

Growing a Culture:  
An Artistic History of Ottawa

1850 – 1900

Lecture One

The role of culture, the arts. Talking to ourselves. What the hell is going on. In Ottawa the underlying theme is the landscape, including the water. The heart and the heartland.

World 1850.

Wordsworth dies, succeeded by Tennyson as Poet Laureate. James Fenimore Cooper dies. Emerson and Hawthorne writing. Public libraries act in England. Meville about to publish Moby Dick. Jenny Lind tours America, the 'singing nightingale". Corot – Courbet – Millais – Millet. Susannah Moodie, Roughing It In The Bush, 1852.

Ottawa 1850 : **Population 7,760 (two thirds Irish one third French)**

**A R T**

Kichesipirini "people of the great river" - largest

and most powerful group of Algonkin.

**1) Algonquin couple, 18th century, artist Philea Gagnon. Most traditional clothing was made of moose and deer hide. The most common clothing was the tunic, loincloth, leggings and moccasins. In winter, bearskins were widely used, especially for capes. For smaller garments such as hats and mittens, muskrat and beaver furs were chosen because of their impermeability. Clothing worn during ceremonies was often decorated with patterns made from porcupine quills, beads or shells. Some clothes were works of art whose designs were functional for several seasons. As for the large feathered headdress that American cinema has so often shown, this tradition is relatively recent (1800's). It was the Crows that adopted the practice first, the tradition spread to many other nations. However, feathers always had a symbolic importance to all nations; especially those of an eagle who could fly highest and is believed to be closer to the Great Spirit. The eagle feather was given to emphasize a remarkable event. Only the Chief could wear a large headdress and it was only worn during important ceremonies. Algonquin headdresses were much simpler than the long headdresses made of hundreds of feathers demonstrated by cinema. Warriors clung to**

**their hair a feather or two to demonstrate victory**

**2) William Commanda birchbark canoe. Peterborough museum. Home and the hunt. Or a circle of the seasons. Moon canoe built in Etching on winter bark.**

**3) Statuary. 'Anishinbe scout' Hamilton MacCarthy. Added 1918. Statue unveiled 1915, supposed to be in 1613. Money raised for scout in a bronze canoe so just kneeling in 1920s. Moved to Major,s Hill park.**

**4) The National Aboriginal Veterans Monument is a war monument in Ottawa, Ontario, Canada that commemorates the contributions of all Aboriginal peoples in war and peacekeeping operations from World War I to the present. The monument was designed by Lloyd Pinay, of the Peepeekisis First Nation in Saskatchewan, whose father took part in the D-Day assault in World War II. It was unveiled in Confederation Park by Adrienne Clarkson, then Governor General of Canada, on National Aboriginal Day, June 21, 2001.**

**Symbolism. The bronze monument sits atop a marble base, which was quarried in Shawinigan, Quebec. The sculptor, Lloyd Pinay, has said that "the major theme was that the reason for war is in all likelihood a desire for peace". The**

**monument depicts a golden eagle as the messenger between the Creator and man. The eagle or Thunderbird also symbolizes the Creator and embodies the spirit of the Aboriginal people. Below the eagle are four human figures, facing the four points of the compass and representing First Nations, Inuit and Métis. Pinay felt it was very important to incorporate female figures in the sculpture to acknowledge the role of women not only as nurses, but as those responsible for maintaining families while the men were away. The human figures hold not only weapons but also spiritual objects: an eagle feather fan and a peace pipe. There are four animal figures, one on each corner to act as spirit guides, each with a special attribute: a wolf (family values), a buffalo (tenacity), an elk (wariness) and a bear (healing powers)**

**4) Charles William Jeffries 1869-1951 Graphic Arts Club**

**5) Henry Francis Ainsley 1862**

**6) Raft Columbo heading for Quebec 1806. Frances Anne Hopkins.**

**7) Kreighoff Cornelius, 1858. Cornelius David Kriehoff (June 19, 1815 – April 8, 1872) was a Dutch-Canadian painter of the 19th century.**

**Krieghoff is most famous for his paintings of Canadian landscapes and Canadian life outdoors, which were sought-after in his own time as they are today. He is particularly famous for his winter scenes, some of which he painted in a number of variants (e.g. Running the Toll).**

**8) Colonel By Fifth's tavern late 1820s. Colonel By.**

**9) Looking down Barrack 's Hill William Bartlett Canadian Scenery Illustrated pub 1840 (1838 journey )**

**10) Locks on the rideau Thomas Burrows worked on canal Sapper found in attic in Detroit in 1907**

**11) Wright's mills 1823 Captain Henri Y Du Vernet, Royal Staff Corps**

**12) Mr Ford, sketch. View of Parliament from beechwood cemetery. 1880.**

**13) Stent and Laver 1859 Architects. Birds eye view of Ottawa.**

## **LITERATURE**

Ossian hall. Alexandre Christie, journalist and Andrew Wilson historian. Wilson library open to friends.

**Mechanics Institute. The Bytown Mechanics' Institute (BMI) was established in 1847. This first Mechanics' Institute was not long lived and closed two years later. The Bytown Mechanics' Institute and Athenaeum (BMIA) was official established January 29, 1853. The Bytown Mechanics' Institute differed from the newsrooms in that the founding fathers were not clerks or working class; they were employers and professionals. The social leaders of Bytown formed the BMI: Hon. Thomas McKay, George W. Baker, Horatio Blasdell, John Scott, William P Lett, John Bower Lewis and all resident clergymen. Lack of participation had several causes. First, the subscription fee of five shillings was likely too high for the majority of the area inhabitants. Second, it is unlikely that there were enough working men who could be attracted to such an organization. Lumber jacks were largely French speaking and used French language institutions. French Canadian membership, although sparse, stopped in 1849 after the Stony Monday Riot in September.**

**The stratification of Ottawa was both social and cultural. The BMIA had strong support from Robert Bell (Ottawa politician) the publisher of The Ottawa Citizen. As required, a declaration was sent to the Provincial Government requesting incorporation dated January 29, 1853. Fees were set at one pound**

**annually. Donations to the new BMIA included a recently shot heron, a hawk, a crow and a box of Indian stone implements. In 1856 the BMIA changed its name to the Ottawa Mechanics' Institute and Athenaeum to reflect the name change of the town. By February 28, 1855 the BMIA had 899 volumes, 33 newspapers and periodicals, and 850 natural specimens. It had a lecture in 1864 entitled *Conversazione, An evening of short popular essays.***

