THE GRANDE NEW DAWSON & HIND QUARTERLY EPISTLE

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THE GRANDE NEW DAWSON AND HIND QUARTERLY

A publication of the Association of Manitoba Museums

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AIMS OF THE ASSOCIATION

Object

The advancement of museum services in Manitoba by:

a) promoting the protection and preservation of objects, specimens, records and sites significant to the natural and human history of Manitoba;

b) aiding in the improvement of museums as educational institutions;

c) acting as a clearing-house for information of special interest to museums;

d) promoting the exchange of exhibition material and the arrangement of exhibition;

e) co-operating with other associations with similar aims, and by;

f) such other methods as may from time to time be deemed appropriate.

Invitation to Membership

You are invited to join the Association of Manitoba Museums so as to take part in its activities and provide support for its projects.

Activities and Projects

A number of activities and projects are planned to help the Association achieve its objectives. These include:

a) the publication of a regular newsletter and/or quarterly to discuss the activities of the museums, provide information on exhibits, and to distribute technical and curatorial information;

b) a regularly updated list of museums in the Province, including their main fields of interest and a list of personnel;

c) the conduct of training seminars aimed at discussing problems of organization, financing, managements, and exhibitions, at the introductory level;

d) organizing travelling exhibits to tour the Province;

e) the completion of a Provincial inventory to assist in preserving our cultural heritage.

Membership Classifications

a) Institutional Members - this is restricted to museums located within the Province of Manitoba.
Annual cost - $5.00.

b) Individual Members - these are open to any resident of Manitoba who wishes to promote the aims of the Association, whether or not he or she is connected with a museum.
Annual cost - $3.00.

c) Associate Members - this includes institutions and individuals outside the Province who wish to promote the aims of the Association, whether or not such member is connected with a museum.
Annual cost - $3.00.

We wish to extend our thanks to the Parks Branch, and in particular John McFarland, for assisting us with the publication, collating and mailing of this issue.

EDITOR'S NEWS AND VIEWS

Diane Skalenda

Canadian Museums Association

The new Executive Director of the CMA, Robin Inglis, took office on September 16th, 1974 and was introduced to CMA Council members during a two-day meeting on the 19th and 20th of September. At the meeting, President Mary Sparling thanked Dr. Archie Key on behalf of all members of the CMA for acting as Interim Executive Director for six months.

Victoria Museum - Ottawa

The official opening of the Victoria Memorial Museum building took place on October 2nd, 1974 in Ottawa. The building houses both the National Museum of Man and the National Museum of Natural Sciences.

Canadian Aural/Oral History Association

Jane McCracken, who served on the staff of Heritage Inventory during the past year, was named English-speaking Secretary of the Canadian Aural/Oral History Association during its conference at Simon Fraser University on October 19th, 1974. Anyone wishing more information on the Association should write to Jane at the Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba.

The Nonsuch Gallery

The Manitoba Museum of Man and Nature officially opened its newest gallery on December 8th, 1974. The "Nonsuch", which was originally built for the Hudson's Bay Company to commenorate its 300th anniversary, was donated to the Museum of Man and Nature and the "Nonsuch" Gallery is her final home.

New in the Library

Kay Gillespie, Librarian at the Museum of Man and Nature, informs us that the library now has a copy of "Early Printing in the Red River Settlement 1859-1870". The book, written by Bruce Peel, was published by Peguis in Winnipeg and is available at bookstores for $5.00. It consists of rare Manitoba documents, including the first broadside printed in the province, and several proclamations printed in connection with Louis Riel's Provisional Government. Mr. Peel's text adds to the value of these early imprints by providing

the interesting and often curious story of their authors, as well as the circumstances relating to their publication.

Can you identify this item?

The Centennial Museum in Vancouver has requested our assistance in identifying the following item:

The object shown in the photographs was found near St. Rose, Manitoba in 1972. It is made of lead, is 7 inches in diameter, one inch thick and weighs 13 lbs.

If you can help us identify this article, please write to Rob Gillespie, Acting Curator of History, Museum of Man and Nature 190 Rupert Avenue, Winnipeg, Manitoba R3B ON2.

Consultative Committee on National Museums Policy

In the last issue of the Dawson and Hind, we stated that Karen Weiss is now the officer from the Consultative Committee who is responsible for museums in Manitoba who wish to make application for funding under the National Museums Policy. This was an error on our part and should have read R. Bourgeois. Please accept our apologies for this error.

National Museums Policy Grants

The Ukrainian Cultural and Educational Centre recently was the recipient of two grants totaling $76,300. from the National Museums Policy. The first grant comes under the auspices of the Catalogue Assistance Programme and is for a period of one year. The second grant originates with the Special Grants Programme and consists of $50,000. spread over two years. Its purpose is to allow the Centre to expand its work in the field of extension services.

LETTERS TO THE EDITOR

Dear Sirs:

I have noted articles published in the Winnipeg Tribune lately, concerning Museums across Manitoba, The Canadian Museum Association Conference held November 7 - 8, 1974 in Winnipeg, and the Western Canada Aviation Museum which is attempting to obtain federal funds for a permanent site at St. Andrews.

I have placed the following advertisement in the Canadian Museums Association's Museogramme:

> "I have approximately four thousand Indian artifacts plus many restored pioneer items, which would be available to create a new museum or expand an existing museum.
>
> I have been restoring and collecting items for many years, and would like to work with a community that would be interested in creating or expanding a museum.
>
> I would accept the responsibility to collect, catalogue and restore all items which would be required to enable a community to undertake an attraction and adventure of this nature".

The articles which I have in my possession are from across Manitoba. I became interested in 1959 in the Indian artifacts which are prominent across the Province. I located many camp and burial grounds across southern Manitoba, and spent hundreds of hours collecting artifacts from Pilot Mound through to the Saskatchewan border.

I was employed by the Canadian Pacific Railway as a station agent and telegraph operator at that time, and I held stations at various points throughout Manitoba, which gave me the opportunity to know the many existing Indian camp sites.

The Canadian Pacific closed its railway stations and I moved to Dryden, Ontario with my family to seek employment.

I was born and raised in Minnedosa, Manitoba and even though I am many miles from my home I manage three or four trips each summer to continue my hobbies.

My interests and life ambitions are centered around museums and museum work, and I would like to return to the prairies and work with communities interested in creating a new museum or expanding an existing museum.

I have seen museums from the British Columbia coast through to the Ontario border, and I am attracted to the idea of an original pioneer village completely restored, and a trailer-tent campground at a site which would attract tourists to enjoy the museum, and have facilities for camping and recreation.

I know of many items across Manitoba which could be obtained to enable a museum to be developed, such as I describe in the above paragraph.

Through your Manitoba Museum of Man and Nature, do you know of any communities which would be interested in a venture of this nature?

I would be willing to relocate my family and work on a full-time basis, to achieve a tourist attraction and recreation area in my home Province.

I would greatly appreciate any information or assistance your office could give me.

Thank you.

Keith Marley
206 Wilson Street
Dryden, Ontario

November 25th, 1974

Editor's Note: If any of our readers are interested in Mr. Marley's proposal, please write to him directly at the above address.

PRESIDENT'S MESSAGE

Grandview, Manitoba
December 1974

Dear Members:

As President of our Association of Manitoba Museums for the coming year, I wish at this time to extend greetings to all the readers of the "Quarterly". The present issue will be too early to wish you the usual New Years greetings, nor is that necessary with what to many is an even more important event being celebrated on December 25th - namely Christmas.

At the time of writing, this date may appear as something in the distant future, but from personal experience, it is a date that is inclined to creep up on many of us. May I at this time take the opportunity to wish you all the best for the Christmas season!

Presumably we are all persons interested in Museums - the preserving of the past - the telling of a story. We point with pride to some article that our fathers had a hundred years ago. Someday, in visiting one of our Manitoba museums, I am hoping to find, properly displayed, the event that goes back through the centuries - the Christmas story and what it has meant to mankind.

Again, wishing you all the best for the Christmas season.

Yours sincerely,

Watson Crossley

Watson Crossley
President
Association of Manitoba Museums

WINNIPEG: CHRISTMAS PAST

Rob Gillespie

O little town of Bethlehem
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by;
Yet in the dark street shineth
The ever lasting light;
The hopes and fears of all the years
Are met in thee tonight.

Phillip Brookes

Christmas! A festive season, a time of fascination and delight for all. A season of bright-eyed children, snowy streets, decorated trees, crowded stores and bustling shoppers, church services, long anticipated visits from friends and relatives, and warm homes filled with the delicious odours of home cooked meals. These were just some of the things experienced by Winnipegers anticipating Christmas in the early 1900's. It was a good time for most. The city was young enough not to be overly concerned about many of the growing social problems from the industrial east, and yet affluent enough to boast several major department stores and numerous other shops where the latest in gifts could be purchased. The grain trade was lucrative, business everywhere was good, the flag still flew protectively over the Empire, and God was still white. Winnipeg was a good place to wish someone a Merry Christmas!

Christmas has always had a special significance at the junction of the Red and Assiniboine Rivers. In a land, where the severe climate has lead many to question why it was settled in the first place, time for celebrations have been highly valued, but Christmas above all. It was an opportunity for neighbours to get together and relieve some of the loneliness which inevitably built up over the long cold winters. The early Christmases at Red River were pretty dismal affairs due primarily to the North West Company's hostility to the Selkirk settlers. However, after the amalgamation with the Hudson Bay Company, the settlement began to prosper and by 1850 homesteads could be found along the rivers from Lower Fort Garry to St. Vital.

The Christmas season extended from a week prior to December 25 to a week following New Years. The spirit created was a curious mixture of the ethnic background of the inhabitants, primarily Scottish, Metis and French,

held together by the traditions of the fur trade, and engulfing all. In her booklet, Red River's Festive Season, Margaret MacLeod describes some of this feeling,

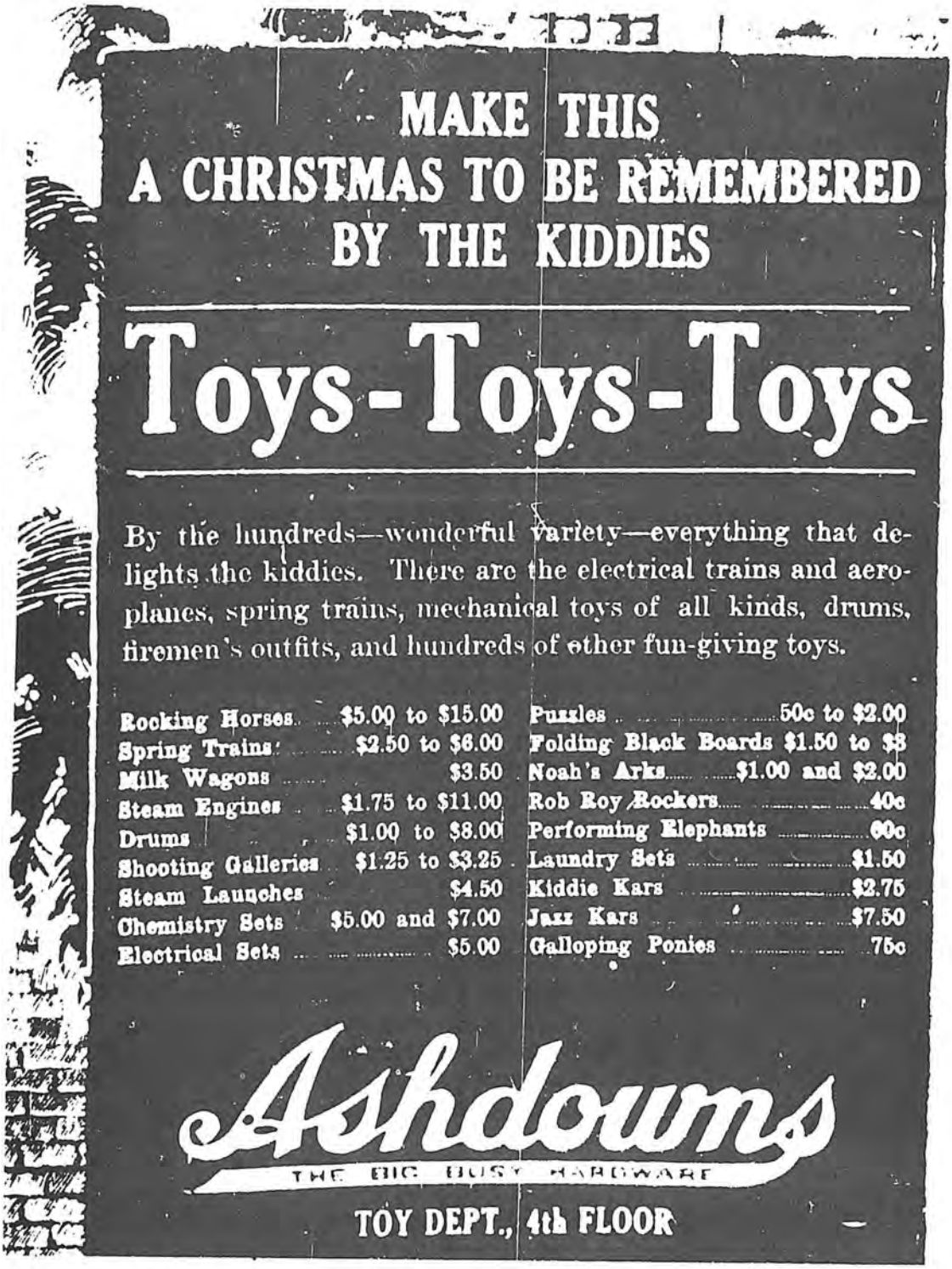
> *"Not a man in the settlement however poor or idle, but possessed some kind of horse or pony, and at this time the whole settlement vied with each other in gay carioles, bright embroidered saddlecloth and harness, and fine or gaudy clothes. . ."*

Food, so carefully used during the rest of the year, was abundant. Such delicacies as buffalo hump and tongue, sides of beef, fowl, and the most highly-prized item of all, plum pudding, graced the tables of the forts.

New Years was equally important, with the people of the settlement paying their respects to the Governor and the other various official and religious figures of Red River. This was at first a friendly gesture of the respect the inhabitants felt for these individuals, but as the colony increased in size, and with the arrival of a British garrison in 1847, it became a sophisticated affair.

With the entrance of Manitoba into Confederation and the growth of Winnipeg, Christmas took on a slightly different look. It was still flavoured with the tang of the frontier and the fur trade, but the large numbers of Ontario-British settlers brought with them eastern Canadian holiday traditions which were to combine with those of Red River to produce the Winnipeg Christmas of the early twentieth century.

The weeks prior to Christmas were filled with excitement and bustle as families prepared for the long awaited day. Naturally there was shopping to be done and there were plenty of stores more than willing to accommodate their needs. Eatons in its newly located store on Portage Avenue was a fanatasy world of colour, decorations, and merchandise. In this fabulous world almost everything from ostrich plumes to hockey skates could be obtained. There was a food department where turkeys, ducks, or geese could be obtained for twenty seven cents. Equally attractive to Christmas shoppers was the large Hudson Bay Company store, south on Main Street, where gifts varying from choice Havana cigars to Russian caviar could be purchased. Robinson's Department Store and Ashdown's were situated further down on Main Street,



north of Portage. These firms were the largest but there were numerous other merchants just as anxious to serve the shopping public.

