

The Fife and Drum

The Newsletter of The Friends of Fort York and Garrison Common

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Why Is Washington Burning?

by Donald Graves

The following is a severe compression of a longer article, entitled "Why the White House Was Burned: An Investigation into the British Destruction of Public Buildings at Washington in August 1814," published in the Journal of Military History, vol. 76, no. 4 (October 2012). Readers interested in the subject are advised to consult that source.

In the evening of Wednesday, 24 August 1814, a British army under Major General Robert Ross entered Washington. During the next 24 hours it burned the Capitol, White House, Treasury, War and State Departments, and completed the destruction of the Navy Yard already begun by the defenders.

Ross apparently believed that he was retaliating for the American "burning of the British capital in Canada"—a reference to the destruction of the legislative buildings at York in 1813. At the time York was under American occupation and the torching of these structures was an unofficial, lawless act by an individual or individuals.

Interestingly enough, in the months that followed, this act is not mentioned in the official correspondence of Sir George Prevost, the governor general, nor is retribution mentioned in any official document relating to the occupation of York. Many historians feel that the destruction at Washington was an act of retaliation but are split on the reason: Americans tend to believe it was retribution for York, while Canadians feel it was done to avenge American destruction of other localities in Canada.

The first of these was the town of Newark (Niagara-on-the-Lake) in December 1813. It was burned by order of the local American commander, an act formally repudiated by

the American government. Lieutenant General Gordon Drummond, the British commander in Upper Canada, decided that "retributive justice demanded of me a speedy retaliation on the opposite shore of America." On 19 December British troops took Fort Niagara in a nighttime assault and, in the following weeks, Drummond laid waste to the entire eastern bank of the Niagara River. On 12 January 1814 Prevost issued a proclamation stating that this destruction had been done in retaliation for Newark, but that he would not "pursue further a system of warfare so revolting to his own feelings

and so little congenial to the British character" unless the future actions of his opponent "should compel him to resort to it."

More acts of destruction, however, were to follow. In May 1814 American troops raided settlements near Long Point on Lake Erie, and destroyed much private and public property. The American officer responsible was verbally chastised by his superiors but not otherwise punished for what American authorities admitted was an unlawful act. In late July, American troops burned the village of St. David's, west of Queenston.

Angered by these two incidents, Prevost decided to retaliate but, rather than do it on the border, he decided to use a more powerful weapon—the Royal Navy. He wrote to Vice-Admiral Alexander Cochrane, commanding the Royal Navy's North American Station, to inform him of the "wanton destruction of private property" around Long Point area, in order that Cochrane, if he deemed it advisable, might inflict "that measure of retaliation which shall deter the enemy from a repetition of similar outrages." After St. David's was burned, Prevost informed Cochrane that the United States had yet again resorted to the "same disgraceful mode of warfare," the "wanton destruction of private property."



George Balbar's sketch imagines a woman turned out of her house in Newark in December 1813, just before the Americans burned the town. Credit: Robert Foley, The Niagara Story, The War of 1812, p65. Haunted Press, 1994.

On 18 July 1814 Cochrane issued an order to all his captains, informing them that they were “to destroy & lay waste such Towns and Districts upon the Coast as you may find assailable.” This was for public consumption as in an accompanying private order Cochrane advised his subordinates that they could levy financial contributions on these towns rather than burn them. In other words, the commanding officers of British warships were to threaten American coastal communities with destruction in reprisal for American actions on the northern frontier, unless those communities were prepared to buy their way out of it.

Cochrane informed the American government of this order but before it could respond, the British occupied and burned Washington. Secretary of State James Monroe replied to Cochrane on 6 September, disavowing American responsibility for the destruction on the northern frontier and vowing that, if Britain resorted to “a system of desolation,” it would be met “with a constancy becoming a free people, contending in a just cause for their essential rights and their dearest interest.” A few days later, British land and naval forces were repulsed at Baltimore and Ross was killed. On 19 September Cochrane wrote to London stating his belief that if Britain permitted American troops “to ruin” her “subjects in the Canadas & do not bring home your vengeance upon those the nearest to the seat of Govt.,” the Americans “will continue their conduct until” Britain’s North American colonies “are no longer worth holding.” In fact, Cochrane’s subordinates never put into effect his order “to destroy and lay waste” American coastal towns, nor its secret corollary to levy “contributions” rather than destroy these communities.

What is interesting, is that the burning of the legislative buildings at York is not mentioned in any correspondence between Prevost and Cochrane. York was only cited when the British government came under considerable criticism in Parliament in November 1814 for the destruction at Washington. The prime minister, Lord Liverpool, justified the burning of Washington on the grounds of retaliation, and the fact that whilst British troops had behaved properly, the enemy had burned Newark and the parliament buildings at York. Although Parliament sat for the remainder of November, the subject of Washington was not raised again before it adjourned on 1 December, and shortly after it resumed in February 1815 the War of 1812 ended. Prevost picked up the theme that Washington was in retaliation for York in his 24 January 1815 address to the Legislative Assembly of Lower Canada by

stating that the “proud Capital at Washington has, however, as a just retribution, experienced a similar fate to that inflicted by an American force on the seat of government in Upper Canada.”

In the end, based on the evidence available, there is really no clear answer to the question of whether the destruction at Washington was in retaliation for the misdeeds committed by American forces on the northern frontier. As we have seen, York was only raised as a reason after the destruction at Washington and not before it. Clearly, Britain had some legitimate grounds for a reprisal but it is difficult to definitely

link any one of them to the American capital. Retaliation in war is something a later commentator stressed, that “should only be resorted to after careful inquiry into the real occurrence and the character of the misdeeds that might demand retribution.” During the War of 1812 neither Britain nor the United States undertook that “careful inquiry” before acting, and the same authority reminds us, unjust or unprovoked retaliation “removes the belligerents farther and farther from the mitigating

rules of regular war, and by rapid steps leads them nearer to the internecine wars of savages.”

