

# SOCIETY PAGES

NUMBER 66 ■ AUTUMN 2020 ■ \$2.00



- AUDUBON VISITS QUEBEC CITY
- RUSSIAN CANNONS IN QUEBEC CITY
- VISITING PARIS THROUGH BOOKS

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The mission of the **Morrin Centre** is to share and foster English-language culture in the Quebec City region. The Morrin Centre is administered by the Literary & Historical Society of Quebec.  
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## LETTER FROM THE PRESIDENT



Dear Members, Partners, and Friends,

It's been a challenging year for everyone, and that has been no different for the Morrin Centre. Although we have re-opened on a limited scale, many of our in-person activities have remained suspended.

We certainly have not been idle during the shutdown and partial reopening of the Centre. Our youth programming, specifically *Storytime* and *Book Quest*, shifted entirely online, allowing us to continue educating and entertaining our youngest members. *Arts Alive* was able to continue virtually and we produced a series of videos with authors who were slated to be present at the 2020 Imagination Writers' Festival.

I am very grateful for the emergency funding provided by the federal government. This assistance has made navigating these uncertain times a little easier. The years ahead will certainly be tough, but this support has allowed us time to get ready for whatever the new normal ends up being. Some of our foundation partners have also provided much-needed support during these difficult times.

Our annual general meeting will have a new twist in that it will be held entirely virtually. Please visit our website to learn how you can participate. The meeting will take place on October 21<sup>st</sup> and I hope to see you all in great numbers.

Wishing you all a safe and healthy fall,

**Barry Holleman**  
President

## FROM THE EXECUTIVE DIRECTOR



Dear Friends,

Covid times have forced us to think differently about how we do things. The staff has adjusted well to teleworking, and I am happy to report that we have continued programming great virtual activities. Our members have responded very positively

to our online programming. For example, our summer *Book Quest*, which was held over Zoom, attracted more participants than ever before. I would like to thank our *Book Quest* Coordinator, Naomi Rousseau, for doing a great job keeping the kids entertained and educated this summer.

Very shortly, we will announce the details of our fall fundraiser, the *Literary Feast*. The current circumstances have forced us to be creative, but I'm confident that we have put together a wonderful evening and an innovative way to allow our members and partners to continue supporting us during this trying time.

The *Arts Alive! Quebec 2020* festival was completely virtual, and we continued our tradition of featuring

musicians and artisans from our community. Over four nights in late August, we broadcast one *Arts Alive* concert per evening on our YouTube channel. We were very encouraged by the viewership of these special performances, recorded at the Morrin Centre.

Our fall programming will take place online and is in the final stages of planning. We have a great number of performances and workshops coming up that I think our members will enjoy. The first such event will be *Members' Day*, scheduled for Saturday, October 3<sup>rd</sup>.

The Morrin Centre also launched a *Friends Membership Drive* this September. Help us meet our goals by renewing or upgrading to a *Friends* membership today!

Continue following us on Facebook and make sure you are signed up for our newsletter to stay up-to-date on all of the latest Morrin news.

I'm looking forward to seeing you virtually soon,

**Barry McCullough**  
Executive Director

## THE VOYAGES OF JOHN JAMES AUDUBON TO LABRADOR (1833) AND QUEBEC CITY (1842)

By Yves Hébert

John James Audubon (1785–1851) was a preeminent naturalist and wildlife painter who greatly contributed to the appreciation of North American fauna. We are indebted to him for *The Birds of America*, his remarkable work illustrating the birds of North America. In order to complete this project, he travelled all the way to Labrador and Quebec's Lower North Shore. But why did he come to Quebec City in 1842?

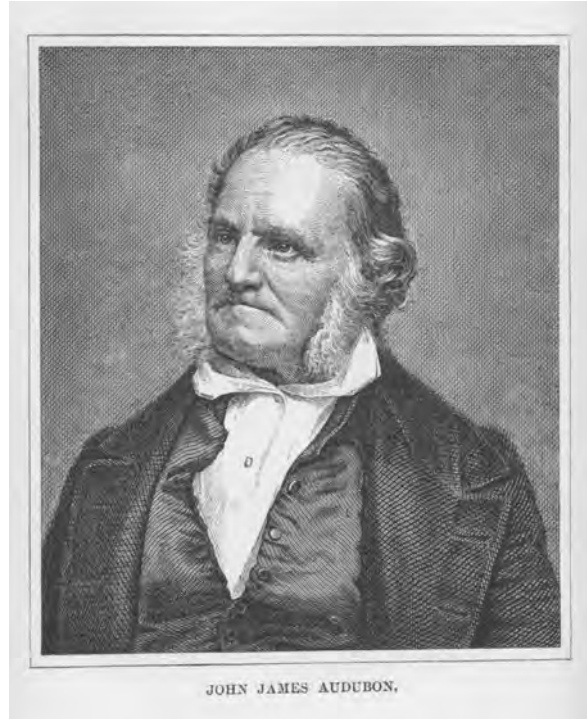
### Audubon's Family Origins

Audubon was born in Les Cayes, Saint-Domingue (in what is now Haiti) on April 26<sup>th</sup>, 1785. His parents were Jean Audubon (1744–1818), a Breton sea captain, and Jeanne Rabine (1758–1785), a young chambermaid in Saint-Domingue. After the death of his mother, his father brought him to Nantes, France, with his half-sister, Muguet. Both children were illegitimate, and on March 7<sup>th</sup>, 1794, they were legally adopted by their father and his wife, Anne Moynet. After his baptism in the Saint-Sémilien parish in Nantes on October 23<sup>rd</sup>, 1800, he took the name Jean-Jacques Audubon. Young Audubon spent his childhood at his father's property in Couëron, west of Nantes. It was there that Audubon was first amazed by the spectacle of nature and birds.

### Making a Living in Pennsylvania and Kentucky

In 1803, 18-year-old Audubon left Couëron for Pennsylvania at the request of his father, who tasked him with managing a property that he owned in Mill Grove, northwest of Philadelphia. Shortly after arriving in the United States, Audubon anglicised his name to John James Audubon. Following his marriage to Lucy

Bakewell (1787–1874) in 1808, he was forced to sell all of his possessions and eventually settled in Henderson, Kentucky, with the hopes of making his living in the sawmill industry. The era's disastrous economic context helps to explain the Audubons' financial difficulties. In Henderson, Audubon enjoyed a certain degree of prosperity. But in 1819, everything went wrong, and Audubon again found himself in a difficult situation. Realizing that his talent as an artist was all he had left to support himself, he became a portrait artist and taxidermist at the Western Museum in Cincinnati for a while. In addition to portraits, Audubon painted birds with an unequalled refinement.



JOHN JAMES AUDUBON,

### John James Audubon

from Sarah K. Bolton, *Famous Men of Science* (New York: Thomas Y. Crowell & Company, 1889).

### Audubon's Birds

On March 9<sup>th</sup>, 1810, Audubon first met Alexander Wilson (1766–1813), recognized today as the first professional American ornithologist.

Noticing that his own illustrations were more accurate and artistically superior to Wilson's, Audubon had the crazy idea to draw every bird in North America and then sell the lithographic prints of these illustrations to wealthy individuals.

