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# SOCIETY PAGES

NUMBER 62 ■ AUTUMN 2019 ■ \$2.00



**morrin**

- GHOSTLY KISSES AT ARTS ALIVE 2019
- NEW INTERACTIVE MURAL: BLOSSOMS, BEETLES & BIRDS
- JOIN ROBERT LEPAGE & JEAN ST-GELAIS AT THE LITERARY FEAST

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NUMBER 62 ■ AUTUMN 2019

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## LIBRARY HOURS

<b>Sunday</b>	12:00PM-4:00PM
<b>Monday</b>	<b>CLOSED</b>
<b>Tuesday</b>	12:00PM-8:00PM
<b>Wednesday</b>	12:00PM-4:00PM
<b>Thursday</b>	12:00PM-4:00PM
<b>Friday</b>	12:00PM-4:00PM
<b>Saturday</b>	10:00AM-4:00PM

**Front cover:** Margaux Sauvé of Ghostly Kisses performing at Arts Alive! 2019.  
Photo credit: Louis-Xavier Picard & Pierre-Yves Laroche, Voltaic Photo.

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The mission of the **Morrin Centre** is to share and foster English-language culture in the Quebec City region. The Morrin Centre is administered by the Literary & Historical Society of Quebec.  
ISSN 1913-0732

## LETTER FROM THE PRESIDENT



Members, partners, and friends,

Now that the summer has come to an end, I would like to congratulate our guides, staff, and volunteers, who managed the busiest season ever at the Morrin Centre. It is always exciting to welcome visitors from around the world and to

witness their positive reaction when seeing the Centre's spaces for the first time.

The arrival of fall also means that the Literary Feast is just around the corner. Our 11<sup>th</sup> annual fundraising dinner will take place on October 30<sup>th</sup>. With internationally renowned director, playwright, and actor Robert Lepage as keynote speaker and Jean St-Gelais, Chairman of the Board and Chief Executive Officer of La Capitale Insurance and Financial Services, as honorary president, the event is shaping up to be an exciting one!

The My Morrin Program is still going strong and so far in 2019 we have already hosted two successful events and we will be presenting two others this fall. On November 12<sup>th</sup>, Lucie Lavoie will be leading a crafts workshop, and on December 3<sup>rd</sup>, long-time member Steven Cameron will be giving a talk about some infamous inmates of the Morrin jail. These member-led, Society-sponsored events are funded by Friends of the Morrin memberships, and I heartily encourage you to submit your proposal ideas for 2020.

A few weeks ago, I learned that our Development and Communications Director, Elizabeth Perreault, would be leaving the Morrin Centre to commence a new professional challenge. It has been a pleasure working with Elizabeth during my years as President of the LHSQ and I wish her all the best for the future.

Best regards,

**Barry Holleman**  
President

## FROM THE EXECUTIVE DIRECTOR



Dear Friends,

There has been a definite nip in the air the last few days, and the warm, busy, bustling days of summer are already behind us. One of the highlights of Summer 2019 at the Morrin Centre was definitely the 5<sup>th</sup> edition of the Arts Alive! Festival, which took place on

August 2<sup>nd</sup> and 3<sup>rd</sup>. Activities included a Mixology Workshop, an intimate concert performed by Ghostly Kisses, and a children's tea party complete with Alice in Wonderland.

September always means a return to regularly scheduled programming, such as English discussion groups and weekly children's programming. Furthermore, we are very excited to be launching *Blossoms*, *Beetles and Birds*, our new interactive mural

and guided tour on natural history in Victorian Quebec, on September 26<sup>th</sup>. Also, on Sunday, October 6<sup>th</sup>, we look forward to seeing you all during Members' Day. Join us in College Hall to meet other members, our staff, and Council members. There will be free activities for all ages, including a "Weird Beer" event that I will be hosting with Manon Fortin.

The end of summer also brought changes within the Morrin Centre's team. It is with mixed emotions that we bid farewell to our Development and Communications Director, Elizabeth Perreault, who has recently embarked on a new professional adventure. I would like to take this opportunity to thank Elizabeth for her collaboration these past seven years. I wish her all the best in her upcoming endeavors.

Sincerely,

**Barry McCullough**  
Executive Director

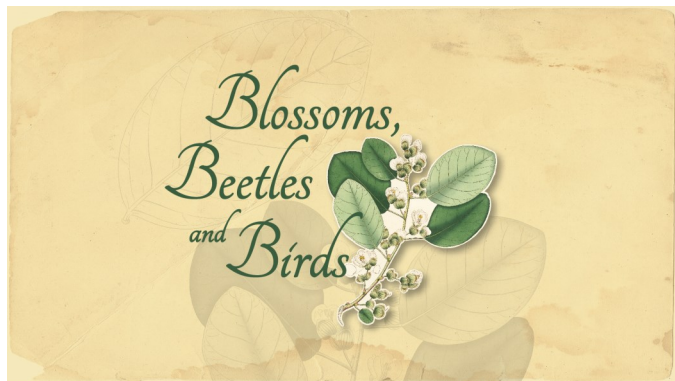


## TRANSACTIONS

## THE BOTANICAL GEOGRAPHY OF CANADA

By Samuel Sturton

Introduction by Kathleen Hulley



Over the course of the 19<sup>th</sup> century, the Literary and Historical Society of Quebec and its members contributed to the study of botany and the natural sciences. Not only did several members of the society collect botanical specimens and birds, but the LHSQ had numerous natural history objects in its collection and many articles relating to botany appeared in the society's publication, Transactions.

In anticipation of the September 26<sup>th</sup> launch of **Blossoms, Beetles and Birds: Natural History in Victorian Quebec**, a new interactive mural and guided tour at the Morrin Centre, here is an excerpt from "A Few Thoughts on

*the Botanical Geography of Canada*," an essay by Samuel Sturton that appeared in Transactions in 1863. Samuel Sturton (1812/1813–1881) was a Scottish-born chemist and druggist who lived in Quebec City between 1856 and 1861. During these years, he belonged to the LHSQ, giving papers to the society that were subsequently published in Transactions. Sturton's two other contributions are "Danger Arising from the Substitution of Benzole for Turpentine in Paint" and "The Wild Flowers of Quebec." The latter, which also appeared in part in a 2017 issue of Society Pages, included one of the first maps showing the distribution of plants in the Quebec City region.

In this excerpt, Sturton notes the numerous flowers that grace the Canadian landscape and focuses his attention on those that also appear elsewhere in the world. He attempts to answer the question: how did they move from one geographic location to another? Sturton also considers the difference between "species" and "variety," which reflects the scientific concerns of the era.

This piece is another example of the contributions the society made to botany in the 19<sup>th</sup> century. Part II of Sturton's piece will appear in our next issue. ■

## ARTICLE VIII.—A FEW THOUGHTS ON THE BOTANICAL GEOGRAPHY OF CANADA

By S. Sturton, Esq., Associate Member

The mapping of the world into Botanical Provinces is a beautiful idea, and enables the student of nature to print on his memory the distribution of plants on the face of the earth, with an accuracy and permanency which would otherwise be unattainable. This has been so well done by Schow, and so admirably mapped by Johnston, in his large Physical Atlas, that it is unnecessary to do otherwise than refer to those excellent authorities.

Canada and the northern part of the United States is the province of the solidagos and the asters, and certainly no one who has passed the months of August and September in Canada can question the propriety of this, for every rock, bank, and waste place is enlivened with the bright yellow of the golden rod (*Solidago*) and the varying hues of the Michaelmas-daisy (*Aster*).