It might be that the destruction at Washington may have derived from British annoyance at the United States for starting a conflict that Britain never wanted. As one British peer stated in the parliamentary debate of November 1814, the War of 1812 originated “in the unprovoked aggression of America” at a time when Britain “was contending for the liberty of nations” against Napoleon, and “for that liberty of which America has so long been the boasted champion.” This was a popular sentiment in Britain but as former prime minister, Lord Grenville, cautioned, there was reason to believe that the destruction in the American capital “has tended to unite against us the American people.” For his part, Grenville hoped that Washington “will be a lesson for us in the future, to endeavour, at all times, to mitigate the horrors of war, if we cannot lessen its evils.”

Donald E. Graves is a historian who specializes in military subjects, particularly the War of 1812. He is the author, co-author, or editor of more than twenty books, including eight titles on the War of 1812. He once lived in Toronto but came to his senses and now resides in a farmhouse not far from Ferguson’s Falls, Ontario.



A screen cap of the White House being burned comes from First Invasion: the War of 1812, an A+E television special. Credit: Courtesy of A+E Networks

John Boyd: Photos of Soldier Training at Toronto, 1914–17

by Michele Dale

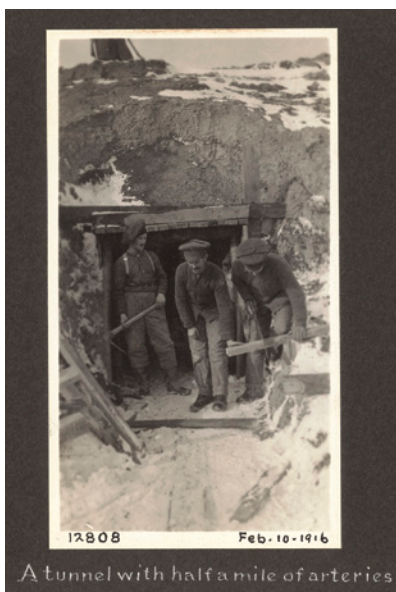
John Boyd (1865–1941) was an amateur photographer who had the good fortune to work at a job that allowed him to travel all over Ontario and take pictures of his favourite subjects: locomotives, sailing and steamships, natural features in the countryside, social conditions, and the military. Born in Ireland, he and his family immigrated to Canada when he was a child. He studied at Parkdale Collegiate in Toronto's west end but left at the age of fifteen for a position as a messenger with the Grand Trunk Railway's Freight Office. Promoted in 1894 to Special Travelling Agent, in 1899 he became the Grand Trunk Agent at Sarnia where he lived until 1912 when he returned to Toronto. Boyd continued in the employ of the GTR until 1918 when he switched to the Canadian National Railway as a superintendent in the Weighing Department. He stayed with the CNR until his retirement in 1931, having spent fifty-one years working for the railways.

Boyd became interested in photography in 1888 and started to record scenes at home and in the places he travelled on railway business, such as Ottawa, Kingston, Muskoka, Peterborough, Hamilton, London, Niagara Falls, Bracebridge, and North Bay, among many other towns. Also interested in the technical aspects of photography, Boyd built his first camera himself and later corresponded often with George Eastman of Kodak. He published articles on new techniques and was one of the first Canadian photographers to use Dufaycolour film in the 1930s. His photographs of events such as the burning of the Canadian Parliament Buildings in 1916, and royal visits, were widely published in newspapers in Canada and the United States. However he was never a staff photographer, unlike his son John H. Boyd (1898–1971) who was the staff photo-journalist for *The Globe and Mail* from 1927 to 1964.

With his vast range of interests the senior Boyd was a prolific photographer whose work can be found in at least three collections: Library and Archives Canada (28,959 photographs), the Archives of Ontario (4380 photographs), and the City of Toronto Archives (2422 photographs and four scrapbooks). Although his work is endlessly fascinating one specific photo album held at the City of Toronto Archives is currently of particular interest.

Between August 1914 and November 1917 Boyd took photographs of the training activities of soldiers who would soon ship out as part of the Canadian Expeditionary Force during World War One. He assembled these pictures into an album which contains 672 small prints, each of which he numbered, dated, and captioned. The pictures show many aspects of recruitment and military training, including parade drilling, artillery exercises, signalling, trench digging, and camp life. While most of the photographs were taken in Toronto, some images were shot in Montreal, Barriefield and Kingston, Camp Borden, Niagara, London, and Guelph.

His album has remarkable documentary value with great shots of the Exhibition camp on the grounds of the Canadian National Exhibition, the armouries on University Avenue, and the Long Branch aviation school, for example. Undoubtedly the captions, printed in white ink in Boyd's own hand, increase the value of the album, especially for non-specialists. His gentle mocking humour adds to the enjoyment: a group of three images showing artillery training at the Exhibition camp has the following caption "14th Battery gallop across the horse ring, slide thro the fence, put their guns into position, when, after getting the correct range, they fire the first live shell across Lake Ontario since the War of 1812." Camp life was also a source of amusement for Boyd, with much attention paid to the business of feeding the trainee soldiers. One of the photographs is captioned, "Cookies Alley — from whence all indigestion emanates."



The pages in the John Boyd Sr. Toronto military training photograph album have been digitized by the City of Toronto Archives as part of its contribution to the commemoration of World War One. Scans are available on the Archives' website www.toronto.ca/archives by clicking on "John Boyd's World War I photographs" under the 'Highlights' heading on the opening page. In addition, two facsimile copies of the album have been produced. Starting in August 2014 one will be available for public viewing at the Archives while the other will become part of the World War One display at the new Fort York Visitor Centre. In the fall, the Archives will also feature a show of recruiting and Victory Bond drive posters at its facility at 255



Spadina Road and an exhibit of World War One panoramic photographs on the ground floor of Toronto City Hall (near the library). For more information about any of these exhibits or other resources at the Archives relating to the War, please visit the Archives' website.

Michele Dale is the Supervisor of Collections Management and Standards at the City of Toronto Archives.

