

THE PASSING OF MARIANNA O'GALLAGHER

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# Quebec Heritage

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News



## Gross Outrage across the Border

How words nearly brought two countries to war

## Heart of the Farm

Tales and images of rural heritage

## Man in a Hurry

John Ostell: Architect, surveyor, planner

# Quebec Heritage News

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Cover image: "Girls at a fence," Eastern Townships, c.1900 (McCord Museum: Notman Photographic Archives)

## *Raising a solitary glass*

by Rod MacLeod



I am writing this on the fiftieth anniversary of the most important event in my life – or, arguably, the second most important – that took place before I was born. Given the circumstances, I can't do anything to celebrate it except write about it.

The scene is Cambridge, MA, a small apartment owned by a friend my mother met while doing her Masters of Social Work at Boston University. Apart from my mother and Shirley, there was an elderly lady from one of Boston's top Brahmin families for whom my mother had worked as a companion and housekeeper of sorts during that same period, about seven years earlier. This was the story: Whatever money my mother had saved for her year of study was gone by Christmas, so she was obliged to look for a job, preferably one that included a place to stay. She answered an ad from a couple of rich brothers who needed someone to live with and take care of their elderly mother in her rambling Beacon Hill mansion – kind of a Driving Miss Daisy arrangement that felt more like Sitting with Miss Haversham. On her first day of work, my mother explored the vast basement kitchen and discovered a fridge full of green junk that hadn't been touched for months – which she promptly cleaned out, hoping for

brownie points. That evening, Mrs B, who she assumed never went down to the kitchen, called her up to her third-floor sitting room and demanded to know why my mother had had the audacity to dispose of her "things." Fighting the urge to run screaming from the room and the job, my mother quickly apologized and promised to rectify the situation immediately – which she did, pulling all the stuff out of the garbage and placing it back in the fridge. The next day, Mrs B was all smiles; my mother had passed the test, it seemed, and the two of them proceeded to become good friends.

So, that day in Shirley's apartment we have Mrs B, my mother, Shirley herself, my father, and a good friend of my father's whom he'd met at Macdonald College just before the war. Quentin had been keen on theatre and had introduced my father to the Brae Manor Theatre in Knowlton, where the two of them worked (for room and board) building sets during the summer of 1940 before starting basic training; my father even landed a small role in *Hay Fever* and got to kiss Martha Allan on the neck. Five years later, Quentin ran into my father in London at war's end where he was recovering from his years as a POW, and

the two stayed friends back in Montreal. Quentin went into film making, married an American and settled in the Boston area where he was producing short documentaries at the time of the event in Shirley's flat.

The other participant was a Baptist minister. Although my mother's heavy-handed small-town Nova Scotia Baptist upbringing (she'd done the full immersion thing at seventeen in order to join the church) had left her disenchanted with Christianity, she had been drawn to the sermons of Howard Thurman while at Boston University because of their social conscience and obvious lack of hypocrisy. Thurman was the first Black Dean of Theology at BU, and his words and writings had inspired much of the early Civil Rights movement – and my mother. My father, equally disenchanted with the tea-and-cookies Christianity he'd grown up with, was quite happy to ask Thurman to preside over the ceremony in Shirley's apartment. The Dean was willing – unfortunately, my parents discovered at the eleventh hour that Thurman did not have a license to perform a marriage in Cambridge, and were obliged to turn to someone he recommended who proved almost as suitable.

It was a rainy late April day that suddenly turned blistering hot. My mother had bought a neat wool suit for the occasion but saw that she would melt in it, and so dashed into Filene's basement – one of her favourite spots in the world – and picked something off the rack, thereby fulfilling a prophesy voiced long before by fellow students that she would buy her wedding gown in Filene's Basement. My father wore the kind of suit he would have worn to work, plus a boutonniere.

It was short and sweet. Shirley and Quentin did their symbolic bit, Thurman's replacement said his piece, and Mrs B beamed her approval. The only glimpse either of their extended families had of the event was the single photograph taken of the two of them cutting the cake looking very happy. They'd both sworn they wouldn't get married, but then changed their minds – with the slap-dash elopement to Cambridge the only concession to convention they allowed themselves.

They would have almost 39 years together, most of it pretty happy. They were never passionate in my sight, but always affectionate. I know there were things that each of them regretted over the years, or would have changed – but never any doubts about the wisdom of having whisked themselves off to Cambridge that weekend. Nor, I feel sure, about what eventually came of it.

You aren't here to hug, or to raise a glass to, or to hold a big party for like we did for your parents and many of your friends. I suppose it wouldn't have been your style, anyway. What can I say – except that I'm awfully glad I happened to notice the calendar just now and silently do the math.

Happy fiftieth.

## An Invitation

For this year's meeting of the Canadian Historical Association, held at Concordia University and focusing on Oral History and Digital Storytelling, I organized a workshop on the writing of Quebec's English-speaking community. The panel turned out to be something of a QAHN affair, featuring me, president Kevin O'Donnell, and former vice-president Patrick Donovan – and was chaired by Brian Young, who sat on the original steering committee for what became QAHN back in 1999-2000. Attendance was good, although somewhat less than anticipated owing to a curious and ironic coincidence.

The session was scheduled for 2pm on June 2. So was the funeral of Marianna O'Gallagher at St Patrick's Church in Quebec City. The Concordia session began by everyone recognizing that Marianna's passing marked the closing to a significant chapter in the writing of the history of Anglophone Quebec, Marianna having made such a huge contribution to it through her own work, not only what she published but also the achievement of the Grosse Ile monument's restoration. Not only do we understand the Irish community better thanks to Marianna, but (as Young observed) we have a monument that highlights this vital chapter in Irish history rather than a less focused marker to immigration, important though Grosse Ile also was in that regard. There then followed a round table tribute with participants offering their own reminiscences of Marianna. Virtually everyone had some comment on a way she had touched their lives.

Later in this issue you will read a touching tribute to Marianna O'Gallagher by Senator Dennis Dawson. At the same time, **I invite you all to send me your own personal recollections of Marianna for a special feature on the Grande Dame of Irish Quebec history in a subsequent edition.**

## TIMELINES

# The Holy Name Hall and the survival of the Irish community of Douglastown, Gaspé

by Luc Chaput

Many know that Irish migrants throughout history adopted new lands around the planet but few know that some of them chose the Gaspé Peninsula as early as the second half of the eighteenth century.

Some were Loyalists; others were ordinary peasants in search of new opportunities in farming or the fisheries controlled by Jersey companies. The Morris, Kennedy, Rooney, Hackett, Maloney, McDonald and Walsh families are some of the oldest ones who chose to start a new life in Douglastown on the side of the St. John River, which flows to the bay of Gaspé.

Most of the time, life was a matter of survival. Despite harsh difficulties the Irish succeeded in becoming a strong community, growing alongside English, French-Canadian and Jersey families. They maintained their culture through religion, building their first church in 1800, and through educational and cultural institutions. They have celebrated St. Patrick for more than 150 years.

brations, and all other major community events took place in that hall. Since the 1950s it has also served as a local cinema, and is still equipped with two original



1945 Simplex High projectors using arc lamps with carbon.

The style of the hall was inspired by the fisheries storage buildings. Paid for by donations from volunteer parishioners, it was built mostly with used boards recuperated from burned buildings from the village. It is composed of diagonally-laid weather boards to brace the balloon frame, covered with horizontal wooden boards on which was nailed asphalt paper, imitating bricks. It contains over 250 seats, which date from 1897 and are made of wrought-iron, stuffed and covered with velour. The building was heated with wood.

Some modifications were made in 1956 on the impulse of a flamboyant parish priest, Father Patrick Nellis. Apart from the installation of a new heating system, the most important change was the covering of the façade with yellow bricks to create a unified view with the other buildings of the parish, including the presbytery, church and school. That façade needs to be redone because the original foundation was not made to support the weight of the bricks.

The recognition of the heritage status of the Holy Name Hall by the Town of Gaspé is presently in process. That necessary step will allow the community to start looking for ways to finance the rehabilitation of this unique building for the population. The Irish descendants of Douglastown know that this project could mean an important opportunity to guarantee their future in Gaspésie.

*Luc Chaput is a member of the Holy Name Hall Committee in Douglastown.*



Today, many are concerned about the necessity to revive their cultural roots, facing as they are a dramatic demographic decline since the 1970s. The population hopes to do so by making efforts to rehabilitate the Holy Name Hall, built in 1938 but neglected since 1990, the parish hall which was at the heart of the Irish cultural expression. School concerts, St. Patrick cele-

# St. Columban Cemetery Memorial Dedicated

by Sandra Stock

**O**n Saturday, July 3, the St Columban Cemetery Memorial was officially dedicated in honour of the first inhabitants of this MRC Rivière du Nord area, who came from Ireland in the early 1820s. This was one of the first European agricultural settlements in the Laurentians, and one that persisted and thrived against great odds for over a century. Changing economics and demographics in St Columban have virtually eliminated a permanent English-speaking, Irish-origin population. However, the descendants of these pioneers still maintain an attachment to the district and a few still have second homes close by.

About six years ago, there was a serious case of vandalism in the old cemetery and many of the tombstones of mainly Irish families were broken and thrown into the bush. Concerned local people contacted known descendants of these families who then banded together to try to remedy this destruction. A group was formed under the leadership of Fergus Keyes, who set up a website ([www.stcolumban-irish.com](http://www.stcolumban-irish.com)) which helped to bring together many interested

ed and the project has finally been successfully completed. The opening ceremony was followed by refreshments and



musical entertainment provided by the municipality.

There has been good support from the present Municipality of Saint-Colomban, which is celebrating its 175th anniversary. Many events have been planned, a great number of them focusing on the history of the town. Saint-Colomban lost population during the mid-twentieth century, although the decline had started before, but is now one of the fastest growing municipalities in the lower Laurentians. As it is so close to Saint-Jérôme and to Montreal, it has become a very desirable suburban district for commuters. The town core is still small and compact, with the historic cemetery, the church (present building from 1857, original building, 1831) with remarkable stained glass windows, and a "heritage trail" indicating many surviving farmhouses and barns, old schools, remains of sawmills and bridges, including traces of a covered bridge across the North River, erected in 1934 but



people. The co-leader, Kenneth Neil, handled the practical side, designing and overseeing the actual construction of the memorial. Many others, along with support from the St Patrick's Society of Montreal, raised funds for the creation of a permanent structure in the St Columban Cemetery that would incorporate the remnants of the damaged stones, many dating from the 1830s. Also very helpful in promoting and informing people about St Columban's Irish heritage has been the excellent book by Claude Bourguignon, *Saint-Colomban, une épopée irlandaise au piedmont des Laurentides*. This comprehensive history is of interest to anyone who is attracted to the saga of Laurentian settlement. The graphic materials (maps and photos) and original sources are outstanding.

On July 3, this project's monument, built as a three-sectioned wall, was finally complete. Last summer's rainy weather had delayed construction somewhat and, as it is with all non-profit volunteer led endeavours, funds always had to be continually sought. However, the memorial group persist-



destroyed by fire in 1974. Excellent information brochures and maps are available at the Saint-Colomban town hall or from [www.st-columban.qc.ca](http://www.st-columban.qc.ca)

## THE HEART OF THE FARM

A History of Barns and Fences in the Eastern Townships of Quebec

Text by Louise Abbott  
Photographs by Louise Abbott and Niels Jensen

## FENCING US IN

*The Heart of the Farm**A History of Barns and Fences in the Eastern Townships of Quebec*

by Louise Abbott and Niels Jensen

Price-Patterson, 2008

McCord Museum of Canadian History

## Review by Heather Paterson

One of the many privileges of living in Quebec's Eastern Townships is being able to drive down a country road and see an ample farmhouse, its wrap-around verandah like a welcoming lap; a stately barn; and rambling pastures with cattle or other animals grazing contentedly. But the number of traditional family farms in the region is rapidly declining. It was their appreciation for the family farm and their concern over its loss that motivated Louise Abbott and Niels Jensen to produce their best-selling book *The Heart of the Farm: A History of Barns and Fences in the Eastern Townships of Quebec* and two companion DVDs, *Giving Shelter: Historic Barns of the Eastern Townships* and *Crisscrossing Space and Time: A History of Farm Fencing*. Abbott is a writer, photographer, and filmmaker. Jensen is a photographer as well as a cabinetmaker. Together they run Rural Route Communications, a multimedia production company in Ogden that is devoted to documenting rural life and heritage.

