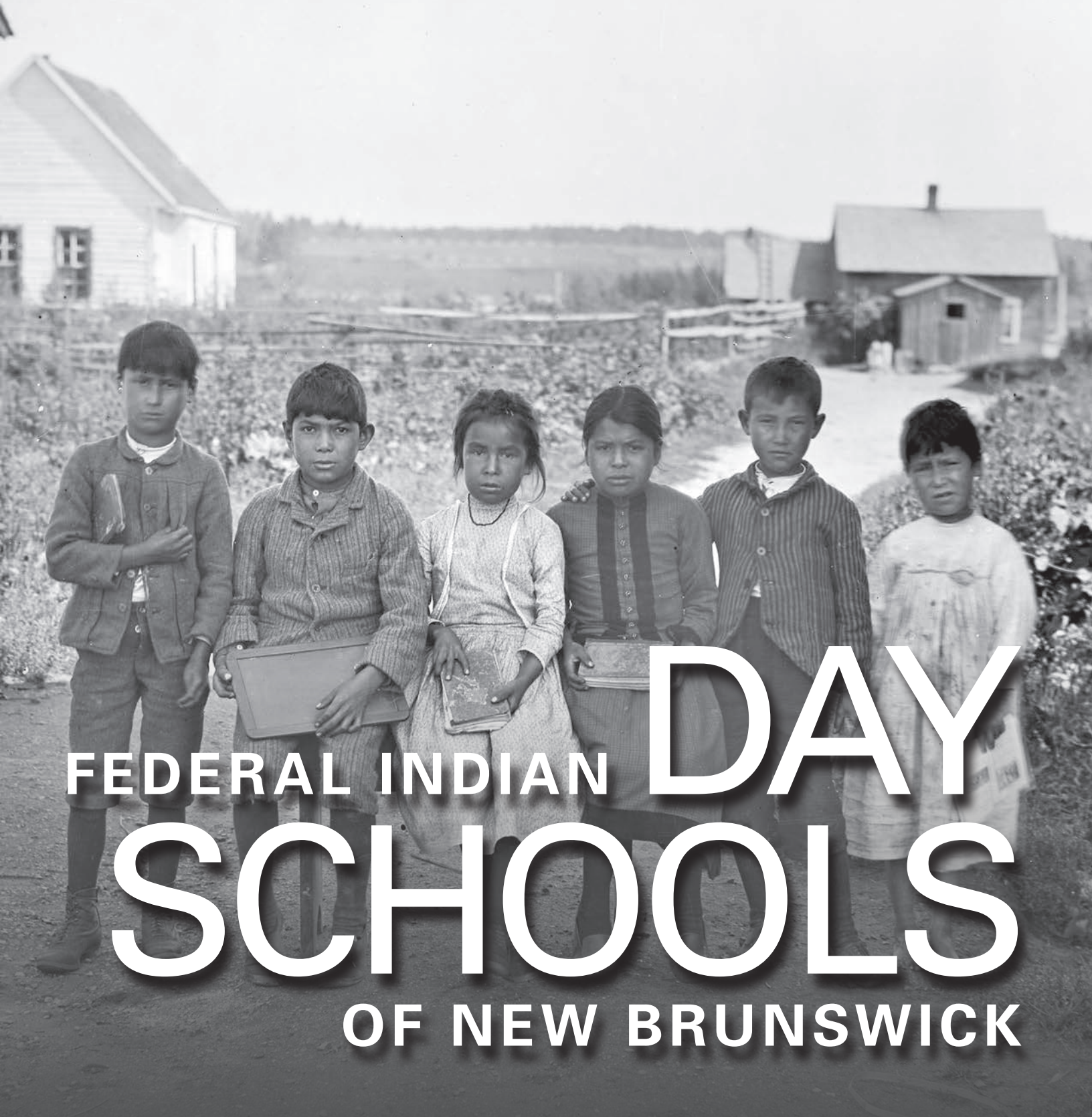




Silhouettes

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FEDERAL INDIAN DAY SCHOOLS OF NEW BRUNSWICK

Silhouettes

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FEDERAL INDIAN DAY SCHOOLS OF NEW BRUNSWICK

Between the 1870's and the 1930's Indian Day Schools were established by the Federal Government across Canada.¹ This is not ancient history in New Brunswick where ten Day Schools were in operation, the last closing in 1993. Nearly 200,000 First Nations children attended Day Schools all over Canada.² Federal Indian Day Schools were a crucial part in the Federal Government master plan to assimilate Indigenous peoples into colonial society.³

In 1842 even Moses H. Perley, the Indian Commissioner and a supporter of Indigenous rights, wrote a report on how educating Indigenous children in the ways of "settlers" would end the distinction between the races and lead to a perfect future generation.⁴ After confederation in 1867 an indigenous educational policy was in development. The federal government pushed for these schools out of the concern that Indigenous peoples were not conforming to "Canadian values".⁵ These Canadian values refer to the culture of the European colonizers. When Europeans came to North America they brought with them their language, religion, and customs. The government enforcing these 'Canadian values' was oppressive and contributed to cultural genocide; the removal and cleansing of a minority groups culture. The end goal was imposing the colonizers dominant culture on Indigenous peoples. The Day Schools were to be modelled after North American country schools.⁶ These schools would function to further colonize children so that as adults they would fit into the colonial standard and lifestyle.

Cover photo: Wolastoqiyik children, Sitansisk (St. Mary's) Reserve, on the north side of Fredericton on their way to school with books and slate board, c 1890s.

(P5-81- George Taylor Fonds)

¹ W.D. Hamilton, *The Federal Indian Day Schools of the Maritimes*, (Fredericton New Brunswick, The Mic Mac & Maliseet Institute, 1986), p.1.

² "Federal Indian Day School settlement claims process now open: Approved settlement to provide compensation, fund for healing and commemoration." Canada.ca. Government of Canada, January 13th, 2020 <https://www.canada.ca/en/crown-indigenous-relations-northern-affairs/news/2020/01/federal-indian-day-school-settlement-claims-process-now-open.html>

³ Although "Indian" is no longer an appropriate term it is used here in historical context. 'Federal Indian Day School' was the formal name given to the schools by the Canadian government.

⁴ W.D. Hamilton, *The Federal Indian Day Schools of the Maritimes*, (Fredericton New Brunswick, The Mic Mac & Maliseet Institute, 1986), p.7

⁵ *Ibid.*, p.11.

⁶ *Ibid.*



Photograph of school children from Natoaganeg (Eel Ground) Day School with their teacher, May 19, 1917.

(MC1056/Box 3/File9/G - Flett family fonds)

The ten Day Schools in New Brunswick were at Big Cove, Burnt Church, Edmundston, Eel Ground, Eel River, Indian Island, Oromocto, Red Bank, St. Mary's, and Tobique. These federal schools were overseen by Indian Agents through frequent visits. They were "responsible for the staffing and daily monitoring of schools, and for dealing with the fallout of failed teachers and subsequent community discontent"⁷ Indian agent's primary responsibility was not the welfare of students. They were employed to ensure the government's plan of assimilation was running smoothly.

One of the main issues with the Day Schools, in the eyes of the federal government, was poor attendance. The average daily attendance rate was 44%.⁸ The solution to this problem was establishing Indian industrial Residential Schools. The goal of Residential Schools was to remove the influence of the reservation from the lives of Indigenous children. This means the removal of language, spirituality, and any other cultural

signifiers that makes one Indigenous. The intended outcome being assimilation into colonial society. The closest Residential School to New Brunswick was Shubenacadie Residential School in Shubenacadie, Nova Scotia. Attendance of the Day Schools across Canada improved as parents of Indigenous children resisted against Residential Schools. It is well known that a plethora of abuse took place within the walls of Residential Schools, unfortunately the same can be said for Day Schools. Aside from the Day Schools goal of assimilation and the eradication of indigenous

⁷ Martha E. Walls, "[T]he teacher that cannot understand their language should not be allowed": Colonialism, Resistance, and Female Mi'kmaw Teachers in New Brunswick Day Schools, 1900-1923". *Journal of CHA* 2011 vol.22, no.1 (2011): 50 <https://www.erudit.org/en/journals/jcha/2011-v22-n1-jcha080/1008957ar.pdf>

⁸ W.D. Hamilton, *The Federal Indian Day Schools of the Maritimes*, (Fredericton New Brunswick, The Mic Mac & Maliseet Institute, 1986), p.13.

culture, many students suffered verbal, physical, and sexual abuse at the hands of those entrusted to educate them. The trauma of Day Schools lives on long after the schools have closed their doors.

The teachers of the Indian Day Schools were predominantly white men and women who practiced some sort of Christianity, primarily Catholic, United (Methodist, Presbyterian), and Anglican. Not all such teachers had a license to do so, but because teaching on a reservation was not the most sought-after teaching position, many Day School teachers were underqualified. This tells us that ‘education’, the schooling of children in academic subjects, was never the Federal Governments priority. Although most teachers at the Day Schools were white, there were six Mi’kmaq women from Restigouche, Quebec, who came to New Brunswick to teach between 1903 and 1923.⁹ These women, Mary, Rebecca, Martha, Margaret, and Alma Isaacs, and Rita Gédéon, were an anomaly. Jobs for Indigenous people were extremely scarce, even more so for Indigenous women.¹⁰ The Isaacs sisters and Rita Gédéon were convent educated and had gained their teaching license; Mary Issacs being the First Indigenous person to do so.¹¹ The federal government was hesitant to hire Indigenous educators because it defeated the purpose of the Day Schools, separating the students from their culture. But since filling such positions was challenging, the six Indigenous educators were hired. The Issacs sisters and Rita Gédéon taught at Elsipogtog (Big Cove), Esgenoopetitj (Burnt Church), Kingsclear, Natoaganeg (Eel Ground), and

Metepenagiag (Red Bank) First Nations. Their philosophy differed from other teachers. The Issacs sisters and Rita Gédéon met the expectations of the federal government’s assimilative agenda but did push back by using Mi’kmaq language in the classroom.¹² Parents of students argued that speaking Mi’kmaq was beneficial to their child’s education because the children could more easily understand instructions if it was spoken in their first language.¹³ When Ottawa introduced the English-only school language policy this did not stop the Mi’kmaq educators. They taught in their mother tongue despite being told not to by federal officials.¹⁴

As of January 13th, 2020, there has been a settlement claim for those who had attended Indian Day Schools. The settlement is meant to fund healing and memorialize the Day Schools as a part of New Brunswick’s history.¹⁵ Cash resolutions accept responsibility; reconciliation will require Canadians to learn more about the actions of the Federal government and the associated trauma on the Indigenous population. ■

LILY O’SHEA

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⁹ Martha E. Walls, “[T]he teacher that cannot understand their language should not be allowed’: Colonialism, Resistance, and Female Mi’kmaw Teachers in New Brunswick Day Schools, 1900-1923”. *Journal of CHA 2011* vol.22, no.1 (2011): 36 <https://www.erudit.org/en/journals/jcha/2011-v22-n1-jcha080/1008957ar.pdf>

¹⁰ *Ibid.*, p. 42.

