

SOCIETY PAGES

NUMBER 56 ■ SPRING 2018 ■ \$2.00



- COLLEGE HALL GETS A MAKEOVER
- QUEBEC CITY IN THE WORDS OF WRITERS THEN AND NOW
- HARRIET SHEPPARD AND BIRDWATCHING IN THE 1830s

morrin

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SOCIETY PAGES

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LIBRARY HOURS

Sunday	12:00PM-4:00PM
Monday	CLOSED
Tuesday	12:00PM-8:00PM
Wednesday	12:00PM-4:00PM
Thursday	12:00PM-4:00PM
Friday	12:00PM-4:00PM
Saturday	10:00AM-4:00PM

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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.

LETTER FROM THE PRESIDENT



Members, friends, and partners,

After putting the finishing touches on what was perhaps the Centre's busiest year, we have hit the ground running in 2018.

Our 194th Annual General Meeting will be held on Monday, March 26.

The AGM is a perfect opportunity for members to learn more about our accomplishments at the Centre over the past year and our direction for the year ahead. It's also a great setting to meet members of Council and staff. The evening is lots of fun, with the wine and cheese reception held after the AGM as well as the always-entertaining magazine auction.

In 2017, the LHSQ produced very healthy financial results, made possible in large part by our renewed focus on fundraising and increasing self-generated revenue. I would like to take this opportunity to applaud all of those involved in these efforts. Our hard work has been paying off, and I am confident we will

have even more positive results to announce in 2018. None of this would be possible without the support of our donors. I would like to thank the foundations, companies, government departments, and individuals who believed in our mission and contributed to one or more of our many projects.

Our 2017 programming was filled with an extremely varied set of activities across our three pillars of Heritage, Education, and the Arts. We have carried this momentum into 2018, and a prime example is our Acting Out! theatre workshop series. By the end of March, we will have held five workshops, each focusing on a specific area of theatre. As part of the project, on March 17 we will be launching a temporary exhibit on the history of English-language theatre in Quebec City.

I hope to see you in great numbers at the AGM.

Sincerely,

Barry Holleman

President

FROM THE EXECUTIVE DIRECTOR



Dear members and friends,

It is great to be back at the Morrin Centre after a seven-month absence on parental leave. Elizabeth and the whole Morrin team were certainly very busy over the past year, and they definitely kept all of you entertained with an impressive slate of cultural events and activities. The great job they have done over the past months has certainly made my transition back to the workplace as smooth as anyone could ever ask for.

You may have noticed that the team has a new face. Our new Library Manager, Kathleen Hulley, started at the beginning of February and has been a welcome addition. On behalf of Council and staff, I would like to officially welcome her into the fold!

I say this every year, but it is worth repeating: the first week of April is probably my favourite of the year at the Morrin Centre. Why is that? I think you will all have guessed that it's because it's the week of the ImagiNation Writers' Festival. This year's festival will be the ninth, and all of us here at the Centre, especially the festival's organizing committee, are very proud of the diverse and engaging lineup that will be presented from April 3 to 8. For more information on the authors, hosts, and artists present, be sure to check out our website or the centre feature in this issue of Society Pages.

I look forward to reconnecting with you soon at one of our upcoming events.

All the best,

Barry McCullough

Executive Director

TRANSACTIONS

LITERARY GLIMPSES OF QUEBEC CITY'S HERITAGE

By Patrick Donovan

Quebec City has an impressive English-language literary pedigree that dates back to the 1600s. The city has been a lead character in novels, a sublime backdrop to sappy poetry, an anthropological curiosity described by baffled Americans, and the perfect setting for a slew of mysteries, spy thrillers, and at least one trashy Harlequin romance.

The oldest known published poem in English that references the city is titled “England’s Honour Revived.” It dates back to 1628, as the Kirke brothers were preparing their second attempt to take Quebec for the British crown. This event inspired balladeer Martin Parker to write a “penny ballad” (printed on a single sheet and sold for a penny), which includes the following lines:

Three Ships that lancht forth lately
(Vessels tall and stately)
Under the command of brave Captaine
Kirke,
Hath had such auspicious chance,
Against our vaunting foes of France,
That all true English may applaude this
worke...

The decades following the British Conquest saw more of this over-the-top imperialist poetry. Thomas Cary’s “Abram’s Plains” insinuates that the French should be grateful to the British for liberating them from an indolent French regime. There are at least three poems unimaginatively titled “The Conquest of Quebec” that revel in the Wolfe-mania of the time. None of these poems have aged well.

The post-Conquest period also saw the publication of the first novel written in North America. Frances Brooke’s *The History of Emily Montague* is a fascinating portrait of what Quebec City felt like to an upper-class Anglican woman in 1763. She wrote that Quebec was “like a third or fourth rate country town in England; much hospitality, little society. . .” Language was not a problem for Brooke, who spoke French and eventually translated French novels. Catholicism was another issue

altogether. She seemed shocked by the cloistered nuns, describing this as “an institution which cruelly devotes beauty and innocence to slavery, regret, and wretchedness.”

Many important literary figures came through Quebec City in the 1800s and left us with their impressions.

These include Charles Dickens, Henry David Thoreau, William Dean Howells, William Morris, Rupert Brooke, and others. I’ve tracked down over 40 travel narratives from the 1800s and most tend to follow the same script. Most arrive by ship and wax lyrical in flowery Victorian language about the view of the city, its geographical setting, and the physical characteristics of the upper town. There’s typically some bit about Wolfe, Montcalm, and the Battle of the Plains. They may go out by caleche to Montmorency falls or to “Indian Lorette,” but there’s not very much about the general feel of life on the city streets.