**Local francophone's formed their own similar organization *Institute canadien français d'Ottawa* in 1852. The institute was founded in 1852 by Joseph-Balsora Turgeon, a carriage maker turned politician. In fact, J.B. Turgeon was Bytown's first francophone mayor. He was also a champion of francophone rights and fought for students' rights to be educated in French. Also a supporter of the Temperance Movement, Turgeon proposed a motion in 1852 that six taverns were enough for Bytown – a town that already had 70! The *Institut canadien-français d'Ottawa* built this imposing stone structure for \$20,000 in 1876. The institute was founded to encourage the development of literature, arts and science among local French Canadians. It paid the tuition of young men at the College of Bytown (now the University of Ottawa) and founded Ottawa's first French-language newspaper, *le Progrès.***

**Her Majesty's Theatre. 112- 114**  
**Wellington Travelling troupe from New York complains about no proper theatre in 1854, had to perform at city hall. Merchants got together and raised money for theatre \$7000 opened Oct 4, 1856. Seated 1000. Bit shabby, tawdry etc. Presented Othello, performance by W.C. King, foremost Shakespearian actor of his time. Used skull from dummy that sat in local barber shop window, audience found this humorous. Stumbled along but had a brief heyday.**

First local theatre performance staged by the Bytown 15<sup>th</sup> regiment; February 6<sup>th</sup> and 7<sup>th</sup>, 1837. Soldiers calling themselves the Garrison Club. First play was The Village Lawyer, followed by The First Floor, Blue Devils, Haunted House and Lovers Quarrels in the first season. Raised 3 pounds 10 shillings and 5d and donated it to charity. Use of culture to shine up overworked and underpaid, also boredom factor in life. Business keeps us alive and art stops us from being bored to death.

## William Pitman Lett

"In the contemplation of those names and incidents, I have



often, recently, overlooked the fact that I now live in a City with nearly thirty thousand inhabitants, and that its name is Ottawa. It has, nevertheless, been to me a pleasant labor of love to walk in memory among the men and the habitations of bygone times.

Doubtless, of the inhabitants of dear old Bytown, there are some among the dead and others among the living, whose names may not be found in this little work. These broken links in the chain will be to me a source of regret. To the shades of the departed and to the ears of the living, whom I would not willingly have overlooked without. "A smile or a grasp of the hand passing on."

I shall only say, as an atonement for the unwitting lapses of an imperfect memory, in the language once used by a friend and countryman in my hearing, as he passed a very pretty girl: "Remember, my dear, that I do not pass you with my heart."

In '28, on Patrick's Day,  
At one p.m., there came this way  
From Richmond, in the dawn of spring,  
He who doth now the glories sing  
Of ancient Bytown, as 'twas then,  
A place of busy working men,  
Who handled barrows and pickaxes,  
Tamping irons and broadaxes,  
And paid no Corporation taxes;  
Who, without license onward carried  
All kinds of trade, but getting married;  
Stout, sinewy, and hardy chaps,

**Who'd take and pay back adverse raps,  
Nor ever think of such a thing  
As squaring off outside the ring,**  
Those little disagreements, which  
Make wearers of the long robe rich.  
Such were the men, and such alone,  
Who quarried the vast piles of stone,  
Those mighty, ponderous, cut-stone blocks,  
With which Mackay built up the Locks.  
The road wound round the Barrack Hill,  
By the old Graveyard, calm and still;  
It would have sounded snobbish, very,  
To call it then a Cemetery--  
Crossed the Canal below the Bridge,  
And then struck up the rising ridge  
On Rideau Street, where Stewart's Store  
Stood in the good old days of yore;  
There William Stewart flourished then,

The portly Colonel I behold  
Plainly as in the days of old,  
Conjured before me at this hour  
By memory's undying power;  
Seated upon, his great black steed  
Of stately form and noble breed.  
A man who knew not how to flinch--  
A British soldier every inch.  
Courteous alike to low and high  
A gentleman was Colonel By!  
And did I write of lines three score  
About him, I could say no more.  
Howard and Thompson then kept store  
Down by "the Creek," almost next door,  
George Patterson must claim a line  
Among the men of auld lang syne;  
A man of very ancient fame,

Who in old '27 came.

And now I'll close my roll of fame  
With a most well-remember'd name,  
A man of dignity supreme  
Rises to view in memory's dream,  
Ultra in Toryism's tariff,  
Was Simon Fraser, Carleton's Sheriff,  
Personified by the third vowel,  
Forerunner of W.F. Powell,  
A high and most important man

## **The Confederation Poets.**

### **ARCHIBALD LAMPMAN (1861-1899)**

Archibald Lampman is widely considered to be the finest of the Confederation group of poets whose early lives coincided with Canada's emergence into nationhood, and who were committed to the development of a distinctly national literature for Canada. Lampman was born in Morpeth, Ontario, the son of an Anglican minister. He attended Trinity College in Toronto, and received a degree in Classics in 1882. During Lampman's years at college, Charles G.D. Roberts published his landmark first collection, *Orion and Other Poems* (1880). Lampman recalled his excitement over this book in no uncertain terms: "[it is] a wonderful thing that such a work could be done by a Canadian, a young man, one of ourselves." This assertion suggests a developing awareness of the value, and need for, Canadian literature. However, more significantly, it reminds us that the Confederation Poets were "young [men]," a fact easily

forgotten given their established positions in the canon of Canadian poetry.

After an unhappy stint as a high school teacher in Orangeville, Lampman took up a position as a clerk in the Post Office Department in Ottawa, where he remained for the rest of his short life. The city of Ottawa provided a stimulating environment for Lampman's creativity, both in the access to cultural events and intellectual companionship that it provided, as well as in its proximity to the countryside and the wilderness beyond. Fellow Confederation poet and civil servant Duncan Campbell Scott remembers Lampman composing his poems as he walked through the streets on his way to and from the office, or hiked through the countryside.

It is as a nature poet that Lampman has until recently been chiefly remembered. In poems like "The Frogs" and "Among the Timothy," Lampman combines precise evocations of distinctly Canadian landscapes with a Romantic emphasis on the power of the natural world to influence the emotional state of the beholder. While Lampman felt a profound affinity with the transcendent visions of nature that he found in the work of English poets like Wordsworth and, especially, Keats, his poetry is not simply a belated imitation of Romantic models, but instead responds in complex ways to the social and intellectual currents of his own time and place. Lampman often celebrates the idea of a therapeutic nature that can console the ills brought on by the increasing urbanization of late nineteenth-century North American culture, only to discover that the green spaces of the countryside do not always heal in any reliable way the alienation of modern existence. No less important than his nature poetry are Lampman's poems on contemporary

politics and social issues: “To a Millionaire” and “The City of the End of Things” articulate a critique of capitalism and industrialization that anticipates some of the central concerns of twentieth-century writing. When Lampman died at 38 on the cusp of a new century, his work was poised between Romantic and Modernist ways of seeing the world. He published two collections during his lifetime (*Among the Millet* and *Lyrics of Earth*); at the time of his death he was working on a third, *Alcyone*, which was published posthumously.

