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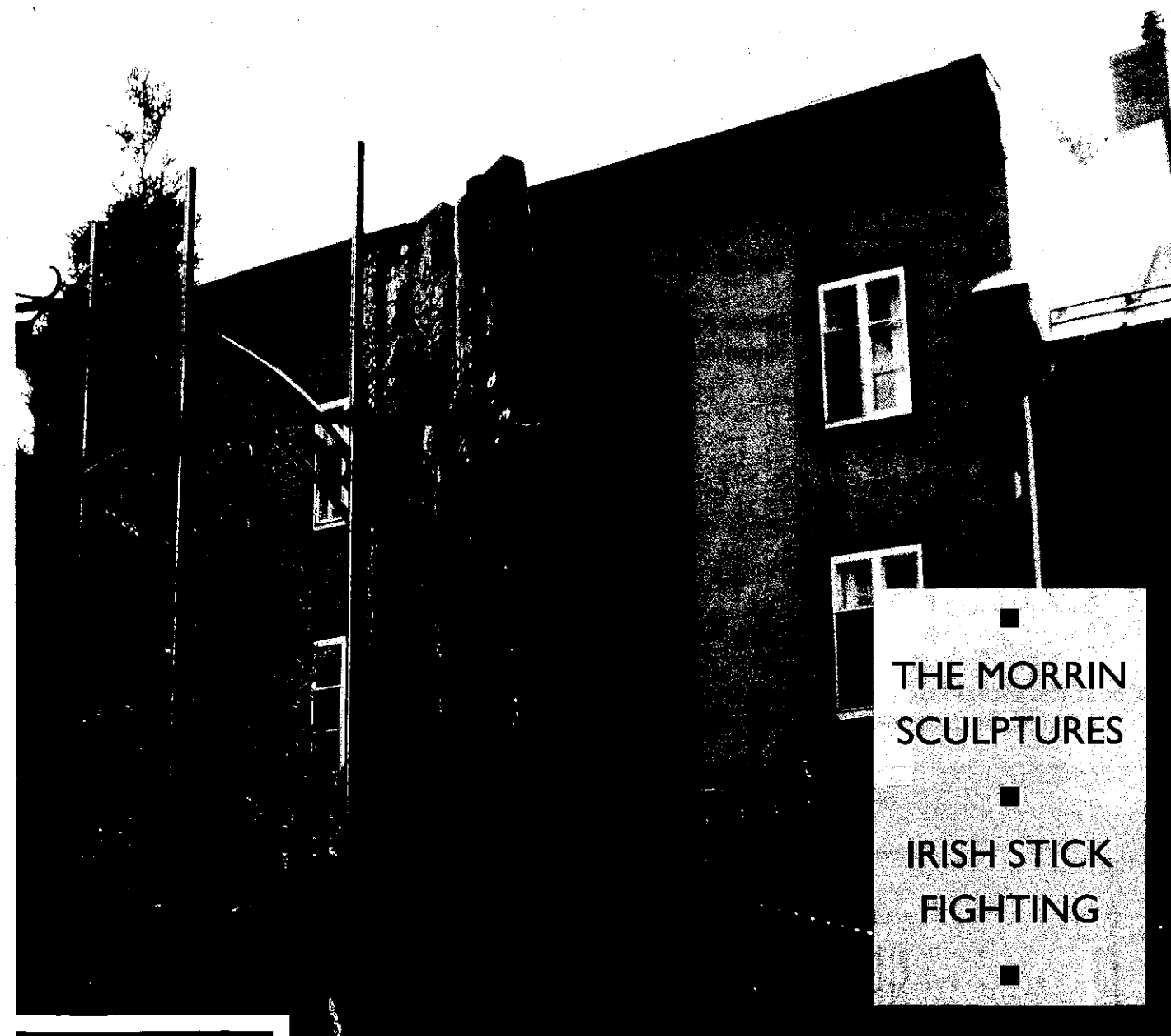
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NUMBER 25 ■ AUTUMN 2009 ■ \$2.00



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SOCIETY PAGES

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LIBRARY HOURS

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

Front cover: Érika Giroux

EDITOR
Simon Jacobs
simonjacobs@morrin.org

DESIGN
Érika Giroux
erika.giroux@gmail.com

PUBLISHER
Literary and Historical Society of Quebec
44, chaussée des Écossais
Québec (Québec) G1R 4H3

PHONE
418 694-9147

FAX
418 694-0754

GENERAL INQUIRIES
info@morrin.org

WEBSITE
www.morrin.org

LHSQ COUNCIL

David F. Blair, *President*
Steve Cameron, *Vice-President*
James Haberlin, *Treasurer*
Diane Kameen, *Secretary*
Marie C. Tremblay, *Honorary Librarian*

Peter Black
Louisa Blair
William GK. Boden
Sovita Chander
James Donovan
Judith Dunn
Ladd Johnson
Rob Lemon
Lorraine O'Donnell
Hélène Thibault
lhsqcouncil@morrin.org

