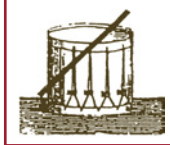


The Fife and Drum

The Newsletter of the Friends of Fort York and Garrison Common

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Music at Fort York in the 19th Century

by Robin Elliott

It is a blustery late autumn day at Fort York in 1824; the winds howl and the skies are dark, with the promise of a cold rain later that day and an interminable winter stretching out ahead. Spirits are low among the troops of the 76th Regiment, who have been garrisoned at Fort York for two years and have another two long years of duty ahead of them. Suddenly a fifer strikes up Thomas Arne's "Rule Britannia." The skies do not part, yet the troops' spirits lift and they sing along lustily with the tune that has stirred British souls for many decades.

This vignette is fictional, though inspired by the performance of a fifer during a recent visit to Fort Henry. Nonetheless it is clear that in addition to playing calls and signals that regulated the daily life of his regiment, one of a military musician's chief duties was to lift his comrades' spirits.

Throughout the 19th century, British regimental officers paid for musicians out of their own pockets; the wealthier the officers, the bigger and better the regimental band they were able to employ. The basic plan for a British regimental band was similar to the German *Harmonie*, after which it was modelled: a core of six to eight wind instruments—pairs of oboes and/or clarinets, bassoons, and horns—to which drums and percussion, and occasionally other wind instruments, were added. British army regulations in the 19th century permitted one soldier in each company to be trained as a musician; these men formed the regimental drum corps, which consisted of fifers, drummers, and buglers—a total of a dozen or so musicians, depending on the size of the regiment. Thus the regimental band members were professional musicians in the employ of the officers, while the drum corps consisted of career military men with musical training.

British regimental bands provided some of the earliest professional music-making heard in Canada. In addition to their military assignments, regimental musicians often played in public concerts, theatrical events, balls, and other civilian entertainments, either alone or as part of an ensemble with



Fort York's Drum Major Baknel Macz is flanked by fifers Jaime Reford (l) and Graeme Sylvia (r). (Credit: Richard Lautens, Toronto Star)

town musicians. When a British regiment's tour of duty in Canada ended, band members often decided to stay on here rather than relocate with their regiment. Some of these musicians were active in organizing and training the first Canadian military bands, while others integrated into civilian musical life. Indeed, during the period before Confederation, it is likely that the majority of professional musicians active in Canada were former British military bandmen who elected to stay here rather than return to Britain.

British band musicians were active in Fort York from the time of its founding in 1793. Elizabeth Simcoe notes in her diary that when her husband and family set sail from Newark (Niagara-on-the-Lake) on 29 July 1793 to take up residence there, the regimental band was playing on board the ship. Even an al fresco dinner could be accompanied by band music, as Mrs. Simcoe noted in a diary entry in 1796: "We dined in the woods on Major Shanks' farm lot where an arbour of branches of hemlock was prepared, a band of music stationed near." That

diary entry is dated February 19th; presumably the musicians were playing with their gloves on!

An idea of the scale of investment which a regimental band entailed can be gleaned from the tragic fate of the *Nais* (also known as the *Aeneas*). This was a troopship that set sail from Britain to Canada in 1805 with a contingent from the 100th Foot, a regiment of 900 soldiers which had been raised in Ireland the year before. The *Nais* was wrecked off the coast of Newfoundland on October 23rd; all but seven of those on board perished. A report by John Murray, Lieut.-Colonel of the 100th, notes: “[all of] the Instruments were lost in the unfortunate Shipwreck of the *Nais* Transport; [we] sustained the loss of one hundred and eighty Pounds, the amount of the Musical Instruments Maker’s Bill.” The funds which the 100th Regiment had invested in purchasing its musical instruments in 1805 would be roughly equivalent to £10,000 in today’s currency.

In addition to lifting the spirits, military music also solemnized important occasions. One notable example of this occurred on 16 October 1812 at Fort George (Niagara-on-the-Lake), during the funeral of Major General Isaac Brock and Lieut.-Colonel John Macdonell. According to a report in the *York Gazette* (24 Oct. 1812, p. 3), the funeral cortege was accompanied by the band of the 41st Regiment, as well as “Drums covered with Black Cloth and Muffled.”

Reports found in letters, newspapers, diaries, and other documents allow us to trace regimental band activity in York/Toronto. A preliminary chronological list has been compiled of notices of public musical activities by bands of the following regiments garrisoned in Fort York (dates in brackets are the date of the document): the 76th (Mar. 1825); 79th (Feb. 1832); 66th (Dec. 1833); 15th (Jan. 1836); 93rd Highlanders (Aug. 1841); 82nd (Sept. 1844); 81st (Feb. Apr. June 1847); Rifle Brigade (Aug. 1847, June, July 1848, July, Oct. 1849); 71st (May, June 1851, Jan. 1852); 30th (Aug. Dec. 1861); 17th (Aug. 1866); 13th Hussars (Oct. 1866, Aug. 1868); and 29th (Sept. 1868). From this preliminary list, it seems likely that every regiment stationed at Fort York had its own band and that most, if not all, of these bands also entertained the civilian population on occasion.

There is a wealth of information waiting to be uncovered here—enough for a good sized book or dissertation. In the space of this short article, I can only mention a few of the notable regimental bands and bandmasters that were stationed at Fort York.

The Crozier brothers were two British military bandmasters active at the fort in the 1840s. St. George Baron le Poer Crozier was born in England of Scottish-Irish parentage, and arrived as a military musician in Upper Canada at the

time of the 1837 Rebellion. He served as bandmaster of the 93rd Highlanders Regiment, stationed at Fort York from 1838 to 1844. In the summertime of 1841 he led them in weekly concerts in the grounds of Government House. In addition to his activities as a bandmaster and pianist, he was also a composer and arranger. Crozier married a Canadian and was one of those British military musicians who ended up settling here; he moved in the early 1860s to Belleville, where he continued to work as a professional musician until his death in 1892.

His brother, Thomas Charles Crozier, was the bandmaster of the 81st Regiment of Foot, which served at Fort York from 1846 to 1847. T.C. Crozier continued the practice of giving weekly outdoor concerts by the regimental band during the summertime. According to the lawyer and businessman Larratt William Smith, the 81st Regimental Band “is a famous one & about one of the best in the service; Crozier the Band Master is a splendid musician & has written some exceedingly popular Polkas” (*Young Mr. Smith in Canada*, ed. Mary Larratt Smith [Toronto: University of Toronto Press, 1980]: 113). T.C. Crozier also settled in Belleville later in life.

