Vol. 1, 2026

The Oar

New Brunswick's History Magazine



The Oar: New Brunswick's History Magazine

Since 1985, when it began as a quarterly newsletter documenting the ongoings of the Society and its museum in Fredericton, NB, *The Officers' Quarters* emerged as one of the region's premier popular history periodicals. After 40 years of publication, the Board of the York-Sunbury Historical Society moved to support this new annual periodical, with a reinvigorated initiative to write and document the region's rich history.

Why an oar?

New Brunswick has a complicated and important history, and its past should be written and told in a way that incorporates new voices. While there are many kinds of objects that can be seen as being quintessentially New Brunswick such as fiddleheads, moose, timber, and of course, canoes, what symbol can adequately reflect the historical experiences of life in this place and the shared pasts of the many peoples that comprise New Brunswick as we know it today? A place defined by its forests, coasts and rivers? *An oar*—used to propel a boat, sometimes even a canoe, along the water. It is an object associated with momentum, and as we move New Brunswick history and how it is told forward, an oar connects us to important Indigenous histories, but also those of the Acadians, Black and white Loyalist settlers and later migrants—all forming part of the fabric of this place.

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Submissions for publication may be directed to the Editorial Committee at TheOarNB@gmail.com. *The Oar* is published annually, with a call for contributors released each year.

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The Society

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The York-Sunbury Historical Society is a membership-based non-profit organization. Founded in 1932, the aim of the Society is to collect, preserve and interpret historical data, records and objects relating to the history of the Province of New Brunswick, and in particular that of York and Sunbury Counties.

Become a member

Membership fees:
Individual - $35; Family - $45; Student - $15; Institutional - $100 to $299; Lifetime - $500. Members are entitled to one (1) free copy of *The Oar*, available for pick up at the Fredericton Region Museum. Current issues are available after August 1st. Additional copies and for non-members are available for sale for $20. Digital copies of past issues are available the following January after initial release.

Visit fredericton regionmuseum.com

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A Changing of the Guard

Change can bring challenge, and that statement is never more true than when we are talking about the writing and telling of history. For four decades, *The Officers' Quarters* has been a part of how the history of New Brunswick, and in particular the Fredericton region, has been told. The Editorial Committee for *The Oar* acknowledges the important work of our predecessors, and with thanks we welcome the possibilities of the future for this new publication.

How, where, why, when, and who writes history has changed significantly since 1985. Indeed, New Brunswick has changed and the need for creating inclusive spaces where stories may be told, knowledge shared, and lessons learned is a vital part of the work for historians, but also historical societies, museums, archives, archivists and curators today.

The articles contained in this first volume present a variety of topics. They explore such things as the relationships we build and make as treaty people, the experiences of religious and racial minorities, and the way the past can be interpreted through newsprint, photographs, and even comic books. In many ways, our contributors invite readers to conduct historical research of their own.

It is our hope that this first issue of *The Oar* offers not only an excellent sampling of historical scholarship about New Brunswick, but also something for every reader.

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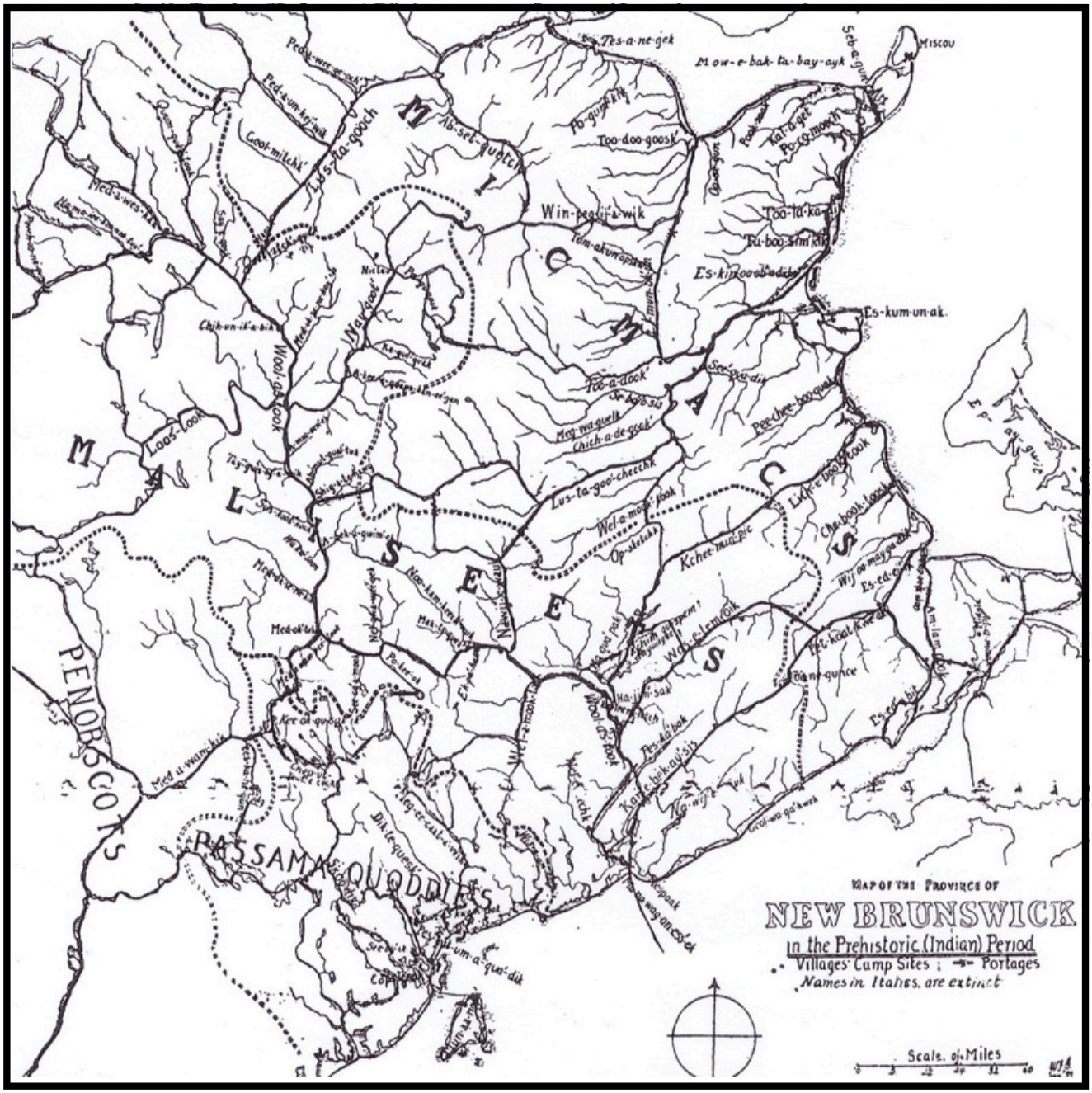
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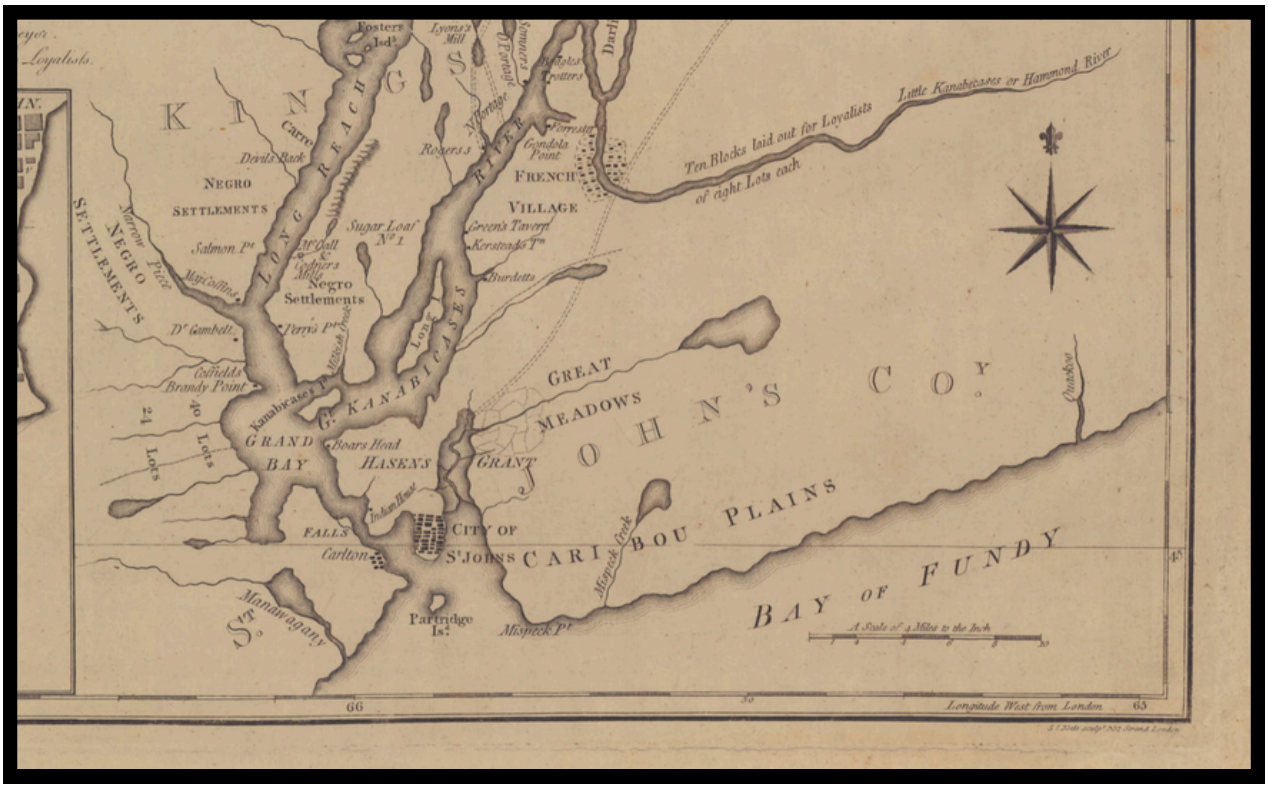
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The Board of the York-Sunbury Historical Society acknowledges the unceded and unconquered territory of Wəlastəkokewiyik / Wolastoqiyik. The Fredericton Region Museum, located in Ekwpahak | Fredericton, sits on lands designated by the Peace and Friendship Treaties of 1725-1779. These treaties did not deal in the transfer of land, rather they laid a foundation for what was to be an ongoing nation-to-nation relationship between the British Crown and Indigenous Peoples.



Ganong's 1899 Map no. 12, "Known Villages, Campsites, and Travel Routes"



Following the Caribou Trails

Gina Brooks & Rachel Bryant

In a "map of the great river St. John & waters," published in London in 1788, land surrounding what settler surveyors identify as "Mispeck Creek" is prominently labeled "Caribou Plains." Two and a half centuries later, for various reasons, the same land is no longer known for its native caribou herds – and yet Gina Brooks still follows the old caribou trails across Wolastokuk as she helps her people put their footprints back down in spaces they have been displaced and excluded from.

Gina grew up in her community of Sitansisk in what is colonially known as north Fredericton, but as a young girl, her father and grandfather would often take her fishing, harvesting, and traveling across her homeland to help her understand, in her bones, that this was all her land. "We would travel up and down the Wolastoq," she says, "going to the states, travelling around in a canoe or in a big blue station wagon. My father taught us that we needed to go beyond the reservation – outside of the fence that we were forced to live inside." These experiences with her family taught Gina respect for the land's old ways of knowing and teaching and in many ways shaped her now iconic career as a traditional Wolastoqey artist and storyteller.

[1] Cover Image: Captain Robert Campbell, *A map of the great River St. John and waters, 1788*, Library and Archive Canada, 188452.

“My parents had this ability to just carry us everywhere we were supposed to go,” she explains, reflecting on the prevailing mentalities and governmental regulations that sought to control her family’s movements and activities in their own homeland. “We went from fiddleheading into blueberry harvesting – I can even remember us as children out logging so that we could sell to local mills to get the food we needed. My dad was a very strong vessel of understanding; that we were just going to do it – and so I come from that understanding that I can move through this land.”

