account of the Hudson's Bay Company Museum in Winnipeg is warranted by several distinctive features of this historical-commercial museum. This data, supplied by

the Curator, in an article printed in the CMA Bulletin, Vol. 2, No. 2, 1949, emphasizes these unusual features.

The museum of the Hudson's Bay Company (founded in 1922) is located in the Company's department store in Winnipeg. Both store and museum benefit by visitors to their complementary institutions.

In scope, the HBC Museum is not limited to the Company's activities. It includes material illustrative of Canada's Western Frontier, from York Factory west; the whole Canadian Arctic; and, of course, the fur trade.

The present museum, remodelled in 1937 by the present curator, Clifford P. Wilson, presents material from the Vancouver and Winnipeg collections of the Hudson's Bay Company, in a setting lit by indirect lighting, relatively spacious, enlivened by moving exhibits and humorous drawings, and planned along sound museum principles.

Latest figures for attendance at the Company Museum are nearly 60,000 signatures in a year. This is only a fraction (probably less than half) of actual attendance.

Ontario.

The Province of Ontario, including as it does the National Capital, Ottawa, may claim the National Museum, originally founded as the Geological Survey in 1840. In 1875 the University of Ottawa installed a museum; and in 1880 the National Gallery of Canada opened.

The City of Toronto was not far behind Ottawa in early museum foundations. The Ontario Provincial Museum dates back to 1855. In 1895 the museums of the University of Toronto were founded; and 1912 saw the beginnings of the Royal Ontario Museum. This latter institution resembles the large museums of the United States more than any other in Canada.

The Art Gallery of Toronto was organized in 1900, and occupied its present site in 1911.

A building erected in 1940 houses the Archives of Ontario and the Sigmund Samuel Gallery of Canadiana. The latter collection consists of paintings, prints, maps, books, and objects relating to Canadian History. The Seven Years' War and early days of Quebec and Upper Canada are the main subjects of this *collection.

Hart House contains works of Canadian and European art, including the Lee Collection of Mediaeval and Renaissance Art. The building is on the campus of the University of Toronto.

The history of Ontario and of the Toronto area is richly illustrated by the John Ross Robertson Historical Collection of paintings, prints and documents.

Military paintings, prints, arms, equipment, badges, decorations and medals are exhibited in the Royal Canadian Military Institute.

*The Sigmund Samuel Collection owes its existence, in part, to the influence of Sir Frederick Williams-Taylor, another keen collector, whose "Travers Williams-Taylor Collection" is now the property of McGill University. Unfortunately, this fine collection of pictures is now in storage because of lack of a suitable gallery.

The home of William Lyon Mackenzie, bitter opponent of privilege in the Government of Upper Canada, and first Mayor of Toronto, has been preserved as an historic house. In it may be seem personal relics and period furnishings of its greatest days.

Fort York, on a site originally chosen by Governor John Graves Simcoe, taken and destroyed in the War of 1812, then rebuilt in 1813, and again repaired during the American Civil War, is now being restored as an historic site. The work is under the direction of the Toronto Civic Historical Committee.

The museums, galleries, and historic buildings in Toronto provide what is probably the best example in Canada of a well-balanced city museum service. It is only just to point out, as has been suggested in the opening paragraphs of this chapter, that the development of public museums is a fair indication of the degree of enlightenment of the community which supports them.

The Province of Ontario exemplifies a principle of museum development that seems to be well-founded, namely, that the first museums set up by small communities are history museums. The pride in their forebears, and the initiative to form organizations to preserve historic data, is surely characteristic of the origins of the people who established themselves in Upper Canada.

The Miers-Markham Directory shows fifteen museums under the control of societies, chiefly historical. By 1949 there were twenty museums of this category. Some of the "originals" had dropped from sight; but the increase more than made up for losses. This large number of society-operated museums is peculiar, in Canada, to the Province of Ontario.

An important role has been played by Historical Society Museums in the museums service of Ontario for many years. The Elgin Historical Society Museum was founded in 1892. Subsequently similar museums have been established (particularly in the decade after the first World War) in Brantford, Collingwood, Kingston, Kitchener, Lundy's Lane, Niagara-on-the-Lake, Norwich, Ottawa, St. Catherine's, Sharon, Toronto and Windsor. Most of these museums contain collections of local history material and Indian relics. Four society museums are devoted to local celebrities, of whom two have a wider renown: Colonel Talbot, whose life is illustrated in the Elgin Society's Museum at St. Thomas; and Laura Secord, relics of whom are displayed in the Niagara-on-the-Lake Historical Society Museum.

Society collections generally find space in a room of the town hall, the basement of the Public Library, or some other local institutional building. Occasionally an historic house is used, or a separate building acquired. Such has been the case with Ontario's smaller society museums. And they have suffered from the usual disabilities of their fellows elsewhere: lack of professional curatorship, lack of space, lack of funds.

Before leaving the general situation of museums in Ontario, mention must be made of one local museum in which a practical approach seems to have been successful. This is "Huronia House" at Midland, Ontario.

The building which houses this museum was the home of a local lumber and shipping magnate. It is large and rambling, standing in its own grounds on a slope overlooking the docks. The house was in its heydey about half a century ago.

"Huronia House" is a development of local initiative and is sponsored by the Huronia Historic Sites and Tourist Association. It was set up in 1947 as a museum of local Indian and pioneer life by the Royal Ontario Museum, and was later assisted by the National Museum and the Public Archives. There is a considerable marine exhibit, in keeping with the origin of the house. It is open only in the summer months.

The rooms of a house do not make the best exhibition halls, but within these limitations the museum at Midland presents displays of natural history material, archaeological objects, more recent Indian artifacts, colonial tools, implements, weapons and textiles, local art, aerial photographs of the nearby country and Georgian Bay, and maps. Several period rooms have been furnished. It is, therefore, a general museum.

A replica of a Huron Long House had been constructed with apparent accuracy, in the garden. This is particularly useful in an area where Indian villages of several thousand souls once flourished.

The surrounding country lends itself to development as an historic area. In pre-historic times the natives of "Huronia" had achieved a more advanced mode of life than was usual with the hunting and forest Indians. This was the scene of early reconnaissance by Champlain's "young men", notably the first "coureur de bois", Etienne Brulé. The "Father of New France" himself visited the region more than once; and with his approval the Jesuit missions were established there. In the mid-17th century the Iroquois massacred the "black-robes" and their Huron neighbours, destroying for ever the dream of a French dominated Christian Indian nation.

Under the British régime the fur trade flourished in this Lake Simcoe-Georgian Bay region. Its strategic value was not neglected, and in the War of 1812-14, naval actions were fought between British and American forces. Sir John Franklin made Penetanguishene, on Georgian Bay, his rendezvous for the party he led on his 1825 expedition to the Arctic. These events, with the earlier incidents, make the region rich in historic lore. To these are added the struggles and accomplishments of settlers and community builders in the years of growth of the 19th century.

The way in which the whole Huronia District has been utilized by an association of chambers of commerce, boards of trade, and other local organizations, with Midland (home of "Huronia House" Museum) as headquarters, is a practical example of how Canadian communities can preserve the scenes and memories of the past for constructive purposes in the present. This is a most desirable method of combining buildings, sites, material, and natural beauty as a national cultural heritage.

Quebec.

The Miers-Markham Report of 1932 indicated 49 museums in the Province of Quebec, the largest number in any Canadian province. Approximately half of these were controlled by Roman Catholic Schools, Colleges, and Seminaries, and were, in the main, under honorary curators and on a nominal budget. Ten of the remaining museums were listed under McGill University, with the remark that, with the exception of exhibits in ethnology and history, they presented[3] "little calculated to attract the interest of the general visitors". (A fuller treatment of the McGill University Museums is found elsewhere in this study.)

Foundations of the museum movement in Quebec were laid by the presentation of the Hauy Mineral Collection to the Seminary at Quebec, about 1800; the Natural History Society museum, functioning in 1826; and the Art Gallery of Montreal, founded in 1860. Museums open to the public were: the Mineralogical Museum of Laval University, 1852; the Provincial Museum, in the Legislative Buildings at Quebec, 1880; the Peter Redpath Museum of McGill University, 1882; and the Chateau de Ramezay, 1895. Natural History, Art, and Historical Museums are thus represented.

3 Report of the Museums of Canada, page 5.

More recent developments in museum services in Quebec have been noted under the type headings, as follows:

Natural History. McGill University Museums have been re-organized, the collections divided into reserve and exhibition material, with greatly increased demands for educational services. Montreal Botanical Gardens have been opened, a living museum engaged in educational work for specialists and the public. Museum of the Province of Quebec, installed in a new building in 1931, now (1953) planning educational services for children and adults. Laval University Museums now include Curatorships of Zoology and Ornithology, Botany, and Mineralogy and Geology.

Historical and Industrial. The Manoir Museum, historic house, opened at Lachine. Bell Telephone Company Museum, Montreal, re-designed to tell the story of Communications. Military Museum established at the Citadel, Quebec. Curatorships of Numismatics, Religious Objects, Surveying and Forestry, set up at Laval University. Musee Laurier, Arthabaska, given to the Province, and put under control of the Provincial Museum.

Art. A School of Art and Design opened by the Art Association of Montreal. And a Curatorship of Painting designated at Laval University.

The museums of the Maritime Provinces were grouped together in the Miers-Markham Report, as were the Prairie Provinces. Early collections at Pictou Academy (1816), Halifax (1831) and Acadia University, Wolfville (1840), were noted; but museum foundations were credited to Saint John, New Brunswick, Fredericton, and Halifax. Bright spots were considered to be the new building of the Museum of New Brunswick, at Saint John, and the good material in the Archives and Provincial Museum, Halifax. Mention was made of the unique children's department in the New Brunswick Museum; and of historical museums at Annapolis and Grand Pré.

It is scarcely just to lump the three Maritime Provinces together to give some account of the present status of museum work in the eastern provinces. Each will be dealt with separately, as will Newfoundland, in the following paragraphs.

New Brunswick. Information supplied by the Curator of Natural Science at the New Brunswick Museum shows three university museums and the Provincial Museum, all listed in the Miers-Markham Directory, still operating, and considerably improved. The New Brunswick Museum now has Departments of Natural Science, Canadian History, and Art, each with a curator. New museums opened since 1932 are: Fort Beauséjour Museum, in the National Park

of the same name, built in 1935; York-Sunbury Historical Museum, Fredericton, developed in the 1930's; Teacher's College Museum, Fredericton, a one-room biological museum assembled in 1936; Moses Memorial Museum in the High School, Grand Manan, a bird museum opened in 1951. Two other museum projects are being planned, one at Edmunston and the other at St. Andrews. The Museum Movement in New Brunswick seems to be making progress.

Nova Scotia.

The Director of the Nova Scotia Museum of Science, Halifax, points out that there are now two historic house museums under the Publicity Bureau of the Provincial Government, Haliburton House, Windsor, and Uniacke House, Mount Uniacke. The Maritime Museum of Canada has been opened in the Halifax Citadel, and (at this writing) the Military Museum will be open, also in the Citadel. Besides these new projects, completed since 1932, the reconstruction of Champlain's Habitation at Port Royal (Lower Granville), the Gaelic Museum at St. Ann and the Fortress of Louisburg, the last two on Cape Breton, are recent developments. These are solid achievements.

Prince Edward Island.

There are two Art museums listed in the 1949 List for Prince Edward Island. Other than this, according to the Librarian of the Prince Edward Island Libraries,

there are only two or three small collections on the Island. The idea of a Provincial Museum is being kept alive, and it is known that material would be available if such a museum were to be established.

Newfoundland.

In the same volume with the Directory of Museums of Canada, Sir Henry Miers and Mr. Markham included other museums in British Possessions on or adjoining the American Continent. Thus the Newfoundland Museum was recorded in 1932. From this source, and from information supplied by the present Curator, the following facts appear. The Newfoundland Museum had few exhibits from about 1850, when it was founded, to 1892, when a fire obliged the moving of the Museum from the Post Office Building to another location. Then in 1934 the Commission of Government dismantled the collections. At present the Newfoundland Government has decided to restore the Newfoundland Museum, in the same building. It is to be mainly historical, illustrating such famous "firsts" in Newfoundland's history as: Leif Ericson's Landing, Cabot's Landfall, Gilbert's First English Colony, Landing the Atlantic Cable, Marconi's First Wireless Message across the Atlantic, and Alcock and Brown's Transatlantic Flight. There will also be a Historical Art Gallery, containing pictures, period rooms, models, dioramas, and native relics. It was expected that the Newfoundland Museum would open in June, 1953. The plans suggest an attractive and educational museum.

Recommendations.

Suggestions for improving the work of museums in Canada may be grouped under three headings: National organization; Local organization; Museum services.

The Miers-Markham Report of 1932 makes the following recommendations, under the headings given above:

1. National organization. National Museum and National Gallery to assist local museums through a central museum in each Province, which would, in turn, act as a headquarters for a Regional Federation, and be affiliated with the National institution.

2. Local organization. Regional Federations would permit each Province to co-ordinate, encourage, and assist local museums. This would provide for co-operation and mutual assistance which the Ontario Historical Society and the Canadian Natural History Society (Quebec) have not been able to fully achieve in their respective Provinces.

3. Museum services. Basic requirements for effective museum service are a permanent, qualified curator, a definite purpose, convenient hours of opening, good advertising, exhibits arranged in sequence with proper orientation, close liaison with educational authorities, circulating loans, research material properly curated and easily accessible, reserve collections in adequate storage space ready for temporary exhibits or circulation.

The Canadian Museums Association, a national organization, was founded in 1947 to further public museum and art gallery services in Canada. This Association submitted a Brief to the Royal Commission on National Development in the Arts, Letters and Sciences, in 1949. Its recommendations, as might be expected, fall chiefly under the heading of National organization. The CMA endorsed:[4]

"(a) the enlarging of the National Gallery, which should be housed in new and adequate quarters with proper facilities for carrying out its work; and the extension of its services throughout Canada;

(b) increased space and facilities for the National Museum of Canada;

(c) the provision of adequate facilities for the Public Archives and the Canadian War Museum;

(d) the establishment of a picture gallery of Canadian history which would include a national portrait gallery;

(e) the establishment of a national institute of industrial design;

(f) the founding of outdoor museums in Canada at all appropriate points under national auspices;

(g) the establishment of a national library;"

The CMA Brief emphasized particularly the value of the institute of industrial design to Canada's manufactures, and the suitability of the outdoor museum as a means of preserving Canada's historical landmarks.

[4] Brief to the Royal Commission on National Development in the Arts, Letters and Sciences, from the Canadian Museums Association. (Ottawa) Undated (1949).

In addition to advocating these steps in national museum organization, the Canadian Museums Association also supported a training scheme for museum staffs (then being planned by the Association), which would necessitate subsidization by the government, possibly in the form of national scholarships to enable the student to travel in Canada and abroad to gain knowledge and experience in the field of museum work. And for the benefit of small museums a bid was made for funds to employ "suitable personnel ... who would travel to points where their guidance is required".

Finally, the review of Customs Regulations and Tax laws was recommended, to the end that museum equipment might pass more easily between Canada and other countries, and that gifts to museums should be made exempt from income tax.

McGill University Museums submitted a statement to the Royal Commission on National Development in the Arts, Letters and Sciences, in November, 1949. This endorsed the proposals of the Canadian Museums Association, especially the suggestions re a Training Course for Museum Personnel, and the use of the CMA as a clearing house for museum problems. Representing the case of the small museum, the statement gave as its prime needs, 1) adequate finances, including permanent endowments; 2) intelligent management; 3) trained personnel; 4) Up-to-date equipment.

The Royal Commission on National Development in the Arts, Letters, and Sciences, presided over by the Right Honourable Vincent Massey, now Governor-General of Canada, was established on April 8th, 1949, and the Report of the Commission was tabled on June 1st, 1951. The recommendations of this Commission, in reference to National Museums, may be summarized as follows:

1. that provision of adequate space, facilities and funds, under a Board of Trustees and Director, be made for the present National Museum, and that its name be changed to "The Canadian Museum of Natural History";[5]

2. "that the proposed board of trustees place increased emphasis on educational and informational services through loans, travelling exhibits and travelling lecturers: and that special attention be given to information services and advice to small museums throughout the country";

3. that a new museum, "The Canadian Historical Museum", be established, with suitable building, trustees, and direction, to illustrate the whole of Canada's history and development with collections other than manuscripts;

4. that a Canadian Museum of Science be set up under the National Research Council, with trustees, if deemed advisable;

5. that National Botanical, Zoological and Aquarium facilities be provided, under related government Departments to render services of general education and information;

5 REPORT Royal Commission on National Development in the Arts Letters and Sciences 1949-1951 Ottawa: Edmond Cloutier, Printer to the King's Most Excellent Majesty, 1951. Page 322.

6. that the National Gallery, which has been doing the largest share of educational work on a national scale, should increase these nation-wide services by the development and extension of travelling exhibitions, publications, reproductions, lectures, radio talks, films and film strips; that instruction in curatorial methods be continued and broadened; that appropriations for acquisitions be maintained and increased; that repair and restoration facilities be made more widely available; and that a new and more suitable building be provided as soon as possible.

CONCLUSIONS.

Museum progress in Canada, since 1932, is particularly noticeable in the West and East, where the Miers-Markham survey found museum services generally lacking.

Increase in historical and art museums shows the development of national and cultural consciousness in this country. The static condition of natural history museums suggests a need for re-organization of these as natural science educational centres, which has been done in a few cases.

Commercial, or "Company", museums seem to favour the advertising display method, e.g. the Bell Telephone Company's exhibition on Communications, the Canadian National Railways' Museum Train, and the Canadian Industries Limited Exhibition Centre.

There are possibly a dozen sizeable museum buildings across Canada to-day; the Miers-Markham Report noted nine. To say that any of these are adequate would be to presume that the problem of storage in relation to exhibition space had been solved- a happy, but unlikely, situation in any Canadian museum.

Small museums lack unity, exist usually in isolation, and need the advice and services a national museum should provide, either directly, or through designated larger museums in each province. The immediate appointment of personnel for field work of this nature, to the national museums of natural history, science, art, and history which were recommended by the Massey Commission, without waiting for new national museums to be built, would be a practical and vital move in the right direction.

The Canadian Museums Association should be aided by a grant from the Federal Government to be used for conferences, promotion of sound museum policy, training of museum personnel at specified institutions in Canada, and, generally, the direction of the museum movement in Canada on a professional, non-governmental, basis.