DIRECTORS

Simon Jacobs
Executive Director
simonjacobs@morrin.org

Barry McCullough
Director of Administration
barrymccullough@morrin.org

Marie Rubsteck
Director of Development
marierubsteck@morrin.org

FULL-TIME STAFF

Simon Auclair
Library Manager
lhsqlibrary@morrin.org

Valérie Deslauriers
Administrative Assistant
info@morrin.org

Erin Zoellner
Cultural Activities Coordinator
erinzoellner@morrin.org

The mission of the Morrin Centre is to share and foster English-language culture in the Quebec City region. The Morrin Centre is administrated by the Literary & Historical Society of Quebec

ISSN 1913-0732

LETTER FROM THE PRESIDENT

Dear members and friends:

This is my first opportunity to welcome Simon Jacobs to his new role as Executive Director of the Morrin Centre and of the Society. Simon comes with an astounding experience in the world of culture. After having been a professional musician with the O.S.Q for over twenty years and following the creation and spear heading of the very successful Shalom Quebec Exposition a celebration of the city's 400th's anniversary, Simon has taken on the leadership of the Morrin Centre team. Please join me in wishing him a warm welcome.

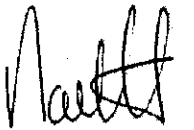
Next month is the culmination of our three year long Capital Campaign, which will be celebrated at what will be the first of an annual event called the Literary Feast to be held on September 24th, 2009, at the Centre. Chaired by the Right Honourable Adrienne Clarkson and featuring renowned philosopher and writer John Ralston Saul as the keynote, the evening will be a celebration of the Morrin Centre and an opportunity to raise funds for its future development. If you have not already purchased your tickets, I strongly urge you to do so as the number of places is limited.

Fund raising for the support at the Society and the Morrin Centre is essential for its wellbeing and its future and is a never ending task. I am sincerely grateful to all who have contributed in whatever way and I urge those who have not so make a commitment.

I would also like to thank Francis Cabot, Honorary Chair, as well as Peter Dunn and Evan Price who have acted as co-chairs and have done an extra-ordinary job of coordinating the efforts of the Campaign Cabinet and of making the tough calls. In his capacity as co-chair for Quebec Evan has continually assumed a leading role in coordinating the efforts of staff and members of the Campaign Cabinet and has kept us on task and focused. The results of these efforts are truly remarkable.

I look forward to seeing you at the Literary Feast and I thank you for your continued support.

Yours sincerely,



David F. Blair
President.



EXECUTIVE DIRECTOR'S REPORT

AUTUMN 2009 UPDATE

by Simon Jacobs, Executive Director

Dear Society Members and Friends:

I would like to say what an honour it is to have been chosen to be the Executive Director of such an illustrious and historic organisation. Having been involved in the music business as a violist with the OSQ since 1989, this may seem quite a radical change to have taken, trading my instrument for a pen. On the other hand, you will realise that as musician, I too was working with historical and cultural documents, only they were written in another language. To be honest though, it is through my work having both initiated and carried out the research and production of an exhibition on the Jewish History of Quebec City that I realised that I was drawn towards the promotion of history.

Having worked as President of the Jewish Community and with my current role on the board of Directors of the Voice of English-Speaking Quebec, I now feel that I have been given a great opportunity to help promote and build the community I live in. You should note that by 'community' I am not just referring to one linguistic group, but see my role as that of a facilitator, to open up and help bring together the different cultures that make up this beautiful city of Quebec.

I would like to thank my predecessors for the incredible work that they have put into making the Morrin Centre the place it is today. While I did not have the chance to work together with France Cliche while she was the Executive Director of the Morrin Centre I am constantly reminded of the work that she accomplished in making the Morrin Centre into the beautiful restored building that it is now, with all of its diverse programmes. I know that France will be a tough act to follow.

We have also recently 'lost' Patrick Donovan, who has now moved to Montreal to pursue his doctorate in History. For those of you that don't know, Patrick has been the custodian of the historical memory of the Morrin Centre and his presence will be sorely missed, along with his abilities as the Director of Programmes. While

he may not be in the building, he will continue to help out from time to time especially in this capacity of historian. In fact, he will be co-authoring a book, along with Louisa Blair and Donald Fyson, on the history of the building. This project is being financed by and produced by the Bibliothèque et Archives nationales du Québec with the financial help of the Webster Foundation. I will keep you all informed on the progress of this project.

Building Restoration

I have the delightful pleasure of announcing to you that the much anticipated elevator is now operational! The access ramp and side entrance have now been completed, although we still need to install a proper lock on the door and an intercom at the top of the ramp before it can be used properly. In the meantime call at the front door if you need to use the ramp, so that we can open the door from the inside. If you do come in from the ramp, you will also notice that we have installed a sculpture alongside it, created by François Mathieu. More about that further in this issue. (see page 13)

I would love to say that the restoration work is now behind us and the building is now complete. Alas, this is not yet the case although we are much closer to the finish line. We still have two more projects to finish; that of the restoration of the prison cell blocks, located beneath the library and the completion of the 3rd and 4th floors, including the chemistry lab.