The project was immense, indeed senseless, at the time since Audubon was barely earning a living. In the ensuing years, his life resembled that of a *coureur de bois*. Leaving behind his wife and children for periods of time, he went on numerous expeditions, notably along the Hudson River, the Erie Canal, and Lake Champlain. The situation forced his wife, Lucy, to provide for the needs of the family.

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👉 AUDUBON (continued from previous page)

Audubon decided to sell his masterpiece on birds by seeking out influential people who could pay a subscription of \$1,000 in advance. In 1826, he traveled to Liverpool, England, to embark upon the printing of his project. The task was colossal, but he was not discouraged. He hired out the engraving as well as the hand-colouring of the 87,000 prints that would make up the 200 copies of the 435-plate work in Double Elephant Folio [98 cm x 76 cm].

While the prints were being produced, Audubon devoted his attention to publishing his *Ornithological Biographies*, descriptive texts that accompanied *The Birds of America*. The five volumes of this series were published between 1831 and 1839 in Octavo format by Adam Black in Edinburgh, Scotland. To complete and verify the scientific content of his texts, Audubon partnered with William MacGillivray (1796–1852), a Scottish ornithologist.

### Travels to the Magdalen Islands & the North Shore

In order to complete his corpus of prints of the birds of North America, Audubon undertook a final ornithological expedition in 1833, this time to Labrador and the North Shore. On June 6<sup>th</sup>, 1833 Audubon left Eastport, Maine for the Magdalen Islands. In his journal, he mentions the abundance of certain species of birds, such as the winter wren (*troglodytes troglodytes*), found in the wooded areas of the islands, and the common tern (*sterna hirundo*). Later, he was moved by the spectacle of the northern gannet (*morus bassanus*) at Bird Rock (*Rocher aux Oiseaux*).

Having reached the North Coast, Audubon visited different fishing ports used by French Canadians and

Americans: including Natashquan, Petit-Mécatina, and Bras d'Or. Near Natashquan, Audubon named a new species of bird the “Lincoln’s sparrow” in honour of his travelling companion, Thomas Lincoln.

This expedition marked an important step in the life of the naturalist. Audubon became aware of the impact that human activities have on nature. In his journal, he denounced the “egggers,” merchants who came from

Halifax and snatched up thousands of bird eggs in order to sell them in public markets. He wrote that in the spring, four gatherers from Halifax managed to grab 40,000 bird eggs, which sold for twenty-five cents per dozen. Noticing the scarcity of wild game in the Petit-Mécatina territory, Audubon suggested that the region should be depopulated to leave the fauna in peace.

June 16<sup>th</sup>, 1838 was a momentous day for

Audubon. The printer Robert Havell finished the engraving, printing, and colouring of the last plates for *The Birds of America*, Audubon’s colossal project that was the result of over 14 years of work and an investment of over \$115,000—the equivalent of approximately \$2,000,000 today.

### Viviparous Quadrupeds of North America: A Forgotten Work

The indefatigable Audubon devoted himself to another project: depicting the quadruped mammals of North America, in partnership with the naturalist John Bachman (1790–1874) as well as his own two sons, John Woodhouse Audubon (1812–1862) and Victor Gifford Audubon (1809–1860). In September of 1842, he undertook a trip to Quebec to not only secure subscriptions to his *The Birds of America*, but also to gather material for his book on quadrupeds. We know



**Northern Gannet, Plate 326**

John James Audubon, *The Birds of America* (1827–1838)  
The John James Audubon Center

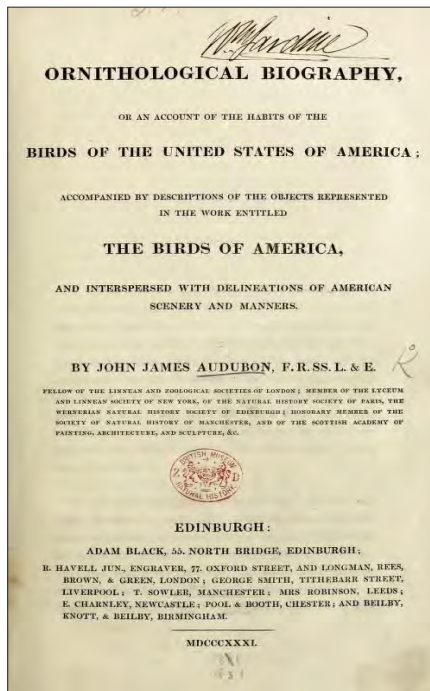
## TRANSACTIONS

the details of this 1842 trip thanks to Audubon's daily journal.<sup>1</sup>

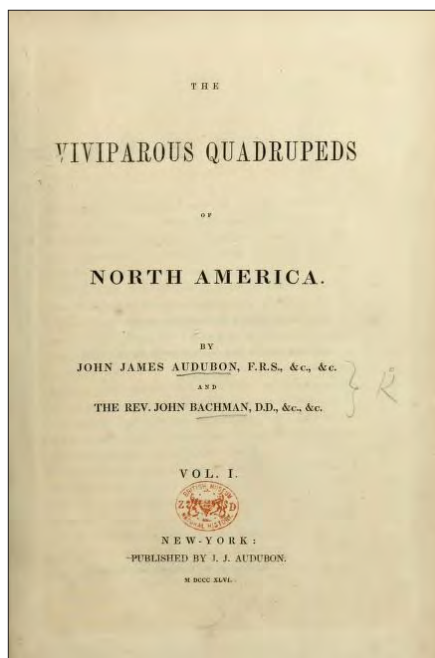
Audubon's journal covers the period from July 13<sup>th</sup>, 1840 to October 11<sup>th</sup>, 1843. It was published in 1929 under the direction of Howard Corning (1867–1956) by the Business Historical Society in Cambridge, Massachusetts for "The Club of Odd Volumes." The printing run of his journal was limited to 225 copies. Founded in 1887, "The Club of Odd Volumes," brought together bibliophiles from the universities, libraries, and museums in Boston's historic neighbourhoods. Audubon's journal from New Orleans (1820 to 1821) as well as his letters (from 1826 to 1840) were also part of the catalogue of works published by this club.

In Quebec City, Audubon relied on clockmaker and amateur naturalist John Martyn to introduce him to the city's notable Anglophones. He visited William Sheppard (1784–1867), a lumber merchant passionate about natural history and closely associated with the Literary and Historical Society of Quebec. Audubon lingered in Quebec City for many days, hoping to track down a flying squirrel (*Glaucomys sabrinus*) in the surrounding areas or at a market. He also met with lumber merchants who were wealthy enough to subscribe to either *The Birds of America* or *The Viviparous Quadrupeds*.

Lodging at Payne's Hotel, Audubon spent twelve days in Quebec City



**John James Audubon,  
*Ornithological Biography* (Edinburgh:  
Adam Black, 1831–1839).**



**John James Audubon & John Bachman,  
*The Viviparous Quadrupeds of North  
America, Vol. I*  
(New York: J.J. Audubon, 1846).**

and met numerous members of the city's Anglophone elite. He arranged for them to view his bird illustrations at their houses or at the museum of the LHSQ, which was then situated in the former Parliament buildings (since demolished). Among the noteworthy people he met were wine merchant Alfred Hawkins (1792–1854), lumber merchant Henry Atkinson (1790–1812), bank secretary James Turnbull, as well as William Sheppard and his wife Harriet Campbell (1786–1858), both of whom were passionate about botany and natural history.