*The Heart of the Farm* fondly details the history of barn and fence building in the Eastern Townships from the late eighteenth century to the present. The text is based on Abbott's archival research and on conversations with experienced Townships farmers, builders, and local historians. It is illustrated with over 350 photographs by Abbott and Jensen, along with 50 archival images from personal and public collections.

As Abbott notes in the foreword to the book, her fascination with barns—old barns in particular—began during her childhood when her parents bought Roswell Farm, overlooking Lake Mem-

phremagog. "I delighted in playing hide-and-seek amidst the prickly hay bales in our round barn. As I got older, I realized that this cedar-shingled building was special and much admired by visitors."

In the late 1990s, Abbott became increasingly aware of the abandonment of historic barns in the Townships. She wrote several feature stories on the subject, illustrating them with photographs that she and Jensen had taken. She also directed a film about Alexander Walbridge, who built a stunning twelve-sided barn in Mystic in the 1880s. She was subsequently approached by David Price of Price-Patterson to publish a book on barns in the Townships. Since she was intrigued by the different types of farm fencing in the region, she decided to include a history of fences in the book, too.

"Barns were originally granaries," Abbott explains in *The Heart of the Farm*. "The word barn derives from the Old English *bere*, or barley, and *ern*, or house. In the Townships, as throughout North America, they came to be used for much more than crop storage. They have been maternity wards, dining rooms, surgeries and, before the introduction of commercial abattoirs, slaughterhouses for animals. They have been workplaces, observation posts and dance halls for farmers; playgrounds and learning grounds for children; getaways for courting couples; hideouts for combatants, thieves and runaways; sanctuaries for itinerant preachers; and death chambers for the luckless or the world-weary.

"Barns were as essential to villagers and townpeople as they were to farm-

ers: until the advent of the automobile, virtually every Townships family needed at least one driving horse and a place to stable it."

There have been as many different barns in the Townships as there have been builders, but the basic styles, as Abbott outlines, fall into a few categories. The colonial English barn, sometimes called the Connecticut barn, was a multipurpose barn used by most United Empire Loyalists and other American settlers in the Townships in the early nineteenth century and later by English, Irish, and Scottish immigrants to the region. The less common squarish Dutch barn was generally built by American immigrants of Dutch or German ancestry. The central area in both the colonial English and Dutch barns was used for threshing, and builders often installed doors at either end to facilitate the entry and exit of wagons and to provide a cross breeze for winnowing.

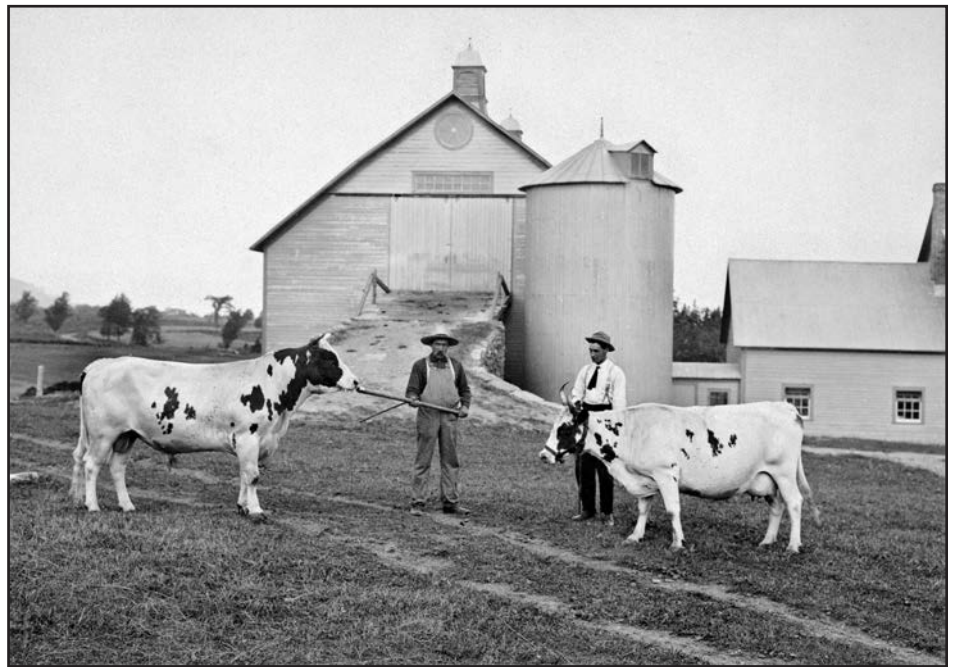
The Quebec long barn, of French origin, was originally a continuous building that incorporated the farmhouse, barn, stable, and other farm structures. French Canadians adopted and adapted the long barn in many parts of Quebec but only occasionally built long barns in the Townships, where, Abbott points out, they were "ill-suited to the hilly, rocky, swampy or otherwise irregular topography in the region."

The high-drive barn became popular in the Townships in the second half of the nineteenth century. It was generally built on a slope with an entry on the second or third floor that allowed the farmer to drop hay or unthreshed grain into mows below, rather than having to fork it up into a loft. "Those who had no

hillside to build into could create a ramp leading up to the barn,” Abbott writes. “In New England the entrance to high-drive barns was mostly on the gable end. In the Townships, it was more often on the sidewall.”

Polygonal barns were also constructed in the Townships in the late nineteenth century; the Walbridge barn is a prime example. Round barns sprang up in the region in the early twentieth century. Today only six of them remain, including one near Way’s Mills that was built by William Henry Holmes in 1907 and is still used by his grandson, Stanley Holmes, for his dairy herd.

Just as *The Heart of the Farm* describes the evolution of barn building, it also traces the evolution of fence building, from the rail fences of the pioneers to the electric fences of contemporary farmers. Today some large agricultural operations confine livestock to barns or feedlots. Nonetheless, Abbott observes, “In most farming districts of the Townships...fencing continues to play a crucial role... As former Ogden fencing inspector Gilles Bélanger emphasizes: ‘Fences are right after roads in importance.’ ”



*James Davidson shows an Ayrshire bull and dam in front of the high-drive barn on his farm in Lennoxville in 1912. The man at right is unidentified but may have been a government agronomist, dairy inspector or cattle buyer. (Photo: Library and Archives Canada)*

The DVDs *Giving Shelter* and *Crisscrossing Space and Time*, which feature bluegrass music by Townships

musician David Vachon, are an ideal complement to *The Heart of the Farm*. They bring the information about barn and fence building to life with the informal, but informed, comments of Stanbridge East farmers John Rhicard and Graham Neil, local historian Marion Phelps, and other Townshippers. The rich cadences and colourful colloquialisms of these interviewees contribute to the viewer’s enjoyment. “It fits just like a duck’s foot in the mud,” Rhicard says, after pounding a post into a beam. Like old barns and old ways of farming, local expressions like this are fast-disappearing.

In *Giving Shelter*, we travel with Rhicard and Neil into the woods on a horse-drawn sleigh to harvest hemlock trees with a crosscut saw and an axe. We are carried back in time to the early nineteenth century, when Rhicard’s ancestors and other settlers arrived in the Townships from New England and New York, Britain, and other parts of Quebec. Rhicard explains why timber is harvested in the winter: it’s a quieter season for farmers, the frozen ground makes it easier to get into the woods, and the timber is cleaner. He notes the different kinds of wood that were used for barn building in the past: “The majority of the barn framing was made with hem-



*Many high-drive dairy barns were built close to the road to facilitate the pick-up of cream by local creameries. This barn dates from the late nineteenth century and belonged to successive generations of the Jones family in Knowlton's Landing. It has recently been sold for relocation elsewhere in the region. It is typical in its dimensions—forty by sixty feet. A milk house, where raw milk was separated into cream and skim milk, can be seen at right. A horse barn once adjoined the barn, and a wooden-stave silo once stood next to it, too. (Photo: Louise Abbott)*



lock in this region, because that's what was most common. Quite a lot of ash was used as well. Some basswood. Some balsam. And the siding would either be hemlock or pine." Reflecting the pragmatism of farmers, he adds: "A farmer used whatever he had in his woodlot."

As the documentary progresses, we see how trees were traditionally cut, limbed, squared, and notched to fit snugly into other timbers to make the "bents," or cross sections, of the frame. We also see how barns were once raised. In wonderful black-and-white footage from 1929, a crowd of men in straw hats and fedoras work together to assemble and raise the bents, some of the men perched precariously high above the ground. Afterwards, people sit at long tables tucking into the bountiful home-grown dinner the farmers' wives have spent the morning preparing. Throughout the film it is evident just how hard traditional farm work was and how many skills were needed to establish and maintain a successful family farm.

Like *Giving Shelter, Crisscrossing Space and Time* runs a little under one hour. It is believed to be the first documentary ever made on the history of farm fencing. It shows how in earlier times, fences were built from the materials that were on hand—stones picked from fields and cedar cut to clear land for pasture. After the invention of barbed wire, woven wire, and, eventually, electric wire, most farmers put up fences with these new materials, which were more effective and easier to install and maintain than older forms of fencing. It is only lately that stone walls and split-rail cedar fences have become sought-after for their aesthetic appeal for country and even city properties.

*Crisscrossing Space and Time* brings us directly into the experience of fence making with lively footage and voice-over. We watch John Rhicard, Graham Neil, beef producer Allan Bachelder, and other farmers building and repairing fences, explaining what they are doing and discussing the historical and geographical circumstances that gave one type of fence an advantage over another.

Of course, there isn't much point to barns and fencing without the livestock for whom all this work is done. Scat-

tered throughout *The Heart of the Farm* and companion DVDs are captivating images of traditional farm animals—cows kicking up their heels as they go out to pasture in the spring; pigs rooting in an outdoor pen, a foal nursing at a mare's teat. Also shown are some of the more exotic species – alpaca, bison, elk, emus, red deer, and wild boar – that can now be seen in the Townships. There could scarcely be more persuasive advocates of family farming than these healthy looking animals and their owners, whose pride and affection are revealed in every word and action.

As an ensemble, the book and the two DVDs allow us to witness a way of life that revolves around the land, the seasons, and the needs of livestock. At the same time, they call our attention to the fact that agribusiness, along with "a changing climate; soaring prices for fertilizers, fuel and grain; the incursion of city dwellers unsympathetic to farming; a shrinking land base for agricultural production and, on occasion, the depredations of wily coyotes, hungry deer or freewheeling moose," make it a daily struggle for the small family farm to

stay afloat.

*The Heart of the Farm, Giving Shelter, and Crisscrossing Space and Time* are as comprehensive as anything that can be found on the history of barns and fences. More importantly, they have a huge heart of their own: Abbott and Jensen's clear affection for the family farm and their deep-rooted concern about the future of this vital piece of our heritage make for immensely satisfying reading and viewing. These are documents whose relevance and value will only increase in the years to come.

*The Heart of the Farm* can be purchased at bookstores in Montreal and at bookstores and historical societies in the Eastern Townships. The companion DVDs can be purchased at selected Townships bookstores and historical societies or through Studio Georgeville ([www.studiogeorgeville.com](http://www.studiogeorgeville.com)) or Rural Route Communications ([www.ruralroutecommunications.com](http://www.ruralroutecommunications.com)).

*Heather Paterson is a freelance writer in the village of Georgeville in the Eastern Townships.*



*John Rhicard (right), a descendant of American Loyalists, is a longtime logger, sawyer, builder, and sugarmaker. He likes to maintain rural traditions at his home, Owl Hoot Maple Farm, in Stanbridge East. Here he is seen hewing a basswood timber with a broad hatchet, while his friend Steve Morse, a Vermont dairy farmer, does the preliminary scoring with a felling axe. (Photo: Louise Abbott)*



## AGITPROP IN NDG

*The Trotsky* – a film by Jacob Tierney

Review by Rod MacLeod

When I was in my last year at Montreal West High School I developed one of those one-note friendships with a fellow I crossed paths with several times a day but never really conversed with. When we met, one of us would say “Hello, Comrade!” and the other would reply “How goes the revolution?” Why we did this I have no recollection; I suspect it stemmed from some casual comment made by a third party, perhaps even a teacher, in Twentieth-Century History which grew into a cheerfully mindless routine. I know it had very little to do with any real urge to overthrow Capitalism, although it may well have masked a desire by two underachieving woolgatherers to have a secret identity: “I may look mild-mannered, but I’m really going to lead a revolution!” would be the subtext. A generation earlier we would have dreamed of being Superman; a generation later it would have been Harry Potter. Instead, we crossed paths as closet Bolsheviks.

