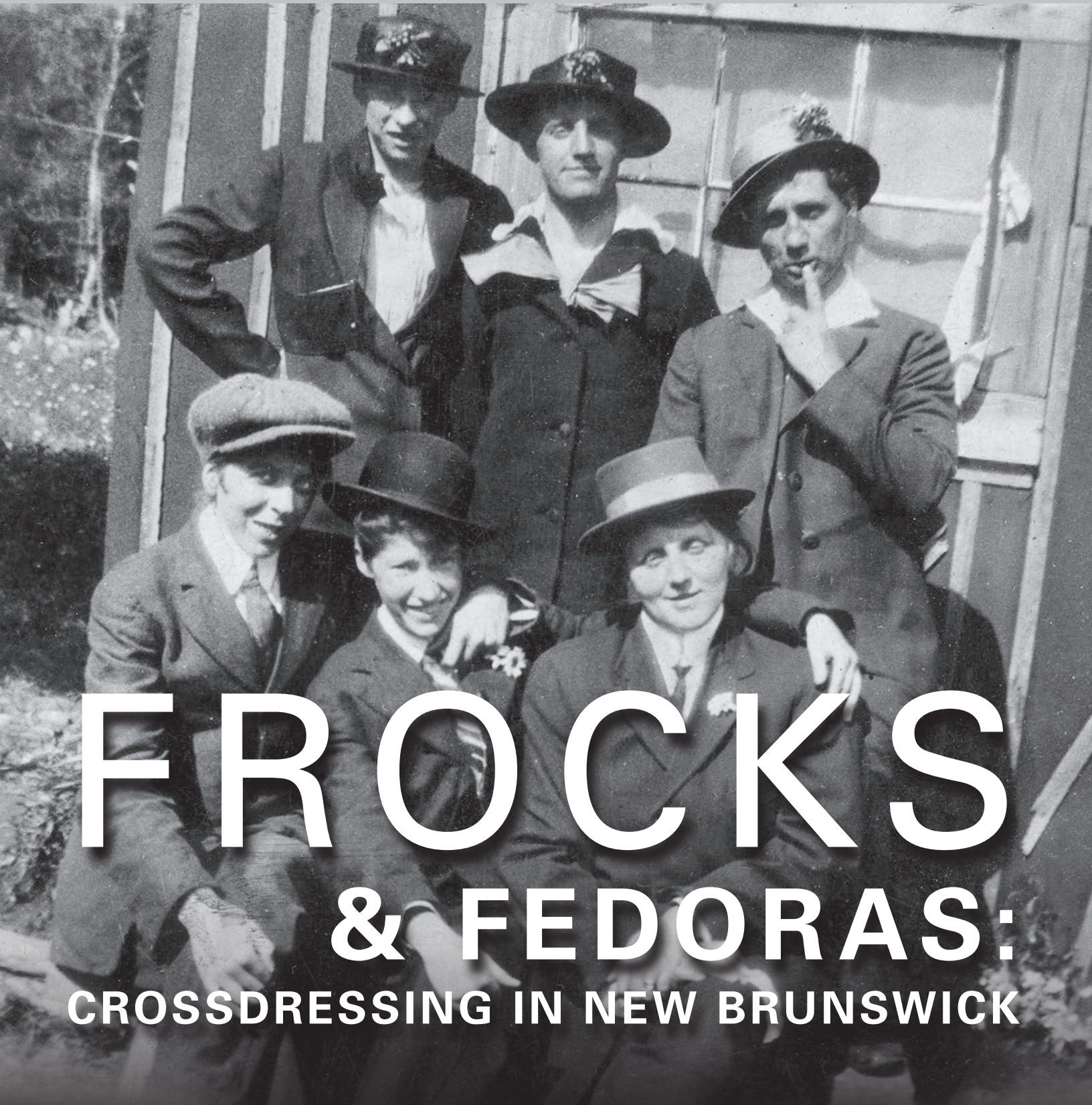




Silhouettes

Summer 2020
Number 49

The Associates of the Provincial Archives of New Brunswick



FROCKS

& FEDORAS:

CROSSDRESSING IN NEW BRUNSWICK

Silhouettes

(ISSN 1201-8333) is published twice yearly. Address inquiries or submissions to the newsletter to
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Fredericton, New Brunswick
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FROCKS & FEDORAS CROSSDRESSING IN NEW BRUNSWICK

Women in large men's overcoats and bowler hats. Men wearing dresses, giving doe-eyed looks towards the camera. What are we to make of images such as these, from the late-nineteenth and early-twentieth centuries? Recently, a friend introduced me to an online exhibit called "All Frocked up: Glimpses into Crossdressing." Produced in 2003 by Neil Richards and the Saskatchewan Council for Archives and Archivists, this website was created to offer a historical overview of female and male impersonation. It uncovers the "theatrical" origins of cross-dressing, as well as attempting to analyze the modern-day LGBTQ2+ drag performances held in the province of Saskatchewan. Perusing the Saskatchewan website made me think of several similar photos that I have seen over the past year while working at the Provincial Archives of New Brunswick (PANB), and others that I have seen at other New Brunswick institutions.

Our knowledge and views on sexual orientation and gender identity is constantly evolving. My volunteer work with the Queer Heritage Initiative of New Brunswick has opened my eyes to a relatively recent period in our history concerning the struggles of LGBTQ2+ people. Taking place well before I was born, the 1970s marked the beginning of Lesbian and Gay activist groups, followed by the devastating impact of the AIDS crisis in the 1980s and, in the 1990s, the work of the Coalition for Human Rights Reform, which lobbied for the inclusion of sexual orientation into the Province's human rights legislation. But searching the past for what we now refer to as LGBTQ2+ people has immense challenges. How people historically chose to identify themselves and the terms that we might use in our contemporary world to describe them do not directly equate, so researchers must proceed carefully.