Yet it would be a mistake to suppose that these alone characterize the flora of Canada. As soon as the snow begins to melt, the earth is gay with hepaticas and blood-roots, and throughout May and June, rocks, which otherwise would be barren, are beautiful with nodding columbines, and the bogs with *Rhodoras*, *Kalmias*, *Ledums*, *Andromedas* &c., the woods and hedge-rows with *Trilliums* of different colors, river sides and wet places are one mass of blue from the flowers of the *Iris*. Everywhere *Orchidaceous* plants of most beautiful and often grotesque forms abound, our lakes are adorned with the graceful water lily, and their shores with forget-me-nots, bladderworts and primroses. In short, in addition to the solidagos and asters which give name to the botanical provinces, our flora is abundantly enriched with flowers of every hue, rich perfumes and most beautiful forms.

## TRANSACTIONS

👉 **BOTANICAL GEOGRAPHY** (continued from previous page)

Many of our flowers are identical with, some are allied to, and others are totally distinct from those of the other hemisphere. Those which are altogether different we regard as having been created on this continent. Those species which are alike we consider to have migrated from one continent to another. And the laws which have governed these migrations, the helps which have assisted and the barriers which have arrested their diffusion, are some of the most interesting studies in botany.

Before being able to determine which flowers are identical and which are different, it is necessary that we should first endeavour to obtain a clear idea of what a species is, and the attempt is no sooner made than we experience unlooked for difficulties. Jussieu's definition is the best, "*nunc rectius definitur perennis individuorum similium successio continuata generatione renascentium*" or "like engenders like," and yet species continually sport into varieties, and varieties have a tendency to become hereditary and thus to form races.

If we could ascertain the first creation of the vegetable world, we should probably find that such species cannot be transmuted one into another; but such knowledge has not been revealed nor are we likely to arrive at it by inductive reasoning, so that all we can do is to work with such materials as we have, and accept such truths as the facts lead to by induction.

Attaching my own meaning to the word "similium" in Jussieu's excellent definition, I may be allowed to question if there be as many species in nature as naturalists have made, and whether most of our species are not only varieties derived from one common parent.

It is stated as a law of nature that species cannot be confounded by hybridization [*sic*]; that if by artificial means such hybrids are obtained they cannot reproduce themselves, and therefore every sterile mule is regarded as the offspring of parents belonging to distinct species. If such a law existed it could not be broken in the first generation for the laws of nature are immutable.

Therefore I believe that mules are not hybrids of distinct species but of two varieties of one common species.

[...] [Dr. Joseph] Hooker says [in *Flora Indica*], "the student who is taught that species are definite creations, and unchangeable, without being cautioned as to their powers of variation within certain limits, finds when he begins to observe for himself, that he has constant difficulty in determining their limit, and that abler judges than himself are equally at fault. The more books he consults the greater are the difficulties he meets with; if he travels he meets with a change of form under every climate; till at last perplexed and mortified, he gives up the study of specific botany, and becomes a convert to the belief that

species are the arbitrary creations of systematists."

Thus the conviction is spreading that the number of species must be reduced, and that the greater number of so called species are only varieties, and the only open question is how far is this reduction of species to be carried.

Most of our plants which are common to both Hemispheres are of northern species, and are generally termed Alpine plants; these occur from Canada to the Arctic Ocean, and in the mountains of Scotland, and after disappearing in the warmer climes of England and France re-appear in the Alps of Switzerland. Now as the plants cannot possibly pass over the intervening plains in their present climatic state, it becomes a very



"*Ranunculus fascicularis* [buttercup]." William Jackson Hooker, *Flora Boreali-Americana* (1840).



## TRANSACTIONS

interesting question to know how did they get there. I was well aware of the fact that they did grow in the Alps, but when I first came into possession of the Herbarium now exhibited, and saw Swiss specimens of our Quebec flowers, my joy was unbounded, for here we have *Pyrola*, *Oxytropis*, *Astragalus*, *Primula Farinosa*, *Epilobium Alpinum*, *Circœa Alpina*, *Barbarea Vulgaris*, &c., besides several others of which I have not yet dried specimens.

The *Andromedas*, *Ledums*, *Pyrolas*, *Epilobium*, *Buchbeans*, *Buttercups*, *Anemones*, &c., &c., are common to all the northern parts of America, Europe, and Asia, and all these are capable of bearing the cold of the extreme north, where the land of the two continents approximate.

The *Magnolias*, *Robinia*, *Kalmia*, *Rhodora*, *Rudbeckias*, &c., which cannot bear the cold of the latitudes where the land approximates, are confined to this continent. And the *Ivy*, *Wallflower*, *Dead Nettle*, &c., of England, which cannot bear intense cold, are confined to the old world.

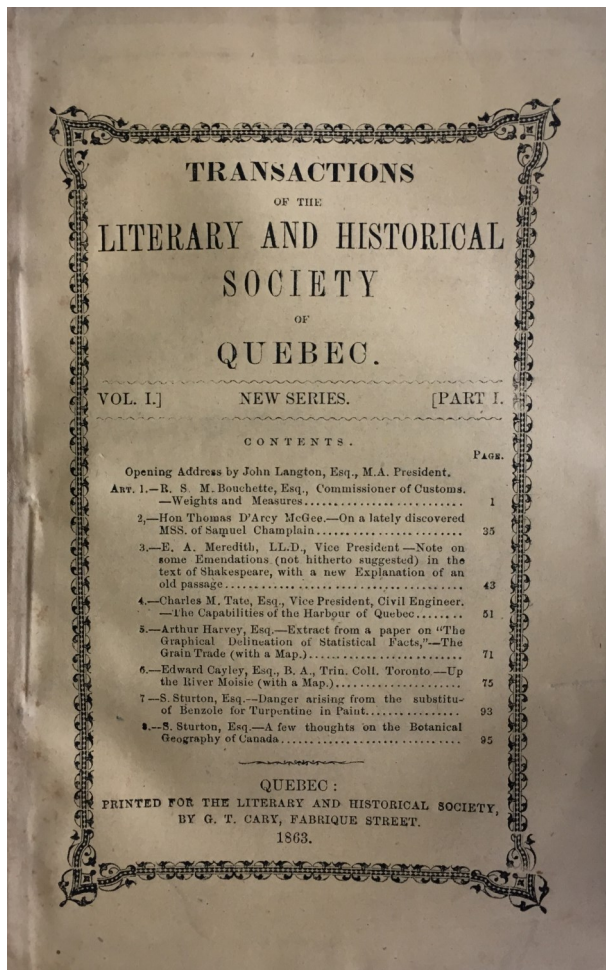
These facts point to the conclusion that plants have easily migrated round the world at the North, while between the United States and more Southern Europe a barrier has long existed sufficient to separate the present flora of the two countries—that barrier being the Atlantic Ocean.

We will now consider how the passage of these plants may have been effected, which are common to both continents, and also what barriers are sufficient to prevent the migration of plants from one station to another.

The winds are very effectual for wafting the seeds of the

*Cryptogami* and such as have feathery appendages; but heavier seed whether large or small cannot be thus conveyed, for instance the *Germander Speedwell*, which has been plentiful at Point Levi for some years past (doubtless introduced from Europe as a garden flower) has not yet had its seeds conveyed to the north shore by the winds.

Birds can be of little avail in transporting plants by seeds adhering to their feathers &c., for if so the seeds of this *Germander Speedwell* must ere this have been conveyed by them across the St. Lawrence. That birds which frequent water convey seeds, is most probable, for the mud of lakes is full of seeds, and this mud adhering to their legs must frequently be taken from lake to lake. I think I have observed that plants which grow among wet mud are more universally spread than those which grow in dry places, which I am inclined [sic] to attribute to this cause, though I am aware their seeds are more liable to be conveyed by currents, and better able to resist the evil effects of being soaked in water.



