

The London and Middlesex

2019

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The London and Middlesex Historical Society

The London and Middlesex Historical Society

The London and Middlesex Historical Society was established in 1901 to promote awareness in the local heritage of London and Middlesex County. The aims of the Society are to encourage the research, discussion, presentation and publication of local history topics. The Society is affiliated with the Ontario Historical Society and also works with other community culture and heritage organizations.

Awareness of local history is actively promoted through education, public meetings, tours, and demonstrations, and by encouraging young people to learn about and appreciate the past. The Society

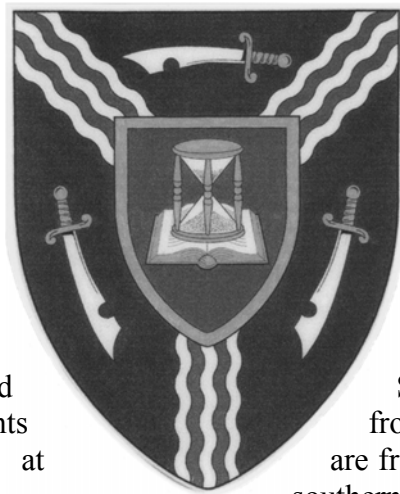
provides support and encouragement of historical research and the preservation of materials and memorabilia, relating to the heritage of the region. Working with community partners, the Society encourages the identification and preservation of historically, architecturally and archaeologically valuable buildings, sites and areas.

Membership is open to anyone with an interest in the Society's objectives and activities. Annual membership includes free admission to meetings, special tours and presentations as well as materials published by the Society.

Heraldic Shield

The London and Middlesex Historical Society's heraldic shield was created in 1992. Unveiled on Canada Day, it was designed by Guy St-Denis with the assistance of Roger Gardiner and rendered by Rob Turner.

The back-ground colour of the outer shield is green, and inspired by the county's forests and farms. The wavy Y-shaped device, a pall or shakefork represents the forks of the Thames River at London.



The combination of alternating silver and blue stripes is a standard heraldic stylization for water. The hour glass on the book which is set in a blue inner shield, is a conceptualization for history. Contrary to popular belief, the seaxes (or Saxon swords) do not illustrate a growing militarism within the Society; rather, they are borrowed from the Middlesex County shield and are frequently used in coats of arms from southern England.

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Front cover images:

Top: Cade/Gillam Cemetery. Aaron Simmons, d. 1872. The final handshake.

Bottom left: Harry Hines

Bottom right: Lucy Ronalds Harris

Back cover images:

Top: Ad for G. Powell & Son, London City and Middlesex County Directory, 1888-89.

Bottom: Label featuring image of Harry Hines, 1905-1908.

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Editorial

There's a saying that a picture is worth a thousand words, but when it comes to historic photos, I'd say they're worth a whole lot more. What's in a photo isn't just an image itself, but the minutiae of daily life from an era long gone. These details help us see a part of history that may not otherwise make it into records or published history. Whether recovered photos of people and places, family photos of influential individuals or images of grave markers from out-of-the-way cemeteries, a visual record is a valuable piece of history that can be enjoyed for years to come.

Glen and Catherine's article *Carved In Stone*, includes interesting examples of early stone carving work and rare images related to the small businesses responsible. The photos they've collected also provide an example of the unique stones found in small country cemeteries. I was impressed by the detective work done by Catherine and Glen as they sought out examples of as many early, local carvers as possible, sifting through archives and hunting down rural cemeteries in person.

In Alan Noon's article, *The Disappearance of Harry Hines*, we learn how photos can provide answers to a mystery nearly forgotten. We also can clearly see a great example of the worth in restoring and identifying such a vast collection of historic photos. This article also demonstrates how the collections of photographers can provide unique insights into the history of a community.

Beverley Ronalds article *Before Eldon House: Lucy Ronalds Harris' background & upbringing*, puts a new lens on London's oldest residence by exploring the life of the woman who married into the Harris family. Lucy's inheritance was crucial to the major renovations to Eldon House during the late 1880s, ones which brought the home to the next level in both social standing and interior design. We learn some of the reasons behind Lucy's honest diary entries which show her unhappiness with life in London, Ontario and give us insight into the personalities behind her family portraits hanging in Eldon House.

In working with each of the authors on this volume of the *Historian* I am inspired and appreciative of the detailed research conducted by each of the authors. The dedication of these historians provides us with a better understanding of our history, and unearths unique facts about the past. Thank you to Glen, Catherine, Alan and Beverley for their work on these fascinating articles, their passion for history and especially the photos and ephemera collected for this volume of the *Historian*. I truly hope you enjoy it. Perhaps the next time you come across an old photo or visit a country graveyard you'll see it with a new perspective. Who knows, perhaps it will inspire you to investigate a mystery of your own.

Roxanne Lutz,
Editor

Guidelines for Authors

The Editor welcomes manuscript submission on all aspects of the history of London and Middlesex County, independent of period, including articles on historic neighbourhoods.

All correspondence regarding editorial matters should be addressed to:

The London and Middlesex Historian c/o
The London and Middlesex Historical Society
Box 303, Station B
London, Ontario
N6A 4W1

Manuscripts can be approximately 2,000 to 4,000 words, double-spaced and submitted electronically using Microsoft Word. Longer articles can be vetted before submission.

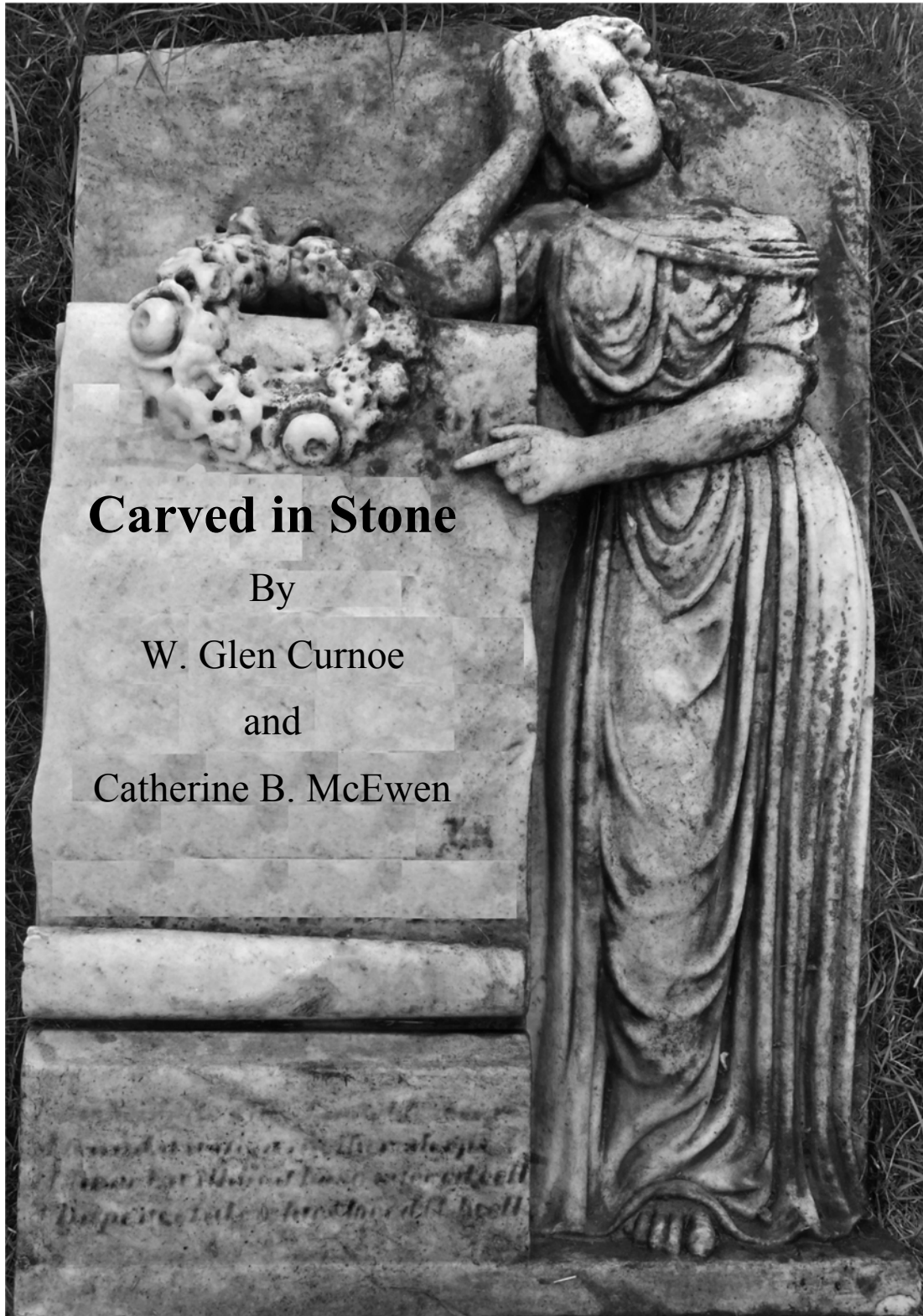
Please include a cover letter with your article submission, stating:

- a) that the manuscript is not and will not be under concurrent consideration by another journal (publication by the author at a later date remains the right of the author);
- b) that any co-authors have read and approved of the submission; and
- c) any relevant permissions for use of images submitted if not in the public domain.

Illustrations and or photographs are encouraged for all articles, whether part of the manuscript or even if thought to be relevant to follow the article as an additional feature. When possible, documents should be provided electronically, at a quality level of ideally 300dpi. It is preferable for publication permissions to be obtained by the author, however when necessary the Society will cover the cost of illustration reproduction at the recommendation of the Editor.

Please provide captions for photographs and illustrations, either within the manuscript or at the end of the article. Caption information should include the date, photographer or artist and if known, the source and any credit information.

If you have an idea for an article and are not sure where to start, feel free to attend one of the society's monthly general meetings and ask a committee member for advice, or check out many of our past articles from the Historian by visiting our website at www.londonhistory.org.



