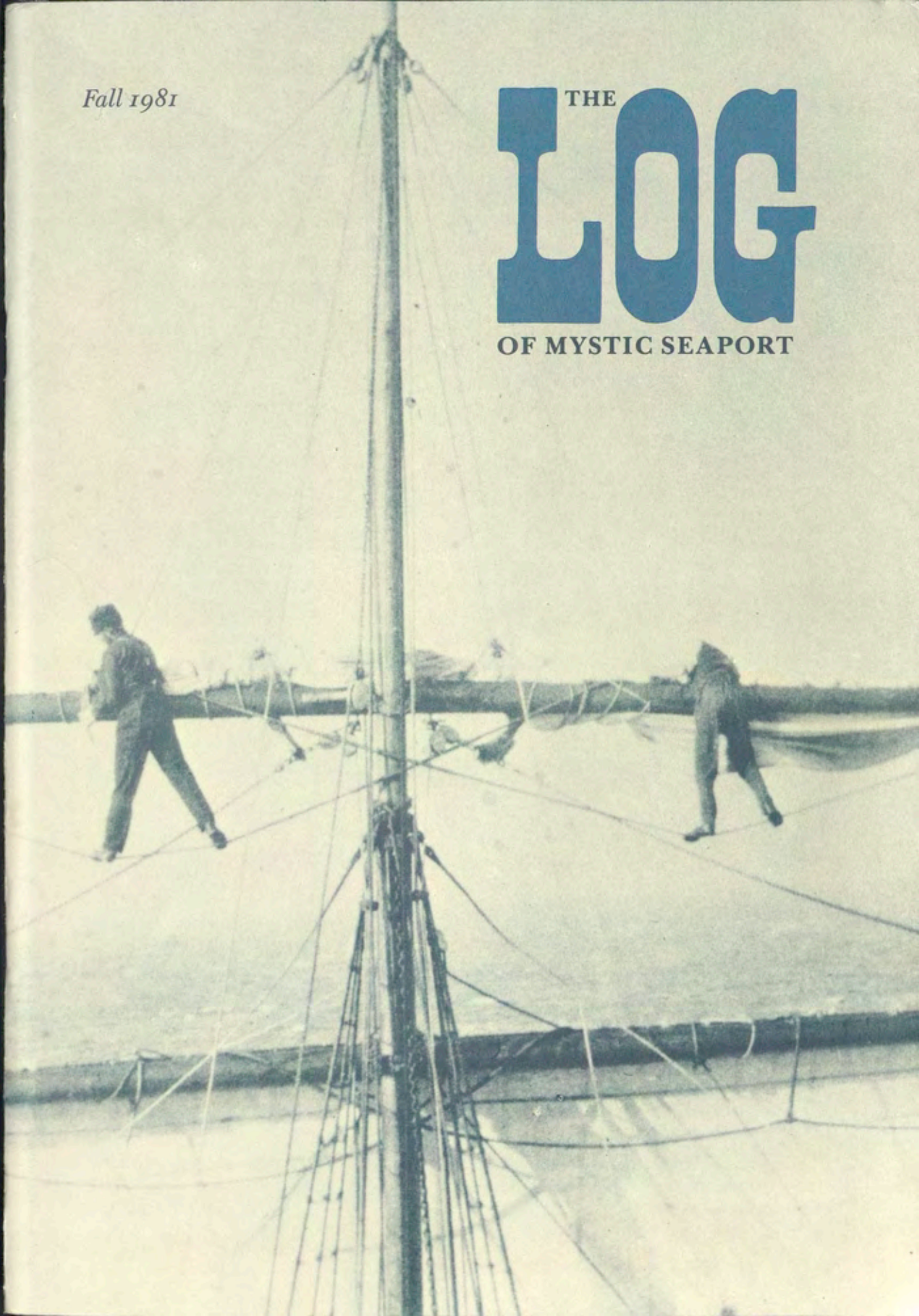
Fall 1981

THE LOG OF MYSTIC SEAPORT



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COVER: *Furling the fore royal aboard the bark* Alice, *ca. 1900. (Courtesy of Roger E. Snow)*

BACK COVER: *The bark* Alice *off Boston Light (detail). Oil, 25½ x 41½ in., signed: W. P. Stubbs, lower left. This painting was owned by Captain Joseph Swain, master of the* Alice. (48.887)

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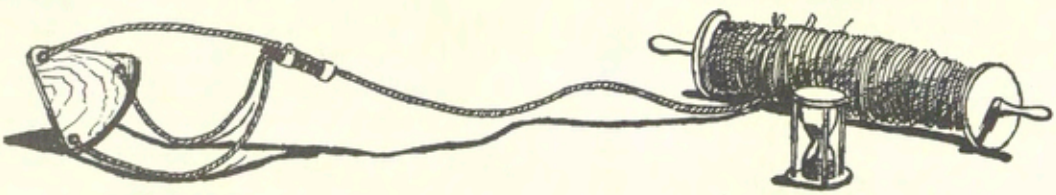
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SIGHTINGS



The close association between Mystic Seaport Museum and the International Congress of Maritime Museums continues, and having recently attended the 1981 meeting I would like to report on it. The organization was proposed during the Seaport's 1969 Annual Meeting, and the first gathering of the museums in 1972 was co-sponsored by Mystic Seaport and the National Maritime Museum in Greenwich, England. In 1978 we hosted the first meeting of the Congress on this side of the Atlantic, which was a great success.

This year's Congress was held in France, with the Musée de la Marine in Paris as host. Mystic Seaport was well, and appropriately, represented by its Director, Director Emeritus, Curator, Associate Curator for Exhibits, Director of the Munson Institute, and a recent graduate of the Williams College/Mystic Seaport Program. (Through various means the Seaport's only transportation costs amounted to only one one-way air fare!) Each of those attending found interest in the formal programs, which focused on French maritime topics, museum procedures, and international museum issues. Topics included painting, archives, charts, ships and shipbuilding, and the role of maritime museums in the future. The week-long agenda was full, with the days beginning at 9:00 A.M. and often not ending until 9:00 P.M.

Since the maritime museums of France are, for the most part, government projects under the Ministry of Defense, they were able to use military transportation during the Congress. During a day and a half of the meeting, all of the delegates were flown in camouflaged troop transports to several areas of the Brittany coast and then bussed to regional maritime museums. At one stop at the Citadel of Port Louis near Lorient I was surprised to see a huge photo-enlargement of the Mystic Seaport map. In the description of the plans for this fortress it was explained that the concept for its development as a "Mystic-type" museum grew out of a visit of Cdr. Luc Marie Bayle, then Director of the Musée de la Marine, to Mystic Seaport almost a decade ago. It is flattering for all of us associated with Mystic Seaport to see this finest kind of imitation inspired by our Museum.

The primary accomplishments of the Congress were in the personal contacts established among colleagues and the knowledge and perspective gained as a result of the papers that were presented and the discussions that resulted. A joint proposal was made by Dr. Basil Greenhill and me to establish an internationally accepted system for the evaluation of historic ship preservation projects as an aid to establishing priorities and encouraging support for critical projects. The proposal was well received and will be refined by the ICMM Ships Committee. Mystic will continue to be closely involved in the Congress, with Ben Fuller continuing in his role as Secretary General and with my election to the Executive Council.

The final action of the gathering was to recognize the enormous contribution made by Waldo C. M. Johnston, Director Emeritus of Mystic Seaport, and Dr. Basil Greenhill, Director of the National Maritime Museum in England, who brought this organization into existence. These two men will be the only individuals designated Founding Fellows of the International Congress of Maritime Museums.

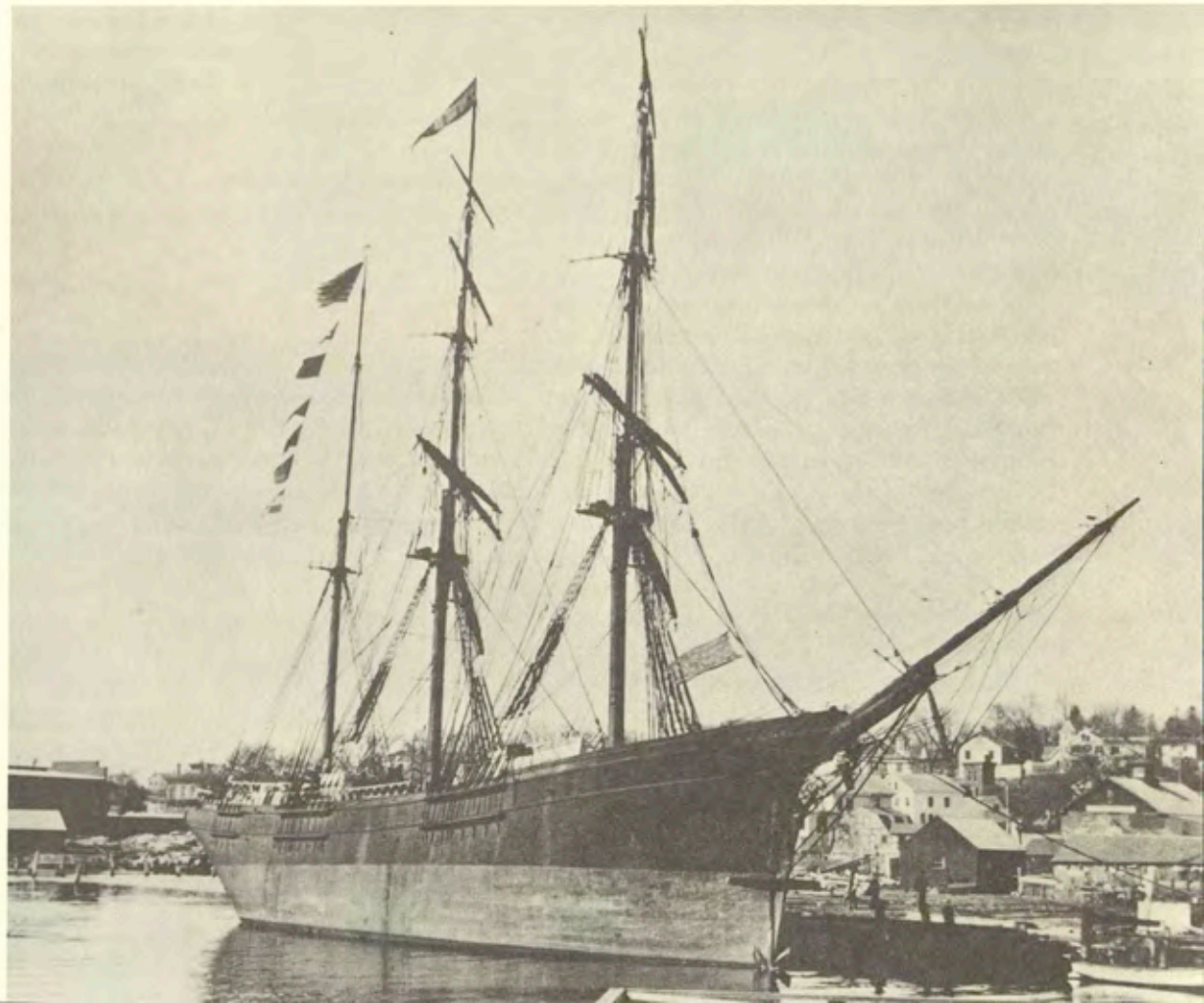
J. Revell Carr

Images of Life at Sea Aboard the Bark *Alice*

The following photographs are some of the few that exist to represent the conditions at sea in hundreds of American deepwater sailing craft and the labor of many thousands of blue-water seamen in the era of sail. Taken aboard the little bark *Alice*, probably on a passage between New York and New Zealand about 1900, they offer intriguing glimpses into the sailor's work aboard these vanished craft.

The bark *Alice* was built for Bostonian George Ropes in the tradition of the medium size East India trading vessels of mid-nineteenth-century Boston. Launched by N. P. Kean of Weymouth, Massachusetts, in March 1881, the 161-foot, 859-gross-ton bark must have been among the last square-rigged wooden vessels built in Massachusetts south of Boston. Well constructed of yellow pine planking on white

The *Alice* at the Gilbert Transportation Company wharf, just below the highway bridge in Mystic, shortly before she was rerigged as a four-masted schooner in 1905. (74.230.98)



oak frames, and fastened with copper, she received an A-1 rating for fifteen years from the marine surveyors.

Though she carried Boston as her port of hail, most of her voyages began and ended in New York, Boston's overwhelming commercial rival. From the *New York Shipping and Commercial List* comes evidence of her usage. For example, on her first voyage she departed New York for Zanzibar on 29 July 1881, laden with a quarter of a million gallons of refined petroleum, bales of domestic goods, and barrels of flour and bread. From Zanzibar she sailed to Colombo, Ceylon, departing there for New York on 31 March 1882. On Independence Day 1882 she hove into New York Harbor with a cargo of coconuts, coconut oil, citronella oil, coffee, plumbago, coir yarn, and Ceylon wood. Such mixed commodities supported much of the sail-powered oceanic trade of the late century.

In 1889 Arnold, Cheney & Company of 158 Water Street, New York, purchased the *Alice*. For the next fourteen years, under Captain Joseph Swain of Orleans, Massachusetts, she voyaged between New York and New Zealand, making passages of about five months out and three months home and a round trip in approximately ten months. She probably went out by way of the Cape of Good Hope and came home round Cape Horn. Outbound cargoes usually contained petroleum products, such as lubricating oil and case oil (kerosene), as well as turpentine and occasional food stuffs and domestic goods. Inbound, her usual cargoes were kauri gum (or copal, a component of varnish) and flax.

