

THE
BEECHWOOD WAY

SECTIONALS

Section 51



As you pass by the Beechwood National Memorial Centre, the start of Section 51 reaches out, revealing a ridge of rolling hills, opening into a pastoral landscape with towering trees grown tall from the passing centuries. The natural landscape of this section conceals beautiful monuments, statues and symbols, each showing a unique part of our nation's history.

This section features a wide diversity of people from different ethnic communities, cultural groups and religious groups, portraying the very essence of the National Cemetery of Canada. The variety of languages and scripts reflects the mosaic of our country and bears witness to our shared Canadian identity – inclusion.



STATUES: A WAY TO REMEMBER

Statues and sculptures have always played a big role in the lives of people all around the world. Since the earliest human, statues and sculptures have been used to depict a wide variety of things; deities, gods, heroes, leaders, and even our own loved ones. Statues and sculptures provide a way for people to remember, and worship, celebrate, find comfort, and even to help heal.

Section 51 has a variety of statues and sculptures that celebrate life and mourn the passing of our loved ones.



DID YOU KNOW:

The Weeping Angel is also known as the angel of grief, symbolizing grief itself, but also the mourning of a premature death.



THE TOMBSTONES SPEAK TO US

Thousands of different religious and secular symbols or emblems have adorned headstones throughout the ages. Some show attitudes toward death and the hereafter, some show affiliations to certain social organizations, some even display trade/occupation, and others ethnic identity. While many of these symbols have simple interpretations, it is not always easy to determine their meaning and significance. Few were present when these symbols were carved into the stone. It is impossible to know our ancestors' intentions or thoughts. They may have included a particular symbol for no other reason than because they thought it was pretty.



HOW WE VENERATE OUR DEAD

Many traditions have been passed down through generations through religious and cultural beliefs.

The veneration of the dead, including one's ancestors, is based on love and respect for the deceased. It relates to beliefs that the dead have a continued existence, and may possess the ability to influence the fortune of the living. In some cultures, the goal of ancestor veneration is to ensure the ancestors' continued well-being and positive disposition toward the living, and sometimes to ask for special favours or assistance.

The social or non-religious function of ancestor veneration is to cultivate kinship values, such as filial piety, family loyalty, and continuity of the family lineage. Ancestor veneration occurs in societies with every degree of social, political, and technological complexity, and it remains an important component of social practices in modern times.

Food - Some cultures believe that their ancestors actually need to be provided for by their descendants, and their practices often include offerings of food and other provisions.

Stones on monuments - The traditions of placing stones on monuments each time a person visits a grave dates back to the beginning of time when shallow graves were mounded with rocks to protect the site from wild animals. Each time a family member visited a grave they would bring a bucket of stones with them to repair any damage to the grave. Today, families still maintain this custom by bringing a stone with them and placing it on the monument.

The foundation for these traditions and others is to show respect and honour for the dead.



THE ELEPHANT AS A SYMBOL OF LOYALTY

Many revere the elephant as a symbol of strength and power. It is also praised for its size, longevity, stamina, mental faculties, cooperative spirit, and loyalty.

We gather a more symbolic meaning of the elephant by observing it in nature. Specifically, the elephant is considered a symbol of responsibility because it takes great care of its offspring as well as its elders. The elephant also has immense determination and loyalty - always standing up for others and defending members of its group while in its natural habitat.

Elephants also express advanced sensitivity and social connection, particularly during times of death, covering their herd members with leaves and twigs.



DID YOU KNOW:

The elephant is generally considered a symbol of good luck and good fortune.

THE PEOPLE OF BEECHWOOD

CARMEN JOLICOEUR: a Canadian who loved flamenco – Section 51S, Lot 1271



Born in Costa Rica in 1926, Jolicoeur's family moved to Montreal at age 4. There she attended the Montreal School of Fine Arts, and from the age of eight onwards, trained in ballet dancing. For several years she performed with a ballet company. In 1948, at age 22, Jolicoeur was awarded a four-year bursary by the Spanish government which provided travel to Spain and lessons in Spanish dance. There she developed a great interest in, and aptitude for, flamenco dancing. After two years in Spain, Jolicoeur began performing flamenco in a Madrid theatre and also danced with a ballet company that toured Scandinavia, Britain, France and Italy. Jolicoeur danced with Spain's internationally famous Antonio and in 1950, she soloed in Madrid's Old Fontalba Theatre.

In 1953, while on holiday in Canada, she met and later married Paul Jolicoeur. In Montreal she established her own dance company and took on the stage name Carmen Cortez. She was featured on CBC radio and television programs. In 1973, the family moved to Ottawa and Jolicoeur began to teach flamenco at the Classical Ballet School of Ottawa. She became the first performer and teacher of Spanish dance in Canada. Jolicoeur also worked in the theatre, choreographing flamenco dance routines for various theatres, including Theatre Triangle Vital in Montreal. Her career as a teacher lasted for more than a decade before she had to retire due to ill health. In 1998, Carmen Jolicoeur, widely known Spanish flamenco dancer, died on October 10, 1998.

The Joy of Dance, a bronze sculpture by D. E. McDermott, stands atop her gravestone.