Incidentally, St. George Baron le Poer Crozier is not to be confused with his exact contemporary Baron [Rudolph] de Fleur, a pianist and composer who was also active in Toronto in the 1840s and on occasion was heard in concert with regimental bands. Baron de Fleur led a colourful life in the grand Romantic era style. He was either a German aristocrat, or an Irishman posing as one (the newspaper accounts vary). He too married a Canadian, and his adventures took him across Canada (Toronto, Montreal, Halifax, Prince Edward Island)

and the USA, as well as to Russia (he claimed to have been “Pianist and Inspector General of Military Music to His Majesty the Emperor of Russia”), Guyana, and Bermuda.

German musicians were often recruited for service in British military bands. One of the most notable to serve in Canada was the violinist, clarinetist, and bandmaster Henry Schallehn. He was bandmaster of the Rifle Brigade Band, which was stationed at Halifax from 1842 to 1846 before replacing T.C. Crozier’s 81st Regiment Band at Fort York in 1847. A report in the *Globe* (18 August 1847) stated “The [Rifle Brigade] band, we understand, is a very fine one, the master [Schallehn] being an excellent musician, and having been attached to the Regiment for many years, this will make us less regret the parting with Mr. Crozier and the band of the 81st, who so often delighted Torontonians with their music.” According to reports in Halifax newspapers, Schallehn had conducted orchestras for balls given by Queen Victoria at Buckingham Palace. After his service in Canada, he conducted the Crystal Palace Band in London in 1854. One of the most eminent



Henry Schallehn, Bandmaster of the Rifle Brigade Band at Fort York from 1847 to 1850. (Credit: By kind permission of the Royal Military School of Music, Twickenham, UK.)

military musicians in Britain during the 19th century, he later helped to found the Royal Military School of Music at Kneller Hall, and was the school's first director from 1857 to 1859. Like the Croziers, he composed polkas and other short dance pieces. Two of his brothers, Ferdinand and Theodore C. Schallehn, were professional musicians; Theodore was also active in Toronto musical circles in the 1840s.

One of the oldest and most famous of all Canadian bands, the Queen's Own Rifles Band of Toronto, was founded by the British military musician Adam Maul in 1862, two years after the militia unit itself was founded. By the late 19th century, Canadian military bands were coming to the fore, often founded and conducted by British musicians. Among the many bandmasters of the QOR Band over the years was John Bayley, a British military musician who led the band from 1879 to 1901. During Bayley's years with the band, a regular soloist was the eminent cornet player Herbert L. Clarke. In

his memoirs, Clarke left a picture of Bayley which could serve for many of the British military musicians who served in Toronto over the course of the 19th century: "a finished musician of high order; he was a remarkable organist and one of the best clarinetists I have ever heard in my life."

The versatility and high standards of these British military musicians exercised a defining influence on Canadian music during the 19th century. And as illustrated by the case of the QOR Band, which continues to flourish and celebrated its 150th anniversary in April 2010, that influence has been a long lasting one.

Professor Robin Elliott is the Jean A. Chalmers Chair of Canadian Music and Associate Dean at the Faculty of Music, University of Toronto.

Jane Jacobs Chairs in Victoria Memorial Square

by Scott James

The Friends of Fort York have been following the story of the restoration of Victoria Memorial Square, location of the first garrison cemetery and part of the Fort York National Historic Site, since the Wellington Place Neighbourhood Association (WPNA) initiated the project in 2001.

Jane Jacobs was an early supporter of the community's efforts to restore the Square and in 2002 provided WPNA with an encouraging message. It always seemed that this was an appropriate setting for a memorial in her honour.

Now that the project has been completed, we are grateful to Jane's friends Eti and Ken Greenberg for having arranged for the City to acquire and install in the park a pair of simple and beautiful chairs. Designed by Montse Periel and Marius Quintana, they are produced by Escofet, a company in Barcelona renowned for its elegant and well-made street and park furniture. Escofet has generously agreed to donate the chairs in Jane's memory and Ken and Eti have equally generously undertaken to be responsible for all other expenses. Netami Stuart of the Parks, Forestry and Recreation Department, pleased to have something in Toronto by Escofet, is coordinating the quotation.

The chairs are inscribed with Jane's 2002 text, as follows:

"With gratitude to the Wellington Place Neighbourhood Association: Victoria Memorial Square will be an urban jewel, rescued from a wasteland of neglect and forgetfulness. It beautifully ties the city's earliest roots into a living, caring, revitalized community. The whole city is made richer by this enlightened act of stewardship."

In keeping with what we believe would be Jane's approach, the installation is simple and direct—a quiet and contemplative



On hand for the dedication of the chairs honouring Jane Jacobs are (l, to r.) Jim Jacobs (her son), Ken and Eti Greenberg, and Councillor Adam Vaughan. (Credit: City of Toronto staff photographer)

place to sit and watch the life of the Square and reflect on her words and her presence in our city. The location selected for the chairs is in the southwest corner of the park under the tree canopy and outside the cemetery.

An event was held in the park on 20 September 2011 to unveil the tribute to Jane.

Scott James is Secretary, Wellington Place Neighbourhood Association.

The War of 1812 on PBS

by Kevin Plummer



American Regulars in their greatcoats prepare for a winter skirmish. (Credit: PBS and WNET, Buffalo/Toronto, and Florentine/Hott Productions with WETA, Washington D.C.)

The War of 1812, a new full-length documentary produced by Buffalo's PBS affiliate (WNET), will air at 9 p.m. on 10 October 2011. The filmmakers, Lawrence Hott and Diane Garey—who have two Oscars, two Emmys, a Peabody Award, and dozens of other awards and citations between them—have set out to provide a fair and balanced treatment of a war that is usually seen through a misty lens of national bias.

The resulting documentary provides a well-rounded view of the war and age by utilizing talking-head commentary from a diverse range of American, Canadian, British, and First Nations historians to provide multiple perspectives on the precursors of war and internal political debates, blundering military campaigns on land and sea, and the long-term cultural consequences of the conflict.

