HISTORICAL REVIEW 2
1982 - 1983

COBOURG AND DISTRICT HISTORICAL SOCIETY

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Foreward

We of the Cobourg and District Historical Society are now beginning to create traditions, and the Historical Review seems to be well on its way to becoming just that. This 1982-83 edition has been in the capable hands of Peter Greathead, and because we planned for it from the first of the season, it gives a more complete picture of the year's programmes than last year's was able to do.

It is dedicated to Percy Climo, whose contribution to the research of local history is enormous. We have all been inspired by his exuberance and generosity.

Our society has surely fulfilled its mandate - "To disseminate historical information, to arouse an interest in the past, and to encourage the preservation of the historical, archaeological, and architectural heritage of Cobourg and district..."

We can always hope for bigger and better things in the future, but we are not apologetic for our performance this year. This Review records its variety and excellence.

Marion Hagen
President

Dedication

This Historical Review is dedicated to Percy L. Climo, B.Sc. Mr. Climo was born in Cobourg and spent his professional life as a mechanical engineer working in many parts of Ontario and Quebec. He has published three family genealogies, and in 1967 produced a book-length biography of the Honourable James Cockburn. Many articles on local history have also been written by him for a weekly column in the Colborne Cronicle. Mr. Climo has compiled exhaustive lists of vital statistics from early newspapers and archival records and has presented many volumes of his research and writings to our Historical Society. He is currently working on a book of local history and we eagerly look forward to its publication.

Editor's Note

A summary of the programmes and activities of the Cobourg and District Historical Society during the past year is presented in this Historical Review. It is intended to provide interesting information for the reader; therefore, footnotes, references and other scholarly impedimenta have been omitted. Although a sincere attempt has been made to ensure the historical accuracy of the material presented, it would be wise for the reader to refer to primary sources if material is being quoted.

The excellent illustrations throughout this Historical Review are the work of Diane Kennedy Barr.

Peter Greathead

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Executive 1982-83

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President	Marion Hagen
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Recording Secretary	Barbara Garrick
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Chairmen 1982-83

Programme	Margaret Carley
Membership	Diane Barr
Publicity/Newsletter	Charles Hagen
Publications	Peter Greathead

The Ties That Link The Cobourg And Belleville Areas

Gerald E. Boyce

Many of the earliest pioneers in this area came through or from the Belleville area. One of the earliest was Katherine (Chrysler) White who came to Cobourg in 1813 as the bride of Josiah Charles White, a miller. According to E. C. Guillet, "The Whites had established a grist mill on the upper reaches of the Factory Creek, west of Hull's Corners, early in the new century. In the custom of the day Katherine brought Josiah a handsome dowry - 100 acres of land, a colt, four cows, a yoke of oxen, twenty sheep, and a quantity of handspun linen and homemade furniture. In her first view of the place as she landed at the small wharf she saw 'quite a wilderness, with a few small clearings, only three houses, and a rough corduroy road to the lake'".

The Rev. Anson Green was the first clergyman in charge of the Methodist congregation in Cobourg. Mr. Green like many ministers at that time covered a wide area preaching in the small towns and villages. He left this description of an incident which occurred during these travels, which indicates the difficulties of travel at this time. "On my way to Kingston I had an unpleasant upset in a stage-coach. It had been raining, but the moon began to glimmer through the clouds as we were going up the Trenton Hills, where our driver fell asleep! The horses, left to their instincts, resolved to take a drink, and soon we were upset in a ravine just wide and deep enough to take in our carriage completely. The stupid driver found himself on the opposite bank when he awoke; but we were engulfed in the ditch. We had three on each seat, one of whom was a very loquacious old maid, and she screamed out fearfully, 'I am killed, I am dead, I really am dead; what shall I do!' The poor creature! Though I had two men on top of me and my arm in the water, I was sure that I was not dead; and I tried to convince her that she was still

alive, but all in vain: nor could I much wonder at the poor creature's fright, for we were as near death as I wished to be. The stage door was so tightly fastened that we could not open it; and those who were lying on top of us seemed to be confused and stupid. After a little the driver managed to shove open a small window, through which, one after another, we emerged from our dismal position. We got the poor old crone out also, who, dead as she was, managed to walk across the road to a cottage."

Some of the situations which took place between the two areas were not altogether happy. In 1831 the local newspaper records the following: "An outrage has taken place at River Trent (Trenton) that indicates the need for Temperance. A deputy-sheriff from Cobourg had come down to arrest one Sullivan. On pretence of sending for bail, Sullivan sent to a tavern for a number of desperadoes. These men attacked the officer and severely beat him, until he managed to draw his pistol and shoot one McGlisshow, who is in critical condition. When some of the saner citizens of the town came to the deputy-sheriff's assistance, the other wretches fled."

The difficulties of travel in these early times are dramatically portrayed in the tragic death of Matthew Miller. The Rev. Miller arrived in the Bay of Quinte-Peterborough area of Upper Canada in 1832. For his first year in Canada he travelled widely throughout the Kingston Presbytery, before accepting a call to the congregations at Cobourg and Colborne, where he was ordained in June, 1833. In February, 1834 Mr. Miller had travelled from Cobourg to Ramsay, a distance of nearly 200 miles, with his own horse and cutter. The sleighing was good as he travelled eastward, but on his return a thaw had set in and the snow was rapidly disappearing. He decided to travel homewards by the ice, the roads being in many places bare so that sleighing by land was tedious and difficult, and he had to be home on Saturday in order to preach on the Sabbath (the 16th). On Friday, about sunset, he arrived at Mr. McDowall's home in Fredericksburgh, where

he spent the night. Being desirous of returning by way of Demorestville and unacquainted with the way, Mr. Miller received a chart for his guidance from Mr. McDowall. He did speak about going up on the ice all the way to Belleville, but Mr. McDowall told him of the danger and that he would not venture to do it, though much more acquainted with the dangerous places than Mr. Miller.

Whether he got lost, changed his mind, or had driven contrary to the written directions, Mr. McDowall knows not. Mr. Miller left his host's house before seven o'clock on Saturday morning. His early departure was followed by a violent thunderstorm accompanied by torrents of rain, a most unusual occurrence at that season. Perhaps two hours later the horse and cutter broke through the ice and went down in ten feet of water, near Adolphustown. When found, his watch was standing at 9 o'clock, the moment at which the accident must have happened.

A severe frost set in the same afternoon, and on Sunday some boys skating near the spot observed the shafts of the cutter protruding from the ice, and discovered the lifeless form of the minister lying underneath. The body was taken out of the water on Sabbath evening, and appeared very natural, as if he were only asleep, with a smile on his countenance.

The body was buried in the original burying ground at Adolphustown. The funeral took place at noon on Wednesday, the 19th, with Mr. Machar and Mr. McDowall officiating. It was attended by a goodly number of people from Adolphustown, but bad roads prevented any from Cobourg from coming down. By early summer, 1834, the body had been removed from Adolphustown to Cobourg, where it was placed beneath the pulpit of the church, which he had been so anxious to see finished. The new church was opened on July 6, when the Rev. James Ketchan of Belleville preached. The text was Exodus II: 2-3, the story of the infant Moses being placed by his mother in an ark of bulrushes, and Mr. Ketchan compared the young

Cobourg congregation to that significant event in religious history. Thus the Rev. Matthew Miller lost his life in spreading the gospel in Ontario, but played a significant role in the establishing of the Cobourg congregation.

Mr. Miller's successor was Thomas Alexander, who had a narrow escape from drowning in December of the same year that Matthew Miller died. He was proceeding from Kingston by steamboat up the Bay of Quinte, when he and the other passengers were aroused from bed early in the morning by the steward calling out that the vessel was sinking. They lost no time in getting up and some were obliged to run out of the cabin half-dressed, the water was coming in so fast. On going on deck, they found the boat was fast among the ice and that holes had been cut through the sides of the boat. In less than half an hour she had sunk to the bottom; but, by the good Providence of God, it was not so deep as to sink her out of sight. The upper deck was two feet above the surface of the water. Not being far from Belleville, the passengers were soon delivered from their perilous situation.

William Hutton came to Canada in 1834 seeking a new home for his family. From his many letters home we have an interesting picture of life in our area. He writes, "I have seen Lieutenant-Governor Colborne. He was very attentive, recommending Peterboro', London and Simcoe---but most Peterboro'. I intend going to Cobourg tomorrow if there be a steamer sailing and thence up Rice Lake. On the whole, from what I have seen and heard, I do not like the country by any means, but hope to see something far better...I will not go further east than Peterboro' nor further west than London unless I see good cause..." When Hutton visited Toronto he found "the soil very stiff and inferior, and best adapted for making brick. Hearing that the steam-boat had not as yet begun to ply on Lake Simcoe, I sailed for Cobourg, determined to return when the roads should be passable, and the boat plying on the lake. On our way thither the engine of the steamer broke. There was a stiff gale in our favour, and the harbour at Cobourg not being so far completed as to admit

our landing with safety, the captain took us on to Kingston. Here we arrived on the 24th, and you may suppose my predilections in favour of the climate were not very warm, when I found, on the morning of the 25th, (May) the ice one quarter of an inch thick, and very large icicles hanging from the sides of the steam-boat. The soil in the immediate neighbourhood of Kingston is very rocky and bad; but I have heard from many, that it is better eight or nine miles back. The climate, however, frightened me, and I did not stay to examine for myself, but set off that evening for Belleville, on the Bay of Quinte. Here I was so struck by the appearance of the soil that I remained two days to explore, and was much pleased with what I saw. The soil about Belleville was the first that I had seen really good in Canada, but as yet I had seen very little, and I observed that the orchards were further forward than at Kingston, owing, no doubt, to the greater warmth of the soil, for the difference in climate could not be very material."

"From this I went to Cobourg with the intention of proceeding to Peterboro', of which I had heard so much; but, upon my arrival there, I was at a loss to conceive what was the great inducement; and naturally enquired if there were any good practical farmers settled in the neighbourhood:--- of these there are very few, the principal settlers around it being half-pay officers and others, who generally consider not whether the locality they fix upon is likely to be profitable, but whether it be beautiful, and likely to contribute to their pleasures. One striking fact that will prevent experienced farmers from settling in such a situation is this, ---the expense of conveying surplus produce from Peterboro' to Cobourg, on Lake Ontario, is 6 pence per bushel; there are twenty-five miles of water carriage down the Otonabee to Rice Lake, and thirteen miles of land carriage thence to the nearest port... It is said that in a few years the navigation to the Bay of Quinte down the River Trent is to be opened, or a canal made to Port Hope, or a railroad to Cobourg; but,

even granting any one of these, the expense will still be 3 pence per bushel."

William Hutton was not impressed by Peterborough and in a letter to his mother dated May 30, 1834, he comments, "In Peterboro', I am sorry to say, that drinking, cursing and swearing are indulged in by the young men to a frightening extent. I never before met with greater scenes of iniquity. Mr. D'Olier of Dublin who was (Anglican) clergyman has left it, I was told and I do not doubt it, in utter disgust and from fear of his family being contaminated. I have very unhappy impressions of Peterboro' in every point of view, worldly as well as moral."

In a letter to his brother, Hutton comments on Cobourg. "After spending a few days at Peterboro', I returned to Cobourg, which is certainly a very pleasant situation. The soil is a sandy loam, perhaps rather light and warm, but easily laboured, being naturally dry. Some farms on the east side of the town are excellent, and very desirable, but very highly valued in 7 pounds, 10 shillings per acre. I remained here five or six days, but thought the land dearer than I had seen it in other places. Cobourg is a great thoroughfare, and some Scotch farmers have settled in the neighbourhood, and, as usual, wherever they go, you see the signs of their handywork; in fact, they are excellent landmarks when you want to find out a good situation."

"There is very little wild land in the neighbourhood of this town of Cobourg, except on the road to Rice Lake, and this is by no means good. The resident merchants and gentry of the place are united and energetic in every measure that can improve their town, and I have no doubt it will continue to thrive. There is a good society in and around it. From that I went to Port Hope: the land east of this, on the Cobourg road, and also north, is very good: the situation seems well adapted for business, there being very great water privileges close by the town. Upon inquiring why it was not so far advanced as its eastern neighbour, I was told there was a

foolish jealousy between some of the principal persons there, and that they could not be prevailed upon to unite their efforts for the public welfare; the principal landed proprietor, too, is by no means a public-spirited man. The report of the engineer sent by General Colborne to ascertain the practicability of having a canal from Rice Lake to Lake Ontario, is in favour of Port Hope, and if this be effected, which is much to be doubted, owing to a range of hills which will be difficult and expensive to cut through, it will much improve the prospects of Port Hope; for the present Cobourg is much assisted by being the thoroughfare to Peterboro'."

After settling in the Belleville area Hutton writes, "This country is truly beautiful...The tone of morals too here is very much higher than at Cobourg or Peterboro' or Hamilton (I should say perhaps not so low). This has not become a fashionable place for half-pay officers' sons, and long may they stay away! Peterboro' and neighbourhood is crowded with them and is a sink of iniquity..." He notes in 1844 that "the dry rot has attacked the potatoes on every side of us, about Kingston and Cobourg and very heavy losses have been sustained." In 1848 he writes "Our great Provincial Cattle Show took place on Friday at Cobourg. I was sorry I could not be there, though we had nothing to show. There was 750 pounds given away in premiums over Canada West, and the exhibition was most gratifying and it is said testified to the wonderful improvement of the agriculture of our new country."