Nothing closet about Leon Bronstein, however, the hero of *The Trotsky*, Jacob Tierney’s hoot of a film that opened in May. This upper-middle-class gangly teen (Jay Baruchel), who attends Montreal West High School and hangs out in nearby parks and pizzerias, believes himself to be the reincarnation of, well, Leon Bronstein – better known to history as Trotsky. With all but off-putting earnestness, Leon declares to anyone who will listen (including Ben Mulroney, on one occasion) that he expects his life to duplicate that of his Russian predecessor even down to the detail of marrying a woman named Alexandra who is several years his senior and developing a working relationship with a

man called Vladimir Ulyanov (yes, that would be Lenin). While Mulroney and his television audience merely find this plan quaintly endearing, the Montreal West HS principal and vice-principal aren’t quite so forgiving and make it their mission to squash this rebel like a bug.

Leon’s fellow students, however, are on the whole impressed with him – and herein lie the beauty and genius of the film. Up until the point at which he darkens the doors of MWHS, Leon’s steadfast insistence that everyone around him is a fascist is quirky and funny but is just beginning to wear thin. As his exasperated factory-owning father (Saul Rubinek) quite rightly points out, Leon is the product of a very expensive private school paid for, of course, by Dad – who does not appreciate the epithets hurled at him (and as a Jew he resents “Nazi” even more than “fascist”) and thinks it might be good if Leon finished his secondary education at (gulp) public school. When Leon arrives on the first day of Grade 11 we assume they will eat him alive – but no. He immediately defends an overweight loser who is being bullied by the vice principal, and suggests to the two very cuddly members of the “student union” (Leon was expecting a slightly more militant institution) who are hung (in both the legislative and the medical senses) over what theme the upcoming school dance should have. Leon suggests “social justice” – and they go for it: the kids dress up as Black Panthers and Maoists and in the process realize a thing or two about democratic rights. Leon takes the fight over forming a real student union all the way to the school board.

None of this is to say *The Trotsky* is

preachy. Although the kids’ coming round to activism flirts a little with cliché, you feel good about it. It isn’t so much that today’s high school students need to be more militant as it is that they ought to be engaged. At the film’s heart is the question whether it is apathy or just boredom that makes kids tune out; the adults say it’s apathy, but Leon believes that people will rise to a great cause. His style, plopped in the middle of a rigid, browbeaten student population, seems fresh and inspiring the way the doctrine of Marxism must once have seemed to industrialization’s huddled masses. At the same time, if you take a few steps back, it’s clear that Leon is flaky to the point of psychosis, irritating and infuriating – though I don’t mean that in a bad way. This is a delicate balance, and one that Tierney and actor Baruchel handle brilliantly. Tip it either way and you would get a freak show or else a kind of corny Norma Rae with zits.

Imagining Leon Trotsky (or someone else of that historical heft: Martin Luther King, Emily Pankhurst, Jesus – take your pick) walking into your life, or at least your school, would make for pretty good cinema even without trying very hard. What drew me to the film was its Quebec Anglophone content and West-End setting, neither of which features all that often in mainstream movies. It did not disappoint: Anglophone Montreal actually comes across as a pretty interesting place, something that can only be instructive to outside audiences, particularly outside the province. And if you know the place intimately, as I do, spotting the locations is fun; I can’t wait for the DVD.

Let’s begin with the public high

school Leon is sent to, Montreal West. Non-Quebec audiences expecting a typical high school might be forgiven for wondering if the cameras showed up at the wrong building: the place is clean and the students, dressed in white and grey uniforms, move down the halls in orderly fashion. But no, this really is public school: essentially Royal West Academy, the real-life butterfly to MWHS's caterpillar which reinvented itself with entrance exams and uniforms a few years after I left and is now the province's highest-achieving English (public) secondary school. My son, a RWA grad, saw the film with me and declared the feel of the place in Tierney's version to be spot on – save for the administration, perhaps; RWA never had Colm Feore as a principal. For the film to call its fictional school Montreal West High is therefore a bit disingenuous, especially since the school they actually used for filming was Royal Vale (itself the reincarnation of West Hill) in nearby Notre-Dame-de-Grace (NDG). No matter; it felt right. Tierney himself graduated from RWA and knows how kids fill space in a school, even in the somewhat rarefied atmosphere of an institution where you need good marks to get in. I'll take his word for it that members of the RWA "student union" sit in an empty classroom with a cigarette in one hand

and a can of fabreze in the other; in my day, the smokers just sprawled around the front steps looking cool.

Less problematic, but just as much fun, were the glimpses of the pizza joint my family often takes from (used by the fictional students as a meeting spot after their walkout) and various adjacent streets. NDG has never looked so good; this is a tribute to the loyalty of people like Tierney and Baruchel - who still calls the borough home despite having risen to considerable Hollywood fame opposite Clint Eastwood, Alice Eve, and now Nicholas Cage. Even McGill looks wonderful: when Trotsky's pimply-faced reincarnation attempts to lure grad student Alexandra (Emily Hampshire) into a coffee shop (in the Shatner Building – what I knew as the Student Union, curiously enough) McTavish Street sported a romantic sheen I have never noticed during the thirty-odd years I've trudged up and down it. But if audiences around the world come to believe that the city has charm beyond the exotic Plateau and the working-class east end grit more often featured in Quebec films, this is pretty cool.

I had a quibble with the school board depiction however. The film's only false note occurs when Leon confronts an institution that is clearly not specifically English, even though one

might expect what is arguably the community's only "English" institution to be featured with some accuracy. The school board whose jurisdiction the fictional Montreal West HS falls under is called (hilariously) Jacques Parizeau, and its chair is played by Genviève Bujold – who is a treat to watch (how long has it been?) but who is a far cry from anyone I've seen running the EMSB. Not that anyone else would notice that, of course – but I still found it a pity that audiences will have a distorted impression of this aspect of Anglo life in Quebec. Then again, I suppose the more valuable message to outsiders is that Quebec is essentially a French place, with Anglos fitting into it more or less successfully; in its own way, the quirkiness Tierney is clearly going for requires there to be linguistic variety at every turn. Besides, had the real Trotsky come up against the real EMSB, he would have run screaming from the room.

How goes the revolution, comrade? Well, let's say that it's a whole lot more interesting than it was in my day.

*Rod MacLeod is not, nor has ever been, a member of the Communist Party, but has occasionally had fantasies about it.*



The real Montreal West High School, aka Royal West Academy.  
Photo: imtl.org

# A GROSS OUTRAGE

*How words nearly brought two countries to war*  
by Donald J. Davison

*The following is a special telegram from the Editorial Correspondent of the Montreal Gazette, at Quebec, dated October 19, 1864:*

From the Vermont and Boston Line: St. Albans, Vt, 19th.  
-- A party of 20 rebel raiders entered this place this p.m. shooting and killing the citizens. They robbed all the banks, stole 15 or 20 horses, killed 4 or 5 and wounded several. They have left town but are expected back soon with a large force. If there is no error or exaggeration in this statement, a gross outrage has been committed, in a peaceful and thriving village, situated on the Vermont Central Railway, a short distance from Rouses Point, and not far from the borders of Canada.

This report illustrates how the spoken and written word heightened the tensions between the two countries over some bank robberies in St. Albans. In the mid nineteenth century, people didn't have modern communications, so the spoken or written word had to carry the load. Forceful expressions and graphic descriptions became the custom. To exaggerate was commonplace.

"The Civil War stands as a great expressive moment in American history. Never before had this country produced such an outpouring from statesmen and common foot soldiers, plantation mistresses and self-styled journalists. All of them had an opinion, and all of them felt impelled to offer it. For the first time, a majority of the population had the ability to write it down." 1

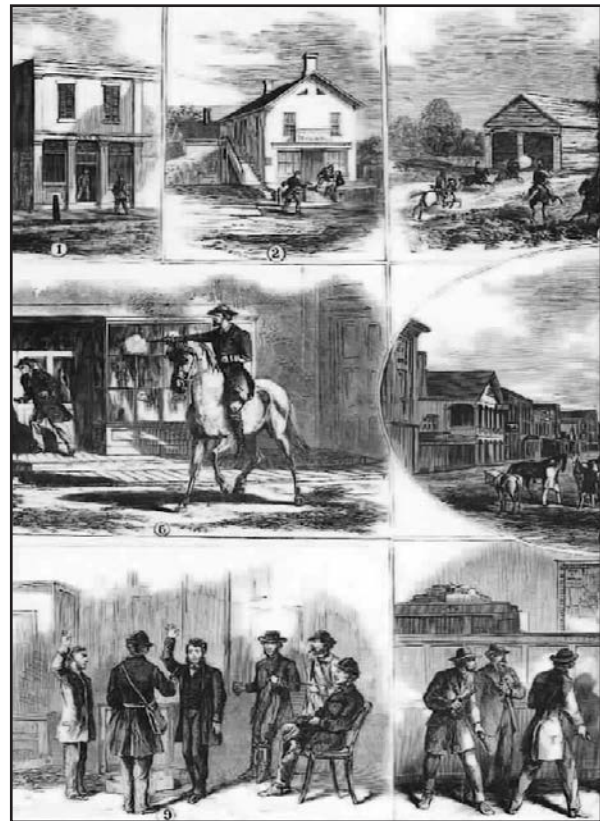
The Civil War made both Americans and Canadians nervous of each other. For Canada, it had been less than a lifetime since the War of 1812-14. In 1861, Britain sent a new Governor General and 14,000 troops to defend our frontiers. In July of 1864, a coalition of all the political parties in the United Province of Canada was assembled to re-write the constitution to make a stronger country. After the coalition met with the Maritime Provinces at the Charlottetown Conference in September, they all agreed to meet in Quebec City, between October 9 and 26 to form a new country of both the United and Maritime Provinces and to write a new constitution, the British North America Act.

During that same summer both houses of the American Congress voted to admit Nova Scotia, New Brunswick, Canada West and Canada East plus the territories into the U.S.A. The Americans didn't need a second front. Early in the War, Abraham Lincoln had received a group of Canadian militia who wanted to join the Union Army and fight slavery but not fight Canada or England. There was talk in Washington! Lincoln replied:

We are happy to have you Canadians helping the northern cause and want you to stay. I am not in favour of war with either Britain or Canada. As long as I am president there will be no such war, you may be sure of that.<sup>2</sup>

## The Governor General

At the outbreak of the Civil War in the United States, Britain had instructed the new Governor General



Montage of The St Albans Raid, Oct 19, 1864. (Image courtesy of the Vermont Historical Society)



## The Border

*This picture by the author shows the border between Abercorn, Quebec and Richford, Vermont. Since 1908, an International Boundary Commission has been looking after the maintenance of over 8000 monuments and a twenty-foot swath of clearing throughout the wooded part of the 5525-mile border. While the Webster-Ashburton Treaty established this border in 1842, but no customs houses were in place until at least fifty years later. So in October of 1864 this land was open country.*

al of Canada to help the United Province run its own affairs. The Honorable Charles Stanley Monck, 4th Viscount Monck, GCMG PC, was a tall taciturn Irishman and a career diplomat. He arrived with his wife, Lady Elizabeth Louise Mary Monck and their seven children. Monck was a peaceful man who loved his family and his garden. Their home was "Spencerwood," an estate built for the governors-general in 1854 when the United Province capital was in Quebec City for the first time. Spencerwood was located in a park-like setting just west of Wolf's Cove, in Sillery.

