

QAHN'S 5TH ANNUAL WINE & CHEESE AT THE MONTREAL'S HISTORIC CHÂTEAU DUFRESNE

\$10

Heritage

Quebec

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News



The Mechanics of Montreal

The Atwater Library's Heritage: the Early History and a Graphic Story

Dream a Little Dream

New Series on Fundraising from Heather Darch

Stanley, I Presume

The Biography of a Key Montreal Street

Quebec Heritage News

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Cover photo: Château Dufresne. Photo: <http://museesmontreal.org>.

EDITOR'S DESK

Kevin, Christopher, and Sir John

by Rod MacLeod

Once upon a time I was short-listed for the Canadian Historical Association's John A. Macdonald Prize for "the best scholarly book in Canadian history." It turned out to be quite an unsettling experience.

I spent a portion of my long solo car drive from Montreal to the CHA conference in London, Ontario, practicing my acceptance speech, something I assume most Oscar contenders also do prior to the big night. I may even have practiced tossing off "it's an honour just to be nominated" so I could appear cool and collected in the likely event the prize went to another writer. But my inner optimist had fingers crossed.

"Of course you won't win," an unthinking colleague informed me next day at the conference, following congratulations on my having made the short list. My practiced suavity very nearly failed me as I gasped to utter something cheerily self-deprecating, acknowledging the obvious superiority of the book I now realized had won the jurors' hearts. Inwardly, and belatedly, I recognized the truth: that a short list of five should not mean that each contender has a full 20 percent chance; there are stars and favourites in academia just as there are in the Academy. Even so, it was a bitter pill that I struggled to swallow, there at the back of a University of Western Ontario classroom with only a warm Tim Horton's coffee for lubricant.

Admittedly, my disappointment was disproportionate to the situation, and for a reason. I reflected that I had been using the remote possibility of winning the prize as a diversion from what had occupied a much larger portion of the previous day's long solo drive: memories of my father, who had recently died. There were triggers in every other song on every CD I played – many of them deliberately induced, but all of them draining. I realized that, in sparing me false hope, my well-meaning colleague

had in fact left my sinking heart with nothing to land on.

I then did something eminently sensible. Slipping away from the conference's lunchtime chaos, I got back in my car and drove out into the relentlessly flat landscape, finding myself an hour later chatting to a nice lady at the Stratford Festival box office who sold me one of the few remaining tickets to that



evening's performance of *The Tempest*. I was delighted at the prospect of seeing the great William Hutt in his last role before retirement (Prospero), but I did not know until I arrived at the Festival Theatre at 7:30, fortified by a very different sort of coffee (and sandwich) from Balzac's, and found myself surrounded by a red-carpet crowd in tuxes, gowns and heels, that this was in fact Opening Night, and that there was something of a dress code – fortunately, unenforced. My discomfiture amid this finery aside, it was an unforgettable evening, and I lapped up Hutt's admission that our little life is rounded with a sleep with the tearful sobriety it merited.

This theatrical excursion was not only enjoyable but entirely appropriate, given that my father had dabbled as an actor and stage hand in his youth – never seriously, not with a career in mind, and usually for room-and-board rather than pay, but often in the company of dedicated people who were as professional as you could get in the days before the Massey Report. The summer of 1938, encouraged by his sister-in-law Bea (a stage director and drama teacher), he joined the Forty-Niners in Whitefield, New Hampshire, and won everlasting fame under Bea's direction for his delivery of a total of four words ("Your taxi's ready, ma'am!") in *Fly Away Home*; the fame consisted of a review in the *New York Times*, no less, which after much praise of the main players declared that "Archie MacLeod as the taxi driver was adequate." Two summers later, prior to beginning basic training, he travelled to Knowlton, where he helped design and build sets for the Brae Manor Playhouse, the brainchild of Montreal Repertory Theatre alumni Filmore and Marjorie Saddler; a high point for my father was to be cast as one of the leads in *Blithe Spirit*, where he got to kiss the MRT's Martha Allan on the neck (on stage, that is). He returned to Brae Manor on at least one occasion after the war, but by the 1950s full-time employment as a social worker shifted his focus away from the stage – except for occasional visits to New York, where he and friends (sometimes my mother) always made a beeline for Shubert Alley, as evidenced by the boxful of old playbills I have somewhere in my attic.

My afternoon and evening in Stratford was also appropriate given my family's relationship with the town and festival. Three years earlier I had gone there with my kids for the first time, coinciding with my theatrical aunt Bea, who was marking her fiftieth season as a loyal patron; she had applauded Alec Guinness as Richard III under a mere



tent on that momentous day in 1953 when the festival began, and there is now a plaque with her name on a seat in the front row of the balcony in the Festival Theatre. Beata died shortly before my father, so she was in my thoughts too as I sat in Balzac's that day anticipating *The Tempest*. I did not know then that a few years later I would begin making my own annual pilgrimages to Stratford, often to drop my daughter off at the Shakespeare School – or rather at Balzac's, where she and her roommate always agreed to meet up and where her parents could enjoy a coffee after the long drive. Echoing her grandfather's experience, my daughter learned the acting craft from a variety of seasoned professionals and had the opportunity to meet a number of Stratford stars – including the one who is really the subject of this article, if you can believe it.

Had I known anything of my future Stratford connection during my improvised escape from the CHA conference, I would of course have been immensely cheered. Had I also known that I would soon get involved in community theatre myself, I would have spent less time wracking my soul over my Balzac's cappuccino, convinced that the stars were pointing me toward the Stage and away from History, and fearing that it was impossible to do both.

As it was, the day's events put the John A. Macdonald Prize issue into perspective: I realized, driving back in the

dark to my room in the student residence, that it was indeed an honour just to be nominated. And there would be other books, other chances at bat. It's a prize I still have my eye on.

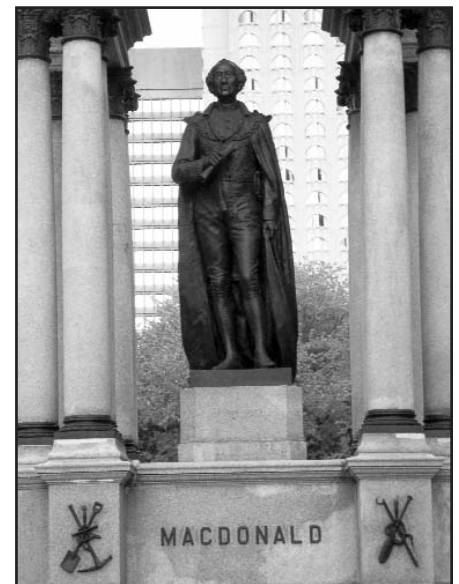
By that hypothetical time, of course, it might not be called the John A. Macdonald Prize. The Canadian Historical Association's council has already moved to rename the award the "CHA Prize for the Best Scholarly Book in Canadian History," and the final decision will be made by the membership at this spring's general meeting, in Regina.

The problem with Sir John, you see, is one that school boards and other groups across the country have been wrestling with in recent months: turns out, he wasn't the nice guy they thought he was. Institutions everywhere have been named after him, and now many are feeling uncomfortable having his name over their doors and on their stationary – particularly institutions that serve, or wish to be sensitive to, Indigenous peoples, since the issue they are zeroing in on is Residential Schools. Macdonald was arguably a keen proponent of that program, even its true "architect" – to use an inference made famous at the Nuremberg Trials. The educational aspect of this issue has obvious implications for schools and academic prizes. Not all Macdonald Prize candidates would be as indifferent to the name as I was, back in the day; many, particularly Indigenous candidates for the CHA honour, might feel very uncomfortable having the name of a Residential Schools proponent attached to their work.

My initial reaction to this anti-Macdonald movement was surprise. Does hagiography still monopolize the teaching of Canadian history? Is anyone really under the illusion that all the great men of the past were kindly, wise and altruistic? Given our collective suspicion of politicians, I would have thought we'd be well-versed on their misdeeds, even those of a century and a half ago. If not, there are plenty of good sources. One of the best is E. A. Heaman's recent *Tax, Order and Good Government: a New Political History of Canada, 1867-1917*, which recounts in sober detail the way Macdonald's government systematically taxed the poor to enable the rich to build the country – a kind of trickle-up policy (I simplify grossly, of course).

Macdonald is to date the only Canadian prime minister to resign in the face of scandal – in this case, accepting bribes to facilitate the railway's drive across the west. That drive necessitated removing "the natives" from the picture (hence Residential Schools), just as had occurred at every stage of the European colonial project in the Americas.

But all that said, John A. Macdonald was Canada's founding prime minister, which you'd think would count for something. We (it is our collective, retroactive responsibility as Canadians, regardless of when our families arrived here, so I say "we") elected him. We did so four additional times *after* scandal forced him out. Flawed though the electoral system was (more than today, I mean), it put this man in office. Master manipulator though he may have been, Macdonald governed the country that Canadians accepted as their own and still recognize 150 years later. Conflict over governing style and tactics notwithstanding, Canadians of the late nineteenth century generally approved of the *drang nach Westen* that the National Policy encompassed. Canadians of the 1960s and 70s weren't in much disagreement either, since it was in that nationalistic age that most of the institutions bearing Macdonald's name opted for that nomenclature, including the Canadian Historical Association Prize. That this vision of Canada has largely conflicted with the vision (to say nothing of the survival) of the territory's pre-European population is an uncomfort-



able truth we have overlooked for far too long. But the recent sensibility that acknowledges this would have been unintelligible to Macdonald or virtually any nineteenth-century politician.

When it comes to twentieth-century politicians I think many of us tend to be a bit more cynical. We are conscious of their flaws: real stains on generally well-meaning and innovative leaders, including Mackenzie King (soft on Hitler), Henri Bourassa (antisemitic), and Tommy Douglas (promoted sterilization). It can happen that these stains take over the public imagination and we find ourselves either reluctant to acknowledge any achievements by these people or else constantly on the defensive, desperately citing the need for “context.” And context is important, however much it is often overplayed by the accused. Axes are also easily ground: by conservatives against Douglas, say, or by imperialists against Bourassa. But it is possible to accept that historical figures are capable of making serious mistakes or even holding reprehensible views even as they achieve great things; one doesn’t have to hold one’s nose as one acknowledges achievement, merely allow for both.

Take an international example: Winston Churchill. I thought of him recently while viewing *Darkest Hour*, an engaging depiction of those grim days in June 1940 during which a steadfast Churchill spars with the conniving Lord Halifax over the seeming disaster that was Dunkirk and the seemingly obvious conclusion that Britain’s only recourse was negotiation with Hitler. Gary Oldman’s Churchill is affable, if a tad creepy (given what he allows his pretty young secretary to see as he jumps out of bed to dictate a letter – much to her amusement, reassuringly) and clearly more of a maverick than a politician with much credibility. But it’s a Churchill that is easy to love – and Churchill is easy to love, especially for his sparkling and erudite wit. Once, during a class on the Second World War, I quoted Churchill so extensively – riddle wrapped in a mystery, tears and sweat, we shall never surrender, finest hour, end of the beginning, soft underbelly, etc – that one student remarked that I must really like the guy. And that took me aback, because I thought of my-

self as, on the whole, a Churchill detractor: he was an aristocratic imperialist who had a poor opinion of subjugated peoples (Gandhi especially), was careless of the lives of soldiers and the working-class, and thoroughly deserved to lose the 1945 election to the dedicated Attlee. I feel all that, yet I have no hesitation in hailing Churchill as the saviour of Britain in 1940, almost certainly the only person who could have inspired the nation at that crucial moment. Attlee would have just made everyone cringe.

John A. Macdonald has nothing so spectacular to redeem him from charges of racism and imperialism; he is merely a builder of Canada – its architect, if you will. But it is for his darker purposes that many of us are now judging him and finding him wanting. These are serious charges, of course, not to be overlooked or rationalized in the light of greater achievements. We should never excuse the wrongs of the past, certainly not with the argument that times were different or that one has to understand the context. Context explains, and provides important nuance, but at the end of the day it doesn’t absolve. Historians should be no more forgiving of leaders of the past than we are today of our own politicians – and I might argue that not to delve into context and nuance is to do the historical equivalent of getting all one’s news from Facebook.

But it also works the other way round: we may find it uncomfortable to acknowledge that bad people can do good things, but if we’re at all thoughtful we have to admit that it can happen. By way of extreme example, I would have to admit that Hitler built a heck of a car. The Volkswagen Beetle remains my favourite vehicle of all time, though I willfully ignore, as generations of people have done, the implications of the “V” part of “VW.” By some logic we ought to reject that company outright, but wiser (or at least more sentimental) heads prevail.

This issue has been playing out quite dramatically in popular culture lately. Many people argue that they will never watch a Woody Allen or Kevin Spacey or Louis C.K. movie again because of the actions these men are accused of (in many cases, proven to have done). Now, I would understand this attitude coming from a victim of such

action: someone, say, who had to work in the toxic environment Spacey apparently created at the Old Vic, or who had C.K.’s, um, greatness thrust upon ‘em. There is no excuse for bad behaviour in any workplace, or anything tangential to the workplace (where most of the hateful unwanted advances of so many celebrities have generally taken place), and it should come as no surprise to the perpetrators of such actions that nobody wants to work with them. Good riddance. If we are indeed seeing an end to vulnerable people, principally women, having to put up with and / or not being believed when they complain about unwanted advances from powerful people, principally men, then indeed a new day is on the horizon, and about bloody time too.