¹¹ *Ibid.*, p. 41.

¹² *Ibid.*, p. 45-46.

¹³ *Ibid.*, p. 48.

¹⁴ *Ibid.*, p. 50.

¹⁵ “Federal Indian Day School settlement claims process now open: Approved settlement to provide compensation, fund for healing and commemoration.” Canada.ca. Government of Canada, January 13th, 2020 <https://www.canada.ca/en/crown-indigenous-relations-northern-affairs/news/2020/01/federal-indian-day-school-settlement-claims-process-now-open.html>

INTEGRATION OF INDIGENOUS CULTURE, KNOWLEDGE AND TRADITIONS

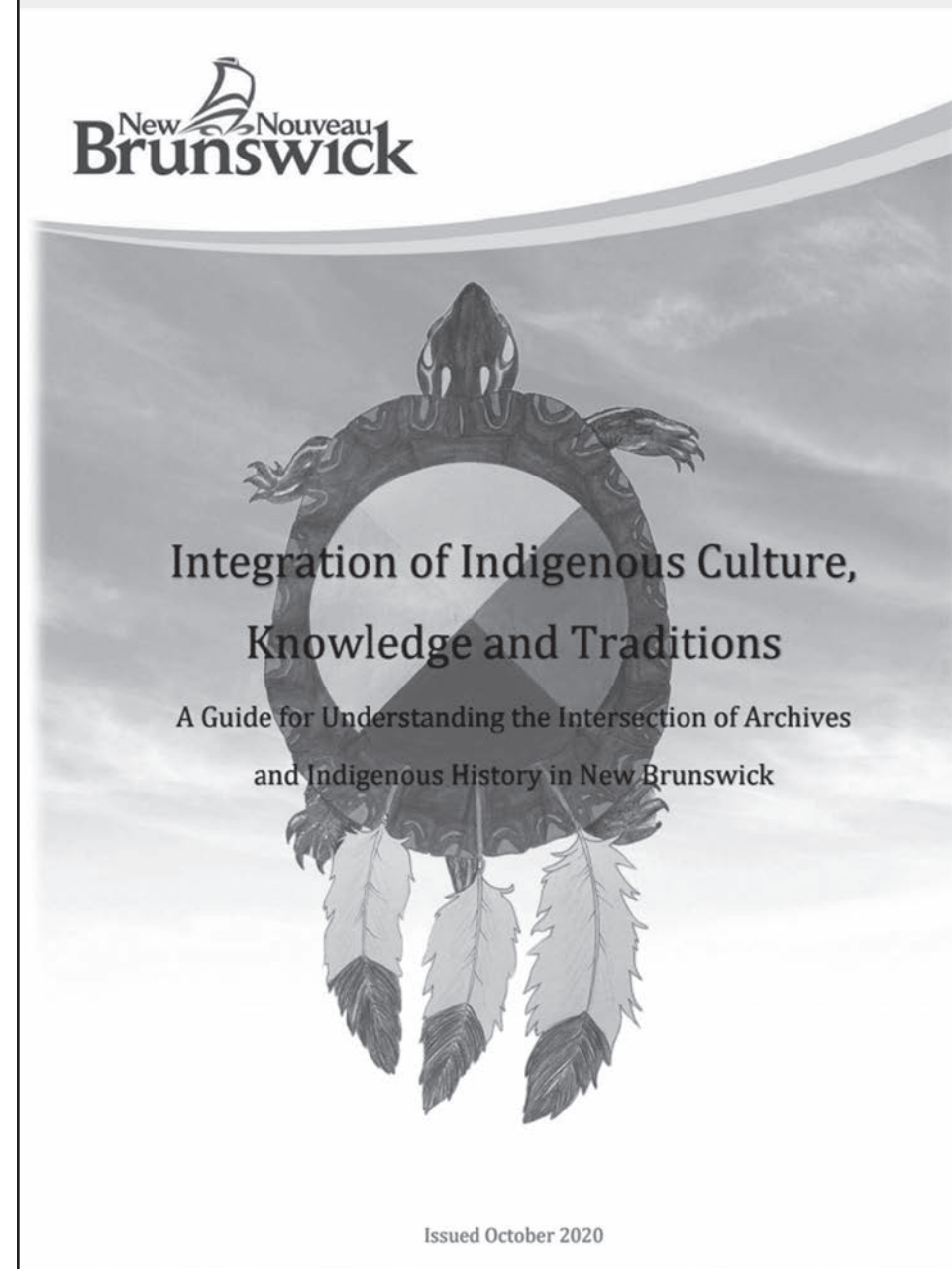
A Guide for Understanding the Intersection of Archives and Indigenous History in New Brunswick

is now available on the PANB website.

<https://archives.gnb.ca/ResearchTools/ICKT/?culture=en-CA>

The purpose of the guide is to provide Indigenous educational resources and material that can be found at the Provincial Archives regarding various subjects on the history and culture of Indigenous peoples and communities in New Brunswick. This guide covers four major themes: the traditional Indigenous Reserve Lands in the New Brunswick region, traditional Indigenous practices and ceremonies, Indigenous language and historic forms of communication, and the Government of New Brunswick and Indigenous Identified People.

This guide was created by St. Thomas University Mi’kmaw student, Leanne Hudson, who compiled the guide as part of Truth and Reconciliation Commission internship at the Provincial Archives. The guide also features artwork by Indigenous, Nova Scotia-based artist, Meagan Gallant.



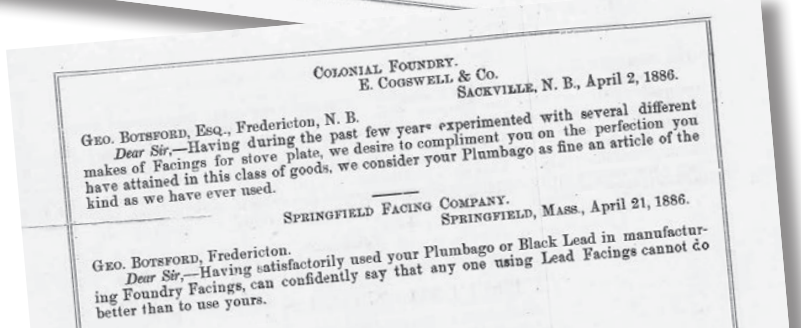
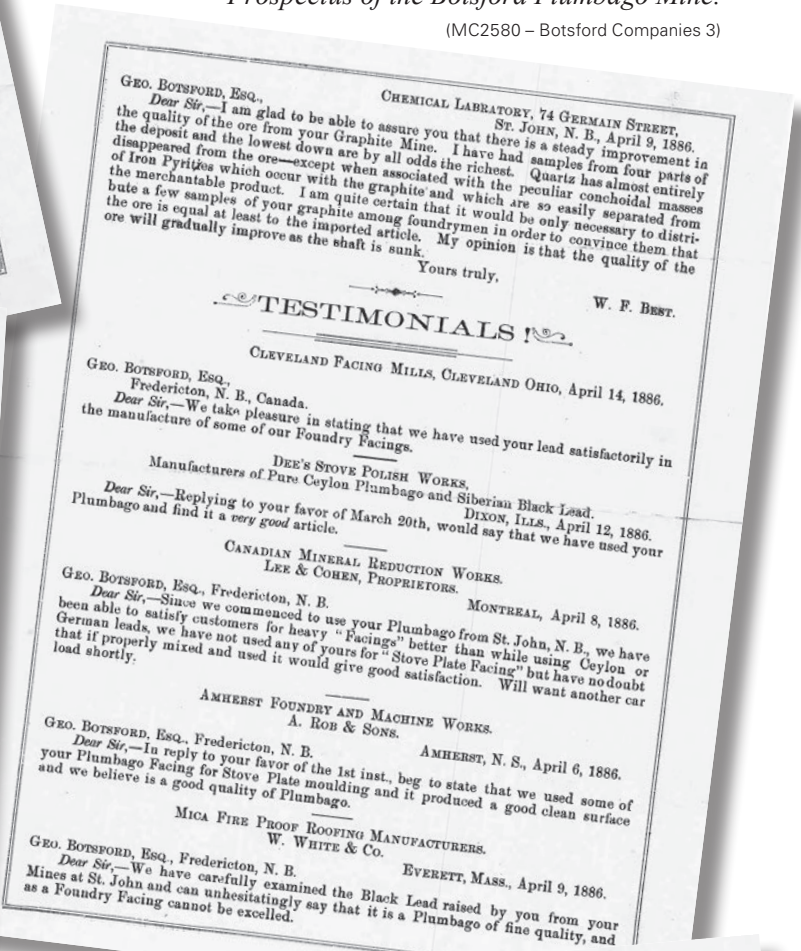
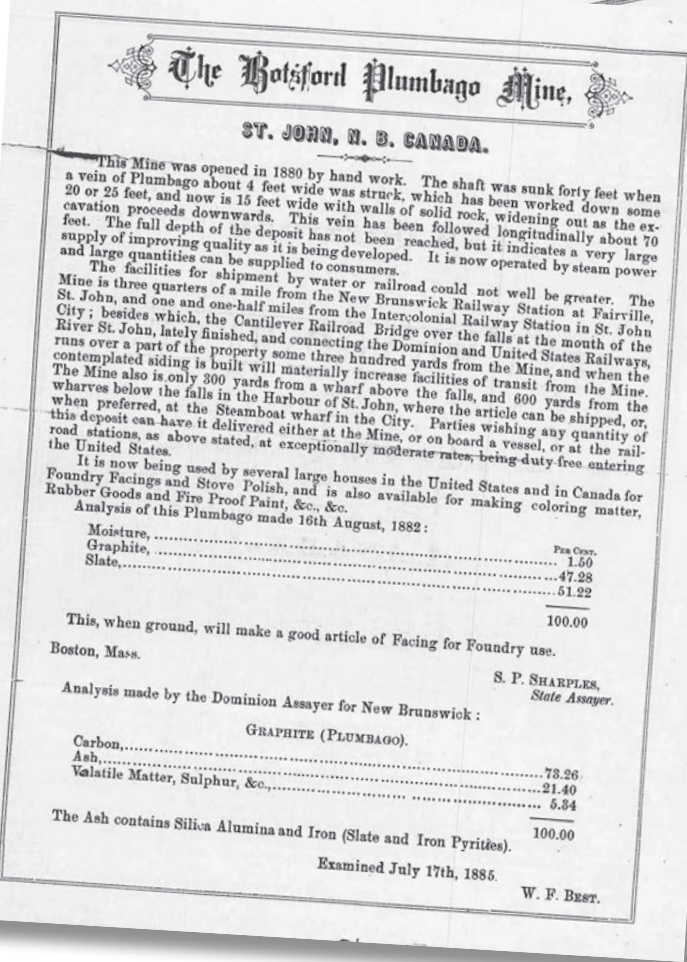
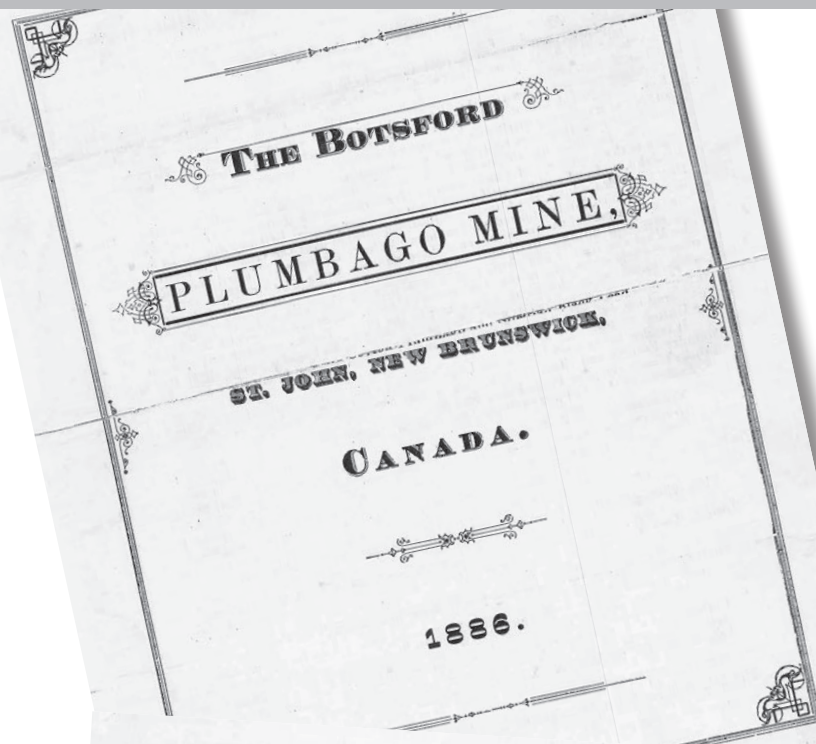
Leanne Hudson, author of the educational guide *Integration of Indigenous Culture, Knowledge and Traditions*.