Open-Air Folk Museums might well be a further development of the programme of the National Historic Parks and Sites of Canada. Already there are some fourteen museums in about half of the twenty-nine National Parks across Canada.

A plan for a Canadian Folk Museum is included in the Report made to the Carnegie Corporation of New York in 1938, by Miss A.E. Johannsen (now Mrs. A.J. Turnham, Director of McGill University Museums). This plan suggests Gatineau Park, near Ottawa, as the site of the Open-Air Folk Museum.

The relationship between the larger National and Provincial Museums and the small local museums, and the services each can best perform are well defined in A Report on the Museums and Art Galleries of British Africa by Sir Henry Miers and Mr. S.F. Markham, published in 1932.[6]

" ... type specimens and unique treasures are better and more profitably housed in (national museums) than in local institutions, except where local considerations make it imperative that they should be retained where found.

"The local museums should be encouraged to concentrate upon local material and upon collections designed for educational purposes in their own district. It should be their special responsibility to preserve everything of importance relating to the history and handicraft of the locality, for such things will not otherwise be preserved at all, and much will be irretrievably lost."

[6] Miers, H.A., Markham, S.F. Report on the Museums and Art Galleries of British Africa, to the Carnegie Corporation of New York. Edinburgh. 1932. Page 43.

The museums of Canada need:

1.) National Museums of Natural History, Science, Art, and History to preserve and exhibit the best, and to give advice and practical assistance to the smaller museums of each type;

2.) The Canadian Museums Association as the professional organization of Canadian museums and museum workers;

3.) Provincial Museums and Regional Federations to act in a similar capacity for each province or region either in association, or by dividing areas of responsibility, with the National Museums (e.g. the predominantly French-language or English-language museums in the Province of Quebec might be so divided);

4.) Training centres for museum personnel in convenient locations (large museums and universities) in each region of Canada: Pacific, Prairies, Central, Maritimes.

In a time of phenomenal growth of material wealth, these needs should be met on a progressively increasing scale on a five or ten years plan. Most of the institutions already exist, and are endeavouring to carry out museum services under severe limitations of funds, staff, space and equipment. There is an ample provision of well-reasoned recommendations.* What is needed is implementation.

*The only museum known to the Secretary of the Canadian Museums Association to have benefitted, even indirectly, from the Massey Commission's Report is the Redpath Museum of McGill University, which was equipped with electric lights (after 70 years) by funds allocated from a Federal Grant to the University.

The "Public" Museums of Montreal.

Twenty years ago, in a period when considerable stock-taking of museums in various parts of the world was being undertaken, Montreal was the subject of study by several scholarly and expert museologists. Their findings, though inevitably requiring revision to bring them into line with the changes that have taken place in two decades, still merit consideration and, in a good many instances, warrant implementation- even at this late date.

The bases, then, for this chapter on Museums in the Montreal Area are the surveys and reports made in the years 1931-32. These studies were conducted by Sir Henry A. Miers, F.R.S., D.Sc., President of the Museums Association, and Mr. S.F. Markham, M.A., B.Litt., Secretary of the Museums Association (of Great Britain); and by Dr. (later Sir) Cyril Fox, of the National Museum of Wales. The two gentlemen first mentioned reported to The Carnegie Corporation of New York, which furnished the expenses of the study. The latter expert visited several museums, independently, at about the same time, and his findings and recommendations were made to the officers of the institutions concerned.

The Miers-Markham Report and the Directory published as an appendix to it both covered the museums of Canada. The Fox Surveys were concerned with those museums which wished a more detailed study of their own individual situations. There was co-operation between the experts and between the institutions which were under consideration.

The definition of a public museum stated in the Miers-Markham Report is [1] "any building, or part of a building, 'used as a repository for the preservation of objects of art, history, science or industry which is open to the public for the study of these subjects.'" This, it is noted, excludes collections not open to the public, or in storage, or outdoors; but includes small displays (e.g. in railway stations or hotels) which are not usually termed museums. Also, the Report does not consider libraries and botanical gardens as such, nor zoological gardens. The two last named are included as "live" museums by some authorities to-day.

The Miers-Markham Report is divided into two parts. The first part gives the museums' situation as seen by the writers. The second compares it (in Canada) with the museum movement elsewhere, and offers suggestions as to its improvement. In this present chapter, references which apply particularly to Montreal have been selected, numbered, and dealt with in the light of conditions as they exist to-day (1952-3).

The Directory of Museums and Art Galleries in Canada, listing the institutions studied by Sir Henry Miers and Mr. S.F. Markham, gives the following museums in the Montreal area:

1. Art Association of Montreal (Art Gallery and Museum)

2. Bell Telephone Company of Canada (Museum and Historical Collection)

3. Chateau de Ramezay (Historic Building and Museum)

[1] Miers-Markham, Report on the Museums of Canada, Introduction, page v.

4. Collége Sainte-Marie Museum (Natural History and General)

5. Loyola College (Eskimo Specimens)

6. Museums of McGill University *(9 Museums, 5 Collections)

7. Musée Commercial et Industriel de Montréal (Commercial and Industrial Specimens and Products)

8. Musée de Minéralogie et de Geologie (Mineralogical and Geological Specimens)

9. Musée Educatif des Sourds Muets (Natural History and General)

The Miers-Markham Report makes the following remarks, criticisms, and suggestions, at various points (indicated by page references) relating to the situation of museums in Montreal:

1. Buildings. The buildings of the Art Association of Montreal and of the Peter Redpath Museum of McGill University both lack storage space and research rooms. (page 9)

The Chateau de Ramezay is "not ... entirely suitable for museum purposes ... but this disadvantage is neutralized by the historic importance of the building." (page 10)

2. Equipment. Cases in one important Montreal museum were found neither dust nor moth proof. (page 11)

3. Display. Good display methods were found at the McGill (Redpath) Library, Ethnological and Medical Museums. (page 12)

*McGill University Museums are treated in detail in Chapter IV. A complete list of museums and collections is included.

Period rooms at the Chateau de Ramezay were found effective. (pages 12-13)

4. Collections.

McGill University collections, though mainly for departmental teaching purposes, are also used by the general public, and should contain something besides systematic collections. (page 14)

McGill University Ethnological Collections were found to be maintained at a high standard of technical efficiency. (page 16)

The Bell Telephone Company Museum was also found to be maintained in a highly efficient manner. (page 16)

The Art Association of Montreal collections were considered scarcely worthy of so great a city. (page 17)

5. Staff. "The McGill University runs a training course in medical museum technique which might well be developed to embrace a wider field." (page 22)

The Art Gallery and the Peter Redpath Museum need qualified curators. (page 22)

The Chateau de Ramezay and McGill Medical Museums have qualified full-time curators. (page 23)

6. Public. Hours of opening should be well advertised and adhered to strictly. (page 36)

Changing exhibits in a prominent location lead the visitor to the museum in the Redpath Library. (page 37)

Catalogues are available at the Chateau de Ramezay and at the Art Gallery. ("An interesting and explanatory guide-book is essential to every museum worthy of the name.") (page 37)

Lectures and reading room are available at the Art Gallery. (page 38)

7. Schools. Art classes in Montreal were found using museum specimens as models. (page 41)

8. Research. The natural history collections at the Redpath Museum of McGill University were in need of research. (page 44)

In Part II, Criticisms and Suggestions, the Report notes the following points:

" ... the desirability of limiting museum exhibits to objects of local interest and of encouraging local studies is beginning to be more fully appreciated. This attitude is very marked in Montreal." (page 48)

Montreal (as a city with a population of over 800,000 in 1931) "should have museum buildings equal to the best in either Europe or the United States." (page 49)

The course in medical museum technique at McGill University "might perhaps be extended to include ethnology and archaeology." (page 53)

This is the situation of museums in Montreal as found by Sir Henry Miers and Mr. Markham in 1931; and these are the comments and suggestions which they offered at that time. Two questions arise from these notes: (1) To what extent has the situation changed ? (2) What developments have taken place which relate to the points made in the Report on the Museums of Canada ?

In answer to question two, certain developments have taken place which relate, either directly or by coincidence, to the points made in the Miers-Markham Report. Taking them in the same order as they appear on pages 66-68 in this chapter, the following conditions obtain:-

1. Buildings. A new wing was added to the Art Association building in 1938; and in 1947 an Art Centre was opened in a former private residence nearby, purchased for the purpose in 1945. The rapid growth of educational services in the School of Art and Design (inaugurated 1943), and the considerable increase in museum collections, year by year, have offset any gain in storage space by the new additions.

The taking over of space formerly used for ethnological exhibition in the Medical Building, and the closing of the McCord Museum, have aggravated the storage problem at the Peter Redpath Museum. A more efficient utilization of space in the Redpath Museum has been effected by taking over space vacated by the Geology division, and by partitioning off study rooms on the Zoology gallery and in the main exhibition hall. But even with the McCord Museum building as storage space, collections are still either crowded or largely invisible.

The Chateau de Ramezay is still a house-museum, the rooms serving to exhibit the varied collections, with minor structural changes since 1932.

2. Equipment. Cases in use in Montreal museums range from discarded store showcases, through old wooden cases inherited from the Natural History Society, to the standard metal or wooden product of museum supply houses. The adaptation of recessed windows to showcase purposes, and the fitting of fluorescent lighting inside existing cases are two improvements noted in McGill University Museums.

3. Display. The Redpath Library has continued to provide attractive displays connected with books, and on several occasions the gallery has been the scene of special exhibitions prepared by McGill University Museums. The new wing added to the Redpath Library will contain cases for display purposes, rather than a separate library museum, as formerly.

Ethnological material is now shown on the ground floor of the Redpath Museum, selections having been made from stored collections to illustrate the life of primitive peoples in major geographical regions of the world, including the native peoples of Canada. Modern museum techniques of key colours, spacing and labelling, with lighting inside the cases, make this exhibit both attractive and meaningful.

The Medical Museums of McGill University are not public museums, and are under the control of the department. Technical standards have been maintained.

The Period Rooms in the Chateau de Ramezay were part of a movement to restore the house to give it the status of an historic (period) house. This movement has made little progress since 1932.

4. Collections. The McGill University Museums now consist of the natural science and ethnological exhibits in the Redpath Museum, an archaeological exhibit in a room in Divinity Hall, a display of Arctic and Eskimo material in the Arctic Institute, and the McCord Museum of (Historical) Canadiana, closed since 1936. Collections under the control of these Museums are being re-organized in accordance with modern museum practice into exhibits for the public and reserve collections for the use of specialists and students. The bulk of the ethnological collections are in storage, pending the provision of exhibition space in a new museum building.

The Bell Telephone Company Museum has been re-organized since the end of World War II, and a more detailed account of this work is given further on in this chapter. The curatorship remains as efficient.

The collections of the Art Association have been greatly augmented over the past twenty-one years; but this seems to have been the result of individual benefactions rather than a systematic plan of acquisition.

5. Staff. The short course in medical museum technique offered at McGill University has been discontinued. (A recommendation re training of museum personnel at McGill University is included in the chapter on McGill University Museums.)

Both the Art Gallery (now the Museum of Fine Arts) and the Peter Redpath Museum (now the headquarters of McGill University Museums) have qualified full-time curators.

6. Public. The hours of opening of the three museums which serve as public museums of Art, Natural History, and History, are well advertised, and adhered to. The Museum of Fine Arts is open on Sunday afternoons and on Wednesday evenings in the winter. The Redpath Museum is open from nine to five for six days a week. The Chateau de Ramezay is open week-days, and Sunday afternoons during the summer months.

A policy of changing exhibits has been found good museum practice in all three museums named above. The exhibits range from those which can be displayed in one case (as noted in the Redpath Library) to the large and costly 18th Century Art Exhibition at the Museum of Fine Arts. McGill University Museums use changing exhibitions to show material which is otherwise in storage for lack of exhibition space. Handicrafts are on display and for sale in summer in the Chateau de Ramezay.

Catalogues are available, as in 1932, at the Chateau de Ramezay and the Montreal Museum of Fine Arts. A smaller folder is given on paying admission, and other booklets and pictures are for sale at the Chateau. Special descriptive catalogues have been prepared for temporary exhibits at the Museum of Fine Arts. A (free) booklet outlining the plan of exhibits at the Redpath Museum and at Divinity Hall, with floor plan in the case of the former, have been available for several years. Educational literature (outlines of exhibit material, questionnaires, suggested projects) has been prepared for the use of teachers and pupils who visit special (historical) exhibits at the Redpath Museum. The practice of making the purchase of a catalogue a requisite to understanding the exhibits is frowned upon, generally, by museologists. Labelling should be sufficient for this purpose.

Lecture and reading room accommodations are well supplied at the Museum of Fine Arts. The Chateau de Ramezay has a picture gallery which is used for meetings of the Montreal Numismatic and Antiquarian Society and for other meetings or special programmes. The Redpath Museum has a lecture hall, used for course lectures when the University is in session, but available for late afternoon and evening museum purposes. There is no library or reading room.

7. Schools. The most comprehensive educational programme is being carried out by the Montreal Museum of Fine arts. With a full-time educational supervisor, a staff of instructors, a building as educational centre, the School of Art and Design, extension courses in the Montreal area, and the resources of the Museum as reference, the school services of this institution have had a mushroom growth over the past fifteen years.

The Chateau de Ramezay has always welcomed school classes, and the assistant curator has guided classes through the building. The crowded conditions and varied nature of the collections make it difficult to assign a specific topic for study; though there is excellent material for first-hand information on such matters as local transportation, for example.

The McGill University Museums have offered, and received vastly increased demand for, school services over the past ten years. The fact that University and public calls on the Museums have also greatly increased has limited the extent to which school needs could be met, but exhibitions planned for school purposes, printed material for use with these exhibits, a course for teachers, docentry for school groups, and loan exhibits, have helped to improve educational services here.

Closer co-operation with educational authorities is vital to effective development of services for schools.

8. Research. The natural history collections at the Redpath Museum have been, and are the subject of continuing research. Synoptic exhibits have been arranged in geology and malacology. Further work on the geological and palaeontological collections is being carried out. The zoological collection is being re-organized to present a survey of the animal kingdom. At the same time the collections are being reviewed, nomenclature revised where necessary, and study material set aside for specialists and students.

So much, then, for the references made in the Miers-Markham Report to individual museums. There remain three remarks of a more general nature, pertinent to-day as in 1932, quoted from Part II (on page 68 of this study).

First, the question of limiting museum exhibits to objects of local interest and encouraging local studies. The conception of a museum as a visual encyclopaedia, while an honourable tradition, has been the bugbear of those who have tried to make museum collections both palatable and digestible. The common objective in American art galleries is to exhibit representative works from all countries, all periods, and all schools of art. Museums of science attempt to present the historical aspects of science, plus exhibits relating to all branches of science. The Story of Man is frequently the title of an exhibition in which archaeology, ethnology, and history collections are drawn upon for illustrative objects. Clearly, these

are tasks which strain the resources of the largest museums.

In Montreal, as elsewhere, each museum is richer in certain lines than in others. These, especially if they are of local interest, should be given prominence. The larger introduction, framework, or background should serve to place the museum's speciality in proper perspective.

Second, the statement that Montreal should have museum buildings comparable to the best in Europe or the United States was made in the 1932 Report. There is no indication to-day that Montreal will have such a museum in the near future. The Botanical Gardens, established since the Miers-Markham survey, may be classed as a valuable addition to the "living museum" foundations. The development of St. Helen's Island, according to plan, will include a Zoological Garden. But no civic museum is mooted; and perhaps this is a good situation. The Museum of Fine Arts has a professional director, an expert educationalist as supervisor of education, and a non-political organization in control. The Chateau de Ramezay has a professional curator, and non-political controlling body. The McGill Museums have a professional director, and are part of a university under the control of a non-political board of governors. Each of these institutions is functioning, and can do so on a greater scale, as a public museum. Municipal grants to these museums would insure efficient public museum service.

The third, and last, general reference in the Miers-Markham Report is to the possibility of extending the short course in medical museum technique then being given at McGill University to include ethnology and archaeology. The need for trained museum personnel was noted in the 1932 Report, and again in the Brief submitted to the Royal Commission in 1949, by the Canadian Museums Association. Certainly, Montreal is a logical centre for such professional training. The local resources in experienced museologists are sufficient to supply instructors for such a course. But authorities agree that museum training should be given by universities, and the present staff and physical "plant" at McGill University are inadequate for this purpose. It is with a view to eventually providing a course in museum technique that certain recommendations are made in the chapter on McGill University Museums.

Returning now to the first question arising from notes on the Miers-Markham Report, the extent to which the museums situation has changed in the last twenty-one years, a short account of significant developments in Montreal museums is given below.

1. The Art Association of Montreal. In 1937 a Carnegie grant of $5,000. enabled the opening of classes for adults and children, and an increased lecture programme. A new wing was built in 1938, an Art School inaugurated, and educational work expanded. 1939-40 saw the appointment

of Arthur Lismer as Supervisor of Education, and the launching of a programme of instruction and lectures in co-operation with school commissioners, schools, universities, and art societies. Film programmes were given and a bulletin published. In 1942 there were 150,000 visitors to the museum, 26,000 children in classes, and 4,000 in adult groups. A change in policy making the "Art Gallery" an active educational institution was noted with the opening of the School of Art and Design, in 1943. The City grant, in 1946, was $1,000., and the Province gave $3,000. for educational purposes. The year 1947 marked the first appointment of a professional Director; a suggestion that the Museum should become a civic art centre; the opening of the Educational Centre; and the one hundredth anniversary of the founding of the Montreal Society of Arts. 1948: "We are not the plaything or hobby of any particular section of this city, but a serious educational institution catering to the cultural needs of all classes and all creeds". (The President's Report) The name was changed from Art Association of Montreal to Montreal Museum of Fine Arts, in 1949-50. In 1951 the Director, who had also been head of the Fine Arts Department at McGill University, resigned. One Wednesday evening (popular) programme drew 1,200 people. A new Director was appointed in 1952; the City grant was $10,000, the Province's $5,000, and the deficit $23,249. Eight Hundred people attended weekly classes, lectures, and courses.

2.Telephone Historical Collection.

This industrial display dates back to 1904, when historical exhibits were set up for employees of The Bell Telephone Company of Canada, and for the public. The collection of historical equipment, documents, and data by telephone people has been stimulated by the Telephone Pioneers of America, by whom telephones, equipment, documents and pictures have been presented to The Bell Telephone Company.