Not unlike Saskatchewan, New Brunswick is usually considered to be a traditional and conservative place. As Richards writes in "All Frocked Up," it is somewhat surprising that such a significant number of images were captured, and have survived, of people cross-dressing, given the strict religious and socially-conservative climate of the province. However, permissible occasions included the theatre, which granted opportunities for cross-dressing. For example, in P924 — The Ian Robertson Collection, a series of photos taken in a garden of a group of men and women donning

the attire of the opposite sex, perhaps for a play or for their own amusement, makes me chuckle. One of the photos even shows two men in long women's coats perched impishly on the knees of "the gentlemen" — women who are dressed in ties, caps and coats with fake stern expressions. The "Dame" character, usually

a man who portrays a woman, has existed in plays for centuries, bringing great levity, and is a staple of British Pantomime and American Vaudeville.¹ It seems likely in this series of photos that this is the intent, although the older gentleman on the left looks decidedly unhappy about it!

A group of people crossdressing and having fun on a summer afternoon in 1915. Photos from P924 – Ian Robertson Collection



¹ Neil Richards, "Introduction", *All Frocked Up: Glimpses of Crossdressing*, Saskatchewan Council for Archives and Archivists, 2003, http://digital.scaa.sk.ca/gallery/allfrokedup/en_intro.shtml.

Cover photo: from P924 – Ian Robertson Collection. (P924-12)



German Prisoners of war in various costumes taken by John Muir McKinley who was commissioned by the Canadian Government to take photos of the prisoners to show that they were being well treated. (P827-MS1-132)

Another example of theatrical cross-dressing that is held with the photo collections of PANB is P827 — John Muir McKinley fonds, which includes photos of German Prisoners of War (POWs) who were held in Amherst during the First World War. In 1916, a POW camp was built in Amherst after the Halifax camp became too overcrowded. The camp mainly held prisoners who had been captured from the German Navy, however, there were some prisoners of eastern European (Ukrainian, Croatian, Russian) origin as well as Nova Scotians with German ancestry.² Normally, when I think of an early-twentieth-century POW camp, the last thing I think of is the prisoners being allowed to hold performances and wear feminine attire. The prisoners were put to work clearing farmland, fixing the railway and building Dickie Park, however, as the conditions of the camp (initially poor) improved,

the prisoners were given materials for theatre, crafts, and music, to occupy their leisure time. Many examples of the objects made by the prisoners are still on display at the Cumberland County Museum. The photos in the P827 collection are quite joyful and depict the men exercising, fencing, playing music and wearing their handmade costumes. They also formed a theatre company called the Kriegsgefangenen (Prisoner of War) Theatre. As there were no female prisoners, a young male prisoner depicted the role of the leading damsel. Interestingly, group photos indicate that the prisoners made costumes based on cultural figures, with several men choosing to wear women's costumes with large wigs and represent Joan of Arc and a Roma woman. A few mocked women's athletic wear of the time, and others satirized minority groups: two men dressed as a "cowboy and Indian" and another wore blackface.

² Marjorie MacLean, "The Amherst Prisoner of War Camp", Amherst Prisoner of War Camp 100th Anniversary Website, February 5th, 2020, <https://amherstpowcamp.ca/history/>.



German prisoners of war dressed in male and female athletic wear of the time. (P827-MS1-143)

It is interesting to see these tough naval men in their feminine athletic attire with their funny wigs seated on the knees of the men, goofing around. I find this image as amusing as I suspect the men found it at the time, but it also reminds me that theatre is an escape from the everyday world. Wearing a costume and pretending to be someone else for awhile, offers a great release. I also see a parallel to the popular Canadian musical revue "The Dumbells" that was formed during 1917 by ex-servicemen and was extremely popular in entertaining the troops.³ It featured men "in drag" and similarly offered a comical outlet for both the performer and the audience during trying times.

As was mentioned previously, it is important to understand that the labels that we use today to define our sexual identity did not exist at the turn of the twentieth century and we must avoid the assumption that our contemporary labels are useful in describing and analyzing past same-sex desires⁴. Historian Laura Doan makes this point quite clearly in her study of women involved with the British war effort, 1914-1918. In the

case of female ambulance drivers, she makes the point that it was often only in retrospect, during the 1950s and 1960s, that they described close relationships that they viewed between other women as lesbianism⁵. At the time, same-sex desire wasn't on the general population's radar. Doan argues that most people didn't see themselves as sexual beings, they aimed to be respectable or as moral vs. immoral. Sexual knowledge was seen as dangerous and those who may have had a same-sex desire for another woman would not have admitted to it as it would compromise their virtue and respectability. When we see photos of women doing hard labour and wearing masculine clothing, like the ambulance drivers of the First World War, which we might consider to be unlady-like for the time and this cross-gender activity as a sign of sexual inversion. It would be easy for me, as an LGBTQ+ person to see this image and assume: "oh look, these women are going around dressed as men, they must have been gay". It would also be possible to leap to this kind of conclusion with regard to old New Brunswick hunting photos, where women who joined the men on hunting trips

³ Neil Richards, "At the Empire", *All Frocked Up: Glimpses of Crossdressing*, Saskatchewan Council for Archives and Archivists, 2003, http://digital.scaa.sk.ca/gallery/allfrockedup/en_empire.shtml.