My First Visit

by David Crombie



David Crombie, age about 9 years.
Credit: the author.

My first glimpse of Fort York was a decidedly underwhelming one. To my young eyes, it seemed a worn-down, dilapidated, and uninspiring place. We were, of course, told of its great historic importance and were charged to revere its memory and also that of the graveyard attached to it, which was tended by the nice ladies from the Imperial Order Daughters of the Empire.

The idea of offering homage to our military institutions and remembrance to the bravery of our soldiers was of course not a new lesson to a generation of boys and girls raised during World War II.

Indeed, if we lifted our eyes beyond the fort, we looked out across a vast open public space ringed with reminders of our military heritage. Within the perimeter of the fort itself, secured and set apart, sat the solid Fort York Armoury. Directly across the expanse, on the waterfront, rested HMCS *York* and next to it stood the Men of the Trees Park,

commemorating the regiments and the lads who went to war in 1914-1918.

In the southeast corner, next to the magnificent Art Deco Tip Top Tailors building, lay our own secular cathedral, Maple Leaf Stadium, where if you hit a home run over the centre field fence, the ball, they said, would land in Little Norway, a military installation across from the George VI airport, where young Norwegians were taught to fly for the war effort.

All of this came together for us when we watched the forming up of the legions of veterans of the two world wars to begin their march past through the Princes' Gates at "the Ex" to the cheers of tens of thousands of citizens at the annual Warriors' Day Parade.

Today, with the renaissance of Fort York and its neighbourhood well underway – a new library being the latest evidence – my profound thanks goes to those who, over many years, fought to preserve the fort as a landmark. You have made a remarkable contribution, both breathing new life into these historic grounds and delivering to a new generation of Torontonians, in a new century, the old stories that continue to inspire us still.

David Crombie, mayor of Toronto from 1972–78 and MP for Toronto-Centre from 1978–88, continues to be much involved in advancing the well-being of the city.

"My First Visit" is an occasional series in which some Torontonians remember their introduction to Fort York.

Bicentennial Timeline: July to September 1814

July 20 Eight men convicted of treason in a special assize at Ancaster were hanged at Burlington.

July 25 British and American troops fought to a standstill at Lundy's Lane, thus killing US plans to advance on the Niagara Peninsula and conquer it.

Aug. A large military and naval force led from Halifax by Sir John Sherbrooke captured the fort at Castine and took control of eastern Maine from the Penobscot River to the New Brunswick border.

Aug. 14 Schooner *Nancy* is scuttled at Wasaga to avoid capture by American ships in pursuit. A model of it made in 1933-36 and incorporating some oak from its hull is now on display at Fort York.

Aug. 24 British forces capture Washington DC and set fire to many public buildings including the White House and Capitol.

Aug. 29 Published as a broadside in Saint John, NB, *A New Song on Peace and Conquered Bonaparte* by "a Loyal British Hero" reported on the war:

*I hope this is a warning for the Yankee race,
That no Yankee in Canada will ever shew his face,
For Canadians will fight, they are paid by the King,
And so are the Indians to make the woods ring.*

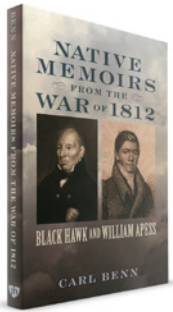
Sept. 6 George-Etienne Cartier, a father of Confederation (cf. Macdonald-Cartier Freeway), was born at Saint-Antoine-sur-Richelieu, Lower Canada.

Sept. 11 Archibald Thomson submitted an estimate of £130/6/6 for carpentry work on the new Commandant's House at Fort York. He settled in York in 1797 and was Roy Thomson's great-great grandfather..

Sept. 20 Francis Scott Key, a lawyer, published the "Star-Spangled Banner" after witnessing the bombardment of Fort McHenry at Baltimore by the British. His words were set to an old British drinking song, "To Anacreon in Heaven." It was not adopted formally as the American national anthem until 1931.

In Review: *Native Memoirs from the War of 1812*

by Kyle Wyatt



Carl Benn. *Native Memoirs from the War of 1812: Black Hawk and William Apess*. Johns Hopkins University Press, 2013. 208 pages, photos, maps. \$29.95 (paper). ISBN: 9781421412191

In the spring of 1813, as American forces readied to strike York, Upper Canada, a fifteen-year-old runaway enlisted with the US Army in New York. After spending time on Governor's Island in the city's harbour, the recruit would go on to serve in the attempted invasion of Montreal that October and again the following March. Months later, he headed to Plattsburgh, New York, poised to defend it against what was ultimately a scuttled British campaign. The young man's name was William Apess (or Apes), a descendant of the Pequot nation in southern New England.

Apess was just one of many Indigenous peoples who fought alongside or against American and British soldiers in a multinational geopolitical struggle that waged across the continent. But the indentured servant turned soldier, vagabond turned Methodist missionary was somewhat unique in that he recorded his wartime experiences in print, most notably in his self-published autobiography, *A Son of the Forest* (1829). Apess offers a first-hand account of life as a nineteenth-century soldier—a rarity in its own right and thus invaluable regardless of his ancestry—and an at-times pointed critique of racism within the ranks, as well as of US government policy toward American Indians.

With his latest book, *Native Memoirs from the War of 1812*, the historian Carl Benn (formerly the chief curator of the City of Toronto's Museums and Heritage Services and recently the chair of Ryerson University's Department of History) has placed Apess's recollections alongside another Indigenous participant, the Sauk leader Black Hawk. On their own, the two narratives make for compelling though not altogether easy reading. Complemented by Benn's carefully written introductions and extensive annotations, they enhance the historical record and give substance to what has become all too often a politically correct aside—that Indigenous peoples played vital and often ambiguous roles in the War of 1812.