At the time of the building of the Beaver Hall Building in Montreal, in 1929, display space for historical material was provided for; and in 1931 the Telephone Museum and Historical Collection was opened. It is thus listed in the Miers-Markham Directory, and referred to in the Survey of Museums of Canada.

Until the outbreak of the Second World War the collection grew, and visitors came to the Museum on an average of about 200 a month.

The war years necessitated the temporary closing of the Museum so that the space could be used for offices. Most of the collection was stored, where it remained until the end of the war. Then extreme shortages obliged the removal of some equipment (e.g. switchboards) to be put in service once again.

Meanwhile the Museum staff continued research, information, cataloguing, and storing activities.

The summer of 1950 saw the re-organization of the Telephone Historical Collection with the use of modern display techniques to provide a kind of visible and audible story of telephone progress in Canada. Now called, "The Panorama of Telephone Progress" (the word "museum" was dropped as being too static in connotation), the display is mounted along the walls of a curving hall, with lighting, colour, background designs, amplification of sound, and numerous working units. Most of the operating instruments, models, switchboards, and other equipment requires the services of a trained guide, so all visitors are taken through by a docent.

Beginning with ancient methods of communication, continuing through electrical signal systems, the early telephone instruments, call box service, the first exchanges, Company organization in Canada, long distance service growth, electronic research, automatic and dial telephone systems, radio transmission, teletype, and television operations by the telephone company, and ending with the newest inventions in communications, the present arrangement of the Telephone Collection is extremely effective in impressing the visitor with the application of science to the problems of communication during the last seventy-five years.

The Panorama of Telephone Progress is open from nine to four on week-days (except Saturday), and is visited by school classes, science students, technical and university students, scout troops, service clubs, and prospective employees sent by vocational guidance counselors.

The Company Historian, Mr. G.L. Long, is in charge, with Assistant Historian Mr. H.A. Gosselin recently appointed.

3. Chateau de Ramezay. This building was constructed in 1705 by Claude de Ramezay, Governor of Montreal. In 1745, after de Ramezay's death, it was sold to the Compagnie des Indes, fur traders. Under the English régime, it became the residence of the Governors, until 1849. It was the headquarters for the Continental Army in 1775, and the following year was occupied by Benjamin Franklin and his fellow envoys sent by the Congress to win over French Quebec to the side of the thirteen colonies. After the period of governor's residence, the Chateau was used for government offices, law courts, Normal School, and again for courts. In 1895 the building was sold by the Provincial Government to the City of Montreal, and then rented to the Montreal Numismatic and Antiquarian Society. The Society purchased the Chateau in 1929.

Following the Report and Directory of Canadian Museums by Sir Henry Miers and Mr. Markham, in which the Chateau de Ramezay was referred to and listed, a further study was made by Dr. Cyril Fox of the National Museum of Wales, in 1931. A Reorganization Committee submitted a list of principles to the Members of the Council of the Numismatic and Antiquarian Society in 1938. Recommendations contained in both the latter reports were specific and based on sound museum principles. Most of them still await implementation. The status of

the Chateau de Ramezay remains that of a Society Museum and Portrait Gallery, housed in an historic building, serving as the Historical Museum of Montreal without adequate staff or sufficient funds: a "public" museum lacking public support.

It is gratifying to learn that a grant from the Federal Government this year will enable badly needed repairs to be carried out on the Chateau de Ramezay. (A discussion of the question of restoring the Chateau as an historic house in period condition is found in Chapter V.)

4. McGill University Museums. The history of the collections and museums of McGill University follows a pattern familiar enough in the annals of similar institutions in North America. It is worth recording in some detail, and this is done in Chapter IV. The change in status since the Survey years of 1931-32 is essentially that of transition from static scientific storage in visible form to active dual-purpose service to specialized and popular education. Re-organization has brought the scattered collections of archaeological, ethnological, geological, historical, palaeontological and zoological material under one Director, with full- or part-time curators for the various Divisions. Display in quantity (analytic method) with scientific terminology has been (and is being) replaced by selective (synthesis) educational exhibits explained by labels in simple language.

Curatorship; research; re-organization of space, collections, and permanent exhibits; special exhibitions for the University and for Montreal Schools; courses for teachers, docents, and summer camp personnel; sponsored lectures and meetings; talks to local groups by the Director; information and assistance to organizations, business firms, and the general public, in addition to services provided to individuals and Departments on the Campus, are all evidences of the change which has taken place in McGill University Museums in the last two decades.

Five museums included in the Miers-Markham Directory are of the type which the Survey noted as being a unique feature of the museum situation in the Province of Quebec. They are teaching museums, primarily for the use of the staff and students of institutions forming part of the educational system of the Province, and Staffed and attended by French-speaking Roman Catholics. These comprise the majority of the individual museums in the Province of Quebec, and their collections and curatorship are often of a high order. However, they can scarcely be classed as museums for the general public, their utilization being of a special nature.

The Collége Sainte-Marie Museum has been improved and supplied with dioramas by an educational museum expert, Brother Florian Crete c.s.v. The Loyola College collection of Eskimo Specimens is no longer exhibited. The two

technical museums, Musée Commercial et Industriel and Musée de Mineralogie at de Geologie, are still functioning as references for students of the Ecoles des Hautes Etudes Commerciales and Ecole Polytechnique, respectively. They are open to the public within school hours, but are consulted chiefly by specialists. The former (commercial and industrial) museum has some fine dioramas and models illustrating Quebec industries, but much of the space allotted to exhibits is now being taken over by the institution's library.

5. Musée Educatif des Sourds Muets. This museum is located in a school for the deaf and dumb operated by the Order of St. Viateur. The museum began in 1879, in a building then occupied by the Order. In 1921 it was moved to the new building in which it is now housed. The Curator, Florian V. Crete c.s.v., spent ten years formulating the plan for the museum, attending meetings of the American Association of Museums, and studying American museums and annual reports. The museum is based on the view that Natural History is the basis of knowledge, and the main exhibits are dioramas or habitat groups illustrating the geographical regions of the world and of Canada. The whole museum is contained in a hall sixty by forty feet in size. Although the museum is inevitably crowded, the ingenuity with which almost every square inch is put to use, and the planned sequence of exhibits, makes it a model natural history museum in miniature.

Brother Crete was one of the founders, in 1925, of the Societé Canadienne d'Histoire Naturelle. Clubs were formed, and a publication, Le Jeune Naturaliste, is issued. The Musée d'Histoire Naturelle de l'Institution des sourds-muets is a visual aid to the educational problem of giving a purpose in life to the handicapped. Brother Crete has been working recently on a Tactual Museum for the Order of St. Viateur's School for the Blind.

The Museum which Brother Crete has transformed from an old-style un-natural history exhibit to an attractive natural habitat and diorama display depends on the interpretation of the Curator for its effectiveness. The question of the completion of his plans, and the continuity of his work, remains to be answered.

Two other museums which have opened recently in the Montreal area should be noted. One is the Exhibit Centre of the Canadian Industries Limited, located in an office building in Montreal's shopping district. The other is the Manoir Lachine, on the shores of Lake St. Louis, operating in conjunction with a Provincial Fish Hatchery.

The C.I.L. Exhibit Centre is an industrial museum which presents changing exhibits to illustrate the part played by chemistry in home and commercial life. Using the arts of interior decoration, lighting, and stage setting, such topics as the development of motion pictures in Canada are illustrated.

The Manoir Lachine was founded by the late Anatole Carignan, Mayor of Lachine, who persuaded the City council to purchase the building in 1947. The house was built c. 1675 by Charles LeMoyne de Longueuil and Jacques LeBer, at the western end of the seignory granted to Cavalier de LaSalle in 1668. It is used as a museum of an historical nature, with the "remise" colledtion of farming implements, tools, sporting equipment, and lanterns providing the best exhibit. A brick, two-storey addition has been built on at the rear, and a wooden section containing an aquarium and natural history exhibit. Although the Manoir Lachine is closed in the winter, it was visited by some 6,000 pupils from a dozen Lachine schools in 1951.

CONCLUSIONS.

1. Co-operation; the lack of a common general policy and an understanding as to the appropriate function of each museum, retards museum progress in Montreal. A Museums Council should be formed to supply this lack.

2. Each museum serving the public needs additional space for exhibition and storage. The Museum of Fine Arts and McGill University Museums have land available for new buildings. The Chateau de Ramezay has not sufficient land to permit another buidling to be erected.

3. A single Civic Museum to meet the needs of Art, Science, History and Industry for exhibition facilities is an unlikely and possibly unwise solution.

4. The strength and weakness of the surveys made in 1931 and later years was the fact that they were made on the assumption that there were resources (or soon would be) in Montreal to establish museums on a scale comparable to those in other great cities. Hence valid criticisms and sound recommendations became merely wishful thinking. To-day, after twenty-one years, the cultural atmosphere of Montreal has improved considerably. And, more important still, the museums have come to realize that only by serving the community can public support be won. In the light of these changes, the Reports and Surveys should be taken out, dusted off, and carefully re-read, as a basis for joint and individual action.

5. The Museum of Fine Arts should continue the excellent policy and programme of public service through its Education Centre, School of Art and Design, lectures, films, special exhibitions, and extension services. Since it is really an arts and crafts museum, this fact might be advertised in the title. Some adjustments might be made so that it does not overlap into the fields of history, archaeology and ethnology.

6. The Chateau de Ramezay seems most adaptable to serve as a museum of the history of the French Period in Montreal. If the decision to concentrate on this were made, a greatly simplified and more effective programme could be worked out and followed.

7. McGill University Museums. The status of the Museums and staff in the University family needs to be determined and established. Then, the policy of the University on Museum Extension Services requires consideration. It should be borne in mind that the Museums are show-windows, backed by service, for the public to which universities must increasingly turn for financial support. A Division of Museum Extension would place the services to schools and organizations on an equal footing with the existing Divisions of Ethnology, Geology, and Zoology. In view of the volume of the services provided for school children, some aid in the cost of this work might be expected from the educational authorities concerned. The functions of McGill University Museums would appear to be: to provide specialized and general curatorial services to McGill University; to provide museums of Natural Science, Ethnology and History for the use of the University and the public; to provide extension services for children and adults, groups or individuals.

CHAPTER IV. MUSEUMS OF McGILL UNIVERSITY.

University Museums.

"Good college and university museums are found, on the whole, in the good colleges and universities. ...the institutions with no museums at all are, as a class, the backward colleges."[1]

The quotation in the above paragraph is from a book on the history, present status, and future of college and university museums, written by the foremost authority on museums in the United States, Laurence Vail Coleman. Mr. Coleman, Director of the American Association of Museums, writing in 1941, stated that there were some 700 museums on 400 campus locations in the U.S., of which less than 50 occupied their own buildings.

The function of university museums is primarily to serve the faculty and students. Besides this, some find their resources in demand by individuals and groups off the campus. The Lawrence Art Museum at Williamstown works for both Williams College, and the people of North Berkshire, through lectures and exhibits. At Yale, the Peabody Museum of Natural History has a children's department to serve New Haven's public schools.

Art museums are found in more than one hundred American colleges and universities. Forty are outstanding

[1] Coleman, Lawrence Vail, College and University Museums, American Association of Museums, Washington, 1942.

and twenty-five have their own buildings. Historically, Yale's Trumbull Art Gallery was established in 1831; and when Charles Eliot Norton began teaching art history at the same university, the need for the famous William Hayes Fogg Art Museum, founded in 1895, was created. In the years from 1915 to 1941 American universities and colleges spent over four million dollars on art museum buildings.

In the field of science, there are 500 museums in American institutions of higher learning. Eighty are outstanding, twenty-two have their own buildings, but many consist of small teaching collections. While science collections began as early as 1750 (at Harvard), the first college science museum was the Appleton Cabinet, established at Amherst in 1846. The great zoologist and geologist, Agassiz, became assistant curator of Harvard's Museum of Comparative Zoology in 1852. By 1876 there were seventy-three museums of science in colleges and universities of the United States. Then the experimental method replaced the study of systematic collections, and the museum lost out to the laboratory. In the nineties only one American science museum was built.

One factor which has had considerable influence on museum building is the greatly increased cost of construction. To-day, costs are more than ten times those in 1900. (The Redpath Museum of McGill University, a typical science museum of its day, built in 1881, cost about $140,000.)

College science museums are chiefly teaching aids, selected material in didactic order and synoptic reference sets, under glass, constituting their permanent exhibits. In the university, however, museums serve both for teaching and research purposes. Study collections need full data, informal storage, and easy access for examination and re-arrangement.

Different techniques are used for the two purposes, permanent teaching exhibits requiring attractive arrangement, coloured backgrounds, and good lighting; while research material needs simply good care, adequate information, and accessibility.

Historical museums have had comparatively little part in university teaching, political rather than social history having been the chief interest of history departments. This situation may change, suggests Coleman, as history teachers give closer attention to the history of how people have lived, as revealed in culture material.

More than a score of American universities have historical collections dealing with local, regional, biographic, or some other aspect of history.

A more recent sampling of the situation of museums in American colleges and universities was taken by Hugo G. Rodeck, Director of the University of Colorado Museum, in 1951. His findings were reported to the American Association of Museums, and printed in Museum News, January 1, 1952.

From 527 institutions questioned, 173 replied. The following information was obtained:

50% of American Colleges and universities queried have museums, more than half in separate buildings; 25% have teaching collections; 23% have neither.

Art, biology, geology, anthropology, history museums occur in that order of frequency, and in all combinations. In all museums reported, nearly every subject is included.

20% of the museums reported have no staff; 40% have only part-time staff; 11% have one full-time worker; 29% have a staff of two or more full-time workers.

Funds available, over and above salaries and administration costs, were reported, for the 70% who replied to this question, as- less than $1,000 for 28% of the museums, up to $5,000 for 17%, up to $10,000 for 7 %, up to $30,000 for 10%, up to $50,000 for 4%, up to $100,000 for 2%, and over $1,000,000 for 2%.

In terms of annual expenditure per student, the median for art museums is 82¢, for other museums, 23¢. Of 48 science and mixed museums, 14% spend $1.00 per year, per student.

Director Rodeck, concluding his report, which was read at the Annual Meeting of the American Association of Museums in Philadelphia in May, 1951, said:

"Judging by the kind of institution which receives adequate support, a college museum is an agency which, by means of extensive materials for research, or by specially

devised instructional exhibits, or by other means, or by a combination of all of these, may contribute in a distinctive manner to the educational function of the college."

The opinions of these two experts, as expressed in their published reports, coincide on the basic functions of university and colleged museums, to provide teaching and research material. Mr. Coleman refers to a new type of museum building in which teaching, research, and museum facilities are combined. Mr. Rodeck feels that a trained museum staff should care for the collections, provide reasearch material, and exhibit to illustrate ideas and show relationship rather than to teach one subject. It is agreed that a museologist does better curatorial and exhibition work than a member of the university teaching staff; and that a separate and central museum building is better than scattered locations under museum control.

On the subject of public service, Coleman feels that, "to townspeople ... the museum owes only what it can do without prejudice to academic work". Rodeck believes that a public museum policy should be given careful consideration at every university and college. He clearly sees the museum as a cultural medium of more general function than that of teaching a subject. The museum is to be something apart from the classroom, reaching a wider audience, presenting a different viewpoint, and serving a different function.

McGill University Museums.

Ideally, museums should begin with a plan to be followed in acquiring collections. Actually, the opposite situation usually obtains. So it was with McGill's Museums.

The nucleus of the natural history museum at McGill was Sir William Dawson's Paleontological Collection (begun in Nova Scotia in the 1830's). This, added to the one specimen of Tranton limestone which constituted the University's scientific collection at the time of Principal Dawson's arrival in 1855, found a place in the connecting structure between Molson Hall and the Arts Building, in 1862. Then in 1865 a room was added to house the Philip Pearsall Carpenter Collection of Mollusca, brought by Dr. Carpenter from England in that year.

Over the years Sir William Dawson's indefatigable collecting resulted in overcrowding which forced him to place much of his collection in crates. Subscriptions were taken in 1868 for the better housing of the Carpenter Collection, and the list of donors shows the names of Peter Redpath and William Molson at the head of the column. But a far larger sum was needed to erect a museum building.

Finally, when Sir William despaired of ever seeing his beloved collections in their own building, Peter Redpath announced that he would finance the cost of a museum. The corner stone was laid in September, 1880, by the Governor-General, the Marquis of Lorne. By dint of

herculean efforts, the Peter Redpath Museum was ready for opening in the summer of 1882. On the evening of August 24th, 1882, Principal Dawson received the members of the American Association for the Advancement of Science in the gas-lit main gallery of McGill's new museum. It was the culmination of Sir William's dream of establishing McGill University as an important scientific centre. The presidency of the American Association for the Advancement of Science was a tribute to his own international prestige.

Under Sir William Dawson's principalship the museum was, in his own words,[2] "not merely a place for the exhibition of specimens, but a teaching institution". His own courses in Natural History were given in the lecture hall of the Redpath Museum. Meanwhile the collections grew, and were arranged in accordance with quantitative method, specimens of the same class or period in orderly rows, case after case. Even after Sir William's retirement, in 1893, the work of classification and arrangement went on, occupying the final years of his life. Then the death of the great scientist, coupled with the development of departmental specialization and the growth of laboratory techniques led to the setting up of scattered teaching collections, and the Redpath Museum became a backwater in stream of University life. Specimens rested, unused, in virtual storage.

[2] Quoted in All Our Yesterdays, by Edgar Andrew Collard, The Making of a Museum, Montreal Gazette, May 31, 1952.

From the closing years of the nineteenth century to the end of the first decade of the twentieth, the Museum was in a period of decline. Then the museum movement began to gather impetus again, if only by the embarrassment of riches. The following collections were acquired by the University from 1910 to 1925: Todd African Collection, 1910; Ferrier Collection of Minerals, 1911; Lyman Entomological Collection, 1914; David Ross McCord National Museum, 1919; Natural History Society Collections, 1925.

The years from 1925 to 1941 were marked by important pioneer work in the field of educational work by the McGill University Museums. Mr. Lionel Judah took over the Curatorship of the Ethnological Museum and organized the material in geographical sequence. The McCord National Museum found a home on the campus in the former Jesse Joseph residence, "Dilcoosha", built about 1860, and presented to the University by Sir William Macdonald in 1904. Here Mrs. Dorothy Warren, Assistant Curator, maintained a special exhibit room for Montreal school children. Dr. T.H. Clark, Logan Professor of Palaeontology, was appointed Curator of the Redpath Museum in 1932, and installed interpretative exhibits in geology. In the same year the Survey of McGill University Museums, made by Dr. Cyril Fox in the fall of 1931, was published. Then came two serious blows. The McCord Museum was closed for economic reasons, in 1936. And in 1941 the illness and retirement of Mr. Judah, Curator of McGill Museums, necessitated the closing of the Ethnological Museum.