The good news is that we have been awarded a grant from Parks Canada to restore and create an exhibition in the cell blocks. The grant itself only covers up to half the cost associated with this project, so I urge you to continue to send in donations to help cover the costs. On that note...

Capital Campaign

On September 24th we will be wrapping up our Capital Campaign with a cocktail party to honour our major do-

nors. This will be followed by the first annual fundraising event called 'The Literary Feast', presided over by the Right Honourable Adrienne Clarkson with John Ralston Saul as the keynote speaker. All participants will be treated to a sumptuous meal prepared by the award winning restaurant 'Le Saint-Amour' There are only a few tickets left, so please contact Marie Rubsteck to reserve as soon as possible.

Celtic Festival

This September 4th - 6th will see our 4th annual Quebec City Celtic Festival, with the much anticipated whisky tasting getting the ball rolling on the Friday night. This year we have printed up special green t-shirts in all sizes (children's too), which we are selling for \$20, with all proceeds going to cover the costs of the festival. I urge you to take a look at the program on page 9 to see what events interest you and look forward to seeing you all there.

Fall events

The events are in the process of being planned right now and I am happy to tell you that we shall be expanding the activities that will be offered. Along with the children's readings, writers' circle and Haiku group, we will be offering a series of eight lessons on screen script writing, Irish stick fighting classes, wine tasting courses, as well as a new series of conferences. We shall be publishing the events list soon.

Library lighting

I know that the insufficient lighting in the library, especially in the back room, has been a sore point among many of our library users. Just to let you know this is being looked into right now and we hope to have a satisfactory solution in place soon.

Summer students

This year we have had some wonderful dedicated students work with us over the summer months. Érika Giroux has been working on the graphic design aspects of the Morrin Centre and created the pamphlets for the

Celtic festival among other things. Julie Boulanger has spent all her time making sure that the Celtic festival will be a success. Delia Fagundes has done a wonderful job helping plan next year's literary festival, working on the Celtic festival and giving tours. Many of you visiting the library will have also seen Marie-Michèle Déraspe and Maxime Chouinard working behind the desk in the library or giving tours of the building. I wish to personally thank all of them for their hard work.

On a final note, I wish to thank all the staff and regular volunteers who have made me feel so welcome in my new position and are working long and hard to make the Morrin Centre, with all of its diverse activities, the success it has become today. Many thanks to: Valerie Deslauriers, who is the administrative assistant and is the first person you will be likely to speak to when phoning the Morrin centre. Marie Rubsteck, who is responsible for developing financial opportunities, such as rentals in the building or suggesting ways that you could financially help the Morrin Centre (see her article on page 11). Erin Zoellner, who is responsible for making sure all the activities we produce run smoothly and has done a wonderful job co-ordinating the Celtic Festival. Barry McCullough, who has his finger on our financial pulse and also makes sure the building runs like clockwork. Simon Auclair, who is the Library manager and responsible for making sure that the library is continually stocked with the latest editions and other publications that you, our members, suggest. Also working in the library is Cheryl Moore (who is thankfully back with us after having broken her ankle) Patrice Parent and Marielle Feenstra who is taking care of the children's reading on Saturday mornings.

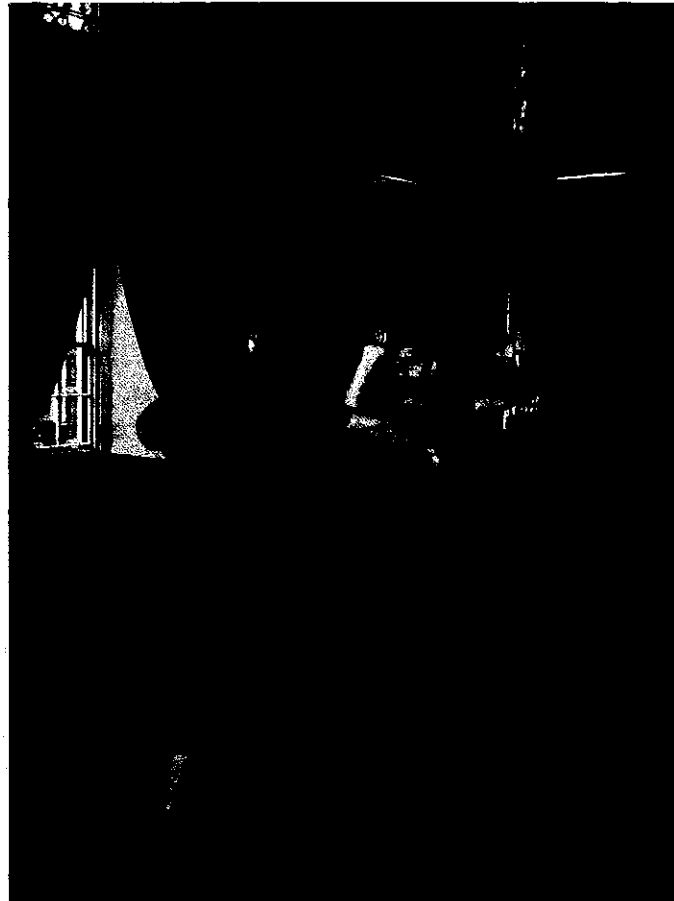
A very special mention and thank you goes out to all our regular volunteers: Mrs Laura Scribner, Raynald Belanger, Shirley Nadeau, Maxime Girard, Mark Boutin, Douglas Matheson and Barbara Salomon de Friedberg. If for some reason you are a regular volunteer and I have neglected to include your name, please excuse me. Of course I must not forget to mention all the members of Council and the various committees, whose work, help and dedication is essential to the wellbeing of the centre. Thank you all. ■