THE BOTSFORD PLUMBAGO MINE AND OTHERS

Working in the Archives, dealing with maps & survey plans, responding to inquiries and assisting researchers and staff with work and other projects, you always find something interesting. I've always had a fascination with rocks & minerals, fossils, volcanos and earthquakes. When I was younger, I used to collect a myriad of interesting rocks from our numerous visits in and around Saint John and

Prospectus of the Botsford Plumbago Mine.
(MC2580 – Botsford Companies 3)



the Kennebecasis Peninsula. Most of the rocks never made it home with me as I was told we had enough weight in the car with all of us and the suitcases! So, as a result I always had to be quite selective on our departure. Despite my foiled efforts, I still cannot help being enthralled with the topic. I have my mother, who used to pick up the odd surf polished rock, to thank for this obsession and an aunt who helped fuel the fire by sending me rocks & minerals by parcel post!

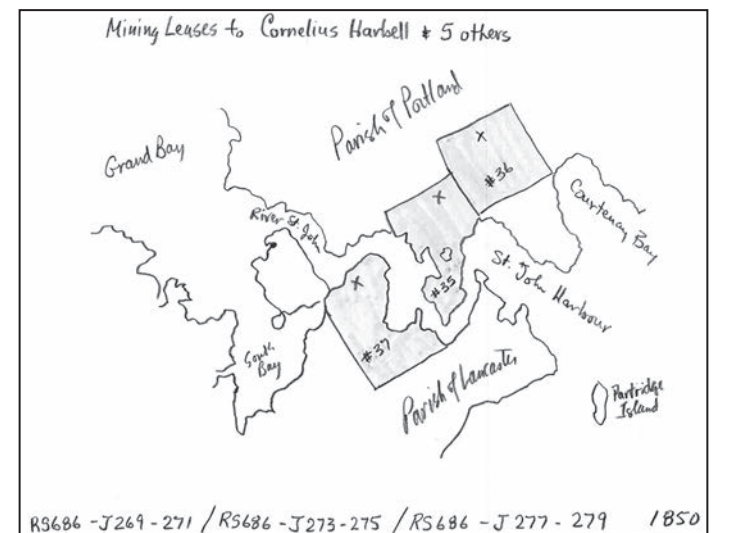
Recently, I was going through some finding aids and came across *MC1547 Plumbago Mine fonds*. This consists of *MS1 History of Plumbago Mine* – two and a half pages of notes that came from various sources; *MS2 Shipping Records, 4 July 1885 to 14 September 1885* – listing dates, where the graphite was shipped and the number of pounds or tons; and *MS3 Listing of Documents Pertaining to the Workings of the Old Plumbago Mine* – four typed pages listing 69 items dated from 1884 to 1890. This was just enough to rekindle the old fire, but it did not provide me with much information about the mine itself. I do believe the actual content noted in *MC1547 MS3* can be found at the *New Brunswick Museum Archives* in Saint John in their *Plumbago Mines fonds* dated 1884-1904.

I continued to search in our collections and fonds for more information and this led me to more and more people working various graphite mines all in the general vicinity of one another sporadically over a long period. So, my intent at first was to write about all the plumbago mines in the vicinity of the Reversing Falls Split Rock – Marble Cove area of the parish of Portland, but the volume of information made it overwhelming. I thought it best to concentrate on the one I first discovered and briefly mention the others as they were still a significant factor in the mining of graphite in that area.

Plumbago is an old word for what was affectionately called "black lead" (different from actual lead) or more commonly known now as graphite which is still used in pencils and also used for stove blackening or polish, foundry facings, roofing material, crucibles, steam packing, valve seats, lubrication and in fire proof paint, among other things. The terms plumbago, black lead and occasionally graphite were used interchangeably throughout the various articles, documents, news clippings, and reports I examined.

There was graphite found in the area of Fort Howe Hill as early as 1838, but apparently it was never actually mined. Dr. Abraham Gesner's, in his role as Provincial Geologist, first recorded deposit was in 1840. The first mention of graphite mining found was for three mining leases, in *RS686 New Brunswick Land Grants* (RS686-J269-271 Mining License #35, RS686-J273-275 Mining License #36, and RS686-J277-279 Mining License #37) all granted on November 5, 1850 for a period of 25 years.

These were for the mining of almost anything mineable and were granted to "Cornelius Harbell and five others". The others, mentioned in the three licenses, were Joseph Maher – Surveyor of Lumber, Edwin Ketchum – Ship Merchant, Thomas M. Smith – Ship Chandler, William H. Adams – Hardware Merchant, and Thomas Allan – Iron Founder of *Allan Brothers Foundry*, later known as *Harris & Allan*. These licenses covered a wide area in both the Parish of Portland and in the Parish of Lancaster.



Map showing Mining Licenses for Cornelius Harbell & 5 others. (RS686)

It seemed these businessmen operated under the name *Saint John Mining Company* from about 1850 to 1852. They seemed to be doing a decent business according to the newspapers of the day, noting that they were shipping to Liverpool as well as New York and Boston and had seven people employed at the mine. In the fall of 1850, they were working the rock face running East and West, almost to the water's edge on the eastern side of the river at the Falls immediately above Split Rock. Edwin Ketchum was the Financial Secretary & Treasurer and seemed to be looking after shipments

until his death in 1851. In 1852 Thomas M. Smith took over as agent for the company selling from his store at North Market Wharf.

Cornelius Harbell died in 1853 and at this time it seems Thomas Allan was looking after things as he decided to sink another shaft after Mr. Harper, also associated with the operation, “struck a most superior vein of plumbago”. Also mentioned around this time were the *St. John Black Lead Mining Company* and the *New Brunswick Mining Company*. Whether they were separate companies or linked in some way I am not sure. L. W. Bailey’s *Report on the Mines and Minerals of New Brunswick*, 1864, noted that in 1853 according to Moses H. Perley 89,936 pounds of graphite were exported from New Brunswick.

From early 1853 to about the summer of 1862 there does not seem to be much in the news relating to the mining of graphite. Whether this was due to flooded mine shafts, flooded markets, the quality and quantity of the graphite veins, investment money or labour is not clear. Thomas Allan’s death in 1860 meant half of the original owners remained involved with the company, but they would die shortly thereafter, William H. Adams 1864, Thomas M. Smith 1867, and Joseph Maher 1873.

By 1862 things seem to be starting up again. Several hundred tons of “black lead” are shipped to New York under the supervision of a Mr. Connell, agent for the firm of *C. & J. Seabury* in New York. In 1865 a John Correll (Connell?) from New York discovered a mine on the adjoining properties of Messrs. Roberts, Suspension Bridge Road, obtained a lease and a mining license¹ and went to work also finding coal in the process. (*RS94 Saint John Registry Office Records* - Book F-5, pages 29-31, No. 32905 dated May 13, 1865)

An advertisement for *Corell’s Stove Polish* imported from New York is found in the *Morning Journal* of November 6, 1868, noting the mine being “on the left-hand side of the road as you proceed to the Suspension Bridge, just past the residence of Mr. T. B. Barker, a low black building...”. In the issue of December 18, 1868 there is an advertisement about the *Spilt Rock Plumbago Mines* and reference to a T. G. Bourne, Agent out of 12 Nelson St., Saint John.

¹ The mining license is not included with the lease document.

Near the end of 1869 there was a Mr. A. D. Garrett from Kentucky who despite putting time and money into the mine, almost closed it due to lack in interest. Mr. C. L. Richards and *Flint, Dearborn & Co.*, started a mill by the name of *St. John Black Lead Works* which produced stove polish and was located next to the *Flint, Dearborn & Co. Spice Works*. Garrett was still the director of the *Split Rock Plumbago Mine* in 1870 which was producing 25 barrels a day.