In 2021, Gina took these lessons from her family and gave them a formal structure that could carry the next generation in turn. With her close friend Susan Sacobie, she founded the Caribou Club, a land-based school built on the premise that what Gina’s family had taught her in a canoe and a station wagon – that this is all her land, that movement across it is an essential form of knowledge – was not a private inheritance but a pedagogy, and one that her people urgently needed back. Today the school spreads across three properties and 180 acres: a sugary, an old growth hemlock forest, and a wetland, each one a different site for what Gina calls giving back to the land. “The kitchens, the gardens, the food forest, the sugary, the greenhouses, the studio, the bogs,” she says, listing the places where her hours have gone since 2021.

“This is a whole environment that we are rebuilding and re-understanding out here. Through this work, we gain insight into ourselves, which we can share with others. We are always open to sharing the work.”

For five years, the Caribou Club has been welcoming groups to the Tay Falls site, and word has steadily traveled. As of 2026, the school works in formal partnership with the Wolastoqey Nation in New Brunswick, Renaissance College, Under One Sky, and Devon Middle School, among others. “We have been doing this work for years,” Gina says, “and now people want to come learn. They want to know what we’re doing, and they want to know if they can do it too.” They can. Last year, Gina and her daughter Melissa began adding accommodations to the sugary so that visitors could stay longer, settle in, and be together on the land. “We want to offer something back to you,” Gina says about what the Caribou Club hopes its visitors will take away. “We want you to join the Caribou Club on the ground, in your moccasins, in your sneakers. We want you living the life that you came here to live. We all need to take care of this land.”

“Through this work, we gain insight into ourselves”

-Gina Brooks-

And we all, she emphasizes, need to follow the caribou. The caribou, Gina says, teach us that what is alive is not always what is visible – that the land today holds presences that are waiting to be met by those willing to walk the old trails. Some traces of these trails survive in the settler archive, and so Rachel Bryant – a settler researcher and Caribou Club treaty educator – sifts through old maps, hunting journals, magazine articles, and other documents for references to caribou and to the places where the herds once moved. Rachel brings what she finds back to the Caribou Club, where Gina and Susan decide what to do with it. Many of these documents are colonial, but the uses Gina and Susan put them to are not. A map drawn for English speculators in 1787 becomes, in their hands, a list of places to revisit; a nineteenth century hunting article becomes a powerful teaching about endurance. The settler archive cannot give the land back to the people, but it can sometimes help point to where the old trails used to run.

Coastal caribou plains, like the ones identified on the 1787 map above, are different from other notable historic barrens, like the ones later identified near Stanley on an 1899 map.[2] In 1878, a settler painter named Charles C. Ward wrote an article for *Scribner's Monthly* titled "Caribou-Hunting," detailing his experiences and observations while hunting caribou in Charlotte County with experienced Waponahki guides Sebatis and Tomah. "A caribou," Ward wrote at that juncture, relating knowledge imparted to him by the guides:

> *... if not mortally wounded, will endeavour to keep up with the herd, and will travel a long way without giving out. If near the sea coast, the wounded animal seeks it to die, and is often thus recovered by the hunter ... The Indians say that the caribou likes to feed on seaweed, and goes to the coast in the spring and fall of the year for that purpose.*[3]



"Megahlip! Chin-e-ga-bo," in Caleb Charles Ward, "Caribou-Hunting," *Scribners Monthly: An Illustrated Magazine for the People*, vol. XVII (New York: Scibner & Co., 1879), 243.

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This vision of a strong, determined being who walks the trails of Waponahkik “without giving out” is one that Gina now calls upon in moments of discouragement. It is also what she asks of the people who come to the Caribou Club – to put their feet on the old trails, to keep walking them even when wounded.

In the summer of 2025, with Rachel’s reading of the 1787 map in hand, Gina and Susan travelled to the old caribou plains in Mispec to walk the trails of their ancestors and harvest clay for their pottery and soaps. Public access to Mispec Creek is currently chained off and surrounded by signs warning of hazardous environmental contamination – and so they steadily followed the trail to the nearby public beach, where they dug clay with shells, climbed on rocks, made pinch pots, and sat with the feeling that they have now built an entire educational organization around: the feeling of becoming more deeply themselves on the land, of changing back into themselves. “The caribou is so much bigger than its woundedness,” Gina says as she works the red clay from the old caribou plains with her hands. “It’s important for us to tell our stories but also to live them. And so we come here and we pick this clay to cover our own wounds and to build tomorrow.”

Follow the Caribou Club on Instagram
@caribouclubNB



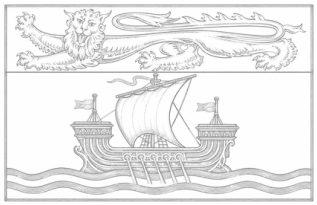
Gina making a pinch pot at Mispec, June 2025, Caribou Club photo.

Notes:
[1] Captain Robert Campbell, A map of the great River St. John & waters, (the first ever published) from the Bay of Fundy, up to St. Anns or Fredericks Town [cartographic material] : being little known by white people, until 1783: settled by the American Loyalists, then part of Nova Scotia, now called New Brunswick, from an actual survey, made in the years 1784, 85, 86, and 87, July 10 1788, G3432.S2 1787 .C37, Box number: 2000207167, Archives/Collections and Fonds, Library and Archives Canada.
[2]The map we refer to here was printed in 1899 by the New York Field and Stream Publishing Co. for their hunting magazine; it can be viewed in Shane Fowler, “Caribou Comeback? Can the species ever return to N.B.?” CBC News, October 13, 2017,
[3]Caleb Charles Ward, “Caribou-Hunting,” Scribners Monthly: An Illustrated Magazine for the People, vol. XVII (New York: Scibner & Co., 1879), 237.



From Paris to Saint John

The Provenance of a Glass Dress at the New Brunswick Museum



Laura Oland

From silk and wool to steel and synthetics, designers have long pushed the boundaries of what clothing can be made from, but few materials captive the imagination quite like glass. Among the most striking of these experiments is the use of glass: a material rarely associated with clothing, yet transformed in the late nineteenth century into dazzling, fully wearable gowns. While the idea of a “glass dress” borders on the fantastical, a small number of elite women did in fact commission and wear these extraordinary garments. Today, only four examples of these extraordinary dresses are known to survive worldwide, once owned by notable women including Princess Eulalia of Spain, American Actress Georgia Cayvan, and socialite Maxine Elliot; one of these rare creations previously worn by an opera singer, object no. 1444, is preserved in the collection of the New Brunswick Museum in Saint John, New Brunswick.[1] This garment provides a compelling case study in material experimentation, technological ingenuity, and the cultural fascination with modernity at the turn of the twentieth century.

Its presence in the New Brunswick Museum is particularly striking, linking a province often characterized as culturally conservative to the rarefied world of elite, experimental fashion, and raising important questions about how such an exceptional object came to be collected and preserved in New Brunswick.

Glass cloth developed from late eighteenth-century European and American experiments to draw molten glass into fine threads capable of imitating traditional textiles. Although early attempts were crude, they fostered a long-standing cultural fascination with glass garments that appeared in literature, folklore, and popular imagination well before the technology existed.[2] The Brothers Grimm’s Cinderella, recorded in 1812, contributed to this mythos through the image of the “glass slipper,” itself shaped by translation quirks and later interpretation, reinforcing associations between glass, fantasy, and dress.[3]By the mid-nineteenth century, advances in industrial glassmaking enabled the production

of fine glass fibres that could be woven, often with silk, to create luminous hybrid fabrics. In 1880, American showman Herman Hammesfahr patented a glass cloth woven from spun glass and silk; the patent was soon acquired by the Libbey Glass Company of Toledo, Ohio, which became central to promoting and producing glass-fibre garments.[4] Between 1883 and 1904, glass dresses were produced in Europe and the United States and exhibited at world's fairs and expositions, where they were celebrated as technological marvels and heralded as fashion's future.[5] Journalists declared them among "the most marvellous and beautiful dresses in the world."[6] Despite their spectacle and symbolic value, these garments were fragile and impractical, restricting ownership to a small number of wealthy women, often performers or members of elite circles. At present, there is limited scholarship on these dresses, and most of the key information comes from exhibitions held at the Toledo Museum of Art in Ohio, United States, and the Deutsches Museum in Munich, Germany.[7]

The New Brunswick Museum's example, once owned by opera singer Ellen Jaqua, connects this remarkable garment to a figure of comparable status and prominence, despite her not being from New Brunswick.[8] Significantly, the New Brunswick Museum's dress is the most complete surviving example of a glass dress and has been used by other institutions as a reference point for the study of their comparable



Unknown photographer, Ellen Jaqua, Vocalist, Wearing the Glass Dress c.1900, albumen print, mounted on card 25.3 x 18 cm, X10024, New Brunswick Museum Saint John, New Brunswick.

garments held in museum collections in the United States and Germany.[9] In most instances, theses dresses were donated as part of museum collections, whereas in Germany the dress was donated for scientific research purposes.

For the New Brunswick Museum garment, the glass was manufactured in Dresden, Germany, while the gown was cut in Paris, France. Production of the glass fibre took approximately five months, during which artisans created a light blue-green material reminiscent of seafoam.

The dress required more than fourteen yards of extra-wide cloth, along with thirty-five yards of spun-glass braid and twenty-five yards of glass fringe, for a total of seventy-four yards of glass-based materials. Sometimes referred to as “moonlight cloth,” the textile consists of a silk warp and weft interwoven with glass fibre, producing a pale blue-green fabric with a distinctive shimmer. The gown is finished with cotton and silk linings, cotton lace trim, white glass seed beads, imitation pearls, and brass hook-and-eye closures on the bodice. Despite the inherent fragility of glass fibre, the dress survives in exceptionally good condition. Its most vulnerable areas are the folds, hems, cuffs, and braided glass trim, where friction and weight place the greatest strain on the fibres. Overall, the gown reflects upper-class women’s fashion at the turn of the century, and its unconventional materiality provides evidence that it was reserved for special occasions. The physical constraint on movement imposed by this gown further underscores its function as a marker of wealth and elite femininity. Upon completion, the gown debuted at the 1900 Paris Exposition Universelle.[10]

Following the exposition, the gown was purchased by Ellene (Eileen or Ellen) Jaqua in Paris in 1901 for the considerable sum of $1,250.[11] Jaqua, an opera singer from Brooklyn, New York, was an enigmatic figure; historical documentation about her is scarce, and even her first name is subject to debate.[12] Confusion about her identity also contributed



Caption: Photograph / Photographie, The Wonderful Glass Dress, c. 1900, 19.6 × 14 cm, X16048, New Brunswick Museum, Saint John, New Brunswick.

to early misunderstandings about the provenance of the glass dresses. At one point, the New Brunswick Museum gown was mistakenly believed to have been worn by Georgia Cayvan.[13] This confusion stemmed in part from alterations made to Jaqua’s gown after its purchase and from the limited ability of early researchers to compare museum holdings before the era of online catalogues and digital photography, compounded by sparse documentation associated with the museum donation. Photographic evidence clarifies that Jaqua’s and Cayvan’s dresses are distinct garments.[14]

Jaqua's gown was originally a three-piece ensemble consisting of skirt, bodice, and belt. In a studio portrait of Jaqua wearing the gown, a dramatic fringe sweeps across the scoop neckline, nearly touching the belt at her waist. The dress today appears slightly different, with a less prominent neckline fringe and the addition of a scarf-like panel of glass fibre falling to the wearer's knees. Such alterations reflect changes in fashion, personal preference, or repair, but they also contributed to early curatorial confusion. In comparison, Cayvan's dress was a two-piece ensemble, comprised of a skirt and bodice, accompanied by a parasol, currently housed in the Toledo Museum of Art in Ohio.[15]

How, then, did such an exquisite garment enter the museum's collection? The dress was donated in 1930 by William Hewitt Mercer, a celebrated magician and stage performer originally from Saint John who later built a successful career in Boston, Massachusetts.[16] Like many affluent donors of the period, Mercer contributed to the museum's expanding holdings during a moment of institutional growth and redefinition. The precise nature of his connection to the gown's original owner remains unclear, leaving significant questions about the dress' provenance and early history unresolved.[17]

Contemporary accounts describe Jaqua wearing the gown during stage performances, where the shimmer of the glass under theatrical lighting would have created a striking effect.[18]

