

# Society PAGES

SUMMER 2024 | No. 81 | \$5.00



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the Literary & Historical Society of Quebec.  
Its mission is to share and foster  
English-language culture in the Quebec City region.



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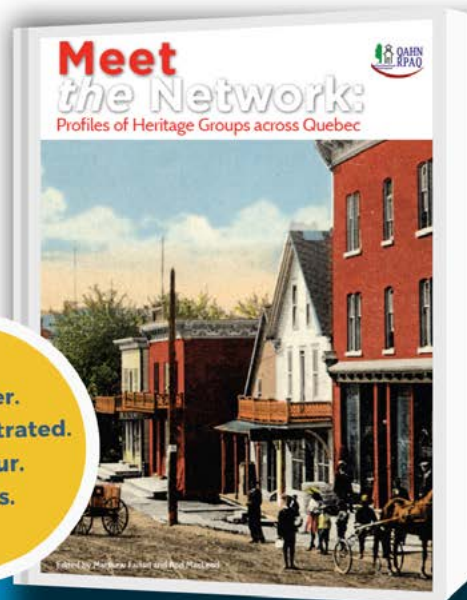
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Literary & Historical Society of Quebec

44 Chaussée des Écosseis

Quebec City, Quebec G1R 4H3

ISSN 1913-0732

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## Letter from the President

### Neil Williams



As I sit here writing this, I am reminded that for over 200 years, presidents of the LHSQ have written similar messages, talking about the current events of the day: wars, pandemics, technological advancements. It is extremely humbling to write this note as the Society's new president. We are celebrating our 200<sup>th</sup> anniversary this year and I can't imagine what some of our past presidents would think of where we are now.

The Morrin Centre continues to flourish and we've had a lot of great events in recent months. I had the pleasure of volunteering at Imagination and witnessing the *Illuminated* projections on the building's façade and on the annex of the Maison de la littérature. In May, we launched our new permanent exhibit, *Behind Bars: The Quebec Gaol and its People, 1812–1867*. I would like to extend my thanks to the exhibit team for their hard work and especially to Honorary Librarian Donald Fyson for all the time and energy he spent making sure the exhibit was as amazing as it is.

Staff and Council are working on a number of different projects. For example, we hope to be able to announce the keynote speaker and honorary president of the 2024 Literary Feast very soon. Additionally, we are working on solutions to improve the Centre's internet. We hope to get started shortly.

And lastly, don't forget to download the Libby app so you can enjoy an audiobook for your drive to the cottage or other summertime destinations. Currently, I am enjoying the works of Agatha Christie but you can choose from over 2,300 titles to borrow!

In the meantime, I extend a sincere thank you to all the staff and volunteers who continue to make the LHSQ the special place that it is.



## From the Executive Director

### Barry McCullough

Dear members, friends, and patrons,

Summer is upon us again. After a spring calendar full of special programming, including the 15<sup>th</sup> anniversary of the Imagination Writers' Festival and *Illuminated*, our project of exterior projections and live writing.

With all of those great events in the books, it is time to turn our attention to summer, when visitors from all across the globe come experience our building's rich and varied history via one of our guided tours. We are delighted to welcome an enthusiastic group of new guides, many of whom you will be able to learn more about in this issue of *Society Pages*.

Our annual summer festival, *Arts Alive! Quebec*, will return on August 16 & 17. Every year, we are excited to show off the musical, theatrical, and artisanal talents of our community members. Very soon, we will announce the weekend's full programming.

We just recently wrapped up a successful run presenting *The Archive of Missing Things*, our partnership with Nova Scotia's Zuppa theatre company. This was another special project to celebrate the 200<sup>th</sup> anniversary of the LHSQ. We have a number of special 200<sup>th</sup> events through the summer and fall. Please be sure to follow us on Facebook and Instagram and to register for our newsletter to stay up-to-date on all of the Morrin Centre's upcoming events and activities.

I hope to see you soon at the Morrin Centre.



## Society Pages Poetry Contest



As part of our ongoing *Morrin in Verse* poetry project, the Morrin Centre held its fifth annual *Society Pages* Poetry Contest. The committee was impressed with the quality of the submissions we received and delighted with the response from near and far. Reading the poems was a genuine pleasure for the committee—and selecting the honourable mentions and a winner was a challenge! Thank you to everyone for their submissions.

Congratulations to winner Liana Cusmano with the poem "The Scarf." Congratulations also to the four honourable mentions (in alphabetical order): "In Retrospect" by Loch Baillie; "Es-tu prêt" by Frank Beltrano; an untitled poem by Frédérique Gamache; and "My Hand" by Michèle Moisan. We hope that you enjoy reading these poems as much as we did!

– Kathleen Hulley

## Society Pages Poetry Contest Winner

### The Scarf

by Liana Cusmano

He eyes the knitted scarf lying in the snow on the corner of Sainte-Catherine and Alexandre-DeSève and says, *if it's still here on our way back, I'll pick it up*. The other day I let myself into my nonna's old home, after she told me to go over and take whatever I wanted. I collect bits and pieces of my childhood from the closets, the cupboards, the walls. The Italian flags sewn from green, white and red table cloths, attached to broom handles for us to wave in July of 2006; the *mano cornuto*; the doilies and ornaments from Calabria; the little soaps shaped like ducks; the *mappamondo*; the ceramic dogs; and the knitwear; the mittens and sweaters and slippers, with patches of denim sewn onto the soles to prevent slipping; the hats and jackets and scarves. *Yeah*, he decides. *I'll pick it up and take it home if it's still here later, when we come back*. He tells me that in the dialect of his grandmother's hometown, there is no future tense; that he chose his own name, an Italian name; that no one can define someone else's transness or take it away from them. When we used to leave nonna's old home, she would flick the porch light on and off until we'd driven away. Now she stands at the door of her unit and watches us as we come down the hallway from the elevator. She watches us as we arrive and she watches us as we leave. Every winter I wear the scarf she knit for me, long enough to last beyond my childhood. *I didn't know anybody else called it crusty bread*, he says to me. *I thought only my zia called it that*. Our grandparents are from the same region but they make two different kinds of *zeppole*, two varieties of *peperonata*. I make a great *parmigiana*, he admits. The knitted scarf is still lying in the snow when we return. He shakes it off and puts it on.

## *Society Pages Poetry Contest:* Honourable Mentions

### In Retrospect

By Loch Baillie

We are solstice-still. My grandfather has  
82 years behind him. We play the shortest  
game of Telephone to ever exist. We call  
it Sharing Secrets. My heart line curves  
against my head in the shape of a plastic  
handset. Maybe I was happy because  
happiness was a perfect poem.  
Maybe I was happy because I saw  
everything I fucked up through  
the gaps in the fence, burning. I still  
wonder if the neighbours saw us through  
the gaps in the fence. I see my family changing  
like a dream I can't move to forget.  
My brother has 19 years behind him.  
I haven't moved an inch since. They're  
selling responsible alternatives  
to my birthstone. You should get one  
and marry me because everyone  
on our street hates the idea. I thought  
I liked shiny things till I became a ghost.  
I'm good at holding grudges but  
never learned how to haunt you. I'm  
leaving a trail of seeds disguised as words  
in case the birds go unextinct. I never  
thought I'd perform a vivisection  
but here I am holding the alphabet  
in rigor mortis. I hope I figure me out  
soon. I hope there's someone to call  
themselves witness.

# Es-tu prêt?

By Frank Beltrano

## I

I try  
to read the signs  
at *La Vie en Rose*  
but pictures preoccupy.  
Most of the silly captions  
on pajama tops  
are in English, some Spanish  
a few, the sexiest, are in French.  
I seek out the French  
and try  
not to stare  
like I've never seen a *bra*  
(that is not an arm) and panties.  
*Est-ce que je peux t'aider?*  
the scantily clad sales girl says.  
*Non merci.*  
*Je suis ici*  
*avec mon conjoint*  
I reply  
and wonder why  
she giggles until  
I realize I have told her  
my partner is a man  
damn that masculine  
*et féminine*  
stuff. Enough.