Not much seemed to have happened after 1870 for about a decade. In the *Report of Progress for 1878-79* by Alfred R. C. Selwyn, 1880 indicated the *Spilt Rock Plumbago Mine* saw only irregular activity.

In July of 1882 a miner, Edward McAfee of Portland fell into a mine shaft and died. It was declared an accident by the coroner’s office. The mine was owned by Mr. Murray and described as being near Fairville, a short distance from *Long & Barnhill’s* mill.

In 1880, at the age of 75, George Botsford of Fredericton got involved in the mining of graphite. This was more by accident than intention, as he was looking for a certain type of clay, he thought might be of value, but ended up running into a seam of rock which contained graphite. In that same year he leased the land to his son Harry G. Botsford, as director, who looked after the running of the mine and was given a lease to mine *black lead* and anything else that might be found on the property. (*RS94 Saint John Registry Office Records* - Book 7, pages 39-42, No. 53518, dated February 1, 1882)

By October the Botsford graphite mine near Murray’s, which was not far from the Suspension Bridge, was dug down to a depth of 55 feet. About 100 tons of ore were taken from the mine and there was significant trade done with local foundries with the possibility of doubling production if a market, in Boston was secured. The veins were large and improved with depth and one was noted to have run Northeast by Southeast and dipped to the Southeast.

In December of 1882 operations were suspended at the mine at the Falls with 120 tons having been brought to the surface and sold to viable markets in Boston and Philadelphia. The *Botsford Plumbago Mine* (also described as the *Fire Clay and Plumbago Mine* in the *Fredericton Capital* – May 31, 1883) was reopened in May 1883 and regular weekly shipments sent to

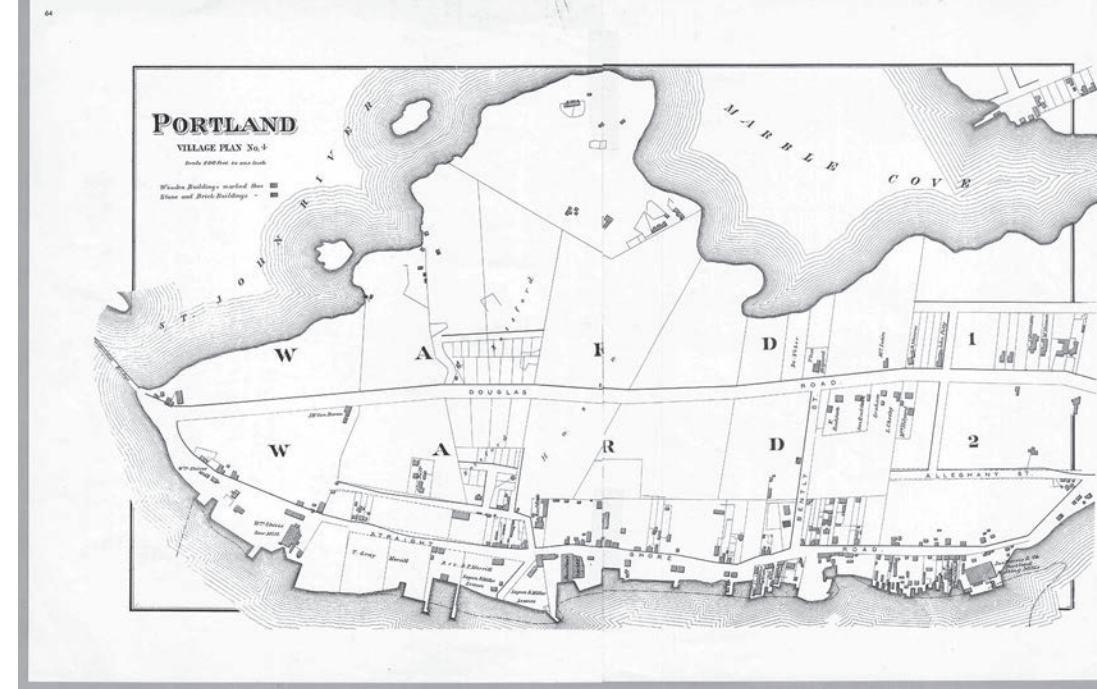
Boston for roofing material and foundry facings. By the end of May the shaft was at a depth of 70 feet, into a pure vein of graphite 18 feet thick and an undetermined width. With 12 men working in the mine they were producing about 75 barrels a week, all of which went to Boston.

Harry Botsford surrendered the lease back to his father in July 1883 (*RS94 Saint John Registry Office Records* Book 10, pages. 356-357, No. 54587, dated July 10, 1883) around the time he left to pursue his career as a civil engineer in the United States. In the summer of 1885 George Botsford leased the same piece of land and all ores and minerals to Samuel S. Mayes a former employee. (*RS94 Saint John Registry Office Records* - Book 17, pages 452-455, No. 56696, dated July 18, 1885)

Within two years of obtaining the lease Samuel S. Mayes had a dozen men employed at the *Plumbago Mine*. He had purchased new steam machinery increasing the yield to about 700 tons per year. Sheds were added to store the mined ore until shipment. Plumbing and hauling equipment helped increase the ease of production and shipping was made easier with the opening of the new cantilever railroad bridge.

Botsford submitted a large sample of plumbago as a New Brunswick entry for the *Indian and Colonial Exhibition* in London, England which was noted in the *Moncton Daily Times* of March 19, 1886. The ore quality was equal to that found at Passau in Bavaria, at 70 percent of carbon, and was only surpassed by the pure albert graphite of the Ural Mountains which contained 94 percent of carbon. (*Saint John Globe*, December 1, 1885 a copy of which is in *MC2580 Botsford Family collection*).

Looking at the Prospectus for *The Botsford Plumbago Mine 1886* which can be found in *MC2580 Botsford Family collection* there is much more detail about the operation. It notes the location of the mine and its



Plan of Portland Village No. 4 – pages 52–53 taken from *Atlas of Saint John City and County New Brunswick*, Roe & Colby, 1785

proximity to transportation. The mine being located,

“Three quarters of a mile from the New Brunswick Railway Station at Fairville, St. John, and one and one-half miles from the Intercolonial Railway Station in St. John City; besides which the Cantilever Railroad Bridge over the falls at the mouth of the River St. John, lately finished, and connecting the Dominion and the United States Railways, runs over a part of the property some three hundred yards from the Mine, and when the contemplated siding is built will materially increase facilities of transit from the Mine. The Mine also is only 300 yards from a wharf above the falls and 600 yards from the wharves below the falls in the Harbour of St. John, where the article can be shipped, or when preferred, at the Steamboat wharf in the City.”

It goes on to mention how deliveries could be made, some of the uses for the plumbago, its analysis done in August of 1882 and analysis made by the Dominion Assayer for New Brunswick, W.F. Best, in 1885.

The *Evening Times Globe* did an interview with Samuel Herbert Mayes who was the son of Samuel S. Mayes in September of 1948. He worked as a teenager in 1888 for his father at the Botsford Mine. He said the mine was in production until 1888 and mining ceased in 1889. He said at the mine’s production peak, the mine was producing about 10 tons of graphite a day.

With prices being what they were back in the day, it provided the operators with a good profit and so the workers made good wages. He also noted that “the shaft of the mine was located at the foot of the steep cliff immediately behind the new wing of the Saint John Vocational School” which was where the lumber yards of *Murray & Gregory Ltd.* were located. S. Herbert Mayes died in August of 1954.

Mining picked up again in 1891 with W. F. Best and Morley McLaughlin who were working a deposit of graphite on the Hazen property, about 300 yards south of Murray’s mill. Working under the banner of the *St. John Plumbago Mining Company* they erected buildings and purchased steam machinery with a winch, pumps and a ventilator. Ore was shipped to Montreal, Cleveland, Ohio and Springfield, Massachusetts. Eight men were working the mine and business had increased by October. The directors at that time were W. F. Best, Morley McLaughlin and L. J. Carney. In November they were sending ore sample to Great Britain and the miners were down 50 feet with a level run 40 feet from the foot of the shaft. James I. Fellows was the agent general for New Brunswick in London.

In the summer of 1896, according to *The Daily Sun* of July 25, 1896, *The Canadian Paint Company* of Mon-

treil purchased or leased the property where a mine shaft had been sunk near Murray’s mills which was near to the Falls. They were using the mined product for their line of paint. *The Daily Sun* of August 21, 1897 noted 100 casks of graphite taken from the mine just above the Suspension Bridge were shipped to London. The *Kings County Record* of May 2, 1902 stated that the Canadian Paint Company had shipped five shipments to their plant in Montreal in the previous season and indicated that another shaft was sunk by the end of May. There was a rockslide at the mine in August where a miner, Walter Leland was injured but managed to avoid being crushed in the slide. The obituary for John G. Bradley, the general superintendent for the mining operations in Saint John for the *Canadian Paint Company* was found in *The Daily Telegraph* of August 24, 1907. He was a mining engineer by profession and noted as an authority on the mining of oxides and colour producing minerals.

The last mention of graphite mining in and around the Reversing Falls – Marble Cove area was found in *Graphite* by Hugh S. Spence, 1920 where he noted that since 1908 graphite mining in New Brunswick had come to an end. ■

MARY-ELLEN BADEAU

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MC2580 *Botsford Family collection – Botsford Companies 3 and George Botsford 6*, Provincial Archives of New Brunswick.

RS94 *Saint John Registry Office Records*, Provincial Archives of New Brunswick (on microfilm)

RS686 *New Brunswick Land Grants - Cornelius Harbell Lease Of Mining Lot/With Five Others*: Book J pages 269-271, 1850, Book J pages 273-275, and Book J pages 277-279, Provincial Archives of New Brunswick.