It is remarkable that the garment survived such use, given its inherent delicacy and the weight of the glass fibres. Due to its fragility, the glass dress has never been exhibited at the New Brunswick Museum. If the garment were to be exhibited, it could be presented through a digital exhibition. At present, a single image, "Ellen Jaqua, Vocalist, Wearing the Glass Dress," is available on the museum's public collections database.[19] The weight of the material raises concerns about placing it on a mannequin, and prolonged exposure to light poses additional risks. Despite these limitations, the gown did travel to the Corning Museum of Glass in New York from Toledo for the exhibition Glass from World's Fairs, 1851–1904 in 1957.[20] Over 400,000 visitors viewed the dress during the six-month exhibition.[21] A 1986 catalogue later included photographs taken at Corning, contributing significantly to scholarship on the dress.[22]

Although made of unconventional materials, glass dresses were crafted to reflect the fashionable silhouettes of their time, demonstrating how even the most innovative garment remained shaped by prevailing fashion structures. The late nineteenth century saw rapid changes in women's dress, with garments emphasizing sculpted bodices, tight waists, and elaborate sleeves. In the early 1890s, bodices featured high collars and narrow sleeves; by mid-decade, sleeves swelled into the dramatic "leg-of-mutton" style, fitted at the lower arm and voluminous at the upper arm.[23]

Skirts adopted on a full-length A-line shape without the use of crinolines, produced a taller, more vertical silhouette than in earlier decades.[24]

In conclusion, the glass dress in the New Brunswick Museum is more than a curiosity—it is a testament to the material imagination of the late nineteenth century, a period when technological innovation intersected with fashion, spectacle, and cultural desire. These garments captured the public's fascination with scientific progress while also reflecting broader themes of luxury, performance, and femininity. Their survival against the odds is a tribute to both the skill of their makers and the care provided by generations of curators and conservators. As researchers continue to uncover the histories of these gowns, they deepen our understanding of textile experimentation, fashion innovation, and the global networks linking manufacturers, designers, performers, and audiences at the turn of the century. For New Brunswick, this dress serves as a remarkable link between a province often considered culturally conservative and the world of elite, international fashion. The museum's example is not only the most pristine surviving gown, its presence in Saint John also offers a shimmering lens to explore the intersections of art, industry, and imagination, reminding us that even here, global creativity and innovation leave a lasting mark.

Notes:

[1] Julia Wright, "Sharp-Looking, but Fragile, Glass Gown among Museum's Treasures," CBC News, October 13, 2016.

[2] Ibid.

[3] Jacob and Wilhelm Grimm, "Cinderella," Children's and Household Tales, 1812.

[4] Don Eberts and Katie Steele, *People & Products Making History: Owens Corning Milestones*, Owens Corning. (2019), 2

[5] Jack Sullivan, "When Mr. Libbey Went to the Fair." Bottles and Extras (March – April 2010), 44; Jessica Leigh Hester, "Glass Dresses, The Fairytale Fashion Trend That Never Quite Took Off," *Atlas Obscura*, June 4, 2018.

[6] Leslie E. Gilliams, "Some Wonders from the West: A Lady's Glass Dress," *The Strand Magazine* 23 (January – June 1902): 95-96.

[7] Rhea Nayyar, "The Spun-Glass Dress That Made a Splash at the World's Fair," Hyperallergic, December 8, 2022; Deutsches Museum, "Dresscode Glasfaser – The glass fibre dress of Princess Maria Eulalia, Deutsches Museum Research Institute, accessed April 2026.

[8] Rachel Dice, "Cinderella's Glass Slipper: Is Glass Fashion More Than Just a Fairy Tale?" *MUSINGS: Master of Museum Studies Blog at the University of Toronto*, October 25, 2018.; Jack Sullivan, "When Mr. Libbey Went to the Fair," *Bottles and Extras* (March – April 2010): 44–45.

[9] Charlotte Holzer, "The Glass Fibre Dress of Infanta Eulalia from 1893," *Deutsches Museum*, accessed April 10, 2021.

[10] "Would you wear a dress of such ODD Material?" *The Boston Post*, Boston, Massachusetts, June 8, 1930.

[11] "Would you wear a dress of such ODD Material?".; The name of the owner and singer remains uncertain, with various publications recording it as Ellene, Ellen, or Eileen. Miss Jaqua referenced as "Ellen" Jaqua in *Lecture Pour Tous: Revue Universelle illustree*, July 1903, no. 10, "Ellene" Jaqua in "Grand Army News," The *Brooklyn Eagle*, January 21, 1900, and "Eileen" Jaqua in "Would You Wear a Dress of Such Odd Material?" *The Boston Post*, June 8, 1930.

[12] "Stage Matters," *The Boston Post*, Boston, Massachusetts, August 20, 1900.

[13] Correspondence from Carol U. Fauster to Peter Laroque, 20 January 1987, Object File no. 14441, New Brunswick Museum, Saint John, New Brunswick, Canada.; Correspondence from Elizabeth S. Brown to Peter Laroque, August 12, 1996, Object File no. 14441, New Brunswick Museum, Saint John, New Brunswick, Canada.

[14]Hubert Howe Bancroft, The Book of the Fair: An Historical and Descriptive presentation of the world's science, art, and industry: Volume II, Chicago: Bancroft, 1893, 881.

[15] Nayyar, "The Spun-Glass Dress That Made a Splash at the World's Fair."

[16] Object no. 14441 Acquisition Form, 1930, Object File no. 14441, New Brunswick Museum, Saint John, NB, Canada.

[14]Hubert Howe Bancroft, *The Book of the Fair: An Historical and Descriptive presentation of the world's science, art, and industry: Volume II* (Chicago: Bancroft, 1893), 881.
[15] Nayyar, "The Spun-Glass Dress That Made a Splash at the World's Fair."
[16] Object no. 14441 Acquisition Form, 1930, Object File no. 14441, New Brunswick Museum, Saint John, NB, Canada.
[17] Wright, "Sharp-Looking, but Fragile, Glass Gown."
[18]"Would you wear a dress of such ODD Material?".
[19] New Brunswick Museum, "Collections Search: "glass dress," accessed April 17, 2026.
[20] Correspondence from Mr. R.F. Horncastle to Mr. Alan D. McNair, 15 August 1957, Object File no. 14441, New Brunswick Museum, Saint John, New Brunswick, Canada.
[21] Horncastle to McNair, 15 August 1957.
[22] Jane Shadel Spillman, *Glass from World's Fairs: 1851-1904. Corning Museum of Glass* (Corning, New York: 1986).
[23] C. Willet Cunnington, *Fashion and Women's Attitudes in the Nineteenth Century* (Mineola, New York: 2003), 286.
[24] Cunnington, 163.

My Summer Vacation

as Writer-in-Residence at the Fredericton Region Museum

Jordan Trethewey

At the end of my three-year term as City of Fredericton Poet Laureate in 2024, I had one community-minded literary idea left undone.

It was my good fortune, as poet laureate, to meet and talk with many fellow Fredericton, and New Brunswick, writers of all genres. After a visit to the Fredericton Region Museum (FRM) to browse their many unique historical displays, my mind began to connect the two.

I thought, *What if I organize monthly readings at the FRM based on their various collections?*

I considered what themes and writers might pair well together, and came up with the following list:

NB Nature Poetry, featuring: Jane Tims, Lynn Davies, Steph Percival, and Paula Parris Eisenstein.
Stanton Friedman Sci-Fi Spectacular, featuring: Corenski Nowlan, Lillith S. Peartree, Mike Thorn, and Bea Waters.

Stories of War, featuring: Luke Francis Beirne, Heather McBriarty, and Jordan Trethewey.
Emancipation Day, featuring: Tallas Munro, Clyde A. Wray, and Thandiwe McCarthy.



Jordan writing from the balcony of the Fredericton Region Musuem

I am extremely happy with the public response to these readings, and with the help provided by FRM Executive Director, Alena Krasnikova, and her staff, throughout the spring and summer of 2025. The 14 writers felt welcomed and appreciated. One specific honour was being the person to provide poet Steph Percival with her first public reading opportunity.



Left: Steph Percical offers a public reading during the late spring of 2025.

Right: Thandiwe McCarthy during the Emancipation Day event, August 2025.



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The second motive behind approaching the FRM with my proposal to be their first ever writer-in-residence, was to have an atmosphere steeped in New Brunswick's past to begin writing a second draft of the historical fiction novel I began in 2007 (the first draft completed during Christmas 2019).

Being written over such a long period of time, I knew much revision was required. I began each monthly writing session at 1 pm by walking through the museum's excellent First World War exhibit to get into the proper headspace, as my novel, "Brewer's Grace," is set in a Depression Era New Brunswick farming community, with flashbacks to the First World War in New Brunswick and France.

Alena and I were keen to host all readings, and opportunities to chat with patrons, on the museum's expansive balcony which is mostly sheltered from the elements.



Jordan and Izzy on the balcony of the FRM during a rainy afternoon

However, the noise in Officers' Square created by weekend festivals meant only the N.B. Nature Poetry reading in May was held in the fresh air. My Saturday writing sessions were all on the balcony, except for one, since I am good at losing myself in a good story.

I am glad that the Fredericton Region Museum is now part of the history of "Brewer's Grace." Thanks again to the executive director, its board of directors, and its staff for this opportunity to make a little history myself as your first writer-in-residence.



Introducing the New Brunswick Historical Newspapers Project

Leah Grandy

During a time of rapid change in media, it is more important than ever to track and preserve the history of provincial news publications for present and future researchers. Established in 2021, the New Brunswick Historical Newspapers Project is a collaborative project between the University of New Brunswick Libraries (UNB Libraries), the Provincial Archives of New Brunswick (PANB), and the Council of New Brunswick Archives (CANB). It indexes titles, records holdings, and hosts digital content for all provincial newspapers. With the support of many library, archive, and museum staff from across the province and beyond, the Project website acts as a central hub to locate, access, and search New Brunswick newspapers.

The New Brunswick Historical Newspapers Project builds upon previous provincial projects and has reached the goal of updating the *New Brunswick Newspaper Directory*. The Directory was originally published in book form by Helen Craig (1934-2024) in 1989 and was subsequently hosted as an online database by the Provincial Archives of New Brunswick. The information from the PANB site indexing New Brunswick newspapers has been transferred to the UNB Libraries' website at **newspapers.lib.unb.ca**.

Cover Image: Selection of New Brunswick print titles in UNB Archives & Special Collections (Credit: Leah Grandy)

The Oar

The Project centralizes all known information and holdings of newspapers published in New Brunswick from the earliest publication of the *Royal St. John's Gazette and Nova Scotia Intelligencer* in 1783 to current, digitally born publications. A strong community of printers—though its members were often at odds—emerged in New Brunswick following the settlement of loyalist refugees. There was a plethora of publications in many locations across the province during the nineteenth century, especially considering the limited population and geographically dispersed nature of many settlements.

The New Brunswick Historical Newspapers site is now the most accurate index for over one thousand historical New Brunswick newspapers and is updated regularly as new information becomes available. Hundreds of new titles have been added during the course of the Project beyond those listed by the New Brunswick Newspaper Directory. A significant challenge when indexing newspapers is title differentiation—specifically, separating similar titles and accurately indicating title changes and mergers, with many titles in the province having full "family trees" of related publications can be explored on the Project site.

Data on newspaper holdings in all formats—print (hard copy), microform, and digital—from institutions around New Brunswick and beyond has been collected and listed on the Project website to facilitate the easy location of source material for researchers. The centralization of holdings information will serve anyone researching New Brunswick history, but the indexing information on the New Brunswick Historical Newspapers Project site is also key in determining which titles to target for future digitization and preservation. Now, with thorough indexing in place, more informed decisions on how best to preserve the print heritage of the province can be made.

UNB Libraries holds the largest New Brunswick newspaper collection of any institution and has been digitally preserving newspapers since 2010 from both print and microfilm. As demand for online access to historical content rapidly grows, the Project website now hosts 125 New Brunswick titles digitized by UNB Libraries' Centre for Digital Scholarship, freely available to the public, with full text search capabilities through optical character recognition (OCR).



Newspaper and microfilm (Credit: Leah Grandy)

The task of making newspapers available digitally is labour-intensive and includes imaging, processing of images, checking data, creating custom-formatted webpages, and continually improving search functionality.

One of the Project's key focus areas has been the digitization of short run, rare titles, such as the *Fredericton Telegraph*, the first newspaper in Fredericton; *The Wanagan*, published by female students at UNB in the 1900s; and the A*dvocate Daily Bulletin*, which featured updates from the front during the First World War published in Newcastle.

In addition, large runs of titles such as *The Daily Mail* (Fredericton), offer deep primary source material on a huge range of historical topics. Newspapers are searchable by date and location, and each title features its own detailed publication record page that also includes a listing of all known holdings—in any format and any location—of that title.