JOHN EMILIUS FAUQUIER Section 51N, Lot 15



Born in Ottawa on March 19, 1909, John Fauquier worked as a broker in Montreal in the 1920s, but his first love was flying. He started a commercial flying venture at Noranda, Quebec, and when war broke out in September 1939 he offered his services to the Royal Canadian Air Force.

Given his experience, he first served as an instructor until posted overseas in June 1941. Fauquier had an outstanding war record. In September 1941, he joined 405 Squadron, the first Canadian bomber squadron formed overseas; he assumed command of the squadron in February 1942. The following spring, Fauquier was assigned to the Pathfinders, one of the Royal Air Force's elite squadrons. In August 1943, he was given the task of destroying the V-1 rocket installations at Peenemunde and his success in this mission brought further honours and awards. Promoted to Air Commodore and a desk job, Fauquier reverted to the rank of Group Captain and was assigned to 617 Squadron, RAF, the famous Dambusters.

Once again, he proved to be a leader of extraordinary ability. By the end of the war, Fauquier was the only Canadian to be awarded the Distinguished Service Order three times; he also earned the Distinguished Flying Cross, was mentioned in dispatches and was honoured by France for his magnificent war record. In 1973, Fauquier was enshrined in the Canadian Aviation Hall of Fame as one of our country's most heroic airmen. He died in Toronto, Ontario on April 3, 1981.

JEAN CAROLINE GALLOWAY Section 51S, Lot TG 367, Grave 2



Jean Caroline Love began her career in journalism the way so many others did, by writing for a university newspaper. She served on the staff of the *Varsity*, the University of Toronto newspaper, in the 1930s with the future comedy duo Johnny Wayne and Frank Shuster. She also covered special assignments for the *Toronto Star*. Galloway was a teacher as well as a journalist; she directed a course in journalism at the Toronto YMCA and taught English Literature, Commercial English and Advertising at a vocational school. Later, she edited the *West Toronto Weekly* and became Assistant News Editor for the *Toronto Star Weekly*. After the Second World War, she married Colonel Strome Galloway, a soldier, occasional journalist, prolific author and co-founder of the

Monarchist League of Canada.

Contrary to the expectations of the age, Galloway didn't stop writing. In the 1950s, her column "Sisters All" appeared in many Ontario weekly newspapers under the byline "Jean Love Galloway." She was President of both the Toronto and Ottawa chapters of the Canadian Women's Press Club. For several years, Galloway wrote features for the Canadian Press wire service from Fort Churchill and Europe. She died in Ottawa on August 11, 2002.

LORRIS ELLIOTT Section 51S, Grave 336



Lorris Elliott was born on December 20, 1931, in the Republic of Trinidad and Tobago in the West Indies. He grew up on the island and attended university there at Queen's Royal College. After graduating he taught high school in Trinidad and Tobago from 1950 to 1959. In 1959, Elliott emigrated to Vancouver, BC and enrolled in the University of British Columbia. Elliott proved himself a dedicated student, moving to Montreal, QC where he enrolled in the University of Montreal's doctoral program in English Literature. He received his Ph.D. in 1974, for his dissertation, titled *Time, Self, and Narrative: A Study of Wilson Harris's "Guiana Quartet,"* which examined a work by a black contemporary poet, Wilson Harris. While still working toward his Ph.D. in

1969, Elliott began teaching at McGill University. In addition to teaching, Elliott was also an actor, writer and editor. He wrote several plays which were produced on stage, though never published.

Elliott's plays focused on the world inhabited by minorities, whether in the Caribbean or Canada. For instance, his play, *How Now Black Man*, told of the adventures of a West Indian black man, while a later play, *The Trial of Marie Joseph Angelique - Negress and Slave*, related the story of the woman who was accused of setting Montreal on fire in 1734. Because Elliott did not publish his plays, there is little information about their production histories, their reception from the audience, or even their content. They are essentially now lost to the public, though some information is known. For example, *How Now Black Man* was produced at the Centaur Theatre in Montreal in 1968, and later was the inaugural piece performed by the Black Theatre Workshop, founded in 1970. Prior to the creation of the Black Theatre Workshop, there was no forum for the performance of black art and drama. More than thirty years later, the Black Theatre Workshop was still providing a venue for black playwrights to present their work. It went on to produce another Elliott play, *Holding Firm the Centre* ("knit one/purl one").

Elliott also wrote a novel, *Coming For to Carry: A Novel in Five Parts* (1982), which was self-published. Similar to his other works, the novel centred on the life of a black man from Trinidad and Tobago who confronted racism and loneliness in his life. Elliott's work as a scholar was most directly seen in the bibliography that he compiled and edited, *The Bibliography of Literary Writings by Blacks in Canada*, 1986. Elliott's final non-fiction work was *Literary Writings by Blacks in Canada: A Preliminary Survey*, 1988. Elliott worked hard to champion the work of black writers.

In addition to his involvement with the Black Theatre Workshop, where he also served as an Honorary Board Member from 1976 to 1980, Elliott was also active in the National Black Coalition of Canada from 1979 to 1981. He organized an important new conference, *The Black Artist in the Canadian Milieu*, at McGill. He was also active in the Black Literacy Society of Montreal from 1983 to 1990. Elliott died July 14, 1999 in Ottawa at the age of 67, after a nine year battle with Alzheimer's disease.

For more information about Beechwood Cemetery, please contact info@beechwoodottawa.ca