Each morning before breakfast, Audubon took a walk around the city and wrote down his observations in his travel journal. He described Quebec society, the city's streets and the habits of its citizens. He also made several excursions around Quebec City, notably to Montmorency Falls and to the "Falls of the Chaudière River." Although many of Quebec City's elite Anglophone families appreciated his *The Birds of America*, Audubon received few subscriptions or promises to purchase. One subscription, to his great surprise, came from the third Earl of Caledon, James Alexander (1812–1855). This military officer, who belonged to the Coldstream Guards, stationed in Quebec City for a while, likely also acquired some smaller prints from Audubon, an historical detail deduced from the fact that an Audubon print owned by Caledon recently circulated on the art market in Florida.

Audubon visited the LHSQ's natural history museum as well. In his journal, he recounts that the Library is "a small one." The collection of birds is "tolerable," but that the quadrupeds

<sup>1</sup> John James Audubon, *Journal of John James Audubon, Made while Obtaining Subscriptions to his "Birds of America," 1840–1843*, edited by Howard Corning (Cambridge, MA: The Business Historical Society, 1929).

## TRANSACTIONS

👉 **AUDUBON** (continued from previous page)

are “few & badly prepared.” Audubon remarked on the great politeness of the museum’s curator, who gave him—to his great surprise—“a good skin of [a] flying squirrel.”<sup>2</sup>

At the time, the museum of the LHSQ that Audubon visited brought together the collection of the former Pierre Chasseur (1783–1842) museum, acquired by the government in 1836, and that of the Society. Following the departure of the parliamentarians for Kingston in 1841, the former rooms of the Parliament building held the Society’s Library and its natural history collection. The government had asked the Society to ensure the preservation of the Pierre Chasseur Collection. But over the years, it seems as if the collections were merged together.<sup>3</sup>

Rather disappointed with his visit, Audubon next went to Kingston. In this city, which had been the seat of the Parliament of a United Province of Canada since 1841, members of the Papineau and Lafontaine families as well as the Governor General of Canada, Charles Bagot, promised to purchase his works.

*The Viviparous Quadrupeds of North America* was published in three volumes between 1845 and 1848 and was reissued many times. Audubon himself drew 78 of the 150 illustrations in this volume. The other animals were drawn by his son John Woodhouse and the background landscapes by his other son, Victor.

Bachman provided the scientific content of the volume.

Audubon passed away on January 27<sup>th</sup>, 1851, leaving behind an invaluable legacy. His drawings and his writings profoundly marked the North American and European sensibilities toward nature, as shown by the creation of the Massachusetts Audubon Society in 1896 and the National Audubon Society in 1905. Complete

copies of *The Birds of America* can be found at the following Canadian institutions: McGill University, the Toronto Public Library, the Canadian Library of Parliament, and the Legislative Library of New Brunswick. The *Musée de la Civilisation de Québec*, which also owns a complete original edition, allows visitors to admire selections of prints on display at select special exhibitions. Audubon’s illustrations still elicit much interest today and they can be seen

online at the Audubon Society’s website: [www.audubon.org/birds-of-america](http://www.audubon.org/birds-of-america).

*This text is an abridged version of a conference paper given at the Morrin Centre as part of Rendez-vous d'histoire de Québec on August 11<sup>th</sup>, 2018. Historian and consultant Yves Hébert is passionate about the naturalists who made their mark on the history of Québec. He is the author of Histoire de l'écologie au Québec, which appeared in 2006.*

-Translation by Kathleen Hulley ■



**Moose Deer, Plate 76**

John James Audubon, *The Viviparous Quadrupeds of North America*, Vol. 2 (1846)  
William L. Clemens Library, The University of Michigan

2 Audubon, *Journal of John James Audubon, Made while Obtaining Subscriptions to his "Birds of America,"* 108.

3 Raymond Duchesne, “Magasin de curiosités ou musée scientifique ? Le musée d’histoire naturelle de Pierre Chasseur à Québec (1824–1854),” *Journal of the History of Canadian Science, Technology and Medicine / Revue d’histoire des sciences, des techniques et de la médecine au Canada* 7, no. 2 (May 1983): 77.



## AUDUBON &amp; THE LHSQ

Presented by Kathleen Hulley

**Common Flying Squirrel, Plate 28**John James Audubon, *The Viviparous Quadrupeds of North America*, Vol. 1 (1845)William L. Clemens Library,  
The University of Michigan

“At 10 M. Musson who is an English Gentleman took me to the Museum. The curator was polite and gave me a good skin of the flying squirrel mentioned above. He took me to a Doctr Douglass who received me kindly and showed me the largest head of a Moose I have yet seen, afterward I went to his own house, but his wife was out and on our return I showed him the plates of the Quadrupeds with which he was greatly pleased. Mr. Musson offered to take me to Mr. Sheppard at 12. We went drawn by a fine small smart Canadian Pony. The way is turnpiked and the grounds of Mr. Sheppard’s Country seat very beautiful especially a Natural Avenue of fine Trees among which the Canoe Birch made a fine display.—Mr. Sheppard received me very kindly and told me that although he had subscribed to our little Work, he never had recd a No. &c. and I was astonished. he was in N. Y. Last spring but supposed us in England. He is to see me in Town on Monday next.”

– Sept, 1842, *Journal of John James Audubon*, Made while Obtaining Subscriptions to his “Birds of America,” 108–9.

“At 3 o’clock a meeting of the Council of the Literary Society of Quebec &c. took place. I had one Vol. of the Large Work [The Birds of America] and the Quadrupeds placed before them and attended to the meeting.”

– Sept. 20<sup>th</sup>, 1842, *Journal of John James Audubon*, Made while Obtaining Subscriptions to his “Birds of America,” 115.

Audubon had several interactions with the LHSQ and its members in the 1830s and 1840s. On November 19<sup>th</sup>, 1836, he was granted a “Diploma of Fellowship,” becoming an honorary member of the LHSQ. As the above passages from his journal reveal, Audubon also visited the LHSQ’s museum on more than one occasion during his stay in Quebec City in 1842. Audubon describes how Mr. Kendall, who he identifies as the curator at the time, helped him several times. He also met with key members of the LHSQ, such as Doctor James Douglas and William Sheppard (LHSQ President, 1833–1834; 1841, 1843, 1847), and their families, including Harriet Sheppard, who herself published an article on birds titled “Notes on Some of the Canadian Song Birds” that appeared in the 1835 issue of the LHSQ’s *Transactions*, the Society’s publication.

Ultimately, the Society did not purchase a subscription to either *The Birds of America* or *The Viviparous Quadrupeds of America*; Audubon’s price was too high, which led Audubon to write in his journal, “Alas, poor

Society, ye never will have a copy of any of my works!” (*Journal of John James Audubon*, 116). Nevertheless, the LHSQ eventually acquired some of Audubon’s work for its collection.