Carved in Stone

By

W. Glen Curnoe

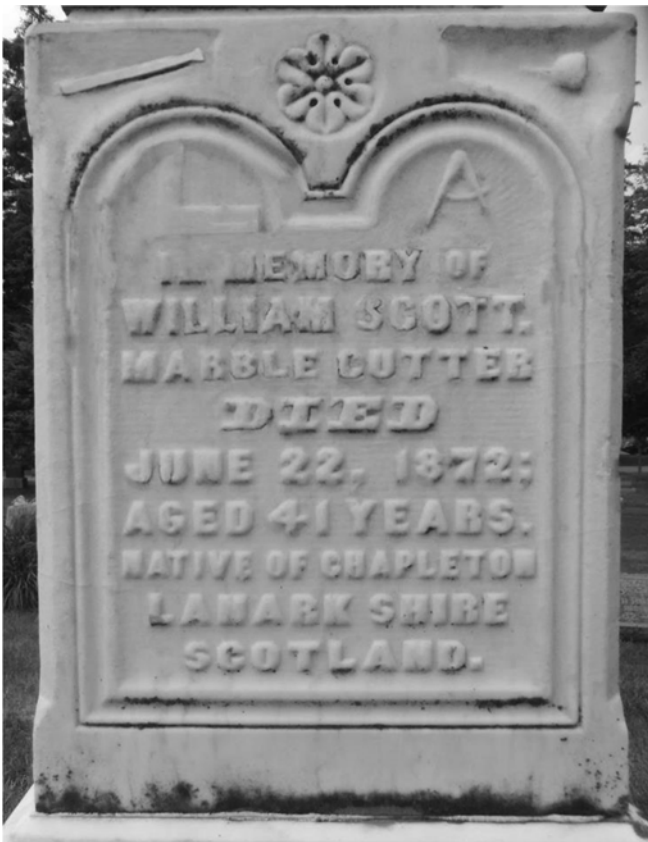
and

Catherine B. McEwen

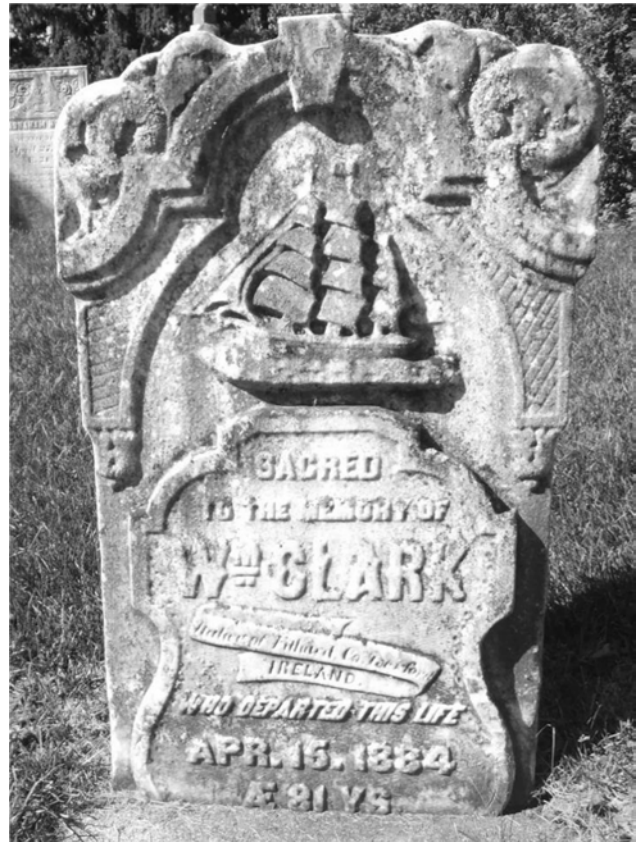
Early headstone carvers in Middlesex County

When European settlers came to North America they brought their burial traditions with them. As a result, most cemeteries in London and Middlesex County resemble ones in the old countries. Since there were few trained headstone carvers in pioneer days, the first burial sites often had wooden signs or crudely chiselled natural fieldstones for markers, but gradually, professionally carved headstones began to appear. Most carvers or cutters in this region came from the British Isles so their types of tools, such as the round mallet, various chisels, the square and a pair of compasses, were the ones used here.

Not all headstones were signed, but as more of the early ones fall prey to weathering, acid rain and vandalism, fewer of the carvers' names remain readable. The marble cutter would usually chisel his name, or the name of his employer, near the bottom of the stone's face. As a result, that information was lost in some cemeteries when broken stones are reset into fresh concrete in restoration projects. Thankfully, more recent technical advances are helping to eliminate that problem. Few examples of signatures on the upper front of stones exist, and only one stone was found with a signature on the back. It is Lyman Burley Griffith's marker in Longwood Cemetery north of Melbourne which is signed "Teale & Wilkens, London."



A headstone cutter's monument in Kincardine Municipal Cemetery showing his tools of the trade.



A stone reset in concrete that hides the bottom part, in Trinity Anglican Church Cemetery, Birr.

Headstone materials

Various types of sandstone, limestone, slate, marble, or occasionally, granite were used. Colours and patterns varied according to the quarries from which the materials were mined. Vermont was a prime source of workable, white marble, along with white or grey varieties from Italy and Egypt, while most limestone came from Scotland.

Transportation of stone was expensive because of its weight, so freight rates by ship, rail or wagon were calculated according to the type of stone being moved. For example, marble weighs 72.57 kilograms per cubic foot, while red granite weighs 81.64 kilograms and black granite weighs 90.72. Thus, shipping costs could be calculated by measuring rather than weighing the load. Stones were also precut to appropriate sizes and sometimes decorative motifs were already carved.¹

Identifying early London carvers

Some eighteenth century headstones exist in Ontario, however the carvers have seldom been identified. The oldest known burial in London's pioneer Brick Street Cemetery is that of Eliza Griffith who died in 1819, but her simple marble stone is unsigned. The earliest verified date of death in Bostwick Cemetery is for Phoebe (Corlis) Norton who died on August 9, 1823. Her brother, Daniel Corlis, died on April 25, 1826, and was buried in the new Lambeth Community Cemetery, but neither of their headstones is signed.

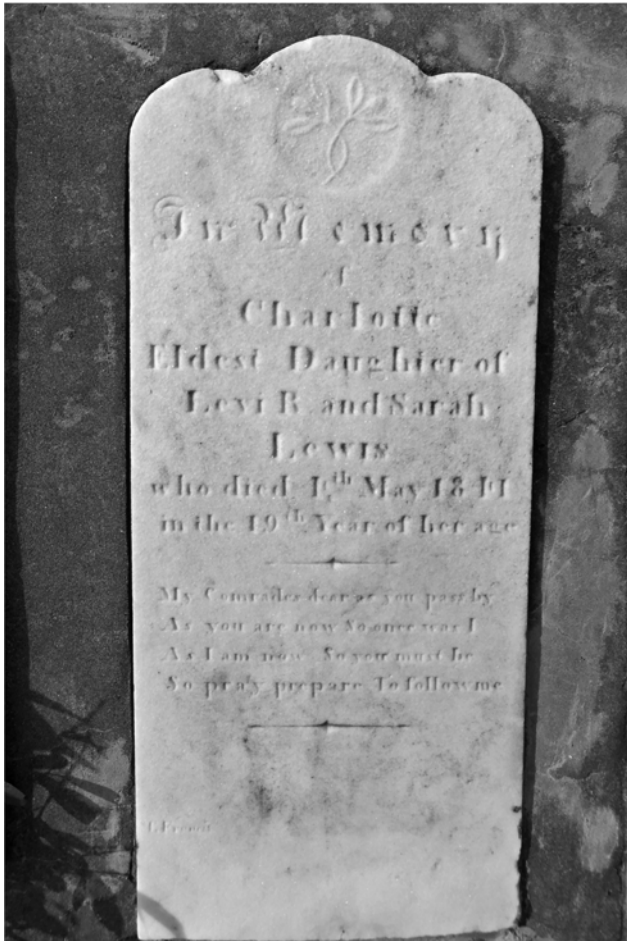
So far, the earliest documented carver in London was Irish-born Thomas Francis (1803-1867). He and his first wife lived in Pugwash, Nova Scotia, in the 1830s, where at least three sons were born. He and his children were located in London by the mid-1840s where he carried on his business on Dundas Street. He also had a shop in St. Thomas, as he advertised in the *Canadian Freeman* on August 11, 1846,



Headstone of oldest known burial, 1819,
Brick Street Cemetery.

that he had finished grave stones in stock there, priced from \$5 to \$30. There is a good example of his work in a cairn of headstones on the west side of Colonel Talbot Road, several kilometers south of Lambeth. The white marble marker is for Charlotte Lewis who died on May 4, 1841. The stones were saved from the churchyard of North Street United Church after its demolition.

Widower Thomas Francis married Jane, a young Englishwoman, and had three more sons in London in the early 1850s. After Francis suffered a stroke, the right side of his body was affected and he had to give up his chosen profession. He recovered enough to become an inspector at the city market for a few years before buying the Ivy Green Hotel just west of the York Street bridge in 1861. His irrational suspicions of his youthful wife led to serious marital problems.



North Street United Church Cemetery. Stone carved by Thomas Francis, earliest known stone carver in London.

Because of his verbal and physical abuse, she obtained a separation from him in 1866, whereupon he put the hotel up for sale. She bought it and ran it successfully, keeping their sons with her. After his wife refused all his attempts at reconciliation, Francis went to the hotel in September 1867 and threatened her with a revolver. She deflected his aim enough that the bullet missed her and she ran from the building. The situation soon ended with his suicide inside the hotel.²

The oldest Francis son, Daniel, born in 1837 in Nova Scotia, may have learned the carver's trade from his father. Neither Thomas nor Daniel created artistic masterpieces but Thomas' stones featured neat lettering

and clean designs. A unique stone signed "D. Francis, Talbot St." can be found in section U of London's Woodland Cemetery. It commemorates Lt. Charles Hopton's three young children. Since the last child died on September 7, 1853, and Daniel Francis moved to St. Louis, Missouri, in 1857, he must have been a teenager when he created that stone.³

London's population rose from under 4,000 in the late 1840s to approximately 15,000 by 1857. A number of qualified marble cutters arrived in the area in the 1850s. One such man, Andrew McClure, was located at The Junction, an early name for Lambeth, in 1853. By February 1854, he had set up shop in London on the north side of York Street, between Ridout and Talbot streets. Very little is known about him or how long he remained there. A few examples of his work can be found in Tiffany and Christ Church cemeteries in Delaware, as well as in Brick Street and Woodland cemeteries in London.

More London Carvers

John William Smyth (1828-1899) was born in Devonshire, England, where he trained as a marble cutter before coming to Canada in 1850, stopping first in Brantford. He moved to St. Thomas by 1853 where he and Reuben Hammill formed the St. Thomas Marble Works. After Hammill & Smyth dissolved their brief partnership on November 26, 1853, Smyth moved to London. He and William Anderson announced the opening of Smyth & Anderson on Dundas Street on September 1, 1854. Anderson was born around 1824 but little is known about him. After their partnership broke up in 1858, Anderson & Co., marble dealer, Market Square, was listed in the 1862-63 London directory, but Anderson stopped advertising and seems to have worked for other people.

John Smyth carried on a successful family business which lasted for three generations. It became known as Smyth & Son in the 1880s when Frank W. Smyth (1862-1936) joined his father. The company produced more headstones than any other local shop and their markers can be found throughout a wide area. The Smyths used a distinctive trademark on many, but not all, of their earlier stones. Sometimes their name was not inscribed but only the swirling mark they used to identify their work. In due course, F.W. Smyth was joined by his son John Wilkinson Smyth (1893-1959) and the firm continued until 1946.

J.W. Smyth linked up with a young Devonshire-born architect named Silas H. Weekes (1854-1881) in 1878-79. An advertisement in the London Free Press in 1878 illustrates the overlapping nature of this partnership.

*WEEKES & SMYTH, ARCHITECTS, &c. &c.,-
Office over Smyth & Weekes' Marble and
Stone Works, Nitschke Block, corner Dundas
and Wellington streets, London, Ont.*

Unfortunately, Weekes' career was short-lived, as he died from tuberculosis at the age of 27. He was buried with his family in Mount Brydges Cemetery.

Another early carving enterprise was Fraser, Meikle & Company, which evolved into Meikle & Buchanan on Dundas Street by 1856. John G. Taylor worked for George Meikle and A.S. Buchanan at that time, but the business stopped advertising in the fall of 1859 and faded from the scene. J.G. Taylor, who was born in East Philadelphia, Pennsylvania, around 1823, was still listed as a marble cutter in London in the 1861 census but may have returned to the United States soon after that.

John Purchase Capron (1809-1865) immigrated to Westminster Township from Devonshire, England, in 1851, along with several other relatives. He won a prize for engraving at the Middlesex Agricultural Society's exhibition on October 7 that year, indicating a high level of skill. A few of his headstones survive in cemeteries at Lambeth, St. John's Arva, St. Peter's, Woodland and Brick Street, where he is buried. Two signed "Capron, London" headstones for members of the Shenick family were seen by late local historian Raymond Crinklaw in 1976. He reported that they were cemented into a patio floor at the rear of 286 High Street – but no one can locate them now.