Susanna and Dunbar Moodie are claimed by the Peterborough-Lakefield area, yet she spent time in Cobourg and Belleville. In fact, she lived in Belleville for more than twenty years, commencing in 1839, and is buried in Belleville. Mrs. Moodie's sojourn in Cobourg is recorded in E.C. Guillet's Cobourg: "Mrs. Moodie arrived in the middle of the night and couldn't even get a place to sleep in Strong's Steamboat Hotel, for numerous immigrants were crowding into Cobourg at the time. But fortunately a friend rescued her in her

predicament, and she was able to make arrangements next day to be taken northward." As for Belleville, a chapter in Roughing It In The Bush that described Belleville and Hastings County was printed in 1852 in one edition and never reprinted!

As we share missionaries, authors, and others between our two areas, we also share a criminal - Samuel Hart. In 1838 Mr. Hart was the publisher of a Belleville newspaper, the Plain Speaker. This paper attracted widespread attention because of its exciting, anti-government editorials. An employee of the paper later wrote: "In the issue announcing the government's victory at the Windmill, the Queen's Coat of Arms at the head of a proclamation was accidentally replaced by the Coat of Arms of a Lower Canadian rebel. The mistake was corrected before many copies were printed, but the next evening just before closing hour, the super-loyal (among them some of the Militia) attacked the printing-office...and threw much of the type into the street." Soon afterwards Samuel Hart fled to the United States where he was involved in planning "a raid on Cobourg that might gain both private revenge on his assailants and compensation for his losses." He had become a member of the American filibuster movement whose members went by the name of Patriots or Hunters, an extreme republican organization that bears considerable relation to the Fenian movement of the eighteen-sixties.

Hart, Benjamin Lett, and eight others employed the captain of the schooner Guernsey to take them and their weapons on a "skulking" expedition in July, 1839. Henry Moon, and perhaps others, had meanwhile gone to Cobourg to spy out the prospects. Six of the conspirators landed from a small boat about five miles east of the town in the middle of the night, wearing belts loaded with firearms. The plan was said at the subsequent trial in Cobourg to be "to burn the town after robbing the bank and plundering two or three individuals." According to the evidence they were to meet at Joseph Ash's house, two miles east of Cobourg, and then to plunder Maurice Jaynes, a "wealthy farmer" some two miles north of the town,

and the private bank of 'Squire' Robert Henry. It was hoped, too, to rid the town of the two Tory Boultons, D'Arcy and the Hon. George S., and it is said that their dogs had been poisoned to facilitate entry to their houses.

Another connection between the Belleville and Cobourg areas is our institutions of higher learning. The Wesleyan Methodists opened Upper Canada Academy, which later became Victoria College, with the granting of a Royal Charter on April 27, 1841. The Episcopal Methodists reacted by establishing the Belleville Seminary, which became Albert College in 1857. So the opening of Victoria College in Cobourg was one reason why Albert College was established in Belleville. On a harmonious note the two colleges were joined in 1884 following union.

Rivalry of another sort grew out of the efforts to establish a railroad to tap the Marmora Iron Mines. Both towns hoped to prosper from these iron works which opened in 1821. Most of the iron ore was originally shipped out by barge down the Trent. In the 1860's several American industrialists became interested in the Cobourg and Peterborough Railway, which had practically ceased operations, as a means of transporting the ore. The Pittsburgh steel barons purchased controlling shares in the operation as well as iron mines at Blairton and Marmora. The railway was reorganized, as the Cobourg-Marmora Railway, and brought the ore from the mines to Cobourg, then by ferry to Rochester, and on to Pittsburgh by railway.

For its part, Belleville had three railways, the Grand Junction, the Belleville and North Hastings, and the Midland Railroad, going into the same area. The ultimate winner, however, was Picton since until recently (the ore loading docks still being present) the ore was taken via the Central Ontario Railroad to Picton and by boat to the U.S.A. But the result was the same, the American steel capitalists who backed the Cobourg-Marmora Railroad, saw the iron ore still going to Pittsburgh.

E. C. Guillet expresses the opinion that "the most exciting day in Cobourg's history is unquestionably September 7, 1860, when the Prince of Wales (later Edward VII) visited the town and officially opened Victoria Hall."

What a contrast to what happened the day before in Belleville! Belleville had been prepared to welcome the Prince and nine great arches had been erected, and thousands of people crowded the town. The Loyal Orange Lodges had agreed not to display Orange emblems or flags, in accordance with the wishes of the British Colonial Secretary, the Duke of Newcastle, who was travelling with the Prince. Newcastle did not want the Prince to associate himself with any group that might be offensive to any other portion of Her Majesty's subjects. Indeed, such a display had occurred at Kingston and the Prince did not step ashore there at all! Unfortunately Orange demonstrators from Kingston arrived by steamer during the night and had induced the local Orangemen to participate in the celebrations and show their great loyalty to the crown. When this became known to Newcastle, the Prince did not land at all, but remained aboard the steamer and proceeded to Cobourg.

Celebrations have also linked our towns. When Belleville celebrated its [illegible] as a city on July 1, 1878 many groups from other communities were invited to attend. It is noted in Belleville, Birth of a City that "Hose Company No. 2 of Cobourg arrived by train, having with them the Fountain Hose Band. They also brought a beautiful hose cart for the procession."

Sometimes, however, the blame for things was laid on the other community. Guillet notes that in 1898 sidewalks of concrete were laid along King Street. This turned out to be so satisfactory that the decision was made for Division Street to receive a similar treatment late the next year. However, "owing to delay in the arrival of the cement---the car having been sidetracked at Belleville for ten days---it was thought almost too late to lay the sidewalk, but good weather enabled a gang of workmen to put it down early in November."

THE TRIUMPHS AND TRAGEDIES OF THE TRENCHES

Barbara J. Garrick

Art and war may, at first thought, seem mutually exclusive, but, in fact, art and warfare have been intimately related for centuries. Few artists have lived in a time when they could ignore the impact of war on their lives, and on the lives of their contemporaries. Often artists participated actively in the conflicts, both as combatants, and as artists, and as observant, sensitive humans they have been able to record the many and varied aspects of the battlefield.

War art serves at least three functions. Firstly, during the war, contemporary records of events are made available to the civilians, usually in the form of sketches, water colours or oil paintings executed during or immediately after an engagement. In this case, the artist has the responsibility of transmitting to the public, his or her impresssions of the actions in which the soldiers were engaged. Such pieces of art are usually commissioned to "touch the collective consciousness and strengthen national pride". In a time of conflict and nationalistic fervor, war art, along with popular songs, slogans and poems, may be used to stimulate enlistment, and to influence civilian populations to adjust and co-operate with governmentally imposed war policies. In other words, art may serve the purpose of propaganda.

Secondly, following a war period, art can be used as a focus for reflection on the costs of the conflict. Traditionally, such paintings or sculptures honour the valour of warriors, and praise the successes of the victors, with few details of the costs in human life and misery. Following the Renaissance, military subjects became popular, and to satisfy patrons, these paintings depicted heroic officers mounted on prancing steeds in the foreground, while far in the background is the actual battle, where the common men act out their lesser roles.

Thirdly, as time passes and memories of the events fade, the works of art in archives, galleries and museums serve an educational function for social, military and art historians

who attempt to interpret the original records in light of both past and current discourse. Thus, during a war, immediately following its conclusion, and in later times, war art may have tremendous significance. For this reason, the artists who produce the gifts to the future, face great political, social and financial pressure as to how the war should be portrayed. For not only do they record the events, but they show "the attitude of the people towards the events".

Canadian author Timothy Findley, in his illuminating novel, The Wars, presents his political view of the necessity of taking a stand on the major issues of one's time. In that novel, through the diary of a major character, Lady Juliet, the author states the need, "to clarify who you are through your response to when you lived. If you can't do that, you haven't made your contribution to the future". Whether all artists are able to take a stand is an interesting point of discussion. The stand they decide to take would be influenced by many and varied factors. All war artists are under great pressure to portray the war in a manner which will satisfy the demands of their patrons in the War Offices, and Canada's war artists of the First World War were no exception, as I shall explain later.

Over the ages, warfare has been romanticized by the painters who chose to show warriors as heroes for whom battle would bring either great prestige and reward, or death with glory. Peter Breughel the Elder signified the power of unified masses in his "Battle Scene". A comparable example in Canadian art, "The Battle of Champlain and the Iroquois", which appeared in Paris in 1613, is similar in form to Breughel's war scene. Although this sketch by Samuel de Champlain shows palm trees and is thus considered inaccurate, it does, like Breughel's painting, show the power of unified forces challenging each other.

Theodore Gericault, in his "Officers of the Imperial Horse Guard", depicts the frenzy and excitement of battle, and, focussing on the individual warrior, shows the opportunity

for personal triumph available to the skillful and daring officer. In "The Battle of St. Foy", Joseph Legare, a Canadian artist, records the bravery and daring of the mounted officers who dominate the centre and foreground of the painting. Like traditional battle scenes, the major conflict between the footsoldiers is relegated into the background, and thus their encounters and subsequent suffering are of minor importance to the painting. While Legare's painting shows the practice of lining up uniformly for battle, it is mainly painted to honour the bravery of leaders in their hand-to-hand combat. Again the viewer learns little of the real consequences of war to the common soldier.

In "Attack on St. Charles, 25 November, 1837", Lord Charles Beauclerk, a captain with the 1st Royal Regiment, shows the British artillery on a hill using uniform, organized power to attack the rebel defenders in the Rebellions of 1837-8. Here the artist emphasizes the strength of the line of British artillerists. The viewer cannot know that the defenders, showered with roundshot and shrapnel, suffered a frightful slaughter behind their barricade which became a death trap. The colourful British uniforms and the bright, crisp winter day combine to produce a beautiful scene, which in no way depicts the tragedy of the situation, and which is not unlike a Grandma Moses landscape.

One of the best known and most controversial paintings in Canadian history, is Benjamin West's, "The Death of Wolfe". Barry Lord, a Canadian art critic and one time Education Director for the National Gallery of Canada, amusingly reminds us that this great Canadian painting shows "the British army's conquest over the French painted by an American". Since its presentation at the Royal Academy Exhibition in 1771, there has been much dispute over who of the several figures depicted were really at the battle, and who simply paid for the privilege of being included in the painting. The painting, then, is inaccurate and contrived, and does not represent what actually took place, but it does indicate the "rising awareness of their empire among the British ruling class of that time".

While its veracity is questionable, the painting is important because in composition it resembles a number of classical and religious paintings. The placement of the figures "has the effect of ennobling or dignifying these 'heroes' of the British empire". The limp body of Wolfe resembles the body of Christ as it is often shown being removed from the Cross, and the group around Wolfe resembles those biblical figures painted in such scenes. From such paintings, Wolfe and other dying officers, can be seen as martyrs to a political cause. "The Death of Wolfe", presented a decade after the victory of the British over the French for the command of the North American colonies, serves to celebrate the importance of the event, and to perpetuate the glorious military record of General Wolfe and the British troops.

One very important exception to the idealistic trend of war paintings is a painting by Francisco Goya, a Spanish artist of the 19th Century. Goya's painting "The Third of May, 1880" shows clearly that warfare victimized most individuals, and is a threat against humanity in general. In using his artistic talent to denounce the dangers of increasingly automated warfare, Goya clearly defines the role of an artist as having a responsibility to clarify the threats and dangers he perceives in the society about him.

Richard Schickel, editor of the Time-Life Library of Art, supports this view when he states:

> Before Goya, artists often showed war as an heroic, ennobling act of man; on huge canvasses, soldiers marched off to martial strains, leaving behind cheering populations and adoring ladies ... Goya changed all that. He painted--and drew--war as it is, honored by isolated acts of heroism, but more often an inferno that can brutalize man to the point where he commits acts against his fellow beings that exceed the most gruesome imaginings.

Goya's painting, which shows rebellious Spaniards being executed by the soldiers of Napoleon, demystifies the representation of war. With the intense veracity of his painting, Goya focuses on one victim, the white-shirted peasànt, "his face and

posture a mixture of horror, pride and resignation in the face f death". This focus is a stark, direct testimony of the powerlessness of one man or a small group of men against a great, organized force. This painting is of inestimable value because it allows us, generations later, to view the world as it affected the lives of people in earlier times. "The Third of May, 1880" is painted in passionate immediacy. The peasants already dead, the central victim facing inescapable death, the approaching prisoners--all provide a focus, like three frames in a movie, tripling the horror of the scene and allowing the viewer to internalize the shocking sequence. In the words of John Berger, a contemporary author and commentator on art, "their historical moment is literally there before our eyes". This is the real value of war art.

Goya's genius is in his ability to conceive and present the executioners as faceless and non-human. These, in my opinion, relate not to the knights of the past in their armor and visors, but to the masked and helmeted combatants who would, in the First World War, spray fiery death and destruction from machine guns and flame throwers. Perhaps an artist of Goya's genius has the ability to foresee the future, and the scenario of mechanized killing to an unprecedented level which developed in World War I fulfills his prophecy.

H. W. Janson, an eminent art historian, emphasizes the validity of Goya's prediction when he states:

> The same scene was re-enacted countless times in modern history. With the clairvoyance of a genius, Goya created an image that has become a terrifying reality of our era.