Just before the Quebec Conference in October, Monck's wife and children left for a holiday back home in Ireland. In return, his brother Richard Monck and his wife, "Feo" Frances arrived from Ireland for their holidays at Spencerwood. "Feo" turned out to be a most outrageous snob:

How very kind the Southerners are to their slaves; they are just as we are with our servants, and till lately a northerner would not speak to a black... Uncle Tom's Cabin has done much mischief. One can't believe what Mrs. B. Stowe says, as she was only a short time in the south.<sup>3</sup>

At the same time, the Honorable Lord Richard Bickerton Pemell Lyons, 1st Viscount Lyons, GCB, GCMG, PC, the British High Commissioner to the United States, came to Spencerwood for a brief respite from the War. He had spent 6 years in Washington and was enroute home for a rest after a tour of keeping British-American relations in a delicate balance. He had been concerned about the USA attacking Canada and about Britain not being able to receive her cotton from the Confederacy. He was a good friend of Charles Monck and an excellent diplomat.

Each evening Lord Lyons would join Monck, Feo and Richard in the library of Spencerwood to await the

report of proceedings from the Quebec Conference.

Little did everyone in Quebec City realize that the Civil War was a lot closer to them than what they were reading in the Montreal Gazette. Canada's concern was its own border with the United States and not some battles being fought well below the horizon.

## The Civil War

The South was concerned about the loss of Gettysburg and Vicksburg in July of 1863. When they lost a battle, they lost credit. Other nations would not lend them money, so munitions came into short supply. Each loss made the next battle tougher to win. Consequently, they had to find other ways to make money.

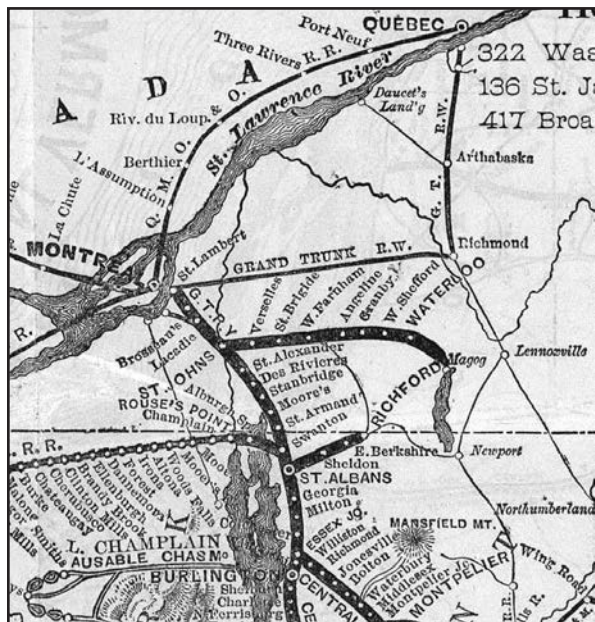
Stephen Mallory, Confederate Secretary of the Navy, had one solution. He would establish missions in Montreal, Toronto and St. Catharine's. For Montreal, he selected Jacob Thompson, former Secretary of the Interior in the James Madison administration, as Commissioner. The headquarters would be in the St. Lawrence Hall Hotel on Great St. James Street in downtown Montreal. The Mission's mission was:

1. To capture Union vessels
2. To assassinate the President
3. To poison clothing with yellow fever and small pox
4. To poison northern water supplies
5. To commit acts of guerrilla warfare
6. To burn down New York City

By September of 1864, the South was still in need of money. So James Sedden, Secretary of War in the Confederacy, sent a young Kentuckian, Bennett Young, to Montreal to lead raids on border towns in the Union. In particular, Sedden added: "To bring the horrors of war to the northern citizens."<sup>4</sup>

## Montreal

Shortly thereafter, Bennett arrived in Montreal with twenty young Kentuckians and reported to the mission. Each Rebel received Two Richard Mason converted 44 calibre 6 cylinder Navy Colt revolvers,



extra cylinders, black powder, cartridges, bullet heads and a Moroccan satchel. Young was given 40 small flasks of Greek fire (sulphur, naphtha and elemental phosphorous), \$1,400 to finance the trip and a guarantee from Commissioner Thompson that, if they were arrested in Canada, “their release would be secured within twenty-four hours.”<sup>5</sup> By early October, Young and his men were ready to depart Montreal on the railways that took them to St. Albans Vermont, the nearest town south of the Canadian border.

## St. Albans, VT

The rebels made their way into town and took up residence at the various hotels. The Tremont Hotel was headquarters.

On Friday, October 13, the State Governor John Gregory Smith delivered his inaugural address in Montpelier to start the new term:

Vermont stands today utterly destitute of any arm of defense or any efficient power to resist or to prevent invasion. The dangers to our northern frontier are by no means inconsiderable, nor can I with a just regard for the welfare of the State overlook them; nor, in the light of the evidence now in my possession, can I justify myself in withholding an urgent appeal to the Legislature to frame such law as will place the State in that position of security, and afford those means of protection to her people, with

out which they are left exposed to the most wanton and high handed predatory incursions.<sup>6</sup>

The Union Army had been in town on Market Day the 18th, to buy all the Morgan horses. Most of the young men of St. Albans had left for the Civil War taking their rifles with them.

At three o'clock on October 19, the banks had closed for business. Bennett Young stood outside the American Hotel and shouted to the passers-by: “I declare that I am an officer of the Confederate Service and I will shoot anyone who resists. I take possession of this town in the name of the Confederate States of America.”<sup>7</sup> At the St. Albans Bank, one of Bennett’s men raised his gun and commanded the customers and staff to repeat after him: “I solemnly swear to obey and respect the constitution of the Confederate States of America and to not fire on the men of that government in the town. In addition I swear not to report this robbery until two hours after the men have left.”<sup>8</sup>

The Rebels took \$208,000 from the three banks, gathered up some stolen horses and saddles, and threw Greek fire against buildings that didn’t catch fire and only smoked. While they were leaving town, Contractor Elinus J. Morrison was shot and killed by Young.

## Montpelier

That afternoon, Governor Smith, decided to stay in his office. He expected attacks from all over the state. He wired the garrison in Burlington and ordered two hundred troops to be mustered and sent immediately to St. Albans. Unfortunately, the only volunteers available were from the State military hospital, but the train broke down in Essex Junction. While two cavalry regiments did respond, it was too late. So Smith sent a second cable to Burlington. He concluded his request by saying: “You just don’t know the extent of this attack... God and Lincoln have an election in about a month.”

## Spencerwood

That evening, Governor General Monck received a



Map of the Central Vermont Railroad and its connections, National Railway Publication Co., Philadelphia. (Courtesy: Canadian National Railways)

WT Crane, “Raid on St Albans, VT, by rebels from Canada” (Image courtesy of the Vermont Historical Society)

cable that the Confederate army had entered Canada after raiding some banks in St. Albans, VT. Monck immediately ordered the Militia's commanding officer in St. John's to get some men down to the border to apprehend the Rebels.

### The Townships

The rebels made it across the border and headed for points north. Thirteen of the twenty-one were taken in Frelighsburg, Stanbridge East, Dunham, Waterloo and West Farnham. Rebel William Huntley made it to Montreal, but was identified a few days later and arrested.

From: General Dix, New York  
 To: Colonel Rueben C. Benton, St. Albans  
 New York, October 19, 1864

To put a discreet officer in charge and if the rebels cannot be found this side of the line pursue them into Canada, if necessary to destroy them... Hang any rebels captured.<sup>9</sup>

The U.S. Government offered a \$10,000 reward for each rebel taken, in contradiction of Dix's order.

### Spencerwood

The following morning, the governor general received a cable from the fort at St. Johns that over a dozen soldiers were being held, pending prosecution. The Governor-General retorted: "Send Justice Smith of the Superior Court to St. Johns and bring them to Montreal for trial." James Smith of the Superior Court could not be found, so he delegated the case to Judge Coursol of the lower court, who was in Montreal.

St. Albans, October 20  
 To Governor John Gregory Smith:

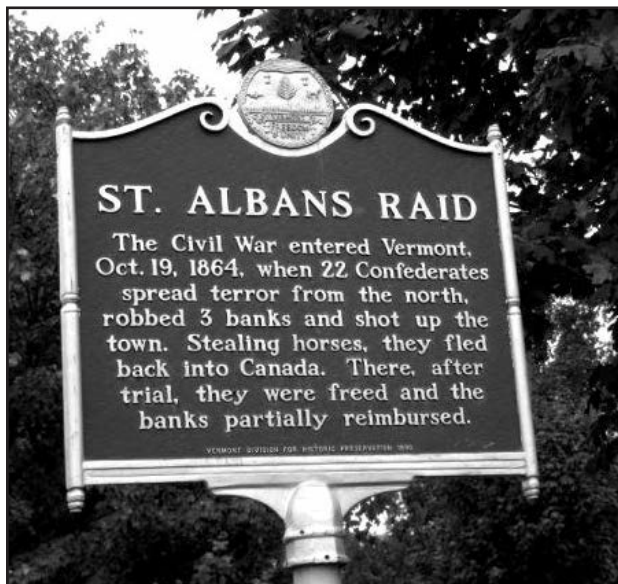


Photo: Donald J Davison

We have had to use Cousin Joe's forcible expression, a "Raid From Hell". For about half an hour yesterday afternoon, I thought that we should be burnt up and robbed. But I hope you don't imagine that I was for one moment frightened, though the noise of the guns, the agitated looks of the rushing men and our powerless condition were startlingly enough. Your loving wife,  
 Ann

### The Due Process of Law

On October 25, Judge Joseph Coursol opened the preliminary trial in St. Johns, and on October 28 transferred the prisoners to his court in Montreal. (Judge Coursol, a passionate political activist, had married Emilie Taché, the daughter of the premier, Sir Etienne-Paschal Taché.) On December 13, the hearing opened. After extensive deliberations, Coursol made his ruling. He released the rebels and gave them back their cash, \$51,950 USD.

I therefore declare that having no warrant from the Governor General to authorize the arrest of the accused, as required by the Imperial Act, I possess no jurisdiction. Consequently, I am bound by law, justice and fairness to order the immediate release of the prisoners from custody upon all charges brought before me. Let the prisoners be discharged! Chief Lamothe, give back the funds that have been taken.<sup>10</sup>

The rebels quickly left the court room and depart-

Funds Given Back	\$51,950
Funds Not Recovered	\$156,050
<b>Total</b>	<b>\$208,000</b>
The Banks' Claim:	
St. Albans National	\$78,000
Franklin County	\$75,000
First National	\$55,000
<b>Total Claim</b>	<b>\$208,000</b>

ed down Great St. James Street for the Bonaventure railway station. They left town as soon as they could, with their cash in their pockets.

Bernard Devlin, the U.S. Counsel had tried to get their money, without success. When Justice Smith could not be found, Devlin went to see the Chief of Police, Guillaume Jean Baptist Lamothe with his unsigned warrant. Lamothe asked for ¾ of an hour for reflection.

Devlin found Smith in his chambers at last. With the signed warrant, he returned to Lamothe, who again asked for time to reflect on the matter. By then the rebels had left town with the money.

That same day, the Superior Court judge, Justice James Smith, issued a similar warrant for breach of the neutrality laws.