As the exciting day drew closer, communities began to arrange various forms of entertainment. The local youth groups began to organize concerts at their churches, and there was an increasing number of parties at the city's colleges attended by suitably gowned young ladies with their escorts. Excitement reached even a higher peak in the schools throughout Winnipeg. Naturally, the children were bursting to start their week of Christmas holidays, but festivities started in the classrooms a week prior to the vacation. There were individual grade parties. Classrooms were covered by handmade decorations by the children. There was a Christmas tree to be obtained, usually decorated by the girls of the class, and a Santa Claus to be drawn on the room blackboard. The girls made little cakes and cookies for their mothers and the boys made little shaving balls for their fathers. These were usually papier-mâché towers, coloured with red and green vegetable colouring and allowed to dry. A straight razor could be wiped by tearing a small piece of paper from the tower. There were general festivities for the whole school in the auditorium, with an address by the principal, carolling and recitations by the students.

Outside of the schools, sleigh riding and snowshoeing were popular as ever, skating at the city's various indoor rinks; the Arena, Wesley, Amphitheatre, and the Winnipeg, or outdoors on the frozen Assiniboine also was a favorite event. The most popular spot for this endeavour was at the foot of Kennedy Street. Even a streetcar ride through the wintery city was considered a treat.

In the theatres, the two weeks prior to Christmas were usually a fairly slow period since most people were busy shopping. In order to take advantage of some of the market, Christmas programs for the entire family were advertised. In Christmas week 1912, the Bijou offered "The Star of Bethlehem" and the Gaiety presented "The Life of Christ". The majority had performances on Christmas Day as theatres were not noted for their religious zeal.

Finally the long anticipated day was almost within reach. In the early years of the century, families usually spent Christmas Eve at home having the traditional baked ham for supper. However, as more restaurant facilities opened in the city, people began going to such places as the Clarendon, Fort Garry, Royal Alexandra, and Mariaggi's for excellent meals. At home, there were stockings to be hung, Christmas trees to be admired, stories to be read, and children to be tucked into bed full of hopes of the delights that Santa Claus would bring. Christmas morning brought the sound of little feet, impossible to rouse so early on any other day of the year. Drowsy parents were

dragged downstairs to fire up the furnace and to discover what had been left in stockings and under the tree. After the initial excitement had died down, breakfast was served. Dressed in their Sunday finery, families would then head to Christmas services. Upon returning home the major chore of the day lay ahead - Christmas dinner! Deliciously browned turkey or goose, potatoes, vegetables, steaming gravy, cranberry sauce, and plum pudding, was followed by the inevitable groans from over-full stomachs, and exits to the living room for quiet digestion and friendly discussion with favorite relatives. The day drew to a close with fond farewells and wishes for a healthy and prosperous New Year.

New Years was almost as important as Christmas to many Winnipegers of Scottish descent. New Year's Eve saw full houses at the city's theatres followed by large gatherings at the Fort Garry and Royal Alexandra Hotels. However, New Year's Day or Hogmanay, was filled with excitement as well. On this day the traditions of the fur trade were once again reincarnated. Gentlemen went calling on their friends and relatives and could demand a kiss from every female in the house. The procession might start as early as ten in the morning. The men were not accompanied by their ladies who would be at home entertaining their male guests. The callers would traditionally pay their respects to the Episcopal Archbishop at Rupert's Land at St. John's, and the Catholic Archbishop in St. Boniface. As a great number of men were in the militia, there were local regimental messes to visit as well. Eventually they would arrive at Government House on Kennedy Street to attend the Lieutenant Governor's open house. The day was completed with a cold ride home, a bowl of hot broth, and being put to bed by an equally tired wife.

Christmas in Winnipeg in the first decade of the twentieth century could truly be a wonderful time. Admittedly it was also a most prosperous time for the city which makes any festive occasion more enjoyable, but as well as being a time for shopping and celebration, Christmas was still a time for renewal of faith and religious belief. It was a time when the realities of life were much closer to the population. Winter's chill could only be kept away by wood and coal. Diphtheria, typhoid and influenza could strike with devastating effect in any part of the city and the only explanation possible for the loss of a loved one was it was part of God's infinite plan. There were areas of horrible poverty in Winnipeg, and yet Christmas may have found greater affluence in the homes of Crescentwood and Fort Rouge, but spiritual belief was just as strong, if not greater, in the immigrant quarters of the North End.

They had nothing else. Conditions could be harsh but it was a society yet unshaken by two world wars, genocide, pollution, population explosion, threat of nuclear holocaust, and massive automation which has taken such a dreadful toll on the generation of today's belief in anything. Christmas was for many something to be experienced, not just a procedure to be performed annually by parents for the benefit of large department stores.

ICONS

Eli Bronstein

On June 17th, 1974 an exhibit entitled "Faith of Our Fathers" opened in the Planetarium Concourse of the Manitoba Museum of Man and Nature. This exhibit presented objects of faith of the various religious denominations that have been a part of Winnipeg over the past century. It was sponsored by a sub-committee of the Winnipeg Centennial Committee, the Interfaith Committee of Winnipeg's Centennial, in co-operation with the Manitoba Museum of Man and Nature. Approximately 13 churches participated in this exhibit, including Anglican, Baptist, Greek Orthodox, Jewish, Lutheran, Presbyterian, Mennonite, Roman Catholic, Mormon, Salvation Army, Ukrainian Catholic, Ukrainian Greek Orthodox and the United Church of Canada.

Among the many different types of objects on view was that category or genre known as the ICON, and it is to a brief discussion of the historical development of this unique group that this article is devoted.

An icon (Greek eikôn) is generally regarded as a 'portrait' or sacred image. In the Eastern (Greek, Russian and Ukrainian) Orthodox Church specifically, it is defined as a panel with a painting of saints or holy personnages who are objects of worship or veneration. Singular images of this kind may be created in paint or even mosaic and the picture may often be encased in metal designed to represent figure and drapery, usually leaving the face and hands revealed. (photo 1)

In terms of the actual use to which they were put, icons have always had a greater than superficial meaning for the orthodox believer both in the ancient world and today, for they are regarded as intervening agents between the physical world of the here and now and the unseen spiritual world. The painter's or artist's responsibility, therefore, was to create, following prescribed conventions of subject representation, a place in and through which external, other worldly power could reside, and to provide a habitation for the divine spirit to which prayers were directed, rather than to produce a naturalistic image in human form. (2)

The icon as a genre proper first developed in the early Christian monastic communities around the Mediterranean, in such areas as Egypt, Syria and Palestine during the late 5th or early 6th centuries A.D. (map) At first they do not appear to have been either intended or used as objects of worship but rather as memorial portraits in honour of the holymen and early Christian ascetics they

Principal Centres of the Byzantine World

represented; but, they were not portraits in the conventional sense. (3).

The iconography, subject matter, of the earliest icons is derived from two sources, classical paintings and illustrations, such as Pompeian portraits of the 1st century A.D. on the one hand, and Egyptian funerary art on the other. Thus, the portrayal of the four evangelists or of local saints as pagan (Roman) authors holding quill pens is based on classical tradition (compare illustrations 4 and 5) while Egyptian mummy painting is the source of the frontal, unflinching gaze and fixed expressions. (6) It was these features, in fact, that marked the change in the artistic treatment of icons from commemorative portraits to objects of veneration through which one could achieve contact with the spiritual, reflected in the eyes of the image.

In terms of technique, the origin of icons can be traced back to the tomb paintings of 3rd and 4th century A.D. Graeco-Roman Egypt. These paintings were usually done with a TEMPERA (pigments ground with yolk of egg) medium, on a GESSO (paste-like mixture of plaster of Paris or chalk and glue) ground, the gesso usually being rubbed into a canvas sheet - used as part of the original wrapping in which the mummy was swatched - which was in turn attached to a panel. And it is this method which was apparently used in the Byzantine (Orthodox) world right down to comparatively recent times as part of the technique of icon painting. (7)

A technique more widely used in Egypt is that of ENCAUSTIC painting. In this, colors are made of wax which was applied to a wood panel with a heated, probably metal, rod instead of a brush. This method was often used for Egyptian mummy portraits (8). During the later Middle Ages however, after about the 11th century, most East European icons were usually done in the tempera technique.

The development of the icon as a distinct class of religious object can be traced to the beginning of the 4th century A.D. For, it was soon after, about 313 A.D., that the earliest icons were painted in a style similar to Egyptian mummy portraits during the same period; no examples of these survive. The earliest panels that remain come from Egypt and are early 6th century in date. (9) These are done in either one of two styles namely, the ANTIQUE or HELLENISTIC and the BYZANTINE. As its type suggests, the Antique is exemplified by "naturalistic" representation; the figures have corporeal substance and solidity, the features are vibrant and true to life, there is a suggestion of dimension, and figures were

often represented in three-quarter view.

On the other hand, icons in the Byzantine style are in a more abstract, formal manner; (10) the figures are depicted full face in tightly compacted rows, there is minimal depth, minimal modelling, the faces are always shown frontally, and the eyes--large and intense--seem to stare into a realm beyond that with which we are familiar, (compare illustrations 9 and 10).

An icon did not attempt an imitation of reality because in intention it was designed to embody a representation of the celestial world in terms of, and comprehensible to the earthly, serving as a "window opened on eternity" as it were.

The earliest panel paintings produced outside Egypt also date back to the 6th century. Their iconography or subject matter ranges in breadth from the depiction of combined scenes from the Old and New Testaments to portrayals of the Virgin and Child in a style which later became the prototype for all icon painters of the Middle Ages (11). Also included were scenes from the life of Christ, the Virgin, Church Fathers and saints.

The development of icons from simple religious portraiture (see illustration 3) to cult objects of veneration was influenced by several factors. Neo-Platonic philosophy of early Christian schools in Alexandria during the 4th century suggested that spiritual progress from a physical symbol to an eternal truth, the 'true reality', could be achieved by means of images. As well, Roman custom often symbolized the presence of the Emperor in a temple through his statue. Moreover, from the 4th century onwards, the depiction of Christ and the Virgin as iconographic models had become established in a canon or formalized style; all these factors contributed to the development of the cult of icons. (12) By the 7th century icons were widely used in public and private worship being carried not only in religious processions but also as standards in military campaigns as assurances of divine protection in times of danger. They were worshipped like the relics of the saints and some became famous for the miracles they performed.

Historically, the increasing popularity of icons provoked a strong reaction from within the church itself culminating in what is called the Iconoclastic Controversy of the 8th century. From earliest Christian times the Mosaic prohibition, derived from the Old Testament "Thou shalt make no graven images" had found some adherents and the use of icons as religious symbols in themselves to many churchmen suggested a return to pagan practices.

1 Madonna and Child. Russian or Greek. Hand-hammered silver, oil of panel. Circa 1880-90. Private collection - Winnipeg

2 Artist Painting the Virgin with Child by Semyon Spiridonov. Egg tempera on wood. 1680's. Yaroslavl Museum of History and Architecture

3 Panel from Baouit. A Bishop. 6th-7th centuries. Berlin Museum

4 Female Figure. Painting from Pompeii. Fresco. Roman, first century, A.D. Museo Nazionale, Naples

5 St. Pantaleimon, Encaustic over gesso on wood. Russia, 10th-11th centuries. State Museum of Fine Arts - Moscow

6 Mummy with portrait. Probably from Fayum. 3rd-4th centuries, A.D. British Museum

7 Painted mask. Plaster. Hellenistic, circa 4th century, B.C. - 1st century, A.D. Staatliche Kunstsammlungen, Stuttgart.

8 Portrait of a Boy, from the Fayum, Lower Egypt. Second century, A.D. Encaustic on wood. Metropolitan Museum of Art, New York

9 St. Peter. 7th century. The Monastery of St. Catherine, Mount Sinai

10 The Virgin and Child Between Two Archangels. 7th Century. The Monastery of St. Catherine, Mount Sinai

11 Madonna. Encaustic on wood. 6th or 7th century, A.D. S. Francesca Romana, Rome

12 Family portrait. Early Christian. Gold glass. 4th century. Museo Civico, Brescia

13 The Deeis and St. Nicholas. 11th Century. The Monastery of St. Catherine, Mount Sinai

14 Christ the Compassionate. Mosaic Icon. ca 1100. State Museums, Berlin

15 The Virgin of Vladimir. Circa 1130. The Tretyakov Gallery, Moscow.

16 The Annunciation. Reverse side of an icon of Mary, Saviour of Souls. Tempera, linen on wood. Early 14th century. National Museum - Ohrid, Yugoslavia

17 Baptism of Christ. 16th Century. Collection of Canellopoulos, Athens

18 The Prophet Elijah. Tempera on wood. Circa 1400. Novgorod School. Tretiakov Gallery, Moscow

19 Christ Pantocrator. 1360-70. The Hermitage - Leningrad.

20 Icon of the Trinity. Tempura on wood by Andrei Rublyov. Ca. 1411. Tretiakov Gallery, Moscow

PHOTO CREDITS:

Warren Clearwater
Arlene Kaiser
Doug Smaill

Iconoclasm or image breaking, which resulted in the destruction of most early Christian figurative art, for a short time attracted some supporters.

However, in 787 A.D., a council of the Church Fathers settled the Controversy in favour of the preservation of icons and this decision was later seconded by another council of the then capital of the East Roman Empire, Constantinopole, in 843 A.D. This assembly formulated the doctrine that the worship of icons did reverence not to the works themselves but to their original models, of which they were images, and upheld again the earlier Neo-Platonic philosophy that contact with the super-sensible world could be achieved through the tangibility of the sensual one. A series of canons or conventions of representation was set forth to guarantee the soundness of icons used for prayer to the divine. Pictures of holymen were to be based on descriptions from tradition wherever they were available. The subject was required to be clearly identifiable not only by his garments but also by his name conspicuously displayed near him; the portrait was to be shown full face with clear, open eyes. And so traditions ultimately evolved to ensure a conventional depiction of each figure in the Christian scheme of iconography (13).

Icons of the Second Golden Age of Byzantine art, following the Iconoclastic Controversy, from the 9th to the 12th centuries, are not very numerous; few panels survive from what is today Western Europe. Notable are those from the peripheral areas of the Byzantine world, those places where the conservative Byzantine tradition is still maintained. In fact, for 300 years after about 1000 A.D., Byzantine art spread not only into such Western centres as Venice, but also into Greece, Bulgaria, Armenia, Serbia, and Russia, that is, everywhere that the orthodox religion has been adopted. (14)

Near the end of the 10th century (989 A.D.) Christian iconography reached Russia through Byzantium/Constantinopole on the north central shores of the Mediterranean (see map). The Russians immediately developed an interest in the more humanistic elements of religious 'portraiture' adding a warmth and tenderness to the more starkly formal hieracticism of Byzantine models as emotions of a human character seem to have replaced the more intellectually spirtual ones of true Byzantine art. There is a distinct approach characterized by intimacy and tenderness and subjects are depicted in a lyrical, delicate style, one which lays an emphasis on their humanism. (15) Russian works is also typified by its love of rhythm. This can be seen especially in the arrangement of the compositions or in the handling of such details as the hair which is given characteristic treatment.

With the 13th century, panel painting seems to have increased in importance throughout the orthodox world and local schools or workshops for their production soon came into being. These ranged in geographical extent the entire length of the Mediterranean. Some icons, although found in Greece, were probably made in the Byzantine capital, Constantinopole, during the early 14th century and are double-sided (for use in processions) for example, bearing an image of the Annunciation on one face, with the Virgin and Child on the other (16).

Other icons were very likely ordered from Constantinopole for import to Russian since Byzantium was an important centre for the production of sophisticated work in the 14th century. (17) By this time, too, some accomplished painters travelled a great deal thereby disseminating stylistic influences throughout the Eastern Orthodox world.