It was a poem of Lampman’s, “Winter Uplands,” that provided the inspiration for the Poets’ Pathway. In giving citizens the opportunity to walk through the green spaces of their city and reflect on its literary heritage, the pathway carries on ideals that were central to Lampman’s work, which is at times ambivalent toward and disillusioned by the natural world, but is always respectful of nature’s complexity, and open to its potential to transform our lives.

Lampman spent time in the country whenever he could. Ottawa was not a big place then, with scarcely more than 20,000 people in the 1880s, and the country was not far away. Lampman crossed the bridge to Hull (now Gatineau), and hiked the trails along the river and into the woods of the Gatineau Hills. After Scott introduced him to canoeing, he explored the beauty and wilderness of the Laurentian Hills, often. With Scott and others he explored the Rideau canal, the Rideau River, the Ottawa River, the upper reaches of the Gatineau and Lièvre rivers. Lampman knew the Hogs Back area well. His parents had a cottage there, on the bank of the

Rideau Canal. In 1890 the Lampmans lived at 381 Stewart Street, adjacent to the home of Dr. Edward Playter, Lampman's father-in-law, He boarded at 67 O'Connor Street., then moved into the family home ( since demolished) at 144 Nicholas Street. He lived at three locations in Philomène Terrace on Daly Ave: at No. 363 in 1886 at No. 369 1892-1894 and at No. 375 in 1894-96. Lampman's baby son died in 1894. He wrote "In Beechwood Cemetery," in 1894. From 1896-1899, he resided at 187 Bay St. (since demolished). The Lampmans would temporarily rent out their house at 187 Bay St, and during these times Lampman would live in a cottage at Britannia. In 1897, after his father died of cancer, Lampman wrote his wife from Britannia, from a house on Lac des Cheines. ( Lac Deschenes.) Archibald Lampman lies in Beechwood Cemetery, beside his little son, who died at the age of six months, and whose marker is behind Lampman's tombstone. Lampman's widow, Maud Playter, was the first woman employed in the Library of Parliament. She later died at her desk in 1910. There are historical plaques to Archibald Lampman on Slater St., Daly Ave., and in Saint Margaret's Church on Montreal Road in Ottawa. Lampman is depicted in a stained glass window in the main branch of the Ottawa Public Library, at Metcalfe and O'Connor streets. The Lampman-Scott Award is awarded annually by Arc Magazine to the best book of poetry published in Ottawa each year. Lampman's book *Among the Millet* was the first book of poetry published in Ottawa.

**Here the dead sleep—the quiet dead. No sound  
Disturbs them ever, and no storm dismays.  
Winter mid snow caresses the tired ground,  
And the wind roars about the woodland ways.  
Springtime and summer and red autumn pass,  
With leaf and bloom and pipe of wind and bird  
And the old earth puts forth her tender grass,  
By them unfelt, unheeded and unheard.  
Our centuries to them are but as strokes  
In the dim gamut of some far-off chime.  
Unaltering rest their perfect being cloaks—  
A thing too vast to hear or feel or see—  
Children of Silence and Eternity,  
They know no season but the end of time.**

## DUNCAN CAMPBELL SCOTT (1862-1947)

Duncan Campbell Scott was born in Ottawa to Methodist minister William Scott and his wife Janet. Lacking the financial resources to pay for the medical training that Scott wanted to pursue, his father arranged for him to be interviewed by Prime Minister John A. Macdonald, who gave him a position as a clerk in the Department of Indian Affairs.

Scott's career in the civil service would last for 52 years, culminating with his promotion to the most powerful non-elected position in his department, that of deputy superintendent general, which he held from 1913 until his retirement in 1932. Scott's career as a civil servant affected his development as a poet in two key ways. First, it brought him into contact with Archibald Lampman who worked in

the Post Office department, and who inspired Scott to begin writing poetry. Second, his job required that he make extended visits to numerous aboriginal settlements, and these experiences are the subject of what have become his best-known, and most controversial, poems.

Scott's writings on aboriginal peoples are characterized by a fascination with aspects of Native culture that were understood to be disappearing due to the impact of European colonization and settlement; however, Scott's regrets about the losses sustained by aboriginal peoples must be read within the context of his work for the Canadian government. Scott's career coincided with the advent of such measures as the creation of reserves and residential schools, as well as other policies specifically intended to bring about the disappearance of aboriginal cultures by absorbing them into mainstream Canadian society. Such assimilationist policies were founded on the assumption that "primitive" Native cultures were destined to be displaced by a white society that considered itself more "civilized" and technologically advanced. Scott's poems about aboriginal people are marked by a disquieting mixture of lament for the damage inflicted on aboriginal communities, resignation to its supposed inevitability, and fear about its possible consequences for Canada. While Scott's official position on these issues was one of support for his government's assimilationist mandate, in private he expressed reservations about it, and scholars continue to debate the extent of his personal responsibility for the policies he helped to implement.

The controversy surrounding Scott's representation of



aboriginal peoples reflects the vital importance of these issues to a Canadian society that continues to struggle with the legacy of colonization, but it has had the unfortunate consequence of overshadowing other aspects of his writing. Scott wrote in a variety of poetic genres, producing intensely lyrical nature poems about northern Canadian landscapes, elegiac lyrics, dream vision poems, and long narrative poems. While his theory of poetry is often anti-modernist (in a 1922 address to the Royal Society he dismissed modernism as “a virus”), he is in fact the most stylistically innovative of the Confederation poets, experimenting with the varied line lengths of free verse in poems like “Night Hymns on Lake Nipigon,” and “The Height of Land.” Like Roberts, Scott was also an accomplished writer of short stories. In the Village of Viger (1896) is a short story cycle focused on a French-Canadian village, and has been identified as a precursor to Stephen Leacock’s Sunshine Sketches of a Little Town in its affectionately ironic treatment of village life. The Witching of Elspie (1923) is a collection of tales that reflect Scott’s interest in the occult and the supernatural.

Like other poets of the post-Confederation period, Scott was dedicated to the development of a national literature. His desire to capture in his writing the particulars of the Canadian landscape and its peoples, along with his tireless support of other writers, demonstrates his belief in the important role that literature plays.

