

SOCIETY PAGES

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- QUEBEC CITY
- HARRIET SHEPPARD

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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.
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LETTER FROM THE PRESIDENT



Members, partners, and friends,

The Morrin Centre has seen a flurry of activity this past winter and spring. In addition to organizing several events, we held our most successful ImagiNation Writers' Festival to date.

On May 16, "Back to Beer...and Hockey," featuring author Helen Antoniou, was front and centre. The evening was hosted by past Society President, David Blair. He and Ms. Antoniou, who is Eric Molson's daughter-in-law, discussed the Molson family's history, the business of beer, and the selling—and then buying back—of the Montreal Canadiens. The atmosphere in the room was incredible.

On May 5, Council held its annual strategic planning session to set its priorities and vision for the upcoming year. I am always encouraged by the dedication of our Council members and the interesting ideas they generate, and this year was no different. Given the large number of activities and visitors at the centre, council has realized that an expansion of our innovative cultural programming requires a broadening of our scope. The

Society will develop long-lasting partnerships with other institutions and organizations to co-organize events and activities and to take us outside of the walls of the Morrin Centre. I am confident that you will be delighted with some of our upcoming projects and initiatives.

I am extremely pleased to announce this year's lineup for the 10th annual Literary Feast. Our keynote speaker will be Ken Dryden, author, former Member of Parliament, and, of course, star goaltender for the Montreal Canadiens. The evening will be presided over by Guy Cormier, President and CEO of the Mouvement Desjardins. He is well-known for supporting the charitable initiatives of non-profit organizations. Tickets for the event are on sale now.

During the coming summer months, the Morrin Centre will be quite a hopping place; visitors enjoying a tour can come along with guest attending the various events we have lined up. I hope to see you there.

Wishing you a wonderful summer,

Barry Holleman
President

FROM THE EXECUTIVE DIRECTOR



Members, friends, and patrons,

The 9th annual ImagiNation Writers' Festival went down as our most successful yet, setting an attendance record. This was due in large part to our presence in the region's schools and CEGEPS. Student participation doubled. This would not have been

possible without the participation of the Central Quebec School Board. In particular, we would like to thank Chelsea Baker and Bronwen Hughes for their enthusiasm and dedication to making this happen.

The Acting Out! theatre workshops this winter covered topics including enunciation, movement, and improvisation. The series culminated with the launch of an exhibit on the history of English-language theatre in Quebec City. Guests were surprised by a flash mob performing selections from Jesus Christ Superstar, which the Quebec Art Company's staged in April.

In March, we also launched the Our Writings walking tour, which takes visitors through significant literary landmarks in the Upper Town. Be sure to check out our online map (<http://www.morrin.org/ourwritings>), which identifies 25 sites related to English-language literature in Quebec City. The tour will be offered again this summer (every second Sunday in July, August and September). Reserve at morrin.org.

We have lots in store for the summer and fall, including our Arts Alive festival on August 3 and 4, a weekend of workshops and music. The Sunday street fair will feature local artists and artisans.

Follow us on social media (Facebook, Instagram, and Twitter) to stay informed about our activities and, if you haven't already, sign up to our newsletter.

Wishing you a warm summer,

Barry McCullough
Executive Director

REMINISCENCES OF A 19TH-CENTURY QUEBEC SHIPOWNER

By Henry Fry, introduction by John Fry

A native of Bristol, England, Henry Fry first arrived in Quebec City in 1854 when the city was one of the world's great shipbuilding centers and tidal seaports. At age 27, precocious, he was already a knowledgeable, skilled merchant in the maritime trade.

He assuredly chose the right place to live and work. Ship building, ship owning and timber commerce, largely conducted by men like Fry through their British contacts, dominated Quebec's economic life. Quebec's shoreline sprawled with yards for building giant square-rigged ships. Fry commissioned a number of vessels, including the famous *Cosmo*, a nine-foot-long model of which has been in the library of the Literary & Historical Society of Quebec for many years.

Between 1856 and 1877, Fry was Lloyd's agent for St. Lawrence River, from Sorel east to the Gulf. He possessed an encyclopedic knowledge of cargo rates, tariffs, ship insurance, hull and deck design, and the details of sails and rigging, which he drew in his own hand. "No man had a better knowledge of Quebec shipping and shipbuilding," wrote the British maritime historian Frederick William Wallace.

Fry publicly fought against crimping—the kidnapping of sailors in the port to supply outbound sailing ships with crew. And he fought the greed-driven, deadly practice of owners loading cargo onto the decks of their ships, making them prone to capsize in the stormy North Atlantic. When carpenters were without work, their families facing destitution, he commissioned the building of ships to keep them employed.

Fry rose to become President of the Quebec Board of Trade and President of Canada's Dominion Board of Trade. In 1865, he became Treasurer of the Literary & Historical Society of Quebec. He was immediately involved in acquiring the books of the Quebec Library Association—a deal in which the Lit & His paid off the

Library's indebtedness of \$500 (equal to approximately \$8,000 today).

Samuel Edward Dawson, his close friend and his wife's brother, was an historian and Canada's third Queen's Printer. Fry was the father-in-law of Laura Stevenson Fry, the daughter of banker James Stevenson, President of Lit & His from 1876–1878.



Henry Fry (1826–1896)

Photograph by William Notman,
Notman Collection,
McCord Museum, I-70328.1.

Fry himself was an historian, essayist, friend of clergy, lover of luxury, and early collector of Krieghoff art. He belonged to a Victorian generation of Canadian Anglophones who believed that the young nation's destiny was inextricably linked to Britain's. When he first arrived in Quebec, two of five residents primarily spoke a language other than French.

When Fry died in 1896, Quebec's wooden shipbuilding industry had collapsed, defeated by steam-powered iron vessels. Maritime historian Eileen Marcil has definitively chronicled the era in her history of wooden shipbuilding, *The Charley Man*. I also wrote of the era in my own book, *A Mind at Sea*.

In 1891, Fry wrote a memoir, dedicated to his eldest son Henry Jr. and accompanied by illustrations that he drew of the ships he had owned. A handwritten copy is in my library. What follows are never-before published excerpts from Fry's *Reminiscences of a Retired Shipowner*, a window into the life of a leading citizen in Quebec in the third quarter of the nineteenth century. ■

John Fry of Katonah, New York, is the great grandson of Henry Fry, and the author of a biography of him, A Mind at Sea, published by Dundurn Press in 2012. He worked as a magazine editor at the Times Mirror Co. and the New York Times Co. He is the Chairman of the International Skiing History Association, and author of the award-winning The Story of Modern Skiing. Fry is a director of Canada's Chawkers Foundation.