Russian artists of the time combined the delicacy and charm of Slavic modes with majesty of the Byzantine tradition. To the characteristic Byzantine use of facial highlights they added their typical rhythmical approach to composition with tall figures, brilliant colouring and an intensely spiritual feeling. Everywhere heads became large, and eyes bright and penetrating. Into the world of the icon was infused a spirituality, a simplicity, and a tenderness suggesting human understanding that were combined in a skilful synthesis (18).

In rendering the divine or saintly personage the set form, the prototype, was followed very closely. It was the duty of the painter, especially when producing such themes as Christ as Ruler of the World (Panto-crator), to show as little variation as possible. This was so because the themes was a sacred one and above the variables of human personality (19).

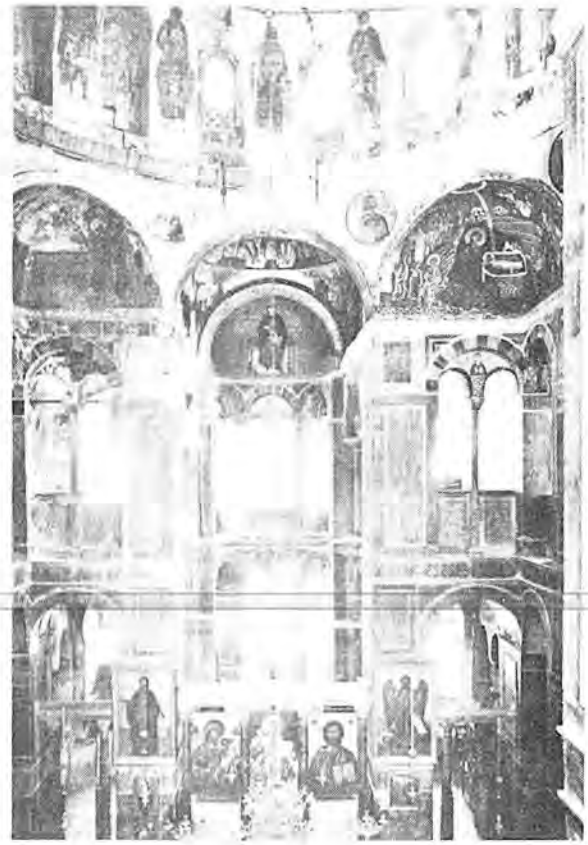
The end of the 14th century and the beginning of the 15th century was the great period of Russian icon painters. Slavic artists were influenced by their colleagues and also by Byzantine painters who, after the Turks had overrun Constantinopole in 1453, had fled to Moscow. Their work was dominated by an otherwordly, idealistic approach which synthesized delicate pastel shades of colouring with mysterious but gentle, swaying figures having long necks and tall shoulders (20).

It was in the 17th century that Russian icon painting reached its peak. With growing economic wealth the market for images widened as there was an increase in the number of churches being built. In these, icons

were usually attached in parallel rows to a screen between the body of the church and the sanctuary proper called the ICONOSTASIS. (21) And, most important, there developed the cult of the icon as a necessity in the home, an essential medium through which one could approach the invisible via the visible. (22) As a result, many images were created and it is from these and later times that derive most of the icons which have, and are on a continuous basis, being brought to museums and to the West. High standards of craftsmanship produced quality works as artists closely followed prescribed prototypes. However, after about the beginning of the 18th century, influences from the West began to penetrate, chiefly as manifested through such features as background, perspective and realism, and many, though not all of the icons that were produced after this time belong to a category other than that of great works of art.

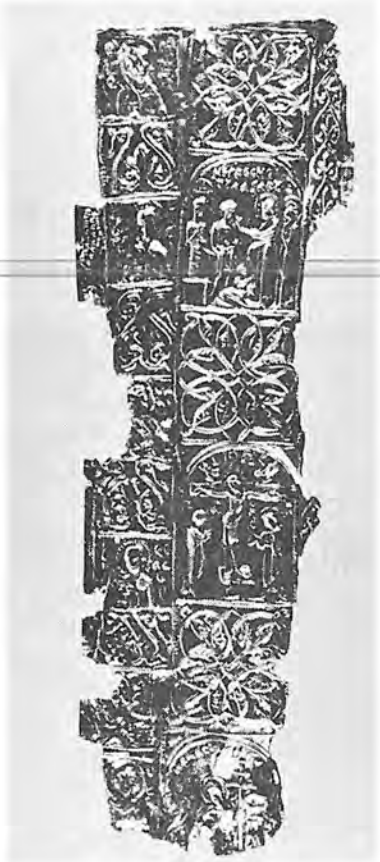
Icons continued to be produced in large quantities in Russian for popular consumption until the 1917 Revolution, but, as elsewhere throughout the Orthodox world, by the 19th century works often became pictures of religious subjects rather than icons as mass-produced reproductions were frequently glued to wood and covered with varnish intended to suggest a painted surface. Likewise, the custom of covering portions of the wood panel with metal frames, (23) usually handworked, which originated in the 16th century and which was intended to represent figure and drapery and thus to show respect to the sacred image, changed in its motive as painters no longer completed those parts that were to be concealed. The era of mass production had begun, and gone were the times during which the creation of icons invariably ensured the production of true works of art. Nevertheless, sacred images, and icons specifically, are of course still being painted in Orthodox countries even today. And these, almost without exception, bear witness to that fervent belief in the realities of faith which attempts to make more comprehensible in human terms that which is of the spirit.

Two icons of comparatively recent date, included in the "Faith of Our Fathers" exhibition offer interesting contrasts of style, iconography and technique. The first, representative of the Russian Orthodox faith, is probably an example of 19th century workmanship (24). As mentioned, in former times, various schools of artists flourished throughout Russia often being named for the cities in which they were located. Pskov was one such centre. Technically, our example shows that silver appliqué, separately cut, had been applied to the oil on wood panel. Our image poses at least two presently unresolved questions: who is the saint or patriarch holding the



21 Interior, Katholikon, Hosios Loukas. Early 11th century, Phocis, Greece

22 Virgin and Child by Illias Moschos. 16th cent. Collection Canellopoulos, Athens

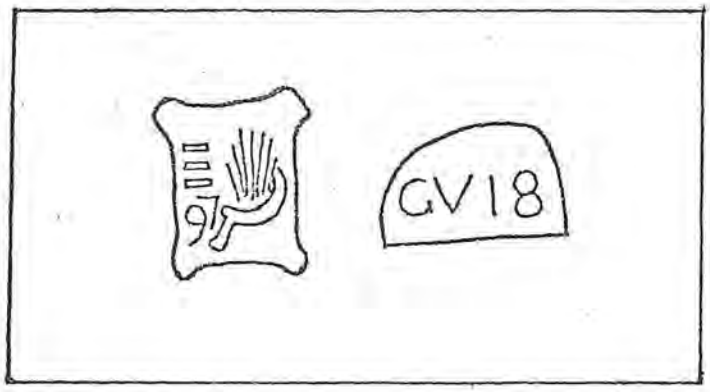


23 Silver Icon Frame (Detail) - 14th century. Ohrid, Yugoslavia. National Museum, Belgrade

swaddled Christ Child? Had the background been repainted at some earlier time? And if so, what impressions does it conceal? Byzantine influence is apparent in the grave momentality of the figures, while the human awareness reflected by their expressions suggests a distinctly Russian characteristic. Colour is here used for expressive and symbolic intentions; gold is meant to represent an other-than-worldly realm, appropriate, for in this instance, we find in the upper left corner of the panel, a compacted, dynamic representation of God the Father holding a Bible in His left hand, while His right is raised in a gesture of direction or perhaps benediction. The thin gold surrounding border also represents a separation of the sacred event from our familiar world.

Stylistically, the work is not dissimilar to a 17th century Russian masterpiece of the Stroganov School representing St. Alexis albeit the latter evinces a sophistication not shared by the example included in the exhibition (25). Moreover, the typically Byzantine, angular drapery of the Stroganov work has been completely transformed into the voluminous, generous folds of our 19th century patriarch. Both however, conform to similar figure-placement arrangements and in both the vacant background zone is meant to suggest an ethereal realm.

The second icon, probably Russian rather that Greek Orthodox, is a late 19th century oil on panel (1). It bears a stamp in the lower right corner, beneath the outer border, but to date the impression has not been deciphered.



Although the exact provenance of this sacred image is unknown, we can safely locate it as East European with assurance as this form of religious art was, and is, of

course, native to these regions. Hand-hammered silver has here been worked with an advanced degree of sophistication and carefully nailed to the face of this object, one which suggests a blending of cultural traditions. Characteristically Russian is the lyrical treatment accorded the features, at once melancholy and pensive in their expression. Symbolic of renewal and resurrection are the stylized leaves, which, although they are interspersed with acorns, are not evergreen, but rather are acanthus. This suggests influences of the Greek Orthodox Church. Inscriptions positioned in an almost label-like manner identify the Mother of God and Jesus Christ. An interesting feature is the presence of the OGEE motif decorating the Byzantine-derived columns bordering the composition. This consists of a double continuous curve resulting in an S shaped line which, together with the moulding above the central figures, reflects Eastern influences, notably those of Persia.

It has been said that icons are in painting what the Holy Scriptures are in writing: "an aesthetic form of the truth, which is beyond the understanding of man and cannot be comprehended by the senses". These unique manifestations of religious belief had a role of great significance to play in the evolution of Orthodox thought and art throughout all of Eastern Europe and of Western Asia; that role was a crucial one until very recent times, and indeed continues to exert its influence among the devout to this very day.

Unidentified subject. Russian, Oil on panel, silver appliqué. 19 Century, Private Collection

St. Alexis. Stroganov School. Circa 1600. Private Collection - Paris

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UKRAINIAN CHRISTMAS TRADITIONS

Nell Kozoriz

In pre-Christmas times the winter solstice was celebrated in December and one of the main features of the celebration consisted of rituals expressing reverence for the gift of bread. The displaying of wheat in the home and the baking of special breads and cakes were symbolic actions to foster the fertility of the soil and honour the spirits of ancestors.

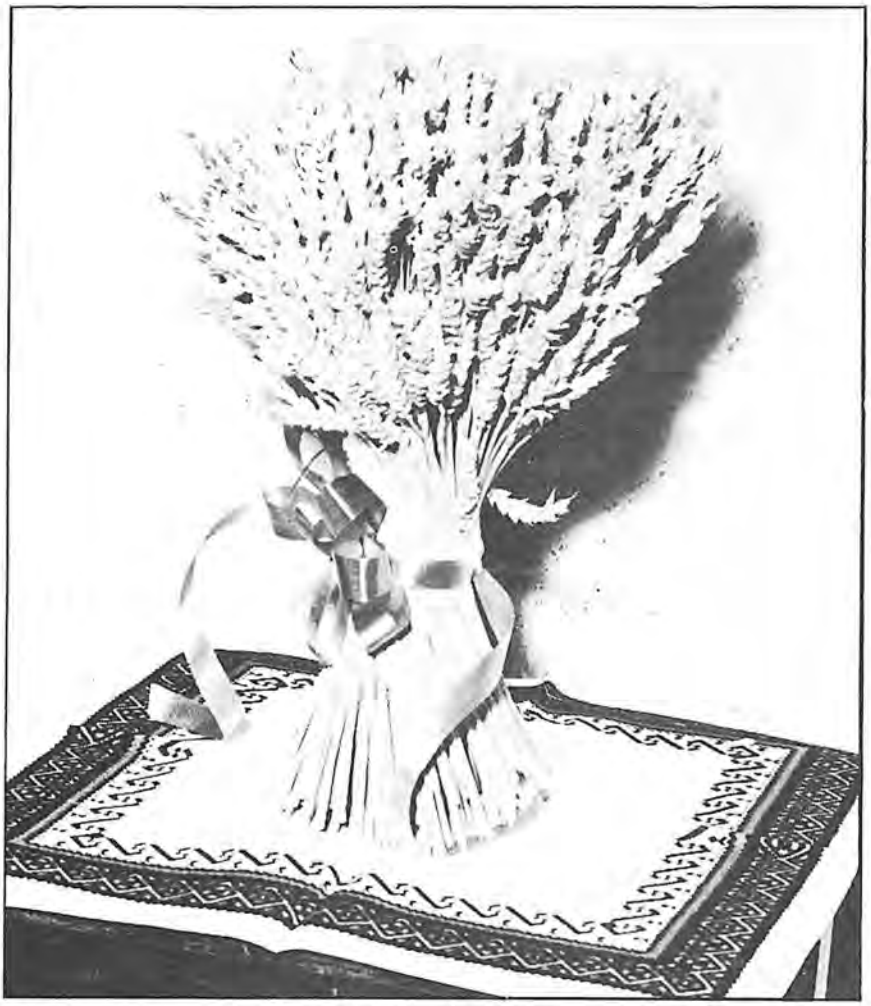
With the coming of Christianity, many of the practices became part of the Christian customs and traditions. The occult powers of pagan mythology lost their meaning, but the magical qualities were accepted and incorporated into the celebration of Christmas, usually assuming Christian symbolism. To a Ukrainian, Christmas was, and still is, a Thanksgiving Day. A day on which he offers thanks to God for a good harvest, and invokes divine blessing for his fields in the coming year.

Ukrainians, either by birth or descent, continue to adhere to Ukrainian Christmas customs from which they derive pleasure and spiritual values. There are many customs such as the scattering of poppy seeds in the yard to ward off evil, the making of a dent in the threshold with an axe "so that no beast will venture to cross it", the eager waiting for the appearance of the Evening Star, the sign for the Christmas festivities to begin, and the Holy Supper (Svyata Vechera).

Preparations for Christmas Eve begin early in the day. The yard and stables are thoroughly cleaned for it is a widespread practice to be especially kind to animals at Christmas and to give them extra fodder and clean bedding. By enjoying more comfort and better food, the animals should also rejoice at Christmas for they are the first creatures to behold the new-born Christ.

The father of the household prepares a sheaf of wheat which he sprinkles with holy water and brings ceremoniously into the house. The sheaf represents the bounty of harvest and is symbolic of the ancestors who first tilled the land; that is why it is called "Didukh" (Forefather).

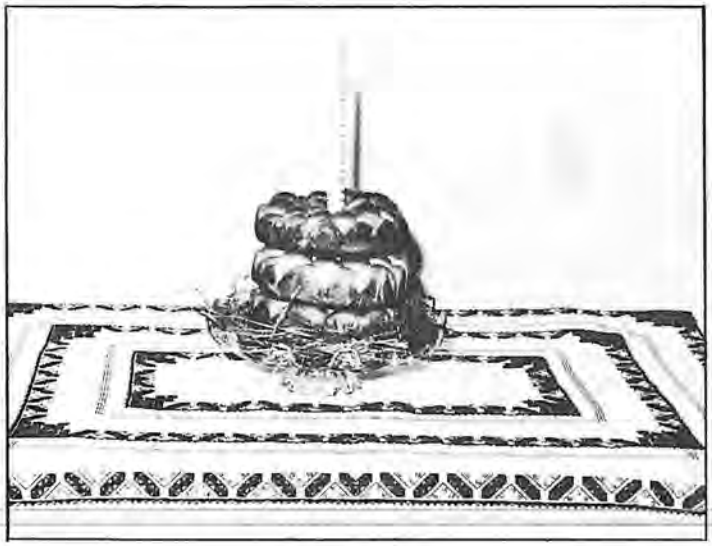
It is placed upright in a place of honour near the table set for supper, and there it remains until the New Year when it is taken out and burned. In the city this custom has been modified and the sheaf is replaced with a table decoration containing stalks of wheat and other grains.