Frances Brooke, c.1771

Charles Dickens’ description of Quebec City in 1842 ticks all these boxes. He begins by calling it the Gibraltar of America, which was a tourist cliché even at the time. He then goes on to write a very very very long descriptive sentence: “The exquisite expanse of country, rich in field and forest, mountain-height and water, which lies stretched out before the view, with miles of Canadian villages, glancing in long white streaks, like veins along the landscape; the motley crowd of gables, roofs, and chimney tops in the old hilly town immediately at hand; the beautiful St. Lawrence sparkling and flashing in the sunlight; and the tiny ships below the rock from which you gaze, whose distant rigging looks like spiders’ webs against the light, while casks and barrels on their decks dwindle into toys, and busy mariners become so many puppets; all this, framed by a sunken window in the fortress and looked at from the shadowed room within, forms one of the brightest and most enchanting pictures that the eye can rest upon.”

TRANSACTIONS

 LITERARY QUEBEC CITY (*continued from previous page*)

Some travelers went off the beaten path, but they still saw everything through their upper-class gaze. Isabella Bird describes St. Roch like the seventh ring of hell, an area populated by “shoeless women, who quiet their children with ardent spirits, and brutal men, who would kill both wives and children if they dared.” Charles Lever’s description of the Irish Catholic lower classes in the area known today as the Petit Champlain is not without wit, though everyone is caricatured as semi-literate, drunk, and/or violent.

The most well-known nineteenth-century English-language novel about Quebec is William Kirby’s *The Golden Dog*. The title refers to an enigmatic plaque that still stands on the old post office near Prescott gate. It builds upon existing legends that sought to explain the meaning of this plaque.

Kirby was not the only person interested in legends and folktales from the past. The early twentieth century saw lots of people transcribing, translating, and adapting French-Canadian folktales to English. When James Edward Le Rossignol was not busy writing treatises about Marxism in New Zealand, he wrote short folksy stories about the picturesque “habitants.” Anna Chapin Ray, George Moore Fairchild, and Hazel Boswell did the same.

In addition to this, there were historical novels. In fact, over 90% of English-language twentieth-century novels that feature Quebec City are historical novels. It almost feels as if the city did not exist in the present to English-speakers. Nevertheless, some of these historical novels were exceptional. The most well-known and critically acclaimed is undoubtedly Pulitzer Prize-winner Willa Cather’s *Shadows on the Rock*. Published in 1931, it is a rigorously researched account of life in New France from the perspective of an apothecary living on Côte de la Montagne.

Twentieth-century modernism, which shifted the focus from literature that dwelled on the past to stark examinations of the present and future, did not bypass

Quebec City entirely. In fact, Quebec City-born poet F.R. Scott is credited with being one of the major figures who took Canadian poetry into the modern period, though his writing does not deal much with the city.

One of my favourite mid-century Canadian writers is Norman Levine, who wrote in a very lean, economical way. *Canada Made Me*, his travelogue, was written in the 1950s, but not published in Canada until the 1970s because it was considered too critical. It includes sections about Quebec City. His short story “In Quebec City” draws a poignant sketch of the city’s small Jewish community. Levine manages to convey an image of his bleak lower-town meanderings in just a few words: “...the cheap stores, the narrow poky side streets, horses pulling milk sleighs, the bargain clothes hung out, the drab restaurants ... Even with the snow falling, men doffed their hats to priests.”



Vivienne Michel, the racy Quebec-born Bond Girl from *The Spy who Loved Me*

Quebec also served as a setting for lighter reading. *This Dark Enchantment* is a Harlequin romance in which a vulnerable girl thirsts for the smooth seductiveness of Dr. Paul Lachance, who sports a glistening 1980s perm on the cover. Another novel, *Dressed to Kill*, is one of many “cruise ship mysteries” by Candy Calvert, and includes Quebec as a port of call. And let’s not forget Ian Fleming’s novel *The Spy who Loved Me*, featuring a Quebec City Bond girl by the name of Vivienne Michel.

In recent years, several writers have examined the city from the perspective of visible minorities. In George Elliott Clarke’s *Québécité*, all the characters are nonwhite, and famously conservative Quebec City even seems to celebrate this diversity. Conversely, Nalini Warriar’s novel *The Enemy Within* draws from her experience as an Indian immigrant in the city, with a title that says something about the tone of the novel.

Kathleen Winter’s *Lost in September* is the lastest book set in Quebec City, featuring what may be a reincarnation of James Wolfe. She will be speaking at this year’s imagiNation festival (see page 10). ■

TRANSACTIONS

“NOTES ON SOME OF THE CANADIAN SONG BIRDS” (1833/1835)

By Harriet Sheppard
Introduction by Kathleen Hulley

Inspired by the panel Birds Art Life in the upcoming ImaginNation Writers’ Festival, I have chosen to include a passage on Canadian birds from Transactions. The paper, titled “Notes on Some of the Canadian Song Birds,” by Harriet Sheppard, was read to the Literary and Historical Society of Quebec just over 185 years ago, on February 16, 1833. It subsequently appeared in 1835 in the third volume of Transactions.

This selection reflects the LHSQ’s strong interest in natural history during its early years. Moreover, it reveals a woman’s contributions to the intellectual activities of the Society in the nineteenth century. Although women could not be voting members of the LHSQ until 1923, some contributed in various ways to the Society, from giving donations to sharing their research and the specimens they had collected. The author, Harriet Sheppard, was the wife of William Sheppard, who intermittently served as president of the Society during the 1830s and 1840s. This is Sheppard’s second paper published in Transactions; her first was “On the Recent Shells which Characterise Quebec and its Environs,” which appeared in the 1829 inaugural issue of the journal.