TRANSACTIONS

STICKING TO THE ROOTS: TRADITIONAL IRISH STICK FIGHTING, STILL ALIVE AND WELL

By Maxime Chouinard

Stick fighting in its various forms is a popular choice for many martial artists even in our time. While many ancient weapons like the sword are anachronisms in our day and age, the stick is still connected to an efficient and usable mode of self-defence. This is probably why some living traditions of stick fighting have survived on to this day in a continuous transmission. Kali and Escrima from the Philippines or Jodo from Japan come to mind. Some more knowledgeable will also recognise European traditions like the French Canne de combat, the Portuguese Jogo do pau or the Italian Bastone Siciliano. Unfortunately many ignore, even in Ireland, that an Irish style of stick fighting has lived on and is going through somewhat of a renaissance: Bataireacht. This article will explore the history of 'An Maide Bata', a traditional style of Irish stick fighting.



A demonstration of an infighting technique of An Maide Bata in the Morrín Centre

Some of you may already be aware of the history of the shillelagh, or bata, and its use but we shall refresh your memories just in case. The stick is one of mankind's oldest weapons, with sticks similar to the shillelagh found in Iron Age Germany and all the way through medieval iconography. The first mention we have of its use in the emerald island, as much for war as self-defence, goes back to the 16th century. We have no idea how it was precisely used back then, but a text from the 12th century tells of Irishmen using their axes in a similar fashion to today's bataireacht, so the connection may be there. It is not until 1840 before we can have a very short glimpse of the techniques in Donald Walker's book *Defensive exercises*.

The 17th century saw a real surge in popularity for Bataireacht, up to a point where nearly every Irishman owned a shillelagh at his coming of age. Why? Two factors appear: Faction fighting and a weapons ban. Faction fighting was a peculiar phenomenon in Ireland. People would gather, especially during local fairs, to fight in groups (or factions) or in duels. Most of the time it was done in a friendly manner, but many faction fights were



A faction fight in 19th century Ireland. Note the way the sticks are held, a position very akin to An Maide Bata, especially in the case of the tallest man on the left.

would have a dedicated style and some weapon masters even taught its use. It was even asked of schoolmasters in hedge schools (unauthorised rural schools) that they teach bataireacht to their students.

The world of bataireacht is of course not what it used to be, but it is still by nature a closely guarded tradition; outsiders are not easily accepted. While it used to be immensely popular, many factors brought upon its decline, the principal one being the disappearance of factions during the Irish war of independence, and the negative stereotypes attached to the shillelagh. Today, very few people still practice it in Ireland, and most are not interested in sharing their knowledge with outsiders. Only two traditional styles are known to be openly taught, 'Rince an Bhata Uisce bata', which is now taught in Toronto by the descendant of the founder of this 18th century style, and 'An Maide Bata', taught in Canada, the United States and Scotland, but not presently in Ireland. I was lucky to have learned this style from a gentleman named John (the family name has been kept private as requested by John and his family) while in Ireland in 2007, who afterwards gave me permission to teach and develop the style at home in Quebec. An Maide Bata can be traced back with certainty to John's great grandfather,

known in his time as a very able stick fighter. Although knowing the history of bataireacht it is easy to imagine that the lineage of the style goes much deeper. It was transmitted through the family from father to son and then John became the inheritor of an extremely rare and rich tradition. Many study groups of both styles are opening up around the world as we speak.

Bataireacht has come very close to becoming one of Ireland's lost heritages. If not for the per-

severance of many generations of men and the interest of a new one, this treasure would have simply faded in obscurity. For now Bataireacht is developing in many countries, even as far as Russia, but Ireland still fails to get over the stereotypes and recognise it has a formidable heritage waiting to be discovered. We hope that this art will continue to flourish and hopefully be brought back to its country of origin.