TRANSACTIONS

REMINISCENCES OF A 19TH-CENTURY QUEBEC SHIPOWNER: PART I

One lovely Sunday morning in the Spring of 1854 I was staying at the Russell House in Palace Street, Quebec, when I asked Mr. Russell if there was a Baptist Church in the City. He replied that one was building, and that in the meantime Rev. Mr. Marsh preached in St. Andrew's school room. Thither I went, and was much struck with his beautiful, touching prayer, and the simple, earnest, loving way in which he presented the truth. From that hour commenced a friendship which, outside my own family, was the warmest, and tenderest, I ever knew.

For nearly 40 years he ministered to the small but devoted band of friends in Quebec, struggling with many discouragements. Poor, yet never in want, and never complaining of his lot, generally cheerful and submissive. The prominent Episcopalians, Jeffery Hale, Christian Wurtele, and Sheriff Sewell, who could not agree with Bishop Mountain, were among his occasional hearers and were always his warm friends and co-workers.

The departure, and subsequent death in England, of Jeffery Hale, was a sad blow to him. He had lectured on Natural Science to Mr. Hale's scholars at his schoolhouse, and after Mr. Hale's death, took a deep interest in the Hospital to which his friend had left most of his fortune.

Our Baptist Chapel was enlarged, and new vestries and school rooms built. I also added a small end-gallery, and Rev. Marsh was greatly delighted with a beautiful little

organ which I bought from Conacher of Huddersfield, Yorkshire, and brought out for the Chapel.

He was not only a good Greek scholar and theologian, but he had made considerable attainments in science, especially in chemistry and astronomy, on which he sometimes lectured. He was also a good musician, both a singer and composer, and delighted in the sacred compositions of Bach, Handel, Weber, Mozart and the English Psalmists such as Novello, Gauntlett, Horsley.

Many of the citizens, of all Protestant denominations, came to listen to him, attracted by his simple, fervent piety and catholicity of spirit. He rarely dwelt on purely doctrinal questions,

and although he firmly believed in the truth of his peculiar Baptist principles, he never pressed them and always welcomed evangelical Christians of all denominations to membership. The result of this was that he was isolated, and felt it severely, for all the churches in Montreal and Ontario were addicted to close communion and, therefore, looked upon him as "outside the pale."

He became much depressed and felt that his life had been wasted in a hard place like Quebec. But his faith and hope never forsook him. Calmly and cheerfully he submitted to the Divine Will.

Quebec, July 1889. "One who loved him"
or Henry Fry



The Cosmo
Replica in the Morrin Centre Library

These excerpts have been reproduced from the original text, and include the original punctuation and spelling. John Fry has added editorial comments, which are inserted in square brackets in the original text. We would like to thank John Fry for graciously granting us the permission to reprint excerpts of *Reminiscences of a Nineteenth-Century Quebec Shipowner*.

TRANSACTIONS

SALVAGING A SHIP GONE ASHORE

In the spring of 1855, the square-rigged ship *The Ant* was lying ashore at Matane, timber laden. Ship and cargo were advertised to be sold by auction. I had become very friendly with Henry Dinning, the shipbuilder. We agreed to buy them as a speculation. We sent a smart fellow down to Matane, who landed all her cargo on the beach, platformed her, & brought her up to Quebec under sail. She was not much damaged. Dinning gave her a new keel and sheathed her bottom. I made him a present of a clever drawing of his great clipper ship "Ocean Monarch," 1800 tons, by a celebrated London artist [E. Weedon] which gratified him much, & in 1858 he was best man at my wedding [to Mary Dawson of Montreal and Halifax].

In the fall of 1859 *The Ant* sprung a leak in mid-ocean. As her cargo was salt in bulk, it melted, & she had to be abandoned as she was insured for \$10,000, she left me, on the whole, a fair profit.

Aunt Lucy came out in her *The Ant* to our wedding in 1858. Some of my furniture, carpets, glassware, cutlery, etc. came out in her from London in the spring of 1859.

PROFIT IN SHIPBUILDING

In 1858, Dinning came out to my cottage on the St. Louis Road one evening. He said that wood was so cheap, & wages would be so low, that he could build a very cheap ship the following winter, & offered to build me a good ship of 850 tons at \$34 per ton.

The Devonshire was a handsome ship, but too short, built of Rock Elm and Tamarac, abt. 150' x 34' x 22.¹ I sold her in Liverpool. She left me a clear profit of

\$7,000 in a few months. I was so delighted that I offered Dinning a valuable horse as a present, and promised him another contract for 1860/1.



Henry Dinning
Notman Collection,
McCord Museum, I-2837.1.

I had a hard struggle to get my head above water, but perseverance & energy were soon rewarded by success.

"SHE GAVE ME MORE TROUBLE THAN ANY SHIP I OWNED"

In 1855 Dinning bought through me an old St. John built barque, *The Columbine*, 566 tons that had got on the rocks at Bridgewater Cove for \$2,000. I urged him to burn her, but he was very sanguine and gave her a heavy repair in the winter. The new top did not agree with her old bottom, & he never could make her tight.

In 1859 she put back to Plymouth and ran Dinning into debt. He came to me and implored me to take her off his hands at any price I thought she was worth. I pitied him, & promised to help him out. So I bought ½ for \$3,750 cash, & lent him \$3,750 in my notes on the other ½, so as to try to recoup him some of his loss. But she cured me forever of buying

wrecks. I never could make her tight, & was always in dread of disaster. She gave me more trouble than any ship I ever had to do with.

In 1867 I was induced to give her command to a stranger John Rofe who turned out a drunkard & was the only Captain who ever gave me serious trouble. When bound from Savannah to Gloucester, she finally put in to the Island of St. Thomas, leaky, was condemned & sold for a trifle – the brute. No more wrecks for me!

¹Note by John Fry: This is the length x beam x minimum depth of water a ship can safely navigate.

TRANSACTIONS

☞ HENRY FRY (continued from previous page)

THE MARY FRY

After the sale of Devonshire I had promised Dinning another contract. Things were booming, & he offered to build me a tip top ship of 1000 tons at \$42/ton. I had such implicit confidence in him that the contract was written on a 1/2 sheet of notepaper and merely initialed.

My brother Charles married Sarah Bryant just then. I offered him the command, & told him to come out & fit up her poop cabins to suit his own taste, & allowed him to take his wife to sea free of charge.

When nearly completed in 1861, I was in the full tide of domestic bliss; our baby girl [Mame] was just six months old, & I had recently bought a new house [today, the Hotel Terrasse Dufferin on des Carrieres]. So I had your [Henry Fry, his oldest son] mother's portrait roughly carved in wood for a figurehead, & I named her *Mary Fry*.

The *Mary Fry* went twice to Montreal that year for wheat & flour at high rates & left a profit of \$10,000. On her way down from Montreal in June, very deeply laden, I got a terrible fright. Edward [Henry's youngest brother, and business partner] knocked at my bedroom door very early one morning, & said *Mary Fry* is ashore in the Roche-a-lieu," on a bed of rocks. I jumped out of bed, rushed to Lower Town & despatched a tug with men & chain cables, fearing that at low water she would fill and break in two. But in the afternoon, to my delight, she made

her appearance all right, with flags flying.