The crew of the *Alice*'s 1898 voyage included young Carl C. Cutler, spending a year at sea before attending college. He later became a successful lawyer, a well-known maritime historian, and a founder of Mystic Seaport.

The *Alice* must have been well maintained as she received a six-year extension of her A-1 insurance rating in 1899. But uses for such small wooden vessels were limited, and in 1903 she was sold to L. S. Gillespie & Sons of New York. Then, in 1905, Captain Mark L. Gilbert of the Gilbert Transportation Company acquired her and brought her to his shipyard in Mystic, Connecticut. There she was rerigged as a four-masted schooner and renamed the *Winifred A. Foran*, with the homeport of New London. In this form she sailed for less than a year, being abandoned to heavy wintry seas off Cape Hatteras, 13 February 1906.

In 1949 and 1950, Mystic Seaport acquired several items related to the bark *Alice* from Captain Swain's daughter-in-law, Mrs. Amelia L. Swain. Included were the Stubbs painting of the *Alice*, and several 4" x 5" photographs taken during a voyage.

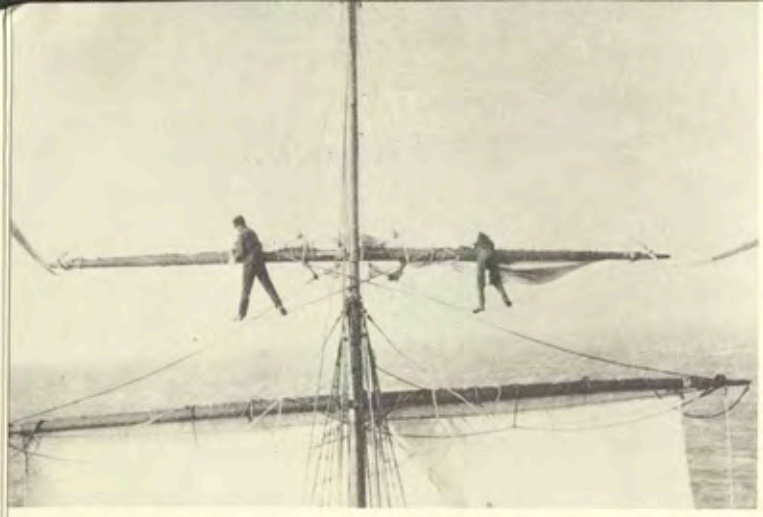
In 1964, a photograph album belonging to Roger E. Snow of East Lyme, Connecticut, was brought to the Museum's attention. It contained a far more extensive set of photographs taken aboard the *Alice*, including duplicates of Mrs. Swain's. The views from this album, some of which make up the following photo essay, were copied, and have been on file in the Seaport Photo Archives since 1964.

Research and photo selection
by Andrew W. German

Opposite, top: A short drag. At the base of the mizzenmast, beneath a wall of canvas, four crewmen sweat in on a main topgallant brace or hoist the spanker a last few inches, perhaps timing themselves with grunts, perhaps with a short-drag chantey. *Opposite, bottom:* A long pull together. Five hands hoist away at the fore topgallant halyard, in a situation often requiring a chantey for coordination. Notice the disarray on deck, with braces, clewlines, and buntlines cast off their belaying pins.



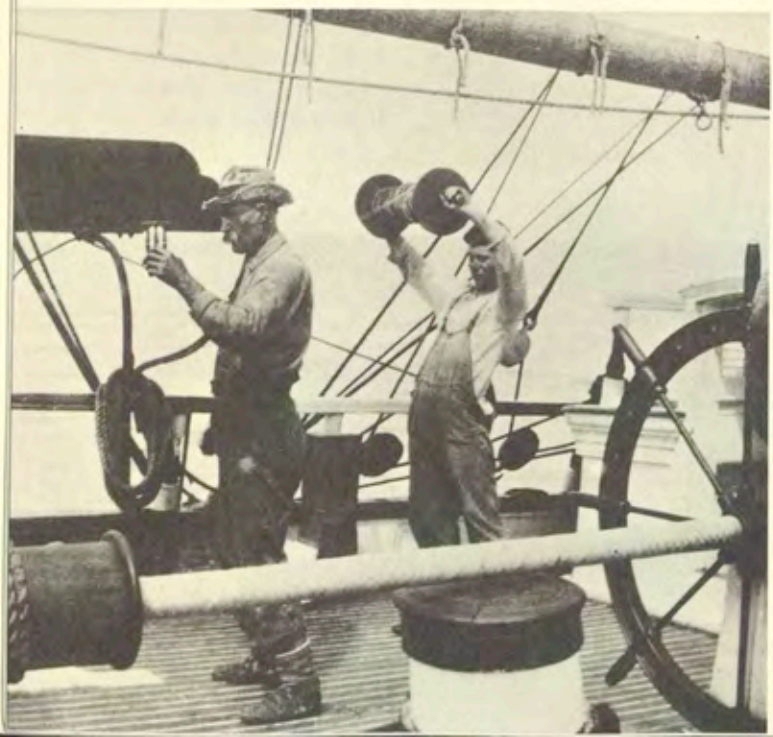




Furling the fore royal. Royals, the highest of the *Alice*'s sails, were often the responsibility of novice "greenhands," one boy to a sail. Although high, they were relatively small, and were set and furled in moderate weather. Here, two hands take in the sail, the one to windward tying off his gasket while the leeward man gets the leech of the sail bound up. Notice that the shrouds end below the royal yard. These sailors had to hoist themselves up the last six feet by the backstays to reach the footropes.



Sail sewing. With shoes removed, two experienced sailors sew amidst the folds of a sail on top of the after house. Notice the heavy boltrope sewn round the edge of the sail.



Heaving the log. The log "chip" (see contents page) has been thrown astern, unreeling the log line, marked or knotted every 47 feet 3 inches. The old sailor holds the 28-second glass (or 14-second glass if they are moving faster than 6 knots) to time the run. The *Alice*'s speed will be reckoned by the number of knots in the line which pass over the rail in 28 seconds (as 47 feet 3 inches is the same part of a sea mile that 28 seconds is of an hour).



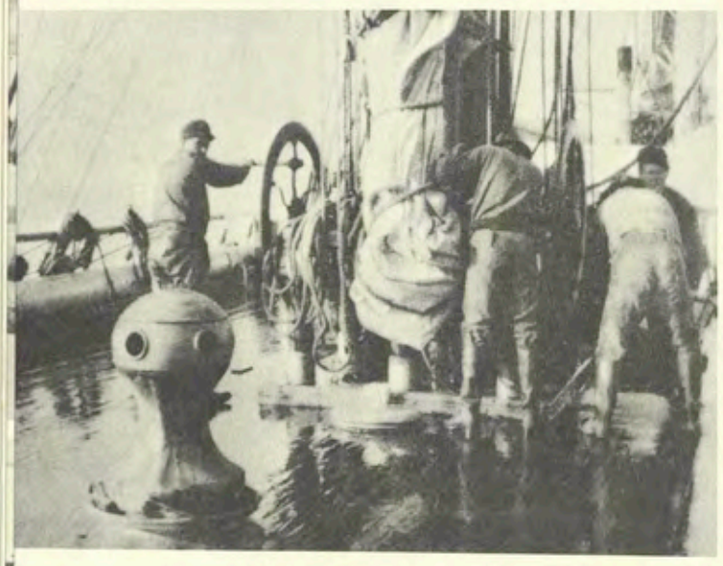
A trick at the wheel. Captain Swain keeps his eye on a young hand who stares intently at the compass. The steering gear epitomizes simplicity. Two natural crook knees support the wheel and the steering shaft, which is covered with decorative coachwhipping. An iron tiller is attached to the after side of the rudder post, which emerges from the deck behind the helmsman. Tiller ropes pass through blocks on either side of the deck and are wound round the wheel shaft. A turn of the wheel to starboard tightens up on the starboard tackle, pulling the tiller and rudder to starboard and turning the vessel to starboard.



Getting the small bower overboard. Back on soundings, water shallow enough to measure with the sounding lead, the anchors are prepared for use. Though both bow anchors are usually the same size, the starboard is traditionally termed the best bower, while the port is the small bower. Here, a fish tackle is rigged up to hoist the ton-and-a-half anchor, with power supplied by the crew at the capstan. In the left foreground a sailor handles a jib.

Right: Bending on a fore upper topsail. About eight men are aloft, hauling out the head of the sail. They will then tie off the robbands holding it to the yard, and attach the sheets, clewlines, and buntlines. Vessels rounding Cape Horn or the Cape of Good Hope normally set their newer or heavier sails as they approached the capes, and sent the older or lighter sails aloft again when they reached calmer latitudes.





Above: The bilge pump. A routine and generally hated task aboard ship was pumping the bilge. The *Alice* carries an efficient chain pump. The crew, turning the pump wheels, drive two endless chains fitted with valves to draw up the water. Yet, in heavy seas or in a leaky ship, pumping soon became an ordeal. *Right:* Heavy weather. Decked out in oilskins, part of the watch gathers at the main topgallant halyard. The wet, heeling deck, low, cold sunlight, and white swash to leeward as the *Alice* plows through rising seas all hint at the discomfort of a Cape Horn passage.





The cabin boy. Keeping the after cabin spotless was the duty of the cabin boy. Often under the supervision of the steward, he washed, scrubbed, dusted, served at table, and if he were lucky, learned navigation and the basics of sailorizing. Taking advantage of a calm and sunny day, the *Alice*'s cabin boy does a load of wash. Note that the *Alice*'s spanker furls like a schooner sail, rather than having a standing gaff and brails to furl the sail against the mast. Notice also the ship's clock in the vestibule leading into the after house.



Hands at the main deck capstan. A capstan on the main deck made light work of such tasks as handling cargo, sending sails aloft, or replacing spars. It appears that here the crew is using the capstan while changing sails. There is a sail on the booby hatch beyond the capstan, and what appears to be a sheet composed of chain and hefty manila line lies in the foreground.

Sailorizing. Below the topgallant forecastle deck, an old sailor makes up lengths of marline or spun yarn. At sea, lines were checked almost daily, and there was always ropework to be done. The sailor's sheath knife is technically prohibited by an act of 1866 to prevent fighting aboard ship. Sailors continued to wear knives, but masters or mates might break off the points to make them less lethal.





Frederic Tudor: Ice King

ROBERT P. ANDERSON III

Undaunted as he faced yet another financial catastrophe, the thirty-six year old, bankrupt Frederic Tudor scrawled,

> Well, then, come on trouble and toil and difficulty ye have always been mine, I will swallow down a heavy draught.[1]

Fourteen years later and almost a quarter of a million dollars further in debt, he remarked somewhat whimsically,

> I have lost... four times as much money as my grandfather (who died about forty years ago, noted as a rich man) was worth.[2]

But the diligence and tenacity that he had always possessed enabled him to record in his ledger a decade later,

> I have... accomplished the payment, at last, of principal of debt:[3]
>
> | | |
> |---|---|
> | | $210,094.20 |
> | Paid interest to close of 1848 | 70,060.39 |
> | | $280,154.59 |

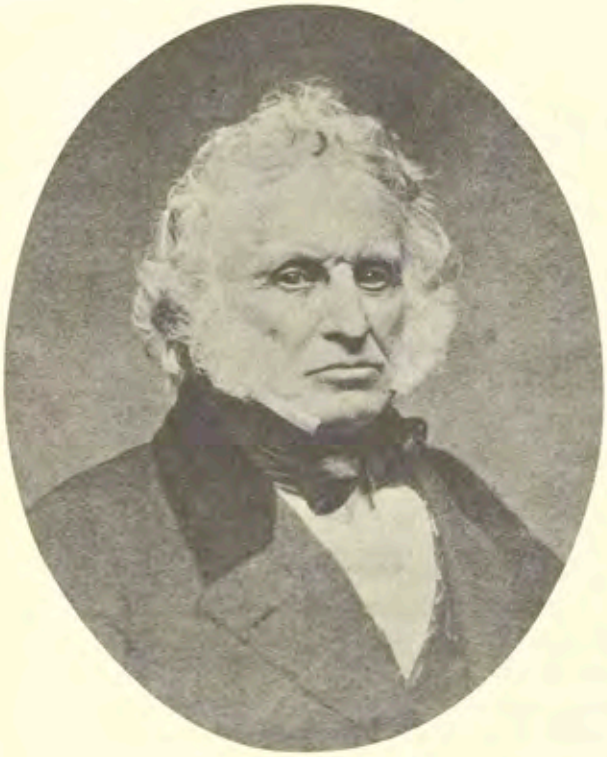
Frederic Tudor was born into one of the foremost families of Boston's post-Revolution aristocracy, on 4 September 1783. While the family provided a pleasant and secure environment for the young gentleman, he spurned the path of tradition and struck out on his own. Evading formal education, he became, nevertheless, well read and a good writer. He possessed a boundless curiosity; with a passion for experiment and innovation, he often appeared self-centered and high-strung. Above all he was strong-willed. For half a century, hounded by creditors and plagued by ill-fate, he persistently strove to establish his brainchild: the American ice trade.

Rob Anderson, a native of Noank, Connecticut, graduated from Phillips Academy at Andover, Massachusetts, in 1980 and is presently a sophomore at Yale University. For the past four summers he has worked on the Seaport's marine outdoor demonstration squad.

Two years into the American war for independence, William Tudor, a well-respected, Harvard-educated lawyer, married Delia Jarvis, a charming and gifted Tory. Together the couple settled down to raise a family of six: William (1779-1830), John Henry (1782-1802), Frederic (1783-1864), Emma Jane (1785-1865), Delia (1787-1861), and Henry James (1791-1864). In 1796 they inherited an estate from William's father worth $40,000 which, combined with his own flourishing law practice, elevated the Tudor family to among the most wealthy in Boston.

