

Society PAGES

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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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Tuesday	4 p.m. to 8 p.m.
Wednesday	12 p.m. to 4 p.m.
Thursday	12 p.m. to 4 p.m.
Friday	12 p.m. to 4 p.m.
Saturday	12 p.m. to 4 p.m.
Sunday	12 p.m. to 4 p.m.

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Letter from the President

Gina Farnell



This is the time of the year when schools enthusiastically welcome students back for a new school year. Classrooms are set to be pleasant and stimulating environments. Programs are put in place to challenge and ensure growth in young minds.

Just as schools have welcomed their students back, we at the Morrin Centre are excited to welcome our members back for a new season of cultural events, literary activities, and of course exhibits to be seen. We trust that you will find our offer stimulating, intellectually challenging, and that it will provide the opportunity for new discoveries.

The LHSQ Council, moving past pandemic measures, is energized by the possibilities that lie ahead. Your Council is looking hard at the present to better plan for the future.

If the fall is anything like the summer, we are in for a fruitful season. Visitors are back and activities such as the *Arts Alive! Quebec* festival held in August were very well attended. Staff and volunteers were on hand to give members and visitors a memorable experience within and outside the walls of our beautiful building.

I am grateful to all who contribute to the publication of the *Society Pages*, whether it be with poems, book reviews, or interviews. As you share your talents and your knowledge with us, you lead us to enjoy different literary genres, help us meet new people, and challenge us to stretch our minds.

The days may grow shorter, but it certainly does not take the time to enjoy a good book away from us. Your library team is always ready to welcome you.



From the Executive Director

Barry McCullough

The Morrin Centre is currently finishing up its busiest summer since 2019. Our historic site was abuzz with guided tours, library services, cultural events, and private rentals. It was very encouraging to see the masses flocking back to partake in our cultural offer.

One of these events, our annual *Arts Alive! Quebec* festival, brought the *Chaussée des Écossais* to life on August 19 and 20. Spectators were able to revel in the energetic musical performances by The Aurian Haller Band and The Blaze Velluto Collection on Friday night. Saturday was filled with music, theatre, and artisans making for an invigorating day of arts and culture under perfect weather. *Arts Alive! Quebec* is truly one of our annual marquee events and I was delighted to see how many of you came out to take in some or all of it. We're already thinking about the possibilities for 2023!

Our team is busy finalizing our fall line-up, which will include photography workshops, film screenings, poetry events, and more. For the first time in three years, we will be hosting our Literary Feast annual fundraising dinner. The event is our most important fundraiser of the year, and we hope that you will consider attending or contributing to it. The Literary Feast will take place on Wednesday, November 9. Details are currently being finalized and will be released shortly.

Stay tuned to morrin.org as well as Facebook and Instagram for our latest updates. Also, be sure to sign up for the Morrin Centre newsletter to have all the latest information on the Centre's activities and events.

Looking forward to seeing you this fall.

Preserving the Public Record: The LHSQ and Canadian Archives

Introduction by Kathleen Hulley

In honour of the 150th anniversary of Canada's National archives (now Library and Archives Canada / Bibliothèque et Archives Canada), this "Transactions" section looks at how LHSQ members advocated for Canadian archives through excerpts from the Society's *Transactions*.

In 1870s Quebec City, members of the LHSQ were advocating for ways to better preserve and share historical materials related to Canada. The Society had published papers on early Canada in their *Transactions*; they collected historical resources on the subject; and they had published important manuscripts in their *Historical Documents* series. Yet, they wanted to do more. As LHSQ President James MacPherson LeMoine (1825–1912) wrote in 1880, the Society itself was founded "for the promotion of literature in general and encouragement of researches touching early Canadian history in particular."¹

In 1871, Henry H. Miles (1818–1895), an LHSQ member, presented a petition urging the government to create a public archives. The petition opens with the claim that "authors and literary inquirers in this country are placed in a very disadvantageous position in comparison with persons of the same class in Great Britain, France, and the United States."² Canadian records were unfortunately "dispersed in several different localities."³ The petition was signed by several LHSQ members, including William James Anderson, E.D. Ashe, and James MacPherson LeMoine, along with other prominent Quebecers, such as John Cook, the Principal of Morrin College, and Sir John William Dawson, the Principal of McGill University. The following year, the "Public Archives Service" was officially created on June 20, 1872 as a branch under the Department of Agriculture. Journalist-turned-archivist Douglas Brymner (1823–1902) was hired as a "senior second-class clerk" and given space in a government basement with a small budget to start

work on the Canadian archives.

Society members along with others in Canada continued to advocate for the improved preservation of documents important to Canadian history. For instance, LeMoine's writings in *Transactions* document the ongoing concern for the state of archives in Canada. In 1877, the Society sent LeMoine and Vice President Lt. Col. T.B. Strange as delegates to a literary convention in Ottawa. As LeMoine wrote, part of the convention was for the purpose "of devising practical means [...] for the preservation and publication of Canadian Archives."⁴ He concludes his report on the convention by lamenting that "the priceless Records of our past history lie scattered, some eaten by rust or rats, others mouldering in subterranean vaults, others pitched helter skelter in dark, dusky cupboards in the different cities of Canada, inaccessible to the historian except at considerable expense, the undersigned think that it is high time to press for a State Record Office, under an able and responsible head."⁵

In the Council report to the Society in 1878, President James Stevenson also commented on the situation, arguing that "irreparable losses have been suffered" because of the "absence of a public Record Office."⁶ He continued, noting how Council felt that "the Society should unite with other societies of kindred purpose, in memorializing the Federal Government upon the subject, and in respectfully suggesting that the Archives of Canada should be gathered together into one Public Record Office, under the supervision and control of a competent Archivist."⁷ In 1879, LeMoine acknowledged that although the government had made steps, there was more to do: "the Literary and Historical Society of Quebec, whilst recording its satisfaction at the interest shown by the Dominion Government in 1870–71 [...] respectfully prays that the Dominion Government of this day will complete the measure of progress of 1870 by providing the

necessary legislation to create a Public Record Office under a responsible head at Ottawa, and take the necessary steps to have copied and gathered there the archives of Canada, scattered in Canada, as well as in other lands.”⁸

For over 30 years, Brymner continued to work at gathering records and improving the state of the archives. Arthur G. Doughty (1860–1936) took over as “Dominion Archivist and Keeper of the Records” in 1904. The archives became its own department known as the Public Archives of Canada in 1912, then the National Archives of Canada in 1987, and finally joined with the National Library of Canada to become Library and Archives Canada in 2004.

The following is an excerpt from “The Archives of Canada” by then LHSQ President William James Anderson that appeared in *Transactions* in 1872. In the article, Anderson documents the efforts the Society undertook over the years to collect, preserve, and share documents important to Canada’s history. What is most striking in Anderson’s text is how the Society persevered in its endeavors, despite numerous challenges: lack of government funding, a dwindling Historical Document Fund, and two fires. Although the Society lost a number of artifacts and unique

books in these fires, many of the historical manuscripts survived. Furthermore, Anderson’s article reveals how the Society saw its role in preserving information about Canada. Representatives of the Society travelled to France, New York, England, and across Canada to gather manuscripts relating to the early history of Canada, some of which were reprinted in the Society’s Historical Documents series. Below is Part I of Anderson’s piece. Part II will appear in the next issue of *Society Pages*.