### Spencerwood

A cable arrived at the Quebec Conference and was intercepted by party leaders Cartier, MacDonald, Langevin and McDougall. The cable pertained to Coursol and his release of the rebels, so in their haste they forgot to tell Premier Taché and immediately hailed a hansom cab for Spencerwood. They arrived and rushed into the withdrawing room, breathlessly asking for the governor general. He arrived with Lord Lyons, Robert and Feo. A twinkle came into the Governor General's eyes as he looked at the windblown men and uttered: "I suppose this is an invasion of the Yankees?"<sup>11</sup>

Feo wrote in her diary:

John A's appearance was grotesque with his hair flying in all directions. He is always drunk now, I am sorry to say. When someone went to his room the other night, they found him in his nightshirt with a railway rug thrown over him practicing Hamlet before a looking-glass... Cartier is the funniest of little men, always lively, amusing and apt to break into song after dinner... The fuss was such fun!<sup>12</sup>

The next morning, General Dix issued his response,

Headquarters Department of the East  
General Order No. 97  
New York City, December 14, 1864

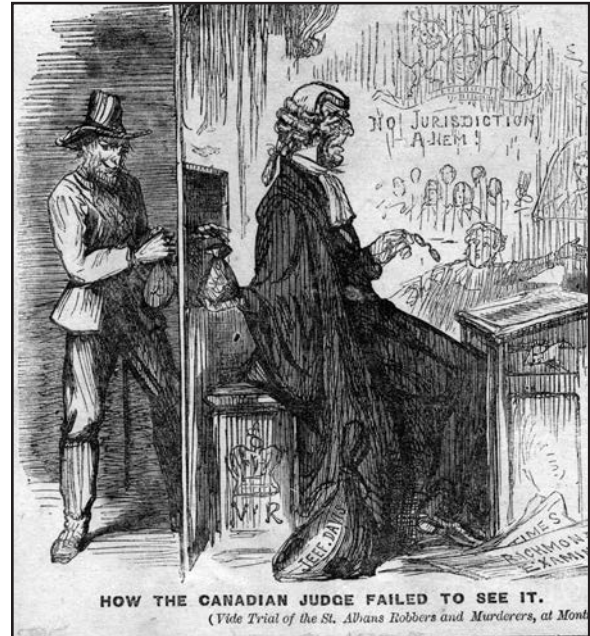
In case further acts of depredation and murder are attempted...you are to shoot down the depredators if possible in the commission of their crimes. If necessary you are to cross the boundary between the U.S.A. and Canada and send the Rebels to headquarters for trial and punishment by martial law.<sup>13</sup>

The next day: December 15, America started to react:<sup>14</sup>

- Lincoln demanded the rebel's extradition.
- The U.S.A. accused Britain of favouring the CSA.
- The St. Albans Banks sued the Canadian Government for \$208,000.
- U.S. Federal Government offered \$10,000 reward for each rebel.
- Chicago Tribune urged the North to invade

Canada: "Take her by the throat and throttle her as a St. Bernard would a poodle pup."

- Lincoln insisted that Canadians must have passports to enter the U.S.A.
- Congress cancelled the Reciprocity Treaty and the Rush-Bagot Treaty restricting war ships on Lake Ontario.



Union Secretary of War Edwin Stanton offered his resignation to Lincoln if he did not rescind Dix's General Order No.97 to invade Canada. Lincoln repeated his promise to Canada and ordered Dix to rescind the order. Dix followed up immediately:

Headquarters Department of the East  
General Order No. 100  
New York City, December 17, 1864

The President of the United States having disapproved of that portion of Order No. 97 which instructs all military commanders on the frontier in certain cases therein specified, to cross the boundary line between the United States and Canada, and directs pursuit into neutral territory, the said instruction is hereby revoked.<sup>15</sup>

The press was another matter:<sup>16</sup>

*New York Times*, December 19, 1864

It is impossible to make anything else of this than that Canada has been turned into a rebel base of operations against our government and people, because it is more secure being under the protection of a neutral flag. This state of thing is deplorable... It may be said



that this will lead to war with England. So it may. But if it must come, let it come... We were never in better condition for a war with England.

*Boston Post*, December 22, 1864

The release of the raiders converts the Canadian border into an asylum of freebooters and assassins under the protection of Great Britain... Pursue the criminals to their head quarters.

## The Due Process of Law Continues

On December 20, Bennett Young, W. H. Hutchinson, Squire Turner Teavis, Charles Swager and Marcus Spurr were re-arrested near Quebec City and returned to jail in Montreal. Both Governor General Monck and Governor Smith ordered their militias to the border. Justice Smith opened hearings on December 27. Young asked for continuance so he could verify his commission and raiding orders. CSA Mission Chaplain Stephen Cameron went to Richmond and returned with the necessary papers. January 19, 1865, Governor-General Monck recalled the legislature and requested approval of the Aliens Act, which would give him the right to expel any alien as he saw fit. On January 26, 1865, Judge Charles Joseph Coursol and Police Chief Lamothe were suspended. The hearings reconvened on February 15, 1865.

Lincoln's Inn Opinion:

Though the Confederates States are not recognized as independent, they are recognized as a belligerent power and there can be no doubt that parties acting in their behalf would not be criminally responsible.<sup>17</sup>

The United States agreed to drop all extradition charges against the raiders if they would be charged with violating Canadian neutrality laws because the raid was planned in Canada. After Young proved his commission and took responsibility for the raid in Canada, Smith released the rebels on April 5.

Smith's Jurisdiction:

The prisoners cannot be extradited because I hold that what they have done does not constitute one of the offenses mentioned in the Webster-Ashburton Treaty... I have no jurisdiction over them. It was a hostile expedition by the Confederate States against the United States. Therefore it was an act of war and not an offense for which extradition could be claimed.... They were soldiers and subject to a belligerent power.<sup>18</sup>

On April 5, the Rebels were re-arrested under warrants from the Supreme Court of Canada West in

Toronto for violation of their neutrality laws. On April 10, Bennett Young took responsibility for the raid being planned in Canada and the raiders were released on bond.

On April 12, the Civil War ended.

## The Aftermath

On April 14, Commissioner Thompson was seen in Portland Maine, booking a passage to England.

Secretary Stanton rushed to Lincoln. "Shall we arrest him?"

Lincoln replied: "Oh I rather think not. When you have an elephant by a hind leg and he's trying to run away, it's best to let him go."<sup>19</sup>

Lincoln then left his office to pick up his wife Mary. They were going to the theatre for some much needed relaxation.

*Donald J. Davison is the author of an historical novel Raise the Flag & Sound the Cannon, published by Shoreline Press, that is based on the St. Albans Raid. He was also a partner in the musical comedy based on the book, Chickasaw.*

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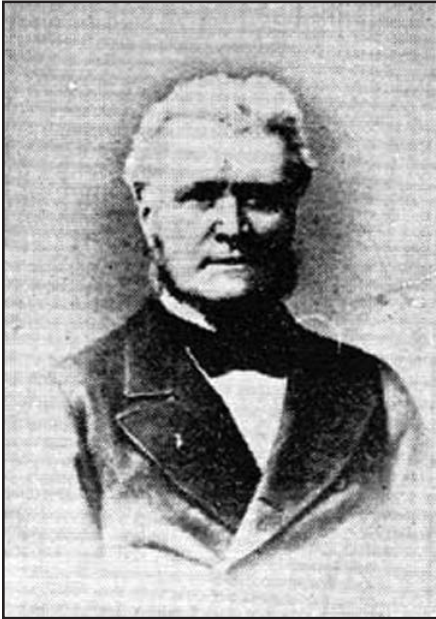
## Footnotes

1. *Elizabeth Brown Pryor, Reading the Man: A Portrait of Robert E Lee*, (Viking: 2007), xv.
2. *Claire Hoy, Canadians in the Civil War*, (McArthur & Co.: 2007), 7.
3. *Elizabeth Batt, Monck, Governor General: A Biography* (McClelland & Stewart: 1976), 85.
4. *Carl Johnson, The St. Albans Raid* (Private: 2001), 5.
5. *Johnson*, 5 & 8.
6. *Johnson*, 5 & 8.
7. *Johnson*, 17-19.
8. *Johnson*, 17-19.
9. *Johnson*, 36.
10. *Tony O'Connor, St. Albans Raid proceedings, 1865* (*Vermont Civil War Enterprises*), 125-126.
11. *Batt*, 96.
12. *Batt*, 96.
13. *O'Connor*, 134-135
14. *Paul S. Gillies, "Ruminations," Vermont Bar Journal*, Summer 2006.
15. *O'Connor*, 134-135.
16. *Hoy*, 332, 334.
17. *Sir Hugh W. Cairns to Mr, Francis Reilly, Lincoln's Inn*, March 22, 1865, quoted in *O'Connor*, 480.
18. *Superior Court, Canada East, proceedings from February 15, 1865.*
19. *Doris Kearnes Goodwin, Team of Rivals*, (Simon & Shuster: 2005), 733.

# A MAN IN A HURRY

*Montreal's John Ostell*

by Susan McGuire



**J**ohn Ostell, son of English saddler Isaac Ostell and an immigrant to Montreal in 1834 at the age of 21, was Montreal's most important architect in the years 1836-59. He changed the face of the city with his design of some 25 major religious, civic and industrial buildings, as well as with his extensive surveying activities. What is less well known is his commitment to the Montreal Mechanics' Institution (MMI, established 1828) and its successor organization, the Mechanics' Institute of Montreal (MIM, established 1840).

Perhaps literally just off the boat on January 14, 1834, John Ostell was proposed for membership in the MMI by ordnance officer William Antrobus Holwell and painter William Boston. He was elected to the MMI's Committee of Managers the following year.

He must have considered it a useful organization, because he served on its committees and executive intermittently for years – and he wasn't a man to waste his time. Patterned after earlier institutes established in Glasgow and London, the MMI and MIM were set up in Montreal to offer technical courses and library support for working men in the new industrial age.

Ostell served as president of the MIM from June 1845 until November 1846, and the minutes indicate that he presided at more than two-thirds of the 33 management committee meetings held during his tenure—so he was no absentee landlord. It was during his term of office in 1845 that MIM was incorporated under the laws of the Province of Canada; the organization is now known as the Atwater Library and Computer Centre.

## Early visit

Legend has it that as a young lad of 17, John Ostell had visited Montreal, assessed the situation, and went back home to England to take surveyor and architecture training. After his arrival in Montreal to stay, he was apprenticed to surveyor (arpenteur) André Trudeau where he learned Quebec practices in the surveying business and presumably honed his French. By July 1834, he had earned his surveyor's certification (brevet de cléricature), and was on his way to a spectacular career in surveying and architecture. He would sign himself, as the work warranted, as surveyor, architect, or engineer.

In November 1835, he received his first major architectural commission, to design the Customs House on Place

Royale, and the building was completed in 1836. It is now part of the Pointe-à-Callières Museum.

One of Ostell's smaller commissions at the time was the renovation of a rental building for auctioneer and commission merchant Austin (Augustin) Cuvillier—also a Mechanics' Institute member. The building is now called Maison Cuvillier-Ostell at 4 Notre Dame Street at the corner of St Laurent in the heart of Old Montreal.

By 1836 Ostell had enough work to sign on William H. Mackenzie as an apprentice. There was a signed contract: the apprentice swore to be diligent, and Ostell promised to instruct him "in the science and business of land surveying and things thereto belonging."

One of his first residential commissions was to design a house for lawyer Alexander Buchanan, a gracious building completed in 1837, still located at the corner of Sherbrooke and de Bullion in the area then known as Côte-à-Baron. The same year he designed twin houses for American-born railway and steamboat engine builders Samuel and Lebbeus Ward, on Wellington Street at King.

In January 1837, he married Élisabeth-Éléonore Gauvin, whose brother Dr. Henri-Alphonse Gauvin was a Patri-





ote leader during the 1837 Rebellion and died as a result of sickness contracted while he was imprisoned. John and Éléonore Ostell were to have at least eight children, four sons and four daughters. His eldest son, Charles Joseph Ostell, born in 1837, became a member of the Mechanics' Institute on December 23, 1850, at age 13—presumably to take the drawing and other courses then offered at the Institute.

John Ostell's marriage into a Roman Catholic family gave him an entry into the ecclesiastical world, and he secured significant commissions from the Sulpicians and the Roman Catholic diocese, including the towers of Notre Dame Church (1841-43), which were later destroyed by fire, and the Episcopal Palace (1849-51), which burned during the major conflagration in Montreal in 1852. Also in 1851-54, he constructed the Church of St. Ann's in Griffintown for the English-speaking Irish Catholic population of the area.

### Active surveying business

Ostell's surveying business also flourished. He replaced Jacques Viger as roads inspector in Montreal in 1840, and from 1842 to 1847 was city surveyor, responsible for building and maintenance of city streets. He drew up the first comprehensive city plan of Montreal. As city surveyor, he automatically sat as a member of the Corporation of Montreal, the chief administrative body of the city. He was provincial surveyor, 1848-51.

In the early 1840s, he produced the

plans for dividing some of the Séminaire de Saint-Sulpice lands on the Lachine Canal (St. Gabriel farm area) into saleable lots. In the process, he acquired some of those lots, some of which he resold to John Redpath—a profitable investment for both men, whose later factories needed access to hydraulic power from the St. Lawrence River canal system.