The Peter Redpath Museum of McGill University was left with one part-time curator, a technician, a janitor, and an errand boy. This was "McGill Museums", in 1941.

Contributions to the maintenance and development of the Redpath Museum had been made by Miss Alice Johannsen, of the Zoology Department when Mr. Judah's illness made extra help imperative; and by Mr. J.D. Cleghorn, as Associate Curator, specializing in ornithology, in 1938. Mr. Cleghorn's departure for military service at the outbreak of war, coupled with the illness and retirement of Mr. Judah, made another appointment imperative. In 1942 Miss Johannsen, a professionally-trained museologist, became Assistant Curator, full-time. With the assistance of Miss Betty Jacques as staff artist, the task of bringing the organization of the collections, as teaching and study aids was taken up, where it had been left by Mr. Judah, and begun by Dr. Clark. Special exhibitions were prepared in 1944 and 1945 in the Gallery of the Redpath Library, and these drew hundreds of ethnological objects out of storage, and scores of school and other group visits.

Mr. Cleghorn returned as Associate in Ornithology in 1948, and in the same year Mr. Forbes M.Hutchins became Associate in Geology. Unfortunately, both Mr. Hutchins and Miss Jacques were obliged to give up their museum work in 1949, though Mr. Hutchins retained his interest through

membership in the Museums Committee of McGill University; while Miss Jacques utilizes museum techniques and loan material from McGill Museums at Macdonald College.

A further move towards modern museum practice was the creation of the posts of Director and Assistant Director of Museums. Curatorships of Geology, Ethnology, and Geology provide the framework for the division of responsibility, though only one of these posts (Zoology- Mr. Cleghorn) has the benefit of full-time attention.

The opening of the Physical Sciences Centre in 1951 took from McGill Museums the services and leadership of Dr. T.H. Clark, after twenty years of combined teaching, research, and museum work. The subsequent appointment of the Assistant Director, Mrs. Alice Johannsen Turnham, as Director of McGill University Museums placed as the head of the University's museum service a professional museologist for the first time.

The year 1952 was the seventieth since the opening of the Peter Redpath Museum- "the most complete museums of Natural History that can be found on this continent". The status of McGill's Museums, and their function, may be gleaned from a resume of the Annual Report of that year.

1. Wider contacts. The Director is a member of the Canadian National Committee of the International Council of Museums, a committee under UNESCO organized to further international co-operation among museums. The McGill

University Museums are represented in the Canadian Museums Association and the American Association of Museums by institutional and individual memberships. The Director attends the annual meetings of these associations during which she meets other museologists and visits other museums. Staff members visit museums in Canada and the United States on their own holidays, bringing back data on museums work elsewhere.

2. Staff. There are four full-time members of the professional staff, and three part-time members. These are: Director and Curator of Ethnology, Curator of Zoology, Malacologist, Secretary, full-time; and Curator of Entomology, Museum Associate in Geology, Museum Associate in Visual Education (McCord Museum), part-time. There is a full-time maintenance staff of Janitor and Assistant Janitor.

3. Research. Field work has been carried out in ornithology, mammalogy entomology, and malacology, for McGill University Museums, both locally, and (in the case of malacology) as far afield as Cuba. The Malacologist continues to work on the shell collection, classifying, revising nomenclature, and condensing study material.

4. Curatorship. The reception of donations, care of collections and equipment, assembling, issuing, and checking the return of loans, as well as re-arranging permanent exhibits, are carried out as routine work.

5. Education. The preparation of special exhibits, involving choice of topic, plan of exhibit, selection of specimens, arrangement, provision of suitable colour and illumination, documentation and labelling, composing and distribution of notices, outlines, and teaching aids, all form part of effective interpretation of museum material. Besides the setting up of such informational or instructional units, with sufficient explanatory literature to enable a teacher or leader to guide a group independently, volunteer docents from the Junior League of Montreal enable guided tours to be conducted through museum exhibits. Lectures to groups on and off the campus by the Director and Curators, and a short course for summer camp personnel are given. Loans in the form of travelling exhibits, or of material assembled on request, were made to University departments, schools, and other groups. Publications include a Brief Guide to the Museums, a pamphlet on the Ancient World, and leaflet on Local Geology. Informative matter has been provided for press, radio and television use, and these media continue to provide outlets for items of interest to the general public.

The Statistical Summary of Activities from June, 1952 to May, 1953 records the following figures:

Attendance - more than 11,000 (including 2151 school children);

Lectures - 21;

Radio and Television - 13 programmes made use of museum personnel and/or objects;

Loans - 72 (2/3 of these off the campus)

Special Exhibitions - 10 (Zoology, 4; Geology, 2; History, 4).

Certain factors in the development of museums and their functions are illustrated in the foregoing outline of the history and recent activities of the museums of McGill University. These are apparent in the sequence of museum trends in Europe and North America.

First, the nineteenth century museum was founded by specialists for specialists. The general public might be admitted; but without special knowledge, the exhibits would be meaningless.

Second, the combination of teacher-curator without sufficient time for curating prevents the best use of a museum as an educational tool.

Third, given administrative encouragement, professional direction, and a policy of public service, a museum can achieve recognition and perform a valuable function in its community.

Fourth, the forward-looking concern with the improvement of museum services that brought about the surveys and reports of a generation ago provided plans from which the present educational museum has been developed.

The Fox Survey.

In July, 1931, when Sir Henry Miers and Mr. S.F. Markham began their Survey of the Museums of Canada, their advice was asked as to a suitable museum expert to make an independent survey of the museums of McGill University. They recommended Dr. (later Sir) Cyril Fox, Director of the National Museum of Wales. At the request of the Principal of McGill University, Sir Arthur Currie, Dr. Fox came to Montreal in November, 1931, where he examined and reported on the Museums of McGill University, as well as the Museums of the Chateau de Ramezay and the Art Association of Montreal.

Administrative appreciation of the role of museums, in particular those of McGill University, and of the significant findings of the Fox Survey, is evident in the Preface by the Principal of McGill. Museums are "the visible mirrors of the past", Sir Arthur Currie stated. The presentation of the Redpath Museum to McGill by Peter Redpath, in 1882, was "one of the most decisive steps ... in bringing the University and its work before the public". The Principal noted that Dr. Fox "considered the McCord, the Library, the Peter Redpath, and the Ethnological Museums as being of particular academic and popular value". Sir Arthur concluded that "Citizens of Montreal and graduates of the University will be interested to read the

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[3] Survey of McGill University Museums, Cyril Fox, McGill University, Montreal, February, 1932. Page 5.

considered judgment of a scholar and expert on the condition of the Museums of McGill and will be concerned to know that their high educational value in illustrating the history of Canada in particular and of Man in general is greatly reduced by the grave limitations which Dr. Fox describes."

The professional museologist's understanding of the needs of McGill's Museums, and the potentialities for museum service in Montreal is shown in Mr. E.L. Judah's action in organizing the Survey, in co-operation with the other two Montreal museums.

Dr. Fox states, in the Prologue to his Survey, "My report deals with the character and significance of these collections, with their future development and re-organization, and with the possibilities of collaboration with institutions outside McGill University, with a view to providing the best possible Museum service for the City of Montreal."

The recommendations made by Dr. Fox in 1932 were not all acted upon, either then or in the ensuing twenty-odd years. A variety of reasons account for this: the economic depression, from which the institutions concerned had scarcely recovered by the time the 1939-45 war broke out; the death in the following year of Sir Arthur Currie; administrative inertia; the very ambitious nature of some of the plans suggested in the Survey. Yet despite the apparent ineffectualness of the report, it served as the

means of focussing attention on the Museums, as the source of improvements in organization, and as a gauge of accomplishment over the years. It is in this latter function that it will be considered in this study.

The diversity of subject and scattered nature of McGill Museums is plainly shown in the List of Museums and Collections examined by Dr. Fox. (Museums or Collections marked with an asterisk * are at present under the control of the Department concerned.)

1. McCord National Museum- in own building- Historical (Canadiana).
2. Peter Redpath Museum - in own building - Palaeontological, Zoological, Anthropological, Mineralogical.
3. *Library Museum - Redpath Library - History of the Book.
4. *Anatomical Museum - Medical Building - Anatomical and Anthropological.
5. *Medical Museum - Medical Building - Medical.
6. Ethnological Museum - Medical Building - Ethnological.
7. *Pathological Museum - Pathological Building - Pathological.
8. *Museum of Hygiene - Medical Building - History and Practice of Hygiene.
9. *Rutherford Collection - Physics Building - Historical (Experimental Physics).
10. *Geological Collection - Chemistry and Mining Building - Economic Geology.

11.*Botanical Collection - Biological Building - Botanical.

12.*Architectural Collection - Engineering Building - Architectural (Casts, etc.)

13. Gest Chinese Collection - Redpath Library - Oriental.

14. Peterson Coin and Gem Collection - in storage.

15.*Museum Laboratory - Pathological Building - Preparation of medical specimens and display equipment.

16.*Biological Museum - Macdonald College - Biological.

The present status of these museums and collections, especially those which come under the control of McGill University Museums, should be briefly noted, for comparison with their situation in 1932.

The McCord National Museum was closed in 1936, the proceeds of the donor's estate being insufficient to provide operating expenses. The collections, numbering some 30,000 objects, are stored, chiefly in the former Museum Building, which is deteriorating structurally. In 1932 the salaried staff consisted of an Assistant Curator and her assistant. In 1953 there is no Curator, the work of curating, receiving donated objects, responding to requests for information and loans, and preparing exhibits of material from the collections falling on the Director of Museums, with assistance from the (part-time) Associate in Visual Education. The McCord collections continue to grow, along the lines of the donor's interest, in "articles illustrative of the history and social life of Canada."

The Peter Redpath Museum now, as in 1932, is the only Museum building, and contains the palaeontological collection, mineralogical and zoological collections, which occupy approximately the same locations as they did then. The Ethnological collection is again represented by the exhibits of selected material set up by the present Curator. The cultures of primitive peoples in the chief geographical regions of the world and of Canada are illustrated by displays against a key colour for each region. This "permanent" exhibit occupies the ground floor, which also has a Special Exhibition Room, Offices and Workshop, Lecture Hall, Lyman Entomological Collection (now in larger quarters), Zoological Laboratory-Office. Colourful wall cases flanking the main stairway present such topics as the use of natural materials in primitive crafts and Predation and Balance in Nature. The Ami prehistoric collection in the vestibule of the main exhibition gallery has been replaced by an exhibit explaining, in broad terms, the Geology of the Montreal Area, and a Synoptic Display of the Science of Geology. Inside the main gallery, re-organization and re-arrangement of the geological material is in process, with special exhibits of Fluorescence and temporary geological displays making a bright contrast against the quantities of specimens still in "visible storage". On the Zoology Gallery, "A Survey of the Animal Kingdom" is replacing the systematic, but unenlightening, arrangement of a former era.

A coloured chart in a rebuilt case shows relationships in the animal kingdom, coloured maps are used to back mounted specimens of birds in exhibits illustrating migration and distribution. A mammal alcove presents, in modified habitat groups, exhibits of animal ecology. The Carpenter Collection of Mollusca is undergoing a process of modernizing which meets the needs of both layman and specialist. "Shells of the World" is a visualized treatment of the science of Malacology, illustrated with drawings and specimens, explained by instructional labels. The process of revising, re-classifying, condensing and cataloguing of the hundred-thousand-odd specimens is in the hands of the staff malacologist. The Lyman Collection of Insects, adequately endowed and expertly curated, has grown steadily and taxes even the capacity of its new, larger quarters.

The salaried staff of the Redpath Museum in 1932 consisted of a part-time Curator, Dr. Clark, an Entomologist, Mr. Winn, and an Assistant Curator, Mr. Chambers. Maintenance staff comprised a janitor, cleaning woman and boy. In 1953 the staff is composed of the Director, Mrs. A.J. Turnham, Curator of Zoology, Mr. J.D. Cleghorn, Curator of Entomology, Mr. G.A. Moore, Malacologist, Mr. V. Conde, and Secretary, Mrs. Catherine Waugh, all full-time, except Mr. Moore. Associate in Geology, Mrs. Louise Stevenson, and Associate in Visual Education, Mr. H.G. Ferrabee, are part-time staff members. A Janitor, Mr. T. McDade and Assistant, Mr. J. Madden, maintain the Museum building.

The Library Museum, in a top-floor room rather difficult of access, and the Exhibition Gallery will both be replaced, it is understood, by cases spotted in the main hall of the new wing, completed in 1953. The policy of changing exhibitions on subjects relating to the book and the graphic arts has been carried on by Mr. Pennington who succeeded Dr. Lomer as Librarian.

The Anatomical and Medical Museums are specialist in type, functioning for students in medecine, and open to other visitors on request, and by special permission.

The Ethnological Museum, under Mr. Judah's control in 1932, was later closed, and its contents moved, partly to storage in the Redpath and McCord buildings, partly as ethnology exhibit in the Redpath Museum, and (in the case of the Garstang Collection of Egyptian and Palestinian Antiquities, purchased in 1932) as exhibition specimens in the Ancient World presentation in Divinity Hall. The Adney Loan collection of canoe models was subsequently removed to the Mariners' Museum in Newport News, Virginia. The Curatorship of Ethnology is now part of the work of the Director of Museums.

The Pathological Museum, the Museum of Hygiene, the Rutherford Collection, the Geological Collection, the Botanical Collection, the Architectural Collection, are all departmental teaching collections, remaining, as they were in 1932, outside the jurisdiction of the McGill University Museums. The Geological Collection

is now in the Physical Sciences Centre, and the Architectural Collection at 3484 University Street.

The Gest Chinese Collection is no longer at McGill.

The Peterson Coin Collection is in store in the McCord building.

The Museum Laboratory is now entirely medical and the work is under the direction of the Preparator, Mr. Giroux, with an assistant.

The collections at Macdonald College are still in the nature of teaching collections.

In 1932, there was a recently formed General Museums Committee, under the Chairmanship of the Principal. The Curator of Museums, a post created evidently to centralize control, had, in fact, authority over only the Ethnological Museum, and the Laboratory work (mainly medical preparation). In 1953, there is a University Museums Committee, again chaired by the Principal. The Director of Museums has control of the Redpath Museum and its staff, the Curator of the Lyman Collection, though actually responsible mainly to the Lyman Bequest Committee, being considered Museum Curator of Entomology, and co-operating in general Museum matters. In addition, the McCord Museum is under the Director, and also the two archaeological and ethnological exhibits at Divinity Hall and the Arctic Institute.

Of the fourteen museums or collections commented on by Dr. Fox, three to-day function largely as public museums both towards the University and the general public. It is

worth noting his comments on these three, because they show what has been accomplished, and what remains to be done.

The McCord Museum was found to contain the nucleus for a great historical museum; and much second-rate material, some not properly "historical". Indian material was partly historical, partly ethnological or archaeological. A lack of definite policy was noted, as to whether the Museum was to be historical or general in character. Housing, arrangement, unilingual labels, lack of a Guide to Collections were considered unsatisfactory.

The Redpath Museum had a well cared for Entomological Collection, a good fossil exhibit, and some interesting mineral cases. The rest of the geological museum was poorly arranged, labelled, and full of duplicates.

The Carpenter Collection of shells needed condensation and some attention to the morphology of the animal for public exhibition purposes. For students, reserve storage and revised nomenclature were necessary.

Mineralogical collections contained duplicates, while other specimens were in storage.

In Zoological collections, there was duplication, unsuitable material, inadequate labelling, lack of any useful purpose or function.

Professor Clark's exhibits showed what could be done.

No lights, no Guide, no fireproofing, and antiquated cases made the Redpath Museum's problem difficult.

The Ethnological Collection, according to Dr. Fox, represented a valuable collection of historic and pre-historic Indian objects, fine basketry, and unique canoe models. The Garstang Egyptian Collection illustrated the Dynastic Period 4,000-300 B.C. There were other useful useful from the Mediterranean region.

This group of three "public" museums, with which Dr. Fox placed the Library Museum,"contain unique, valuable, and important material for teaching and research within the University and for the instruction of the general public". He added the observation that "the absence of an adequate public museum service in the City of Montreal places on McGill University, by reason of its historic and important position in the cultural life of the city and district and its possession of so much museum material, the duty of doing its utmost to provide such a service." He pointed to the phase in educational systems then just beginning, teaching how to observe and analyse by seeing. In this visual education,"Museums are essential."

Dr. Fox saw two strong arguments for the extension of public service by McGill Museums: first, *shorter working hours have given greater leisure; second, community service brings benefactions. Economic and social conditions in 1953 have made these two points even stronger.

*Francis Henry Taylor, Director of the Metropolitan Museum of Art of New York, stated in a recent interview, "I think the problem of keeping the adult mind occupied is probably the greatest challenge we face."

The criticisms and comments on individual collections, on organization and arrangement, and on over-all administration and control, made in the Fox Survey, have largely been met, or are in process of being acted upon. It remains to note the scope of the museum envisaged, and the physical arrangements required to bring it into existence.

The aim of the museum was to be the presentation of the History of Man in Canada in a background of Man's general history. The Natural History and Science collections were to provide material to illustrate Man in his Canadian environment, in a background of Man's world environment.

In order to bring together the collections for this encyclopaedic museum project, the Redpath Museum was to be abandoned as a museum, and a new building of not less than seven stories was to be erected approximately where the present newly-erected Library wing stands. The new building was to be of simple architecture, inside and out; to have a floor for administration purposes, with reserve, study, and storage rooms on every floor. It was recommended that it be well lit at night on the side fronting Sherbrooke Street, with name and hours of opening prominently displayed.

The staff of the new museum was to consist of the Director, preferably an ethnologist, with same status as the Librarian, and full control of the public museums.

The Director was to be an experienced museologist, and to be appointed before the new building was erected to advise on design and equipment. An Assistant Director was to be a technician, in charge of the museum laboratory, care and maintenance, finance, staff (service), under the Director. It was recommended that Curators of departmental collections exhibited in the new museum should be appointed by the heads of the departments, paid, and under the direction of the Museums Director for museum work. There would also be a staff for the Director, depending on the development of collections and the financial situation.