"Didukh" - a sheaf of wheat representing the bounty of the harvest

A lighted candle is placed in the window and has a special significance at this season. It is an invitation to a stranger or a lonely person to join the family in the celebrations.

In preparation for the supper, straw is strewn over the floor and a handful of fine hay is spread on the table over which is placed a tablecloth with native embroidery. The straw and hay symbolize the birth of Christ in a manger. In the centre of the table is placed a braided bread (kolach) with a lighted candle inserted in the centre. The bread is symbolic of agricultural prosperity and the lighted candle symbolizes Christ who is the light of the world.

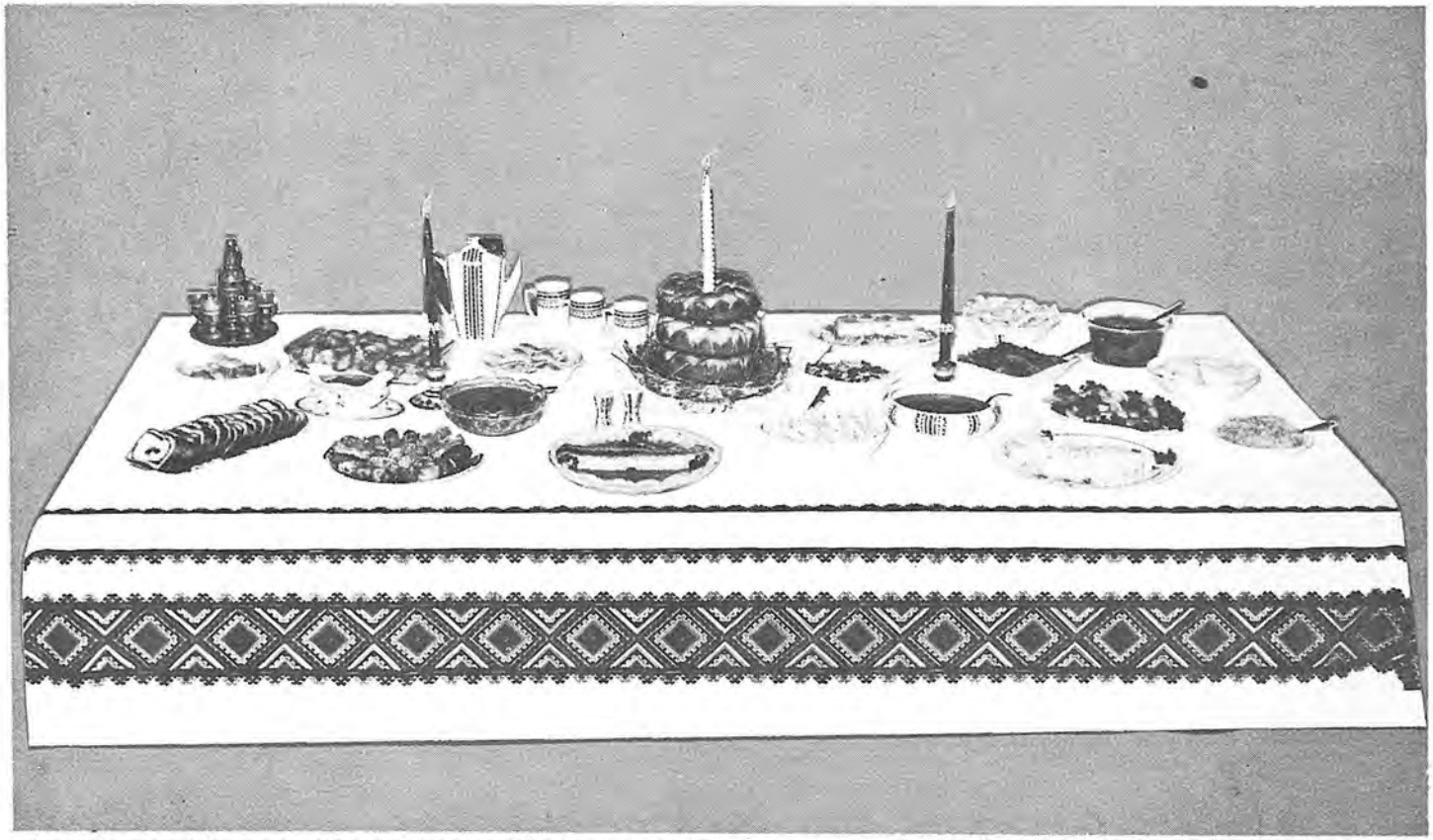


"Kolach" -
Braided Bread

Christmas festivities begin with Christmas Eve supper and all members of the family should be home that evening. It is believed that if one member of a family should be absent he will wander about the world the entire year. Should someone not make it home for this special occasion, a place is still set for him. A place is also set for departed members symbolizing the spiritual unity of all living and deceased members.

The family spends the day fasting, and by evening everyone eagerly awaits the appearance of the first star. It is the duty of the children to watch for it. The family then gathers around the table to sing the Christmas carol Boh Predvichny (God Eternal) and the head of the house recites a thanksgiving prayer.

The traditional Christmas Eve supper consists of twelve Lenten dishes symbolic of the twelve Apostles who gathered at the Last Supper. The food must be prepared without animal fat, milk or milk products. This custom originated in pagan times when it was desirable to avoid offending the god of animals when he visited the homes with other gods and spirits at this time of the year. The Christians adapted this custom to commemorate the hardships endured by Mother Mary enroute to Bethlehem. In some parts of the Ukraine the twelve dishes symbolize the twelve months of the year.



The traditional Ukrainian Christmas Eve supper which consists of twelve Lenten dishes symbolic of the twelve Apostles who gathered at the Last Supper

The first and most important dish is Kutya, a preparation of cooked wheat sweetened with honey, ground poppy seed and sometimes chopped nuts. Wheat, honey and poppy seeds are symbolic of the fertility of nature. In ancient times it was believed that the poppy seed contained magical powers that could ward off evils - evils of discord, disease and infertility. Kutya maintains its importance in the Ukrainian Christmas festivities as a symbol of prosperity, peace, and good health for all who partake of it on Christmas Eve.

Many interesting customs that varied from region to region surround this festive season. Some believe that a spoonful of Kutya thrown to the ceiling foretells the prosperity for the coming year. If many kernels adhere the coming year should be a prosperous one. The kernels that fall are put into the sheaf of wheat for the spirits. Leaving some food on the plate means there will be no shortage of food in the home in the coming year. Some food is also left for the departed members of the family and for the Holy Spirit. In rural communities a little of each course is fed to the cattle and horses so that even the animals will know that it is Christmas Eve. Legend has it that on Christmas Eve the animals possess miraculous powers of speech and talk amongst themselves and even predict the future.

Kutya is followed by the other eleven dishes and everyone must have at least a small serving of each dish. The menu includes borsch with mushrooms or vushka; holubchi with rice and buckwheat fillings; varenyky or perohy filled with potatoes, sauerkraut, prunes; bake or fried fish; jellied fish; beans; pickled beets; mushroons; stewed dried fruit; honey cake; poppy seed cake; pampushyky and nuts.

After the meal, nuts and candies are scattered in the straw and the children search for the goodies. The adult members sing Christmas carols and at midnight the whole family attends Midnight Mass. The next day families visit one another bringing tidings that Christ is born and to exchange gifts. Groups of carollers visit homes with carols, announcing the great news, and Christmas festivities continue until the Feast of Jordan or Epiphany (January 6th according to the Gregorian calendar and January 19th according to the Julian calendar).

During the Christmas season Ukrainians greet one another with the words "*Khrystos Razdayetsya*" (Christ is Born), to which one replies "*Slaveete Yeho*" (Let us glorify Him).

SLEIGHBELLS AND CHRISTMAS

Hattie Moncur

Dashing through the snow,
In a one-horse open sleigh,
O'er the fields we go,
Laughing all the way,
Bells on bobtails ring,
Making spirits bright,
What fun it is to ride and sing,
A sleighing song tonight.

CHORUS:

Jingle bells, jingle bells,
jingle all the way,
Oh, what fun it is to ride,
In a one-horse open sleigh-hey!
Jingle bells, jingle bells,
Jingle all the way,
Oh, what fun it is to ride,
In a one-horse open sleigh.

How well that old time chorus expressed the mood of light-hearted gaiety which was aroused by the sounds of sleighbells and chimes. They were part of the harness of well-turned-out horses pulling a sleigh, or a slim-legged driver prancing between the shafts of a high, light cutter. On a clear, frosty night, the merry Chink! Chink! Chink! of bells could be heard for miles across the snowy open fields.

Many farm folk with a keen musical sense could distinquish the sound of various sets of bells, and could identify passing outfits simply by the tone of their bells.

In the 1700's, bells were still being made of iron, but

early 19th century bells were designed of brass or bell metal, which was bronze made of three of four parts copper to one of tin. These later metals produced clearer, more musical sounds and of course were improved in appearance, as they could be polished to a high degree of gleaming beauty.

Dome-shaped bells of brass were mounted on a strip of metal which could be fastened to the collar of a horse in sets of three, four, or five. Other dome bells were single and attached to the pole strap, one to a horse. Since the bells had clappers, the ringing produced was a pleasantly irregular light clang. On the other hand, long leather straps on which thirty, forty or even fifty matched, or tone-graduated bells, were fastened, hung across the backs of the horses or occasionally beneath them. These smaller bells, more correctly called "chimes" were spherical in shape measuring one inch to two and a half inches across. They were slit in four at right angles. An irregular ball of metal enclosed within bounced about striking the chime in rhythm with the motion of the horse. It was this regular beat which indicated to a listener from afar whether the horses were trotting briskly or travelling at a more leisurely pace. The individual bells were fastened to the strap by means of a staple or, better still, a cotter pin, in which case it was a simple matter to remove them for cleaning and polishing. Though many sets of bells and chimes were purely practical in design, others were crafted with precision and artistry, becoming a pleasure to the eye while their clear, harmonious tones provided a musical treat for the ear.

Sleigh bells were reserved strictly for winter time. In late autumn, the bell straps were cleaned and blacked and each individual bell polished until it gleamed. The first fall of snow on frozen ground heralded the retirement of wheels to the shed to be replaced by sleighs and cutters. Suddenly, a trip to town or the neighbours became a necessity as, with unspoken rivalry, each farmer raced to be first on the road with the bells.

By Christmas time, the lakes and streams would become ice bound. Then folks would gather from miles around to enjoy the winter fun. Teams shod with special ice shoes were hitched to sleighs and their drivers, bundled to the ears in buffalo coats and sheepskin with fur-gauntleted hands, would line up across the ice. At a given signal they would urge their eager horses in a mad race to the finish line ahead. The real speedsters, however, were the light, slim-legged drivers, drawing a graceful, high

cutter so often pictured on modern Christmas greeting cards. Such races, which provided scenes of rare beauty in line and motion, required extreme driving skill for even a slight veer or uneveness of footing could cause a disastrous upset of the whole outfit.

Though the races were confined to daylight hours, a clear moonlit sky would signal an evening of jollity as sleigh loads of friends and visitors, warmly clad in furs and woolens, would drive for miles over snowy fields of sparkling white. And, forever, threading through the sounds of shrill, laughing voices, the crunch of the horses feet, with the soft slip of runners on crisp snow, could be heard the tinkle of the bells, with the rhythm of the chimes in soft accompaniment.

Suddenly the bells were gone. As newly built highways were kept open during winter, and cars no longer were set on blocks to await the spring, the bells and chimes of winter were left hanging in the dust of a shed along with the rest of the harness. Occasionally, in spite of the advent of machinery, a few farmers kept a favoured team of horses for winter chores, and one still had the pleasure of hearing again the merry tinkling sound as they trotted to the field with their steaming load and returned, galloping with jingling bells, to the warmth of the barn. So rapid was the transition of mechanical power and modern-day living that few people thought to preserve the once-treasured bells. Dulled and silent on cracked dry leather, many were simply lost or carelessly tossed away on the scrap heap. Now, when it is chic to seek out and display antique items that were common in grandfather's day, diligent search has failed to uncover very many of these bells. Even in museums, one rarely sees a truly well-preserved set, resplendent in its former gleaming beauty.

Today's grandparents, who had the good fortune to grow up on a farm, can close their eyes and feel again the rising excitement of Christmas, when, while breathing the tantalizing smells of dinner preparations, they listened for the first faint sounds of "sleigh bells in the snow" when they rushed gaily to greet the day's guests. They might even recall, on a Christmas Eve, snuggling under warm blankets to listen intently for the bells on Santa's reindeer. Some will even vow they heard them.

CHANUKAH - THE FESTIVAL OF LIGHTS Vera Hershfield

Chanukah, meaning Dedication, marks the rededication of the Temple in Jerusalem by Judah Maccabee and his followers in 165 B.C.E., after their victory over the Syrians, who had conquered the Holy City three years earlier and had desecrated the temple.

In the year 168 B.C.E, the army of King Antiochus of Syria marched into Jerusalem, killing many of the inhabitants. Orders were given prohibiting the observance of the Sabbath, the holidays, and circumcision. In the temple, a statue was placed above the altar and sacrifices were made to pagan gods. What could a simple, peaceful, farming people do? They were not organized to fight. Their leaders were scribes, not warriors. When Judaism was declared illegal it meant martyrdom for thousands. From this era, comes the poignant story of Hannah and her seven sons who refused to bow before an idol and suffered the death of martyrs at the hands of Antiochus' henchmen.

The hour of greatest need brought forth the necessary leadership. The aged Mattathias and his five sons, Simon, Eliezer, Judah, Johanon and Jonathon gathered guerrilla bands and began to attack small troops of soldiers. Mattathias soon died and the leadership was taken up by Judah who acquired the well remembered surname, Maccabee. Judah Maccabee may well be ranked among the great military leaders of history. With a recklessness born of despair and with courage inspired by the defense of the faith they treasured, under his leadership, the Jews were an army small in number, but mighty in power and quality.

In 165 B.C.E., the Maccabees were back in a free Jerusalem. They now dropped their swords to cleanse the Temple and to remove from it every sign of Paganism. They rededicated the Temple to God and they celebrated the first Chanukah. And the story is told that on that happy day in 165 B.C.E. there could only be found one small cruse of oil, just enough to light the Temple Menorah for one day, but a miracle occurred and the oil burned for eight days.

All this happened more than 2,000 years ago but to this day Jews everywhere celebrate the miracle of Chanukah for eight days each year, beginning on the 25th day of the month of "Kislev". Candles are lit, an extra candle added each day for eight days. The Chanukah Lamp, the "Menorah", indicates that light, the symbol of wisdom, understand and justice prevails over ignorance,

intolerance and injustice. The lamp is made of metal and is often decorated with such symbols as lions, eagles, vines and pomegranates, although today there are many new ultra modern designs. It has eight branches for the eight candles to be lit during Chanukah, and one special branch to hold the "Shamesh". The "Shamesh" is lit first by the one officiating and is used to light the other candles over which he pronounces the benedictions. Some lamps are oil burning and are provided with wicks instead of candles.

Unlike the other Jewish festivals, Chanukah is not marked by special feasting. The only traditional dish introduced by custom of long standing is "Chanukah Latkes", potato or buckwheat pancakes which are eaten during the eight days.

Chanukah is a joyous holiday. Families and friends gather together and gifts are exchanged. Games are also played, the most symbolic of which is with a "Dreidl", a top inscribed with Hebrew letters representing the words "A Great Miracle Happened There". Songs are sung recalling the great miracle of a time when the strong were conquered by the weak, the many by few, tyranny and greed by the cause of justice and freedom.