Duncan Campbell Scott, 1862-1947, poet, pianist and prominent civil servant, lived in Ottawa all his life

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- He was born in Ottawa, in a parsonage that used to stand

near the corner of Queen and Metcalfe streets, across from the Dominion Methodist Church where his father was minister.

- For many years he lived at 108 Lisgar St., where the Edwards Building now stands. There is a plaque in the building to honour him.
- The English poet, Rupert Brooke, visited him here, bringing a letter of introduction from the English poet, John Masefield. • Scott introduced Lampman to canoeing, and the two spent many hours on the Rideau Canal, and then travelled further, exploring the Rideau and the Ottawa rivers, and the Gatineau and Lièvre rivers in Quebec.
- He married Belle Warner Botsford in 1894, and Elise Ayles in 1931; his only child, a daughter, died at the age of 12, in 1907. Scott died in 1947,
- The Onondaga Madonna

She stands full-throated and with careless pose  
This woman of a weird and waning race,  
The tragic savage lurking in her face,  
Where all her pagan passion burns and glows;  
Her blood is mingled with her ancient foes,  
And thrills with war and wildness in her veins;  
Her rebel lips are dabbled with the stains  
Of feuds and forays and her father's woes.  
And closer in the shawl about her breast,  
The latest promise of her nation's doom,  
Paler than she her baby clings and lies,  
The primal warrior gleaming from his eyes;  
He sulks, and burdened with his infant gloom,  
He draws his heavy brows and will not rest.

## William Wilfred Campbell

William Wilfred Campbell was born 15 June 1860 in Newmarket, Upper Canada (present-day Ontario). There is some doubt as to the date and place of his birth. His father, Rev. Thomas Swainston Campbell, was an Anglican clergyman who had been assigned the task of setting up several frontier parishes in "Canada West", as Ontario was then called. Consequently, the family moved frequently. In 1871, the Campbells settled in Wiarton, Ontario, where Wilfred grew up, attending high school in nearby Owen Sound. The school later be renamed Owen Sound Collegiate and Vocational Institute). Campbell would look back on his childhood with fondness. Campbell taught in Wiarton before enrolling in the University of Toronto's University College in 1880, Wycliffe College in 1882, and at the Episcopal Theological School in Cambridge, Massachusetts, in 1883. In 1884, Campbell married Mary DeBelle (née Dibble). They had four children, Margery, Faith, Basil, and Dorothy. In 1885, Campbell was ordained to the Episcopal priesthood, and was soon appointed to a New England parish. In 1888, he returned to Canada and became rector of St. Stephen, New Brunswick. In 1891, after suffering a crisis of faith, Campbell resigned from the ministry and took a civil service position in Ottawa. He received a permanent position in the Department

of Militia and Defence two years later. Living in Ottawa, Campbell became acquainted with Archibald Lampman—his next door neighbor at one time—and through him with Duncan Campbell Scott. In February 1892, Campbell, Lampman, and Scott began writing a column of literary essays and criticism called "At the Mermaid Inn" for the Toronto Globe. As Lampman wrote to a friend: "Campbell is deplorably poor.... Partly in order to help his pockets a little Mr. Scott and I decided to see if we could get the Toronto Globe to give us space for a couple of columns of paragraphs & short articles, at whatever pay we could get for them. They agreed to it; and Campbell, Scott and I have been carrying on the thing for several weeks now." The column ran only until July 1893. Lampman and Scott found it difficult to "keep a rein on Campbell's frank expression of his heterodox opinions." Readers of the Toronto Globe reacted negatively when Campbell presented the history of the cross as a mythic symbol. His apology for "overestimating their intellectual capacities" did little to resolve the controversy.

William Wilfred Campbell came to live in Ottawa, and work in the Civil Service in 1891. Campbell's daughter, Faith Malloch, writes: "Our early childhood was spent in a small cottage, enclosed in a smaller garden, under the brow of a hill near the banks of the Rideau River." He

lived at 281 Bronson Avenue (Concession) in 1901. In 1901, he wrote a poem to Henry A. Harper, who drowned in the Ottawa River trying to save the life of Bessie Blair. The statue of Sir Galahad was erected at Parliament Hill to honour him. Campbell lived at 38 Charles St. in New Edinburgh from 1902-05. In 1904, he wrote a memorial poem to Alexander Lumsden, who lived on "Fair Stanley Avenue", in New Edinburgh. Campbell lived at 280 O'Connor St., 1906-7. In April 1915, he bought an old stone farm house in City View, (now Ottawa) at 21 Withrow Avenue off Merivale Road, about three miles outside the ( then) city limits of Ottawa, and named it Kilmorie House. He attended Saint George's Anglican Church, at Metcalfe and Gloucester Streets. He died New Year's Day, 1918, and is buried in Beechwood Cemetery . William Lyon McKenzie King and Viola Markham bought his plot and memorial.

Far up the roadway, drifted deep,  
Where frost-etched fences gleam;  
Beneath the sky's wan, shimmering sleep  
My solitary way I keep  
Across the world's white dream;  
The only living moving thing  
In all this mighty slumbering.

(The Sky Watcher, 8-14)

The End of the Furrow

When we come to the end of the furrow,  
When our last day's work is done,  
We will drink of the long red shaft of light  
That slants from the westering sun.

We will turn from the field of our labour,  
From the warm earth glad and brown,  
And wend our feet up that village street,  
And with our folk lie down.

Yea, after the long toil, surcease,  
Rest to the hearts that roam,  
When we join in the mystic silence of eve  
The glad procession home.

## **MUSIC**

**Article in Citizen from May 13<sup>th</sup>, 1854**

**Mr. Fraser's Concert.** Mr. Fraser's second Concert came off on the evening of Wednesday, the 10<sup>th</sup> inst, with great eclat. The performers were as follows. Mr. Fraser and his two sons on Cornets. Mr/R.Lyon, Violin. Mr. Marsan, Piano. Mr.

Duff Flute. Mssrs. Duff and Marsan also sang several songs, which were loudly applauded and encored, as also was the singing of Mr.Paisley, who sings Scotch songs with great effect. The instrumental performances of Mssrs. Fraser Lyon, Marsan and Duff were beautiful. The house was crowded with a highly respectable audience, who testified their satisfaction by the most rapturous applause. These two entertainments, consisting altogether of native talent, were exceedingly creditable to the amateurs by which they were conducted.