*Transactions* (1863).

Seeds which are eaten by birds are often passed undigested through their alimentary canal, and gooseberries, currants, and raspberries may often be seen springing up from their dropping on the decayed head of a pollard willow. In Europe birds are purposely fed upon the fruit of the olive and hawthorn that their seeds may germinate in one year instead of two, which they would otherwise require; but this agency is limited to such seeds as birds eat and such distances of sea as these birds are able to fly over.

That animals convey seeds from place to place is certain, for every one who has examined the fleece of a sheep in autumn must have seen a large number of

## TRANSACTIONS

seeds entangled in the wool. —And it is not possible for any fur bearing animal to force its way through bushes in seed without the seeds adhering to the fur, and these seeds are conveyed from place to place wherever the animal roams, and when the seeds fall into good soil they blossom and bear fruit.

The waves and the currents of the ocean are another means of the transportation of seeds; and when an island is separated from the main land by a narrow strait, seeds which fall upon the water may be wafted over by the winds before there has been time for them to be killed by the salt water. Unless such transportation as this be allowed we must connect island to island, and island to continent in such a manner as would draw upon recent geological changes to an inconceivable [*sic*] extent, and we have no right to invoke such causes to account for effects which can be otherwise explained. Cocoa nuts, which are well protected from the action of water float from land to land and on whatever rock they are stranded find a suitable station for their growth. Other seeds which are similarly protected, or that bear immersion in water well, are thus distributed, and such seeds have been conveyed by the equatorial current from Africa to South America. In this manner the Germander Speedwell may hereafter cross the St. Lawrence. Its seeds must continually be carried down by a stream (on the declivities of whose banks it grows) to the St. Lawrence and these seeds may be deposited on some of the islands in the river and also on the opposite shore.

Icebergs are suggested as a means by which our Arctic flora has travelled from one continent to another. This theory requires that the plants should grow near the forming icebergs, which I believe is not usually the case, for they are found near where the ice dissolves. And if seeds were carried by icebergs they must be moistened with water and frozen into the compact mass of ice. That this process should go on for years, that then the glacier should be detached as an iceberg, float in the ocean and after some time strand near a shore, that then the seeds should be dissolved out of their icy prison and soaked in salt water, and after all this find a suitable station on the shore they are washed upon—these requirements are to me so unlikely that I reject the theory altogether. It is true I cannot prove the iceberg theory impossible, nor have it's advocates yet proved it probable.

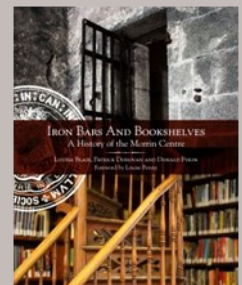
I consider the only way in which the majority of our plants can have migrated to be by land or islands lying very closely together as the Kurile Islands.

The theory of land transport is well sustained by the fact that our Canadian plants, which are found in the Southern Hemisphere, are also found in the Andes, such as *Erigeron Limosella*, *Cardamina Hirsuta* &c., so that here we have the very mountain ridge by which these plants have passed from north to south. I would also here remark that our *cardamina hirsuta*, which hitherto I have found in the neighbourhood of Quebec only at Ste. Anne, is so plentiful in its southern home that the sailors use it as a salad, and it is very beneficial as a preventive against scurvy, &c.

The agency of man, whether accidentally or purposely exerted, is of little effect. One very remarkable instance I have witnessed, the introduction of our *Anacharis Alsinatorum* into the fens of Cambridgeshire. In 1842 it was first found in the loch of Dunse Castle; in 1851 it appeared in the Isle of Ely. The plant is dioecious, but in England all the plants found up to 1856 were females, and it was impossible for the plant to propogate itself by seed. The fact of all the immense mass being of one sex is fair presumptive evidence that *one single* seed was enough to increase and multiply and fill all Britain in twelve years! It was sent from the north to the Botanical Gardens at Cambridge and placed in a basin of water, which it soon filled. It was then thrown into a pond, that pond communicated with the river Cam and through this channel it soon spread throughout the whole Isle of Ely, and so seriously injured the navigation of the rivers by its immense masses that an action would have been brought against the curator of the Botanical Gardens for damages, if he had not been removed by death from the possibility of being reached by human law.

Part II will appear in the next issue of *Society Pages*. ■

To learn more about the LHSQ and the natural sciences in 19<sup>th</sup>-century Quebec City, check out *Iron Bars and Bookshelves: A History of the Morrin Centre*, on sale at the Morrin Centre.





## LIBRARY PAGES

## ON THE SHELF

### TURNING PAGE AFTER PAGE

By Britta Gundersen-Bryden

Robert Lepage is associated with a host of performing arts, from opera and film to dramatic theatre and circus. He has written plays and books. He has drawn on classic works and themes—European, Asian, and North American—and his own life. And he has used the latest technologies to bring his artistic visions to life.

At first browse, it may not seem like the library's old wooden shelves hold many works linked to Lepage, but readers with eclectic taste will soon find connections.

Lepage has gained international acclaim for numerous opera productions, including Mozart's *Magic Flute* and Wagner's *Ring Cycle*. The library has a biography of Mozart, ***Mozart at the Gateway to His Fortune*** (2012) by Christoph Wolff, and a recent work by Neil Gaiman, ***Norse Mythology*** (2017), that offers insight to Wagner's four-part masterpiece. For an overview of Canadian opera—and other musical forms in Canada—dip into Elaine Keillor's ***Music in Canada*** (2008).

Lepage has woven his magic through the timeless works of William Shakespeare, including ***Coriolanus***, ***Macbeth***, ***The Tempest***, and ***A Midsummer Night's Dream***. All of these plays may be found in ***The Complete Works of William Shakespeare*** (1999). Lepage set one of his solo plays, ***The Andersen Project***, in Denmark. The Library has two biographies of the Danish storyteller: ***Hans Christian Andersen*** (2005) by Jens Andersen and ***The Wild Swan: The Life and Times of Hans Christian Andersen*** (1965) by Monica Sterling.

Lepage tells his own stories as well as directing and interpreting the work of other masters. Two of his works, ***887*** (English translation, 2018, by Louisa Blair)

and ***The Blue Dragon***, co-authored with Marie Michaud and illustrated by Fred Jourdain, are in the library's collection.

***887*** is based on Lepage's childhood memories of growing up in Quebec's Montcalm neighbourhood. Other books on the shelves about mid-20<sup>th</sup>-century Quebec City include ***A Quebec City Boyhood*** (2001) by Joseph Griffin and ***Quebec City in the Mid-Sixties*** (2018) by Pierre Anctil with photographs by Jean-Louis Anctil.

***The Blue Dragon*** (2011) is a graphic novel, based on the Lepage/Michaud play. The primary setting of the story is Shanghai. For more background on this Chinese metropolis, try Taras Grescoe's ***Shanghai Grand*** (2016) or Stella Dong's ***Shanghai: the Rise and Fall of a Decadent City*** (2000).



Lepage created and directed two Cirque du Soleil shows: ***Ká*** (based on ancient Egyptian beliefs) and ***Totem***, which traced the evolution of humanity. The library contains a copy of Sylvie Drake's ***Cirque du Soleil***, published in 1993—which is a date “BL,” Before Lepage.

