

# Society PAGES

WINTER 2022 | No. 75 | \$5.00



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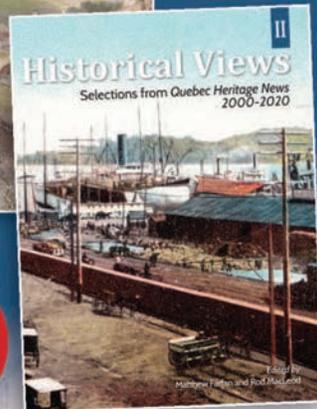
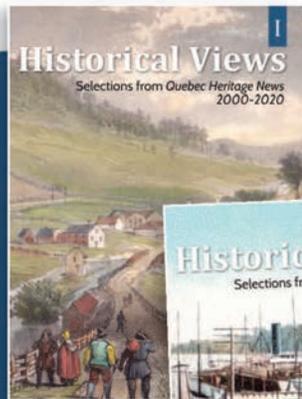
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MICHAEL AUDAIN AT THE LITERARY FEAST

November 9, 2022

Photo: Dylan Page Photography

Letter from the President

Gina Farnell



As you read these lines, the holiday season is at your door. 'Tis the season to share. Have you considered a membership to the Literary and Historical Society of Quebec as a gift or stocking stuffer? The LHSQ boasts over 2,000 members, which is very exciting and encouraging for us. Also, it demonstrates to our public and private partners the impact that our cultural programming has on our community as well as across the whole region. I am told that some family members or friends who live in other provinces or abroad are tickled pink to be members of the "oldest existing learned society in Canada."

Many members are truly happy to return within the walls of the Morrin Centre to enjoy workshops, conferences, and events. Our staff has prepared yet another selection of activities that are sure to catch your interest in the coming months. The *My Morrin* series, where members share their hobby or field of expertise with other members, is always a hit. Our *Pixels & Pages* book club and the *Book Quest* activities are well attended by all ages! Some of our activities are held in person, others online, and others in a hybrid format.

Of all the events held at the Morrin, the Literary Feast fundraising dinner is perhaps the most festive. It returned in November after a three-year hiatus. You may have read about it in the *Quebec Chronicle Telegraph* or heard about it through the grapevine. It was a resounding success. After two years of fasting, every guest present was ready for feasting. And feast we did.

If you happen to stroll about Old Quebec or visit the German Christmas Market, do not hesitate to drop by the Morrin Centre to warm up, join in an activity, or pick up a good book. Bring friends and family with you. The staff and volunteers will greet you with a smile.

Looking ahead, 2023 promises to be a good year for the LHSQ. The community stood by us during lean years, and we wish to give back by providing an array of cultural and educational activities to display our proud heritage. You, the members, remained loyal to your Morrin Centre, and the Centre stands tall to welcome you wholeheartedly.

Best wishes of happiness and health for this season and the year to come.



From the Executive Director

Barry McCullough

As we reflect upon the year that is drawing to a close, it is important to remember how far we have come in the past 12 months. Last year, when I was writing my end-of-year message for *Society Pages*, I wondered if things would ever be normal again. To a certain degree, they are still not, but this has been the most "normal" period in nearly three years. But last year, it seemed as if we were destined to forever live with only virtual programming.

The year's in-person programming was a resounding success. It all kicked off with the Imagination Writers' Festival in April and we never really looked back. Arts Alive!, the *Picture This* photography workshop series, the Off-Imagination event with David Mitchell, and, of course, the Literary Feast all followed. This is not to say that we will abandon the virtual option entirely. Some activities, such as the poetry soiree and the Library Lectures series, have been held in a hybrid format with positive results. Virtual events will be here to stay in some capacity.

While it is essential to recognize one's successes, it is equally important to look ahead to what the coming year has in store. The Morrin Centre team has been busy putting together a full calendar of exciting and diverse programming, which will include the continuation of the *Picture This* series, the launch of a new series of improv workshops, and, of course, the Imagination Writers' Festival.

In the new year, two interactive virtual exhibits will be back on display in College Hall. *Blossoms, Beetles, and Birds* is a larger-than-life interactive mural that covers pioneers in the study of natural history in 19<sup>th</sup>-century Quebec City. *Street Stories*, in the form of an interactive map, explores the English-language toponymy of the city, past and present. The exhibits will be presented on a monthly rotation, so please check our website for the schedule, which will be established shortly. They will be free for members and takers to experience.

In closing, I would like to thank everyone who has contributed to making 2022 a triumphant year for the Centre. To staff, volunteers, members, partners, and presenters, I wish you all a restful holiday season filled with family, loved ones, and cheer.

## The Archives of Canada: Part II

by William James Anderson

*In honour of the 150<sup>th</sup> anniversary of Canada's national archives (now Library and Archives Canada / Bibliothèque et Archives Canada), this "Transactions" section presents Part II of Anderson's article "The Archives of Canada." In Part I, published in our fall issue, Anderson documents the efforts the Society undertook over the years to collect, preserve, and share documents important to Canada's history through its Historical Documents series of publications. In Part II, Anderson continues to advocate for the need of better national record keeping for historical documents, and draws on his exchanges with historians and politicians, among others. Anderson concludes his piece with a US Senate Bill that he views as "quite applicable to the Dominion" of Canada.*

This article was originally published by the Literary and Historical Society of Quebec in: *Transactions*, New Series, no. 9 (1872).

After this period the Legislature made no special grants to the Historical Document Fund, but increased the annual grant from £50 to £250; and it would appear that the Historical Document Fund, which had been reduced in 1852 to £115 4s. 1d., now stood at £121 8s. 7d.

At the close of the year 1862, the Society, whose Library and Museum had been removed to the rooms in [St.] John street, sustained another great loss from fire; but again the manuscripts were preserved, and the Council, in their next year's Report, urged the continued publication [of the Historical Documents], under its control, but on the advice of a sub-committee, who should make the selections. The Historical Document Fund is stated in the general account to be £209 17s. 0d.

I must now turn to Nova Scotia. As early as 1857, the Honorable Joseph Howe, who was always foremost

to advance literary research in his native Province, carried a resolution in the Legislative Assembly to cause the ancient records and documents, illustrative of the history and progress of society in that Province, "to be examined, preserved, and arranged, either for reference or publication," as the Legislature might afterwards determine. By another resolution, in 1859, the Lieutenant-Governor was authorized to procure from the "State-paper office, in England, copies of documents necessary to complete the fyles [sic].[" And in 1859, he was requested to procure from the Government of Canada, from its archives, copies of papers relating to the early history of Canada.

Dr. Thomas B. Akins was fortunately selected as the paid "Commissioner of Records, and Messrs. S.L. Shannon, J. Bourinot, and A.G. Archibald, a joint committee of the Legislative Council and Assembly to advise with him." The proceedings of Dr. Akins were judicious and successful; and when I visited Halifax, in 1864, I had an opportunity of seeing the result of his labors up to that date, which I found so interesting and important that I felt it my duty, on my return to Quebec, to report to the Council what I had seen; but nothing was done till the 10<sup>th</sup> January, 1866, when the Librarian, Mr. LeMoine, read in his official report, at the annual meeting:—"The undersigned begs to call the attention of the Society to the fact that several important documents for the history of Canada, according to the statement of Dr. Anderson, exist in the archives at Halifax." At a subsequent meeting of the Council the necessary sum was voted to enable me to procure copies of the papers I might think most suitable. I at once entered into correspondence with the Hon. A.G. Archibald and Chief-Justice Sir Wm. Young, who both shewed readiness to meet my views; and after communication with Dr. Akins, I was informed by Mr. Archibald that if the Society could wait till the end of the year it would be unnecessary for it to incur any expense, as Dr. Akins had in

the press, under the authority of the Nova-Scotia Government, a volume which would contain all the papers I wished, and that he would request Dr. Akins to forward us the work when published. In due time the promised volume came, and proved to be a most careful selection from 200 volumes, which Dr. Akins had arranged and caused to be bound. Its importance may be estimated from the fact that it contained all the missing documents in connection with the most lamentable epoch in the history of Nova Scotia, the deportation of the Acadians, —documents which the Nova-Scotian historian, Halliburton, failing to find among the archives, after a careful search, had concluded *destroyed*, because the Government *were ashamed*, as they well might, of the whole transaction. These documents, however, go to shew that, however much humanity may regret so extreme a measure, there really was no alternative left unless Britain decided to abandon the country to the Acadians.

I must acknowledge that since I have had the pleasure to correspond with Dr. Akins, I have received from him very valuable information in connection with my own historical pursuits, and that the Society is indirectly indebted to his suggestion for the interesting "*Journal of the Siege*," by General Murray, which I had the good fortune to procure from the Record-office at London, without any cost to the Society, through the courtesy of Sir Thomas Hardy and Mr. Kingston, and the kind agency of my friend Mr. Ralph Heap.

I now return to Quebec and our Society. Though no specific grant had been made to the "Historical Document Fund" by the Legislature since its vote of £300 in 1847, still, the Society justly thought that the increase of the annual vote from £50 to £250 was intended to subserve the same object; and, accordingly, it continued the publication of those documents which the Historical Committee thought most desirable, and was thus enabled to place before the public, in 1866, a small volume containing seven original and independent papers, bearing on Wolfe's expedition in 1759, operations in 1760, and the American invasion of 1775, which have proved of such interest to the antiquarian and historian, that they have, either individually or as a volume, been eagerly sought after

by societies and writers of note on this continent and in Europe.