⁴ Johnathan Alexander, et al., *Finding Out: An Introduction to LGBTQ Studies*, (California: Sage Publications, 3rd Edition, 2017), p.XX.

⁵ Dan Snow, Lesbianism during World War One with Professor Laura Doan, *Dan Snow's History Hit*, podcast audio, February 14th, 2019, <https://www.stitcher.com/podcast/dan-snows-history-hit/e/58789898?autoplay=true>.

can be seen wearing male attire. Yet surely, we should at least consider the likelihood that they dressed this way purely for comfort and practicality, especially since the backwoods setting provided a context distant from those that reinforced ordinary societal expectations around women's clothing.

An album from the early 1920s held at Resurgo Place in Moncton includes several photos of women wearing male attire on different occasions in their daily lives, perhaps as a preference for their own comfort. Several of the photos depict women together in intimate poses. Unfortunately, not much is known about this collection, so it is difficult to say if these photos of the women in male attire were purely for comedic purposes or were a genuine form of expression.

In our world today, we acknowledge that “same-sex practices, desires and intimacies, as well as gender variance, can be found in nearly every culture in recorded history.”⁶ However, assuming that a person understood or labelled their sexuality and gender expression the way we do today is to view history through a contemporary lens and that should be avoided. As is witnessed in the photos of the Prisoners of War and others who cross-dressed for theatrical purposes, the intent was comedic. As Richards points out, these performers were seen by the viewing public as being clever because their performance was funny, they were not automatically thought of as having homosexual or transgender tendencies.⁷ The slang term “drag” has been used since the 1870s to denote cross-dressing, however, it wasn't until the 1960s and 1970s that drag became a symbolic element of the homosexual community.⁸ Our modern idea of cross-dressing is now associated with gender expression and people who identify as LGBTQ2+. Drag performances were often a source of frustration for early Lesbian and Gay activists, as men wanted to avoid the stereotype of being effeminate and women were frustrated by drag queens (men dressing as women) and kings (women dressed as men) making a mockery of them. Drag performances have been a part of the New Brunswick queer community for many decades, however, in the



“Flo” wearing hunting gear. (P27-MS1-N1-18)

past 5-10 years, the province has seen a growth and acceptance of Drag Culture due in part to the success of the American television show “Ru Paul’s Drag Race,” which has opened the eyes of a larger audience. Fun and empowering performances take place on a regular basis in Moncton, Fredericton and Saint John.

So, what are we to make of these photos of men in frocks and women in fedoras? In my opinion, these photos demonstrate that the societal conservatism of late-nineteenth and early-twentieth-century New Brunswick still left spaces in which men and women could stretch the boundaries of gendered behaviour. In specific contexts such as hunting, theatre, and what we might call “dress-up with friends,” cross dressing definitely took place. However, we cannot assume that we know what this change of clothing meant for the wearers, without other evidence to provide further clues. Photos such as these provide tantalizing conjecture, but must always be interpreted within the context of their time-period. ■

MEREDITH J. BATT
— Queer Heritage Initiative of New Brunswick

⁶ Johnathan Alexander, et al., *Finding Out: An Introduction to LGBTQ Studies*, (California: Sage Publications, 3rd Edition, 2017), p.2.

⁷ Neil Richards, “At the Empire”, *All Froked Up: Glimpses of Crossdressing*, Saskatchewan Council for Archives and Archivists, 2003, http://digital.scaa.sk.ca/gallery/allfrokedup/en_empire.shtml.

⁸ “Learn and Reverse: The fabulous history of drag”, *BBC Bitesize*, February 24, 2020, <https://www.bbc.co.uk/bitesize/articles/zbkmkmn>.



Photos of unknown people from the Graves Collection, c. 1920, Resurgo Place.



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ST. JOHN CAMERA CLUB

THE EMERGENCE OF AMATEUR PHOTOGRAPHY 1893–1905

By the end of the 1880s in Canada, a new-found public interest developed in the field of photography. As newer and cheaper commercial methods were introduced, especially with the availability of hand-held cameras using gelatin dry negatives, a segment of society who could now afford these innovative techniques attracted the amateur photographer. An example of how widespread the new craze became is highlighted by an upset wife of an amateur photographer in a letter to the *Photographic Annual*.

“My unfortunate husband was stricken with the amateur photographic plague about three years ago. Up to that time I always considered him reasonably sane. I made no objections at that time to his joining the array of photographic cranks, because, you see, I knew nothing of the subject. I have done everything I could since that time, but, although he has quit smoking at my request, he refuses to give up the camera habit... My carpets have been ruined by those abominable chemicals... Then the bathroom is something frightful... I wouldn't mind all this so much if he ever took a picture that was worth looking at; but, as I said before, he never does.” (Reproduced in *The Daily Gleaner*, 6 February 1890)

Saint John was among the first in Canada to see formation of an amateur camera club. Although Montreal and Quebec organized camera clubs in the late 1880's; Toronto, Hamilton and Winnipeg followed suit by 1892. Saint John residents became the first Maritimers to organize a camera club, forming the St. John Camera Club on 5 June 1893. Ottawa jumped on the band wagon in 1894, Halifax in 1896, and Vancouver not until 1897.

The inaugural meeting was held in the photographic studio of Charles Foster Givan at 85 Germain Street, near the Masonic Hall. Givan had taken over the space

previously occupied by fellow photographer, James Saunders Climo. Nothing about the club's founders or constitution was revealed in the newspaper. However, the report spoke of a “well-attended meeting of gentlemen and ladies”. *Saint John Daily Telegraph* 7 June 1893. Finally, an announcement of their executive in the same paper almost a year later on 8 May 1894, indicated that J.R. Woodburn was elected President; J. Fraser Gregory as Vice-President; H.D. White, Secretary; and LeBaron Robertson, Treasurer.