Endnotes

1. J.M. LeMoine, “The Archives of Canada—Memorial of the Society to the Legislature,” *Transactions*, New Series, no. 14 (1880): 3.
2. Henry H. Miles, *et al.* “Petition, 1871,” Library and Archives Canada, R1185-14-1-E, RG37-B.
3. *Ibid.*
4. J.M. LeMoine, “Report of the Delegates sent to Ottawa Literary Convention,” *Transactions*, New Series, no. 13 (1879): 55.
5. *Ibid.*, 58–59.
6. James Stevenson, “Report of the Council,” *Transactions*, New Series, no. 13 (1879): 3.
7. *Ibid.*
8. LeMoine, “The Archives of Canada,” 6.

The Archives of Canada

by William James Anderson

Originally published by the Literary and Historical Society of Quebec in: *Transactions*, New Series, no. 9 (1872).

A good deal of interest has been shewn of late on this subject, and some action taken to induce the Government of the Dominion to appoint a Record Commission; but as the part which the Literary and Historical Society of Quebec has always taken in connection with our Archives is not generally known, I have thought well to give a statement, so far as the records of the Society which have escaped the *fires* will enable me.

The charter states that one of the chief objects for which the Society was established was the prosecution

of researches into the early history of Canada, and the recovering, procuring and publishing of interesting documents and useful information in connection with the natural, civil, and literary history of British North America. That such was the object of the Government is evidenced by the numerous special grants made to the Society, and which originally formed the basis of the “Historical Document Fund.”

The first reference that I can find is in the Report of the Council for 1833, as follows: —“The liberal vote of £200, appropriated the year before last by the House of Assembly, for the purpose of aiding the Society in the research after rare and interesting documents connected with the history of the Canadas, still

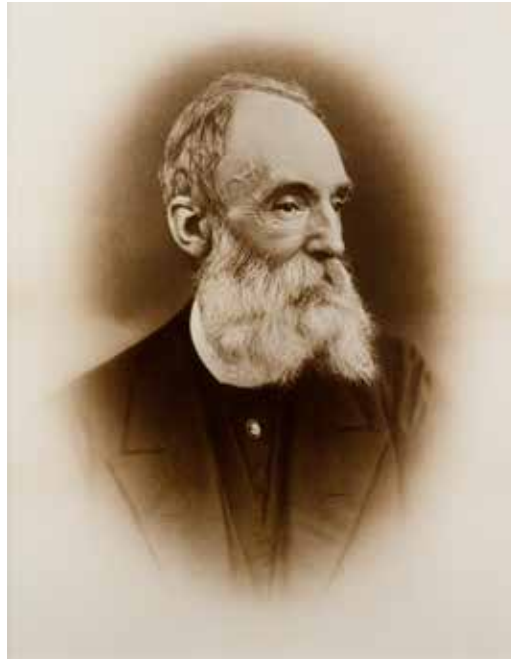
remains in the bank, at the disposal of the president and committee of Historical Documents, with the exception of about £40, which has been placed in the hands of our zealous and faithful corresponding member, Mr. Gould, of London, to meet any incidental expenses which he may be requested to incur in promoting the objects of the Society."

The next allusion is in the Report for 1837: —"An important addition to *the deposit formerly entrusted to us by Lord Aylmer, for the benefit of the public*, has been contributed by the *Record Commission*, consisting of thirteen folio volumes and four octavo of that valuable publication." Lord Aylmer succeeded Sir James Kempt, in 1831, as patron of the Society, and perhaps did even more than its first patron, Lord Dalhousie, to advance its interests, by placing in its custody the documents here referred to. The Report for 1837 also says that the efforts

of the Historical Document Committee had only been attended with partial success: —"Unforeseen difficulties have hitherto baffled its efforts to obtain information in England, though it has been led to hope that these difficulties may at length be surmounted. Its attempts to obtain information from the *Bureau de la Marine*, in France, have been equally unsuccessful; and the last accounts seem to indicate that the Records from which this information was expected were destroyed in the Revolution of 1789 and '91." The committee, however, had in the press a document communicated by Colonel Christie, illustrating the history of the Province from 1749 to 1760. And it ought to be specially noted that, in addition to other very liberal offers, "another donation of highly interesting works" was made by the Right Honorable Sir Charles Grey.

By the Report for 1833, we learn that the Rev. Mr.

Holmes had transmitted from Paris "a large addition of scarce books, both printed and in manuscript." Those printed related to the discovery of the continent, the first colonies, and voyages; and also supplied a want by furnishing the history of Canada from 1750 to 1779. The manuscripts related to the same periods.



William James Anderson, LHSQ President, 1870 and 1872
LHSQ Collections, 2004-442

In the Report for 1839 the Council congratulates the Society, among other things, on the additions made to the Library "by the splendid donation of the Earl of Durham and the books procured for illustrating the history of the country." The donation was worthy of this munificent patron of the Society, and consisted of *ninety-four* volumes of the finest and rarest editions of the Greek and Roman classics. There were also procured in London, through the agency of the Honorable A. W. Cochrane, "rare and unique maps and atlases, books of travels, and voyages to America; descriptions of the manners of the nations; the proceedings, wars, and sufferings

of the first colonies; and histories of various subsequent periods." The *Councillor Macedo*, Secretary of the Royal Academy of Lisbon, presented a publication of his own, on the navigation of the Atlantic ocean at remote periods. And again, the *Record Commission* of Great Britain and Ireland sent a large contribution of their publications. The Report concludes its reference to the Historical Document Committee as follows: —"The publication of important historical documents has been advantageously continued. By the influence and public spirit of His Excellency the Earl of Durham, some valuable manuscripts have been procured for us from Versailles, which the committee on that subject had in vain striven to obtain through any other channel. The greatest part of them have been printed, and are now ready for distribution. They contain important information relating to the statistics and events of the Province in former periods. The others remain in the Society's archives for future

disposal." Four hundred copies of some of the valuable manuscripts transmitted from Paris in the previous year were also printed.

In November, 1839, the Society, by request of the Legislative Assembly, conveyed by its clerk, W.B. Lindsay, Esq., became custodians of the specimens of Natural History belonging to the Province, and was thus enabled to restore and preserve a very valuable collection from the destruction into which it was rapidly falling. The Report for 1840 informs us:—"The Committee on Historical Documents has prepared a second small volume, which is now printed and ready for distribution. It consists of manuscripts presented to the Society by the Earl of Durham and the Rev. Mr. Holmes. They are eight in number, and contain new and interesting information on the state of Canada under the French Government, which will serve to fill some *lacunæ* in the early history of the Western Provinces.["]