"The Third of May, 1880" stands out unquestionably as a statement of protest against the victimization of the helpless individual when men don uniforms and acquire anonymity, and advance in repeated unison as do the indistiguishable executioners of Goya's painting. Here the peasant is pitted against a gigantic force, as a soldier in the Great War would later see himself, alone and lost in the noise, smoke, [illegible]

conflagration and confusion of the barrage, a hapless and unfortunate victim of the conflicts of his time.

To this point, I have presented the three functions of art as it relates to warfare. First, during the confrontation art can inform and influence or inflame to nationalistic fervor, the civilians. Following the war, artists can concentrate on questioning the validity and costs of the war, as well as honouring its heroes. Finally, future generations viewing the art may speculate on the historic events.

At this point, I wish to discuss the history of art as it pertains to the First World War in particular, but I feel that any discussion of this area of communication would be incomplete if it did not include poems and popular songs of the time.

At the onset and in the early years of the war, most works through innocence glorified war and the men who went to war.

However, as the years advanced and the horrors of war were revealed, two distinct categories of war art developed. This first category was a wilful continuation of the rhetoric of the early years. In the second category, some artists and writers began a sincere attempt to show the costs of the war, and to counteract the propaganda which was inflaming the civilian population to demand victory, rather than simply an end to the war.

"Awake! Young Men of England", a poem written in 1914 by George Orwell, then in public school in England, is an example of a poem written in innocence:

<u>Awake! Young Men of England</u>

Oh! give me the strength of the Lion
The Wisdom of Reynard the Fox
And then I'll hurl troops at the Germans
And give them the hardest of knocks.

Oh! Think of the War lord's mailed fist,
That is striking at England today:
And think of the lives that our soldiers
Are fearlessly throwing away.

Awake! Oh you young men of England,
For if when your country's in need,
You do not enlist by the thousands,
You truly are cowards indeed.

To be branded cowardly because you did not rush to sign up, was indeed the case in Britain. Women pinned white feathers on young men who had not enlisted, and soldiers home on leave and not in uniform found themselves accosted by these enthusiasts who wished to further the nation's cause by crusading at home. One of the popular songs, "We Don't Want to Lose You", reveals the sentiments of that frenzied time:

> We don't want to lose you
> But we think you ought to go
> For your king and your country
> Both need you so.
> We shall want you, and miss you,
> But with all our fight and fain,
> We shall cheer you, thank you, kiss you,
> When you come home again!

While young women encouraged men to enlist, others at home turned to the forging of weapons, and music was certainly a weapon to be used in shaping of civilian attitudes in support of an all-out war effort. Songs became popular world wide, and through their lyrics, a spirit of sacrifice demanded those at home to "Keep the Home Fires Burning":

> Keep the home fires burning
> While your hearts are yearning,
> Though your lads are far away,
> They dream of home;
> There's a silver lining
> Through the dark clouds shining
> Turn the dark clouds inside out
> 'Till the boys come home.

Both "We Don't Want to Lose You" and "Keep the Home Fires Burning" are songs which inspire in those at home a sense of martyrdom, of sacrificing their men to a patriotic cause. Thus the women, too, were allowed involvement in the war effort.

Timothy Findley, the Canadian author portrays a Toronto mother who refuses to accept the preaching of her church in favour of enlistment, as crazy, someone who is far from normal because she openly opposes the pressures on her son to serve in the Canadian contingent. In most cases, the voices of those who opposed supporting Britain in the war were drowned out by the voices of the thronging, excited people, the stirring music of

the military bands, and the frenzy of excitement created by Britain's declaration of war.

To be off to war was to many young men an opportunity for adventure, an escape from the routines of the office, a relief from the repetitive work that the industrial revolution had brought; it was action for those who were unemployed by a recession of the early 1900's, a chance to see the world, or free passage back to Britain for many who had come to Canada as homesteaders on the prairie. It was a time of innocence, for few then knew the realities of war, and most soldiers were afraid that the "show" would be over before their unit was equipped and trained for service. However, the war was prolonged, and the Canadian troops learned the realities of war at Ypres in France. In "The Second Battle of Ypres, April 22 to May 25, 1915" Richard Jack, a British artist, illustrates the kind of warfare to which the Canadian First Division was fully committed at the Western Front. In this attack, chlorine gas was used for the first time. Lacking real gas masks and armed with the unreliable Ross rifle, the Canadians repulsed many attacks by the Germans. H. A. Hallidy of the National Museum of Man writes that, "Jack captured the intensity and confusion of fighting in the trenches. This was warfare at its most primitive level; in the close confines it was difficult to use firearms, and men resorted to clubs, rifle butts, and bayonets". Jack's painting gives a realistic impression of war and trench fighting.

How different this battle scene is from many of the ones discussed earlier. The viewer enters the centre of the battle on the Allied side and is face to face with the horrors of battle. Injured and dead are still where they fell. From this scene, we can see how close were the enemy trenches, and how violently the Canadians were baptized into the inferno of war.

It was at the Second Battle of Ypres that Dr. John McCrae, a Canadian, penned his famous poem "In Flanders Fields", first published December 8, 1915, in Punch, which was destined to become the most famous poem of the war, and perhaps the most

famous Canadian poem ever written. "McCrae had his dressing station during the battle in a hole in the bank of the Ypres Canal 'into which men literally rolled when shot'", and so was in a position to know the realities of industrial warfare. How realistically would he relate this scene to the folks at home?

In contrast to Jack's pictorial description of the primitive warfare at Ypres, McCrae chose to write a pastoral elegy. Paul Fussell in his discussion of the literature of World War I, comments that red flowers, crosses and larks trigger much patriotic emotion. He criticizes the last six lines:

> Take up our quarrel with the foe:
> To you from failing hands we throw
>   The torch; be yours to hold it high.
> If ye break faith with us who die
> We shall not sleep, though poppies grow
>   In Flanders fields.

He sees it "as being a propaganda argument ... against a negotiated peace".

One of the greatest and most lasting tragedies of the Great War is the fact that the folks at home never really received an accurate description of the horrors and obscenities of trench warfare. Because of censorship of the press and of correspondence, a wide gap in communications developed between the soldiers and the civilians. Those who never experienced the conditions of the trenches became adamant in continuing the war to complete victory when efforts towards a negotiated peace would have, perhaps, ended the life-wasting stalemate.

Canadians experienced both tragedy and triumph at Ypres, for between April 15 and May 3, 1915, 6,035 Canadians died, were wounded, or were captured. Aside from the immensity of these losses, Canadians emerged from the battle with a high morale and thus began their "distinguished reputation as shock troops".

Canon F. G. Scott, a Church of England Chaplain, describes the heroic efforts of the Canadians at "Second Wipers", (the Canadian 'pronunciation' of Ypres), when he relates a solemn personal anecdote:

> "Where are we going, Sir? asked a (Canadian) sergeant of Scott as the battalion marched towards St. Jean in the Ypres area.
>
> "That depends upon the lives you have led," answered the chaplain.

Scott further relates the depth of the tragic circumstances of war for these Canadians when he reminisces that "It's a great day for Canada, boys" came to mean that half of them were going to be killed.

It is, I believe, appropriate, then, to say that Jack's picture and Scott's words, rather than McCrae's poem, more truthfully assess the cost at which our troops gained their great sense of Canadian identity, for it was surely at this event that the Allies recognized the indomitable fighting spirit of the Canadian troops. Scott writes:

> The Second Battle of Ypres was the making of what grew to be the Canadian Corps. Up to that time, Canadians were looked upon, and looked upon themselves, merely as troops that could be expected to hold the line and do useful spade work, but from then onward the men felt they could rise to any emergency, and the army knew they could be depended upon. The pace they set was followed by the other divisions, and at the end, the Corps did not disappoint the expectations of General Foch. What higher praise could be desired!

From their initiation at Ypres to the demands of trench warfare and the devastating effects of chlorine gas, our next painting dramatizes the "desolate setting and the surge of energy and force in response to the command to advance". Alfred T. Bastien was on loan to the Canadian War Records Department. He served with the Van Doos and this painting commemorates their service on behalf of Canada. Of this painting, "Over The Top, Neuville-Vitasse", Halliday writes:

> The correctness of this title is open to question; the Royal 22nd Regiment (Van Doos), the subject of the canvas, does not appear to have carried out any attacks from Neuville-Vatasse. The work was a favourite of Major

General Georges P. Vanier who was
a major at the time it was executed.
Vanier claims that he was the officer
holding the pistol but there is
insufficient detail to permit
confirmation of his assertion.

Whether or not the officer is Major-General Vanier, the painting portrays very effectively, the sombre mood of a predawn offensive. The officer with his bayonet drawn and ready is clearly the central focus of the painting. The diagonal lines of the bayonet and the bodies of the straining men recreate the tension of the event. The hovering black clouds are ominous sentinels of the strife and loss of life which must immediately follow their command to go "over the top".

The phrase "over the top" is one of the most common and most memorable expressions of the Great War. Whether the men went "over the top" in a trench raid, on a work detail stringing barbed wire in No Man's Land at night, or in a large scale offensive against the enemy, "over the top" came to mean the test of a soldier's manhood. Until a soldier had gone "over the top" he was considered "green" and men who had not had the experience prayed that when the command came they would have the control of their faculties to be able to follow the officer out of the trench. Most men had no idea how they would be able to kill another human being, but once at the front and in the trenches with only the alternative of being branded cowardly and perhaps being court-martialled, most were able to meet society's demand for action.

Paul Fussell writes that many soldiers only assumed the role of killer in the "show", the euphemistic label for any offensive. Many memoirs describe how the soldiers felt "beside themselves" or separated spiritually from their bodies as they advanced through the smoke, fire, and noise of an attack. Most recall how they had to pronounce the three part drill phrase "In, Out, On Guard!" to use a bayonet when circumstances demanded this act as part of surviving. Only when a man realized that killing the enemy in hand-to-hand combat was a defensive act, a necessity to save his own life, a choice of "him or me", did he resort to this primitive act. And even then, many soldiers, when

confronted with face-to-face killing, found excuses to avoid taking the life of another human being, whom they discovered, despite the description and exaggeration of propaganda, was just like themselves. In four short lines Thomas Hardy, the British poet, expresses the inconsistencies of war which the men in the trenches soon discovered:

The Man He Killed

Yes: quaint and curious war is!
You shoot a fellow down
You'd treat if met where any bar is
Or help to half-a-crown.

Robert Service, as well, in his colloquial and 'low-brow' style reinforces the view that men were loath to kill others when they met face to face and he mocks the myth of romance, joy, glory and beauty of war in his poem "Over the Parapet":

Its only at night when the ghosts awaken,
And gibber and whisper horrible things;
For to every foot of this God-forsaken
Zone of jeopard some horror clings.

Ugh! What was that? It felt like a jelly,
That flattish mound in the noisome grass;
You three big rats running free of its belly,
Out of my way and let me pass!

God! What a life! But I must make haste now,
Before the shadow of night be spent.
It's little the time there is to waste now,
If I'd do the job for which I was sent.
My bombsare right and my clippers ready,
And I wriggle out to the chosen place,
When I hear a rustle ... Steady! ... Steady!
Who am I staring slap in the face?

There in the dark I can hear him breathing,
A foot away, and as still as death;
And my heart beats hard, and my brain is seething,
And I know he's a Hun by the smell of his breath.
Then: "Will you surrender?" I whisper hoarsely,
For it's death, swift death to utter a cry.
"English schwein-hund!" he murmurs coarsly.
"Then we'll fight it out in the dark", says I.

So we grip and we slip and we trip and we wrestle
There in the gutter of No Man's Land;
And I feel my nails in his wind-pipe nestle,
And he tries to gouge, but I bite his hand.
And he tries to squeal, but I squeeze him tighter;
"Now," I say, "I can kill you fine;
But tell me first, you Teutonic blighter!
Have you any children?" He answers: "Nein."

Nine! Well, I cannot kill such a father,
So I tie his hands and I leave him there.
Do I finish my little job? Well, rather;
And I get home safe with some light to spare.
Heigh-ho! by day it's just prosy duty,
Doing the same old song and dance;
But oh! with the night--joy, glory, beauty:
Over the parapet--Life, Romance!

Thus Robert Service reveals the "truces" which often developed between individuals and between groups of soldiers while they followed orders from the rear and kept the war going while politicians quarrelled over who should direct the Allied forces, and while civilian populations, roused by the retailling of atrocities by propagandist, cried for conquest and victory, never a negotiated peace.

Those who survived the tragic repetition of "over the top" found ways of arming themselves against the brutality and pointlessness and the tragic errors in deploying men and materials which constituted the day to day continuation of war. When soldiers could not escape the order to advance and attack, then they let their bodies act while their minds escaped.

Wilfred Gibson's poem "Back" expresses this sense of role-playing that sensitive soldiers used as a psychological defense against the devastation of the repeated experiences in the First World War:

They ask me where I've been
And what I've done and seen.
But what can I reply,
Who knows it wasn't I,
But someone just like me
Who went across the sea
And with my head and hands
Killed men in foreign lands
Though I must bear the blame,
Because he bore my name.

In various ways men attempted to survive the combat and joking about the length of the war was a fovourite pastime. Some estimated that at the speed the Allied Forces were progressing in their advance, they could expect to reach Berlin by 1980. Others predicted that by the time the final breakthrough occurred, their

their grandsons would have arrived to share the hospitality of the trenches.