## II

At the store  
next door  
they are giving away  
bags that say  
*vraiment*, and my mind  
tries to connect with raiment  
a word of old English, literary  
for clothing.  
*Mets cette idée dans la poubelle*  
really it means really  
*Rien de plus*  
nothing less.

## III

*Et maintenant* we have to go  
to the Mazda dealership  
an eleven o'clock appointment  
to try to comprehend  
*le problème, la source de ce bruit*  
*le bruit mystérieux venant du*  
navigation system  
*mais*  
on the way  
I spy some graffiti  
on the overpass  
we drive under  
*Jésus va revenir. Es-tu prêt?*  
*Maintenant* the mysterious noise  
is gone  
*C'est un miracle.*  
*Mais comme Jésus*  
*le bruit peut revenir.*  
*Avec mes idées de*  
bras and panties  
will I be *vraiment* ready.

# Untitled

By Frédérique Gamache

Oil spit  
Dawn is irrelevant  
One can't lather  
what will burn with Her.  
- arsonic



## MY HAND

By Michèle Moisan

*Dedicated to my friend Milly who loves swimming*

My hand

Northern star at the very tip  
of me peninsula  
thrown to sea

rich are the minerals in my nails  
nail color

reveals desire on your body

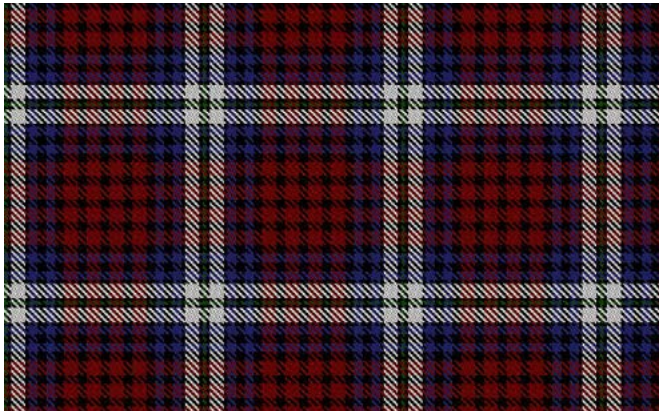
in a jiffy enlivens  
the surviving oak leaves  
the Dervish and the lighthouse of wind

when I dig  
I search for my clean hands  
and for the clear waters  
if I dive

swimming  
nothing is sure  
nor the algorithm of time  
nor the shiniest landmarks  
of shelters

## Creations for our 200<sup>th</sup>: The LHSQ Tartan

By Anthony Arata



In 2000, Quebec City decided to rename Saint-Stanislas Street the Chaussée des Écossais to honour the rich Scottish heritage around the area. In keeping with that same tradition of honouring our Scottish heritage and roots, the Morrin Centre has registered and created a commemorative tartan for the Literary and Historical Society of Quebec.

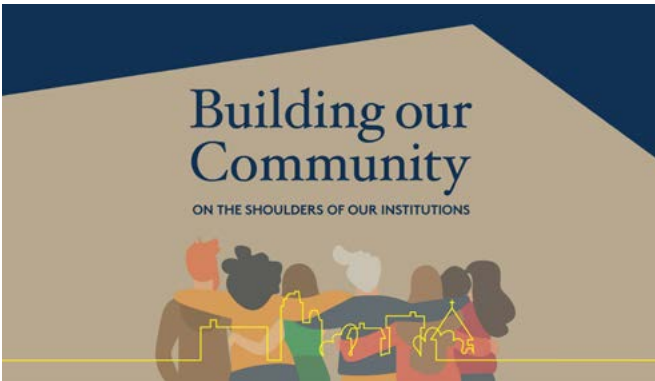
The Literary and Historical Society's tartan has been designed and registered by Cultural Heritage Coordinator Anthony Arata and has been formally recognized at the National Tartan Registry in Scotland. As a commemorative tartan, the colours found in the tartan each hold a particular significance.

- ♦ **Black** is for the ash from the three fires that the LHSQ survived;
- ♦ **Red** is for the LHSQ's English heritage;
- ♦ **Blue** is for the LHSQ's contribution to Quebec society as well as the province's role in influencing and shaping the LHSQ;
- ♦ **White** is for peace and for bridging gaps between cultures and different groups of people;
- ♦ **Green** is to celebrate the LHSQ's involvement in the founding of the National Geological Survey and the Historic Sites and Monuments Board of Canada, as well as for preserving the Plains of Abraham.

In addition to its heritage and rich symbolism, the tartan can only be produced by the LHSQ, making it an exclusive textile to share amongst the public. As a result, products were made out of the tartan: bowties, scarves, bandanas, and three kilts. The lucky kilts owners are Gina Farnell, ex-president of the LHSQ, who approved and made this wonderful project possible; Executive Director Barry McCullough; and Anthony Arata, who designed and coordinated this historic memorabilia.

We hope that with time, this tartan can be part of the LHSQ and Morrin Centre's image and that people will show up to events wearing the tartan in support and pride. Tartan items have been selling at a fast rate, and we strongly suggest that you purchase one at your earliest convenience.





*As part of the Building Our Community project, the Morrin Centre held a series of history talks over the winter of 2024, each focused on a different aspect of Quebec City's English-speaking community. The guest speakers of each of the history talks provided us with shortened summaries of their presentations for your continued enjoyment.*

*The first two texts are from Patrick Donovan, Ph. D, and David Mendel.*

## The Boundaries of Charity in English-Speaking Quebec City

By Patrick Donovan, Ph.D.

Charity wasn't always motivated by compassion and selflessness. Wealthy individuals often felt pressured to participate in charity as a duty. Many were driven by concerns for public security or personal salvation, and were selective about their charity. Distinctions were made between "deserving" poor (children, the elderly) and "undeserving" poor (able-bodied men), as well as along ethnic, linguistic, and religious lines. All this shaped the charitable sector in Quebec City.

After the 1759 Conquest, British authorities supported Catholic charities established during the French regime, like the Hôpital Général and Hôtel-Dieu. This was unusual within an unapologetically Protestant British Empire. It was also pragmatic: the unpaid labour of nuns kept public costs low, and support for Catholicism eased tensions with French Canadians in an era of revolutions.

After 1815, immigration from Britain and Ireland increased, leading to the creation of private lay charities working across religious and linguistic lines. The Female Compassionate Society even had linguistic parity enshrined in its bylaws. Organizations like the Quebec Emigrant Society gathered funds to help poorer immigrants continue their journey onward, while inland cities complained that they were sneakily passing the buck downriver.

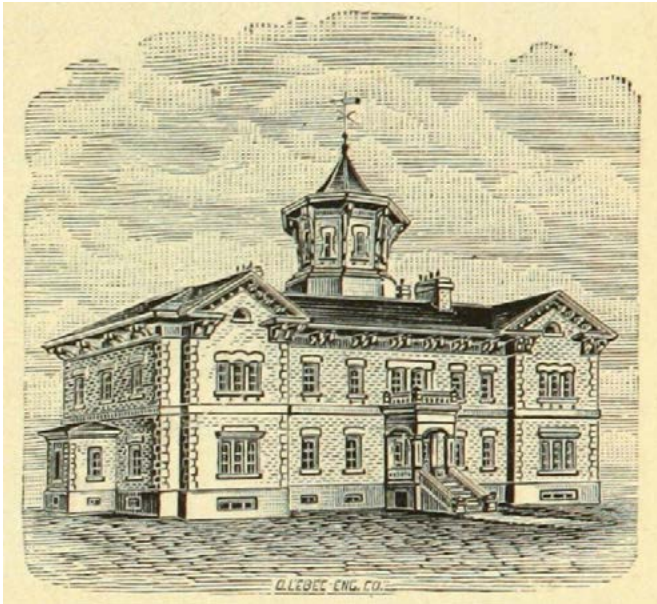
After 1835, cooperation across linguistic and religious lines diminished due to several factors: the defeat of Patriote republicanism, increased religious zeal, the establishment of separate confessional schools, and the emergence of post-famine Irish nationalism. This led to three distinct charitable networks: one for Francophone Catholics, one for Irish Catholics, and



Grey Nuns at Saint Bridget's Asylum, c. 1900

Source: BAnQ-Québec, P910,S3,D6,P35, Fonds Les Soeurs de la Charité de Québec.