Does it follow, however, that we have to utterly reject talent just because it comes from otherwise objectionable individuals? Sure, if you were a victim of X’s advances, even indirectly, I can understand you not wanting to see X on the stage or screen. But does that mean that the rest of us have to either shun an actor’s or director’s entire oeuvre or else reverse our previously glowing opinions like latter-day Stalinists? Prevailing opinion would seem to say yes. I thought it a cheap shot that Seth Meyers delivered at the Golden Globes ceremony when claiming that Christopher Plummer would have done a better Southern accent than Kevin Spacey, had he replaced Spacey as Frank Underwood in *House of Cards* the way he did as J. Paul Getty in *All the Money in the World*. Seriously? Spacey could do anybody – literally. Speaking, singing, what have you. And, above all, he could act. Watch him in *American Beauty*, in *Se7en*, in *L.A. Confidential*. Watch the very first five minutes of *House of Cards* and see if you can still argue that great art cannot come from bad people. It remains a huge regret in my theatre-going life that I was fractionally too late to get tickets to Spacey’s *Richard III* at the Old Vic when I visited the U.K. in 2011.

None of that means that Spacey’s behaviour while running the Old Vic should be overlooked, nor should he now be considered anything but non grata in the acting world. But it does raise the question why his almost entire-

ly filmed Getty should have been removed from *All the Money in the World*. The answer is, of course, all the money. Producers were afraid, probably with reason, that the public would not want to see Spacey's face, even under all that makeup, regardless of how good a job he may have done. Technology has now made possible what 1920s Hollywood couldn't have done with Fatty Arbuckle: remove the man, but keep the film. That's all good news to the cast and crew of *All the Money*, but it means we can't see Kevin Spacey in the role – which, with all due respect for Plummer (and I have a lot of it), is a pity.

Which gives me a curious idea. A solution to the Sir John A. problem. My own modest proposal for avoiding that awkward task of having to deal with the evil that men do alongside the good.

It is this. Let's take a page from *All the Money in the World* and have Sir John A. Macdonald replaced by Christopher Plummer. Wherever Sir John raises his questionable head in the archives and history books, we'll delete him and paste in Plummer. With technology we can do it – or we will be able to do it very soon, especially with historical sources becoming more and more available digitally. With Macdonald out and Plummer in we can relax, safe from difficult interpretational choices – and with vague strains of Edelweiss playing in the background.

Why Christopher Plummer? I think he'd be excellent for several reasons, not least of which is his experience replacing Spacey in the recent film. He has also played Macdonald already, in a 1979 TV movie about Louis Riel. And he comes by the role naturally, as the great-grandson of John Joseph Caldwell Abbott, a very successful lawyer to the late nineteenth-century rich and famous and Macdonald's successor as prime minister.

I also have personal reasons for promoting Plummer in the role of Sir John A. substitute. First of all, he's a (almost) native Quebec Anglo, and he cut his acting teeth in the Montreal Repertory Theatre. Plummer was involved with the Brae Manor Playhouse on at least one occasion in the late 1940s, where he crossed paths with my father – who remembered Plummer as a terribly dashing fellow, a good decade

younger than he was, and quite adept at capturing the attention of all the ladies present. Although Plummer would earn enduring fame in the movies, he continued to work steadily as a stage actor, at Stratford, on Broadway, and beyond. In 2002, after a couple of decades away from Stratford, he returned to play Lear, which I had the good fortune to see in the company of my aged Aunt Bea during her last visit to the Festival. Some years later, I saw Plummer as Prospero in Stratford's first *Tempest* after William Hutt's swan song. Even in his 80s, Plummer was not only impressive on stage but an inspiration to the young people attending the Shakespeare School – including my daughter. He shows few signs of slowing down.

Of course, if the full despacefication of Sir John A. Macdonald from the historical record seems like a lot of work (and where would the funding come from, you may well ask), to say nothing of morally questionable, we could always consider another option, one that requires a bit of reflection and negotiation. And that is: allow for ambiguity, for both good and bad, and for our need to learn from both. To accept that, while historical figures' (or artists') positive contributions do not excuse their faults, their faults do not necessarily obviate their achievements. And if that idea reminds you uncomfortably of Orwell's Doublethink (the power of holding two contradictory beliefs simultaneously and accepting both of them), do consider the discomfiture of the hero of 1984 as he consigns people to historical oblivion and replaces them with invented fictions.

The Canadian Historical Association can, of course, do what it wishes regarding its own products. Far be it for me to advise them about an award I hope some day to win. Similarly, schools and other institutions are free to rename their facilities if they so wish – and if they can afford the sandblasting. It is entirely possible that figures like Macdonald are passing their sell-by dates and that newer and fresher sources of inspiration may look better today on doors and letterheads.

Still, as we find ourselves wrestling with the problem of good and evil – a most necessary conversation, on a great many levels – we would do well to con-



sider the words of the author of *Richard III*, *Lear*, *The Tempest*, etc: that all the world's a stage, that all the men and women are merely players, each with their exits and their entrances, and that each in their time plays many parts.

LETTERS

Light at the end of the tunnel

Sandra Stock's Part 3 of "Montreal Under the Ground" (Fall 2017) captured my attention for several reasons.

1. I was interested to learn that Thomas Torrance's house on Sherbrooke Street had a tunnel. I had written about the houses of Thomas and his brother John in "The Torrances: Montreal Grocers" (*Up To Rawdon*, Part Two) because of their connection to the development of Rawdon Township in the 1820s.

2. I am attaching a photo of the March Song "The Tunnel Through Mount Royal" by Minnie Lee, published in 1914 by A. Cox and Co. of Toronto. Minnie was definitely not a poet.

*A tunnel through Mount Royal what a
scheme,
To us it really seemed a dream,
But no sooner was the task complete
Than, oh, we have a treat
The observation cars are all a bluff, the
autobus is red with rust
But the rocky pathway through the
mountain is the safest and the best.
Just take the tunnel through Mount Royal,
And you'll find us loyal people too,
Now if you chance to come to town,
You won't need to go around as people
do, true
Wait and then you'll know your fate,
Remember the incline is "At Rest"
But the tunnel through Mount Royal is
of all the new improvements best.*



3. Longue Pointe had a connection to Rawdon because a number of families moved there to better farms in the mid to later nineteenth century: Tiffin, Cole, Eveleigh, Galbraith, Robinson, Payton, and Cassidy are all covered in chapters in *Up To Rawdon*.

Daniel Parkinson
Toronto, On.

Looking for a good home: the Caldwell House

I am enclosing a photo of a heritage home I own and it is over 200 years old, built in 1799. This was given to me and my husband and [we] have been trying to preserve it. I have asked the Muni-



pal Council and Mayor if they would like to have it as I cannot look after it too much longer and it needs repairs. I am now waiting for an answer, hoping they will take it and preserve it. Everyone loves this house and I have spent a lot of time and work on it and especially my husband had it moved to our

property.

I like to let *Heritage* know that the house exists and I hope to keep it repaired and kept. It is called The Caldwell House.

Thank you. I love our "Heritage."

Katherine Smollett
New Carlisle, Qc.

Need more on the NCC

I enjoyed another issue of *Heritage News* as usual, especially the section on the Black community. But I felt a little let down when there was no story on the community centre building. Perhaps in a side bar. The beautiful but undated photo on page 7 shows an intriguing building which begs for a story in a magazine dedicated to history.

I believe those sentiments are shared by other readers of the *QHN*.

Luc Matter
Lakefield, Qc.

Roots

International Conference on Family History in Quebec

Presented by **The Quebec Family History Society**

Montreal, May 18th - 20th, 2018

New Residence Hall, McGill University

All information regarding conference schedule, timetable,
accomodation and registration, please see our website:

www.qfhs.ca

QAHN News

by Matthew Farfan



QHN Launch at Atwater Library

The Winter 2018 issue of *Quebec Heritage News* was launched with much fanfare on November 30 at the Atwater Library. This special edition of the magazine spotlighted Montreal's old Negro Community Centre and featured articles by students at Concordia University's Centre for Oral History and Digital Storytelling. The launch, attended by over 200 people, was organized by QAHN, in collaboration with Concordia and the Atwater Library.



8th Annual Arts Culture and Heritage Working Group Meeting, Montreal

The 8th meeting of this group took place at Thomson House on the campus of McGill University. The event was co-organized by the Department of Canadian Heritage, QAHN and the English-Language Arts Network (ELAN). Representatives of various federal government departments and agencies, as well as organizations working in the arts, cultural and heritage sectors, attended the day-long gathering on February 8.

Quebec Consults English-language Groups

In February, representatives from over 40 English-language community organizations, including QAHN, participated in a forum held at Concordia University in Montreal. The event was hosted by Kathleen Weil, Quebec's Minister Responsible for the Anglophone Communities, and Bill Floch, of the newly created Secretariat for Relations with English-speaking Quebecers. The purpose of the gathering was to consult with the English-speaking community about the role and priorities of the Secretariat, and to listen to the community's concerns. QAHN, of course, made sure that heritage was not overlooked.



"Heritage Talks"

QAHN's 2018 "Heritage Talks" lecture series is now well under way. This new series, which is taking place at venues around the province, was

launched in February at the Atwater Library in Westmount with a talk by Rod MacLeod called "Drawing the Ab-



erdeen School Strike." Several talks are scheduled for March, including "The Heroine of Hochelaga: Sarah Maxwell," by André Cousineau (Caserne 18-30 Centre Communautaire, Montreal); "The Business of War: Canadian Companies During World War I," by Caitlin Bailey (Brome County Museum, Knowlton); and "Journey Down the Pike: Reflections on Missisquoi's River Heritage," by Frédéric Chouinard and Charles Lussier (Stanbridge East Community Centre). In April, Grant Myers will speak about "Spotted Fever: An Epidemic in 19th Century New England and Quebec" (Uplands Cultural and Heritage Centre, Lennoxville), while in June, Alexander Reford will present "Elsie's Garden: Putting Trial and Error to Work in Grand-Métis" (Colby-Curtis Museum, Stanstead). More talks in this interesting series are planned. Admission is free. For the complete program, visit QAHN.org, or call (819) 564-9595.

Invitation: 5th Annual Wine & Cheese, Château Dufresne, Montreal, April 26, 2018, 5-7 p.m.

Hosted by QAHN's Montreal Committee, this informal event, which has fast become a tradition on Montreal's heritage calendar, is a great chance to exchange ideas about the challenges currently facing the heritage community in Quebec. This year's gathering takes place at one of Montreal's lesser known historic gems: the Château Dufresne / Musée Dufresne-Nincheri. Our special guest speaker is historian André Cousineau, who will give a brief overview of the history of the area, of the château, and of Guido Nincheri, the Italian Montrealer whose splendid artwork graces the building's interior.

The Château Dufresne is at 2929 Jeanne-d'Arc, Montreal, a short walk from the Pie IX Metro station.

RSVP REQUIRED (before April 1 - spaces are limited!): home@qahn.org.



Invitation: 19th Annual QAHN Convention & AGM, Quebec City, June 9-10, 2018

This year the Quebec Anglophone Heritage Network returns to Quebec City for its annual convention and AGM. We've planned an itinerary that we hope you will find exciting and fun, with activities over two days on June 9-10, 2018.

Day 1 (Saturday, June 9) includes QAHN's Annual General Meeting. This will take place at the superb Domaine Cataraqui in Quebec's historic Sillery District. The AGM will be followed by a banquet lunch and awards ceremony, and a talk by histori-

Left: Bruce McNeil, "Hall, Chateau Dufresne," c.1930. Photo: McCord Museum, MP-1978.211.16.

an Frédéric Bonin. The visit to Cataraqui will conclude with a guided tour of the Domaine and its interpretation centre. In the evening, a casual supper is planned for anyone who would like to attend, at the Bistro Évolution in Lévis.

On Day 2 (Sunday, June 10) participants will have a chance to get to know Old Quebec a bit better. We'll start off the day with a visit to the Citadelle, a National Historic Site of Canada. This will include a tour of the Regimental Museum and lunch. In the afternoon, we'll embark on a fascinating guided walking tour of the old city.

Stops will include some of the capital's most iconic sites: St. Louis Gate, Artillery Park National Historic Site, the Augustine Convent, the Séminaire de Québec, Holy Trinity Cathedral, Château Frontenac, Dufferin Terrace, and Place Royale in the Lower Town. Our tour, courtesy of host Simon the Guide, promises to be a lively and memorable one.

For more information about itinerary and fees, call QAHN toll free at (877) 964-0409, or email us at home@qahn.org. Space is limited, so we suggest that you register early. Please note that QAHN has booked a block of rooms for both Friday and Saturday evenings, at competitive rates, at the Hôtel l'Oiselière in Lévis.

We look forward to seeing you in June!