In this slightly abridged selection, Sheppard presents a few birds whose song is heard in Canada but not in the United States, and refutes French naturalist Comte de Buffon’s claim about the deficient song of North American birds. This

charming piece also reminds us to listen for the “cheerful and melodious” songbirds, who are “not uncommon here”!

An opinion has prevailed principally through the assertions of Buffon, that the American birds have little or no song, but what is harsh and unmusical. In order to prove this opinion incorrect, Professor Rennie has given in the Magazine of Natural History, a sketch of twenty-four American song birds; the details he says are chiefly taken from Wilson. His sketch is quite sufficient to prove that the American woods are by no means deficient in melody; yet in compliance with the request of a friend who must not be denied, a few additional examples of singing birds not mentioned, as such, by Wilson¹, will now be offered.



Fox Sparrow

Fox Coloured Sparrow

From: Chester A. Reed, *The Canadian Bird Book: Illustrating in Natural Colors More than Seven Hundred North American Birds* (Toronto: The Musson Book Company, 1914). Held in the LHSQ Library Special Collections.

Although not favoured with the enchanting song of the mocking bird, which inhabits more southern parts of America, we are visited by most of the professor’s twenty-four birds, and by some other songsters whose sweet notes are not well known south of Canada.

The fox coloured sparrow (*Fringilla rufa*) visits this place, on its way to the northern regions, early in spring, and for some time sends forth a truly melodious song. It returns south towards autumn, and I believe does not sing during winter, for Wilson terms it a silent bird; once only he heard a single one a little before the time of their departure, warble out a few sweet low notes. Here it

¹. Comte de Buffon (1707–1788) was a French naturalist whose multivolume *Histoire naturelle* (1747–1804) contains detailed descriptions of birds; James Rennie (1787–1867), a Scottish naturalist, wrote *The Architecture of Birds*, published in 1831, shortly before Sheppard’s presented her paper; and Alexander Wilson (1766–1813) was a well-known Scottish-born American ornithologist.

TRANSACTIONS

☞ SONG BIRDS (continued from previous page)

has a loud clear and melodious song consisting of about six syllables often repeated, with something the tone of a German flute. The notes are bold and full, yet rather plaintive, reminding one of a pleasing but melancholy tale. With this musical song we are seldom treated, as the bird remains a very short time in this part of Canada. It has however been heard so late as the middle of July, but that is a rare occurrence.

The Purple Finch, (*Fringilla purpurea*), another bird with whose song Wilson was unacquainted, may be heard here, both in summer and winter. During the months of December and January last we were almost daily visited by hundreds of those pretty creatures, some flitting close over the house, others hopping on the windows as if striving to gain admittance. The coldest weather does not prevent those pleasing visitors from paying us their morning call. After mid-day they disappear, seeking shelter in the thick pine forests, and we see them no more until the next clear cold morning. They have a most melodious chant, composed of a variety of soft notes; even when quarrelling their threat is not expressed by harsh or sharp sounds. Wilson has compared the song of some birds to the tinkling of a small bell; the Purple Finch's note of displeasure might be mistaken for such. In their excursions they are often accompanied by the Pine Grosbeak, (*Pyrhula enucleator*) and the lesser Red Pole, (*Fringilla linarea*.) The lively colour of all those birds, together with their sweet whistle and sprightly

motions, add much to the exhilarating feelings caused by a bright winters morning. At such times a pleasing astonishment is felt that happiness so pure may be produced by merely observing a small portion of the beauties of creation, and that too in the depth of winter, when all is supposed to be dreary and uninteresting. [...]



Purple Finch

Purple Finch

From: Chester A. Reed, *The Canadian Bird Book: Illustrating in Natural Colors More than Seven Hundred North American Birds* (Toronto: The Musson Book Company, 1914). Held in the LHSQ Library Special Collections.

may be distinctly heard more full and mellow, as if proceeding from some sweet wind instrument; his strains "Now louder and yet louder rise," and are continued for twenty or thirty minutes. Sometimes, though rarely, the delighted listener is disappointed by the provoking little creature suddenly changing his dulcet notes for sounds very like the mewing of a kitten. Few birds excel this in elegance of motion, when tamed they become quite fascinating by their graceful movements; they will at times alight gently in a theatrical posture, and examine what may be going on with a scrutinizing and most intelligent eye. ■

LIBRARY PAGES

MEET THE NEW LIBRARY MANAGER

KATHLEEN HULLEY



As she began to prepare her application for the position of Library Manager at the Morrin Centre, Kathleen Hulley couldn't help but be struck by a few coincidences. For instance, her family roots in the province of Quebec are as old as the LHSQ, the year 1824 marking both the founding of the Society and the arrival of her great-great-great grandfather from Ireland. And although her family settled north of Montreal rather than in Quebec City, they found themselves belonging to an English community near "Morin" Heights in the Laurentians.

Kathleen has long nurtured a love of libraries, archives, and rare books. While completing her PhD in Music History and Theory, she had the pleasure of working closely with historical documents in archives in Austria and France. Her dissertation examined the representa-

tions of women in *fin-de-siècle* Austrian and German Opera. While traveling during her studies, she was also able to visit some of the world's most beautiful libraries. This fascination with libraries and historical documents led Kathleen to subsequently pursue a Master of Library and Information Studies degree at McGill University, with the hope that someday she would have the chance to work in a historical library.

