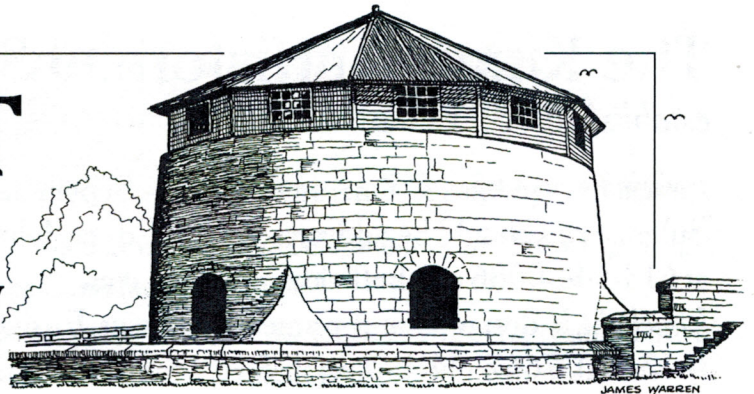


LIMELIGHT

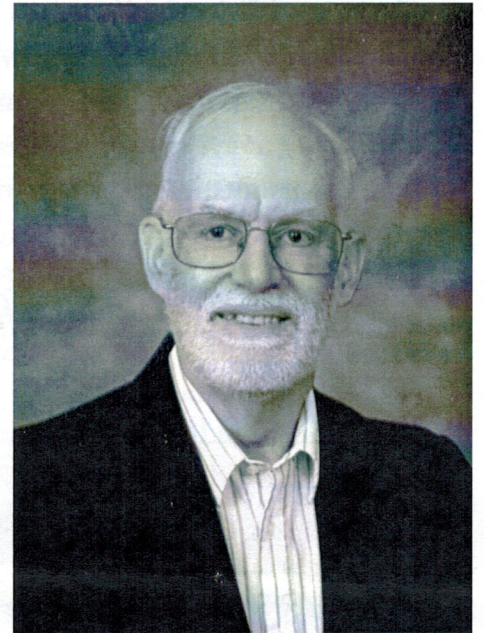
Newsletter of the
Kingston Historical Society

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A MESSAGE FROM THE PRESIDENT

Julie Caton's March presentation on Madeline de Roybon D'Allone reminded us that history is not just about White Men who administer, and fight battles. The April meeting will again remind us of that. Indeed some members may be part of the history of the evening when we hear about the Fort Henry Guard. I think I first realised that I am part of history when my daughter returned from watching Apollo 13 and told us, in all sincerity, that it turned out well at the end. It was difficult not just to say "Yes, I know, I sweated through that in real time." If we forget that we are the history of future generations, we are also liable to forget to record events that will be important to those in the future looking back. Do you keep a diary or a well annotated scrapbook? Have you thought of recording a video or audio talk about your childhood? It will be priceless to researchers yet to be born. When I came to Ontario in the centennial year, I was involved in projects talking to those who remembered the early settlers in Bruce County. I hope that similar projects will happen for the 150th anniversary before early 20th century Ontario is forgotten. The March Council meeting confirmed three chairs: Hazel Fotheringham continues her wonderful editing work with Historic Kingston. When you get requests from her, please reply promptly as she has a difficult job. Graeme Watson takes over the Murney Tower committee from Warren Everett who has successfully promoted the Tower over the past years. Remember our Tower when you have visitors in town



this summer. John Fielding was reappointed as Limelight editor; he is entering his tenth year in that position and continues to produce a quality newsletter. He will always appreciate contributions.

I look forward to hearing from you, and seeing you at the April meeting.