Besides the open-access material digitized by UNB Libraries available on the site, other digital platforms hosting New Brunswick newspaper content, both free and by subscription, are linked for reference.



The Daily Mail.

VOL. XVI NO. 89 FREDERICTON, N. B. MONDAY APRIL 15 1912 TWO CENTS PER COPY

MANY BILLS PASSED BY THE HOUSE ON SATURDAY

Hon. Mr. McLeod Denies Senator Loughheed's Statement that there are to be Toll Bridges in Connection with the Valley Railway—Auto Owners who have not Paid Their Fees—Steel Bridges of the Province have not Been Painted since 1908

A MEXICAN OUTRAGE

A Canadian Woman Cruelly Tortured by Bandits on a Train

British Minister will Investigate and Make Vigorous Representation to the Madero Government

White Star Liner Titanic Collided with Iceberg

Mammoth Ocean Grey Hound Experienced Hard Luck on her Maiden Voyage across the Atlantic—Wireless Messages Brought Allan Liner Virginian to her Assistance—Passengers Took to Life Boats and all were Saved—Steamer may be Total Loss

APPROVE OF HOME RULE

Nationalist Leader in Receipt of Many Telegrams from Colonies

Ardent Orangemen Anxious to Hold Anti Home Rule Demonstration in Nationalist Belfast

W. WATSON ALLEN, K.C. DEAD AT ST. JOHN

FOUR CHILDREN POISONED

Example of high-resolution image of *The Daily Mail* available on the New Brunswick Historical Newspapers Project website, showing text searchability of the term "Titanic." Titles digitized by UNB Libraries all have full text searching capability, and results may be limited by features such as publication, date, and location.

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The digital aspect of the project also includes an ongoing collaboration with the Canadian Research Knowledge Network (CRKN) to add even more fully searchable titles. Digitization and preservation work is ongoing, specifically targeting material that is rare or at risk due to deteriorating physical condition, so please check the site regularly!

Anyone may send updates, edits, or additional information to the Project team via the website. Continued collaboration with the greater New Brunswick library, archives, and heritage communities will help to ensure that this comprehensive index and unique digital collection continues to grow and expand for years to come.

A special note of thanks is due for the many hours of work that have been put into the Project by UNB Libraries staff in Systems, the Centre for Digital Scholarship, and UNB Archives & Special Collections, as well as the Provincial Archives of New Brunswick and Council of New Brunswick Archives, and all other institutions, large and small, that have contributed their time to making the Project a success.



Nineteenth-century New Brunswick newspapers showing deterioration, which is a significant hurdle in preservation as newsprint was not made with longevity in mind. (Credit: Leah Grandy)



The Maritimes' Own Captain Enviro: The World's First Environmental Superhero?

Mark J. McLaughlin

If you asked the average person, at least in North America, to name the world's first environmental superhero, their answer would likely be: Captain Planet. This would be a completely reasonable answer. First appearing in 1990, Captain Planet was the brainchild of the Turner Broadcasting System (TBS) and was actively marketed as the "world's first environmental superhero" upon his debut. The TBS cartoon *Captain Planet and the Planeteers*, which was later relaunched as *The New Adventures of Captain Planet* and aired until 1996, introduced a new generation to the "environmental crisis," and urged children to take proactive steps like conserving water and recycling in order to "save the planet." While Captain Planet has been credited with helping to raise environmental awareness in the 1990s, the character has also been criticized as promoting a "liberal" and "contradictory environmental ethic," one that didn't really seek to challenge the structural status quo.[1]

Despite this successful marketing scheme, Captain Planet would be the wrong answer to the question. In 1972, 18 years prior to his debut, Maritimers were introduced to their own homegrown environmental superhero, Captain Enviro.[2] The main character in his own self-titled, 14-page one-shot comic book (not part of a series), Captain Enviro is immediately recognizable as an environmental superhero by his "pro-social and selfless" mission of fighting "to save the Maritime environment"; his powers, including a "pollutant-free eco-belt" that enables him to fly; and his costume, what is essentially a slick sanitation worker's uniform featuring two shades of green and an "E" chevron on his helmet.[3] Like Captain Planet, he is not without controversy. Captain Enviro was similarly created to promote a more conservative form of environmentalism, one that would not challenge the natural resource-based economies of the Maritimes, but he was doing so many years before his better-known counterpart.

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The front cover of the comic book *Captain Enviro*. The reader can immediately recognize Captain Enviro as an environmental superhero. Also pictured are the three "experts" sent from Polluto, with the Maritimes in the background.

Captain Enviro emerged out of a regional environmental education campaign. In the late 1960s and early 1970s, Maritime politicians were discussing the need for greater cooperation amongst the three provinces, which led to the formation of the Council of Maritime Premiers. One of the first sub-committees established under the council in 1971, was the Committee of Environment Ministers. The committee identified several environment-related areas of common interest, including "co-operation in matters of public education and public relations."[4]

This resulted in a coordinated environmental education campaign that ran throughout much of the 1970s, featuring various elements, from television, radio, and newspaper ads, to messages printed on garbage bags to be used in cars, to teaching kits for junior high schools. The teaching kits contained lesson notes for the teacher, classroom posters, information booklets, and a comic book titled *Captain Enviro*.

Halifax-based Comic Book World produced *Captain Enviro*. Originally founded as Comic Page Features in 1965, its owner, Owen McCarron, changed the company's name in 1969. McCarron was an advertising director for *The Chronicle Herald* newspaper, and Comic Book World was a side gig, a combination of his advertising experience, artistic abilities, and love of comics. From 1965 to 1981, with the help of his creative collaborator Robin Edmiston, McCarron produced close to 30 "educational giveaways," or free promotional comics distributed through schools. These giveaways were commissioned by governments, corporations, non-profits, and the like, including the Committee of Environment Ministers.[5]

The Committee of Environment Ministers had a very particular vision of what sort of environmental message would be contained within *Captain Enviro* and the education campaign as a whole. In an April 1971 communiqué to the Council of Maritime Premiers, the committee noted that "[i]t is important that the public be educated to the true facts of the pollution problem as opposed to

the scare propaganda which is so common today."[6] One official, at a 1975 meeting of the Committee of Environment Ministers, described "the way in which [the teaching kits] may be used in classrooms to give students a better understanding of the environment and the need for conservation and preservation without use of 'the scare technique.'"[7] From this language, it is evident that Maritime government officials considered some of the ideas and values espoused by the North American environmental movement to be radical and subversive, which had to be countered with "the true facts," as framed by the state. Their main concern was the potential effects of these "scary" ideas and values on the long-term viability of natural resource-based industries like forestry, fishing, and mining, the backbone of the region's economies.[8]

The Committee of Environment Ministers' particular vision of environmental messaging is readily apparent in *Captain Enviro*. The comic begins "millions of miles from Earth" on the planet Polluto, home of the Pollutians. Unfortunately for them, their planet "has begun to show signs of cleanliness," a death sentence for the Pollutians, so three "experts" are dispatched to investigate Earth, "the planet most likely soon to become polluted," as a possible new home. The alien spaceship lands near Fredericton, of all places, Captain Enviro is called to the scene, and for the remainder of the comic our hero fights the Pollutians in different locations around the Maritimes, eventually saving the day.[9]



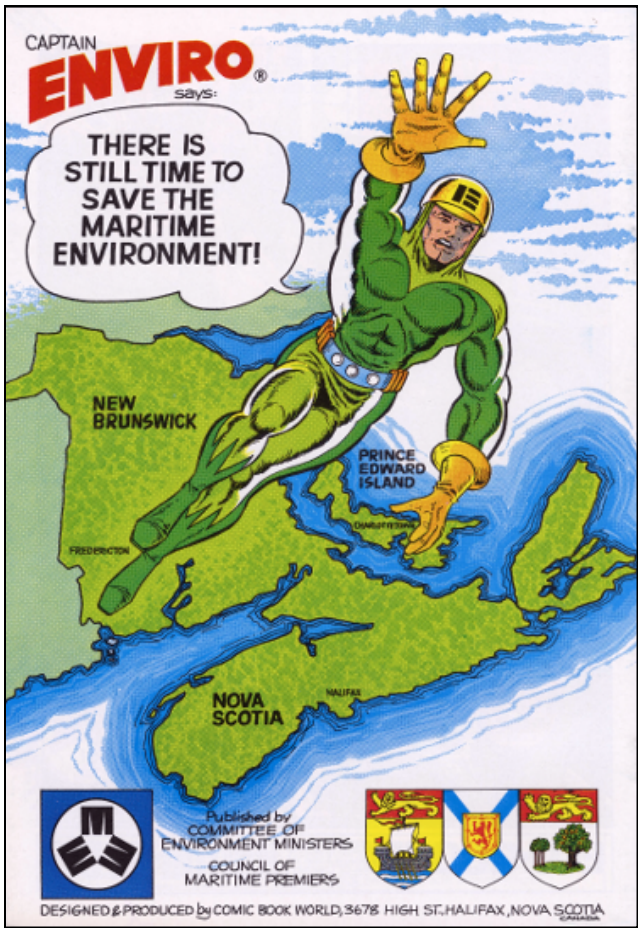
Captain Enviro spends most of the comic fighting the three "experts," Officers Sludge, Smog, and Slime of the Royal Pollutian Filth Force, in various locations around the Maritimes. The "eco-quote" included at the bottom of the page is a very good example of how *Captain Enviro* is not meant to really challenge the structural status quo.

There are different aspects to the environmental message contained within the comic, but they all serve to reinforce the core takeaway, that of the primacy of individual solutions over structural ones to environmental problems. The individual-as-solution framing is backed up with "eco-definitions" on odd-numbered pages, "eco-quotes" on even-numbered pages, and a "you can help save" list in the middle of the comic. The comic book even concludes with Captain Enviro stating to the reader, "These Pollutian invaders are gone for good.

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But their evil work can continue unless each and every one of us is constantly at work trying to make the Maritime Provinces' land, air, and water POLLUTION-FREE!"[10]

All of this leaves us with one final question: Is Captain Enviro the world's first environmental superhero? Honestly, I don't know for certain. It is definitely a possibility. In all of my years working in comics studies, I have yet to come across an earlier example of an environmental superhero. Others have also failed to find an example of a superhero with explicit environmental themes with an earlier origin.[11] Therefore, the Maritimes' own Captain Enviro could very well be the world's first environmental superhero. But like Captain Planet, his legacy is a mixed one. There is no doubt that Captain Enviro helped to raise Maritimers' environmental awareness in the 1970s. The type of environmental awareness, though, was designed to be one that would not intrinsically undermine the region's natural resource-based industries and threaten economic growth. The impacts of the Committee of Environment Ministers' environmental educational campaign of the 1970s are questionable, but at the same time could have given the Maritimes the bragging rights of producing the world's first environmental superhero. Meanwhile, the fight "to save the Maritime environment" continues. We could use another Captain Enviro today, preferably one willing to challenge the status quo.



The back cover of the comic book *Captain Enviro*. Besides Captain Enviro and the Maritime Provinces, the involvement of the Committee of Environment Ministers of the Council of Maritime Premiers is very obvious, with them even going so far as including their own version of a superhero chevron in the bottom left corner.

Notes:
[1]Donna Lee King, "Captain Planet and the Planeteers: Kids, Environmental Crisis, and Competing Narratives of the New World Order," *The Sociological Quarterly* 35, no. 1 (February 1994): 103-120.
[2]*Captain Enviro* (Halifax, NS: Committee of Environment Ministers, Council of Maritime Premiers, 1972). A complete version of *Captain Enviro* is available (open access) on the University of Nebraska-Lincoln's Image and Multimedia Collections website. Also, I should note that this piece for *The Oar* is based on one of my earlier publications. See Mark J. McLaughlin, "Rise of the Eco-Comics: The State, Environmental Education, and Canadian Comic Books, 1971-1975," *Material Culture Review* 77/78 (Spring/Fall 2013 [August 2014]): 9-20.

