Parks Canada, Atlantic Region (Halifax: Parks Canada, Atlantic Region, 1985). In an introduction (p. 2) Douglas Davidge writes: "The use of artworks is a flexible way of solving interpretive problems . . . They create an historical event or a natural environment. They tell stories and provide atmosphere."

4. W.H. Greenleaf makes this point in *Order, Empiricism and Politics: Two Traditions of English Political Thought* (1964; reprint, Westport, Conn.: Greenwood Press, 1980).

5. *The Art of Interpretation / L'art de l'interprétation*, p. 8.

6. Jeffreys' career is summarized in William C. Colgate, C.W. Jeffreys (Toronto: Ryerson Press, 1944).

7. *The Makers of Canada*, 11 vols. (Toronto: Morang, 1903–1911); C.W. Jeffreys, *The Picture*

Gallery of Canadian History, 3 vols. (Toronto: Ryerson Press, 1942–50).

8. For an account of Parker's life and career, see A.J.B. Johnston, "Lewis Parker: Painting Canada's Past," *The Beaver* 314 (Winter, 1983): 39–45.

9. Lewis Parker has made this remark to the author on several occasions.

10. Lewis Parker to J. Johnston, letter of 19 February 1984. The original comment was: "A painting's like a love affair, with the details being troublesome and the whole being cherished, and schizophrenia the result of the compromise being unbalanced."

The *Flight* to Marseille
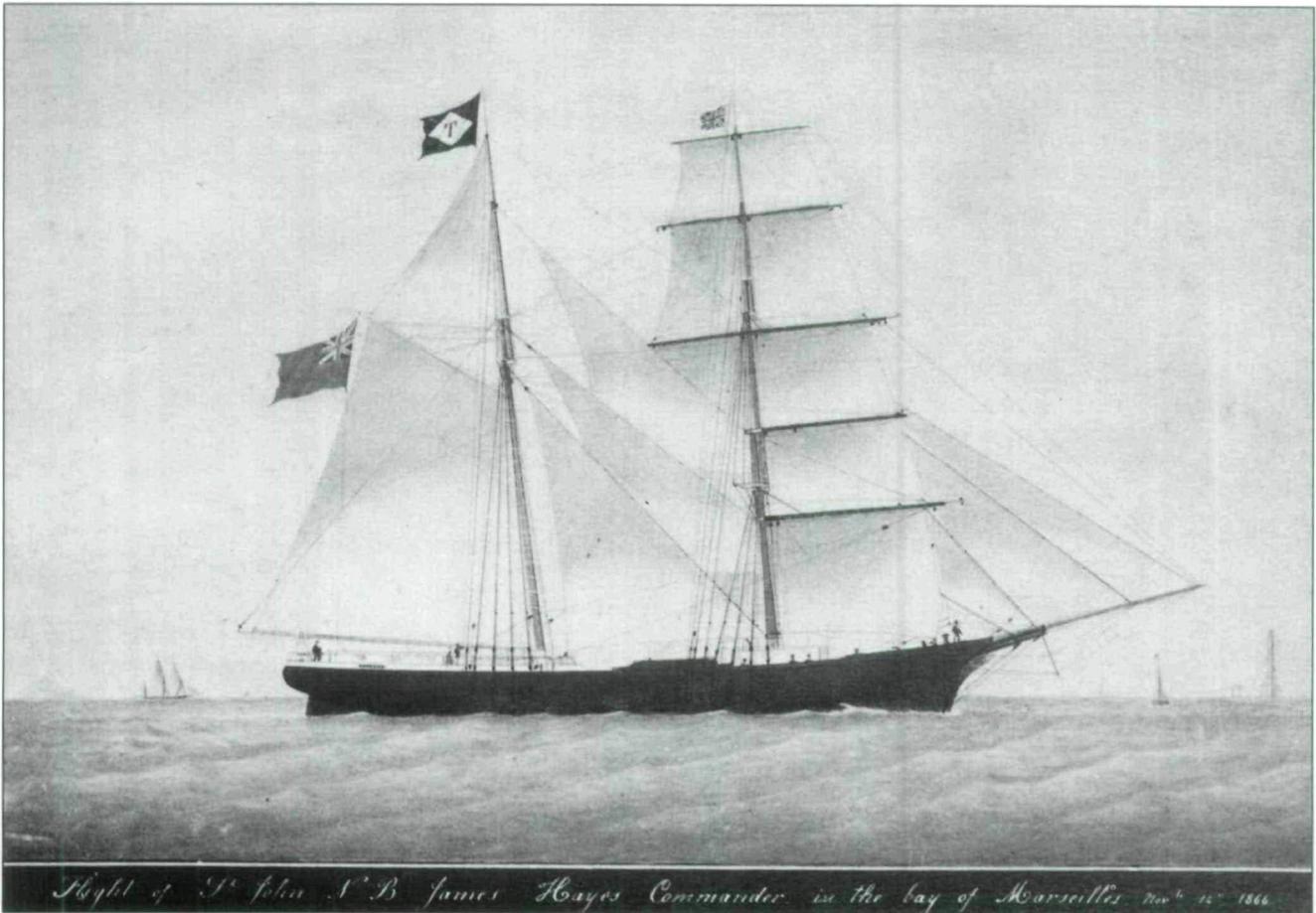
ROBERT S. ELLIOT