But some men could not laugh off the hopelessness of their situation, and crushed by the ever-rolling, ever-approaching waves of enemy soldiers, and the never ending pounding of the artillery, they sought a final release. The kind and perceptive words of Sigfried Sassoon, a British Infantry Officer, who shared the trenches and sympathized with his men, explains why some men chose to take their own lives:

<u>Suicide in the Trenches</u>

I knew a simple soldier boy
Who grinned at life in empty joy
Slept soundly through the lonesome dark
And whistled early with the lark.

In winter trenches cowed and glum
With crumps and lice and lack of rum
He put a bullet through his brain.
No one spoke of him again.

And then, in the final stanza, Sassoon calls to count all the arm-chair strategists, all the flag-waving enthusiasts, all the civilians he feels are keeping the flames of war alive:

You smug-faced crowds with kindling eye
Who cheer when soldier lads march by
Sneak home and pray you'll never know
The hell where youth and laughter go.

Sassoon, unlike the 'simple soldier boy', chose to make his stand, against the continuation of the war and, opposing the popular opinion of the time, became one of England's leading proponents of peace.

"Canadian Artillery in Action" by Kenneth Keith Forbes, shows a six-inch Howitzer battery, supporting an attack. The artist emphasizes the tremendous noise by showing a man covering his ears to lessen the impact of the explosion. The viewer can estimate the size of the gun by comparing its height to that of the men, and may draw the conclusion that warfare has become increasingly reflective of the technological advances of an industrialized society where men can kill each other from greater distances with more and more powerful machines.

The tragic results of the bombardment was that craters as large as fifteen feet deep and forty feet wide were formed, in which wounded men sought safety, only to drown as the crater filled with rainfall and their strength diminished. Even paintings as realistic as Forbes' fail to communicate the sufferings of the men. The horrors, for most men, had gone beyond description.

If those who shared the experiences could no longer talk objectively to each other, and had to hide their feelings behind non-realistic terms of reference -- "gone West" for dead; "ploughed fields" for the ravaging of the land by the artillery; "the show" for an offensive -- it is understandable that the full horror could never be captured by artists. Since, on the whole, the combatants refused to advertise or glorify their heinous acts in service of their country, the war artists would have been breaking an implicit trust had they detailed the obscenities on canvas.

Robert Service, in his poems dealing with the conditions the soldiers faced, developed his own style for making the truth bearable. Service uses what appears, at first glance, to be exaggerations, for example "shrapnel rained by the ton", to produce humour. It is only when one's basic knowledge of the conditions provides a clue that some of his 'exaggerations' are fact, that one becomes aware that every statement is at least truthful and correct, and that most are probably understatements. Consider his poem "A Song of Winter Weather":

<u>A Song of Winter Weather</u>

It isn't the foe that we fear;
It isn't the bullets that whine;
It isn't the business career
Of a shell, or the bust of a mine;
It isn't the snipers who seek
To nip our young hopes in the bud:
No, it isn't the guns,
And it isn't the Huns--
It's the mud,
mud,
mud.

It isn't the melee we mind.
That often is rather good fun.
It isn't the shrapnel we find
Obtrusive when rained by the ton;
It isn't the bounce of the bombs
That gives us a positive pain:
It's the strafing we get
When the weather is wet--
It's the rain,
rain,
rain.

It isn't because we lack grit
We shrink from the horrors of war.
We don't mind the battle a bit;
In fact that is what we are for;
It isn't the rum-jars and things
Make us wish we were back in the fold:
It's the fingers that freeze
In the boreal breeze--
It's the cold,
cold,
cold.

Oh, the rain, the mud, and the cold,
The cold, the mud, and the rain;
With weather at zero it's hard for a hero
From language that's rude to refrain.
With porridgy muck to the knees,
With sky that's a-pouring a flood,
Sure the worst of our foes
Are the pains and the woes
Of the rain,
the cold,
and the mud.

And out of the rain, cold, and mud of the trenches near Vimy Ridge was born the Dumbells, a group of Canadian entertainers, whose triumphs carried them from the Front to London, Toronto, and New York. These soldiers, who liked to clown and entertain their friends, used humour and satire to expose the abuses and follies of the war. Their song "Oh! What a Lovely War!" describes the 'cushy' life on the Western Front:

Up to your waist in winter;
Up to your eyes in slush;
Using the kind of language
That makes your sergeant blush.
"Who shouldn't join the Army?"
That's what we all inquire.
Don't we pity the poor civilians.
Sitting beside the fire?

Oh! Oh! Oh!
It's a Lovely War!
Who wouldn't be a soldier, eh?
Why it's a shame to take the pay!
As soon as reveille is gone
We feel just as heavy as lead
But we never get up 'till the sergeant
Brings our breakfast up to bed.

Oh! Oh! Oh!
It's a Lovely War!
What'ud we want with eggs and ham
When we got plum and apple jam?
All forward! Right turn!
How do we spend the money we earn?
Oh! Oh! Oh!
It's a Lovely War.

When does a soldier grumble?
When does he make a fuss?
Who is more contented
In all the world than us?
Oh, it's really a cushy life, boys!
Really we love it so.
Once a fella was sent on leave
And he simply refused to go!

In their humorous review of the conditions of war, the Dumbells lampooned the aristocratic manners of the British officers, ridiculed the efficiency with which the offensives were carried out, reminisced about the folks back home, and scoffed at their own endurance and bravery, and thus provided entertainment which was "sacrilegious, sentimental, irreverent and intensely Canadian".

Both Robert Service and the Dumbells offered the truth about the conditions of war to those who were willing to look past the humour. This philosophy of allowing the reader or listener the choice of interpretation, is summarized clearly by Service in the foreward to "Rhymes of a Red Cross Man".

And if there's good in war and crime
There may be in my bits of rhyme,
My songs from out the slaughter mill:
So take or leave them as you will.

While the Dumbells joke about their war experiences in a satiric manner, their song "The Rose of No Man's Land", is an exception. If offers a sincere and reverent tribute to the 14,000 Canadian Red Cross Nurses who served in the hospitals and at the Front. In one of their most moving songs, the Dumbells reveal how

much the touch of a tender hand and the cadence of a feminine voice meant to the suffering, injured men so far from home.

Although the Dumbells sing the praises of the nurses, the doctors may be considered among the most 'unsung' heroes of the Great War. It is interesting to note the lack of songs and paintings honouring the doctors. Although they were at the Front and often worked endless hours under attack and shelling, their heroism has been obscured by the fact that they were both feared and hated for their power. Not only did they decide who was to receive treatment and who was to be left to die, they also dictated who must return to the trenches and who could escape to Blighty. Having to make such awesome decisions was probably the worst of their responsibilities, and yet ironically, it was this that kept them from being properly honoured in paintings and in song. It is only years later when the anger and mistrust fade that the true picture of the doctors' service and devotion is recognized.

When men lay injured and helpless in No Man's Land, it was the daring, devotion and determination of the stretcher-bearers which made the difference as to whether they would be rescued or left unattended. Many stretcher-bearers were conscientious objectors to active service. They were, however, among the bravest men who served Canada abroad. Ernest Fosbery, born in Ottawa, contributed to the Canadian War Memorials Collection this portrait of Private Michael James O'Rourke, V.C.,M.M., a member of the Canadian Expeditionary Force's 7th Battalion. The following is part of the citation to the Victoria Cross, published in the London Gazette, November 8, 1917:

> For three days and nights Private O'Rourke, who is a stretcher-bearer, worked unceasingly in bringing the wounded into safety ... During the whole of this period, the area in which he worked was subjected to very severe shelling and swept by heavy machine gun and rifle fire ...

O'Rourke was shown with the wooden stretcher on which he helped to transport so many men to safety. But more than giving this symbolic element of O'Rourke's role in the war, Fosbery has

captured in his face the tired resignation of a man who had experienced the realities of the front line, but was able to continue. This is another example of the triumph of the Canadian soldiers' devotion to duty, and to one another.

Many people objected to the war, particularly in the United States, and there women's groups paraded and protested against American involvement in the European war. This song "I Didn't Raise My Boy to be a Soldier", is another example of a song, written by a specific segment of society to express their stand on the war issue:

> I didn't raise my boy to be a soldier;
> I brought him up to be my pride and joy.
> Who dares to place a musket on his shoulder
> To shoot some other mother's pride and joy?
> Let nations all 'berate' their future troubles
> It's time to lay the sword and gun away.
> There'd be no war today
> If mothers all would say,
> "I didn't raise my boy to be a soldier!"

Despite the slogans and songs of those who opposed American involvement in the war, the sinking of the Lusitania tipped the scales and the United States joined the war effort which now involved the use of motorized vehicles, motorcycles, tanks and airplanes.

"Looking South over Camp Borden" is a painting by Franz Johnston, who later became one of the Group of Seven. Johnston was employed to record air training in Canada for gunnery and combat tactics were taught at the School of Aerial Fighting, in Beamsville, Ontario. This painting warrants mention because it hardly qualifies as being war art, and conveys the impression that flyers were enjoying themselves far above the mud, filth and stench of the trenches. Although this painting is dated 1918, the scene shows no hint that this is wartime, because Johnston, in Canada, knows little of war. The airplanes do not threaten each other with gunners, nor is it suggested that artillery below may be sighting them, or that they are equipped to attack supply lines and kill both men and pack animals from their advantaged position in the sky. Johnston's painting suits the official tone of the Canadian War Records Office's evaluation of the use of aircraft remarkably well:

> What a quiet easy going holiday was this dodging about in the air, a clear mark for the enemy's guns. But to tell the truth, the British men and machines are rarely hits. Flying in wartime is not so perilous as it looks, though it needs much skill and collected spirit.

Considering that the average life of a pilot on the Western Front in 1917 was measured in weeks, not months or years, it is obvious that the words of the Records Office describe a less than realistic picture of the situation. And, Johnston's painting, although technically a correct protrayal of the training scene in Canada, offers little insight into the uses of airplanes and the dangers faced by the pilots.

The final painting is one that is cherished for its symbolic quality. "The Return to Mons", by Sheldon Williams, commemorates the efforts of the Canadians in liberating Mons, Belgium, and as we view it, we are left to speculate not only the value of war art, but more importantly, on the causes of the catastrophe that was the First World War. The point in light of today's nuclear armaments and their threat to humanity, is what conventions, beliefs and attitudes, as revealed by the paintings, songs and poems, led the participants to consider war, rather than negotiations, as a better solution to international problems.

Throughout all the fear, confusion and suffering, most Allied men developed and sustained a high regard for each other, and they cherished a belief as so must we, that tomorrow can be better. We then must make a peaceful future our greatest concern.

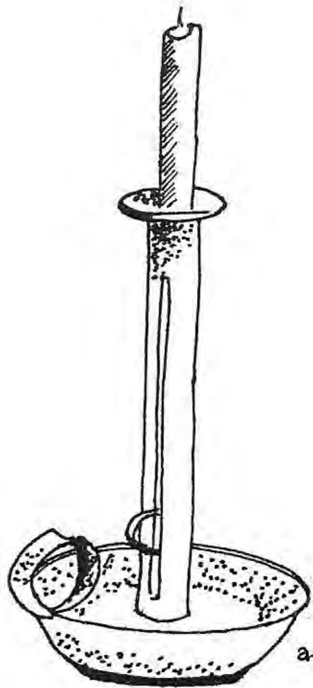
DOMESTIC LIGHTING IN UPPER CANADA

Alan Barnes

The development of domestic lighting from earliest times to the introduction of electricity was traced by Alan Barnes using slides and actual examples. The first household illumination was provided by the fireplace. Simple, crude devices such as pan lamps, splint or rush holders, and tallow candles were common in the pioneer home. The devices for holding a candle varied from a simple sheet metal fixture, to wall sconces and elaborate brass and silver "candlesticks", to multiple candle holders such as candelabra. Candles could also be used outside in a lantern of metal with numerous perforations or a rectangular wooden frame with small glass panes. Candles were made on pioneer farms from tallow by dipping or molding.

Whale oil became a popular fuel and many types of lamps were developed, many with two wicks. As whale oil became more expensive, a cheaper fuel called "burning fluid" made from a mixture of strong alcohol and purified turpentine, was invented. Although this provided a good light, it was likely to explode!