Ladies Protestant Home (Cherrier Directory, 1889)

one for Protestants. Two major institutions founded in the 1850s, Saint Bridget's Asylum and the Ladies' Protestant Home, highlighted this growing divide. However, there existed a mutual understanding in Quebec City that "good fences make good neighbors," moreso than in many other North American cities with assertive Protestant majorities.

Throughout this whole period, the prison played an unexpected role in filling gaps within the charitable sector. Committals of innocent poor increased with

every decade, peaking in the mid-1860s. This trend was especially pronounced in winter and among the female Irish population. Many literally checked themselves into gaol through "voluntary confessions." While not unique to Quebec City, the number of vagrants in gaol exceeded that of most North American or British cities.

The twentieth century marked a gradual return to cooperation across ethnic and religious lines, and greater state involvement in charity. This was followed by the professionalization of social work, the establishment of multilateral coordinating agencies, and the rise of the welfare state. By the 1970s, French and English could be heard interchangeably at Saint Brigid's Home and at the Ladies' Protestant Home.

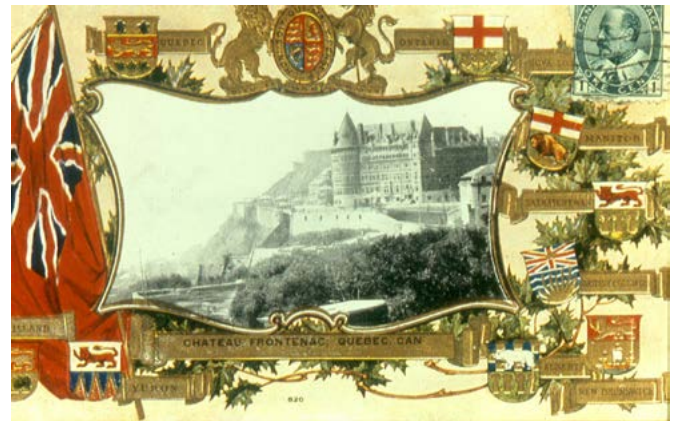
Today, many remaining charities operate within a health network overseen by the government. This has brought new challenges, such as recurring concerns that excessive centralization might compromise access to English-language services.

For more information see: Donovan, Patrick. "The Boundaries of Charity: The Impact of Ethnic Relations on Private Charitable Services for Quebec City's English-Speakers, 1759–1900." PhD dissertation, Université Laval, 2019.

## French City, English City

By David Mendel

Today the image of Quebec City is defined, for most people, by its history as the birthplace of French civilization in North America. In certain important ways, however, it is the unique combination of French and English influences that gives this historic town its special character.



Early 20th century postcard of the Chateau Frontenac, surrounded by symbols not usually associated with Quebec City today (private collection)

A colonial capital for the French, and then the British, Quebec City experienced one of its greatest periods of economic expansion after 1806, when Napoleon's blockade cut Great Britain off from its sources of wood in the Baltic region. The British then turned to their colonies, and Quebec City became one of the most important centers for the export of wood in the British Empire.

By the mid-19<sup>th</sup> century almost 40% of the population of the city was English-speaking. Architects from England, Scotland, and Ireland crossed the Atlantic to seek opportunity in this prosperous colonial town, some of them forming partnerships with local French-Canadian architects. As they adapted their designs to local conditions, these architects created buildings that displayed both English and French characteristics. Most of the houses in the old city, for example, are very similar to London town houses in their interior floor plans. However, they retain certain characteristics of the architecture of the French regime for practical reasons, such as fire walls, as well as steep roofs, so that the snow will slide off easily.

Indeed, the overall historic character of Quebec City might have been lost had it not been for the efforts of a British Governor General. It was Lord Dufferin who led a campaign to save the walls of the city from demolition in the 1870s. Had the walls not been saved, would the *Vieux-Québec* have survived to become the protected historic district that we know today? Probably not.

Important businesses and institutions that were founded by English speakers in Quebec City in the 19<sup>th</sup> century include the Jeffery Hale Hospital, La Maison Simons, and Holt Renfrew. Although English speakers now make up only about 2% of the population, evidence of British heritage is everywhere around us. The rules of the *Assemblée nationale*, for example, are based on the British parliamentary system, but the debates go on in French. Consider also the dress uniform of the soldiers of the *Royale 22<sup>e</sup> Régiment*: a red tunic with bear skin hat, like those worn by the guards of Buckingham Palace.

Very often, when French-speaking Quebecers go to Europe for the first time, they are surprised to discover that—in some ways at least—they feel more at home in London than in Paris. The language is different, but the urban environment, the houses, the institutions are all strangely familiar. On the other hand, in Paris, the language is the same, but some aspects of the way of life feel quite foreign. A mixture of French and British influences permeates almost every aspect of our environment in Quebec City and is so familiar that it generally passes unnoticed by most of the population. Although Quebec City is now 98% French-speaking, it would be a very different place today were it not for the contributions of the English, the Scots, and the Irish.



The scarlet tunic and bearskin hat of the dress uniform of the *Royale 22<sup>e</sup> Régiment*

Photo Credit: David Mendel

Intrigued by these *Building Our Community* talk summaries?

Stay tuned for more in the Fall issue of *Society Pages*!

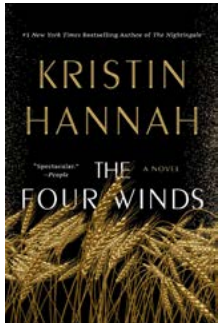


## Book Reviews

### *The Four Winds*

by Kristin Hannah

Book review by Roxanne Bédard-Saucier



Imagine standing in a field one day and seeing an immense cloud of dust and sand fast approaching on the horizon. Imagine running inside to protect yourself and your loved ones, but finding out that the very place you believed safe cannot offer refuge from the sand that seeps through every gap, crack, and hole in your house. Imagine breathing in that dust. Above all, imagine this happening every day.

In the 1930s, during the Great Depression in the United States, Dust Bowls in the south of the country, which were sandstorms caused by the erosion of topsoil due to inadequate farming practices, and the economic crisis ravaging the nation, forced millions of Americans onto the road to California, desperate to find jobs to sustain themselves and their families. As California represented their only hope for a better future, the state became known as the land of opportunity, with mobility being associated with hope and possibility. Or so that is what millions of Americans believed...

Kristin Hannah's *The Four Winds* is a work of historical fiction set in this context, with the Martinelli family struggling with the growing difficulties of the time. Their hardships on their farm in Texas eventually propel them onto the road to California, chasing the American Dream of reinvention and opportunity. However, unbeknownst to them, they are pursuing a dream that will soon reveal itself as a nightmare. Jobs are scarce, pay is low, and fear and intolerance are rampant. Initially feeling comforted and protected by her national identity, Loreda Martinelli, one of the main characters, is convinced that "this is America. A person can be anything." (75) Unfortunately, this trust in America rapidly turns into surprise and incomprehension at

the discrepancy between what America should offer and what it truly does, transforming the initial claim into: "This is America. How can this be happening to us?" (238) Betrayed by their nation, the Martinellis—representing the numerous American families who experienced this context—are now disillusioned with the American Dream.