Quebec City celebrated its 400<sup>th</sup> anniversary in 2008. Without a doubt, the most significant cultural and artistic creation of the year was ***Le Moulin à Images/The Image Mill***. Created by Lepage and his Ex Machina team, the multimedia spectacle took locals and visitors alike through more than 400 years of history. Readers who want to re-visit their own 400<sup>th</sup> anniversary experiences may check out ***1608–2008, So Many Tales*** (2011) by the Société du 400<sup>e</sup> anniversaire de Québec. Those who want to go back another century can check out how the 300<sup>th</sup> anniversary events unfolded in the ***Historical***

## LIBRARY PAGES

👉 *ON THE SHELF* (continued from previous page)

**Souvenir and Book of the Pageants of the 300<sup>th</sup> Anniversary of the Founding of Quebec, The Ancient Capital of Canada** (1908), published by the National Battlefields Commission.

*Le Diamant* is the name of the high bluff that stands

guard over the city; it is also the name of Lepage's stunning new multifaceted media and performance centre. The library has one non-fiction book about diamonds: ***The Rise & Fall of Diamonds: The Shattering of a Brilliant Illusion*** (1982) by Edward Jay Epstein, which examines the history of these rare gems. But at the Literary Feast on October 30<sup>th</sup>, 2019 the brilliant diamond in the Morrin Centre will be Robert Lepage himself. ■

## THE MAGIC BOAT

BY KIT PEARSON AND KATHERINE FARRIS  
ILLUSTRATIONS BY GABRIELLE GRIMARD

Review by Azanie Roy



*The Magic Boat*, written by Kit Pearson and Katherine Farris, transports the reader to a child's world of imagination and exciting adventures, a place where an old boat can be a lot more than what it seems!

The story opens on a beach, where the reader is introduced to a little girl, Ellie. Ellie is too shy to talk to the other children, but after wandering off from her *nonna* (grandmother), she meets an older girl, Piper. Piper invites Ellie to play with her "magic" boat. Ellie climbs aboard the abandoned vessel and discovers that an ordinary boat can take you anywhere you want to go, with the help of a little creativity.

The two girls start by exploring the area around the island, encountering its wildlife. Eventually their boat is carried up to the sky by a giant orange balloon and

they fly with the gulls. They go from one adventure to another until it's time for Piper to go back home to the city. Ellie misses Piper, and the boat is simply an empty "old blue boat" without her friend. Then she sees a shy, young boy playing alone and Ellie does what her friend did for her: she brings him along with on her next adventures on the magic boat.

This lively and charming tale will capture the attention of all readers, no matter the age. Furthermore, Gabrielle Grimard's illustrations bring this story alive with her watercolours that achieve the perfect balance between a child's reality and the make-believe world of their imagination. It is a great start-of-the-year read for children who are apprehensive about making new friends or anxious about meeting their new classmates. ■

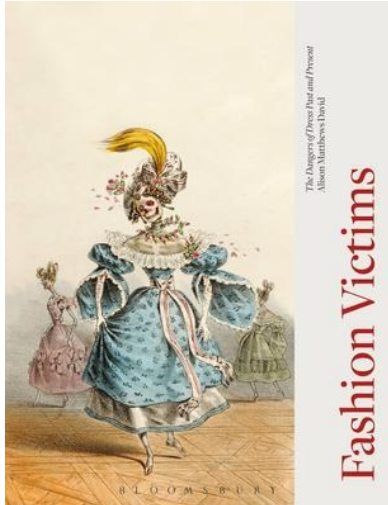


## LIBRARY PAGES

**FASHION VICTIMS: THE DANGEROUS DRESS OF PAST AND PRESENT**

BY ALISON MATTHEWS DAVID

Review by Kathleen Hulley



**“Fire”: The Horrors of Crinoline and the Destruction of Human Life,”** hand-coloured lithograph. Wellcome Collection, London.

Combustible combs, maddening hats, flammable crinolines, and toxic dresses, these are just some of the dangerous fashion pieces that Alison Matthews David describes in *Fashion Victims: The Dangerous Dress of Past and Present*. This fascinating book recently arrived in the library and it offers a compelling history of the dangers of fashion from the 19<sup>th</sup> century to the present for both the wearers and the makers of fashion.

This well-organized book takes the reader through the hazards of various aspects of fashion history. Some of these hazards are well known, such as the restrictive corsets for women in the 19<sup>th</sup> century, or the mercurial hats made famous by the “Mad Hatter” in Lewis Carroll’s *Alice in Wonderland*. Other dangers will likely be a surprise to readers: infections that were transmitted through the very fabric that ought to protect the body, inexpensive but popular hair accessories that could easily ignite, and toxic dyes that poisoned both the wearer and the sewer. Brilliant emerald green dresses were laden with arsenic, while the new magenta fabrics of the 1860s were created by harmful aniline dyes. Captivating details abound throughout the text, which is interwoven with anecdotes, salient quotations, and wonderful illustrations (from caricatures in the press to examples of the clothing itself).

*Fashion Victims* is an excellent addition to the LHSQ library collection. It is a well-written and extensively

researched book that will be of interest to anyone who is passionate about history or fashion. For those wanting a quick read, the beautiful illustrations and well-organized structure allow one to window-shop. For others who want to delve deeper, David makes this possible by providing numerous detailed references. Through her clear, crisp prose, David paints a nuanced picture of the fashion industry and is attentive to the complexity of her subject matter. She pulls on various threads (gender, class, age) to reveal the complex social and economic forces at work in the fashion industry over time. It is not just a history of clothing, but an intellectual history told through what we wear. One minor quibble is that the book focuses primarily on Western Europe, thus excluding different voices from fashion history (something David herself acknowledges). Nevertheless, to include this would have required either to sacrifice some of the rich detail that makes this book so wonderful or to write a second volume.

What makes this book important, however, is that it weaves together features of the fashion industry of the past with that of the present. David reveals this continuity via astutely chosen examples, reminders that fashion dangers are not a thing of the distant past, but rather still present in the very threads we wear. Overall, the book makes one glad to not have to contend with the perils of 19<sup>th</sup>-century garb, but also leads one to think twice about the hidden stories behind the clothes that we wear today. ■

LIBRARY PAGES

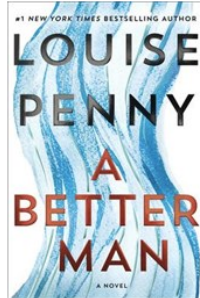
NEW ACQUISITIONS

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

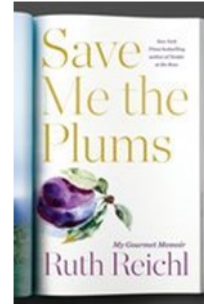
To reserve a book, please contact the library at **418-694-9147**, or visit our online catalogue at [www.morrin.org](http://www.morrin.org).