In the fall Sam Dawson [future Queen's Printer of Canada; Henry's brother-in-law] was very sick & weak. I offered him a free passage to London in the *Mary Fry*, which he accepted. It blew hard from the East for a month, & they were beating about the Gulf [of St. Lawrence] for the whole time; so we all waited & waited to hear of her arrival in vain. When she was out 8 weeks and no news, I got dreadfully anxious, & feared the worst. Then Mother [wife, Mary Dawson Fry] became sick, & I decided on taking her, baby & nurse to England, but with a heavy heart. But just a few minutes before leaving Portland in the "Hibernian" in January 1862, I got a telegram from Charley, via Halifax, "arrived all well," 60 days' passage; & I almost shed tears of joy.



"Mary Fry."
986 tons, 1861/1874
(Mummingham's Patent reefing topsails)
two points fore

The Mary Fry
 Pen-and-ink drawing by Henry Fry, 1891.

SHIPS' NAMES

Some ships have queer names. The longest I remember was the "Koningin der Nederlansche, Handels Maatschappy," a Dutch ship. The shortest the "A.I." of Scarboro. Then there was the "Girl I love"

of Cork; the "Why Not?" of Brixham; the "What Cheer?"; the "Wild Irish Girl"; the "Try"; the "Try Again"; the "U & I"; the "Jolly Dogs"; the "What's that to you?"; the "Can't help it"; the "Who'd have thought it"; & the "Pied nez" of Quebec. ■

Part II of *Reminiscences of a Nineteenth-Century Quebec Shipowner* will appear in the autumn issue of *Society Pages*.

²Note by John Fry: Informed of the honor, Mary remarked, "I'm not sure that it's such a great thing to know that your bottom will one day be scraped."

TRANSACTIONS

THE 1943 QUEBEC CONFERENCE QUEBEC CITY'S ROLE IN WORLD WAR II

By Charles-André Nadeau

During the Second World War, American President Franklin Delano Roosevelt and British Prime Minister Winston Churchill met several times to discuss strategic issues. On these occasions, they were accompanied by the military leaders of both countries and by a large entourage of advisors, technicians, security agents, and clerical workers. Seventy-five years ago, the 1943 Quebec Conference constituted the sixth such gathering and bore the code name "Quadrant." It began on August 17th and lasted one week. The participants lodged at the Citadel and at the Château Frontenac.

On June 28th, Roosevelt proposed Quebec City for the meeting. He had visited the province's capital in 1936 and had stayed at the Governor General's summer residence. He appreciated the privacy of the Citadel, which kept journalists at bay, and the city's proximity to Washington. Churchill replied immediately to the president's telegram and indicated his agreement. Deciding on a date took much longer, however. Churchill did not contact Canadian Prime Minister William Lyon Mackenzie King to obtain his approbation and make arrangements until July 20th. Furthermore, he asked, for security reasons, that no observable preparation be undertaken before August 5th.

Roosevelt, Churchill, and their immediate staff would stay at the Citadel. Getting these quarters ready could proceed right away. Regarding Château Frontenac, matters were more complicated because of the high visibility of the establishment. The hotel's manager learned only on July 31st of the requisition order from the government. His staff immediately started to cancel nearly 3,000 reservations covering a period of 20 days.

On August 5th, 849 guests received notice to vacate the premises. Even those who permanently resided there needed to find temporary alternate accommodations. The measure angered politician Maurice Duplessis, who, like everyone else who lived there, received no explanation of the inconvenience.



An Anti-aircraft gun on Dufferin Terrace

Author: National Film Board of Canada.

Published in: *Planning Victory: The Quebec Conference – 1943*
(Montreal: NFB, 1943), p. 34.

On the same day, anti-aircraft artillery appeared on Dufferin Terrace, Rue Saint-Denis, and the Plains of Abraham. Soldiers laid barbed wire around the Château Frontenac. Policemen, military guards, and technicians started moving into the hotel. City employees even paved the road leading to the Citadel.

Rumours then began to circulate about all this activity. Because the war had reached Italy, some citizens imagined that the Pope would move into the Château Frontenac. Others claimed that the trial of Mussolini, who lingered in jail at the time, would take

place at the hotel. Observers who had figured out that the preparations were meant for the next meeting between Churchill and Roosevelt thought they saw the British prime minister everywhere. However, he had just embarked on the *Queen Mary* at Fastlane in northern Scotland for the ocean crossing.

The English delegation, comprising about 250 members, arrived in Halifax on August 9th and immediately boarded a waiting train that took them to the Charny railway station. Mackenzie King, Quebec Lieutenant Governor Sir Eugène Fiset, Premier Adélard Godbout, and Mayor Lucien Borne met the visitors. While Churchill, his wife Clementine, his daughter Mary, and his personal aides settled at the Citadel, the remaining travellers checked in at the Château Frontenac. Among them, an obscure naval secret service agent named Ian

TRANSACTIONS

☞ **QUEBEC CONFERENCE** (continued from previous page)

Fleming kept an eye open for any potential security issues. The new British arrivals occupied the rooms of the odd-numbered floors. Their American counterparts would be on the alternate levels. Canadian civil servants and military officers stayed on the third floor, while offices and meeting rooms were established on the second.

British and Canadian representatives held meetings during the first week, but the activity of these initial days proved rather limited. The large contingent of journalists residing at the Clarendon Hotel looked high and wide for something to report. Only the newspapers that supported the Liberal party wrote much about the event. They wrongly claimed, however, that the upcoming allied conference was tripartite in nature and that Canada would play a role in the discussions in recognition of its extensive contribution to the war effort.

The American military chiefs arrived in Quebec City on August 13th, four days before President Roosevelt. They held daily discussions with their British colleagues in the Salon Rose of the Château Frontenac. These meetings quickly became tumultuous. The talks turned around the strategy for 1944. Although Churchill had approved an invasion of northern France starting on May 1st of that year, he had ordered his military men to keep arguing in favour of an advance in Italy. General George Marshall led the argument against any major campaign in the Mediterranean and asked for absolute priority for the Normandy landings. The exchanges became so intense that, on two occasions, the chiefs cleared the room of secretarial staff and observers and held the debate behind closed doors. They finally worked out a compromise on August 17th. On that day, they also made a major decision. Until then, and since the beginning of 1943, D-Day in Normandy had represented only a virtual operation. American and British officers had been involved strictly in planning

work. On August 17th, the military chiefs of both major powers opted to pass from the design phase to the preparation stage. It meant that from that day forward, troops, ships, and air squadrons would be assigned to the June 6, 1944 assault and would begin to train and get ready for it.