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JAMES RAMSEY WOODBURN

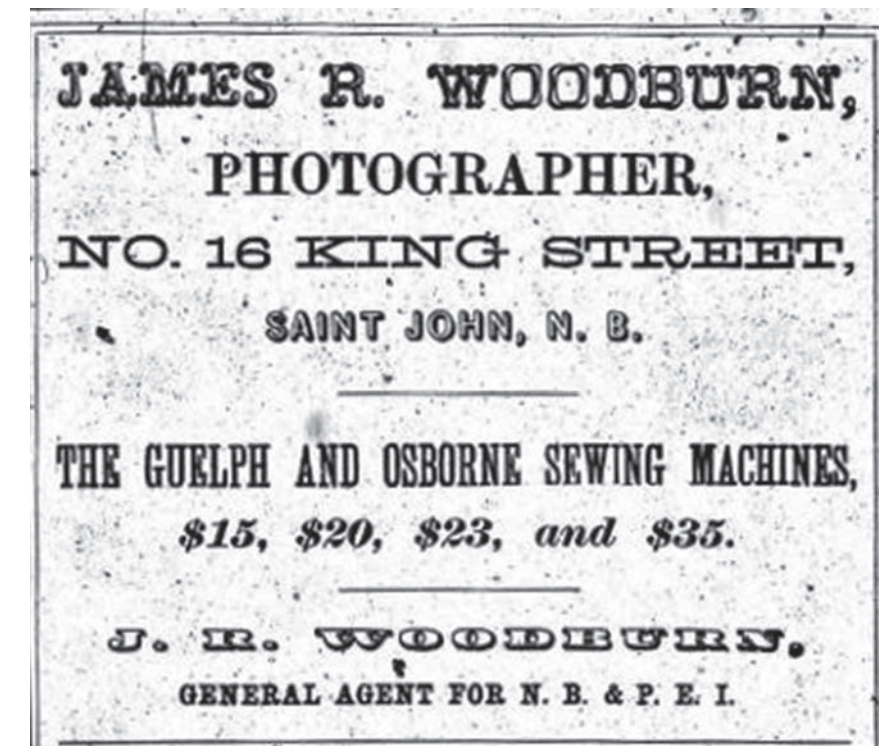
SAINT JOHN PHOTOGRAPHER AND CONFECTIONER

At the founding of the St. John Camera Club in 1893, the membership chose to elect an experienced photographer to lead their organization of amateur photographers, one of the first groups of this kind across Canada. James Ramsey Woodburn was no stranger to the early development of photography in the City of Saint John. At fifty-six, he was probably the oldest member of the new club, having been born in Scotland on February 19th, 1837, son of Alexander and Elizabeth (Ramsey) Woodburn.

At age twenty-three in 1860, he migrated to New Brunswick from Ayrshire, Scotland, leaving behind work in the family tilemaking business. Within three years of his arrival, he had settled down to marry Catherine Jane Reid on August 20th, 1863, daughter of William and Ann (Ashfield) Reid. In 1865, they had their only child, Elizabeth Ann Ashfield Woodburn on October 9th.

We do not know what his initial work involved to support the new family but by 1869, Woodburn was carrying ads for photographs and framing at No. 16 King Street. By whom or how he received his training in photographic methods is still a mystery. It seems during this period he partnered with James McClure, a younger photographer of West Indian birth. That partnership operated under the name of Woodburn and McClure.

The 1871 census reported that he was occupied as a “photographist” and the 1872 edition of McAlpine’s Saint John City Directory lists him as operating a photography shop as James R. Woodburn at No. 16 King Street. To supplement his income, he also was an agent



Ad for James R. Woodburn in McAlpine’s Saint John City Directory, 1872

selling various styles of sewing machines in both New Brunswick and Prince Edward Island.

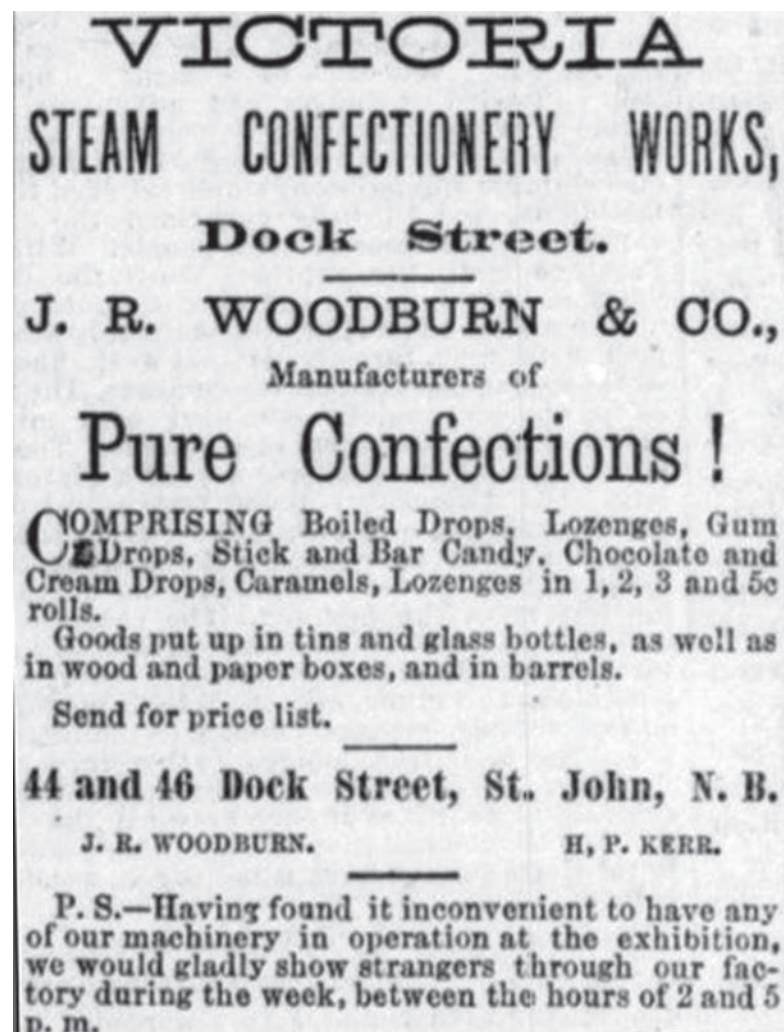
However, by 1873, Woodburn chose to forego photography for a pursuit in the confectionary business. In that year, he associated with Hugh P. Kerr, a former sales employee with the wholesale importers, Daniel and Boyd. Woodburn took assignment of a lease on the property near the corner of Peters Street and Waterloo Street in February 1873, where they established the Victoria Steam Confectionary Works. A commentary on their business in the *St. John Daily Sun* in 1886 said: “They began right, securing the best machinery available, using the purest materials and also employing workmen who had received a thorough education in the business abroad.”

Within six years, the operation had outgrown its current quarters and by the summer of 1880, Woodburn and Kerr were actively producing a variety of confections at 44 and 46 Dock Street. These included such treats as boiled drops, lozenges, gum drops, chocolate and cream drops, as well as caramels. In a submission to the Factory Commission of 1888, he testified that the business employed twenty-three regular workers and about fifty at Christmas season. This included twelve men and boys; as well as eleven girls and women. Wages ranged from \$1.40 to \$2.00 a day; boys earned \$2.00 to \$4.00 a week.

Moreover, Woodburn's mechanical abilities as a machinist came to bear when he invented a sugar pulverizing machine. This device was designed to pulverize granulated sugar into a powder. Patented in Canada, United States and Great Britain, it consisted of cast iron case with a revolving drum fitted with knives projecting from the surface and separated by diaphragms. By guiding the sugar through the mill and using a fan system to draw it through the mill, various sizes of finished sugar could be produced, such as; the finest grind for lozenges and icing, and coarser grades for bakers.

By 1886, he had sold these machines to manufacturers in Montreal, Halifax, Toronto and New York. In 1892, E. S. Stephenson & Co., engineers and machinists on Nelson Street in Saint John, recognized the genius of his machinery, and formed a partnership with J. R. Woodburn to exclusively manufacture the Woodburn Patent Pulverizer. As late as the 1920s, they were still advertising it as part of their product line along with freight elevators, canning machinery and brush making equipment.

With the growth of the confectionary business, it may have been a smart move to divest of the machinery production division located on Nelson Street near Dock Street. By the beginning of 1887, James R. Woodburn had several commercial travellers combing the Maritimes, Quebec, and Newfoundland taking orders for over two hundred varieties of confectionary.



Ad for the Victoria Steam Works Confectionary, Saint John Daily Telegraph, October 4th, 1880

In May 1887, a notice appeared in *The Daily Telegraph* announcing the dissolution of the partnership of J.R. Woodburn & Co. by mutual consent with Hugh P. Kerr. No reason was given for the departure of Kerr, except that within six months, he had established a wholesale/retail candy outlet not far from Woodburn at 28 Dock Street. Opened on February 25th, 1887, it promoted a “choice assortment of staple and fancy confectionary, comprising many new varieties”.

By Aug. 1888, Kerr had opened a more convenient retail shop at 70 King Street. At Christmas, a visiting reporter to the store commented on the elaborate decorations of trees with candy toys and small packages of assorted confectionary at the Dock Street shop; along with specialty cream drops, preserved jams and jellies. As well, the front display on King Street was

an eye-catcher for children especially with a mechanical train in motion just inside the window. The report indicated that Kerr was shipping to customers across the province. For another decade, Kerr Confections were a regular fixture in the life of downtown Saint John; but in 1898, Kerr abruptly announced his intention to migrate to British Columbia which he did on March 18th.

Woodburn's Return to Photography

About a year before J.R. Woodburn formed a partnership interest for his patented pulverizing machinery with E. S. Stephenson, he decided to step back from the wholesale confectionary business. Now aged fifty-four in 1891, he leased the premises and operation on the corner of Union and Dock Streets at Nos. 30-36 Union to his competitors: Thomas F. White, William White and Frederick C. Colwell. Eventually, they would be more commonly known as the White Candy Company producing the popular “Daisy Chocolate” line.