The next circumstance, and one which gave an important impetus to the subject, was the reading of a paper, before the Society, on "Archives," by Dr. Miles, of the Education Department. After the publication of this paper in our "Transactions," I forwarded a copy to my friend the Honble. Joseph Howe, and pressed upon him the appointment of a commission for Canada similar to what he had been instrumental in establishing in Nova Scotia. As it is in reference to a public matter, and expresses the views of a statesman very experienced in such matters, I shall take the liberty of giving an extract from his letter:

*"The Dominion has lasted but four years. Its records are so few and recent that their preservation would hardly afford work for a commission. The muniments of the old Provinces of Ontario and Quebec, I have no doubt, are in a bad state enough. But these are being handed over to each Province, and will be hereafter in the care and disposition of the Local Governments. We sent recently to Quebec ten or a dozen boxes containing some tons of old papers. You had better ascertain from Mr. Chauveau if it is intended to do anything with them."*<sup>1</sup>

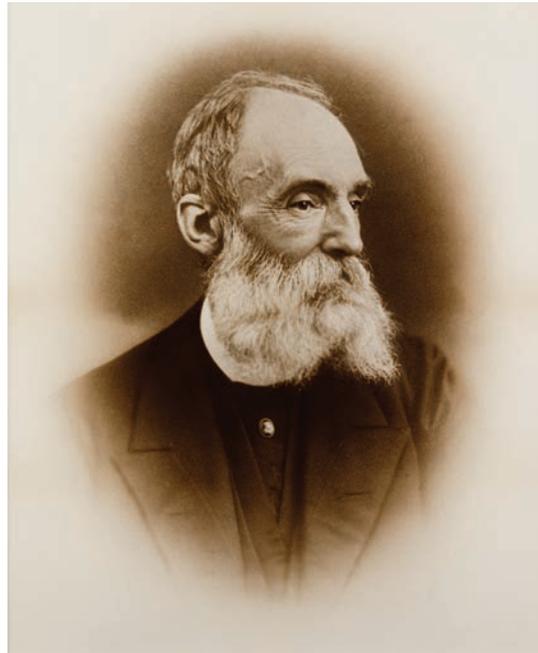
Though this communication was rather discouraging, I certainly should have adopted its suggestion, and sought an interview with Mr. Chauveau; but, unhappily, at its date, 17<sup>th</sup> Dec, 1870, Mr. Chauveau was in deep family affliction, and I could not justify myself were I to intrude upon him. Accordingly, I took no further step at that time. Dr. Miles, however, did not rest with the mere reading and printing of his paper, but followed it by the drawing-up of a petition to the Legislature, in which all the advantages of the appointing a commission were fully disclosed. The Doctor took much trouble in procuring signatures in Quebec, Montreal, and elsewhere. He then proceeded to Ottawa, and secured the aid of Sir Alexander T. Gait, who entered, as anybody who knows him would expect, very warmly into the movement, and, himself, submitted it in a very able speech to the House of Commons, by whom it was referred to the Library Committee, who reported it favorably; but, as it involved a money vote, recommended that the matter

should be left in the hands of some member of the Government, and, unfortunately, named Mr. Dunkin, who was peculiarly fitted by his literary tastes and the energy which he always brought to bear on anything he undertook, but who, unfortunately, at that time, was overwhelmed with the labours of the census, and who shortly afterwards retired from office to the bench. It is not known, but it is very probable that nothing has been done since it was referred to Mr. Dunkin.

To shew the importance attached to our archives by foreign historians, I may mention that in January, 1870, I received a letter from Mr. Parkman, who, though a foreigner, is really entitled to be considered one of the first of Canadian historians. I give an extract from this letter:

*“Now, there are among your collections the four remaining volumes of the manuscripts collected by M. Papineau. The first of these four volumes contains the ‘Relation de ce qui s’est passé, en Canada au sujet de la guerre tant des Anglais que des Iroquois, depuis l’année 1682.’ This seems to be an important document. Is there any prospect of its speedy publication? If not, can I be allowed to have it copied? These four volumes formed a part of the Papineau collection, nine or ten volumes in all, of which all the others were burned in the fire of 1849. Does any record remain of the contents of the five or six volumes destroyed? If so, the lost papers could be recopied in France, if Prussian bombs spare the archives. Will you please inform me if any such record is known to exist?”*

Failing to get the desired information in Quebec, at the suggestion of a gentleman here, to whom I had applied, I addressed M. Papineau himself, and received the following most courteous reply:



William James Anderson, LHSQ President, 1870 and 1872  
LHSQ Collections, 2004-442

MONTREAL, 21<sup>st</sup> Feby [sic], 1871.

*“W. J. Anderson, Esq.: —DEAR SIR, —I had the pleasure of receiving, yesterday, your letter dated 18<sup>th</sup> inst., with your invoice of a copy of the last year’s Transactions of the Literary and Historical Society of Quebec, for both of which I return my most sincere thanks.*

*“I regret much that it is not likely that it may be in my power to help you in the recovery of the manuscripts which the Society lost by fire in 1849. The original, or rather first copies from Paris, had been received by the Parliamentary Library. Were these deposited in your custody, or only copies? The learned librarians at Ottawa are the last source of information to obtain the dates and titles of all that had been received. I am here during the winter months without my library, which remains in my summer residence, Monte-Bello, where I usually return with the opening of the navigation—end*

*of April. Very likely the titles and dates of those several writings are printed in the general catalogue of the Parliamentary Library, and the names of the gentlemen by whom I had them copied. These volumes are on the shelves of my library, as they are on yours, but cannot seriatim be absorbed in my poor old memory. If, after I shall have reached my home, it were in my power to scrape out of my notes any particulars that could in any way help you as to the best means of reaching the French colonial archives, to have the missing manuscripts copied anew, be assured that I shall not fail to regard it as both a duty and a pleasure to impart the information to you. I remain very respectfully,*

*“J. PAPINEAU.”*

Having received no further communication from this great and good man, I conclude that he had failed to find anything among his notes that would serve us. Death has completely closed this source of information.

I may say that the *Papineau* collection formed part of the “deposit” intrusted to us by Lord Aylmer, and that six out of the ten volumes were consumed by the fire of 1849, I have the pleasure to say that within the past few weeks the Society was able to forward to Mr. Parkman a printed copy of the manuscript which he had sought, and trust that during the present year one or more of the remaining volumes will be added to our publications.

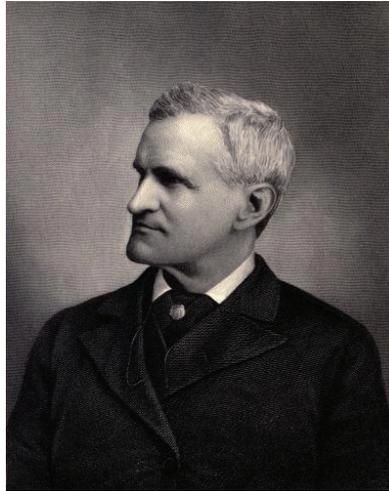
Mr. Parkman having had occasion, during the past summer, to visit Quebec, for the purpose of consulting some documents in possession of the Laval University, Mr. LeMoine (then President of our Society) and myself availed ourselves of the opportunity, and had conversation with him on the subject of our archives. On his way home, he had the kindness to address to Mr. LeMoine, from Portland, a letter which the Society immediately adopted, as shewing a most intimate acquaintance with the subject in every aspect; and a numerously-attended meeting, on the 11<sup>th</sup> of October last, passed unanimously the following resolution:

*“That the Literary and Historical Society of Quebec has noticed with much satisfaction the action taken by the Dominion Parliament, at the instance of Sir A. T. Gait, K.G.B., on the petition presented by the Society and others, praying that measures be adopted to preserve the historical and public archives of the Dominion, by the creation of an office of Public Records; and this Society earnestly hopes that the deep interest recently manifested for the cause of Canadian history by the eminent historian Francis Parkman, as evidenced in his eloquent letter, addressed to the President of this institution, will tend to promote such a useful and national project as the one herein alluded to. That a copy of this resolution be transmitted to the Hon. C. Dunkin, to whose department this subject was referred by a Committee of the House of Commons.”*

The interest which Mr. Parkman has shewn did not rest here; for, in reply to a letter lately addressed to

him by M. Barthe, of Quebec, he gives such valuable information that I take the liberty of publishing it:

*“The two volumes of Canadian documents possessed by the Literary and Historical Society of Quebec are two of the ten volumes collected by M. Papineau. Of these, six were destroyed in the burning of the Parliament house. M. Papineau retained no list of their contents, which, judging from those remaining, were very valuable. They are not included in any other collection in this country, unless brought over by individuals for private purposes, which is not probable. [...]*



Francis Parkman (1823–1893)

Source: E.C. Stedman and E.M. Hutchison, *A Library of American Literature* (New York: Charles L. Webster & Company, 1889).

I have received from Mr. Thos. H. Wynne, of Richmond, Virginia, a letter under date of 7<sup>th</sup> Feby [sic]. last, in which he incidentally mentions: —“I enclose a copy of a bill which I introduced in this House (the Senate), and which has passed both Houses without amendment. An index similar to the Calendar of State Papers, issued from the Public Record Office of Great Britain, I shall send your Society a copy of as soon as printed. Up to 1865 these papers were much larger in bulk than they now are, and, of course, more valuable; but when the Federal soldiers occupied our capital buildings at the capture of Richmond, the autograph and curiosity-hunters revelled in the spoils. We hope, however, to present a goodly treat in what we have left.”