Another marble and stone business was operating in London by 1856 which included men who would be future leaders in the trade. Although R.M. Lucas & Co. bore the name of Richard Minchin Lucas, he was an accountant in the Gore Bank, not a marble carver. His partner, John Robert Peel, who had trained as a carver in England, had arrived in London around 1855-56. George Powell also worked for this short-lived company, which was located on the south side of Dundas Street, east of Clarence Street.

Fellow countrymen John R. Peel (1830-1904) and George Powell (1818-1893) soon formed a new partnership. An advertisement for Peel & Powell appeared in a London newspaper on November 29, 1856. Their marble works was located on the southwest corner of Richmond and King streets. When they decided to go their separate ways in 1866, Powell and his oldest son George Jr. remained on the premises and Peel moved to a different site on Richmond Street. Powell ran his family's enterprise under the name of Powell & Son until his death in 1893, although sons Walter and Samuel had also joined the firm. They continued until 1896 before going out of business.



Wood carving of beaver over front entrance of the former George Powell residence, 146 Wellington Street.

G. POWELL & SON

DEALERS IN
ALL KINDS OF

Marble,
Freestone,
Fire Grates,
&c., &c.



A LARGE VARIETY
Monuments,
Marble and Slate
Mantelpieces

Marble and Granite Works

153 to 163 King & 367 Richmond Sts.,
LONDON, = ONTARIO.

Ad for G. Powell & Son, London City and Middlesex County Directory, 1888-89.

J.R. Peel's oldest son, also named John Robert (1852-1900), worked for his father as a stone cutter, as did his next son, Francis William (1854-1903). Frank W. left London around 1881-82 and moved to Detroit where he had his own marble works. Five headstones signed "F.W. Peel, London" have been found locally, while numerous J.R. Peel stones can be found throughout the region.

Gardarius or Gardonius Diego Ozbourn may be the earliest London-born carver. Various spellings of his name have been found but he was usually identified as G.D. Ozbourn. In 1835, Nathan and Sarah Ozbourn moved their growing family from Pickering, Ontario, to London where their son was born in 1839. When he married Emma Cowley in 1858, his residence was given as London City, but nothing is known about his training as a marble carver.

G.D. Ozbourn proved to be a jack-of-all trades for he was listed as a carriage maker in London's 1861 census, then a marble dealer in the 1863-64 city directory and a livery stable keeper the following year. Meanwhile, "Ozburn" & Brett was recorded on Strathroy's assessment rolls in 1864 as that town's first marble workers. An old headstone for the Brown family, signed "G.D. Ozbourn, Strathroy", is in St. George's Anglican Church Cemetery at 12656 13 Mile Road in Middlesex Centre. Ozbourn was also recorded as a farmer in Westminster, London and Delaware townships in the 1860s and 1870s before the family moved to Le Sueur, Minnesota, in 1879, where Ozbourn died in 1893.

The Teale family of carvers were also noted for their connection with early London military history. Christopher Teale, born in England in 1819, had joined the army as a band boy at the age of thirteen and came to Canada with his father's regiment in the 1840s. After Christopher resigned from the army in Lower Canada in 1851, he brought his family to

London. He became a London constable in 1855 and joined the Seventh Regiment of London Light Infantry, playing in its band until his death in 1885. Several of his sons also served in this regiment.

Emanuel Teale (1839-1904), Christopher's oldest son, apprenticed in London after moving from Quebec. He was first listed in the 1863-64 city directory as a marble dealer and sculptor on Richmond Street. By 1866, he and his brother Charles had formed Teale Bros., wholesale and retail marble dealers. Their brothers Christopher and Walter also worked as marble cutters.

Meanwhile, in 1864, a talented German-born marble carver and sculptor had arrived in London via the United States. Henry A. Wilkens (1831-1907), as he was known here, had brief partnerships with Charles Schraeder in 1865 as H.A. Wilkens & Co., and with John W. Bunning in 1866 as Wilkens & Bunning. Then Emanuel Teale and he formed Teale & Wilkens in 1867. That lasted until the spring of 1869 when Wilkens became the partner of Thomas W. Dyas, a surveyor and architect. Dyas & Wilkens were the architects for a number of buildings in London and Strathroy during the following year. After the dissolution of their partnership in late April, J.W. Smyth announced in both London newspapers on May 4, 1870, that Wilkens had been hired as his new foreman.

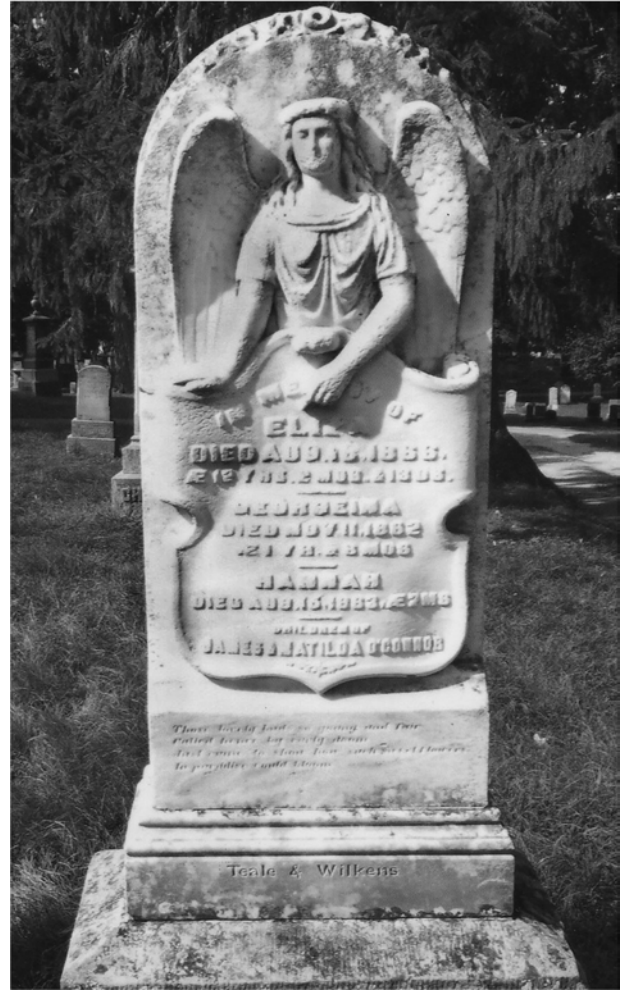
Within two years, another change took place when Wilkens and carver Samuel Hooper formed Wilkens and Hooper. That pattern of change continued when they dissolved their partnership on January 5, 1874. After that, Wilkens worked alone at architectural projects until 1877, as well as headstone commissions for a longer period. A number of his monuments and headstones were executed in a more sculptural style than most of those created by his fellow artisans. Indeed, he advertised that he was a sculptor

rather than a carver. A large Wilkens & Hooper memorial to the Chisholm family in the Old St. Thomas Churchyard features a central three-dimensional figure which can be attributed to Wilkens based on the style. Another excellent example of his work is a headstone in Woodland Cemetery for the O'Connor children.

Wilkens remained in London for a few years after the death of his wife Ella in 1877 before relocating his family to Hamilton by 1879. When he moved to Buffalo, New York, in 1885, he reverted to his German name of August A. Langebahn, which he retained until his death in 1907. No explanation for his use of the Wilkens name has been discovered. Neither his wife nor his second son have headstones to mark their graves in London and his resting place in Buffalo is also unmarked. The exception is a small marble stone inscribed in archaic German in section R of Woodland Cemetery for their young daughter who died in London in 1874. No last name is given but it is for "unsere theure Augusta" and is signed "H.A. Wilkens, London".

Wilkens's former partner, Emanuel Teale, along with his brothers Christopher and Walter, continued in the stone business in one way or another, but not in partnership with each other. Walter worked for other companies such as J.R. Peel, J.W. Smyth and J.R. Hughes, before joining the Wright Lithographing Company in London as a polisher of lithographic stones. Christopher also became a stone polisher at Southam Printing and Lithographing after 1900, while their brother Charles worked at a variety of other jobs over the years.

Samuel Hooper, mentioned previously, was born in Devonshire, England, in 1853 where he trained as a marble carver. His family moved to Canada in 1869 and settled in London. Samuel must have been quite talented since H.A. Wilkens took him into partnership



O'Connor Stone, Teale & Wilkens.
Carving of Angel by Wilkens.

in 1872. When they parted ways in 1874, he and Frederick St. George Thomson went into business as Hooper & Thomson until 1878. After T.J. Heard bought Hooper out of his business in 1879, the latter moved to Winnipeg where he continued as a marble cutter for many years.

Like many if this area's marble carvers, Thomas J. Heard was a native of Devonshire, England. He was born there on December 10, 1853, and was the eldest son of a stone mason. He was working in London by 1874 and joined John Williams in 1877 to form Williams, Heard & Co., but Williams headed his own company from 1878-80 before leaving the region.



Old St. Thomas Churchyard. Chisholm memorial.

Meanwhile, Heard took bricklayer Samuel J. Flory into partnership in 1880 since they had contracts in the building field which needed the expertise of a brick mason. Heard & Flory lasted into 1882 but after Thomas married Mary Matheson, her father became a partner in Matheson & Heard. Marble carver John Matheson was born in Scotland around 1830. He and his wife Catherine came to Woodstock, Ontario, in 1856 where he was in the marble trade for 20 years before moving to London. Matheson and Heard split up by 1886 and each had his own establishment.

Thomas Heard's father, George, and his brothers, Robert and William, worked for him before Thomas moved to Detroit around 1890 where he continued in the marble business. He moved to Vancouver in 1911 and

died there in 1913. Mary (Matheson) Heard, the first of his three wives, died in London in 1893 and was buried in the Matheson plot in Woodland Cemetery. Her father, John, was buried there in 1896.

William Manuel Dwyer (1850-1910) was born near Dublin, Ireland, the son of a soldier. His family moved to Quebec in 1855, then came to London around 1863. He became a marble cutter in Ingersoll where he married Maria O'Callaghan in 1871 and they lived with her family. Dwyer had his own marble works there by 1874, as well as a shop in London. They moved to 591 Richmond Street in London in 1882. Dwyer was also a musician with the Seventh Regiment band. He and his family are buried in St. Peter's Cemetery.

John R. Hughes, mentioned previously, was born in Wales around 1833 and arrived in St. Thomas where he worked as a marble cutter. He was married there in 1858 and eventually opened his own business in 1874. After his wife died, he and his son Warren moved to London around 1880 and opened their marble and granite works on Dundas Street west. They continued until J.R. Hughes' death in 1899.

Three Kelly brothers came to London in the early 1860s. Their Irish-born father had been posted to various places while in the army. The eldest son John was born in Gibraltar in 1845, then James was born in New Brunswick around 1849 and Joseph was born at Niagara around 1851. Joe was an apprentice marble cutter in London with Wilkens & Bunning by 1866. Meanwhile, John Kelly (1845-1891) was married here in 1864. He had a shop on Clarence Street until about 1876 when he moved to Harriston in Wellington County. James Kelly and Isaac Stansfield formed James Kelly & Co. and Joe Kelly worked there as a cutter.

Trouble erupted between the Kelly brothers in 1878 over wages. Joe was upset enough that he took a piece of marble from Smyth & Weekes' shop on the northeast corner of Dundas and Wellington streets and hid it in his brother's shop on Waterloo Street. Although Joe returned the slab to its owners before Detective Wigmore could search the Kelly premises, Joe admitted to the theft. After Smyth wrote to Kelly and Stansfield accusing them of stealing his marble, he received their written denial.