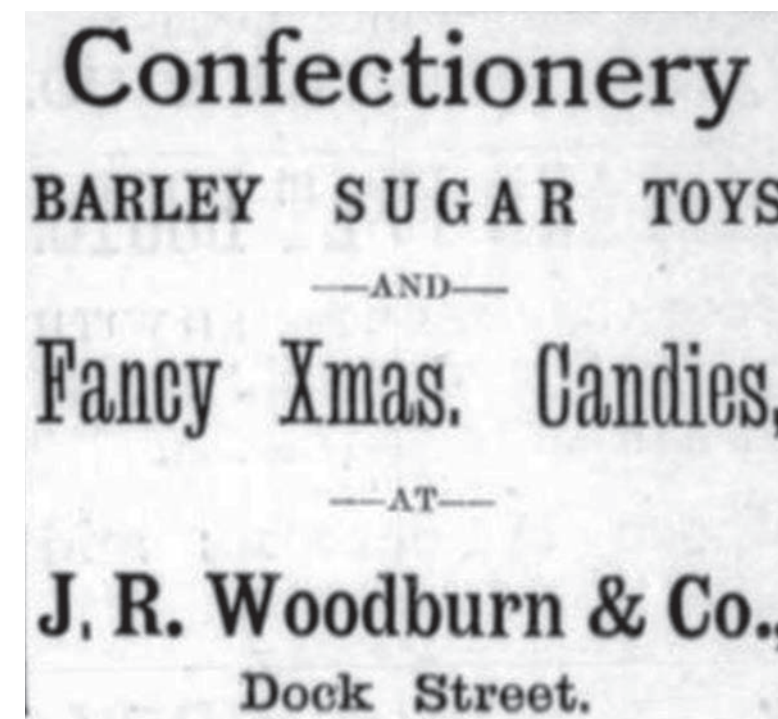
The move away from the daily business tasks gave Woodburn time to follow other long-established

interests such as membership in the Sons of Temperance, Albion Division, No. 14 and activities as Superintendent of the Queen Square Methodist Church. At the same time, his ties to the confectionary industry was still represented by his presence on the Committee of the Saint John Manufacturers Association. This also included being a member of the board for the Maritime Spice and Coffee Company. When he wasn't giving speeches on temperance issues or support for the causes of his church, he subscribed to the aims and efforts of the Saint John Orphanage Home.

With the formation of the St. John Camera Club in 1893, his passion for photography was rekindled. As well as chairing many meetings over the next five years, he regularly went on field trips to capture images that were included in exhibits by members of the club. Very likely it was his personal collection of photographs from the Great Fire of 1877 that was used in a show in 1895 to contrast with current shots taken by other members. Likewise, he shared his knowledge of photographic methods and developments through formal public presentations like one entitled, “Photography, Past and Present”, published in the *Saint John Daily Telegraph* on March 21st, 1898. This seems to have been one of the last events held by the club which apparently did not survive into the twentieth century.

Although in his sixtieth year by this time, Woodburn kept active in both business and community pursuits. In the 1901 census, he still described himself as an engineering machinist which reflected his close attachment to the partnership with the patented sugar pulverizer and no doubt a source of income. For the last twenty years he and his wife, Elizabeth, along with their daughter, Annie, lived at 101 Orange Street in the South End. When he died from the effects of diabetes on July 28th, 1912 at age seventy-five, Woodburn left real and personal estate valued at \$23, 400. Nothing is mentioned about the rich collection of photographs which he must have amassed. ■

ROGER NASON



Ad for Woodburn's confectionary business, Saint John Daily Telegraph, December 29th, 1887.

EVERYONE ON STAGE!

THE THEATRICAL ACTIVITIES OF THE COLLÈGE SACRÉ-CŒUR IN CARAQUET AND BATHURST

During the last century, Catholic colleges played an important role in the development of Acadian communities in New Brunswick. Today, the archival documents of these colleges inform researchers and amateur historians about the activities of religious communities of the time. A particularly interesting source is the collection of photos from the Collège Sacré-Cœur in Caraquet. Fonds P38, *Fonds of Father Joseph-Marie Courtois, Eudists*, at the Provincial Archives of New Brunswick contains more than 900 photos of life at the college in Caraquet and in Bathurst as well as in neighbouring communities. It contains nearly 100 photos of plays performed by the students. Fonds P485, *Fonds of the Collège de Bathurst*, contains a number of photos of the college's activities in Bathurst. There are other fonds relating to the Collège du Sacré-Cœur at the PANB, including Fonds MC4224, *Fonds of Eudist Fathers*, which contains, among other things, several documents on extracurricular activities. This article will look at the role of Eudists in the community and the plays staged at the college.

The Eudists are a religious order created in France in 1643 by Father Saint-Jean-Eudes, this order is also called the Congregation of Jesus-Mary. The first

Catholic college run by Eudists in Canada, Collège Sainte-Anne, opened in 1890 in Pointe-de-l'Église, Nova Scotia.¹ Father Blanche, who worked at the Collège Sainte-Anne, reflected on the creation of an Eudist establishment in New Brunswick as early as 1893. After efforts to convince the Irish Catholic Bishop of Chatham, Monsignor Rogers, and discussions with the English-speaking Irish priests of New Brunswick, the Eudist Fathers opened the Collège Sacré-Cœur in Caraquet in 1898.² The creation of this college was part of a wave of Catholic college openings in New Brunswick between the 1890s and 1940s.³

The college underwent some expansions over the years. For example, a chapel was added in 1907. The Archives holds photos of the construction of this chapel and of the procession organized for the arrival of the bells. Despite the expansions, the college building in Caraquet was not used for long, because in 1915 a fire destroyed it and forced the fathers to temporarily house the young students in the seminary in Bathurst. In turn, that building burned down in 1917. It was quickly rebuilt and officially became the new Collège

A crowd watches the college student brass band perform at Caraquet station, circa 1907. (P38-164)



¹ "125 ans d'histoire(s) à raconter les pères eudistes," Université Sainte-Anne [online], n.d., accessed August 15, 2020, <https://www.usaintanne.ca/125/les-peres-eudistes>

² Susan Young de Biagi, *The Eudists and the Language Questions in Acadia 1890-1920* (master's thesis, University of New-Brunswick, 1986), pp. 63-64.

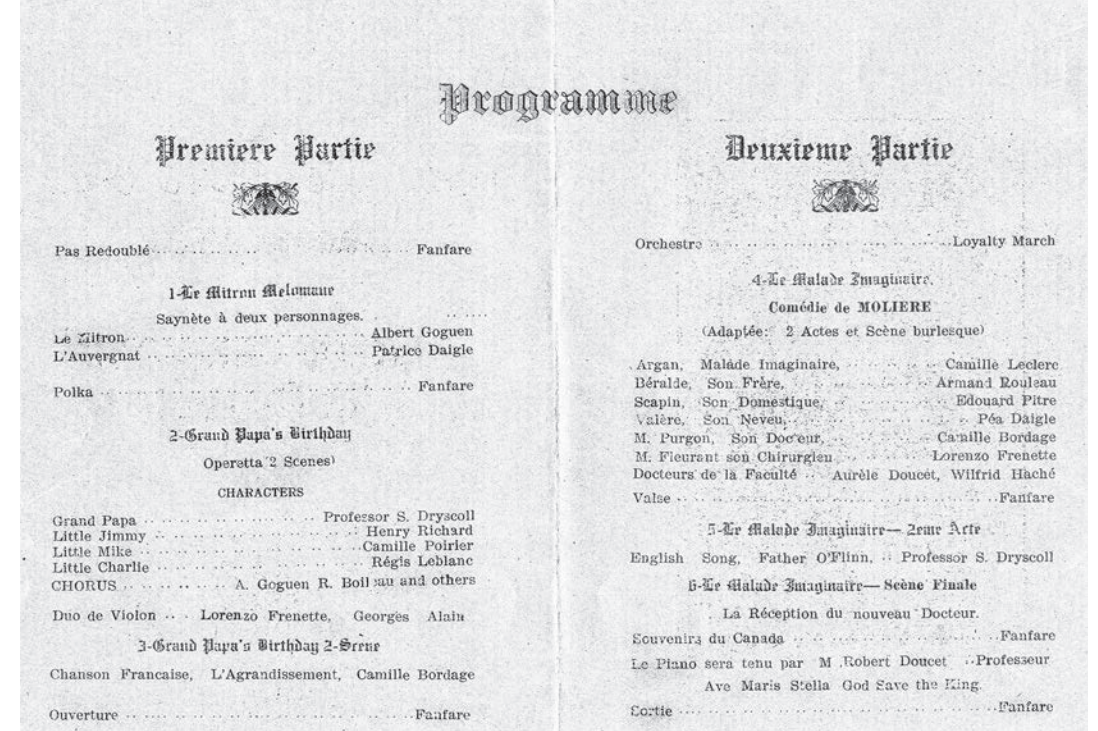
³ Gwénael Lamarque and Maurice Alfred Léger, "L'Église catholique, acteur de la francophonie en Amérique du Nord. L'exemple de la culture acadienne du Traité de Paris (1763) à nos jours," *Études d'histoire religieuse* 74 (2008): 120-121.

Sacré-Cœur in 1921. In 1962, the college became affiliated with the Université de Moncton and closed in 1972.⁴

During the active years of the college, the Eudist fathers did much more than teach basic subjects to students. The colleges of the time initiated the development of artistic education in Acadie. For several establishments, artistic education involved choral singing.⁵ In the photos of the colleges at Caraquet and Bathurst, we especially notice the presence of

plays and brass bands. Indeed, the fathers working at the college organized many public events. One of the motivations behind such events was the promotion of religion and traditions. Father Lebastard, who headed the college at Caraquet when it opened, was saddened by the loss of old Acadian Catholic traditions. He believed that the French language and the perpetuation of traditions would make it possible to preserve the Catholic faith.⁶ He therefore organized community celebrations and evening shows based on ancient Catholic traditions that placed the Church at the center of village life. The residents of Caraquet were thrilled with these various events. The village then experienced a cultural effervescence⁷ in which students participate by being part of the brass band or performing in plays. The young people thus received an artistic education while being involved in the community. The appreciation of the evening performances by members of the community is confirmed by the clippings of period newspapers in the MC4224, which testify to a large audience and underline the quality of the performances.

The theatre photos in fonds P38 and P485, which contain approximately 197 theatrical images, are of great interest for several reasons. First, because there are few sources on community theatre in New Brunswick. Secondly, because the plays staged were impressive



June 13, 1922, inside the program of the recreational session at the end of the year 1922. (MC4224-MC3 MS11.3.2)

productions. The sets and costumes were very elaborate and appear to be in good condition. The plays were presented as part of entertainment evenings that featured music, singing and theatre numbers. According to the Bathurst College theatre programs drawn from the MC4224, several plays could be presented in the same evening – the plays could be comical, like operettas, or serious, like dramas. In addition, in a 1922 program, we see that the students of Bathurst College staged plays in French and English.⁸

Looking at the photos of the plays performed and reading the titles or captions on some photos, we see that there were a wide variety of plays. On one of the

⁴ "Collège Sacré-Cœur de Bathurst," Les eudistes [online], n.d., accessed August 15, 2020, <https://eudistes.org/collegesacrecoeur-bathurst.html>

⁵ Gwénael Lamarque and Maurice Alfred Léger, "L'Église catholique, acteur de la francophonie en Amérique du Nord. L'exemple de la culture acadienne du Traité de Paris (1763) à nos jours," *Études d'histoire religieuse* 74 (2008): 121.