I annex the bill, as its provisions seem quite applicable to the Dominion. I am far from underrating the foreign sources referred to; but I am strongly under the impression that our first efforts should be directed to making arrangements for collecting together, assorting, and indexing the very valuable documents which we already possess, but which are unavailable, from being scattered from one end of the Dominion to the other. I find, from conversations I have had with several influential French Canadians, that though there is undoubtedly some difference of opinion as to the best mode of procedure, there is perfect unanimity as to the desirability of some steps being taken, if only to preserve from farther decay muniments which have

been impaired in value and damaged by time and neglect. I trust, then, that a united effort will be made at the next session of the Dominion Legislature. In the meantime, I submit this statement, as few seem to be aware how much has been done in the past in this direction.

QUEBEC, February 14<sup>th</sup>, 1872.

#### SENATE BILL No. 8.

*A BILL to Secure the Preservation of Historical Papers in the Capitol Building.*

Whereas there are in the stock-rooms and lofts of the State library large numbers of manuscripts and other documents relating to the history of Virginia, which have been already greatly impaired in value and damaged by time, neglect, and spoliation:

1. Be it enacted by the general assembly, That Dr. William P. Palmer be and he is hereby appointed to take charge of the manuscripts in the State library, under the direction of the librarian; to assort, index,

and prepare the same for preservation in such form as to them may seem best, with authority to publish such of the same as the executive committee of the Virginia Historical Society may select, in such form as may be suitable from copies taken by them, or under their direction,

2. That, for the purposes of this act, a sum not exceeding one thousand dollars is hereby appropriated out of any money in the treasury, not otherwise appropriated; and the auditor of public accounts is hereby authorized to issue his warrant upon the treasurer for the sum thus appropriated, upon the certificate of the State Librarian, countersigned by the Governor.

3. This act shall be in force from its passage.

#### Editorial Endnotes

<sup>1</sup> Pierre Joseph-Olivier Chauveau (1820–1890) was LHSQ President in 1868.



# Reading the Objects Around Us!

We're working on a new project about the historical objects in the Library (as well as the library itself), and we would like to have input from you, our members!

*What do you think about the objects below?*

*Do you have any comments or reflections or questions about these objects?*

*Do you have any memories of these objects?*

*And finally, what are your memories of the library space over the years?*

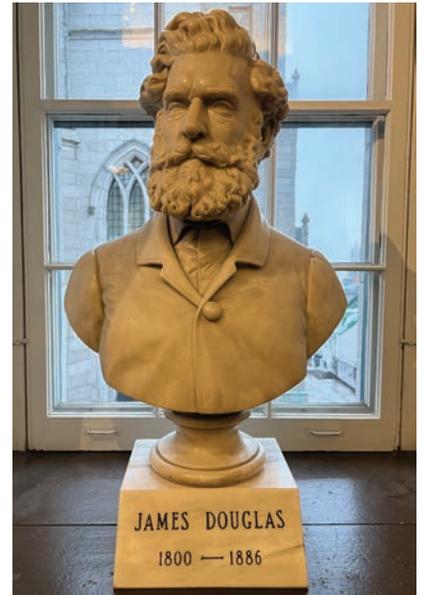
To inspire you, here are some of the objects that will be included in the project. Any comments or reflections (in any format) are welcome! Please share them with [kathleenhulley@morrin.org](mailto:kathleenhulley@morrin.org). There will also be a comment box in the library. We look forward to hearing from you!



Model of the Cosmo Ship



Statue of James Wolfe



Bust of James Douglas



Sir George-Étienne Cartier's Desk



Clock by Peter Poulin

Paintings of the Alert



Quebec Library Collection



## On the Shelf:

### A Picture is Worth a Thousand Words

by Britta Gundersen-Bryden

*“On the Shelf” — a recurring thematic review of some interesting, important, or just entertaining books in the Library of the Literary and Historical Society of Quebec.*

The new year is just ahead. Given the focus of Literary Feast 2022 and the upcoming 100<sup>th</sup> anniversary of the birth of Quebec artist Jean-Paul Riopelle, this edition of “On the Shelf” is all about art.

Of course, a winter visit to the Musée national des beaux-arts du Québec brings colour into visitors’ lives. The Library can serve a similar purpose, bringing not only high-quality reproductions of art, but also stories about artists and their worlds. The Library has a number of oversized books, several with beautiful colour plates. The autumn colours of Tom Thomson, the angular icebergs of Lawren Harris, the wild West Coast forests of Emily Carr, and the portraits of Edwin Holgate that bore into his subjects’ souls are all on the shelf. A number of books have reproductions of works by Quebec artists, from Clarence Gagnon and Marc-Aurèle de Foy Suzor-Coté to Marc-Aurèle Fortin and Jean-Paul Lemieux as well as Riopelle.

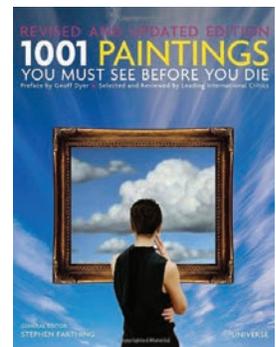
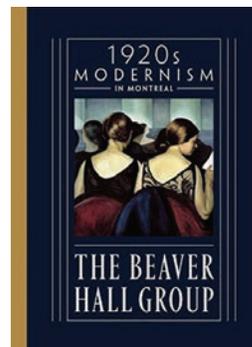
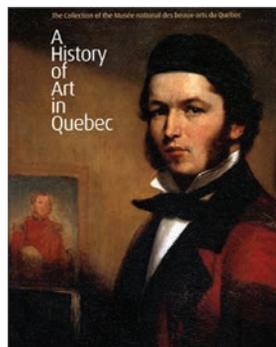
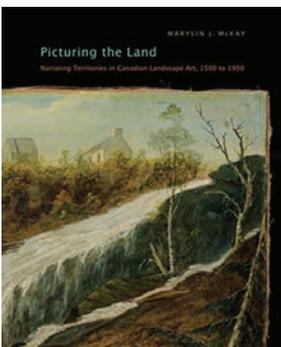
*Picturing the Land: Narrating Territories in Canadian Landscape Art, 1500–1950* (2011) by Marilyn J. McKay has beautiful colour plates, covering Canada from sea to sea and from season to season. *L’Art du*

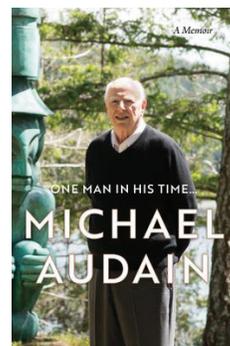
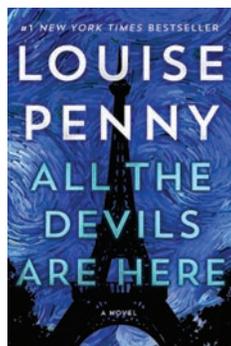
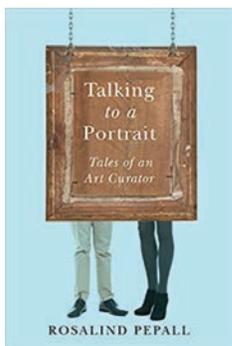
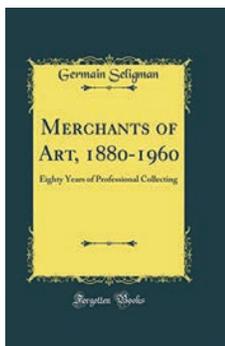
*Québec au lendemain de la Conquête* (1760–1790), published in 1977 by the Musée national des beaux-arts du Québec and the Montreal Museum of Fine Arts, focuses on religious art and portraits.

Riopelle’s works are well represented in *A History of the Musée national des beaux-arts du Québec* edited by Yves LaCasse and John R. Porter. Of particular interest are images of two panels from his famous 1992 work, *L’Hommage à Rosa Luxemburg*.

Art and history are combined in Dennis Reid’s *Our Own Country Canada: Being an Account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto, 1860–1890* (1979) as well as in *Musée National des Beaux-Arts du Québec: A History of Art in Québec* (2004).

The title and coloured plates of *Bright Land: A Warm Look at Arthur Lismer* (1981) by Lois Darroch will take away the winter chill. Lismer was one of Canada’s Group of Seven. Equally significant Canadian artists are represented in *1920s Modernism in Montreal: The Beaver Hall Group*, a 2015 exhibition book edited by Jacques des Rocher and Brian Foss. The plates are stunning. Most images in *1001 Paintings You Must See Before You Die* (2006, Stephen Farthing, general editor) are on the small side; think of them as tasty morsels. An image of Riopelle’s 1963 *Untitled* is on page 805.





Art can inspire reflection and some such thoughts make it onto the printed page. Well-known novelist John Updike penned *Always Looking: Essays on Art* in 2012. The colour pictures are lovely, though no Canadian artists are represented.

Art is big business. Some works of art are worth not only a thousand words but thousands—even millions—of dollars. But not all art transactions are on the up-and-up. Stories of forgeries and art thefts capture readers interested in the art of the heist.

Germain Seligman tells the story of the art firm founded by his father, Jacques Seligman, in *Merchants of Art: Eighty Years of Professional Collecting, 1880–1960*. There are more than 120 images in this volume, which was published in 1961. Another look into the art world is *Talking to a Portrait: Tales of an Art Curator* (2020) by Rosalind M. Pepall, former curator of the Montreal Museum of Fine Arts. With fifteen essays, the author provides insight into various aspects of the art world, her career, and her passion for art.