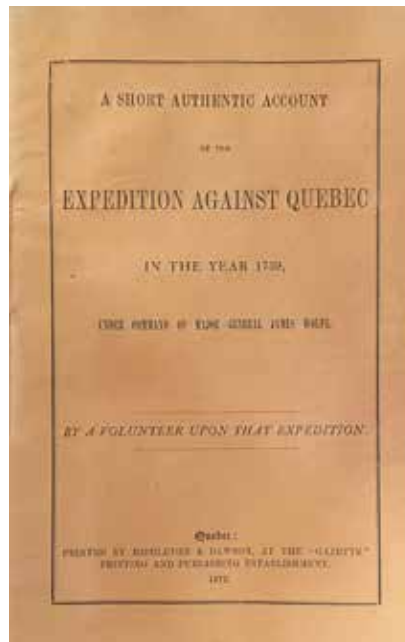
In 1843 the Council reports, that, as there still remained a balance of the £200 voted by the Legislature in 1832, it had applied a portion of it to reprinting the journals of Jacques Cartier, which had long been out of print, and of which few copies were extant, even in the public libraries of France. The reprint was from a copy obtained by the Society of a manuscript in the Royal Library at Paris, supposed to be a transcript of the original journal of Jacques Cartier himself. It also published a tract relating to the first discoveries on the shores of Canada, from Hakluyt's collection, where alone it was known to be found. The Council also received from a gentleman in Paris a communication, proposing to obtain for the Society copies of documents relating to the early history of Canada, both before and after the period comprised in the works of *Charlevoix*, which are to be found in the archives of the *Bureau de la Marine* and the *Ministère de la Guerre*. Former attempts to obtain access to these having failed, the Council was

glad to avail itself of this opportunity, and entered into a correspondence to procure an analysis of the manuscripts and the probable cost of transcribing them, in the hope that the Legislature would be again induced to grant its aid.

The Report of the year 1844 records:—"The Historical Committee have published a pamphlet, being the third of the kind, bearing on the early history of Canada. It comprises the three voyages of *Jacques Cartier*, *Le Routier de Jean Alphonse*, *Voyage du Sieur Roberval*, and *Lettres de Jacques Noël*, with appendices." Copies were sent to the public authorities within the Provinces, and to corresponding literary and scientific associations beyond. The Council also reported that the Historical Document Fund being exhausted, it applied, to the Legislature for a new grant, but did not obtain it, owing to the untimely closing of the session; consequently, it was unable to make arrangements with M. Margry, the gentleman referred to in a previous report.

In the Report for 1845 the Council states that it had renewed its application for a grant to the Legislature, and hoped to be successful, and refers encouragingly to what had been done by the "Historical Society of New York," which, partly by State aid and partly by their own resources, had been enabled to send an agent to Europe, who had been allowed to transcribe from the archives in Paris many volumes illustrating the early history of Canada. From want of funds the Council had not yet been able to employ M. Margry; but he had transmitted a copy of an ancient and interesting plan of Montreal, made in 1729, by *M. Chaussegros de Léry*.

The Report of 1846 says that the Council had laid before the Government an estimate for £1,000, which they proposed to expend in connection with the Historical Document Committee; but the Legislature only granted £200. Finding this sum



totally inadequate to carry out its proposed plans, the Council decided to transcribe from the Broadhead collection at Albany; and having obtained permission from the State authorities, by the kind intervention of Mr. Barclay, the British consul, it made a contract with Mr. Félix Glackemeyer to proceed to Albany; and by the end of November, 1845, that gentleman had forwarded to Quebec complete copies of the correspondence between the sovereign and minister of France and the colonial authorities, and also of other interesting public documents, from 1631 to 1684. Mr. Glackemeyer did not expect to complete his work for six months more.

In 1847 we have a most satisfactory account. The Executive had, in compliance with an address of the Legislative Assembly, advanced to the Society £300 to aid in the completion of the service it had so well begun; and during the ensuing summer Mr. Glackemeyer had furnished seventeen folio volumes in manuscript, being copies and extracts from those of Mr. Broadhead, procured by him in Paris and London.

The Society found it expedient to send to Albany the Hon. A. W. Cochrane, a member of the Historical Document Committee, who examined thirty-eight volumes, and marked the portions to be copied. Since then it had received 1,220 pages of manuscript extracted from twenty-six volumes, bringing down the history to 1636. Mr. Glackemeyer hoped, with the aid of his assistant, to have the work completed in a few weeks. The Council acknowledges the courtesy and facilities offered by the State authorities of New York, and its indebtedness to Messrs. *Cochrane* and *Faribault*.

In 1852 the Council availed themselves of M. Faribault's visit to Europe to open communication with several learned societies. The Historical Document Fund was now reduced to £115 4s. 1d.

In 1854 we find:—"The Council have learnt, with the

greatest satisfaction, that no less than 600 pages of manuscript documents have lately been received from Paris, containing the official correspondence which took place between the Colonial Government and the Intendants of Canada and the Mother-country, during the period when the colony was under the French dominion. These documents were obtained

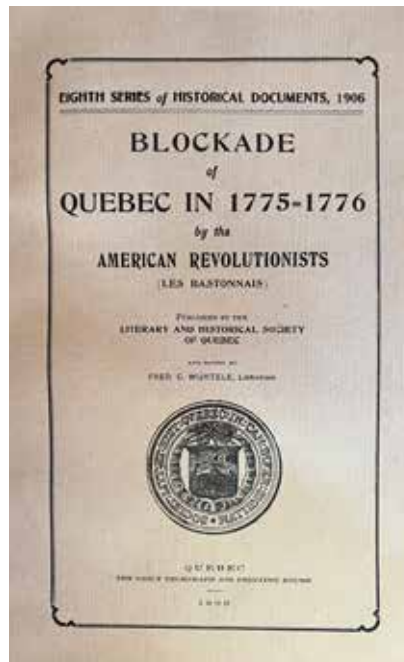
from the different public archives in Paris by M. *Faribault*, during his mission to Europe in 1851-2. They are a continuation of another series of documents of the same nature, copies of which were obtained in 1845 from the collections made in Paris by Mr. Broadhead, an American agent, bound up in seventeen volumes, and are now on the shelves of our Library. The newly-acquired documents from Paris, now being bound, will form *eleven* large folio volumes; *and should the Legislature permit these also to be deposited in the custody of the Society*, they will present a splendid and unique collection of twenty-eight volumes, replete with the most valuable information on the early

colonization of the country, the history of the wars with the aborigines, and numerous thrilling events, affording an inexhaustible source of information to the future historian of Canada."

The Council recommended that judicious selections should be made, and a volume printed under the direction of the Society.

Early in the winter of that year, the Society, whose rooms were in the old Parliament buildings, sustained an inestimable loss when the building was consumed by fire. The estimated loss in the Museum and Library was £1,400. Many of the articles and books, being unique, could never be replaced; but, through the great exertions of some members of the Society, almost the whole of the manuscripts were saved. [*To be continued.*]

■

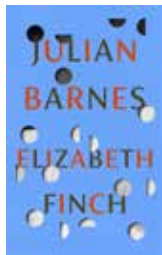


| Library Pages

New Aquisitions

Here are some of the new titles in our library collection.

Books with an * are also available on OverDrive.