For the children life was gay. Their success was assured. The study of French, music, drawing, and other genteel pursuits came as a matter of course, as did the sons' preparation for attendance at Harvard College. Three prepared and graduated in the normal fashion, William, in 1796, John in 1800, and Henry in 1810; but Frederic proved an aberration. At ten he was enrolled in the Boston Latin School, but when he reached thirteen he abandoned his formal education and entered the business world as the youngest apprentice in the new store of Ducosten and Marshall. Even during this, his first exposure to business, the young teenager began to speculate, entrusting small ventures to a correspondent in Havana and investing his profits in molasses and cigars.[4]

Traveling in 1801 with his older brother John, who had been afflicted with a severe knee ailment and was advised to experience warmer climates, Frederic visited the West Indies for the first time. The brothers spent much of their time in Havana, until, in



Frederic Tudor (1783-1864) in his later years; photograph with overpainting, ca. 1857. (Courtesy of the Baker Library, Graduate School of Business, Harvard University)

January 1802, the adventure terminated with the death of John from his illness.

In the meantime William, worried about his son's future, set him up in a friend's office. Not a true employee, Frederic occupied himself primarily in the pursuit of aristocratic amusement, and also continued his speculative investments. During the next two years he engaged in ventures on his own account in pimento, nutmeg, flour, sugar, tea, candles, cotton, silk, claret, and any other commodities that promised a profit. At twenty-one his father provided him with a business. Frederic, however, was preoccupied with plans of his own: he would take ice to the West Indies.[5]

Ice was one of New England's renewable natural resources. Before this century of pollution and warmer winters, ponds regularly froze to a depth of two or three feet in late January, February, or early March. Never prone to waste, Yankees had always used the winter's cold to cool the summer's heat. Each town maintained a dug-out ice storage house, and a cooperative effort each winter served to cut, transport, and store a supply for the coming warm months. Even a small harvest enabled frugal Yankees to survive the short New England summer.

Frederic Tudor was convinced that the warmer places of the world, without native ice, would offer a bonanza if he could guarantee a supply. Though barely twenty-one, Tudor knew that extensive preparations must be made prior to shipment of the first cargo. Efficient ways to cut, load, and transport ice had to be developed. New construction and insulation techniques for tropical storage houses and slow sailing ships needed to be pioneered. Yankee preconceptions had to be overcome because shipowners who feared the fresh water's effect on their ships, and sailors who feared for their lives, would not transport the ice. In addition, it was necessary to purchase land in Boston for obtaining the supply and in each receiving port for erecting icehouses. Often this land was the most expensive in the area because it was prime waterfront property. And consumers themselves had to be solicited in advance to provide a ready market for the strange, perishable commodity. While Frederic coordinated the Boston end, his brother William and his cousin James Savage were sent to Martinique to prepare a market, purchase land, and negotiate for the exclusive right of importing ice into the various provinces of the West Indies. They departed Boston in November 1805.[6]

In late 1805 Tudor purchased the brig *Favorite* for $4,750 and prepared her for transporting ice. In January he brought her to Grey's Wharf in Charlestown, and loaded her with 130 tons of ice cut at his father's pond in Lynn.[7] She sailed on 13 February under Captain Pearson and arrived at St. Pierre, Martinique, on 5 March. This undertaking was ridiculed in Boston as "slip-

pery speculation" and greeted in Martinique with scepticism. Immediately Tudor set about to advertise the cargo. Circulars were distributed reading:

> Today March 7 and during three consecutive days, there will be put up for sale in small amounts a cargo of Ice, brought into this port very well preserved, from Boston, by the brig *Favorite*, Captain Pearson; this sale will take place immediately.[8]

While Tudor had estimated the cost of the ice on reaching the market at about one cent per pound, it sold for about ten. Yet he had greatly underestimated his expenses. In the end, his $10,000 investment lost him $4,500.[9]

Tudor's main obstacle lay in the unfamiliarity of his merchandise. Following his frustrating failure at St. Pierre he wrote:

> It is difficult to conceive how determined to believe most of the people here are that ice will melt in spite of all precautions; and their methods of keeping it are laughable, to be sure. One carries it through the street to his house in the sun noon day, puts it in a plate before his door, and then complains that "il fond." Another puts it in a tub of water, a third by way of climax puts his in salt![10]

Discouraged though he was, he resolved to continue his efforts. Reflecting his tenacious character, he inscribed on the frontispiece of his "Ice-house Diary,"

> He who gives back at the first repulse and without striking the second blow despairs of success [and] has never been, is not, and never will be a hero in war, love, or business.[11]

During the 1807 ice season Tudor decided to try a new port. Accordingly, the brig *Trident*, loaded with 240 tons of ice, set sail for a port Tudor was familiar with: Havana. Over half her cargo melted en route, and her arrival was greeted with no more enthusiasm than that which met the *Favorite* at Martinique. In addition, Cuban authorities laughed at Tudor's request for a monopoly. Again, the loss was extensive.[12]

To these two personal failures were added, during the ensuing five years, two more extensive catastrophes. During 1806 and 1807 several Boston families of means, including the Tudors, engaged in land speculation to develop Dorchester Neck, now South Boston. This financial undertaking failed to attract settlers to the area, and ended in disaster. To a number of leading

St. Pierre, Martinique, scene of Tudor's first attempt to market ice in the tropics. (*Harper's New Monthly Magazine*, January 1874)



citizens it brought misfortune; to William Tudor, ruin. Built up during decades of hard work, the Tudor fortune, with its prestige and security, vanished in a matter of months. From the time of this mishap to his death ten years later, William depended on the meager income provided by his position as clerk of the Massachusetts Supreme Court. His debts were numerous, and the respect in which he was held by his friends and contemporaries did not protect him from threats of arrest.[13]

Simultaneously, and with a more direct influence on the ice trade, Congress enacted President Jefferson's embargo. With this act, staunchly opposed by the merchants of New England, all hope of carrying on the ice business was for the time at an end.

But Frederic Tudor did not let his dream stagnate. He was buoyed by his new-found life goal to redeem the prosperous position of his family. He noted, "A man without money is like a body without a soul." Therefore, he set out to improve the technology involved in the ice trade.

He concentrated on designing efficient ice storage facilities. By 1810 he had developed an icehouse that was not only simpler to build but also more effective. Even in the tropics this improved house could hold ice from April to September.[14] Throughout this period of research and development, Tudor was haunted by his previous failures. Almost jailed for debt, not once but several times, he developed a burning desire to struggle, prevail, and become wealthy.

Early in 1810, a year after Jefferson's embargo had been repealed, Tudor determined to make another attempt. Again he chose Havana, but because of his two previous failures, he encountered great difficulty assembling enough capital. Finally he succeeded and with it constructed one of his improved icehouses at Havana. Laboring through the oppressive heat of that tropical summer, he contracted yellow fever.[15] But the fruit of his labors was encouraging for a change, and he soon recovered. Gross sales for that season amounted to $5,600. Perhaps more important, he obtained from the Cuban government an exclusive privilege for six years.[16] Soon afterward, Tudor also sent a few small cargos to Kingston, Jamaica, with slight success. Though frustrated as he tried to educate the natives about his curious import, Tudor worked relentlessly to promote his endeavors. As a result, his gross sales in Havana gradually climbed to $7,400.[17]

Encouraging though they were, the Cuban and Jamaican sales far from eliminated Tudor's financial woes. January 1812 found him "struggling with multiplied embarrassments, . . . almost sick of hope, and tired with unavailing toil." The next month he wrote, "judgement was obtained against me for about $700 on an old note, and execution may be extended on me at any moment. To pay it at present is impossable [*sic*]."[18] March found him in serious trouble and on the fourteenth he wrote:

> on Monday the 9th instant I was arrested and locked up as a debtor in Boston jail. . . . On this memorable day in my little annals March 9th 1812 I am 28 years 6 months and 5 days old. It is an event which I think I could not have avoided; but it is a climax which I did hope to have escaped, as my affairs are looking well at last after a fearful struggle with adverse circumstances for seven years—but it has taken place and I have endeavoured to meet it as I would the tempest of heaven which should serve to strengthen rather than reduce the spirit of a true man.[19]

Fortunately, he raised enough money to, as he put it, "escape the strong House where persons who undertake such a project as this . . . generally end."

Despite his good fortune at Havana and his luck at getting $3,000 worth of molasses into Boston after the declaration of war, the interruption to his infant trade by the War of 1812 deepened Tudor's financial problems. He listed his debts at the con-



The waterfront of Havana, Cuba, where Tudor met his first success in the ice trade in 1810. By custom in Havana, shipping moored with bows to the quay. (*Gleason's Pictorial*, 17 December 1853)

clusion of the war as $10,372, and then remarked judiciously,

such is the deplorable state of my finances, produced principally by the war and partly by credulity and sanguine calculation.[20]

Following the war, with one year remaining on his Cuban license, Frederic Tudor planned to rebuild his ice trade. Despite his indebtedness, he managed to accumulate $2,100, $1,400 of which was to pay for a new icehouse. "Pursued by sheriffs to the very wharf," he set sail for Havana on 1 November 1815.[21]

The new icehouse that he planned to construct in Havana represented probably the first attempt to preserve a large quantity of ice above ground.

On the outside it was twenty-five feet square, the dimensions of the inner shell were nineteen feet, its height, sixteen. On top was a floor, trap doors in which provided access to the area below. In the space between the floor and the roof were the sales room, reached by an outside staircase, and living quarters for the keeper. The structure was supported by 156 red cedar posts. As the building was only a hundred feet from the place where the vessel lay, a staging running from the boat's side to the door in the second story was used for unloading the cargo; two gangs of twenty negroes each carried the ice in baskets on their heads. When the icehouse, which held about 150 tons, was filled, the top layer was covered with nine inches of shavings.[22]

By the end of March 1816 sales from the new house had begun, mainly to coffee houses for making ice cream. By June Tudor had sold $3,000 worth of ice and expected sales for the next six months to amount to $6,500. In another stroke of good fortune, his Havana license was renewed.[23] These successes, however, were in a large part negated by the failure of a speculative experiment in shipping fruit packed in ice, for which Tudor had borrowed $3,000 at the "modest interest" of 40 percent a year.[24]

Despite his almost nonexistent personal finances, Frederic Tudor gathered enough to press home his assault on the warmer climes. In 1817 he expanded his front by opening an icehouse in Charleston, South Carolina. In 1818 he opened one in Savannah, Georgia, and in 1820 another at New Orleans.[25] This expansion and the increasing popularity of cool, refreshing drinks

marked the years 1818 and 1819 as successful for the forty-five-year-old Tudor. In one season gross sales amounted to $24,000. No longer did Frederic Tudor have to hang his head in shame, for he fancied that his fortune had finally begun to accumulate. In September of 1819 he wrote to a creditor who had shown slight disrespect in his attempt to secure payment for a long overdue loan:

> You do not appear to be aware that I have this season sold nearly $30,000 worth of Ice and that I expect to sell 6 to $8,000 more before the close of the year. That my Ice Houses cost each $10,000. That of these I have four and that they are fine fire proof buildings occupying as much ground as two of the Central Wharf stores. That they are principally insured about $6,000 against fire. That the sales are regular, progressive and certain, being like the demand for bread at a Bakers. That I am inevitably and unavoidably rich. That I desire no favours and will accept of none, meaning to pay the face of your demand. Had you known these things it is probable you would not have asked me for the $15 so very uncivilly.[26]

Tudor's claim to wealth, however, proved extremely premature. In the following year came the depression of 1819-20. Sales plummeted everywhere. In Havana, his best market, they dropped by one-half; at Charleston and Savannah by one-third; and the Martinique trade lost over $25,000 in the next three years.[27] By early 1821, Tudor was once again penniless and his indomitable will seemed shattered. He wrote concerning his fallen ice business, "to lift it up again is past my ability." That year, after seventeen years of vain toil, he suffered a nervous breakdown. Frederic Tudor had hit rock bottom.[28]

Tudor was nursed back to health by one of the few people he considered a true friend, his brother-in-law Robert H. Gardiner. Gardiner not only cared for him but also managed his business, paid some bills, and introduced organization to Tudor's bookkeeping. For the next decade the ice trade climbed steadily out of financial danger. During this time, Tudor strengthened his holdings in each port, and the utility and fashionability of ice took root with the public. Ice was in demand and Tudor supplied it.

Up to this time, Tudor's endeavors had been restricted to relatively short voyages. The early 1830s found his West Indies business flourishing, so a more ambitious destination was charted. In 1833 the ship *Tuscany* set sail with a cargo of 201 tons of ice bound for Calcutta, India. In that hot city no marketing difficulties were encountered because the gentry, immediately relishing cold potables, erected their own icehouses and besought Frederic Tudor to guarantee a year-round supply.[29] His deliveries remained unbroken for over two decades. Success in Calcutta induced Tudor to extend his trade to Madras and Bombay. Though sometimes as little as one-fifth of a cargo was actually sold because of wastage, these trades proved extremely profitable.

The year 1833 also saw much change on the homefront. During that summer Tudor, almost fifty, fell in love with nineteen-year-old Euphemia Fenno of Mount Upton, New York, who was visiting Boston. They married and settled at Nahant, where they raised a family of six children.[30]

Frederic Tudor's successes in the early 1830s caused the ice trade to rise from his own personal monopoly to a huge, highly competitive industry. In 1832 only 4,352 tons of ice were exported from the United States, and all of it came from Tudor's Fresh Pond in Cambridge.[31] A mere three years later that figure had almost tripled to 12,000 tons, much of the increase coming from competing exporters.[32] Tudor, of course, was the largest and best established, but, true to form, he refused to be satisfied and plunged into speculation. In 1834, while he expanded his ice trade to include Rio de Janeiro, he embarked on a large speculation in coffee. This tangent lost the new husband, in a matter of months, $175,000.