A hearing opened in Police Court on March 24, 1879. The magistrate acquitted Kelly and Stansfield of receiving stolen marble but sent Joe to trial for larceny. When the grand jury threw the case out of court, Joe was released from jail, but was re-arrested soon

after for threatening Isaac Stansfield who had been a witness against him. The sad story of the two brothers ended with the untimely deaths of James in Sarnia in 1880 and Joseph in London in 1881.

Some Strathroy carvers

As mentioned, Ozbourn & Brett were the first marble workers in Strathroy in 1864, followed by Frederick Schultheis the next year. He and his wife were born in Germany and had several children in the United States before they arrived in Strathroy. They lived at his marble works on the Market Square until 1871, the same year that stone cutter John Hambly (1851-1921) was first listed in the town's directory. His family had immigrated to Northumberland County from Devonshire, England, in 1855, then moved to a farm near Strathroy around 1870. John boarded in town with the family of Wellington Miles and may have apprenticed to Frederick Schultheis.

George C. Brown had opened the Western Marble Works on Centre Street in Strathroy by 1872 and a year later, Brown & Hambly became a partnership. Hambly also worked in Michigan for a while. When he married Mary Moore in Strathroy on March 20, 1876, his residence was listed as Port Huron on their marriage certificate. He opened the New Marble Works at Centre and Thomas streets in Strathroy by 1878. Hambly had various partners over the years including Mr. Graham, William D. Fletcher, Robert H. Coutts and John Hueston. Eventually, three of his sons joined the family firm in 1917 and carried on until the 1950s. The Hipple family continued the business as Strathroy Monuments.

Other Middlesex carvers

While many companies from beyond this area served the local headstone trade in the nineteenth century, the following men also owned marble and stone works: James A. Armitage, Lucan; Darcy J. Augustine, Strathroy and Ingersoll; H. Bartlett, Glencoe; George Bawden, Lucan, Parkhill and Exeter; Augustus Blessing, Strathroy; Bowley & Son, Strathroy; Brown & Northcott, Strathroy; Burrows, Glencoe; D.B. Campbell, Strathroy; J.B. Campbell, Glencoe; Thomas Coutts, Strathroy; William Elliott, London; Harper & Mimna, Wardsville; Hooper & Nisbet, London; Caleb Jones, Dutton, Glencoe and London; Samuel Keast, London; John Lappin, Strathroy; A.E. Marshall, London, Glencoe and Lucan; Mimna Bros., Wardsville; J. Niblock, Parkhill; Daniel C. Parker, Glencoe; and Teale & Howe, Strathroy.

By the late nineteenth century, granite began to surpass the softer stones in popularity for monuments. Several shades of the highly-durable product were imported from Sweden, Scotland and Ohio, but most of the granite came from New Brunswick and Quebec. Since its hardness made hand carving virtually impossible, machinery was needed for cutting, etching and polishing the headstones, and metal tags were attached to the backs to identify the makers. As a result, the traditional carver's job largely came to an end.

Epilogue

The authors of this article spent several years doing field trips, both individually and jointly, to cemeteries in London and Middlesex County. Information was recorded on the remaining signatures of the marble carvers and/or stone cutters – the terms being interchangeable. While most cemeteries are accessible to the public, some rural ones are tucked away in the middle of farms with no

way of getting to them without the landowner's permission, or sometimes, their assistance.

Mrs. Lamont is an excellent example of one of these helpful landowners who kindly transported both researchers up hill and down dale by ATV through the family farm to their abandoned cemetery perched on a bluff above Gold Creek. On another occasion, Wally and Connie Hardwick and Mel Murray conducted Glen Curnoe on a trek to several of Westminster Township's derelict and overgrown graveyards, well hidden behind fields of corn. Rusted or locked gates, as well as an assortment of fences, were negotiated without suffering a serious fall. Since most cemeteries tend to be on higher ground, mud or water was seldom a problem.

Subsequently, each carver was researched through old newspapers, articles, directories, library and archives files, cemetery records, the census and on-line sources. This is the first compilation of London and Middlesex County's former headstone and monument craftsmen.





Lamont Cemetery.



Collected headstones, Cade/Gillam Cemetery, Mill Road, southeast of Mount Brydges.



List of stone carvers

(from collage on opposite page)

Column 1:

D. Francis, London
Ozbourn & Brett, Strathroy
Brett & Schultheis, Strathroy
Capron
Heard & Flory, London
Teale & Wilkens, London
F.W. Peel, London
F. Schultheis, Strathroy
G.D. Ozbourn, London
Jno. Kelly, London

Column 2:

J.W. Smyth, London
Hooper & Thomson, London
A. McClure, London, C.W.
T. Francis
Matheson & Heard, London
First Premium Marble Works,
Anderson & Fuller, Lon. C.W.
Teale, London
Hooper & Nisbet, London
J.W. Smyth

Column 3:

A. McClure, Junction
T.J. Heard & Co.
Powell & Son, London
J.G. Taylor, London
Smyth & Weekes, London
Peel & Powell, London
S. Keast, London
S. Hooper, London
Smyth. J.W., London
Fraser, Meikle & Co., London



Brick Street Cemetery. Belinda Teeple, d.1859. This is one of the few examples with the signature near the top of the stone just below the carving. It reads Capron on the left and London on the right.



Lambeth Municipal Cemetery William J. Howlett, fireman, d.1874.
Hooper & Thomson, London.



St. Ann's Cemetery, Adelaide. Henry Parker, blacksmith, d.1873. Carver unknown.



London Fire Department Pumper, c. 1874. Private collection.



David Wilkie and Caleb Jones, c. 1908 on the former site of the John R. Peel Marble Works, 493 Richmond Street, London. Private collection.



Woodland Cemetery. Great Western Railway Monument, 1857. Peel & Powell, London.



North Street Cemetery. Sabrina Smale, d. 1872. Stone carver unknown.



Cade/Gillam Cemetery. Aaron Simmons, d. 1872. The final handshake.

End Notes

Title page photo: Longwoods Cemetery, Alice Griffith headstone

1. William Hicks Casey, *J.W. Hutchinson, Monument Maker and Mayor, Aylmer, Ontario*, 1993, pp. 18-19
2. *Canadian Free Press*, September 27, 1867, p. 1.
3. *St. Louis Globe-Democrat*, June 25, 1875, obituary for Daniel Francis who died June 22, 1875.

Photographs: by Glen Curnoe

Collage: compiled by Alan Noon

The Disappearance of Harry Hines

Alan Noon



From the Hines photo collection. Western Fair *circa* 1921. Many religious and service groups followed the lead of commercial entrepreneurs and set up display booths at the Fair to promote their various causes. Several mainline religious groups also ran food concessions and child care facilities.

The mystery that began in 1950 when Edith Guthrie, widow of the late John W. Guthrie, sold her house at 31 Victoria Street, London, Ontario to The University of Western Ontario (UWO)¹ horticulturist John Johannesen² has finally been solved.

Stored in one corner of the mud basement were a dozen cardboard boxes each containing about one hundred photographic glass plate negatives. Mrs Guthrie had no use for them when she moved and suggested that perhaps Johannesen could use them to build cold frames for his vegetables. Fortunately, he did not heed this suggestion and the negatives remained undisturbed for another two decades. In 1971 several boxes were removed following a flood in the home. Some of these damaged negatives were examined by Alan Noon, UWO Media Specialist in Photography,³ who determined that they were likely from a professional studio and covered a period from 1907-1930. UWO archivist and librarian Edward Phelps⁴ arranged to have the negatives inspected by a representative from Archives Canada who incorrectly assumed they were a gift from Johannesen and subsequently transported about 168 of them back to Ottawa.

In 1981 Phelps negotiated their return to UWO but instead of risking further damage to the fragile emulsion of the glass plates it was agreed that high quality copy negatives would be acceptable and that these original plates would remain in Ottawa. Johannesen realized the seriousness of the continued degradation of the remaining negatives. He turned the entire collection over to Noon who would attempt identification of the photographer, restoration of the images and documentation for the collection.

Why these particular negatives came to be placed in the basement of the home is unknown. In 1973 Mrs Guthrie's daughter recalled that when she was a young child a grey haired man visited her mother on several occasions, possibly leaving some boxes. Once a negative was printed it usually held little value for a professional studio. It was common practice to salvage discarded plates for cash because high quality scratch free glass was in high demand for recycling into new photographic plates.⁵



Typical appearance of the damaged glass plates found in Mrs Guthrie's basement.

Of the original collection, over two hundred negatives were smashed beyond repair while others were so badly damaged and decomposed they could not be printed.

After much tedious work a little over four hundred images were compiled. Extraordinary scenes depicted streetscapes, retail establishments (both interior and exterior), cars, trucks, trains, streetcars, family portraits, weddings and funerals. Most of the images seemed to have originated in the working-class district of east London. A survey of London business directories indicated that the only studio in this location that more or less coincided with the time frame of the collection was the Hines Photo Studio. It was established in 1905 by Henry (Harry) Hines and his son William (Bill) Hines at 633 Dundas Street then moved to 729 Dundas Street and finally in 1910 to the second floor of 666 Dundas Street where it remained until it closed in 1930.⁶

Noon continued to clean and stabilize the negatives and produce paper prints which were shown to members of the public, particularly senior citizens and east London business people to help identify the photos. In 1978 UWO Professor Emeritus Helen Battle,⁷ who had lived her entire life in east London, recognized a portrait of herself taken in 1926 by the Hines Studio. Ken Tye, an amateur genealogist familiar with east London, further confirmed the origin of the negatives when he discovered several printed photographs held in private collections bearing the Hines Studio embossed stamp that matched negatives found in Mrs Guthrie's basement. Historians Professor Fred Armstrong,⁸ Glen Curnoe⁹ and Guy St Denis¹⁰ made important contributions to the ongoing research to find information about Harry and Bill Hines. It soon became apparent however that this was going to be a difficult task.



The label featuring an image of Harry Hines found on the back of many early Hines Studio printed original photos 1905-1908.

Meanwhile under the supervision of Peter Mitchell, Preparator with the London Historical Museum, and the talents of Catherine Morrissey, Assistant Curator, Exhibitions, a public display of the restored images entitled *East of Adelaide* was mounted at the London Regional Art Gallery.

The exhibition ran from September 12 to November 22, 1987, attracting 25,000 visitors, many of whom were first time patrons from east London to the Museum/Gallery. Although a great deal of new information was gleaned from these visitors, Harry and Bill Hines remained somewhat shrouded in mystery. The exhibition was viewed by a representative of the Honourable Lily Oddie Munroe, Minister of Culture and Communications for the Ontario Govern-

ment.¹¹ Munroe subsequently offered financial support for the publication of a book featuring selected images from the Hines Collection. London Historical Museum General Manager Christopher Severance¹² negotiated a matching grant from the London Public Library Board and with guidance from Nancy Poole,¹³ Executive Director of the London Regional Art Gallery, the book bearing the same title as the exhibition was published in 1989.¹⁴ A special guest at the book launch was 90 year old Vera (Constable) Sutter. As a young girl she had worked as a model for the Hines Studio and was featured in a number of commercial illustrations throughout the pages of the book including the two scenes photographed in 1907 and 1912 with her father blacksmith Bill Constable.



At the opening of the *East of Adelaide* exhibition on September 12, 1987, in The London Regional Art Gallery, Professor Helen Battle views her 1926 portrait taken by the Hines Studio.



Left. Vera (Constable) Sutter at the book launch of *EAST of ADELAIDE* in 1989.