For fans of John Steinbeck's *The Grapes of Wrath*, Hannah's *The Four Winds* is a moving tale of the resilience of a nation, and of how far we go to protect the ones we love. Offering a diverse range of emotions, this novel is at once a story of vulnerability, fear, and sadness, as well as love, bravery, and strength. The novel is saturated with ambivalence, making it complex and realistic; this is especially true at the end, when the Martinellis, although denied a second chance at improving their lives, continue to "fight for our American Dream, that it will be possible again." (426)

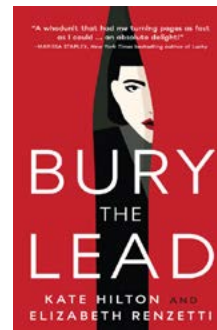
*The Four Winds* (St. Martin's Press, 2023). \*On OverDrive as an audiobook; narrated by Julia Whelan.



### *Bury the Lead*

by Kate Hilton and Elizabeth Renzetti

Book review by Susan Saul



*Bury the Lead* is set in the small "summer town" of Port Ellis, where summer stock theatre is central to the town and its identity. Port Ellis, however, is in part reinventing itself, as the old mainstays are replaced with trendier offerings, and the local newspaper, the *Quill & Packet*, struggles to survive.

Cat Conway returns to Port Ellis, where she spent her summer holidays with her grandparents, as she struggles through the fallout of a nasty divorce, job loss, and family issues; she is doing her best to pick up the pieces and move on with her life. One of Cat's first assignments as a reporter for the *Quill & Packet* newspaper is to interview the legendary actor Eliot Fraser when he is cast as lead in the community theatre's

summer production of *Inherit the Wind*. When Eliot ends up dead during the opening night's performance, a web of long hidden secrets and suspects emerge. Old history converges with the present to create an endless list of suspects, including a fellow actor whose career Eliot hijacked, a betrayed ex-wife, wronged businesspeople, abused women, and Cat herself.

This was a fun book, centered around a very relatable, less-than-perfect, central character, Cat, who handles issues as they arise (as well as the baggage she carries) with a certain amount of snark. Initially a suspect, as Cat works on the story that could be her "redemption" she uncovers things that people would prefer remain hidden and finds herself threatened. As she delves into the history of Eliot and Port Ellis, her relationships with her co-workers at the *Quill & Packet*, acquaintances in town, and the presence of a former colleague (with whom she has a personal history, and who is simultaneously trying to scoop the story and recruit her to come back to her former job) all present both options and complications as she finds her path forward.

This is a cozy mystery, with a less-than-loveable victim, an empathetic central character, a plethora of people with reasons to have committed murder, a modicum of danger, and a story that follows various twists and turns before revealing the truth. Fast paced and engaging, *Bury the Lead* is a witty, sharp, and entertaining read with interesting characters, an unpredictable plot, and a comfortable small-town setting.

*Bury the Lead* is book one of the new *Quill & Packet* mystery series.

*Bury the Lead* (House of Anansi Press, 2024). \*Also on OverDrive.

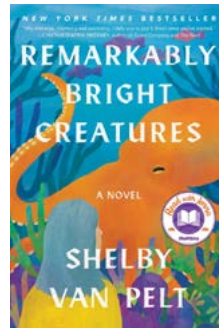


## Remarkably Bright Creatures

by Shelby Van Pelt

Book review by Samreen Ahsan

I'd like to start by saying how remarkably bright and beautiful this book is. It delves into the story of a solitary woman and her extraordinary bond with a



sea creature, a giant octopus. This unconventional relationship, so different from the typical human-pet dynamic, is rare and fascinating to read.

Meet Tova Sullivan, our main character—a seventy-year-old widow who loves her job working the night shift at the Sowell Bay Aquarium. She lost her child

many years ago and lives a reclusive life, apart from a couple of friends with whom she shares her interests.

The other protagonist, Marcellus, a giant Pacific Octopus, is a rescued creature who slowly develops a bond with Tova. He is smart, sensitive, and can feel Tova's grief. Is it possible for an octopus to create a relationship with a human? Yes, it is. When the author is gifted and the story is beautifully written, it is possible.

Marcellus not only observes people but also senses their emotions. He has a habit of collecting items that the visitors lose from their pockets. And more interestingly, he knows how to use those items. When I started the book, I had no idea I was reading a story told from an octopus' point of view, but it was hard to say goodbye to him.

Van Pelt has done an amazing job of dealing with tough topics such as death, loss, and grief while showing that there is some goodness left in the world. There are people who care for you, no matter what your status is. She has described the side characters beautifully, who are sincere to Tova.

What moved me the most is the touching way the author has portrayed loneliness in old age. We don't often see how many seniors lead a lonely life and what goes through their minds. Did they suffer the loss of family or a partner, or is living alone itself a loss on its own?

*Remarkably Bright Creatures* (HarperCollins, 2022). \*On OverDrive.



## Ulfhildr

by Mary Thaler

Book review by Katherine Carberry

*"There is more than one way to manage your life  
Some build a wall when a storm-tide rises;  
I made myself a boat, going to meet the greater risk,  
Since the littler danger I liked even worse."* (39)



Shield-maiden, widow, mother, and Queen, Ulfhildr's tale is one of longships, rugged coasts, courage, and a struggle against impossible odds. Mary Thaler's three-part epic poem bridges historical fiction and fantasy by limning characters and landscapes from a distant and heroic age. Narrated

by a scop, or singer, and written in the alliterative verse and half-lines befitting Anglo-Saxon poetry, *Ulfhildr* is nonetheless an approachable text that speaks directly to present-day preoccupations.

The poem's language and themes ring true to texts like *Beowulf* and *The Exeter Book of Riddles*. Ulfhildr is not a historical figure, and the story lacks a firm sense of time and place, giving the poem a fantastical inflection. In an afterword, Thaler offers the term

"Anglo-Saxon(ish)" to describe *Ulfhildr*'s poetic style. In this sense, Thaler's faithful evocation of Anglo-Saxon storytelling for a contemporary audience makes Ezra Pound's *Seafarer* this poem's closest analogue.

*Ulfhildr*'s poetic style is its most striking feature. Thaler's smooth prosody and narrative intrigue propel the reader to the poem's end. Those familiar with Anglo-Saxon poetry will recognise the two half-lines linked by alliteration used to create a full line of verse. This stylistic choice cleverly mirrors the story's foremost concerns, the mending and breaking ties.

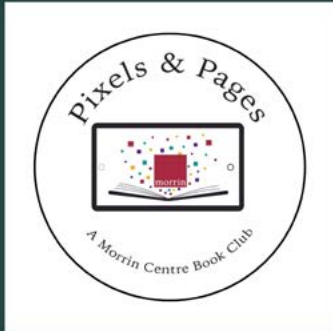
The poem opens in peacetime as merriment echoes through a great hall. Yet no sooner is this calm disturbed when a stranger's voice calls out to Ulfhildr and sows division and bloodshed. Rather than choosing the path of least resistance, Ulfhildr dons the mantle of a warrior queen who wages war against enemies and traitors.

This is a concise and impactful text about a character who forgoes complacency choosing instead to challenge impossible odds. Thaler's vivid and exalted verse paired with Niv Sakar's striking illustrations make *Ulfhildr* a thrilling read.

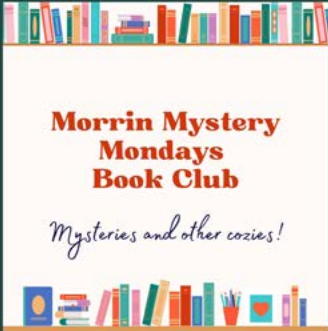
*Ulfhildr* (Untimely Books, 2023).