When threatened with imprisonment because he could not pay, he reasoned with his creditors.

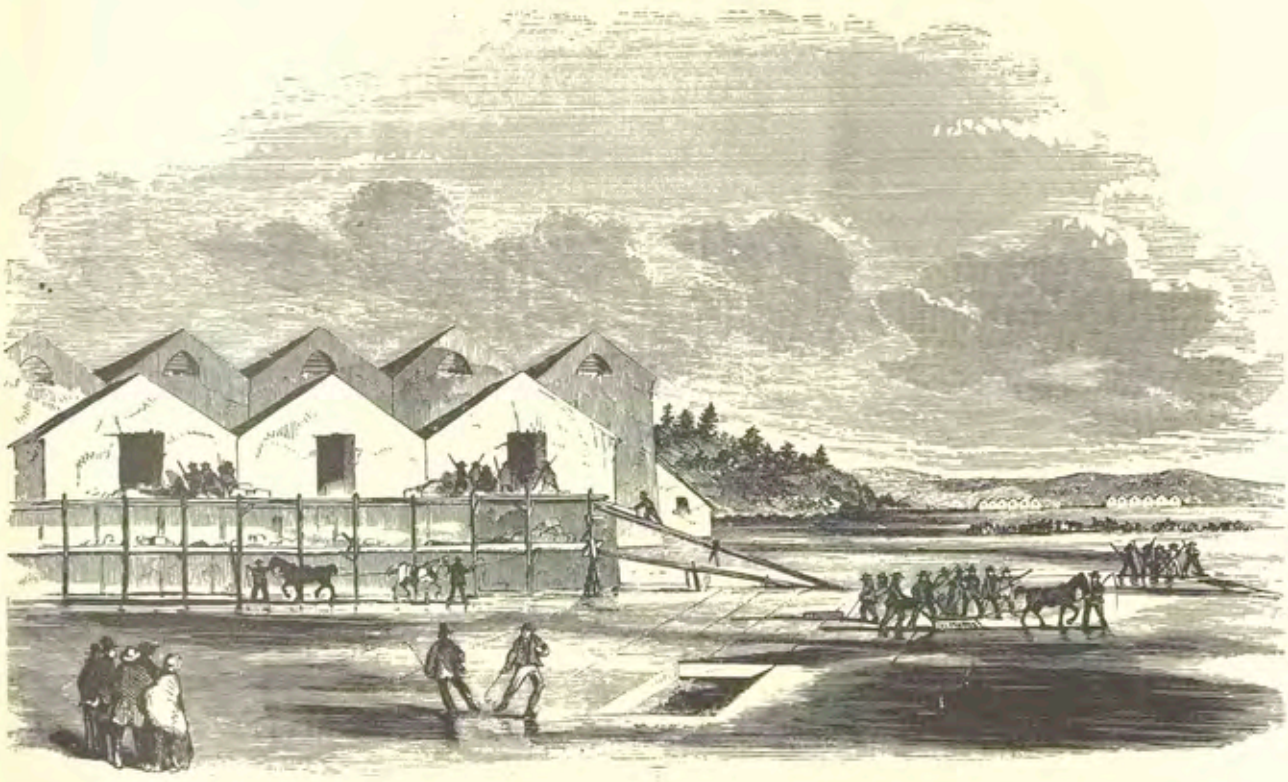
> Allow me to proceed, and I will work for you better than I can under any restriction. Give me the largest liberty, and I will pay the whole, in time, with interest.[33]

By the end of that year, Frederic Tudor stood $210,000 in debt, but he was confident that he could eventually pay because the ice trade he had worked against all odds to establish was now surpassing all expectations. The increase alone for that year exceeded $25,000 and was accelerating. Much of these profits, however, were reinvested in improvements and especially in procuring land surrounding various ponds.

By December 1835 Frederic Tudor's dream had become reality. Despite the competition, his icehouses were selling ice in almost a dozen ports and his income was approaching $100,000 annually. Proof of his success came when he easily weathered the Panic of 1837, and his trade continued to prosper. In 1849, a decade and a half after his misfortune with coffee, he was able to clear his books of the $280,154.59 debt he had accumulated. At age sixty-six, after spending over half of his life working his way out of debt, Frederic Tudor was earning money for himself.

Expanding to compete with eleven other exporters, the Tudor Ice Company, as Tudor's enterprise was now officially known, had acquired, by 1856, large land holdings in the neighborhood of Boston. Its tracts included 150 acres on the shores of Fresh Pond, 52 on Spot Pond, 3 on the famous Walden Pond, and about 38 around Smith's.[34] But from that year on the ice trade began to wane. The 1870s found the Tudor Ice Company without its founder, withdrawing from foreign trade to seek sustenance locally. Frederic Tudor, successful in his bid to reestablish his family name among the best known in New England, had died on 6 February 1864.

Ice-cutting on Fresh Pond, Cambridge, where Tudor maintained extensive icehouse facilities. (*Ballou's Pictorial*, 17 March 1855)



Based on one of the most common substances on earth, the ice trade nourished New England for well over half a century by catering to man's desire for comfort. Centered in Massachusetts, the industry provided a sorely needed stimulus to Boston's struggling East India trade, and for coasters it conveniently produced a profitable form of ballast for their passages south.[35] Though ice was originally intended to cool the drinks of the aristocracy, hospitals very early provided a steady market because of the comfort patients drew from a simple glass of cool water. Availability of ice also changed several major industries, most notably food preservation. Soon "fresh" meat, "fresh" fruit, and "fresh" fish supplemented those staples in their more traditional pickled, smoked, salted, or dried states. Once ice became popular, demand increased dramatically, as attested by this decennial table of exports.

Year	*Number of Cargoes*	*Total Tons*
1806	1	130
1816	6	1,200
1826	15	4,000
1836	45	12,000
1846	175	65,000
1856	363	146,000[36]

The statistical climax of the ice export trade varies between 1850 and 1875 depending on the source, but it is no mere coincidence that the subsequent decline corresponds to the advent of artificial ice. The first patent for a machine producing ice artificially was taken out in 1850 by Prof. A. C. Twining of New Haven, Connecticut.[37] Establishments manufacturing ice began to spring up, especially in the South: by 1879 there were 35; by 1889, 222; 1899, 775; and by 1909 over 2,000.[38] Producing dependably year-round, even in the tropics, these huge plants soon usurped the New England ice merchants' southern latitude customers. In turn, their technology led to smaller, self-contained "refrigerators" and "freezers" and the ice factories themselves all but vanished.

Today we take so much for granted. We forget that this age of frozen foods, imported fruit, and "Coke on ice" began with a dream by Frederic Tudor: Ice King.

NOTES

[1]Henry G. Pearson, "Frederic Tudor, Ice King," *Massachusetts Historical Society Proceedings*, 65 (November 1933): 192.
[2]*Ibid.*, p. 207.
[3]*Ibid.*, p. 212.
[4]*Ibid.*, pp. 169-73.
[5]*Ibid.*, p. 174.
[6]G. S. Hillard, "Memoir of James Savage," *Massachusetts Historical Society Proceedings* (March 1878): 127.
[7]*Boston Board of Trade Annual Report, 1857* (Boston, 1858), p. 79.
[8]Philip Chadwick Foster Smith, "Crystal Blocks of Yankee Coldness: The Development of the Massachusetts Ice Trade from Frederick Tudor to Wenham Lake 1806-1886," *Essex Institute Historical Collections* 97 (July 1961): 199.
[9]*American Almanac, 1849* (Boston, 1850), p. 125.
[10]Smith, p. 200.
[11]*Ibid.*, p. 198.
[12]*Boston Board of Trade Report*, p. 79.
[13]Pearson, p. 177.
[14]*Ibid.*, p. 178.
[15]*Ibid.*
[16]*Ibid.*
[17]*Ibid.*
[18]*Ibid.*
[19]*Ibid.*, p. 180.
[20]*Ibid.*
[21]Smith, p. 203.
[22]Pearson, p. 182.
[23]Smith, p. 203.
[24]Pearson, p. 184.
[25]*American Almanac, 1849*, p. 125.
[26]Pearson, p. 190.
[27]Smith, p. 206.
[28]Pearson, p. 194.
[29]Smith, p. 207.
[30]Pearson, p. 205.
[31]*American Almanac, 1849*, p. 125.
[32]*Boston Board of Trade Report*, p. 80.
[33]Pearson, p. 206.
[34]Frederic Tudor, "Mr. Tudor's Letter on the Ice-Trade," *Massachusetts Historical Society Proceedings* 3 (January 1856): 56.
[35]Samuel Eliot Morison, *The Maritime History of Massachusetts, 1783-1860.* (Boston: Houghton Mifflin Co., 1921), p. 202.
[36]*Boston Board of Trade Report*, p. 80.
[37]U.S. Census Office, *Twelfth Census of the United States, 1900*, vol. 9 (Washington, D.C., 1902), p. 689.
[38]U.S. Census Office, *Thirteenth Census of the United States, 1910*, vol. 10 (Washington, D.C., 1913), p. 437.

William Pierce Stubbs, Marine Painter

LISA HALTTUNEN

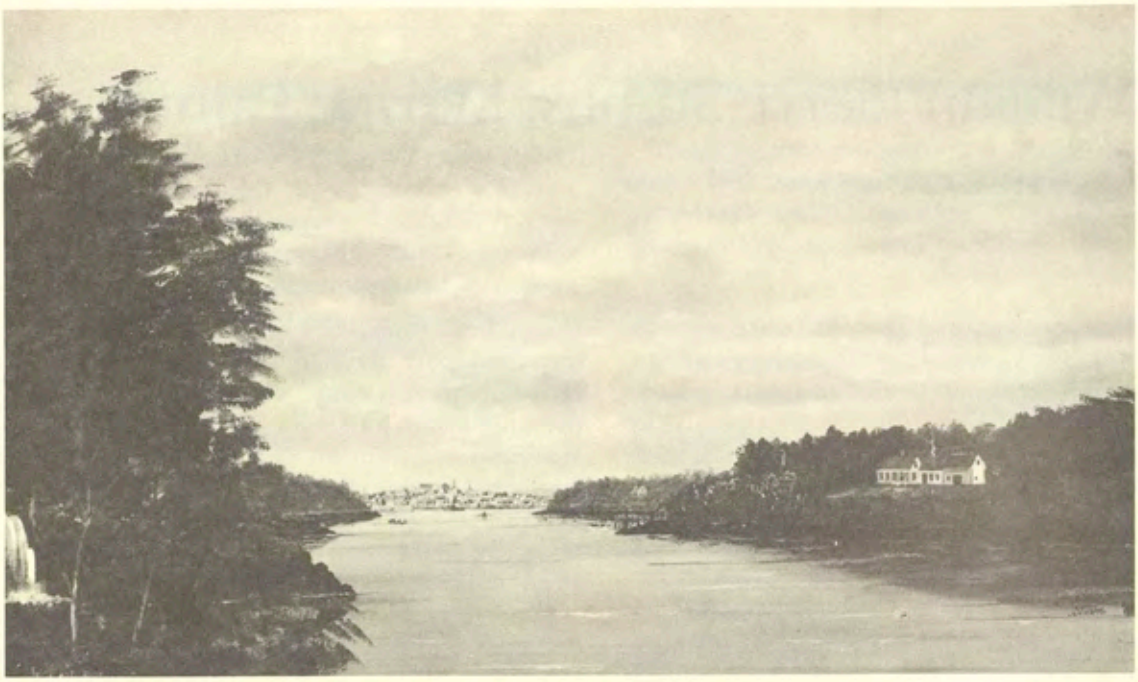
Mystic Seaport's recent discovery of Rominer Lovewell's art shows how easily an artist's work can be lost to future generations. In the case of the ship portraitist William Pierce Stubbs, the situation is somewhat reversed; Stubbs's work is abundantly represented in maritime museums from Maine to Virginia, but so far we have had little knowledge of the man himself. For many years the only information on Stubbs available in Mystic Seaport's Curatorial Department was a typed sheet entitled "Stubbs' Painting Shows Vast Knowledge of Ships," donated by a Mrs. James Whittier. Since its origin was unknown, the information was of course considered questionable. The typescript turned out to be a copy of an article by Susan Higginson Nash in the 15 September 1957 issue of the *Boston Herald*, which provided a starting point for research. A major source of information was Mrs. Marjorie Stubbs Heaney, a collateral descendant of Stubbs who has been researching her family for ninteen years and plans to publish a family history. From the *Herald* article, Mrs. Heaney's research, and other sources such as census records and city directories, it is possible to reconstruct the basic facts of Stubbs's life.

William Pierce Stubbs was born in 1842 in Orrington, Maine, but later moved to Bucksport, a thriving shipping community on the Penobscot River about sixteen miles south of Bangor. Family sources indicate that his father Reuben was a shipmaster, but either this was a sideline or Reuben retired from the sea early, since in the 1860 census for Bucksport Reuben was listed as a farmer, with real estate worth $1,800 and personal wealth totaling $350. At the time, William was seventeen and working as a farmhand, undoubtedly for his father. Apparently he had received some education, since the census entry notes that he had attended school within the year.