Today, though Syria and her neighbours still threaten the small land of Israel, Jews everywhere thank God for his many wonders and pray for the greatest miracle of all, an end to man's inhumanity to man.

THE "RÉVEILLON" Jacqueline Woodley

Some odd 45 years ago, at this time of the year, a climate of enchantment, of "mystère" began to permeate our little lives. This was heralded by the aroma of *"les beignes"** and *"les tourtières"** that would greet us as we opened the door on our return from school. We knew then that great things were ahead. All these culinary masterpieces, including *"les cretons"** were then placed in big boxes on the back porch to freeze until the great *"Réveillon"**!

All facets of our lives were in the throes of preparation from thereon. If conversations were polka-dotted with words like presents, Christmas tree, *"tourtières"*, *"Père Noel"**, one nevertheless became immersed in the coming of the Babe. This was further emphasized when dad would come up from the basement with a huge dusty box. Here was our crib with the Virgin, Saint Joseph, the ménagerie and the empty manger... empty, but not for long! It was a tradition in our family that we would strive to be especially good boys and girls during Advent, with little bits of self-denial, each of these worthy actions meriting us a piece of straw. These our mother and father would solemnly deposit in our names in the empty manger. These little bits of straw piled up in the manger till the *"Réveillon"* when the Infant Jesus was reverently, lovingly placed in the well-padded manger.

Our family always walked to Midnight Mass, to better enjoy the beauty of the holy night, the gemmed skies, the pirouetting of snowflakes under the lamp-standards, the crackling of the snow under our winter boots. These walks in below zero weather, basking in the warmth of one another's love, my mother and father, my brother and sister and myself, are beautiful memories. We were eagerly awaiting the coming of the Christ Child. I can remember my young sister who was then six years of age, telling us all, "Shhh! I can hear the angels singing in the sky!". Dad smilingly nudged my mother and pointed at the neighbour's door which was ajar to let out some guests, with the Gloria of the celestial choirs seeping out from their record player onto the street! We all smiled but did not dare shatter a child's utter simplicity. And then...was not the Gloria really in her heart?

As we approached the church, the bejewelled Cathedral looked like a great lady in festival apparel. The moonbeams shimmered on its grey stone, its gemmed stained-glass windows cast down their multi-coloured fan-shaped reflections on the white snow. The still distant sound of the carols hastened our approach as we wanted to be there for the *"Minuit Chrétien"**, at the stroke of midnight. Under the

baton of Monsieur Marius Benoist, with Madame Dugal at the organ, the vaults of our Cathedral reverberated with the rich tones of the Gregorian Christmas Mass.

To the peal of the Cathedral bells we returned home. We did so not as a clan, but in dribbles, some of us running home, others chatting with friends and neighbours. *"Joyeux Noel et le Paradis à la fin de vos jours!"** On arriving home, we sprinted to the beautiful Christmas tree. The Crib was at its base, with the Divine Infant mysteriously in the manger at last.

We always enjoyed the *"Réveillon"* with our uncle, Dr. Prendergast, who was our immediate neighbour. And so whilst awaiting the arrival of *"Père Noël"* who was Jesus' messenger with His gifts, uncle Jimmie would take out his violin, and with mother at the piano we joined in song *"Adeste Fideles"*, *"Il est né le Divin Enfant"**, etc. This was interrupted by a stentorian voice and a banging at the front door - *"Père Noël"* with his frosted white beard, hunched under the weight of his bag, overflowing with gaily wrapped Christmas presents! At this point, we trembled at the thought of *"Père Noël"* holding his court! Such abounding clemency at a tribunal was never to be rivalled! We all were found worthy of reward. However, there was a prelude of astute interrogation: "Why did you slap your little brother?", etc. It was uncanny! Our more sophisticated youngsters would certainly have made a rapport between the fact that father was always called in haste to a St. Boniface Council meeting just before *"Père Noel's"* arrival!

After his departure, the sliding doors in the dining room slowly parted. The room was filled with Oh's and Ah's. Only the candle light of the red tapers cast their light on this epicurean delight. The table was centered with the traditional *"buche de Noël"* which is a cake in the shape of a log, decorated with holly and a little silver axe. Our French Canadian Réveillon always included *"Tourtières"*, *"Cretons"*, and *"Mousse au Syrop D'Erable"**. We feasted until the wee hours of the morning, children and grownups! One truly cherishes these precious traditions. For they are indeed the mucilage which fuses the love of a family together, especially in this technological era of ours. And so, in our family, my English husband and I still have a French Canadian Reveillon, .. oh! perhaps with Plum Pudding and English Trifle added to the menu! But doesn't this spell out *"Joyeux Noel"* and *"Merry Christmas"* together?

RÉVEILLON RECIPES

Tourtières:

Pastry for one pie

Filling:

Simmer 1 lb. pork shoulder minced, 1 finely chopped medium onion, 1 clove garlic, savory, clove, cinnamon. Simmer in two inches of water until water has been reduced completely. Stir often. Bake at 400°.

Mousse au sirop d'erable:

1 1/4 cup maple syrup. Boil for one minute. Add 3 beaten eggs. Cook one minute, stirring constantly. Add one envelope gelatine. When jellied like thick syrup, fold in 1/2 to 3/4 pint whipping cream that has been whipped stiff. Refrigerate.

Cretons:

3 lbs. leaf lard - 5 lbs. minced pork shoulder. Cut and dice leaf lard. Melt till crackling residue is a deep gold colour. Strain lard.

Keep gristle to which you add pork, salt and pepper, 1 teaspoon allspice, 1/4 teaspoon clove, 3 medium onions, minced. Cook in dutch oven on top of stove, medium heat, for 4 to 5 hours or until fat rises to the top. Stir often. Add quite a bit of water to meat mixture to prevent sticking.

* *Revéillon* - meal following Midnight Mass
Beignes - doughnuts
Tourtières - FFrench Canadian meat pie
Cretons - a meat spread
Père Noël - Father Christmas
Minuit Chretien - O Holy Night
Joyeux Noel et le Paradis a la fin de vos jours - Merry Christmas and heaven at the end of your days!
Il est ne le divin enfant - And a child is born
Mousse au sirop d'erable - Maple syrup mousse

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT CHRISTMAS CARDS, BUT WEREN'T THAT INTERESTED TO ASK

Morris Baumel

The London Times of 1883 wrote thusly, "the spirit of good fellowship which the Christmas festivities engender among every class may fairly be taken as one of the best results of this ever-popular and welcome season. It may, of course, be true to a certain extent that the universal practice of wishing one another the compliments of the season, is followed in many cases out of mere conventional necessity, but, on the other hand, there can be no doubt that this wholesome custom has been more frequently the happy means of ending strifes, cementing broken relationships and strengthening family and neighbourly ties in all conditions of life. In this respect the Christmas card undoubtedly fulfills the modern method of conveying Christmas wishes and the increasing popularity of the custom every year is for this reason, if no other, a matter for congratulation." In other words, Christmas cards were such an instantaneous success upon their creation because they were a convenient substitute for the older custom of the Christmas letter or personal visit to convey the compliments of the season.

A brief look at the origins and history of Christmas cards.

Although there is some controversy and disagreement among Christmas card historians as to who invented the Christmas card, all, but a few die-hards, concede that John. C. Horsley designed the first card for his friend, Sir Henry Cole in 1843. One thousand cards were lithographed on black and white and colored by hand, and then sold in London.

Horsley came up with the original tag line "A Merry Christmas and a Happy New Year to You" and Cole was accused by his contemporaries of having singularly bad taste in trying to wed art and manufacture.

The first cards were about the size of a playing card and were quite simple, e.g. a robin, or a sprig of holly with a conventional greeting. They soon became more elaborate. If the reader feels that today's Christmas cards are still fairly simple and conventional, he might find himself in agreement with T.G. Crippen. Mr. Crippen feels Christmas cards reached their acme in 1884, with a triptypch in the style of early Florentine art (complete with Holy family, patriarchs, prophets, shepherds, magi, angels, apostles, and saints), and having been steadily declining since then.

Most Christmas card buffs acclaim Louis Pranz, A German emigrant printer, as "the father of the American Christmas card", however, a card bearing Christmas greetings from "Pease's Great Variety Store in the Temple of Fancy" still has a few devotees.

Pranz began selling Christmas cards in Roxbury, Massachusetts in 1874, and within ten years he was turning out five million cards a year. Pranz is also remembered as the originator of competitions for winning designers in the Christmas card field, and as the promotor of the "Pranz method in education."

The early manufacturers of Christmas cards felt it was an ephemeral business, merely a craze to be cashed in on, and they would return to manufacturing playing cards, envelopes, notepaper, etc. However, the development of cheap color printing, the introduction of inexpensive designs from Germany, and the tremendous improvement of the postal service (the Penny Post system) enabled the public to buy cards for prices less than a penny a piece.

The antecedents of the Christmas card have been traced as far back as Egyptian, Roman, and pre-Christian times. Many Christmas traditions have their origins in winter solstice feasts and magic rituals. Wood engravers produced prints with religious themes in the Middle Ages, and on many occasions they expressed wishes for a lucky New Year on these religious prints. Soon, many firms produced prints displaying their wares, accompanied by New Year's greetings. These were called "quodlibets". The next step in the Christmas card evolution was the late eighteenth century "Christmas broadside", which was a decorated sheet, which "Charity boys" used to exhibit and collect small tips as a reward for penning a greeting or motto in the central space left blank on the printed sheet. In 1799 with the invention of lithography, the production of New Year cards was greatly facilitated and increased. Both visiting cards and valentine cards were very much in vogue, and the stage was set for the Christmas card (which at first greatly resembled the valentine card, with a sprig of holly thrown in).

One additional tidbit of information. There existed a great vogue among late Victorians for things Japanese and Chinese. Consequently, the "surimons" a Japanese color print used to convey New Year greetings, and special announcements, exerted an influence on the early artists and designers involved with Christmas card production.

The first real Christmas card designed by J.C. Horsley in 1843

Some items for the Christmas card trivia collector that my research has dredged up are: Christmas cards have been made of pasteboard, paper, satin, silk, however, a firm of fishmongers in Gloucester, Massachusetts had the ingenuity, or perhaps, the audacity, to send out Season's Greetings on dried codfish skins.

In 1929 the Prince of Wales received a card which consisted of a single grain of rice, on which was inscribed in Indian ink:

> *"To His Royal Highness*
> *The Prince of Wales,*
> *Sincere Christmas Greetings*
> *From the*
> *Joseph G. Gillot Pen Co.,*
> *London, England."*

Jonathan King, probably the greatest Christmas card nut of them all (and fortunately not working as the Curator of Collections at this Museum), had managed to collect 163,000 different Christmas cards by 1895. His collection at that time weighed close to seven tons.

Christmas cards have been called a form of popular art, that is, the public at large to a great extent dictates the designs and the wording of the cards, by choosing what it buys and what it rejects. Like fashion, Christmas cards have had certain styles which have been in vogue, disappeared, and then re-emerged. Black backgrounds were very big in the 1880's, then they bombed, but re-emerged triumphantly in the 1920's. In the late nineteenth century many cards, depicted those less fortunate than most - e.g. the orphans, match sellers, the poor and the hungry. Nowadays, cards are rarely published that even intimate that unhappiness exists.

Religious motifs have never been very popular, while other motifs are perennial favorites. Among the favorites are Robin Redbreast and other feathered friends, Holly, Ivy, Mistletoe, all assorted floral subjects, and England has always been partial to ships and sailing scenes. Happy family banquets, snowmen, sledding, and of course, everyone's favorite Father Christmas, also known as, Good King Wenceslaus, St. Nicholas, and Santa Claus travelling by reindeer, by rail, motor car, balloon, airplane, and naturally, by rocket.

There have been comic cards (lots of mistletoe jokes) and trick cards such as the following card from World War I. The card was decorated with the Star and Stripes, and

there was a space on them, prepared with gum coating, for the "Kiss". The mark of the lips, as when giving a kiss could be impressed on this surface. The happy recipient in the trenches could read:

"For Uncle Sam you're fighting
And it makes me love you so
That I send a kiss in the space above
To take wherever you go!"

Although there were also propaganda type cards, most were in a jocular vein, such as this American card from 1918:

"I've Hooverised on Pork and Beans
And Butter, Cake and Bread,
I've cut out Auto-riding
And now I walk instead;
I've Hooverised on Sugar
On Coal and Light and Lard,
And here's my Christmas Greeting
On a Hoover Christmas card."

Last, but definitely not least, political Christmas cards have abounded. There have been pro-Tory cards, anti-Republican cards, and probably pro-Communist Christmas cards. Here is an early British suffragette flavoured card:

"Down trodden women now arise
No more let men thus tyrannize
Let's push the tyrant from his throne,
And have a Christmas of our own."

Now that we have gotten this far, most of you must realize why you have never really been that interested in asking. I close with the inevitable,

"I wish you a very Merry Christmas
and a Happy New Year."

A POLISH CHRISTMAS — Father A. Krivanek

Polish Christmas traditions are among the richest and most colorful in the world. Yet, despite this and the fact that Poles have played a very significant part in the development of the new world, many of these traditions are little known.

To describe these social customs, the ceremonies, the whole way of life of Poles as they were lived at Christmas time, is a very difficult task since the daily life of these people was shaped by many aspects and by many elements. Furthermore, each province, often each district, had some distinctive Christmas traditions of its own.

Some traditions could be traced to times before Poland accepted Christianity (pre-Christian, pagan customs, full of superstitions and magic). Then there is the ethnical mixture existing in Eastern Europe (Poles, Ukrainians, Russians, Rumanians, Bulgarians, Slovaks and Czecks). There is also the influence of Christianity with its traditions of the Roman and Greek Catholic churches as well as the Greek Orthodox Church. Finally some of these traditions drifted into Poland from her Anglo-Saxon neighbours. We would like to bring to your attention at least some of these traditions, many of which were brought by immigrants to the New World.

PRZADKI- Pleasurable times of relaxation and household chores. The cold November days locked the people in their homes and brought on the most delightful activity - *przadki* (meaning to "spin"), but the term also meant any kind of work which was made easier and more pleasant in the good company of friends such as making altar cloths, embroidered blouses, pillow cases and preparing the goose feathers for the *pierzyna* (feather tick).

FEAST OF ST. MARTIN- On this day, November 12th, in preparation for the Advent fasting, a baked goose with all the trimmings was served in every home. The bones were examined to forecast the winter weather. White bones signified much snow and sunshine. Dark bones would bring storms and blizzards. "Yes, from St. Martin's day, winter is on its way".

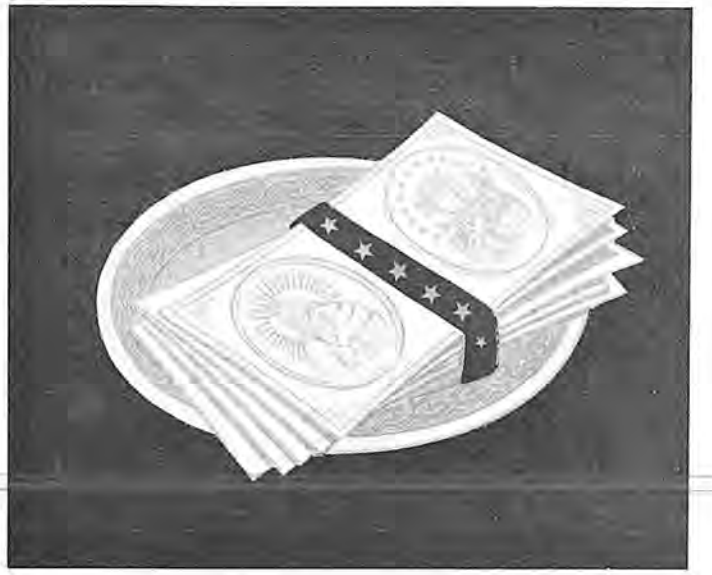
ANDRZEJKI- This was a festivity for boys and girls held on the eve of St. Andrew's Feast filled with romantic prophecies and fortune telling. On this day a twig of an old cherry or apple tree was brought into the house. If it blossomed on Christmas Day, young girls' dreams

of marrying next year would come true. The formations of melted wax dripped from burning candles into cold well water were studied to discover the future.