Peta Fowler

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The Kingston Historical Society

established 1893

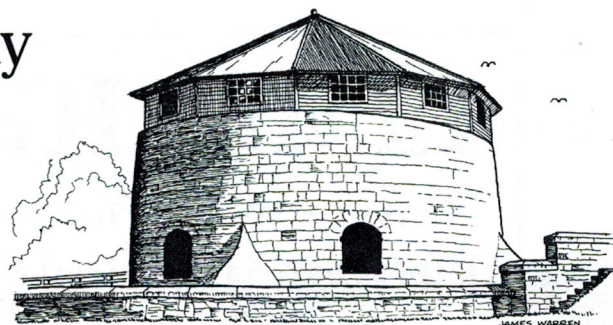
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KHS holds monthly talks or events, usually at 7:30 pm on the third Wednesday of the month, September to May, usually in the Wilson Room of the Kingston Public Library on Johnson Street at Bagot Street. Special annual events include a dinner and talk honouring the birthday of Sir John A. Macdonald in January and a ceremony marking his death in June.

New members are welcome! Membership rates are \$50 individual, \$60 family, \$60 institutional or \$25 student. Memberships include *Historic Kingston*, published annually by The Kingston Historical Society.



Murney Tower by James Warren

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The Kingston Historical Society gratefully acknowledges the financial support of the Ministry of Culture of the Government of Ontario

THIS MONTH'S MEETING

Wednesday, 17 April 2013 7:30 PM

The Fort Henry Guard:

From "contemptible little guard" to Ontario's Own

Steve Mecredy

**Wilson Room of the Kingston Frontenac Public Library
Johnson Street, at Bagot Street**

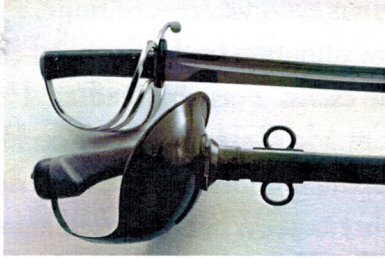
Refreshments

All Welcome

The Story of Two Canadian Swords

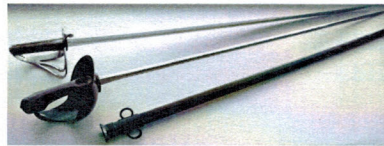
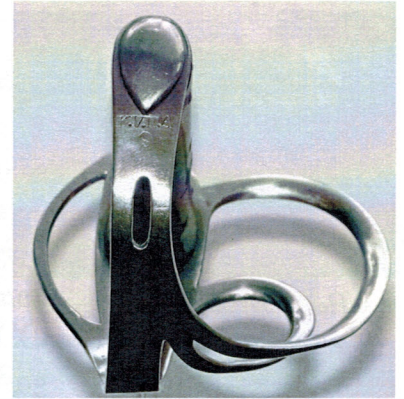
Written by Will Mathieson

I collect swords, especially Canadian marked ones when they surface. Here are two Kingston marked swords, first an 1853 pattern cavalry sword marked K.V.M.A. and secondly a 1908 pattern cavalry sword marked to R.M.C. with Canadian government ownership marks.



Col. Tache in 1855 purchased 800 1853 pattern cavalry swords for the newly authorized volunteer militia. Most were made by Mole or Reeves and are marked on the blade spine. They were to be marked U.C. and L.C. but only L.C. swords were marked but not always. These swords were also issued to field artillery. An artillery unit was authorized in Kingston in Jan. 1862. A quantity of 50

swords were marked "K.V.M.A.", Kingston Volunteer Militia Artillery. Little is known about this field artillery unit and any information is welcome by the author.



The last British pattern cavalry sword to be designed is the 1908 pattern cavalry sword. This sword is marked to R.M.C. on the inner guard and is sword #3. The scabbard is #66. They were mismatched before sale to the public when they were repaired and

inspected. Opposing broad arrows stamped on the sword blade denote sold out of service.

Most 1908p swords were issued when the Canadian regiments went to Britain during WW1. The earlier pattern swords were traded in for the 1908p. Most of these swords date to 1915-1918 and can be found with Canadian regimental markings. This sword is an earlier sword dating Feb 1912 (2 12) marked on the blade ricasso. The sword is earlier, using serrations on the blade to hold the leather blade washer in place, rather than a pin through the blade, which was used later. The washer protected the blade from water entering the scabbard when sheathed. The outer sword bowl guard marked with a broad arrow inside a capital C indicated Canadian ownership. This sword most likely remained at RMC and was never taken overseas. I do not have information whether they were used for practice or parade use, or photos of this type.