### **Grand Opera House**

**134 Albert Street 1875 – 1913 Opened Feb 1 1875, again 1000 seating. Gowan Grothers \$40,000. Opening night Rossinini's Cinderella and Balfe's Bohemian Girl. Gowan called on stage, then owned by Frank Kero who disappeared abruptly after selling to John Heney. Run by John Ferguson. Joseph Murphy, richest actor in north America, Edwin Booth, brother of John Wilkes Booth, Ottawa's own Peter Gorman, who went to Broadway, made his debut at the Grand in a play called Under the Gas Light aged 8.**

**"Rarely has the Grand Opera House held a larger, and assuredly never a more brilliant, audience than that which assembled last night to see the ever popular Mr. and Mrs. W.J. Florence in 'The**

**Mighty Dollar.'** Notwithstanding that the prices were slightly higher than usual, it was with difficulty that even standing room could be obtained on the floor of the house. His Excellency the Governor-General and Her Royal Highness the Princess Louise (Marchioness of Lorne), occupied the royal box, and both on entering and leaving, were greeted with a perfect storm of cheers. Lords Dunsmore and Harvey were also present.

**Before the first of the Rideau Hall theatricals was performed, the Lornes attended a Masque in their honour at the Grand Opera House in Ottawa on Monday, 24 February 1879. Entitled Canada's Welcome, it was written and produced by the Dufferins' favourite Canadian playwright F.A. Dixon, with music composed by Arthur Clappé. The musical included soloists representing Canada, an Indian Chief, and the seven provinces that formed the Dominion at the time, as well as a chorus of hundreds of singers who had been rehearsing for several weeks. Canada is represented by an Indian maiden who displaces the Indian Chief and his primeval customs. At first she is afraid of the rough pioneers who settle the land, and hides in the forest; but soon she is drawn out by the provinces who all make her feel welcome. She in turn welcomes the vice-regal party in the royal box and invites all the soloists representing each of the provinces to do likewise.**



## **Emma Albani**

**For over 40 years, Canadian singer Emma Albani enjoyed enormous success on the live stage, making history as the first Canadian opera singer to achieve international status. Opera enthusiasts in countries such as France, Italy, England, Mexico and Australia were enchanted by her singing and came in droves to see her performances. Among her admirers were such prominent figures as composer Charles Gounod, violinist Joseph Joachim, and even Queen Victoria. Although she lived in Canada for only a few years as a youth, Albani always regarded her birthplace with fondness. In her memoirs, Albani wrote "I have married an Englishman, and have made my home in England, but I still remain at heart a French Canadian." (Emma Albani, Forty Years of Song, London: Mills & Boon, Ltd., 1911, p. 213) Emma Albani, in 1889, gave her first concert in Ottawa at the Grand Opera House on February 7th.**

**Gustave Smith Daily Citizen , Ottawa, February 20, 1889.**

**Dear sir, it's been a long time since the federal capital had the pleasure to hear a famous artist.**

**Hence the eagerness with which the highest company classes rushed to the Grand Opera House recently to hear the prima donna who has won so many triumphs in Europe. Albani she is a "child of Canada".**

**Emma Albani sang her farewell concert in 1906 at the Russell Hote. Pauline Donald gave a recital at the Russell in 1915.**

## **Organs**

**A small pipe organ, built in England by Hutter and Kittridge ca 1812 and brought to Bytown in 18, is preserved at the Bytown Museum. Another organ at the museum was built ca 1830 from local cedar by Blythe and Kennedy and is, if not the oldest, then one of the earliest extant Canadian-built keyboard organs. Newspapers of the late 1830s reveal that Bytown had private music teachers, that a number of girls' schools offered music lessons, and that St Andrew's Church had a singing school. A military band was stationed there, and a Bytown Amateur Band was active by 1842, a Temperance Society Band by 1847, and an Amateur Glee Club before 1855.**

**John F. Lehmann (b Germany ca 1795, d Ottawa 1850) was choirmaster at Christ Church after 1839 and may have played its Samuel Warren organ as well, besides teaching piano, violin, guitar, and voice. Lehmann also was the composer of the first known type-set piece of sheet music in Canada, 'The Merry Bells of England' (Lovell, 1840). In 1850 a 1063-pipe Joseph Casavant organ was installed in Notre-Dame Basilica. The first important visits by artists from abroad included those in 1853 by the duo Anna Bishop, an English soprano, and Nicholas Bochsá, a French harp virtuoso.**

## Arthur A. Clappé

Bandmaster, composer, writer, b Cork, Ireland, 1850; d 22 Nov 1920. Clappé studied at the Trinity College of Music, London and the Royal Military School of Music (England) (Kneller Hall). He served in Canada as director of the Governor General's Foot Guards Band 1877-84. He then moved to the USA, where he became prominent as a bandmaster and in 1918 founded the US Army Music School. He was the editor for some years of *Metronome* and later of another magazine, *Dominant*. *Canada's Welcome*, a masque 'as shewn before his Excellency The Marquess of Lorne and H.R.H. Princess Louise on February 24 1879 at the Opera House, Ottawa,' with words by F.A. Dixon, was not only the largest work Clappé wrote in Canada but also, with 102 pages of music, one of the largest scores published (J.L. Orme, Ottawa, 1879) and printed in Canada up to that time. Typical of Clappé's other Canadian works are such titles as *United Empire Valse*, *Farewell Waltzes* (dedicated to the Earl and Countess of Dufferin),

and the song 'Softly Round Thy Pillow,' all published or advertised in 1878.

**SMITH, CHARLES-GUST**artist, musician, educator, author, businessman, journalist, civil servant, and inventor; b. 14 Feb. 1826 in London, England, son of Alcibiado Smith and Amélie Eméric; m. 19 Aug. 1857 Louise-Emilie-Hermine Leprohon in Montreal, and they had nine children, of whom three sons and one daughter survived infancy; d. 6 Feb. 1896 in Ottawa.Despite his name and birthplace, Charles-Gustave Smith's culture and main language were French. His mother was a gifted amateur musician and gave her son piano lessons until he was eight, In the years that followed he travelled extensively in Europe, North Africa, and India, acquiring experiences that supplied rich food for lectures and writings in later years.

After a short sojourn in the United States, he settled in Montreal in March 1856 and found employment with a German painter named Ruther. After a year in New York he went to New Orleans, where he worked as a music teacher and church musician until moving to Ottawa in 1868. The

focus of Smith's musical activity in Ottawa was his work as organist at Notre-Dame Basilica. He occupied this position from 1868 until 1892, Smith taught music at the Grey Nuns' convent and the College of Ottawa and gave private piano and singing lessons as well. He was paralysed by a stroke in November 1894. From 1870 until 1892 his daytime occupation had been that of a clerk and draftsman for the federal departments of agriculture, railways and canals, and public works. Upon entering the civil service he gave up writing music criticism, which he had contributed to *Le Canada* (Ottawa) beginning in 1868, but from January until October 1870 he was editor of *Le Courrier d'Ottawa/ Ottawa Courier* (soon changed to *Le Courrier d'Outaouais*). Surpassed any other music instructor in the Canada of his time. His *Abécédaire musical*, first issued in Montreal in 1861, was still in print in 1920, when it went into its 78th printing. The surviving compositions, some 15 works representing piano pieces and vocal works for religious use, are musically lightweight.