This alliance with an established photographic studio like Givan's was probably for very practical reasons. It not only served as a meeting room but provided access to darkrooms and other work areas for members. And it quite likely gave amateurs or novices access to the latest manuals and periodicals about photographic processes and news. Moreover, their public exhibitions and contacts helped introduce amateur photography to a broader audience. (See Koltun, *Private Realms of Light*, chapter 2.)

While instructive lectures and displays of works by members were primary pursuits of the average monthly meetings, the leaders encouraged members to take in field trips and present their work. By August, 1894, the camera club announced “an outing” to Westfield for all members by train. More experienced members in photography took the lead in featuring presentations and lectures about their work. LeBaron Robertson and J. Fraser Gregory combined a work session on lantern slide making, and then presented a slide show of their negatives at a December meeting.

D. Leavitt Hutchinson, who already had earned a reputation for his prints on platinotype paper at city competitions, gave a demonstration on developing his prints. The *Saint John Daily Telegraph* proclaimed in an article on 11 December 1894, that “competent judges” had pronounced his work “the best seen in this

city.” The Camera Club planned to display their slides at a January 14th exhibition in the school room of St. John's Church. Limelight views featuring events such as the city's autumn parade, sports, picnic groups, scenery, recent funerals, and “incidents at Halifax” were on display. (*S.J. Daily Telegraph* 17 Jan. 1895)

Members who submitted works for the exhibition included L.A. Griffiths, J. R. Woodburn, D. L. Hutchinson, J. H. Gregory and Count deBury. A.E. Clarke provided interior views of Stone and St. Mary's Churches showing Christmas decorations, and a collection taken at the World' Fair. H. C. Tilley and J.K. Allison collaborated on a series of summer views of Rothesay. The highlight of the exhibition was a display of slides taken before and after the Great Fire of 1877, assembled by George C. Farren. The Camera Club intended to include many of these fine productions for submission to the upcoming Imperial Institute show in London.

St. John Camera Club Membership and Activities

What do we know about the membership and composition of the St. John Camera Club? In choosing their name as “St. John” instead of “Saint John”, it may have been a purposeful motivation to reach beyond the immediate city for membership. Over time, membership, while centred in the city core did, in fact, draw on participants from communities such as Rothesay and Westfield.

At their inaugural meeting in June 1893, a committee was struck to bring forward a constitution and bylaws, but no mention was made of the founding members or numbers. Our first clue about specific members comes nearly a year later with the election of new officers. (*S.J. Daily Telegraph* 8 May 1894) The incoming President was James Ramsey Woodburn, a Scottish engineer and machinist by profession, and probably the eldest member at fifty-seven.

Vice President and most active supporter over the life of the club was J. Fraser Gregory. A native of Frederic-

ton, he initially became a clerk in the office of William H. Murray, a well-established lumber manufacturer on Douglas Avenue. By 1899, he joined the partnership with Murray to form Murray and Gregory Ltd. When he joined the camera club in 1893, he was thirty-two.

Henry Duffel White, an accountant, became secretary of the St. John Camera Club; while LeBaron Robertson, a thirty-year old agent of rubber stamps and photo supplies with a shop on Germain Street, took up the treasurer's post.

. . . their public exhibitions and contacts helped introduce amateur photography to a broader audience.

By Oct. 1894, we know their “rooms” provided an array of photographs from numerous members. These included Daniel Leavitt Hutchison, a meteorologist in the city, aged thirty-seven years old; Louis Alphonse Griffiths, a dry goods clerk, fifty years old; James Kaye Allison, a twenty-year old bank clerk; Count Robert V. DeBury, one of the oldest members and also on the executive of the Saint John Art Club in the 1880s, displayed works for the

exhibition. Robert A Johnston, a pressman and printer for the Saint John Sun, also joined. T. Oscar Clarke, photographer with a fancy goods shop at 57 King St. and his brother, Arthur E. Clarke, joined the club in 1894. As a purveyors of picture framing, engravings, and photographic supplies, they became commonplace for future meetings.

The only female mentioned in this first exhibition was a “Miss Murray”. While her full identity is not revealed throughout their many meetings, one might speculate it could be I. Louisa Murray, oldest daughter of William H. Murray, senior partner to J. Fraser Gregory. When Gregory joined the firm, he initially resided with the Murray family and met Louisa who was the same age. The *Saint John Daily Telegraph* reported on 16 October 1894 that “Miss Murray's works were exhibited and specially admired”.

The club displayed about one hundred and fifty photographs at the exhibition in June, held at the Centenary Church Sunday school room. In addition to members' photos, Mr. Climo provided “a large number of the old

time pictures". On other occasions, they used rooms at St. John's Stone Church. (*Saint John Daily Telegraph* 1 June 1894)

Entertaining limelight views were provided to the public. During the winter of 1895, the St. John Camera Club exhibited over 100 views at St. John's Church under the auspices of their Young Men's Association. (*Saint John Daily Telegraph* 17 January 1895) At various meetings, members also read papers related to the latest methods and developments in photography and gave demonstrations. (*Saint John Daily Telegraph* 11 Dec. 1894)

1895 was a very active year for the group. Aside from exhibits at regular meetings, they seem to have acquired the financial resources, perhaps from public shows, to invite presenters from both the Montreal and Toronto Camera Clubs. In addition, in April, the executive applied for entry in the fall Saint John Exhibition and added several new mem-

bers. (*Saint John Daily Telegraph* 3 April, 9 April, 16 April and 29 April 1895)