Churchill & Mackenzie King welcomed at the main entrance of the Château Frontenac, August 11, 1943
LAC, MIKAN 3194635

President Roosevelt arrived on the day of this crucial development in allied operations. Although in two plenary sessions held at the Citadel with the military leaders, Churchill kept emphasizing the value of extensive involvement in Italy, the decision made in the Salon Rose of the Château Frontenac prevailed.

The press and the public did not, of course, learn until later of the extraordinary step taken by the military chiefs in Quebec City. In fact, only the dignitaries' social program was ever released during the week. To the reporters who complained that the Quebec conference had produced no sensational revelation, Brendan Bracken, British Minister of Information, made the remarkable comment, "The Allies will respond by the mouths of their canons." ■

On August 24th, both Roosevelt and Churchill signed the Quebec Declaration issued at the end of the conference. Mackenzie King brought the Confederation inkstand from Ottawa for this historic moment. This was only the second of three occasions when the object served its purpose. Acquired by Sir Étienne-Paschal Taché, it was first used by the participants at the 1864 Quebec Conference to approve the resolutions adopted at that gathering. It was used again on December 11, 1948, when the delegates of Canada and Newfoundland signed the terms of the entry of the 10th province in Confederation.

The artefact is housed in the Todd Faribault Room of the Main Library of Parliament.

LIBRARY PAGES

ON THE SHELF

JOAN OF ARC: AN INSPIRATION THROUGH THE AGES

By Britta Gundersen-Bryden

Joan of Arc, the Maid of Orléans, has fascinated and inspired soldiers, kings, theologians, French nationalists, suffragists and suffragettes, writers, and artists for almost six hundred years. Joan was a small-town girl who became a woman warrior. At the age of 17, she began leading armies of men. At the age of 19, she was burned at the stake. Some people of her day thought she was touched by God; others thought she was simply “touched.” Still others thought she was Satan’s consort. She accomplished feats against all odds and surpassed the deeds of Marvel super-heroes, male and female alike. The fascination with Joan extends firmly into the 21st century. It is easy to imagine her in the vanguard of the #MeToo movement today or campaigning for women’s rights in far-flung corners or the globe, or closer to home.



Quebec City’s statue of Joan is in the centre of Parc Jeanne d’Arc, part of the Parc des Champs-de-Bataille. The statue was a gift in 1937 from its American sculptor, Anna Vaughn Hyatt Huntington, and her husband.

Photos by Britta Gundersen-Bryden.

British historian Helen

Castor is one of the most recent chroniclers of Joan’s life. Castor’s *Joan of Arc: A History* (2015) is a deep dive into the fifteenth century, based on meticulous research and re-reading of documents (many in Latin). Castor pulls together threads from the Hundred Years War, competing English and French claims to France, and the forces around King Charles and Henry V and VI. This is a work that combines military history with political analysis. The author does not view key figures

such as Queen Isabeau of France, the Duke of Burgundy, the Duke of Bedford, or even Bishop Cauchon as either heroes or villains; the one exception is Yolande of Aragon, for whom Castor seems to have unreserved regard. Castor shows that Joan took every measure possible to achieve her stated goals: get Charles crowned in Reims and drive the English out of France. Joan accomplished the former and, as Castor clearly demonstrates, set in motion the events that led to the latter. But the book contains little insight into Joan herself. To her credit, Castor is not a historian who “overreaches.” The supplemental “who’s who,” family trees, and small map add to the reader’s understanding of Joan and the era.

Hilaire Belloc wrote *Joan of Arc* in 1929. It was one of more than 150 fiction and non-

fiction works he penned. Belloc’s account is a traditional re-telling of Joan’s tale; there are no footnotes and no sources listed. Possibly this is because it was the style of the times or his version followed the accepted truth. Maybe it was because this prolific writer (and his publishers) thought his work could stand on its own. Belloc’s book focuses on Joan’s faith in her divine mission and on those who plotted to keep her from it. Belloc’s *Joan of Arc* is in the Library’s

LIBRARY PAGES

👉 **JOAN OF ARC** (continued from previous page)

Special Collection; ask the Librarian for access. At only 128 pages, it is a very quick read.

Writing as historians, in the absence of solid evidence, neither Castor nor Belloc tries to explain Joan's motivation or personal thoughts. For that, readers have to turn to writers who understand the inner workings of the human heart and mind. One of the best such writers is Mark Twain, whose **Personal Recollections of Joan of Arc** was published in 1896. Twain was not new to historical fiction; he had already written **A Connecticut Yankee in King Arthur's Court** and **The Prince and the Pauper**. Nor was he new to non-fiction; he had written several travel books. But **Joan** was historical fiction with an emphasis on *history*. Some scholars wonder why the most American of writers wanted to write about a real person (and a girl, at that) who lived 500 years before the likes of Huck Finn and Tom Sawyer—and on a different continent. Simple: the story of a seventeen year old girl who commands an army of thousands of men, lifts a siege, beats back a force of occupation, and leads her sovereign to his official coronation is, simply put, a darn good story. And Twain was a master storyteller. He spent more than a decade researching and writing Joan's story, and he even thought **Joan** was his best work. A copy is available in the Library's e-book collection.

Joan of Arc was canonized in 1920. Three years later George Bernard Shaw wrote his play, **Saint Joan**. While Castor recounted history, Shaw and Twain created characters. And while Twain took two volumes and hundreds of pages to bring Joan to life, Shaw used six scenes and an epilogue. Shaw's Joan is strong and tenacious. She is also forthright and impatient. She speaks truth to power. She does not suffer fools gladly. She challenges authority and the social norms of her day. In his preface to the play, Shaw describes her as the "most notable Warrior Saint in the Christian calendar," "a professed and most pious Catholic," and yet, "one of the first Protestant martyrs." Shaw's Saint Joan is as relevant today as she was a century ago. Maybe even more so. **Saint Joan** may be found in the collection **Seven Plays by Bernard Shaw** (1951), located in the Library's 800-section.

Whether readers see Joan of Arc through the eyes of historians, storytellers, or playwrights, they may also wish to have more background.

One excellent source for historical context is Donald Matthew's **Atlas of Medieval Europe** (1983). This large-format book goes far beyond simply maps. Photos and drawings complement the book's sections on topics such as castles and cathedrals, the growth of towns, trade, industry, everyday life, education, science and medicine, architecture, arts, music, stained glass, sculpture woodworking, hunting and fishing, and rural life. All of these topics touch on Joan's life and the world in which she lived. Joan herself gets brief nods in the book's timeline and in a map (on page 196) that shows the route she followed between 1429 and 1431.

Another interesting volume is **Women in Medieval Life** (1986) by Margaret Wade Labarge. The author sets out to describe women's seldom-acknowledged contributions to the development of medieval society. However, even though Labarge refers to Joan as "the most widely known of all medieval women," she places Joan so far on the fringe of society that the Maid receives no more than a scant line or two in the book. The lesson here is that Joan was so exceptional that her impact and accomplishments cannot be described within the context of her times.