Morning Music Club.

Founded in Ottawa in 1892 by Louise Carling, its first president, who was a daughter of the brewer Sir John Carling, and by the Countess of Aberdeen, the honorary president, who was the wife of the Governor General. It was originally a social club that presented concerts organized and frequently performed by its members. The meetings were held initially at the Carling residence and later in the principal halls of the city. Under Annie Jenkins (president 1920-8), the club's social character gradually disappeared, and evening recitals by foreign artists were occasionally added to the morning concerts. In 1944, under Mrs H.O. McCurry, the season comprised one evening and four afternoon concerts. Beginning in 1946 all concerts took place in the evening, and at least one Canadian artist was presented in recital each season. The club took the name Pro Musica Society of Ottawa in 1962 and became the Concert Society of Ottawa/La Société des Concerts d'Ottawa in 1969. The NAC gave the society grants and the use of its theatre, but declining interest and the steeply increasing cost of presenting concerts in the 1970s resulted in the society's demise. The last concert was held 12 May 1974. Throughout its 82 years of existence, the organization maintained a consistently high quality, presenting chamber music ensembles and solo artists of international renown, such as Benjamin Britten with Peter Pears, Pablo Casals, Dietrich Fischer-Dieskau, Glenn Gould, Lotte Lehmann, Kathleen Parlow, Francis Poulenc with Pierre Bernac, Andrés Segovia, the Amadeus String Quartet, the Parlow String Quartet, the Trio Italiano, and the Virtuosi di Roma.

**Active in Ottawa by the early 1860s were William Bohrer, who taught piano, voice, and theory and**

**opened a music store, and Herbert R. Fripp, who was organist ca 1861-71 at Christ Church and 1871-ca 1877 at St Alban's. In 1862 the two men were co-directors of the Ottawa Musical Union, a choral-orchestral organization of nearly 100 members. The union probably was superseded in 1865 by the Ottawa Choral Society (formed by Fripp), which presented a Sacred Music Festival that year. After Bohrer moved to Montreal, James Lawrence Orme in 1861 opened a music store on Sparks Street and became the first paid organist of St Andrew's Presbyterian Church. In addition to the fare offered by visiting minstrel troupes, bell ringers, or black Jubilee Singers, light operas by Balfe and Offenbach were presented by the Holman English Opera Company.**

**With Confederation (1867) Ottawa gained both new status and an increased population as the capital of an enlarged country, the site of Parliament and the civil service, and the home of the Governor General. Musical activity expanded accordingly. In 1866 and 1867 Fripp directed several Grand Promenade Concerts and in 1869 he presented oratorio and operatic selections in the first concert of the Ottawa Philharmonic Society. In the same period Stanislas Drapeau became choirmaster and Gustave Smith organist at Notre-Dame Basilica. Both men engaged in journalism (musical and other kinds), and Smith taught voice and piano. About 1872 Frederick W. Mills succeeded Fripp at Christ Church, and in 1874 he became conductor of the Choral Union. The**

**following year Mills composed the operetta The Maire of St Brieux for presentation at the private theatricals of Lady Dufferin at Government House - Rideau Hall. The governor-general, Lord Dufferin, and his wife witnessed the first phonographic demonstration in Canada in 1878 (See Recorded sound production).**

**Opera was presented occasionally by visiting companies. Martha, Fra Diavolo, Lucrezia Borgia and La Fille de Madame Angot were among those heard in the early 1870s; Holman's company presented La Sonnambula, L'Elisir d'amore, and others in 1875 and 1876. HMS Pinafore was shown in 1878 and promptly converted into HMS Parliament, a satirical adaptation with political overtones that was a hit in over 30 Canadian towns in 1880.**

**The Choral Society took a new lease on life under Edward Fisher who was also music director of the Ottawa Ladies' College. Fisher was succeeded at the college 1879-86 by J.W.F. Harrison, who in 1880 reorganized the Philharmonic Society and subsequently presented several oratorios. Harrison also was organist at Christ Church. In the 1880s the Ottawa String Quartette Club flourished, and its two violinists, François Boucher and Charles Reichling, were teachers to the household of the Governor General, Lord Lansdowne. The other players were R. Sarginson and Robert Brewer. Annie Lampman Jenkins, sister of the poet Archibald Lampman, gave concerts after moving to Ottawa in 1885 and joined the quartet as pianist. In 1889 Emma Albani made**



**the first of several appearances at the Grand Opera House.**

**The 1890s and early 1900s saw an increase in music teaching activity. Ernest Whyte and Annie Jenkins taught in the 1890s at the Martin Krause School of Pianoforte Playing and Singing, named after their teacher in Leipzig. Another school flourishing at this time was the Canadian College of Music, which in the 1880s had become affiliated with the London College of Music, London, England. Prominent not only as a teacher but also as an organist and composer, Amédée Tremblay, who in 1894 replaced Gustave Smith at Notre-Dame Basilica, remained active in Ottawa until 1920. Like Tremblay, Smith, and other Ottawa musicians of the period, Achille Fortier, another composer and teacher, made his living principally as a civil servant.**

**In 1894 Annie Jenkins' husband, Frank M.S. Jenkins, founded the Schubert Club (a choir) and the 60-player Amateur Orchestral Society, which gave concerts together. J. Edgar Birch, organist 1895-1934 at All Saints Anglican Church, took over the Schubert Club in 1895, re-organized it the following year as the Ottawa Choral Society, and conducted it until 1914. Under its new name, and with F.M.S. Jenkins as conductor, this group of 175 amateurs gave its first performance - Messiah - 29 Dec 1896 in**

**ithe Grand Opera House. In response to the growing musical and theatrical life of the city, the Russell Theatre opened in 1897.**

## **SONG MOLLY MALONE**

**Molly Malone. The earliest versions of Cockles and Mussels complete with music which have been traced to date were published firstly in Cambridge, Massachusetts, in 1883, While the 1883 version lists no author, the 1884 version describes the piece as a 'comic song' written and composed by James Yorkston and arranged by Edmund Forman.**