Prior to joining the Morrin Centre, Kathleen worked at the Marvin Duchow Music Library at McGill University. Her position allowed her to continue her work with historical documents, specifically with a nineteenth-century sheet music collection. The result of this research is available as an online exhibition, *Women, Work, and Song in Nineteenth-Century France* (<http://digital.library.mcgill.ca/fsm/>), which she co-curated and co-wrote. In addition to this exhibition, she has published academic articles in music history, compiled scholarly bibliographies, and worked as an editor in various capacities.

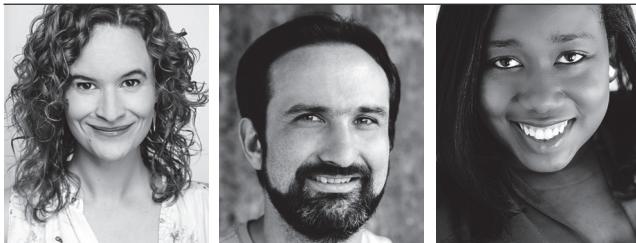
Kathleen was born in Montreal and later moved to the area around Hudson, Quebec. In her spare time, she loves reading, knitting, sewing, cooking, and drinking tea; she also loves a well-placed Oxford comma. Kathleen is thrilled to have joined the team at the Morrin Centre! ■

REDUCE LENGTH OF ARTICLE ABOVE TO FIT IN HALF-PAGE AD

imagiNation

Writers' Festival • Festival d'écrivains

For more info about events/tickets:
www.morrin.org/imagination



I NEVER TALK ABOUT IT

Véronique Côté, Pablo Strauss, and Elizabeth West

Tuesday April 3, 8:00 PM
 Host: Angelica Montgomery

Join author Véronique Côté and translators Pablo Strauss and Elizabeth West in this panel to discuss *I Never Talk About It* (2017), a volume of 37 stories written by Côté and Steve Gagnon and translated into English by 37 different translators. Described as “unique and daring” and as “an intriguing experiment,” this publication brings exciting new Francophone Québécois voices into English, and highlights the interpretive nature of the translation process. This discussion examines the art of translating and the multiple voices that emerge when a single author is translated by different people.

*Note: This event will be held at the Maison de la littérature, located next to the Morrin Centre at 40 rue Saint-Stanislas. **Tickets for this event must be purchased online at Billetech.com or at the Maison de la littérature.**

Tickets \$25 (25% discount on admission for festival pass holders, Morrin Centre members, and students).



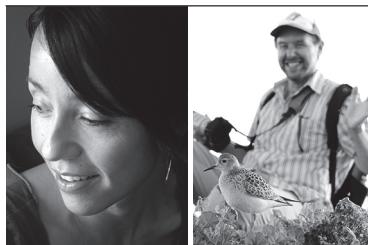
LOST IN SEPTEMBER

Kathleen Winter

Wednesday April 4, 6:30 PM
 Host: Susan Campbell

PHOTO: ROGER LEMOYNE

Kathleen Winter's novel *Annabel* (2010) was shortlisted for the Scotiabank Giller Prize, the Governor General's Literary Award, the Rogers Writers' Trust Fiction Prize, the Amazon.ca First Novel Award, the Orange Prize, Canada Reads, and numerous other awards. It was also a #1 bestseller in Canada and has been published and translated worldwide. Her Arctic memoir, *Boundless* (2014), was shortlisted for the Hilary Weston Prize and the RBC Charles Taylor Prize for Nonfiction. She has also published a story collection, *The Freedom in American Songs* (2014). Born in the UK, Kathleen lives in Montreal.



BIRDS ART LIFE

Kyo Maclear and Jack Breakfast

Wed. April 4, 8:00 PM
 Host: Jeannette Kelly

In this exchange, writer and illustrator Kyo Maclear and musician, photographer, and writer Jack Breakfast explore the intertwining of nature, the urban landscape, our passions, and creativity. The discussion will revolve around Kyo's *Birds Art Life*—a memoir inspired by Jack's love of birds—that has been described as “a field guide to things small and significant.” Breakfast and Maclear focus in particular on the relationship between artistic inspiration and attending to the details of the world around us.

LIBRARY PAGES



BOOKS & WINE
with Sommelier Yann Barrette-Bouchard,
Elizabeth Hay, Kyo Maclear, Sylvain Neuvel, and Kathleen Winter
Thursday April 5, 5:30 PM

Sommelier Yann Barrette-Bouchard will present four fine wines that have been paired with a selection of books featured at this year's festival. Their authors will discover which wines the sommelier has chosen to drink while reading their books, and participants will get to taste each wine. This will be the perfect opportunity to become more familiar with books from the festival and to meet their authors. Appetizers will be provided by Chez Muffy.

Tickets \$25 (25% discount on admission for festival pass holders, Morrin Centre members, and students).



HIS WHOLE LIFE
Elizabeth Hay
Thursday April 5, 8:30 PM

Elizabeth Hay's bestselling novels have won her the Giller Prize, the Libris Award for Fiction Book of the Year, and the Ottawa Book Award twice. Her most recent novel is *His Whole Life*. She was born in Ontario, worked for a time as a CBC Radio broadcaster, and now lives in Ottawa.

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PHOTO: JAMES A. ROSEN

PHOTO: ADA PALMER

PERSPECTIVES ON SCI-FI
Kaz Lefave, Sylvain Neuvel, and Jo Walton

Friday April 6, 6:30 PM
Host: Sovita Chander

Robotics, aliens, time-travelling goddesses, philosophers of the past, toxic futures, and twins! Come explore exciting themes in contemporary Canadian science fiction. In this panel, three authors discuss current issues in science fiction, as well as the various worlds they've created in their writings.