More than one film and television series has a dramatic scene of an art auctioneer pointing at a bidder, pounding a gavel, and calling “Sold!” Peter Watson *Sotheby’s: The Inside Story* (1997) paints a picture of this world of high rollers and costly transactions.

Sometimes galleries and museums acquire art at auctions, but many fine works become the property of individuals, as demonstrated by A.K. Prakash in *Canadian Art: Selected Masters from Private Collections* (2003). The author wrote in the preface, “To be of merit, art must be a product of intellect, passion, and skill.” As an aside, might the same not be said of literature?

Joshua Knelman’s *Hot Art* (2011) includes several true-life accounts of detectives chasing thieves through the secret world of stolen art. Chapter 14 covers the September 4, 1972 theft of priceless works by Rembrandt, Bruegel, and Gainsborough that were stolen from the Montreal Museum of Fine Arts.

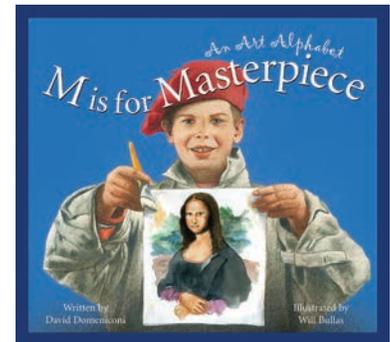
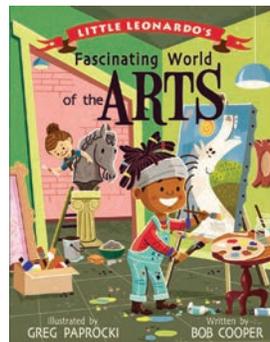
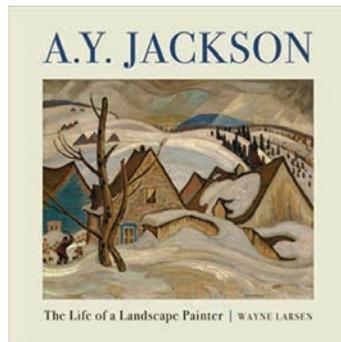
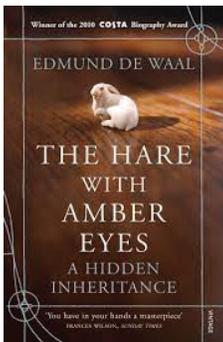
### The Art of Fiction

Sometimes fiction is more exciting than “real life,” such as in Ian Rankin’s *Doors Open* (2008) and Miriam Clavir’s *Fate Accompli: Murder in Quebec City* (2018). And of course, there is Library members’ favourite author, Louise Penny, whose 2020 offering *All the Devils are Here* is set in Paris. Other works of fiction to consider include Aaron Elkins’ *Loot* (1999) and Penelope Lively’s *Next to Nature, Art* (1982). *Headlong* (1999) by author Michael Frayn is a story of an art historian, and the title of Noah Charney’s book *The Art Thief* (2007) is self-explanatory.

### Artists Alive!—Or Not

A number of biographies about artists and patrons are on the shelf, including the Literary Feast 2022 speaker Michael Audain’s autobiography *One Man in His Time: A Memoir* (2021). Audain writes of his love of art in general and the works of Jean-Paul Riopelle and Indigenous art in particular.

Another book published in 2021 is *Letters to Camondo* by Edmund de Waal, author of the moving memoir *The Hare with the Amber Eyes: A Hidden Inheritance* (2010). This new work by de Waal, himself a noted ceramic artist, is a collection of fifty imaginary letters from the author to Moïse de Camondo, a banker



and art collector whose collection, now in the Musée Nissim de Camondo in Paris, is considered to be the finest private collection of French 18<sup>th</sup>-century art.

The Library has several books about members of the Medici family, known as some of Europe's greatest patrons of the arts (among other things). Alexandra Bonfante-Warren sheds light on the Medici collection, the palace, and some Medici family intrigue in the oversized volume *The Pitti Palace Collections* (2006).

Wayne Larson's *A.Y. Jackson: The Life of a Landscape Painter* (2009) is about one member of the Group of Seven, while René Villeneuve's *Lord Dalhousie:*

*Patron and Collector* (2008) is a biography of a man significant in the history of Quebec City.

### For Young Artists

Books that introduce children to art include Bob Cooper and Greg Paprocki's picture book *Little Leonardo's Fascinating World of the Arts* (2018) and David Domeniconi and Will Bullas' *M is for Masterpiece: An Art Alphabet* (2006).



LIBRARY HOLIDAY HOURS

Open:  
Dec. 28, 29, 30

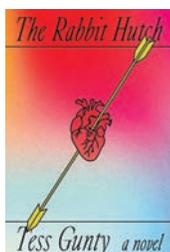
Closed:  
Dec. 24, 25, 26, 27, 31, Jan. 1, 2, 3

Happy Holidays

# New Aquisitions

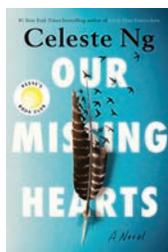
Here are some of the new titles in our library collection.

Books with an \* are also available on OverDrive.



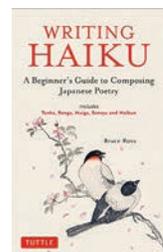
## *The Rabbit Hutch*

Tess Gunty  
Fiction  
G971 2022



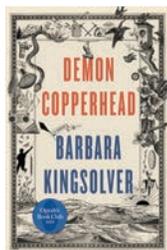
## *Our Missing Hearts\**

Celeste Ng  
Fiction  
C576 2022



## *Writing Haiku*

Bruce Ross  
Non-fiction  
895.61 R823



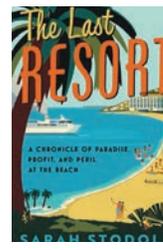
## *Demon Copperhead\**

Barbara Kingsolver  
Fiction  
K55 2022



## *The Marriage Portrait\**

Maggie O'Farrell  
Fiction  
O31 2022



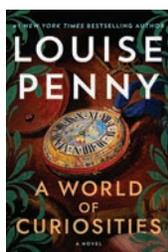
## *The Last Resort*

Sarah Stodola  
Non-fiction  
333.78 S869



## *Fayne*

Ann-Marie  
MacDonald  
Fiction  
M135 2022



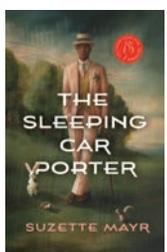
## *A World of Curiosities\**

Louise Penny  
Fiction  
P416 2022



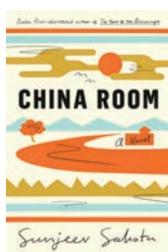
## *Heartstopper*

Alice Oseman  
Graphic Novel  
YA O81 2020 GN



## *The Sleeping Car Porter\**

Suzette Mayr  
Fiction  
M474 2022



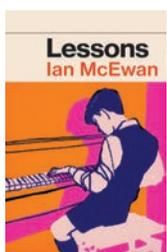
## *China Room*

Sunjeev Sahota  
Fiction  
S131 2021



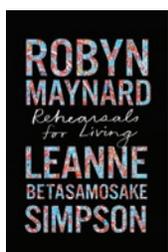
## *Marcel's Masterpiece*

Jeff Mack  
Junior Biography  
JB DUC 2022



## *Lessons\**

Ian McEwan  
Fiction  
M142 2022



## *Rehearsals for Living*

Robyn Maynard &  
Leanne Betasamosake  
Simpson  
Essays  
306.09 M471



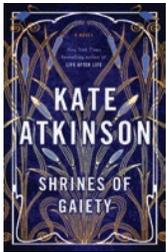
## *We All Play*

Julie Flett  
Junior Picture  
JP FLE 2021

# What's New on OverDrive

Here are some of the new e-book and audiobook titles now available. Log in to the Morrin Centre's OverDrive system at [morrin.overdrive.com](http://morrin.overdrive.com) with your membership card to check out our latest acquisitions.

Books with an \* are also available as a physical copy in the Library.