Right. Vera is featured in this 1915 promotional photo for Kodak cameras, taken in Port Stanley.

During the book launch ceremony, held in the London Regional Art Gallery, Vera signed several dozen copies of *EAST of ADELAIDE* opposite her photo on page 40.

EAST of ADELAIDE continued to generate new information about the identity of the many locations and individuals depicted in the photographs. Background notes were included in the book shedding some light on Bill Hines but what became of his father Harry Hines remained a mystery. In 2005 after all 3,000 copies had sold out, the Hines glass plate negatives along with the returned Archives Canada copies and some original Hines Studio prints were placed in the UWO Archives.

In November 2016, Alan Noon received an email from Nichole Vanover, the great-great-granddaughter of Harry Hines. She was compiling a family history and was searching for more information. Vanover had extensive background information on several members of her family but knew very little

about Harry and Bill Hines or their London photo studio. Indeed, according to Vanover, family folklore purported that Harry Hines married a Jewish actress from Broadway and had gambled away and won several fortunes. Noon explained that most of the research on the collection had been completed over thirty years ago and none of it supported these stories. After further cross referencing his files with those of Vanover and access to internet resources not available in 1987, it was decided to make a final effort to solve the mystery of the disappearance of Harry Hines.

The initial quest to provide background information about the studio had been stifled by the reluctance of many individuals to discuss the family. There had been several references to a 'Mrs Hines' noted by various researchers but it was not clear at the time which one: i.e. Gertrude, wife of Harry or Regina, wife of Bill. Numerous errors contained in public documents had further complicated and muddled the search.

Researchers turned the search to members of the east London business community where the Hines studio was located. While the downtown London district attracted both city wide and surrounding counties residents, east London retained more of its original ‘village atmosphere’. Its shops and services tended to cater to and rely upon local residents and their needs. The Hines Studio was no exception and it was hoped this would glean new details. Unfortunately, several long-established business owners in east London who would have known both the Hines photographers and their wives had claimed they did not remember them. The proprietor from Ashplant Shoes (located on the ground floor of 666 Dundas Street - the same building as the former second floor Hines photo studio), was so incensed at the mention of the name ‘Hines’ that he physically removed the researcher from his premises. A few doors to the east at Elizabeth Street is The Church of Christ Disciples. For more than five decades the sometimes controversial lay preacher Rev. Benny Eckert had served the congregation. When researchers were told that Eckert was ‘out of town’ a phone message was left asking if he had any knowledge or could he help with any information about the Hines family. Again the researchers were met with a negative reaction when a very irate Eckert returned the call within a few minutes and stated quite bluntly he *“did not know anything about any Mrs Hines”* and *“not to call again”*. When showing some of the Hines Studio photos to residents of the Dearness Seniors Home one gentleman had sat motionless in a wheelchair while prints were passed around until one depicting the Hines studio at 666 Dundas Street passed in front of him. He grabbed hold of it. Quite visible on the streetscape was the nearby Fawkes Bakery.

He pointed to the store and said,

“I used to work there as a young boy. When Mrs Hines came into the store, the boss told me to wait on the sidewalk until she left.”

The reference to a ‘Mrs Hines’ was again noted but it remained undetermined which one!



Dundas Street looking west from Elizabeth Street *circa* 1912. The Hines Studio sign is visible at the upper right hand side of the streetscape.

As the research continued, information gathered about Bill Hines and his eventual departure to the USA, abandoning his wife Regina and children in London, had led researchers to erroneously believe that his father Harry had also travelled to Pennsylvania leaving his wife Gertrude in London. With the expertise of Glen Curnoe and new clues provided by Nichole Vanover, Noon came to realize that earlier attempts to find Harry Hines had failed because everyone was looking in the wrong place!

Finally, in September 2017, the mystery surrounding the disappearance of Harry Hines was solved along with probable reasons as to why the research had been so difficult.

Henry (Harry) Gratin Hines (1874-1937)
Gertrude Anna Hines (1871-1940)

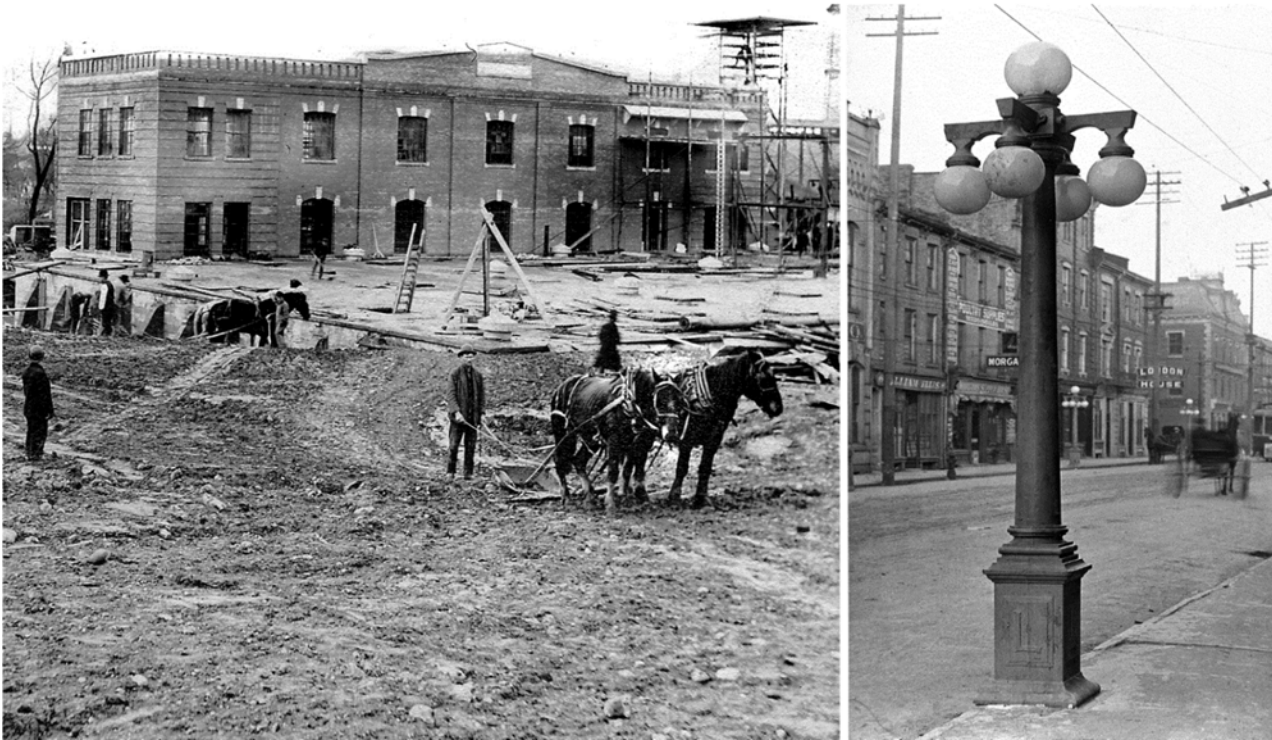
Born in Reading, PA, Harry Gratin Hine, a 19-year-old Presbyterian, with the consent of his father, William Harry Hine, married Gertrude Anna Schulte, a 23-year-old Roman Catholic dressmaker. They were married in a civil ceremony, on August 15, 1894, in St. Louis, MO.¹⁵ Following the birth of their first son, William (Bill), on January 1, 1895, in St. Louis, a second son, Harry Michael was born a year later but died when only a few weeks old. In 1899 Harry, Gertrude and Bill headed north to London, Ontario and changed their family name to Hines. Harry briefly worked as a bicycle repairman before becoming a conductor for the London Street

Railway. Somewhere along the way he became knowledgeable about the commercial photography industry and in 1905 opened a small studio in east London. Two years later his son Bill joined him as a full partner.

The majority of their clients came from the surrounding businesses and family residences. The studio was regularly commissioned to provide illustrative photographs for numerous civic and commercial publications particularly the electrification of London by the Public Utilities Commission and the development of city parks.



Harry and Gertrude Hines.



As part of a continuing contract with the City of London the Hines Studio documented the construction of the Horton Street substation beginning in 1909. Later the cheap electric power generated from Niagara Falls led to widespread use of electrical gadgets in the home as well as installation of fancy street lights in the downtown area.

Many of the unaccredited illustrations depicting London's growth and development published in the 1915 edition of *London And Its Men Of Affairs* were taken by the Hines Studio. During the early 1920s, Harry Hines was the official photographer for the Western Fair and many of his original prints are still held by the Western Fair Archives. The partnership continued until 1929 when Bill left the studio to permanently return to the United States. In 1930 the east end studio closed. Harry and Gertrude began to experience difficulties with their marriage and eventually separated. In January 1933 Harry was arrested on three fraud charges totalling \$4.50. It was charged that on "January 23, he did by false pretence and fraud obtain the sum of \$1.50 from H. J. Brock, the sum of \$1.50 from Miss Letty Elsom and the sum of \$2.00 from Fred Pugsly."

Hines stated he was taking photographs of businesses to be published in a book but his equipment had broken. After spending several days in custody unable to raise the \$400 bail he was released on a surety from his estranged wife Gertrude. On March 9, 1933, he appeared before Police Magistrate Thomas W. Scandrett who convicted him on all charges but gave him a complete discharge and allowed him to go free.¹⁶

Soon afterwards, Harry slipped out of London. New research confirmed that he did not, in fact, travel to Pennsylvania or elsewhere in the USA. Instead, Harry moved to St Catharines, Ontario, where he began working as a photographer for the Peninsula Photo Company. The 1936 St Catharines city directory lists him as living in a rooming house on Lyman Street with his 'wife' Helen.



Victoria Lawn Cemetery, St Catharines, Ontario. The unmarked Harry Hines grave is to the immediate left of the dark marker at the right.

On February 9, 1937, Harry suffered a fatal heart attack.¹⁷ Declared destitute, he was interred in a single grave with no headstone or marker in Victoria Lawn Cemetery whose records show his burial was paid for by the City of St Catharines. It remains unknown why Harry Hines was interred in Section P of the Old Roman Catholic Section of the cemetery instead of the adjacent Old Protestant Section Q.

Three years later Gertrude Hines, penniless and in poor health, was placed in the care of House of Providence (later known as Marian Villa), London. She died on April 9, 1940 and was interred in the St Bridget Ward of St Peter's Cemetery, London.¹⁸ A small brick, half buried in the ground, bearing the inscription "Hines" marks her grave.

Edward Phelps in the Foreword to *EAST of ADELAIDE* described Harry Hines as:

"A diamond in the rough" who married the technical quality of the 'uptown' society photographers, whose ranks he apparently never achieved, to a prescient, even accidental awareness of the documentary and human interest of his own work. The richness of the surviving fragments of his legacy leave a tinge of lasting regret for the irredeemable loss of what did not survive from the images of his time . . ."



In 1988 researchers discovered a small brick that had sunk into the ground and become completely buried near the grave of Gertrude Hines. Along one side there was a single inscription "HINES".

William (Bill) Henry Hines (1895-1979)
Regina Alberta Hines (1902-1962)

Born in St. Louis, MO, Bill became a full partner in the Hines Studio in 1907 at the age of 13. He had a talent for portraiture and when clients saw the young boy in the studio they would frequently ask, "Where is the photographer?"¹⁹ Bill enlisted in the US Air Corps during World War I. He saw action in France as an intelligence aerial photographer flying over enemy lines strapped to the wing of a reconnaissance plane.²⁰

In 1919 after returning to London, he married 17-year-old Regina Alberta Shildrick of St Thomas who lied about her age by claiming to be nineteen at the time.²¹ The marriage certificate also contains other errors, listing Regina as Ru-Jena, Bill's mother as Gertrude Chilty, not Schulte and her brother as Harold instead of Howard Shildrick. The marriage produced two sons, Eugene and Keith.