In his main introduction and his epilogue, Benn singles out four memoirs penned by what he terms “native combatants”: Apess, Black Hawk, John Norton (Mohawk), and Eleazer Williams (Mohawk). He also explains that while he plans to produce an edition of Norton's work in the future, Williams's memoir is “so unreliable that I would not be able to deploy my particular historian's skills effectively in making sense” of it. Fair enough. Benn surely knows, but he does not mention

it, that countless other *non-book* texts exist and detail the first-hand experiences of Indigenous peoples—wampum, oral traditions, and visual representations among them. So any casual reader who comes to *Native Memoirs* should remember that while unique as printed texts, the explicated passages are by no means exhaustive of the historical Native-authored record.

Benn's gloss is admirable, yet there are two notable limitations to the work. The first, surely his editors' decision at Johns Hopkins University Press, is the placement of the notes. More than a critical edition, *Native Memoirs* is an annotated selection of longer works, and because the annotations are so well researched and necessary to navigate those selections—to say nothing of so plentiful—they belong with the text proper. Instead, they are relegated to the back of the book, which may be the press's house style but not the placement that serves the reader. Casual or otherwise, nobody wants to flip back and forth for what are overwhelmingly substantive explanations (as opposed to basic bibliographical references).

The second limitation is Benn's interpretation of these accounts, in particular Black Hawk's, as “mediated” texts:

[Antoine] LeClair, a talented linguist, translated the dictated words from Sauk into written English, being “particularly cautious,” as he wrote, “to understand distinctly the narrative of Black Hawk throughout.” John Barton Patterson, an Illinois newspaperman, edited the text for publication, as he said, “according to the dictation of Black Hawk, through the United States interpreter.” He claimed that he presented Black Hawk's words so faithfully that he felt the need to absolve himself of responsibility “for any of the facts, or views, contained” in the finished work. Before the text went to press [in 1833], LeClair examined Patterson's typeset proofs and expressed “no hesitation” in pronouncing them “strictly correct” in all their “particulars.” As well, Black Hawk apparently had the English-language document translated back to him for his approval, and he verified its legitimacy to other people afterward. Despite these assertions of authenticity, there are some challenges with the *Life of Ma-ka-tai-me-she-kia-kiak* that remind readers that it is the product of cultural mediation [my italics]: a Sauk dictated his memoirs in his own language in order to educate a white audience; a person of mixed ancestry employed by the government translated and wrote it down in English; and an Anglophone newspaperman edited it for publication . . .

The history of the text's production enriches our understanding of the autobiography, but the critical undertone is problematic. Indeed, virtually every printed work is the “product of cultural mediation.” Writers write—often not very well, particularly those who do not write regularly. Sometimes they hire a ghostwriter or dictate their life story to a freelancer who will tidy it up anonymously. Editors edit. Quite often they put words in their writers' mouths. Publishers intervene. Translations and compromises happen. Errors and infelicities are introduced. If everyone's lucky, new editions come out and corrections get made. The cycle continues—as it has for centuries.

Benn rightly questions the accuracy of some of Black Hawk's and Apess's claims, recollections, and turns of phrase; yet he

himself has produced a work of cultural mediation based on twenty-first-century conventions. Particularly with *Black Hawk's* text, Benn's edits risk changing the intended meaning, and perhaps the tone and rhetorical strategies at work; even as Benn reaffirms the Sauk leader's military and political agency, he questions him as an author. Purple prose aside, nineteenth-century literature is littered with exclamation points and italics and other dated usages. With the intention of aiding the modern reader, Benn has removed most of these from his primary texts, has altered paragraph breaks, and has inserted chronological markers where they did not previously exist. However helpful, we would find such interventions presumptuous or at least questionable with the life writing of John Richardson or Ulysses S. Grant or Susanna Moodie.

Reporting on The Friends' AGM June 19

Some thirty people attended our annual general meeting just over ten days ago. The evening's highlight was a slide presentation on the Visitor Centre project from its earliest moments to the present stage of near-completion. Its story was masterfully told by David Spittal, reminding us why we will miss him so much after he retires on June 30 (see article p. 8). Other parts of the meeting went as planned: adoption of the minutes of the 2013 AGM; remarks by the co-chairs, Harriet De Koven and Stephen Otto; presentation of the financial statements by Joe Gill; and a report by the Nominating Committee that preceded the unanimous election of directors for 2014-15. The meeting also thanked David O'Hara, manager of Fort York, for his good-natured leadership and hard work.

During the past year the board of directors lost four of its members: George Waters to death, and Matt Blackett, Michael Peters, and Kyle Wyatt to resignation. They were all remembered with gratitude and thanked. The new board for 2014-15 will draw on the strengths and dedication of Nancy Baines, Geordie Beal, Sid Calzavara, Don Cranston, Harriet De Koven, Richard Dodds, Jeff Evenson, Patricia Fleming, Joe Gill, Mima Kapches, Shawn Micallef, Marc Nufrio, Stephen Otto, Elizabeth Quance, Ceta Ramkhalawansingh, Ted Smolak, Andrew Stewart, and Peter Zimmerman. This is the first time Jeff Evenson and Mima Kapches have been elected by the membership at an AGM. Jeff is a vice-president of the Canadian Urban Institute while Mima Kapches is former senior curator of archaeology at the Royal Ontario Museum.

Overall, though, Benn's new book encourages the renewed circulation and consideration of two primary texts from the War of 1812. Because both *Black Hawk* and *William Apess* fought in Canada, their carefully annotated narratives will still be of interest to those wanting a more fulsome understanding of the frontlines north of the border.

Kyle Carsten Wyatt is managing editor of The Walrus magazine. He holds a Ph.D. in American and Indigenous literatures from the University of Toronto.

NOTICE

THE FRIENDS OF FORT YORK

announce that the annual

GEORGIAN MESS DINNER

which in recent years has been scheduled in the Fall will not take place in 2014.

Both the opening of the Visitor Centre in September and the need to re-evaluate how we raise funds in support of Fort York suggest things be put on hold.