Elizabeth Finch

Julian Barnes
Fiction
B261 2022



The Rise and Reign of the Mammals

Stephen Brusatte
Non-Fiction
569 B912



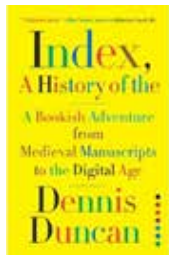
The Whisper on the Night Wind

Adam Shoalts
Non-Fiction
917.182 S559



Book Lovers *

Emily Henry
Fiction
H589 2022



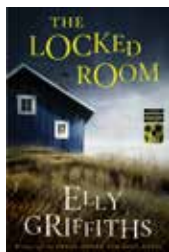
Index, A History of the

Dennis Duncan
Non-Fiction
025.3 D911



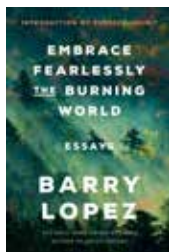
The Last Cuentista

Donna Barba Higuera
Young Adult
YA HIG 2021



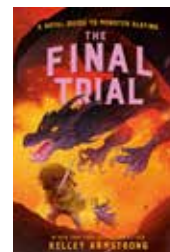
The Locked Room *

Elly Griffiths
Fiction
G853 2022



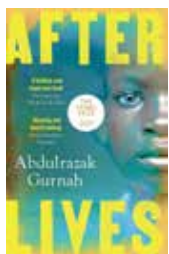
Embrace Fearlessly the Burning World

Barry Lopez
Essays
814 L867



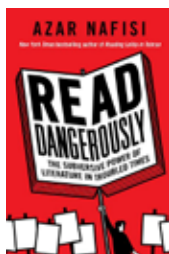
The Final Trial

Kelley Armstrong
Junior Fiction
JF ARM 2022



Afterlives

Abdulrazak Gurnah
Fiction
G981 2020



Read Dangerously

Azar Nafisi
Non-Fiction
809 N146



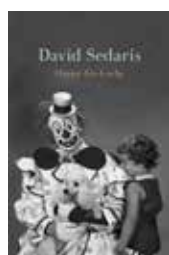
Little Blue and Little Yellow

Leo Lionni
Junior Picture
JP LIO 1959



Butterflies in November

Auður Ava Ólafsdóttir
Fiction
O42 2014



Happy-Go-Lucky

David Sedaris
Essays
818.54 S447



Lizzy and the Cloud

Fan Brothers
Junior Picture
JP FAN 2022

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 with your membership card to check out our latest acquisitions.

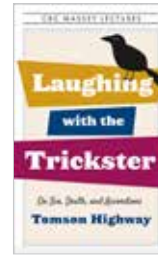
Books with an * are also available as a physical copy in the Library.



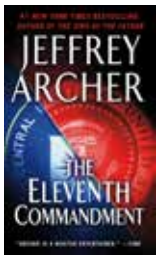
Violeta
Isabel Allende
Fiction



Companion Piece
Ali Smith
Fiction



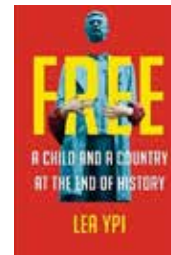
Laughing with the Trickster
Tomson Highway
Non-Fiction



The Eleventh Commandment
Jeffrey Archer
Fiction



The New Oil Painting
Kimberley Brooks
Non-Fiction



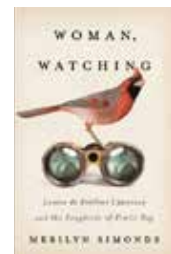
Free: A Child and a Country at the End of History
Lea Ypi
Autobiography



Counterfeit
Kirstin Chen
Fiction



Finding Me
Viola Davis
Autobiography



Woman, Watching
Marilyn Simonds
Biography



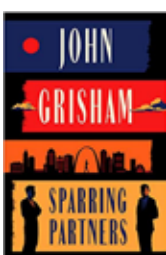
Sweet, Sweet Revenge, Ltd.
Jonas Jonasson
Fiction



The Year of Magical Thinking
Joan Didion
Autobiography



Devotion
Patti Smith
Autobiography



Sparring Partners
John Grisham
Short Stories



The Power of Teamwork
Brian Goldman
Non-Fiction



Men Explain Things to Me
Rebecca Solnit
Non-Fiction

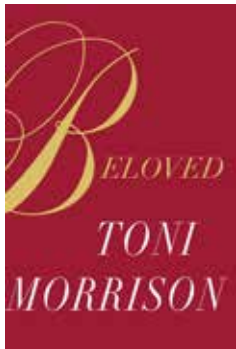
Book Reviews

In this issue of *Society Pages*, we are featuring new books from 2021 or 2022 alongside older works, such as Toni Morrison's *Beloved* and Tomson Highway's *The Rez Sisters*, that we recently added to our collection. Enjoy!

Beloved

by Toni Morrison

Book review by Roxanne Bédard-Saucier



The year 1865 is indisputably a seminal date in the history of the United States. The passing of the long-awaited 13th Amendment abolishing slavery marked a turning point in a nation where, finally, the American ideal of freedom aligned with what was happening in the country. Unfortunately, however, the ever-

present ghost of slavery, racism, continues to impact many Americans. In the ground-breaking work of fiction titled *Beloved* (1987), Toni Morrison skillfully explores the long-lasting impact of slavery on African Americans. Sethe, the protagonist, might physically live as an ex-slave in the 1870s, but psychologically she is trapped in the 1850s, when she was enslaved in Georgia. She cannot let go of her trauma and loss, which become harmful to her and her family.

Like a fictional Harriet Tubman, Sethe escapes slavery and brings others with her, namely her children. However, in her psychological journey toward healing, Sethe must relive painful memories of her enslavement. She also must accept the loss of her firstborn daughter, Beloved, who tragically died when she was a baby. Albeit emotionally and intellectually challenging, *Beloved* is a must-read for anyone interested in understanding the emotional distress that slavery forced on millions. While history books give factual, sometimes dry, information, Morrison gives readers the weight of the burden enslaved people carried with them daily.

Throughout the novel, Sethe cannot forgive herself for Beloved's death. Fortunately, in Morrison's world of magical realism, the child returns to life. Beloved's return gives Sethe a dreamed-for chance to right past wrongs. However, the rebirth is only an illusion, and Sethe knows that; she often talks to Beloved when the girl is not near, proving that she is not truly back. This version of *Beloved* is a projection of whom she could have been. Nothing more than a dream.

In his poem *Harlem*, Langston Hughes writes: "What happens to a dream deferred? [...] Maybe it just sags like a heavy load." Like in the poem, *Beloved*'s presence is a dream that is always deferred. As she truly exists only in the past, she becomes the symbol of guilt, loss, regret, and trauma. To heal and move on from her past, Sethe must abandon this dream of her daughter being alive. The agony that Sethe faces is what Morrison does best: emotionally tormenting readers to show them the psychological damage of slavery.

In the end, while revisiting the past (and *Beloved*) is necessary to heal repressed feelings, it is crucial to let go once the healing is done. Yet, how can one let go of someone so dear to them, so ... *beloved*?

Beloved (Alfred A. Knopf, 2004).



Book Lovers

by Emily Henry

Book review by Susan Saul

Book Lovers can best be described as a thoroughly enjoyable read—be it summer at the beach or in the dead of winter, curled up under the covers, Emily Henry's book is fun!

Nora is a cut-throat literary agent, career driven and tough as nails. Although her clients appreciate these traits, they have personally led to repeated relationship disappointments. In a parody of romcoms, Nora has been repeatedly dumped by partners who opt for lifestyle swaps. Loyal not only to her clients, but also



to her young sister, Libby, Nora finds herself off on a month-long “life-changing vacation,” complete with a checklist. The development of the relationship between the sisters, and how it evolves beyond them falling back into their childhood roles, is one of the things that sets this book apart from just a regular romance.