Author:

Maxime Chouinard has been practicing martial arts for more than a decade, starting with Kyokushin karate, and now teaching Shinkendo (Japanese swordsmanship) and An Maide Bata in Quebec city, where he regularly conducts research on the history and heritage of martial arts. He holds a bachelor degree in archaeology and is now pursuing a masters degree in cultural heritage and museum studies. He directs occasional seminars in An Maide Bata, and will be offering regular classes at the Morrín Center on Sundays starting in October. For more information contact the Morrín Center or Maxime Chouinard at: max.shinkendo@gmail.com. ■

FROM THE VAULT

150 YEARS AGO ON COUNCIL

FROM THE 1859 ANNUAL REPORT OF THE LITERARY AND HISTORICAL SOCIETY

Excerpt from William Andrew, 1st Vice President

With regard to the financial condition of the Society, the Treasurer will, according to custom, present his Annual Statement; and although our funds may not be in so flourishing a condition as might be desirable, still it is consolatory as well as creditable that, in these times of depression, the Society has been able, not only to keep its head above water, but to keep out of debt and to pay its way. We must, however, regret the want of funds requisite to carry out one of the principal objects of the Society, the publication of original documents connected with the History of Canada. It is now a long time since any help has been received from Government for the purpose, although the numerous publications of the Society of this kind entitled it to national gratitude and support. At the present moment the Historical Documents Committee have peculiar cause to regret the empty state of their exchequer; in as much as our respected President, Mr. Faribault has in his possession two manuscripts, copied from the Archives in Paris, on points of Canadian History, of the highest importance, which he wishes to see published under the auspices of the Literary and Historical Society of Quebec. One of these

manuscripts, most beautifully transcribed from the Original by a Serjeant in the Imperial Guard at Paris, has reference to the surrender of Quebec, and contains a plain matter of fact vindication of the Chevalier DeRamezay, who, it appears, in immediately surrendering the city, acted under the express orders of his senior in command.

In conclusion, the Council would recommend perseverance in petitioning the Legislature for support, and in setting the claims of the Society before Government and the Houses of Parliament, notwithstanding the discouraging failure of the application and representations made during the past year. The claims, which such a Society has to the countenance and assistance of the Provincial Government, cannot be reasonably ignored; and when the grants which were made to the kindred Societies in Montreal and Toronto, are taken into consideration, it certainly does appear unfair and inconsistent to withhold similar aid from the Literary and Historical Society of this City, the oldest Incorporated Institution of the kind in the Province. ■

LIBRARY PAGES

UPDATES ON THE LIBRARY

By Simon Auclair, Library Manager

If you have used the new online catalogue in the last few months you will notice it is not yet perfect. We are currently working on making a search by 'subject' available. This search option is available right now, but only half the books we possess have a data entry regarding the 'subject'. In the meantime, if you can't find the book you are looking for, do not hesitate to ask the person working at the desk.

We have recently bought \$400 worth of Large Print books. You might want to take a look in our 'Large Print' section!

We are looking for a bilingual volunteer to work at the library desk on Tuesday and/or Wednesday, from noon until 4:00 PM.

We are also trying to make our mobile library services available to a broader audience. If you know anyone who needs to have books delivered to them, please do not hesitate to call 418 694-9147 and ask to speak with me. ■

LIBRARY PAGES

BOOK REVIEW:

1001 MOVIES YOU MUST SEE BEFORE YOU DIE

By Patrick Donovan

Yeah, I know what you're thinking: "yet another book that will tell me what's good from some Hollywood perspective."

You can guess how surprised I was when I saw Chris Marker's french sci-fi masterpiece *La Jetée* mentioned in the book, a 26 minute-long movie that inspired Terry Gilliam's *Twelve Monkeys*. Not only that, but it had a full page of explanations, a synopsis and even pictures.

I browsed a bit more through its pages. The range of movies listed in the book ended up being wider than I had imagined. For example, Mexican cinema's renaissance had its share of attention (*Y tu mamá también*, *Amores Perros*). Asian cinema too. In the Mood for Love, Wong Kar-Wai's heart-tearing masterpiece, had a full page with

pictures; and underground movies (*Oldboy*), even anime (*Spirited Away*) were mentioned.

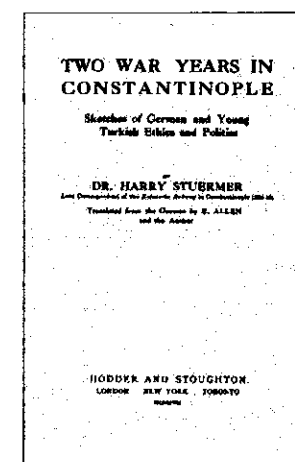
So I took the book home, and read it from cover to cover. The movies were chosen by an impressive group of experts, ranging from scholars to movie critics. Every movie had its information file (director, country, language, length, cast...), plus a review, written by one of the said experts that would explain what the movie was about and the reasons for its selection, either technical or emotional.