Audubon’s *Ornithological Biography*, the book that accompanies *The Birds of America*, could be found on the Library shelves in the 1870s according to the *Catalogue of the Books in the Library of the Literary and Historical Society of Quebec* (1878). The 1870–1871 issue of *Transactions* also describes an important donation of Audubon’s works: “The munificence of Mrs. James Gibb is also a most pleasing theme to dwell upon. In execution of the wishes of her late husband, this generous lady presented the Society with some thirty odd specimens of French and Italian birds, well mounted; also, a dozen of Audubon’s rare and celebrated engravings of American birds—life size,—the whole accompanied with curiosities of art, medals, &c, of which a detailed list is herewith annexed.”<sup>1</sup>

1 J.F. Belleau, “Report of the Curator of the Museum for the Year Ending December 31st, 1871,” *Transactions of the Literary and Historical Society of Quebec*, 1870–1871, New Series, Part 8 (1871): Appendix, 14.

## TRANSACTIONS

## RUSSIAN CANNONS GUARD OLD QUEBEC CITY

By Wallace Robertson



**Cannons on Dufferin Terrace**

Photo by Joanne Coleman-Robertson

Fond memories of volunteering at the Lit. and His. Library. The space itself is magical, of course, but it's the people who make it fun. Chatting with the patrons. Questions from the wide-eyed tourists: How old are those books up there? What about the Wolfe statue? Their enchantment extends to the whole walled city, with the usual questions. But one left me perplexed, and a bit sceptical: Why is there a two-headed eagle on one of the cannons on the boardwalk?

Curiosity draws me towards the Château Frontenac and through the Governors' Park next to it. From the Wolfe-Montcalm Monument I walk down the stairs toward Dufferin Terrace. Before me, a row of cannons

along the boardwalk, facing the St. Lawrence. Old British cannons—a familiar sight to locals. You can see them now on Google Maps: find *Parc des Gouverneurs* and drop a pin on the terrace at the end of the walkway. From the street view there, turn towards the Wolfe-Montcalm Monument. The cannons are spread out before you, all alike. But not quite! Closer inspection of the nearest cannon reveals a two-headed eagle atop the barrel, which is *not* expected on a British gun. (Your street view will not show you this.) On the side, the plate identifies it as number 6431. But the rest of the writing on the plate is in the Cyrillic alphabet: a Russian cannon! Not very neatly printed and a bit crowded, but sounding out the letters, it seems to say

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*Alexand...* (something—incomplete memories of the Cyrillic alphabet!) and then “*D. Gaskoin.*” The gun next to it is similar; both bear the date 1799. What are Russian artillery pieces doing here?



**Two-headed eagle on one of the Russian cannons**  
Photo by Joanne Coleman-Robertson

Upon reflection, the two cannons must have been the spoils of war. The only reasonable candidate was the Crimean War in the 1850s. (Charge of the Light Brigade, Florence Nightingale). Wikipedia’s Crimean War entry led me to the Siege of Sevastopol entry. Sevastopol was home to the Tsar’s Black Sea fleet, a threat to the Mediterranean. It fell in 1855, after an 11-month siege, yielding a haul of thousands of guns to Great Britain and its allies. Reference #28 of the Siege entry: an article by historical writer Patrick McSherry entitled “Two 1799 Russian 24 Pdrs. Watch The St. Lawrence River In Quebec.” Aha!

McSherry’s article tells a fascinating detective story, where our cannons are revealed to have an unexpected history. It begins with Charles Gascoigne, a British businessman who became manager of Carron Iron Works in Scotland in 1769. They made cannons for Britain, and supplied know-how and guns to Russia too. Britain became unhappy with the latest technology being provided to a potential enemy, but Gascoigne

persisted. In 1786, he and a team of workers from the company went to Russia to supervise the installation of equipment at Alexandrovsky Foundry. Back home, Carron Works were in trouble financially and Gascoigne was persona non grata with the government. When Catherine the Great made him a generous offer to run the Russian foundry, he accepted, convincing some of his best workers to stay with him. He remained there for twenty years, establishing other foundries and becoming a Councillor of State.



**Detail of an inscription on one of the Russian cannons**  
Photo by Joanne Coleman-Robertson

As the plate on our Quebec cannon indicates, it was made by Gascoigne at the Alexandrovsky Foundry in 1799. (The D seems to be a typo; it should read K for Karl, as he was known in Russia.) Perhaps the guns were even used against Napoleon’s army in 1812, but we know for certain that they were eventually sent to defend the fortress of Sevastopol. After the siege, thousands of weapons were sent to England, then distributed throughout the Empire as trophies. Some came to Canada (not yet a country) and these two found their way to Quebec City.

There is a bit of Great Britain in those Russian cannons after all! Thanks to the many guests who keep us on our toes.

■

## LIBRARY PAGES

## LOUISE PENNY, PARIS, & PANDEMIC-INDUCED ARMCHAIR TRAVEL—THE PERFECT COMBO!

ON THE SHELF: A thematic review of some interesting, important, or just entertaining books in the Library of the Literary and Historical Society of Quebec

By Britta Gundersen-Bryden

The latest addition to Louise Penny's ever-popular series featuring Inspector Armand Gamache debuted on September 1<sup>st</sup>, 2020. Though there are many secrets to be uncovered in the story, it is no secret that *All the Devils are Here* is set in Paris. Paris is almost another character in the novel, with Inspector Gamache noticing: "The wide boulevards, the bridges. Notre Dame, the Tour Eiffel, the Seine. The brasseries, with Parisians sitting at round marble-topped tables on sidewalks, drinking espresso or beer or wine." So, while waiting a turn to read the Library's copy of this new work (and waiting to be able to travel again to places like Paris), why not choose a few good books that are "On the Shelf" and become an armchair traveler?

Before they crossed the Atlantic, the Gamaches may have sat together at their table in Montreal, thinking of galleries and museums to visit, and perused a copy of *Louvre Paris* (1967) by Carlo Ludovico Ragghianti. Or they may have chatted about strolling along the Seine and picked up a copy of *The Most Beautiful Walk in the World: A Pedestrian in Paris* (2011) by John Baxter.

Imagine the novels that the Gamaches may have taken in their carry-ons to pass the time as they flew across the Atlantic. Maybe Reine-Marie would have chosen Mark Pryor's *The Paris Librarian* (2016), a Hugo Marston mystery with cases both cold and new, while Armand selected Jules Verne's *Paris in the Twentieth Century: The Lost Novel* (re-published in 1994).

Either one of them may have thrown in Nina George's *The Little Paris Bookshop* (2015), translated by Simon Pare. The story features the shop's proprietor, Monsieur Perdu, who calls himself a "literary apothecary" and who has the uncanny ability to select books—not the ones his customers want, but ones they need.