Dr. Abraham Gesner of Nova Scotia opened a new era in domestic lighting in 1846 with the invention of kerosene (coal oil). Kerosene was originally produced by distilling oily coal at a lower temperature than that required to produce illuminating gas. After the discovery of oil in 1858, petroleum provided an abundant source of kerosene. Since it was cheap, safe, and gave a brilliant light it was readily accepted and became the dominant lamp fuel. Most homes had several kerosene lamps, from modest models for the kitchen and lanterns for the barn, to elaborate lamps for the parlour.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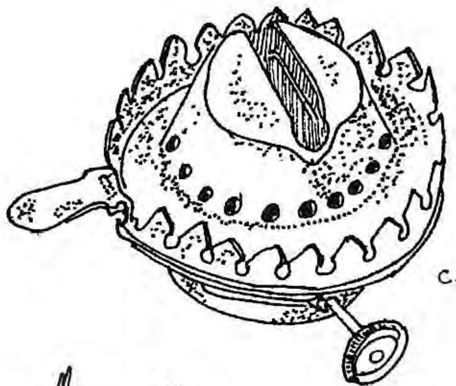
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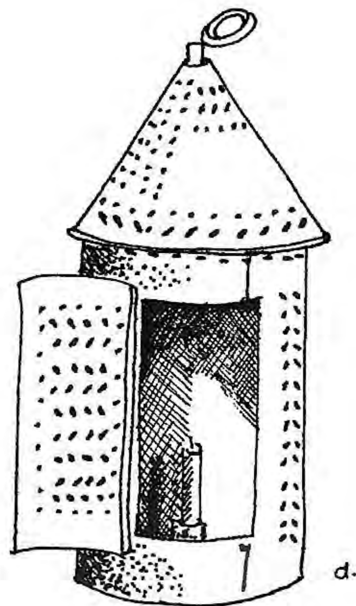
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The early 1800's also saw the development of a new lighting source - illuminating gas, produced by the distillation of coal. Here was a means of lighting that could be incorporated into the building from a central generating plant through a network of distributing pipes. Many types of fixtures evolved, from simple entry lanterns, to elaborate chandeliers. Gas lighting remained the popular means of lighting in urban areas until the introduction of electric light.

At the end of the slide presentation, Mr. Barnes lit the many examples of lighting devices he had on display. When the lights were dimmed we enjoyed a marvelous spectacle spanning over a hundred years of domestic lighting in Upper Canada.

Illustrations

a) tallow candle holder
b) whale-oil lamp
c) pre-confederation kerosene burner
d) pierced tin candle lantern
e) burning-fluid lamp

MENU CARDS

- Stewart Bagnani

Stewart Bagnani displayed fine china menu card holders and quoted from Mrs. Beeton's Cookery Book, New Edition to describe their use. "It is usual now at quiet unostentatious houses to have these; and very much pleasanter it is to know what is to be served at even very simple dinners."

"Very pretty cards are sold for writing the menus upon and the china ones which can be used again and again are very suitable for home use. It is not considered necessary to have a menu card for every person.

SPONGEWARE

Helen Campbell

Spongeware is a cheaply made earthenware with a sponged decoration. It is unsophisticated and meant to be used in the kitchens and on the tables of the unsophisticated and, in fact, was advertised in Victorian Canada newspapers as ware suitable for the "country trade". And that's its main appeal---it is charmingly naive, and has a certain devil-may-care character that I and many others find hard to resist.

It was imported into Canada in great quantities from about 1840 to the 1930's. In fact, so much of it was found in Quebec that a certain type of this ware is called "Port Neuf" because it was mistakenly believed to have been made there. Now we know it was all imported, most of the more attractive pieces coming from Scotland. It was also made in the Staffordshire potteries of England and on the continent, and it has been more recently discovered to have also been made in Wales.

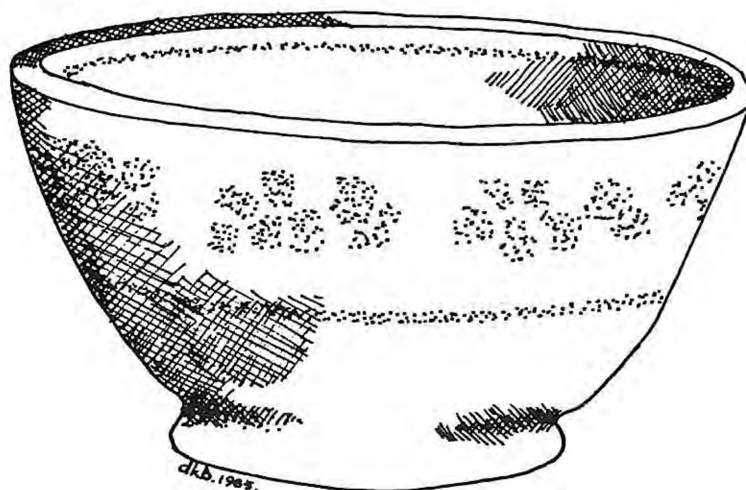
There are several kinds of spongeware. The type called "Port Neuf" was made by designs cut from the root of the sponge, the root being firmer and finer textured than the top. The pattern was stamped on the unglazed ware - a quick, cheap method of decoration. It was then glazed and fired. I call this type "stick sponge".

Another sponge decoration was created by merely dabbing the dish with a sponge dipped in colour. This is called "spatter sponge" or "spatter ware". Sometimes the item was simply covered in a random pattern with a coarse sponge. This type of ware is usually associated with the United States.

Sometimes the sponged decoration was combined with colourful free-hand painting of leaves, flowers, and fruits.

Of course, like all things desirable, it is no longer inexpensive. Dealers import it today as antique and charge according to the gleam in the customer's eye. To me these newly imported pieces don't have the same appeal as the things that have been used in Canadian kitchens for several generations. I must admit, however, I was quite happy to 'discover' a bowl in a village shop in Scotland two years ago!

Spongeware is direct, spontaneous, colourful, forthright, never coy, and perfectly at home with our Canadian country furniture.



POSTCARDS OF COBOURG

Drew S. Falconer

How did I get started?

I believe I got started after finding a card showing the King-Division intersection, circa 1960.

Why did I go on to collect Cobourg postcards?

I had already amassed a sizeable collection of early Cobourg bottles, and, as I was also greatly fascinated by early photograph scenes of the town, I found there was now an inexpensive and readily available supply of turn-of-the-century scenes to be had by collecting these cards.

Where and how do I get Cobourg postcards?

Postcards can be found at most nostalgia and memorabilia shows, at actual postcard shows, stamp shows, auctions, yard sales, antique and memorabilia shops and from fellow collectors. The cards can either be bought outright or traded.

What are some of my favourite cards?

I am especially fond of my photograph postcards, scenes of the two car ferries, the harbour and the downtown area. My favourite card is a photograph scene of Ontario No. 1, the first day it came to Cobourg, postmarked 1907.

Where were these old Cobourg cards made?

At the turn of the century, most were commissioned by Cobourg merchants and manufactured in Great Britain and Germany. After the 1st World War, most were made in North America. Almost all photo postcards were made by local photograph studios.

What types of card were made?

The usual styles were the aforementioned photo cards, glossy colour cards, glossy black and white, "flat" black and white and hand-tinted "flat" black and white.

BUTTER MOLDS

Charlotte Horner

Butter molds are a primitive art form and each one is individual in pattern although duplicates may be found occasionally.

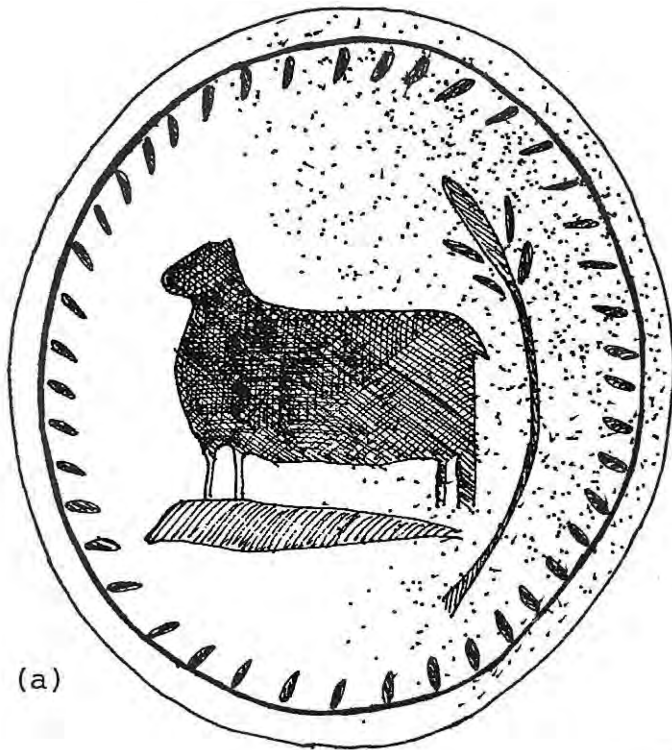
It is reported that the first cows arrived in America around 1600, but little butter was made then. Butter was used by the farm families and for bartering. The farm was identified in the market place by the print. This was first seen around 1800. Some were brought to the Americas by the early settlers.

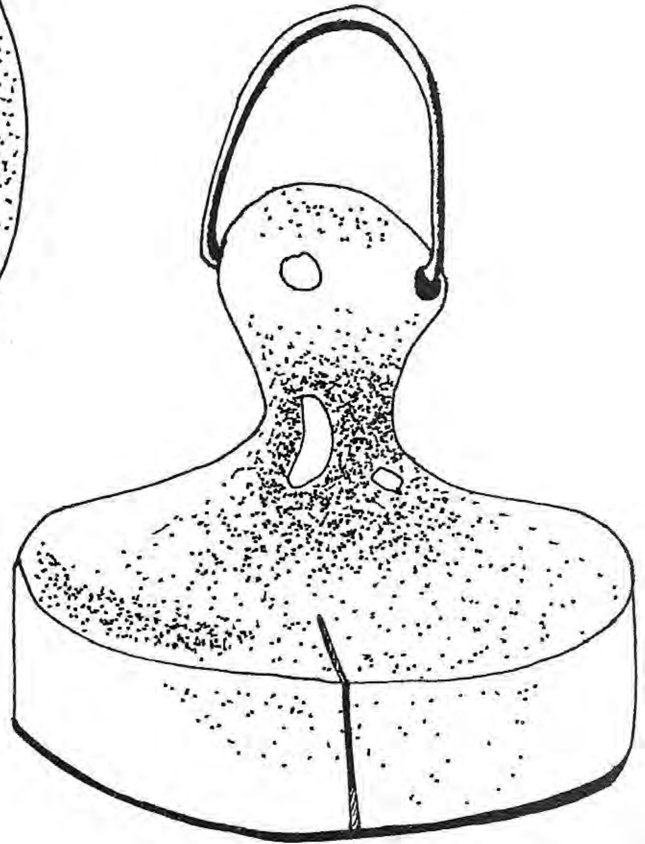
The early molds were usually made by a local carver and some were crude but appealing. Later they became more intricate. In 1866 the first known patent was issued and with commercialization, intricacy was lost and duplicates became common, though occasionally an unusual one of quality is found from this period.

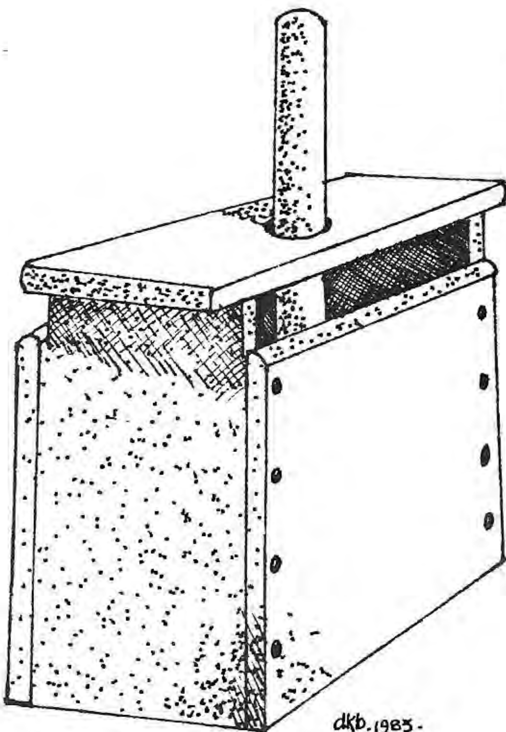
Many of these molds and prints did not survive because of the contact with salt and water.

There are three types of molds; namely, the plunger type, the box type, and the butter stamp. The early designs were often of cows, sheep, goats, birds and flowers. Geometric prints are some of the most interesting.

Good butter molds are very difficult for the collector to find as they are mostly in collections and those available are very expensive.







(a) butter stamp - bottom

(b) butter stamp

(c) butter mold

WILLIAM WELLER

David Purvis

At the outset, I must say that I am forced to apologize to those of you who have read the Madeline Muntz article in Victorian Cobourg, for much of my material comes from this book and I acknowledge that I have used direct quotes. References to William Weller are scarce and I am most deeply indebted to Mr. Percy Climo, our resident historian, for sharing his research with me.

* * * * * * * * * *

William Weller's roots are very difficult to trace and his background remains obscure. United States' Government census indicates that he was born in Vermont in 1798. The Dictionary of Canadian Biography records his birthdate as May 13, 1799.

A Cobourg Star article of April 2, 1834 indicates the birth of a daughter and sixteen months later the same paper, August 3, 1835 edition, mourns the loss of this infant.

The 1839 census is interesting, showing fourteen persons comprising the William Weller household: four men, four boys, three women, and three girls, one being Catholic, one Presbyterian, and the balance Church of England.

Weller married into a prominent and wealthy family from New York and spent the dowry obtaining a law degree. He was widowed in 1834 and in 1845 married Margaret Mackechnie. Margaret Mackechnie was likely the sister of Stuart Mackechnie who built the first Woollen Factory in Cobourg, just west of Factory Creek. Weller had from eleven to twenty-two children by his two marriages. The census for 1861 indicates thirteen persons living in his residence, including two servants. By this time, the Wellers had long been residents of "The Hill", the present Villa St. Joseph at the foot of Tremaine Street. This grand residence was built by Wentworth Tremaine around 1836, purchased by Weller c1850, and later served as the summer residence of the daughter of the United States president, Ulysses S. Grant.