Other Stubbs households in Bucksport definitely had connections with the sea in 1860. Abel Stubbs and two of his sons appear as "seamen," while Jabez Stubbs, age fifty-one in 1860, was a wealthy shipmaster and owner whose commands included the ship *Art Union* in 1850 and ship *Eddystone* in 1858. Jabez may have been an important influence on William. His highly successful career must have fired the young man's imagination, and Marjorie Stubbs Heaney conjectures that Jabez Stubbs's portrait of the *Art Union*, done by a Chinese artist, was the prototype for Stubbs's painting style.[1]

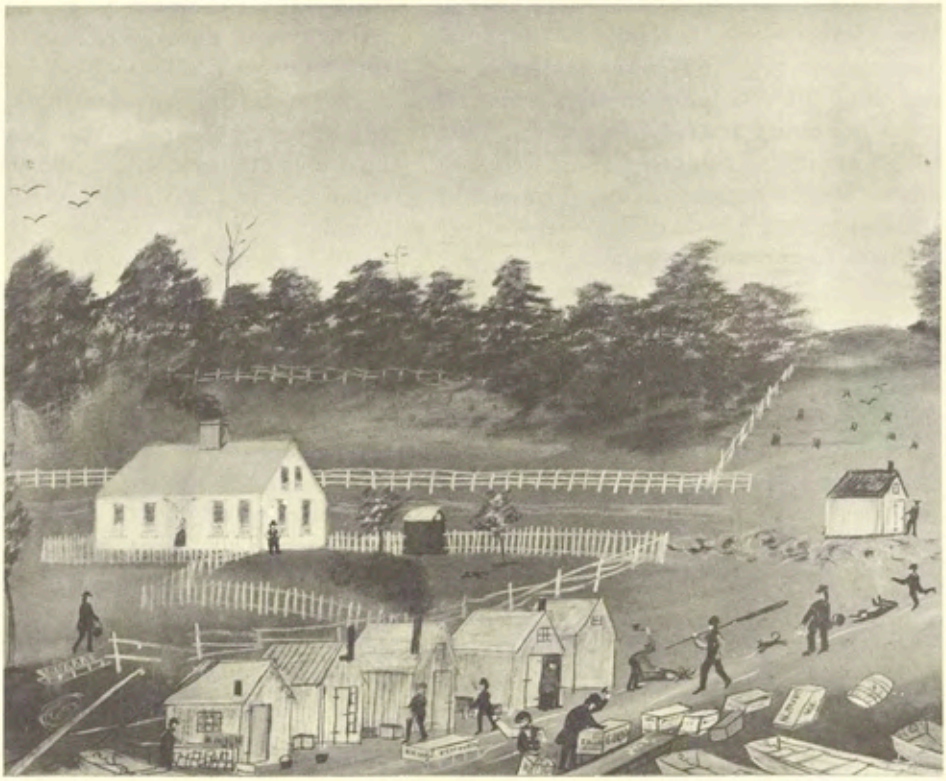
In seafaring communities such as Bucksport, it was fairly common for farm boys to spend time at sea, aboard anything from a sturdy blue-water vessel to a tiny coasting schooner. The latter possibility is more likely for William, but the exact nature of his maritime experience is still unknown. Family sources suggest that he inherited his father's schooner sometime in the early 1860s. Mrs. Heaney estimates that he was master of this vessel for about ten years, from 1863 to 1873.[2] He was definitely a shipmaster by 1870, since the Orrington census for that year lists him as a "master mariner." According to the 1871 edition of the American Shipmasters' Association *Record of American and Foreign Shipping*, a William Stubbs had joined the Associa-

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The birthplace of William P. Stubbs, Orrington, Maine. Oil, 21½ x 35½ in., signed: W. P. Stubbs, lower left, (Courtesy of the Peabody Museum of Salem)

The home of Abel Stubbs and fishermen packing smelt for market, ca. 1860. Pastel on paper, 23 x 29 in., attributed to William P. Stubbs. (Courtesy of Nina Fletcher Little)



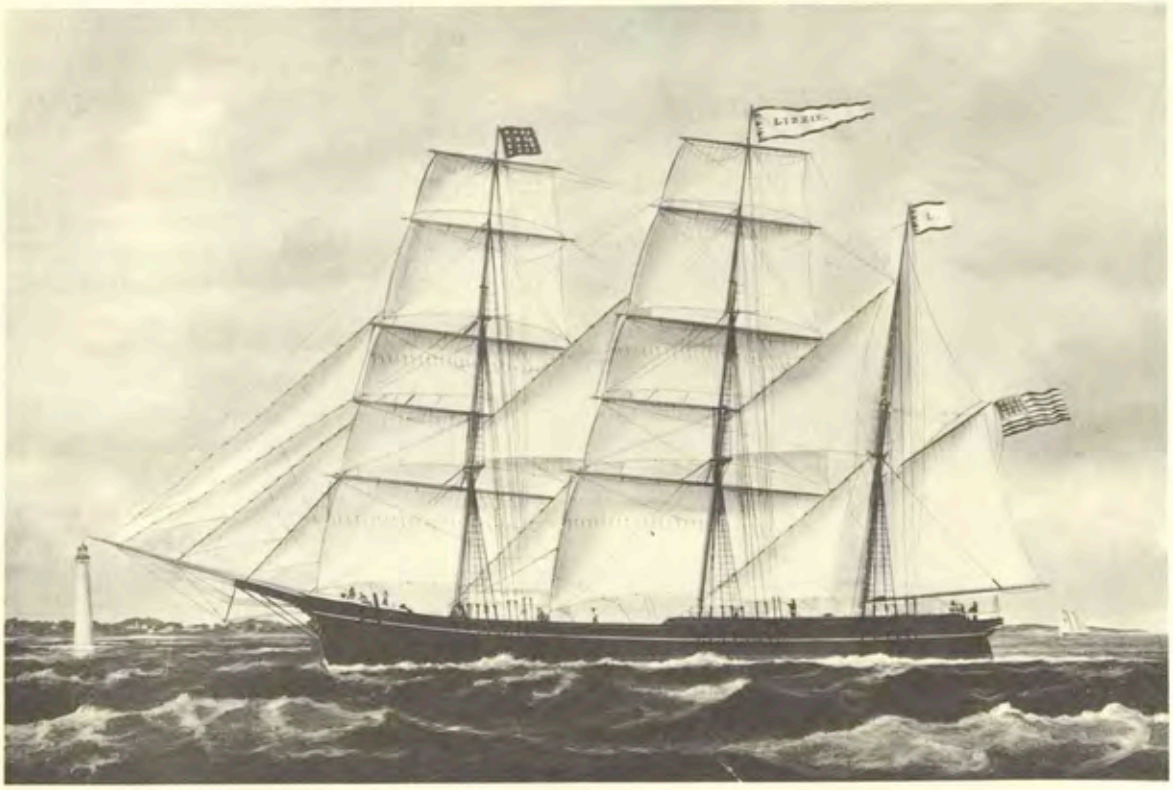
tion, which was chartered in 1862, sometime in the 1860s, but had allowed his commission to expire by 1870.

A more tantalizing mystery is Stubbs's decision to make marine art his profession. In 1870 he was a shipmaster in Orrington, Maine; in 1876 he suddenly appeared in the Boston city directory as a marine painter. We do not know when Stubbs first began to paint. The Peabody Museum of Salem has one of his earliest works, a scene of Bucksport from the Penobscot River. Nina Fletcher Little owns another early painting attributed to Stubbs, showing, according to a 1969 exhibition catalog, "the home of Abel Stubbs with neighbors packing fish for the shipment down the Penobscot River."[3] The painting has been variously dated in different sources, but in the 1969 catalog Little suggests the date of 1860.

One of Stubbs's earliest dated paintings is in our own collection, and suggests that Stubbs at least visited Boston in 1871. Stubbs's painting of the bark *Lizzie* is dated 1871. The *Lizzie* was built in Medford, Massachusetts, by J. O. Curtis in 1857; in 1870 her owners were J. Goddard & Co., but her 11 January 1871 Boston registry records a change of ownership to William H. Kinsman. Kinsman immediately had her bottom sheathed and other repair work done, and it was probably during this period that the proud owner commissioned Stubbs to paint her.

Stubbs first appeared in the Boston city directory in 1876. He had a studio at 1 Pemberton Square, an address he shared with Elbridge Wesley Webber (1839-1914), a landscape and marine painter from Gardiner, Maine. One of Boston's most fashionable neighborhoods in the 1840s and '50s, Pemberton Square had been deserted by its wealthy inhabitants during the "flight to the Back Bay." Here Stubbs was in the thick of the large artist neighborhood around Beacon Hill, but far removed from

Bark *Lizzie* of Boston, 496 tons, 130′ x 29.7′ x 10.3′, built at Medford, Massachusetts, 1857; shown off Minots Ledge Light. Oil, 19½ x 29¾ in., signed: Stubbs, lower left; 1871, lower right. (53.3962)



the waterfront. His home was at 211 Princeton Street, East Boston. In 1878 he boarded at 50 Kingston Street, and in 1879 through 1881 at 16 Harvard Street.

Stubbs married Letitia Hoben in 1868, with whom he had a daughter, Maud Ashton Stubbs, a year later. The two had separated by the time he moved to Boston, however, and Letitia died in 1880. On 14 March 1882, Stubbs married twenty-five-year-old Mary Ada Howe. The couple moved to 3 Mount Vernon Place in the suburb of Charlestown, and Stubbs rented studio space along the Boston waterfront at 168 Commercial Street.

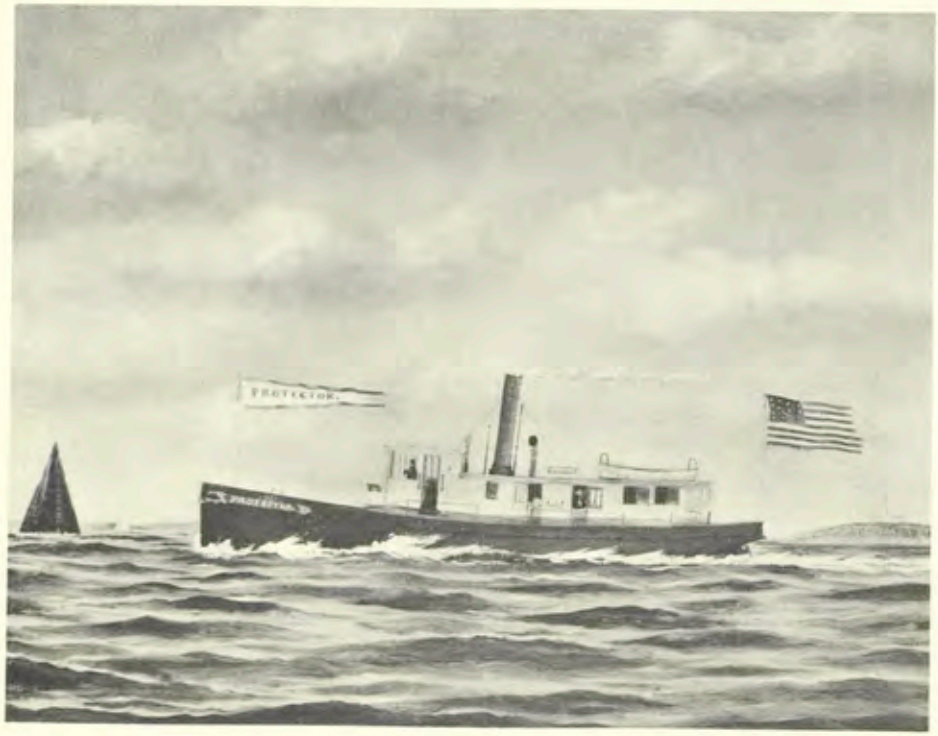
On 14 October 1885 the Stubbses had a daughter whom they named Mabel Pierce Stubbs. When Mrs. Stubbs died of rheumatic fever two years later, Stubbs sent the child to board with Mr. and Mrs. Kimball Means of South Orrington, Maine. Stubbs visited Mabel whenever he could, as his paintings at the Jed Prouty Inn at Bucksport testify; Mrs. Heaney points out that Stubbs probably paid for his lodging with paintings.[4] He is remembered as a rather stout man of average height who generally wore a broad-brimmed, light-colored felt hat during his walks around town.[5]

Perhaps Stubbs combined business with pleasure on these trips; Bath, for example, was right on his way, and vessels built and owned in Bath figure largely in his paintings.

The Stubbses had moved to 18 Cottage Street, Charlestown, just before Mary's death, and Stubbs remained there from 1887 through 1891, moving to 3 Bradstreet Court in 1892.

The only contemporary exhibition at which Stubbs is known to have shown his work was the International Maritime Exhibition, which took place at Mechanics Hall in Boston from 4 November 1889 to 4 January 1890. At a time when American shipping was declining, the exhibition was intended to convince the American public that, with financial encouragement from Congress, American commerce could once again be the finest in the world. The result was a truly impressive display of all types of

Boston police boat *Protector,* built 1875; shown off Nix's Mate, Boston Harbor. Oil, cut down to 17 x 23 in., signed: . . . TUBBS, lower left. (Courtesy of the Bostonian Society/Richard Cheek, Photographer)



maritime enterprise, from the steamers of Harlan & Hollingsworth to the nautical charts of S. Thaxter & Son. The art exhibition included works by such prestigious artists as Winslow Homer, Thomas Eakins, and Fitz Hugh Lane.