⁶ Susan Young de Biagi, *The Eudists and the Language Questions in Acadia 1890-1920* (master's thesis, University of New-Brunswick, 1986), pp. 65-66.

⁷ Ibid., p. 66.

⁸ Provincial Archives of New Brunswick, Eudist Fathers Fonds, MC4224/MC3/MS11/3/2, "Programme," Bathurst, June 13, 1922.



Scene from *Le Cid* by Corneille on May 31, 1936. (P38-593)

images, *Le Cid* is written. Thus, the Eudist fathers put on Corneille with their students. In theatre programs, we notice that several plays by Molière and adaptations of plays by Molière are listed. At first I was amazed to see that the Eudists put on classic comedy plays, but by delving deeper, I learned that it was common for classical plays to be put on in the basements of churches in the era of the Acadian renaissance.⁹

In addition, based on the titles of the plays, we see that the college students and fathers staged several religious-themed plays. Thanks to the PANB photos, we can see images of plays staged between 1904 and 1940. It is possible to draw several links between these plays and the Catholic theatre movement, which developed in the 1920s and 1930s in France, elsewhere

The legend indicates *Les pantoufles de Ste-Cécile* (*St. Cecile's slippers*). (P38-562)



and write plays that are acceptable to a Catholic audience. Henri Ghéon, one of the main authors of this movement wrote, among other things, plays on the lives of saints.¹² Moreover, according to the programs in the MC4224 fonds, the students of the Sacré-Coeur College staged a play by Ghéon. I also find it interesting that the students presented a play called *Les pantoufles de Sainte-Cécile* (St. Cecile's slippers), the title of which is quite funny. The photos we have of this production can also evoke comedic scenes, it becomes difficult to determine if the play was humorous or more seriously told the life of Sainte-Cécile. Another religious play produced by the students of the college was *Chrétiens aux lions* (Christians among the lions). Because of the costumes evoking antiquity in the photos of this play, it seems to tell the story of the persecution of Christians in the Roman Empire. You can also see people wearing black-face makeup in the photos of this show. I'm not sure what characters these people represent, but the practice of wearing blackface was common in various types of shows at the time.

Lastly, the Eudists also put on plays with a more local or more patriotic theme with their

⁹ Gwénael Lamarque and Maurice Alfred Léger, "L'Église catholique, acteur de la francophonie en Amérique du Nord. L'exemple de la culture acadienne du Traité de Paris (1763) à nos jours," *Études d'histoire religieuse* 74 (2008): 122.

¹⁰ Henry Phillips, "Le théâtre catholique en Europe et au Canada: Un milieu réuni dans la dispersion," *Revue de littérature comparée* 326, 2 (2008): 175-176.

¹¹ *Ibid.*, p. 181-182.

¹² *Ibid.*, p. 187.

students. They presented a play on Canadian holy martyrs. This show echoed an event from the early days of Indigenous evangelization by French missionaries in Quebec. The expression Canadian holy martyrs designates six Jesuit fathers, a layman in their service, and a Jesuit novice. These men took part in evangelistic missions among the Hurons in what is now Quebec and the state of New York. They all lived with the Hurons for some time and were killed during the 1640s by the Iroquois under various circumstances. They were canonized in 1930.¹³ In the photo, students wear costumes to imitate Indigenous people. Other show photos seem to show plays set in New France.

We notice in the photos several other types of plays staged at the colleges of Bathurst and Caraquet, for example, one play is identified as "Vercingetorix." Vercingetorix is a mythical Gallic hero who surrendered to the Romans.¹⁴ In the play *Spirit of the River*, we see a set and costumes reminiscent of Asian countries. Thus, only by the photos, we can detect different genres, different tones, and different themes in the Eudist theatre of Caraquet and Bathurst.

In conclusion, although the role of the clergy and Catholic colleges in the development of Acadian communities in the 19th and 20th centuries is already known, the variety, quality, and scale of the productions listed in P38, P485, and MC4224 offer the portrait of a vibrant cultural life filled with varied and elaborate events. As a student interested in the history of theatre in Canada, I did not expect to see at PANB so many theatrical productions in Acadie during that time. In addition to providing documentation on plays staged at the Caraquet and Bathurst Colleges, photos of plays can certainly entertain and

¹³ "Canadian Martyrs," Canadian Religious Conference [online], September 26 [year unknown], accessed August 26, 2020, <https://crc-canada.org/en/biographies/canadian-martyrs/>

¹⁴ "Vercingétorix," Larousse [online], n.d., accessed August 26, 2020, <https://www.larousse.fr/encyclopedie/personnage/Vercingetorix/148580>



Scene from a play, the legend indicates "Les martyrs canadiens" (Canadian martyrs). (P38-607)

give researchers a good laugh when they stumble upon them. ■

MARIANNE ARSENEAU

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Scene from a play that seems to be set in New France. (P38-577)



Lamarque, Gwénael, and Maurice Alfred Léger. "L'Église catholique, acteur de la francophonie en Amérique du Nord. L'exemple de la culture acadienne du Traité de Paris (1763) à nos jours." *Études d'histoire religieuse* 74 (2008): 113-126.

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RETIREMENTS

ALLEN DOIRON

The adage has some merit; you can only judge an archivist's success years later, when an assessment can be made on the records they acquired over their career. Allen's accomplishments in this sphere are notable. Allen has been instrumental in the acquisitions from Msg. Robichaud, Yvon Godin, United Maritime Fishermen (the better half), Jean-Maurice Simard, MLA, Senator, Douglas Young, MLA, MP, Peter J. Veniot, Premier, Jack Ullock, Société d'histoire de la Rivière Saint-Jean, and the architectural records of Nazaire Dugas and Roméo Savoie. Allen coordinated the massive transfer of the grant and survey plans from the Department of Natural Resources and the photograph fonds of Alphée Michaud, A.C. Cormier and Hedley Henderson. On the AV side, his efforts led to the acquisition of the New Brunswick Film Coop fonds, Atlantic Film Festival collection, Jon Pedersen film collection, Marie Esther Robichaud Sound Collection, Kelsey Jones fonds, and seminal are Télé-Acadie and Télé Publik. Perhaps most important of all is fonds des Pères Eudistes. The latter group of records is so significant and the acquisition so intricate, he acquired it three or four times. It is the fonds that just keeps on giving and will do so well into the future.

Acquisition however is not the only gage of a successful archives career and these other measures should

not be overlooked. One of these is a lunch bucket mentality. All archives have backlogs and unrequited opportunities. In the face of this mountain of work, paper or digital it matters not, it is critical that each day be approached with a to do mentality. Without such an approach it is easy to be weighed down, frozen by the tidal wave of records and demands that hangs menacing over us each day seemingly about to crush us. Another distraction are the enticing topics that lay in the records, any of which could absorb many an hour. Allen fought these diversions better than most, bringing determination each day to make dents in the backlog, clarity to the work, and mentoring to younger employees.

Of course, the ultimate goal is to bring accessibility to more records. Records that often arrive in less than pristine condition. Creating order from chaos is no mean feat and rarely is it a linear path. Connections need to be made, credibility established, and hurdles overcome. Seeds need to be planted and they may not come to fruition for many years. This is not snake-oil-salesman cajoling, although it was not beyond him if need be, but the commitment he demonstrated by action and years of dedication, interacting with community groups, researchers, Government officials, politicians, Academics, and religious donors. The Irish Festival in Chatham hasn't been the same without him. Allen has spent his career building bridges, creating rapport, and leveraging people to sway others, who may in turn need to convince family members or

Walk on history at the Provincial Archive

STEPHEN LLEWELLYN
THE DAILY GLEANER

This summer you can walk on history at the Provincial Archives of New Brunswick.

The archives have an exhibition about the border dispute between New Brunswick and Maine that was solved by treaty in 1842.

The exhibition - called "Disputed Boundaries Rediscovered Families" - includes a timeline, 11 large panels explaining the historical border dispute and a giant historical map of the border from Grand Falls to the border of Quebec that you can walk on.

That maps shows hundreds of land claims on both sides of the river and the family names associated with those early land claims.

"This project was initiated back in 2013 (for) the World Acadian Congress that was held in Madawaska area ... in 2014," said Allen Doiron, deputy provincial archivist, who helped create the exhibit.

"It deals primarily with the question of boundaries between the United States, New Brunswick and Quebec in the first part of the 19th century."

The exhibit is based on a remarkable set of documents from the provincial archives, said Doiron.

Those documents include detailed hand-drawn maps, 1,200 hand-written



Allen Doiron, deputy archivist of the Provincial Archives of New Brunswick, stands on a giant map of the disputed 19th century border between New Brunswick and Maine that is part of an exhibition called Disputed Boundaries Rediscovering Families.

PHOTO: STEPHEN LLEWELLYN/THE DAILY GLEANER

depositions and maps of more than 600 lots in an area that from 1784 to 1842 was called the dispute territory, he said. That period is also known as the Aroostook Bloodless War.

The area was carefully surveyed and the documents were gathered into a bound atlas, he said. It's unique and no

other part of the province was as carefully surveyed and compiled during this period, he said.

"Negotiations went on for all the first part of the 19th century," said Doiron. "London and Washington decided to resolve this."

He said at one point, based on maps published in that country, the United States claimed the entire area that today is known today as Madawaska.

Today using the St. John river as the boundary between Maine and New Brunswick might seem obvious. But it was anything but in those days, said Doiron. "It was a river and families settled on both sides of the river," he said. "There was no United States."

And when the treaty was signed in 1842 families that lived on both sides of the St. John River were divided, said Doiron.

"They found themselves living in two separate countries," he said.

The giant floor map is 20 by 12 feet and is compiled from the digitized original survey maps and then carefully projected onto a satellite image, he said. It took eight months to create and is designed to be walked on or crawled on so people can get close and see family names, said Doiron.

Doiron said the exhibit should be of interest to anyone who likes history or genealogy.

The exhibit runs until Sept. 2.



Allen Doiron, deputy archivist of the Provincial Archives of New Brunswick, stands in front of the archive building.

PHOTO: STEPHEN LLEWELLYN/THE DAILY GLEANER



An exhibit entitled Disputed Boundaries Rediscovered Families is being shown at the Provincial archives of New Brunswick with a timeline, 11 information panels and a giant floor map until Sept. 2. PHOTO: STEPHEN LLEWELLYN/THE DAILY GLEANER

Article featuring Allen Doiron, Daily Gleaner, July 15th, 2017.

neighbours to donate their records. Persuading people that the Provincial Archives is the place for their treasures to reside long-term is rarely an automatic transaction or check box. More people know about, use, donate to, and recommend PANB because of Allen Doiron and none do the opposite because of him. That is quite a testament in a career of over 40 years.