If anyone has more information it would be welcome.

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FROM HISTORY TO HERITAGE, BRANDING, AND



*A Heritage Home
(Prince Albert Historical Museum)*

In my last *Limelight* piece I closed with a question mark flagging a current query: What is the future of the Rideau Canal and Kingston Fortifications World Heritage Site? I should have highlighted it with one of Shirley Gibson-Langille's exclamation marks rather than a query! The concern is everywhere.

For example, last month, Christina Cameron, drew attention to the financial crisis for Canadian heritage nation-wide. She should know. Former head of Parks Canada's National Historic Sites and currently Canada Research Chair on Built Heritage at the University of Montreal, she commented on the "negative period" for the political and financial support of Canadian heritage. What provoked her was the Prince Albert Historical Society's need of \$400,000 for repairs to the home of John Diefenbaker, Canada's 13th prime-minister.

But we too have local problems. Do you remember the piece I wrote in *Historic Kingston* in 1990 on the Lake Ontario fishery? It was a reprise of the history of that unique economy, but it also paid much attention to the long-standing traditions of the Bay of Quinte-Eastern Ontario fishing community and its heritage and landscape. Now it's under threat too. Last week, the *Kingston Whig-Standard* announced the dismantling of fishing sheds, cabins, and "more than 200 years of commercial fishing heritage" (*Kingston Whig Standard*, March 12, 15). Environment Minister Peter Kent justified the attack on the land-based activities normally associated with commercial fishing as it would "preserve this important wildlife area." Others see it differently." For the fishing community at Point Traverse in "The County" it means that Environment Canada "is telling Canadians that 200 years of cultural heritage means nothing to them." Their signs said it all: "Don't destroy our heritage or our history" was matched by another crying out, "Don't destroy my heritage or future."



*A Fishing Community
(Osborne Collection)*



*Locking Through
(Osborne Collection)*

And, as we know, it's the same with the Rideau Canal. Cut backs in employment, maintenance, and seasons of operation, together with increases in boating fees, all threaten the continuity of yet another element of our local heritage landscape and community. The erosion of the Rideau region's "tangible culture" is marked by ill-maintained structures while the decimation of its "intangible culture" is ensured by the elimination of the workforce, including a lock-staff, many of whom had several generations of family connections with the system.

And it's also happening in Kingston, a city that depends heavily on selling itself as the place where "history and innovation thrive." If the Rideau element of the local World Heritage Site has been ravaged, the Fort Henry component has looked to its defences and counter-attacked in the spirit of the municipal advertising rhetoric. It started with Fort Fright that added theatrical entertainment to the well-established mantra of

“PIZZAZZ”: WHERE IS OUR PAST GOING?

By Brian S Osborne

historical authenticity and now, in 2013, they are mounting a new campaign.

As Michael Lea put in the *Kingston Whig Standard* (13 March 2013), “Just because you are recreating life in the 1860s doesn't mean you can't add a little pizzazz to the mix.” Neil Shorthouse's duties at the Fort include special events, promotions, and sponsorship, and he reports that they are “embarking on a pretty exciting period in our event history.” So, what is “pizzazz,” “event history,” entertainment product”? Consider 3-D imaging on the walls, a vendors' market, athletic events, and theatrical presentations of the famed Sunset Ceremony. Bryan Mercer, Director of Marketing, argues that the UNESCO designation in 2007 has not produced an increase in visitors and that the new branding and new technologies will not damage the Fort's historical integrity. Rather, the new image of Fort Henry will attract a new demographic with new tastes, as well as return-visits attracted by the new offerings.



Fort Right?
(Fort Henry Production)



Bridge of Sighs!