Top right: Château Frontenac, Quebec. Photo: freestock.ca. Lower right: Place Royale, Quebec. Photo: Gilbert Bochenek / www.expedia.ca.

DON'T FORGET THE PASSION

Address to the Arts, Culture and Heritage Working Group

Montreal, February 8, 2018

by Simon Jacobs

Good morning, Ladies and Gentlemen,

Welcome to the eighth edition of the Arts, Culture and Heritage Working Group. I have had the pleasure of being co-president for the last four editions, when the Heritage sector was invited to join. This will be my last year as President for QAHN, but you will still find me lurking around in the back-ground somewhere.

This get together is continually morphing, trying to better itself and find ways to be more effective. At minimum, it gives a chance for all the organizations to get to see each other at least once a year face to face, and present themselves to their government partners. Hopefully, collaborations and projects are formed. The biggest challenge we seem to face is the lack of time. Between the writing of grants, the reporting on contribution agreements and the carrying out of each of our mandates, there seems to be little of this precious commodity left. Let's not forget that many of us in the arts, culture and heritage sectors are volunteering our time, lending out knowledge, experience and passion to promote something we love and cherish.

For myself, my passion is history in all its many facets: heritage, architecture, books, etc. But what really sets this in place are the stories, the personal stories, the stories that put flesh on the bone, so to speak, the stories that colour an otherwise bland landscape and reach out to those that pay attention and say: "Look, I too have been there! I too have experienced life, and this is what it taught me." It may say: "Don't make the mistake I made; in hindsight this was wrong." These stories allow us to connect with others, even though they may not be

from the same family, tribe, religion, ethnicity. It says: "Here is my story. It is now your story too."

I came to love history, strangely enough, through music. My school history class involved the memorization of dates and battles, a somewhat daunting task for a bored school boy. It was only later when I saw the score to the Eroica overture, where Beethoven had scratched out Napoleon's name after he declared himself emperor, that my interest was piqued and led me in search of Beethoven the man. To understand him I had to have an idea of the time he was living in... and suddenly a whole new universe opened up to me. Each composer, each piece of music led me down an intersecting corridor of time, different stories told in different ways, each moulded to the ears of its audience, sometimes with hidden code that only a few would know, or a code that all would understand but that had been lost to the winds of time and changing culture. What a feast!

And now we find ourselves in this beautiful but jaded room, one of the last holdouts of the "Golden Square Mile." For some of you, this may be a welcome occasion to get away from an office cubicle, the incessant ringing of a telephone, emails, and a break from the grind. For others, it may be a necessary but time-consuming meeting, taking away from other pressing and urgent tasks. That said, please don't forget the passion. And even if you do feel it today, don't leave it at the door on your way out. Please, take it home. Protect it. Kindle it. Don't let it be smothered by the onslaught of more paperwork and grant reports. Remember that, in the end, passion is what lights the fires in others.

Who Nose?

A reader sent these images of a number of nose-shaped objects attached to telephone poles in Montreal's Little Italy, each with an inscription beneath. If anyone has a whiff of an idea as to what they are, please run it past us. We're itching to learn more!



HERITAGE IN BRIEF

Quebec Heritage News begins a new regular feature: a series of short articles briefly dealing with topical issues or providing updates to issues raised in recent articles. We welcome contributions from members to this ongoing section.

UNESCO: Arvida, astonishingly, awaits again

by Terry Loucks, Arvida Ambassador

In December 2017, the federal government added Quebec's Anticosti Island (population: 250) to its Tentative List for World Heritage Sites, and naturally the local mayor was overjoyed. Arvida, on the other hand, was not selected. Officials in Saguenay and its borough of Arvida were, of course, extremely disappointed, especially since the highly professional Arvida file (a labour of love by the Committee for the Heritage Recognition of Arvida since 2010) had been described by civil servants as "exceptional."

Inclusion on UNESCO's World Heritage List is the highest possible international recognition for a heritage site. In total, only eight locations across Canada were added to the federal government's list of future candidates, and this after the federal government had promised to select 10 from the 42 candidates submitted. (There are 18 locations in Canada already deemed world heritage sites.) Submissions were examined by what some would consider a highly political ministerial advisory committee, chaired by Dr. Christina Cameron from UQAM, and composed of seven experts from diverse fields.

Catherine McKenna, who is Minister of Environment and



Climate Change and also the minister responsible for Parks Canada, declared that "Canada is full of hidden gems and exceptional, inspiring places." Unfortunately, the newest additions to the Tentative List did not include the unique company town of Arvida, a hidden gem beautifully built in the Saguenay wilderness in 1925, home to Alcan and the largest aluminum smelter in the world. Moreover, Alcan played a determining role in the Allied efforts to win WWII by producing 90% of the aluminum required to build airplanes and ammunition. So, it is disappointing to say the least that Arvida, a National Historic Site of Canada since 2012, was not selected, since World Heritage Sites are supposed to "represent some of humanity's most impressive achievements and nature's most inspiring creations... exceptional places... [with] outstanding universal value."

Incidentally, the Quebec Government is in the final stages of its own process of classifying Arvida as the province's thirteenth heritage site. Perhaps after all the sun will shine on Arvida in 2018, an election year in Quebec.

The Craig Pumping Station

by Sandra Stock

We were alerted by the December 2017 Heritage Montreal newsletter that the Craig Pumping Station is now facing an uncertain future and may be at risk of demolition. This very interesting survivor of Montreal's nineteenth century (built 1887) infrastructure nestles inconspicuously close to, and almost under, the Jacques Cartier Bridge, beside the former location of Molson Brewery on St. Antoine Street. The building itself looks like a domestic dwelling – not very large and sporting a pitched roof and rather awkward fenestration. However, its especially high brick chimney indicates its former industrial function.

Until the St. Lawrence River was "canalized" in the 1950s by the Seaway, Montreal was victim to often devastating spring flooding. Pumping Stations were constructed to help control these yearly deluges and also to remove waste water year around. The Craig was in use until the city of Montreal decom-



Top right: Arvida, company town.
Photo: Rio Tinto Alcan, Saguenay: <https://arvida.saguenay.ca>.

Bottom left: The Craig Pumping Station.
Photo: <https://imtl.org/montreal>.

missioned all the pumping stations in the 1990s. Until being converted to oil in 1960, the Craig operated on coal power.

A twin of the Craig, the Riverside Pumping Station was also built in 1887 and is located further west in the Old Port area. It has been preserved and is now a teaching and information centre for blacksmithing – a suitable fate for a building reflecting “old tech.” It has been suggested that the Craig Pumping Station, which still retains some of its original equipment, would make an excellent venue for a Montreal Museum and Information Centre of our Infrastructure heritage. This building ought to be preserved as it is an example of both old technology and Montreal’s ongoing issues with climate and urban development.

Two heritage sites rescued at last

by Sandra Stock

Some very good news for the Notman Garden and also for the Snowdon Theatre, both of which have been Montreal heritage-at-risk hot spots for many years.

According to the *Montreal Gazette* (February 5, 2018), the city of Montreal is planning to expropriate the Notman Garden, located behind the Notman House, corner of Sherbrooke and Clark, which has been a protected historic site of Quebec for many years. This garden contains many unusual species of trees and is one of the few green spaces in this part of Montreal. Residents of the Plateau area have worked for over fifteen years to save this potential park so it is gratifying to see their efforts finally succeed.



The *Gazette* also reports that the Snowdon Theatre, located on Decarie Boulevard north of Queen Mary Road, has finally been purchased by a well-known developer. The Raichman family plans to preserve the impressive Art Deco façade and maintain the exterior look of the building. The building, it is reported, will be converted into residential units, possibly with a commercial space on the ground floor.

The Snowdon, which opened in 1937, was the first air-conditioned movie theatre in Canada. It was built by the United Amusement Corp, a movie house chain founded in 1908 by Greek immigrant G. N. Ganetakos. The architect was Daniel

Creighton and the inner décor was by the famous Emmanuel Briffa, both of whom worked on several other vintage Montreal theatres, such as the Rivoli on St. Denis Street, and the now vanished Seville on St. Catherine. Briffa was also the designer of the very original Egyptian-themed Empress Theatre, still an at-risk site, on Sherbrooke Street, opposite NDG Park.



Some volunteer construction work now permitted in Quebec

by Matthew Farfan

A new Quebec regulation relating to volunteer construction work has been enacted, and stands not only to loosen the powerful hold that Quebec unions have long held over volunteer labour in the province, but to benefit individual homeowners as well as public institutions such as schools, churches, and museums. This law will enable those who have limited finances, but a supply of volunteers willing to lend a hand, to effect repairs to their buildings.

According to a Government of Quebec order-in-council dated October 25, 2017, licensed construction workers may now offer their services on a voluntary basis to individuals ("for personal and strictly non-profit-making purposes") as well as charitable organizations registered as such by the Canada Revenue Agency ("for purposes useful to that organization's mission"). Services provided voluntarily must correspond to the competency of the workers doing the jobs.

Also now permitted is the performance by volunteers *without* certificates of certain specific types of construction work. Jobs that may now be performed by virtually anyone include work related to interior and exterior painting; interior surfaces such as flooring, walls and ceilings and their finishing; wood or plastic structures, such as finishing carpentry; interior doors and windows; cabinets and counter tops; and marble, granite, ceramics and other similar materials.

The new regulation, which has been opposed by construction unions, is already being praised in the heritage and community sectors. The curator of one regional museum, for example, noted that the measure will "help us with the help of our volunteers to pursue the maintenance and repair work we want to accomplish."

DONORS & DREAMERS

MAKE THE CONNECTIONS

Building a Diversified Fundraising Program

by Heather Darch

This is the first in a new series of articles by Heather Darch addressing the perennial question of Fundraising. It was inspired by her work on the recent QAHN project, Diversifying Resources to Ensure the Advancement of Mission (DREAM).

“By a show of hands,” said professional fundraiser Camilla Leigh, “How many of you use more than one fundraising method, not including government grants? More than two?”

“More than three?”

“More than four?”

A scattering of hands went into the air at QAHN’s DREAM conference at the Colby-Curtis Museum for the first response and diminished with each question.

Camilla then asked, “How many organizations have half of their donors giving every year for the past 3 years or more?” While we collectively did a little better with this question, it was obvious that our current expertise and level of knowledge about diversifying our fundraising programs was wanting.

As Camilla says, “Building a diversified fundraising program by creating more ways to raise funds for your organization makes it less financially vulnerable and establishes more reliable revenue sources over the longer term.”

Strong organizations know that success in raising money relies in having a broad base of funding sources. Having only one or two ways to raise money isn’t going to cut it anymore.

There are different revenue opportunities available to non-profit community groups and all are excellent sources for sustainable support.

Annual appeals that use direct mail, emails or phone-a-thons are things we understand. Likewise, event and community fundraising programs such as silent auctions, raffles, ham suppers and bake sales, and third party events whereby someone else is raising money for the organization, are time-honoured.

Only some of our community groups have experience in on-line social media campaigns, Facebook solicitations, crowd-funding and on-line giving; this is the wave of the future that we need to catch.

We need to consider corporate partnerships, too, that involve raising money through sponsorships and mutually beneficial collaborations. While foundation fundraising, capital

fundraising campaigns and planned giving programs can each take a significant amount of time to develop before money is realized, they do raise substantial funds.

It’s imperative to understand why our donors give to us and what impact we have in our communities. Would anyone miss us if we weren’t there?

Camilla calls it “the Fundraising 180°.” What does your community see when they look at you? Are you making a connection with them on a personal level? Are they driven to donate by the impact of what you are doing?

Thinking broadly about your organization’s presence and impact in your community and understanding what appeals to your donors will help you find “the pieces of bait to put on your fundraising hook as you fish for funding.”

People who give to your organization at a consistent amount and on an annual basis obviously have a connection to your organization, but it’s still important to know their motivation. Determining “the why and the how” they became engaged in the first place is worth the effort.

It’s that “point of connectivity” that will help you understand what your donors want from you. It will keep them coming back to you every year.

When fundraising is transactional, it is focused on bringing in money. Period. The money that is given is because of the action, not so much about the cause

or mission of the organization. Transactional fundraising brings in important funds on the day but we don’t usually connect with those making the gifts. This kind of fundraising is hard to maintain and tough to get people to contribute to again.

Fundraising that is built on relationships, though, helps to build committed supporters. The focus on development and relationship building creates committed donors. They are more likely to make larger and ongoing reliable gifts. Camilla calls this “transformational fundraising.” Organizations that grow and thrive understand that a lot of effort needs to be given on building the donor relationship rather than on the transactions.

In the end, the relationship between an organization’s mission and the donor community is an essential component of fundraising. Finding your niche in the community and meeting a need, understanding the value of your community impact, and connecting to your natural community of donors, will transform and diversify your fundraising activities.



Transformational fundraising makes the connection to your community and keeps the lines of communication open.

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VOLUNTEERING MATTERS

THE BLAME GAME

Dealing with Difficult Volunteers

by Heather Darch

This is the sixth in a series of articles by Heather Darch exploring the issue of volunteers and volunteering. It was inspired by her work on the recent QAHN project, FOREVER.