## *Shrines of Gaiety\**

Kate Atkinson  
Fiction



## *Small Things Like These*

Claire Keegan  
Fiction



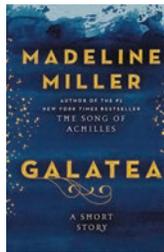
## *A Place to Live*

Natalia Ginzburg  
Non-fiction



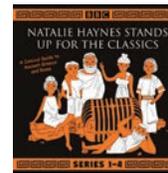
## *All's Well*

Mona Awad  
Fiction



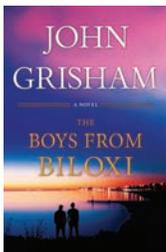
## *Galatea*

Madeline Miller  
Fiction



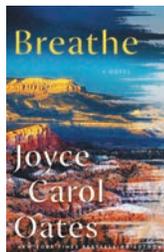
## *Natalie Haynes Stands Up for the Classics*

Natalie Haynes  
Non-fiction



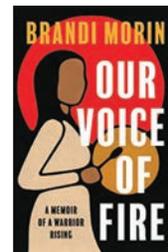
## *The Boys from Biloxi\**

John Grisham  
Fiction



## *Breathe*

Joyce Carol Oates  
Fiction



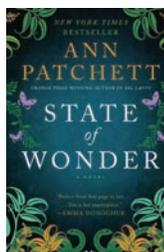
## *Our Voice of Fire*

Brandi Morin  
Memoir



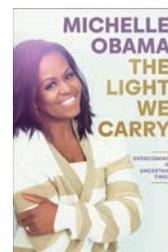
## *The Last Chairlift\**

John Irving  
Fiction



## *State of Wonder*

Ann Patchett  
Fiction



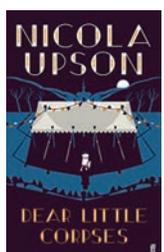
## *The Light We Carry*

Michelle Obama  
Non-fiction



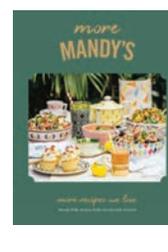
## *Cold Snap*

Maureen Jennings  
Fiction



## *Dear Little Corpses*

Nicola Upson  
Fiction



## *More Mandy's: More Recipes We Love*

Mandy Wolfe  
Cookbook



# Thank you to our Volunteers

Thank you to our volunteers who help support our services and activities, from helping with cultural events and library services, to serving on committees, moderating events, and writing for *Society Pages*.

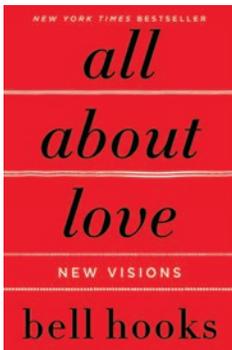
Samreen Ahsan, Philip Authier, Gillian Baird, Jean-David Banville, Rowan Bartlett, Alexa Beaudoin, Julie Beaulé, Roxanne Bédard-Saucier, Diane Bird, Neil Bissoondath, Peter Black, David Blair, Louisa Blair, Miriam Blair, Miriam Blair, Sarah Blair, William Boden, Lucie Bouchard, Michel Bourguignon, Myriam Bowles-Carrier, Jack Bryden, Katherine Burgess, Steve Cameron, Renée-Loup Caron, Françoise Carrière, Sovita Chander, Diana Cline, Joanne Coleman-Robertson, Martin Dinan, François Drouin-Morin, Guy Dubois, Vincent Eychenne, Gina Farnell, Raquel Fletcher, David Flood, Donald Fyson, Lorna Gailis, Viktoriia Poulin Gareau, Mary Geary, Britta Gundersen-Bryden, Milly Hamill, Barry Holleman, Jennifer Hobbs-Robert, James Hughes, Ladd Johnson, Caroline Joll, Diane Kameen, Jeanette Kelly, Marie Laberge, Donald Landes, Simon Leahy, Liani Lochner, Robert MacGregor-Demers, Lise Mailhiot, Jorge Medina, Cheryl Moore, Shirley Nadeau, Charles André Nadeau, Lilian Nguema-Emane, Lisette Paradis, Isabelle Perreault, Jennyfer Plourde, Antoinette Ponniah, Grant Regalbuto, Cheryl Rimmer, Maude Ringuette, Aiden Roberts, Wallace Robertson, Julie Rochon, Michael Ross, Alain Rousseau, Naomi Rousseau, Susan Saul, Rachelle Soloman, Jacob Stone, Éric Thibault, Marie Trottier, Elspeth Tulloch, Brigitte Wellens, Neil Williams, & Donna Yavorska

## Book Reviews

### *all about love*

by bell hooks

Book review by Roxanne Bédard-Saucier



We think we know love; it is an emotion that almost everyone experiences at least once during their lifetime, if not more. Yet, ironically enough, if we were asked to define love, we would glance at the questioner with a look saying, *come on, I know what it means*, but will not come up with something other than the

following tautology: love is ... love.

In her non-fiction book titled *all about love*, bell hooks undertakes the daunting task of explaining what love is and—since she finds a discrepancy between the two—what it should be. Writing about love and domestic abuse, she explains, “[t]oo many of us need to cling to a notion of love that either makes abuse acceptable or at least makes it seem that whatever happened was not that bad.” (6) Yet, for hooks, love is the antithesis of abuse. It is instead about nurturing growth, openness, honesty, affection, responsibility, respect, commitment, and trust. Love cannot coexist with secrecy and lies and, as hooks contends, with patriarchy. Regarding the latter, she explains that men need to sacrifice love to embrace the inherent power of patriarchy. Indeed, since it is a system of domination, anyone who acts within its confines will, unfortunately, remain a stranger to love. This emotion cannot exist where domination flourishes.

Moreover, our ability to love is also impeded by our materialistic society. hooks claims that greed, particularly addiction, “is both a consequence of widespread lovelessness and a cause.” (111) Since our culture thrives on materialistic obsession, suggested by our constant exposure to advertisements, we learn to focus only on our individualistic desires and needs. Thereby, we diverge from an essential part of love, which is found in generosity and a sense of community.

Rarely have I closed a psychology book and thought that it changed my views on life. It is somewhat ironic because the premise of many psychology books is that they are life-changing, yet they often end up being a rehashing of other books in the field. *all about love* is one of the rare books that profoundly influenced my beliefs. That, to me, is a testament to the greatness of bell hooks.

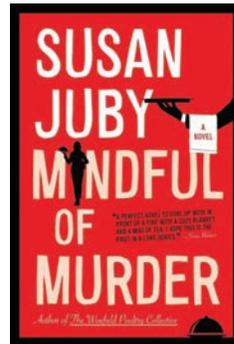
*all about love* (William Morrow, 2001).



### *Mindful of Murder*

by Susan Juby

Book review by Marie Laberge



Winter is here. If you're like me, then this is the perfect time to wrap yourselves up in several layers of sweaters and blankets to spend quiet evenings reading cozy mystery novels away from the cold. Look no further than *Mindful of Murder* by Susan Juby, which boasts an eclectic and colourful cast of characters

forced to put up with each other at the Yatra Institute, a retreat centre for spiritual and environmental education located on an island.

With the help of two fellow butlers and a bumbling but well-meaning local desperate for a job, our main character Helen Thorpe attempts to execute the last wishes of her late employer Edna Todd, whose apparent suicide raises eyebrows among her loved ones and casts her great-nephews and great-nieces in a suspicious light. Prepare for hilarity as those four extremely self-involved relatives dubiously follow the teachings of Helen and three frequent visitors to the island: the frivolous yet deeply committed *artistes* attempting to bring them to a spiritual awakening. To the dismay of Edna's potential heirs, this turn of events forces them to embrace the new normal of their

surroundings, exposing them as the oddballs they truly are. Juby has a gift for slowly unfolding layers, making her characters increasingly sympathetic as they discover new (and sometimes unwelcomed) facets of who they are.

The undercurrent of suspicion that prevails throughout the story, combined with emotionally volatile characters grappling with grief and their own anxieties, provides the perfect recipe for explosive family drama—with the possibility of violence always around the corner. With a family like this, who needs enemies?

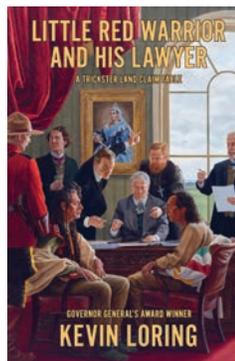
*Mindful of Murder* (HarperCollins, 2022). Available on OverDrive.

### ■

## *Little Red Warrior and His Lawyer: A Trickster Land Claim Fable*

by Kevin Loring

Book review by Renée-Loup Caron



In true satirical fashion, Kevin Loring's play *Little Red Warrior and His Lawyer: A Trickster Land Claim Fable* deploys a colossal mirror and wills the audience to look at the shortcomings and issues within our society in its reflection. Loring's play is one of the most moving pieces of literature I have ever read and will stay with me for a long time. My eyes were glued to the page. With the timing, the jokes, the unexpected twists and turns, Loring truly takes you on a wild ride.

This formidable satire begins by introducing us to Little Red Warrior, a Chief of the Little Red Warrior First Nation, and the last member of his Tribe. It is through his desire to reclaim his land that the play progresses. Loring leans heavily into stereotypes, practically leading his reader into a mass media generalization of First Nations people only to pull the rug from under us at the last second by subverting stereotypes. There

are various moments where the play breaks the fourth wall by acknowledging the audience. These instances interpellate the audience, causing them to realize their own part within the greater play at hand: the one that exists within society.

Through the trials, Loring identifies the unwillingness of our court system and government to tackle Indigenous issues and make real, modern, and relevant progress concerning reparations and land claims. Loring also gives a brief history of the rights of the First Nations and how colonizers, settlers, and the institutions they have established have perceived Indigenous peoples since their first contact. The play illustrates how the justice system and colonial power structures infantilize First Nations individuals. There is truly something for everyone in this play, with quite a memorable ending that leaves the reader reeling and invites us to examine our own biases. It is a call to action; it represents our past and our present and reminds us that “[i]t’s all happening right in front of our eyes” (67)—so what are you going to do about it?

*Little Red Warrior and His Lawyer* (Talonbooks, 2021).

### ■

## *Problematica\*: New and Selected Poems 1995–2020*

by George Murray

Book review by Jeanne Lebossé-Gautron



Featuring a selection of old and new poems from George Murray's career as a writer, *Problematica\** boasts a large variety of poetic styles. From short “obituaries” in free verse to longer “letters” with rhythmic repetitions, to rhyming couplets in the “Whiteout” section, readers can see that Murray has

certainly tried his hand at many styles over the years. And most anyone can find something of interest in this anthology.