Among these interviewed experts is Peter Twist of Military Heritage (the military uniform and supply company), a veteran of a number of film projects undertaken on both sides of the border, and a former director of the Friends of Fort York. He spoke to *Fife and Drum* about his involvement with *The War of 1812*.

In addition to his onscreen commentary, Twist also acted as Production Designer. He was on set for each day of filming to advise about period costume, military behaviour, and any other expertise the filmmakers required.

Save for naval scenes, the documentary was filmed almost entirely in Canada at Upper Canada Village and Westfield Village in Rockton. In addition to local Ontario military re-enactment groups, about twenty Americans from as far away as Texas (already in Morrisburg for a major re-enactor event) were cast to stage military battles for the film. Far from the sweeping battlefield view of a Hollywood film, *The War*

of 1812 treats battles impressionistically—emphasizing small details and close-ups.

Twist has also worked as historical and technical advisor for the *Pirates of the Caribbean* movies, where actors need to be trained in period military techniques, and filmed scenes require a good deal of hands-on coordination. In contrast, the documentary's re-enactment enthusiasts, most of whom arrived with their own US and British uniforms and props, were already well-drilled and knowledgeable in the subject matter. On set, Twist told us, he was able to give orders like an actual military commander and see them executed faithfully for the camera with minimal direction.

Compared to a Hollywood blockbuster—where each member of an enormous crew is highly specialized—Twist also noted that the smaller scale of *The War of 1812*, with a crew of fewer than a dozen, allowed a great deal of personal input into, and impact on, the finished product.

Beyond this examination of the military tactics, the documentary personalizes the campaigns with recitations of excerpts from letters from well-known military leaders, unfamiliar common soldiers, and women who were eyewitness to events. While Châteauguay and Crysler's Farm loom large in the documentary's narrative as crucial Canadian battles, the burning of York merits only brief mention. Twist explained that the de-emphasis on York is common in 1812 documentaries because the event had minimal impact on the overall war. But the film does make the case that the burning of York and Newark (and the retaliatory burning of American towns by the British) were early instances where the scope of warfare expanded to target a civilian populace. There was sometimes a fine line, the film argues, between victory and atrocities.

Striving for a fair and balanced approach, the filmmakers ensure that single events are seen from multiple perspectives. For example, First Lady Dolley Madison's experience when abandoned by her honour guard as British troops marched towards Washington is counterbalanced by discussion of the public outrage in London newspapers that British soldiers had burned down the White House.

The War of 1812 also strives to deconstruct the war's progeny of nationalist mythology. The filmmakers examine how events and personages have grown into foundational narratives and heroes in Canada and the United States, as historical facts have evolved into popular memory. An explanation of Andrew Jackson's victory at New Orleans, for example, prompts a fact-checking of Johnny Horton's hit country song, "The Battle of New Orleans."

The documentary, then, is not just about what actually happened in the war but also about how Canadians, Americans, the British, and First Nations have each remembered and forgotten it.

Kevin Plummer is Associate Editor of Fife and Drum.

In Review: A Matter of Honour: The Life, Campaigns and Generalship of Isaac Brock

Jonathon Riley. *A Matter of Honour: The Life, Campaigns and Generalship of Isaac Brock*. London: Frontline Books / Montreal: Robin Brass Studio, 2011. 336 pages, \$24.95

by Darrell Bricker

While an avid reader of military history and biography, I can't claim to be an expert in either. My academic background is in political science. And, as far as my military experience is concerned, I've served one year as Honorary Colonel of the Queen's York Rangers (1st American Regiment). While an enormous honour, serving in this role gives me only the most vicarious exposure to the life of a soldier.

This is all to say that the perspective I bring to the present assignment is that of an interested layman. Nothing more.

So, what does an interested layman typically find in a military biography or history? Too often a mind-numbing recitation of names, dates, troop movements, and military jargon, or, a hagiography that burnishes the reputation of some author's long dead ancestor or personal idol. The welcome exception is a book like John Keegan's *Face of Battle* which objectively informs, tells stories about real people, and always keeps the reader in the game.

Given my trepidation, what a pleasure it was to be treated to General Jonathon Riley's most interesting and entertaining book about the life and times of General Sir Isaac Brock, the "Saviour of Upper Canada." Riley is a lucid and gifted writer who knows how to both inform and tell a story.

Nonetheless, the author's impressive military credentials (Lieutenant-General British Army, Deputy Commander of ISAF in Afghanistan, several other important international command assignments, and currently Director-General and Master of the Armouries at the Tower of London) set me up for a very different book. As did Donald Graves's claim in the foreword that this is a book by a general about a general. Frankly, I was prepared to be bored stiff. To the contrary, the Brock that emerges through Riley's skilled story telling is a flesh and blood human being with a range of human strengths and weaknesses, operating in a very real and flawed world.

Riley starts the story of Brock's life on the Channel Island of Guernsey, where he was born and initially educated. Brock was a "boy's boy," physically intimidating (6'2", well built, and

of broad proportions), and an able athlete and outdoorsman. However, Brock was more gentle giant than barroom bruiser or bully. He exuded a quiet confidence and was a natural leader from an early age. Young Isaac followed his older brother John into military service when an ensign's commission was purchased for him in the 8th (The King's) Regiment of Foot in the winter of 1784.

The army that the younger Brock joined at fifteen was a service in decline. England had just lost its American colonies, and its Army suffered from poor pay, irrational bureaucracy and politics, brutal discipline, and the flight of many trained soldiers. Riley's review of these challenges, as well as the broader political issues of contemporary England, provides important context on the life experience and learning that shaped Brock's values, as well as his motivations. Indeed, when combined with Brock's military service in the Canadas, Barbados, Jamaica, the Netherlands, and Denmark, his family circumstances (such as the failure of his brother's bank), and his involvement with the Freemasons, you get an understanding of what drove Brock's "matter of honour."

While the story of Brock's life on its own is a worthy tale, it is the contextual material that Riley serves up that really makes this a biography worth reading. Let's face it, while important to Canada, General Brock was no Wellington. Brock was fighting small unit engagements against opponents of the calibre of General Hull at Detroit. Wellington was commanding tens of thousands of troops and facing the world's greatest military genius, Napoleon. Put another way, Queenston Heights was no Waterloo.