According to the catalog, "W. P. Stubbs" was represented by paintings of the *Fredonia,* government steamer *Charleston,* schooner *Blanche M. King* of New York, yacht *Helen,* and ship *Tecumseh.* Under "N. P. Stubbs" appeared portraits of the schooner *Governor Ames,* bark *Alice* of Portland, and the *Maude Sherwood.* Since other typographical errors appear in the catalog, the "N. P." is probably an error.[6]

In the years after his wife's death Stubbs sank deeper and deeper into depression, gradually losing his hold on reality. The death of his daughter Maud in 1890 must have been a severe blow; of two wives and two daughters, only one daughter was left, and she was far away in Maine. Friends told of his interest in "magnetism" and spiritualism, the belief that spirits of the dead can manifest themselves to the living. Stubbs's belief in spirits speaks eloquently of his grief for his dead family.[7]

By 13 November 1894 his condition was severe enough to warrant commitment by the probate court to Worcester State Hospital. The official diagnosis was "melancholia," a disease now known as manic-depressive psychosis. Sources vary as to exact dates, but apparently he was transferred to Medfield State Hospital in April of 1899, remaining there for the next ten years. Late in January of 1909 he became ill with nephritis, a kidney condition, and on 15 May he died. The attending physician cited melancholia as a contributing cause of death.[8] Services were conducted by the Rev. L. M. Pierce (probably not a relation) and on 20 May he was buried by the state. His body lies in an unmarked grave on a grassy hillside at Medfield's Vine Lake Cemetery.

Since Stubbs dated relatively few of his paintings, it is difficult to tell when he was most prolific. By studying building dates for the vessels he painted, however, approximate dates can be assigned to some of his work. Unless Stubbs copied it from another source, his painting of the *N. T. Hill* (in the Peabody Museum's collection) must have been done between 1876 and 1878, since the *Hill* was built at Bucksport in 1876 and



Ship *N. T. Hill* of Boston, 1,379 tons, 200′ x 38.7′ x 24′, built by W. H. Glenn at Bucksport, Maine, 1876. Oil, 23½ x 25½ in., attributed to William P. Stubbs. (Courtesy of the Peabody Museum of Salem)



Barkentine *George W. Sweeney* of Philadelphia, 646 tons, 150.6′ x 35.5′ x 16.8′, built by N. V. Lane at May's Landing, New Jersey, 1876; shown off Boston Light. Oil, 24 x 36 in., signed: Stubbs, 1879, lower left. (Courtesy of the Mariners Museum of Newport News, Virginia)

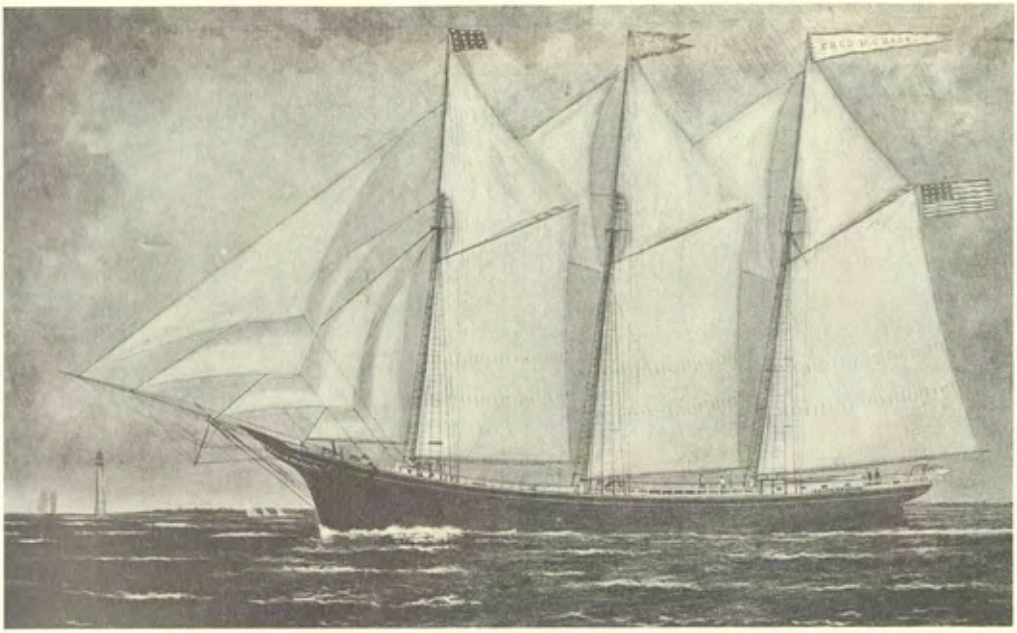
lost at sea in 1878. It is interesting to note that William's uncle Jabez Stubbs had connections with Nahum T. Hill, the vessel's namesake, both having shares in the schooner *Laura* of Bucksport in the early 1870s; perhaps family influence helped Stubbs get his start. The Mariners Museum's painting of the *Katie J. Barrett* was probably done in the late 1880s, since she was built at Bath in 1887 and abandoned in February of 1890. The paintings which appeared in the International Maritime Exhibition can also be dated with some degree of accuracy; for example, the schooner *Governor Ames* must have been painted between the winter of 1888 and the fall of 1889, having been launched in December 1888. An informal survey of building dates for Stubbs's vessels suggests that he was most active during the 1880s.

William H. Pendleton, a trustee at the Penobscot Marine Museum, has suggested that Stubbs's house flags and ship pennants were often created after his own particular design. Both his flags and pennants generally have red borders at top and bottom, with the vessel's name or initials in blue on a white field. Also, there is often a series of seven small triangles at the luff of each flag in alternating blue and red.[9] However, Mystic's paintings of the *Jennie R. Dubois* and the *William M. Critchett* by S. F. M. Badger both show a similar series of triangles on the name flag. Obviously more research is needed on this point.[10]

Stubbs's paintings turn up fairly regularly through dealers and auction catalogs; one estimate put the number of extant paintings at several hundred.[11] Sizeable collections can be found at the Peabody Museum of Salem, the Mariners Museum at Newport News, Virginia, the Penobscot Marine Museum at Searsport, Maine, and the Maine Maritime Museum at Bath, Maine. The Seaport's collection includes paintings of the bark *Lizzie*, bark *Alice* (not

Excursion steamer *John Romer*, 409 tons, 183.1′ x 26.6′ x 8′, built by B. C. Terry at Keyport, New Jersey, 1863; shown off Long Island, Boston Harbor. Though New York was her original homeport, she was enrolled at Hingham, Massachusetts, in the 1870s and Boston 1882-89. Oil, 24 x 36 in., signed: STUBBS, lower left. (Courtesy of the Peabody Museum of Salem)

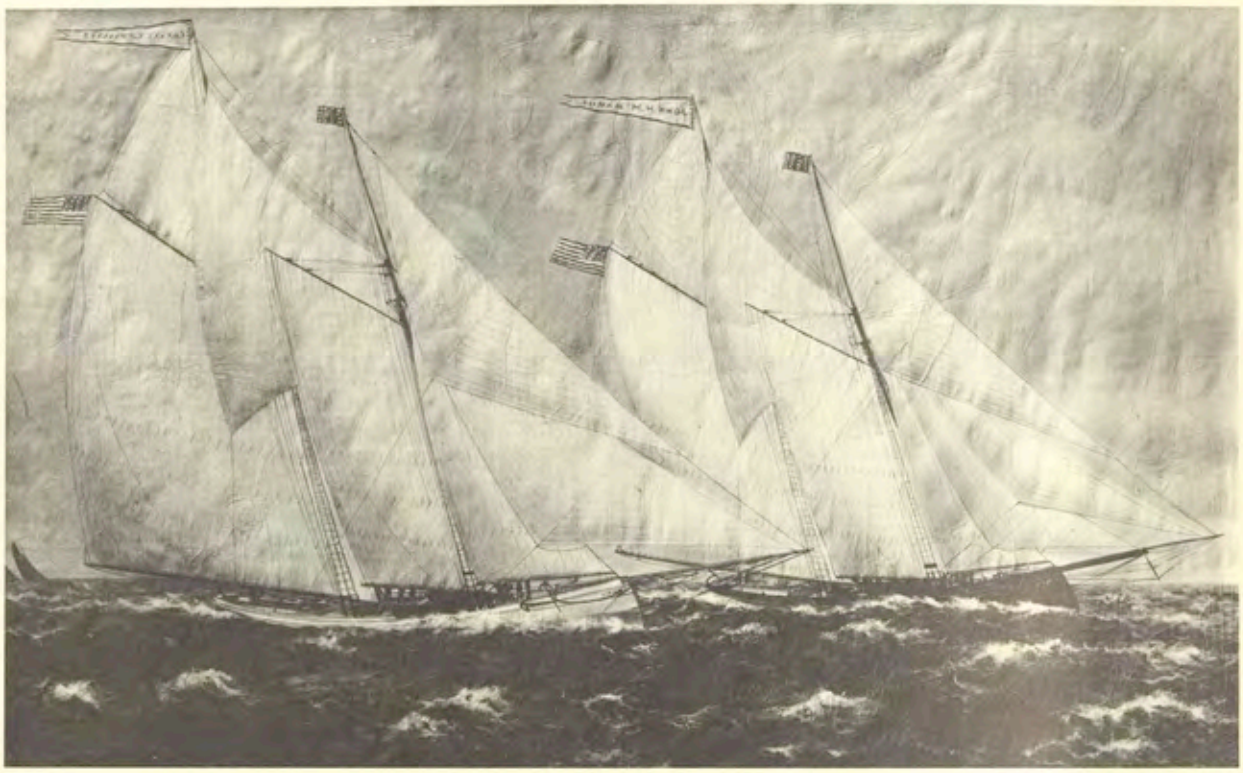




Schooner *Fred W. Chase* of Augusta, Maine, 625 tons, 153.8′ x 34.2′ x 13.5′, built and owned by J. M. Haynes, Wiscasset, Maine, 1882; shown off Minots Ledge Light. The *Chase* was wrecked in February 1887. Oil, 22 x 36 in., attributed to William P. Stubbs. (Courtesy of the Maine Maritime Museum)

Steamer *Massachusetts* of Nantucket, 308 tons, built at New York, 1842; shown towing a whaleship in a camel to cross the bar at Nantucket. Oil, 21 x 35 3/16 in., signed: Stubbs, lower left. The Peabody Museum of Salem has a similar painting by Clement Drew (1806-1889). The Nantucket camels operated between 1842 and 1849 so this was not painted from life; however, Stubbs is known to have produced at least one other historical painting, a Civil War naval engagement, now at the Mariners Museum. (53.78)





Boston fishing schooners *John H. McManus,* 112 tons, 88.3′ x 24.4′ x 10.9′, built by A. D. Story at Essex, Massachusetts, 1885, and *Carrie E. Phillips,* 116 tons, 93.5′ x 24.9′ x 11′, built by Story at Essex, 1887. Oil, 26 x 42 in., signed: W. P. Stubbs, lower left. (Smithsonian Institution Photo No. 44691-A)

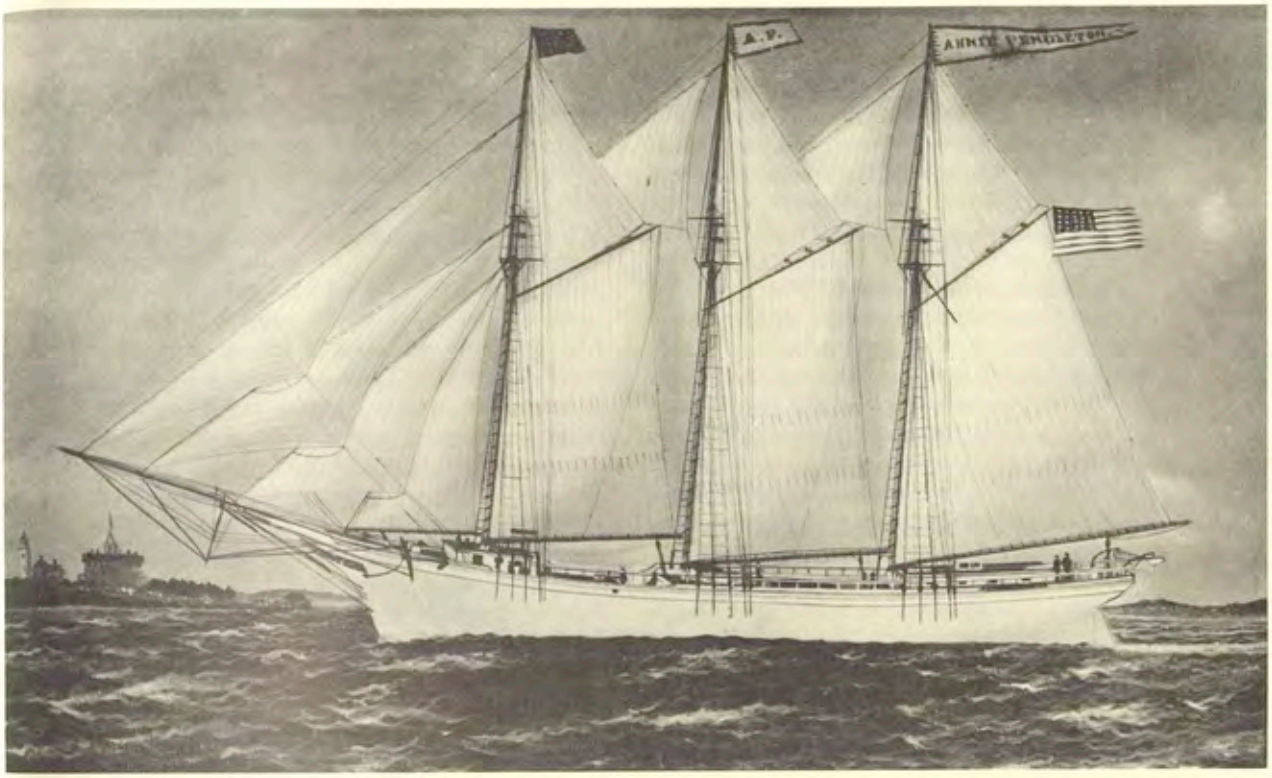
the same painting that appeared in the International Maritime Exhibition), bark *Rebecca Goddard,* and an unusual painting of the sidewheel steamer *Massachusetts* towing a whaleship inside a camel to cross the bar at Nantucket.