Death is a frequent visitor in Murray's poems, as can of course be guessed from the titles in the first section. This section, which consists of poems from his anthology *Carousel* (2000), are records of death under various forms: obituary, eulogy, embalming, last testament, and so forth. Even the other sections, where death is less prevalent, welcome the theme like an old friend slipping between lines about life, knowledge, and literature. The poem "Brushfires," almost exactly midway through the anthology, starts with: "There are always bodies to discover / at each new disaster, in a range of states" (108). Change "disaster" to "poem," and it is a startlingly accurate presentation of the anthology (not that I mean to say the poems are disasters, neither in the sense of bad nor of lacking structure); each new poem reveals new death, literal or metaphorical, portrayed in a range of states and emotions.

Luckily for the reader's state of mind, not everything is death and despair in *Problematica*\*! "Enjoy these light-headed moments," Murray enjoins. Even disaster can leave space for moments of joy, such as abandoned soldier helmets turning into balls for children to play with in "Pike."

There is no satisfying "conclusion" to come to when reviewing poetry. It is so personal that one's preference can be another's most hated word choice. Much as I liked them, another might not. Still, no matter your opinion of Murray's poems, we all must admit that he is quite on point with his vision of book-keeping: to know someone's book-keeping habits is to know a sacred part of them. After all, what books one keeps (and where, and how) can be quite revealing!

*In what manner you choose  
to keep your books:  
I know this little part of you,  
hold it sacred—*

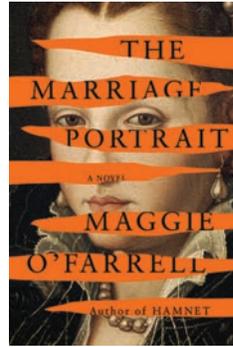
— From "Library" (46)

*Problematica*\* (ECW Press, 2021).

## *The Marriage Portrait*

by Maggie O'Farrell

Book review by Samreen Ahsan



Undoubtedly one of the best reads of 2022 in the historical fiction genre, *The Marriage Portrait* should be on any history buff's "TBR" list. And the icing on the cake: it's set in Florence and then Ferrara, Italy.

*The Marriage Portrait* starts with Lucrezia, daughter of Cosimo de'

Medici, the Duke of Florence. The story flips between Lucrezia's current marital life and her past life in the Medici Palazzo. Since childhood, her parents have known she has a particular defiance that cannot be tamed. She is taught manners and to do things that would make her effective in her marriage, while her brothers are trained to become future popes or dukes.

Lucrezia's elder sister, Mary, was betrothed to Alfonso, the Duke of Ferrara. But misfortune falls upon the Medicis, and the young, soon-to-be-wed Mary catches a fever from which she is unable to recover and dies. Bound by a promise from the Medicis to the Estes of Ferrara, Cosimo must fulfil his duty by giving his daughter's hand to Alfonso. Alfonso shows interest in marrying Lucrezia, despite their ten-year age difference. Lucrezia protests many times, showing no interest in this marriage, but her plea is to no avail.

At such a young age, a girl has different dreams and fantasies about when she is to be wed. The man she meets at the church to exchange her wedding vows with is a charming and caring husband. He sends her gifts, writes her letters, and shows affection. But things change when Lucrezia leaves Florence to start her new life: the seemingly charming husband turns out to be a wolf in sheep's clothing.

Alfonso commissions a portrait for Lucrezia—specifically, a marriage portrait. In public, he is a loving husband who openly shows affection towards his wife, but behind closed doors, he is a different man. He thought he had married a girl who would comply

with all his demands, who would sit like a porcelain doll, smiling and saying nothing. But Lucrezia is not like other girls. She speaks her own mind, and it costs her heavily. She is told she is a lunatic, and her most beautiful feature, her hair, is cut since they believe her heavy hair causes too much heat on her head. She is pressured to produce an heir, which is out of her control.

Alfonso tries many times to tame his wife—and not having an heir makes him lose his influence at court. But it is not simply a rumour that though Alfonso has bedded many women in the past, he has not been able to sire. Consider living in the sixteenth century. No man will accept that he is impotent, so the wife will always be blamed. In her marital life, Lucrezia is manipulated, belittled, and traumatized by the man who is supposedly her protector. What happens when your guardian becomes your killer?

It is not proven in history whether Alfonso really killed Lucrezia. They say she caught a fever from which she could not recover, but Lucrezia's letters to her mother, telling her that she felt her life was in danger, are a red flag. Typical of that era, the Medicis asked Lucrezia to keep her marriage vow—even if it cost her dearly.

*The Marriage Portrait* is a historical, psychological thriller featuring an overbearing and manipulative husband, blended with colourful court life, gossip, and intrigue. O'Farrell has done an outstanding job in her research for this novel.

*The Marriage Portrait* (Knopf Canada, 2022).



## *Free: A Child and a Country at the End of History*

by Lea Ypi

Book review by Katherine Carberry

In December of 1990, a twelve-year-old girl embraced a beheaded statue of Joseph Stalin in the rain. Before long, the world as she knew it would change. Lea Ypi's *Free* chronicles the events of Albania's recent history through the eyes of its child narrator in a poignant and



tension-filled memoir. Free seeks to counter the prevailing view that the failures of Albania's socialist and capitalist governments were mere accidents of history caused by the improper application of political and economic theory. Ypi's storytelling masterfully balances authorial knowledge with childhood naiveté, resulting in a humorous and heartbreaking memoir that lays bare the contradictions inherent in the concept of "freedom."

In school, Ypi's moral education teacher, Nora, taught her to venerate Albania's leader Enver Hoxha. Meanwhile, at home, her parents and grandmother worked tirelessly to shield her from political brutality by communicating in codes and omissions. The author's public and private spheres routinely clashed, most notably when she fought with her parents to hang Enver Hoxha's portrait in their apartment. In Ypi's childhood, feuds begin over smuggled Coca-Cola cans, prisons are called universities, and mobs of schoolchildren descend on biscuit factories. Like the adults who shaped her childhood, Ypi as the author, withholds information from the reader until the opportune moment for maximum effect.

After the fall of socialism, Ypi had to accept new truths and redefine her identity as the transition from a socialist to a capitalist society presented different but no fewer challenges. She describes how pyramid schemes crept into the economic landscape while IMF representatives and human traffickers made their presence felt in her neighbourhood. These changes also altered Ypi's parents. Her mother, a devoted disciple of Margaret Thatcher, grew frustrated with her family and society's reluctance to embrace enterprise and competition while her father's idealism and generosity were pushed to their limits when he was tasked with laying off Romani workers.

Ypi's memoir builds to a wrenching conclusion detailing the chaos of Albania's civil war. Through a series of diary entries from 1997, Ypi describes writing her university entrance exams to the sound of soldiers

fighting outside, her mother and brother escaping to Italy, and her father held hostage in the Albanian Parliament. This stunning memoir culminates with the sober reminder that despite failing to deliver the freedom they promised, neither socialism nor capitalism could prevent individuals from exercising moral choice.

*Free: A Child and a Country at the End of History* (W.W. Norton & Company, 2022).

## Iron Widow

by Xiran Jay Zhao

Book review by Jolène Rousseau



*Iron Widow* is Xiran Jay Zhao's first novel. Set in a dystopian China that is invaded by monstrous creatures, the book cleverly merges Chinese mythology and modern science fiction. The story follows Wu Zetian, a girl bound by revenge. She lives in a world where girls are turned into concubines and

sacrificed for the males who pilot Chrysalises, the mighty machines used to fight the invaders. The alien Hunduns threaten humanity, so it is key for strong spirited people to fight in the battlefield against these gigantic monsters. Doing so requires a strong "qi" 氣, a vital life force that derives from energy. The Chrysalises are malleable "mechas" that require both a male and a female pilot to control them. It is clear, however, that the men are the ones who call the shots.

The death of her sister to such a system makes Zetian determined to change how women are treated. Morality and duty are overrated for our protagonist, who is determined to choose her own faith despite patriarchy and its harsh traditions. Zetian's physical disability and her strict conservative family do not stop her on her quest for justice. She is quick to figure out her invaluable strength and to notice an odd pattern regarding the treatments of concubines. Zetian is followed by Yishi, her supportive childhood

friend, and Li Shimin, a strong, yet troubled soul and prisoner of Huaxia's system. Mercy is not in Zetian's vocabulary: "Welcome to your nightmare."

It's easy to become immersed in such a tale. With its simplicity, the book's prose is effortless to follow. Furthermore, Zetian is a strong figure, and I can easily understand her shortcomings and decisions. The narrative is engaging, and I could not wait to learn more about Zetian's harsh world and her response to it. The novel ends in a shocking cliff-hanger that made me yearn for more! Fortunately, the novel's sequel, *Heavenly Tyrant*, is on the way.

The fiery protagonist in *Iron Widow* is based on real-life figure Wu Zetian, China's first and only empress to rule the Imperial Kingdom. Demonized for being female, Wu Zetian still managed to rule for 15 years, from 690 to 705 AD. Zhao found a fitting way to embody this legendary woman through the protagonist of her novel. Fun fact: each of the key characters in *Iron Widow* is named after an important figure in the history of Imperial China. Zhao truly is a clever author with how they focus on making ancient Chinese tales and myths accessible to their audience. Moreover, their passion is clearly distinguishable in their writing.