WE'D LIKE TO THANK ALL THOSE WHO SPONSORED OR ATTENDED ANY OF THE FIFTEEN PAST DINNERS TO ENJOY GOOD FOOD AND FELLOWSHIP.



News From

The Birthplace of Toronto

Contributions from the Staff at the Fort

Manager's Report

by David O'Hara, Site Manager

Having reached the 90% mark, construction of the Fort York Visitor Centre is moving along nicely with full completion scheduled for early July. Now that all of the horizontal weathered steel panels are in place, the vertical weathered steel panels and exterior channel glass, which form the main façade of the building, will be installed over the next month.

Although the plan is to officially open the building in September with inaugural exhibits, much of the work on interior and exterior finishing will continue throughout the remainder of the year. The main landscape work will be undertaken in the fall, after the building opens and when our busy summer event season has concluded. This work will include the removal of the Garrison Road bridge and its replacement with a lower level road which will connect Garrison Road with the main entrance and parking lot off Fort York Boulevard.

Garrison Road will be reconstructed in a manner which treats it as more of a primary pedestrian route through the Common. The final treatment will be narrower in width with much nicer paving and pedestrian scale lighting. We are also investigating whether or not we might be able to afford placing the overhead power lines below grade. Improvements across the Common will include new walkways and interpretive and wayfinding signs. All of this work has been made possible with the funding provided by the W. Garfield Weston Foundation. Funding from TD Bank Group will allow us to undertake improvements within the Strachan Avenue Cemetery in conjunction with those noted above.

By the end of this year, and certainly into spring of 2015, the relationship between the walled portion of the Fort with the Visitor Centre, Garrison Common, and main entrance will make much more sense. A main entrance address of 250 Fort York Boulevard will make Fort York much easier to find and the site will be much easier to access by an internal road network and new pedestrian/bicycle routes.

In the middle of planning for these very significant changes, we're still working on many other projects and implementing a busy summer event calendar. Doors Open Toronto brought over 3400 through the fort in late May before we moved on to the Grid Burger Day and Arts and Crafts Field Trip at the beginning of June, with attendance of approximately 4000 and 15, 000 respectively.

On June 5 we were honoured to host, in the presence of His Royal Highness The Duke of York and The Honourable David C. Onley, Lieutenant-Governor of Ontario, The Trooping of the Guidon of The Queen's York Rangers. As part of this event, the Lieutenant-Governor presented a handmade reproduction of the Royal Standard of George III along with an accompanying current version of the Lieutenant-Governor's personal standard. Both flags will be integrated within a future exhibit at Fort York. Images from this event can be found at <https://www.flickr.com/photos/lgontario/sets/72157644620393817/>.

On June 20-22 our own Indigenous Arts Festival celebrated traditional and contemporary music, dance, theatre, storytelling, visual arts, crafts, and food created by indigenous artists from across Ontario and British Columbia. Hosted by the Mississaugas of the New Credit First Nation, this free festival energized Fort York with powerful ancient traditions and compelling contemporary creations.

Leading into Canada Day this year, we're honoured to host Canadian Joint Operations Command and the Afghanistan Memorial Vigil in the Blue Barracks at Fort York. The aim of the Memorial Vigil is to pay tribute, in key geographical locations, to the sacrifice of Canadians and their allies who were part of the Canadian mission in Afghanistan. As the only Toronto stop for the Memorial Vigil, it will be on site at the fort from June 27 to July 3 and will be open in the evenings until 9 pm. Access to Fort York is free.

Throughout the summer both construction and a wide range of popular events will continue.



David Spittal Retires

by Jo Ann Pynn

David Spittal will hang up his hard hat at the end of June 2014. The Fort York Visitor Centre will be almost complete by then, in time for him to enjoy the summer in retirement with his wife Marion and his new preoccupation: two young grandchildren.

You don't have to have spent too much time at Fort York to know his name. David began his career with the provincial government, working all over southern Ontario, and in March 1987 he joined the Toronto Historical Board as a member of the archaeology crew at Fort York. One of his first projects was also one of the most destructive, updating site services throughout the fort and removing a layer of toxic soil, the legacy of the fort's industrial neighbourhood. This experience set his course as the expert and guardian of everything underground at Fort York.

He became assistant director of the archaeology program and then director at a time when the Toronto Historical Board contracted each season to organize, manage, and execute the archaeology that preceded the restoration of each building. But Fort York didn't have a monopoly on David's talents. He was directly involved in projects at Colborne Lodge and Spadina, and knowledgeable about most things underground all around the city.

When the fort was folded into the City's Culture Division with the other museums at amalgamation, the archaeology program changed, and David's career changed too. The City moved to hiring consulting archaeologists and he became advisor and later project manager responsible for archaeology at the fort. Finally, in 2006, he moved into the full-time role of senior project coordinator managing a variety of projects, but most of his time was dedicated to Fort York. When Council approved the Fort York Visitor Centre as a Bicentennial project, there was no question about the best person to manage the project from design competition through to building completion.

Unofficially David also filled the role of City archaeologist, advising not only his colleagues in Culture but those in other departments. When provincial regulations and City policy aligned to require Stage 1 and 2 archaeological assessments before work could proceed at any site with archaeological potential, he began to advise City project managers from every division. Almost single-handedly, he ensured that the City practised what it preached.

His other unofficial role was as researcher for anything having to do with Toronto's history. From files deep with plans, maps, and photographs of historic features, both well-known and obscure, he could be counted on to have just the right image to help answer whatever question had been asked. Sometimes, e-mails would come unbidden with the challenge: "do you know what this is?"

Since David spent most of his career working on projects at Fort York, when he retires we lose more than an archaeologist and project coordinator; we lose the comprehensive memory of the location of all things underground at the fort. Even when drawings exist, it's always been easier to ask him where the gas line, hydro service, or brick cistern is buried. Throughout his long career, he was there when the trenches were dug, and he remembers how deep. Easier to ask David, and more entertaining.