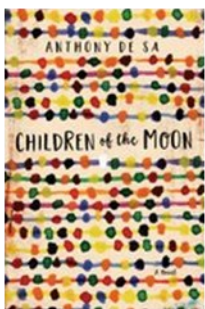
*Becoming Mrs. Lewis*  
Patti Callahan  
C156 2018  
**Fiction**



*A Better Man*  
Louise Penny  
Fiction  
P416 2019  
\*Also on Overdrive



*Save Me the Plums*  
Ruth Reichl  
641.509 R351  
**Non-Fiction**



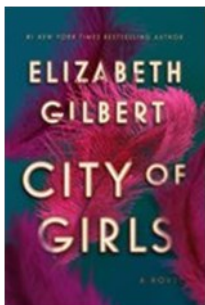
*Children of the Moon*  
Anthony De Sa  
D442 2019  
**Fiction**



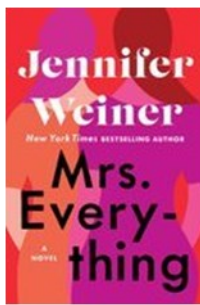
*The Huntress*  
Kate Quinn  
Q7 2019  
**Fiction**  
\*Also on Overdrive



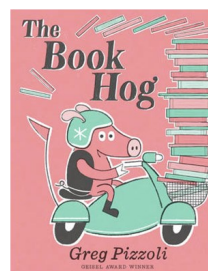
*Swarm of Bees*  
Lemony Snicket (text) & Rilla Alexander (ill.)  
JP SNI 2018  
**Children**



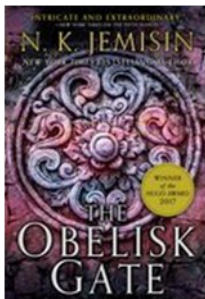
*City of Girls*  
Elizabeth Gilbert  
G464 2019  
**Fiction**  
\*Also on Overdrive



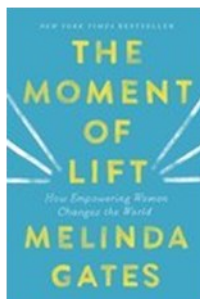
*Mrs. Everything*  
Jennifer Weiner  
W423 2019  
**Fiction**



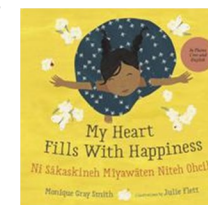
*The Book Hog*  
Greg Pizzoli  
JP PIZ 2018  
**Children**



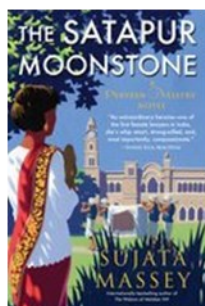
*Obelisk Gate*  
N.K. Jemisin  
J49 2016  
**Fiction**



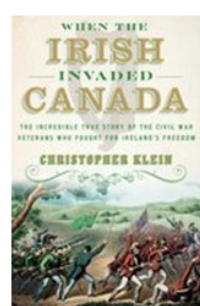
*The Moment of Lift*  
Melinda Gates  
305.42 G259  
**Non-Fiction**



*My Heart Fills With Happiness*  
Monique Gray Smith (text) & Julie Flett (ill.)  
BABY GRA 2016  
**Children**



*The Satapur Moonstone*  
Sujata Massey  
M416 2019  
**Fiction**



*When the Irish Invaded Canada*  
Christopher Klein  
971.04 K64  
**Non-Fiction**



*Mary Poppins*  
P.L. Travers (text) & Geneviève Godbout (ill.)  
JP TRA 2018  
**Children**



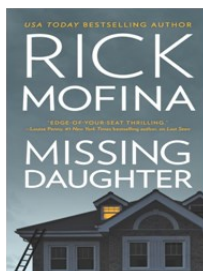
LIBRARY PAGES

NEW BOOKS ON OVERDRIVE

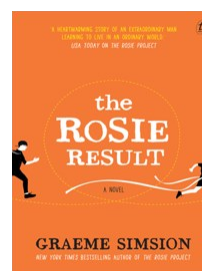
Did you know that your membership to the Morrin Centre comes with access to our ebook collection on Overdrive? Log into the Overdrive system at [morrin.overdrive.com](http://morrin.overdrive.com) to discover new books that we don't have in the regular library collection!



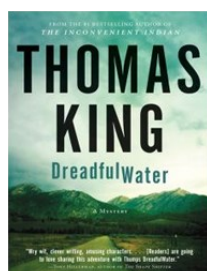
*Hunting Houses*  
Fanny Britt  
Fiction



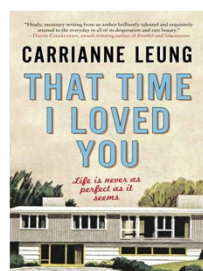
*Missing Daughter*  
Rick Mofina  
Fiction



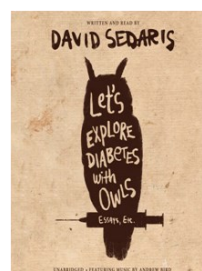
*The Rosie Result*  
Graeme Simsion  
Fiction



*Dreadful Water*  
Thomas King  
Fiction

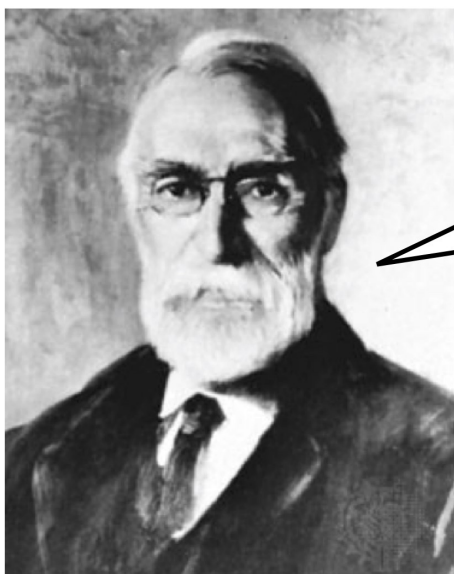


*That Time I Loved You*  
Carriane Leung  
Fiction



*Let's Explore Diabetes with Owls*  
David Sedaris  
Audiobook

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



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

Although we've come a long way from needing such stern warnings, there are still occasionally long-overdue books missing from the library! Please be sure to return your books on time or to renew them online, in person, or over the phone (418-694-9147, ext. 227 during regular library hours).



## EVENTS &amp; ACTIVITIES

# BOOK QUEST 2019: THE NATURAL WORLD

## THE CONCLUSION OF A WONDERFUL SUMMER!

By Émilie Breault



For a 15<sup>th</sup> summer in a row, the Morrin Centre hosted and presented *Book Quest*, its summer reading program for children! *Book Quest* is a national bilingual reading program developed by the Toronto Public Library in partnership with Library and Archives Canada and sponsored by TD Bank. The goal of the program is to help children discover the fun of reading in their own way, to inspire a love for all kinds of literature, and to motivate children to become avid readers, even when school's out! This summer, we explored the natural world and all the possibilities nature has to offer.

This year, more than 50 children participated in our reading club! Drawing inspiration from our previous editions of *Book Quest*, we created a summer program tailored to the level and interests of children from two different age groups: in the mornings, we held a storytime for children between the ages of 3 and 7; in the afternoon, we hosted reading and scientific activities for children between the ages of 8 and 12. In total, we offered 12 different activities, as well as a launch and closing party for the entire family.

To launch our summer reading program, we hosted a Picnic party for the whole family on July 6<sup>th</sup>. Despite the bad weather, we created a bright, festive atmosphere indoors, with sandwiches, music, face painting, cupcake decoration, and prizes for the families attending. It was a great start to *Book Quest*, and all children received their own TD Notebook, in which they could write down the books they read over the summer.

Every Saturday, we explored different aspects of nature, such as flowers, insects, and forest creatures.

Each session allowed children to further explore the week's theme through carefully selected books, crafts, and games. For instance, children learned about gardening with Bernadette Watts' book *The Little Gardener* and planted their own little garden to bring home. They had the opportunity to learn more about flowers by looking at specimens under a microscope, and they created their own bookmarks with pressed flowers. We also explored forest creatures with Ryan T. Higgins' book *Be Quiet!* Children made their own animal ears, discovered their totem animal, and learned how to put up a tent. For our activities on bees and honey, children had the chance to taste different types of honey, thanks to Floramiel. All of our activities encouraged children to interact with literature and nature in a fun and creative way, in the hope of fostering their love of reading.