For Younger Readers

Youngsters still seem to be fascinated by medieval knights, castles, cathedrals, and palaces, and the Library has several books on these topics.

Jonathan Rutland's **Knights and Castles** (1987) has good illustrations of castles, including two pages on "prisoners in castles." Young readers can get a hint of how dismal Joan's captivity would have been. Rutland also shows how knights' armor evolved. Youngsters can imagine what Joan would have looked like, mounted on her steed, carrying her white banner.

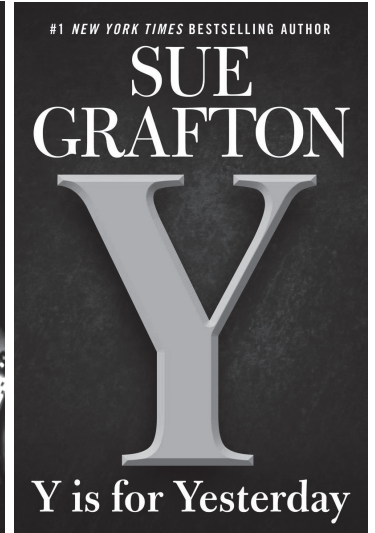
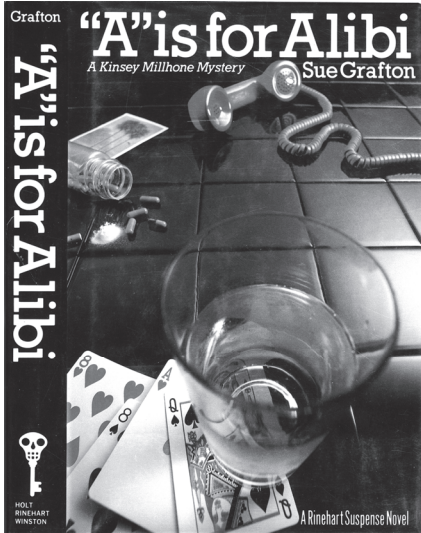
Castles, Pyramids and Palaces (1989) by Carolyn Young and Colin King has only a few pages on castles and palaces in Medieval Europe but the book's timeline helps to situate Joan's era within a broader historical context. The glossary is also helpful. ■

LIBRARY PAGES

THERE WILL BE NO Z

A TRIBUTE TO SUE GRAFTON, 1940-2017

By Cheryl-Anne Moore



Millions of Sue Grafton fans are saddened by her recent passing shortly after the 2017 publication of her last book, *Y is for Yesterday*. This is particularly the case as it means that her wonderful series of detective mysteries has come to an end before the completion of the alphabetically titled adventures of its heroine, Kinsey Millhone, a brave, spunky former-police-officer-turned-private-investigator. The old-fashioned, no frills, no modern devices or gadgets, gumshoe type was embodied in Kinsey, a woman who values her independence as she travels the scenic highways and byways of 1980s California in dogged pursuit of answers for a variety of clients needing help with everything, from larceny to murder.

The lovely and colourful coastal city of Santa Barbara (which Ms. Grafton named Santa Theresa for publication purposes) is Kinsey's home base, and where we meet her eclectic friends and foes (appearing as recurrent characters across the series). In true gumshoe fashion, each story is laid out chronologically, and the reader enters into the daily life of Kinsey as she faithfully records her activities.

The series began with *A is for Alibi*, published in 1982—my personal favourite for its shocking finale. It is not, however, necessary to read these books in alphabetical

order. Of course, each book further develops the recurrent characters as well as the reiteration of the many eccentric quirks of the protagonist. With little violence but lots of suspense—and even some humour—these books may not reach the level of “fine literature.” Nonetheless, they certainly succeed as a pleasant, mildly exciting leisurely read, whether on a sunny afternoon or curled up in bed at night.

Thank you so much Sue Grafton for the creation of *A* through *Y* (not to mention *Kinsey and Me*, a book of short stories, half of which feature Kinsey Millhone, and half of which are of a more personal nature) and the many hours of pleasure they have given others and me. I encourage all those who have already read through the series to do so once again and to re-acquaint themselves with Kinsey, who, fortunately, by *Y is for Yesterday*, seems to have her life on a smoother course. *Y is for Yesterday* even hints at prosperity and happiness in store for Kinsey, almost as if Sue Grafton knew this might be her last instalment in the series. New readers who meet and grow to love Kinsey will be glad of this because, sadly, there will be no Z.

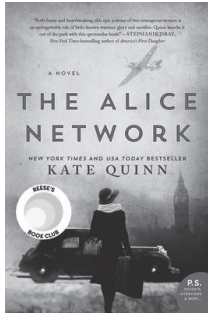
Most of Sue Grafton's Kinsey series can be found in the Morrin Centre Library. ■

LIBRARY PAGES

NEW ACQUISITIONS

Some of the new titles in the Library collection are listed below.

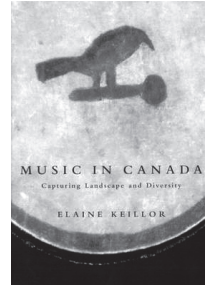
To reserve a book, please contact the library at **418-694-9147**, or visit our online catalogue at www.morrin.org.



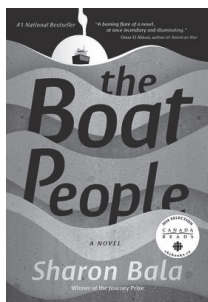
Kate Quinn
The Alice Network
Q7 2017
Fiction



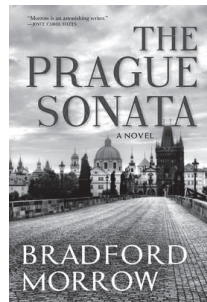
Iona Wishaw
A Killer in King's Cove: A Lane Winslow Mystery
W576 2016
Fiction



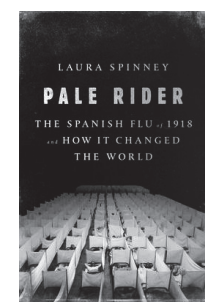
Elaine Keillor
Music in Canada
780.971 K29
Non-fiction



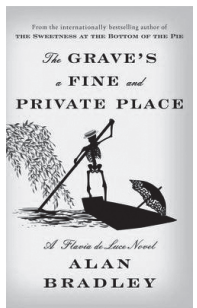
Sharon Bala
The Boat People
B171 2018
Fiction



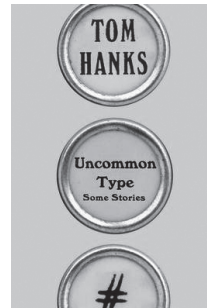
Bradford Morrow
The Prague Sonata
M872 2017
Fiction