He is a masterful storyteller. Long before museums began to promote the "narrative of our history" and "the stories we tell ourselves," David had the stage. He often spent as much time explaining the dig as digging. One of Carl Benn's favourite stories is about a tourist watching David dig for 15 or 20 minutes, then turning on his heel and declaring it boring. Visitors to Fort York learned how to read the layers of soil and what a Georgian military drainage system looked like. There were no dinosaurs, and little gold, but broken pottery and buttons can tell a great story with the right interpreter. In the autumn of 1995 David made what might be his most significant discovery: a cross-belt plate from a British soldier who fought in the Battle of York.

David taught his colleagues about the importance of archaeology, too. We learned that the most successful archaeologist might well be the one who never dug. It is best to leave resources undisturbed, for in the digging, the resource is often destroyed.

For many reasons David will be missed; his thoughtful intelligence, his wide-ranging interests, and his subtle sense of humour have enriched many. Even his daily critique of the TTC will be missed. He has been a steadfast colleague and quiet friend. It has been a pleasure to share his company and learn to share his passion.

Jo Ann Pynn worked closely with David Spittal in the four years she was administrator at Fort York. Since that time she has been Supervisor Cultural Assets (now Capital Assets), responsible for the portfolio of forty cultural properties in Economic Development & Tourism.



“The Select Few”

by Chris Laverton

On the walls of the Main Room in the Blue Barracks is a photographic copy of a very rare watercolour. It shows nineteen officers of the 15th (East Yorkshire) Regiment of Foot and their ladies standing in a long line at a reception in Kingston in 1827. Entitled “The Select Few” by some anonymous person who also identified by name most of the people in the picture, it was executed in a cartoon-like style and strong colours by an unknown artist. The original is at Fort Henry.

Six of the ten companies of the 15th Regiment under the command of Lt. Colonel Alexander McIntosh had been ordered to Canada in spring 1827. After arriving safely at Quebec in late June and early July the men were forwarded to Kingston where Lt. Col. McIntosh was able to report all present on August 1. Here the regiment remained for the next ten months until ordered to return to Lower Canada. This remarkable watercolour was created sometime between August and the end of 1827.

The sketch is unusual for the sheer number of persons included and because for many of them no other known likeness exists. Several of those shown would later serve at the Garrison of Toronto when the 15th was stationed here from May 1834.

At the left edge Major John Eden, seen carrying his hat and waving, appears to have just entered the room. A bachelor at the time, he married into one of Lower Canada’s seigneurial families in 1829. His rise in the army was steady. During the 1838 Rebellion he was deputy adjutant general for Canada and later received a C.B. He died a full general in 1874. A small man fourth from the right was Lieut. Frederick Lennox Ingall who has a fort named for him on the Quebec-Maine border south of Rivière-du-Loup. He supervised its construction in 1839 during the Aroostook War. Dr. Philip Anglin in the blue uniform of the medical staff and his wife in a gold-coloured gown appear to be talking with Capt. William Henry Temple who stands between them.

Not all the officers who came with the regiment from Ireland are present, however. Lt. Col. McIntosh and six others are missing. Perhaps they had been on duty when this particular festivity was held. The significance of the event—if any—is unknown although it was one of several such parties held at Kingston following the famous regiment’s arrival there. Such “assemblies” were not infrequent in the garrison towns, where little excuse was needed to throw a party. The fact that several persons were illustrated with their backs turned to the viewer, or their faces obscured, may indicate that the artist knew them well enough to treat them thus. The scale and décor of the room confirm that the event wasn’t held at the garrison, but rather in one of the hotels in town. Indeed, the arrangement of the door and windows matches perfectly that of the 1806 British American Hotel, right down to the side door through which Major Eden appears to have entered. The regimental band was likely present, although hidden from view behind the artist.

The arrival of any new regiment from abroad always brought a sense of excitement to the inhabitants of colonial towns in Canada, offering all manner of new opportunities, both socially and commercially. The parish registers of the principal towns in Upper Canada certainly testify to the stimulating social effect of the military presence, recording the marriages of officers and men to local girls, and the (usually) subsequent baptisms of their children. Kingston was no exception. In 1808 the presence of a detachment of the 41st Regiment flummoxed at least one Kingston bachelor who’d been pursuing the daughter of a local merchant, the “fair” Miss Harriet Smyth. Unfortunately his prospects were considered highly unlikely “until some of those Military Cut are removed from here; they are continually dangling after her and the whole of her Sex seems to be partial to the Scarlet.” The arrangement was equally beneficial to the officers, of course, although in wartime the odds were definitely not in their favour. On 15 December 1814 Lieut. John Le Couteur, of the 104th Foot, attended a similar assembly, recording in his journal afterwards “Twenty-four Ladies and one-hundred Gent[lemen] at the assembly last night. Girls up! Market high!”

Now on the staff of Toronto Culture, Chris Laverton worked as an interpreter at Fort York from 1983 to 1986.



Courtesy Fort Henry National Historic Site of Canada, St. Lawrence Parks Commission.

Dr. Larry Ostola Appointed Head of Museums & Heritage Services



On May 23 Michael Williams, general manager, Economic Development & Culture Division for the City of Toronto, announced that following a national competition Larry Ostola had been appointed to the position of director of Museums & Heritage Services Section. Reporting to him will be Chief Curator Wayne Reeves, David O'Hara as manager of Fort York, Linda Irwin as manager of Museums, and Karen Black as manager of Operational Support.

Larry brings over thirty years of experience in the heritage field to the city. His most recent position was with Parks Canada where he was vice-president of Heritage Conservation & Commemoration and secretary to the Historic Sites and Monuments Board of Canada. In addition to his national policy responsibilities related to National Historic Sites, Larry also provided national leadership and functional expertise in Canada related to built heritage and historic places and served as head of the Canadian delegation to the World Heritage Committee.