Notes:
[3] On how to determine whether a character is a superhero through the "Mission-Powers-Identity" conventions, see Peter Coogan, *Superhero: The Secret Origin of a Genre* (Austin: Monkeybrain Books, 2006).
[4] Richard Hatfield to G.W.N. Cockburn, 4 June 1971, including attached communiqué, Records of the Office of Premier Richard B. Hatfield (Hatfield Records), RS961, Box 17,193, file "Environmental Affairs M.P. (E)," Provincial Archives of New Brunswick (PANB). Hatfield was the premier of New Brunswick from 1970 to 1987. On his political career, see Michel Cormier and Achille Michaud, *Richard Hatfield: Power and Disobedience* (Fredericton, NB: Goose Lane, 1992).
[5] John Bell, *Invaders from the North: How Canada Conquered the Comic Book Universe* (Toronto: Dundurn Group, 2006), 100-102.
[6] Hatfield to Cockburn, 4 June 1971, including attached communiqué, Hatfield Records, RS961, Box 17,193, file "Environmental Affairs M.P. (E)," PANB.
[7] Meeting minutes of the Committee of Environment Ministers, 10-11 July 1975, Executive Council Administrative Records, Office of the Clerk, RS1025, Box 57,187, file "CMP – Environmental Matters," PANB.
[8] For a more fleshed out version of this argument, see McLaughlin, "Rise of the Eco-Comics."
[9] *Captain Enviro*, 1-3.
[10] *Captain Enviro*, 14.
[11] Noelia Ibarra-Ruis and Álvaro M. Pons, "Representation of climate change and global warming in comics: From apocalyptic fiction to educational tool," *European Journal of Cultural Studies* 28, no. 2 (2025): 629-646. To be clear, there could very well be another regionally-focused environmental superhero out there somewhere, just not yet well known.

The New Home Land

New Brunswick's Response to Western Expansion

Cynthia Wallace-Casey

The turn of the twentieth century has been described by historians as a period of westward expansion.[1] In response to this movement, the Province of New Brunswick introduced measures as early as 1887 that were intended to promote immigration and encourage agricultural re-settlement.

These measures involved strategically placing our own emigrant agents in England, thus positioning New Brunswick as a desirable "Gateway to the West, and seeking to lure the "ideal" British immigrant to settle here instead. With the establishment of the New Brunswick Farm Settlement Board in 1912, appointed representatives for the province began purchasing farms for re-sale to new settlers. These initiatives were

undertaken in the interest of curbing westward expansion; but who were the individuals behind these initiatives?

Sir James I. Fellows

By the 1890s, New Brunswick's immigration interests in Great Britain were represented by Sir James I. Fellows. A native of Saint John, Fellows had become independently wealthy through the worldwide success of his Compound Syrup of Hypophosphites that was believed to cure tuberculosis. From his drug shop on the corner of Germain Street, James and his father had advanced a "Fellows & Company" medicinal empire, with operations in New York and London.



Fellows Compound, Collection of the Fredericton Region Museum, 2017.12.4. Image credit: Author

In 1880, Fellows and his wife Jane relocated to England, establishing their permanent residence in London's prestigious Bayswater district—just a stone's throw away from Kensington Palace. Seven years later, Sir James was appointed Agent-General for New Brunswick, replacing the insurance agent Ira Cornwall. Unlike Cornwall, Sir James was independently wealthy, and although the position of Agent-General was honorary and unpaid, he began promoting immigration, as well as trade, to New Brunswick.

Fellow's tenure ended abruptly with his sudden death in 1896, and he was very quickly succeeded by Charles Alexander Duff Miller, a native of Millerton on the Miramichi, who—like Fellows—was independently wealthy. The ability of these men to move in the "right" social circles would later prove advantageous in attracting "ideal" British candidates.

Charles Alexander Duff Miller

The Millers operated a global enterprise based on their father's invention of a hemlock-derived tanning extract for leather. With an office at Newcastle (NB) and 10 other locations worldwide, the Millers lived a life like none-other. Charles managed the London office in the city's Leather District, where he took his unpaid role as New Brunswick's immigration agent seriously. Often described as a "distinguished Anglo-Canadian," Miller promoted the province as an integral part of what he described as the "vast and glorious Imperial Federation of Greater Britain."

His 1901 promotional publication became a standard handout for prospective British immigrants, and he regularly addressed elite private clubs, emphasizing New Brunswick's agricultural potential and its strategic role within the British Empire.



C A Duff Miller, *Telegraph Journal*, October 5, 1909

One of his key selling points was that New Brunswick could supply "seaworthy" recruits to defend Britain's shores should the need ever arise. Although his public rhetoric avoided overt racial language, his promotional efforts aligned with the prevailing Imperialist belief that immigration from Britain—particularly England and Scotland—was inherently preferable. Duff Miller argued that populating New Brunswick with such ideal settlers would contribute to the "ultimate goal of one vast and glorious Imperial Federation of Great Britain and the Indies, forming the greatest Empire this world has ever seen."[2]

British Settlers Who Followed

So, who were these desirable settlers, and what were their stories? Two English families who invested their future in New Brunswick were Dr. Robert Wilby of Yorkshire and Augustus Bowder of Lincolnshire—both of whom arrived in 1903.

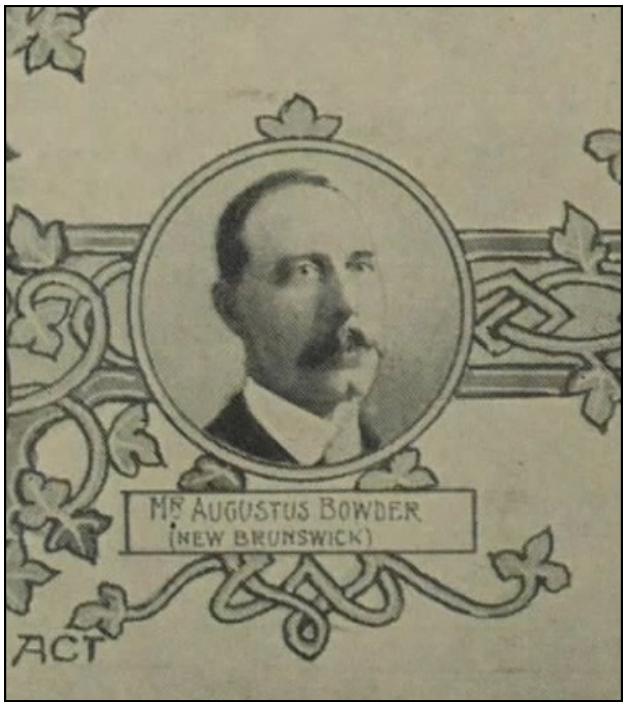
Robert Wilby, with his wife Agnes and their three children, landed in Saint John in March. The Wilbys settled at "Inglemere Farm" in Kingsclear, but soon relocated to Saint John, where Robert practised medicine. Their son, Robert "Sydney" Wilby, lived a large portion of his life in Fredericton, and served in the Canadian Expeditionary Forces during the First World War, where he trained to become a dental surgeon.

Another notable arrival in 1903 was Augustus Bowder, who purchased Isaac Peabody's 200-acre dairy farm in Nashwaaksis. Prior to emigrating, Mr. Bowder had operated a drapery, grocery, and baking business in Lincolnshire. The Peabody–Bowder residence, still standing at 310 Union Street, became home to a family that quickly integrated into Fredericton life.



Isaac Peabody's farm was purchased by Englishman Augustus Bowder in 1903. Present-day 310 Union Street, Fredericton. Image credit: Author

Augustus served as vestryman at St. Mary's Anglican Church and emerged as a vocal advocate for New Brunswick settlement—so much so, that when Charles Duff Miller died by suicide in October 1909, Augustus Bowder was appointed New Brunswick's new immigrant agent in England!



The Illustrated London News, May 27, 1911

A New Provincial Strategy

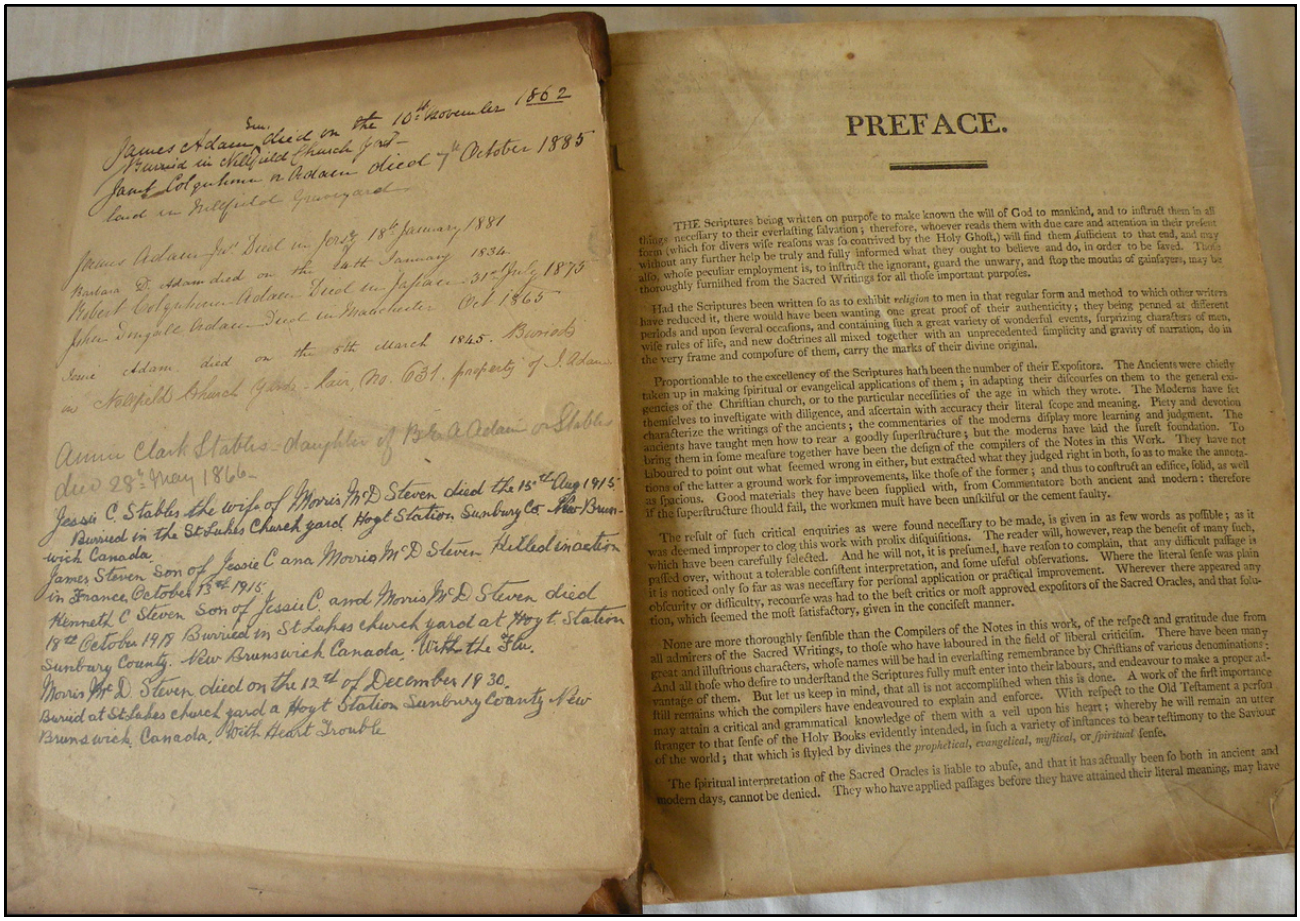
By all accounts, Bowder was a popular gentleman. His name appeared often in the local newspapers, and even before obtaining the position of Immigrant Agent, he was already voicing the charms of New Brunswick to potential emigrants. By 1905, while visiting friends in England, Bowder issued an open letter to *The London Daily Mail*, espousing New Brunswick over western Canada: "I do not desire in sending emigrants to the west, but I do wish to interest some of those who desire to have comfort and social advantages to consider New Brunswick.[3]

On a national level, Canada's immigration policy was changing. When Minister of the Interior Clifford Sifton retired in 1905, he was replaced by Frank Oliver. Canada's revised Immigration Act of 1906 introduced a more restrictive, ethnically based preferential system that openly favoured British immigrants and reflected an underlying belief in Great Britain as the source of a "superior" population.

New Brunswick's turning point was in 1908, when John Obed Smith was appointed Canadian Immigration Agent in London. That same year, construction began for the Transcontinental Railway between Moncton and Quebec City—opening up access to New Brunswick's interior.

With a new railway underway, New Brunswick intensified recruitment efforts by launching its own settlement initiative. Alan B. Wilmot was appointed Superintendent of Immigration, and a provincial immigration office was re-opened in Saint John. Thus, while national efforts aggressively supported immigration to Western Canada, New Brunswick worked largely in their shadow to promote settlement here.