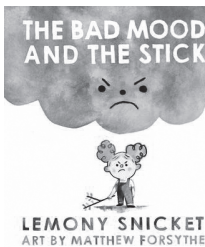
Laura Spinney
Pale Rider: The Spanish Flu of 1918... How It Changed the World
614.518 S757
Non-fiction



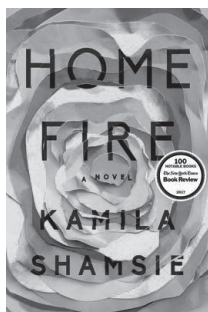
Alan Bradley
The Grave's a Fine and Private Place
B811 2018
Fiction



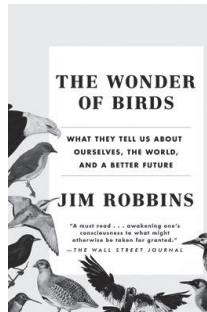
Tom Hanks
Uncommon Type: Some Stories
H241 2017
Fiction



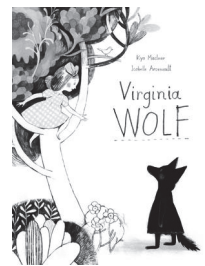
Lemony Snicket
The Bad Mood and the Stick
JP SNI 2017
Children



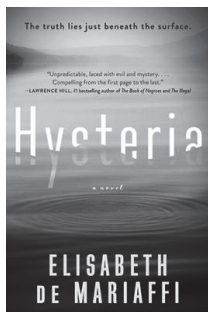
Kamila Shamsie
Home Fire
S528 2017
Fiction



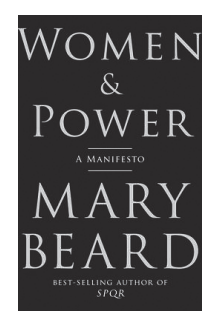
Jim Robbins
The Wonder of Birds
598 R634
Non-fiction



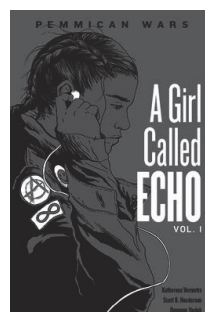
Kyo Maclear
Virginia Wolf
JP MAC 2012
Children



Elisabeth de Mariaffi
Hysteria
D372 2018
Fiction



Mary Beard
Women & Power
305.409 B368
Non-fiction



Katherena Vermette
Pemmican Wars, Vol. 1: A Girl Called Echo
YA VER 2017 GN
Young Adult/
Graphic Novel

LIBRARY PAGES

GREAT SCOTS! EXPLORING THE SCOTTISH INFLUENCE ON THE CANADIAN LITERARY SCENE WITH DOUGLAS GIBSON

By Kathleen Hulley

What do Philippe-Joseph Aubert de Gaspé and Margaret Laurence have in common? What is the literary link between Robert Burns and Stephen Leacock? And what connects Mavis Gallant and Margaret Atwood to Scotland? In a lively and informative presentation on May 8th in College Hall at the Morrin Centre, Douglas Gibson elucidated these very connections. The talk, titled “Great Scots: Canada’s Finest Fiction Storytellers with Scottish Links from 1867 to Today,” specifically examined the Scottish influence on Canada’s literary scene.

Gibson is not only a former editor and publisher (notably at McClelland & Stewart, MacMillan, and Doubleday Canada), but also an author of two books on Canadian writers: *Across Canada By Story: A Coast-to-Coast Literary Adventure* (2015) and *Stories About Storytellers: Publishing Alice Munro, Robertson Davies, Alistair MacLeod, Pierre Trudeau, and Others* (2011). Hailed as a “publishing icon” (*Globe and Mail*, 2008) and called “the cartographer of Canadian Storytelling” (the title of a documentary on his career), Gibson was the perfect guide for an exploration of Canada’s literary landscape!

Scottish-born Gibson is a familiar figure for Morrin Centre audiences. In 2013, he presented his show *Stories About Storytellers* as part of the Imagination Writers’ Festival, and in 2016, he performed his one-man stage show *Across Canada by Story* at the Imagination Festival’s Books and Brunch event. For the May 8th presentation, which was an Imagination Off-Festival Event, Gibson took the audience in a whirlwind decade-by-decade tour through Canadian literature since Confederation. Each decade was paired with an important author with Scottish ties: Hugh McLennan

was associated with the 1940s, W.O. Mitchell with the 1950s, Margaret Atwood with the 1980s, and so forth. Moreover, each author was placed within his or her broader artistic context via a multimedia presentation that included art, photography, and music. The audience heard short musical excerpts and saw classic Canadian images (paintings or photographs) to, in Gibson’s words, “show the background against which our authors have worked.”



Douglas Gibson

One of the first authors discussed in the presentation was surprisingly Philippe-Joseph Aubert de Gaspé, the French Canadian author of *Les anciens canadiens*. Aubert de Gaspé had a connection to Scotland through the “Old Scottish Quebec” community surrounding what is now 44 Chaussée des Écossais. Not only did Aubert de Gaspé serve as magistrate before being imprisoned in the Morrin Centre building, but *Les anciens canadiens* also bears traces of the great Scottish historical novels of Sir Walter Scott.

Over the course of the presentation, the audience discovered numerous other Scottish connections to well-known Canadian authors and their works. According to Gibson, L.M. Montgomery was likely influenced by J.M. Barrie, the Scottish author of *Peter Pan*, and there is an affinity between Scottish poet Robert Burns’ satirical poems and the humorous writings of Stephen Leacock, who was in close contact with Scots first as a child then later as an economics professor at McGill University.

With his anecdotes about the Canadian literary scene and his multimedia presentation that wove together our rich literary and artistic heritage, Gibson offered a fascinating survey of Canada’s literary past that was enjoyed by all who attended the event. ■

EVENTS & ACTIVITIES

MEET OUR NEW EVENTS COORDINATOR VIVIANNE CARRIER



As soon as she was able to read, Vivianne's ambition was to become a writer. As much as she loved delving into the worlds that books could create, she could not keep herself from also expanding them into new ideas that she could develop. When Vivianne discovered

theatre, she found a new passion and uncovered a new part of herself that enjoyed belonging to a closely-knit group as well as taking part in intense experiences.

Her film studies then led her to manage small projects, and she was hooked! Her future path was becoming clear as she completed a specialized graduate diploma in cultural organizations management and as she subsequently pursued various jobs at film and music festivals.

She could not get enough of the excitement surrounding these types of activities: the bond they create between organizers and participants, and the chance they give everyone to discover new things.