FEAST OF ST. NICHOLAS- This feast was always celebrated on the 6th of December ("*Grudien*" Polish meaning clods of hardened, frozen earth). Because of his compassion and love of the poor and orphaned, St. Nicholas is revered in a special way. A man dressed in a white, long robe like that of a bishop, with a white beard, mitre, shepherd staff, visits the homes and questions the children about their good behaviour. Then he rewards the little ones with the gifts which parents have beforehand prepared. A favourite gift was the heart-shaped honey cake, "*pierniki*". Sometimes he is accompanied by an angel and a devil, symbols of good and evil. All this brings great excitement and commotion to the little ones hiding behind their mothers' aprons.

ADVENT ACTIVITIES- These days of Advent waiting and expectation are filled with special kinds of activities by both young and old. The Christmas tree, "*choinka*", is brought from the forest. Children make "*wycinanki*", paper cuttings for decorations for the tree and around the house. The honey cake is baked. Sacks of dried mushrooms, dried fruit, nuts, and poppy seed are hung on special hooks along the wall. Kegs of sauerkraut and pickles, bins with sugar, flour and salt - all must be ready for Christmas. Hand-made Christmas ornaments must be made: "*Pajaki*" (paper spiders) which are hung like chandeliers from the ceiling and the wreath made with nuts, dry plums, apples. It will be hung over the "*vilia*" table. Stars made of straw, duck or goose feathers which are glued together with clay or candle wax. Egg shells, symbols of the miracle of birth, are very attractively decorated and made into ornaments such as birds and doves for the Christmas tree.

OPLATEK- There must be in every Polish family the "*oplatek*" the Christmas wafer. This is a vital part of the Polish Christmas festivities. The oplatek is made from the choicest wheat grains. The flour mixed with water or milk is an unleavened bread. This oplatek (Latin "oblatum" - sacred bread) is shared with every one in the household on Christmas Eve. There is a tremendously profound reverence for this paper thin, white holy bread. It is the symbol of the Child Jesus Himself who said, "I am the bread of life, who came down from heaven" and was born at Bethlehem (literally house of bread, lived in the exile of Egypt, land of bread). Thus the oplatek is a wonderful symbol of communion with Jesus as well as with each other.



"Oplatek" -
Christmas wafer

VILIA or VIGILIA (Latin vigilare, to watch "czuwac"). There is a tremendous anticipation of this day before the Lord's birthday. In fact Vilia is a greater holiday than Christmas itself. Yes, the Vilia supper is so special there is none like it throughout the year. Carefully planned it contains all of nature's produce, except the fat and meat of animals, which are considered like humans on this day. There are mushrooms, nuts, honey, wild berries, grains of the field, cereals, vegetables, fruit as well as fish and herrings. The sheaves of the best of last year's harvest grains were placed in the corners of the main room (*swietnica*). Sweet smelling hay is placed under the snowy, white linen of the vilia table to remind everyone of the Christ Child's birth in a manger on a bed of hay. Usually one or two chairs are left empty to remember the dear departed, or in case some orphan, stranger or unfortunate traveller should stop by. He is always welcome, especially on this day for "a guest in the home, is God in the home". Usually the youngest member of the family, perhaps the most hungry, is watching outside for the appearance of the evening star. When it appears he runs inside, shouting "The star is shining", and then the Vigilia Supper is served.

First, the mother and father facing each other take the "*oplatek*" and break it and share it with one another. Doing this they wish each other fullfilment of their deepest yearnings, good health, good luck, happiness, and God's blessings. We must mention that the "*oplatek*" is also sent to absent members of the family and to close

friends abroad. In their loneliness, especially on Christmas Eve, they partake of it, as a communion with loved ones and their far off homeland. The parish communities and different Polish Associations hold *"Oplatek Parties"* throughout January and February. *"Gody"* - days of goodwill and brotherly harmony, when what is to be forgotten is forgiven, sharing in each others oplatek, and remembering that everyone in the whole world is one's brother and sister in Christ.

With this good feeling everybody in the house partakes in Christmas Eve supper. A soup is served. Sometimes there are two kinds of soup - a light soup which may be creamed fish, mushroom, or almond soup cooked with honey, milk, raisins or rice. A dark soup called *"barszc"* may also be served. It is a clear beet soup with tiny dumplings, filled with mushrooms called *"uszki"* (little ears). Pickled herrings are served with boiled potatoes. The fish is very important as part of the vilia supper. Sometimes as many as twelve different dishes were served. There is a great variety of pastries: *"blinczyki"* - little cakes fried in oil; *"pierozki"* - little dumplings with noodle dough and sauerkraut, sweet cottage cheese, prunes or cherry fillings. In the families living in the Eastern part of the land close of the Ukrainian border, *"kutia"* will also be served. Kutia is grains of rye, wheat and barley cooked in as little water as possible, sweetened with poppy seed and honey, and baked in the oven. Other

pastries are ginger cake, strudel and poppy seed cake.

After supper the crumbs are gathered, and the children take some food to the cattle so that they may also have a special treat. It is believed that the cattle speak on Christmas Eve as a reward for having warmed the Christ Child with their breath. Only truly saintly people can hear the cattle speaking.

After the dishes are washed and cleared away, candles are lit and everyone sings *"kolendy"* (Christmas carols). There is no other nationality of people who have as many and as beautiful carols as the Polish people. They are full of love of Christ and His Mother. The melodies are full and joyful, tender and often quite humerous. Gift exchanges take place and the singing goes on until midnight.

PASTERKA - Almost everyone goes to Church for Midnight Mass or *"Pasterka"* (Shepherd's Mass). The church is filled with people and decorated with the *"szopka"* (crib) and evergreens. Mass starts, the choir intones *"Wsrod Nocney Ciszy"* (During the Silent Night) and everyone joins in. The choir then follows with *"Gdy Sie Chrystus Rodzi"*, *"Dzisiaj WBetlejem"*, and, of course, Silent Night *"Cicha Noc"*.

The first day of Christmas "Nativity" (*Gody*) is spent at home. The following day, St. Stephen Day, is spent visiting friends to wish them well. A dinner of chicken or duck is usually prepared for this occasion.

It is quite interesting to explore other Polish customs of this Holy Season such as the *"Shopki"*, *"Jaselka"*, *"Kulig"* and *"Kolednicy"*. However, we will have to save those explanations for another time.

In conclusion, to all Museum lovers, a Very Blessed Christmas from Cooks Creek Heritage Museum.

Merry Christmas!
Wesołych Świąt

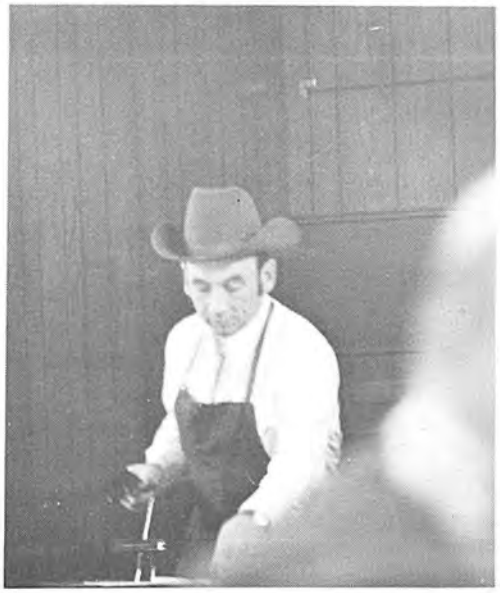
swan river

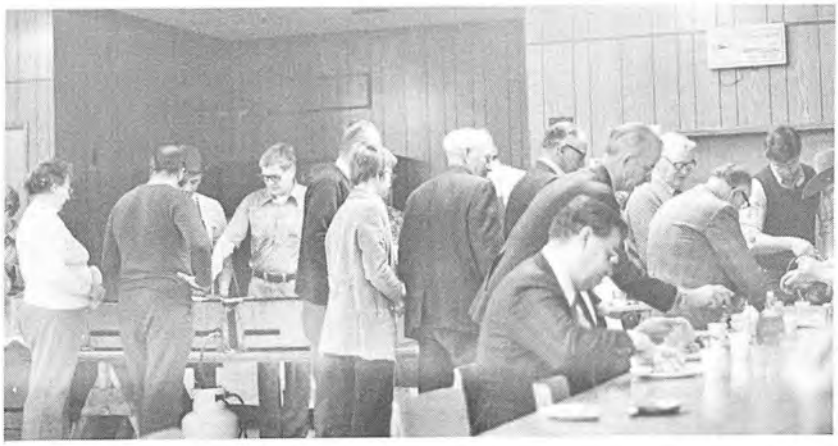
ASSOCIATION OF MANITOBA MUSEUMS ANNUAL MEETING AND FALL TRAINING SEMINAR

OCTOBER 26th 27th 1974


EXIT
social
entertainment

grub rodeo






EAGLE

SWAN VALLEY MUSEUM

Caroline Heiman

The Swan Valley Museum hosted the Association of Manitoba Museums Fall Training Seminar and Annual General Meeting from October 25th to 27th, 1974.

The Swan River Valley has always been one of the richest agricultural areas in Manitoba so quite appropriately the Swan Valley Museum, a branch of the Swan Valley Historical Society, has centered much of its collecting interest around the rural life of pioneers.

Starting back from the years when pioneers came to this area and settled in "Tent Town", the museum shows development patterns in settlement, communication, industry (especially lumbering), recreation and farming.

To develop the theme even further, the voluntary museum staff have obtained an original log cabin. They put it near the museum site on Highway #10 and plan to set it up as a pioneer home making room for various ethnic settings to show the varied ethnic backgrounds of the people who settled in the Valley.

On display is a well organized collection of arrowheads, fossils and a few prehistoric skulls which have been found in the area. Lately interest and efforts have been

centered around a rotating display which featured teapots, local family histories and a natural history collection. Good progress has been made with the latter display with the help of Tim Worth, a museum technician trainee from the Manitoba Museum of Man and Nature, who specializes in small mammal collections.

The Museum, which opened its new building in 1973, is situated on the banks of the Swan River and near the historically important Pelly Trail which crosses the highway a short distance north of the museum. Money for the building shell was donated by the local Rotary Club and a PEP grant financed the cost of labour.

Aside from those sources, the museum is funded through a "Hobby Happening" - an art and craft show, raffles, a Fall Turkey Shoot, and outright donations from interested individuals, towns, municipalities, local businessmen and federal and provincial grants.

The Museum welcomes school class tours and is trying to develop a programme to meet requirements within the school curriculum.

Appeals are made to the general public to bring in family histories and photographs as well as information on agriculture, lumbering, trapping, organizations, railway building, and communication, dating back to the 1800's and progressing into the first half of 1900. This information is used in displays as well as put into files for student and public research.

During the 1974 season, the Swan River Chamber of Commerce Tourist Information booth was located on the museum site and is manned by a university student employee who also works at the museum.

The Valley is often noted for its scenic beauty, with the Duck Mountains to the south and the Porcupine Mountains to the north and proved to be the ideal setting for the fall training seminar.

MINUTES OF THE ASSOCIATION OF MANITOBA MUSEUMS THIRD ANNUAL GENERAL MEETING HELD IN SWAN RIVER, MANITOBA, OCTOBER 27TH, 1974.

Bishop O. Robidoux welcomed the members to the Third Annual General Meeting of the Association of Manitoba Museums at 9:50 a.m. on Sunday, October 27th, 1974. After the reading of the minutes of the Second Annual General Meeting, held last October in Winnipeg, Bishop Robidoux moved that the minutes be adopted as read. Mrs. Saunderson seconded the motion.

MOTION CARRIED

PRESIDENT'S REPORT

Bishop Robidoux reported to the membership that during the past year the Association once again sponsored two training seminars, one in Brandon in the spring and the Swan River seminar in the fall. An increased number of Council meetings were deemed advisable due in part to the resignation of our Secretary-Treasurer, James B. Stanton, who previously assumed a considerable portion of the detail work in connection with the operation of the Association. Mrs. Margery Bourgeois was appointed as his replacement in this capacity. This also necessitated a change in the Editorship of the Dawson and Hind Quarterly. Miss Diane Skalenda, formerly Assistant Editor, assumed the responsibility as Editor.

The "Quarterly" has continued to expand and is of increasing service and interest to all members in the province, as well as to those receiving it beyond the provincial boundaries. This Quarterly publication deserves the widest reading by all interested in the museum movement and activities.

The increased number of Council Meetings being held has raised some problems regarding attendance by Councillors from a distance. Previously the bearing of all expenses for travelling and accommodation was borne by the individual attending. During the present year a grant of $400. was secured from the provincial government's Museums and Miscellaneous Grants Act funds, which may be used to partially assist Council members regarding such expenses. This action is appreciated and we trust may be continued.

During the past year, extensive assistance from the Museums Advisory Service has been available throughout the province. The Museums Advisory Service visited and assisted the various museums when requested. It also took an active part in planning and conducting the two seminars held this year.

Bishop Robidoux noted that the number of museums in Manitoba is increasing. He also informed the membership that he attended a museum workshop at Carlton University this past year and has also been made a Council Member of the Canadian Museums Association.

Bishop Robidoux stated that he hoped the Association would become strong enough to have an impact on the future of museums.

Due to the fact Bishop Robidoux resides 700 miles from Winnipeg where most Association of Manitoba Museums business is conducted, the Council deemed it necessary to appoint Reverend Frank Armstrong as Manager during the past year. The Council feels it is most desirable to have Reverend Armstrong continue in this capacity during the following year, if once again our President is some distance from Winnipeg.

SECRETARY-TREASURER'S REPORT

David Ross read the financial report on behalf of the Secretary-Treasurer, Mrs. Margery Bourgeois.

Reverend Frank Armstrong requested that in future a separate statement be prepared detailing the cost breakdown of Training Seminars. Mrs. Saunderson requested that the Council acknowledge, in writing, its thanks for all grants received during the past year.

Adoption of the Secretary-Treasurer's report was moved by Mr. Watson Crossley.

Seconded by Mr. John Dubreuil.

MOTION CARRIED

ELECTION OF NEW OFFICERS

The following slate of officers was presented by the Nominating Committee to the membership for their

consideration. As there were no nominations from the floor, it was moved by Reverend Armstrong and seconded by Dr. Meredith that the officers be so elected.