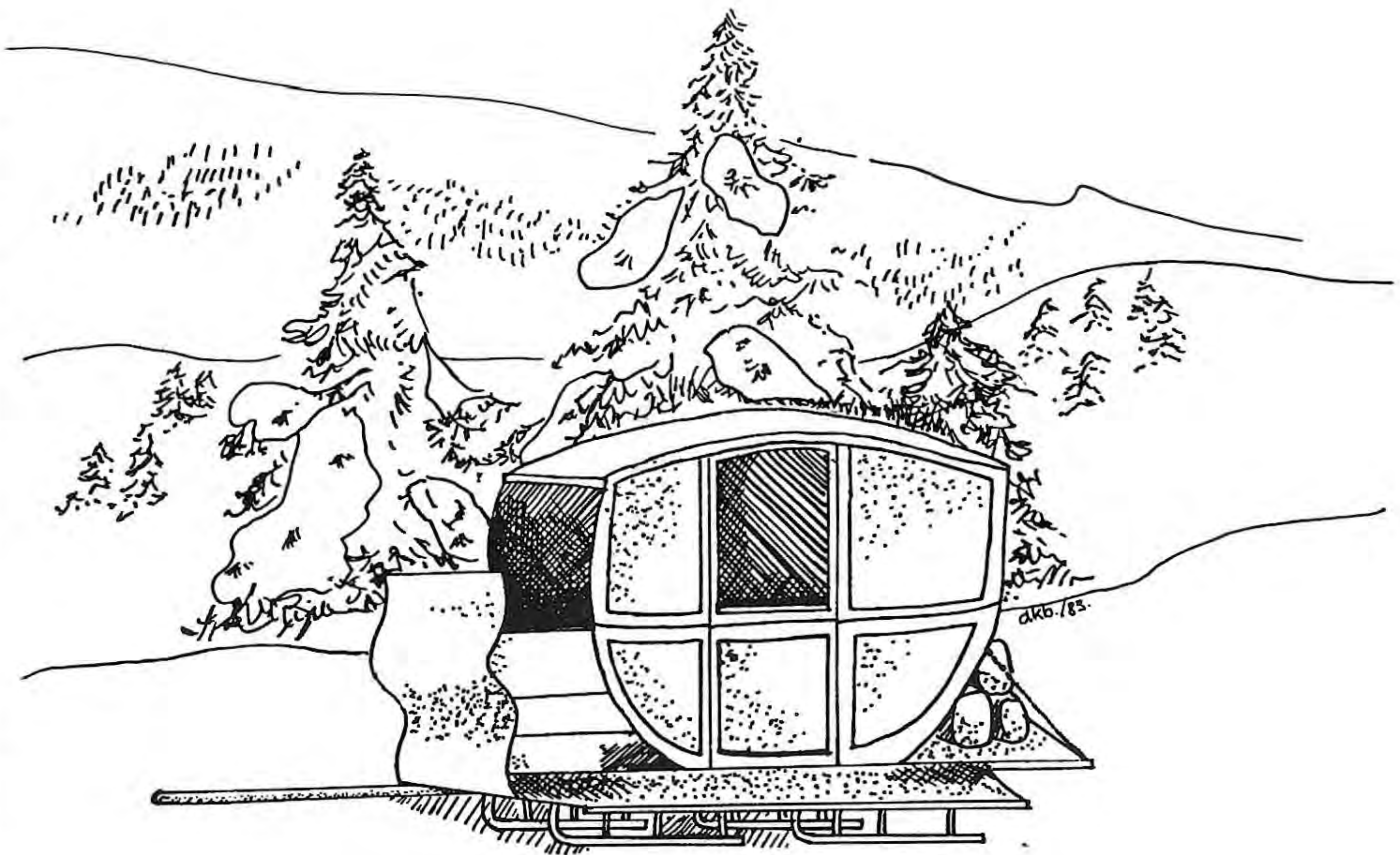
Weller must have been quite successful for by 1829 he was able to purchase the stage coach line which would eventually bring him recognition throughout Upper and Lower Canada.

There are various advertisements for the coach line preserved from the Cobourg Star of 1831. On January 11th, Weller is advertising his office as York, but in the Cobourg paper: "Montreal, Kingston, and York Mail Stages, five times a week. Leaves Montreal, Kingston, and York every day, except Saturdays and Sundays, at 4 o'clock A.M. and arrives the following day. Seats taken at the Upper Canada Coach Office, Montreal, Kingston Hotel, Kingston, and General Stage Office, York. Signed H. Dickenson, Montreal, H. Norton & Co., Kingston, William Weller, York." You will note that there was no stop in Cobourg. William Weller did not have the Royal Mail contract yet, and was just part owner in the line. By March, 1831, the advertisement reads as follows: "The public are respectfully informed that the MAIL STAGE will leave York, for the Head of the Bay of Quinte every Sunday, Tuesday, and Thursday at 5 o'clock, P.M., sleep at Mr. Post's in Pickering the first night, leave there at 4 o'clock A.M., breakfast at Darlington, dine at Cobourg, and arrive at the Carrying Place the same evening in time for the Steam Boats for Kingston and Prescott". Then by November of the same year, the Cobourg Star advertises, "Seats taken at the General Stage Office, York, at Mr. Wright's Hotel, Carrying Place, Mr. Cleghorn's Inn, Cobourg, and at the Mansion House, Port Hope.

In 1834, he bought controlling interest in the International Telegraph Line and thus controlled two of the three means of communication; his whole operation, we see from the advertisements, was dovetailed with the third means, the steamships. When Weller purchased the Telegraph Line it was dilapidated and he quickly rejuvenated it. According to the Cobourg Star, January 22, 1840, "Since the line has fallen into the hands of William Weller Esquire, he has extended a large sum in repairs, besides purchasing many new instruments...business appears to have rapidly increased". The line contained four circuits leading

from Toronto. They went to Montreal, Hamilton, Collingwood, and Buffalo. His main passion and concern, however, remained the Stage Coach line.

Although Toronto was a major depot for the Weller Stagecoach network, Cobourg was the nerve centre. Weller had a workshop on the corner of George and Orange Streets and later expanded to include a repair shop on Swayne Street. Many coaches were constructed in Cobourg, although a few were imported. Weller took meticulous care with the quality and appearance of his stages. Mrs. William Radcliff in writing to her husband in 1832, describes a typical coach: "Very showy and by no means ugly in their appearance...not unlike the Lord Mayor's state carriage, except that in lieu of its profusion of glass are substituted curtains which are occasionally looped up to admit the air...There are three rows of seats in each; the centre seat moves on a pivot so as to clear the doorway and allow



of free ingress and egress, for those who occupy the other two; for this a broad strap of leather, well stuffed, is contrived to hook on, so that the mid-passengers may have something to lean against. Each seat holds four moderate persons, but three Radcliffs". For the convenience of travellers, Weller installed a portable escritoire, constructed of rosewood or mahogany, with brass corners and inset handles on both ends. Although there were no inkwells, there was a pen rest and several drawers. A set of small red leather pockets inside the lid imprinted in gold with the days of the week enhanced the aesthetic quality of the coaches.

In 1835 Weller bought the Steam Boat Hotel and in 1837 renamed it the Albion. A later addition to this building is still located on King Street East. When walking west on the south side of King Street East, and depending on how the sun is shining, one can see the large letters ALBION HOTEL painted on the brickwork underneath the many coats of paint.

In 1846 the Ticket Station was just east of the Globe Hotel. This was a very grand hotel, situated where the Park Theatre stands today. This hotel was destroyed by fire in 1864.

William Weller's success depended upon service - service of Class A quality. The best example is from the Muntz article: "When...(Lord Sydenham) Governor-General of British North America needed to catch a steamboat in Montreal before its departure, he boarded a Weller stage at Toronto. The proprietor himself held the reins all the way. Though Weller had to be helped down from his box at the end of the run, he was amply rewarded. He received 100 pounds for the ride, won 1000 pounds on a bet, and was presented with a gold pocket watch with the inscription: 'To Mr. Weller... in remembrance of his having conveyed his Excellency from Toronto to Montreal in 35 hours and 40 minutes, February, 1840'. Weller had completed the trip in record time and at the record speed of nine miles per hour."

The coach passengers reflected the diversity of early frontier society. They included government and religious leaders, business men, immigrants, vacationers, and transients. Passengers could travel first, second, or third class, but the latter were expected to help when the coach had difficulties such as broken wheels or when negotiating bogs.

Throughout the 1840's Weller continually added to his Royal Mail contracts and by 1850 his network of stages and sleighs spread from Hamilton to Montreal. The contracts were very lucrative. For example, the one hundred and sixty-three mile run from Scarborough to Napanee, taking forty-nine hours in the summer months, paid in excess of twenty-nine hundred pounds in 1845 and this was just one contract! It was an on and off relationship for twenty years, during ten of which Weller held almost exclusive rights. The terms of the contracts were onerous and meticulous. For example, "Contract for the transportation of Her Majesty's mail, January 14, 1845. The rate of travelling shall be uniform as far as the nature of the roads and the state of the weather will permit, at an average rate of six miles per hour. The time occupied in exchanging mails at each office on the route is understood to be not more than eight minutes..."

An irresponsible action such as leaving behind a mail bag or package, passing a post office without stopping or being absent at a post office to take forward mail, cost Weller between five and twenty-five pounds in fines.

There were some fallings-out between Weller and the government bureaucrats and on one occasion, he was not only refused the tender for the mail, but it was granted to his opposition six months prior to his termination date. Much correspondence followed and Weller stuck up for his rights, petitioning the Deputy Post-Master General and pleading personally to Cobourg's friend, John A. Macdonald, who, at that time was Attorney-General of Canada West. Macdonald recommended to Cabinet that Weller be compensated and he eventually received in excess of twenty-six hundred pounds for the eight months he did not even have the contract.

Weller was a man of incredibly diverse interests and accomplishments:

1) The stage line.

2) The Telegraph company.

3) He was treasurer in 1834 of the Newcastle and District Turf Club. He and D'Arcy Boulton acquired land from Henry Covert in Hamilton Township for this project.

4) From 1837 to 1844 Weller served on the Board of Police and was president in 1838 before the office of mayor existed. In 1850 he became the town's first mayor and he was mayor off and on for three terms, dying in office in 1863.

5) He ran for parliament in 1847, but party politics carried the day, and he was not elected. His printed statement to the "Electors of South Northumberland" was carried in the Cobourg Star December 15, 1847, and stated in part "At the solicitation of several individuals from different parts of this District, I am induced to come forward and offer myself, at the ensuing General Election, as a candidate for your representation in the Legislature of this Province.

"This step, Gentlemen, is not prompted by any mercenary motives, I am known personally to the most of you, and it is for you to decide whether, from character or circumstances, I have interests to gratify that are at variance with yours or prejudicial to those of the Colony at large.

"I have resided among you for many a long year---for the greater part of my life; and I trust that during that period I have not been found wanting in those duties and observances which constitute a good citizen and a faithful subject. True, it may be urged that I have not had the honour of being born under the British Flag, but then, Gentlemen, my sons and daughters were born under it---it has become mine by adoption and choice; and, let it be remembered, that in the hour of danger I was found at my post in its defence.

"Gentlemen, I care not one farthing for party politics, my text is, and ever shall be, Sustain the Constitution throughout all its bearings---strengthen the link that binds us to the Mother Country---improve the conditions of the farmer, who is the bone and sinew of the Province---proscribe no body of men through the enactment of repressive laws, and irrespective of party, encourage Education throughout the length and breadth of the land."

6) Weller not only built, but purchased roads. He spent five hundred pounds to build a bridge on the Rouge River and petitioned the government for six hundred pounds to complete the project. In 1842 he promoted the building of a plank road from Cobourg to Peterborough and was president of the Cobourg and Rice Lake Plank Road and Ferry Company. In 1847 he was joint stockholder in the Cobourg-Port Hope Road Company and when he became mayor, he purchased this road for the town of Cobourg for the sum of four thousand pounds, Cobourg, then, presumably, receiving all the tolls.

He was visionary and smart enough to see that the railroad was going to replace his sleighs and stages. The engineers, unfortunately for Weller, were not smart enough to tackle the bogs north of Cobourg, which were later to become Rice Lake after the flooding and building of the Trent Lock System. Like so many other Cobourg people, he lost just about everything - his many buildings in many towns all mortgaged or gone. He managed to keep "The Hill", his residence and died there on September 21st, 1863. The Cobourg Sentinel recorded the event as follows: "We this week record with feeling of deep regret, the death of Wm. Weller, Esq., Mayor of this town, which event took place at his residence at half past seven o'clock on Monday morning last, after about three weeks of illness. Mr. Weller was one of our oldest and most influential citizens, a thorough businessman, and served this town in various official capacities, with honour to himself and credit to the town. He was elected President of the Board of Police, shortly after the incorporation of the Town, and has, on different occasions, enjoyed the confidence of his fellow townsmen in being elected to the office of Mayor of the town. He was in the 65th

year of his age. His funeral took place on Wednesday afternoon, the principal places of business being closed during the hour of interment. He was buried with Masonic honours, he being a distinguished member of that Order".

Arms of the Town of Cobourg

Angus Read

The Coat of Arms of Cobourg as it was originally developed and used for nearly three-quarters of a century was considerably different from the one approved in 1972 and in use today.