Departmental teaching collections were to be left under the control of the departments concerned, unless they assumed the proportions of public museums.

CONCLUSIONS.

All the planning, reorganization, revision and re-arrangement of collections, setting up of new divisions, and increasing of services, lead up to a block which sets a limit to further development: the lack of a functional museum building.

Over-ambitious proposals have a way of defeating themselves. Moreover, no matter how elaborate and expensive the plant, the work that is accomplished therein is no better than the calibre of the workers. A museum building suitable for active educational programmes need be neither a seven-storey nor a million-dollar structure.

A New Museum Building.

In order to give proper care to the science collections, the ethnological and historical material (now homeless), and to make full use of these both for general teaching purposes and for specialized study, a new building is required. Much time, thought, and planning has been spent on this matter by the Museums Committee and the Director. Recent developments have modified earlier findings, somewhat. The following brief and general discussion is an attempt to bring the project up to the present time (1953).

Five objectives were set up by[4] an American art association in planning a new building. These fit the case of the new McGill Museum building very aptly. They are:

1.) To invite the public inside.

2.) To have flexibility and allow for the possibility of future growth.

3.) To provide off-street parking.

4.) To simplify control of visitor traffic within the building.

5.) To have thorough functional organization of all spaces.

A sixth, and vital, objective must be added to this list to make it fully applicable to McGill's needs:

6.) To ensure ample and easily accessible storage space for duplicate and study material, and unused objects stored pending permanent or temporary exhibition.

[4] Atlanta Art Association, as reported in Museum News, issue of February 15, 1953. (American Association of Museums) Washington.

Detailed plans of a building are the business of an architect, and nothing would be gained in this present study by invading his territory. It is sufficient to note that for the purposes of this short treatment of the new museum building, the lot on which the present old (Joseph) house containing the McCord Collections now stands is envisaged as the site of the future building. The measurements of this lot are approximately 180 feet frontage on Sherbrooke Street and 120 feet on McTavish Street.

It has been found that a rectangular building is most satisfactory, and, in view of the longer frontage on Sherbrooke Street, presumably the new building would have its longer side facing the main thoroughfare. The main entrance would be on Sherbrooke Street, with a side entrance on McTavish Street giving access to an auditorium in the basement. There would be three floors: the main exhibition hall at street level; a basement with windows and service entrance at rear above (excavated) ground level; and a top floor containing an exhibition hall the same size as the main hall below.

Considering the general specifications of the building from the point of view of the objectives quoted above, the same order is used.

1.) Invite the public inside with a glass-fronted vestibule at street level, with exhibits visible from the street, and lighted when necessary.

2.) Flexibility achieved by, a.) having each part- museum, classroom, auditorium- accessible and usable independently of the others, and, b.) exhibition halls with

clear floor space, permitting complete freedom in setting up exhibits. Future growth would be provided for by a design which would allow one or more additional floors to be added as and when required.

3.) Parking would be provided in the rear, between the Library and the Museum.

4.) Control of visitor traffic within the building would be facilitated by having main stairways in the front from vestibule area, and offices at rear centre with glass front to enable supervision of exhibition hall when necessary. Reference library-reading room, classroom and reception rooms would be located adjacent to offices.

5.) Functional organization of spaces would be achieved by a.) the warehouse construction of the building (in plan, not appearance), b.) rectangular exhibition areas capable of any arrangement by different types of partitions, semi-permanent or easily movable, c.) private offices for Director or Curators at rear of each floor, flanked by storage space of approximately one-half total floor area, d.) Rear service stairway connecting each floor, e.) wide doorways and service elevator to allow easy entry and movement of heavy and bulky objects, f.) basement containing workshop, auditorium, cloak room and toilets, storage (loan exhibits), receiving room, janitor's service room. The building would have artificial lighting for exhibition areas, air-conditioning, and be of fireproof construction.

The new museum building, as outlined above, would function as a centre for the type of visual education service which modern museums provide. It would not house large permanent exhibitions, but rather would introduce the public to the work of the University through the media not of books, but of the objects and specimens which are the real basis of historical and social studies, and of science. Introductory, synoptic, and orientation exhibits would be permanent; the rest would be changing exhibits of the best material selected from each collection.

Specialists and students would be served by means of reserve and study collections, readily accessible from storage, and by provision of rooms for study and research.

Instruction in the use of visual aids and museum technique, for intra- and extra-mural students, would be available through courses for teachers and those training for museum work.

Until such time as the new building attained its full dimensions, the Peter Redpath Museum would continue to serve as a Museum of Natural Science, the whole building being given over to the exhibition and storage of science collections, office, laboratory, and research accomodation. No major structural changes would be made, either externally or internally, though alterations of space divisions, and changes in fixtures would be carried out. This Museum would be in charge of one of the Curators who would be appointed Assistant Director of McGill Museums.

Finally, there is the matter of co-operation with other institutions. The Fox Survey recommended that cross-loans between the Art Association and the Chateau de Ramezay and McGill Museums be encouraged; and that the McCord Museum concentrate on the English-speaking population, the Chateau on the French. It is scarcely possible, and not really vital, that no overlapping of scope should occur. But, as Dr. Fox pointed out, no museum wants or should have everything.

A Museums Council for Montreal should be formed, to provide a channel for co-ordination of general aims, and co-operation in special projects. Each museum should at least advertise the others, because the visitor to one is a good prospect for the rest. The present friendly relations between Montreal museums could certainly be strengthened and broadened, to the advantage of all.

Affiliation of smaller museums with the three larger institutions was recommended. This might still be undertaken, provided the parent museums have the staff to permit assistance to the others.

One obvious field in which co-operation is imperative is that of school services. The attendance of over two thousand school children, guidance of 121 tours, and loans of (50) travelling exhibits, in the session 1952-53 indicates the volume of this important museum function.

CHAPTER V. MUSEUMS OF HISTORY

Origins and Development.

The public museum grew out of the private curio cabinet and the collections acquired by royal and noble families. This transition took place in the eighteenth and nineteenth centuries.

Towards the end of the eighteenth century the first example of a new patron of historical collections appeared in North America: the Massachusetts Historical Society founded by Jeremy Belknap. The museum of this venerable organization, occupying a mahogany-panelled hall with fireplace at one end, the objects set out in cases of dark wood, is typical of the Society museum. Upstairs a library contains priceless Americana, including the Parkman notes and mss. Microfilm and modern storage techniques are used, along with the black on gold labels.

The setting up of a cabinet of antiquities by the Massachusetts Historical Society began a custom since followed by hundreds of societies. This has had the effect of making history museums the preserves of specialists, or the less important area of activity in a society of students more concerned with records and documents. The result has been to retard the entry of history museums into the field of organized educational activities, a field which has seen outstanding developments in art, natural history, and science museums.

Canada is approaching the centenary of its federation under a central government. While its pioneer days are not entirely over, the approach to and equipment for opening up new settlements is vastly different to that of a hundred years ago. Canadians can never hope to understand their fellow citizens, nor the hardships and achievements of their forebears unless the things the pioneers used are preserved and meaningfully displayed. It is the task of saving from destruction and effectively interpreting the materials of our past that is the concern of this study: what has been done, what remains to be done, how it might be done.

Museums of history in Canada are, as might be expected, much younger than those of natural history, or art. In Ontario, the province in which the Miers-Markham Report noted the large number of Historical Society Museums, the oldest, the Elgin Historical Society Museum, was founded in 1892. Many sprang up in the 1920's. Civic history museums were found in a room in the municipal building, or in the Public Library. Museums in educational institutions, such as the large number in colleges and seminaries in the Province of Quebec, were generally founded as natural history museums, and historical matter, when added, gave the collections a general character. In government-operated history museums, the Public Archives Museum is the nearest approach to a National Historical Museum, and it dates back to 1906. The 1930's saw new foundations in the provincial museums of Canada, and the establishment of museums in National Parks.

This development of small museums of related material in National Historic Parks has been continued since the end of the Second World War.

It is evident that the best historical museum service will only be developed in strongly-founded museums by professional museologists. The Historical Society did its part in collecting and preserving. The foundations will have to be provided by the state; the trained personnel by the universities.

Various methods of governmental assistance have been tried. Old Fort Henry at Kingston, Ontario, built almost a century before, was restored by the joint efforts of the Ontario and Federal Governments, in 1936-8. Then it was turned over by the Department of National Defence to the Department of Highways of Ontario, by whom it is operated. The Barracks at Carillon, Quebec, built in 1828-9, stands on land owned by the Federal Government, which maintains the property, leasing it to the Argenteuil Historical Society for one dollar a year. The Society operates the Historical Museum. The Museum of the Province of Quebec maintains the Musée Laurier at Arthabaska, Quebec. Each of these three methods seems to serve reasonably well, though each has drawbacks.

The combination of a museum of local history in the setting of an historic park is a particularly good one, since the travelling public are its best customers.

The use of markers on historic sites is a widespread practice in Canada and the United States. These usually take the form of metal plaques or plates with raised lettering, affixed to buildings, cairns, boulders, or on their own metal stands. The function of these markers depends on the location. Where they are attached to the building in which a notable figure lived or worked, or where an historic event took place, they serve somewhat the same purpose as a label for a museum specimen. However, where the marker is placed on a modern building in surroundings which have changed completely since the period to which the plate refers, its function becomes that of a memorial only.

"Live" historical museums, buildings, or parks are particularly effective as aids to understanding the customs, crafts, and costumes of the past. In these, museum personnel carry on the crafts, re-enact events or ceremonies, or simply act as guides. This type of museum is represented by the Scandinavian open-air Folk Museums, Henry Ford's Greenfield Village, Colonial Williamsburg, and Fort Henry, Kingston. If a process is being shown, a ceremonial conducted, or an event acted out, the use of live demonstrators or actors is justified. For example, there are the grist-mill operators at Greenfield Village, and the "Fort Henry Guard" who drill and fire salutes according to the regulations of the period. Costumed guides are less effective, though they are better models than dummies.

The development of history museums from the Society collections displaying cases of documents, unreadable without a magnifying glass and patience, cannon balls, moth-eaten uniforms, and rusty swords, to the modern planned historical museum, telling a connected story with selected objects, models, dioramas, and the use of colour and lighting for dramatic effect, has followed similar trends in other types of museums. Several factors account for the popularization of museums of history.

First, the realization, in Europe and America, that an appreciation of their national heritage strengthened a people's will to maintain their way of life.

Second, the tremendous increase in the numbers of people who seek recreation in travel, and are curious and willing to learn about the places they visit.

Third, the growth of the visual education technique brought about by the larger school population and the means of meeting its needs provided by improved media of communication: motion pictures with sound, better and cheaper projection equipment, radio and recording devices, television.

Fourth, the setting up of principles of exhibition by museologists who saw the possibilities of museums in the broader educational schemes for children and adults that were being worked out in the years between the wars.

A brief statement of these principles,as they apply to history museums, follows.

Principles.

Progressive stages in the development of principles of museum function, especially the function of the Museum of History, are apparent in the following quotations from expert museum educationalists.

The famous dictum of Dr. George Brown Goode, given during the course of an address to the American Historical Association in 1888, on "Museum History and Museums of History", still influences museologists. Dr. Goode said, "An efficient educational museum may be described as a collection of instructive labels each illustrated by a well-selected specimen." This, obviously, placed greater emphasis on words than on objects- the real stock-in-trade of the museum. Yet, in a time when museum labels generally consisted of the scientific name of the object, with sometimes the place and date of origin, and the name of finder or donor, Dr. Goode's definition was revolutionary.

The logical development of the "instructive label" into a sequential arrangement is expressed by Dr. Arthur C. Parker in his Manual for History Museums, published in 1935. In his handbook, Dr. Parker lays down the rule for preparing an historical exhibit in a regional museum of history. Having decided on the purpose and field of the exhibit,[1] "have a story of the region written or outlined in such form that it may be illustrated by means of objects pictures, models, miniature reproductions, charts and pictorial maps."

[1] Parker, A.C. Manual for History Museums. New York. Columbia University Press. 1935. Page 26.

Some penetrating studies of the function of museums in educational work with young people have been published by the International Council of Museums. These articles, written by international experts, go beyond the superficial programmes for children, and attempt to show what may, and what may not be done by museums in this field. In one of these reports, Molly Harrison, Curator of the Geffrye Museum (London), and authority on Visual Education, gives her view of the function of museums in education, to-day.[2]

"Perhaps the most important contribution which museums can make to contemporary education is in the realm of sensitivity, of visual discrimination and appreciation and the aim is felt to be a gradual growth of understanding and awareness rather than the mere acquisition of facts such as good referance volumes can provide."

This latter approach offers the most rewarding possibilities in the development of museum educational services. For example, an exhibition of the History of Agriculture might include a primitive stone and wood mattock beside a modern steel hoe, both in working position, backed by illustrations of each in use. Visual comparison of these objects (better still, a few minutes working with each) will enable the viewer to see the gardener, cultivating his plot, in the light of his predecessors down the ages. It is by such means that one

[2] Harrison, Molly, MUSEUMS AND YOUNG PEOPLE IN GREAT BRITAIN AND THE BRITISH COMMONWEALTH, Museums and Young People, Paris, International Council of Museums, 1952. Page 64.

acquires the realization that yesterday is as alive as today for those who have cultivated the faculty of awareness.

The extent to which a museum of history will function either as a place in which instructional texts are illustrated by specimens of objects; or a connected story told of a famous historical figure, group, period, or activity; or visual judgment and awareness cultivated by the presentation of culture material; depends on certain principles, purposes and practices which have been pretty well established by museum authorities. Those which apply particularly to history museums, historical collections, historic houses and sites in the Montreal Area are noted below.

There are three guiding principles of administration:
1. that a public historical museum functions better if it is a separate institution, not a subordinate activity of a historical society;
2. that accessions should be regulated by the previously-determined scope of the museum;
3. that a museum operated as a general type of society collection, and therefore tending to become "preserved confusion", will never obtain public support unless it is re-organized as an active, orderly, and planned Museum of History.

In order to create the museum suggested in the third principle, above, definite purposes must be kept in mind.

The purpose of the Museum of History is to make "the reality of the past impinge ... upon the present mind from contact with the things men and women made and handled ..."[3]; to make the visitor feel that he is one of the actors in the drama of history; to provide the means of visualizing the past, not through words, but through objects, all other communication being aids to this end.

Practices which serve to carry out the principles and make effective the purposes of historical museums include limiting the scope of a museum to a local area; dividing material into exhibition objects (the best), study collections (readily accessible), storage; basing exhibits on either kind (e.g. types of lamps) or use (e.g. kitchen utensils); changing exhibits at intervals to attract return visits; setting up branch exhibits in public places; restricting historic house exhibits to the personalities, events, or period of greatest importance; soliciting the active participation of visitors by means of "push-button" exhibits, printed quizzes based on exhibits, cards for comments and suggestions, etc.

Children offer the best opportunity for activity in the museum, and they are catered to by such methods as class visits, leisure-time visits by individuals or groups, loans to schools, museums or exhibits in schools. Younger children need simple, clearly defined objectives, short oral instruction, time limit based on period spent in a school lesson, follow-up question period. Older children

[3] Op. cit. page viii.

require closer correlation of museum activity with school courses, careful organization beforehand, ample briefing, worthwhile and stimulating projects. They prefer to do more independent work and will join in discussion more readily. They are better able to use textual and pictorial material, and only slow thinkers benefit from a quiz.

Class visits are of most value when there is co-operation and mutual understanding between the schools and the museums. This involves administrative arrangements, the use of teaching personnel on the museums' staffs to ensure that visits will be integrated with school course work and of practical value to pupil and teacher, sufficient preparatory material for teacher and pupil, and follow-up practices which will make use of the pupils' work. This may involve actual marks for a project, or the exhibition of children's work, either in the school or in the museum. Such exhibits of good achievement serve to inspire future visitors, as well.

The size of a school group should be limited to retain the personal touch, and avoid the distractions of crowding. Ten to fifteen is a large enough group and a class should be so divided for museum activity. Teams of two, with the note-taking and/or sketching equally apportioned, may prove a popular arrangement.

It has been found that a better job can be done with smaller groups visiting more frequently, than with large groups on infrequent visits.

Leisure-time visits should be encouraged at the time of more formal class trips. While the latter should not be conducted under the conditions of a classroom lesson, it will, of necessity, involve scheduling of time and assigning of activity. And it is a group activity. There is need in education for opportunities to learn the pleasures of solitary intellectual pursuits. This need the museum is in a unique position to fill.

Curator Molly Harrison of the Geffrye Museum in London's East End has devised a method of letting the child use the museum, instead of parading him in front of it. Children are given a five-minute talk on what the museum contains. Then each child is given one of the fifty sheets prepared for visitors. This sets him off on a hunt for some object or picture in the museum. This found, the child must find the period of the exhibit, the clothes, furniture, and household objects of that time, and make sketches of these things, of the houses lived in, and of the people who lived in them. The finished drawings, even if roughly executed, provide a guide to the way people lived in the period represented by the pieces displayed. The originals are authentic, the guides direct activity with a minimum of lecturing, and the child is able to do his or her research "on his own".

Loans to schools consist of sets of specimens or portable exhibits, assembled or built to illustrate a particular topic which is part of a school course. For example, a loan exhibit on "Rocks" includes mounted photographs of mountain types, with samples of the commoner

sedimentary, igneous, and metamorphic rocks. Historical culture material would be similarly prepared. Besides objects and photographs, museums lend models, charts, diagrams, miniature habitat groups, films, strip film, and recordings. A complete school loan service is operated by the American Museum of Natural History in New York City, with scheduled deliveries throughout the school year. The Division of Audio-Visual Education of the St. Louis Public Schools lends films, objects, study prints, pictorial booklets, and records to the St. Louis Public Schools. (This Division used to be called an Educational Museum.)

The School Museum, a neglected phase of school equipment in the swing to text-book and laboratory technique, may well come back into its useful place in the broader education being offered to-day. Many new school buildings are equipped with built-in cases for displaying pupils' work. Part of the activity thus illustrated could be individual collections or class "museums", supplemented from time to time by exhibits from public museums, on loan.

In these aspects of educational work, history museum development has been slower than art or science. While it is obvious that priceless historical documents or objects could not be circulated in loan exhibits, there is much in the way of pioneer utensils, tools, the smaller objects of everyday life, that could be put to such use. Photographs, photostats, and reproductions would supply the necessary background illustrations.