Though he spent most of his time in Montreal, Ostell made forays into the countryside, probably in his capacity as provincial surveyor. In 1848, he produced a map of the propriétés de feu of William Yule in Chambly Township. This map, now in archives of the Société d'histoire de la Seigneurie Chambly,

shows a cotton spinning mill (built 1842), the seigneurial manor houses of Gabriel Christie and Samuel Hatt, the plan of the mill race and locks in the Richelieu River which fed the seigneurial flour mill, and the Willett carding mill.

In 1853, he undertook the planning of Notre-Dame-des Neiges cemetery for the Fabrique of Notre Dame, plans later expanded by his nephew Henri-Maurice Perrault.

### Architectural commissions

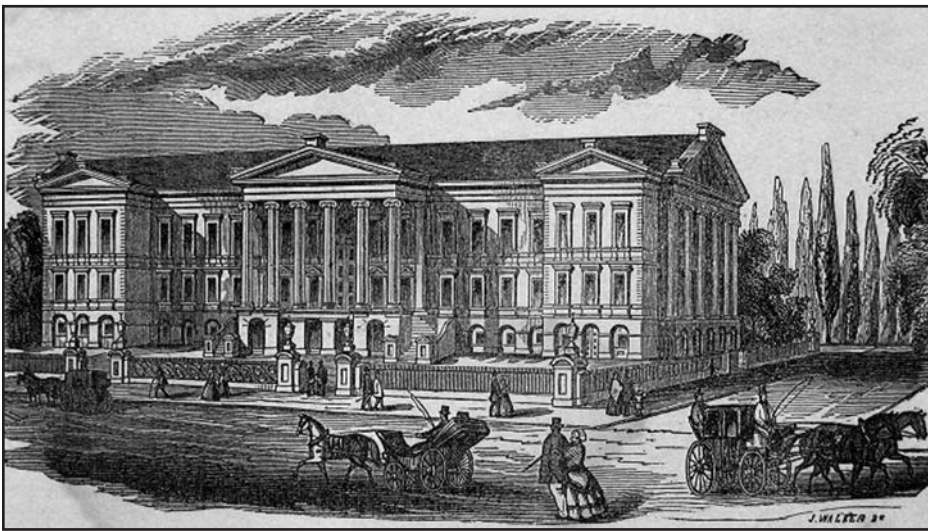
Ostell's second major architectural commission was in the education field: he won the competition in July 1839 for the first buildings of McGill University, whose patrons were looking for buildings that would symbolize English Protestant education in a French-Canadian milieu: the Arts building and the East Block (now Dawson Hall) were constructed 1839-1843.

When the Province of Canada was formed in 1841 resulting from the Union of Upper and Lower Canada, and the capital was to be in Montreal, John Ostell was commissioned to renovate St. Anne's Market (where Place d'Youville is today) to accommodate the new parliament. Sadly, the building and the archival treasures therein burned in an anglophone-instigated uprising in 1849.

He knew how to play the game

By 1843, only ten years after his arrival in Montreal, and when just over 30





years old, Ostell was appointed one of the city's 40 justices of the peace, a position requiring substantial financial and property resources. In that select group were some established Montreal figures who were Ostell's patrons at various times: Jacques Viger (the Customs House commission); George Moffatt (the McGill University commissions); Peter McGill (president of the Bank of Montreal) and James Ferrier (mayor of Montreal in 1845).

Ostell worked extensively with contractor John Redpath, beginning about 1840 when Redpath was president of the Mechanics' Institute and chairman of the city's Committee on Roads & Improvement. Redpath hired John Ostell to plan the sub-division of his large property known as Terrace Bank, located northwards from Sherbrooke Street at Mountain. Ostell designed Redpath's Canada Sugar Refinery which opened on the Lachine Canal in 1854—Canada's first major industrial enterprise, a complex which included a boiler house, filter house, kiln house, carpentry and paint shop, melting house and several warehouses. Some of the buildings are now a condominium complex.

At the beginning of the 1850s, Ostell was instrumental in the formation of the Saint-Gabriel Hydraulic Company, joining with businessmen John Young and Jacob De Witt and miller Ira Gould to purchase Seminary lots that could be resold to companies seeking to use the hydraulic waterpower that had become available with the reconstruction of the Lachine Canal 1843-48. The water held upstream in the canal locks could be channelled and used to turn wheels or

water turbines, and industries needing such power could rent hydraulic lots from the those holding the rights to the land. It was a profitable investment for the businessmen concerned.

Ostell's third major architectural commission was the Sulpicians' Grand Séminaire de Montréal, on the north side of Sherbrooke Street at Fort. He was the architect in charge of construction, 1854-57. When the Collège de Montréal was built in 1868-70 just adjacent, the whole complex became one of the most imposing in Montreal.

John Ostell's fourth and last major architectural achievement was Montreal's (old) Court House, the building at 155 Notre Dame Street East, designed in partnership with Henri-Maurice Perrault. Ostell's nephew and apprentice as of 1844, Perrault became his partner in 1849 when the Court House building

plans were being prepared for competitive bidding. Ostell supervised construction between 1851 and 1856, but it did not go smoothly; there seems to have been controversy over various aspects, including the heating system, from beginning to end. John Kelly, the overseer of works, called him "...egoist... greedy...incompetent..."

### Moving on

In 1856, when he was just 43 years old, Ostell moved away from architecture to focus on the lumber and lumber processing businesses that he had established earlier. This was perhaps because he had been succeeded as diocesan architect for the Roman Catholic parish of Montreal by Victor Bourgeau, and perhaps because his reputation had suffered during the building of the Court House.

Ostell's firm, Montreal Door and Sash Factory, established in 1852 following what was probably an earlier lumber venture in 1848, was next door to John Redpath's Canada Sugar Refinery on the Lachine Canal. His company advertisements touted doors, sashes, blinds, architraves, skirting boards and mouldings, planks, scantling, furrings, laths and shingles. Ostell invested some £20,000 in the enterprise, had five acres with buildings and machinery, and employed 75 men. He sent some of its products to the Paris Universal Exhibition in 1856. The shop produced materials for markets in Lower and Upper Canada, and exported to the U.S., Great Britain and Australia. In the early 1860s,



Right: John Henry Walker, "The Montreal Courthouse, 1860" (Image: McCord Museum, M16410)

Left: Redpath Condominiums, 2010 (at left) (Photo: John Walker)

Ostell seems to have had financial difficulties and the factory was sold to William Molson, but Ostell later rented it back, and in 1886 it was still described as an important manufacturing business; Ostell was still its manager.

### City lighting and transportation

Ostell maintained a long-standing interest in lighting. He became involved in 1836 when many prominent Montreal citizens – including Moses Judah Hays, François-Antoine LaRocque, Jacques Viger, William Bingham and John Redpath, with Albert Furniss as manager – promoted the establishment of the Montreal Gas Light Company in 1836. It provided the gas lighting for some stores and expanded by 1838 to lighting a few streets; by 1840 its business included providing the lighting for the rented rooms of the Mechanics' Institute.

Having withdrawn sometime previously from that earlier company, Ostell joined in the formation of New City Gas in 1847, became a director in 1850 and president in 1860-65. For this company, he designed his last building in 1859, an industrial structure at 956 Ottawa Street which now houses an art studio. New City Gas eventually evolved into Gaz Métropolitain.

Passenger transportation was another Ostell interest. In 1846, he produced a plan for the Montreal and Lachine Railroad. He was involved in the Montreal and New York Railroad, the Carillon and Grenville Railway Company, the Industry Village and Rawdon Railroad Company; and the Montreal & Champlain Railroad (of which he was president 1859-65). In 1861, with William Molson and others, he founded the Montreal City Passenger Railway Company to provide horse-drawn public transport. That company was a forerunner to today's Société de Transport de Montréal

(STM).

Insurance was among Ostell's other business interests, and he was president in 1887 of the Royal Canadian Fire Insurance Company of Montreal.

### Other interests

John Ostell and his family seem to have participated to a limited extent in other city activities. In addition to the Mechanics' Institute, he was a life member of the Natural History Society, and



its president from May 1850 to May 1852. Mrs. Ostell was vice-president of the Roman Catholic Orphan Asylum in 1867-68; her husband had built the Protestant Orphan Asylum in 1848.

An Anglican from birth, John Ostell (1813-1892) was received into the Roman Catholic Church shortly before his death, and was buried beside his wife in a 300-foot plot in Notre-Dame-des-Neiges cemetery that he had purchased in 1854. His married daughter in England was his only surviving child, but he did have several grandchildren, including brothers Captain John Benjamin Ostell and Colonel Joseph Thomas Ostell – both of whom served in the North-West Rebellion of 1886 – and Edouard Sydney Ostell.

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# HIGH GROUND

*The early history of Mount Royal*

*Part II: Mountain real estate*

by Rod MacLeod

The commander-in-chief of British forces in the Canadas had more pressing things to do over the autumn and winter of 1837-38 than attend to the affairs of the all-but-non-existent McGill College, but as defacto colonial governor he was also the titular head of the college board of governors, with certain obligations. Principal John Bethune, moreover, was a doggedly persistent man, to say nothing of an ambitious one, especially regarding the college. And so, on 10 May 1838, General John Colborne welcomed Bethune and Judge James Reid to his home on St Paul Street, a house he had rented from the Redpath family the previous November to use as a pied-à-terre in Montreal while he suppressed the rebellion. These three men, who were effectively the McGill board of governors, agreed that with the prospect of a return to political stability the time had come to make James McGill's dream a reality and build an actual home for the college

that had borne his name since 1821. This action marked the beginning of the transformation of Mount Royal into real estate.

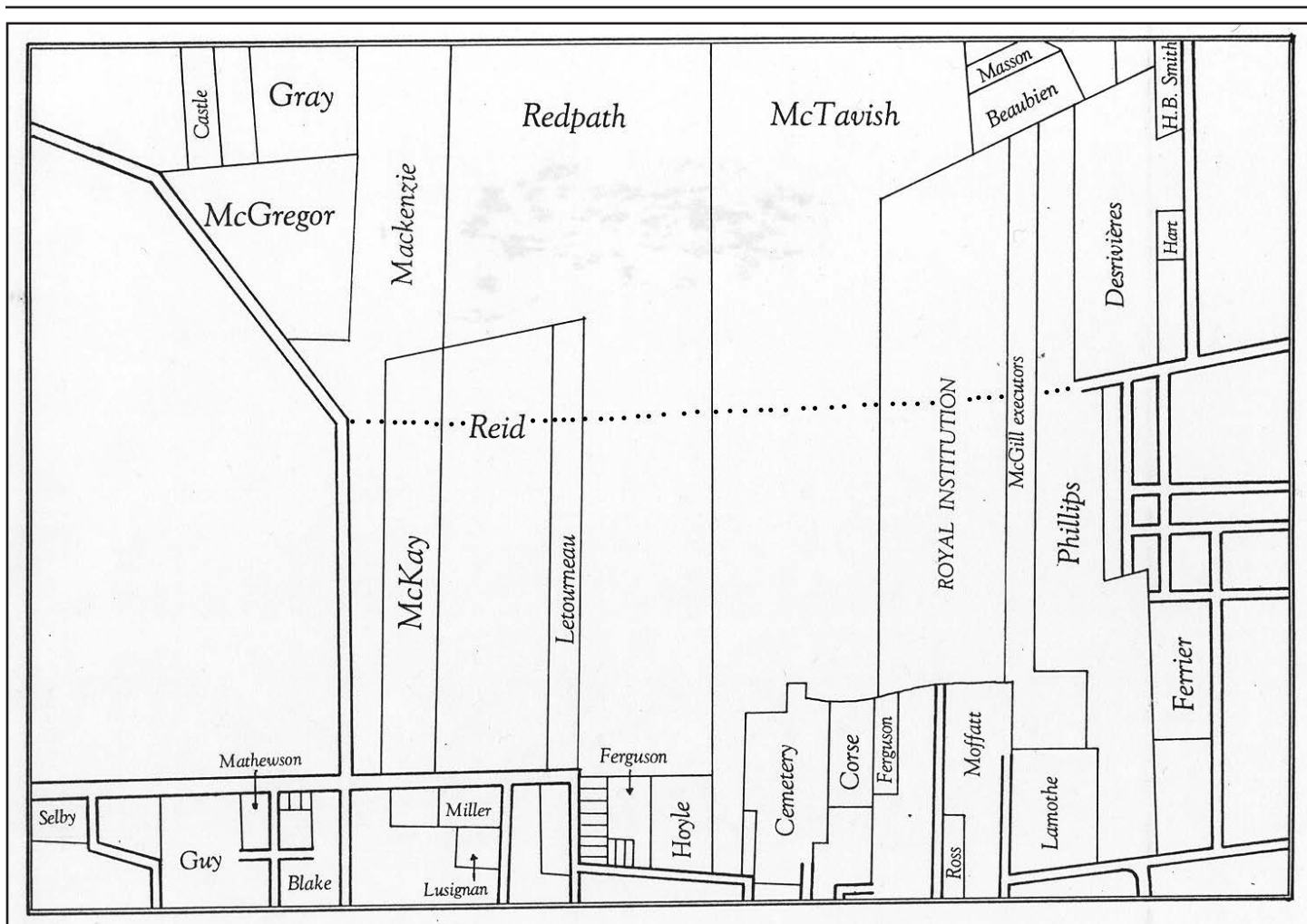
The Royal Institution for the Advancement of Learning, a government agency mandated to provide public education to Lower Canada, was the beneficiary of James McGill's generosity and had fought tooth and nail to keep this bequeathed property ("Burnside") from falling into the hands of McGill's wife's family, who by rights would receive it should the Royal Institution fail to establish a college. Cash-strapped but determined to take its charge seriously, the Royal Institution founded McGill College, if only on paper, in 1821, and eight years later formally opened the college at a ceremony held in James McGill's old mountainside home ("Burnside House") even though the only teaching that went on was in the field of Medicine; the college's function was to rubber stamp the certification acquired from training at the Montreal General Hospital. The college's first principal had been the Anglican Archbishop of Quebec, George Jehosephat Mountain, whose commitment to the nascent institution was genuine but not what one would call hands-on, based as he was in Quebec City. John Bethune, by contrast, was a Montrealer, the Anglican rector of Christ Church and a member of numerous community organizations in that city. For Bethune, McGill College needed to be a local institution – albeit one that by its commanding position on the mountainside would assert superiority over the rest of the town.