When I turned the last page, I wondered if I should not stop reading for a while. There are so many movies I want to watch before I die. ■

BOOK REVIEW FROM THE SPECIAL COLLECTION:
TWO WAR YEARS IN CONSTANTINOPLE BY DR. H. STUERMER

Call Number: 940.3/S929

By Simon Auclair, Library Manager



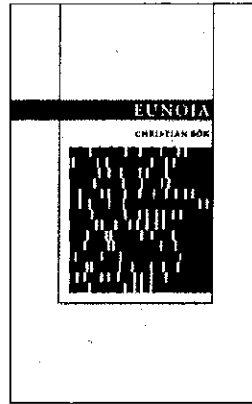
Our special collection is full of small treasures waiting to be discovered. It is rich in historical documents and travel narratives. I have recently discovered a delightful book entitled: "Two war years in Constantinople" by Dr. H. Stuermer. He actually spent two years in the Turkish city while the Great War was ravaging Europe. His book, published in 1917, is full of insights on the turko-german alliance. It helps to understand the work of german politicians and how turkish nationalism, the armenian genocide and german interests were all intertwined.

The author even puts forward a few interesting points of view, arguing that the Germans should have known better before committing themselves to Turkey. In fact, a weaker Turkey would be profitable for german interests, eventually making international straits of the Bosphore and Dardanelles, thus satisfying much of the German businessman who were longing for a better trade opportunities in the area. Of course, the reader always has the feeling that the British Empire points of view and interests dictate the opinions found throughout the book. Would Germany be the only nation to benefit from such informations. It remains nonetheless an interesting document, taking a personal look at a much ignored part of history while it was actually taking place. We will forgive Stuermer for his sometimes biased facts and opinions; he was too close to History to see it in its whole. ■

LIBRARY PAGES

BOOK REVIEW: EUNOIA BY CHRISTIAN BÖK

By Simon Auclair, Library Manager



"Eunoia" is the shortest English word using the five main vowel graphemes. It is also an unusual poetry book written by Christian Bök. In both cases, the word refers to beautiful thinking.

Bök's book consists of five chapters, each one using only one of the five vowels contained in the word Eunoia. The book is thus a set of

lipograms, a constrained style of writing where one letter or group of letters is omitted, being all the other vowels that are not being used in the chapter. It is also a set of univocalics: a style of writing where only one precise vowel is used. This type of constrained writing was made popular by French writer Georges Perec in two famous novels: *La disparition*, in which the letter E was never to be seen, and *Les revenentes*, in which the same letter was to be the only vowel used.

As if it was not enough, the main part of the book was given other rules such as using as many different words

as possible, or having to describe a culinary banquet, a debauch, a pastoral tableau and then a nautical voyage. That gives the reader such verse as: "Hassan can, at a handclap, call a vassal at hand and ask that all staff plan a bacchanal". One must admit that the verse are not always the most poetic or beautiful of the English language, but the stylistic tour de force alone is worth the read.

The last part of the book is constituted of various "homages", some dedicated to Rimbaud, and others, of course, to Georges Perec: "When French jewellers embezzle De Beers, the stern execs there never detect the embezzlement; hence, the theft seems perfect".

The book won the Canadian Griffin Poetry Prize and was the top-selling poetry book in Britain in 2008. Such a success is no surprise, as the book makes you rediscover the flexibility and beauty of the English language. You will still be noticing, a few weeks after reading it, the structure of words that you hear and read, deconstructing them into the individual letters that they are made of in the first place. ■

WISH LIST: PULITZER PRIZEWINNERS

The Pulitzer Prize for Fiction has been awarded since 1948 for distinguished fiction by an American author. We already published this list in a previous edition of Society Pages, but haven't yet received any of these books. We hope you can take the time to look for these classics somewhere amongst your old boxes or hidden up on a bookshelf!

Michener, James • *Tales of the South Pacific*
Cozzens, James Gould • *Guard of Honor*
Guthrie, Jr., A.B. • *The Way West*
Richter, Conrad • *The Town*
Wouk, Herman • *The Caine Mutiny*
Faulkner, William • *A Fable*

Mackinley, Kantor • *Andersonville*
Agee, James • *A Death in the Family*
Taylor, Robert Lewis • *The Travels of Jaimie Mcpheeters*
Drury, Allen • *Advise and Consent*
O'Connor, Edwin • *The Edge of Sadness*
Faulkner, William • *The Reivers*
Grau, Shirley Ann • *The Keepers of the House*
Porter, Katherine Anne • *The Collected Stories of Katherine Porter*
Malamud, Bernard • *The Fixer*
Momaday, Scott • *House made of Dawn*
Stafford, Jean • *The Collected Stories of Jean Stafford*
Welty, Eudora • *The Optimist's Daughter*
Shaara, Michael • *The Killer Angels*

EVENTS

CELTIC FESTIVAL EVENTS

Tuesday, September 1st, 2009

10:00 AM - Library
Launch and press conference

Friday, September 4th, 2009

7:30 PM - College Hall
Whiskey tasting (\$30)

9:30 PM - Pub Saint-Alexandre
Solstice and Dave Gossage show

Saturday, September 5th, 2009

10:00 AM - Chaussée des Écossais
Parade in Old-Quebec with the 78th Fraser Highlanders

10:00 AM to 6:00 PM - Chaussée des Écossais
Artisans, clans and vendors stalls. Music by Craic-Atac and traditional songs from Quebec