Functions of Local History Museums.

1. The Chateau de Ramezay.

This Museum, housed in some ten rooms and seven cellar vaults, in a building with varied historic associations, is operated by the Antiquarian and Numismatic Society of Montreal. The Chateau stands in its own grounds; but these are not extensive. It is usual to recommend that a house of this type be restored to its condition at the most notable period of its "life". However, the Chateau de Ramezay has been considerably altered since it was built in 1705, and occupied by a number of personages and organizations. (See data in Chapter III, page 81.) Its restoration would require expert profession advice, would involve considerable expense, and might not, in the end, achieve its purpose. Moreover, there is no convenient building nearby to contain the collections which would have to be removed, and no space on which to build a separate museum. The most valuable part of the building is that portion below ground, where the vaults, of massive construction, used as the kitchen, for fur storage, and as a wine cellar, enable the visitor to visualize something of their use through the nearly 250 years of Canadian history. Upstairs there is one original mantel-piece, and one doorway opening onto what was a view of the river St. Lawrence, in the early days. These structural remains, plus the stone slabs on the attic floor,

are worth preserving and emphasizing. For the rest, a thorough culling of the mixed material, some of it of great historical significance, and alterations to the rooms to make them attractive exhibition halls, would seem to be the best plan of action. At present the things which could tell the story of Montreal are lost in a welter of miscellaneous curios and attic scrapings. It should be pointed out that such a re-organization is a task of some magnitude, which would involve months of concentrated effort by a skilled staff, during which the building would be closed to the public. The financial position of the controlling body has never been strong enough to undertake any large-scale projects of this type.

Dr. Cyril Fox surveyed the Chateau de Ramezay in the fall of 1931, at the same time as the McGill University Museums. His findings and recommendations are given below.

I. Unsuitable material: 1.) modern copies of original paintings, poorly executed; 2.) curios of no intrinsic interest (nails, pieces of wood, bricks, fragments of mortar); 3.) modern imaginative illustrations (e.g. Dollard at Long Sault); 4.) modern furniture in the French Salon (period room); 5.) Eskimo and Western Indian material.

II. Recommendations. 1.) Retain internal fittings up to 1849- the last year of its use by Governors; tear out imitation fittings; install period panelling in rooms to give added interest. 2.) Remove everything not suitable for exhibit, and destroy, lend, or sell it. To this end-

a.) exhibit only originals, b.) fit up attic for storage, c.) limit Indian exhibits to Eastern Woodland Indians, d.) segregate groups of material for exhibition, e.) have one or two Period Rooms, including a Habitant Room, and leave in the vault "kitchen" and "bedroom" only enough to furnish them, f.) extend the Transportation Exhibit, g.) use the dismantled "French Salon" room for Special Exhibitions. 3.) Cull the Portrait Gallery of copies and photographs. 4.) Use reserve material for Special Exhibitions. 5.) Revise the Catalogue, giving source, date, and reference number from Register. 6.) Precede each list of objects in separate rooms with an account of the historical events or period illustrated therein.

Summary. 1.) Eliminate a large proportion of the exhibited material. 2.) Organize useful material as reserve collections. 3.) Re-arrange the exhibits. 4.) Label in a uniform, systematic manner. 5.) Publish a Catalogue of the Exhibited Collections.

Dr. Fox recommended that the Chateau Curators concentrate on (i) Canadian Historical and Social material in general, (ii) French-Canadian Folk material, (iii) Ethnological material of the Province of Quebec, (iv) Coins in general. (There is a fine collection of coins and medals.) He suggested an exchange with McGill University of Indian and Eskimo material not native to Quebec, on a loan basis. Constant, informal contact between McGill and the Chateau Museums was to be maintained, on the friendly basis then existing.

2. The McCord Collection.

The fact that this collection is now closed to the public, and has been since 1936, prevents it from functioning as a full-time public museum of history. It is in almost constant use for reference, and has received several thousand donations of objects since it was closed. Selections from the McCord collection have been, and are being, used for special exhibitions and loans. But there is no place to put on permanent display the many hundred fine pictures and at least some portion of the thousands of documents, letters, maps, relics, and culture material in the collection.

The Fox Survey noted the comprehensive Indian material, representing Western, Eskimo, and Eastern tribes. Historical material relating to the French Regime, the conquest of Quebec, the American War of Independence, and the War of 1812 was found, as well as exhibits illustrating Roman Catholic and Protestant Church history, Arctic Exploration and the Fur Trade. There was European material, as well.

Recommendations by Dr. Fox were that the McCord Collection be examined critically and weeded out; that Indian material be divided into (i) historical, and (ii) ethnological objects; and that the historical documents in the Redpath Library and the McCord be pooled, the best put on exhibition, the reserve stored in the Library.

The McCord Museum material was to form an important part of the History of Man in Canada which Dr. Fox envisaged in the new McGill University Museums building.

3. Manoir Lachine. The original house was built between 1670 and 1680 on land granted by the Gentlemen of St. Sulpice to Cavalier de LaSalle, in 1668. The building has been somewhat altered, although the familiar "Habitant" style is well expressed. This museum is of a general, rather than historical nature, and is not presented as an historic house. Collections, housed in ten rooms, illustrate local, Montreal, and provincial history, pioneer agriculture and domestic crafts, natural history, transportation, and Canadian and foreign missionary activity. One upper room has been furnished as an old-time bedchamber. In a brick section recently added to the back of the old house, the transportation and weapons collections are displayed. The "remise" contains a good basic collection of pioneer and nineteenth century farming, and sporting, equipment. Much of the contents of the Manoir is material given or lent for an indefinite period by local citizens or institutions. Some 3,000 schoolchildren visit the Museum during the period from May to November, when it is open. The adjacent Fish-hatchery, a "live" museum, tends to make the Manoir take a secondary role during the summer months. The Manoir Lachine is in the care of a Publicity Director, assisted by five guides in the summer season. It was established largely through the efforts of the late Mayor Carignan of Lachine,

and contains the library and meeting room of the Lachine Historical Society.

The Manoir Lachine, in view of the structural additions, can scarcely be restored as a period dwelling, though that would seem to have been the obvious function for it. The interior still retains the dimensions of the original house, and more could be done to present it as a "lived in" house. It is not too cluttered with objects at present, though there is some material which is unsuitable for visualizing local history- the apparent intent of the founder. This is another example of a museum which needs professional advice and supervision, perhaps from the Provincial Museum.

4. Birthplace of Sir Wilfrid Laurier. This historic house museum is some twenty-odd miles from Montreal in the village of St. Lin des Laurentides. Here Laurier was born in 1841, and lived for some thirteen years. The building is said to be about 130 years old, is constructed of brick, and has the typical sloping roof of the Quebec genre. On the hundredth anniversary of Sir Wilfrid Laurier's birth it was dedicated as an historic site by his disciple, Prime Minister Mackenzie King. It is under the control and care of the Parks and Historic Sites Commission of Canada.

The furnishings of this house are not those in use at the time the Laurier family lived there, but are carefully chosen to illustrate the typical furniture of the period. Hand-made articles are prominent: rockers, chest, bed, settee,

cradle, lamps of hammered iron, catalogne rugs and drapes, corner cupboard, clock with wooden movement, and crucifix. The three downstairs rooms have hand-planed ceiling boards. Up steep stairs there is a room devoted to domestic crafts: spinning, carding, weaving, crimping; and candle-molds, tobacco-cutter and bark bucket are displayed. In the adjoining bedroom, the hand-made bed has a home-made coverlet over its narrow, humped mattress. The furnishing was under the direction of Dr. Marius Barbeau of the National Museum, and is expertly carried out.

The function of this historic house is two-fold. It has the personal association with the great Canadian statesman. But the house is a charming example of a family home in a small Laurentian village in the period before mass communications and transportation brought the outside world to change the mode of life of the villager. It is a place to linger, perhaps taking a seat in the well-kept garden, or in the parlor, with a copy of the Life of Laurier in French or English, from the parlor table. The visitor need not read lengthy labels, or peer into glass cases. This is a setting in which to absorb atmosphere.

Although it is some distance outside of the Montreal area, this is the point to make mention of the Musée Laurier at Arthabaska, some hundred miles northeast of Montreal, on the main road south of the St. Lawrence River between Montreal and Quebec. This mansion was built in 1877, and Sir Wilfrid Laurier lived in it, during the summer, until 1896.

The eleven-room Maison Laurier includes four period rooms furnished with either original furniture from the days of Laurier's occupancy, or pieces brought from Laurier House in Ottawa. Here one may pursue the career of the the boy of St. Lin des Laurentides, now a practising advocate in Arthabaska. Pictures and documents recall Laurier as champion of the French language in Canada, defender of Louis Riel, lionized at the Diamond Jubilee of Queen Victoria.

Under the care of the Provincial Museum at Quebec, the Laurier Museum forms the mid-point in a pilgrimage leading from St. Lin to Ottawa.

5. Fort Chambly. This outpost against the Iroquois was first established in the same year as the fort at Sorel, 1665, at the height of the critical period when New France was threatened by extinction. Burned by the Indians, it was rebuilt at about the same time as the Chateau de Ramezay. Its present proportions were achieved in 1710-11. The British captured it in the year 1760, the Americans in 1775. It was garrisoned from 1777 until about 1850. Since 1921 the site has been restored by, and under the care of, the National Parks Branch. The Fort was greatly dilapidated, and the restoration has perhaps changed the character of the original field-stone edifice, somewhat. However, viewed in its relationship to the defence of Montreal and the St. Lawrence in the struggles for control of Canada, it is a valuable and picturesque historic park. The Museum at Fort Chambly, as often occurs, lacks local material.

6. Fort Lennox. This National Historic Park is a large fortification on Ile-aux-Noix, on the Richelieu River. It was built on the same line of defence and attack as Fort Chambly, but dates from 1759, when a defensive post was set up by the French. Like Chambly, it fell to the advancing troops of Amherst in 1760. The British garrison surrendered to Schuyler and Montgomery in 1775 on their march to Montreal. In 1782 the present structures were begun, and additions made in the 1812-14 war period. It was abandoned by Imperial troops in 1870. The variety of buildings- officers' quarters, barracks, commissariat, magazine, and others- make this an excellent example of military architecture and organization of the later 18th and early 19th centuries. Besides its function of illustrating the campaigns of the Seven Years' War and the American Revolution (from the British point of view), it is one of the largest of a group of extremely interesting and very solid reminders of the years when Canada was a colony of Britain. Taken with Forts Henry and Wellington on the St. Lawrence, the Rideau Canal, the Depot Building at Carillon, and connecting historic sites and markers, Fort Lennox helps to visualize, in tangible form, the period when Canada's "undefended boundary" was still in process of fortification.

7. Historic Sites in Montreal. If the Commission appointed to demolish the walls of Montreal (of which James McGill was a member) had not done such a complete job, this city might dispute Quebec's claim to being the

only walled city in North America. As it is, the only fragment of Montreal's wall remaining is built into the inside wall of a St. James Street office building. Many of the landmarks of the Montreal which extended but a short way beyond the present harbour area, have disappeared. There remains a handful of buildings dating back beyond the 19th century, and the rewarding back-yards of the dockside, in which one may re-capture, fleetingly, the character of Montreal as a small, water-front town.

The oldâst site connected with European exploration in Montreal Island is the supposed site of the Indian village of Hochelaga, in the area bounded by Sherbrooke, Metcalfe, Burnside, and Victoria Streets. Two markers, one set up by the Federal Government's Department of Resources and Development, National Parks Branch, on the decision of the Historic Sites Commission. The other marker is one of many placed by the Antiquarian and Numismatic Society of Montreal. Archaeological finds from this Indian village site are stored in the McCord Museum of McGill, and on display at the Chateau de Ramezay. This is an example of how a story can be told, partly by marker, and partly by museum exhibit.

Two towers in the grounds of the Grand Seminary of St. Sulpice mark the corners of the Fort des Messieurs which once stood on this site. The work of the Order and of the pioneer nuns of Ville Marie was in progress here in 1676.

The sisterhood of the Congregation de Notre Dame possesses, in the St. Gabriel's farmhouse, a building of 1698, two years before the death of the convent's foundress, Marguerite Bourgeoys.

On Place d'Armes, the site of a fight with the Iroquois outside the original stockaded Ville Marie, is the Seminary of St. Sulpice, in process of building from 1680 to 1700. Its walled courtyard, clock-surmounted facade, and gardens (not seen from the street) make this a priceless historic building. The cellars show evidence of a passageway leading towards the river.

Into this group of approximately contemporaneous buildings fits the Chateau de Ramezay. The framework necessary to make the tour of these buildings meaningful is a museum task, and this the Chateau might well undertake, becoming, as has been previously suggested, the interpreter of the French Period in Montreal's history.

There are some seventy-six historic site markers placed by the Historic Sites Commission of the Government of Canada, in the Province of Quebec. About forty of these are within easy reach of Montreal, or in the city itself. A publication of the National Parks Branch of the Department of Resources and Development lists all the National Historic Parks and Sites in Canada. Similar markers have been set up by the Province of Quebec, and restoration work undertaken. Apparently no list is available at present. Several projects have been announced in recent months, by the Government of the Province of Quebec.

CONCLUSIONS.

The function of museums of history, and of the sites and markers associated with historical personnages and events, is to enable the individual see himself and his environment- world, national, provincial, and local- in relation to the past; that is, to give perspective.

Collectors and societies have made the invaluable contribution of securing and preserving the material of the past. This work must be carried on to-day, for to-morrow our everyday objects will be historic culture material. It needs to be done on a more scientific and systematic basis. Professional workers and state aid can make this possible.

Documents which have meaning primarily for the student of research should be safeguarded, copied by photographical techniques, and made of easy access to the scholar and specialist. Generally speaking, the large national or provincial institution is the proper place for the deposit of valuable documents. Too much has been lost in the past to take chances. Where a local institution has the facilities to provide safe-keeping, a record should be made in the government archives which are concerned.

Public museums of history are the responsibility of institutions which own material suitable for popular education. The lively presentation of pictures, maps, documents, relics, and culture material for the benefit of

adults and children. To ensure continuity, the state, through the medium of national, provincial, regional, or municipal museums should provide assistance to smaller museum units. Professional training for museum work is the function of university-museum co-operation. Standards and professional contacts are the field of the museums association. Regional and community progress in museum services depends on a united general policy, and the division of responsibility among local museums- a situation possible under a museums council (e.g. for the city of Montreal).

Museum educational programmes for adults, to be effective, need to take a leaf out of the methods used for children. Activities of the kind widely used in art museums should be carried over into the history museum. Besides lectures, films, demonstrations, all of which should be related to the collections, there is scope for experimental work in printed quiz forms on the adult level. Tests of recognition, relationship, and origin of objects might be tried.

A potent field for museum development lies in the historic park and site movement. Travellers on holiday are extremely susceptible to the attractions of the open-air museum. The linking up of sites by means of planned trips following mapped-out routes offers a purposeful tour for the automobile traveller. Oil company maps have done much

to publicize points of historical importance in the United States. More of this might well be done in Canada. There is excellent government literature on the sites and parks maintained by them; but the historic tour could be further developed. The National Geographic Magazine in the United States has run illustrated accounts of trips which followed historic routes (Alexander Mackenzie's travels are being so treated this summer). Le Droit, French language newspaper in Quebec, publishes Champlain Tours, for the use of tourists in the Province.

Children's work in historical museums falls into the two categories: exhibits, docentry, and loans for school classes, closely related to teaching units in history courses; and leisure-time visits in groups or individually. The suggestion has been made that school service should be operated jointly with the school boards concerned, and that an organized programme of visits is better than the hit-or-miss way by which a child may never visit a museum throughout his school career. The gap between formal school visits and aimless wandering should be bridged by a system of motivating the child's visit, yet leaving him considerable freedom to carry on research. The sheets included with this study, as an appendix, illustrate some attempts along this line.

Folk Museums and Museums of History appear to offer the most promising opportunities for constructive educational work. In no other way can the lessons of the past be more clearly and impressively taught, for the betterment of the future.

CANADA

THEATRE

OF

HISTORY

THE ACTORS . THEIR PROPS . THEIR SETTINGS

An exhibition of objects selected from the
McCord Museum of McGill University

Displayed in the Gallery of the Redpath Library

Weekdays 9am - 10pm
Saturdays 9am - 5pm
October 1950 - January 1951

TEXT OF KEY LABELS

Presented herewith is the text of the key labels which provide a background for the exhibition

Prepared as a teaching aid by
THE MCGILL UNIVERSITY MUSEUMS MONTREAL, CANADA

FOREWORD

"Canada: Theatre of History" is the temporary answer to a long-felt need in Montreal for special visual aids in the teaching of Canadian history.

The remarkable collection of Canadiana bequeathed to McGill University in 1919 by the late David Ross McCord was open to the public for many years as the McCord National Museum. When circumstances made it unfortunately necessary to close the building in 1936, the collection was placed in storage where it has since remained virtually inaccessible except for individual research. Public demand for use of the McCord collection meanwhile has never ceased and many objects have been lent from time to time for special exhibitions both in Montreal and elsewhere. The current display, however, marks the first large scale use of McCord material in fourteen years.

This exhibition has been selected with two important objectives in view, first, to provide a demonstration of the teaching possibilities which, due to inadequate museum facilities, Montrealers are obliged to forego, and second, to bring to light some of the more important items in the McCord collection.

The task of selecting material and of writing the key labels in correlation with the history requirements of the Department of Education of the Province of Quebec, has been admirably carried out as a summer project by Gilbert Ferrabee, teacher of history at West Hill High School and specialist in visual aids. With his help, and with the cooperation of Professor John I. Cooper of the History Department of McGill University, it has been possible to present an exhibit which is of immediate and practical use to city schools and which at the same time will appeal to University students and to the general public.

The story of the development of Canada is divided into three "Acts", each distinguished by a special background colour in the exhibition cases. Text of the key labels, presented herewith, makes it possible for a teacher to prepare a class in advance so that pupils may be better able to enjoy a group visit.

To the Redpath Library, the Museum owes grateful thanks for the use of its exhibition gallery. Textiles, effectively used as backgrounds throughout the entire display, are the gift of Associated Textiles Ltd.. Funds for special exhibition aids have been generously provided by Miss Mabel Molson.

It is hoped that CANADA: THEATRE OF HISTORY will be freely consulted by students and the public as a preview of further, much-needed developments in museum resources at McGill.

