



With her book the *National Gallery of Canada*, against the background of "Sunrise or the Saguenay" by Lucius R.O'Brien, in the National Gallery, Ottawa.

elop from a small collection than to impose something artificial. There should be a strong regional flavour expressed in buildings, staffs, programs and collections." And, she says, something which gives this strong regional flavour is the "contribution of volunteer groups, which make an enormously important contribution to museums throughout the country. In this International Women's Year, I would like to say that the contributions women's committees have made to Canadian art museums has been enormous, and should never be forgotten."

Jean Boggs has always believed that meaning, rather than beauty, justifies a preoccupation with works of art — with the result that not everyone cares for some of the gallery's purchases or exhibitions. She regards this as a normal and healthy situation for any large, vital gallery.

A national gallery can often follow a course of compacently continuing the sponsorship of only a few artists which it believes produce the country's finest works. But that charge cannot be levelled at Canada's National Gallery; "it is participating in an adventurous new stage in the study of Canadian painting sculpture and decorative arts." The collection of Canadian art at the gallery, the largest in existence, is constantly being increased.

"The people who work here are severe critics and perhaps we measure the gallery's success on the basis of whether we are satisfied.

We could talk about attendance, which averages about 450,000 a year; or exhibitions sent to other centres; or acquisitions of art (the director of the British Museum has told us he thinks we are buying better than any other museum in North America) ... but none of this represents a satisfactory gauge, for we are involved in so many activities," says Dr. Boggs.

"There are," she says, "only a few of us who are somewhat spoiled, as I may be considered to be, with a highly professional staff of over 100 people, a museum which occupies over 150,000 square feet of space; the budget to mount extremely expensive exhibitions and to support Canadian artists and scholars; and to encourage interest in our contemporary artists. However, to really make use of the resources we have, and to serve the country as a whole, we need three times the budget, staff and space. Our budget, is \$5,299,000, about the same as that of the National Gallery of England, but the same amount of money must cover a much broader area."

Right now the Gallery is preparing for glorious centennial celebration in 1980, in a magnificent new building on a promontory overlooking the Ottawa River, west of Parliament Hill. Culture-conscious Canadians are also "counting down" to 1980-Minus-0, sharing the excitement of Jean Sutherland Boggs and her hardworking staff, as they anticipate that historic event.

The Museum Explosion

Nova Scotia. A French encampment in 1713, it occupied 70 acres surrounded by a two-mile wall at times 80 feet thick. Yet it was captured by a New England force in 1745, then returned to the French, then razed in 1760 by the British. The reconstruction involves many men and women who have learned again the old arts of weaving, metal work and stone-cutting, among other things.

There are, of course, around the federal capital, many other museums like the Bytown Museum on the Rideau Canal, the Film Archives, the Ski Museum, the War Museum, the Carleton University Arts Gallery, the Dominion Botanical Gardens, the Governor-General's Footguard Museum, the Laurier House, the Museum of Canadian Scouting, the National Aeronautical Display, the National Film Board Photo Centre, National Gallery of Canada, the Museum of Science and Technology, and the Public Archives, but perhaps the most prestigious is the Royal Ontario Museum in Toronto — a city, incidentally, with almost 30 museums. Its famous collection of Chinese art and archeology occupies 20 galleries and is considered one of the best in the western hemisphere. The arts of India, Japan, Korea, Pakistan and the Islamic Near East appear in other ROM galleries.

Some museums are on the move. The Vancouver Art Gallery, for instance, has a half-ton truck travelling British Columbia bringing a small collection of paintings and objects to people in small or remote areas. Other museums are on water — such as the former Royal Canadian Navy destroyer "Haida," on the shore of Lake Ontario.

Archie Key who travelled more than 52,000 miles back and forth across Canada to investigate museums for his recent book, "Beyond Four Walls," is assured that museums have a pretty exciting tale to tell. "The story of Canada is now being told chapter by chapter from Newfoundland to the Yukon," he says.