Regina Hines photographed in 1929 with her two sons (l-r) Eugene and Keith shortly before Bill Hines left the family.



Bill Hines photographed at a 1970 Kiwanis Convention in Harrisburg, PA.

In 1929 Bill Hines abandoned Regina and his children to establish a new studio in Harrisburg, PA where he lived with his new 'wife' Jeanne. During World War II he became a civilian military photographer and worked for General George Paton. Another well known client at the time was bandleader and former Londoner Guy Lombardo. Bill Hines' prominent position and influence in the business community was reflected by his 1947 election as President of the Professional Photographers Association of Pennsylvania. Nine years later he left Jeanne.

When contacted in the early 1980's, Jeanne Hines initially refused to be interviewed as she mistook the researcher for a bill collector. Eventually convinced otherwise she said, "*Bill took all my money and ran off with another woman.*"

That other woman was Dorothy Hines. Bill and Dorothy moved to St Clair, PA and opened a photographic studio specializing in factories and commercial work. He remained a prominent businessman and served a four year term as President of the Saint Clair Kiwanis Club which ended in 1973.

Bill died on March 4, 1979 and was interred in the German Protestant Cemetery, Mahanoy City, PA.²² In a 1982 interview, Dorothy admitted that she knew very little about Bill's past but unlike Jeanne she was very cooperative and provided several examples of his most recent work including a portrait and some large panoramas.

There were relatively few divorces in Canada prior to the 1960's. It was difficult to get one as the application had to be approved and passed by the Senate. A search of the *Debates of the Senate* (Hansard) revealed that neither Harry nor Bill had applied for or were granted a Canadian divorce. It was a common practice on census forms to declare a live-in partner as being husband or wife in order to preserve dignity.

In 1933, four years after Bill Hines had left London his wife Regina gave birth to a daughter, MariLynne Luella who shared the following about her family.

"All my mother's children were born in London, Ontario. She had several more than us three (myself, Eugene and Keith) including a set of twins but they all died as infants. When I was five or six she told me that I was not a Hines. My biological father was a prominent London surgeon who declined any child support. She persuaded the Registrar to write in 'Hines' so that all three of her children had

the same name. In those days it was a terrible thing to be illegitimate. The Hines family really is 57 Varieties which is what I was teased with when I went to school."

MariLynne Luella Abbott (Hines)



MariLynne (Hines) Abbott circa 2004 who helped solve the mystery of the disappearance of Harry Hines.

In a separate note, MariLynne Abbott again spoke about her parents and inadvertently provided the "smoking gun" that helped to explain the many mysteries and difficulties with earlier enquiries about the family:

"My mother Regina Hines was quite a lady around town and had many suitors. Bill Hines was a n'ere do well and was a lady chaser."

Regina Hines remained in London although there was little contact with her estranged husband. She died in Victoria Hospital on August 16, 1962, aged 60. The disconnect within the family is quite evident when reading her obituary which lists the family name as Hinds, her husband Bill as 'deceased' and misspells the name of her daughter MariLynne as Marlyn. Regina was interred in the Shildrick family plot in the St. Thomas Cemetery alongside her parents and siblings.²³

The Hines Studio like other contemporary establishments of the time did not photograph for posterity but almost inadvertently has left us a remarkable pictorial record of the urban working-class of early twentieth century London. By following new leads in the last few years, our knowledge of the talented photographers, Harry and Bill Hines, have brought a satisfying conclusion to their families, local historians and the author.



Regina Hines photographed in 1956 (a few years before her death) with her grand-daughter Deborah Hines on her knee. This little girl is the mother of Nichole Vanover whose email to me revived my search to solve the mystery of Harry Hines' disappearance.



Briggs Bicycle circa 1925 at 768 Dundas Street. They supplied bicycles for the telegraph delivery boys.



Taken in 1915 for the London Free Press to advertise a promotional tour. Fred Benson sits on the bike.



London Street Railway blacksmith shop in 1907 before electrification. Vera Constable watches her father Bill (in the middle). The calendar on the wall enabled accurate dating of the photo.

Below:

After the London Street Railway blacksmith shop was electrified in 1912. Vera Constable photographs her father (centre) using a folding camera as part of a Kodak promotion.





Woolworth's Store *circa* 1927. Located downtown at 143-7 Dundas Street. This is one of many window displays photographed by Harry Hines to be included in a book but was never published.



The Royal Canadian Regiment *circa* 1910 followed by the 7th Fusiliers of the City of London, leads a parade along Dundas Street between Talbot and Ridout Streets celebrating the opening of the Supreme Court of Canada.



Hines frequently posed his subjects with their prized possessions. One example is this couple in their 1912 McLaughlin Buick on the Western Fair Grounds. It was not unusual at that time for automobile manufacturers to place the steering wheel on the right hand side. The Crystal Palace Building seen in the background was destroyed by fire on December 30, 1927.

End Notes

1. In 2012 the university ended its use of the acronym UWO (University of Western Ontario) replacing it with “Western University” or “Western” for official communications and branded materials. However, the legal name remains The University of Western Ontario.
2. John K. Johannesen emigrated from Denmark and in 1946 was appointed Greenhouse Manager in the Department of Botany, a position he held until his retirement in 1969. In 1956 he was responsible for the design and establishment of the larger and expanded greenhouse that became part of the new Biological-Geological Sciences Building.
3. Staff photographer at UWO from 1962-2013, Alan Noon’s area of expertise includes the restoration of photographic negatives, prints and historical documents.
4. Edward Charles Howard Phelps was appointed Librarian-in-Charge of the Regional Collection, a division of UWO Archives, in 1972, a position he held until his retirement in 2004. Historian, author and collector extraordinaire, his ability to find obscure documents and information for researchers was legendary.
5. During a 1978 interview, a resident of the Dearness Home described how he worked part-time for the Hines Studio scraping emulsions off old negatives in order to reclaim the glass. He recalled the unpleasant experience of working with a strong acid to completely clean the glass of any remaining residue.
6. Vernon’s City of London Directories 1905-1930.
7. Professor Helen Irene Battle was a London native, distinguished international scientist and teacher at UWO for over fifty years. In 1972 she was conferred the title Professor Emeritus by the university.
8. Frederick Armstrong, a prolific author and Professor in UWO’S History Department from 1963-1991, specialized in 19th century Canadian political history.
9. Glen Curnoe was Librarian-in-Charge of the London Room in the London Public Library from 1981-1998. He remains active in researching and writing about local history with a special interest in the preservation of historic buildings and cemeteries.
10. Guy St Denis London author and historian was a Reference Assistant in the Regional Collection at UWO from 1986-1996.
- 11 Lily Oddie Munro was Minister of Citizenship and Culture from 1985-87 and Minister of Culture and Communications from 1987-89 for the Province of Ontario.
12. In 1986 the London Historical Museum moved from its Central Library location at 305 Queens Avenue into the London Regional Art Gallery building at 421 Ridout Street North. Staff, programs and resources from the Gallery and Museum were subsequently merged into a single operating unit. Although the London Public Library Board had originally awarded a grant to the Historical Museum towards producing *EAST of ADELAIDE*, when the book was completed in 1989 it became one of the first publications of the newly established London Regional Art and Historical Museum (now Museum London).

13. Nancy Poole became Director of the London Regional Art Gallery in 1985 just prior to its merger. She remained Executive Director of the London Regional Art and Historical Museum until her retirement in 1995.

14. The full title of the 1989 book is '*EAST of ADELAIDE: Photographs of commercial, industrial and working-class urban Ontario, 1905-1930*'. The 1987 exhibition was entitled *East of Adelaide* as originally suggested by Chris Severance.

15. State of Missouri. City of St Louis. *Document #57170*. Also signed by Roman Catholic priest James Thomas Coffey "that on August 15, 1894 did unite in marriage the named persons."

16. Researched by Edward Phelps from the *Criminal Court Case File Records* formerly held by the Regional Collection, which along with other Middlesex County records were transferred to Archives Ontario in 2008.

17. Province of Ontario. *Certificate of Registration of Death #023127*. February 12, 1937. His 1894 Marriage Certificate listed him as a Protestant.

18. Documented in the office records of St Peter's Cemetery, London, Ontario.

19. *Keystone Photographer 1953* Vol 5, no. 1, p. 3. Published by the Professional Photographers Association of Pennsylvania.

20. Dorothy Hines. Personal correspondence. 1985.

21. Province of Ontario. *Affidavit #016899* to permit marriage, issued November 5, 1919.

22. Department of Veterans' Affairs. Schuylkill County Pennsylvania. *Record of Burial of Veteran #194287747*. March 7, 1979.

23. Obituary. *London Free Press*. August 17, 1962.

Before Eldon House: Lucy Ronalds Harris' background & upbringing

Beverley F. Ronalds
Perth Australia



Lucy Harris née Ronalds. Western Archives.

Lucy Harris née Ronalds, whose married life is depicted in *The Eldon House Diaries*,¹ was a special woman in both her heritage and her character. Several of her forebears were people of note and she was loved and admired by all – except, possibly, her husband. To date little has been published about her childhood, but this upbringing, and the values her extended family instilled in her, provide context for her later diary entries and particularly her growing discontentment with life in London, Ontario. The story also illuminates the personalities behind her family portraits hanging in Eldon House.

Lucy’s great-grandfathers

Lucy had a suite of worthy great-grandfathers, indicated in Fig. 1. All four are introduced briefly, but those on her father’s side were the most important for Eldon House as, remarkably, she was their sole great-grandchild. From one she received most of her financial inheritance and through the other she obtained the papers now in Western Archives that enable her history to be written. Her mother, in contrast, was part of a large family and brought little dowry to her marriage.

Great-grandfather **Dominique Francois Godet dit Marentette** (1763-1808) farmed land granted to his father in the parish of L’Assomption, alongside today’s University of Windsor. The area was later called Sandwich Town. He was born across the river in Fort Detroit, his father having been drawn there from Montreal as a fur trader.²

When **John Askin** (1739-1815) came to America from Ireland, he resided in various locations, formed geographically-dispersed partnerships and traded a range of commodities, becoming influential in regional affairs. He was also a farmer.³ He married his second partner in Detroit and lived his last years at an estate he established 6 kilometers east of Marentette’s along the Detroit River.

Hugh Ronalds (1760-1833) differed from Lucy’s other great-grandfathers in residing in England, where he ran “one of the very best fruit nurseries in the kingdom” and imported and exported plants across the world.