*Iron Widow* (Penguin Teen, 2021).

# | Events & Activities

## Upcoming Events: General Public



From January to April, enjoy these upcoming additional *Picture This* activities:

Do you have old photos full of history? You know, the ones that are black and white from your parents' or grandparents' era, tucked away in a box up in the attic? **Then please come and share your photos and their stories with us during our memory sharing meetings!** Taking place this January.

Did you want to attend some *Picture This* photography workshops but weren't able to? **We will be repeating two of the workshops, *Photography Composition* and *Computer Photo-Editing—The Essentials*, later this winter!** There may even be a bonus surprise activity...

Do you love looking at beautiful pictures? **This April, the Morrin Centre is putting on an exhibit from our *Picture This* events.**

All activity dates will be confirmed after the holidays. Stay tuned!



Come join *Pixels & Pages*! This year we'll be giving you two options to participate: you can join in person at the Morrin Centre's library OR sign in to Zoom to participate online. Just choose whichever option works best for you that evening!

*Pixels & Pages* meets in the Library (and virtually) on Tuesday evenings, from 7 p.m. to 8:30 p.m.

- |         |   |
|---------|---|
| Dec. 20 | <i>State of Terror</i> by Hillary Rodham Clinton & Louise Penny |
| Jan. 17 | <i>Matrix</i> by Lauren Groff                                   |
| Feb. 21 | <i>Cassandra &amp; Jane</i> by Jill Pitkeathley                 |
| Mar. 21 | <i>Cloud Cuckoo Land</i> by Anthony Doerr                       |

April, May, and June: Selections TBD.  
Please email [library@morrin.org](mailto:library@morrin.org) to learn more!



**Volunteer  
Appreciation Night**  
Stay tuned for this annual event in the New Year!

**Annual General  
Meeting**  
After winter comes spring, and our AGM!  
March 2023

**Imagination Festival**  
Save the date! From April 11 to 16, 2023, the Imagination Festival will delight you once more!

# Literary Feast 2022 Recap

by Barry McCullough



Michael Audain and Alison Brunette  
Photo: Dylan Page Photography

After a three-year absence, the Morrin Centre was proud to bring back its Literary Feast fundraising dinner on November 9. Over 100 people attended the 5-course dinner that featured two inspiring Canadian personalities. Our keynote speaker Mr. Michael Audain is Chairman of Polygon Homes Ltd., one of British Columbia’s leading home builders and a lifelong supporter of the arts across Canada. The evening’s honorary chair was Grégoire Baillargeon, the newly appointed president of BMO Financial Group, Quebec.

From the very start, the atmosphere in the building was lively and convivial. Following a cocktail in the LHSQ Library, the evening’s speeches kicked off with words of welcome from host Alison Brunette, host of CBC Radio One’s Breakaway, and LHSQ President Gina Farnell. As meal service commenced, Grégoire Baillargeon, inspired attendees with his words lauding

the benefits of living and working in a bilingual society. He expressed his desire for the two communities to continue working together and strengthen their ties.

To conclude the evening, Alison Brunette interviewed Mr. Audain about his many lifetime accomplishments and projects. They discussed his love of art, his introduction to the art world, and his business career. Mr. Audain also spoke in depth about his current project, L’Espace Riopelle, the Musée national des beaux-arts du Québec’s future new wing dedicated to the works of Jean-Paul Riopelle. The project is slated to be completed by 2026.

Through ticket sales, the silent auction, sponsorships, and donations, the Literary Feast raised over \$33,000 for the Morrin Centre. As is the case with each Feast, the entirety of these funds will be invested directly back into our arts, culture, and heritage programming and services.

A special thank you goes out to everyone who attended the Literary Feast, including those organizations who purchased tables: BMO, La Maison Simons, McCarthy-Tétrault, the *Quebec Chronicle-Telegraph*, and the Jeffery Hale Foundation.

It truly was a pleasure for the Morrin Centre team to resume nourishing minds and feeding the souls of attendees. Inspired by this remarkable evening, the organizing committee has already started looking forward to the 2023 Feast. ■



## Children's Activities!

Stay tuned for the winter schedule of our Storytime Online and S.T.E.A.M. Club programming!

## Barry Holleman's Portrait Unveiling

by Barry McCullough



Photo: Dylan Page Photography

On October 24, more than two years after his term ended, the LHSQ Council and staff finally had the opportunity to celebrate Barry Holleman's accomplishments at the Morrin Centre. During his four and a half years as president, from March 2016 to October 2020, Holleman steered the Society, directly overseeing its governance and fundraising efforts. Under Barry's steady hand, the Morrin Centre earned museum status from the Ministère de la culture et des communications, increased its levels of operational funding, and saw overall attendance reach record highs. During this time, the Centre produced a number of high-profile events, including Literary Feasts featuring Louise Penny, Ken Dryden, and Robert Lepage.

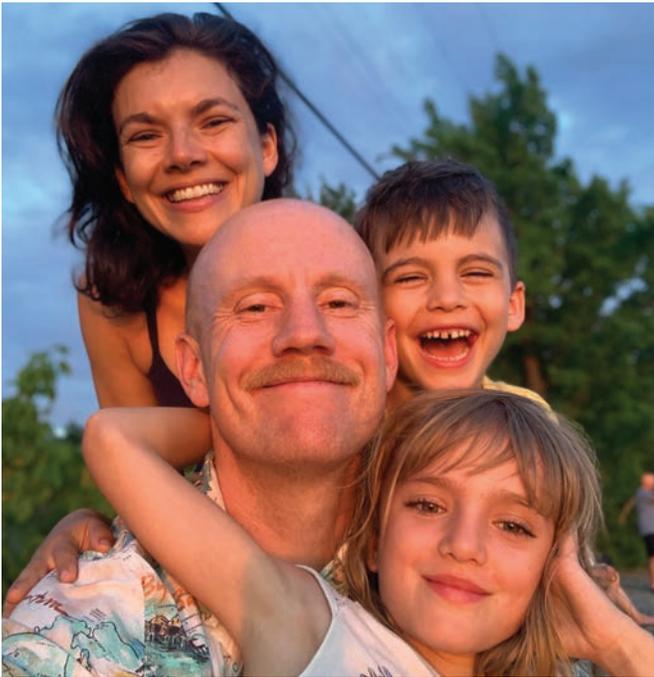
The evening was a 5 à 7 with lively conversations and opportunities to renew connections, and it served as a

homecoming of sorts since many former members of Council were in attendance. For some, it was their first time back at the Centre since before the pandemic.

Current President Gina Farnell and Executive Director Barry McCullough both said a few words prior to Holleman taking the podium. He reminisced fondly about his time as president and thanked everyone attending. The evening culminated with the unveiling of Holleman's portrait, where he joins the other two living past presidents, David Blair and Sovita Chander, both of whom were in attendance for the occasion. Found on the landing outside the library, our newest president portrait is the 38<sup>th</sup> portrait to adorn the walls of the Morrin Centre's Presidents' Hall.



## Meet a Council Member: Mike Ross



### Tell us a bit about yourself

I'm the luckiest person alive! When I was young, I wanted to experience life as much as possible and I had the chance to travel and live all over the world—including in Rio de Janeiro, Brazil, where I met my amazing wife (I'm still trying to convince her that snow is just white sand...). I've also had more jobs than one should be allowed to do (starting as a dishwasher when I was 12 years old and including a brief stint as a bouncer in a roadhouse bar in Santa Fe, New Mexico). I'm now committed to a life of service and helping others, and I'm privileged to have the chance to do that work with organizations like the Literary and Historical Society of Quebec and Simons, where I serve as the Chief Human Resources Officer and work with an amazing team serving our ~5,000 employees across the country.

### How's life in Quebec City?

It's great! I moved here with my wife and our 9-year-old twins in 2021, and we live right in the heart of Old Quebec, surrounded by history and culture. We're a short walk from the Morrin Centre and we spend as much time there as possible, attending events like STEAM Club and the poetry series. At the same time, we're committed to taking advantage of the bountiful nature that this part of the country offers, and we get outside every weekend—mostly in Parc Jacques-Cartier which, although a short drive from the city, feels like a world away.



### What do you like to read?

I read a lot of both non-fiction and fiction. In non-fiction, I tend to gravitate to works of recent history or books like *Sapiens* by Yuval Noah Harari, which present surprising ways of thinking about our world.

In fiction, I tend to like slow moving, somewhat dark philosophical tales of people working through the challenges of their lives. For instance, authors like Dostoyevsky, Camus, or Cormac McCarthy (my favourite book by him is *Suttree*, which is available in the library!).

I hope to see you at the Morrin Centre soon! ■

## Meet Our New Management Assistant: Julie Colanero



I am so excited to have joined the Morrin Centre team as its Management Assistant in September of this year. Working in a historic building complete with a beautiful library alongside an amazingly talented and creative team is a dream come true.

I have spent most of my life in the Philadelphia area, apart from a four-year stretch in Atlanta, Georgia for college. In May 2020, when the world was in full pandemic mode, my family and I moved to Quebec City, where my husband had found a good job opportunity. We were looking for an adventure for our family and to broaden our children's horizons outside of the suburban United States. We got an adventure, and then some. It has been a humbling but rewarding experience, one that we do not regret.