Wilmot expanded New Brunswick's presence in Britain by appointing Augustus Bowder as provincial immigration agent, who returned to England with his family, and established an office in London—strategically located next door to the Canadian Pacific Railway, Dominion Government, and Ontario immigration offices. From this location,



PREFACE.

THE Scriptures being written on purpofe to make known the will of God to mankind, and to inftruct them in all things neceffary to their everlafting falvation; therefore, whoever reads them with due care and attention in their prefent form (which for divers wife reafons was fo contrived by the Holy Ghoft,) will find them fufficient to that end, and may without any further help be truly and fully informed what they ought to believe and do, in order to be faved. Thefe alfo, whofe peculiar employment is, to inftruct the ignorant, guard the unwary, and ftop the mouths of gainfayers, may be thoroughly furnifhed from the Sacred Writings for all thofe important purpofes.

Had the Scriptures been written fo as to exhibit *religion* to men in that regular form and method to which other writers have reduced it, there would have been wanting one great proof of their authenticity; they being penned at different periods and upon feveral occafions, and containing fuch a great variety of wonderful events, furprizing characters of men, wife rules of life, and new doctrines all mixed together with an unprecedented fimplicity and gravity of narration, do in the very frame and compofure of them, carry the marks of their divine original.

Proportionable to the excellency of the Scriptures hath been the number of their Expofitors. The Ancients were chiefly taken up in making fpiritual or evangelical applications of them; in adapting their difcourfes on them to the general exigencies of the Chriftian church, or to the particular neceffities of the age in which they wrote. The Moderns have let themfelves to inveftigate with diligence, and afcertain with accuracy their literal fcope and meaning. Piety and devotion characterize the writings of the ancients; the commentaries of the moderns difplay more learning and judgment. The ancients have taught men how to rear a goodly fuperftructure; but the moderns have laid the fureft foundation. To bring them in fome meafure together have been the defign of the compilers of the Notes in this Work. They have not laboured to point out what feemed wrong in either, but extracted what they judged right in both, fo as to make the annotations of the latter a ground work for improvements, like thofe of the former; and thus to conftruct an edifice, folid, as well as fpacious. Good materials they have been fupplied with, from Commentators both ancient and modern: therefore if the fuperftructure fhould fail, the workmen muft have been unfkilful or the cement faulty.

The refult of fuch critical enquiries as were found neceffary to be made, is given in as few words as poffible; as it was deemed improper to clog this work with prolix difquifitions. The reader will, however, reap the benefit of many fuch, which have been carefully felected. And he will not, it is prefumed, have reafon to complain, that any difficult paffage is paffed over, without a tolerable conftftent interpretation, and fome ufeful obfervations. Where the literal fenfe was plain it is noticed only fo far as was neceffary for perfonal application or practical improvement. Wherever there appeared any obfcurity or difficulty, recourfe was had to the beft critics or moft approved expofitors of the Sacred Oracles, and that folution, which feemed the moft fatisfactory, given in the conciseft manner.

None are more thoroughly fenfible than the Compilers of the Notes in this work, of the refpect and gratitude due from all admirers of the Sacred Writings, to thofe who have laboured in the field of liberal criticifm. There have been many great and illuftrious characters, whofe names will be had in everlafting remembrance by Chriftians of various denominations: And all thofe who defire to underftand the Scriptures fully muft enter into their labours, and endeavour to make a proper advantage of them. But let us keep in mind, that all is not accomplifhed when this is done. A work of the firft importance ftill remains which the compilers have endeavoured to explain and enforce. With refpect to the Old Teftament a perfon may attain a critical and grammatical knowledge of them with a veil upon his heart; whereby he will remain an utter ftranger to that fenfe of the Holy Books evidently intended, in fuch a variety of inftances to bear teftimony to the Saviour of the world; that which is ftyled by divines the *prophetical*, *evangelical*, *myftical*, or *fpiritual* fenfe.

The fpiritual interpretation of the Sacred Oracles is liable to abufe, and that it has actually been fo both in ancient and modern days, cannot be denied. They who have applied paffages before they have attained their literal meaning, may have

Steven Family Bible, Collection of the Fredericton Region Museum, 1985.621.1. Image credit: Author

Bowder launched an extensive advertising campaign and delivered lectures throughout England and Scotland. Unlike his predecessors, however, Bowder was not wealthy (and so required a salary)—but what he lacked in monetary wealth he made up in pure enthusiasm!

Answering Bowder's call was the family of Morris McDowell Steven, who arrived in Saint John on April 5 1910, under Bowder's direct sponsorship.

Their destination was Fredericton, where they settled on a farm in Central Blissville.

The Steven family bible now rests in the collection of the Fredericton Region Museum—which, along with their family marker in St. Luke's Anglican Cemetery in Hoyt, is all that tangibly remains of their settler experience.

The New Brunswick Farm Settlement Board

By 1910, the Canadian Pacific Railway was advertising "Ready-made Farms" in western Canada. Between 1909 and 1919, CPR created 762 farms for British settlers—most of which were in present-day southern Alberta.

One year later, Bowder recommended that New Brunswick adopt a similar approach. The Province responded by establishing the Farm Settlement Board in 1912, which operated under the direction of the Department of Agriculture.

The Farm Settlement Board aimed to repopulate vacant rural areas of the province by purchasing farms, maintaining an inventory of available properties, and reselling them to settlers on low-interest instalment plans.

The Farm Settlement Act outlined three primary objectives:

- to encourage young people to remain in NB;
- to promote the repatriation of former residents;
- and to attract "the best class" of immigrants.

In its first year, the Board purchased 168 farms and placed 135 settlers; however, 124 of these settlers were New Brunswick-born. So, while Augustus Bowder continued to report strong interest amongst potential British emigrants, the New Brunswick figures for 1913 suggest that, at least initially, British settlement through the program remained limited.

Conclusion

During the Canadian movement of western expansion, New Brunswick introduced its own measures designed to promote immigration and encourage agricultural re-settlement. By strategically placing emigrant agents in London, New Brunswick positioned itself as a desirable "Gateway to the West," hoping to lure the "ideal" British immigrant to settle in New Brunswick instead. Faced with intensifying competition, New Brunswick established the Farm Settlement Board as an innovative response to western expansion.

While the original intent of the initiative was to attract "desirable" immigrant settlers, the program became more focussed on retaining and repatriating New Brunswick-born farmers. As a result, this program can be deemed a success, since while New Brunswick did not experience significant growth in agricultural development within this time period, it did maintain a farmland status quo. So, contrary to the popular belief that New Brunswick experienced high population loss because of western expansion, it instead managed to maintain status quo through ingenuity of its own.

Notes:
[1] Pierre Berton, *The Promised Land: Settling the West, 1896 – 1914*, 1984; John Eagle, *The Canadian Pacific Railway and the Development of Western Canada*, 1898; Daniel Francis. *Selling Canada: Three Propaganda Campaigns that Shaped the Nation*. 2011; Howard Palmer, *The Settlement of the West*, 1977; Ronald Rees, *New and Naked Land: Making the Prairie Homes*, 1988; Alan Phillips*, Into the 20th Century: 1900–1910*, 1977.
[2] C. A. Duff Miller. "A Distinguished Anglo Canadian: Mr C. A. Duff-Miller Agent General for New Brunswick," *Miramichi Advance*, July 1, 1897.
[3] "NB Attractions: Mr Bowder, St Mary's resident, now in England, Writes to London Daily Mail," *The Daily Herald*, March 23, 1905.

Independent Black Baptist Churches Along the Wolastoq

Susan Dickson-Smith

Rev. Manuel Nales traveled up and down the Wolastoq/Saint John River many times at the end of the nineteenth century. An ordained Baptist minister, he visited farming communities like Otnabog, now known as Elm Hill, and the larger town of Woodstock, preaching at five congregations. He cared for the spiritual and practical needs of Black communities along the Wolastoq, baptizing and burying, marrying and ministering to them in countless pastoral visits. I first encountered Rev. Nales while searching for independent Black churches in New Brunswick Baptist convention minutes. Further research in census records revealed a remarkable detail: Rev. Nales claimed not only African heritage, but African birth. In many newspaper articles, Baptist publications, and government documents, he was specific: Rev. Nales declared his birthplace as Abyssinia.

In 1895, Rev. Nales traveled from his home in Woodstock to a meeting of the New Brunswick Baptist Convention in Saint John where he described his work as a pastor and was granted a salary as a home missionary. He told his fellow ministers about his Abyssinian birth, his Roman Catholic father and Muslim mother, and gave “an interesting history of his escape from Abyssinia after the war with King Theodore.”[1] In 1867, the British Empire sent tens of thousands of soldiers and civilians to Abyssinia, now known as Ethiopia, to evacuate several British missionaries and officials who were being held by Emperor Tewodros II, often referred to by the Anglicized name “Theodore.” Rev. Nales told a census worker in 1901 that he had emigrated to Canada in 1868—the year the campaign ended.[2]

Rev. Nales’s statement of his Abyssinian birth made government officials and white colleagues in the clergy take notice.[3] Even now, many would assume that a Black Canadian living in New Brunswick in the nineteenth or early twentieth century would fit in one of three categories: Black Loyalists, Black Refugees of the War of 1812, or self-emancipated African Americans who

arrived via the Underground Railroad. Rev. Nales complicated the narrative. In rural Otnabog, one of Canada's earliest Black communities, where most residents were Black Loyalist descendants, a census worker in 1901 would have been surprised indeed to meet an ordained Black clergyman who insisted he was from Abyssinia.

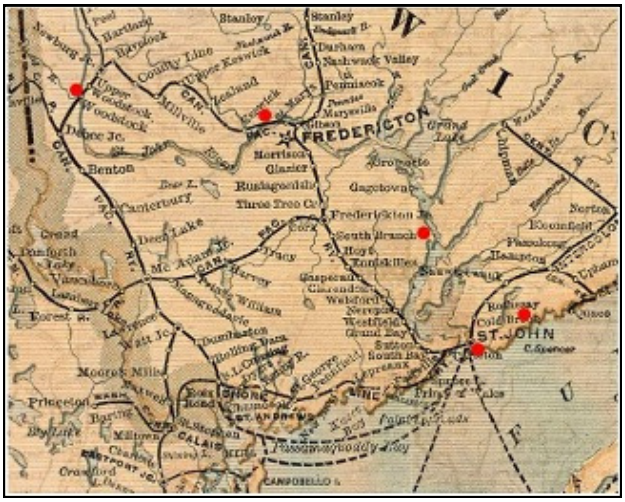


Rev. Nales and family, 1901 Census, Hampstead Parish, NB. Used by permission of Library and Archives Canada.

By repeatedly reporting his African birthplace—to his fellow ministers, to census workers, and when he applied for a marriage license—Rev. Nales took control of how his story and his identity were recorded. For four decades after his death, his children noted his African birth as they applied for their own birth certificates, keeping his African origin alive in the archive. His Abyssinian identity and his ordination were claims to social and spiritual equality. Rev. Nales insisted on this equality for himself, and he upheld it for the communities he served.

My close reading of the Baptist Year Books of the Maritimes has uncovered new information on Rev. Nales' ministry, and on independent Black Baptist churches in New Brunswick. The Year Books collected the minutes of annual Baptist conventions and included church membership statistics and lists of ministers. At least six independent Black Baptist churches formed in New Brunswick in the nineteenth and early twentieth century: Douglas African, Willow Grove, Olivet African at Otnabog, Otnabog 2nd, Zion African in Saint John, and Woodstock African.[4]

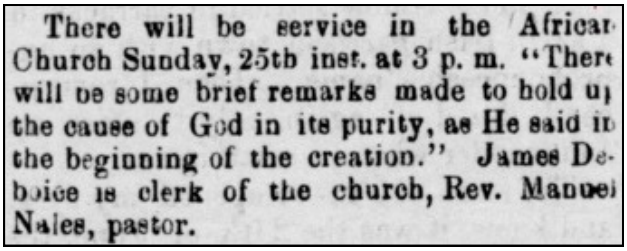
Rev. Nales served the congregation in Woodstock, and later Olivet African; for a time, he held services at both.[5] We may never know how often he made the journey, or how he traveled.



Map of 19th and 20th Century independent Black Baptist Churches in New Brunswick. Base map: "ABC Pathfinder Railway Guide Map, New England Division," New England Railway Publishing Company, 1899. Courtesy of Osher Map Library and Smith Center for Cartographic Education, University of Southern Maine.