# BOOK CLUBS!



Every third Tuesday of the month,  
at 7 p.m. In person & online.



Every last Monday of the month,  
at 1:30 p.m. In person.

STARTING AGAIN IN FALL 2024  
TO LEARN MORE OR TO SIGN UP, PLEASE  
WRITE TO [LIBRARY@MORRIN.ORG](mailto:LIBRARY@MORRIN.ORG)



# Summer Reading Challenges for Adults & Kids!



Calling avid readers, seasonal readers, not-really readers, and everyone in between, you have the chance to win a bundle of books by completing the Morrin Centre's annual Summer Reading Challenge!

Complete the challenge by reading books that fulfill **SEVEN** of the **TEN** categories below. Audiobooks count too. For an extra chance at winning, complete all **TEN** categories.

## CHALLENGE FOR ADULTS

- A graphic novel
- A literary retelling
- A book about time travel
- A book about art or music
- A book of Canadian poetry
- A book suggested by a friend
- A book by an author from Quebec
- A children's book by an Indigenous author
- A book about books, a library, or a bookstore
- A book that was important to you at another stage of life

**DEADLINE:** September 21, 2024

Please email your list to [library@morrin.org](mailto:library@morrin.org)

## CHALLENGE FOR KIDS

- A book written by a Canadian author
- A book written by a Québec author
- A book about wild animals
- A book about friendship
- A book about space
- A book with rhymes
- A book about art
- A purple book
- A biography
- A big book

**DEADLINE:** August 17, 2024

Please email your list to [bookquest@morrin.org](mailto:bookquest@morrin.org)

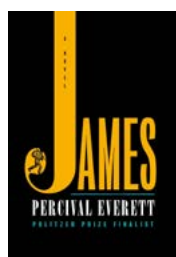
*Please note:* The same book cannot count for two different categories. If you would like assistance in finding books in any of these categories, please ask for help at the library desk. Or explore our featured collections on OverDrive at [morrin.overdrive.com](http://morrin.overdrive.com) for some Summer Reading Challenge suggestions.

Good luck and happy reading!

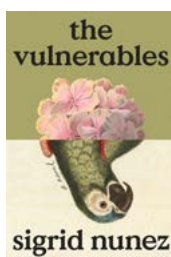
## New Aquisitions

Here are some of the new titles in our Library.

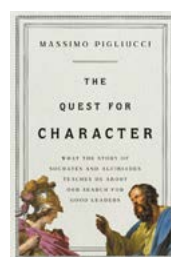
Books with an \* are also available on OverDrive.



**James**  
Percival Everett  
Fiction  
P429 2024



**The Vulnerables**  
Sigrid Nunez  
Fiction  
N972 2023



**The Quest for Character**  
Massimo Pigliucci  
Non-Fiction  
183.2 P631



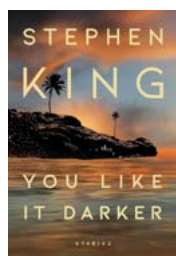
**The Inheritance \***  
Joanna Goodman  
Fiction  
G653 2024



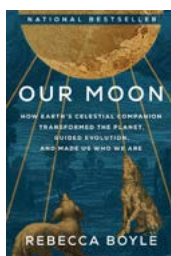
**Long Island**  
Colm Tóibín  
Fiction  
T646 2024



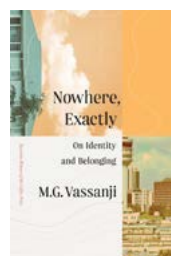
**Every Living Thing**  
Jason Roberts  
Non-Fiction  
578.01 R645



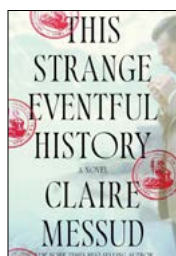
**You Like it Darker**  
Stephen King  
Fiction  
K54 2024



**Our Moon**  
Rebecca Boyle  
Non-Fiction  
523.3 B792



**Nowhere, Exactly: On Identity and Belonging**  
M.G. Vassanji  
Autobiography  
BIO V337 2024



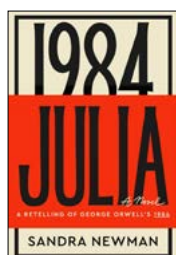
**This Strange Eventful History**  
Claire Messud  
Fiction  
M586 2024



**Who's Afraid of Gender?**  
Judith Butler  
Non-Fiction  
305.3 B985



**Club Microbe**  
Elise Gravel  
Junior Non-Fiction  
J 579 GRA



**Julia**  
Sandra Newman  
Fiction  
N555 2023



**The Side Gardener**  
Rosie Daykin  
Cookbook  
641.5 D273



**Witches of Brooklyn: Spell of a Time**  
Sophie Escabasse  
Junior Fiction  
JF ESC 2023



# What's New on OverDrive

Here are some of the new e-book and audiobook titles now available. Log in to the Morrin Centre's OverDrive system at [morrin.overdrive.com](http://morrin.overdrive.com) with your membership card to check out our latest acquisitions.

Books with an \* are also available as a physical copy in the Library.



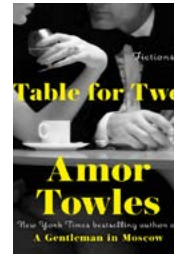
## *Mystery in the Title\**

Ian & Will Ferguson  
Fiction



## *Denison Avenue*

Daniel Innes &  
Christina Wong  
Graphic Novel



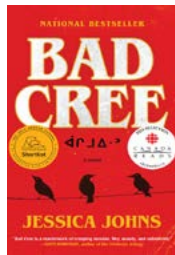
## *Table for Two*

Amor Towles  
Short Stories



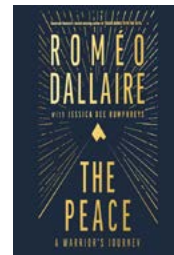
## *The Hunter \**

Tana French  
Fiction



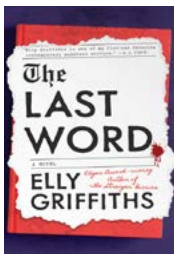
## *Bad Cree*

Jessica Johns  
Fiction



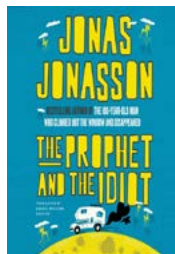
## *The Peace*

Roméo Dallaire,  
with Jessica Dee  
Humphreys  
Non-Fiction



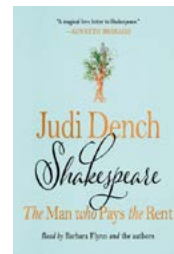
## *The Last Word*

Elly Griffiths  
Fiction



## *The Prophet and the Idiot \**

Jonas Jonasson  
Fiction



## *Shakespeare: The Man Who Pays the Rent*

Judi Dench  
Biography



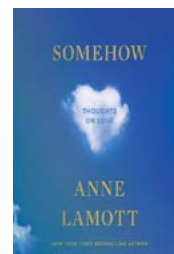
## *Poor Things*

Alasdair Gray  
Fiction



## *The Paris Novel \**

Ruth Reichl  
Fiction



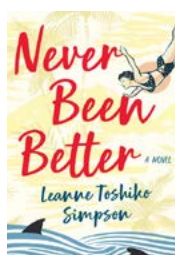
## *Somehow: Thoughts on Love*

Anne Lamott  
Non-Fiction



## *The Alternatives*

Caoilinn Hughes  
Fiction



## *Never Been Better*

Leanne Toshiko  
Simpson  
Fiction

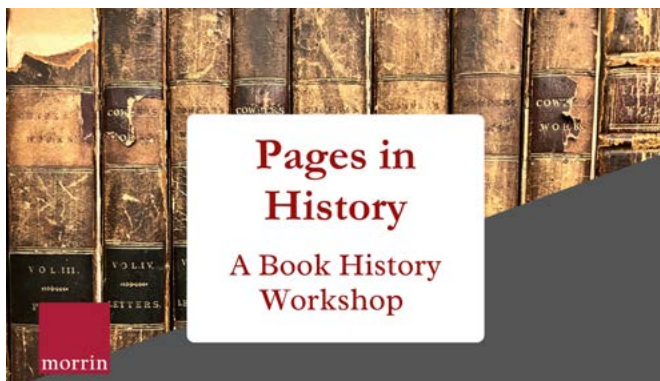


## *Houseplants for All*

Danae Horst  
Non-Fiction

## | Events & Activities

### Upcoming Events: General Public



Explore some highlights from the LHSQ collection of books, all while learning about book history and culture in Quebec City.