Then, suddenly, with the notice of a meeting in the newspaper on May 3rd, the executive announced that the St. John Camera club was dissolved. That evening,

a special meeting was convened at A.E Clarke's store to form a new group. Based on the timing, it would appear there may have been a split among the members about the direction of the club. For two meetings were held that week, one to elect a new executive for a reconstituted St. John Camera Club, and, a gathering at Dr. Harry Steeves' office on the 6th to form the Crescent Camera Club. The former group seems to have retained most of the same active members, while the latter organization had a new slate of officers and board of trustees except for

one older member from the St. John Camera Club — Oscar Clarke. ■

ROGER NASON



St. John Camera Club Lime Light View Entertainment St. John's Church YMA (Saint John Daily Telegraph 17 January 1895)

Further Reading:

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MALCOLM ROSS: CONTROVERSY IN THE CLASSROOM

January 27th, 2020 marked the 75th year anniversary of the liberation of Auschwitz. International Holocaust Remembrance Day is a time for Jews and Gentiles alike to reflect on the past and remember those who perished. The devastation of the Holocaust ravaged Europe and its wake was felt world wide. After the Holocaust approximately 40,000 Jews immigrated to Canada in hopes of a new beginning and a better future.¹ Although most settled in Quebec and Ontario, New Brunswick also became home to a small number of the diaspora. While Jews were largely welcomed, New Brunswick was not without prejudice. Today the Provincial Archives maintains records pertaining to Malcolm Ross in the records of several individuals contemporary to Ross.

A controversial figure, Ross was a Moncton school teacher who published several works questioning the validity of the Holocaust.

In 1978, Ross published his first book, "Web of Deceit", that alleged the existence of a worldwide Jewish conspiracy. Ross' other works include "The Real Holocaust: The Attack on Unborn Children and Life Itself", and "Spectre of Power". He also appeared in various radio and television interviews. A man of deep religious convictions, Ross believed he was defending Canadian society from those who would "de-Christianize" it. Ross' opinions were deeply upsetting for the Jewish community and to some were reminiscent of pre-holocaust antisemitic literature. Complaints were made to the school board; however, they were dismissed as there was no evidence that Ross was promoting his work and views in the classroom².

In 1991 David Attis, a local Jewish parent and the former president of the Atlantic Jewish Council, filed a complaint against the school board to the New Brunswick Human Rights Commission. Attis stated that Ross' personal beliefs created an unsafe environment for Jewish students.³ The proceedings became an issue of discrimination versus freedom of speech and gained

nationwide publicity. During the proceedings Ross was represented by Doug Christie, a lawyer who had previously represented former Nazi prison guard and holocaust denier Ernst Zundel. After much deliberation, the New Brunswick Human Rights Commission determined that Ross be removed from the classroom and instead be employed as the Magnetic Hill School librarian.⁴ Additionally, Ross was warned

that if he published other works he would be removed from the school system entirely. The New Brunswick Court of Appeal then ruled that this decision violated Ross's right to freedom of religion and expression. However, in 1996 the Supreme Court ruled that Ross' removal was justified. While according to the Canadian Charter of Rights and Freedoms the final ruling did violate Ross' rights, the Supreme Court determined that a teacher must be held to higher standards of behaviour and Ross was removed from the school system entirely⁵.

... the Supreme Court determined that a teacher must be held to higher standards of behaviour ...

¹ Heritage, Canadian. "Government of Canada." Canada.ca. Government of Canada, September 10, 2018. <https://www.canada.ca/en/canadian-heritage/services/canada-holocaust/history.html>.

² RS972 – New Brunswick Human Rights Commission Records

³ *Ibid.*

⁴ *Ibid.*

⁵ *Ibid.*

What's the Difference Between the Views of...
JOSEF GOEBBELS and **MALCOLM ROSS**?



This one wrote in GERMAN

This one writes in ENGLISH

Josh Beutel Cartoon that led to legal action.

New Brunswick public opinion was divided: constitutionally Ross was within his rights as a citizen to publish his own opinions; however, as a teacher Ross was expected to provide an unbiased and safe learning environment for his students. Jackie Webster, a prominent New Brunswick reporter, published several articles denouncing Ross and supported his dismissal. Letters written in response by readers and sent to Webster vary from critical to celebratory. In one letter, the correspondent claimed that Ross was a victim, and that Webster owed Ross an apology.⁶ Political cartoonist Josh Beutel was also openly critical of Ross and the School Board. One particularly notable cartoon compared Ross to Hitler's minister of propaganda, Josef Goebbels.⁷ This depiction resulted in Ross suing Beutel for defamation of character, Beutel was found guilty, but the decision was later overturned. By comparison, many believed that Ross's off-duty activities were separate from his professional life and were therefore

out of scope. Some parents argued that Ross was a respected teacher whose penchant for writing rendered him a role model for his students. In a final effort to resume teaching Ross appealed to the United Nations Human Rights Committee in 2000, but he was denied on the grounds school systems should be free of bias and intolerance.