Yet it is still a romance! Enter Charlie, a successful editor from New York City who has clashed in the past with Nora...though even with that disagreement there is agreement. Their barbs are indistinguishable from witty banter, but the result is a deepening closeness as they gradually divulge to each other significant events in their pasts that have brought them to this point in their lives. Interlaced with their past amorous relationships are their familial ties and responsibilities that have what seems like an inevitable impact on their future paths.

The book offers small-town vibes while still worshipping the uniqueness of New York City—a city that is a fitting background for characters whose past “shortcomings” in romance become strengths and whose personal choices aren’t villainized or condemned. Characters are revealed to be very different than superficial appearances lead the reader to believe. But in the end, instead of altering their personalities, the characters learn to find the place where they belong.

To some extent the ending is predictable in *Book Lovers*: it is a “rom-com,” so of course “happily ever after” happens. Yet despite the foreseeable outcome, it is thoroughly entertaining to see how things work out in the end without the fundamental character changes that often accompany happy endings in this genre. This is definitely a book that will make the reader relax, smile, and, by the end of the last page, feel good.

Book Lovers (Penguin, 2022). *Also on OverDrive.

Burning Questions: Essays and Occasional Pieces, 2004–2021

by Margaret Atwood

Book review by Myriam Bowles-Carrier



Burning Questions by Margaret Atwood is a collection of essays, speeches, reviews, and lectures written between 2004 and 2021. Atwood’s prose is anything but dull, but I admit that I expected to slog through at least a few of these works. This book is, after all, a hefty collection of over fifty texts written over the course of

seventeen years; surely some are less enthralling than others. Was I ever wrong!

Burning Questions is an amalgamation of five parts organized chronologically rather than thematically, but each text—and in turn, each part—builds into the next as though they were written together, not as individual pieces. The collection is diverse yet cohesive. Atwood denounces the destruction of nature, the silencing of individuals, and the erasure of cultures or groups; she comments upon the nature of knowledge and truth; she observes language, its uses, its origins; she examines stories, how they are crafted, how they are a part of us, and how they are used to teach and to learn; she addresses politicians, observes society and politics at large; she explores and conveys joy, laughter, wonder, and grief; and far, far more. She even bears a warning from the alien planet “Mashupzyx,” where humans are seen as intelligent yet illogical creatures, a perspective that I suspect many are inclined to share after reading the collection.

Atwood seems to draw the questions that inspire these texts from the very bedrock of the communal human mind; each and every one of us must have pondered these at some point in our lives, though we may have chosen to banish them back within the deepest confines of ourselves. *Burning Questions* seems to be an effort to confront uncertainty head-on. Atwood adopts a realistic outlook as she depicts and discusses grim facts of modern life including the overexploitation of the

environment, the inequalities that plague humankind, and the alarming trend towards increased oppression worldwide, but she manages to convey warnings through good humour and positivity. She leaves readers hopeful, not distraught.

Even Atwood's reviews of works I have never read—or even heard of—feel important and are woven through with remarks on life, humanness, and society. Reading them is akin to listening while a good friend tells you about a book they love and how it makes them feel. That's what most of the collection feels like, really. It's a pleasant, casual read that kindles your curiosity and gently coaxes you to stoke the fire—or ask the questions—yourself. It is not at all a rambling, pedantic monologue like one might expect from a book of essays; it is more like a conversation with an open-minded, kindly person looking to expand her perceptions and inviting you along to expand yours.

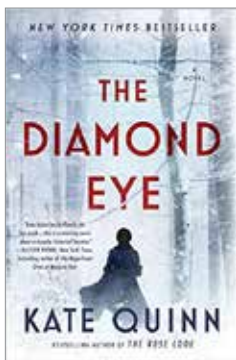
Burning Questions (McClelland & Stewart, 2022). *Also on OverDrive.



The Diamond Eye

by Kate Quinn

Book review by Samreen Ahsan



The Diamond Eye is another masterpiece by Kate Quinn, author of *The Rose Code* (2021) and *The Alice Network* (2017). In a way, this book is a different World War II story since we don't encounter Nazis and their nastiness but rather are presented with the point of view of a woman who defies all odds and becomes a sniper.

Based on a true story, *The Diamond Eye* features Mila Pavlichenko, a bookish history student who gets married at a very young age and who has a son who is very dear to her. She wants to be a mother whom her son would be proud of. But her husband, Dr. Alexie Pavlichenko, breaks down her will and keeps

on discouraging her, believing that she will never be enough for her son. He even once mocks her, saying that she can't even train her son to use a gun since she's a woman. Taking it up as a challenge, Mila puts aside her career and her dreams of becoming a historian and joins the league of snipers when the war breaks out in her city. She goes to the battlefield and becomes the deadliest female sniper, known as "Lady Death."

During the war, Mila loses her friends, her companion, and her lover. Still grieving, she is asked to go to America on a goodwill tour and to ask President Roosevelt to send American troops to support the Soviets at the front. In America, Mila is swept up by the power of the White House and becomes the closest of friends with First Lady Eleanor Roosevelt. Eleanor looks after Mila as one looks after a child. Mila even succeeds in convincing President Roosevelt to help the Soviets. She becomes the favourite face of every American newspaper. From New York City to Chicago, San Francisco to Hollywood, Mila is welcomed by the press, politicians, and even glamorous Hollywood celebrities. But everywhere she goes, someone leaves a threatening note asking her to go back to her home country or else she'll be killed. Having killed 309 Nazis, these mere threats will not go to scare her. Yet, Mila always feels this prickling sensation that someone is watching her very closely. An assassin is lurking somewhere to kill the president of United States and put the blame on Mila. But, according to the First Lady, Mila has a "diamond eye": she sees what others cannot see.

The story sheds light on how many Eastern European women fought in World War II, not just decoding files and typewriting, but actually on the battlefield, becoming snipers and fighting shoulder-to-shoulder alongside men. On her journey, Mila finds love that gives her the hope of a happily ever after.

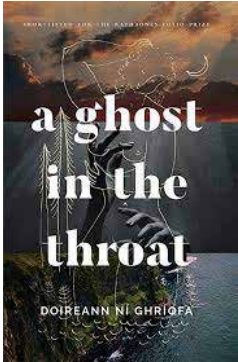
The Diamond Eye is a beautiful and forgotten story of courage, loss, love, and defying all odds—a history lover turns into a sniper, a mother becomes a soldier, a soldier becomes a lover, and a sniper becomes a war hero in an era where women were rarely given any chance to shine.

The Diamond Eye (William Morrow, 2022). *Also on OverDrive

A Ghost in the Throat

by Doireann Ní Ghríofa

Book review by Katherine Carberry



“This is a female text, which is also a caoineadh: a fire and a drudge-song, an anthem of praise, a chant and a keen, a lament and an echo, a chorus and a hymn. Join in.” (4)

Thus begins Doireann Ní Ghríofa’s moving ode to women’s work and lives. Part memoir, part prose poem, part biography,

A Ghost in the Throat is Ní Ghríofa’s attempt to imaginatively restore poet Eibhlín Dubh Ní Chonaill into Ireland’s poetic landscape. Written in bursts throughout a decade of housework and childcare, this work juxtaposes the events of Ní Ghríofa’s life with that of eighteenth-century poet Eibhlín Dubh Ní Chonaill. Largely unknown outside of Ireland, Ní Chonaill is the principal author of the funerary poem *Caoineadh Airt Uí Laoghaire*, a keystone in Irish national writing. Filled with passion and rage, Ní Chonaill’s poem laments her husband’s murder at the hands of the English-affiliated sheriff, Abraham Morris. After her husband’s death, the poem circulated in Irish oral tradition through female song-keepers, before being pinned to the page in the nineteenth century and translated into English. Despite the poem’s assured presence in Irish school curriculums, Eibhlín Dubh Ní Chonaill’s life remains obscured by her famous relatives, who all but endeavoured to forget her.