THE HOME FOR UNWANTED GIRLS

Joanne Goodman
Friday April 6, 8:30 PM

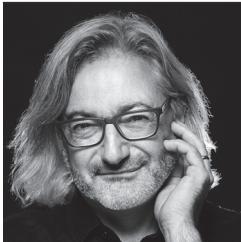
Originally from Montreal, Joanne Goodman is the author of four previous novels, including *The Finishing School*, a Canadian bestseller. *The Home for Unwanted Girls* is based in part on the story of her mother.



STORYTIME

Barbara Reid
Saturday April 7, 10:00 AM

Barbara Reid is a critically acclaimed Canadian author and illustrator, well known to children, parents, and teachers alike for her timeless stories and vibrant plasticine illustrations. Her books have garnered numerous awards, including the Governor General's Award for Illustration. Ms. Reid was appointed to the Order of Canada in 2013, and has been the Honorary Chair of Family Literacy Day since 2015. She lives in Toronto.



**NOTV FOR
WOODPECKERS**
Gary Barwin
Saturday April 7, 11:00 AM

Author of 21 books of poetry and fiction, Gary Barwin's bestselling novel, *Yiddish for Pirates*, won the Stephen Leacock Medal for Humour, the Canadian Jewish Literary Award, and was shortlisted for the Scotiabank Giller Prize and the Governor General's Award.



PHOTO: KATIA TAYLOR

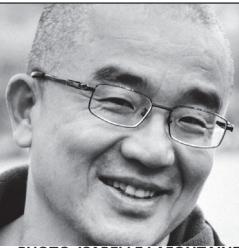


PHOTO: ISABELLE LAFONTAINE

**EXCHANGES BETWEEN
MONTREAL & CHINA**
Taras Greco and Xue Yiwei
Saturday April 7, 1:00 PM
Host: Louisa Blair

Montreal-based Greco and Chinese-born Yiwei discuss their most recent works: *Shanghai Grand* and *Dr. Bethune's Children*. One looks at 1930s Shanghai, and the other oscillates between Montreal and China via the memories of a narrator writing to Dr. Norman Bethune. This panel draws out contrasts and connections between differing cultural landscapes.



PHOTO: I. LAFONTAINE



PHOTO: DALLAS CUROW

**WRITERS
OUT LOUD**
**Anna Leventhal &
Saleema Nawaz**
Sat. April 7, 2:00 PM
Host: Julia Caron

Leventhal's *Sweet Affliction* and Nawaz's *Bone and Bread*, present female characters who navigate a variety of relationships in Montreal. Their works, tackle difficult themes, and capture the complexity, fragility, and strength of their female protagonists.



PHOTO: DANIELLE DEWAR

THE HANDOVER
Elaine Dewar
Saturday April 7, 3:00 PM
Host: Philip Authier

Elaine Dewar has won nine National Magazine awards, the prestigious President's Medal, and the Writers' Trust Award for Non-Fiction. She will discuss her latest non-fiction mystery, *The Handover*.



**COOKING WITH
THE WOLFMAN**
David Wolfman
Saturday April 7, 4:30 PM
Host: Héloïse Leclerc

A member of Xaxli'p First Nation, Wolfman is an internationally recognized expert in wild game and traditional Indigenous cuisine, as well as a classically trained chef. He was the executive producer and host of *Cooking with the Wolfman*, which aired in Canada for 18 years, and currently airs in the US. David works closely with his wife and business partner, Marlene Finn. *Cooking with the Wolfman: Indigenous Fusion* is their first cookbook—it won the Canadian Best Book of the Year Award at the Gourmand World Cookbook Awards.



PHOTO: HENRY GUO

HOW WE DID IT
KARL SUBBAN
Saturday April 7, 6:30 PM
Host: Rachelle Solomon

Karl Subban retired in 2013 after thirty years as a school teacher and administrator with the Toronto District School Board. He has worked with Canadian Tire on a project that teaches Canadian families about the important benefits of their children participating in hockey and served as an ambassador for Hyundai Hockey Helpers Program. When Karl is not delivering empowering speeches on how to find one's potential, he spends time teaching his grandchildren how to skate.

LIBRARY PAGES

**DEER LIFE****Ron Sexsmith***Saturday April 7, 8:30 PM
Host: Jeannette Kelly***LOST AND FOUND****Randall Spear***Sunday April 8, 2:30 PM*

Ron Sexsmith is an internationally acclaimed, Juno Award-winning musician. *Deer Life* was written during long drives, in dressing rooms and hotel rooms.

**BOOKS AND BRUNCH
MY CONVERSATIONS
WITH CANADIANS****Lee Maracle***Sunday April 8, 11:00 AM
Host: Raquel Fletcher*

PHOTO: COLUMPA BOBB

A member of the Sto:Loh Nation, Maracle is a recipient of the Queen's Diamond Jubilee Medal. She teaches in the Aboriginal Studies Program at U of T. Her latest book is *My Conversations with Canadians*. Tickets \$25 (25% discount for festival pass holders, members, and students).

Randall Spear was born in 1968 in Montreal. He studied classical guitar and composition at Vanier College and the Conservatoire de musique de Québec. He is known as a folk artist and singer-songwriter. His recordings have been played all over the country and he is known for his intimate and sincere performances. He is currently teaching full-time at Cegep Ste Foy, and has been performing a tribute show to Leonard Cohen called *Tower of Songs*. He is proud to launch this collection of songs and poetry, *Lost and Found*, for the ImaginNation Festival 2018.