But, both Brock and Wellington operated within exactly the same

institutional context—the contemporary British Army. And, this book is as much a story about that institution, its heritage and challenges, as it is a biography of Brock.

What Riley also rewards the reader with is an excellent review of contemporary British colonial administration. Understanding that any communication between "head office" (London) and the colonies took months, explains why those in charge were either torturously slow in making decisions, or out of step with current events. In today's world of Twitter and instant messaging, it is hard to understand why it would have taken weeks for the combatants in the War of 1812 to even know that they were at war.

While Brock was an accomplished soldier by the time he reached Canada, his story really takes off when he arrives in the New World in 1802. Brock was an obedient soldier and went where he was ordered to go, but it's clear that he pined to



Isaac Brock's portrait by Gerrit Schipper is the only one known to have been painted while he was alive. (Courtesy of Guernsey Museums & Galleries, The States of Guernsey)

win glory with Wellington on the Peninsula, instead of dealing with the second-rate cast and crew he found in the colonial backwater of the “Canadas.” This is where Riley’s outsider perspective proves especially useful. He does a first-rate job of reflecting how a foreigner like Brock must have felt in early 19th-century Canada (crippling and unfathomable distances and weather, the wonder and mystery of the Native Peoples, European outcasts trying to create a bourgeois “society” in Quebec and the new Upper Canada). Frankly, I wonder if a Canadian author would have been able to capture and communicate these observations and feelings as well and as objectively as Riley does.

The next decade of Brock’s life was essentially preparation for his year of glory, 1812. And, this is where Riley’s unique perspective again proves useful. This time it’s the insights that General Riley learned from serving in theatres of operation where the challenge was winning the hearts and minds of indigenous populations, and defeating local insurgents. In Brock’s case this involved building relationships with local Aboriginal tribes as well as with “loyalists” in Upper Canada. Keep in mind that the Loyalists were all former residents of the new United States and likely had as much in common with their Republican brethren south of the border, as they did with the colonial administration in Quebec. While there were many who sided with the King against the rebels, just as many came to Canada for cheap land and lower taxes. In other words, they were just as likely to be economic opportunists as they were to be true loyalists, and just as likely to flock to the stars and bars as they were to the Crown.

During this decade Brock developed both the plan and the essential resources that led to the string of victories against the American invaders in the first phase of the war. This included strengthening relationships with the Native Peoples, building a local militia, deploying British regulars where they would do the most good (at choke points on the main water routes), and developing a Great Lakes naval capability to deliver his miniscule land forces when and where they were needed. Much of this required Brock to ignore the directions of colonial administrators in Quebec who firmly believed that the best strategy would be to abandon Upper Canada if the United States attacked. This is when the poor communications and difficult travel worked to Brock’s advantage.

When war does come, we get to see what an inspired and effective battlefield commander he really was. Brock, brave and aggressive to a fault, up against the timid and fickle Hull, won easily at Detroit where he used a combined force of regulars, militia, and Natives to defeat a superior force that had the benefit of both greater numbers and significant fortifications. And, he basically did it with a bluff. Riley’s writing here is first-rate, hard to put down. There’s enough detail and description to please the military history expert, and enough drama and humanity to keep it interesting for the lay reader.

The last section of the book is about the Battle of Queenston Heights and the death of Brock. Again, Riley provides a cracking narrative of the battle that gives all the important facts

and perspectives (including from the American side). But, the real purpose of this section is to explain (to paraphrase Riley) why Brock felt it necessary to die doing the work of a captain (leading a platoon on a nearly suicidal frontal assault against an enemy that had the benefit of cover). To Riley, it was simply “a matter of honour.” Yes, it was also the result of Brock’s impulsiveness, but Brock was truly a product of a military system that regularly saw generals succumbing under similar circumstances (five British generals were killed in action or died of wounds in 1812 alone).

So, in the end, in spite of the extraordinary achievements and tragic death of Brock, Riley’s conclusion is that he was just doing what he was programmed to do. Yes, he may have done it better than many, and the results of his actions had a profound impact on our country, but Brock was only doing his duty, as any of the best British generals would.

There are only two shortcomings in this excellent book. First, there isn’t a lot about “Brock the man” here. You get some observations about Brock’s human frailties—his ambition, his impetuosity, but not much beyond that. But, given that the contemporary record for Brock is thin, it is reasonable that Riley’s portrayal lacks some depth and dimensionality. This is not the fault of the author who can only work with what he has. And, thankfully, Riley doesn’t follow the fashion of putting his subject on the couch and attempting psychoanalysis from a distance.

The second is more an editorial note than a flaw. Riley’s use of footnotes about relatively minor characters throughout the book is excessive and distracting, especially the ones that communicate only basic or tangential information. It is almost as if Riley felt a need to share all of his research, relevant or not. Since it’s an editor’s job to restrain an author, I don’t blame Riley for this.

To conclude, I would recommend this book unreservedly to anyone interested in the history of the War of 1812. But, I would also recommend it to anyone interested in a unique and worthwhile perspective on either the British military at the turn of the 19th century, or colonial administration (Canada or otherwise) of the same time period. This excellent book would be a fine addition to your library.

Darrell Bricker Ph.D. is the author of four bestselling books on Canadian public opinion (his latest is Canuckology, Harper Collins, 2010); the CEO of Ipsos Public Affairs, the world’s largest public opinion research firm; and the Honorary Colonel of the Queen’s York Rangers, the regiment that built and defended Fort York and Upper Canada.

Lieut.-General Jonathon Riley is travelling in Canada in October. We are honoured to have him as our guest at our Mess Dinner on October 13, the 199th anniversary of the death of Brock at Queenston. While we have not imposed by asking him to speak, ample opportunity will exist to meet him and talk informally. He will be joined at the Dinner by his hosts in Canada, Donald and Dianne Graves, both eminent historians of the War of 1812 period.

Simcoe and Emancipation Days Celebrated Jointly at the Fort

This year for the second time since The Honourable David C. Onley became Ontario's 28th Lieutenant-Governor in 2007, he marked Simcoe Day at Fort York. In Toronto the holiday carries the name of John Graves Simcoe, the city's founder and Onley's predecessor as the province's first lieutenant-governor. Elsewhere in Ontario it is sometimes called Civic Holiday. In 2011 the date, August 2, almost coincided with Emancipation Day, which is always on August 1, so both celebrations were combined at Fort York.