As an estate, Burnside was small compared to many of its neighbours, and unlike most did not extend right over the top of the mountain. It was framed to the east by the estate now owned by the contractor and brewer Thomas Phillips who lived with his

family in the rambling farmhouse, similar to Burnside House, known as Beaver Hall. West and north of Burnside lay the vast lands once owned by the fur trader Simon McTavish and now the property of a McTavish nephew living in Baltimore who paid it very little attention. Further west was another large estate now owned by contractor John Redpath who had recently begun to live year-round with his large family in the old farmhouse, which he would later rebuild and christen Terrace Bank. Beyond that was the estate owned but never inhabited by fur trader Alexander Mackenzie and his heirs. Higher up the mountain, bordering on Cote des Neiges Road, was a smaller farm occupied by the McGregors, and higher still was the property owned by the McCords, who had recently built a villa on it called Temple Grove. Beyond that was craggy wilderness. On the far, northern slopes were more farms, smaller than those on the southern side and less fertile, rocky in character and unprotected from the north-west winds. By contrast, the southern slopes sported fields and orchards, desirable dwelling places for the likes of Redpath and Bethune.

Upon becoming college principal in 1835 – the same year that McGill's estate was finally confirmed as the property of the Royal Institution – John Bethune had moved into Burnside House, which he felt ought to serve as the principal's official residence. It was an old but attractive home by all accounts, surrounded by gardens, orchards and pasture lands, the proceeds from which Bethune and his family clearly benefitted. In Bethune's mind, this gently sloping farmland was entirely distinct from the higher ground on the upper part of McGill's estate where he suggested that the college be built. It was this vision of a handsome building set in landscaped grounds that Bethune





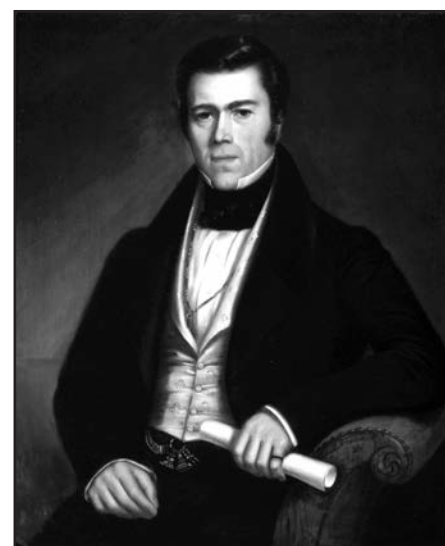
presented to the other governors in May 1838, and which they approved. The search was then launched for an architect and contractor (there was no real distinction before the middle of the century) to flesh out Bethune’s proposal. The selection process took months: four candidates emerged, similar in talent and offering comparable tenders for carrying out the work. Although only one of these designs survives, it is clear from descriptions that all four proposed a stately building in grounds whose shape conformed to the upper part of the Burnside estate.

The projected division of Burnside into upper and lower halves was not mere whim. By 1838 the decision had been made by the justices of the peace who ran the city to extend the line of Sherbrooke Street across the mountain’s southern flank, cutting through the lower parts of the mountain estates. For some decades, Sherbrooke Street had marked the northern extent of Montreal as the city spread along what is now Boulevard St Laurent, although it ran no

further west than Bleury Street. The advantages of extending it across the mountain estates were clear, particularly in the form of the 80-foot-wide avenue that the city proposed. This would mean that landowners wishing to subdivide their properties could ensure prospective purchasers improved access as well as a prestigious new address. Bethune was keen to make full use of these opportunities in developing Burnside. John Redpath was even more ambitious – although he was not above bickering with the city over the compensation he was owed for the loss of 29 trees as well as the strip of land required for the opening of Sherbrooke Street. The extension was well underway by the spring of 1839, by which time the McGill College campus and its Arts Building were beginning to take shape.

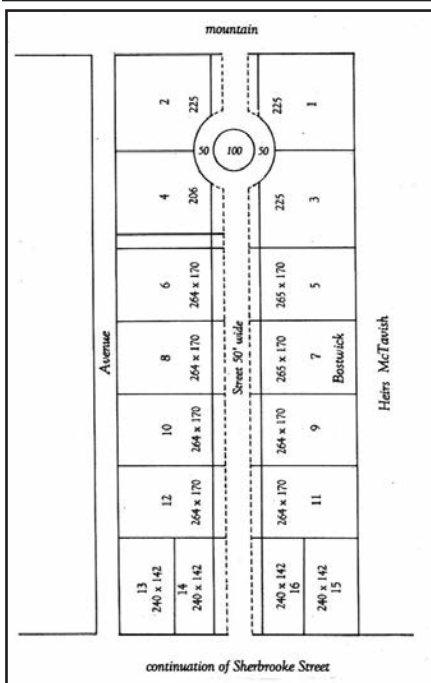
The man who won the competition had not submitted the most attractive design, or the lowest tender, but he had impressed Bethune as an efficient and well-connected professional. He was John Ostell, a British-born surveyor and

architect who in a few short years had won his spurs designing a number of important civic commissions; as Susan McGuire asserts, he was a “man in a hurry.” Unfortunately for Bethune, however, it soon became apparent that Ostell was in no particular hurry to complete the Arts Building. Indeed, the project immediately ran into fiscal diffi-



Left: Mountain Landowners, showing the proposed extension of Sherbrooke Street, 1838

Antoine Plamondon, Portrait of John Redpath, 1836 (McCord Museum M994.35.1)



culties, requiring endless negotiations between architect, principal, and the trustees of the Royal Institution with whom Bethune was already on poor terms. Building on the mountainside was not a simple matter given the rocky terrain and the endless problems of water runoff, and this meant a steady rise in material and labour costs. The Arts Building was not completed until the spring of 1843, long overdue and way over budget, much to Bethune's frustration. Even more frustrating for him was the trustees' decision to offset expenses by renting out the farmland part of the estate to a tenant farmer, which meant that Bethune and his family had to move out of Burnside House.

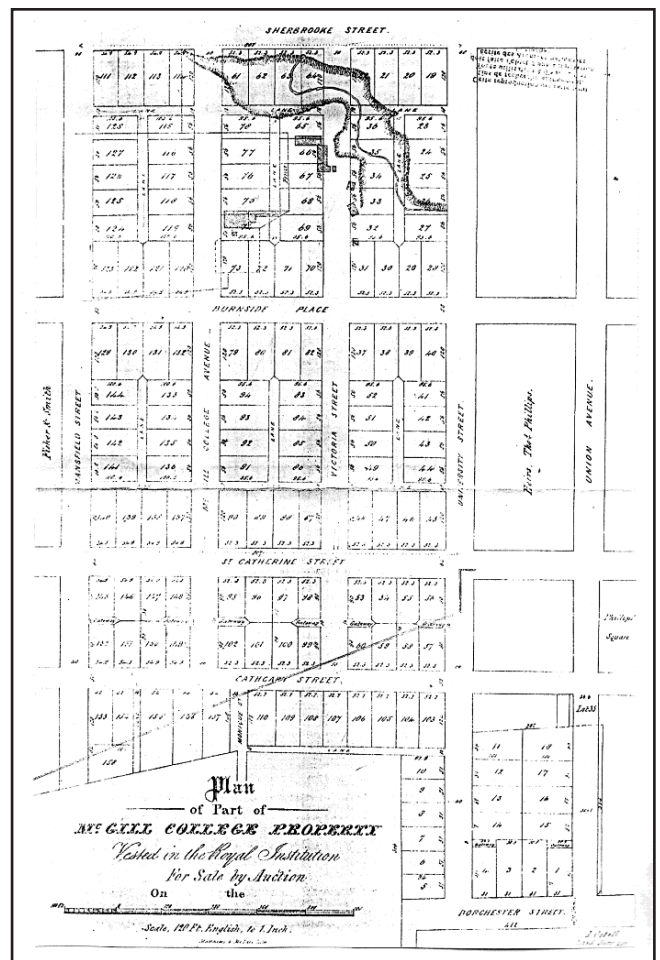
Ostell's less-than-constant devotion to the Arts Building project is understandable given the extent of his other activities at this time, particularly his prestigious work as surveyor for the city of Montreal. Surveying as a profession took off in the 1840s with the return of stable government; in many ways it was emblematic of the new urban confidence that required not only measurers but planners who could dream on a large scale. The Special Council that had governed Lower Canada since the outbreak of the rebellions had taken advantage of martial law to impose a number of much-needed reforms intended to bring the colony up to economic speed with the rest of the British Empire. Such reforms included an ordinance that

allowed landowners to commute seigneurial dues (an important step towards the 1854 abolition of seigneurialism) so that land could be bought and sold without countless strings attached. The two Canadas were also joined as a single state with a political system akin to that in Britain, although the responsible government recommended by Lord Durham would not come for almost another decade. Civil democracy was restored to Montreal in 1840 in the form of a mayor and elected council. The expectation of an economic boom and population expansion prompted the need for urban planning, to shape the city in a more rational manner than it had experienced since its founding two centuries earlier. The Committee on Roads and Improvements was established to rationalize the laying out of new streets and to draw up a master plan. Conveniently, two of the mountainside's key landowners, John Redpath and Thomas Phillips, sat on this committee, and the master plan was entrusted to none other than John Ostell.

This arrangement proved highly beneficial to all three men. Redpath quickly commuted key parts of his estate and had Ostell draw up subdivision plans for attractive stretches of real estate – including a new street (“Drummond,” which was Mrs Redpath’s maiden name) running steeply up the mountain from Sherbrooke Street, offering large building lots on either side. A new, largely English-speaking middle class with cash to invest snapped up these lots, and as Redpath offered more over the next few years their eagerness resulted in a veritable mountain fever. Although only a small proportion of buyers actually built on this land during the 1840s and early 50s, Redpath made a for-

tune several times over, most of which he would invest in the even more lucrative sugar business. Making a profit in real estate while sitting on a planning committee would today probably be considered conflict of interest or insider trading, but such was the nature of early capitalism.