This strategy is prompted by a pervasive problem in the 21st Century. The original heritage paradigm was prompted by the massive destruction of World War II and such post-war technological threats as Egypt's Aswan Dam flooding out the Abu Simel Temples in 1954. Such concerns were central to the promotion of UNESCO and the World Heritage Organisation. By 1978, there were 12 World Heritage Sites and now there are close to 1,000. In 2013, all cultural heritage sites at the global, national, provincial, and municipal levels continue to experience the perpetual challenges of physical decay, but in a world of changing priorities. The original UNESCO premise was that world cultural heritage was a universal right

to be protected as part of a global patrimony. Others, while dubious of this claim, do recognize that heritage is a “social-good” that enriches the quality of life of a community. And everywhere, heritage appears to be of low priority with governments attacking deficits. Accordingly, the new strategy is to turn to revenue generation by treating heritage as a public commodity in a commercial world. Consider the case of Italy where now only 0.21 per cent of the national budget is directed to culture (New York Times, 7 July 2010). In Rome, Diego Della Valle of Tod's luxury shoe fame, stepped in with 25 million Euros to reconstruct the Coliseum, while Coca Cola intervened with a generous contribution to the restoration of Plaza San Marco in Venice, albeit with a somewhat crass quid pro quo!

So, perhaps Bryan Mercer is right. Not only is Fort Henry seeking new revenues from the commodification of that piece of our nation's history but it's doing so with the contemporary technologies that appeal to a new generation of visitors. It's what Ron Way, the saviour of the Fort, did back in 1938 with the founding of Fort Henry Guard and the post-World War II re-opening of the Fort as a “living-museum” in 1948. It certainly attracted visitors of that era. But now, the world of sight/site seers has been joined by the world of social media with its “augmented reality,” “Twitter,” “Facebook,” the “murmur project,” and “quick response codes.” I only hope that the WHO agrees and doesn't see fit to put it on its Danger List because the old is threatened by the new. Indeed, WHO might recognise the promise of the new technology for the future of the past!

EDWARD GREENDA RECEIVES SPORT BUILDER AWARD

In mid-February 2013, Edward Grenda, former KHS President, received a Kiwanis Club of Kingston Sports Award in the Sports Builder category. For the past thirty-five years Grenda has been an organizer, administrator, and historian of numerous sports from the local to the international levels. Among others, these sports have been soccer, hockey, triathlon, track and field and snowshoe racing. As well, he has held executive positions in several provincial and national overseer sport organizations. He has co-authored reports on children's sports for the Ministry of Culture and Recreation.

On occasions, heritage and sports events have ideally converged in Grenda's career. In May 1999, when Grenda was also Chair of the Murney Tower Museum Committee, he was also the Head of Delegation of the Canadian Olympic Soccer team in an exhibition game against the USA Olympic Soccer team played in Charleston, South Carolina. When he was Head of Delegation of Canadian and Ontario representative soccer teams travelling to destinations in Canada and other various countries, he would invariably undertake historical research on many of the cities and countries in which games were arranged. Given that Charleston had a Martello Tower constructed on its outskirts and curious about its history, he took advantage of some spare time and paid a visit to the ample library of the South Carolina Historical Society located on one of Charleston's main streets. After he checked the listing on Martello Towers in the Library's card catalogues, he paid a ten dollar research fee. He was given a file folder labelled "Martello Towers" in the Library's reading room. The file folder contained six sheets of paper - one on Martello towers in general and five, you guessed it, on the Murney Tower in Kingston!!



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A Vital Force: The Canadian Group of Painters

On view at the Agnes Etherington Art Centre, Queen's University, until 14 July

Written by Alicia Boutilier

The significance of the first exhibition ... is that it sums up the growth and development of the liberal spirit and demonstrates what a vital force it is. – Robert Ayre, *The Canadian Forum*, 1933