Emancipation Day recalls the day in 1834 when the Slavery Abolition Act came into force, ending involuntary servitude in the British Empire. It is observed extensively throughout the former British colonies in the West Indies. Interestingly, forty years earlier Simcoe had a personal and far-sighted role in abolishing slavery in Ontario. In 1793 he threw his influence behind the introduction in the provincial parliament of *An Act to prevent the further introduction of Slaves and to limit the term of contracts for servitude within this Province*. While it was watered down in passage, and blunted by later legislation, it did succeed in stopping slaves from being brought to Upper Canada and made sure that any children born into slavery would be given their freedom at age 25.

Joining Lieutenant-Governor Onley and an estimated 1500 spectators were Dr. Rosemary Sadlier, president of the Ontario Black History Society, Senator Don Meredith, Councillor Michael Thompson (Toronto-Ward 37), and David O'Hara, administrator at Fort York. After a vice-regal review of troops



Dr. Rosemary Sadlier and Sen. Don Meredith flank Lieutenant-Governor David Onley at the August 2 celebrations at Fort York. (Credit: Nick Wons)

from the Queen's York Rangers, Fort York Guard, and visiting squads from Fort George and Fort Erie, the dignitaries made brief remarks that were followed by demonstrations of military drills and cannon-firings.

The events and spirit of the occasion were captured in a stunning series of images by the *Star's* staff photojournalist Richard Lautens. A slide show of it can be seen here: <http://photogallery.thestar.com/1033328>

Follow Fort York on Facebook and Twitter

In case you hadn't noticed, it just got a lot easier to follow what's going on at Fort York. Now, besides listings of events at <http://www.fortyork.ca> and in this newsletter, you can tweet with us at <http://www.twitter.com/fortyork>. Or exchange tips, ask questions, and share interests on Facebook at <http://www.facebook.com/fortyork>. Just use the handy icons that will appear henceforth on our website and the front page of *Fife & Drum*.



These social media sites are fueled with facts, pictures, and other interesting stuff by the staff at Fort York and by the Friends of Fort York. Seamless, co-operative, and fully supportive of Toronto's birthplace, now 218 years strong! Established by Lieutenant-Governor John Graves Simcoe in 1793, Fort York was attacked by the Americans on 27 April 1813 and burned to the ground. Rebuilt in 1814-16, it contains seven of the city's oldest buildings today. Visitors can watch drills by the Guard, sample 19th-century cooking in our kitchens, listen to a lecture, attend concerts, and much more.

In 2012-14 the Fort York National Historic Site will be action-central for commemorations of the single most important day in Toronto's history.

News From

The Birthplace of Toronto

Contributions from the Staff at the Fort

Administrator's Report

by David O'Hara, Site Administrator

Although much of our recent work has focused on the Visitor Centre and related projects, we have advanced several of the landscape rehabilitation and restoration projects that have been identified as a critical part of overall site planning for many years. We can report that the firm du Toit Allsopp Hillier (DTAH) has recently been retained to undertake the landscape restoration and design for the Garrison Common. DTAH, an award-winning, multi-discipline firm providing services in Landscape Architecture, Urban Design, and Architecture, have participated in the protection and interpretation of Fort York and its neighbourhood for many years.

Working with DTAH we will develop a revised master plan for the entire 43-acre site at a schematic level before zooming in to take a detailed look at the west end of the national historic site and the Garrison Common in particular. In their proposal, DTAH noted: "Our approach to the rehabilitation of Garrison Common combines enthusiasm for what can be done with great concern for what must be protected and conserved. While a renewed Garrison Common will serve new uses and integrate the Visitor Centre and the bridge into a coherent composition, our work will apply the cascading principles of the Standards and Guidelines for the Conservation of Historic Sites with protection, restoration and interpretation as the highest priority. With deference to the heritage attributes and character defining elements of the site, our design will combine creativity and imagination with modesty and restraint." Work will include the implementation of a first phase of improvements on the Common, which will cover the removal of the tree nursery and initial landscaping required to accommodate some of the programming related to the War of 1812 Bicentennial in 2012 -13. The installation of new way-finding and interpretive signs across the national historic site will also be undertaken as component projects are rolled out over the next two years.

At the east end of the national historic site, it is expected that a call for proposals for the design of the lands to the east of the Bathurst Street bridge will be issued by the end of the year, and construction of June Callwood Park, to the south of Fort York, is expected to be nearing completion by the end of 2012. After negotiating back and forth on several occasions over the past century, we are pleased to report that recent efforts to transfer the title of Victoria Memorial Square from the Federal government to the City of Toronto



The view east from Strachan Avenue to the fort will improve with changes proposed under the Landscape Master Plan and the removal of the tree nursery. (Credit: Peter Fletcher Smith, dTAH)

were successful and the site became city-owned this past July. This transfer is significant in that the two-acre square was the last remaining portion of the original 1100-acre Garrison Reserve to be owned by the Crown. The success of this recent push was due in large part to the efforts of the Friends of Fort York.

Our Top Five Bestselling Books

With more than 125 different titles, the Canteen or museum store at Fort York has by far the city's best choice of books on the War of 1812 and military history.

Currently our top five bestsellers are:

- 1) *Mrs. Simcoe's Diary*, introduced by Mary Quayle Innis (Dundurn)
- 2) *Historic Fort York, 1793-1993*, by Carl Benn, introduced by Henry N.R. Jackman (Dundurn)
- 3) *The War of 1812*, by Carl Benn (Osprey)
- 4) *The Civil War of 1812*, by Alan Taylor (Knopf)
- 5) *Capital in Flames: The American Attack on York, 1813*, by Robert Malcomson (Robin Brass Studio)

With the 200th anniversary of the War of 1812 coming up shortly, now is the time to drop by the Canteen and pick up some timely reading. Members of the Friends of Fort York who show a membership card receive a 10% discount on all Canteen purchases.

Archaeology Everywhere

by David Spittal

Since 1987, the ongoing restoration program at Fort York has included extensive archaeological investigations in every part of the fort, including the interior of each building. This twenty-five year program has identified scores of buried historic features, recovered 275,000 artifacts, and generated numerous reports. Because of this archaeology the loss of information that could have occurred as a result of potentially damaging restoration activities has been reduced and the history of the fort is much better understood.