Alice Johannsen Turnham
Assistant Director
McGill University Museums

October 1950

CANADA:

THEATRE OF HISTORY

ACT I

L'ANCIEN RÉGIME

Case 1 — Prologue: Early on the Stage

Natives When Shakespeare wrote his famous lines "All the world's a stage....", the overture was being played before the first act in the historical theatre of Canada.

We ring up the curtain on a stage well set. In the eastern forests, on the vast central plains, and in the rugged mountains to the west, lived many tribes of Indians, while along the shores of the Arctic Sea were roving bands of Eskimo. Common ancestors of these varied peoples had drifted from Asia untold centuries before, and in the course of years their descendants had learned well to adapt themselves to variations in climate and geography. Primarily hunters and fishermen, these native people were ingenious and skilful in adapting their knowledge of woodcraft and of plant and animal life to human needs.

In the North the Eskimo won and kept a footing without benefit of metal, forests or agriculture. To them we owe invention of the kayak and the sledge. On the West Coast Indian fishing villages developed along the rivers flowing to the sea. Dugout canoes, hewn from solid tree trunks, were their means of navigation. The Plains Indians followed the moving herds of buffalo using the dog-drawn travois, as the wheel and the horse were unknown before the arrival of the Europeans. In the Eastern Woodlands the tribes hunted, grew corn, squash and other plants in the clearings, and made clay pots, bark dishes, woven baskets. Like their brethren to the north and west they made weapons and tools of stone and bone. This drama of primitive, though not savage, life in the wilds was devastatingly interrupted by the European "touring companies", who brought the trinkets, luxuries and weapons of civilization, and early set the pattern of exploitation and conflict.

Discoverers and Explorers .Interest in the New World stemmed from various events. The shadowy figures of the Norsemen about the year 1000, the voyages of the paradoxical Columbus, the piratical world tour of Sir Francis Drake helped focus attention on this continent beyond the western sea.

Early actors in this great play were John Cabot , who touched "somewhere on the Atlantic" and Sir Humphrey Gilbert, who went down with his ship not far from the New Found Land he had claimed for his Queen. These were the "principals". The "extras" came to fish, returning without fanfare to ports in Spain or Portugal, France or England.

The shores of the western continent did not always welcome those who ventured on this new "stage". Many found its winters austere and deadly. All considered the new continent a barrier to the East they hoped to reach. Even Jacques Cartier, intrepidly venturing up the St. Lawrence in 1535, was unaware of the vast importance of the land he claimed for France. The entrance of Cartier serves well to begin the play.

Settlers "And one man in his time plays many parts....."
Samuel Champlain (1567 - 1635) was an outstanding character who early ventured into Canada's wilderness. Youthful soldier, voyager, map-maker, fur trader, explorer, colonizer: these were some of his roles. Think of him climbing the long road to the City of Mexico with a Spanish expedition; then a few years later at Port Royal devising the typically Gallic "Order of Good Cheer"; or recording minutely, although with some imaginative touches, his exploits in the new world. Besides being actor in these varied parts, Champlain was impresario and business manager. So, when reverses forced the shift in Quebec, his field work, apart from two or three far-reaching forays, gave place to the manifold tasks of the pioneer settler.

After thirty years of ups and downs, from the promising gain of powerful Cardinal Richelieu as backer, to the disheartening loss of Quebec itself to an English fleet, Samuel Champlain and some of his faithful supporting cast lived to see a few score people in the settlement he had begun, and a new post started at Trois Rivières farther up the St. Lawrence River. Man of many parts, Champlain well earned his popular title, "Founder of French Canada".

The "props" of the bit-players and extras on the early historical stage of Canada are neither numerous nor always well-authenticated. Many customs and traditions, however, survive today in rural Quebec. Some knowledge of habitant life, plus this collection of objects, pictures and documents culled from places and periods of the French Régime, will serve to set the stage for the unfolding drama.

Case 2 — Hochelaga

A few hundred yards from the spot on which you now stand is the supposed site of the Iroquoian Town of Hochelaga. Here was enacted the meeting of Jacques Cartier and the chiefs of a considerable Indian settlement, comprising a palisaded enclosure containing "Long Houses", with nearby cultivated fields backed by the steep slope of the mountain, and flanked by two streams which later joined as they sped riverward.

So it was in 1535: in 1600 the backdrop was the same, but the stagehands had been busy. Hochelaga was gone.

Here is a one-act mystery that still catches imagination:

- Why were the Hochelagans so far from the home-circuit of their fellow Iroquois?
- Did hostile Algonkins drive them out and destroy their town?
- What was the appearance of this forerunner of Ville Marie of Montreal?

Investigations have been made by Sir William Dawson, former Principal of McGill University; by Dr. W.D.Lighthall, Fellow of the Royal Society of Canada; and more recently by members of the McGill Museum staff. Much has been found, but more undoubtedly remains to be discovered. Modern excavators will occasionally lift the edge of the curtain on the primaeval setting of Hochelaga.

Case 3 — Ville Marie de Montreal

Discoverers claimed the land for their king; explorers opened up vistas of empire; traders vied for monopoly rights to furs and fish, but there was needed something to balance these laudable though wordly actions. Devotion to God, and zeal for the Roman Catholic Church inspired men and women to deeds of generosity, courage and sacrifice which filled this need and added stability.

Typical of the varied groups who undertook missionary work were those responsible for the establishment of Ville Marie de Montreal. Launching the enterprise from France were:

Jerome de la Dauversiere, tax collector
Jacques Olier, priest
Madame de Bullion, wealthy widow

Leaders of the band of 42 settlers who landed here on May 18, 1642, were:

Paul de Chomedey, Sieur de Maisonneuve, soldier
Jeanne Mance, nurse
Marguerite Bourgeoys, teacher

The setting of meadows, streams and forests where this scene was played is today crushed under buildings and overlaid with city streets, but the institutions they established recall the parts they played.

Case 4 — Crafts

Europeans, in the roles of explorers, fur traders and early settlers, were more concerned with food, shelter and barter, than with the arts and crafts. Yet, to offset the drudgery of building forts, trading for furs, and wresting a living from the soil, there was a lighter side to life in the early settlements. Imported skills of carpentry and woodcarving, spinning, dyeing, weaving and embroidery all had their place in, and were influenced by, life in the New World.

The searcher for examples of early Canadian artistry and craftmanship is best rewarded by examining the houses of habitant and homesteader, and by seeking out the early churches, convents and hospitals, where examples of domestic weaving, ironwork and woodcarving may still be seen.

In the sense that theatre programmes seldom list in detail the crews who paint the scenery and make the properties, comparatively little has been recorded of the individual craftsmen and artisans who built and furnished the first settlements. Their cultural successors flourish, however, encouraged by the interest of government and private organizations in Canadian handicrafts.

Case 5 — Government

Towards the close of the seventeenth century, when the "Sun King", Louis XIV, began to shine in the full glory of his royal power, the rays struck through the mists of the Atlantic and reached the struggling settlements of New France. Royal Government replaced the Company of One Hundred Associates, to which Cardinal Richelieu had entrusted the Fur Trade in 1627, and for nearly one hundred years a council of royal officials ruled Canada.

In France, the efficient administrator Jean Colbert carried out his royal master's imperial ambitions. In the Colonies, the famous triumvirate of Governor Louis de Buade, Count Frontenac, Intendant Jean Talon, and Bishop Francois de Laval-Montmorency equally efficient in their respective roles, strengthened defences, increased immigration and industry, and broadened the work of the Church in missions, hospitals and schools.

This was a period of high drama: the conflict of personalities in the Superior Council; the boldness, activity, and energy of the principals; the ambitious plans to consolidate the St. Lawrence territory, to occupy the north and west, to drive out the invaders of Hudson Bay, and to limit the English Colonies to the Atlantic seaboard; all this achieved epic proportions.

Case 6 — Church

Conspicuous among the early arrivals in New France were the fathers of the Roman Catholic Church. The Jesuits became established at Port Royal in 1611 ; the Recollet Brothers of Quebec in 1615; the Sulpicians in Ville Marie in 1657. Their missionaries ventured farther and farther afield in the wake of the traders, seeking always new converts among the Indians and suffering untold hardships for their Faith. Father Brebeuf and Father Lalemant were among the many martyred priests who lived, laboured and died among the Indians.

Nor was the cast entirely male. Marie de l'Incarnation of Quebec, Superior of the Ursalines for 30 years, founded the Hotel-Dieu in 1639 and Madame de la Peltrie in the same year founded a school for Indian girls. In Ville Marie soon afterwards, Jeanne Mance and Marguerite Bourgeoys established the Hotel Dieu de Montreal and the Congregation de Notre Dame, both of which flourish today.

Strong leadership in the Church matching that of the State, was not lacking. Bishop Laval, ever watchful of the authority of Rome in the governance of France's colony, founded the Seminary in Quebec in 1663 where his influence lingers still.

As in feudal Europe, clerics were often appointed Seigneurs. Thus it was that the Seigneury of Montreal was granted by the Company of Notre Dame in 1663 to the Gentlemen of St. Sulpice, who still maintain their tranquil setting in the heart of today's metropolis.

Case 7 — Friction

Those who played the leading parts in the interior from 1663 to 1763 were, almost without exception, "stars": coureurs de bois like Radisson and Groseilliers; clerics like Albanel and Marquette; traders like Jolliet and La Salle; explorers like Kelsey and La Verendrye; soldiers like Pierre Le Moyne d'Iberville.

Despite the vast area of the North American theatre, there began to be jostling, especially between the Colonies of France and Britain. Fur traders, reaching inland to new sources of supply, came to blows. Chains of forts checked the movement westward of crowded seaboard colonists. Military expeditions and Indian marauding parties battered at posts and villages.

The "sets" built to prepare for the final campaign scenes were many, and often elaborate. Louisbourg and Halifax, Beausejour and Lawrence, Frontenac and Oswego, Duquesne and Necessity, Ticonderoga and William Henry marked some of the lines of battle. From Hudson Bay to the Gulf of Mexico, from Acadia to the prairies, a great dramatic production was under way.

Case 8 — Montcalm

Two figures on whom the spotlight of critical research has shone fiercely are to-day perhaps more important as symbols than they are as men or soldiers. Both were gallant, able generals, studious and philosophic. But Montcalm and Wolfe accomplished more for their own fame and for the future of Canada by dying than either could have accomplished by surviving the battle for Quebec.

Louis Joseph de Montcalm-Gozon (1712-1759) was sent to Canada in 1756 as commander-in-chief of the French forces with the rank of major-general. He opened his campaign with the capture of Oswego in August 1756; and in 1757 he took and demolished Fort William Henry. His greatest success was, however, the defeat of Abercromby's invading army at Ticonderoga (Carillon) in 1758. In 1759 he defended Quebec against the army of Wolfe until defeated at the battle of the Plains of Abraham on September 13, 1759. During the battle he was mortally wounded and he died in Quebec the following day, before the surrender of the citadel. He represented the French régime in Canada at its best.

ACT II

W A R

Case 9 — Wolfe

An outstanding figure on the stage was General James Wolfe, the young man who, in wresting half a continent from France, radically changed the background of North America and ushered in the British Empire.

James Wolfe (1727-1759) was appointed in 1758 a brigadier-general in the expedition against Louisbourg; and the capture of Louisbourg was mainly due to his dash and resourcefulness. William Pitt, disregarding the claims of senior officers, then appointed him to command the expedition against Quebec in 1759, with the rank of major-general at the age of thirty-two years. He laid siege to the citadel of Quebec during the summer of 1759, and on the night of September 12-13 succeeded in placing his army on the Plains of Abraham, to the west of the city. The battle which followed, on the morning of September 13, resulted in defeat of the French and the capture of Quebec. General Wolfe died during the battle, unaware that the moment was a turning point in Canadian History.

Case 10 — 1775-1776

After a few years of adjustment following her transfer to the British Empire, Canada suffered another invasion, this time from the Americans who who were eager to shake off British rule. In 1775 when Ethan Allen and his Green Mountain Boys succeeded in capturing Fort Ticonderoga, Montreal and Quebec found themselves on the schedule of several "touring companies" from the south. After a brief encounter, Montreal surrendered to American General Montgomery. Headquarters were established in the old Chateau de Ramezay where Benjamin Franklin, among other envoys of the Continental Congress, made a brief appearance in an effort to influence the French-Canadians to join the Colonies in the revolt against the English.

Meanwhile General Montgomery moved on to attack Quebec which managed to hold out under General Sir Guy Carleton. General Benedict Arnold, coming from Maine to join Montgomery before the fortress, found his route made arduous by difficult terrain, fall rains and bitter weather. After a vain attack on New Year's Eve, during which General Montgomery was killed, the Americans were forced to withdraw. Spring brought British warships once more up the St. Lawrence and the American invasion was at an end.

During these engagements it is significant that few Canadian civilians played decisive roles either in welcoming the American "deliverers" or in defending the Empire. In the absence of any marked political unity, many people in Lower Canada, like their countrymen in Nova Scotia, preferred to play a passive part at the behest of their clergy.

Case 11 — War of 1812

The events of 1775 should be classed as a tragedy, since the results were inevitable and might well have been achieved around a conference table without so much bitterness and strife. In the same sense, the War of 1812 could justly be termed a melodrama with international prestige as the theme, and growing pains the inspiration. Strangely enough in this struggle both protagonists could lay claim to victory, and in the end both were glad to lower the curtain.

In the United States, this war rekindled the old animosity for Britain which would better have been left to die. In England there was general apathy while Canada experienced wartime prosperity, and those who fought for the young nation felt the first twinges of that slowly-growing, half-apologetic sensation, Canadianism.

Individual actors and actions stand out in the War of 1812. General Brock, one of the ablest British commanders, was killed in action at Queenston Heights; Chief Tecumseh, Indian ally, was slain at Moraviantown; Laura Secord, heroine of Beaver Dams, and de Salaberry, leader of Canadian troops at Chateauguay, won fame for Upper and Lower Canada. Outstanding on the American side were the naval officers Commodore Perry, victor of the naval battle on Lake Erie, and Commodore Decatur, who captured the British frigate "Macedonian".

ACT III

E X P A N S I O N

Case 12 — Political Unrest

After the War of 1812, Canadians staged various versions of Nineteenth Century democratic progress. These were played in the Maritimes, Lower Canada, and Upper Canada, simultaneously and with unity of purpose, though with differing motives and varying pace. The theme was political conflict, intense and bitter, sometimes verging on, but never reaching, revolution.

Set One: Nova Scotia. Time: summer, 1837
"Publisher Joseph Howes wins representation on the Executive Council for members of the elected Assembly".

Set Two: Upper Canada. Time: summer, 1837
"Reformer William Lyon Mackenzie makes rousing speeches, while men shoulder muskets".

Set Three: Lower Canada. Time: early winter, 1837
"Doctor Wolfred Nelson, lieutenant of Louis Joseph Papineau, and his "Patriotes", win sole rebel victory against government troops at St.Denis on the Richelieu River."

From this time until 1850, many played their parts: Robert Baldwin of Upper Canada, and Louis Hippolyte Lafontaine of Lower, brought about constructive reforms; Lord Durham won applauses and censure for his famous "Report"; Sir Charles Bagot and Lord Elgin, upheld Cabinet Rule in the face of abuse and violence; Uniacke, Wilmot and Goles peacably achieved responsible government for their Maritime provinces. By 1850 these men had accomplished the improbable. Their work cleared the way for those who, less than a score of years later brought about Confederation, which for many years had seemed utterly impossible.

Case 13 — Confederation-1867

In the theatre of Canadian history, the staging of Confederation would require all the techniques of theatrical production from symbolism to revolving platforms. Off-stage effects as produced by businessmen in London, or by Fenians at the American border are frequent. Tea-parties and banquets, on-the-record oratory and off-the-record stories supply spirited dialogue on subjects ranging through the Threat of War, the Loss of Trade, the cry of "Rep-by-Pop" and the Vision of the Future. The changes of scene are swift: Charlottetown, Halifax, Saint John, Quebec, Montreal, Ottawa, Toronto, London.

Some of the principal players and their roles as suggested by A.R.M.Lower in his book "Colony to Nation" are:

Sir George Etienne Cartier, interpreter of French Canada
George Brown, demolisher of the Union Government
Charles Tupper, obstetrician attending Confederation
Alexander Tilloch Galt, promoter-accountant of the enterprise;

John A.Macdonald, practical politician and helmsman of the new-launched "ship of state".
D'Arcy McGee, seer of, and martyr to the future of Canada as a nation.

Case 14 — Fur Trade

If the theme for a pageant is needed, with all the elements of blood and thunder as well, surely the Fur Trade is it. Running like a wide band of distinctive colour through the pattern of Canadian history, the lure of fur has fired the blood and sparked the business initiative of countless explorers, financiers, canoe-men and clerks. No saga of the South Seas can match the romance of the quest for pelts, nor any commercial enterprise the organizing ability behind it. In the face of widespread urban and industrial development, the fur trade still remains an adventure.

There is a strong parallel between the search for gold and spices, and the hunt for furs. Exploitation and debauchery of the natives, who had at least the right to be the middlemen in the business, characterized both. The search for new sources of these commodities impelled the discovery of America, which was at first only regarded as a geographical obstacle to the wealth of the Far East. When it became obvious that there was no convenient way around North America, trade routes slowly opened across the continent.

Among the figures that stand out in this cavalcade, after the French, are Alexander Henry of Albany (who witnessed Pontiac's Rebellion); Samuel Hearne of the Coppermine; Peter Pond, a Connecticut Yankee, trading at Lake Athabasca; Alexander Mackenzie, "from Canada, by land" to the Pacific; Simon Fraser and David Thompson, spearheads of the westward thrust; Lord Selkirk, noble philantropist; the English Frobishers and the Scotsmen, James McGill, Simon McTavish and William McGillivray, sometime "Gentlemen of the North West"; and George Simpson, "Emperor" for many years of the combined Hudson's Bay and North West Companies.

Case 15 — Commerce

Industry lends itself to dramatization, and has been so presented countless times in recent years. "Progress" is the usual slogan and the tableaux are seen in quick succession:

Under early British military rule, the merchants from nearby colonies enter with their wares.
After the War for Independence, the homesteading United Empire Loyalists trek north to populate growing settlements in eastern Canada.
With the diminishing of available land in the Atlantic States, Americans of various professions, trades and crafts cross to Upper Canada.
Conditions in Europe including the Industrial Revolution, protective tariffs, and serious crop failures fill the holds of lumber ships on their return voyage from Britain, with a human cargo of immigrants.
From the ruling London business houses, agents and middlemen come to exploit production of timber, wheat and fish.