Innovation is also a significant element of Allen's contribution to PANB and the Province's documentary heritage. The cartographic and AV sections matured and prospered under him. Allen will never forget his involvement in the painful process of developing the

cartographic rules for RAD. Allen ushered in the digital age at PANB. This included managing digital records, but also shepherding the website and producing content for it including the Archival Portfolio for schools and RS9. The production of the various Irish exhibits and La mer est mon domaine /The sea was always in us, would have tested the patience of Job and required the wisdom of Solomon, but Allen took it in stride, while carrying on all the rest of his daily responsibilities. In the past few years his work in Information Management, as the Archives moved around within the GNB structure, has been critical to PANB's credibility and profile. Not to be overlooked is the positive attitude and sense of pride he has fostered among staff. His care for others, willingness to help, wide range of knowledge, and empathy have been significant contributors to melding a disparate force into what PANB is today and what it will be in the future. We regret his leaving, know he can't be replaced, but his example will be a strong motivator for the rest of us to replicate.

FRED FARRELL

Bill MacKinnon, Mme Menière and Allen Doiron, 1981. (P154-239)



ROBBIE GILMORE

In the late fall of 2020, the staff of the Provincial Archives was forced to say *arrivederci* to one of their longest serving troops, Robbie Gilmore. Like many, back in the 1980s, he cut his teeth on project work and contracts. Between 1982 and 1986 he was employed on various pseudo Provincial Archives enterprises, the biggest being the CBC Sound archives. He began his permanent PANB stint in 1987, working first in Private Sector Records working on James Edwin Humphreys and other collections, before moving to the Government Records Section. There his MA in Political Science came in handy as he tackled the Hugh John Fleming and John McNair series, and holdings such as the City of Moncton records, Charlotte County Council and St. John County Council. However, Rob is perhaps best remembered (particularly by his legion of devoted researcher-acolytes) for his work with the public as a reference services archivist, a role he fulfilled for the last 15 years of his career.

I have Robbie to blame for my career in archives. Way back in the mid-2000s I was working here as a research assistant for a STU prof. Rob and I got to know each other and started chatting regularly about music and getting pretty chummy. He made a few questionable recommendations, and some which have stuck. A decade or so later I found myself back in Fredericton with a couple of kids and casting about pretty desperately for a job. I remembered that helpful and cheerful fellow at the front desk and sent him an email with my resume, cap in hand, as they say. He was foolish or generous enough to forward it on to the director of PANB with something like a recommendation, and the rest is history!

In many ways, Rob was the (friendly) face of the archives, greeting clients with a smile when they came in, and helping to solve countless genealogical and historical mysteries over the course of his tenure. His formidable memory always served him well and he wasn't known to give up on any reasonable inquiry, and even a few farfetched ones, until he had pursued every available avenue. With a zest for cracking cases right out of one of Ian Rankin's detective novels, Rob's tenacity was legendary, matched only by the remark-



Director of the Provincial Archives, Fred Farrell (left) and Robbie Gilmore at his Retirement Party, October 2020.

able humility, humour, and levity which he brought to the workplace. His discoveries were not always good news stories, and he often struggled with relating sad news to descendants of people with a checkered past.

Rob was never one to seek accolades and in fact shied away from the limelight, but even this personal reticence was overcome when he was nudged into action. As history took a popular bent in the 2000s, documentary crews and news programs homed in on archives as sources of stories people could relate to. Shows like "Who do you think you are?" and documentaries on the British Isles diaspora were a natural for Rob's enthusiasm and knowledge. One crew characterized him as "one take Gilmore". A lady in Scotland Rob had helped years before saw one such show and was thrilled to see him in the flesh.

While his co-workers will miss his positive attitude and the ability to take the easy way out by "just asking Robbie", researchers for years to come will continue to ask after the services of the inimitable Mr. Gilmore. We wish Rob a happy and well-deserved retirement full of books, music, and plenty of "chin wagging". ■

JOSH GREEN

NEW AT THE ARCHIVES

GOVERNMENT RECORDS

RS230 Records of the Advisory Council on the Status of Women. Various published reports including: Equality for First Nations Women, 2006; Report Card on the Status of Women in NB, 2003; "So You Want My Vote?": Guide to Women's Issues, 2003; Midwives in NB: Delivering a New Service, 2003; Annual Reports of the Advisory Council on the Status of Women, 2003 & 2005 & 2006. (0.1m)

RS244 Kings Landing Corporation Records. Includes records on various facets of Kings Landing, including: corporate governance, planning and development, programming, exhibits, marketing and promotions, administration, site operations, collections management, legal, film productions, Picaroons and others. 1954–2019. (8.0m)

RS389 New Brunswick Library Services Records. Haut-Saint-Jean Library Region; minutes of regional commission and regional forums 1971–2009. (1.2m)

RS399 Women's Issues Branch Records. Various reports including: Home Support Labour in NB, 2004; Dialogue for Changes: Governance Options for Aboriginal Women, 2003; NB Family Violence Criminal Justice Reports 2003 & 2004; The Right to Equal Pay for Work of Equal Value: A Foundational Human Right, 2003; A Guide to Gender-Based Analysis of Economic & Community Economic Development in NB, 1999; Bias-Free Communications: Policy & Guidelines, 2003; The Empowerment Project: A Train-the-Trainer Toolkit for Delivering Self-Protection & Assertiveness Workshops to Women & Girls (n.d.) (1.4m)

RS617 Department of Tourism: Promotions and Marketing Branch Records. Official NB Travel Maps 2003–2004, 2004–2006, 2006–2007; Confederation Bridge: Commemorative Edition – A Bridge in the Making 1993–1997; Progress on Prosperity: Greater Opportunity – NB's Prosperity Plan 2002–2012. (0.01m)

RS673 Moncton Judicial District Causes. 2004–2005. (24.6m)

RS780 Fredericton Judicial District Matters. 2005. (4.5m)

RS781 Saint John Judicial District Matters. 2005. (2.8m)

RS783 Moncton Judicial District Matters. 2005. (3.3m)

RS784 Newcastle Judicial District Matters. 2005. (1.5m)

RS788 Woodstock Judicial District Matters. 2005. (0.6m)

RS872 Polio Clinic Records. Includes various reports, financial records, by-laws, rules, regulations and policies and other sundry records. 1959–1967. (0.1m)

RS936 Edmundston Judicial District Criminal Indictment Records. 2003–2005. (1.6m)

RS972 New Brunswick Human Rights Commission Records. Publication: Thirty-Five Years & Looking Forward! A Discussion Paper & Survey on New Directions in Human Rights for NB, 2002. (0.01m)

RS1136 Shippagan Municipal Records. Council minute books and supporting documents 1953–2006. (2.0m)

RS1144 Department of Post-Secondary Education, Training and Labour: Annual Reports. Annual report 2011 (0.01m)

PRIVATE RECORDS

MC4111 Queer Heritage Initiative of New Brunswick. Material includes digital copies (CDs) of BOOM! calendars and related material as well as textual materials of photos articles relating to Fredericton Pride and BOOM!, cards and posters, 2009–2015

MC4370 George McAllister fonds. Essays, speeches, and radio broadcast transcriptions by George McAllister, 1942–1945.

MC4371 Overseas Women's Club. Administrative records, 1971–2020. This organization was formed to provide support to women from abroad who were living in the Fredericton region.

MC336 Gilbert and Sullivan Society of Fredericton. Posters and programmes, drawings and plans for scenery, scripts, stage instructions, 1977–1987.

MC1968 Fredericton Anti Poverty Organization. Administrative records from 1999–2020 as well as events, activities, and participation in other social groups.

MC4382 George Taylor [Taylor Village] fonds. Photocopy of First World War Diary of George Taylor of Taylor Village and well as a coil bound transcription of the diary.

MC3978 Probus Club of Fredericton fonds. Administrative records for PROBUS Fredericton, a chapter of the international PROBUS organisation for retired members whose careers focused in business, 2017–2018.

MC503 Fredericton Railway Company fonds. Locomotive Mileage Records comprised of monthly or daily reports, 1880–1881. Lists Engine name and number, Engineer's name, Departure time from Fredericton, arrival time at Fredericton Junction, number of cards, car mileage, engine mileage, feet of wood and pints of oil. Estimates of work done and to be done. August 1868–December 1869 and crop sections and quantities of cuttings. This accrual purchased from a dealer in England.



Duffy's Hotel in Boiestown, circa 1900. A hotel so rowdy that there's a well-known New Brunswick folksong written about it.

(P950–37 Unidentified Lantern Slide Photographers fonds)

Original cabinet card portrait of former slave, Eliza Taylor, of Saint John, 1870. (P256 Saint John

Free Public Library collection)

MC4383 The Human Development Council fonds. Contains issues of *Around the Block*, Saint John's community newspaper, published six times annually by the Saint John Human Development Council with principal sponsorship from the City of Saint John, 2008–2010

PHOTOGRAPHS

P256 Saint John Free Public Library collection – 600 photos, originals and reproductions, ranging in dates from 1846–1982.

P619 Dewey Studio fonds – 6,315 photographs of the Miramichi area, [1960–2000].

P943 Saunders Studio fonds – 464 photographs of Woodstock area, 1964–1983.

P944 Studio East fonds – 171 photographs of Woodstock Area taken 1944–2000.

P946 Myrtle Culberson fonds – 5 photographs of Jacksonville Superior School classes, 1940–1948.

P947 Lillian Jennings fonds – 8 photographs of Sir James and Lady Dunn, [1957–1962].

P948 (Pam) Mary Kathleen (Losier) Richard fonds – 68 photographs taken by Dr. Arthur J. Losier during WWI.

P949 Terry Lavigne collection – 491 digital photographs of New Brunswick patent medicine and milk bottles.

P950 Unidentified Lantern Slide Photographers fonds – 84 lantern slides, scenes in Fredericton, Miramichi, and elsewhere, [1875–1900].

P952 NB Community College Photographs – 32 graduate composite photos, 1975–2004.

AUDIO-VIDEO RECORDS

MC4366 Fredericton Community History Project – Audio interview with Martin Aitken, the owner of the Aitkens Pewter Ltd.

MC4375 The Thomists fonds – Vinyl records of The Thomists, a musical group made up of students from St. Thomas University and community members, formed in 1965 under Harry Rigby.

MC4388 John Thompson fonds – 80 Records (cassettes, CDs, open reels) of John Thompson, musician from Woodstock, and his group. ■