He has a B.A. in History & Canadian Studies from McGill University, an M.A. in History from the University of Montreal, and a Ph.D. in History from Laval University. His special interests have been Native history during the American Revolution and the British military presence in Quebec City between 1759 and 1838. His thesis was entitled "A Very Public Presence: The British Army Garrison in the Town of Quebec 1759-1838." In 2008, on the occasion of Quebec City's 400th anniversary, he co-authored the publication *Military History of Quebec City 1608-2008*.

Larry, who is bilingual, grew up in Montreal but has lived in Ottawa for a number of years. He and his wife Isabelle will be moving to Toronto later this summer.

From the Gallery: The Queen's Wharf Lighthouse

This well-known photo of the Queen's Wharf lighthouse being moved to its present location at Fleet Street and Lakeshore Blvd. was taken in November 1929. It was the structure's second move since 1861 when it was built to replace an earlier light on the end of the pier at the foot of Bathurst. At one time an average of 5700 vessels entering or leaving Toronto Harbour annually used the light for navigation, although there were others who foundered and sank within sight of it. Sometimes the structure was called the Red Lighthouse for the colour of its signal. Previously the wooden substructure was painted either green or white; today it's a shade of grey-brown that is said to be more authentic.



Courtesy of the Mike Filey Collection.

Lunch Served at Citizenship Ceremony



Credit: Kayleigh Wisman, St. Christopher House

A dignified ceremony took place at Fort York on 25 April 2014 where forty people became Canadian citizens. It was the eleventh in a series held at the fort twice-yearly since 2009. This time a well-received feature was a buffet lunch of moose stew, chickpeas, and bannock served following the ceremony. It was prepared by the training program in food preparation at St. Christopher House, a neighbourhood centre in the west downtown.

Neighbourhood Improvements



June Callwood and Councillor Joe Pantalone look over a plan of the Fort York neighbourhood at the 2005 dedication of a park in her name. Credit: Ryan Merkley

Much thought has gone into creating a superior public realm around Fort York compared to other neighbourhoods. It remains to be seen as the various elements come on stream whether this extra effort has been worth it. Currently three initiatives deserve to be noticed.

On May 29 the new Fort York branch of the Toronto Public Library at the corner of Fort York Blvd. and Bathurst Street opened its doors. With the Fort York Guard in attendance to add colour, people poured into the building notwithstanding incomplete connections with Bathurst Street. But there's nothing like a good book to bring 'em in. The new library has 35,000 of them on its shelves plus public computers, study pods, a well-stocked children's area and lots of comfortable seating with views in three directions over the city. The branch also has a 3-D printer, with training and certification on it for the asking. We at Fort York welcome the library as our new neighbour and anticipate close co-operation in future between Toronto's newest branch library and its venerable birthplace.

West of the library on the south side of Fort York Blvd. extending through to Fleet Street is June Callwood Park. Named and dedicated in 2005 for the activist and social reformer then suffering from inoperable cancer, the park was designed in a competition won by the landscape firm gh3. (see *Fife and Drum*

March 2009). There were delays in the construction of the flanking streets and transfers of land for the park to the City, but by late 2013 all was ready to proceed.

Park construction is currently underway. Grading, site servicing, the reflecting pool foundation, and the installation of the lighting are complete. Approximately 25% of the granite has been laid and 25% of the trees have been planted. The contractors will be continuing to lay granite and plant trees over the summer, as well as install the public art, hedge maze, rubberized surfacing, and granite mulch. The Time Strip Gardens will be planted by the Garden Club of Toronto in late summer/early fall, with the whole anticipated to be finished by late fall 2014.

The third area-wide contribution to the public realm is so subtle it may escape notice. Heritage Toronto has arranged to inset several bronze plaques into sidewalks explaining where nearby streets got their names. (see *Fife and Drum* May 2005). Plaques for Bruyeres Mews, Grand Magazine Street, Iannuzzi Street, and Angelique Street were installed in 2011; shortly Gzowski Street, Bastion Street, and Sloping Sky Mews will get their due.

2014 | Upcoming Events Historic Fort York

Compiled by Kristine Williamson

Due to construction, on-site parking is limited. Visitors are encouraged to walk, take transit or bike to the site.

JULY

Fort York Ongoing Summer Programming Daily throughout July 10 am to 5 pm

Thrill to the booming of the cannon, the firing of muskets, the vibrant colours of the uniformed guard, and the lively music of fife and drum. Visitors will enjoy hourly demonstrations by students representing the Canadian Fencible Regiment that was garrisoned at the fort at the end of the War of 1812.

*Program varies daily. Call for specific details.
Regular admission.*

Afghanistan Memorial Vigil in the Blue Barracks Fri. June 27 to Thurs. July 3, 9 am to 9 pm daily (June 27 from 1 to 9 pm)

"One of the ways Canada is commemorating the mission in Afghanistan is by honouring the fallen through the Afghanistan Memorial Vigil which will travel across Canada in 2014 and 2015." Captain Indira Thackorie, Canadian Joint Operations Command Public Affairs Officer.

The Afghanistan Memorial Vigil (AMV) consists of plaques representing the fallen soldiers. Originally, the plaques were part of the Kandahar Air Field cenotaph, a memorial structure built for soldiers by soldiers.

<http://www.forces.gc.ca/en/honours-history-military-memorials/Afghanistan-memorial-vigil.page>

Free admission.

Canada Day @ Fort York Tue. July 1, 10 am to 5 pm

Spend Canada's birthday at Fort York, the birthplace of urban Toronto. The Fort's Summer Guard kicks off the season performing musket and artillery drill as well as fife and drum music. Enjoy all ages concerts, face painting, rocket making workshop, and mass hula-hooping. The Simon Wiesenthal Center for Holocaust Studies presents the Tour for Humanity educational experience. And the Afghanistan Memorial Vigil will be on site inside the Blue Barracks. Grab a Fort York temporary tattoo and your own Canadian flag to show your pride. Enjoy the tours, bring a picnic, and learn the exciting story of this National Historic Site.

Free admission.