Stubbs may have aspired to greater things than ship portraiture. The advertising section of the 1876 Boston directory finds him listed under "Painters, Portrait and Landscape," not "Painters, Ship," and his first studio in Boston was in an artist neighborhood many blocks from the waterfront. It may be significant that his move to a Commercial Street studio came after his marriage in 1882; ship portraiture was not a lucrative profession, but in a busy harbor like Boston it probably provided steady work.

We have reason to be happy for Stubbs's choice. Without the artistic sophistication shown by such painters as Fitz Hugh Lane and Thomas Eakins, Stubbs's work nevertheless demonstrates a fine understanding both of his art and of the vessels he depicted. Working within the strictures of ship portraiture, Stubbs developed a style uniquely his own, the beauty of which lies in its simplicity and attention to detail.

. . .

[As may be apparent from this study,



Schooner *Annie [Anna] Pendleton* of Islesboro, Maine, 549 tons, 157′ x 34.7′ x 12.8′, built by J. N. Sawyer & Sons at Millbridge, Maine, 1890; shown off Fort Point, Stockton Springs, Maine, between Bucksport and Belfast. Stubbs misspelled the vessel's name. Oil, 22 x 36 in., signed: W. P. Stubbs, 8[?] / 10 [?] / 91, lower left. (Courtesy of the Penobscot Marine Museum, Searsport, Maine)

many details of Stubbs's life remain obscure. Readers who have further or more definitive information are invited to communicate it to *The Log.*]

NOTES

[1]Marjorie Stubbs Heaney, "William Pierce Stubbs, Painter of Ships," *Maine Life* (November 1979): 42-43.

[2]Letter from Marjorie Stubbs Heaney, 13 May 1981.

[3]Nina Fletcher Little, *Land and Seascape as Observed by the Folk Artist: An Exhibition from the Collection of Bertram K. and Nina Fletcher Little* (Williamsburg, Virginia: Colonial Williamsburg, Inc., 1969).

[4]Heaney, "William Pierce Stubbs, Painter of Ships," pp. 42-43.

[5]Susan Higginson Nash, "Stubbs' Painting Shows Vast Knowledge of Ships," *Boston Herald,* 15 September 1957, sec. 5.

[6]John W. Ryckman, comp. and ed., *Report of the International Maritime Exhibition, 1889-90* (Boston: J. Andrew & Son, 1890).

[7]The medical records on Stubbs are held by Harvard University, but are restricted and unavailable to researchers.

[8]Death certificate for William Pierce Stubbs, 15 May 1909, Massachusetts Department of Public Health, Registry of Vital Records and Statistics.

[9]William H. Pendleton, "William Pierce Stubbs and His House Flag," *Wilson Museum Bulletin* (Spring 1978): 1-2.

[10]In a recent article in the *Maine Antique Digest,* A. J. Peluso points out that the Badger family were Stubbs's neighbors at 18 Cottage Street in Charlestown. The close similarity between Stubbs's and Badger's work strongly suggests that Badger (only fourteen in 1887) learned his trade from Stubbs. A. J. Peluso, Jr. "Badger? Stubbs. Stubbs? Badger," *Maine Antique Digest* (July 1981): 16B-17B.

[11]Heaney, "William Pierce Stubbs, Painter of Ships," pp. 42-43.

BOOK REVIEWS

William P. Stephens. *Traditions and Memories of American Yachting.* Camden, Maine: International Marine Publishing Company, 1981. 378 pp., illustrations. $35.00.

W. P. Stephens was a nautical writer with great scope of interest and abilities. He was a boatbuilder, boat designer (the advanced design of his sloop *Ethelwinn* placed him in the forefront of designers of his time), sailor, and one of our great maritime writers as well. His long life and interests gave him firsthand knowledge of many of the boats, events, and people he wrote about. It is therefore extremely exciting that his *Traditions and Memories of American Yachting* has been republished.

For many years this book has been nearly impossible to obtain; consequently, many people are unaware of its contents. The book comprises articles on yachting history from its beginnings to the early part of this century. These articles were printed in *Motor Boating* magazine between 1939 and 1946, and collected in one volume in 1942, which was enlarged in 1945. A brief sample of the subjects rendered in these chapters will be enough to whet one's appetite for the book.

In "Sandbags to Windward" Stephens discusses the history of the sandbagger. As in all the chapters there are lines plans, photographs, and paintings (black and white) of the vessels. Boat construction, races, owners, and builders are all described, including D. O. Richmond of Mystic, Pat McGiehan, Jake Schmidt, and Neef Willis. You will find out for example that during a race "the main reason for the inclusion of pie in this menu [lunch] was once given by A. Cary Smith. The pieplates were not cardboard, nor even, in those pre-McKinley days, of poor American steel with a wash of tin, but of honest Welsh iron with two coats of hand-rubbed tin, a substantial and lasting material. Going home in the twilight after a drifting match, six or eight of these discs wielded silently but skillfully along the lee side might mean the winning of a race."

There you have it: Stephens's style; his knowledge of obscure but significant things; and a sampling of his acquaintances, in this case the great yacht designer, A. Cary Smith. It is information, it is entertainment.

Stephens includes the story of the great schooner yachts, the big sloops, James Gordon Bennett, A. Cary Smith, and the *Mohawk* disaster. In a most interesting series of chapters, called "From the Bench to the Drafting Board," Stephens tells the story of boat and ship design, including the use of harpin molds, whole molding, the half-model, and the evolution of theories of design. There are Sir Walter Raleigh, William Sutherland, Frederik Hendrik Chapman, the three Will Fifes, John Scott Russell, George L. Watson, Dixon Kemp, Edward Burgess, and many others. Stephens presents the history of yacht rigs, of catboats, and a very interesting and detailed account of the Herreshoffs and their boatbuilding at Bristol. The development of the small cruiser is covered in several chapters, including the Clapham sharpie, and boats by Albert Strange, Charles P. Kunhardt, and William Atkin. In fifteen chapters entitled "Cutters and Cutter Cranks," Stephens discusses the great controversy over the deep-keel hull, with vessels by George Steers, Watson, Fife, Burgess, and Kunhardt.

Traditions and Memories of American Yachting is encyclopedic. There are more than 240 small lines plans, and there are photographs on every page, It is somewhat diffuse; but it covers everything (even, for example, the history of the beginning of the bicycle).

Since the original printing plates are long gone, the reprint was produced from photographs of an original book. Thus the photographs and, in some cases, the lines plans suffer in quality. But that should deter no one from buying it. Most of this information can be found nowhere else, and a great deal of what can be found elsewhere came from these articles.

This reprint edition is noteworthy as it contains several chapters not included in either of the original editions. Other additions are some introductory material, a much-needed index, and a beautifully designed dust jacket by Melbourne Smith, incorporating a painting that once belonged to W. P. Stephens.

Barry Thomas
Boatbuilder, M. S. M.

Thomas C. Mendenhall. *A Short History of American Rowing*. Boston: Charles River Books, 1980. 138 pp., illustrations. Cloth $9.95, paper $6.95.

From time beyond ken, boats all over the world in almost infinite variety have been moved on the water with paddles and oars, yet the highly specialized competitive sport considered by Thomas C. Mendenhall in his *Short History of American Rowing* did not begin to take form until that first Harvard-Yale crew race on Lake Winnepesaukee in 1852.

What Professor Mendenhall has chronicled might perhaps more accurately be called a *Short History of American College Rowing*, for the crew rowing herein surveyed originated and developed essentially as an extracurricular activity in American colleges and secondary schools. Although this sport has since acquired an international dimension in Olympic competition, it retains its strict amateur status, and because of its very nature there is little likelihood it will ever become commercialized. Although intensively competitive, crew rowing is more than a game. As the author, a onetime college oarsman himself, puts it, "it continues unique among sports–when the boat is moving–a veritable religious experience–for its devotees."

Yet college rowing grew out of, or at least followed, a period when rowing was done by professional scullers who were richly rewarded when they won, and when sculling competitions were premier sporting events, and winners, the sporting heros of the day. This background is interestingly sketched in an early chapter, followed by a brief account of the amateur rowing clubs, of which there were many for a relatively short interval in the latter half of the nineteenth century. The chapter on equipment touches on such things as the sliding seat, the outrigger, and shells of paper, wood, and fiberglass, but only in a general and summary way.

More than half the book, seventy-one pages, is given over to listings and tabulations of rowing events, race results, participants, associations, and schools from the beginning down to the present day, spanning the entire gamut of racing from the secondary school level to international competition, and comprising what is probably the most comprehensive compilation of organized crew racing statistics to be found anywhere. Included also is an extensive and useful bibliography. An index is lacking.

It needs to be pointed out, and this is no reflection on the book whatsoever, that the reader will find nothing about a new and vigorous development of another, quite different, sort of rowing, a development that is barely ten years old, but which has already been taken up by thousands from coast to coast. This is nonspecialized rowing, largely carried on in a variety of traditional craft, frequently amateur built. For the greater part it is noncompetitive. Both recreational and highly social, it is in a measure a return to the amateur club rowing of the late nineteenth century, but with some marked differences.

There is a place, of course, for both kinds of rowing, and not infrequently the same individuals are finding fulfillment in both. Each in its own way contributes richness to American culture, and each draws strength and support from the other.

John Gardner
Associate Curator of Small Craft, M.S.M.

Roger C. Taylor. *Still More Good Boats*. Camden, Maine: International Marine Publishing Company, 1981. 282 pp., illustrations. $30.00.

"A good boat is handsome, able, and seakindly. All boats that don't have those characteristics are lousy boats." Taylor tested this definition and his prejudices against IOR (International Offshore Rule) influenced cruisers by chartering one and cruising in her. The experience supported his definition beautifully. Having dealt with a lousy boat he returns with gusto to good ones, and his choice of boats and his exposition of them are worth paying for.

The thirty-five boats Taylor has chosen are arranged first by rig and then by size. The boats speak to each other across the pages, inviting us to compare, affirm, disagree, see possibilities we hadn't seen before, covet, and transcend the boats themselves.

In his schooner section, for instance, he ranges from Murray Peterson's 28-foot *Susan* to Walter Maginnis's *Westward* at 100 feet. Between, he includes such pleasures as Crowninshield's low and racy 36-foot single-hander balanced against a solid 35-foot William Hand fisherman; Phil Rhodes's almost too pretty clipper-bowed 36-footer; an absolute beauty by Starling Burgess; Mystic's own incomparable *Brilliant*,

juxtaposed to *Barlovento*, still racing in California; and the two *Askoy*s, one a fine, romantic topsail schooner that the owner replaced with a larger, simpler ketch when he was older and knew better.

But it is Taylor's gathering of small sloops, from the Herreshoff fifteen through *Boadicea* of 1808, which have had me leafing back and forth like a terrier at a rabbit warren. Here are Bolger's *Dovekie* at six hundred pounds, drawing four inches, with leeboards, standing wells, parting boards, sprit leg-of-mutton sail, and oars, all out of the old traditions, but with the latest in engineering, materials, and shapes; *Petrel*, Herreshoff's Fish in fiberglass; and a delightful little whaleback sloop, related to *Dormouse* and the one in Atkin's *Of Yachts and Men*. Over the years I have had a taste of each of these except for *Boadicea*. They *are* all good boats, and all are currently in use except for the Atkin, where a *Marlin* (Herreshoff Fish with a longer cabin) probably does a better job. There is an old Atkin hull still in Branford, Connecticut, which could sail again. (See what happens? You get involved in the book and you get carried away.)

Taylor then gives us a short course in Friendship sloops, seven by my count, which gets rid of any notion that he only deals with the thirty-five boats in his table of contents. These lead nicely to a fine little pilot sloop by George Stadel, and ultimately to the 173-year-old trawler, *Boadicea*. Perhaps *Boadicea* is the best boat in the book, since she continues to trawl, and her owners have stayed with her an average of 34½ years each.

Yet Taylor gives us more than boats. He gives us the fruit of the salt ponds, tidal rivers, and tight, boulder-strewn coves of his early youth, and his experience with more varied waters and vessels since. Each boat becomes more than the thing itself: how is it to go aboard, to move around in, to handle sail, to stay dry? How does she lie at anchor or lie to? How could things be bettered? He is full of suggestions, such as vangs, topping lifts, lazy jacks, towels, buckets, pintle design, standing rigging, dinghies, visibility seating, cabin plans, and ideas on ease of repair and replacement, many of which could be good on other boats, all informed by a decent and humane seamanship.

Taylor is not afraid of the new. His fight is to see that both old knowledge (some of it rapidly being lost) and the new shall be used fully in the creation, maintenance, and satisfying use of still more good boats.