This book unravels the mysteries of Eibhlín Dubh’s life by tugging at the frays of her poem. Ní Ghríofa travels to the places Eibhlín Dubh inhabited, and dramatizes scenes from the poet’s life. In doing so, she presents the reader with a reverse haunting wherein a tired mother’s burning curiosity deprives a poet’s spirit of rest. As this narrative develops, a thoughtful exploration of the relationship between the physical body and text emerges.

Ní Ghríofa examines the minutiae of her personal

experiences, such as a traumatic birth, donating breast milk, operating on human corpses as a dentistry student, and witnessing a car accident, in order to reflect on human anxiety as well as the fecundity of self-sacrifice.

Already a decorated poet, Ní Ghríofa’s ebullient prose races across the page in a masterful deployment of poetic sound devices. In keeping with the tone of Eibhlín Dubh’s poem, for which she offers a translation, Ní Ghríofa’s sentences and paragraphs move to the rhythm of hoof-song.

Although firmly rooted in a female viewpoint, this text is a compelling appraisal of the cycle of life and death while avoiding truisms and never feeling saccharine. The titular “ghost in the throat” is the poetic voice echoing through the poem’s reader, as well as an incisive reminder that history is embodied not only in our genetic code but also in our beliefs and practices.

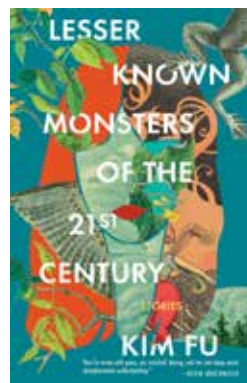
A Ghost in the Throat (Biblioasis, 2021). *Also on OverDrive



Lesser Known Monsters of the 21st Century

by Kim Fu

Book review by Marie Laberge



This fall, as candies fill your bellies and monsters fill the streets, let the narrators of Kim Fu’s short story collection *Lesser Known Monsters of the 21st Century* guide you through a bizarre exploration of the horrifyingly mundane trials of contemporary lives. Through worlds that are uncannily like our own, Fu strips the masks

off the trappings of modern life to ask: what makes us human?

Lesser Known Monsters begins by presenting fiction as truer than fact in a world where people can use

artificial life and augmented reality to generate or rewrite their lives. As the first of Fu's stories, "Pre-Simulation Consultation XF007867" features several characters yet no narrator, reflecting the shared and disparate realities that make up the collection's exploration of both timeless and contemporary concerns. Mortality and fragile masculinity, the legitimacy or false intimacy of social media "friends," and adolescent peer pressure that brings both validation and estrangement are but a few of the themes. The collection ultimately comes to a close with "Do You Remember Candy," a story whose title, in contrast to its two main characters, pointedly states rather than questions the value of food as stories that demand to be told and nourish the imagination. Fu's collection fulfills this promise at every turn.

"Time Cubes" takes place in one of the fixtures of urban landscapes: a lifeless mall in which time is sold as a useless novelty box. "Sandman" features a restless yet dreamful office worker whose life is an unsatisfying dating desert, even when factoring in both human and inhuman men. "Bridezilla" explores women's conflicted and conflicting perspectives on romantic commitment, with the certainty that *here there be monsters* among the seas of women judging themselves and each other. "Twenty Hours" puts a clock on the search for a motive as the killer himself attempts to discover his reasons for *repeatedly* murdering the same person.

From first to last, the twelve stories highlight technologies, social rituals, and daily interactions that shape the characters' worlds to a grotesque and comical degree, rendering them extra-ordinary while stripping both place and people of their humanity. Yet Fu's writing shines as she expertly humanizes characters within dehumanizing contexts, making them relatable within bizarre realities that can't be divorced from our own. The banality of everyday life carries real and manufactured stakes that all generate the same horror, the sheer weirdness and whimsy of which will provide some much-needed escapism for any fan of realistic or surreal stories.

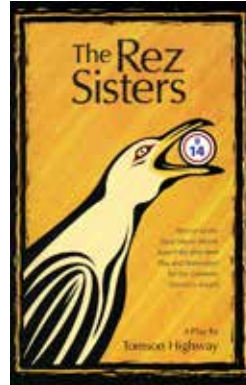
Lesser Known Monsters of the 21st Century (Coach House Books, 2022).

*Also on OverDrive

The Rez Sisters

by Thomson Highway

Book review by Renée-Loup Caron



Author and playwright Thomson Highway's works focus on the deep bonds within a community, and his play *The Rez Sisters* (1986) illustrates aspects of the good, the bad, and the ugly within a community. The play revolves around a group of women wanting to attend the biggest bingo in the world. The underlying theme

is the empowerment of women, which demonstrates their efforts to uplift the community. Thus *The Rez Sisters* exposes unbreakable sisterly bonds formed through blood, marriage, and circumstance.

Tragedies were considered the sole vehicle for catharsis for most of the dramatic art's history. However, Highway's play, albeit comedic, brings the reader into a state of catharsis. In *The Rez Sisters*, Highway uses humour to discuss hardships within different communities, to educate audiences, and to help them process emotions alongside the characters. The play depicts some of the difficulties Indigenous women face and the hardships of womanhood.

Highway's comedic approach is rooted in language. Languages are significant for Highway; he once said in an interview that he uses "French...for love, English... to make money; and...Cree to laugh."¹ He further explains that he believes "[t]he reason why the Cree language is so funny [is because] the central figure of [the] Cree subconscious is a clown, a laughing god, a god who laughs, who loves a good time ... a silly, silly fool and that's why the language has been structured to be a very funny, funny language."² The cultural aspects of Cree translate to the comedy found within *The Rez Sisters* through Highway's use of Cree and English. The use of both languages, with access to the translation of the Cree passages, not only gives a window into the Cree worldview but reverberates undercurrents of the decolonization process, where English is explicitly

decentralized. Using Cree in his text helps introduce Nanabush, a trickster figure who matches Highway's description of the central figure above.

To make his play relatable, Highway uses colloquialism, mild vulgarity, and rhetorical questions to make the dialogue humorous without being too reliant on physicality. A great example of the combination of all three methods are found in Pelajia's line: "Does a bear shit in the woods?" Pelajia often uses this type of colloquialism to respond to rhetorical questions. Using these methods, Highway makes the play accessible to all audiences.

Highway's play illustrates that there is space for everyone in communities and that the best way to get through the brutal realities of life is through laughter. If you asked me if I strongly recommend this play, my answer would be the same as Pelajia's: "Does a bear shit in the woods?"

The Rez Sisters (Fifth House Books, 2020). *Also on OverDrive.

¹ Joanne Tompkins and Lisa Male, "'Twenty-One Native Women on Motorcycles': An Interview with Thomson Highway," *Australasian Drama Studies* 24 (1994): 13.