A highly publicized case, the court proceedings were followed across the nation. In 2020 the case remains relevant as an examination of freedom of speech and its role in society. Likewise, it emphasizes the importance of Holocaust education and remembrance. ■

BETHANY CLARKE

⁶ MC3540 – Jackie Webster Fonds

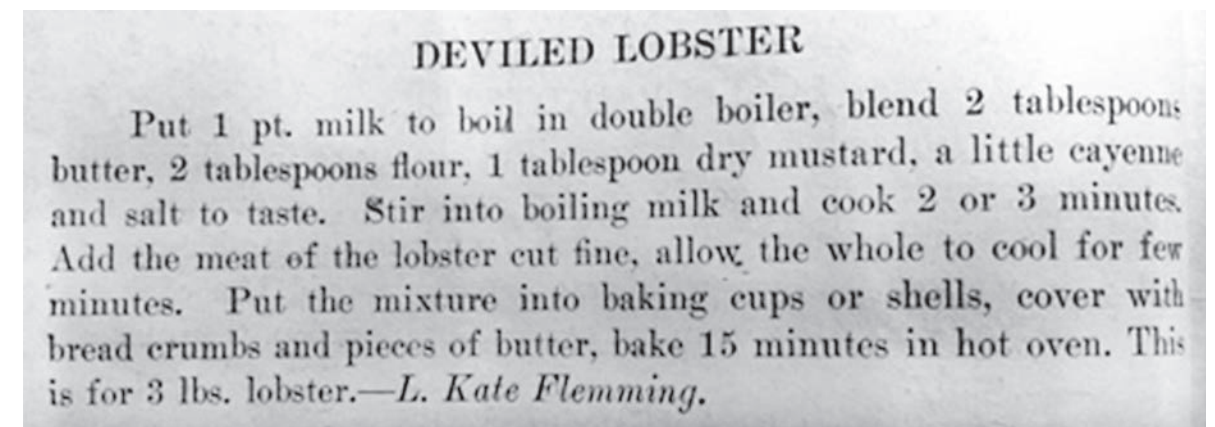
⁷ MC2806 – Josh Beutel fonds

ARCHIVES AL DENTE: ADD A DASH OF HISTORY TO YOUR NEXT MEAL

The Provincial Archives of New Brunswick holds a wide variety of recipes. Whether you are looking for a work-week staple, a dish to impress at

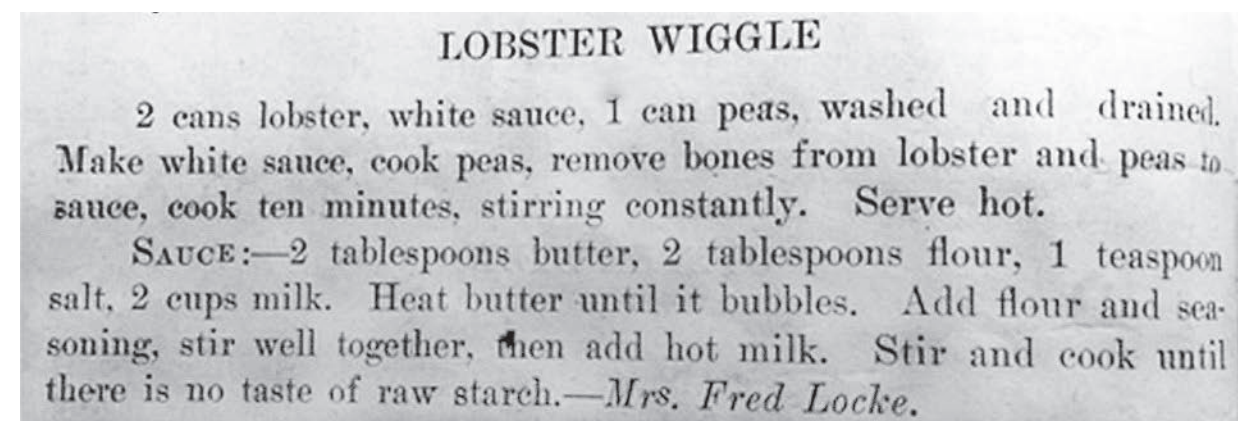
your next family gathering, a holiday treat, or a remedy; the perfect recipe is waiting for you. We have put together a sample of recipes you may want to try!

DEVILED LOBSTER



With Shediac recognized as the “lobster capital of the world”, there are a plethora of recipes to satisfy any lobster lover. Source: MC18 – William Park Family fonds. Recipe by L. Kate Flemming from *The White Ribbon Cookbook* [1894?]

LOBSTER WIGGLE



Wiggle your way into *the zone* with this lobster sauce. Source: MC18 – William Park Family fonds. Recipe by Mrs. Fred Locke from *The White Ribbon Cookbook* [1894?]

POUTINE RÂPÉE

20 patates crûtes
 2 tasse de patates pilées
 sel & poivre
 1 livre de viande de porc salé,
 entrelardé, coupé en cubes
 ou
 1 livre de viande de porc frais,
 coupé en cubes

Si l'on se sert de viande
 salé, déposer les cubes dans l'eau
 jusqu'au temps de s'en
 servir.

Râper et épurer les patates.
 Ajouter les patates pilées, le
 sel et poivre et mélanger avec
 les mains. Avec une tasse de
 ce mélange, former une galette
 d'un 1/2 pouce d'épaisseur.
 déposer une c. à table de
 viande sur chaque galette et
 fermer en fermant une boule.
 Rouler chaque boule dans la
 farine et déposer délicatement dans
 l'eau bouillante salée. Nager pendant
 2 heures et servir chaudes.

20 Raw potatoes
 2 cups of cooked mashed potatoes
 Salt and pepper
 1 lb. fresh, lean pork cubed
 or
 1 lb. salted fat pork cubed

If using salted fat pork, first
 place in a bowl of water
 and let stand to remove salt.