When you work in museums long enough you get to meet all kinds of volunteers. Mostly they are good, but some are not so great. Take for instance a husband and wife volunteer team that on more than one occasion bickered in front of museum guests. Or the volunteer that went way too far in his description of a World War II battlefield to little first-graders. Or, my personal favourite, the volunteer who mixed up dozens of pairs of shoes in the storage collection. To this day I'm not sure how she possibly thought a combat boot could be paired with a blue wedding slipper.

Dealing with difficult volunteers is never easy, and if you don't do it carefully there will likely be an escalation of the problematic behaviour as the person will experience your reaction as challenging, leading to further negative behaviours. We can get trapped by difficult volunteers in our organizations, and out of fear of hurting their feelings or causing a ripple effect in our communities we tend to do nothing, ignore the problem and hope that maybe he or she will simply go away. Not addressing a difficult volunteer creates a bigger issue, though, and the overall good of the organization and its effectiveness is ultimately compromised.

At QAHN's recent Volunteering Matters conference in Knowlton, professional trainer David Carey from the Achieve Centre for Leadership and Workplace Performance identified the common types of difficult volunteers we all encounter in our organizations: the chronically angry person, the resistant person, the bully, and the passive-aggressive person. (I'll let you put faces to the types!) Encounters with these types can leave us frustrated, stressed, angry and tired.

The key to interacting with difficult volunteers is to help them become reasonable again in our eyes. "This requires a shift from judgement to curiosity," says Carey, "so we can examine more deeply what may be motivating the volunteer's actions and opinions and approach them in a way that does not immediately create defensiveness."

Having a process in place for managing challenging volun-

teer situations is important; it's easy for even small things to get out of control. Clear guidelines on what is acceptable and that explain how you will respond to a challenging situation are important for the protection of everyone in your organization. A clear process shows that you will deal with situations in a consistent manner and that volunteers and staff will be treated fairly and with respect.



We may have all faced difficult volunteers but there are steps to follow that can ease the relationships.

Some organizations may find a written agreement too daunting, so consider having an informal hand-out in a welcome package outlining expectations for volunteers and what they can expect from your organization. It will go a long way to clarifying the relationship and the terms of responsibilities. Consider including board member term-limits, leave-of-absence clauses and impeachment votes in your by-laws, as well.

Be open to dealing with concerns or complaints from volunteers. Encouraging volunteers to raise problems or concerns with

you in person at any time during their volunteering means it's much easier to deal with a problem at an early stage than let it grow into something which disrupts the work of the volunteer or even the whole volunteering program.

The Volunteer Bureau of Montreal recommends giving clear and consistent feedback to volunteers, particularly if you have a concern about their performance or behaviour. Be sure you let volunteers know when you are pleased with their work and when you have concerns; don't be afraid to raise them. Remember that the problem is the behaviour, not the individual, and if you can refer back to your volunteer agreement or policy that you have created then the mutual expectations can be upheld. If volunteers are clear about the boundaries of their role, this often avoids misunderstandings from the start.

David Carey imparts that there is a basic strategy for dealing with difficult people: get calm, make it safe, find a mutual purpose and request change. "Dealing with a difficult person is difficult; not dealing with them is worse."

All of the different types of volunteers share common characteristics; they want to be heard, they want their needs met, they want to feel safe, and they want respect. Ultimately, we only control one element of our interactions with a difficult person: ourselves.

Focusing on positives rather than negatives serves to main-

tain good relationships while underlining the need for quality performance. Stress the consequences of the volunteer not correcting his or her behaviour – because, while the intent is to be as amicable as possible, it is also important to highlight the seriousness of the situation.

Dealing with difficult volunteers is inherently challenging work but being mindful of what motivates your volunteers, how we interact with them, and how clear we are on acceptable behaviour, roles and responsibilities will go a long way to resolving issues before they become considerable problems in our organizations. The Volunteer Bureau of Montreal points out that volunteers cannot be expected to improve or change the way they work if an issue has not been discussed with them; they might not even be aware that they have become one of the “types” of difficult volunteers.



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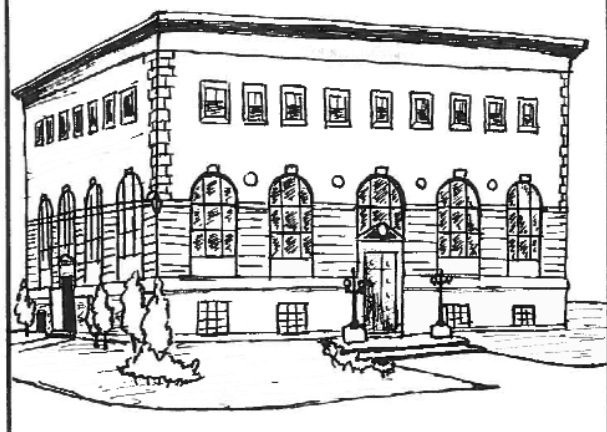
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A MODERN TEMPLE OF LEARNING

The Mechanics' Institute of Montreal

by Heather Kousik

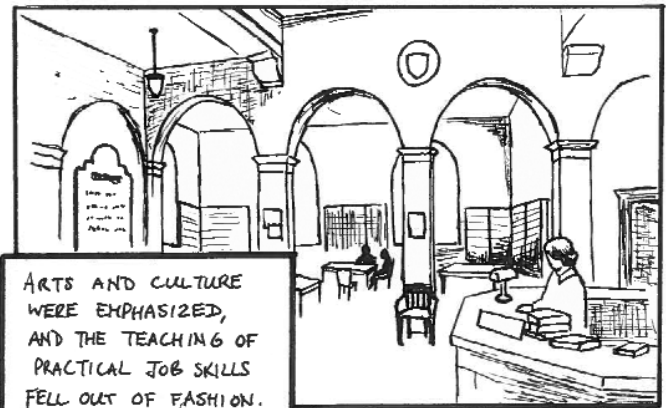
FOUNDED IN 1828 AS A PLACE OF LEARNING FOR THE CITY'S WORKERS, THE MECHANICS' INSTITUTE OF MONTREAL AIMED TO OFFER ITS MEMBERS A MIX OF EDUCATION AND CULTURE.



IN 1920, THE MECHANICS' INSTITUTE MOVED TO WESTMOUNT, AND QUICKLY ESTABLISHED ITSELF AS A MODERN TEMPLE OF LEARNING.

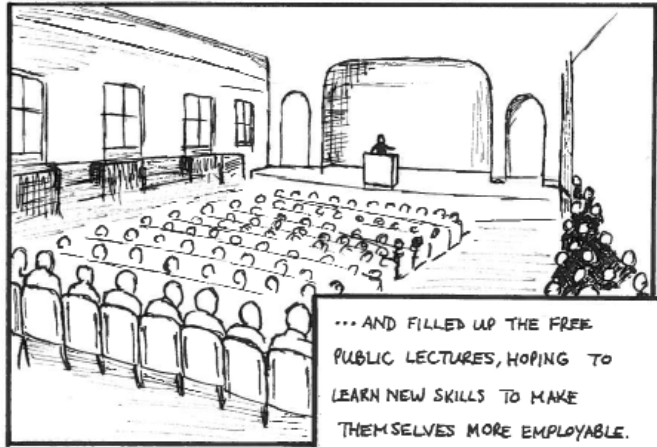


BUT DESPITE ITS MODERN APPEARANCE, THE INSTITUTE STILL HELD ONTO OLD, MIDDLE-CLASS IDEAS OF WHAT EDUCATING WORKERS MEANT.



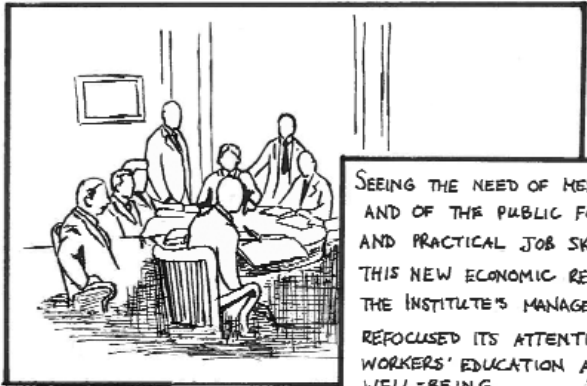
ARTS AND CULTURE WERE EMPHASIZED, AND THE TEACHING OF PRACTICAL JOB SKILLS FELL OUT OF FASHION.

BUT WHEN THE GREAT DEPRESSION STRUCK MONTREAL IN THE 1930s, THE MECHANICS' INSTITUTE WOULD HAVE TO CHANGE WITH THE TIMES.



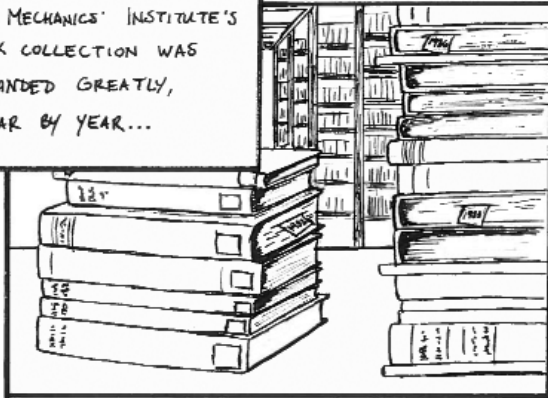
... AND FILLED UP THE FREE PUBLIC LECTURES, HOPING TO LEARN NEW SKILLS TO MAKE THEMSELVES MORE EMPLOYABLE.

MONTREALERS SOON FLOODED THE READING ROOMS...

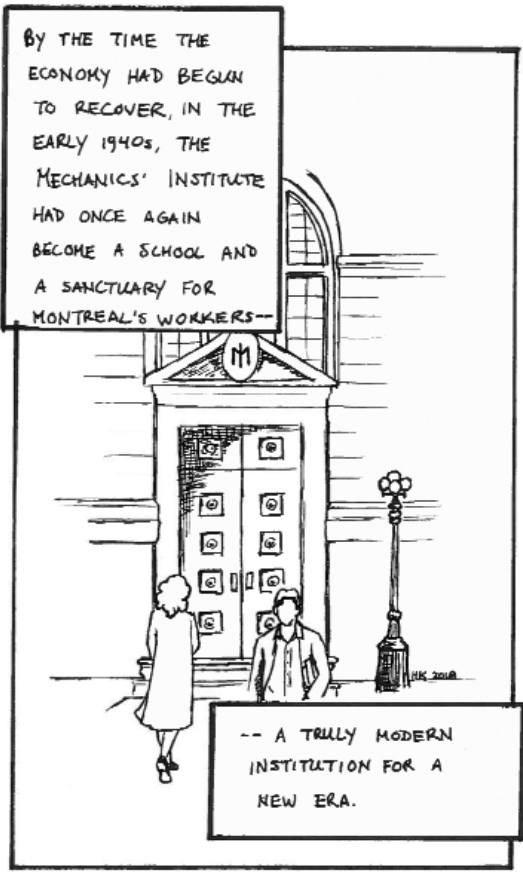


SEEING THE NEED OF MEMBERS AND OF THE PUBLIC FOR AID AND PRACTICAL JOB SKILLS, IN THIS NEW ECONOMIC REALITY, THE INSTITUTE'S MANAGEMENT REFOCUSSED ITS ATTENTION ON WORKERS' EDUCATION AND WELL-BEING.

THE MECHANICS' INSTITUTE'S BOOK COLLECTION WAS EXPANDED GREATLY, YEAR BY YEAR...



BY THE TIME THE ECONOMY HAD BEGUN TO RECOVER, IN THE EARLY 1940s, THE MECHANICS' INSTITUTE HAD ONCE AGAIN BECOME A SCHOOL AND A SANCTUARY FOR MONTREAL'S WORKERS--



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... AND MORE AND MORE LECTURES WERE TAILORED TO HELP WORKERS IN THEIR PROFESSIONAL AND DAILY LIVES.

PROHIBITION IN THE EASTERN TOWNSHIPS

Part 4: The Public and Private Spheres

by Phil Rich

The complex nature of Quebec's prohibition debate in the nineteenth and twentieth centuries affected the daily lives of citizens in many ways. The issue polarized the population: the number of communities going "dry" varied considerably from region to region. The discussion was not limited to church meetings and community gatherings, but found its way into schools and homes. Businesses, in particular, were directly impacted by the push for prohibition. Some businesses flourished thanks to prohibition laws, or their absence, while others faltered.

This complex relationship with prohibition was evident in the Eastern Townships and across most of Quebec. Many industries – even apart from beer, wine, and spirits – saw their success fluctuate depending on the municipal (and, for a very short time, provincial) laws that were implemented. Although the prohibitory laws in Quebec may not have had the scope of legislation introduced elsewhere in Canada, they still had impact, both direct and indirect, on local economies. Even in regions of the province that may not have supported prohibition outright, the presence of temperance groups and the initiatives they undertook tended to affect business and daily life.

One notable sector that felt the effect of the prohibition debate was the hotel business, particularly in parts of the Eastern Townships located close to the U.S. border. Hotels and restaurants in municipalities like Stanstead and Coaticook were able to take advantage of laws in both Canada and the United States in order to capitalize on the emerging bootleg trade. As a 2013 article in *Le Courant* explains, the location of these establishments was key to bootleggers and rumrunners.