MOTION CARRIED

Past President	Bishop O. Robidoux Eskimo Museum, Churchill
President	Watson Crossley Crossley's Museum, Grandview
Secretary-Treasurer	Margery Bourgeois, Winnipeg
1st Vice-President	John Dubreuil, Swan Valley Museum, Swan River
2nd Vice-President	Mrs. Bea Saunderson Hillcrest Museum, Souris
Councillors:	
Red River West	Reverend Frank Armstrong St. James-Assiniboia Historical Museum, Winnipeg
	Borys Gengalo Ukrainian Cultural and Educational Centre, Winnipeg
	Miss Mildred Johnson Seven Oaks Museum, Winnipeg
	David Ross Museum of Man and Nature Winnipeg
Red River East	Henri Letourneau St. Boniface Museum, Winnipeg
	Reverend A. Krivanek Cook's Creek Heritage Museum
Mid-West	Bill Moncur Manitoba Agricultural Museum Austin
South West	Ken Williams Antler River Historical Society Museum, Melita
Northern	Clifford Clarke Manitoba Antique Automobile Museum, Elkhorn

NEW BUSINESS

Planning Committee

Mrs. Gwen Palmer suggested that a Planning Committee, consisting of volunteers, be instituted to plan upcoming Association meetings for the coming year. It was agreed that this committee, which would decide upon the location of the meetings, the format they should follow and outline the general programme, would consist of five people from the membership at large and two from the Executive.

The following volunteered to represent their respective areas on this committee:

South West	Mrs. R. Craik
Northern	Mrs. Gwen Palmer
Mid-West	Mr. Bill Moncur
Red River West	Dr. E. Shaw

Mr. Desaultels from St. Georges agreed to find somebody to represent Red River East.

The two members representing the Executive will be decided upon at a future Council meeting.

Mrs. Bea Saunderson moved that the above Committee be approved by the members, seconded by Mr. Ken Williams.

MOTION CARRIED

A Path for the Future

David Ross brought to the attention of the membership the report "A Path for the Future". A motion of recommendation was put forward that this report be referred to the Council (as representing the Association) for study and possible endorsement and that the Council should in turn make recommendations to the Minister of Tourism, Recreation and Cultural Affairs regarding this report.

Private Sources of Funds

Barry Fair suggested that the Association of Manitoba Museums should compile a list of possible private sources for funds, i.e. private groups, patrons of the arts, etc. David Ross informed the membership that such a list is available at the Museum of Man and Nature library, how-

ever, it may be several years out of date. As a member of the CMA Council, Bishop Robidoux agreed to approach them to find out if they have such information and, if they do, to distribute it to the museums. If not, he will enquire whether or not they would consider publishing such a list.

Private Museums

Dr. E. Shaw expressed concern regarding the privately-owned museums. He stated that he felt the privately-owned museums should receive the same consideration from the provincial government as the small businesses which they assist financially. He feels a private museum should be classed as a small private business. Dr. Shaw stated "the government gives money to private industry to create jobs, why not small museums?" Dr. Shaw also outlined the position of Heritage Canada in this regard.

David Ross proposed a motion that the Association of Manitoba Museums forward in writing a letter to the Minister of Tourism, Recreation and Cultural Affairs stating that the Association recommends that private museums be eligible for grants under the Museums and Miscellaneous Grants Act. Seconded by Reverend Armstrong.

MOTION CARRIED

Taxes Levied on Museums

Dr. Ann Davis moved that a small committee be formed and empowered to endeavour to resolve the whole question of taxes. This committee should also look into the feasibility of hiring a lawyer to advise us in this regard. David Ross suggested that the Canadian Museums Association should also be approached to look into the matter of taxes levied on museums. Seconded by Dr. Shaw.

MOTION CARRIED

Reverend Armstrong moved that the committee be composed of Dr. Davis, Dr. Shaw and Barry Fair. Mrs. Saunderson seconded the motion.

MOTION CARRIED

Dawson and Hind Quarterly

The Editor of the Quarterly, Diane Skalenda, requested the continued support of the membership by the submission of articles for the Quarterly. She noted with thanks the tremendous response she received from an appeal for museum memos after the summer season for the Fall 1974 issue and she expressed the hope that this support will continue in the future.

CLOSING REMARKS

Following the closing remarks from our Past President, Bishop Robidoux and our new President, Watson Crossley, the meeting adjourned at 2:25 p.m.

Members of the newly-elected Executive from left to right: Bishop Omer Robidoux, Watson Crossley, Bea Saunderson, John Dubreuil and Manager Reverend Frank Armstrong

LEPRECHAUN COUNTRY — Tom Wilkins

Editor's Note: Mr. Tom Wilkins has kindly granted us permission to reprint articles from his regular column in The Brandon Sun. The following article was first published in October 1971.

Having an hour or two to spare the other day, we wandered into Lakeland Library where there was a recent acquisition on display, a painting by Welsh artist Lltyd David, known better by his friends when he lived here in the early 30's as Ted David. Since returning to his native Wales during the depression years, Ted has become somewhat of an artist and has had several of his paintings hung in the Royal Academy in London.

This particular one which he has given to the art gallery in the Lakeland Library and Museum is a painting of the Killarney railway yards, showing station, elevators, a couple of sectionmen and even several box cars. At times something of a scarcity.

From there we went upstairs to see what J.A.V. David, volunteer curator of the Lakeland Museum had to offer, and obtain a little history of the museum. Both library and museum are in somewhat of an archaic building which served as post office for Killarney near the turn of the century.

The official opening of Killarney Museum took place on June 13, 1962, according to Mr. David's secretary, who wished to remain anonymous, but much on the project had been undertaken before then. The following is her account of the history of the complex:

During the 30's, a small natural history museum was built up in Killarney high school by a former teacher, Charles Havelock, who mounted a great many birds and gathered a collection of rocks and stones from all over Canada. This collection, although somewhat neglected, remained intact until the fall of 1959 when the school board decided to get rid of it in order to make more office space.

At this juncture, J.A.V. David, then mayor of Killarney, came to the rescue and with the assistance of Vern Britton, the late Alex Cochrane, and a number of high school boys, transferred the contents of the school museum to a lean-to shed at the rear of the Killarney Lakeland Library. It was a laborious and rather dusty operation, but the

exhibts were saved, and thus they became the nucleus for expansion to bigger and better things.

Mr. David had long been thinking about the establishment of a museum in Killarney, and now made arrangements with the directors of the library to have the second floor of their building given over for that purpose. A great deal had to be done to make these rooms suitable, but the labour was voluntary, including that of painting, plastering and laying floors. Among those who gave their skills and energy were W.A. McKnight, the late S.E. Rigby, the late Alex Cochrane, Harry Smith, Barney Johnson and Alf Dobson, Roy Perrin, Norman Lyons, and W. Munro donated furnishings.

Another person who contributed greatly was the late Harold Elliott, Vancouver painter and art dealer, who as a former resident of Killarney district and friend of Mr. David, was very much interested in the museum. During 1961 Mr. Elliott sent 400 pictures from Vancouver to Killarney. Endless work was required for these to be properly framed and hung, but when the museum opened many fine pictures were on display. Today the collection is recognized as one of great excellence, variety and beauty.

The rooms above the library contain a remarkable exhibition of treasurers and whatever your interests, you are sure to find something that will catch your eyes.

If you are interested in natural history, you will like the birds among which are two beautifully mounted blue herons. The stuffed animals include a splendid wolf. There is a wonderful display of butterflies, beetles, and insects of all kinds. And there are bones of a muskox found 12 feet down when a well was being dug at Ninette.

If you wish to know something about pioneer life, you will discover many relevant items; old dishes, a bed-warmer, a breakfast food grinder, a wicker lunch basket dating back to the time of sailing ships, a clock bought in 1818, a beautiful old pink glass bowl, a fine old violin, an organ, a spinning wheel, a candle holder. The display of clothing includes everything from a buffalo fur coat to a wedding dress worn in 1870. There are old books, old Bibles, old photographs.

You can see the wooden gallon measure used by T.J. Lawlor in his store at Tisdale before the railway came instead through Killarney, and the first handcuffs ever used in Killarney and part of the millstone from the old mill

at Wakopa.

In the display of firearms is a complete set of tools for loading shotgun shells--powder horn, reimer, wad cutter, copper extractor, powder measure and shot pouch. There is a Spencer repeating rifle patented in 1860. Among the relics of the First World War are leg shackles, a saw bayonet and a spiked helmet.

These are just a few examples of the many things which you can see and examine when you visit Killarney museum. The museum is bursting at the seams with fascinating items, and Mr. David is always happy to show you around.

Incidentally the name given to the museum as of 1970, by the town of Killarney and municipality of Turtle Mountain through the centennial committee is the J.A. Victor David Museum.

COLLECTIONS CARE COLUMN

Maurice Mann

Borrowing Artifacts:

How long does a flower bloom?

- a few minutes?
- a few hours?
- a few days?
- a few weeks?

I would not know! I would have to consult others more familiar with the subject or a botanist.

The more extensive the consultation with specialists, the better the chances of enjoying the bloom longer. Correct environment will let the plant bloom and flourish much more prettily and longer.

The moment neglect creeps in, the greater the risk of loosing the bloom or plant or artifact.

Therefore, I believe a bloom is like something borrowed. It blooms for a borrowed length of time as long as it is looked after.

As a result, something borrowed should only be used according to the arrangements outlined by the lending agency, museum or person. Whether it be a momentary gesture to fill a void in an exhibit or a more formal loan procedure.

It would be great if we had time to consult all the time, but then nothing would get done. If we learn the basic rules of preservation and begin to appreciate the need for that preservation of three dimensional artifacts, the prolonged life of our cultural properties will also let them bloom

for generations to come. After all, they are also exhaustable. Total environment should be a high priority for our inherited Cultural and Ethnographic Collection.

Questions you should be aware of when borrowing material include the following:

1. Physical Condition -

Note weight, solidity, protrusions and removal parts, as well as chips, cracks, scratches and missing parts. Note all this on a sheet of paper or notebook for all items borrowed.

2. Handling Requirements -

One, two or more persons for assistance due to the size, weight, or quantity of material to be handled. Carts and dollies should be used or simply tucking it under your arm may be possible if it is small enough.

3. Environment -

Includes those conditions under which the material has been acclimatized for the long-range safety of the artifact.

- Temperature and humidity being the more obvious ones. Bundle or blanket the material well enough to transfer fragile items without causing extreme temperature differences during its travel.

- Do not subject your material to obvious dust problems. Cases should be used or the dust problem eliminated.

- Sunlight should be avoided to prevent ultra-violet damage to coloured specimens. Use protective sleeves on your fluorescent light fixtures.

4. Transportation -

By private or public means should assure that the material will not be subjected to an unnecessarily rough ride. Therefore, the material should be packed well.

5. Receiving Procedures -

- Precheck outer casing for visual damage and interior sound for breakage.

- In other than ideal weather conditions, climatize the shipment inside for not less than twenty-four hours.

- Open.

6. Unpacking -

- Exterior casing should be retained for reshipping purposes in such a manner as to be reusable - this includes lid and screws.

  Interior packing and partitioning must also be retained in the original casing for repacking requirements.

- Artifacts - layout the artifact(s) according to the directions received. Failing any directions, unpack with caution anyway.

7. Condition Report Form - Receiving

Confirm comments listed pertaining to the condition of the artifact. Anything additional or contrary to listed comments should be added, dated and signatured.

8. Damage Report Form

If something should become damaged during its loan period to the borrower, the following should be observed:

- DO NOT attempt any repair.

- RETRIEVE all parts and pieces however small and widespread.

- CONSULT lender.

- PACKAGE carefully all parts and pieces protecting them from each other in tissue or as per lab instruction.

- REGISTER cause of damage on a sheet of paper for future consideration in artifact handling procedures.

- RETURN damaged material as per lender's instruction.

9. Pre-Exhibit Handling - Storage and Security

- Extraneous handling or fingering of artifacts is a large percentage factor in damage cause and should be discouraged by not leaving them exposed to the overly inquisitive.

- Shelves with plastic covers or cupboards should be made available for borrowed materials to prevent excessive handling and provide interior security measures.

- Lockable cupboards or cabinets are good.

10. Acknowledgements

- Materials - artifacts, lumber, paint, etc.
  - donors
  - lender

- Assistance - volunteers
  - businesses
  - staff

A thank you extended to everyone does a lot for future relations.

Perhaps they should be invited to have coffee and cake at the opening or a social affair during the exhibit's stay.

RED RIVER HOUSE E.C. Shaw

Editor's Note: This article first appeared in Heritage Canada, Summer 1974, and is reprinted with the permission of both the editor and author. Since the article was written, Dr. Shaw has been elected from the Prairie and Northwest Territories Region as a member of the Board of Governors of Heritage Canada. He is also President of the Manitoba Historical Society and Vice-President of the Red River Valley Historical Society.

Circumstances, perhaps, prepared me for the struggle to preserve and open to the public the old stone house of Captain William Kennedy in the Municipality of St. Andrews, Manitoba.

As a youngster, I was enthralled with stories of ancient civilizations, knights in armour and all manner of events of the past. As a late teenager, I travelled to Britain and Europe during the Second World War on duty with the Royal Canadian Air Force. I saw many of the sites that I had read about. For a time I lived in an old castle in Northern Ireland. I took leave courses at Oxford, Cambridge and Glasgow Universities. These influences sharpened my view of my own country, Canada. When I returned home, my interest in history was submerged for a time while completing my training as a physician. I had continued my association with the air force, initially, in the University of Manitoba Squadron and, later, in 17 Wing Auxiliary. On duty with the latter, I flew to Churchill and had an aerial view of the wilderness that Selkirk Settlers traversed from York Factory to Red River. This gave impetus to the development of a personal library of Canadiana I had begun to build in the 1950's. In 1961, as an air force Wing Commander, I flew to Resolute Bay in the high arctic. Although I did not know it at the time, the flight path carried me over Batty Bay on the east coast of Somerset Island where Captain William Kennedy had wintered in 1851-52.

I began to concentrate on books pertaining to the North and Manitoba. As a member of the Hudson Bay Record Society, I received accounts taken from the journals of the fur trade. In 1967, I bought a reprint copy of "Women of Red River" and gave it to my wife for her birthday in July. Needless to say, I read that account of the reminiscences of women born in the early and mid 1800's. There, I first read of Mrs. John Norquay, widow of the first native-born premier of Manitoba, and her unusual uncle, Captain William Kennedy. Almost a

year later, in May 1968, I took my family to Lockport, on the Red River north of Winnipeg, for an outing. In the late afternoon, as we were returning along the River Road of St. Andrews, one of the most beautiful drives in southern Manitoba, we slowly passed a two-and-a-half storey, stone mansion. There was a For Sale sign on the boulevard in front of it. I paid no attention to it until we started down the hill toward old St. Andrews Church. I am not prone to remember things verbatim but as I caught sight of the old church, suddenly, the words that begin the chapter on St. Andrews, in "Women of Red River" came to my mind. "In a stone house which still stands on a knoll on the west bank of the Red River within a few hundred yards of St. Andrews church lives Mrs. Norquay..." (Further down the page, W.J. Healy, the provincial librarian of the time, and author of the book, wrote, "The stone house was built by Captain William Kennedy, a man whose name deserves a high place in the history of the West.")

With these thoughts, I stopped the car and backed up the hill. I determined that the house was, indeed, the home in question. My lawyer assured me that there was no impediment to my opening the house as a museum, In addition, the former manse of St. Andrew's Church was being used as a museum, only a third of a mile away. However, we were wrong.

I had been prepared to open Red River House in September. I had received title to the property on the first of August, 1968. Toward the end of August, a zoning official arrived at the door and indicated that I would have to apply for an additional use for the property. The site was within the jurisdiction of the Metropolitan Government of Winnipeg. Although I was assured that all I had to do was to present a reasonable brief and although Mr. Jack Herbert who was in charge of the Museum of Man and Nature testified that I had made a good beginning, my petition before the Board of Adjustment was denied. The precedent of another nearby museum was not accepted. I was not given the reason for the negative decision. I was only entitled to receive and answer if I chose to appeal to a higher authority.