Guelph Jazz Festival Invades Fort York: IMPROV REVOLUTION

Tues. July 1, 4 pm

Featuring NYC trumpeter Taylor Ho Bynum and percussionist Tomas Fujiwara.
http://www.guelphjazzfestival.com/fort_york

Visiting Fort York July 3 to 7

Please note that during this period, Fort York's regular operations may be interrupted by the set-up, event, and strike of the Toronto Urban Roots Festival.

Toronto Urban Roots Festival (TURF)

Fri. July 4 to Sun. July 6

The 2014 Toronto Urban Roots Festival expands to three stages and forty-four artists. Visit www.torontourbanrootsfest.com for tickets and more information.

Guelph Jazz Festival Invades Fort York: SOUND CLASH

Wed. July 9, 7:30 pm

Featuring The Battle of Santiago (Afro-Cuban Post-Rock Roots Jazz).
http://www.guelphjazzfestival.com/fort_york

Free admission.

"Project Wild Thing"

Wed. July 9, 9 pm

Join the Homegrown National Park Project for a free outdoor screening of the award-winning documentary "Project Wild Thing."

For more information visit www.davidsuzuki.org/homegrown

View the "Project Wild Thing" movie trailer <http://vimeo.com/68072823>

Free admission.

New Generation Steelband Festival

Sat. July 12, 2 to 8 pm

A celebration of Caribbean steel pan music featuring seven GTA youth steelbands and the award-winning ensembles Pan Fantasy and Afropan performing outdoors. Great Caribbean food, all ages pan workshops, and plenty of opportunities for audience participation. Presented in partnership by Fort York and Pan Arts Network.

Free admission.

TIME Festival

Sat. July 19, 1:30 to 11 pm

Since 2008, TIME Festival has fast become Toronto's premier summer dance/indie music festival focusing on the most cutting-edge, exciting artists in music today.

Visit www.embracepresents.com for tickets and more information.

Visiting Fort York July 17 to 31

Please note that Fort York will be closed from July 17 to 31 for the Taste of Toronto Festival.

Taste of Toronto

Thurs. July 24, 5:30 to 9:30 pm

Fri. July 25 & Sat. July 26, 12 noon to 4 pm and 5:30 to 9:30 pm

Sun. July 27, 12 noon to 5 pm

From 24 to 27 July, Fort York will be transformed into a foodie wonderland for four days of summer eating, drinking, and entertainment. Fourteen of the city's latest, greatest, and hottest restaurants will be dishing up their finest in an alfresco gourmet feast. Top that with more than fifty producers of the best food, beverages, and premium brands providing a bountiful food market, and you have the best culinary festival of the year.

Visit tasteoftoronto.com for tickets and more information.

AUGUST

Fort York Ongoing Summer Programming

Daily throughout August

10 am to 5 pm

Thrill to the booming of the cannon, the firing of muskets, the vibrant colours of the uniformed guard, and the lively music of fife and drum. Visitors will enjoy hourly demonstrations by students representing the Canadian Fencible Regiment that was garrisoned at the fort at the end of the War of 1812.

Program varies daily. Call for specific details. Regular admission.

Simcoe Day @ Fort York,

Mon. August 4, 10 am to 5 pm

Lieutenant-governor Simcoe founded the town of York (Toronto) in 1793. Come learn about the birthplace of Toronto and thrill to the sounds of musketry, cannons, and the fife and drum. Enjoy historic military presentations, family activities, feature performances, local crafts, and food.

Free admission.

Visiting Fort York August 13 to 16

Please note that during this period Fort York's regular operations may be interrupted by the set-up, event, and strike of the Mad Decent Block Party.

Mad Decent Block Party

Fri. August 15, 4 to 11 pm

Mad Decent and Embrace Presents team up for their annual Mad Decent Block Party, featuring Diplo, Chance the Rapper, Flosstradamus, Grandtheft, ZEDS DEAD and more.

Tickets and more information available at www.maddecentblockparty.com

SEPTEMBER

On Common Ground Festival and

Visitor Centre Opening Weekend

Fri. Sept. 19 to Mon. Sept. 22, 11 am to 6 pm

On Common Ground will be a two-day multidisciplinary arts and cultural festival staged inside Fort York and in the new Visitor Centre at 250 Fort York Blvd. The festival will animate the grounds and buildings of Fort York with an entertaining and engaging mix of culturally diverse music, dance, storytelling, digital theatre, a sound installation, visual arts, crafts, local food, and family friendly activities.

Check toronto.ca/fortevents closer to the date for details.

Free admission.

The Dilawri Foundation presents The Bliss Ball

Sat. September 20, 6 pm

In benefit of the SickKids Patient Amenities Fund, the Dilawri Foundation will bring a star-studded list of personalities, celebrities, and philanthropic families together for the 3rd annual Bliss Ball.

For more information and tickets please visit dilawrifoundation.ca

The Canaccord Genuity Great Camp Adventure for

SickKids, Sat. September 27, all day

Take on the challenge of a new adventure walk unlike anything Toronto's ever seen. The Great Camp Adventure is a full day designed so that everyone and anyone can participate, from kids to kids-at-heart: babies in strollers, gran & gramps, families, friends, co-workers, and corporations. Join in a challenge-by-choice walk along a planned route, all the way up to 20 km. In support of SickKids Hospital.

Register online at <http://www.campforkeeps.com> or by phone at 416-4-4KEEPS(445-3377).

Please note that Fort York will be closed to the general public all day Saturday, on September 27, for this special event.

Visit our website at: www.fortyork.ca. Learn more about Fort York, subscribe to the [free newsletter](#), become a [member](#), [donate](#) or browse our [historical image gallery](#).



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 TORONTO Culture
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Regular Admission to Fort York (all prices include taxes)
Adult: \$9.00, Senior (65+) & Youth (13-18): \$5.50,
Children (6-12): \$4.25, Children (5 and under): FREE

The Fife and Drum is a quarterly publication of the The Friends of Fort York and Garrison Common