Archival silences make it difficult to establish these details, as the diaries of Black ministers in nineteenth century rural Canada were unlikely to be preserved. Baptist records and vital documents do show that, though separated by distance, the churches were connected by ties of family and fellowship. In his service to multiple independent Black churches, Rev. Nales helped maintain these interconnections.

Rev. Nales brought both religious and practical independence to Black communities along the Wolostoq/Saint John.[6] The 1900 register of ministers registered to solemnize marriages, which was printed in the *Royal Gazette*—a public proclamation of equal authority— listed Rev. Nales.[7] Likewise, notices of weddings at Otnabog, published in the Christian Visitor, spread the claim of legal and spiritual equality throughout New Brunswick, to subscribers around the Maritimes, and across the border to Maine. *The Baptist Year Books of the Maritimes* also brought news of independent Black churches and ministers to a wide readership.[8]



There will be service in the African Church Sunday, 25th inst. at 3 p. m. "There will be some brief remarks made to hold up the cause of God in its purity, as He said in the beginning of the creation." James Deboice is clerk of the church, Rev. Manuel Nales, pastor.

Rev. Manuel Nales preaches at Woodstock African church. "Jottings," *Carleton Sentinel* (Woodstock, NB), Sept. 24, 1887. Used by permission of New Brunswick Historical Newspapers Project.

Rev. Nales first preached at Woodstock, which the *Year Book* assigns a founding date of 1874.[9] A notice in the *Carleton Sentinel* announced the completion of the "African Colored Church" in January 1881; nine days later, Rev. Nales gave the first sermon there.[10] The church choir and children's chorus gave a concert in 1887 which delighted the audience, according to the *Sentinel*.[11] Woodstock African's membership peaked at twenty-one, dwindling to eight in 1888, after which their statistics vanish from the Year Books.[12] By December 1888, Rev. Nales was still preaching at Calvary, but services had moved from the church to his father-in-law the deacon's house.[13] The declining numbers may have reflected a shift that would soon lead to the establishment of a new congregation. In 1893, the Woodstock African Methodist Episcopal (AME) church held its first services; soon after, Rev. Nales began preaching there, at least intermittently.[14] He left Woodstock in 1898 to spend several months preaching at Olivet.[15]



Elm Hill Church at Otnabog, NB. Used by permission of PANB, Fredericton, NB, P365-70 Hampstead Queenstown Silver Stars Exhibition Photographs. Copy of a photo submitted to PANB by Mabel Parker, 1937. B&W photograph.

Olivet African first appears in the Year Books in 1873, but the community at Otnabog was established decades earlier.[16] Rev. Nales brought spiritual independence and pastoral care to Black communities along the Wolastoq/Saint John.

After the death of Olivet's first settled minister, Rev. Henry Haines, the congregation still worshipped together, but had no pastor for six years.[17] By 1884, the other ordained Black Baptist minister in New Brunswick often mentioned in earlier Year Books, Rev. J.D. Eatman, had died.[18] In their absence, Rev. Nales took up the work of ministering to distant churches. In addition to Olivet African, Woodstock African, and occasional services at Woodstock AME, Rev. Nales served smaller communities. The Home Missions Committee reported, in 1896, that he also preached to Black congregations in Gibson (now part of Fredericton) and at Maquapit Lake. "He is much esteemed," they note, "and labors earnestly for the welfare of his brethren of the African race."[19]

Life in Otnabog came with the dual challenges of rural living and racial discrimination, and his ministry was demanding. Rev. Nales, who had suffered heavy losses in the fire which levelled much of downtown Woodstock in November 1881, lost nearly all he owned when his home in Otnabog burned twenty-five years later. Newspapers reported his serious illness in 1897, and pneumonia in 1915.[20] Yet he continued to minister to his community, numbering "nearly 200" in 1906.[21] The Black Baptist faith community in Otnabog grew under Rev. Nales' care. A "flourishing" Sunday School met year-round in 1904, and the congregation was building a new church.[22] Rev. Nales began ministering to a new congregation, Otnabog 2nd, in 1907, leaving Olivet African in the hands of licentiate Lemuel Haynes.[23] By 1912, each church had its own Sunday School. [24]

In the last year of his life, Rev. Nales was still preaching every Sunday.[25] When he died in 1917, at 86, his colleagues memorialized him as "a spiritual father and a faithful shepherd" to his people. His obituary in the Year Book recognized his military service: "He served under the British flag in the Abyssinian war and suffered much from that campaign from which he never fully recovered."[26] In a year when other obituaries mourned ministers' sons fallen in France, this acknowledgement of the lifelong toll of his service is especially poignant. Rev. Nales also endured much to serve Black Canadians in New Brunswick, to uphold their equality in a time of widespread racism.[27]

Notes:

[1] N.B. Baptist Convention," *Telegraph-Journal* (Saint John, NB), May 29, 1895.

[2] Data from Statistics Canada, Census of Canada, 1901, Census Place: Hampstead Parish, NB; Page: 3; Family No: 13.

[3] African-descended ministers and historians in the nineteenth century often invoked the long history of Christianity in Ethiopia, then known as Abyssinia, to counter racist claims about the supposed Biblical "curse of Ham" on darker-skinned people. See George Washington Williams, *History of the Negro Race in America, 1619-1880* (New York: Arno Press and the New York Times, 1968), I, 5-11. Making a point of one's Abyssinian origin could, in 1895, be both a factual statement and a claim of spiritual equality.

[4] Baptist Convention of Nova Scotia, New Brunswick, and Prince Edward Island, *Baptist Year Book for Nova Scotia, New Brunswick, and Prince Edward Island* (Saint John, NB: Barnes & Co, Limited, 1874), 66-67; United Baptist Convention of the Maritime Provinces, *The Year Book of the United Baptists of the Maritime Provinces of Canada* (Halifax, NS: Baptist Convention of the Maritime Provinces, 1907), 172.

Notes:
[5] *Carleton Sentinel* (Woodstock, NB), Jan. 29, 1881.
[6] As Harvey Amani Whitfield wrote, in Blacks on the Border, "The Refugees [of the War of 1812] wanted an ordained minister who could conduct baptisms, marriages, and funerals away from the watchful and hostile eyes of the local white population." Harvey Amani Whitfield, *Blacks on the Border: The Black Refugees in British North America, 1815–1860* (Lebanon, NH: University Press of New England, 2006), 93.
[7] *Royal Gazette* (Fredericton, NB), Nov. 1, 1900.
[8] *Christian Visitor* (Saint John, NB), Mar. 12, 1883.
[9] Baptist Convention of Nova Scotia, New Brunswick, and Prince Edward Island, *Baptist Year Book for Nova Scotia, New Brunswick, and Prince Edward Island* (Saint John, NB: Barnes & Co, Limited, 1874), 67.
[10] *Carleton Sentinel* (Woodstock, NB), Jan. 22, 1881; *Carleton Sentinel* (Woodstock, NB), Jan. 29, 1881.
[11] *Carleton Sentinel* (Woodstock, NB), Dec. 15, 1887.
[12] Baptist Convention of Nova Scotia, New Brunswick, and Prince Edward Island, *Baptist Year Book for Nova Scotia, New Brunswick, and Prince Edward Island* (Halifax, N.S.: Messenger Printing Office, 1883), 134; Baptist Convention of Nova Scotia, New Brunswick, and Prince Edward Island, *Baptist Year Book for Nova Scotia, New Brunswick, and Prince Edward Island* (Halifax, N.S.: S. Selden, 1888), 190.
[13] *Carleton Sentinel* (Woodstock, NB), Dec. 15, 1888.
[14] Carleton County Historical Society Historic Places File, "Carleton Lodge No. 41 Independent Order of Oddfellows Hall", *Carleton Sentinel* (Woodstock, NB), Dec. 7, 1895.
[15] *Carleton Sentinel* (Woodstock, NB) July 23, 1898.
[16] Baptist Convention of Nova Scotia, New Brunswick, and Prince Edward Island, *Baptist Year Book for Nova Scotia, New Brunswick, and Prince Edward Island* (Halifax, N.S.: Christian Messenger Office, 1873), 44. It is important to note that the statistics in the Year Books were self-reported; if a congregation did not send a letter, their church did not appear.
[17] *Carleton Sentinel* (Woodstock, NB), Mar. 16, 1889.
[18] *Christian Visitor* (Saint John, NB), Apr. 9, 1884.
[19] Baptist Convention of the Maritimes, *Baptist Year Book of the Maritimes* (Halifax, N.S.: Wm. MacNab, 1896), 57.
[20] "Fire Notes," *Carleton Sentinel* (Woodstock, NB), Nov. 19, 1881; United Baptist Convention of the Maritime Provinces, *The Year Book of the United Baptists of the Maritime Provinces of Canada* (Halifax, NS: Baptist Convention of the Maritime Provinces, 1907), 84; *Carleton Sentinel* (Woodstock, NB), Sept. 11, 1897; "Son of Colored Minister in Jail," *Daily Gleaner* (Fredericton, NB), Feb. 9, 1915.
[21] United Baptist Convention of the Maritime Provinces, *The Year Book of the United Baptists of the Maritime Provinces of Canada* (Halifax, NS: Baptist Convention of the Maritime Provinces, 1906), 84.
[22] United Baptist Convention of the Maritime Provinces, *The Baptist Year Book of the Maritime Provinces of Canada* (Halifax, NS: Baptist Convention of the Maritime Provinces, 1904), 17.
[23] United Baptist Convention of the Maritime Provinces, *The Year Book of the United Baptists of the Maritime Provinces of Canada* (Halifax, NS: Baptist Convention of the Maritime Provinces, 1907), 172.
[24] United Baptist Convention of the Maritime Provinces, *The United Baptist Year Book of the Maritime Provinces of Canada* (Halifax, NS: Barnes & Co., 1912), 102.
[25] United Baptist Convention of the Maritime Provinces, *The United Baptist Year Book of the Maritime Provinces of Canada* (Truro, NS: News. Pub. Co., 1916), 97.
[26] United Baptist Convention of the Maritime Provinces, *The United Baptist Year Book of the Maritime Provinces of Canada* (Truro, NS: News. Pub. Co., 1917), 130.
[27] Efforts by dedicated community members have kept the history of the Elm Hill and Willow Grove churches visible through interpretive signs and a replica of the Willow Grove church. However, knowledge of African Baptist congregations in New Brunswick remains limited, and African Baptist ministers in New Brunswick such as Rev. Nales have not yet received adequate attention from professional and public historians.

Summer by the Sea or Besties in Blighty?

New Brunswickers in Wartime Photos

Rebecca Murray



A collage of photographs of the No. 8 Convalescent Hospital in August 1945. Items are, from left to right: PA-065659, PA-065653, and PA-065660; Library and Archives Canada.

Summer at a seaside resort, or England with a friend? Canadian men or women who signed up to fight with guns or gauze during the Second World War did not get to choose. Yet, photographs of New Brunswick and New Brunswickers tell us these stories, serving as windows into seaside convalescence and overseas service.

Sing songs? Beach day? Golf? Morning hike? Deep sea fishing? Movies and dances?

This might sound like a tourism slogan for 2026 but it's what awaited patients and staff of Number 8 Convalescent Hospital located in today's well-known seaside resort destination of St. Andrews (by-the-Sea), New Brunswick in August 1945. I happily fell down the rabbit hole of the goings-on of this resort-like hospital during an indexing project to identify and share photographs of Second World War era servicewomen. Every photograph represents a memory, a life lived and a catalyst for further research.

The hospital was one of many operated across Canada, largely in donated homes or estates.

Convalescent hospitals allowed for the non-critical care and healing of the active fighting force through a combination of medical reconditioning and mental diversion. [1] In operation for just under a year (November 1944 – August 1945), this hospital, located on the Sir Thomas Tait Estate, had a 45-bed capacity.[2] The home itself, although since renovated, currently serves as the Anderson House residence for the Huntsman Marine Science Centre.

Over a third of the staff at employed at the hospital in August 1945 were women yet, other than the statistical summary at the end of the month's Operations Record Book (ORB) entry, they are not visible in the textual record of the final month of this hospital's operations.[3] Veiled references to the work of staff throughout the ORB and "civilian guests" could be interpreted as inclusive of women, but even the word nurse, female or their derivatives are missing. Yet we find women throughout the visual record, both in military uniform and civilian dress.