In celebration of the Literary and Historical Society of Quebec's 200<sup>th</sup> anniversary, join library staff to explore a selection of books from our special collections. The materiality of books reveals much about the past: from how a book is bound to marginalia and various markings on a book.

Workshop 1: July 4 at 7 p.m. **SOLD OUT!**

Workshop 2: TBD. Due to popular demand, we are considering repeating the book history workshop. If you are interested in participating, please write to [library@morrin.org](mailto:library@morrin.org).



2024 is indeed a year of celebrations for the Morrin Centre and the LHSQ! In addition to the 200<sup>th</sup> anniversary of the LSHQ and the 15<sup>th</sup> anniversary of the Imagination Writers' Festival, it is also the 10<sup>th</sup> anniversary of the Arts Alive! Quebec Festival!

Join us on **August 16 and 17** for two days of celebration, music, and art. On the evening of Friday, August 16, enjoy two concerts by Quebec bands. On the afternoon of Saturday, August 17, discover Quebec artisans, local musicians, artists, and more. There may even be some games and surprises to highlight the festival's 10<sup>th</sup> birthday!

Learn more about the festival at [morrin.org/artsalive2024](http://morrin.org/artsalive2024).

*This project is made possible thanks to the support of the Government of Canada and of Québecor.*



#### More Morrin in Verse

Poetry activities are continuing through the summer and fall. Stay tuned for our next poetry soirée—and stop by the Library to see new poetry displays!

#### New Exhibit

Our new prison exhibit is now open to the public! Come take a tour and discover our beautiful new permanent exhibit.

#### Imagination 15<sup>th</sup> Anniversary Booklet

Do you have anecdotes to share about your visit(s) at the Imagination Festival, from 2010 to 2024? Stay tuned for our upcoming commemorative booklet workshop this July!



# Calling all poets!

The Morrin Centre is publishing  
a book of poetry.



Submission deadline: October 1, 2024

Please send your submissions to [library@morrin.org](mailto:library@morrin.org)

For more information visit [morrin.org/poetrybook](http://morrin.org/poetrybook)



# The Fifteenth Imagination Writers' Festival: A Recap

By Jeanne Lebossé-Gautron



Fifteen years of Imagination already, that's quite impressive! From humble beginnings (with 13 authors and 8 events) to its current heights (28 authors and over 20 events), the Imagination Writers' Festival has grown in more ways than one over the years. To highlight that growth, the 2024 edition celebrated the 15<sup>th</sup> anniversary of the Imagination Writers' Festival with many exciting activities and little surprises.

As is now custom, the festival was launched by a Tuesday youth event, this time with Kim Spencer. Barely half an hour later, as the children were enjoying a chat with an author, Waubgeshig Rice took over the stage in College Hall, followed by Joan Thomas. On Wednesday, April 10, Travis Dandro was the star of the evening, presenting his graphic novel adaptation of A.A. Milne's *Winnie-the-Pooh* before hosting a comic design workshop in the Library.

Thursday boasted the ever-popular *Books & Wine* event, featuring Ian and Will Ferguson, Felicia Mihali, and Taras Grescoe, before a panel with Ian and Will Ferguson in College Hall and a translation panel at the Maison de la littérature with Felicia Mihali and her translator Judith Weisz Woodsworth. On Friday, Xue Yiwei and Taras Grescoe followed one another, to their amusement: back in 2018, they were both on the same panel during the Imagination Writers' Festival!

Saturday started on the right foot with a special Storytime with Cary Fagan, followed by presentations by H. Nigel Thomas and Kelley Armstrong, as well as a poetry workshop with Daniel Scott Tysdal. They were followed by a talk with Linda Leith about her rich literary life as a writer and publisher and presentations by Paul Serge Forest and Andrew Steinmetz.

On Sunday morning, participants of the *Tea & Imagination* event enjoyed a special teatime activity animated by Morrin Centre Executive Director Barry McCullough, with contributions by Director of Programming and Communications Jeanne Lebossé-Gautron and Heritage Coordinator Anthony Arata. Participants were able to enjoy not only delicious food and tea but also photos and videos of past Imagination festivals pulled from the Morrin Centre archives.





Sunday continued with a short stories panel with Sarah Gilbert and Alexander MacLeod, a talk on author's self-censorship by Neil Bissoondath, and a book presentation by Zalika Reid-Benta, before wrapping up with a delightful *Literary Notes* event, held in partnership with both the Orchestre symphonique de Québec and the Quebec Writers' Federation. This iteration of *Literary Notes* featured Spoken Word artists Caitlin Murphy, Raissa Simone, and Deb Vanslet, as well as musicians Geneviève Savoie (flute) and Isabelle Fortier (harp).

As the festival was "festival-ing" along, local schools enjoyed the visits of many authors as part of the Imagination in Schools program. Of those many authors, three were in Quebec City specifically for the program: Erin Bow (who also took part in our *Illuminated* project!), Naseem Hrab, and Wanda Taylor. 955 students and 8 schools participated in Imagination in Schools this year.

Out of the 28 authors participating in this year's festival, 13 were alumni from past editions, each of them presenting either a recent book, a special talk, or a workshop to the audience. Many of these authors also jumped in our commemorative project and spent some time with our videographer Dylan Page to film little capsules about what they remember most from their last visit. You will soon be able to enjoy these



capsules on the Morrin Centre YouTube channel at [youtube.com/TheMorrinCentre](https://youtube.com/TheMorrinCentre). If you keep your eyes peeled and subscribe to our newsletter, you'll also soon hear about a booklet workshop where Imagination Writers' Festival's participants will be invited to share their anecdotes about Imagination and turn them into little art pieces. Will you join in on the fun?



The Imagination Writers' Festival is made possible thanks to the support of our many partners:

Major Partners: Government of Canada, Canada Council for the Arts, Conseil des arts et des lettres du Québec, Entente de développement culturel de la Ville de Québec.

Partners: Québecor, La Maison Anglaise, Maison de la littérature, Quebec Writers' Federation, The Quebec Chronicle-Telegraph, Jeffery Hale Foundation, Québec ville de littérature UNESCO, COWS Ice Cream, Traiteur Équilibre.