I ordered my lawyer to make the appeal before the Municipal Board of the province of Manitoba. The hearing lasted five and a half hours. We discredited the "prosecution's" arguments and it was pointed out that regulations governing residential-agricultural property permitted recreational use. Once again, I lost. My lawyers advised me to open the museum and to charge a fee. If Metro took up the challenge, they assured me that I would get a fairer hearing in court than I had received before the two boards.

However, I was tired of litigation. Strange to say I thought of a way around that impasse without further legal council. It was mid-November - a poor time to be opening the museum. The newspapers were beginning to realize that an injustice had been done. During the third week of November, Wally Dennison, a reporter of the Winnipeg Free Press, telephoned. There was a hopeful note in his voice as he asked if I would try a third time since I had been beaten for the second time. When I said that I had opened the house to the public, he just about came through the telephone as he enquired how I had managed that. I told him. He checked with Metro and when he telephoned back there was a note of awe in his voice as he said, "Do you realize that the government knocked you down twice and you stood up and beat them?" I replied, "I guess you could put it that way." He then asked what the hours for the museum were. I became facetious and replied that it was not a museum. Mr. Dennison asked, "What are you calling it? A house?" I answered, "No. Since it hasn't received official sanction, it is Manitoba's first non-museum!" He asked if he could quote me to which I replied, "Be my guest!" Thus the Winnipeg Free Press of the last Saturday of November, 1968, contained an article with a large caption: "Non-museum Slips Thru Metro Zoning Defences". It was accompanied by two large pictures and the term "non-museum" was used several times throughout the text, perhaps, as salt for the wounds of those who, so thoughtlessly, opposed so innocent a project.

The success of this effort has been gradual. It has required continuous attention. I have spoken to numerous organizations about the first owner of the house. In 1970, I gave a formal paper on Captain William Kennedy before the Manitoba Historical Society in which I was able to point out that the Captain had given the first scientific address to the society on its inaugural night in 1879. He spoke on the North West Passage which he had explored in 1851-52. In 1972, the project was recognized with the presentation of the Margaret McWilliams Medal of the Manitoba Historical Society. In the fall of 1972, the name of a street adjacent to Red River House Museum, was changed to Captain Kennedy Road at my instigation. In April 1973, the project was further recognized with the Pioneer Historian Award of the Red River Valley Historical Society, an international society with members from the Province of Manitoba and the States of Minnesota, North Dakota and South Dakota. In January 1974, I received a letter from the Minister of Tourism, Recreation and Culture confirming that Red River House Museum and its land would be marked as an historic site of the Province of Manitoba this summer.

My present regret, if I have any, is that the federal government through its Historic Sites and Monuments Board has twice refused to recognize the national stature of William Kennedy. The first time I was kept waiting for a year and four months. The reply came as a result of my enquiry directed at Senator Paul Martin on a radio program before a listening audience of 200,000. As a result of a further stir caused by more public remarks by myself, Mr. George Anderson, Manitoba member for the Historic Sites and Monuments Board of Canada, at that time, visited me on March 2, 1972. He declared that in his estimation it should be a national historic site. In January 1973, he admitted it had been turned down again. To date, I have not received the courtesy of a letter informing me of the board's decision. If this sort of arrogance is the rule, can alienation be far away?

William Kennedy deserves national recognition. He was born on the Saskatchewan River at Cumberland House in 1814 of Scottish and Cree parentage. Thus he was one of two arctic commanders born in what was to become Canada and he was the only one to be of mixed blood. In the latter, he is unique among the arctic explorers. Furthermore, in 1846 he began to lobby for the expansion of the Canadian Provinces into the North and West. In 1857, he carried a petition from Red River to the Canadian government requesting union. In 1858, he carried mails from Canada to the West by an all British route at a subsidy from the Canadian government. He was a member of a group whose lobbying and efforts make Canadians aware of the potential of the North and West.

Canadian identity is bound up in the recognition of Canadians such as William Kennedy. There has been local acknowledgement of the man and his home but that is not enough to add to the sense of oneness that this nation needs. With our varied backgrounds, we need to recognize all manners of people who lived in this country and contributed to its development. If I have demonstrated some commitment to this precept, in the pursuit of this heritage project in Red River House Museum and the story of its original owner, it is, perhaps, a trait of tenacity, inherited from my Polish forebears, which has helped me to achieve the partial recognition of Captain William Kennedy, a Canadian whose background was different from my own.

MULTICULTURAL COLLECTIONS INVENTORY — Chuck Sutyla

The question of what an ethnic group is and its role in Canadian society has been with us since Confederation.

First was the question of bi-culturalism with regard to the French, and this has evolved in recent years into the issue of multi-culturalism.

The history of Manitoba and Canada is the history of the mingling of peoples from all the regions of the globe. They brought and adapted to this country their diverse life styles, language, religion, politics, attitudes, prejudices, and skills which have evolved into what is now our "Canadian culture".

The Museum of Man and Nature has recently received from the Department of Tourism, Recreation and Cultural Affairs a grant of $15,000. to document the distribution of ethnic groups and artifacts throughout the province. The project is entitled "Multicultural Collections Inventory", and the specific goals are to pin-point where artifacts relating to various ethnic groups are located, either in museums or private collections, how they might be acquired if in private hands, and to indicate where further collection and research is necessary.

The mechanics of the Inventory are as follows:

1. Ethnic profiles will be prepared for each group. These will briefly outline the cultural and historical background, the immigration experience and the adaptations of Manitoba settlers. The profiles will point out significant changes within the ethnic communities and their impact on the whole province. From the profiles two types of themes will become evident, first, developments that were significant only within an ethnic community, and second, developments that were significant to the whole province. Once these themes are recognized, then collections can be evaluated according to whether or not they illustrate these themes. If not, then the need for further collection has been established.

2. A social and historical overview of Manitoba is being prepared. This will consist first of a series of maps illustrating ethnic group distribution at various time periods. Second will be a brief history of the province according to various categories (politics, economics, religion, etc.) which will emphasize the role and contributions of the ethnic groups in the provincial scheme of things. For example, it would be pointed out that the Mennonites were one of the first groups to practice dry land farming on the prairies, that the Dutch were already established market gardeners near Winnipeg before 1900, the Ontario British were instrumental in establishing the political and educational systems after the Ontario model, and the French had contributions for beyond their numbers in the fields of education, hospitals and social services.

Such an approach to Manitoba history will be productive in terms of museum collections as themes will be identified for which various artifacts can be collected and can be used to provide subject matter for exhibits.

3. A major portion of the inventory is devoted to locating sources of information concerning ethnic groups. A resource list will be compiled which lists individuals knowledgeable about ethnic history, those who are skilled craftsmen, or are interested in ethnic museums. Note will also be made of where sources of material relating to Manitoba ethnic groups might be located, i.e. archives, government agencies, libraries, etc.

> Surveys have already been sent out to all the municipalities, towns and villages requesting information about early records, photographs, local histories and contact people, and response has been very good.

All the museums in the province will be approached concerning their collections and hopefully some of the materials identified as "pioneer" will be able to be identified more accurately as belonging to a specific ethnic group.

The Inventory is a massive survey of multicultural collections, but also a much needed study. Many of the local museums have been in existence for a number of years but due to their isolation and the neglect of research in this field no one is really aware of what is in their collections. Only upon completion will there be some idea of what has already been collected of Manitoba heritage and what needs to be done in the future.

The Inventory is being directed by Chuck Sutyla who is situated at the Manitoba Museum of Man and Nature. Steve Prystupa, Curator of European Ethnology at the Museum also has a direct input into the project, which will be completed by December 1975. Any inquiries or suggestions would be appreciated and can be sent to:

Chuck Sutyla
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Manitoba Museum of Man and Nature
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MUSEUMS ADVISORY SERVICE COLUMN — David Ross

Provincial Museums Advisors Conference

Thirteen Museum Advisors from across the country met for a conference at the Manitoba Museum of Man and Nature in Winnipeg on November 7th and 8th, 1974 to discuss problems of mutual interest. This is the first time that Provincial Museums Advisors have got together and a very useful exchange of information took place.

Format for the conference was very informal consisting of round table discussion sessions. The sessions included:

Training for the Community Museums - The Role of the Museum Advisor: Invited guest participants included Mr. Hewitt Bayley, Chairman, Canadian Museums Association Training Committee; Mr. Robin Inglis, Executive Director, CMA; and Mr. Ted Poulos, Director of Training, CMA.

Museums and Historic Sites - Colleagues or Rivals?: Guest participants at the session included Mr. John McFarland, Chief Historic Resources, Department of Tourism, Recreation and Cultural Affairs, Manitoba; Mr. R.A.J. Phillips, Executive Director, Heritage Canada; and Mr. Paul Lange, Assistant Director (Operations), Prairie Region, Parks Canada. Discussion ranged over the whole area of Heritage Preservation and Provincial Governments' policies towards this field.

Left to right: Ian Patterson, Alberta Museums Liaison Officer, Paul Lange, Parks Canada and John McFarland, Historic Resources - Manitoba

National Museums Policy: Dr. Phillip Fry, member of the Consultative Committee on National Museum Policy was the guest participant for this session centered around the difficulties of the small community museum in obtaining grants. The concensus of the meeting was that project officers of the Secretariat of the National Museums Policy should spend a much larger proportion of their time in their territories working with the community museums on their submissions.

The Role of the Museums Advisor: The main topic at this session was the role of the Museums Advisors in relation to the Provincial Museums Association. All Provincial Museums Advisors are deeply involved in the operation of the Provincial Associations, usually in a supportive role. The ways and means of strengthening local participation and the activities of the Provincial Association was the main topic of this part of the conference.

The Museums Advisors decided to meet again at the Canadian Museums Association Conference which will be held in Winnipeg in May 1975.

It was stressed during discussion that in nearly all provinces the Museums Advisors play the major role in training and that close liaison with the Canadian Museums Association training programme should be maintained. This will be done in part through membership in the Training Committee by three of the Provincial Museums Advisors.

Visiting Museums Advisors inspecting the progress of the Nonsuch Gallery at the Manitoba Museum of Man and Nature

REPORT FROM THE CMA TRAINING DIVISION

The CMA has, since its formation in 1947, served the Canadian Museum Community by conducting programs based on the needs expressed by both institutions and museum personnel. The training program itself has grown substantially during this period from a modest number of small seminars conducted by a dedicated group of museum people to the establishment of a more formal program executed by a secretariat in Ottawa.

While CMA was at one time responsible for the bulk of the programs concerning training around the country, recent years have seen support from other sources change the demands of the national association. More federal and provincial monies have been distributed regionally to provide necessary programs on a smaller scale. Eight regional associations have been formed; these groups can, by their very nature, be more responsive to the needs of their membership and partake in numerous activities, such as training, in a much more effective manner.

Institutions of higher learning have introduced course-work in museology, museum studies, and museum technology across the country with programs continuing to grow.

CMA, the organization which had assumed these responsibilities in the past, is still in a position to contribute to the training needs of the country; however, with the formation of these new training mechanisms, the role of the national body must be re-examined.

CMA is best equipped to serve as a training resource centre given the directions taken by those who have assumed a part in the national scheme of museum training. While the effectiveness of the seminar format conducted in the various regions by a national body is in question, very definite steps towards developing a national perspective on training needs and seeking to fulfill those needs through publications, training aids, and promoting communications between the regions would appear most profitable. Thus CMA favours a supportive role in training for the future at all levels. In order to achieve this end CMA will:

- encourage basic training seminars through the regional associations; and develop 'training aid' programs.
- conduct a small number of seminars of national importance from which key information will be published in the new quarterly journal for the benefit of all members.

- conduct or co-ordinate research on higher level training which could lead to specialized internship or exchange programs.

The Training Resources Division of CMA will also seek out original material for publication; compile a larger bibliography of museological material and offer publications at low cost to members through the secretariat; develop training aids such as seminar kits, information packages, and audio-visual kits to supply to other associations or groups for training sessions upon request; to catalogue training programs and instructors in Canada; to keep abreast of new developments on a national level.

Review of existing CMA programs will be the first task of the new training committee meeting in December. Recommendations regarding the future of the correspondence course and diploma programs will be made. Both programs have been suspended until a decision is reached.

It is hoped that through the establishment of the training resources program the CMA - with cooperation from the regional associations and those involved in museum training - will be able to contribute to a strong national program based on regional needs.

BOOK REVIEW

Jane McCracken

PLAIN SPEAKING: AN ORAL BIOGRAPHY OF HARRY S. TRUMAN by Merle Miller published by Berkley Publishing Corp. 1973.

As the title suggests, this is a book about the thirty-second President of the United States, told in his own words and in the words of his friends and relatives. In 1961 and 1962, the author was working with David Susskind to produce a television series on the Truman Presidency. However, the two years of research, filming and taping were shelved when the television corporation decided that Truman and his decisions while in Washington were still too controversial. When it became obvious that the audio tapes and the mountains of notes would not be put to any use, Merle Miller decided in 1973, since Harry Truman had died, to compile a book from this material on the life of the President.

The book covers in chronological order the life of Truman from childhood to his last days in the White House. Most of the chapters deal with one aspect of his life, whether it be his days as a Captain in Battery D, or whether it be the entry of the United Nations into the Korean conflict in 1951, and is in the form of questions posed by Miller and Truman's answers as typed directly from the tapes. Miller began each interview about 8:00 a.m. and found that the President was alert for a couple of hours; but later, Truman would tire and his memory fail. When typing the conversations from the tapes, Miller did do some editing, not in the text but with the inconsistencies in Truman's language. For example, sometimes the President would say "fellow" and other times "fella". But for the sake of continuity, the author changed all the typing to "fellow".

Because the structure of the book is almost completely of this question-answer format the book is very easy to read. Truman emerges as a real person, a person the reader feels he knows intimately at the end of the book. He appears to have been a likeable man. He always stressed that all decisions he made were "right" ones and once he made up his mind, he never wavered or regretted his move. "If there was one subject on which Mr. Truman was not going to have any second thoughts, it was the Bomb... The Bomb had ended the war... that was all there was to it and Mr. Truman had never lost any sleep over that decision." Although the author admits that Truman told events as he remembered them and therefore are of questionable credibility, Miller makes no attempt to hide from the reader, Truman's prejudices

and his dislike of certain people in Washington. Truman disliked Eisenhower intensely and always referred to him as "that fellow" and Henry Wallace "wanted to be a great man but didn't know how to go about it.". Another public figure Truman disliked was Richard Nixon. While talking about the 1940 Californian Governor campaign, Miller asked Truman why he felt he could have defeated Nixon. The President answered: "Because Nixon is a shifty-eyed g.. d... liar and people know it. I can't figure out how he came so close to getting elected President in 1960.". No doubt Truman's opinion of Nixon would have been reinforced if Truman had lived long enough to see the office of the Presidency dragged through the Watergate scandal!

This is an interesting book for two reasons. Firstly, the information Truman gives on his Presidency is fascinating reading for those students of American politics. Secondly, it demonstrates the utilization of oral history tapes. True, not everyone has the opportunity to interview the Trumans of the world, but the small museum can produce a book of its town and the people in it through oral history tapes. Such a publication, of course, need not be as elaborate as Miller's book on Truman, but Plain Speaking is an example of what can be accomplished. The format is straightforward and can be adapted by anyone wishing to make further use of his tape library.

merry christmas and a very hippy new year

from the staff

MANITOBA MUSEUM OF MAN & NATURE