Fig. 1
The brigantine Flight, *watercolour on paper, by Honoré Pellegrin (1793–1869), unsigned, 60.0 cm x 44.5 cm. (Collection: New Brunswick Museum, access. no. 987.22)*
▼

In the autumn of 1866, a small British-registered sailing vessel made its way towards the Mediterranean port of Marseille. For two and a half millenia tens of thousands of merchant vessels had frequented this port's natural harbour on the southern coast of France. Founded by Greek colonists from Phocaea about 600 B.C. and known to the

Romans as Massilia, Marseille was a major port during the nineteenth century and a common destination for vessels from Mediterranean centres and beyond.

Reaching the rendezvous point, the vessel's master ordered his crew to reduce canvas, slowing the merchantman's progress. Aloft the pilot jack signalled for the assistance of a pilot. Shortly thereafter, a small pilot boat came alongside and a pilot boarded the brigantine *Flight*. Its duty completed, the pilot boat departed for another rendezvous at sea.

The skilled local pilot guided the 248-ton vessel safely through the approaches into the bustling harbour of Marseille. Although she was of respectable size, the brigantine *Flight* was dwarfed by much larger square-riggers discharging cargo; a few modern steamships would also have been present. Except for the ship's crew due for shore leave and probably local merchants awaiting cargo, the arrival of the *Flight* passed unnoticed. Yet a visual reminder of that particular occasion has survived.

Throughout the nineteenth century, sailing vessels owned by New Brunswick firms made passages to distant ports, like Marseille, and it became common practice for a vessel's captain, owner or builder to commission a ship portrait. Such an example of documentary art has survived to commemorate the arrival of the brigantine *Flight* on 14 November 1866, and for the maritime historian such a portrait can provide historical information not available from other contemporary written sources.

This portrait (fig. 1) shows the *Flight* under full sail prior to the reduction of canvas. Besides a full complement of sails on the vessel's fore and main masts, the *Flight* is shown with three headsails plus three stay-sails deployed between the masts. We can see that this brigantine had a long poopdeck which extended beyond the main mast and that the vessel retained studding sail booms on its main mast yards. The Red Ensign at the spanker gaff proclaims that this was a British-registered vessel, while the diamond "T" houseflag shows that the Saint John company of Jacob Valentine Troop was the owner. One suspects that the small boat approaching the *Flight*'s bow was meant to represent a Marseille pilot boat answering the British pilot jack (a Union Jack with a white border) flown by the *Flight*. Not only has the artist included numerous pieces of visual information which allow us to "see" the long-gone *Flight*, but he has inscribed the following notation along the bottom of his work: "Flight of St. John N.B.

James Hayes Commander, in the bay of Marseilles. November 14th 1866."

Although this portrait of the *Flight* is unsigned, its form and style confirm that the Marseille artist Honoré Pellegrin (1793–1869) was the painter. Pellegrin followed a painting style popularized by members of the Roux family, also of Marseille. Working in ink and watercolour on paper and providing a suitable inscription on a band along the portrait's lower edge, this family produced hundreds of similar ship portraits throughout the later eighteenth and nineteenth centuries. Honoré Pellegrin certainly would have seen examples of their work and developed a similar style. Characteristics of Pellegrin's paintings include vivid blue sea, the portrayal of sails showing the aft side of the canvas, and backgrounds that usually show either the entrance to Marseille harbour or the lighthouse in the bay. The lighthouse appears in the portrait of the *Flight*.