Most of the original arms components - the wheat sheaf, the three fish, and the paddle steamer are drawn from the limited vocabulary of safe and decent symbols that characterized municipal arms in Victorian Ontario. The horizontal hand bearing three shuttles comes from a more ancient artistic tradition, but is just as commonplace in this context. All of these items are intended to show pride in local industry, which they succeed in doing, but the same combination of symbols would have been equally applicable to many other communities in Ontario.

The third quarter of the old shield is itself requartered to bear the Royal Arms of Great Britain, in the configuration used by the Stuart Monarchs. This suggests that it was quietly pilfered from an old King James Bible by someone who didn't realize that the Arms of King James were not the same as those of Queen Victoria.

Although the inclusion of Royal Arms is a clear statement of loyalty to the crown, it is obvious that they were adopted without the knowledge or consent of the monarch (royal arms only being used by the royal family). Thus, a gesture of loyalty turned out to be an act of simple theft and, unknown to its perpetrators, a blatant affront to the crown.

Above the shield in solitary splendor floats a stag. Its origin and significance are uncertain; it may have been added for its noble countenance or it may have been picked up from the personal arms of John Robinson, (Viscount Goderich), who was influential in the early settlement of Upper Canada.

The coat of arms, as we know it today, was granted by her majesty's College of Arms, London, England, through the office of the York Herald of Arms, Dr. Conrad Swan.

This civic Coat of Arms is complete in every detail which is unique to the town of Cobourg. Because of the careful and informed development of this design, it can no longer be confused with those of other municipalities. Thus the first requirement for a coat of arms - distinctiveness - is fulfilled.

In the centre of the field is a white rose - the Rose of York. This was the symbol adopted by Prince Albert, Queen Victoria's husband and the Prince of Saxe-Coburg-Gotha, when he assumed English Nobility. As such it is quite appropriate to Cobourg. It is supported by a pair of Gold Lions, the ultimate symbol of respectability and fealty to the Crown.

The upper part of the shield defined by a row of battlements, contains two black rings (annulets) representing gun barrels, and a Canadian Maple Leaf. This group of symbols indicates a history of military participation and prominence in Canadian affairs.

Above the helmet is an antique crown containing an island surrounded by blue and white fonds representing water. This identifies Cobourg's association with Lake Ontario. Standing on the island is the stag - the only element reserved from the original design which now holds a Maple Leaf.

The badge granted along with the coat of arms, contains the Canadian Maple Leaf and the White Rose of Cobourg.

The Motto inscribed at the bottom of the Arms is "Our strength is in our unanimity". Certain mottoes were at one time battle cries but most seem to have been derived from another source - since they usually express some noble or pious sentiment.

A point of interest on the Cobourg Coat of Arms - only the badge which was granted as an ancillary may be worn and displayed by its citizens as a personal symbol.

The full achievement of arms is that of the Corporation of the town of Cobourg.

ARMS OF THE TOWN OF COBOURG

ARMORIAL BEARINGS

Arms: Azure two Lions respectant Or supporting a Rose Argent barbed and seeded and on a Chief embattled Or a Maple Leaf Gules between two Annulets Sable.

Crest: Issuant from a Crown palisado Or on a Mound per fess wavy Vert and barry wavy Argent and Azure a Stag at Gaze Gules attired and unguled Or resting the dexter forehoof on a Maple Leaf Gules. Mantled Azure doubled Argent.

Badge: A Maple Leaf Gules dimidiating a Rose Argent barbed and seeded and ensigned by a Crown Palisado Or.

Motto: Our Strength is in our Unanimity.

Granted by the Kings of Arms, London, England, August 25, 1970

TOWN OF COBOURG

DESCRIPTION OF ARMORIAL BEARINGS

The symbolism behind the design is as follows:

The Arms: The basic colour and principal charge on the Coburg family of Saxony was blue with a white rose both of which are prominently featured here with two gold lions as are those to be found in the royal Arms of England. The chief is embattled to recall the towns military associations. Likewise the two black rings (annulets sable) gun barrels symbolise the town's close connection with the military. The Maple Leaf in the Centre Chief is of course symbolic of Canada.

The Crest: In consideration of Cobourg's early history, the rare and distinctive Crown palisado was granted in the Crest. The mound of green above the wavy white and blue lines signifying water alludes to the town's position on the edge of Lake Ontario. The stag is taken from that which is featured in the Ontario Crest and the Maple Leaf is used as an echo of the one in the Arms thus again signifying Canada when the Crest is used separately from the Arms.

The Badge: It features the Canadian Maple Leaf, the Cobourg Rose and the Crown palisado from the Crest thus forming a most dignified device.

Cobourg was incorporated under a Board of Police on March 4, 1837, by which its municipal affairs were managed during the succeeding thirteen years. The body was re-incorporated as the Town of Cobourg by the general Municipal Act of 1850, passed May 30, 1849 and vested the management and control of the Town in a Mayor and Council.

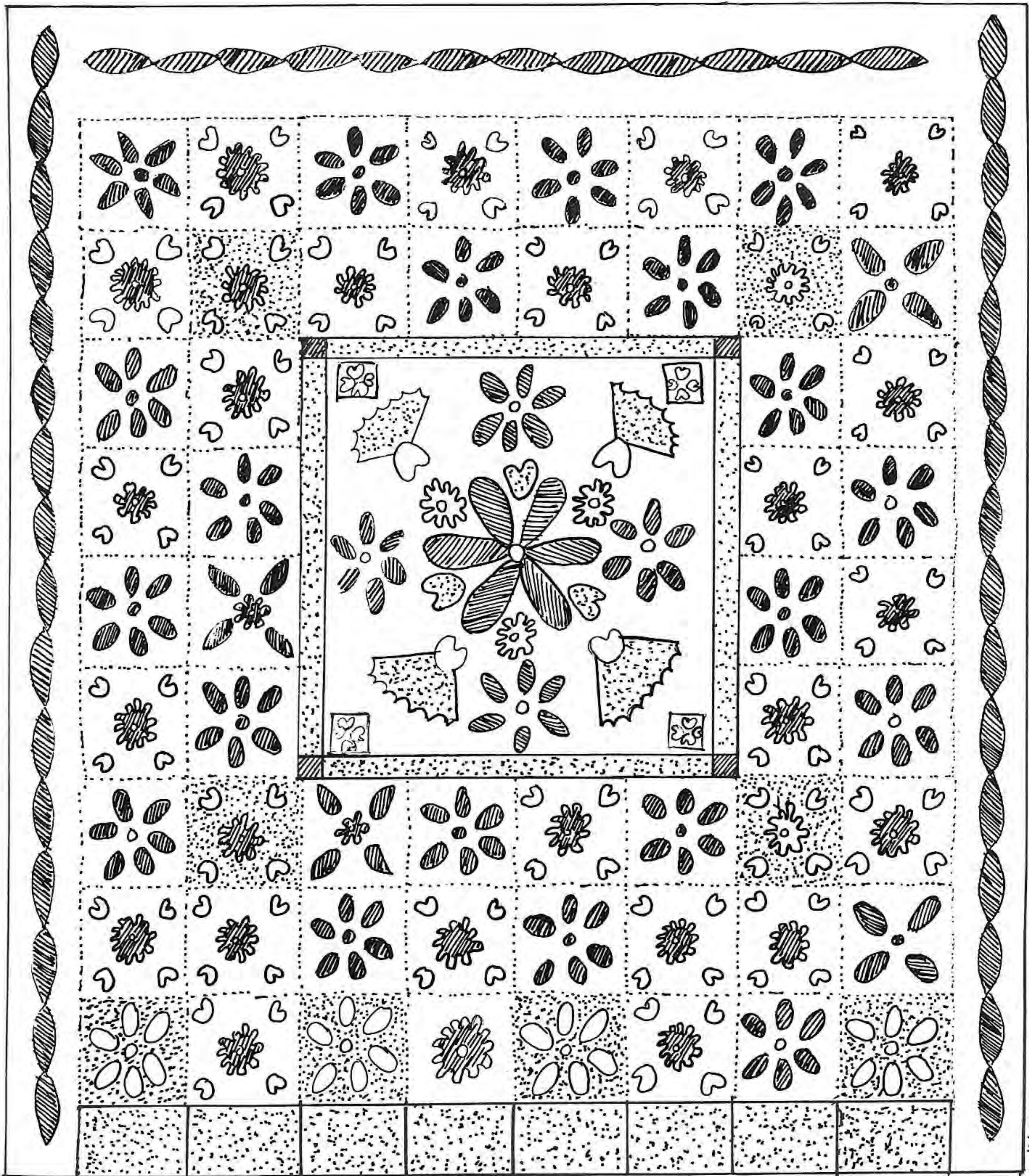
QUILTS

Lois Anne Verney

Since quilting was practised in the old countries from medieval times. it was only natural that quilts would be brought to this country by the earliest settlers, and that they would be made here as a means of getting the last bit of use from precious scraps and worn-out clothing. It was not long before the plainest, most utilitarian bed covers were being replaced by others which, though made from the same materials were ordered into a pleasing pattern by women whose opportunities for creative expression were practically nonexistent. As the colony became established and the settlers more prosperous, we find in addition, quilts in which the design is of first importance. New materials of selected colours were being purchased. It became the custom for young girls to prepare thirteen quilt tops and to announce their engagement by inviting their friends to quilting parties. This group of thirteen was made up of one for each month plus a special wedding quilt, usually adorned with hearts. Luckily for us, these special quilts were highly prized and often used infrequently so they are the ones that have survived and are eagerly sought by collectors.

The talk was illustrated by the following quilts:

1) A very simple utility quilt.
2) Baby blocks - simple materials carefully arranged.
3) A Wedding quilt from Port Hope.
4) Log cabin - a Cobourg quilt from Miss Elsie Hynes.
5) Oakleaf - a Port Hope quilt from the Misses Harcourt.
6) Rose of Sharon - a Picton quilt from Miss Annie Carley.
7) Pineapple - The best quilt at the Western Exhibition in the 1930's from Mrs. Howden.
8) Blazing Star - a Colborne quilt.
9) A Friendship Quilt from the Anglican rectory at Hastings.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An Introduction to the Heritage of Gore's Landing

Norma Martin, Donna McGillis, and Catherine Milne

Between Cobourg and Gore's Landing lies one of Ontario's most distinctive physiographic features - the Oak Ridge Moraine. At Gore's Landing the moraine meets the lake and from there west to Bewdley it forms the shoreline. The moraine and the drumlin islands give Gore's Landing its picturesque setting.

As one drives north from Cobourg the road rises onto the Oak Ridge Moraine at Coldsprings. Further north the moraine forms a large dish shaped area, known as the plains, and gives the name to the community of Plainville (originally Plainsville).

This area was settled later than Peterborough and the land north of Rice Lake. There are three major reasons for this: 1)It was held by absentee landowners and not available for settlers. 2)The government encouraged settlement in the area of the proposed Trent Canal. 3)The land was considered infertile because of the absence of trees. However, the land is fertile and the lack of trees can be attributed to the Indians systematically burning the plains for centuries to provide areas for growing crops and to encourage secondary growth for deer grazing. Hence, the early Indian name for Rice Lake is Pah-metush-gutuyung meaning the Lake of the Burning Plains. The lake provided abundant fish, game and wild rice for the Indians and early settlers.

When the area started to be settled beginning about 1819, the first road from Cobourg to Rice Lake passed through a deep ravine west of the present road and reached the lake near where Sidey's Tavern was built in 1819. Samuel Strickland in Twenty-Seven Years in Canada West describes travelling down this road.

One of the earliest houses near Gore's Landing was built by the Rev. Mr. Bridges in the shape of a tower. While living in Jamacia, Mr. Bridges read Life in the Backwoods by

Catharine Parr Traill and decided that life in Canada would divert his mind from a great personal tragedy. His tower home was octagonal with six stories, including an underground well and storage facilities. Each story was a room - kitchen, dining room, living room, etc., surmounted by a glassed-in belvedere. When Mr. Bridges returned to Beachley, England, he let the Traills live in the tower, which burned in 1856.

Another pioneer family, the Falkners, came to Canada in 1820 and settled near Cobourg. In 1826 they purchased a farm on the plains and became the first to farm that area. He became a judge of the Newcastle District, and a son William married the poetess Rhoda Ann Page. In 1834 the family moved to the lakeshore and built a sawmill and home which they called Claverton. The settlement took the name Claverton until after the arrival of Thomas Sinclair Gore.

In 1848 the Traills bought the Falkner Farm, and named in Oaklands. Catharine Parr Traill wrote the following about this area: "For years that lovely lake haunted my memory and I long to return to it, and fondly cherished the hope that one day I might find a home among its hills and vales. The long day-dream has been realized; and from the 'Oaklands', I now look toward the distant bay beyond the hills where I spent my first night on the Rice Lake Plains and can say, as I then said, 'Truly it is a fair and lovely spot'". The Rice Lake area provided the locales for many of her stories and books as well as her extensive collection of wildflowers. When Oaklands burned in 1857, they lost everything except her manuscript for the book of wildflowers.