## **ARCHITECTURE**

**SCOTT, THOMAS SEATON, architect and office**

holder; b. 16 Aug. 1826 in Birkenhead, England;  
m. 28 April 1859 Mary Mackenzie in Montreal, and  
they had three sons and a daughter; d. 15

June 1895 in his Ottawa home. Thomas Seaton  
Scott apprenticed to a qualified architect-engineer,  
apparently his elder brother Walter. From January  
to August of 1850 he toured the Continent to see  
and to draw the great works of earlier periods. Late  
in 1855 or early in 1856 Scott emigrated to the  
Canadas, according to family tradition in the flood  
of mechanics and professionals hired to work on  
the construction of the Victoria Bridge in  
Montreal. He left three sketches of the bridge but  
no record has yet been found to define his precise  
role in its design or building. His marriage to the  
daughter of William S. Mackenzie, the Grand  
Trunk Railway's locomotive manager, may have  
been helpful in securing contracts from the  
company. During his lifetime Scott designed a  
number of important works for the railway, ranging  
from its largest stations, at Toronto (opened in  
1873) and Montreal (opened in 1889), to a group of  
much smaller facilities along the line from Quebec  
to Trois-Pistoles. He also laid out Grand Trunk

property at Pointe Saint-Charles for residential purposes.

Scott's railway and family connections, coupled with a modest skill in design, led to a number of other local commissions. His largest (and most problematic) undertaking was the completion of Christ Church Cathedral in Montreal on the death of its original architect, Frank Wills\*. Hired in 1857 on the explicit understanding that he was not to modify Wills's plans, Scott later was to be sued along with the contractors for the inadequacy of the foundations which Wills had prescribed. Himself a Presbyterian, Scott designed a number of churches, all of which are currently extant, for Anglican congregations at, Ottawa (1868–69), St. Bartholomew's on McKay street in New Edinburgh. By 1871 Scott seems to have been a moderately successful architect in private practice. Corporate and family connections had ensured a steady income but it was an unspectacular career, unusual only in that his commissions ranged across the Canadas at a time when architects generally restricted their work to the city of their practice. His identified buildings suggest a skill in, and feel

for, the spirit and details of the waning Gothic Revival style but a definite heavy-handedness in more modern approaches to design, such as the Italianate and the Second Empire. In 1871 Scott's career took a dramatic turn when he was appointed, on 24 May, the architect to the Dominion Department of Public Works, a client for whom he had hitherto performed no work whatsoever. On 17 Feb. 1872 he was promoted to the post of chief architect to the department, the first person to hold this title.

Scott's appointment, his family claimed later, was due to the influence of Sir George-Étienne Cartier\*, the long-time chief counsel for the Grand Trunk. Certainly neither professional standing nor any other known connection explains it. Starting as Public Works' sole architectural employee, Scott created and then slowly built the chief architect's branch into the largest building design firm in the country. For the preparation of plans and elevations for new structures, the federal

government initially hired architects in private practice on a job-by-job basis; in the fiscal year 1870–71 the three new buildings constructed by the department followed plans prepared by private architects. Gradually Scott was empowered to hire staff and prepare designs in-house, until by the fiscal year 1880–81, 35 major buildings were planned or under way, only two of which (post offices at Belleville and St Catharines, Ont.) were built to plans by outsiders. Departmental reports and surviving correspondence indicate that Scott was neither an active practising architect nor a major influence in setting federal design policy. Rather, he served primarily as an administrator; his most important contribution to the department was in his hiring and moulding a design staff of acknowledged professional skills, the establishment of procedures for the handling of outside contracts and for internal management, and the gradual building up of what seems to have been the largest concentration of architectural expertise in the country. As an architect, he was apparently directly involved in only one project. The extension of the West Block of the parliamentary complex in Ottawa, begun in 1875, is the sole structure that is

clearly Scott's own work. In addition, he himself revised the plans of the New York landscape architect Calvert Vaux for the grounds of Parliament Hill.

Scott's influence on federal building policies was equally slight. Shortly before he arrived in Ottawa, the government appears to have adopted a somewhat stripped and simplified handling of the Second Empire style as a consistent architectural approach that would provide a unified image for federal buildings across the new country. Scott's pre-1871 work in this mode revealed no special affinity for, or adeptness in, the style, and federal structures designed by his staff show distinction neither in the quality of artistic execution nor in the decoration or arrangement of interior spaces. Only in the use of iron as a support system – surely a result of his railway experience – was the department part of the advance within the architectural profession. Under Scott's respected successor, Thomas Fuller, the department became markedly more skilled in producing high-quality exterior designs, though in structural matters, such

as the use of cast iron, it became rather more conservative.

Scott resigned because of ill health on 7 Sept. 1881 but a series of administrative manœuvres resulted in his receiving early retirement on 4 November and a superannuation award of \$660 per annum. After his retirement, he lived quietly and in near obscurity in Ottawa until his death from heart disease in 1895. He left a small estate consisting of a house (presumably of his own design, and now a small hotel), his personal effects, and cash in the amount of \$2,800. Scott had been one of five Canadian architects appointed a charter member of the Royal Canadian Academy of Arts on its founding in 1880 [see Lucius Richard O'Brien], donating as his diploma piece his drawing of Union Station, Toronto. He replaced it a year later with three drawings of his West Block extension. He contributed four sketches to the 1882 show and served without distinction on the council from 1880 to 1891 and again from 1893 until his death.



**FULLER, THOMAS, architect and office holder;**

**b. 8 March 1823 in Bath, England, son of carriage-maker . m. 1853 Caroline Anne Green of Bath;**

**d. 28 Sept. 1898 in Ottawa. Thomas Fuller received his architectural training, at least in part, in the office of James Wilson of Bath. Wilson, young himself at the time, was thought something of a radical and is considered responsible, more than anyone else, for applying the revived Gothic mode, already popular for Anglican and Roman Catholic churches, to nonconformist places of worship.**

**Wilson also specialized in the design of schools – important background for Fuller in his later designs for secular public complexes. In 1845 Fuller received his first known commission, St John's Cathedral (Anglican) in Antigua. He returned to England by 1847. By the late 1840s, despite the public-building designs in the Italianate style with which his name is connected, Fuller's sympathies would seem to have lain at least equally with the progressive young Gothic Revivalists who were known as Ecclesiologists for their commitment to medieval purity in church design. Fuller was definitely one of a group of younger**

architects who, at founding meetings of the Bristol Society of Architects, expressed impatience for stylistic change. In or about 1851 Fuller formed a partnership with his former master, James Wilson. In the same year he “retired” from the Royal Institute of British Architects, having apparently been ejected for a professional misdemeanour of some sort. Once again, the work of Wilson and Fuller seems to have been chiefly of a public and institutional nature. In 1855 the town hall of Bradford-on-Avon was built to the design of Fuller, now practising on his own. The building announces the bold High Victorian character for which Fuller became known in Canada.