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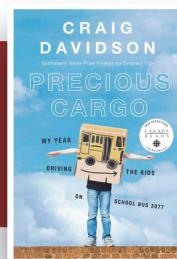
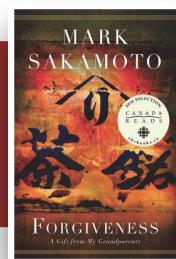
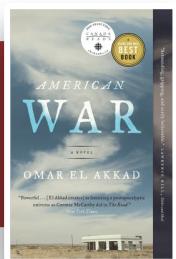
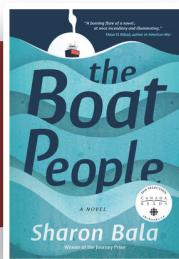
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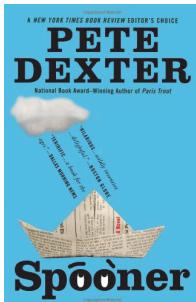
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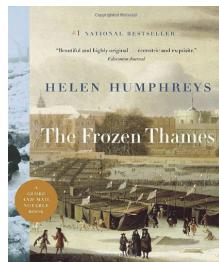
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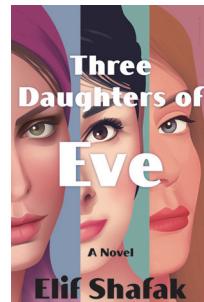
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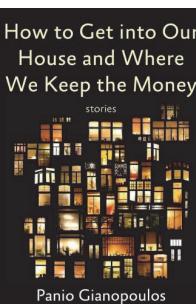
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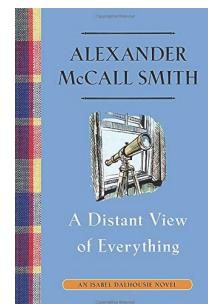
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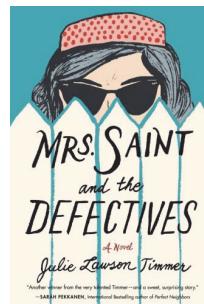
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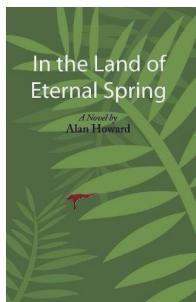
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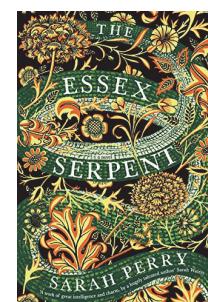
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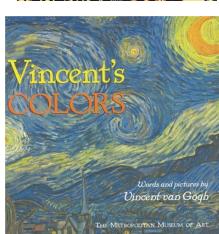
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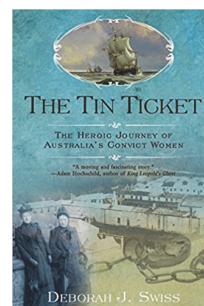
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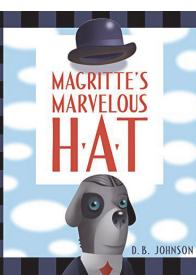
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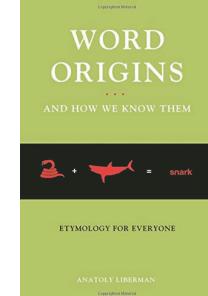
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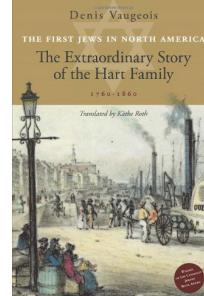
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HONOURING A FORMER LHSQ PRESIDENT

By Rosemarie Fischer



Tomas Feininger, President of the Literary and Historical Society of Quebec from 1993 to 1998, came to the Morrin Centre on December 15, 2017 for the unveiling of his portrait in Presidents' Hall. Executive Director Barry McCullough expressed how proud

Council and staff are to have his portrait included among the other figures who have shaped the nearly 200-year-old history of the LHSQ.

Mr. Feininger was born in Stockholm, Sweden. He completed his university studies in the United States, but left for Canada during the Vietnam War. He moved to Quebec City in 1978 and became a member of the LHSQ shortly afterwards. He worked for the Canadian Government in the Earth Physics Branch, now known as the Geological Survey of Canada. He was also a research scientist in the *Département de géologie et de génie géologique* at Université Laval for many years, and he is currently completing a project about the geology of the Montmorency Forest. Mr. Feininger lives in Old Quebec. ■

BOOK REVIEW FIRST SNOW, LAST LIGHT, BY WAYNE JOHNSTON

By Britta Gunderson-Bryden



Imagine a young man (Ned Vatcher) coming home after school, only to find the house empty, his parents gone without a trace. As the snows of Newfoundland winter deepen, so too does the mystery surrounding their disappearance.

In *First Snow, Last Light*, the latest offering from Wayne Johnston, the author returns to Newfoundland, with its howling Atlantic winds, moss-filled forests, and rocky seaside cliffs. Johnston gives readers urban Newfoundland, too, with the alleys of St. John's and the Flag House on the Heights. Newfoundland, both the colony and the province, is more than a setting. It is every bit as much a character as those who people Johnston's pages.

Johnston creates a raft of memorable characters, from a batch of Vatchers to Father Duggan and the Last Newfoundlander. He also reintroduces readers to David Prowse and to Sheilagh Fielding, the quick-witted, sharp-tongued, and sometimes-inebriated journalist at

the heart of *The Colony of Unrequited Dreams*.

First Snow, Last Light is a mystery story, full of all the elements of any good detective yarn. The suspense grows each time Nan Finn repeats, "Two went out and one came back."