The Phillips family (Thomas died in 1842) were almost as successful at urban real estate, selling off smaller lots which were considerably closer to town and which contained squares (“Phillips” and “Beaver Hall”) in conformity to the master plan. The Committee on Roads and Improvements envisaged a bright and airy “New Town” on the mountain’s lower slope, in self-conscious emulation of the new towns of Edinburgh and London, and by contrast to Montreal’s cluttered old town, which was seen as French and Catholic. Bethune himself joined the bandwagon by having Ostell draw up subdivision plans for the lower part of Burnside. Unfortunately for the college principal, the Royal Institution’s trustees were unwilling to sell any of James McGill’s estate. An attempt to



Left: Ostell's plan of the Drummond Street Subdivision, 1840 (after Ostell)

Ostell's plan for the lower Burnside Subdivision, 1842 (McGill University Archives)



convey building lots in leasehold form proved financially disastrous – in no small part because Bethune constantly strove to undermine the trustees' authority. By 1846, his underhanded – and even, on occasion, downright shady – attempts to control the Burnside estate led the Royal Institution to remove him as principal.

By that time, much of the rest of the mountain's lower slope had also been subdivided. A plan for part of the McTavish estate was promoted by a consortium of three men – including James Smith, the current attorney-general for Canada East, who used the old McTavish farmhouse as his principal residence – who had purchased the estate from the absent heir. The MacKenzie estate was bought by the Hudson's Bay Company's George Simpson, who did not wish to live on the property and had a subdivision plan drawn up for all the land below the summit wilderness; he sold the summit and the northern slopes to American merchant Hosea Ballou Smith, who later built a stone house in the slight valley between the peaks of Mount Royal and Outremont Mountain. (Smith's house is, of course, still standing, long after the original houses, and indeed most of their immediate successors, on the southern slopes have disappeared.) These later subdivision schemes were, however, only somewhat successful, owing to a rapid decline in the economy following the 1846 repeal of the British Corn Laws which frustrated trade. Mountain fever had been short lived, creating fortunes for a few and luring dozens of others away from what might have been wiser investments.

Having been a critical force in urban planning in the early 1840s, Ostell withdrew to other pursuits when they became more lucrative – including, eventually, manufacturing. The McTavish and Mackenzie building plans were left to other, less experienced surveyors and architects; even the city's master plan was completed and ultimately credited to architect James Cane. Published in 1846, Cane's map of Montreal gives a good sense of the recent planning mania, but a distorted view of the state of the mountainside's development. Most of the streets appearing on this part of the map were those ap-



proved by the committee for eventual opening, but very few had actually been laid out by this time – and many would not for another decade or more. The map also shows how rarely the ability to purchase land was translated into a willingness to build on it. Buildings are few and far between: a handful of large villas on Redpath's Drummond Street subdivision, the original farmhouses, the McTavish "castle," the Arts Building (showing the west wing, which was not actually completed until 1860), and the odd row of terraced houses. Of the latter, Beaver Hall Terrace (built by John Redpath) was the most prestigious, serving as a kind of anchor to the New Town; clustered near it are St Patrick's and St Andrew's churches and the High School of Montreal, institutions that happened to have been looking for available space in the 1840s and found it on the new Phillips lots.

The poor economy would keep further real estate activity in check until the early 1850s when industrialization began to transform Montreal. The typhus epidemic of 1847 also put a temporary damper on urban development, although it reminded city dwellers that

congested homes and streets were not ideal ways to live, and that open spaces and pure air were desirable commodities. Redpath and Ostell had emphasized these healthy aspects of mountainside living in the advertisements for building lots, more so than the perhaps more obvious advantage of a fine view of the city and river valley beyond. In real-estate terms, the mountain offered this above all else – to those who could afford it: living space that was immune to all dangers posed by contagion, smells, violence and other by-products of human congestion. Industrialization would only underscore these dangers and the need to escape from them. With the rise of prosperity, wealthy families would seek the shelter of the mountainside, separated from the city not by significant distance, but by height – and protected to the rear by the craggy wilderness of the summit, which was surely in no danger whatsoever of being developed by the hand of man.

*Rod MacLeod is the author of "The Road to Terrace Bank: Land Capitalization, Public Space, and the Redpath Family Home, 1837-1861," Journal of*

# THE LATE MARIANNA O'GALLAGHER, C.M.

by the Honourable Dennis Dawson

*The following is an address presented by Senator Dawson to the Canadian Senate on June 1, 2010, and is reproduced here with thanks to Joseph Lonergan of Irish Heritage Quebec.*

Honourable senators, yesterday the Irish community of Quebec City, Quebec and, indeed, all of Canada laid to rest a great contributor to the Irish heritage of our country. I am sure that Madam Suzanne Duplessis would join with me – we were both MPs in the same riding in Quebec City – in agreeing that Marianna O'Gallagher, who died last week, deserves, by far, the title of "the greatest Irish Canadian of Quebec City."

Her writings encouraged many to study the history of the Irish in Canada. Her work in the research and promotion of the Irish culture in Canada was recognized and respected not only in Quebec and Canada but also in Ireland.

In addition to being the author of several books on the subject – Grosse Île: Gateway to Canada, Eyewitness: Grosse Île 1847 and The Shamrock Trail – Ms. O'Gallagher was also the recipient of both the Ordre national du Quebec in 1988 and the Order of Canada in 2002; and on several occasions Irish heads of state and foreign officials have visited in her company.

She left us with a substantial list of contributions beyond the written word. When I was first elected as a member of Parliament in the other place in 1977, 33 years ago last week, I was subject to her immediate lobbying on behalf of the Irish community.

I knew Marianna. I had the pleasure to know her because she was a teacher where I went to school and where I later in life became chairman of the school board. She came to visit my campaign office following the election and, even before I was sworn in as an MP, started to lobby me – yes, it is an honourable thing to do – on behalf of the Irish community to create and later promote the Grosse Île committee that she had formed many years before.

She came to me favouring the concept of giving access to this sad but important doorway to Canada. She succeeded beyond anyone's dreams, humanizing Grosse Île's history with victims' personal anecdotes brought forward through the meticulous historical research for which she was famous.

Thanks to her, not only do we have the access that was denied before, but today Grosse Île, the Irish Memorial National Historic Site of Canada, is recognized as one of Canada's greatest landmarks for its contribution to Irish heritage and to Canada's link with the past.

Time after time, she asked me to visit the site with her and I mistakenly declined. She was and will remain our best guide to that chapter of our history.

As a descendant of a family that arrived on Grosse Île during that period, I always felt strong affection for what she was doing. I also live around the corner from the O'Gallagher family home in Sainte-Foy and held many political events in their old home that was later transformed into a popular restaurant.

Two months ago, Ms. O'Gallagher finished her illustrious career by serving as Grand Marshall at this year's revival of Quebec City's St. Patrick's Day parade. Yes, you heard me right — Quebec City's St. Patrick's Day parade. It shows the extent of the involvement of the Irish community in Quebec, and it was all done in an environment

unique to Quebec.

[Translation]

That all happened in cooperation with francophones in the Quebec City region, who exemplify multilingual and multicultural cooperation in Canada.

It was my personal pleasure to know her from my childhood until her death and to work with other members of her family, who are also outstanding examples of integration and collaboration among speakers of different languages in Quebec.

[English]

Please join me in thanking Marianna O'Gallagher for her contribution to our history.



*Please send in your personal stories and reminiscences of Marianna O'Gallagher.*

*The QHN is planning a special commemorative feature on this great lady and would love to hear from the hundreds of people she has touched.*

# EVENTS LISTINGS

## Eastern Townships

Quebec Anglophone Heritage Network  
400-257 Queen St Sherbrooke  
(Lennoxville)

Info: 819-564-9595 or toll free in Quebec: 1-877-964-0409

Email: home@qahn.org

September 10-11

*Ways of Memory*

Inspiring, connecting and informing communities through heritage stewardship. 2010 Annual General Meeting & Provincial Heritage Conference and Awards Banquet

Chéribourg Hotel, Canton d'Orford

Info: 819-564-9595 or home@qahn.org

Uplands Cultural & Heritage Center  
9 Speid St. (Lennoxville)

Info: 819-564-0409

Discover the borough of Lennoxville Uplands is the starting point for a 2.2 km heritage walking trail that permits the visitor to discover 30 homes and buildings that aided in shaping Lennoxville's colourful history. All visitors are furnished with free walking maps and/or \*MP3 audio devices to guide them. \*Maps are free. Rental fees (\$3) apply for MP3. Departure and parking at Uplands Cultural and Heritage Centre.

Information

Uplands: 819 564-0409

Borough of Lennoxville office: 819 569-9388

Lennoxville-Ascot Historical and Museum Society

9 Speid, Sherbrooke (Lennoxville), Uplands building

Info: Tel: (819) 564-0409 Fax: (819) 564-8915

Irider@uplands.ca / lahms@uplands.ca

*Parlour exhibition*

A display of Toys and Games, featuring pastimes of about a century ago, has been arranged in the parlour showcase. Included in the colourful array are vintage dolls, toy tea sets, board games and

cards. Extra information sheets provide interesting research findings about the tiny Frozen Charlotte doll, sometimes used to cool a cup of tea, and the set of Tarot cards from the museum's collection.

Tuesday-Sunday from 10 a.m. to 4:30 p.m.

Exhibition: Frank Libbey and the Art of Woodworking

This collection of woodenware, photos and literature will be displayed on the second floor of Uplands in Lennoxville.

Colby-Curtis Museum

535, Dufferin Road, Stanstead, QC

Tel: (819)876-7322

Till October 11.

Exhibition: Rendering a Likeness; portrait art.

## Montreal

McCord Museum

Info: 514-398-7100

Email: info@mccord.mcgill.ca

*The Dream Weavers* - Costumes by Cirque du Soleil exhibition looks at how characters are created through costume. Visitors are invited to explore the arts of millinery, dyeing, costume-making, lace-making and shoe-making and learn about the roles and experiences of Cirque's craftspeople through words and images.

Exporail, Canadian Railway Museum

110, rue Saint-Pierre, Saint-Constant

General Information: 450-632-2410

September 18 and 19

*Back to school: Rail safety*

Learn everything children need to know about staying safe around railroad crossings and tracks.

September 19

*Museum Express*

A total train experience, a return trip from Lucien L'Allier station in Montreal to the Museum.

Reservations: AMT 514 287-7866

Atwater Library and Computer Centre  
1200 Atwater at Ste-Catherine (métro Atwater)

Info: Contact lverge@atwaterlibrary.ca or visit www.atwaterlibrary.ca

September 2, at 12:30 pm

George Wall gives a presentation on the Shakespeare plays on the 2011 Stratford Festival playbill: Twelfth Night, The Merry Wives of Windsor, Richard III, and Titus Andronicus.

## Outaouais

Gatineau Valley Historical Society

80 ch Summer, Cantley

Info: 819-459-2004

Email: info@gvhs.ca

August 21, at 9:00 am

*47th Annual Auction, Flea Market,*

*Silent Auction & Bake Sale*

Rain or Shine

St. Stephen's Church Grounds, Old Chelsea, QC

Auctioneer Revel Stewart will once again lead the bidding on our usual selection of antiques, collectibles, and curiosities to raise money to support the ongoing process of keeping the heritage of the Gatineau Valley alive. Cash or cheque only

We need your quality antiques and collectibles

Mulgrave & Derry Historical Society

St. Matthew Lutheran Church Parsonage  
643 Inlet Road, Mulgrave & Derry Qc

Every Saturday till August 28, 1:00 p.m. till 3:00 p.m.

The Society would like to welcome the public to see the restoration project of the parsonage and to display pictures depicting life in the area as far back as the late 1800s.

Dessert and tea will be available for purchase.

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Photo: Sébastien Larose

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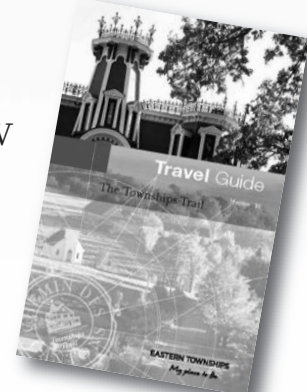
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*My place to Be*