For the closing party, children had the chance to explore the world of butterflies and exotic insects with entomological materials supplied by La Bibitte mobile. We also celebrated summer with a final storytime, a craft, as well as candies and prizes from our sponsors. A special thanks to the Molson Foundation, which supported the *Book Quest* programming again this year, and to our generous sponsors, who offered prizes and discounts for our participants: Floramiel, La Maison Anglaise, Jardin Hamel, Théâtre des Gros Becs, Canyon Saint-Anne, La Vallée secrète, and SQUISH candy.

Congratulations to all the participants. We are looking forward to seeing you again next summer for a new challenge! ■

## EVENTS &amp; ACTIVITIES

## ARTS ALIVE! THE GARDEN OF LIVE FLOWERS



Photos: Louis-Xavier Picard & Pierre-Yves Laroche, Voltaic Photo.

Maybe it is because flowers need water to grow, but the rain did not seem to disrupt this year's Arts Alive! Québec festival one bit! The event saw ideas grow like weeds in almost every room that the Morrin Centre has to offer. Our fifth Arts Alive! festival, held on August 2<sup>nd</sup> and 3<sup>rd</sup>, was titled "The Garden of Live Flowers," a nod to a chapter title from Lewis Carroll's *Through the Looking Glass*. The theme also complimented the Morrin Centre's programming this year: Book Quest, our summer reading program for children, explored the natural world over the course of the summer, and a new interactive mural and tour titled *Blossoms, Beetles and Birds*, which will launch this September.

Arts Alive 2019 kicked off with "Botany and Mixology," a collaborative workshop given by Bianca Thériault of Vins au Féminin, a local sommelier company run by women, and Martino Mangili of Les Urbainculteurs, a local non-profit organization that promotes urban gardening. Their workshop focused on edible flowers and featured two gin-based cocktails that incorporated these tasty botanical discoveries. While enjoying the cocktails, guests learned about ten different edible flowers that anyone can grow in their own garden and they were given an overview of how to make a good cocktail and the process of gin distillation. The Chemistry Lab was filled with people who enjoyed

both the spirits and the spirited presentations.

The rest of the evening took place in the library. A *Night at the Library* included a short performance by the Quebec Art Company followed by a theatrical performance by Erick Daigneault and his troupe. The evening concluded with an intimate performance by the band Ghostly Kisses, whose ethereal music created a magical atmosphere.

Rain on Saturday didn't put a damper on the festivities. Throughout the day, street performers enticed passersby to see what was going on inside of the Morrin Centre. Guests browsed local artisans' wares in College Hall and heard live music from Long John Band, Folk You, and Randal Spear. Meanwhile, Book Quest activities took place outdoors during breaks in the rain. Younger children heard the story *Worm Loves Worm* and explored the world of miniature creatures, from ladybugs to ants, while older children learned about insects from around Quebec. Education Coordinator Azanie Roy even dressed up as Alice from *Alice in Wonderland*.

Overall, it was a memorable Arts Alive! festival. Guests had a wonderful time experiencing innovative activities held in the great spaces the Morrin Centre has to offer! ■



## EVENTS &amp; ACTIVITIES

## SNEAK PEEK AT THE 2019 LITERARY FEAST: ROBERT LEPAGE & JEAN ST-GELAIS ONSTAGE

The Morrin Centre will be celebrating its eleventh annual Literary Feast fundraising dinner on October 30<sup>th</sup>, 2019. **Robert LePage**, internationally renowned director, playwright, actor, and film director, as well as **Jean St-Gelais**, Chairman of the Board and Chief Executive Officer of La Capitale Insurance and Financial Services, will be on stage at this year's event. Come join us for another memorable Literary Feast and help support our organisation's mission and activities!

This year we are delighted to welcome Robert LePage, whose creative and innovative approach to theatre has

won him international acclaim and shaken the foundations of classical staging. LePage's best-known works for the stage include the plays *Dragon's Trilogy* (1985), *Needles and Opium* (1991), *The Far Side of The Moon* (2000), *The Andersen Project* (2005), *Lipsynch* (2007), his solo performance *887* (2015), as well as his most recent production *Coriolanus* (2018). Known for his

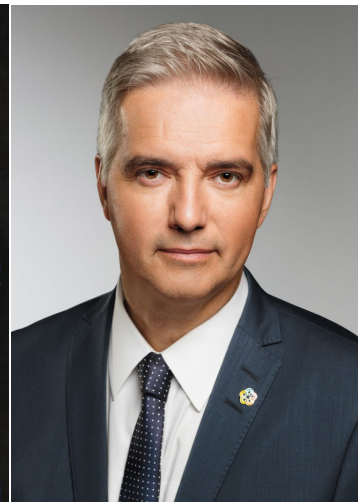
incorporation of technology, LePage's recent multimedia creations include *The Image Mill* (2008), and *The Library at Night* (2015), and his opera stagings include *The Damnation of Faust* (1999), *The Nightingale and Other Short Fables* (2009), Wagner's *Der Ring des Nibelungen* (2010), and *L'Amour de loin* (2015). LePage's current projects include a collaboration with Kodo, a traditional Japanese drumming troupe from Sado Island, as well as a new staging of *The Seven Streams of the River Ota*, whose world premiere took place at the Chekhov International Theatre Festival in July 2019.

The dinner will be presided over by Jean St-Gelais. St-Gelais is currently the Chairman of the Board and Chief Executive Officer of La Capitale Insurance and Financial Services. A former civil servant with a Master of Arts degree in Economics from Queen's University, St-Gelais has held a number of strategic positions and

overseen a wide range of major projects. After his tenure at the Bank of Canada, St-Gelais held various positions with the Ministère des finances du Québec between 1985 and 2001. In 2001, the premier of Quebec appointed St-Gelais to the position of Secretary General and Clerk of the Executive Council. Then in 2004, he became President and Chief Executive Officer of the newly formed *Autorité des marchés financiers* (AMF). In 2011, he left the AMF to set up and run the Quebec Revenue Agency, where tackling tax evasion was among his top priorities.



Photo: Tony Hauser



St-Gelais returned to the helm of Quebec's public service in September 2012 as the province's General Secretary and Clerk of the Executive Council. After retiring from public service in 2015, he joined the Board of Directors of La Capitale later that year. He then became its President and CEO in May 2016. St-Gelais is actively involved in various philanthropic

endeavours. For instance, he is President of the *Fondation du Musée national des beaux-arts du Québec* and President of the *Association des économistes québécois*.

The evening will begin at **4:30 p.m.** with a V.I.P. event: a meet-and-greet with Jean St-Gelais, who will welcome 25 people in cell block A6 of the old jail for refreshments and a discussion on his career and the causes he has embraced. Festivities continue at **5:30 p.m.** with a cocktail in the library, followed by dinner in the historic College Hall at **6:30 p.m.** The annual silent auction will also take place during the evening. ■

**| To purchase your tickets for the evening, please contact Rosemarie Fischer at 418-694-9147, ext. 0 or at [info@morrin.org](mailto:info@morrin.org) |**