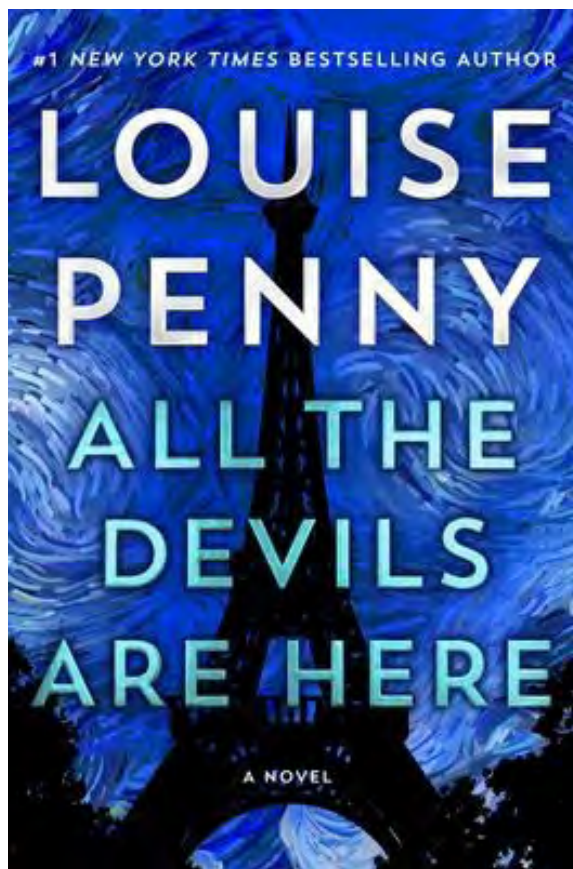
It is a good bet that Reine-Marie and Armand are fans of Mavis Gallant, who was born in Montreal but who spent most of her life in Paris. In fact, the Gamaches probably have read *Overhead in a Balloon* (1985) and *Paris Stories* (2002, available as an audiobook) as well as several other Gallant short story collections—and Library members may do the same.

*Geniuses Together: American Writers in Paris in the 1920s* (1987) by Humphrey Carpenter and *Paris Was Ours: Thirty-Two Writers Reflect on the City of Light* (2011) by Penelope

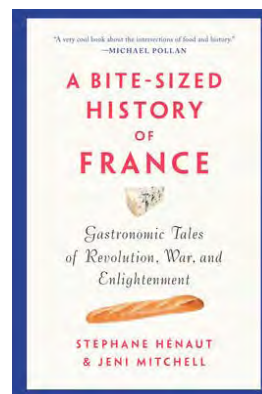
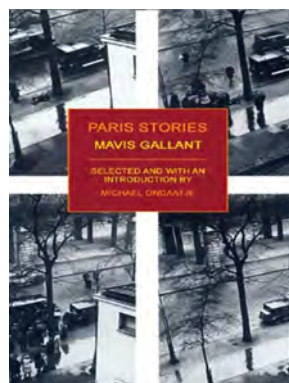
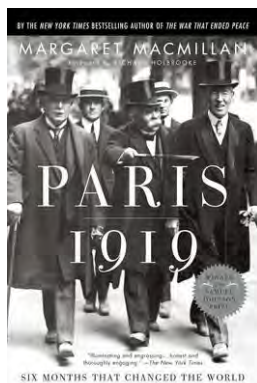
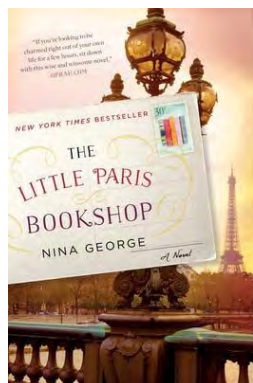
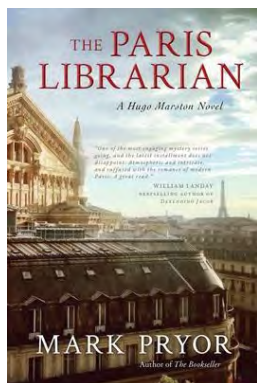
Rowlands prove that the words "Paris" and "literature" go together.

And where there is "Lit" there must be "His"...

The Gamaches are sure to be up on the history of Paris—that centre of art, music, dance, as well as many things more sinister. Library readers may refresh their own memories—or dig a bit further—with several volumes "On the Shelf." Margaret MacMillan's *Paris 1919: Six Months That Changed the World* (2001) is



## LIBRARY PAGES



a good place to start. Follow that up with ***When Paris Went Dark: The City of Light under German Occupation, 1940–1944*** (2014) by Ronald C. Rosbottom or ***Parisians: An Adventure History of Paris*** (2010) by Graham Robb.

Armand may enjoy ***Blood Royal: A True Tale of Crime and Detection in Medieval Paris*** (2014) by Eric Jager, while Reine-Marie may be drawn to Stephane Kirkland's ***Paris Reborn: Napoléon III, Baron Haussmann and the Quest to Build a Modern City*** (2013) or Sue Roe's ***In Montmartre: Picasso, Matisse and Modernism in Paris, 1900–1910*** (2015).

Stéphane Hénaut and Jeni Mitchell weave several topics that would appeal to the Gamaches into a single e-book, ***A Bite-Sized History of France: Gastronomic Tales of Revolution, War and Enlightenment*** (2018). After all, what's not to like about history and food?

In ***Au Revoir to All That: Food, Wine and the End of France*** (2009), Michael Steinberger has a somewhat contrarian perspective, but David Lebovitz takes a different tack with ***The Sweet Life in Paris: Delicious Adventures in the World's Most Glorious—and Perplexing—City*** (2001). Adam Gopnik, author of ***Paris to the Moon*** (2000), hits on the important things in life with ***The Table Comes First: Family, France and the Meaning of Food*** (2011).

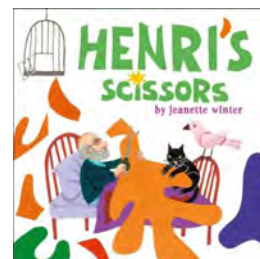
And thinking of food, the Gamaches probably have original hard-bound copies of these classics in their Montreal kitchen: Volumes I and II of ***Mastering the Art of French Cooking*** by Julia Child, Louise Bertolle, and Simone Beck. Volume I alone has 524

recipes. For readers who want to know more about Child herself there is ***Dearie: The Remarkable Life of Julia Child*** (2012) by Bob Spitz. Bon appétit!

### Younger Readers Can “Travel” to Paris, too

A beloved classic captures a Paris long past. Ludwig Bemelmans' 1939 picture book introduces youngsters to two straight lines—and ***Madeline***.

Jeanette Winter introduces youngsters to one of France's most famous artists: Henri Matisse. The author focuses on Matisse's cut-outs in ***Henri's Scissors*** (2013).



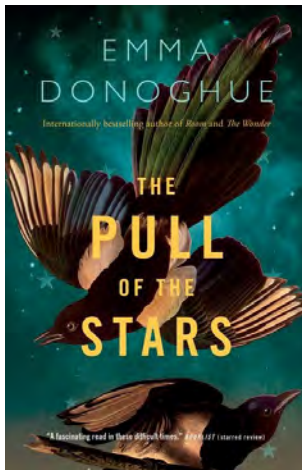
Armand Gamache is not the only one solving mysteries in Paris. Sisters Robin and Jo Bridge are given some time to see the sights when they accompany their parents on a trip to Paris—and they find more than the usual tourist haunts in ***The Bridges in Paris*** (2000) by Michele Spinn.

The Library is open for pick-up services. Please visit the Morrin Centre website ([morrin.org](http://morrin.org)) for details. Library Manager Kathleen Hulley is available to provide advice on how to access the e-book and audiobook collections on OverDrive. She may be contacted at [kathleenhulley@morrin.org](mailto:kathleenhulley@morrin.org).

## LIBRARY PAGES

**THE PULL OF THE STARS BY EMMA DONOGHUE**

Book Review by Gail Cameron



I am so happy to review Emma Donoghue's 13<sup>th</sup> novel, *The Pull of the Stars*! I was privileged to see her several years ago at our Imagination Writers' Festival, and I must say that I am a big fan of her work.