Numerous home run distilleries started to emerge in the Eastern Townships starting from this particular time [when] "Bootlegging" now officially enters into the history of smuggling in Quebec. The authori-

ties are now faced with the contraband issue. The government of Quebec adopted a limited solution on March 1, 1921 with regard to the sale of alcohol [and] in the United States by 1933 Prohibition was the cause of serious social disorder, engendering the rise of a multitude of criminal activity notably the smuggling of alcohol by none more notable a person than the gangster and bootlegger [Al] Capone. Several witnesses have confirmed his presence in the Coaticook region, specifically near Hereford; as well, he stayed in a house in Saint Herménégilde. Here he would carry out business transactions and reside for periods of time.

The article notes that the hotel services and different forms of amusement in the second half of the nineteenth century were instrumental in the transformation of Coaticook into the town it is today:

If today, the basic function of a hotel is one of relaxation and entertainment, then it must be considered that the hotel played an entirely different role during the era of settlement. These establishments not only welcomed travelers but also hosted social and political get-togethers and meetings. There were three hotels in the Town of Coaticook in 1863; twenty years later the number of hotels had nearly doubled.

This increase was mostly due to the bootleg trade. In contrast, some hotels opted to accommodate those interested in eliminating alcohol from their lives.

The business side of prohibition in the Townships, as across Canada, provides a unique perspective on the decades-long prohibition debate, as well as a glimpse into what life was like during the prohibition era. In fact, the role the prohibition debate played in both public and private spheres offers a more complete perspective of the history of

the Townships than most other subjects. Due to its relationship with language, religion, and culture, prohibition affected the vast majority of people in the Townships in quite an intimate way.

While we might not be able to completely gauge the impact of prohibition on the development of the Eastern Townships, it can certainly be argued that the issue has resulted in a particular way of life. The Townships' distinctive culture reflects the fact that the production and consumption of beer, wine, and spirits is closely linked to the region's heritage.

Today, the public and private spheres have apparently reconciled; a happy medium seems to have been reached between government control and consumerism. Elements of prohibition, however, are still present across the country in the form of provincial regulation of the production and sale of alcohol. Corporations such as the Société des alcools du Québec (SAQ) and the Liquor Control Board of Ontario (LCBO) still report directly to government, and the alcohol industry is still heavily controlled. As it was historically, the regulation of beer and wine in Quebec is more relaxed than it is in other provinces. There is still a fair degree of government control, however: a nod, perhaps, to Canada's complex history with temperance and drink.

Phil Rich, a fourth year History student at Bishop's University, interned with QAHN in the Fall of 2016.

Sources:

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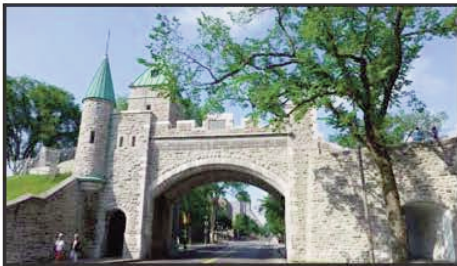
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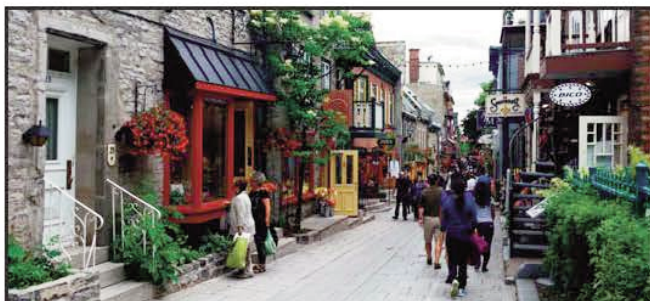
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MONTREAL: A MECHANICS' CITY

by Maureen Cant

Mechanics' Institutes were established in Britain and throughout its Empire during the early nineteenth century, and Montreal was no exception: the Montreal Mechanics' Institute (MMI) was founded in 1828 by Reverend Henry Esson. Its intention was "to see to the instruction of its members in the arts and in the various branches of science and useful knowledge," and it admirably did so through its library and great lecture hall. Then, in 1840, on the eve of the city's great industrial expansion, a vibrant group of affluent professionals, led by sugar magnate John Redpath, who envisioned Montreal as a North American industrial hub, reorganized the MMI, renaming it the Mechanics' Institute of Montreal (MIM). A primary player in the development of the city's urban landscape, the MIM became a vehicle to foster relationships, develop ideas, initiate grand civil engineering projects and create personal wealth.

Prior to industrialization, Montreal's territory was confined chiefly to the area known today as Old Montreal, but the mid-century boom and demand for labour would change the population and landscape immeasurably. The construction of the Victoria Bridge from 1854 to 1859, and the many businesses that popped up along the Lachine Canal, triggered this demand and expansion. Irish immigrants escaping the Great Famine and French-Canadian migrants abandoning the countryside conveniently filled the open trades. Montreal's population in 1850 was approximately 58,000; it increased to 267,000 by 1900. There was a corresponding rise in MIM membership; Harry Kuntz's compiled data in *The Educational Works of the Two Mechanics' Institutes* shows an increase from 66 members in 1843 to 1,135 members in 1859. Not all these new members were Irish immigrants (or French migrant farmers), but the MIM Minute Books for 1853-1861 list third class memberships

with traditional Irish names: McGuire, Fitzpatrick, McIntosh, Duffy, O'Brien, McGuy, O'Meara, Kennedy, Ferguson, Kelly, Laughy, Murphy, Johnston, Jamieson, Ireland, Higgins, Corcoran, Cunningham, McLara, O'Hara and Cassidy.

These members were privileged to be accepted into the MIM, as it was not easy – unlike the earlier MMI, which appeared to be open to all. The original by-laws from 1828 state that the Institute's purpose was "to instruct the members in the principles of the arts and in the various branches of Science and useful knowledge... that all who have already or may now come forward to subscribe



two dollars per annum shall hereby be constituted members of the Society and have a right to vote at all general meetings." The Institute featured "3rdly A library of reference and Reading Room, 4thly A museum of machines and models – minerals and natural history, 5thly An Academy or School for teaching arithmetic, algebra, geometry and trigonometry and their different applications particularly to perspective, architecture mensuration and navigation to which may be added ancient and modern languages, 6thly Lectures on natural and experimental philosophy practical mechanics."

The new MIM of 1840 was more selective in its membership, and introduced a designated class system. Categorized as 1st, 2nd and 3rd class, new members were vetted through associa-

tion with existing members for their trustworthiness and suitability. The 1863 MIM minutes show that flour tycoon A.W. Ogilvie was proposed by Weaver & Reid, and that confectioners Charles and John Alexander were proposed by Arwin Beckett. All were accepted.

Many of the members of the MIM were Scottish-born and connected by marriage or business. George Drummond, for example, married John Redpath's daughter and joined the Redpath Sugar Refinery and the MIM. This tight-knit association of members also facilitated the marriage of John Frothingham's (of Frothingham & Workman) daughter Louisa Goddard to John Molson's second son Thomas. Upon his arrival in Montreal in 1843, James Shearer found employment with lumber merchant Edward J. Maxwell, an MIM member. After spending time in Quebec City and returning to Montreal in 1850, Shearer worked for another MIM member, shipbuilder Augustin Cantin. Shearer's connections, experience and money enabled him to lease land at the St. Gabriel Lock on the Lachine Canal, build up his business and earn his membership to the MIM in

1853. The MIM also connected Shearer with Jonathon Brown, and the two formed the Shearer & Brown Company. With a newly acquired steam-powered sawmill, Shearer & Brown were able to tap into two lumber markets, achieving further financial success. The company was successful enough to be included on Plunkett & Brady's 1873 map of Montreal. James Shearer alone connected with four members from the MIM, but this was just one of many success stories that began with MIM membership. John and Thomas Caverhill formed their nail manufacturing business along with James Crathern in 1853, to make Crathern & Caverhill. That year, John Frothingham and William Workman merged to form the successful hardware business, Frothingham & Workman. These men also connected with key members

of the MIM who represented banking, such as John Molson, Thomas A. Begley, Stanley Bagg, and William Lyman, expanding their personal contacts and business successes further. An avalanche of connections can be made linking MIM members with each other, advancing not only the city's development but also the members' financial standing.

As MIM merchants began to expand their businesses and build their mansions up the hill, the city also began to push past its initial borders. Comparing maps from the mid to later periods of the nineteenth century one can see enormous changes. James Cane's 1846 map of Montreal shows areas in the St. Ann and St. Antoine Wards with limited industry or housing, whereas Plunkett & Brady's 1873 map shows factories, housing and roads with some properties and streets named after men affiliated with the MIM. Life members and 1st class members, such as Redpath, Frothingham, Workman, Dow and Ogilvie, were developing the upper St. Antoine Ward, putting the outlines of their grand mansions on the map. MIM minutes and *Lovell's Directory* place 2nd class members and small business owners straddling the streets of Montreal, while 3rd class members hailed from Bourgeois Street, Congregation Street and Madeleine Street in Point St. Charles, close to the factories, businesses, churches, and hospitals. Just as the members of the MIM were divided into different classes, so too were the neighbourhoods that were being carved out on the city maps.

The MMI of 1828 was intended to serve the working class as a place to acquire "useful knowledge." By contrast, the MIM was more of a networking association that not only developed buildings, businesses and organizations but created major wealth for a select group of men. The Victoria Bridge and the Crystal Palace Exhibition Building were two major projects linked to the MIM. In 1854, two MIM members competed for the design of the bridge. One, Thomas C. Keefer, gave a lecture on the need for a bridge across the St. Lawrence River, but his engineering design was dropped in favour of Robert Stephenson's. Recognizing the comradery between members,

Stephenson stated that he was "indebted for all the valuable data collected... and this engineer is justly entitled to the full credit having designed the first plan of a bridge over the St. Lawrence which could have been successfully carried into effect, as has been subsequently proved by the construction of the Victoria Bridge upon nearly the same site."

Henry Bulmer was president of the MIM for the inauguration of the Victoria Bridge and was also president of the Board of Arts and Manufacturers along with twenty-two delegates from the MIM. They lobbied for a permanent Exhibition Building which was realized in 1860 with the construction of the Crystal Palace. The building was the work of MIM member John William Hopkins, who was also responsible for the 1854 Mechanics' Institute building and many other residential, commercial and ecclesiastical buildings associated with fellow members. Evidently, MIM members had a tremendous amount of clout when it came to promoting civic projects and were successful in their execution.

The MIM was a very tight organization that surpassed its original purpose as a teaching facility for tradesmen and apprentices, enabling professional and talented men to rub shoulders with other influential people of Montreal and make a name for themselves. Like its predecessor, the MIM was a library, a lecture hall and a place to obtain useful knowledge, but the change in leadership in 1840 heightened the trajectory of Montreal's growth. The new administration introduced a selection process for new members and developed into an institution aimed more at professionals than at workers. The MIM created connections among the members to facilitate personal development, new businesses, and mergers of companies, and it brought together scientific, mechanical and engineering minds, all for the purpose of enhancing Montreal's urban landscape.

The footprints of Montreal's industrial growth are displayed throughout the city as street names. Bagg, Workman, Shearer, Cantin, Bulmer, Atwater, Drummond and Redpath are just a few of the many MIM members who have been memorialized in the names of streets and who represent Montreal's industrial past. Wandering through the streets of Montreal's industrial quarter

around the Lachine Canal will also reveal the remnants of several of the factories built by MIM members, revealing how immense their contributions were to Montreal's urban development.

Maureen Cant has recently graduated from Concordia University with a B.A. in History and Classical Archaeology. She is interested in Irish and Scottish history and is currently researching the rural area of Harrington, Quebec, its early nineteenth-century settlers from the Isle of Skye, Scotland, and their pre-clearance farming methods.

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THE REBELLION THAT SUCCEEDED

Part III: the Institut Canadien

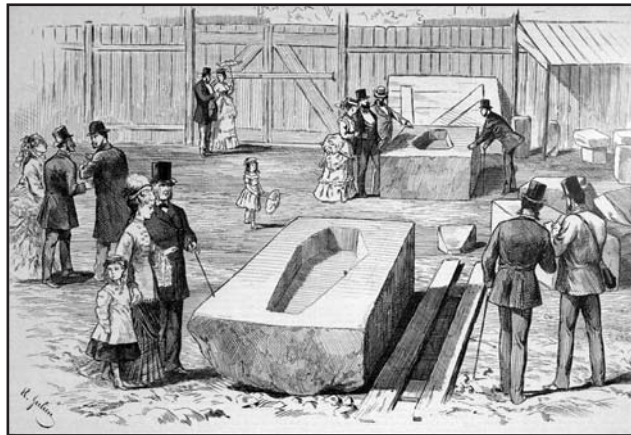
by Joseph Graham

The Institut Canadien de Montréal, created in 1844, can be thought of as an early think tank, or in modern terms as a bubble, a small group of like-minded people living in the belief that they were representative, that everyone could see their self-evident truths and not fail to agree with them. Its members maintained a library and a room for debates. Some of the best secular minds of Lower Canada (subsequently Quebec) were members. It gave rise to the Parti Rouge, a political movement that opposed the forced amalgamation of Upper and Lower Canada and fought for separation of church and state as well as for universal suffrage. It wanted the government to be solely responsible for education and it opposed Confederation, favouring the American model of a republic to the point of encouraging annexation. Almost all of its goals ran against the interests of the Church.