A big part of my pre-Quebec life was my career as a nurse. For over 10 years, I had the opportunity to work in a busy academic hospital setting and had the privilege of helping people through some of their most difficult times. While I will always value my time as a nurse, I am embracing the new and different challenges of my work at the Morrin Centre. The older I get, the more I have come to appreciate the importance of art, history, and culture, and how they can enhance daily life. I am proud to play a small part in the important

work that the Morrin Centre does in Quebec City.

Reading has always been an important part of my life. One of my most vivid memories as a child was when I signed up for my first library card and the countless hours I spent at my local library. I was intimately acquainted with all of the characters from the *Babysitters Club*, the Sweet Valley twins, and the characters of any other book series I could get my hands on. These days I prefer non-fiction, especially memoirs, biographies, and science books.

I have long been a Francophile, ever since my first French class in 6<sup>th</sup> grade. French was always my favourite subject at school, which continued into my university days, where I earned a minor in French. My life has been punctuated with visits to France, where my favourite aunt and uncle retired. I thought I had a pretty good grasp on French; and then I moved to Quebec. Living in a Francophone environment provides constant stimulation for my middle-aged brain, and I am thrilled that my two daughters are now bilingual.

In my spare time I enjoy podcasts, photography, and spending time with my family exploring this beautiful province—and I'm always planning my next trip. I'm looking forward to meeting more of the Morrin Centre members and participating in all of the innovative programming throughout the year.

My favourite books are: *The Body* by Bill Bryson, *Into Thin Air* by Jon Krakauer, *I'm Glad My Mom Died* by Jeanette Curdy, and *Brain on Fire* by Susannah Cahalan.



## Meet Our New Heritage Coordinator: Anthony Arata



Instead of guiding you through the Morrin Centre, as some of you may have come to know me, let me now guide you through who I am.

It all began with two households, both alike in dignity. In fair Quebec City, we lay our scene. From one Anglophone family and one Francophone family, an adorable boy is born. That's right, it's me! Thanks to my mother's side, I was fortunate enough to attend English school here in Quebec and graduated from St. Patrick's High School, a school founded in 1843 here in upper town Quebec City. I have always had a passion for English literature, especially for Shakespeare, but I also have a deep appreciation and passion for fashion and history. After graduating from St. Patrick's, I attended CEGEP Campus Notre-Dame-de-Foy and graduated with a DEP in fashion. I then studied at Bishop's University and graduated from the History and Global Studies program, with a minor in international relations. During my time at university, I made short documentaries about the

American Civil War with a colleague, which are now all published on YouTube. Finally, during my last year at Bishop's I was scheduled to present seminars across the Eastern Townships on men's fashion during the 19<sup>th</sup> century, but sadly they were canceled due to the pandemic.

Today I am a historical fashion enthusiast and have a wide collection of historical costumes that I have sewn, either for personal use or for historical projects. Whether it is a Roman legionnaire or a lord from the Regency period, I have it covered! I also like to pass the time by creating historical reconstructions of garments. For instance, I study paintings or illustrations from a particular era and try to reconstruct the garments illustrated to better understand how they were constructed as well as the mentality and fashion sense of the time period.



As Heritage Coordinator at the Morrin Centre, I try my best to bring history to life and interact with the public. We are fortunate to be a museum but also a historical building with many cool artifacts that I always try to showcase as best as possible. I am also proud to be part of the English-speaking community, and it is always a pleasure to meet newcomers and make them feel welcome to the Centre. If ever you have the chance to pass by, feel free to say "Hi." I will most likely be wearing a kilt or sporting the latest 19<sup>th</sup>-century fashion that I made.

## Meet Our New Museum and Collections Assistant: Alena Krasnikova



Alena is our new Young Canada Works Museum and Collections Assistant intern. She studied art history at Concordia University in Montreal, where she received her Bachelor of Fine Arts in Art History. In 2018, she received her MFA from Concordia University, also with a specialization in art history. In addition to being a trained artist, she has worked as an art teacher in Montreal and as a museum collections assistant in Ottawa and on the Magdalen Islands.

As the LHSQ's Museum and Collections assistant, she enjoys the "treasure hunt" that comes with assisting the Morrin Centre's staff with the collections. She is currently working on the implementation of the museum's collections assessment and updating its collections management database. New to Quebec City, Alena tries to make the most of the opportunity to explore its cityscapes and history. In this regard, Alena thinks that the Morrin Centre is an excellent starting point. She was especially impressed by the possibility of discovering the very well-preserved

heritage of different institutions as a prison and a college in one single place at the Morrin Centre. Apart from appreciating the many historic sites that Quebec City has to offer, Alena also developed a love for the local hiking trails around the city. Among her favourite destinations are the Parc national des Grands-Jardins and Petite-Rivière-Saint-François.

Alena has six younger siblings and a multitude of dogs and cats, since her mother co-runs a shelter for abandoned and stray pets. Keen on ancient cultures, Alena did an internship in 2012 in Castellammare di Stabia, Italy to study the architecture and frescoes of Herculaneum and Pompeii. Alena is also an avid traveller: Egypt, France, Finland, the UK, Italy, Croatia, Bulgaria, and Thailand are some of the destinations that inspired her to learn about the achievements of different cultures and contributed to her knowledge of world art and history.



In her spare time, Alena likes to bike, walk her dog, and play the piano. She is also an accomplished artist, and her work can be seen above. Her life philosophy is based on helping others, as well as on doing her best to practice environmentally responsible behaviour. One of her favourite works is Seneca's *Moral Letters to Lucilius*. ■

## Meet Our New Tour Guide: Coralie Boisvert



I am honoured to be a part of the Morrin Centre's team as a tour guide! I worked for a summer at the Henry-Stuart House on Grand-Allée Ouest, and I could not be more excited to learn even more about the heritage of Quebec City's English-speaking community.

I am originally from Lennoxville, a borough of Sherbrooke, and grew up in a very typical English neighbourhood. Even though I am a native French

speaker, I have always had an interest in the history of the English-speaking population in the province of Quebec. This is what motivated me to come and work at the Morrin Centre—so that I could share my passion and interest with every visitor taking a tour and allow them to discover the rich heritage still present in Quebec City.

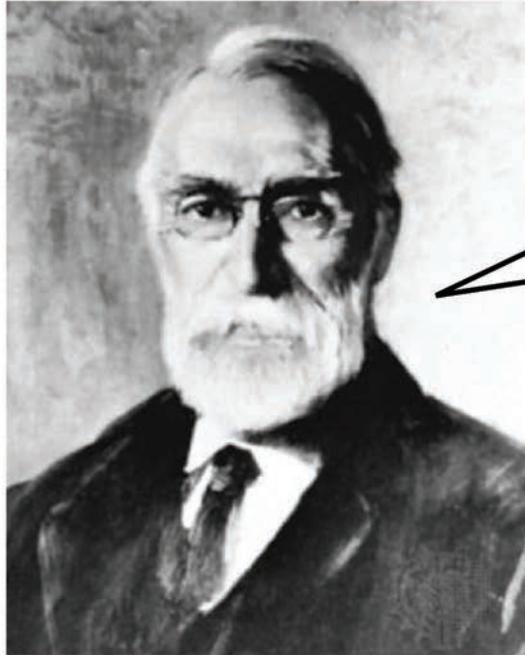
I am currently studying at Université Laval in its Historical Sciences and Heritage Studies program, where I am majoring in museology. During my studies, I have explored many different subjects, including art history, archeology, ethnology, and archives. I am really happy to be working for the Morrin Centre, since this hidden treasure in old Quebec provides an opportunity to learn about all these subjects in the context of the old prison, Morrin College, and the gorgeous library.

As a career path, I would like to become an art restorer. In order to do so, I plan to pursue a master's degree at Queen's University, in the lovely city of Kingston, Ontario. I am grateful for the opportunities the Morrin Centre is giving me to practice my English skills and to be in the space of a beautifully restored historical building.

Outside of school and work, I love to spend time with my family, play board games, read a good book with a warm coffee, and bake. I may not look like it, but some might say I'm the best pastry chef they know!



## In the Library Report of 1873, James Douglas, Jr. warned...



“Two thousand one hundred and eight volumes have been borrowed by members from the Library, but unfortunately a like number has not been returned. It will be necessary for the Council to enforce such penalties as the bylaws prescribe against members who persistently neglect, not only the Library rules, but the appeals made in writing by the Librarian to return borrowed books.”

Although we’ve come a long way from needing such stern warnings, there are still occasionally long-overdue books missing from the library! Please be sure to return your books on time, or renew them online or via email.

*Don't forget, we have a book return box on Rue St. Anne!*

The Literary and Historical Society of Quebec (LHSQ) strives to provide its **members** with a full calendar of programming, activities and services, across our three pillars: Heritage, Education, and the Arts. LHSQ membership rates have remained constant for many years during which time these cultural offerings have been significantly expanded. During 2019, the last full year of operation prior to the pandemic, the Morrin Centre was open for over 350 days of activity.

With universally increasing costs, there is now a need for a modest increase in membership rates so that we can continue to offer the quality programming and services our members have come to expect.

The new membership fees, **effective January 1, 2023**, will be as follows:

membership	Individual	Family	Friends of the Society	Patron
	\$25	\$35	\$150	\$500

Thank you for your understanding and support over the years and in the future. Plans are underway to continue expanding our services and reach. Remember, all funds from memberships are invested back into the Centre’s programming and services.

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All renewals before the end of the year will be at the 2022 rates, making now a great time to renew and/or give a membership.

Memberships truly are the gift that gives all year round.





**HAPPY HOLIDAYS!**

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