Vivianne's path reveals a lot about who she is: a passionate and creative woman who wants to make things happen and who is always ready for the next project. Profoundly curious, she has a new hobby every month or so, and she wants to try everything. The opportunities to create new experiences as well as to be part of the action are what make her so enthusiastic about event managing. Vivianne expects great things from this new adventure at the Morrin Centre, and she hopes her ideas and enthusiasm will be of use to her new team! ■



**PLEASE MIND THE GAP
BETWEEN TODAY AND
THE DUE DATE**
**Don't forget to return your
library books on time!**

EVENTS & ACTIVITIES

AHOY MATEY! JENNIFER MOOK-SANG'S PIRATE ADVENTURE

By Kathleen Hulley

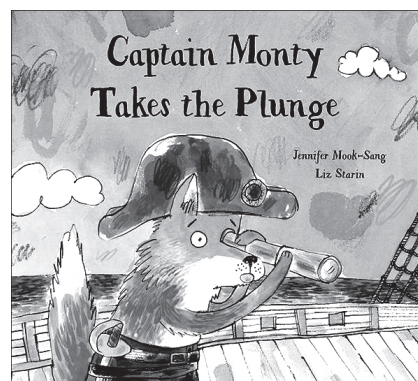


On May 12, 2018, children heard an exciting pirate adventure when the Morrin Centre Library hosted children's author Jennifer Mook-Sang. Toronto-based Mook-Sang is the author of two books for children: *Speechless* (2015), for children ages 8 to 12, and *Captain Monty Takes the Plunge* (Kids Can Press, 2017), for children ages 3 to 7. Her presentation was part of the TD Children's Book Week, a literacy event held across Canada every year that is sponsored by TD and the Canada Reading Council.

For this event, Mook-Sang read her story *Captain Monty Takes the Plunge*. Before beginning her lively reading, she elicited many "args!" and "ahoy mateys" from the young crowd when she asked questions such as: What sound does a pirate make? Or: How would a pirate greet you? She then regaled the audience with the woes of Captain Monty, a pirate (and fox!). "Malodorous Monty" is a smelly pirate who never baths, because, in a twist of irony, he cannot swim. But when his new friend Meg the Mermaid is caught by an octopus, he must overcome his fears and jump into the water to save her. Through his friendship with Meg, he gains the courage to try to swim and expands his horizons. By the end of the entertaining story, Captain Monty is like a fish in water! For the reading, Mook-Sang projected images from her book so that everyone could clearly see the beautiful illustrations done by artist Liz Starin.

After the event, children created Captain Monty inspired artwork! Some drew mermaids, other octopus! While the children worked on their pictures, Mook-Sang distributed bookmarks and pins with Captain Monty imagery. Overall, it was a delightful event for kids and parents alike!

Jennifer Mook-Sang's books can be found in the children's section of the library.



JF MOO 2015



JP MOO 2017

This event was funded in part by the generous support of the Molson Foundation, TD, and the Canada Reading Council. ■

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**TD
Summer
Reading
Club
2018**

Book Quest: Let's Explore!

July 7 - August 25, 2018



morrin.org

Co-created and delivered by 2,000 public libraries across Canada, this national bilingual program is developed by Toronto Public Library in partnership with Library and Archives Canada. Sponsorship is generously provided by TD Bank Group.

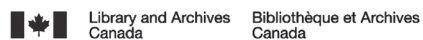
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MEET THE SUMMER READING PROGRAM COORDINATOR ALIZÉE HAREL



Hometown:

Québec City

Field of Studies:

History

Ever since she was a child, Alizée has been fascinated by history and literature. Born in Montreal and raised in Quebec City, she loves

being a tourist in her hometown and discovering the wonders of Old Quebec. Her various travels abroad led her to fall in love with the twisted and hidden paths of bygone days, and she now has a fascination with the mysteries that surround past events. In the future, she hopes to be able to share her passion for history by teaching, and working with children at the Morrin Centre is a good stepping-stone towards her goals.

Beginning her “career” at a mere 12 years old, Alizée was well versed in the art of amateur storytelling after a few months as a babysitter. Now as Children’s Programming Coordinator, she cannot wait to put all those years of babysitting to use and read stories to children every week throughout the summer. Although she is a little clumsy, her creativity has led her to love arts and crafts—something that has her very excited for the start of *Book Quest: Let’s Explore!*, where she will help the children create a variety of amazing projects!

In her spare time, Alizée loves to read, write, bake, and walk her dog. Although she prefers tea to coffee, she will always be faithful to “team hot chocolate.” A bookworm and a historian at heart, working at the Morrin Centre is to be the perfect combination of her two passions. ■

BOOK QUEST 2018 LET’S EXPLORE!

By Alizée Harel

The Morrin Centre’s summer reading club for children, celebrates its 14th anniversary this year! Children 3-12 can foster their love of reading, through engaging activities. This year’s theme is “Let’s Explore!” We invite participants to explore their passions—from food and music to theatre and engineering—via exciting books and related activities.

In July and August, the Morrin Centre will host weekly Book Quest activities on Saturday. Each reading session is followed by a related craft or activity. Reading activities geared towards younger children (ages 3 to 7) will be held from 10:30 a.m to 11:30 a.m.; activities for older children (8 to 12) will be from 1:30 p.m. to 2:30 p.m.

Launch Party

The *Book Quest 2018: Lets Explore!* launch party will be held at the Morrin Centre Library on Saturday, July 7th from 10:30 to 11:30 a.m. Participants will be given

information about the weekly activities planned for July and August, book suggestions related to the themes, as well as a reading passport in which they can keep track of their progress throughout the summer. Our closing party will be held at the Morrin Centre library on Saturday, August 25th and will celebrate our summer of exploration. For this occasion, family and friends will be invited to an exciting event!

Details

All Book Quest activities are free. To consult the Book Quest schedule and to sign up for the launch party, any of the six additional summer activities, or the closing party, please visit: morrin.org/bookquest2018. For more information on *Book Quest 2018: Let’s Explore!*, please contact Alizée Harel by email at library@morrin.org.

Come join us for great books and fun activities! ■

EVENTS & ACTIVITIES

MEET OUR MORRIN CENTRE TOUR GUIDES



Name: Anthony Arata
Hometown: Quebec City
Field of Study: Honours in History and Global Studies

What I love about the Morrin Centre

What I love most about the Morrin Centre is that there is something for everyone to enjoy and to be passionate about. Since this building has such a rich history and touches on many different facets—from criminal justice in Quebec and the difference between Catholics and Protestant, to the science and technology of the 19th century, just to name a few—everyone has something to enjoy. As a guide, the ability to draw out people’s curiosity and see people smile makes my day, and I am happy to be part of this awesome staff!



Full Name: Simone Baron Bonneau
Hometown: Quebec City
Field of Studies: Languages & Culture (Spanish)

What I love about the Morrin Centre

I love many things about the Morrin Center. I love the knots that stand out in the old wooden floor. I love the doors of the old prison and the lighting in the block A-6. I love the soft feeling of the banister on my hand when I’m going downstairs. I love Eugene, the duck in the science lab, always ready for duty. I also love the warm and comforting feeling I get every time I step into the library. For me, all of these small things are what makes the Morrin Centre a beautiful place and one of Quebec’s most precious treasures.