² *Ibid.*



Pixels & Pages: The Morrin Centre's Book Club



Come join *Pixels & Pages*! This year we'll be giving you two options to participate: you can join in in-person at the Morrin Centre's library OR sign in to Zoom to participate online. Just choose whichever option works best for you that evening!

Pixels & Pages meets on Tuesday evenings, from 7 p.m. to 8:30 p.m.

Here is our reading list for the 2022–2023 season:

- | | |
|---------|--|
| Oct. 18 | <i>The Maid</i> by Nita Prose |
| Nov. 15 | <i>The Lowland</i> by Jhumpa Lahiri |
| Dec. 20 | <i>State of Terror</i> by Hillary Clinton & Louise Penny |
| Jan. 17 | <i>Matrix</i> by Lauren Groff |
| Feb. 21 | <i>Cassandra & Jane</i> by Jill Pitkeathley |
| Mar. 21 | <i>Cloud Cuckoo Land</i> by Anthony Doerr |

April, May, and June: Books TBD

To learn more, contact library@morrin.org

| Events & Activities

Poetry in flight— Activities and displays, Prosody and play.

By Kathleen Hulley



Poetry has been front and centre at the Morrin Centre Library these past few months—and we have some exciting poetry activities continuing through the fall!

Poetry Workshops

In June, Luc Murray Mercier, our former library assistant, led two Reading Poetry workshops that examined "what poems are made of and what they can do." In the first workshop, participants discussed form, rhyme, and line breaks while closely reading three poems by Canadian poets: "Flight of the Roller-Coaster" by Raymond Souster; "David" by Earle Birney; and "A Backwards Journey" by P.K. Page. The second workshop, titled "Metre, Metaphor, and Meaning," invited participants to examine three other selections by Canadian poets: "Chinatown" by Bruce Meyer; "Sometimes I want a corset like" by Lisa Robertson; and "After Rain" by P.K. Page. Participants explored rhythmic elements as well as lexical ambiguity and the play of language in the selections. In the Library this summer, we also showcased a selection of poetry books written by female Canadian poets.

Poetry Displays

At the beginning of September, a rotating selection of poems from members of *The Strong Threads* poetry group went on display in the back room of the Library

at the Morrin Centre. Each month, a new poem will be installed in the display case, alongside the prompt that inspired the poem and a visual realization or interpretation of the poem by Verity Jordan, from the South Shore English Network. This month, we are featuring Louise Dussault's poem *Octopal, the Magical Seaclown*, which we have included on the facing page.

Here is a description of *The Strong Threads* poetry group by participant Frank Beltrano:

"*The Strong Threads* is a group of primarily English-speaking poets, many living in Lévis, Quebec City, and vicinity, who quietly make noise on Zoom. One thread extends to Roswell, Georgia, USA and two threads reach to London, Ontario, but we started meeting and sharing our poems next door at Kirk Hall, pre-Covid. When the pandemic made that difficult, we switched to on-line meetings and invited some of our far-flung poet chums. We meet every 2 to 3 weeks and share poems that have been written to prompts. A poetry prompt is usually a statement or quote followed by questions or suggestions intended to encourage your writing. We take turns creating these prompts. In this display case, from month to month, you will see an example prompt and one of the poems it inspired."

If you would like to know more about *The Strong Threads*, please contact Verity Jordan at the South Shore English Network: projectlevis@mcdc.info.

Through the fall, also stop by to see the latest poetry display from our special collections! The display, titled *Canada in Verse: A Selection of Poetry by Canadian Poets*, features works by F.G. Scott, Robert W. Service, Kate Seymour Maclean, and John McCrae.

Stay tuned for our upcoming poetry event on November 3 featuring poems from *The Strong Threads* as well as by winners and some participants of the *Society Pages* Poetry Contest. The event is in partnership with the South Shore English Network.

Octopal, the Magical Seaclown!

By Louise Dussault

Flying from far away, a strange alien
with eight limbs and many brains;
by shape or form, Octopal resembles no avian.
Her skin flows rather like a cloth or a membrane.

After enduring a long journey,
travelling through time and space;
frolicking in the cosmos tiresomely,
on earth she chose to implant her race.

Riding a meteorite, she splashed down
deep into the sea in all safety!
Trickster by nature, from being a clown,
she adjusted herself quite easily.

Master of shape shifting and camouflage
Octopal loves transforming her cloak,
using it as a mask, while onstage.
Always ready to present a good joke!

Life is rather boring deep in the dark sea,
she enjoyed offering spectacles, so funny.
All ocean living creatures wanted to see
how else she could tease their curiosity.

Octopal flew in the water like a bird in the sky.
She could transform her skin to look like
a rock, a plant, or a creepy predator spy.
Oops! She'd tip-toed on her eight feet, taking a hike!

The magical effects of her thoughts and emotions have a purpose;
demonstration of creativity, keeping spectators astonished.
Through shades of blues, reds or greens and metamorphose,
as a shimmering opal, she'll have you endlessly mesmerized.

For millenniums since, other Octopals continue to entertain,
playing hide and seek amongst shells and clowning a bit.
Without them, life on earth would be less pleasant, for certain!
But most of all, they're admired for their undeniable wit!

■



Poetry shadowbox display
With Verity Jordan, Frank Beltrano, and Kathleen Hulley

Poetry display from the special collections:
Canada in Verse: A Selection of Poetry by Canadian Poets



Upcoming Events: General Public



Have you always wanted to learn how to take fantastic pictures? Do you want to refine your photography skills? Are you just looking for that one piece of knowledge to give you an edge when taking pictures during holidays?

Look no more! The Morrin Centre will be offering a series of photography workshops with professional photographer Jacques Gaines.

Visit morrin.org/picturethis to register!

- October 11 Photography Fundamentals
- October 25 Photography Composition
- [Date TBC]* Computer Photo-Editing
 The Essentials
- November 22 Computer Photo-Editing
 Fun Techniques
- December 6 Photography - Finding Your Style

*We have a last minute scheduling conflict! Stay tuned.



Literary Feast is back!

This November, the Morrin Centre will be holding its annual funding soirée, the Literary Feast. As usual, there will be an elegant dinner, an engaging talk by our keynote speaker, and a silent auction.

We are thrilled to welcome Michael Audain as our keynote speaker for Lit Feast. An active supporter of the visual arts, Audain is Chair of the Audain Foundation, the Jean Paul Riopelle Foundation, and the Audain Art Museum Foundation. He is also one of the driving forces behind the Espace Riopelle, slated to open by early 2026 at the Musée des Beaux-Arts du Québec.

We can't wait to hear him at our 2022 Lit Feast!

Visit morrin.org/literaryfeast2022 for more details.



Members' Day
On October 29, attend
our annual member
appreciation day!

Street Stories:
Exploring Quebec
City's English-Language
Heritage Through
Toponymy

Poetry Soirée
On November 3,
come join us for an
evening of poetry!

Upcoming Events: Youth Events



Storytime Online is a literacy program for children ages 3 to 7 that takes place over Zoom on Saturday mornings at 9:30 a.m. Each activity begins with the reading of a story followed by a craft inspired by the week's theme.