Among the Institut's early members were Louis-Antoine Dessaulles (nephew of Louis-Joseph Papineau), Jean-Baptiste-Eric Dorion, Francis Cassidy, and Joseph Papin, all co-founders, as well as men such as François-Xavier Garneau, author of the first history of Canada. After the turbulent years of the 1830s, the Institut Canadien was what remained of Quebec secular society. It appealed to neither the Church nor the English-speaking Protestant business community, yet most of its ideas were forward-looking and were already realities in the United States. It took until the end of the twentieth century for many of the ideas debated within its halls to succeed in becoming public policy here. Its members were Catholic but most had grown up under the Gallican form of Catholicism and considered the Church answerable to the State. Like the British, they seem to have completely missed Bishop Lartigue's sleight of hand.

Monsignor Ignace Bourget became

Bishop of Montreal in 1840. During his 36-year tenure, he changed the way Catholics perceived themselves. In spite of his location in the hierarchy of the Catholic Church, being only the Bishop of Montreal, he was a favourite of Pope Pius IX. The pope, originally sympathetic to the liberal movements sweeping Europe, granted amnesty to revolutionaries in the Papal States, but, as his status as Sovereign of the Papal States continued to be challenged, he became increasingly authoritarian -- even to the point of proposing the concept of Papal



Infallibility at the First Vatican Council in 1868. Bishop Bourget also tried to work with the Parti Rouge through the Institut Canadien but soon turned against them, perceiving their secular values as a threat to the authority of the Church.

During this same period, the political reformers of the Province of Canada, led by Robert Baldwin and Louis-Hippolyte LaFontaine, were fighting a different battle. It had become clear that if a majority of any single party were elected to the Assembly, the governor would be obliged to acquiesce to the Assembly, creating a representative democracy by vesting ministerial authority on the representative group. The Lower Canadian opponents of LaFontaine and Baldwin, the Parti Rouge, pushed instead for the separation of the Province of Canada into its component parts and the creation of a republic.

Coupled with their secular agenda, their ideas drove the Church to support the Reformers, who in turn acquiesced to most of the Church's demands. In Canada West, Assembly members who were opposed to the Reformers were composed of the old guard who obliged the governor and in return received favours and the illusion of authority. In 1848, the Reformers won the election, creating the parliamentary democracy model that continues today. In response, the Parti Rouge and the members of the Institut Canadien fought to maintain their secular agenda, especially against the ever more powerful Roman Catholic Church. They believed that their truth would become self-evident: that LaFontaine was, effectively, in bed with the British in spite of the fact that the British community of Montreal burned the Parliament Building in an angry rebellion against the authority given to the new government.

Overseas, the Italians won a major victory against the Papal States in the same year that Prime Minister LaFontaine took office.

Their victory created the Republic of Rome, and virtually forced the Pope into internal exile in the Vatican. His war to save the Papal States from the Italian unification movement continued through the 1850s and 60s as the pope became increasingly authoritarian. In the meantime, Bourget mirrored this war by doing his best to destroy the Parti Rouge and the Institut Canadien. In 1858, he condemned their library and threatened excommunication to any Catholic who read certain of its books. This action broke the Institut in two, hardening the resolve of the original members who in 1864 petitioned the pope to intervene. Bourget took advantage of the war being waged against the Papal States to polarize Catholic society between the Church and the secular movement. In 1860, he called upon good Catholics to join the Zouaves, an international



military force that was preparing for the defence of the Papal States, and by 1868 Catholic Canada had raised a regiment. 388 Canadian Catholics made the trip to the Papal States as members of the Canadian Zouave Regiment and the war became the focus of local news. The Canadian government, fearing the loss of Church support for its real preoccupation – to create a confederation – did not condemn this questionable military interference in international affairs, nor did the British. A Catholic expeditionary force had been raised and sent overseas without consultation or objection.

The following year, the pope not only neglected to intervene on behalf of the Institut, but instead put the Institut's *Annuaire* on the index of books that Catholics were not allowed to read. This meant, effectively, the excommunication of the members of the Institut. The pope owed Bishop Bourget. The Institut still could not see it. There would be no succor for them in the Vatican.

Still, the merciful parish priests preyed upon the older members of the Institut, offering them absolution on their deathbeds if they would simply renounce the Institut. Many did, but one of the founding members, Joseph Guilbord, had the courage of his convictions and refused the priest.

When Guilbord died, his wife was informed he could not be buried in the family plot of the Catholic Notre-Dames-Neiges Cemetery. Refusing to accept the decision, she took the Church to court and, with the backing of the Institut, began a five-year battle that resulted in a favourable ruling before the British Empire Court of Last Resort – and the financial exhaustion of the resources of the In-

stitut Canadien. On September 2, 1875, the funeral cortege, exercising the judgement won in court, was turned away from the cemetery by a crowd of angry Catholics, no doubt encouraged by Bourget. Two-and-a-half months later, the burial was completed successfully with a military escort of 2,500 men, and the coffin was encased in concrete and scraps of metal to guarantee it would not be disinterred. The judgement of the court would stand. That night, Bishop Bourget personally deconsecrated the grave site.

Wilfrid Laurier of the Parti Rouge addressed the Institut Canadien on the absurdity of the eternal fight with the Church. He proposed instead joining the Parti Rouge to the Liberal Party of Upper Canada where he eventually became the leader. But before he could form a government, Laurier had to weather threats of excommunication, and wait. He would not succeed in forming a government until 1896, 11 years after Bishop Bourget's death, and it would not be until 1960 that Quebec Catholics finally emerged from the domination of the Roman Catholic Church.

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Joseph Graham, author of Naming the Laurentians, is writing a book that re-examines much of our early history, the elements that drove European society, and the extraordinary damage these ideas inflicted on North America. The foregoing is an excerpt.


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MONTREAL'S STANLEY STREET

by Robert N. Wilkins

I often wonder what Richard Philbin would think of his old street now.

Philbin, a plasterer by profession, was the first individual ever recorded in Montreal's Lovell's Directories to be living on Stanley Street. The year was 1856, when the contractor was reported as residing in "Inkerman Cottage," at civic number 112, just south of St. Catherine Street. And all indications point to the fact that Richard Philbin and family had the street all to themselves back in the day.

A great deal has happened on that spirited and historic Montreal artery in the 160 years that have passed since then. Some good happenings; some not so good.

The relatively narrow thoroughfare originally ran from La Gauchetière Street (then, St. Janvier; later Osborne) to St. Catherine Street. It was first named in 1845 after Edward Smith-Stanley, Sir Robert Peel's Secretary of State for War and the Colonies. Smith-Stanley was the father of Frederick Arthur Stanley, the sixth governor general of Canada, and after whom the Stanley Cup was branded.

In the late nineteenth and early twentieth centuries, Stanley Street was home to at least three religious edifices; four if you include Emmanuel Congregational Church (1878-1907), whose portico technically stood on St. Catherine but at the intersection with Stanley.

The oldest of these three structures, Stanley Street Presbyterian Church, was situated at the northeast corner of its namesake and Cypress Street. The congregation occupied the building from the time it first opened in 1874 until 1913, when they sold it and moved to Westmount. Initially, the purchaser and developer had envisioned a magnificent terra cotta, ten-storey hotel project on the site, but when the financing fell through the edifice was leased for another ten years to parishioners of the High African American Methodist Episcopal Church. This house of worship was finally demolished around 1925 and today, some 93 years later, this prime piece of city centre real estate, astoundingly, still stands vacant.

Meanwhile, in 1892, across the road from Stanley Presbyterian Church, Temple Emanuel opened, one of two synagogues to be found on the street in the late nineteenth, early twentieth century. The other, located on the east side but north of St.

Catherine, was the Spanish and Portuguese, which was perhaps the oldest Jewish congregation in Canada. Both temples were long ago razed, regulars having moved elsewhere in the city.

Not surprisingly, the most timeworn part of Stanley Street has also the most colourful history: in this case, that stretch between Dorchester Street (today, René Lévesque Boulevard) and St. Catherine Street.

The initial structure (other than Richard Philbin's surely modest residence) to be erected on that portion of Stanley Street

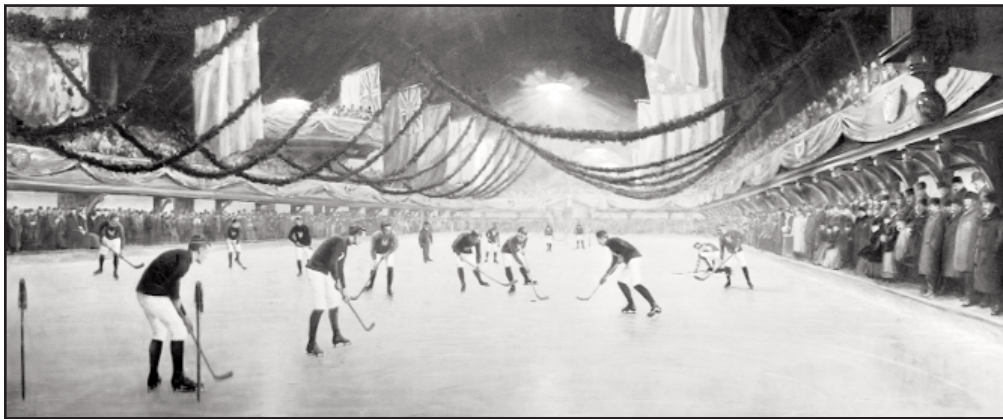
was the celebrated Victoria Skating Rink. Officially inaugurated on Christmas Eve, 1862, the enormous edifice, "one of the first and biggest indoor rinks to be built in North America," which ran an entire city block, was, on March 3, 1875, host to what is believed to have been the first organized indoor hockey game ever played. The popular Victorian-era stadium was used in the off-season for a variety of events running the gamut from exhibitions staged by the Montreal Horticultural Society to a variety of musical performances, such as a benefit concert for Notre Dame Hospital held in



1890 that 6,000 contributors attended, and at which famous Quebec soprano Emma Albani performed. Frequented by prominent Montrealers for over half a century, the interior of the illustrious skating rink appears in more than one composite photo assembled by Montreal's renowned William Notman. However, by the early twentieth century, this iconic Stanley Street structure began to fall into disrepair and new owners used it increasingly for garage purposes in the spring, summer, and fall. The final hockey game of any significance was played under its aging roof on March 3, 1925 – the fiftieth anniversary of that very first game ever contested anywhere indoors. Today, the arena survives as a garage, but is easily identifiable by its hockey rink size dimensions that run all the way to Drummond Street.

Immediately north of the old Victoria Skating Rink is the Stanley Street jewel of the block, the Maison Charles B. Falardeau. Situated at what is today 1212-1216 Stanley, this rather ornate building was home to Charles B. Falardeau, manager of the Canada Industrial Company in the late nineteenth, early twentieth century. Falardeau and his wife, Angélique, lived in the home from the day of its completion in 1896, along with his daughter and son-in-law, the distinguished mining engineer Fritz Cirkel. With Cirkel's death in 1914, the

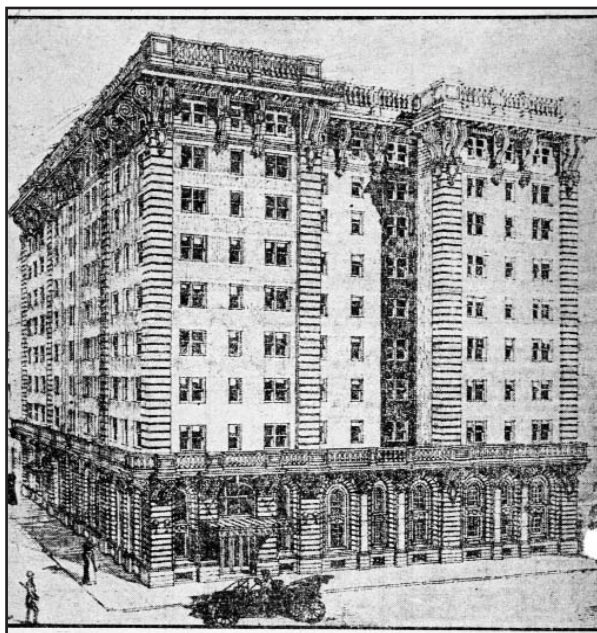
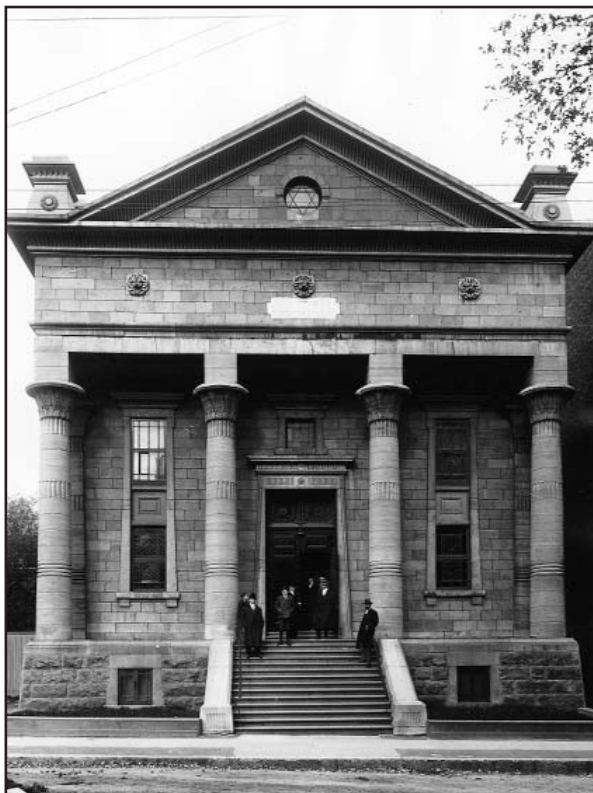
William Notman & Son, "Mr. Sand's horse and sleigh, Stanley Street," 1899. Photo: McCord Museum, II-127387.



gingerbread-like residence suddenly became abandoned and remained so throughout the First World War. Currently, though 120 years old, the façade of the structure still retains many of its eclectic, Victorian features, including four seemingly decorative “engaged collonnettes” and a bow window. Its sloping mansard roof has also survived the years. The dwelling has served many commercial purposes since the Falardeau family lived there all those years ago: hotel, confectionary store, cheese shop, furniture showroom. Indeed, immediately after the Second World War, it even served for ten years as home to the French Consulate in the city, as well as a school for Les Grands Ballets Canadiens de Montréal.