In the photographs taken at and around the hospital in August 1945 and examined for this foray into history, we find a solitary uniformed woman. Women dressed in civilian clothing appear in three photographs for a total of four or just under a quarter of the total (17 images). A close look at the photographs also means considering the words used to describe them. If you were to search for imagery of a nurse or servicewoman stationed at this hospital you would not find her name, nor that of her male colleagues or male patients, in the descriptive information associated with these images. All you will find is the name of the hospital, its location and the date.

Considering close to a half-million images were transferred to Library and Archives Canada (LAC) from the Department of National Defence in 1967, it's understandable that not every individual pictured has been identified. The photographers and scribes of the era could not have anticipated our continued interest in these photographs and the stories they would still be telling 80 years later. Nor could they have predicted how we might be using their work to reframe and broaden narratives from this period, let alone composing social media posts for commemorative moments featuring their work.

I work closely with photographs and strive to center them, and the faces and stories of those pictured in my research, rather than relying upon them for ornamental or illustrative purposes. I look at the faces of women, and I wonder what their war was like. Did they serve overseas or closer to home? Further work with textual records is required to tell these stories in more depth but for now her presence in these photographs reminds us that she was there.

The photos of the hospital in St. Andrews contrast with others I've come across in my work in that they

are decidedly more relaxed and the traditional indicators of military or war such as uniforms and military equipment are largely missing. These images, like the 9,000 others at LAC that I've identified of servicewomen, have the potential to tell so many stories of those who served. How many of us have looked at an image like one of the ones that forms the basis of this article, and mused to ourselves: *"I wonder…"*



Library and Archives Canada: Army Numerical 29471 "Lt. N/S N.O. Anderson, Little Scemongue, N.B. (Left) and Lt. N/S E.L. Lawson, St. John, N.B. at 13 Cdn. Gen. Hospital," February 14, 1944. Photograph by Dubervill.

In image Army Numerical 29471 we see New Brunswick women serving abroad with 13 Canadian General Hospital in Sussex (United Kingdom). This picture of the New Brunswick pair evokes formality but also elements of friendliness and femininity.

I wonder whether these two New Brunswick women knew each other before being assigned to 13 Canadian General Hospital. Were they thrust together by circumstance? At the photographer or public relations officer's direction? Cynthia Toman, lauded scholar of nursing sisters during this period, tells us how "[circumstances] of war brought graduates from a large number of Canadian nursing schools together in units of mixed personnel, breaking down traditional rivalries between schools and facilitating identity as a national nursing service."[4] Through my work with photographs, reviewing almost a half-million images for servicewomen, I have learned that every image represents the possibility of a new story. I have spent countless hours with microfiche, digitized albums and (smelly) negatives to compile an index that shows us where servicewomen, Nursing Sisters included, can be found throughout the photographs. This extended time I spent with the images inspired me to think and reflect deeply about the service of Nursing Sisters beyond their bedside work.

When I present photographs like this one, I try to make a habit of consulting textual records that could provide context for the photo shoot. In this case when I consulted the hospital's war diary, I was delighted to be reminded that not only was this photograph taken on Valentine's Day (February 14, 1944) but also that one of their fellow Nursing Sisters, notably in the scribe's words "*our*

Lieut. N/S E.L. McKitrick," married Captain H.J. Crites. The nurses were on hand to witness the ceremony, be part of the bridal party, and host a reception in the Sisters' Mess.[5]

Uniforms

Did you know that Nursing Sisters in the Second World War, unlike their counterparts in the First, had a variety of uniforms? The range of options included pants, khaki turbans, formal uniforms, and the traditional white veil which was paired with various iterations of dress. For those who might be surprised to see servicewomen in uniform during a marriage ceremony, Toman tells us that "[they] wore the dress uniform for all public functions, from the parade ground to weddings and dances, unlike some American nurses who seem to have travelled with evening gowns in tow."[6] It is incredibly rare to find servicewomen of any branch of the service in civilian dress in the photographs which ultimately helps us identify them as such. I wonder even more now about Anderson and Lawson's friendship with McKitrick, what they might have thought of their colleague marrying because it often spelt the end of one's military career.

Lt. N/S E. Lawson is mentioned again in a later caption (for image 29474) as one of three "Canadian nursing sisters who had recently returned from Sicily after serving in the theatre of operation for about six months."[7] It is this service in operational theatres, both the military and surgical kind, that distinguished the service of Nursing Sisters from that of their fellow Canadian servicewomen during this period. Nursing Sisters served in distant locales including Hong Kong and Africa during the Second World War. Many of the things I've learned about the service of women in our country's military during this period started with a single photograph. One image. Sometimes one face. Other times – a group photo. Smiling or stern faces – I am not deterred. I want to know more.

Photos and stories of tanks, airplanes and ships have been given front row seats in Second World War histories. Increasingly though we see space being made for the stories of those who were not among the select few to fly but instead served so that others *could* take to the battlefields. These stories are becoming more commonplace in both fictional and non-fiction accounts that speak to a variety of experiences.[8] Many of these stories have been carefully recorded in ink for posterity. But what about those stories that may only be found in the frames of a photographer's film? A picture is, as the saying says, worth a thousand words. I hope that my thousand words (or so!) have inspired you to look more closely at photographs to see what new stories they can tell.

Notes:
[1] William Richard Feasby and Canada Department of National Defence, *Official History of the Canadian Medical Services, 1939-1945. Volume 2: Clinical Subjects* (Ottawa: Queen's printer, 1956, 173 – 174.

Notes:
[2] “No. 8 Convalescent Hospital, St Andrews, N.B,” November 1944-August 1945, Department of National Defence fonds, RG24 volume 22807, also available on microfilm reel C-12407, image 895.
[3] “No. 8 Convalescent Hospital, St Andrews, N.B,” November 1944-August 1945, Department of National Defence fonds, RG24 volume 22807, also available on microfilm reel C-12407, image 948.
[4]Cynthia Toman, *An Officer and a Lady: Canadian Military Nursing and the Second World War* (Vancouver: UBC Press, 2007), 122.
[5] “No. 13 Canadian General Hospital, Royal Canadian Army Medical Corps,” February 1944, Department of National Defence fonds, RG24 volume 15691.
[6] Cynthia Toman, *An Officer and a Lady*, 104.
[7] Library and Archives Canada, RG24, finding aid 24-513P-ARMY, captions 2028786-29500.
[8] Some examples specific to Canadian Nursing Sisters include Doris V. Carter’s *Never leave your head uncovered: a Canadian nursing sister in World War Two* (1999), Genevieve Graham’s Bluebird (2022), and Ariane Gauthier’s ""Long and Strenuous Duties in France:" Neurasthenia and Nervous Debility among Canadian Nursing Sisters during the First World War" (2022). To date, the historiography has been dominated by study of the First World War experience. Toman and George W. Nicholson have written foundational works regarding the Second World War experience that contemporary scholars can build and expand on.

About the Contributors

Gina Brooks is a Wəlastəkwew storyteller and educator from Sitansisk. She resides in her traditional unceded homeland and is informed by Waponahki traditional knowledge in her educational and artistic practice. She is the founder of Caribou Club, a land-based arts, recreation, and treaty education facility, and she offers land-based teachings in her community as part of the Nuhkmoss, Muhsoms, Naka Ni'l program, which nurtures connections between Elders and youth.

Rachel Bryant is an English professor in the Department of Humanities and Languages at the University of New Brunswick in Saint John. She studies colonial literary cultures and her own ancestors, who were New England Planters and Loyalists who came to Waponahkik in the 18th century. Their promises to live in good relationship with Waponahki people inform her ongoing research program on non-Indigenous responsibilities under the Peace and Friendship Treaties.

Laura Oland is the Manager of Education at the Beaverbrook Art Gallery and a researcher at the New Brunswick Museum. She holds a Ph.D. in History from the University of New Brunswick, an MLitt in Art History: Dress & Textiles from the University of Glasgow, and a BA (Hons) in History from Acadia University. Her research focuses on the history of dress, material culture, museum studies, and the history of the New Brunswick Museum.

Jordan Trethewey is a published poet who writes and edits professionally. He began exploring his voice in creative writing classes at both St Thomas University and the University of New Brunswick and by participating as a playwright, director and actor with Theatre St. Thomas and the NotaBle Acts Theatre Festival. Jordan is the author of four books of poetry, including "Spirits for Sale", and the forthcoming collection, "Unexpected Mergers". In 2025, Jordan became the first Writer-in-Residence of the Fredericton Region Musuem.

Leah Grandy holds a PhD in History and has been working in libraries and archives for more than fifteen years. Her specialties include Atlantic Provinces history, loyalist biography, sport history, history of animals, palaeography, and newspapers. She has been involved in a number of digital history projects such as the "New Brunswick Loyalist Journeys" story maps, "Atlantic Loyalist Connections" blog, and the New Brunswick Historical Newspapers Project.

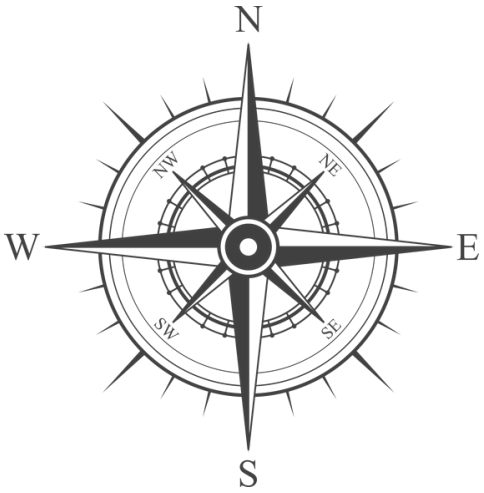
Mark J. McLaughlin is an Associate Professor of History and Canadian Studies and Graduate Coordinator (History) at the University of Maine. He teaches courses on and has published widely in environmental history, Canadian history, Northeast borderlands studies, and comics studies. His first book, on Crown forest management in New Brunswick in the mid-20th century, is forthcoming with UBC Press.

About the Contributors

Cynthia Wallace-Casey, PhD, is an Adjunct Professor at the University of Ottawa. her research interests include settler colonialism, national narratives in museums, Reconciliation, and difficult knowledge relating to Indigenous history. She is also Curator Emeritus of the Fredericton Region Museum.

Susan Dickson-Smith is a PhD Student at the University of Maine. Her dissertation research focuses on nineteenth-century independent Black Canadian churches in New Brunswick. Her master's thesis centered on the Abyssinian Congregational Church in Portland, Maine, the first African American church in the state, and the wider network of African American ministers who served independent Black Congregationalist and Presbyterian churches in the Northeast during the nineteenth century.

Rebecca Murray has a Master of Arts in Canadian Studies from Carleton University (2012) and has worked at Library and Archives Canada (LAC) in Ottawa for over ten years as a Reference Archivist and Program Advisor. Her research interests include the representation of servicewomen in visual records and the related and various intersections of art and military history, feminism and user experience. Rebecca was born and raised in Halifax, Nova Scotia.



The Oar: New Brunswick's History Magazine

The Editorial Committee for *The Oar* is now accepting proposals and article abstracts for Volume 2, 2027. To submit an abstract for consideration by the Committee, email us at **TheOarNB@gmail.com.** *The Oar* is a non-peer-reviewed annual publication, and encourages students, researchers, and community members to consider sharing their research with us.

In May 2025, the Board of the York-Sunbury Historical Society moved to discontinue the production of *The Officers' Quarters* as the official publication for the society and Fredericton Region Museum. The final issue of *The Officers' Quarters* is expected in 2027.

Copies of *The Oar* are available for purchase at the Fredericton Region Museum.

MUSÉE DE LA RECION DE FREDERICTON REGION MUSEUM

Editor's Note

It is with profound gratitude that I acknowledge all those who contributed to this first volume of *The Oar*. To our contributors, thank you for sharing your thoughtful, diverse, and illuminating scholarship; your work forms the foundation of this publication. I also wish to thank the members of the Editorial Committee for their dedication, generosity of time, and commitment to creating an inclusive and accessible journal. Finally, I extend my sincere appreciation to the Board of the York-Sunbury Historical Society, whose support of my proposal for a new and more dynamic publication has made *The Oar* possible. It is my hope that this journal will serve as a meaningful reflection of the society, the Fredericton Region Museum, and the rich history of our region.

Richard Yeomans, PhD



MUSÉE DE LA RECION DE FREDERICTON REGION MUSEUM