These are the figures, their motion arrested momentarily as we glimpse them, who cleared land, felled timber, built ships, kept stores, bartered goods and banked capital, who ran mills, financed ship-canal-and railway-building, and who founded institutions like The Gazette, Molsons Brewery, McGill University, and the Bank of Montreal.

Case 16 — Transportation

Canada, as a theatre of European colonization, was remote from its European backers until steam opened the great circle route across the Atlantic. Canadian provinces could not be pulled into a political and commercial unit until the same power tied the framework together from sea to sea.

Over waterways sped the birch canoe, light for "express" travel, heavier for freight transport, powered by the tireless muscles of the voyageurs. Then the Bateaux—including the famous York boat— carried staple goods, propelled

by sail and oar, or dragged through rough water by line and manpower. Timber rafts shot the rapids loaded with freight, steered by crews of skilful raftsmen. Sailing vessels linked lake ports; and, on the Atlantic, Bluenose ships , built and manned by maritimers, plied the sea-lanes. The steamer"Accomodation" and her successors conquered St.Lawrence currents to make Montreal the metropolis. Canals, mere ditches at first, bypassed swift and shallow waters or linked navigable stretches.

On land, calèche and stage-coach in summer, cariole sleigh in winter, increased speed if not comfort by carrying the traveller over post routes often log-paved in corduroy fashion. West and north, dogsled trains picked up where water froze or ended. Red River carts squeaked and groaned across the prairies; and in the Pacific mountains Cariboo stage coach and mule train passed along an amazing 400-mile engineered "highway".

Case 17 — Transportation

"Railroadin'" ran through the blood of patriots, politicians and would-be plutocrats in the same way that its steel threads ran through the land. While the canal-building race was still on, and the highways awaited the internal combustion engine, railways began to cross portages and to join inland centres to the sea. Expansion of aims and ideas is clear from the names of these railroads:

The Champlain and St. Lawrence
The St. Lawrence and Atlantic
The Great Western
The Northern
The Grand Trunk
The Intercolonial
The Canadian Pacific

Neither waterways nor roadways alone could have kept Canada open for business and heading toward nationhood. Railways---built to protect English investments, financed by English banking houses, engineered by American railroaders, making and breaking governments, founding fortunes and business empires--- railways made it possible for the Play of Canadian History to go on.

Case 18 — Montreal Yesterday

Over the span of the Nineteenth Century, Montreal climbed and sprawled . Up the hill went mansions, stores, hospitals, churches, clubs. East and West spread suburbs and villages to become the towns and cities of Greater Montreal.

Society passed from the hands of the landed gentry (seigneurs of the Ancien Régime) and the fur barons to the hands of Colonial merchants and French and English business men.

As religious foundations were built upon, spires, towers, crosses and domes kept pace with utilitarian structures.

Case 19 — Montreal Yesterday

People, who make the drama of a city's growth, followed their traditional or racial allegiances: French Canadians, English colonials, Americans, Scots, Irish, and Central Europeans were slowly amalgamated as "New Canadians". There was more time, then, for the "heart-burning" which Charles Dickens found in 1842.

Thus it was that the natural background of the mountain-crowned island was the setting for a continuous performance by its citizens, who played every part in the drama,"From Dockside and Drabness to Mountainside and Magnificence", amid the latests importations of gilt from Paris, plush from London, and plumbing from New York.

Somewhere in the course of the century Montreal acquired a soul and a distinctive personality.

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CANADA: THEATRE OF HISTORY

The following questionnaire, based upon labels in the Canadian history exhibition now on view in the Redpath Library, is designed for use by elementary school grades.

1. Can you find three Indian tribal names that tell something about the habits of the tribes?

2. What are three Eskimo tools made of bone? Why weren't they metal?

3. How did Indian women fertilize the soil when planting corn?

4. What is an Indian travois?

5. How did Haida Indians make canoes?

.....

6. What made the Norsemen's ships move and what moved Columbus' ship?

7. Can you find the name and date of the map in case one?

8. What King of France was ruling when Cartier explored the St.Lawrence River?

.....

9. What kind of lamp did early settlers in New France use?

10. Who was the great French statesman and cardinal who founded the Company of One Hundred Associates?

11. There is a tomahawk head in case one. Who likely used it, where, and when?

12. What three materials did the Indians who lived in Hochelaga use for making tools and weapons?

13. What was used by the Indians as a kind of money?

.....

14. On what date did Paul de Chomedy, Sieur de Maisonneuve sign the document in case 3?

15. How old were some of Dollard's companions who fought at the Long Sault?

.....

16. The iron windows guards in case 4 are called "hacked iron". Can you see why?

17. Besides pottery and weaving, what other craft is shown in case 4?

.....

18. Whose signature is No.13 in the sheet of autographs in case 5?

19. What was the date and name of the building from which the carved fleur de lis came?

.....

20. Name three of the missionaries to the Indians who were put to death in Huronia.

21. Where is the Ursuline Convent in the painting in case 6?

22. Who was the first Governor of the Hudson's Bay Company?

23. There are many objects from a famous French Fort in Case 7. Name it, and one of the officers who besieged it.

.....

24. Who was the Governor of Canada when Montcalm was Commander-in-chief of the French forces?

25. What two forts had Montcalm captured before his last battle at Quebec?

.....

26. Between cases 8 and 9 the colour of the cloth background changes. Do you see why?

27. How old was Wolfe when he was killed?

28. Captain Cook, about whose death you may read in case 20, helped the British at Quebec. How?

.....

29. Whose "head" went down a well, and when?

30. When was Montreal an "American" city?

31. Who was the most famous of the Americans who came to try to persuade Canada to become one of the United States?

.....

32. Name an American Commodore, a French speaking Canadian officer, and a lady of Upper Canada, who played famous parts in the war of 1812.

.....

33. Three men who helped to bring a fairer form of government to Canada are mentioned in case 12. One had a French name, one was a doctor, one an English Earl. Who were they?

.....

34. There is a letter written by the first Prime Minister of Canada in case 13. In it he mentions another Father of Confederation. Who? Can you find his picture in the case? (centre)

.

35. Find a "Nor'Wester" and a H.B.Co. man in case 14.

36. What was the price of a gun, at one time, in the fur trade?

.....

37. Whose house and Beaver Club Medal do you see in case 15?

38. When was the Lachine Canal built?

.....

39. See how many different ways at travel you can find in case 16.

40. The Champlain St. Lawrence Railroad ran between two places near Montreal. Name them.

.....

41. What war was going on when the Montreal Herald Extra in case 18 was published?

42. What five jobs are offered under "WANTED" in the copy of the Montreal Gazette?

43. How many houses were burnt in the Great Fire of 1852?

44. The soldier who won the medal in case 19 had served in what military campaigns?

.....

45. Whose bell stands on top of case 20, and what is its date?

46. When was the old Geography Book in case 20 published?

47. Which is the oldest Church shown in case 20?

.....

48. The muskets in the second window are flintlocks; the small sword is called a "hanger". Where else can you see a flintlock weapon?

49. Who sent a telegram of sympathy when the great Canadian, Sir Georges Etienne Cartier died?

50. Look at the pictures of Old Montreal. Can you see any buildings that are still standing today? (One picture has a key to help you).

CANADA: THEATRE OF HISTORY

Some Research Projects - (High School Level)

I. A. Collect information from and note objects in Natives (Case 1) and Hochelaga (Case 2) displays.
B. From these notes, plus reference to your text and library, make a map showing where the four chief groups lived.
C. Provide a key to explain how they each adapted their way of living to the conditions in the region.

II. A. Make a note of several of the early discoverers, explorers, or leaders of settlement, shown in Cases 2 and 3. If available list the rulers who "sponsored " their efforts.
B. Select one of these and by reference to a History of Europe, prepare a report on what was going on "at home" while he was in the New World.

III. A. By reference to the coloured map "Le Canada ou Partie de la Nouvelle France" 1695, make notes of French posts which were planned to cut off fur trade from Hudson Bay.
B. Later fill in these posts, and others on the St. Lawrence, on an outline map of Canada.

IV. A. Note data on Louisburg or Ticonderoga in case 7 and the Lake Champlain framed map between windows.
B. Prepare from this and reference books an account of how the fort changed hands during the wars of the XVIIIth and XIXth centuries.

V. A. Study the Montcalm and Wolfe materials carefully, noting anything which throws light on them as men and soldiers.
B. Prepare a brief written sketch of these two leaders, deciding how you rate them as "important people" in Canadian History.

VI. A. Arrange in order of importance the factors which defeated the Americans' purpose in attacking Montreal and Quebec in 1775-75 (Case 10).
B. You will need to look up references to explore these causes fully.

VII. A. What arguments can you find to bear out the statements made on the descriptive cards for the War of 1812 (Case 11).

VIII. A. Resolved, that the Patriots of 1837 did more to bring Confederation than did the "Fathers of Confederation". Beginning with the information found in Cases 12 and 13, prepare to debate this resolution in the affirmative or negative.

IX. A. Using data in Case 14, and referring to the Encyclopedia Britannica article on the Hudson's Bay Company, prepare a talk on the Great Days of the Old Company, say, 1763-1860.

X. A. Look over the materials in Commerce, Transportation and Montreal Yesterday cases.
B. Choose a business that interests you - Banking, Canal Building, Railroading, Shipping, Newspaper publishing, for example.
C. Using book references, and applying for historical data to the companies who operate today in these fields, do an Historical Sketch of the business you chose.

McGILL UNIVERSITY MUSEUMS

GUIDE SERVICE 1952-53

The McGill University Museums welcome school visits on weekdays between the hours of 9 - 12 a.m. and 2 - 5 p.m.

Best results are obtained if the groups have had some previous classroom instruction in the specific subject their museum visit is intended to illustrate. Such advance preparation, leading up to a well integrated museum tour, and followed by subsequent related classroom activities in the form of essays, speeches, sketches, dramatizations and other projects will help to infuse new life into textbooks and will open the door for further adventures in the Museum.

GENERAL INFORMATION

It is not advisable for any group to attempt to see everything on one visit. When making appointments, teachers should indicate their special current interest, plus a second choice :

Redpath Museum :

First floor: Primitive people of North, South and Central America, Africa and the Pacific Islands. Special temporary exhibits.
Second floor: Rocks, fossils and minerals; local geology.
Third floor: Animals without backbones: undersea life, insects.
Animals with backbones: fish, amphibians, reptiles, birds and mammals.

Divinity Hall, 3520 University Street
The Ancient World (Egypt and the Mediterranean)

Arctic Institute, 3485 University Street
Eskimo Life

SIZE OF GROUP

It is best to subdivide groups into units of 20 to prevent crowding of cramped exhibition areas and to give individual students a better chance to see the exhibits.

INDEPENDENT GROUPS

The Museum encourages teachers to conduct their own classes through the exhibits that they may correlate the material with their immediate classroom needs. Appointments should always be made well in advance to avoid conflict with other groups.

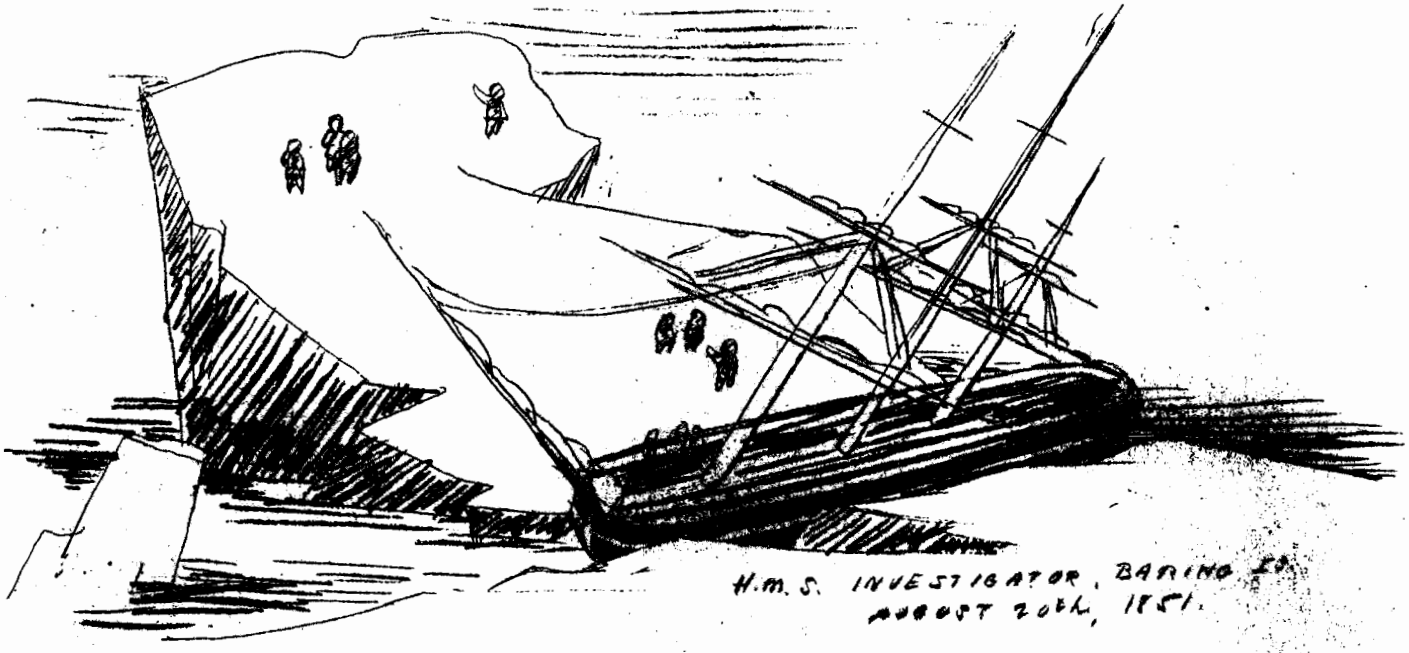
GUIDED TOURS

For those who wish guided tours, the Museum is able to offer through the cooperation of the Junior League of Montreal the services of special guides or docents who are available Monday through Friday, by appointment only, one week in advance.

APPOINTMENTS

All appointments, whether for independent groups or for guide service, should be made one week in advance, through the Redpath Museum, McGill University.

TELEPHONE: MA-9181, Local 314



SEARCH for the NORTHWEST PASSAGE

SPECIAL EXHIBITION
REDPATH MUSEUM

DAILY EXCEPT SUNDAYS 9 - 5
NOVEMBER THROUGH JANUARY

Historic search for a northern route from Atlantic to Pacific from the Viking voyages of the 11th century to the successful navigation of the Northwest Passage by the R.C.M.P. Schooner St. Roch in 1942, with emphasis on the 19th century explorers.

Maps, documents, pictures and Arctic relics in this exhibition are drawn from:

McCord Collection of Canadiana and Redpath Library of McGill University; Catholic Sailors' Club, Montreal; Public Archives, Military Museum, and Northern Administration and Lands Branch, Department of Resources and Development, Ottawa.

THE EXHIBITION WILL BE OPENED OFFICIALLY FRIDAY, NOVEMBER 7th, 1952, 8:15 p.m.
by
Inspector H. A. Larsen, R.C.M.P.
who commanded the St. Roch on her epic voyage

PUBLIC WELCOME

REDPATH MUSEUM — McGILL UNIVERSITY

This is one in a series of events arranged in celebration of the 70th Anniversary of the Redpath Museum.

SEARCH FOR THE NORTHWEST PASSAGE

SPECIAL EXHIBITION

REDPATH MUSEUM DAILY EXCEPT SUNDAY, 9-5 NOVEMBER 1952 THROUGH JANUARY 1953

Purpose and Plan: This exhibition is designed to 1) outline the persistent attempts to find a navigable passage through the Polar Sea; 2) to tell of the brave and able men who contributed to the final achievement, and 3) to stress the importance of this exploration in the development of Canada.

Sequence and Dates:

Case 1: Ship Model of an early 19th century armed merchantman, similar in type to the sailing vessels used 100 to 150 years ago in the search for the Northwest Passage, and in other parts of the world after the Napoleonic Wars.

North Wall: Maps: a large modern polar projection, flanked by two highly imaginative post-Elizabethan maps, for reference and comparison.

Case 2: Norsemen and Elizabethans, 1000 - 1600+ : Viking ship model; Norse runestone model; portraits of Frobisher and Hudson. Hudson's ship weighed 55 tons, as compared to Amundsen's "Gjoa" of 74 tons, and the R.C.M.P. vessel "St. Roch" of 80 tons.

Case 3: 18th Century: The important overland expeditions of Samuel Hearne and Alexander MacKenzie to the mouths of the Coppermine and MacKenzie Rivers established two new points on the Arctic shores. Then came a lull in Arctic exploration until the close of the Continental Wars. Map in this section refers to the Hudson's Bay Company and to Government Reward of £20,000 for the discovery of the Northwest Passage.

Case 4: Early 19th Century: Captain Sir John Ross (1819) led a fruitless expedition to the entrance to Lancaster Sound; Captain Parry, a fine leader, accomplished much more, wintering at Melville Island (see maps); Sir John Barrow's letter reminds the visitor that his influence as Secretary of the Admiralty made many voyages possible; Captain Sir George Back's portrait hangs above the case, his records, sketches and journals are displayed in the case on the wall; Franklin's overland expedition of 1819-22, with Back, Richardson and Hood, is noted. "Tripe de Roche" (lichen), a starvation food, is shown.

Case 5: 19th Century: Captain Franklin's letter to the Hudson's Bay Company Factor asking him to trace a report that Parry's party had wintered on the Arctic Coast (1826); level used by Franklin while employed as engineer on the Rideau Canal (1827); an original water colour sketch by Back; and an engraving of Parry's ship, the "Fury".

South Wall: Coloured prints of Captain M'Clure's ship "Investigator" caught in the ice while searching for the lost Franklin expedition (1851), and the same ship in 1853 as a sledge party of scurvy-sick crew were about to leave. This ship was abandoned, and its crew, having come in it from Bering Strait, returned to England in another ship, westward, thus completing the Passage, though partly by land.

Case 6: Original reward notice for Franklin search; ice anchor from Parry's ship "Fury"; tinned meat discarded by the Franklin expedition when found to be spoiled; and a tin mug, rope and barrel stave from Navy or whaler parties.

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