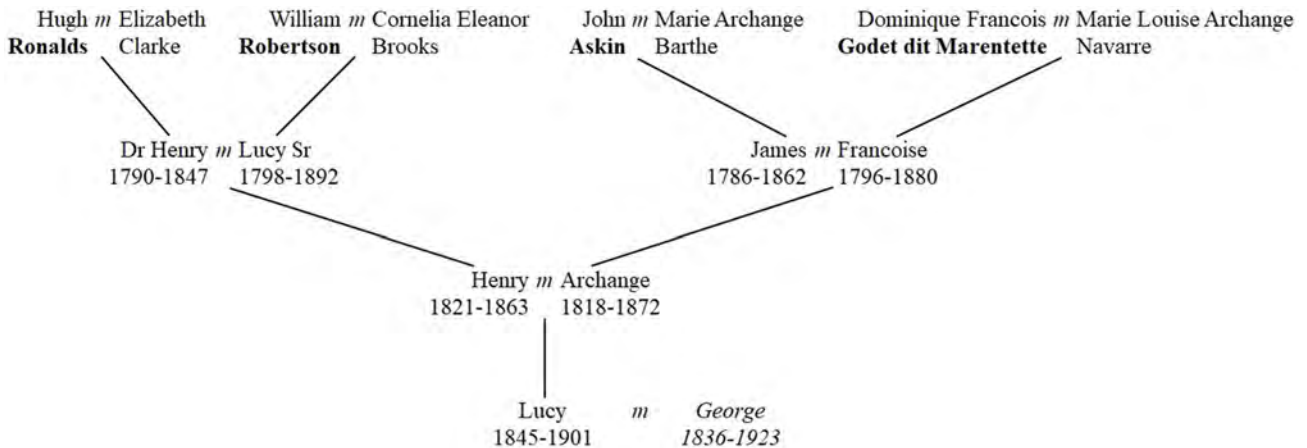


Fig. 1. Lucy Ronalds Harris’ forebears.

His monograph *Pyrus Malus Brentfordiensis* (1831), which describes 300 types of apples he cultivated, is still placed “among the standard works in Horticulture”⁴ as “possibly the most beautifully illustrated of all English fruit books”.⁵ He died where he was born, in an Elizabethan terrace house in Brentford (a town to the west of London, England), and his youngest son Robert died in the same house in 1880. Since all Robert’s siblings and their children had predeceased him, the estate’s contents were shipped to Lucy. Some of the 18th and 19th century furniture, portraits and mementos can be seen at Eldon House.

The family recorded that Lucy’s other great-grandfather, **William Robertson** (c.1760-1806), grew up at Lower Inver farm in Monymusk, near Aberdeen, Scotland. He followed his older brother to Detroit, who had married John Askin’s eldest daughter. William partnered in several of Askin’s business ventures, including the fur trade and land purchases, although some of the most extensive claims were rejected by the U.S. government. Quickly gaining wide respect, he was appointed to the inaugural legislative council and executive council of the province of Upper Canada. He then spent time in eastern cities, where he married, and their child Elisabeth Lucie (denoted here as Lucy Sr.) was baptised in Montreal. His young wife was “the happiest upon earth”⁶ and when she died he was “inconsolable”. Moving to London, England, he resumed “his former ill habit” of drinking.⁷

Robertson was indignant when Peter Lawrie, a business associate in London, confronted him saying he “was a fool”, “always drunk” and “unable

either to manage my own affairs or to provide future sustenance for my only daughter”. “If you have such a great regard for her, pray, extend a little regard for her father? Her father has been repeatedly arrested, sent to a sponging house, & jail”.⁸ Lucy Sr. was aware of the downward spiral, later telling her own children about “the vices of a Father”, but retained fond memories of him nonetheless.

Lucy Sr. was orphaned at age eight. Her name soon came before the courts – and this would recur throughout her life. After the quarrel with Lawrie, Robertson had chosen as his executor the publican of the ale house where he spent his last days. Lawrie filed a suit against him to ensure that Lucy Sr. would become a ward of the court and the estate she had been bequeathed would be protected. Locating and extricating the property proved to be difficult, long-winded and subject to bad debts and dishonesty. There appeared to be over 20,000 acres of land,⁹ which had no monetary worth, together with U.S. stocks deposited in various American cities, to the value of at least £20,000,¹⁰ which were gradually transferred to England.

Lucy Sr. and Dr. Henry’s marriage

The guardian chosen for Lucy Sr. lived in Brentford, and as a result she grew up with her Ronalds neighbours.¹¹ It is not altogether surprising that she would become attracted to the well-educated and most dapper and gregarious of Hugh’s eight sons.

Dr. Henry, as he is denoted here (seen in Fig. 2), graduated in medicine in 1814 from the University of Edinburgh and published several papers in the medical literature. An 1818 article in which he repudiated the emerging “science” of phrenology (which linked skull shape with character traits) was berated by its proponents. He also wrote on treatments for malignant measles and *impetigo sparsa*, a skin disease that he helped name. Many of his patient services were given gratuitously.



Fig. 2. Dr Henry Ronalds aged 51 (1842). Eldon House, Tara Wittmann photography.

The court was informed as their relationship blossomed, and it ruled when Lucy Sr. came of age that her property be conveyed to the trustees of their marriage settlement. The first trustees included Lawrie, a relative of Robertson’s, and James Montgomery, who was a large manufacturer in Brentford, and also the husband of Dr. Henry’s cousin Jane née Ronalds.¹² The Montgomery family were the primary trustees for 75 years. Their job

in accordance with the indenture was to oversee the capital investment and distribute dividends and interest earned to the couple.¹³

Life in the Ronalds family was directed towards personal betterment and duty to society, in keeping with their Unitarian faith. Hugh, for example, was “careful of every farthing, that he might have wherewithal to meet his just debts & to give a little to those more in need than himself”.¹⁴ Not unnaturally, Lucy Sr. wished for a lifestyle befitting an heiress and Dr. Henry bought a house in fashionable Kensington Gore, opposite Hyde Park. He tried to keep the bequest intact for the children but the lands on the other side of the world were difficult to manage, susceptible to forfeiture and in fact “a continual Drain on the Income” of the family.¹⁵ He wrote to their eldest child Henry while he was still a teenager, sharing his “gratification that you are so properly sensible of the necessity of economy”.¹⁶



Fig. 3. Lucy Sr. Ronalds née Robertson aged 43 (1842). Eldon House, Tara Wittmann photography.

Lucy Sr. (Fig. 3) was an “anxious”,¹⁷ “exciteable”,¹⁸ “active person”, always “running up and down stairs”.¹⁹ She delighted in decorating the home or organising a party. She had poor hearing all her life, which worsened when she was unwell, with the result that she “cannot enjoy her Piano” to calm her nerves.²⁰ Dr. Henry’s placid nature was an excellent antidote and he played a significant part in bringing up the older children. Henry recorded that “all of us loved him... Oh how amiable!... How good his counsels... no man could have a kinder father, he ruled us all by love”.²¹ Lucy Sr. often wore a broach holding Dr. Henry’s hair and their marriage was a happy one.²²

They had ten children. Approaching the age of 40 Lucy Sr. had two late miscarriages which “weakened her very much both in health & spirits”²³ and her last baby, hastily christened Eleanor Robertson after her parents, died just a few hours after being born.²⁴ She lamented that “there will not be a nursery again”.²⁵

Six years later, Dr. Henry suddenly suffered a stroke and died.²⁶ She blamed herself for “urging so much” for “him to exert himself” – “I should have soothed him more”.²⁷ Her head became “so very weak”²⁸ (in her words) and her Ronalds sisters in Brentford noted that she “has a good deal declin’d since your Fathers death”. They rallied around her, arranging for the children and her to “come to live near us as we all thought it best to draw near together”.²⁹

Lucy Sr. did not improve and her eldest daughter wrote that “her delusions were so numerous and her violence so great... We have had so much advice

and all tending to prove how impossible it is for her to live at home. She has now a cottage very prettily situated in the grounds attached to Southall Park [*where a mental health specialist lived*] where she has all the advantage without the association with insane people”.³⁰ She was officially declared to be “a Lunatic” for the purpose of again placing her estate under the protection of the court,³¹ and James Montgomery’s son acted on her behalf for the trustees.

Lucy Sr. stayed in various care facilities for over 40 years, eventually outliving all her children. The Montgomery family continued to visit her, as did her granddaughter Lucy when in England. The first time she was just a toddler and her second trip, when she was 16, was encouraged by her mother with the advice: “prepare her a little first, Lucy is so reasonable”.³² Biographer Daniel Brock wrote of Lucy Sr.’s father: “If Robertson was unusual, it was for the delicacy of his sensibilities: the death of a loved one revealed his tragic vulnerability and plunged him into a despair from which he never recovered”.³³ It seems his daughter suffered the same affliction.

The American estate

Henry (Fig. 4) was a model first son, much loved by his whole family for his “good principles, good sence, & refined feelings”.³⁴ Mature, conservative and responsible, with strong resolve and integrity but a gentle soul, he had a philosophical bent – reading and thinking deeply about religious, political, historical and educational matters – and enjoyed sketching and writing verse.



Fig. 4. Henry Ronalds aged 21, just before he left for America (1842); his mother called it “an excellent likeness”.³⁵ Eldon House, Tara Wittmann photography.

He determined at a young age that his role in life was to bring the American property into order.³⁶ He gained experience working on a farm, together with legal and financial skills, and when he turned 21, set sail for the New World. No one wanted him to go and all missed him dreadfully, but they understood that he was doing it to benefit his large family.

On his arrival there, his aunt (unnecessarily) reinforced the family’s business ethos: “whatever you have not the means of buying do without... I should hope you will not expend all the money that you have rec^d but keep some of it in the Bank & receive the interest of it, there will be a great deal of pleasure in saving up a little... Industry is the parent of wealth & Idleness of Poverty”.³⁷

Henry was appointed as the trustees’ agent and attorney for the estate, to whom he reported on the state of the property, its income and expenditure, and strategies for improvement. His first priority was to obtain an overall picture of the lands, which were widely dispersed. The largest concentration was in Kent County, at Raleigh and elsewhere, and there was more to the north around Sombra on the St Clair River. Property to the west encompassed Essex County, including Maidstone and Rochester, and Wayne County, across the border near Detroit. To the east, there were significant lands in Norfolk County and at Grimsby on Lake Ontario. There was also property along the St Lawrence River, 600 kilometers from Raleigh. He was able to account for nearly 16,000 acres.³⁸

He then steadily formalised ownership to help overcome the problem of squatters. One example was a parcel of land near Port Dover where a family had taken up residence in 1837. The suit of ejection he started in 1852, after locating Robertson’s patent and title deed, was successful in 1855, as he was against the occupants’ appeal a few years later. After Henry died, they returned to the property and won the right to stay there in 1870. The matter was then taken to the Queen’s Bench in Toronto, which once again ruled in favour of the Robertson estate.³⁹

Where ownership had been secured, he surveyed lots and built access roads and sometimes simple houses to satisfy settlement agreements with the Crown and to attract occupants. When purchasers could be found, isolated blocks were sold to help

rationalise the estate, but most settlers became tenants, who he hoped would have the means and commitment to clear, build on and cultivate the land to increase its value and help pay their rent. There was also the work of drawing up legal documents, collecting the rent, and suing for damages if agreements were violated or there was trespass for logging purposes. Henry inspected all his properties each year but later employed agents at the more distant locations for day to day activities. He cared for his tenants, who were often quite poor, by providing credit, accepting rent in kind or foregoing it if they were suffering hardship, and visiting them when they were ill.

Henry and Archange's marriage

Henry decided to live in Raleigh Township (Fig. 5), which contained 4,400 acres of the estate. He selected 400 acres of "wild" land of middling quality and arranged a mortgage to purchase it from the trustees. It was situated 6 kilometers south of Chatham, where he rented part of an office. By September 1843 he had built a "pretty" home with a parlour, drawing room and office on the ground floor and two rooms upstairs.⁴⁰ A lean-to contained the kitchen. He already had his sights set on a young lady.