Although this now aged structure is today the only late nineteenth-century residence left on that particular section of the road, there were at one time many such interesting dwellings on both sides of the street. In the early 1870s, seven Montreal greystones appeared on the west side of Stanley, immediate south of St. Catherine, while another seven appeared on the east side in the early 1880s, directly north of Stanley Street Presbyterian Church.

It was in one of those terrace homes in the early twentieth century that an individual, who went on to live a life of considerable notoriety, hunkered down for a few years in Montreal. The person in question was none other than



Joachim von Ribbentrop, later diplomat and Foreign Minister for Nazi Germany from 1938 to 1945. Ribbentrop, ever the adventurer, arrived in Montreal on “a fine autumn day” in 1910. He was just seventeen at the time. From a chance encounter in Switzerland, he was acquainted with the beautiful daughter of Samuel Hamilton Ewing, a prominent Montreal financier of the day. Ewing, vice-president of the Molson Bank (later, absorbed by the Bank of Montreal) quickly found work for his young German visitor at the bank branch situated on the northeast corner of the intersection of Stanley and St. Catherine streets; today, the building is home to an outlet of the women’s fashion store, La Senza. Fluent in both English and French, along with his native German, Ribbentrop was said to have been a most popular employee at his place of work. Remarkably, while in this city, he boarded at the residence of Montrealers John and Christina Reid, who just happened to live in one of the Victorian greystones on the east side of Stanley Street, only moments from the Molson Bank. Reid’s was the second-to-last home from where the terrace came to an end at the Stanley Street Presbyterian Church.

Ribbentrop stayed in Montreal just long enough to appear on the 1911 Census of Canada. Census takers, some barely literate at the time, often had trouble transcribing names, particularly foreign ones. Ominously, Ribbentrop was recorded as Killerstrop instead of by his proper family name. He is also reported to have been five years older than he actually was. Be that as it may, the future Nazi politician quit his Stanley Street job with Molson’s Bank in 1912, but took up other tasks in various parts of Canada, including a stint on the construction site of the old Quebec Bridge at the provincial capital. At the outbreak of the First World War in 1914, Ribbentrop left Canada for good, and returned to his native land via the initially neutral United States. Once back in Germany, he served in that country’s armed

forces during the bloody European conflict. After the Second World War, Ribbentrop was executed for crimes committed during that war.

By 1930, Stanley Street began to experience, like much of downtown Montreal, a change in its role in the city's intriguing narrative. By that time, this west-end artery of distinctive greystones quickly evolved into one of the town's vibrant after-hours hot spots. Indeed, it is with this flair that the street is still known today, although to a somewhat lesser extent.

One of the first entertainment venues to emerge on the street was the Carlton Club in 1927. It was quickly followed in 1930 by the Kit Kat Cabaret which continued its run at 1224 Stanley for a number of years. Right next door to the Kit Kat was found the Palais D'Or, a dance club ballroom that endured for well over a decade. Even a male-only drinking establishment popped up on the street in 1928. Indeed, the Regent Tavern survived until 1965 at its location on the corner of a lane, just south of St. Catherine.

As the street's reputation as a locale for live shows and other attractions grew, different nightclubs were established in the area. In that regard, down through the years, one address became very familiar to Montrealers in search of a good time: 1258 Stanley, which is today home to the Chez Patee Gentlemen's Club; a strange euphemism, if ever there were one, for a female strip bar.

Club Lido opened in 1935, and was quickly supplanted in 1938 by the very chic and popular Tic Toc Café, which featured "a show every hour on the hour." The Tic Toc was just one of an estimated 40 cabarets found in the city in the glory years of the late 1940s and early 1950s – a time in which Montreal was often described as a wide-open town. More than a few of those dazzling niteries were found on Stanley Street.

As the years passed, this modest thoroughfare also

became home to more and more of the city's gay community. After appearing very briefly on the street in 1950 and then mysteriously disappearing that same year, the Hawaiian Lounge resurfaced in 1967 as both a popular place for good music and lively drag shows. By 1973, the three-storey complex in which the Hawaiian Lounge had been located housed the celebrated Limelight Discothèque. Also attracting a mixed crowd, and said by many to have been second only to the then much talked about Studio 54 in New York City, the Limelight was the setting of many of the very best performers from the 1970s – David Bowie, Gloria Gaynor, Grace Jones, Boule Noire, Van McCoy, James Brown, and numerous others. This popular disco dance club closed in 1981, only to re-open in 1997 for another four year run.

Of course, no remark about the myriad of entertainment spots to be found down through the years on Stanley Street would be complete without a reference the Esquire Show Bar. Familiar to all Montrealers of a certain age, the Esquire (as it was known by most) saw some of the greatest talents of the post-war period appear on its stage: Chubby Checker, Bo Diddley, Fats Domino, Tina Turner, Little Richard, Ray Charles – again, to name just a few. In a time well before the selfie, many patrons took advantage (and rightly so) of the club's roaming photographer to have their image snapped for posterity while sitting at their table. Situated at 1224 Stanley (the same location as the old Kit Kat Cabaret) and first opened in 1940, the Esquire Show Bar was for over thirty years an enchanting city tourist attraction unto itself. Sadly, the ravages of time closed the club in the early 1970s, and the old building in which it was located was eventually razed and replaced with a modern structure.

Stanley Street was also the site of a few happenings about which some Montrealers would

KIT KAT CABARET
 1224 Stanley Street
 "THE EXCLUSIVE RENDEVOUS"
SPECIAL FEATURE DINNER
 Including Revue \$1.00
 NO COUVERT CHARGE During Dinner
 6 to 9.30 p.m.
 Featuring Reves of Canadian Talent

Marvelous Dance Music
 For people who know and want the best Montreal's finest Cabaret offers an evening of Dancing and Entertainment unsurpassed in Canada.

Gorgeous Floor Shows

Choice Food Beer and Wine
 Amid beautiful surroundings, shaded lights, soft music with elaborate revues, beautiful girls, Choice Foods, Beer and Wine—What could be finer?

Remember the sign of the Cat.

Ask anybody . . . they all know about the Kit Kat.

Four Shows Nightly
Why not have dinner to-night at the Kit Kat Cabaret?
 1224 Stanley St. (Rear of Windsor Hotel)
 Reservations MA. 9731 or PL. 0439



Top: The Kit Kat Cabaret. Courtesy of Robert N. Wilkins.

Bottom: Falardeau House. Photo: Robert N. Wilkins.

rather forget. In 1946, for example, a notorious murder took place at 1244 Stanley, a killing that left the city reeling. On a sunny, late afternoon summer day in July of that year, Harry Davis, a 48-year-old mobster and gambling kingpin, was shot to death in his bookmaking parlour on the west side of the road. Davis, who had only recently completed a lengthy prison sentence, had established himself in the post-war period as the ‘edge man’ in Montreal, a kind of intermediary between the underworld and corrupt officials, including the police. He was shot several times during a heated conversation by a rival thug, Louis Bercovitch, who quickly escaped. Bleeding profusely, Davis was carried outside to an automobile on Stanley Street, while hundreds of people gathered to watch. Transported to a nearby hospital, he was declared dead on arrival. Sensing a gangland turf war was taking place, police made a heavy presence throughout the city that evening and the ones that followed, particularly on Stanley Street where the crime scene was still under investigation. A few days later, over 5,000 curiosity seekers and racketeering figures showed up for Davis’ funeral on St. Urbain Street.

Incredible as it might seem, this tiny stretch of urban landscape on the west side of Stanley, essentially between St. Catherine and Cypress, for the last 85 years has been front and centre to much of this city’s clubbing and scintillating performance story. At its zenith in the late 1960s and early 1970s, there were, adjacent to one another within its narrow confines, close to a dozen or so discothèques and bars, along with a number of restaurants.

Today, just south of St. Catherine Street, a good eye can

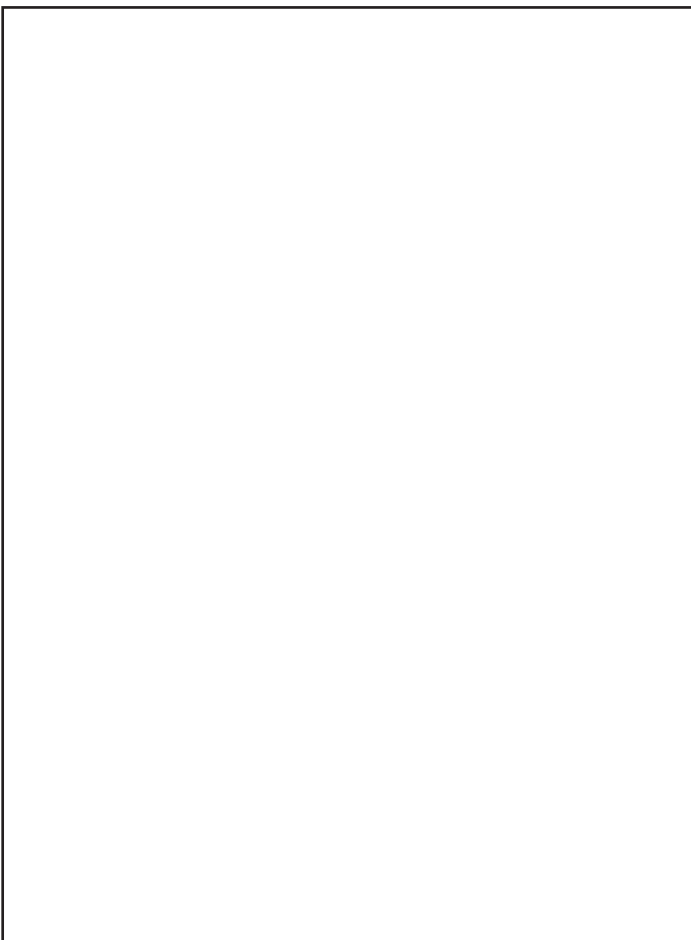


still catch the name ‘Boy George’ etched into the sidewalk concrete, yet another silent witness to the importance of Stanley Street in times gone by in the entertainment chronicle of Montreal.

In 2018, while not quite the same as half a century ago, the setting is nonetheless home to a couple of nightclubs and numerous fine restaurants, still a great corner of the city for an evening out.

Now as to whether Richard Philbin would recognize his old mid-nineteenth-century stomping grounds, I am not certain.

Robert N. Wilkins is a local historian and author of Montreal 1909, published by Shoreline Press.



Top: Regent Tavern, 1264 Stanley Street. Photo: courtesy of Robert N. Wilkins.

Bottom: Stanley Street, 2016. Photo: Robert N. Wilkins.

REVIEWS

Places of Memory: Two Different Approaches

Richmond, Now & Then: An Anecdotal History

Nick Fonda

Baraka Books, 2017

Griffintown: Identity and Memory in an Irish Diaspora Neighbourhood

Matthew Barlow

UBC Press, 2017

Two recent publications focus on two extremely different locations with strong English-speaking components. Both are excellent historical productions, and are now available for those of us interested in the heritage of these two Quebec communities.