The Canadian Group of Painters (CGP) was the first group to aspire to cross-country representation of modernist artists. It lasted from 1933 to 1969, but its strength of influence lay in the first two decades of its existence. When it burst upon the scene in its founding year, the CGP pronounced itself “a direct outgrowth of the Group of Seven ... drawn from the whole of Canada.” Twenty years later, it proclaimed: “a tremendous development has taken place ... This does not necessarily mean that localized imagery has been abandoned by artists, but it does mean that the imagery employed has become more cosmopolitan.” In that span of time, variety marked the Group's exhibitions, which consistently toured the country, from Victoria to Saskatoon, Toronto to Montreal, Sackville to Charlottetown. The list of members was impressive and, in some cases, surprising. Represented were artists as diverse as Jack Bush, Emily Carr, Paraskeva Clark, Lawren S. Harris, E. J. Hughes, Jack Humphrey, Prudence Heward, A. Y. Jackson, Pegi Nicol MacLeod, Jock Macdonald, David Milne, Lilius Torrance Newton, Goodridge Roberts, Carl Schaefer and Marian Dale Scott, as well as Kingston's own André Biéler, among others. All showed works that stirred excitement, reflection and debate on the state of Canadian art and society. As one critic raved in 1949: “Go up to the gallery ... and have your eyes blasted.”

Far from being a transitional group (as it is sometimes framed), the CGP represents a real formative period in Canadian art. What made it such a vital force was its engagement with modern life—in subject matter, artistic approach and social activity—during the turbulent times of the Depression, World War II and postwar reconstruction. The CGP was a nexus for many artists, who were or would become members of other key artists' groups. Outside gallery walls, they often joined forces for sketching trips and social events, arts advocacy and civic projects. Women members gained a powerful voice, consistently exhibiting their work and serving on the executive committee. The Group's aspirations for broad representation were not always successful, yet its impact on the Canadian art world was undeniable.

Upcoming special events at the Art Centre include the Frances K. Smith Public Talks in Canadian Art: The Canadian Group of Painters Up Close, a publication launch and public reception (all occurring on 11 May).



André Biéler, *Wartime Market*, 1943, mixed media on pressed board.
Agnes Etherington Art Centre, Queen's University, Kingston.
Bequest of Dr. W. E. McNeill, 1959 (00-268)

Speakers' Corner

Madeleine de Roybon D'Allone

Presented by Dr. Julie Caton

by Ron Ridley

Dr. Julie Caton spoke to the Society about her book of historical fiction, "White Heart," the story of Madeleine de Roybon D'Allone, a significant figure in the founding of the French settlement in Kingston in the latter part of the seventeenth century. She originally became interested in the story when she came across the plaque dedicated to Madeleine de Roybon D'Allone, located at Parrot's Bay in 1999 and thought that she would provide an excellent protagonist for a historical novel.

The plaque reads in part: "Madeleine de Roybon D'Allone (1646 – 1718) was the first European woman to own land in what is now Ontario. . . . She acquired property around 1679 from LaSalle, Governor of Fort Frontenac. . . He granted her a seignury extending westward to Collin's Bay. On this land she built. . . a trading post. . . . Marauding Iroquois destroyed her establishment in 1687 and took her prisoner."



Dr. Caton approached the story not so much as a historian, but from her personal viewpoint as a psychologist. However, in order to place her character in the proper historical context, a considerable amount of historical research was critical. From this a story emerged of her early time at the court of Versailles in the time of Louis the XIV, where her widowed father was a minor court functionary, and her choice to travel to distant Quebec as a "filles du Roi." Dr Caton examined translations of letters of the Ursuline sisters in Quebec and visited the recreated Huron village at Lorreteville to get a feel for the period and the contrasting cultures. She also read several biographies of Rene Robert de LaSalle, the French explorer who established Cataraqui as a French trading post and the one who granted land west of present day Kingston to Madeleine. Information about Madeleine herself is sparse, limited to one French biography and an article in English.



However, Dr. Caton, although inspired by the historical character and times, wanted to explore other aspects of the life of a woman in a wilderness environment more from her perspective as a psychologist than strictly as a historian. She shared her approach to writing her work of historical fiction by describing realization that "writing about a person in history is different from writing my ideas about how a person's psyche may be influence by history." This gave her the means of approaching the historical character through how her psyche was determined by her placement in a specific historic period and place.

Dr. Caton's slide presentation made use of historic maps and images of personalities from the period. Dr. Caton answered several questions about her character, Madeleine de Roybon D'Allone. She was thanked and presented with the Society's pin by Ron Ridley.



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