Grate the raw potatoes
 and squeeze the water out.
 Cook other potatoes and mash
 thoroughly. Add to the raw
 potatoes - Add salt and
 pepper to taste - mix well
 with both hands. With one
 cup of mixture form a flat patty
 place one Tablespoon of pork
 in the centre, close patty,
 forming a ball. Roll each ball
 in flour and deposit gently
 in boiling salted water. Simmer
 for 2 hours - serve hot.

Poutine Râpée, a traditional Acadian dish, is typically served with brown sugar, maple syrup, molasses, or white sugar. Source: MC1777 – Wendell Fulton fonds. Recipe prepared by Alberta Dysart, 1977.

DISAPPOINTED PUDDING

DISAPPOINTED PUDDING.

Put 1/2 lb coarse brown sugar, 1/4 lb butter in pudding dish; lay over it biscuit crust, cut apples small in dish, with sugar to sweeten and nutmeg, then put a top crust on and bake till apples are soft and tender. Be sure and turn it out before serving.

MRS. A. E. McINNES.

If you are looking for a delicious comfort, you have come to the right place! Disappointed Pudding and many other comfort foods can be found in recipe books like this one compiled in 1911 by the Christ Church Cathedral, Fredericton. These recipes books were often used to raise money for various church projects and gifted to newly-weds. Source: MC233 – Anglican Diocese of Fredericton fonds. Recipe by Mrs. A.E. McInness, 1911.

COD LIVER OIL

As early as the 1780s, medical practitioners were using cod liver oil to treat patients with rheumatism. In the decades to follow cod liver oil was used as a treatment for rickets, for fast healing of wounds, alleviation of joint pain, and for fighting the common cold. Source: MC3054 – Humphreys, Foster, and Anderson Family fonds. Remedy by Harriet (Foster) Anderson, [19-?].

Bon Appétit! ■

MELISSA LEGER

Break half dozen eggs in a
 jar, and beat with an egg beater
 shells & all, then add the juice
 of twelve lemons and let stand
 48 hours, till the shells have
 dissolved then beat again, &
 strain through a cheese cloth,
 1/4 pint of Pure cod-Liver oil,
 1/4 pint of Pure bees honey, and 1/2
 pint of Jamaica rum, and stir
 it thoroughly. & bottle tight-

Dose, a wine glass full before
 meals & at bed time,



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GOVERNMENT RECORDS

RS9 Executive Council: Cabinet Meeting Records. 1998–1999. (5m)

RS58 Court of Divorce Records. 2003. (12.3m)

RS112 Mineral Resources Branch Records. Publication: Prospecting and Development Opportunities in New Brunswick by Dallas Davis, 1975. (.01m)

RS256 Elections Branch Records. Publication: Thirty-Ninth General Election – September 24, 2018 – Report of the Chief Electoral Officer, 2019. (.01m)

RS427 Saint John Municipal Records. Declaration of Trust of Court House 1826, City Poll Book 1827, County Government of the Municipality of the City and County of Saint John booklets 1918–1946 (with gaps), City Hall Manners in Dealing with the Public c. 1951. (.05m)

RS444 Dalhousie Municipal Records. Town Council minutes 1905–1998, Village of Darlington minutes 1977–1982 and various zoning changes 1981–2007. (2m)

RS537 Woodstock Municipal Records. Woodstock Jail Register, 1944. (.02m)

RS576 Executive Council: Policy and Priorities Committee Records. 1998–1999. (.8m)

RS617 Department of Tourism: Promotions and Marketing Branch Records. Publication: New Brunswick... Varied Vacationland of the Maritimes, c. 1950. (.01m)

RS677 Edmundston Judicial District Causes. 2003–2004. (6.2m)

RS743 Fredericton Judicial District Probate Court Records. 2003–2004. (1.2m)

RS749 Campbellton Judicial District Probate Court

Records. 2003–2004. (.3m)

RS750 Edmundston Judicial District Probate Court Records. 2003–2004. (.4m)

RS751 Woodstock Judicial District Probate Court Records. 2003–2004. (.6m)

RS752 Fredericton Judicial District Criminal Appeal Records. 2003–2004. (1.5m)

RS753 Saint John Judicial District Criminal Appeal Records. 2003–2004. (1m)

RS755 Moncton Judicial District Criminal Appeal Records. 2003–2004. (1.2m)

RS758 Campbellton Judicial District Criminal Appeal Records. 1992–2003. (2m)

RS759 Edmundston Judicial District Criminal Appeal Records. 2003–2004. (0.6m)

RS780 Fredericton Judicial District Matters. 2003–2004. (4.8m)

RS784 Newcastle Judicial District Matters. 2002–2004. (3.6m)

RS785 Bathurst Judicial District Matters. 1999–2004. (18.2m)

RS786 Campbellton Judicial District Matters. 2003–2004. (1.4m)

RS788 Woodstock Judicial District Matters. 2003–2004. (.8m)

RS929 Fredericton Judicial District Criminal Indictment Records. 2003–2004. (.8m)

RS930 Saint John Judicial District Criminal Indictment Records. 2003–2004. (2.2m)

RS932 Moncton Judicial District Criminal Indictment Records. 2003–2004. (2.6m)

PRIVATE RECORDS

MC303 Jeremiah Hayes Barry family fonds. 7cm of textual records; 1917–1921 and 1926–1933. Records consist of 2 Supreme Court circuit bench books belonging to Judge Jeremiah Hayes Barry. Records complement the official legal records for this period, in some cases providing a close substitute for transcripts.

MC2604 Ku Klux Klan of Kanada in New Brunswick collection. 2 cm textual records including membership records cover-

ing several areas of the province.