The Ontario Heritage Act together with its *Standards and Guidelines for Archaeologists* defines stages of research necessary to investigate and mitigate the conflict between development and archaeological sites. Most of the recent archaeology done in the Fort York area was preceded by Stage 1 reports which examined the history of the area in advance of development to determine the potential for buried remains. In many areas, Stage 2 investigative field work was recommended to assess the actual remains that were preserved in the ground. More intense Stage 3 and Stage 4 excavations to precisely define the archaeology or to excavate and document it have also been undertaken in advance of construction activities

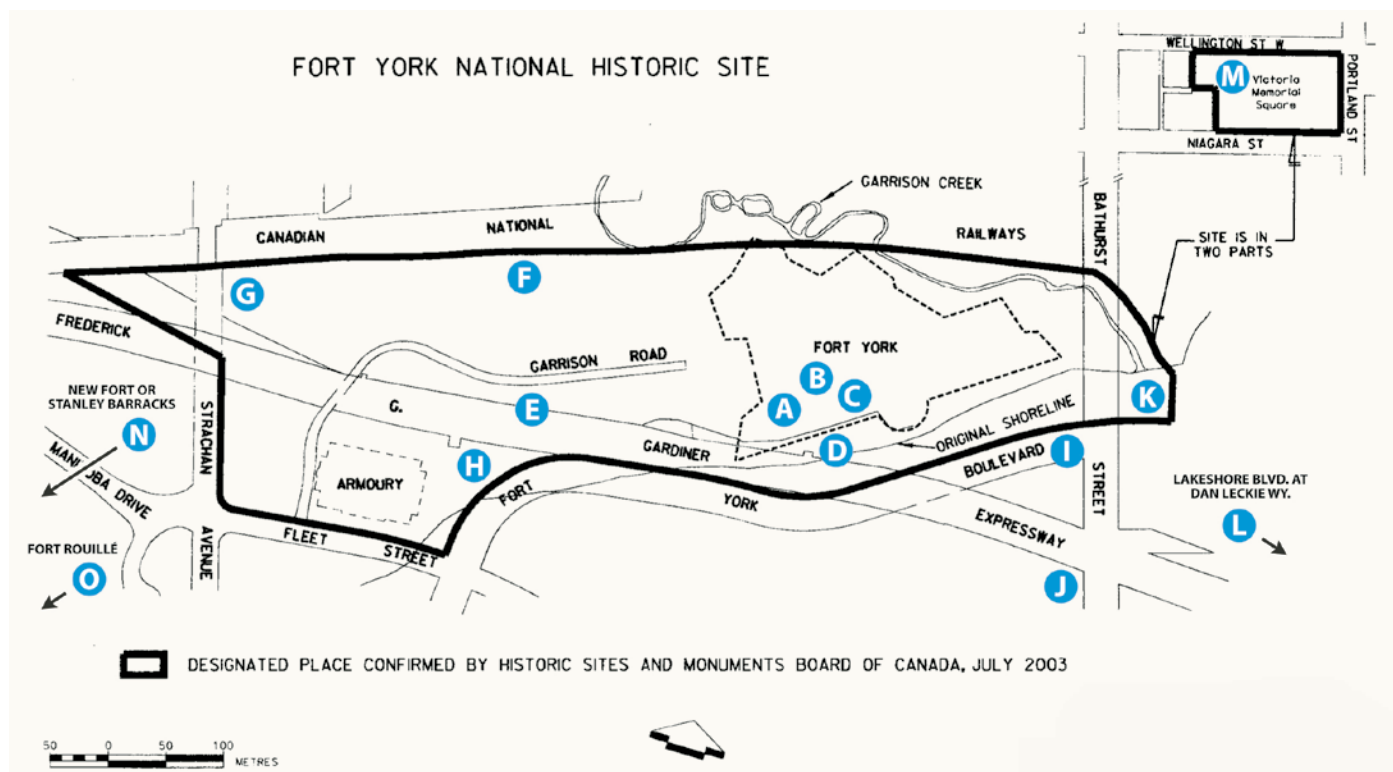
Work directly related to the restoration and rehabilitation of the buildings and landscape at the fort continues as it is required. In 2009, for example, the South Room of the South

Soldiers' Barracks (A) was partially excavated in advance of reconstruction and restoration. Deep stratigraphic deposits were uncovered and interesting domestic and military artifacts were collected. These include a beautiful uniform button of an officer of the 89th Regiment of Foot which served at York in the War of 1812 (see *Fife and Drum*, August 2009, pp 1-2). And just this fall, a small excavation in the ditch of the Stone Magazine (B) investigated the area of a new drain before it is installed adjacent to the building.

Also in 2011, archaeology inside Fort York on the South Parade Ground (C) saw excavations aimed at uncovering remains of the Lieutenant-Governor's House completed. This work was recorded for a film production celebrating the anniversary of the War of 1812. Test trenching on the south Rampart in the area where the Grand Magazine (D) was thought to have been located took place at the same time.

While restoration continues, and with it archaeology, planning for the construction of the new Visitor Centre (E) west of the fort proper has included much more extensive archaeological work.

In 2009, both geophysical testing using ground penetrating radar and Stage 2 archaeological test trenching in the area of the proposed building were completed. Significant buried remains recorded there include wooden piles for military stores buildings, an extensive post-1868 engineered surface of stone, a brick footing for a military store office, a cistern, ceramic drain pipes, and old surfaces of the Garrison Road.



Because there was so much evidence of important, well preserved archaeological deposits in this area, the location of the Visitor Centre building was shifted to the west in order to avoid destroying these remains during construction. Further Stage 4 excavations were also recommended and in 2010 and 2011, the area of the new building east of the present Fort York entrance drive was systematically excavated.

Regularly spaced wooden piles that supported framed buildings, telegraph pole bases, and 80,000 artifacts were found. Most significant among the artifacts are several twisted copper barrel hoops. These hoops are from barrels of gunpowder that were stored in the Grand Magazine of Fort York. When the magazine was blown up by the British during the American attack in April of 1813 the hoops were blasted into the air and scattered across the land west of the fort. These Stage 4 excavations have helped to identify and define the actual War of 1812 battlefield.

While the Visitor Centre is under construction, areas not already subjected to excavation will be monitored by archaeologists.