In a sense, the book is historical fiction, full of cars and clothes and technology of the early and mid-twentieth century. The author's description of the impact of television on an isolated community in the 1950s is particularly insightful.

Johnston's novel is a melancholy love story, full of longing and obsession and eventually, a wedding. Finally, it's a story of family, of fathers and sons, of mothers and brothers. It is a story full of confession, full of betrayal but bereft of redemption and forgiveness, showing once again that Johnston understands the human spirit far better than many authors.

Wayne Johnston has written another perfectly crafted tale of Newfoundland, one best read while there is still snow on the ground and when the light of late afternoon is still murky. ■

VOLUNTEER APPRECIATION NIGHT

By Elizabeth Davies



The Caribou



The Bookies



The Actual Asses

Once a year the Morrin Centre staff, bursting with gratitude, puts on the much-anticipated Volunteer Appreciation Night. This year's theme was "Chalet Chic," and the dress code was anything with plaid or a cozy warm sweater. The decor in College Hall reflected the theme to a tee. The "chic" was captured in the ballroom section of College Hall, which was exquisitely set up for kings. The "chalet" was represented in the classroom section of College Hall, with a video of a fire projected on a large screen. Attendees could sit on a bench in front of the "campfire," surrounded by pine branches, snowshoes, and skis.

A convivial atmosphere filled the hall as a total of 24 volunteers, dressed in plaid shirts, skirts, or slacks, had the opportunity to connect with each other and to meet the new Library Manager, Kathleen Hulley. A tasty buffet of miniature meat pies, quiches, salads, cheese, and free-flowing wine awaited the hungry guests. Nanaimo bars, strawberry shortcake, chocolate cake, and a fancy coffee with whipped cream sprinkled with maple sugar completed the feast.

Bellies full, each table picked a name for their team: The Caribou, The Bookies, and The Actual Asses—donkey and horse owners happened to be sitting at the same table! The quest this year was Morrin "Trivial Pursuit." Each team dispersed into different parts of the Centre: College Hall, the LHSQ Library, and the

Common Gaol. They first had to unscramble letters to form a word, then their knowledge of the Morrin Centre's history was tested with trivia questions. The members of the winning team, the Caribou, were awarded insulated coffee mugs. All three teams were savvy, however, with the Caribou winning by just one point! Many door prizes from sponsors were drawn and books were given to avid readers. At the end of the evening, everyone went home with a thank-you gift of s'mores with a tag that read: "We Need S'MORE Volunteers Like You!"

The Morrin Centre could not be as successful without the contribution of its volunteers, who are the backbone of the institution. There are many benefits, as well, for the volunteers, such as participating in events, working at the library desk, taking part in committees, writing articles in *Society Pages*, working with children in educational programs, and, last but not least, attending the Volunteer Appreciation Night to mark their dedication throughout the year.

A word of appreciation is in order for the organizers of the evening. Thanks go to Rosemarie Fischer, Gail Cameron, Stefanie Johnston, Manon Fortin, and Léonie Gagnon: "We Need S'MORE People Like You!" ■

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EVENTS & ACTIVITIES

ACTING OUT!

THE MORRIN CENTRE'S THEATRE WORKSHOP SERIES

By Léonie Gagnon

English-language theatre has a long history in Quebec City, with one of its most prominent contributors undoubtedly being the Quebec Art Company. Founded in 1981, the troupe has performed more than 60 shows, inspired by the unique cultural mixture of the city. Influences such as English literary classics, award-winning American plays, and Canadian folklore and famous authors have helped the troupe build a solid, diversified repertoire over the years. To celebrate Quebec City's English-language theatre, the Morrin Centre has invited both Anglophones and Francophones to take part in *Acting Out!*, a series of five theatre workshops. Each workshop covers a different theatrical theme, giving participants an initiation into different facets of theatre.

The five themes—enunciation, improvisation, elemental theatre, movement, and children's theatre—were chosen by the *Acting Out!* Committee in early December, based upon a survey distributed to members. Following the workshops, a temporary theatre exhibit will be launched at the Morrin Centre to showcase the significant role that English-language theatre has played in the development of the city's cultural scene.

February 10 **Enunciation: The Sounds of English**



The first workshop of the series took place on February 10th and was focused on enunciation and voice projection. Given by ESL teacher and public speaking coach Mary McCown, the workshop featured several exercises with wine corks, readings with various voice modulations, breathing tips, and discussions about the inventory of English sounds. Participants were enthusiastic about the exercises; several were eager to share their experiences, and many had questions about the particularities of spoken

English. With her infectious energy, Mary McCown successfully led the 18 attendees through the challenges of English-language enunciation—overall, a great success for the first workshop of the series.

February 17 **Improvisation Workshop**



Improv actor and instructor Louis-Olivier Pelletier led the second workshop of the *Acting Out!* series. He first shared his personal history and philosophy about improv, then proceeded to guide participants through several activities meant to "split their brains." The hands-on exercises were helpful in illustrating the workshop's lessons, including: how eye-contact and mutual understanding are essential in improvisation, how improv actors must simultaneously act and think, and how important it is to build the improv universe, or "platform," collectively. The workshop was led in a casual manner, which created a friendly atmosphere. With 17 attendees at this second workshop (and many more laughs!), it is fair to say that the *Acting Out!* series is off to a great start! ■

ELEMENTAL THEATRE
 with actor/director **KEVIN MCCOY**
Saturday, March 10

MOVEMENT WORKSHOP
 with **JEAN-FRANÇOIS DUKE**
Saturday, March 17

DRAMA WORKSHOP FOR CHILDREN
 with **TESS LEBLANC**
Sunday, March 18

Upcoming Workshops
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LITERARY RECIPES THAT WILL GO DOWN IN HISTORY