11:00 AM - Library
Craft for kids

11:00 AM - College Hall
Tourbillons de Beauport dance show

11:00 AM to 5:00 PM - Chaussée des Écossais
Historical reenactment with the 78th Fraser Highlanders

12:30 PM - Library
Conference by the Fédération des familles souches du Québec

12:30 PM - College Hall
Calligraphy workshop (\$5)

2:00 PM - Library
Celtic tales and legends

2:00 PM - College Hall
Calligraphy workshop (\$5)

3:30 PM - Library
Film about Scotland

3:30 PM - College Hall
Irish Fighting Stick

4:00 PM - Plains of Abraham
Gaelic Football with the Patriotes de Québec

4:30 PM - College Hall
Irish Dance workshop by Violon Vert

5:30 PM - Library
Bodhran workshop (for beginners) (\$10)

5:30 PM - College Hall
Breton Dance workshop

7:00 PM - College Hall
Whiskey tasting \$30

9:30 PM - Pub Saint-Alexandre
Solstice and Dave Gossage show

Sunday, September 6th, 2009

12:00 PM to 6:00 PM - Chaussée des Écossais
Artisans, clans and vendors stalls. Music by Craic-Atac and traditional songs from Quebec

1:00 PM - Library
Conference on Scottish and Canadian tartans

1:00 PM - College Hall
Shannon Irish Dancers show

2:30 PM - Library
Ceol Mor: High Gaelic Music

2:30 PM - College Hall
Bagpipes workshop (for beginners)

4:00 PM - Library
Grosse-Île history presented by Parks Canada

4:00 PM - College Hall
Breton Dance workshop

7:00 PM - College Hall
Fest-Noz closing show presented by Pub Galway with L'An des Vents and Louarn (\$12)



EVENTS

THE CHAMBERS GANG TRIAL

On September 18th and 19th the National Battlefields Commission, in collaboration with the Morrin Centre, will be presenting a recreation of the trial of Charles Chambers, animated by 10 actors in period costume.

Discover the fate dealt of Charles Chambers, this criminal who scoured the region in 1834-1835. Charged with several crimes, including theft at Mrs Montgomery's house, he was captured by the authorities after taking refuge on the Plains of Abraham with his gang of thugs. Be there at his trial, when a parade of witnesses will be called to testify. What kind of sentence will Chambers be handed: hanging, deportation or imprisonment? You will also get a chance to visit an actual jail cell in the old Quebec prison, see some exhibits and many more surprises.

Starts at 7:30 p.m., at the Chapelle de la Congrégation (20, Dauphine street, Québec City)

Cost: \$ 15 / person, 13 years old or older

Reservation required: 418 649-6157
(Please note that this activity is in French only)



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Heenan Blaikie Aubut
900, boul. René-Lévesque Est
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Québec (Québec) G1R 2B5

T 418 524.5131

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FUNDRAISING

PLANNED GIVING: THE GIFT OF LISTED SECURITIES

By Marie Rubsteck, Director of Development

The Literary Feast

The President of the
Literary & Historical Society of Quebec
Me David F. Blair
and the members of Council
are pleased to invite you to join

the Right Honourable
Adrienne Clarkson
&
Mr. John Ralston Saul

for the Literary Feast,
an evening to nourish
your mind, body and soul.

Thursday, September 24th 2009 at 6:00 p.m.

Morrin Centre
44, chaussée des Écossais
Quebec (Quebec)

RSVP info@morrin.org
418-694-9147

\$200 per person
Charitable receipts available
Black Tie (optional)

morrin
centre culturel • cultural centre
Literary and Historical
Society of Quebec

When you consider making a gift to the Morrin Centre during your lifetime it not only lets you make choices, but it also permits you to have the benefit of knowing that you made a significant gift to the centre while you are still alive.

Planned Giving provides an opportunity for you to have a say in the future of your community and make a substantial and meaningful contribution even if you have modest means.

There are several ways gifts can be structured for use:

- Restricted or designated gifts – you choose to which of the following categories your gift will be applied:
 1. Operations – salaries, rent, office supplies, etc.
 2. Capital Improvement – building renovation and restoration, equipment, etc.
 3. Endowments - invested funds whose interest and dividends are used for operations or capital improvement.
 4. Mission furthering projects
- Unrestricted or undesignated funds - your gift can be allocated to where it is most needed.

There are a variety of giving options such as life insurance (see article in the Winter 2008 issue of the Society Pages), charitable bequest (see article in Spring 2008 issue of the Society Pages), charitable gift annuity (see article in Summer 2009 issue of the Society Pages) and the gift of listed securities, the subject of this article.

If you or someone you know owns publicly listed securities and wishes to donate them to the Morrin Centre, please take a moment and read what follows:

In 2006, the Government of Canada eliminated the capital gains tax on the eligible amount of publicly traded securities donated to registered charities. →

According to the Canada Revenue Agency, the following investment products are eligible:

- a share, debt obligation, or right (e.g., stock option) listed on a designated stock exchange;
- a share of the capital stock of a mutual fund corporation;
- a unit of a mutual fund trust;
- an interest in a related segregated fund trust; or
- a prescribed debt obligation (e.g., government savings bond).