Sept. 24	Live Storytime with Kelly Cooper
Oct. 1	<i>We Are Better Together</i>
Oct. 8	<i>Mighty Red Riding Hood</i>
Oct. 15	<i>I'm Terrified of Bath Time</i>
Oct. 22	<i>Slow Moe</i>
Oct. 29	<i>I Want a Monster!</i>
Nov. 5	<i>Vampire Vacation</i>
Nov. 12	<i>Pink is for Everybody</i>
Nov. 19	<i>As Glen As Can Be</i>
Nov. 26	<i>Please Open this Book</i>
Dec. 3	<i>Stop and Smell the Cookies</i>
Dec. 10	<i>Song for the Snow</i>
Dec. 17	<i>Tanna's Lemming</i>



The S.T.E.A.M. (Science, Technology, Engineering, Art, and Math) Club welcomes children ages 8 to 12 who love to experiment, create, and learn more about the world around them. The Club meets in person at the Morrin Centre on Tuesday evenings at 7:00 p.m.

Sept. 27	Scratch Workshop
Oct. 4	Button Maker
Oct. 11	Book Art
Oct. 18	Photo Workshop - With Guest
Oct. 25	Make-It Workshop
Nov. 1	Scratch 2.0
Nov. 8	Egg Drop
Nov. 15	Photo Touch-Up Workshop With Guest
Nov. 22	Pocketlab Race Track
Nov. 29	Tape Art
Dec. 6	Group Tower Challenge
Dec. 13	Pocketlab Stoptrack
Dec. 20	Robotics



Science Literacy Week: M is for Mathematics!

Stay tuned our library displays for all ages during Science Literacy Week. The theme for this year is M for Mathematics.

Arts Alive! Québec 2022: A Recap

by Jeanne Lebossé-Gautron



If the 2021 *Arts Alive! Québec* festival was a success, then the 2022 *Arts Alive! Québec* festival was a smashing success! With beautiful weather, more artisans, and over twice the number of visitors as last year, this year's activities attracted and delighted people of all ages without break.

To the great pleasure of Friday's many visitors, the festival launched the festival with two musical performances and a live painting session by a local painter, Julie Freedom. Our two bands this year were The Aurian Haller Band and The Blaze Velluto Collection. Given the gushing overheard on the Chaussée des Écossais during and after the shows, the lineup was very much appreciated! The music from the two bands drew in locals, tourists, and passers-by alike, with some people even stopping by during the sound check to applaud the musicians' performance. Throughout the evening, the Morrin Centre was happy to offer free coffee to festival visitors, courtesy of the Saint-Suave Librairie & Café.



Painter Julie Freedom (Photo Credit: Pierre-Luc Vachon)

Julie Freedom was giving the final dab of paint to her painting (pictured in this article) as the concert wrapped up at

10 p.m. on the Friday. Her painting was displayed throughout Saturday afternoon, allowing visitors to feast their eyes on the enchanting final result.

Saturday started bright and early as the Morrin Centre staff got to work putting together the Storytime activity... and a sandbox that would see a lot of use throughout the afternoon. As the participants of our Storytime activity, hosted by our *Book Quest* coordinator Eunice Offeibea Manteaw, wandered off with their just-crafted paper spiders, artisans began to arrive with their boxes of wares and colourful tablecloths. Within an hour, the tables were full (and decorated!), and visitors started to browse.

While the Saint-Suave Librarie & Café had cold-brew coffee and delicious snacks, and the Morrin Centre offered a taste of its new tea (“Morrin Mornings,” a special creation by Thesaurus Tea), the *Arts Alive! Québec* stage welcomed three different presentations.

A trio of students from Université Laval’s music faculty performed classical music on string instruments; the group Garage Flamenco gave a flamenco workshop, presenting the history of flamenco music and dance to the audience, while attracting a fair number of dancers to the street; and Artbeat Theater sang a selection of pieces from their upcoming musical, *Just Say the Word* (with shows on September 15, 16, and 17 at La Scène Lebourgneuf).

Throughout the day, children enjoyed the sandbox and the sandcastle contest, as well as our youth treasure hunt, while adults learned more about the history of their surroundings with our history quiz, which was won by long-time Morrin Centre member Lucie Bouchard.

All in all, it was a wonderful, very successful festival. We can’t wait to invite you to *Arts Alive! Québec* again next year!



The Aurian Haller Band (Photo Credit: Pierre-Luc Vachon)



Book Quest 2022: A Recap

by Eunice Offeibea Manteaw



For its 18th year this summer, the Morrin Centre invited children between the ages of 3 and 12 to participate in *Book Quest*, our summer reading program for children, which includes Storytimes, crafts, activities, and S.T.E.A.M. challenges. Our theme this year was “Once Upon a Time: Myths and Legends.” Stories and activities included folk and fairy tales as well as old and new stories that not only highlight valuable social lessons, but also entertain.

As in the past two years, this year’s *Book Quest* activities were held online via Zoom, except for the in-person event held during the *Arts Alive! Quebec* Festival on August 20. We created activity bags filled with materials needed for the various activities, which were picked up before the start of the program. This allowed families to easily participate in the program without having to struggle to find the materials required for the summer activities.

Highlights from *Book Quest* included reading Robert Munsch’s book *Class Clown* and playing an “opposite” flashcard activity, which had all the kids participate and to try to answer the questions correctly. In terms of activities, the motor sun and the clown craft (see the photo accompanying this piece) were also enjoyable, with participants needing to draw on their creativity to come up with beautiful works. During our weekly



S.T.E.A.M. challenges, we tried to keep things less messy! We attempted to build structures with jellybeans, made a yarn lantern, and even constructed our very own harmonicas.

All too soon, *Book Quest* has ended. I would like to show my appreciation to the staff at the Morrin Centre, as well as to the parents and children who participated in *Book Quest* this year. Thank you all for making *Book Quest* such a wonderful and exciting experience. ■



Meet Our New Library Assistant: Katherine Carberry



It was a redemptive moment when Katherine joined the Morrin Centre's team. As someone with a long history of overdue books beginning in childhood, she doubted she would ever be allowed inside a library again. She is not entirely to blame for these previous misdemeanours. Katherine's to-read list seems endless and regenerates faster than the heads of a hydra. Hence, she enjoys reading vicariously through others and is eager to hear others' thoughts on all manner of books and films. Nevertheless, she implores library

members to return their books lest they be locked inside the library's prison cells.

She is happiest when reading works by George Eliot, Ursula K. Le Guin, Ted Chiang, and Kij Johnson. Although not the biggest reader of crime fiction, she is dangerously susceptible to *PBS Masterpiece Mystery's* siren call and loves Agatha Christie.

Before having her library crimes forgiven, Katherine spent her days and nights immersed in the depths of historical research. Since her days as an MA student in history, she has contributed to research about the history of women's fashion, New France, emigration, witchcraft and witch trials, and South Asian marriage laws. However, as of late, she has taken an interest in Romantic literature and its engagement with ecology.

Annoyingly cheerful on rainy days, Katherine terrorizes her friends and family by providing them with food and baked goods on a much too regular basis. At their expense, she has learned to recognize a quality cookbook and thus can provide excellent recommendations.

When she is not in the library, Katherine can be found struggling to complete her Persian grammar exercises or serenading her unappreciative cat, Balthazar. She is thrilled to have joined the Morrin Centre and looks forward to meeting the library members. ■

Some of Katherine's reading recommendations

Exhalation, by Ted Chiang

Middlemarch, by George Eliot

No Time to Spare, by Ursula K. Le Guin

At the Mouth of the River of Bees, by Kij Johnson





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