Another major project planned for the site was the proposed new Fort York Pedestrian and Cycling Bridge (F) that crossed the rail corridors from the north edge of the Garrison Common to a point south of Wellington Street (see *Fife and Drum*, July 2011, p 2).

At the south end of the bridge where an access ramp was to be built, Stage 2 testing took place in the Garrison Common just west of the Garrison Nursery. A grid of thirty-five test pits was opened and dug to subsoil. A few 20th-century artifacts were found but, more importantly, a small number of prehistoric Aboriginal artifacts was recovered. They consist of a small piece of chert, a notched stone, possibly a net sinker, and one undecorated ceramic pot sherd. The clay pot sherd is highly significant because no other Native ceramic fragments have been so far recovered from the Fort or any surrounding area. Together with a few other bits and pieces of Aboriginal material, this is growing evidence of the use of the Fort York area by First Nations groups.

Further Stage 2 testing occurred in the area of the Garrison Nursery in 2010. Deep deposits of fill were encountered and except for one area near the Garrison Road where a very deep deposit included early 19th-century refuse, there were no significant archaeological deposits found in the Nursery area.

Stage 2 archaeological testing was done at the north end of the proposed bridge in two parking lots south of Wellington Street. Test trenches opened here revealed only disturbed soil layers associated with the construction of the parking lots.

Additional testing was completed in September of 2010 in the Ordnance Street Triangle lands between the two railway corridors where the central pier of the bridge was to be built. Modern trash lying above sterile clay was recorded here and parts of a concrete wall and floor but no early historic or railway associated deposits were found.

To the west, the retaining wall of the Strachan Avenue Bridge was slated for improvement in 2006 so the westernmost part of the Garrison Common was archaeologically tested to make sure that no graves associated with the Old Military Burying Ground (G) (a.k.a. the Strachan Avenue Cemetery) extended as far west as the slope of Strachan Avenue. No graves or any other materials were found.

Also within the boundaries of Fort York National Historic Site a Stage 2 assessment of a small parking lot northeast of the Fort York Armoury (H) took place in 2001. The original shoreline of Lake Ontario, rarely encountered, was documented in this area.

In June of 2001, archaeological test trenching was undertaken just south of the South-East Bastion (I) of the fort in the area of the soon-to-be-built Fort York Boulevard. A stone and brick foundation wall, probably representing remains of the Grand Trunk Railway and a 19th-century wharf or pier jutting southwards into the harbour were recorded.

Because well preserved wooden remains of the Queen's Wharf (J) were seen in 2006 during excavation for a new condominium development in Block 7 at the northwest corner of Bathurst and Fleet Streets, archaeological investigations took place with the cooperation of the land developer. Extensive, intact remains of ten wooden cribs of the western extension of the Queen's Wharf were documented. A part of one of the cribs was removed and is currently on display outside the West Gate of Fort York.

Stage 2 archaeological field work was also conducted in 2006 on Block 36 (K) east of Bathurst Street, in an area to be redeveloped as public housing and park lands. At the same time, lands beneath the Bathurst Street Bridge east of the fort were test trenched in anticipation of the reconstruction of the bridge. Remains of structural features associated with the head of the Queen's Wharf and remains most likely associated with the cruciform-shaped Grand Trunk Railway engine house (1856) were documented. This work formed the basis of much more extensive Stage 4 archaeological work in 2011 when the entire Block 36 development area east of Bathurst Street was documented by archaeologists. Remains uncovered here include the east end of the GTR engine house, parts of the Queen's Wharf, the original shoreline, and the channelized Garrison Creek. Those lucky enough to have viewed this site from the Bathurst Street

Bridge saw one of the largest, most complex archaeological investigations ever undertaken in the City. All of the remains here are important parts of the history and development of the fort and surrounding area.

In 2008 during monitoring of construction activities on the lands at Lakeshore Blvd. and Dan Leckie Way (L), east of the former Loblaw warehouse at Lakeshore and Bathurst, the terminus of the east pierhead of the Wharf was documented

Other work includes geophysical and archaeological testing in 2008 of the property on the southwest corner of Queen and Portland Streets (east of where the Bathurst Street Barracks once stood); Stage 4 excavations of a residential property on King Street just east of Bathurst Street in 2011 (where regimental uniform buttons were found); and an assessment of 400 Wellington Street West (the site of the Commissariat Offices) in 2007. Geophysical survey, archaeological testing, and monitoring also occurred at Victoria Memorial Square (M) (part of the Fort York National Historic Site) in 2002, 2004, 2006, and 2008.

Slightly farther afield are the remains of the New Fort (1841), now known as Stanley Barracks (N), located in the grounds of the Canadian National Exhibition. Archaeology in advance of the construction of the National Trade Centre took place throughout this area in the 1990s. Several seasons of archaeology directly around the Stanley Barracks and major excavations in the area of the East

Range of Soldiers' Barracks in advance of proposed hotel development were conducted. Archaeological excavations of Fort Rouillé (1751) (O) west of the New Fort were also done in 1982-84.

The numerous archaeological investigations in the Fort York Neighbourhood have been undertaken because of the obvious significance of the fort itself but also because the City of Toronto has an Archaeological Master Plan. This tool identifies areas of archaeological significance so that Heritage Preservation Services in the City Planning Division can examine development plans to determine if new construction will have a negative impact on known or suspected archaeological resources in these areas. Many archaeological assessments have occurred as a condition of development.

Since the fort is surrounded by growth of all kinds the archaeological remains associated with the fort, known or suspected, are in constant danger of damage or destruction. The Fort York Neighbourhood has now become one of the most intensely studied areas of the City. Archaeology will continue and future development is unlikely to occur without consideration of what might be buried below the ground.

Director of Archaeology at the fort from 1995 to 2003, David Spittal is now a Senior Project Coordinator with the Cultural Assets unit, Toronto Culture.

Fort York Guard Reports In

by Ned Gallagher

The 2011 season has been a tremendous success for the Fort York Guard. The Guard expanded to twenty-eight members, and the Volunteer Program, under new Drum Major Baknel Macz, added six young drummers and fifers. Despite this size, the Guard competed in the Fort George Soldiers' Field Day Drill Competition as a single unit—and won! In addition, Patrick Jenish, a new Fort York Guard, stood first in the individual speed loading competition with a time of 12 seconds. A week later, the Guard marched in the Warriors' Day Parade at the CNE, an event with a competitive component that the Guard and Drums had won two years running. This year the Guard took the Re-enactor' Shield yet again.