Full Name: Sarah Bellemare
Hometown: Quebec City
Field of studies: Electrical Engineering

What I love about the Morrin Centre

I love the idea that a building could shift from one purpose to a completely different purpose and the fact that there are so many different elements to the history of this building.

EVENTS & ACTIVITIES

MEET OUR MORRIN CENTRE TOUR GUIDES



Full Name: Isaïe-Nicolas Dubois-Sénéchal
Hometown: Quebec City
Field of Studies: International Studies and law

What I love about the Morrin Centre

The Morrin Centre represents a window into Quebec City's lesser-known heritage. Since it was a prison that could not contain its inmates, and a university that did not last longer than 40 years, the Morrin Center's building teaches us a great lesson: it shows us that history is not all about heroism and success. Beyond that, the Morrin Center is unique because of its library. There are few feelings that compare to finding rare books from the nineteenth century.



Full name: Philippe Martin
Hometown: Quebec City
Field of studies: History (M.A.)

What I love about the Morrin Centre

Now beginning my sixth summer as a tour guide at the Morrin Centre, it goes without saying that I am really attached to this amazing historical site and enjoy sharing its history with people from all over the world. I love helping people discover the fascinating history of the Quebec City Common Gaol, the Life of a Convict activity, our immersive tour, being a particularly fun way to tell kids and teenagers how life was in jail 200 years ago. It is also always a pleasure to show visitors our beautiful library, which is quite a contrast with the gloomy jail.



Full name: Maximilian Pienitz
Hometown: Quebec City
Field of studies: European Studies

What I love about the Morrin Centre

I particularly like the isolation cell in the cellblock of those that were being hanged or deported. There are so many questions you can ask about the cell. One of them being: How long would it take for someone to go insane after such long periods without light or much food? On tours in the prison, everyone loves it—especially the kids who like putting their friends or themselves in isolation. I think we are lucky this cellblock was left unchanged. We really get the mood and the “wow” effect since many have never seen a prison before.

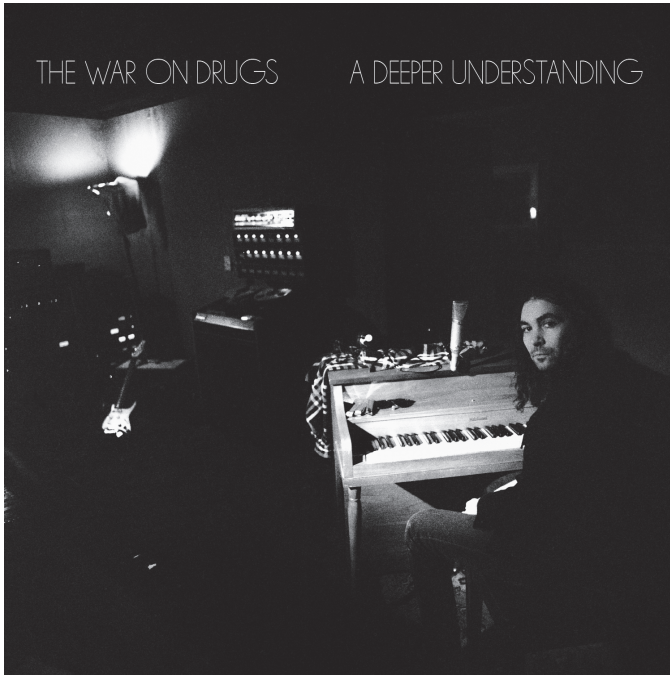
MISCELLANEA

MUSIC REVIEW

THE WAR ON DRUGS

A DEEPER UNDERSTANDING

By Barry McCullough



A Deeper Understanding (Atlantic Records, 2017)

The War on Drugs was formed in Philadelphia in 2005 by singer and multi-instrumentalist Adam Granduciel and guitarist Kurt Vile. By 2008, the indie band had filled out its roster and it released its first album, *Wagonwheel Blues*. Shortly after the record's release, Vile left the band. He went on to achieve success as a solo artist and with The Violators, a group that Granduciel was also part of for a few years. Two albums and an EP followed, each of which led to an evolution in sound and an increased stability in its lineup.

It seems as though every blurb or album review I have ever read about the War on Drugs describes the group as a modern-day Dire Straits. The band's sound, especially Granduciel's grainy vocals, recalls Bob Dylan from the late 80's—in particular the *Oh Mercy* album.

A Deeper Understanding, released in August 2017, is the band's fourth full-length album (alongside two EP's). Following the 2014 critical smash, *Lost in the Dream*, was

never going to be a simple task, but the band delivers another brooding, atmospheric record that also seems like a logical progression for them.

There is a lot to unpack across the album's ten tracks, only one of which clocks in at less than five minutes. The album's first single, for example, is the 11-minute, pedal steel guitar accented "Thinking of a Place." It may be long, but with its Neil Young-styled solos it is never boring or meandering.

The synths are more in the spotlight here than on previous releases, which is a significant change from their previous records. This shift is announced immediately to the listener by the up-tempo lead track, "Up All Night." There are also plenty of mellow moments, such as the melancholic, piano-driven ballad "Clean Living." Nowhere is the 80's Dylan vibe more evident than on this track.

A Deeper Understanding has been lauded by critics and fans alike. In fact, it won the award for "Rock Album of the Year" at the 2017 Grammys. Even though, the Grammys have seemed to be opening up to "indie" bands in recent years, the win was a shock to many, especially with them going up against heavyweights such as Metallica.

The War on Drugs is a great modern act that draws musical inspiration from different eras in order to create its own distinctive sound. It is clear that *A Deeper Understanding* was painstakingly crafted, making it their most ambitious release to date. But you do not need to take my word for it. The War on Drugs will be performing at the 2018 Festival d'été de Québec this summer. They will be headlining the "Scene Loto-Quebec" on Sunday, July 8, and I highly encourage you to check them out.

Coincidentally, Kurt Vile will also be performing at this year's festival when he opens for Neil Young on Friday, July 6. ■

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GROW A COMMUNITY



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**arts
alive!
québec**

**THE
MORRIN CENTRE
INVITES YOU TO**

TUNE IN

AND

SWING OUT!



SHUTTERSTOCK

**FRIDAY
AUGUST
3**

**INDOORS
JAZZ
CONCERTS**
7 pm and 8:30 pm
\$20 (Discount for members)



**SATURDAY
AUGUST
4**

**INDOORS
MUSICAL
WORKSHOPS
FOR ALL AGES**
FREE

**OUTDOORS
STREET FAIR**
Beginner swing dance workshop
Jazz performances
Local artisans
Teddy bears' picnic
From 11 am to 5 pm
FREE

morrin.org



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