Photo Credits: Dylan Page Photography

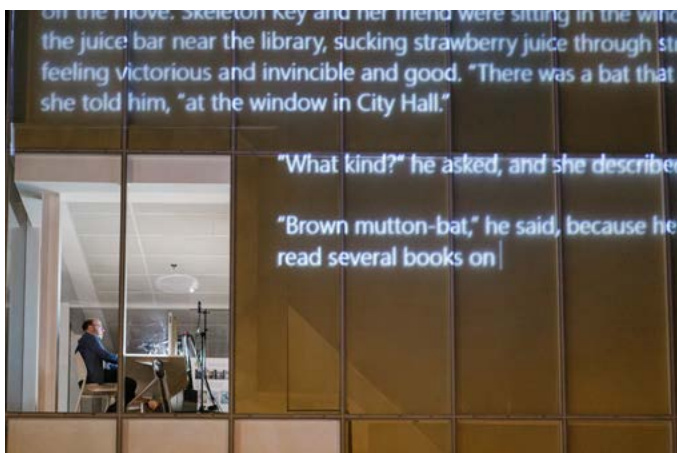
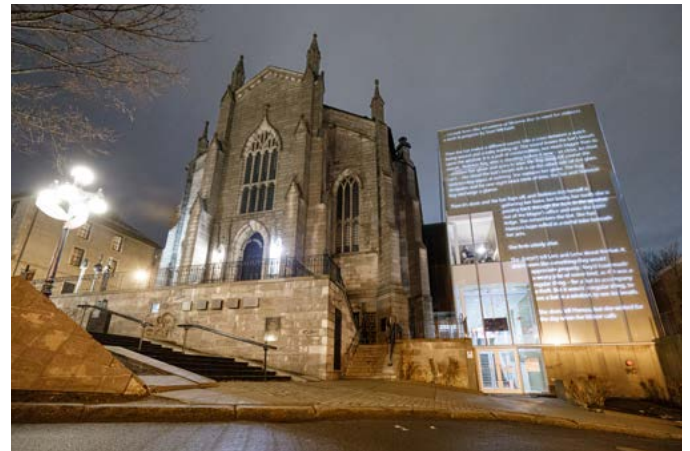


## ILLUMINATED: 200 Years of the LHSQ

By Jeanne Lebossé-Gautron

If you visited us during the Imagination Writers' Festival, you may have seen our special project *ILLUMINATED: 200 Years of the LHSQ*. This project briefly took over the Morrin Centre facade and the annex of the Maison de la littérature. The Morrin Centre facade featured images of artifacts and books from our collections, while the Maison de la littérature projections showcased live writing to the delight of passers-by.

Learn more about the project at [morrin.org/LHSQ200-ILLU](http://morrin.org/LHSQ200-ILLU)



This project was made possible thanks to the following sponsors and partners.



## Margarita Saona

By Renée-Loup Caron



When I think of the word “author,” I envision two potential individuals: one who writes novels, poetry, fiction, etc., and another who writes academic papers, books that explore literature, and other writings connected to education or research. It was upon attending the “Meet the Author: Margarita Saona” event on March 20, co-organized by the Morrin Centre and Université Laval and fostered by Professor Liani Lochner, that I saw how both versions of my imagined “author” could coincide into being a single, remarkable individual.

During her Canadian expedition, Margarita Saona, professor of Hispanic and Italian Studies at the University of Illinois-Chicago, attended various events around the country while promoting her book *The Ghost of You* (2023), newly translated from Spanish to English. She mentioned during her stop at Université Laval on March 19, where she was a guest lecturer for a graduate seminar, that she had made a stop in Edmonton, Alberta, where Laberinto Press, the publisher of her most recent novel, is located. She then made a few more stops, notably at the American Comparative Literature Association conference in Montreal the weekend before. It had been quite a busy time for Margarita as she illustrated the path bringing together the two versions of an author. Margarita shared and read sections of *The Ghost of You*, including stories “What I Do,” “Sorceress Apprentice,” and most touchingly, “Lost Things.” While being interviewed by two students of Université Laval’s MA program in English literature, Morrin Centre Library Assistant Luc Murray Mercier and Myriam Bowles-Carrier,

president of the Association of Graduate Students in English Literature of Université Laval, Margarita also shared passages of her most recent non-fiction essay in the process being translated: *De monstruos y cyborgs – Of Monsters & Cyborgs*. The event was attended by various Université Laval students as well as professors.

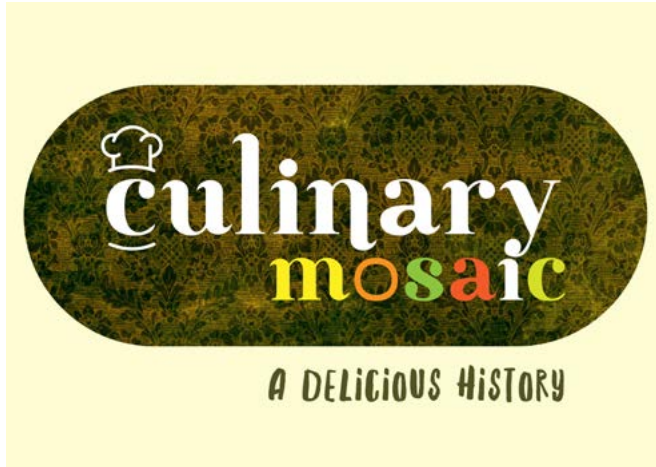
In the interview, Margarita shared her approach to writing, stating that her academic persona influences and permeates her fiction writing. Her quest for perfection, brought on by years of academic writing, leads her to start with a phrase and let it grow, rephrasing, reshaping, and repeating it until it comes to fruition. She compares her writing process to a constellation that is ever-changing and rearranging. In her writing, she explores grief, loss, identity and understanding of the self, the immeasurability of time and space, and so much more. Margarita remarked that she tends to avoid gendered language and the use of names, resulting in a reading experience that makes her work more open to each reader’s personal interpretation. She discusses certain binaries in her literature, such as life and death, dreams and reality, absence and presence, the material and the immaterial, all of which seem to be at odds. Yet, Margarita reconciles them in her narratives.

Margarita’s personal experience with a medical transplant along with her academic background has led her to research not only the history of transplantation (as noted in *Of Monsters & Cyborgs*) but also to seek where the self, the “I,” resides within the body. How may one’s relationship change with one’s body when it is no longer 100% one’s own? Where does that threshold lie? When do you get rid of the “I”? Her fiction, a collection of stories gathered over a lifetime, and her non-fiction and academic publications come together to look at more prominent themes of identity, subjectivity, interpellation, and interdependence of humankind. I know her journey and accomplishments inspired those in attendance and will move through their lives knowing that, if you so choose, you can be a synthesis of “author,” among other things. ■



## Culinary Mosaic: A Recap

By Noora Heiskanen



At the six workshops of our *Culinary Mosaic—A Delicious History* project, a variety of dishes were presented by and made under the guidance of chef, writer, stylist, consultant, and entrepreneur H  lo  se Leclerc from *La Touche H  lo  se*. The dishes were chosen to represent culinary traditions of both English and French Canada. To attract wider interest, the project was bilingual—the recipes from English Canada were offered in French, while French Canadian recipes were presented in English.

The most popular workshop was a cooking session teaching attendees to make cabbage cigar rolls with corned beef and apples. It was a delicious recipe combining sweet and savory ingredients that are common and traditional but, when cooked together, give the dish a unique *umami* taste—a flavor sought after by many contemporary chefs. The other workshops offered the opportunity to prepare chicken fricassee, cream salad, chop suey, salmon pie, and egg sauce. For young people, two recipes were taught: scones with oatmeal according to Scottish tradition, and *p  ts de soeurs*, pastries from the French Canadian culinary tradition.

As part of the *Culinary Mosaic* series, two talks were given to present the culinary history of the local French-speaking community and to explore how the traditions of English and French Canada have

influenced each other in the Quebec culinary world. Catherine Ferland, who has a doctorate in history and is a specialist in Quebec cultural history, offered insights on the culinary history spanning from the ancient corn varieties to the introduction of alcoholic beverages in Quebec's culinary tradition. At the talk given by food expert and journalist Julian Armstrong, participating adults and teens also discussed their experiences of traditional dishes such as poutine, whether enjoying the food in restaurants or preparing it at home.

To share the culinary experiences more widely, a cookbook with the recipes prepared at the workshops and some tasty recipes from the project participants will soon be printed. The cookbook will be given to the participants and will be made available at the Morrin Centre Library.