It was also a year of great managerial success. Under the care and supervision of Joseph Gill, and with the counsel and hard work of Kevin Hebib, the Guard was able to equip the large staff with all the gear it needs. The Guard also



successfully managed a major leadership transformation. Baknel Macz assumed the role of Drum Major with both energy and ability, and Mark Riches reinforced his reputation as a strong manager and commander. With such excellent leadership, a solid group of returning staff, and new equipment, the Fort York Guard will be something to watch during the 2012 Bicentennial.

Ned Gallagher has served with the Fort York Guard for eleven years, most recently as its Sergeant-Major. Along the way he attended and graduated from Trent University.

2011 | Upcoming Events Historic Fort York

Compiled by Nawfal Sheikb

OCTOBER

Scotiabank Nuit Blanche Toronto, DLYT "SMILE" (Socially Motivated Interactive Lightscaping Environment): Presented by Dashing Collective (in collaboration with Aesthetec Studio)

Sat. October 1, 6:59 pm to sunrise

A lighting installation of intelligent and interactive water droplet-shaped hemispheres of light arranged in a honeycomb pattern. As the crowd moves freely through this environment, seemingly sentient volumes of light will follow individuals, intensifying, pulsating, and evolving as their interaction with the space and others within it changes.

Admission is free. For more information please visit <http://www.scotiabanknuitblanche.ca>

Scotiabank Nuit Blanche Toronto, Shed:
Presented by _iterative

Sat. October 1, 6:59 pm to sunrise

Our cities and homes are always changing, tearing themselves apart, evolving. What if there were a laboratory and incubation space where this idea could be experienced, explored, enjoyed? The audience is encouraged to move around, explore, be intrigued by, and enter the Shed. It is both an object in the landscape and experiential installation.

Admission is free. For more information please visit <http://www.scotiabanknuitblanche.ca>

Hearth Cooking Class
Sun. October 23, 11 am to 3 pm

Come to the Officers' Brick Barracks at Fort York National Historic Site and enjoy a day learning to cook in the historic Officers' Mess Kitchen. Cook over the open hearth fire using authentic tools and equipment. Learn about British cookbooks and food of the early 19th century. Recipe package and samples are included.

Space is limited to a maximum of eight participants, so sign up today. Admission: \$50 + tax. For more information and to register please call 416-392-6907 x 225.

**Parler Fort: Exploring Toronto's Past, Present, and Future
Canada Invaded on the Eve of Confederation**
Mon. October 24, 7:30 pm (doors open at 7)

The intertwined stories of the Fenian Invasion of Canada and the Battle of Ridgeway, in 1866, and Thomas D'Arcy McGee, journalist, poet and Father of Confederation. **Christopher Moore**, author of *1867: How the Fathers Made a Deal* (M & S) will discuss these events and personalities in conversation with **David A. Wilson**, author of the new biography *Thomas D'Arcy McGee* (McGill-Queen's University Press, volume 1: 2008, volume 2: 2011) and **Peter Vronsky**, author of *Ridgeway: The American Fenian Invasion and the 1866 Battle that Made Canada* (Penguin, 2011).

Admission \$8.85 + tax, Students admitted FREE

Fort York Ghost Walks
Fri. and Sat. October 28 and 29, 7:30 to 9:30 pm

Tour the grounds of Fort York at night, and hear stories about this national treasure and the history that surrounds it. From the haunted lighthouse to the bloody Battle of York, don't miss a great evening. This event is not recommended for children under 8 yrs of age. Complimentary refreshments.

Admission: \$12.50 + tax. For more information please call 416-392-9607.

NOVEMBER

Community Citizenship Ceremony: Presented by Citizenship and Immigration Canada, the Institute for Canadian Citizenship, Fort York's Volunteer Citizenship Committee, and Fort York National Historic Site

Thurs. November 10, 10 am to 12 noon

Community Citizenship Ceremonies are distinct because of the role local citizens play and an extended program that includes a roundtable discussion preceding the ceremony, guest speakers, music, and a reception following the oath.

FREE admission to the Fort.

Remembrance Day: Presented by City of Toronto – Fort York National Historic Site and the Toronto Municipal Chapter IODE (Imperial Order Daughters of the Empire)

Fri. November 11, 10:45 am

This is one of this City's most evocative Remembrance Day Services, held at the Strachan Avenue Military Cemetery on Garrison Common, west of Fort York.

FREE admission to the Fort.

**Parler Fort: Exploring Toronto's Past, Present, and Future
The Monarchy in Canada - Why?**

Mon. November 14, 7:30 pm (doors open at 7)

Arthur Bousfield and **Garry Toffoli**, co-authors of *Royal Tours 1786-2010* (Dundurn, 2010) will place the "Will and Kate" tour of 2011 in the context of those that preceded it, going back to 1786! **Nathan Tidridge** author of *Canada's Constitutional Monarchy* (Dundurn, 2011) believes there's a crisis in our understanding of the role the Crown plays in our government. He will make the case that the monarchy is a rich institution integral to our ideals of democracy and parliamentary government. Expect a lively discussion of the role of the monarchy in today's Canada.

Admission \$8.85 + tax, Students admitted FREE

DECEMBER

**Parler Fort: Exploring Toronto's Past, Present, and Future
Toronto: Built and Unbuilt**

Mon. December 12, 7:30 pm (doors open at 7)

What gets built in Toronto and what doesn't? Why? What are the results? Recent controversies over long-term transit and waterfront plans have made these questions more relevant than ever. Join author, critic, and journalist **John Bentley Mays** as he discusses "Toronto: Built and Unbuilt" with **Mark Osbaldeston**, author of *Unbuilt Toronto* and *Unbuilt Toronto 2* (Dundurn, 2008 and 2011) and **Phil Goodfellow**, co-author of *A Guidebook to Contemporary Architecture in Toronto* (Douglas & McIntyre, 2010).

Admission \$8.85 + tax, Students admitted FREE

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



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 **TORONTO Culture**
www.toronto.ca/culture



Regular admission to Fort York:
Adult: \$8.61, Senior (65+) & Youth (13 – 18 yrs.): \$4.31, Children: \$3.23,
Children (5 and under) FREE (all prices include HST, where applicable)