Pellegrin may be considered one of the better ship portraitists of the mid-nineteenth century. As examples of documentary art, Pellegrin's paintings are often more useful than those of many of his contemporaries because of his greater precision in the rendering of his vessels. A respectable number of Pellegrin's portraits, painted from the 1820s through the 1860s, have survived, and major institutions such as the Peabody Museum of Salem (Massachusetts), the National Maritime Museum (Greenwich, England), le Musée de la Marine (Paris) and Le Musée de la Marine de Marseille hold important examples. The brigantine *Flight* joins another unsigned Honoré Pellegrin portrait held by the New Brunswick Museum—the barque *Victress*, painted ten years earlier in 1856.[1]

While the painting of the *Flight* provides considerable information concerning this particular vessel, documentary sources help to flesh-out the historical background. This brigantine was constructed at Granville, Nova Scotia, in 1859 and was owned by Jacob V. Troop of Saint John, New Brunswick.[2] Copies of the *Mercantile Navy List* also confirm that a James Hayes was employed as either master or mate during the 1860s.[3]

One might question why a resident of New Brunswick (a province that was producing substantial numbers of sailing vessels during this period) would purchase a Nova Scotian vessel? Once again documentary sources provide a possible answer: contracts for the construction of merchantmen were often let to one's relatives or close associates. Jacob Valentine Troop had been born in Upper

Granville in 1808 and naturally established contacts prior to relocating in Saint John in 1840 with his family.[4] He would have been familiar with the quality of craftsmanship in the Granville area and possibly been able to acquire a more attractive purchase price from his old acquaintances. However, Jacob, being a shrewd businessman and founder of the Troop sailing fleet, also took advantage of opportunities closer to home, since other Troop vessels were purchased from builders in the Saint John area.

The New Brunswick Museum is fortunate to have the largest ship portrait collection in Canada—documentation of the province's once thriving maritime activities. The recent acquisition of the brigantine *Flight* adds to this significant collection. Not only does it add a second Honoré Pellegrin portrait to the Museum's holdings, but it provides another illustration of one of the smaller vessel rigs produced in the province. Brigantines are especially underrepresented, with only two others at the Museum.

On 1 May 1988 the public will have the opportunity to view the portrait of the *Flight* in the bay of Marseille, when it is included in the New Brunswick Museum's exhibition presentation of "Reflections of an Era: Portraits of 19th Century New Brunswick Ships."

NOTES

1. Robert S. Elliot and Alan D. McNairn, *Reflections of an Era: Portraits of 19th Century New Brunswick Ships / Reflets d'une époque: Portraits de navires du Nouveau-Brunswick au XIXᵉ siècle* (Saint John: New Brunswick Museum, 1987), cat. no. 13.
2. William Smith, comp., *An Alphabetical List of All the Shipping Registered at Saint John, N.B. on the 1st of January 1867* (Saint John: William M. Wright, 1867), p. 20.
3. *The Mercantile Navy List* (London: 1861 and 1863).
4. Charles A. Armour and Thomas Lackey, *Sailing Ships of the Maritimes* (Toronto: McGraw-Hill Ryerson Limited, 1975), p. 110. Esther Clark Wright, *Saint John Ships and Their Builders* (Wolfville, N.S.: the author, 1976), pp. 26–27.

Aspects de l'agriculture chez les francophones du Nouveau–Brunswick au XIXᵉ siècle : le recensement de 1861

JEAN–ROCH CYR

L'agriculture au Nouveau–Brunswick vers 1860

En 1860, le Nouveau–Brunswick fait toujours figure de «colonie forestière» dans le contexte de l'économie internationale puisque le bois, brut ou transformé, constitue toujours son principal produit d'exportation. L'économie de la province subit périodiquement les contrecoups des crises sur les marchés extérieurs et la dépendance de la province envers l'industrie forestière est décriée depuis longtemps par plusieurs citoyens convaincus que l'économie du bois décourage, entre autres, le développement de l'agriculture.[1] L'opinion ne semble accorder qu'un faible statut au fermier et à l'agriculture. L'industrie forestière est synonyme d'aventure : elle offre des salaires intéressants, la camaraderie des chantiers et l'assurance d'un long congé après le flottage du printemps. De son côté, l'agriculture est associée à la monotonie : elle ne semble offrir que le strict nécessaire et un confort douteux après des années de labeur sur

un lot isolé.[2] L'approvisionnement des chantiers constitue toutefois un marché intéressant pour plusieurs producteurs : l'industrie forestière est grande consommatrice de foin, d'avoine et de pommes de terre. Mais ce marché n'encourage pas la diversification et l'adoption de nouvelles techniques.

Les sociétés d'agriculture, d'inspiration européenne et transposées au contexte néo–brunswickois, ont été créées, à partir des années 1840, pour remédier aux difficultés de l'agriculture. Elles ont l'appui officiel du gouvernement et tentent de s'imposer devant ce que plusieurs personnes considèrent comme une influence néfaste de l'industrie forestière et de son mode de vie sur la morale, la société et l'économie de la province. En encourageant l'adoption de nouvelles techniques et une agriculture plus «scientifique», les sociétés visent une expansion de la production et la fin de la dépendance envers les