Alfred and Caroline Hayward settled in the community in 1845 and built a home called Glen Lynden. Alfred was a former steward to the Duke of Buckingham, and Caroline was a musician, poetess, and artist. Many lithographs and paintings of the area and its homes, such as Glen Lynden, Ferncliffe, and Ravenscourt are attributed to Caroline or her artist sons, Gerald and Alfred. Gerald Hayward is famous for his miniature

portraits. Although he lived in New York, he had a close attachment to Gore's Landing and built a summer home - the Willows- on the lakeshore. This home is now the Victoria Inn, and the family coat of arms in stained glass can still be seen in this fine building.

The man after whom the village is named, Thomas Sinclair Gore, arrived in 1841 from Gore Mount, his father's estate near Glenavy, County Antrim, Ireland. He was a civil engineer and surveyed the Plank Road from Cobourg to Rice Lake for the Cobourg and Rice Lake Road and Ferry Co., of which William Weller was president. Thomas Gore died at age 38, leaving his wife Harriette and eight children. In 1896 Mrs. Gore married Fredrick Barron. Mr. Barron operated a school for boys and Reginald Drayton provides this description of Mr. Barron and his students in his journal: "Mr. Barron was a jolly plump, little man who always wore spectacles. He always gave me the idea of being like Mr. Pickwick, veryquick in his temper but always warm-hearted and kind. He had 20 boys and they were all very proud of the 'old man' as they called him. He was always very hospitable and after church on Sunday he would always ask Clinton Atwood and myself in to chat for a few minutes and have a glass of beer or whiskey and water. He had been a great cricketer in his younger days and in spite of his plumpness was one of the most graceful skaters I ever saw. He had a yacht of 14 tons and he and the boys all had a fine time sailing on the lake. Mr. Barron and his boys seemed to have one good time of it for school boys. Their hours were different from what I had in school. In the first place every day was a half holiday except Saturday which was a whole one. They had an hour of school before breakfast and an hour and a half in the evening, I think. They certainly had an easy time of it and yet many of them did well in after life. And taken all through, I think that the open air and country life these boys lived, certainly greatly benefited them and they were for the most part, well-mannered and healthy boys and I liked what I had seen of them."

Archibald Lampman attended Mr. Barron's school. When the Lampman family arrived in Gore's Landing they lived for a year in the Weller Tavern which was built at the end of the Plank Road on the lakeshore. The building, which was built in 1844, was in a poor state of repair and the Lampmans spent a miserable winter there. The family blamed Archibald's poor health and premature death on the difficult conditions under which they lived that year.

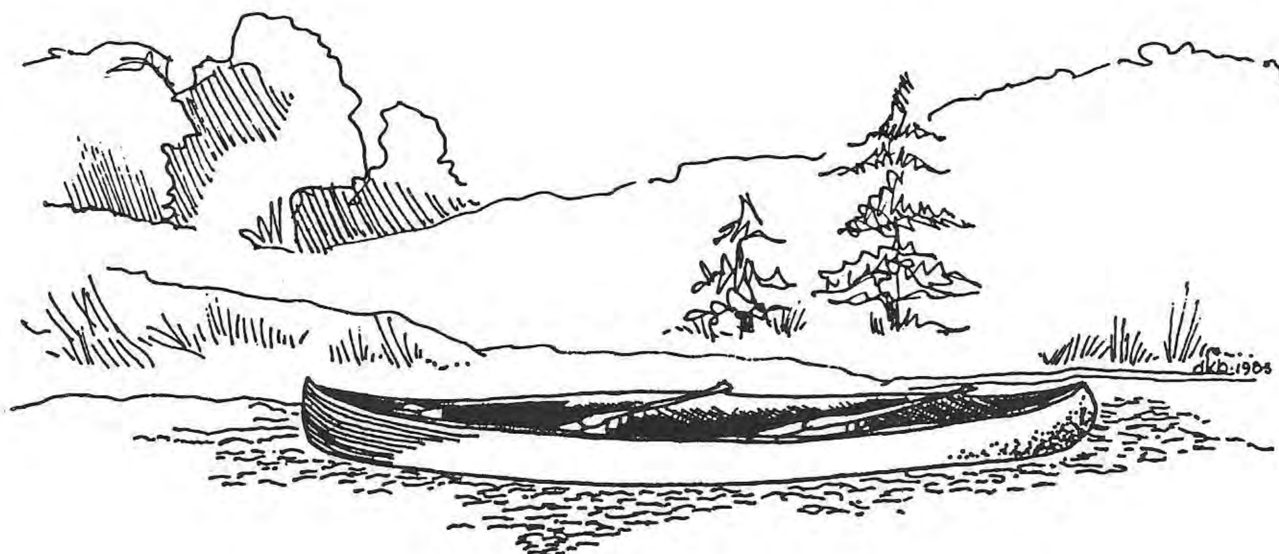
Alfred Harris arrived about 1845, probably from Cornwall, England to run the Weller Tavern. Four years later he built his own house which is still lived in by his decendants. Alfred built the first hotel in Gore's Landing c. 1849, and a large guest house, known as the White House two years later. The hotel was destroyed by fire in 1889, but the White House still stands.

William McBride, the first of the boat builders in Gore's Landing, arrived in 1832 from Ireland. He and his partner, Daniel Herald, built boats and coffins in their shop known as the Yard. In 1862 Daniel Herald, now on his own, built the famous "Herald Patent Double Cedar Canoe". Professor Kirk Wipper, founder of the Canoe Museum, refers to Rice Lake as the "mecca of the canoe world", and says that the Herald Canoe was the model for all the modern canoe builders in Ontario. This canoe was exhibited in many countries and won many medals and awards. After Daniel's death in 1890, his sons William and Frank carried on building canoes in their Rice Lake Canoe Co. The artist, J.D. Kelly, who was born in Gore's Landing, was a great friend of William Herald and a regular guest in his home. The Rice Lake Canoe Co., was sold to Fred Pratt who carried on the business as the Rice Lake Boat Works.

A fine record of early life in Gore's Landing was made by Reginald Drayton in his journal, letters, and paintings. Drayton came to Canada in 1871 with Clinton Atwood to learn farming. Since Drayton possessed an independent income he was known as a "remittance man". Of his first year on the farm,

Reginald wrote that they soon disposed of morning farm chores. "Generally, in the afternoon we went to the village. We used to go to Dan Herald's Canoe Shop and watch them building canoes. Then we used to go to the hotel to get a glass of beer and there we would surely run up against someone to talk to." However, once he was afloat in his Herald made canoe, his life revolved around the lake, hunting, fishing, trapping, visiting the Indians, and painting. Drayton married Agnes Rubidge and built a house called Coldstream.

Gore's Landing has long attracted people to enjoy the tranquil beauty of Rice Lake and the surrounding hills. As Catharine Parr Traill wrote, "Truly it is a fair and lovely spot."



Herald Canoe

A HUNDRED YEARS AGO

Margaret Carley

We thought it might be interesting to learn what was happening in Cobourg exactly 100 years ago - that is, in March of 1883.

The weekly 4-page newspaper was the readers' lifeline to the outside world. Reports from the Dominion Parliament and the Imperial Parliament in London were given in great detail. Disasters, murders and robberies received the same wide-spread coverage that they get today. The close links then binding citizens with the Mother Country were revealed by "personals"- odd little news items from Ireland and Scotland. Poetry and prose had their corner;- and there was even a lecture on STRESS, reprinted from the 'Lancet' and entitled "Hurry, Worry and Waste: - the 'Waste' being waste of cerebral energy and nerve force. New spring fashions were forecast (brown was to be the colour of the season); and another column itemized in great detail what a settler to the North-West should take with him.

Here in Cobourg the weather was stormy, in fact, "snow began falling shortly before noon on Sunday the 11th, and continued without intermission till 6 or 7 o'clock on Monday night. The result was a general blockade, with more snow than at any time during the winter. The sleighing is now good, though nobody expects it to last long."

The Obituary column reported the death of Thomas Dumble Esq., at his late residence on George Street on March 16, in the 84th year of his age. (This house still stands at the S. E. corner of George and Havelock Streets.) Elsewhere in that edition he was given the following glowing tribute - "For many years Mr. Dumble was a member of the Town Council, and for the past 20 years a commissioner for the Town Trust, being Chairman of the Board at the time of his death. He was an honest man, who, though he carried on public works to the extent of nearly one half million dollars, yet dealt with all that he never sued anybody, nor was sued by any. Outspoken and plain in his

words, he sometimes was a little sharp in his condemnation of what appeared not too square in his sense of right. His labours in beautifying the town by extensive tree planting, in directing the affairs of Union Cemetery, and his long service to the town secured him a place in the grateful remembrance of his fellow townsmen. This was evidenced by the large number who, in one of the most severe storms of the winter, turned out on the occasion of his funeral to render to his remains their last tribute of respect. We shall see his familiar face no more, but the memory of the good man will not soon pass away."

Another short article reported to the citizens of Cobourg that "It may not be generally known that Faraday Hall, Victoria College has lately been constituted a Meteorological Service of Canada, yet such is the fact. In a few days observations will begin, and the results will be telegraphed three times a day to the Central Station in Toronto."

And finally, for those who yearn for the 'good old days' when pleasures were simpler, let me read the report of the Skating Carnival.

"The last Carnival of the season took place at the rink on Tuesday night, and was, as had been promised, the best, as to the number of skaters, variety of costumes and number of visitors. The competition for the prizes was pretty keen, and resulted in Miss Lillie Battell taking the prize as the best lady skater, Miss Lottie Eyere for the best ladies' costume, Miss Cora Williams for the best girls' costume, and Master Willie Grierson the best boys' costume. The most grotesque costume on the rink was a representation of Topsy and was worn by Mr. M. McDonald. The bag of beans was the centre of fun for a time - a prize of $10.00 being offered to the person guessing the nearest number in the bag. The correct number was 31,932; and Mr. H. Fike of Port Hope, and Master Edgar Hayden of Cobourg shared the prize - each guessing 32,000.

The Fountain Hose Company's Band was in attendance, and enlivened the evening with capital music."

Historical Society Outing

Peter Greathead

The first outing undertaken by the Historical Society took place on Saturday, June 19, 1982. Fourteen members travelled by minibus and car to Kingston. Our first stop was the History Fair at Victoria Hall, Queen's University, organized by the Ontario Historical Society as part of its annual meeting. Many interesting displays of local history were on view including artifacts from an archaelogical dig near Kingston harbour, military items, and displays about the Rideau Canal which was celebrating its 150th anniversary. We spent two interesting hours looking at the displays, watching movies, and visiting the book shop, before heading downtown for lunch. After lunch we had a guided tour of the magnificently restored city hall.

Leaving Kingston, we proceeded along Highway 33 to Bath. Here we were met by members of the L.A.C.A.C., who guided us through a restored building used as a museum and Senior Citizens' hall and known as the Layer Cake Church. Built in 1859 in the Gothic Revival style, it was used as a place of worship by the Presbyterians and Anglicans, each occupying one storey or layer.

Following the highway west, we crossed on the Glenora Ferry into Prince Edward County, and stopped at Macaulay House in Picton. This elegant brick house was built by the Rev. William Macaulay as a rectory. The eleven rooms are authentically furnished as in the 1850's and include a kitchen wing with the original hearth and beehive oven.

As we arrived back in Cobourg we all agreed that it had been a most successful outing, and thanked the organizer, Marion Hagen, for making all the fine arrangements.

Annual Banquet
Charles Hagen

June 8, 1982 was the date for our Second Annual Banquet held at The Cobourg Motor Inn. After a delicious roast beef dinner had been enjoyed by the 130 guests, Jennifer Hagen, a graduate of Trent University, introduced the speaker of the evening, one of her professors there, Michael Peterman. His talk was entitled "From There to Here" and described the extreme hardships endured by Susanna Moodie and her older sister, Catharine Parr Traill, as they left their homeland, crossed the Atlantic, and adjusted to life in the backwoods of Canada in the early 19th century. Coming as they did from a genteel, educated English background, it proved a great challenge.

Prof. Peterman has made a five year study of the Strickland family (both Susanna and Catharine were daughters of Thomas Strickland) and through travel and research has become a well-known scholar on the subject.

At the banquet, Peterman read letters written by Susanna Moodie to family and friends, which proved her to be a lively observer of human nature and social customs. Her best known book Roughing It in the Bush (1852) vividly describes early conditions, of interest to us today, particularly in this area of Northumberland. Susanna came to Canada in 1832 with her husband, Dunbar, when she was in her late 20's. They sailed up the St. Lawrence and along Lake Ontario to Cobourg where they landed, and lived for a year about 5 miles northwest of the town in a log cabin, before moving further inland to Lakefield, closer to both sister Catharine and brother Samuel.

Catharine was an avid botanist and naturalist, collecting many plant specimens over the years in her travels. Through her careful observations, she was able to produce in 1868 with the help of her artist-niece, Agnes (Moodie) Fitzgibbon a beautiful book called Canadian Wild Flowers. Previously she had also written the well-known book The Backwoods of Canada (1836)

which provides us with another record of early conditions, written in lively style.

After his talk, Prof. Peterman was presented with a framed lichen pressed by Catharine Parr Traill herself which Mrs. Lois Anne Verney had generously provided.

The evening was a fitting close to the second year of Historical Society activities, presenting, as it did, an informed and charming speaker who conjured up for us the personality of Susanna Moodie, and through her eyes, gave us an insight into our own history.

It is worth noting, as a footnote, that the bouquets on the banquet tables were particularly suitable. They were nosegays of Ontario wildflowers designed to evoke the spirit of Catharine Parr Traill.