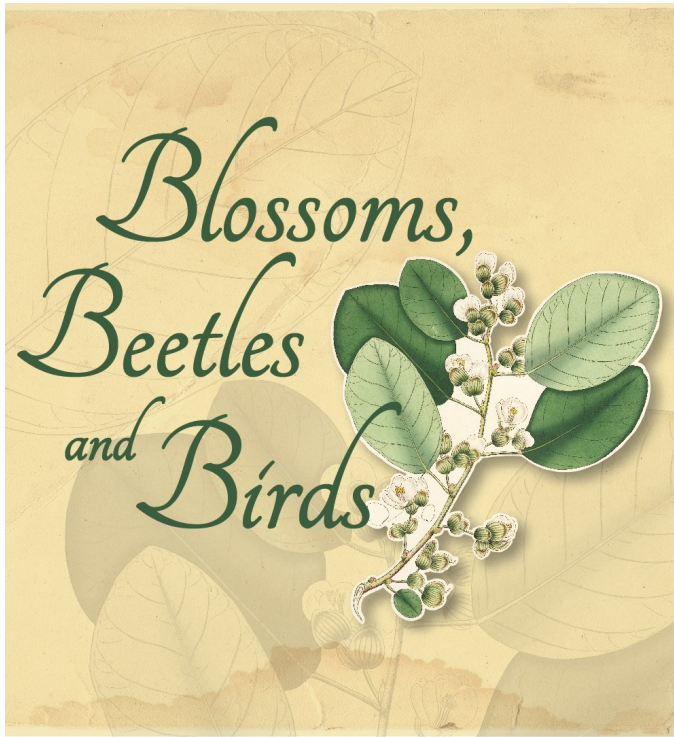
EVENTS & ACTIVITIES

UPCOMING EVENTS



**BLOSSOMS, BEETLES AND BIRDS: NATURAL HISTORY IN VICTORIAN QUEBEC**

Starting: Thursday, September 26<sup>th</sup>



Come explore our new interactive mural and guided tour about the LHSQ and natural history in 19<sup>th</sup>-century Quebec City. Be among the first to turn the pages of our larger-than-life book *Blossoms, Beetles and Birds*, and visit the former classrooms of Morrin College to explore the extraordinary scientific research of the era.

On the tour and through the interactive book, learn about a trio of aristocratic women who hunted orchids in Sillery in the early 1800s, the early Canadian scientists who helped put the LHSQ on the map, and James McPherson LeMoine, a 19<sup>th</sup>-century naturalist who was determined to interest young Quebecers in local birds.

Stay tuned for more details: [morrin.org/bbb](http://morrin.org/bbb)

Québec  
**Imagination**  
Writers' Festival



**OFF-IMAGINATION EVENT: CARTOONING WITH AISLIN**

Tuesday, September 17<sup>th</sup> at 7:30 p.m.



Join the artist often called “Canada’s nastiest political cartoonist” for a conversation on editorial cartooning. Aislin (Terry Mosher) will provide an in-depth presentation on political cartooning, followed by a question-and-answer session, including tips for budding artists.



**OFF-IMAGINATION EVENT: RAWI HAGE**

Thursday, October 3<sup>rd</sup> at 7:30 p.m.

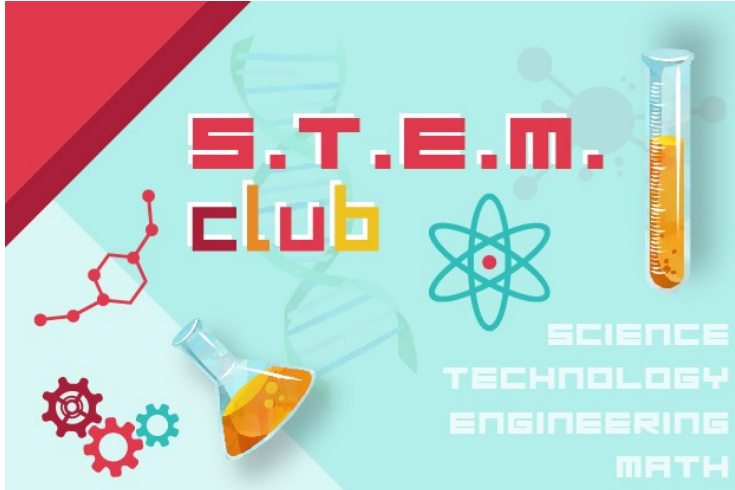


For this Off-Imagination festival event, come and meet author Rawi Hage for a discussion about his recent highly acclaimed novel, *Beirut Hellfire Society* (2018).

## EVENTS & ACTIVITIES

### CHILDREN'S ACTIVITIES

The Morrin Centre's exciting weekly activities for children will be starting up again this fall.  
**All children's activities are free!**



#### STORYTIME

Saturday mornings at 10:30 a.m.  
(children ages 3–7)

- September 28:** Imaginary Friends
- October 6:** Children's Activities (Members Day)\*
- October 12:** Board Games in the Library
- October 19:** Little Monsters
- October 26:** Halloween

\*Please note this event is on Sunday.



#### DRAMA CLUB

Tuesdays at 6:00 p.m.  
(children ages 8-12)

- September 17:** Drama Club
- October 1:** Drama Club
- October 15:** Drama Club
- October 29:** Drama Club



#### S.T.E.M. CLUB

Tuesdays at 6:00 p.m.  
(children ages 8-12)

- September 24:** Geologists...Rock!
- October 8:** Space
- October 22:** Harry Potter: Potions Class



# INSTRUMENTS TO GO!



## BOX 1

- 1 wooden maracas
- 1 plastic maracas
- 1 sleigh bell bracelet
- 1 egg maracas
- 1 plastic rain stick
- 1 castanets

Every Saturday, you can choose a box of instruments and take it home for two weeks!

Patrons may borrow these boxes by giving a 40\$ deposit which will be given back upon the return of the instruments.



## BOX 2

- 1 black Cabasa
- 1 wooden frog
- 2 metal finger cymbals
- 1 metal rain stick
- 1 wooden box + small wooden stick



## BOX 5

- 1 wooden tambourine
- 1 wood guiro
- 1 wooden maracas
- 1 two-sided plain wooden guiro
- 2 small metal cymbals



## BOX 3

- 1 rattle
- 1 "Shake Me" box
- 1 tambourine
- 1 plastic maracas
- 1 wooden percussion stick
- 1 plastic maracas
- 1 egg maracas
- 1 sleigh bell bracelet

## Ukulele



## Timber Drum



## BOX 4

- 1 wooden drum
- 2 small wooden sticks
- 1 red and blue castanets
- 1 blue sleigh bells
- 2 metal finger cymbals

## Djembe







**morrin**  
cultural centre • centre culturel

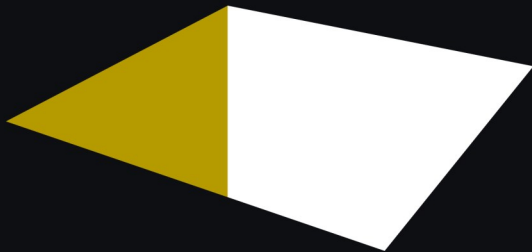


Annual Members Appreciation Event  
[morrin.org/membersday2019](http://morrin.org/membersday2019)