SHAWNEE CAKE

By David Wolfman and Marlene Finn

Ingredients

2 large eggs
 1 cup (250 ml) 1 percent buttermilk
 1/2 cup (120 ml) maple syrup
 1/4 cup (60 ml) sour cream
 1 1/4 cups (300 ml) medium-ground yellow cornmeal
 1 cup (250 ml) all-purpose flour
 2 Tbsp (30 ml) sugar
 2 tsp (10 ml) baking powder
 1/2 tsp (2.5 ml) baking soda
 1/2 tsp (2.5 ml) table salt
 3 Tbsp (45 ml) butter



Shawnee Cake is the classic American cornmeal bread of centuries past. There's disagreement about the exact origin of this cake, though. It goes by many names—including Journey Cake and Joniken, which might be a term coined by early African Americans for cake made from corn; some historians say European colonists labelled this bread made by the Shawnee "Johnny" Cake, even though the Cherokee and Powhatan also made corn bread. In Canada, you might hear it called Indian Cake.¹

Warning: I am not going to argue over whether the cake should be a pan cake or a more substantial cake, made with milk or without, and so on, so please don't even go there. But one way or another, the colonists worked out how to make it after learning from Indigenous people—possibly the Pawtuxet—how to grind and cook corn. Over the years, the cake's been refined with the addition of ingredients such as milk, butter, and leavening agents. Enjoy this with a soup or stew, such as the Mango and Raisin Curried Elk Stew.²

■ Preheat oven to 400F (205C). Heat up a cast iron pan in the oven.

■ In a small mixing bowl, lightly beat the eggs. Add the buttermilk, maple syrup, and sour cream, and combine until blended. Set aside.

■ In a larger mixing bowl, whisk together cornmeal, flour, sugar, baking powder, baking soda, and salt.

■ Add the wet mixture to the dry ingredients. Stir very lightly—just enough to combine ingredients.

■ Remove hot pan from oven. Place butter in the pan to melt and swish it around to coat the bottom and sides before pouring it into the batter. Stir very lightly.

■ Pour batter into the pan and bake for 25 to 28 minutes or until a toothpick inserted into the centre of the cake comes out clean. Let cool on a baker's rack for 10 minutes before removing from pan.

■ Serve in wedges, with butter.

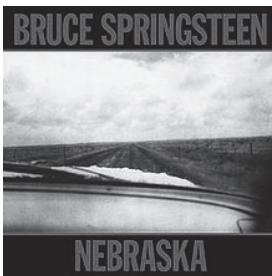
From the book: *Cooking with the Wolfman: Indigenous Fusion*, by Chef David Wolfman and Marlene Finn, © 2017. Published by Douglas & McIntyre. Reprinted with permission of the publisher.

1. Read more on cornmeal on page 221 of *Cooking with the Wolfman*.

2. On page 104 of *Cooking with the Wolfman*.

MUSIC REVIEW: BRUCE SPRINGSTEEN'S NEBRASKA

By Barry McCullough



I need to preface this article with a disclaimer: I am the most casual of Bruce Springsteen fans. In fact, of his eighteen studio albums, I only own three, and no, *Born in the U.S.A.* is not one of them, despite the fact that it has sold thirty million copies worldwide. Of the three, only *Nebraska* ever gets any spins.

We all know Springsteen as New Jersey's native son, singer of songs of the everyman, with his epic live performances, his recordings with the E Street Band, and, occasionally, his mellower folk side. When *Nebraska* was released in September 1982, however, the thought

MISCELLANEA

☞ BRUCE SPRINGSTEEN (*continued from previous page*)

of Springsteen putting out a largely solo acoustic album was risky. Though such a move may seem normal nowadays, major artists performing acoustic sets of material originally recorded on electric instruments was not common, or even necessarily a safe career move at the time. Nor was it, as the most cynical of music fans might see it, a blatant cash grab. It would be seven more years before MTV launched its *Unplugged* series and even longer for this practice to gain household recognition. Ironically, Springsteen would go on to perform his *Unplugged* set with amplified instruments. The performance was later released as an album/concert video entitled *In Concert/MTV Plugged*.

Nebraska was conceived as a full-band album, but many people involved in the recording and production process felt there was an atmospheric rawness to the solo demo recordings. Even though a full-band version was recorded with the E Street Band, it has never been circulated. Ultimately, the released version of *Nebraska* consists of ten of the seventeen demo recordings put to tape during the sessions. The album paints a bleak picture of small-town America in the late 70s and early 80s. It is a sparse collection of songs that tell tales of those on the fringes of society, from serial killers to indebted gamblers to police officers who make questionable choices. Things end on a positive note, however, with the uplifting “Reason to Believe.”

Nebraska has proved to be an influential album for musicians of many genres. Its songs have been covered by countless artists, and it even inspired a tribute album—*Badlands: A Tribute to Bruce Springsteen’s Nebraska*—with various artists performing the album’s ten songs along with three additional Springsteen numbers. Personally, I was well-acquainted with three of the album’s songs before I had ever heard Springsteen’s original versions: Johnny Cash’s “Highway Patrolman,” Hank III’s “Atlantic City,” and Steve Earle’s “State Trooper.”

While I was aware that these songs I knew so well were all Springsteen compositions, I don’t think I realized that they were from the same album until I purchased it. I am a little ashamed to say that the impetus for me doing so was spotting the album in a Uniprix bargain bin for \$5. No matter the why, I am glad I did and it remains a favourite to this day. ■

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