MC4111 Queer Heritage Initiative of New Brunswick Collection/ La collection de l'Initiative du patrimoine du Nouveau-Brunswick. Sackville-Amherst Chapter of PFLAG material including correspondence regarding events and submissions to the Standing Committee on Justice and Human Rights hearing in Sussex, N.B. in response to the Department of Justice Discussion Paper "Marriage and Legal recognition of Same-Sex Unions", April 2003. Letters to the editor written by Dr. Janice Hammock, Chapter President.

MC4111 Material donated by various members of the LGBTQ+ Community to the New Brunswick Queer Heritage

Initiative. Donations made by Anthony Wallace, Larry Dickinson, Dwight Hargrove, Francis Young, Hank Williams Stephanie Tierney and former owner of "The G Club", Greg Erikson. Some material regarding Northern Lambda Nord (Maine and Northern New Brunswick), Down East Alliance, and the Gay Alliance for Equality.

MC4224 / P38 Fonds des Pères Eudistes. 12.6 meters textual records; 1890–1974. Parish, college and personal files related to the work of the Eudists in New Brunswick and Nova Scotia.

MC4270 John Hooper fonds. 1.8m textual and graphic records; 1949–2006. Records document the working life of Hampton artist John Hooper including a file for each piece of art, whether sculpture, painting or sketch, created by Hooper.

MC4276 Katherine McMillan fonds. 20cm textual records; [ca. 1913–ca.1919]. Fonds contains prose, short stories, and poetry produced by Katherine McMillan and a few publications and clippings collected by or about McMillan. The fonds also includes fragments of her writing, a photograph of Katherine Flewelling (1911), family genealogy (photocopy) and personal correspondence (1931).

MC3224 Bill Hogan fonds. Approximately 400 editorial cartoon drawings; 1977–2001.

MC4283 Joan McFarland collection. 40cm of textual records, 15 cassette tapes; 1996–2019. Interviews conducted by Dr. Joan McFarland and Dr. Andrew Secord on the relationship between the labour movement and environmental movement in New Brunswick.

MC4292 Alexander "Boss" Gibson fonds. 20cm textual records. This fonds contains records pertaining to the Alexander Gibson Railway and Manufacturing Company include agreements, stock certificates, correspondence and operating expenses. Records pertaining to the lumber mill include correspondence, finances, and agreements.

MC4319 Russell House fonds. 2cm textual records; 1928–1941. Fonds contains a single ledger from 1928–1941 which records the name, date and town of guests registering for their stay at Russell House in Doaktown, Miramichi.

MC4209 MC4208 Dorothy Dearborn fonds. 40 cm textual records; 1950s–1990s. Records include research files on topics such as the NB economy, NB Power, NB Tel, tourism, equality for women. There is a file documenting her time at The Citizen newspaper in Saint John and a file documenting her run for federal office (Liberal) in 1965.

MC4066 Clement, Swett, Coombes family fonds. 60cm textual and photographic records; 1860s–1979. Family correspondence and photographs documenting the life and work of Alleyne Coombes and Cathy Coombes of Gagetown, New Brunswick.

MC4312 Amanda Wood fonds. 2cm textual records; 1889–1917. This fonds consists of a journal documenting Amanda Wood's activities as a nurse and midwife from May 1901 to October 1917. The fonds also contains 2 cabinet cards, 1 of Amanda Wood, taken in 1889, and the other of her sister, Annie Wood, as a young woman.

PHOTOGRAPHS

P922 McKay Family fonds. Fonds consists of 300 photos related to the MacKay family of Saint John, who were related to Sir John Douglas Hazen, former New Brunswick Premier. Hazen appears in few candid shots.

P925 Judy Birds fonds. Fonds consists of 22 turn-of-the century glass negatives depicting the Woodstock area.

P926 Judge James D Harper collection. Fonds consists of a large collection of 35mm copies of images of New Brunswick river boats, mainly steamers.



A circular cyanotype from the MacKay Family Fonds depicting a young girl running across the snow near the train bridge in Fredericton, ca. 1900. (P922-99)

*The D.J. Purdy pictured
at Gagetown, ca. 1918.*

(P926-38)



*From the Judge James D
Harper collection, a photo
of the S.S. David Weston at
Indiantown in Saint John,
post 1867. (P926-13)*

AUDIO-VIDEO RECORDS

MC1986 Fredericton Society of Artists fonds. Video interview with Debb Ferris Bates, artist and member of the Fredericton Society of Artists, concerning art and her artistic life.

MC1986 Fredericton Society of Artists fonds. Audio and video interview with Bruce Newman, member of the Fredericton Society of Artists, concerning his experience and development as an artist.

MC3495 Melynda Jarratt fonds. Digital material – audio, video and textual interviews individuals from Beaulieu, Scotland, gathered as researcher for the donor's book "Letters From Beaulieu."

MC4111 Queer Heritage Initiative of New Brunswick Collection/ La collection de l'Initiative du patrimoine du Nouveau-Brunswick. Tapes recorded by Richard of news broadcasts on LGBT issues from the 1990s in New Brunswick.

MC4270 John Hooper fonds. Interview with Kathy Hooper about the life and work of her late husband John Hooper.

MC4276 Katherine McMillan fonds. Audio interview with Meriem Haines about the life of her mother, Katherine McMillan.

MC4258 Ludmila Knezkova-Hussey fonds. Recordings of concert pianist and composer Ludmila Knezkova-Hussey.

MC4244 Stanton T. Friedman fonds. Audio and video recordings created and/or collected by UFO researcher Stanton T. Friedman, including spanning his career in nuclear physics and investigations/advocacy of UFOs. The collection is still being processed. ■