# MEMBERS' DAY

JOIN US FOR A DAY OF EXCLUSIVE ACTIVITIES  
FOR ALL AGES ON  
**OCTOBER 6**

# THE HANGING OF WILLIAM POUNDEN



IMMERSIVE  
GUIDED TOUR

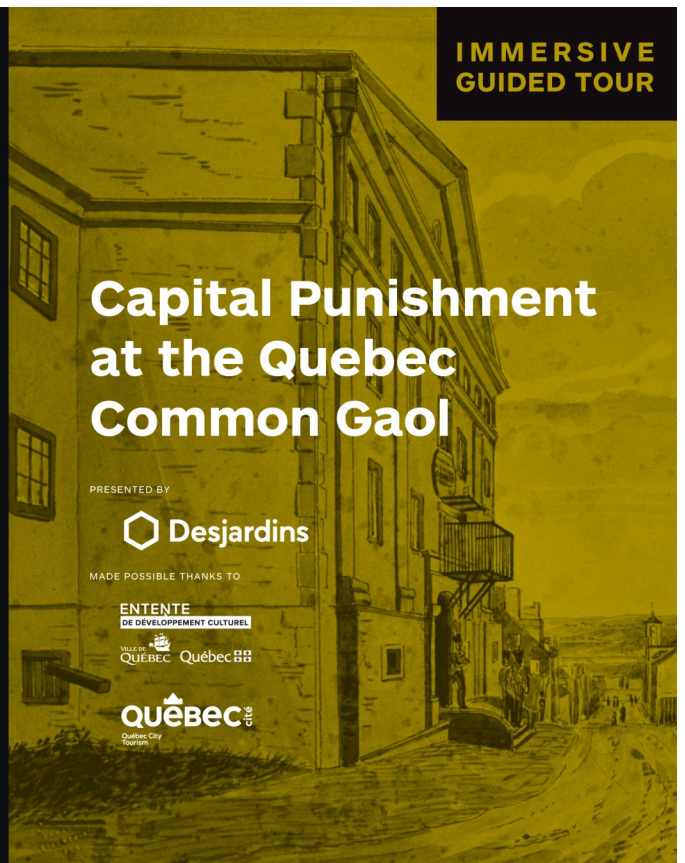
## Capital Punishment at the Quebec Common Gaol

PRESENTED BY



MADE POSSIBLE THANKS TO

ENTENTE  
DE DÉVELOPPEMENT CULTUREL



## EVENTS &amp; ACTIVITIES

## THE MORRIN CENTRE BOOK CLUB 2019–2020



The Morrin Centre Book Club offers participants an opportunity to discuss a selection of books in a friendly, relaxed atmosphere. During our meetings we share our impressions, bring up questions about challenging passages, and discuss themes related to the book scheduled that evening. The books on the reading list below represent suggestions from our members.

The Book Club usually focuses on Canadian writers. This year we will continue this tradition, and we have chosen five Canadian works. In addition, we have decided to read and discuss one work by a Ugandan author and one novel by an English author that dates back to 1850.

Each month, a different member of the club will lead our discussion.

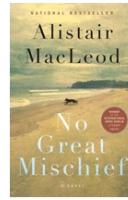
Meetings are usually held on the second Tuesday of the month at the Morrin Centre from 6–8 p.m. in the Green Room on the third floor.

The club is looking forward to reading and reflecting with its members on the books chosen for the 2019–2020 season.

**New members are most welcome.**

**N.B.** Members who plan on attending a specific book discussion meeting are encouraged to read the text carefully beforehand in order to facilitate the discussion.

For more information, please contact:  
**Claire Turcotte** at [claire.turcotte@sympatico.ca](mailto:claire.turcotte@sympatico.ca)



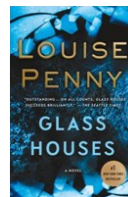
**September 10**  
***No Great Mischief***  
1999  
by Alistair MacLeod



**October 8**  
***Kintu***  
2014  
by Jennifer Nansubugu Makumbi



**November 12**  
***Project Animal Farm***  
2015  
by Sonia Faruqi



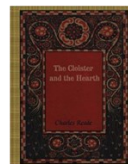
**February 11**  
***Glass Houses***  
2017  
by Louise Penny



**March 18**  
***Moon of the Crusted Snow***  
2018  
by Waubgeshig Rice



**April 14**  
***Homes: A Refugee Story***  
2018  
by Abu Bakr al Rabeeah



**May 12**  
***Cloister and the Hearth***  
1850  
by Charles Reade

**May 26**  
Meeting to select books  
for the 2020–2021 season.





## MISCELLANEA

## MUSIC REVIEW

MARTY ROBBINS: *GUNFIGHTER BALLADS AND TRAIL SONGS*

By Barry McCullough

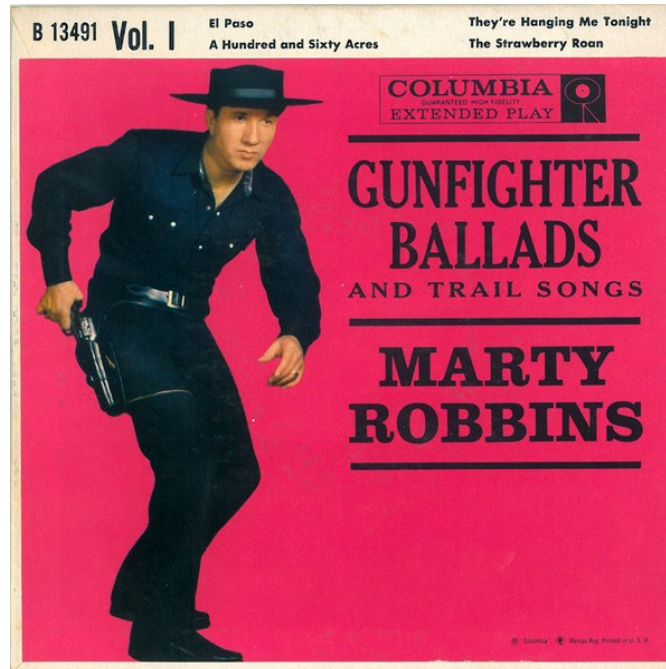
Marty Robbins was the mid-twentieth century, southwestern version of the Dos Equis Man. Of course, he is best known as an award-winning country music artist, perhaps most famously for the song “El Paso,” which is one of the central tracks of *Gunfighter Ballads and Trail Songs* and was the #1 hit on the Billboard Hot 100 chart in 1959–1960.

Like many a country music artist, Robbins dabbled in acting, but more interesting than that, he also tried his hand at stock car racing. And we’re not talking about some dirt track with amateurs in Paducah, Kentucky. Rather, he took part in 35 NASCAR races, the top circuit in the world. He also once refused an award because he purposely cheated during a race. Of course, I knew all of this because he was one of the many old country artists I grew up listening to while playing billiards in our basement with my father.

Recorded during a single session in April 1959 and released the following September, the album *Gunfighter Ballads and Trail Songs* just turned 60 this year. Upon re-listening to the record, what now grabs me the most is how it sounds as though it is from an bygone era—and this was probably the case when it was released all those years ago. Robbins’ output certainly doesn’t fit with the outlaw country of the 1960s and 1970s, which has regained popularity with younger generations in recent years. His smooth singing style is starkly opposed to that of Willie, Waylon, and the boys.

The twelve songs that make up the original release deal with love, loss, death, faith, and reckoning. The album

contains what are most likely Robbins’ two best-known songs and biggest hits: the aforementioned “El Paso,” and “Big Iron,” which gets the album off to a rollicking start, and really isn’t all that indicative of what follows. (Although, since it is a gunfighter ballad, someone dies, obviously).



*Gunfighter Ballads and Trail Songs* (Columbia Records, 1959).

“Utah Carol” is the tale of the narrator’s riding partner who dies saving his love from a cattle stampede. While the subject matter may not be very relatable these days, Robbins’ exquisite ability to weave a compelling story into a three-minute song keeps the listener hanging onto his every word. This is the case whether it’s his own composition, or, in this case, someone else’s. The album also includes some Canadian content with Robbins’ rendition of Bob Nolan’s “Cool Water,” a tale of a man and his mule.

*More Gunfighter Ballads and Trail Songs* was released the following year. Perhaps entertainment (and particularly country music) executives don’t always understand the laws of diminishing returns or the idea that there can be too much of a good thing.

In 2017, the album was added to the National Recording Registry at the Library of Congress in recognition of its “cultural, artistic and historical importance to American society and the nation’s audio heritage.” It seems an appropriate distinction for an album that depicts a particular moment in American history, one that played an important part in building its current identity .



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