On more than one occasion during the project, the participants shared interesting and even touching stories about their families as well as recipes that have been passed from one generation to another. At its best, a culinary moment is a memorable cultural experience

*This project is made possible with support from the Government of Canada and Qu  becor.*



Photo Credit: La Touche H  lo  se





# This Is Not a Scone!

A Recipe by H  lo  se Leclerc



Photo Credit: La Touche H  lo  se

## Ingredients

- 2 cups rolled oats
- 1    cup all-purpose unbleached white flour
-    cup sugar
- 4 tsp. baking powder
-    tsp. salt
-    cup chosen internal flavourings (raisins, dried blueberries or cranberries, candied fruits, almonds, chocolate...)
- 1 egg
-    cup + 1 tbsp. butter
-    cup milk

## Preparation

1. Preheat the oven to 425 degrees Fahrenheit.
2. Blend oats, flour, sugar, baking powder, salt, and garnishes in a bowl and mix thoroughly. Make a well in the middle.
3. Whisk egg and milk until the mix foams and add melted butter.
4. Pour mixture into the well of dry ingredients and, with fingers spread out, use your hand to combine the liquid and dry ingredients to make a firm dough.
5. Split the dough into two portions.
6. Spread each portion into a flat circle of about 8 inches in diameter and lay them on a greased or parchment-paper covered bakeware.
7. Cut into 8 pieces.
8. Bake in the oven for 15 minutes or until the scones have risen and the perimeters have a light brown color.

Serve with butter, jam, or Devonshire cream and milk, tea, or coffee.

# Meet Our New President: Neil Williams



Originally from the east coast, I found my way to Quebec via Vancouver and Toronto. We have made Quebec City our forever home and Old Quebec our neighbourhood. We love the old city and the fact that we can be outside the walls and in the countryside in minutes. We have a chalet in my wife's hometown in Charlevoix, so we do have the best of both worlds.

My background is in wealth management, starting 30 years ago in Vancouver and then taking on various roles with the two big blue banks, my current one being vice president and market leader with BMO Private Wealth here in Quebec City.

My family and I became members of the Morrin Centre in 2016, where our daughter was involved in the children's programs, in particular the S.T.E.A.M. activities for many years. Since then, the Morrin

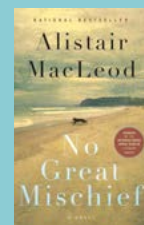
Centre has become central to our life in Quebec City and our home away from home. Our daughter is in high school now, so she is becoming more interested in Imagination than Storytime, but she has pretty much gone through all of the young adult sections. Hopefully, she moves on to the adult books soon.

Since joining council, I have held the role of treasurer for two years and now am pleased to assume the role of president. I'm looking forward to helping the center grow in the coming years and helping it go from being the best-kept secret in old Quebec to a must-see destination for visitors and residents.

My first memory of a library was when I was probably in grade 4 and I took out all the books I could find on hockey from a library in a mall in Dartmouth, Nova Scotia. Books have always been a part of my life and I feel access to books is a fundamental right. They help us grow as a society and, in today's swipe culture, books are essential to allow our children (and us) to slow down and give our brains a chance to relax for a while.



### Neil's Book Suggestion



*No Great Mischief*  
by Alistair MacLeod

Find it in the Morrin Centre Library!

## Meet Our New *Book Quest* Coordinator: Trinidad Bolati



This summer I will be working alongside the Morrin Centre team as the reading program coordinator. I am delighted to share with you a bit about who I am.

I am from Argentina and immigrated to Canada when I was just seven years old. Growing up, my family and I were no strangers to the art of packing boxes and starting new chapters in new cities. Moving between Quebec and Ontario, I found myself navigating the intricate dance of resilience and adaptation. I would say I am a curious, passionate, and social individual who enjoys learning and working with others. At my core, I believe in the power of connection and collaboration. I appreciate meaningful conversations that allow personal growth.

Beyond my personal traits, I did a double DEC in human sciences and language arts at Cégep de La Pocatière's Montmagny campus. This program gave me the opportunity to study Italian for two months

at the Dante Alighieri language school in Recanati, Italy. Embarking on a two-month internship in Italy was more than just language acquisition: it offered me cultural exploration and independence.

This fall I will begin my fourth year at Université Laval to become an English and Spanish as a Second Language teacher. I adore working with kids of all ages. I have always been passionate about the profound impact education has on individuals and communities. My decision to pursue a career in teaching is driven by the desire to care, guide, prepare, and protect younger generations. Through my practicums and working in summer camps, I have learned how to create an enriching environment where kids not only learn but also enjoy different types of experiences.

As the reading program coordinator, my love for literature serves as the cornerstone of my approach to promoting literacy. From classic tales to contemporary adventures, my goal is to immerse children in the marvelous world of literature. My favorite books from my childhood are the Junie B. Jones book collection by Barbara Park, *Where the Red Fern Grows* by Wilson Rawls, and the Dear Canada book series.

I'm thrilled to work as the reading program coordinator for the summer—a role that combines my love for literacy and passion for working with children. I hope to make their experience at the Morrin Centre engaging and meaningful through enriched activities and literature.





## Meet Our New Guides:



I'm **Caitlyn**, another anglophone lost in La Belle Province, originally from British Columbia. Most of the time, I am a CÉGEP teacher (best job ever!) and in my free time I perform in plays and musicals. I also play Gaelic Football... when the weather is nice of course! I am looking forward to learning as much Quebec history as possible this summer!



**Darwin** is an eclectic individual passionate about arts, learning about the world, and the meaning of stuff. For them, life's all about perspective and open mindedness. Catch them writing poetry in the nooks and crannies of Old Quebec when they're not giving a tour at the Morrin Center!



Originally from Nyack, New York, **Ethan Alexander** studied archeology in Paris before coming to Quebec City. Since 2021, he studies francophone literature. In his free time, he reads, writes, and wanders around Quebec City.



My name is **Gabriela**. I am a graduate student in the English literature program at Université Laval. I am interested in reconceptualizing gender through works of speculative feminist fiction. When I'm not giving tours at the Morrin Centre, I also teach English literature at CÉGEP St. Lawrence. I enjoy reading Sally Rooney novels, curled up with my two cats, Kiwi and Sherman, to whom I am eternally devoted.



My name is **Lucas**. I am an avid reader with a voracious curiosity for the life around me and I am currently pursuing a computer scientist path. I wanted to be a tour guide because I am always seeking to broaden the spectrum of my knowledge, and I believe social activities and history are the crux of our society and identity. My favorite hobbies are playing tennis and strategy games! I also love reading science fiction novels.



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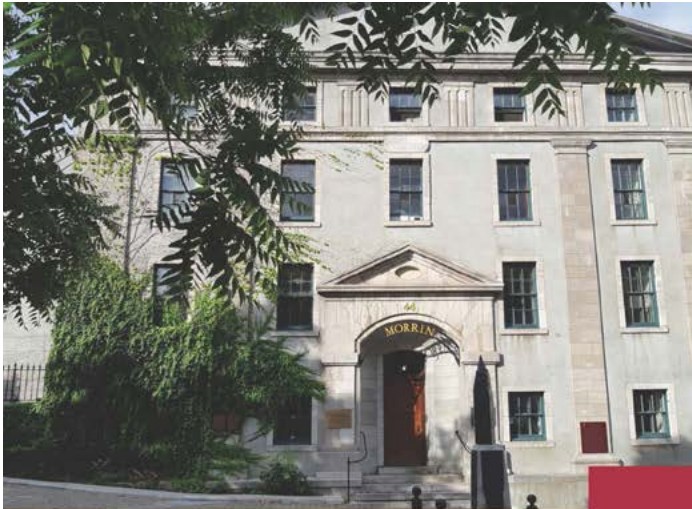
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