Donoghue's newest novel is very timely! The novel is set in Dublin during the 1918 flu pandemic. The author had submitted her manuscript

before this year's Covid-19 situation, however, the timing and similarities are striking!

The novel spans three days in the life of a maternity nurse and midwife, Julia Power, working in a quarantine flu ward. In a tiny three-bed space, she must deal with life, loss, and suffering. Children are born and die, mothers as well. She, Dr. Kathleen Lynn, and volunteer Bridie Sweeney will create a bond that will change each other's lives forever.

The novel touches on many social issues, including poverty, abuse, unwed mothers, their offspring, and the treatment given to them by society and the Church at the time. It is startling to see the similarities with our society today. We do not seem to have evolved very much, nor have we learned from the lessons of the past. Despite this, there is a message of hope and survival against all odds. I finished the book feeling uplifted by people's humanity and generosity despite everything.

The word "influenza" comes from the Italian root meaning "influence of the stars." It is said that we all have a predetermined time and will be pulled by the stars. I am not sure that I believe this, but it does add to the story!

I genuinely enjoyed this e-book. I would highly recommend it, whether you are a fan of Donoghue's work or not. We see that history does repeat itself, but hopefully we can go forward and learn a lesson. Happy reading!

*The Pull of the Stars* (HarperCollins, 2020). Also available as an e-book.

**NEW KID BY JERRY CRAFT**

Book Review by Naomi Rousseau



It's not for nothing that Jerry Craft's *New Kid* is the first graphic novel to win the Newbery Medal.

*New Kid* tells the story of twelve-year-old Jordan as he enters his first year at Riverdale Academy Day School, RAD for short. On his first day at school, Jordan notices that he is one of the very few "diverse" students at RAD. What follows is a slew of

microaggressions, both seen and received: teachers mix up him up with other Black students, make assumptions about his athletic abilities, and single him out for being on financial aid... His first friend, Liam, is a student guide, wears salmon-coloured shorts, and has a building

named after his family. Jordan quickly feels torn between two worlds. At home, he is now nicknamed "private school" by his old friends, and at RAD he sticks out like a sore thumb. Things start getting better at school when he and Drew, a fellow black student, sit down and have an honest conversation about the racism they experience. With time, maturity, and a little help from his grandfather, Jordan learns to navigate the world and stand up for himself in a world that is built to exclude him.

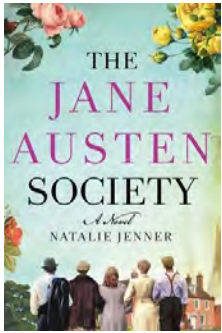
In this beautifully illustrated graphic novel, Craft allows us to step into a reality that is too often ignored. Though geared toward a younger crowd (it is classified as Young Adult), this book makes a great read for audiences of all ages.

*New Kid* (HarperCollins, 2019). Also available as an e-book.

## LIBRARY PAGES

**THE JANE AUSTEN SOCIETY BY NATHALIE JENNER**

Book Review by Elizabeth Davies



To be honest, I am not an avid fan of Jane Austen, one of England's finest authors—and I definitely am not ready to be part of the “Janeites” of this world. Without a doubt, however, both devoted fans and others will enjoy Natalie Jenner's *The Jane Austen Society*, an old-fashioned story graced with a twist. There is a lot of insight into

Austen's masterpieces throughout the novel, which references some of my favourite parts of Austen's books. But I most enjoyed discovering the diverse backgrounds of the characters that come together to form the Jane Austen Society. The story's quaint and modest charm really appealed to me.

I learned bits and pieces about Austen's most famous novels, such as *Pride and Prejudice*, *Emma*, and *Sense and Sensibility*. In 1809, Austen moved to Chawton, a village in the Hampshire district in England, with her mother and sister. All six of her novels were published after

moving there, although she had worked on three of them earlier. For the last eight years of her life, Austen lived in a cottage, a short distance away from Chawton House, also known as the “Great House,” which was occupied by her brother Edward Austen Knight.

Jenner uses the village of Chawton as the gathering point for her troubled and morose characters. Just after World War II, the residents realize that developers might grab up the cottage and Great House. The only living heir is Frances Knight, isolated at the Great House with her dying father. In perhaps a moment of senility, her father changes his will so that the properties will go to the closest male relative! Several unforgettable characters, who are all obsessed with Austen's works, work together to save the cottage by creating the Jane Austen Society. They turn it into a museum and preserve the priceless contents of the library from the Great House. This powerful and moving novel explores the tragedies and triumphs (large and small), and the universal humanity in all of us.

*The Jane Austen Society* (St. Martin's Press, 2020).

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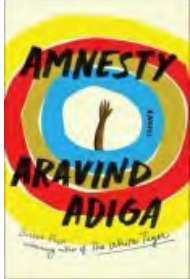
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LIBRARY PAGES

NEW ACQUISITIONS

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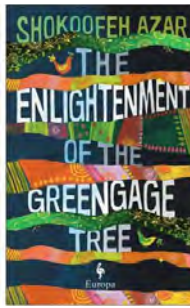
*Amnesty*  
Aravind Adiga  
A235 2020  
Fiction



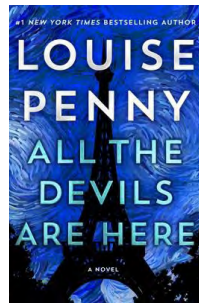
*If It Bleeds*  
Stephen King  
K54 2020  
Fiction



*Square Haunting*  
Francesca Wade  
820.9 W119  
Non-Fiction



*The Enlightenment of the Greengage Tree*  
Shokoofeh Azar  
A992 2017  
Fiction



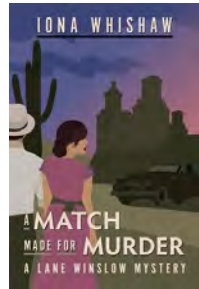
*All the Devils are Here* \*  
Louise Penny  
P416 2020  
Fiction



*On the Come Up*  
Angie Thomas  
YA THO 2019  
YA



*The Vanishing Half* \*  
Brit Bennett  
B471 2020  
Fiction



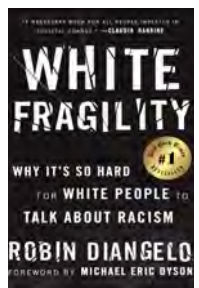
*A Match Made for Murder*  
Iona Wishaw  
W576 2020  
Fiction



*Ways to Make Sunshine*  
Renée Watson  
JF WAT 2020  
Junior Fiction



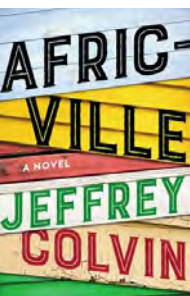
*The Plague*  
Albert Camus \*  
C211 1947  
Fiction



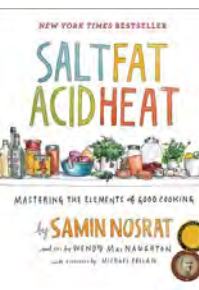
*White Fragility*  
Robin J. DiAngelo  
305.8 D538  
Non-Fiction