Your benefits:

- An opportunity to make a significant gift during your lifetime
- You can eliminate your capital gains tax bill
- The actual cost of making the gift is reduced
- Many brokerage houses forego fees for charitable transactions

Securities are easy to transfer. Your broker transfers the shares from your account to the Morrin Centre's brokerage account.

How does it work?

We will issue a charitable tax receipt for the donation amount equal to the closing market value of the security on the date of transfer. Please note that the security must be transferred in kind and not sold. If the cash proceeds are donated, the tax exemption does not apply.

We strongly recommend that you seek professional advice from a tax specialist or broker to ensure that your financial needs and circumstances are considered and that your tax situation is reviewed.

If you are interested in donating securities to the Morrin Centre, please contact Marie Rubsteck at 418-694-9147.

The Morrin Centre is part of the Community Planned Giving Program. See www.qcplannedgiving.ca for details about this initiative. For more information on planned giving, you may also visit this site: <http://www.leavealegacy.ca>.

LE MILLE QUARANTE
CABINETS DE JURISTES

Paolo Cusan
Notary - Counselor At Law

1040 Belvédère Ave.
Suite 102
Sillery (Quebec)
G1S 3G3
Tel : (418) 525-6158
Fax : (418) 525-7197
pcusan@notarius.net



BMO Nesbitt Burns

Arthur Aron, MBA
Senior Investment Advisor
BMO Nesbitt Burns Inc.
720-500 Grande Allée east
Québec, Qc G1R 2J7
Tel.: (418) 647-5987
Fax: (418) 647-1775
Toll Free: (800) 680-3124
arthur.aron@nbpcd.com

Karine Jomphe
Administrative Assistant
(418) 647-3952

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ART INSTALLATION AT THE MORRIN CENTRE

THE MORRIN SCULPTURES

By François Mathieu



Editor's note: When public works (such as the installation of the ramp and the elevator) are undertaken using provincial funds, the government asks the receiving organisation to set aside 1% of the funds received for the creation of public art under the program Politique d'intégration des arts à l'architecture et à l'environnement. The artwork installed at the Morrin Centre was chosen by a committee that included the project's architect, Michel Boudreau and France Cliche, who was the Executive director at the time. The sculpture has now been installed alongside the ramp at the side of the building and was conceived, designed and created by the sculptor François Mathieu. Following, you will find a translation of the artist's explanation of his sculpture.

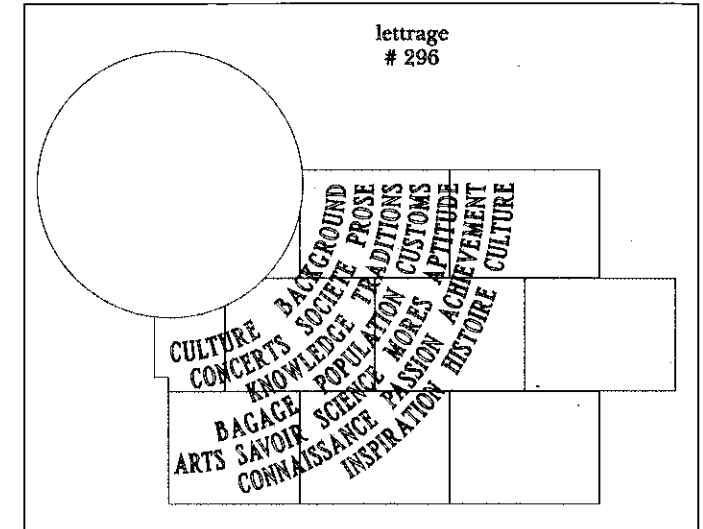
The Morrin Centre is a site, rich in historical terms, especially when considering its transformation throughout four distinct periods: the Redoubt, the Prison, the College and the home of the Literary and Historical Society of Quebec. These periods are four integral parts of a whole, being the history of the Centre, and also the history of Quebec City.

Stages (out of layers)

The four periods mentioned above are represented by four sculptures which have been erected in the courtyard, on the south side of the building. Each consists of a starkly sculpted granite block, with carving appearing only at the base, outlining a pedestal and thus representing the history of Quebec City, rightly honoured so many times. Each time, like a twin, extensions flow out freely from the blocks, representing the various periods of the site. Here, you will be able to identify a turret, jail bars and a library shelf.



Putting these literal meanings aside, the form itself evolves progressively from the rather compact first block and spreads towards the fourth block where a list of words are engraved on the ground. They draw waves emanating from an open center:



In linear space, we can note that the reading of this work follows a script. Going down the ramp, visitors will observe the four sculptures on their right, but backwards. The more opaque parts of the great history, meaning the barely carved block, will partially hide more explicit elements that refer to the history of the center. However, upon leaving the building, visitors will be able to see a chronologic reading of the four periods involved emerging from the narrowly sculpted granite blocks.