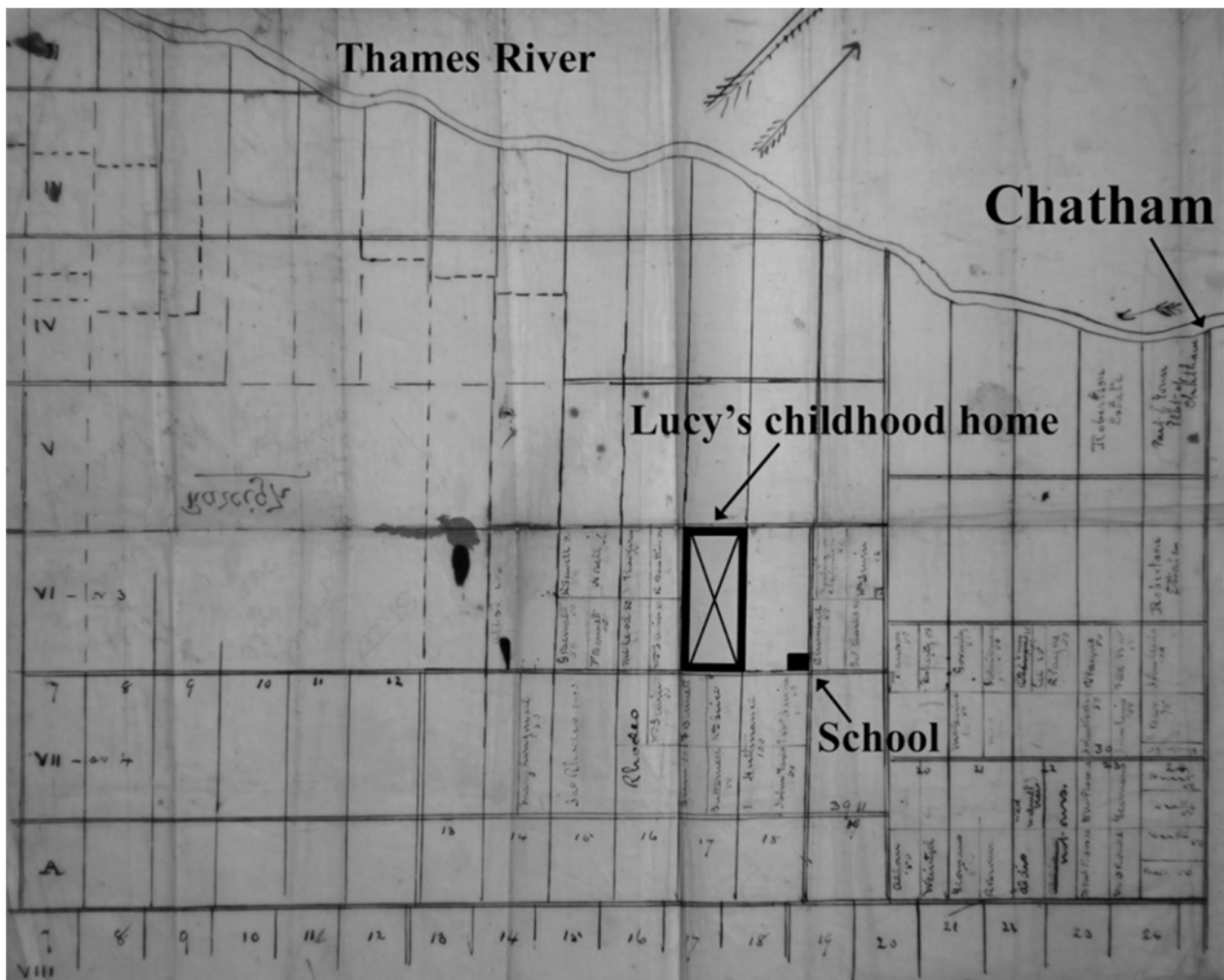


Fig. 5. Sketch map of the north east section of Raleigh Plains, showing Henry's tenants on the Robertson estate. Also marked are his farm and the school he built. Western Archives.

Early on, Henry sought out the Askin family, who had assisted in untangling his grandfather's affairs, where he met John's granddaughter Mary Archange Frances Askin (called Archange). She apparently grew up in her Marentette grandparents' former farmhouse in Sandwich.⁴¹ Archange (Fig. 6) was the perfect partner for the simple country life he would be leading. He described his new fiancée to his family: she was "not by any means attached to gaiety or extravagance";⁴² "do not expect any prodigy either of beauty or accomplishments... but as far as good sense goes and amiability";⁴³ "every body in the district admires her".⁴⁴ He loved her dearly and she proved to be a "loving and kind wife", although "she will I fear work herself to death". They grew grain crops, fruit and vegetables and kept farm animals for milk, meat and wool. Archange "bakes the bread and churns the butter" with the help of an elderly family friend and a farmhand.



Fig. 6. Archange Ronalds née Askin. Western Archives.

There was just one problem – her religion. Archange was baptised (and later buried) at the Assumption church in Sandwich. Before the wedding, Henry negotiated that their children would be brought up as Protestants and on Sundays he: "Took Archange and Lucy into town to Church in the Buggy. The former to the R C Church the latter to mine". Henry attended the Church of England in Chatham, although he had been christened as a Unitarian in Brentford. In 1852 he built a school in Raleigh where services were held by the Chatham minister for a time, although he later read the services there himself.

As their community grew, Henry undertook the leadership roles expected of a significant landholder. He was elected reeve of Raleigh numerous times, where he was responsible particularly for initiatives to enhance the amenity of the district, such as new and better roads. His 1857 by-laws for the township are held at the Toronto Reference Library. He "was elected by acclamation" as the county councillor for his ward, and chaired the council's finance committee. He became a magistrate, was president of the County of Kent Agricultural Society for many years, served on the county Board of Education and the Chatham church vestry, and commanded a company of the militia. He also formally nominated John Prince for the legislative council in 1856 and helped lead his successful campaign.

Both parents were utterly devoted to their only child Mary Elizabeth Lucy, whom they called Lucy after her grandmother. Henry wrote regularly in his diary about "our little love Lucy" as well as her mother: "Tis curious how

great a charm the society of a loved child throws round one”; “what a little angel my Lucy is”; and when he was travelling: “My little Lucy you must kiss over and over again for me”.⁴⁵

Lucy could already read and write when she started school at the age of seven in Chatham. She began boarding there two years later and at age 13 spent a year at Woodstock, to the east of London, Ontario. She was a brave girl: having a tooth pulled at that time, the dentist “was unsuccessful... she bore it firmly tho”. With her sheltered upbringing, however, she was naive in the ways of the world and her new headmistress noted that she was quite dependent on her parents. She also recommended dancing lessons as “her carriage & deportment require much care”.⁴⁶ Henry later confided to his favourite aunt that other girls “swam thro’ their quadrille – like swans – whilst Lucy plumpt thro hers – like a duck – in rough wheather”.⁴⁷

Lucy (Fig. 7) had become the image of her parents – considerate and sensible, with simple tastes and little care for appearances or elegance. The extended Ronalds family delighted in her company as a child, and their respect only grew over time. Years later Archie Montgomery (James Montgomery’s grandson and Lucy’s third cousin) characterised her as “such a paragon among women and so universally esteemed and beloved”;⁴⁸ “it has always been my desire to do all I could for Lucy, she has always been so affectionate”.⁴⁹



Fig. 7. Lucy Harris née Ronalds. Western Archives.

Henry’s poor eyesight deteriorated from 1857 and he struggled increasingly in managing the estate. His formerly neat diary became increasingly illegible and then petered out. In 1861, now quite ill, he took Lucy to England for a year to ensure that she felt part of his family and to sort out financial affairs for Archange. He died not long after their return to Canada at the age of 42. In two decades he had aided his adopted county’s development while consolidating and improving his family’s holdings; these were now bringing in a steady income and promised increasing value as immigration promoted further regional settlement in the soon to be Dominion of Canada. Five years later, Lucy’s new husband became agent for the land, which he valued at \$200,000. He was able to acquire the estate from the trustees in 1875 for £37,000.⁵⁰

Lucy and George's marriage

Lucy was bedazzled by the unexpected attentions of the dashing, confident and high-living lawyer George Becher Harris (Fig. 8), who she met at the age of 20. The cultural divide between them was quickly summarised by his mother – “she is only a country girl”.



Fig. 8. George Becher Harris. Western Archives, RC80094.

By then, it seemed very likely that Lucy would be the only heir of both William Robertson and Hugh Ronalds. Upon learning that George “objects to a settlement of Lucy’s property on herself”,⁵¹ Archie Montgomery travelled to Canada to oversee arrangements. He tried to allay Archange’s fears with a nicely-worded letter:⁵²

George had for some long time wished to make Lucy’s acquaintance, and M^{rs} Harris had helped Miss Askin to introduce them, thinking it would be a very desirable match for her Son, on account of the little fortune she has... what I know of George Harris now, makes me think that he was at first attracted by the same idea; since he has known her intimately no doubt tender feelings have sprung up in his heart, for who could avoid that in regard to such a dear little girl – and by this time I daresay he loves her sincerely & affectionately, for herself as well as the other.

They were able to organise a marriage settlement, with the trustees being Archie, Lucy’s uncle John Ronalds and George’s brother.⁵³

Lucy’s marriage and her grumbles with George and his family are known from her entries published in *The Eldon House Diaries*. Much of her struggle was that her new life was very different from that she knew – there was a complete mismatch of expectations.

She was accustomed to loving and being loved, but her characteristic attentiveness now seemed to be taken for granted and not reciprocated. Her aging mother-in-law was quite demanding although, over time, did come to appreciate her: “I do not think there is a kinder hearted better woman in the world than Lucy... Her thoughtfulness for all about Her is a marvel to me”.⁵⁴ Lucy received very little support in these time-consuming care duties as George

was “selfish”: he “never speaks to me or takes the least interest in what I say or do”. She funnelled her increasing resentment into her diary and those remarks now partially mask her inherent nature.

With Lucy and her father both growing up with doting fathers, she similarly “cannot forgive... [George] not looking to the interests of the children”. Work ethic was another problem. Henry’s view was that “two days Christmassing is too much” while “George takes life too easy”, “He gets more fun and less work than most people”.

Many of her issues revolved around her inheritance. She received a regular allowance from the dividends of the British investments intended “for her sole and separate use”, which increased as her Ronalds aunts and uncles died. How was she to use it? When she fell pregnant with her first child, she decided “to buy all I shall require... with my money and then I shall begin to save”. George, meanwhile, played sport: “at times I feel very bitter, fishing and shooting cost so much”.⁵⁵ Eighteen months into her marriage, she wrote: “they so often talk of my money as if it were such a great thing... Once I fancied being well off made people happy but ease and happiness are quite different things”. She knew that her relatives had worked over many years to maintain and enhance the estate for future generations and that it was a nurturing family life rather than wealth that underpinned their contentment. The Harrises quite understandably saw a financial windfall as the means to greater luxury and leisure.

Lucy Sr. died when Lucy and George had been married for 25 years. Lucy’s deed of settlement was to continue⁵⁶ and she was “convinced that it is a good thing for the children” but George succeeded in 1894 in transferring the money from the English trustees to Canada.⁵⁷ Now having access to the capital, improvements were made to the old Harris home, Eldon House, and family members conducted extensive travels. Lucy died early in the new century and George survived her by 22 years.

Postscript

The primary resource for this article is the century of Ronalds family correspondence and papers in the Harris Family Fonds at Western Archives and associated objects at Eldon House. The assistance of staff at these institutions and particularly Theresa Regnier and Tara Wittmann is greatly appreciated. Henry’s diaries (Ref. 21) are the major source for Lucy’s childhood while all letters quoted are individually referenced. An added value of the collection is that it also offers intimate detail on the extended Ronalds family in 19th-century London, England – a family of scientists, authors, artists, industrialists and social reformers. The achievements of many of these people are outlined in *Sir Francis Ronalds: Father of the Electric Telegraph* (2016).

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