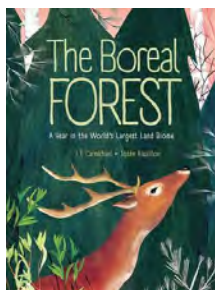
*Frida Kahlo and her Animalitos*  
Monica Brown  
JB KAH 2017  
Junior Biography



*Africville*  
Jeffrey Colvin  
C727 2019  
Fiction



*Salt, Fat, Acid, Heat*  
Samin Nosrat  
641.5 N897  
Non-Fiction



*The Boreal Forest*  
L.E. Carmichael  
J 578.737 C287  
Junior Non-Fiction

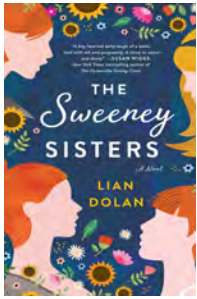


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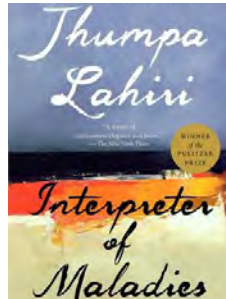
WHAT'S NEW ON OVERDRIVE

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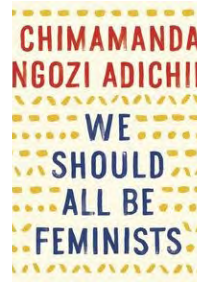
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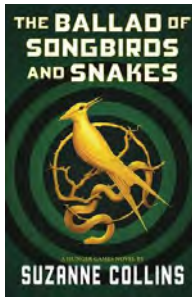
*The Sweeney Sisters*  
Lian Dolan  
Fiction



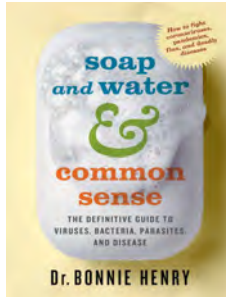
*Interpreter of Maladies*  
Jhumpa Lahiri  
Fiction



*We Should All be Feminists*  
Chimamanda Ngozi Adichie  
Non-Fiction



*The Ballad of Songbirds and Snakes* \*  
Suzanne Collins  
YA



*Soap and Water & Common Sense*  
Dr. Bonnie Henry  
Non-Fiction



*The Splendid and the Vile* \*  
Erik Larson  
Non-Fiction

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Gilly Macmillan

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Matt Haig

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Cathy Marie Buchanan

Nov. 19

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## EVENTS &amp; ACTIVITIES

## ARTS ALIVE! 2020 INTERVIEWS

By Jeanne Lebossé-Gautron



*Folk Songs: Mélodie and Randall Spear, with Stéphane Beaudin*



*Valérie Clio and Guillaume Tondreau*

This August, the Morrin Centre team did not let circumstances prevent them from hosting the annual *Arts Alive! Quebec* festival. With the help of Groupe Satir Productions, the Morrin Centre recorded four concerts of performances by local musicians, concerts that were then broadcast on the Centre's YouTube channel in late August to great success!

Four bands and three artisans participated in this virtual festival. The band Folk Songs and the fashion design brand Transforma Garments were in the spotlight on August 20<sup>th</sup>, the first evening. Folk Songs is comprised of Randall and Mélodie Spear, a father-daughter duo, and was accompanied by percussionist Stéphane Beaudin. Their music shifts from original songs to covers of Bob Dylan and The Cure, all held together by the joyful interplay between the band members. Transforma Garments, presented by its creator Geoffrey Edwards, is a brand of transformable clothing that includes pieces, from dresses and corsets to a line of gender-fluid clothes.

The second evening featured the delightful singer Valérie Clio, accompanied by guitarist Guillaume Tondreau. Together, they weave soul, pop, jazz, and blues into a bright, vibrant whole. Painter Julie "Freedom" Laliberté then presented her art, which explores the relationship between humans and nature,

drawing on the intimate and the universal found within each individual.

Alexandra Lost, the band on stage for the third evening of the festival, is the brainchild of Jane Ehrhardt and Simon Paradis, who, armed with vintage synthesizers and well-crafted verse, explore the outer boundaries of the singer-songwriter genre. Their concert was followed by a presentation by the multidisciplinary artist Daniel L. Moisan, who discussed his painting and photography, as well as the motivation behind his work.

The stars of the final evening of *Arts Alive! Quebec 2020* were Webster & 5 for Trio. Webster's rap and 5 for Trio's jazz-rock sound blended together in a fascinating way. Valérie Clio added her voice to the collaboration on three different songs.

Over 40 people logged in to watch the launch of each concert, and, during the week that they were available online, the concerts and artisan videos accumulated a total of over 600 views. Not bad for the Morrin Centre's first online *Arts Alive! Quebec* festival.

The four bands that participated in the event were kind enough to answer two questions about virtual concerts for us.

## EVENTS & ACTIVITIES

### **What's an unexpected disadvantage of virtual concerts?**

**Randall Spear, of Folk Songs:** The disadvantage is this weird, empty feeling at the end of the song when no one claps.

**Valérie Clio:** We forget how much the music chases us, and not the other way around—how the music adapts itself to the environment makes it shine.



*Alexandra Lost*

**Alexandra Lost:** A disadvantage is the lack of feedback from an audience! Energy levels tend to ebb and flow during a performance, and when you don't have an audience there to encourage you, it's up to you to muster up your mojo when energy levels drop.

**Webster, of Webster & 5 for Trio:** The disadvantage I could see was in the moments between the songs. When we finish a song and there's absolute silence, it's a bit disturbing.

### **What's an unexpected advantage of virtual concerts?**

**Randall Spear, of Folk Songs:** It's like a tv show for me. It gives us experience in front of a camera.

**Valérie Clio:** Performing in a controlled space, where the absence of human feedback allows us to enter into a deeper relationship with our art in order to fill the void that is usually inhabited by the emotions that we share with the public.

**Alexandra Lost:** An unexpected advantage is that a virtual concert provides a controlled setting with fewer distractions than a concert before an audience. I think this may allow musicians to concentrate more on their performance.



*Webster & 5 for Trio*

**Webster, of Webster & 5 for Trio:** My observation is that, usually, we feed off of the public's reactions, which keep us hyped for the whole concert. Without the public, I feared losing that effect, but no. The music and the group's energy were present, and the recording made us want to give it our best. Also, it happens rarely, if ever, that the results of the sound tests fit what we get during the show. In a live concert, the presence of the audience in the room really changes the acoustics, the resonance, the perception, which greatly impacts a performance.

Arts Alive! Quebec 2020 was made possible thanks to the support of the Government of Canada, Québecor, Mesure Première Ovation, and Groupe Satir Productions.

## EVENTS &amp; ACTIVITIES

# BOOK QUEST: DISCOVER THE WORLD OF VERTEBRATES —A VIRTUAL SUCCESS

By Naomi Rousseau

For the 16<sup>th</sup> consecutive year, the Morrin Centre presented *Book Quest*, its summer reading program. In partnership with the TD Summer Reading Club, *Book Quest* allows children between the ages of 3 and 12 to dive into reading with Storytimes, activities, crafts, and much more. This year, we invited kids and parents alike to discover the fascinating world of vertebrates. For the first time in *Book Quest* history, science and literature came together with our new S.T.E.M. challenges aimed at children ages 8 to 12.