Fonda's *Richmond* is a small town in the Eastern Townships on the St. Francis River between Sherbrooke and Drummondville. This is familiar terrain for Fonda: his previous book, *Hanging Fred and a Few Others: Painters of the Eastern Townships*, centered on the life and works of Frederick Coburn, whose landscapes and illustrations reflected his home area of Melbourne, just across the river from Richmond and now part of the town of Richmond. In *Richmond Now & Then*, we find a collection of articles, all on the theme of Richmond's history, covering what we can know of the Abenakis, the earliest European settlement (mainly from New England), the enterprising and often prosperous nineteenth century (the heyday of economic growth in the Townships), the railway boom centered on Richmond, and the decline of the area. We also meet local people of note, many of them long dead. Fonda has a friendly, conversational style, journalistic yet showing many flashes of ironic humour, such as when he awards the present Richmond grocery store the title of Ugliest Building in Quebec. Richmond, like so many small towns, has witnessed the decline and fall of its once attractive main street and the closure of some once



thriving institutions. Even if you've never been to Richmond, this is an interesting read and a quite thorough picture of rural Quebec.

Barlow's *Griffintown* is altogether a different place: an old industrial sector of Montreal that once housed the primarily Irish working class of the nineteenth century. Griffintown was, and in a way still is, a part of central Montreal that was at first ignored and left behind by urban renewal or development schemes. More recently, the area has been overdeveloped, with a series of especially ugly condominiums that shut out the sunlight from its narrow, old streets. Other than a few brave survivors, such as the New City Gas building, an old fire station and about a dozen or so remnant worker houses, as well as the now nicely "parked" Lachine Canal, there is nothing to tell us that this was ever a real neighbourhood with schools, shops and churches and that a lot went on here. Griffintown is close to both downtown Montreal and to Old Montreal, but somehow appears unconnected to them. There is some redevelopment – Cité du Multimédia, for example – but the original residential core has been more or less erased by both empty lots and gentrification. Like Richmond, Griffintown also has an Ugliest Structure in Quebec contender: the CNR rail viaduct, which started the erasure of any sense of neighbourhood unity.

Although *Griffintown* is on one level a well researched academic history of the area, Barlow has also used oral histories from some of the people who grew up and / or had family ties here. This feature definitely brings more immediacy to the story and serves as an example of how memory can influence history. Barlow's interviewees tended, with a few exceptions, to be from the area's Irish Roman Catholic community; if all we relied upon were their particular memories, we wouldn't think anyone else had ever lived there. This is hardly the case, as both the French-speaking and other British Isles Protestant groups were very present historically in Griffintown, and the twentieth century has seen the presence of Ukrainians, Italians, and other groups. Do we only remember our own specific cultural group, or does this kind of memory occur in order to create and edit what is remembered? Barlow raises these questions about oral history, which is, of course, of interest to anyone dealing with local heritage.

Barlow also examines the recent rebirth of interest in Griffintown's history and the much broader history of the Montreal Irish. The years of civic neglect, the disaster of the eradica-



Top: Mackenzie Bridge, Richmond. Photo: courtesy.

Bottom: Notman & Son, "Montreal from Street Railway Powerhouse chimney," 1896. McCord Museum, VIEW-2941.

tion of the Goose Village / Victoriatown section of Griffintown for Expo 67, the several autoroutes that cut through the district, are all outlined in detail. Economic decline, due to changing technologies and the Seaway, and the departure from the district of people for better housing and services in other parts of Montreal are examined in depth. The few glimmers of hope for some kind of heritage memorial, such as the interesting park (one of the few local green spaces) where St. Ann's Church used to be, are also outlined. Maybe life will return to the "Griff," but

it certainly won't be the life it once was. This is an excellent book and a solid and fair history of one of Montreal's truly unique areas – a community that now exists mainly in memory.

Matthew Barlow is also the narrator in a series of 21 very good short films on Griffintown by Scott MacLeod. These are available online at www.griffintowntour.com.

—Reviewed by Sandra Stock

Morin's Remarkable Legacy

The History of Morin Heights and Surrounding Regions

Don Stewart

Shoreline Press, 2017

The History of Morin Heights and Surrounding Regions, by Don Stewart, is an enormous and comprehensive, in-depth study of not just one small municipality, but of the settlement and development of the entire Lower Laurentian region. At 518 pages, this is a hefty read. However, Stewart is an engaging and entertaining writer and the work is divided into many short chapters with clearly delineated themes and sub-themes.

The book is also serious history: Stewart acknowledges this with the many sources and documents consulted in putting forth this compilation. One realization we have when reading this work is that Morin Heights has always been interested in its own history – in comparison to many places, some of them much larger and older. Morin Heights has accumulated quite a vast bank of written material about itself. These sources vary from local newspaper features in both English and French – Rowena Blair and Germaine Page come to mind as correspondents from the 1950s onward – to publications by regular historical writers like Serge Laurin and Joseph Graham. Furthermore, every notable birthday celebration of the community (100, 125 and 150 years) has been marked by at least one important publication telling its history. The ongoing popularity of the Morin Heights Historical Association's magazine *The Porcupine / Le Porc-épic* (ten editions since 1998) attests to this remarkable interest in the past.

Morin Heights was first settled in the 1840s and was officially established as a township in 1855 by Norbert Augustin Morin, a government surveyor and important person of his period. The first settlers were mainly Irish, either direct immigrants, or second generation, coming in from the already settled areas



of Argenteuil County, such as Gore and Mille Isles. After the social disruptions of the political unrest of the 1837 Rebellion, many French-speaking settlers moved north from areas like St. Eustache and St. Scholastique. The ongoing agreeable relationship between the linguistic groups is a major theme in Stewart's history. The common challenges of isolation, harsh climate and terrain that was unsuited to agriculture forged together all the residents of this area. Language was never seen as an obstacle, or even as very important, in these conditions. The people worked together in the lumber camps and later on infrastructure projects and construction. They served together on the town councils and preserved their common values of community harmony and cautious attitudes to development.

The influences of surrounding larger centres such as Lachute and St. Jérôme are included in Stewart's *History* and events in Quebec, Canada and the world are often alluded to. Stewart also provides a great deal of information about the cultural scene in Morin Heights, especially that of his own experience in the 1960s and 70s. A personal touch can certainly add to the flavor of a work.

There are many photographs spanning over a century of Morin Heights, its buildings and people. The outstanding natural beauty of this region perhaps could have been more emphasized with some larger, and possibly colour, illustrations. This might be a consideration for a second edition.

This is a really good history and a great achievement by Don Stewart.

—Reviewed by Sandra Stock

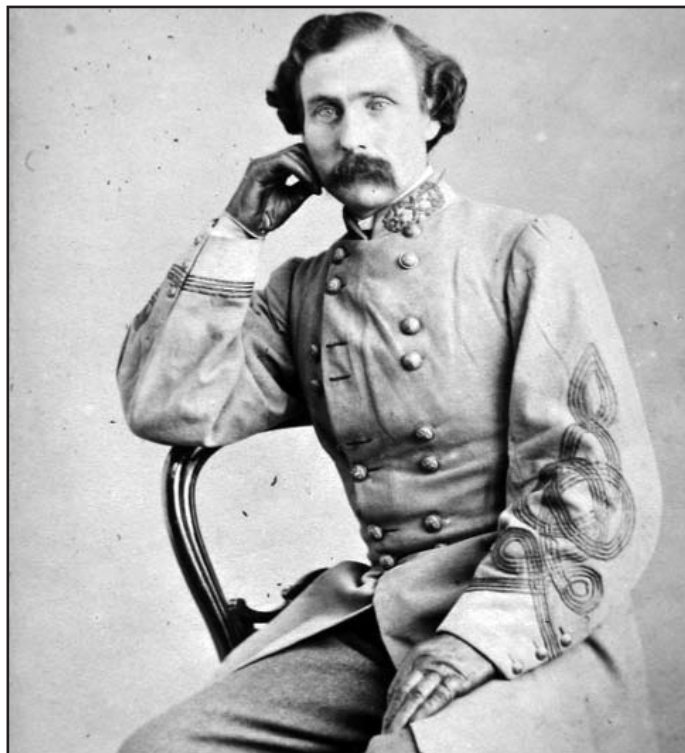
Seale's General Store, Morin Heights, 1950s. Photo: courtesy of the Morin Heights Historical Association.

Pictures into a Secret Side of War

Montreal, City of Secrets: Confederate Operations in Montreal During the American Civil War
 Barry Sheehy with photographer Cindy Wallace
 Baraka Books, 2017

Barry Sheehy, an award-winning author of several historical works, was born and raised in Montreal, but now resides in Savannah, Georgia. His unique situation of being a Montrealer now living in the American South gives him an interesting perspective on the materials in this particular publication.

The main theme of this book is the little-known role that Montreal, and to a lesser degree, the Niagara area, played as spying posts for the Confederacy in the Civil War years of the 1860s. Even the assassination of President Lincoln may have been plotted here. Only recently, in fact, an obscure plaque on the wall of The Bay store on St. Catherine Street was finally consigned to the dustbin of politically incorrect monuments as it commemorated the location of Jefferson Davis' house when the former president of the Confederacy lived in exile in Montreal. Very little has ever been mentioned about Montreal – and Canada's – involvement in American affairs at this time. Generally, we are presented as anti-slavery, pro-Union supporters of the North. This is the comfortable, modern line on this period, and is, to some extent, true for probably the majority of local people. However, throughout the Civil War, Britain was very ambiguous in policy – anti-slavery, but liking to keep connections to the cotton resources of the South – the economic “Big



Oil” of the period. As well, so many fairly recent settlers in Canada were United Empire Loyalists from the New England states who did not have much sympathy for their former land of origin. It was a complex political world, and Montreal was in the midst of it.

The lavish inclusion and excellent reproduction of many Notman photographs from the McCord Museum Collection are in themselves worth the acquisition of this outstandingly researched and clearly-written history. The many shady and not-so-shady characters who lurked in the St. Lawrence Hall Hotel on St. James Street (now Rue Saint-Jacques) were obviously keen to have their pictures taken at the fashionable Notman Studio on Bleury Street. Notman appeared to be the preferred photographer of Confederate agents, commissioners, raiders, soldiers and spies visiting Montreal. Whether or not Notman knew what these individuals were up to, and where his political feelings tended, is a mystery. We assume he photographed these Southern “visitors” in the same spirit that he photographed everybody else: take a seat (or stand), hold still (for quite a while in those days) and, please, pay up. The photos are, of course, wonderful – both the portraits of the characters that Sheehy describes in the narrative, and of the street scenes and buildings of Montreal.

This book includes extensive notes, a bibliography, an index, maps, appendices and acknowledgements. It is close to 300 pages in length and requires close attention to detail as we read it. There are many, many characters, a great deal of analysis of the military and political developments of the War, and, of course, the photos. Sheehy has illuminated an aspect of life in nineteenth-century Montreal that has barely been touched upon by most historians. Like all conflicts, the American Civil War had effects outside of the United States, and this book shows an intriguing Canadian involvement.


–Reviewed by Sandra Stock



Top: William Notman, “Gen. D. M. Frost, C. S. A., Montreal,” 1864. Photo: McCord Museum, I-13179.1.

Bottom: James George Parks, “St. Lawrence Hall, St. James Street, Montreal,” 1865-70. Photo: McCord Museum, MP-1975.36.5.1.


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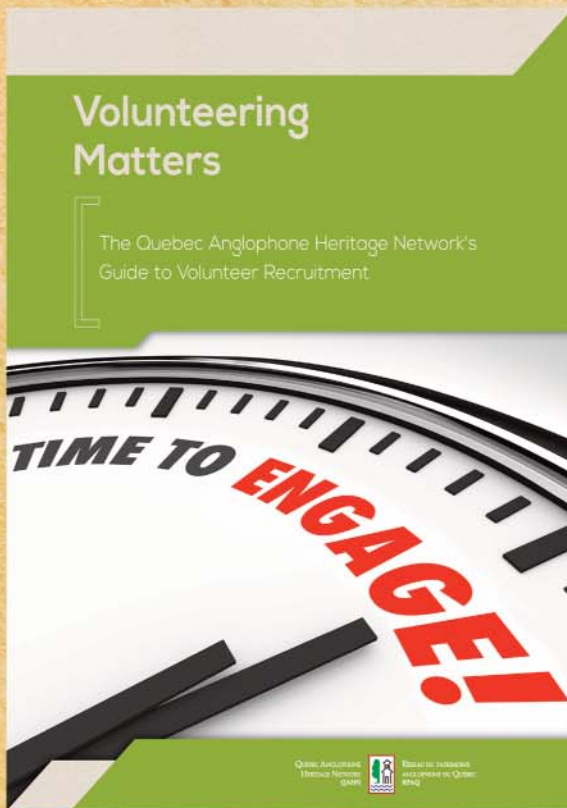


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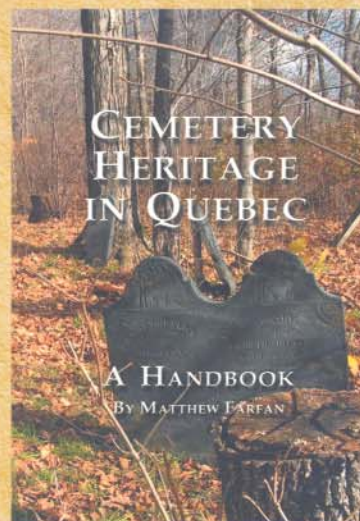
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