In 1857 Fuller left for the Canadas and by September had established himself in Toronto. The city was already the metropolis of Upper Canada, and architects, especially those of British origin. There were as yet no facilities for training architects in North America apart from the offices of practising professionals, and the provinces depended on the mother country to fill the need. Moreover, at this time architecture throughout North America was taking on a strongly British

flavour. Even in the United States (usually more resistant to British than to French influence) a bold and forceful handling of form, modelled on the work of the British Victorian Gothic architects, was fashionable for churches, residences, and some types of public buildings. Because of its Anglo-Scots character, Toronto became a particular Mecca for English practitioners of the Victorian Gothic mode.

Fuller's earliest Canadian work was thoroughly in keeping with his preference for medieval styles.

In June 1858 Fuller joined the existing partnership of Robert C. Messer and Chilion Jones. The partners designed churches in several Upper Canadian communities: Westboro, outside Ottawa (begun 1865). While working in Ottawa, Fuller also designed St James, Hull (1866–67). He also deserves ultimate credit for the important Ottawa church of St Alban the Martyr, Sandy Hill (1866–68). For all these churches Fuller's deft, forceful handling of the Early English Gothic was highly appropriate.

The most important commission of Fuller's career was the design of the Parliament Buildings in Ottawa. Fuller and Jones's design in civil Gothic, consisting of a pair of symmetrical pavilioned wings flanking a central tower, with a circular library at the rear that was modelled on a monastic chapter house or kitchen, was selected over 15 other entries in a competition held in the summer of 1859. Fuller's design for the Parliament Buildings was a great critical success and received wide publicity in Europe and America. It married recent developments in the Gothic Revival to French academic planning and incorporated the most advanced technological services (four types of heating systems, innovative water and ventilation systems, and electrical signal-bells), thereby answering the plea of noted critic John Ruskin for the application of medieval styles to contemporary building programs. The result – formal facing the city yet picturesquely asymmetrical toward the Ottawa River – was thought ideal to express the building's ceremonial character and the wild northern scenery. Anthony Trollope, visiting Ottawa in 1861, wrote: "The glory of Ottawa will

be – and, indeed, already is – the set of public buildings which is now being erected on the rock which guards as it were the town from the river. . . . I have no hesitation in risking my reputation for judgment in giving my warmest commendation to them as regards beauty of outline and truthful nobility of detail.” Construction of the Parliament Buildings, however, proved extremely difficult. Rising costs, unforeseen delays, and suspicions of scandals in high places caused work to be halted in late 1861 and a commission of inquiry to be appointed. In its report, filed in 1863, the commission criticized the conduct of all the architects involved, though Fuller perhaps less than the others, but recommended that for the sake of continuity not all of them be dismissed. Thus, Fuller was appointed joint architect for the entire complex and was able to see his own design completed in its essentials by 1866, in time to house the legislature of the new dominion at its confederation the next summer. Unfortunately, only the library and the departmental blocks survived a fire in 1916. Fuller’s career took other important strides in the 1860s. Besides the churches already named, Fuller (after 1863 working

without a partner) had a number of commissions in hand, including a block of buildings on Elgin Street, Ottawa (1861); a house in the Gothic style, also in Ottawa (1864). In October 1881 Fuller assumed the post of chief architect to the dominion of Canada left vacant by Thomas Seaton Scott's retirement. Under Scott, who had served since 1871, most of the dominion's many new public buildings had been designed in a mansarded Second Empire style, but by the early 1880s the Canadian government seems to have been seeking a more colourful and natural architectural image distinctive to Canada, yet in line with the fashionable neo-Romanesque manner of American architect Henry Hobson Richardson. The High Victorian Gothic of the Parliament Buildings presented a possible paradigm on which to base a national style. It was, therefore, particularly fortunate that Fuller should have presented himself for the post of chief architect at just this moment. Sir John A. Macdonald's government was determined to raise the profile of the federal government in towns and cities across the dominion and Fuller's international reputation and long experience with large public-building projects

fitted him ideally to the task. The esteem in which he was held is further reflected by his election in 1882, shortly after his return to Canada, to the Royal Canadian Academy of Arts. One of his first undertakings, and probably the largest of his 15-year tenure as chief architect, was the design and construction of the Langevin Block, to face the Parliament Buildings across Wellington Street. Erected in 1883–89, it provided badly needed office space for the federal government since the departmental blocks flanking the Parliament Buildings were no longer sufficient. Fuller's new building harmonized with the Gothic of the Parliament Buildings yet conformed to the Romanesque fashion in commercial and office architecture of the 1880s. Most of the approximately 140 federal structures for which Fuller was responsible were, however, considerably smaller. About 80 were combined post office/custom-house structures, which were, especially in smaller towns, among the most distinguished buildings in their communities. Though Fuller himself was not responsible for every design, he lent a distinctive stylistic character to a building-type developed under Scott. In doing so he moulded a more or less consistent

**“Dominion image,” reminiscent of the Parliament Buildings yet in keeping with the more academic and subdued tastes of the 1880s and 1890s. Besides the many small structures, imposing post offices were built under Fuller in several cities: Hamilton (1882–87), Winnipeg (1884–87), Vancouver (1890–94), and Victoria (1894–98). He was also responsible for the design and construction of drill halls and armouries, prison buildings (notably at Saint-Vincent-de-Paul (Laval), Que.), customs warehouses, immigrant reception sheds, hospitals (particularly at Grosse-Île, Que.), and court-houses. And Fuller, or his chief assistant, David Ewart\*, designed a Canadian exhibit building for the Columbian Exposition in Chicago in 1893. Finally, it is no small tribute to the respect accorded Fuller that he escaped the general purge of Public Works officials in the scandals that rocked the department in the early 1890s. The building types and styles developed for the federal government under Fuller, as well as his office organization, continued to influence the work of the chief architect’s branch until well into the 20th century. Through Ewart, assistant under both Scott and Fuller, and himself**



chief architect from 1897 to 1914, and Fuller's son, Thomas William, who served as chief architect from 1927 to 1936, the high standard of federal design along dignified, traditional lines that Scott had initiated and Fuller had consolidated was maintained until the eve of World War II. Thus, besides a career as a designer of churches and public buildings in Britain, the West Indies, and North America, Fuller, beginning with his design for the Parliament Buildings in 1859, was a formative figure in shaping the architectural expression of Canada's nationhood.