Due to the challenges we are all facing, *Book Quest* had to move online. As you can imagine, this change came with a lot of anxiety and hard work. In under a month, we put together a record-breaking program. Indeed, to our surprise, this year's *Book Quest* was attended by nearly 70 children—a new high! In addition to our novel format, we created activity bags, which were picked up before the start of the program. This allowed families to easily participate in our activities without having to do any of the prep work. We were so happy with the outcome of this programming that we have decided to continue the same format with our fall children's programming—we'll see you "zoom"!



Thanks to a generous donation from the Voice of English-speaking Quebec (VEQ), at our launch party we had the pleasure of hosting children's author Marianne Dubuc as well Doctor Caroline Forsythe, a very knowledgeable pediatric orthopedic surgeon. This exciting launch was just the beginning of our eight-week adventure. We read books, jumped around, and learned how hard it is to use a glue stick with our Storytime group. One of the highlights for me was our first Storytime, where we read *Bark, George* by Jules Feiffer and tried to imitate the sounds that different animals make—I was very impressed by everyone's rooster crows! During our weekly S.T.E.M. challenges, things got a little messier as we attempted to create non-Newtonian fluids, build catapults, and make magnets from ordinary household objects.

Like all good things, *Book Quest* came to an end and we held our last session on Saturday, August 22<sup>nd</sup>. We were very excited to virtually host an educator from Ripley's Aquarium of Canada who taught us all about piranhas! We were also lucky enough to see exclusive footage of a piranha feed and experience a reading of *Piranhas Don't Eat Bananas* by Aaron Blabey in the aquarium's famous underwater tunnel.

This summer was wonderful and, from the bottom of my heart, I would like to thank you all for making this possible and for bearing with us as we made this transition into the online format.

Book Quest 2020 was made possible thanks to the following sponsors:



## EVENTS &amp; ACTIVITIES

## POP-UP PAGES: A COMMUNITY LITERACY PROJECT

By Azanie Roy



This year, the Morrin Centre, the Central Quebec School Board, the Voice of English-Speaking Quebec, the Wellness Centre, and the Quebec City Reading Council partnered on *Pop-Up Pages*, a community initiative that aims to develop literacy skills in children ages 3 to 7 and to foster their love of reading. There are two components to the project: facilitating literacy webinars for parents and creating “reading nooks” for children.

### Webinars Offered by the Morrin Centre

The Morrin Centre organized two webinars: “Literacy and Bilingualism: Ideas for Supporting Good Readers in Every Language,” a presentation on July 28<sup>th</sup> by speech-therapist Kristy Findlay, and “Preschoolers and Playful Reading,” a talk given on August 9<sup>th</sup> by psychoeducator Krysta Letto. During these webinars, parents learned about different strategies to incorporate reading into their daily activities with their children and how to encourage their children to choose reading as an activity. Strategies include:

- Read books with your child throughout the day, not just at bedtime, and ask them questions about what they have read.
- Respect your child’s attention span. If they seem agitated and are not listening to the story, continue another day.
- Have children’s books everywhere in your home so that children have access to them at all times.
- When reading a bilingual book, make sure to only read one language at a time. You can read the book in English one day and French or another language the following day.

Both presenters did an amazing job answering questions and suggesting books and literacy resources.

### Pop-Up Pages Reading Nooks

One of the best ways to promote literacy is by making reading fun and engaging. *Pop-Up Pages* allowed us to create twelve reading nooks; eleven were distributed across four English-language elementary schools in Quebec City and one reading nook will be brought to annual community events when in-person events resume. Each reading nook includes a tent, a variety of books, seats for children, and literacy games.



In total, 900 books were purchased for this project. The idea was to create comfortable places for children to pick books as well as discover stories and information about various subjects. The books were chosen by the participating local schools, the Morrin Centre, and the Quebec City Reading Council, and they reflect diverse subject matter, people, genres, and reading levels. Schools will benefit from this program starting this fall, while the community reading nook will be launched at a later date. The Morrin Centre itself will be organizing two special events in November and December with the *Pop-Up Pages* books through our Storytimes online.

Although we hoped that all the *Pop-Up Pages* events would take place in person, we are glad that so many parents and children have already had access to resources through this initiative, and we hope that the reading nooks will be used by the community and local schools in the years to come. ■

**Sponsors:** This project would not have been possible without financial support from the *Instance régionale de concertation de la Capitale-Nationale* (IRC-CN), which contributed \$16,508 to this project, as well as La Maison Anglaise bookstore, which contributed \$4,000 toward the book purchases.



### Partners





# Stay tuned

Our team is working on a special fundraising event for this year...

Details will be announced soon!



« Ensemble pour notre communauté »



**JEAN-YVES  
DUCLOS**

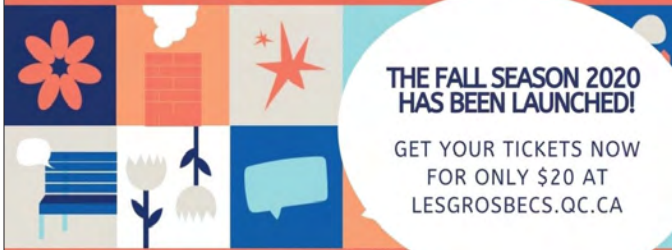
Député fédéral de Québec

[jean-yves.duclos@parl.gc.ca](mailto:jean-yves.duclos@parl.gc.ca)  
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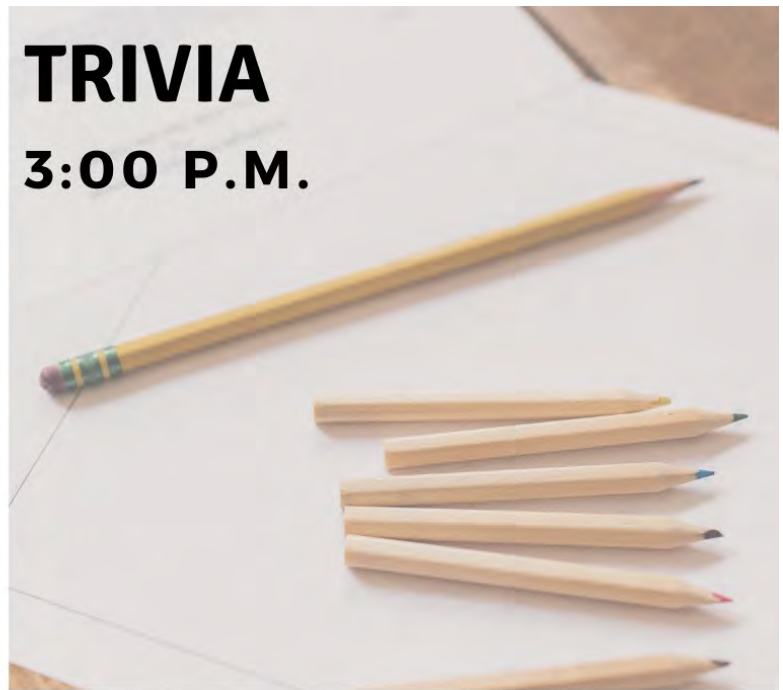
## KIDS' ACTIVITIES

1:30 P.M.



## TRIVIA

3:00 P.M.



## BEER TASTING WORKSHOP

4:30 P.M.



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