Bulkeley Smith, Jr.
Professor of Sociology,
Mount Holyoke College

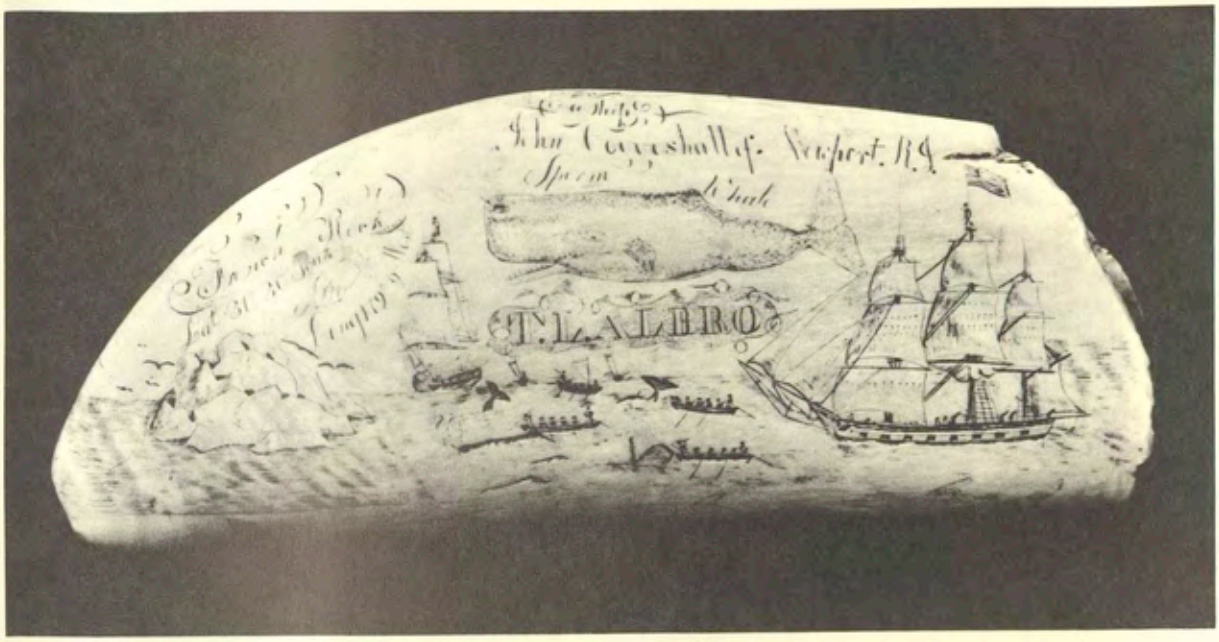
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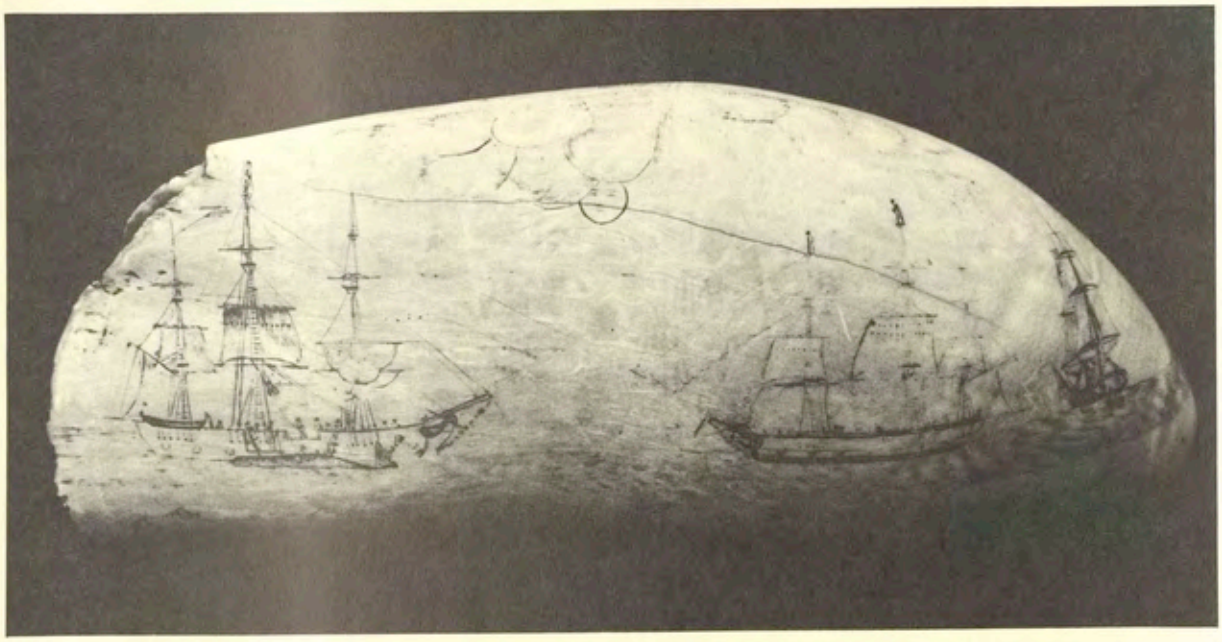
In the Summer issue of *The Log, On the Hawser, A Tugboat Album*, by Steve Lang and Peter Spectre, should have been listed as an imprint of Down East Books, P.O. Box 679, Camden, Maine.

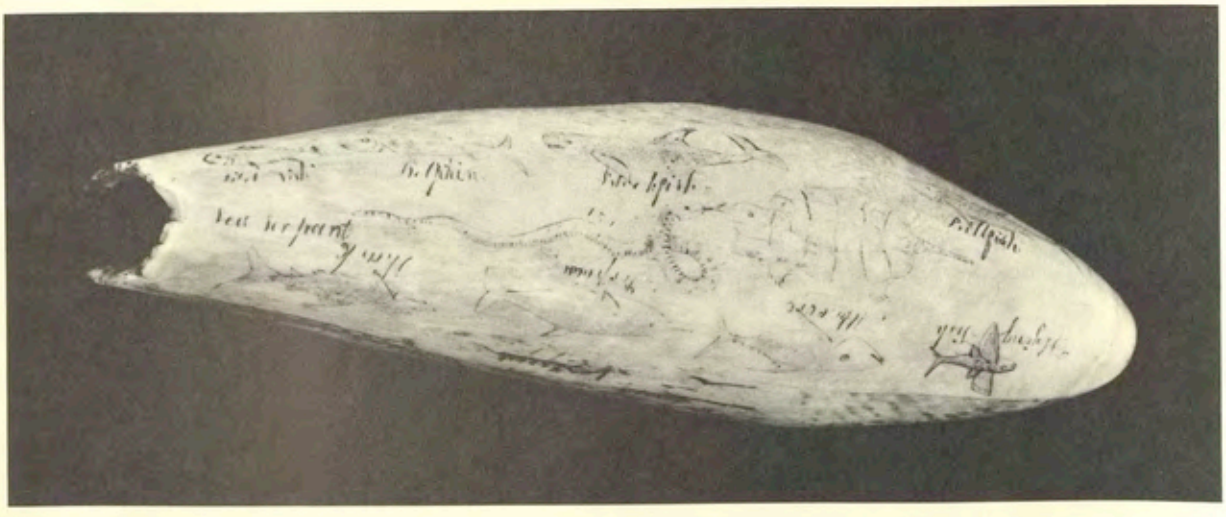
ACQUISITION

A noteworthy piece of scrimshaw has recently been acquired by Mystic Seaport. Purchased by the Museum in Boise, Idaho, it is a superb sperm whale tooth engraved by T. L. Albro, depicting the Newport whaleship *John Coggeshall* in the Pacific Ocean, north of New Zealand. The *Coggeshall* made four Pacific whaling voyages between her construction in 1831 and her sale to New Bedford owners in 1847.

Most scrimshaw is anonymous, but on this piece the scrimshander, thought to be Thomas L. Albro (b. 1806) of Portsmouth, Rhode Island, boldly engraved his name dead center on the tooth, directly over a particularly busy whaling scene. The reverse side shows three whaleships (or possibly three views of the *Coggeshall*) engaged in sailing and whaling. Albro engraved the bottom edge of the tooth with various denizens of the deep, including pilot fish, albacore, a shark, and a sea serpent. Dim: length 8⅜". [81.40]


T. L. ALBRO





HISTORIC SHIPS AFLOAT

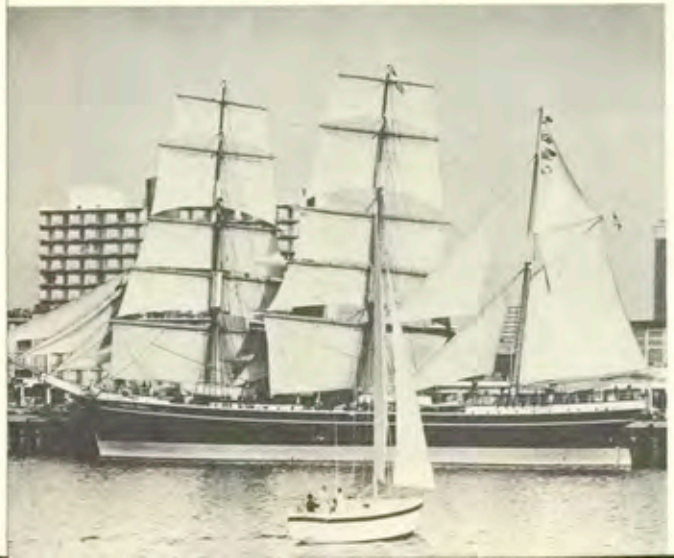
The Star of India

To apprise Mystic Seaport's members of other maritime museums and historic vessels that they might wish to visit during their travels, *The Log* will begin offering brief sketches of vessels open to the public which we think would be of interest. Vessels featured will be selected from the Historic Ship Register prepared by the International Congress of Maritime Museums. The International Congress of Maritime Museums, an organization comprising individuals and ninety-nine museums around the world, began to catalog surviving historic vessels in 1978. The initial register, published in 1981, contains entries for 205 vessels in nineteen countries.

The *Star of India,* the oldest sailing merchant cargo ship afloat, can be seen at the Maritime Museum Association of San Diego, California. The *Star of India* was launched as the *Euterpe* (Greek goddess of music), 14 November 1863, at Ramsey on the Isle of Man in the Irish Sea. The iron-hulled, ship-rigged *Euterpe* entered trade between Liverpool and India in 1864, carrying cargo and a few passengers. Dismasted in a hurricane during her second voyage, she did not get home to Liverpool for nearly two years.

In 1871 she was purchased by Shaw, Saville & Albion and began sailing from Great Britain to Australia and New Zealand. Over twenty times she circled the globe, carrying cargo and emigrants round the Cape of Good Hope to Australia or New Zealand, then crossing the Pacific and rounding Cape Horn with raw materials for British industry.

(Courtesy of the San Diego Convention and Visitors Bureau)



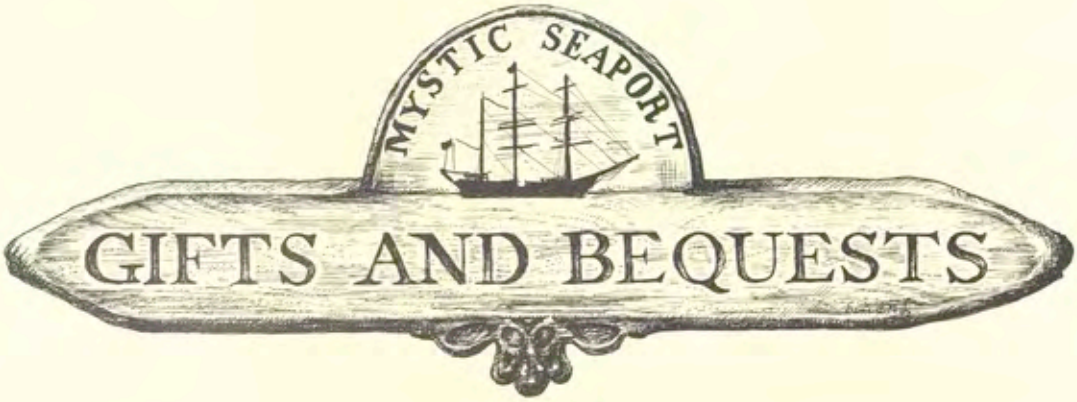
Acquired by the Pacific Colonial Ship Company of San Francisco and placed under Hawaiian registry in 1898, she almost immediately became an American ship when Hawaii was annexed by the United States (normally, foreign-built ships were excluded from American registry). Until 1902 the *Euterpe* traveled the Pacific, carrying lumber from Puget Sound to Australia, coal from there to Hawaii, and sugar from Hawaii to the West Coast.

Sold to the Alaska Packers Association of San Francisco, she began a twenty-two-year career in the Alaska salmon fishery, carrying fishermen and canning supplies to Alaska each spring and returning to San Francisco in the fall with a cargo of canned salmon. First, however, she was cut down to bark rig for ease in handling, and in 1906 her name was changed to *Star of India.* The Alaska Packers named many of their fleet with the prefix *Star* after they acquired four *Star* vessels that had served in the line known as "Corry's Irish Stars."

Laid up in 1923, the *Star of India* was slated for demolition. But James Wood Coffroth purchased her and in 1926 presented her to the Zoological Society of San Diego, to be used as a floating aquarium. As the plan proved infeasible, the *Star of India* lay neglected on the waterfront for over ten years.

Then, shortly after its founding in 1948, the Maritime Museum Association of San Diego found itself the owner of the decrepit iron hulk. While interest lagged in the 1950s, a strong volunteer effort in the 1960s resurrected the old bark and opened her for exhibit. The museum's success at saving her was evidenced most clearly on 4 July 1976, when the 113-year-old *Star of India* sailed out of San Diego Bay and back, under her own canvas.

The Maritime Museum Association of San Diego, located at 1306 N. Harbor Drive, is normally open 9:00 A.M. to 8:00 P.M. Besides the *Star of India,* they also maintain exhibits aboard the 1898 San Francisco Bay ferry *Berkeley* and the 1904 Scottish steam yacht *Medea.* The museum is totally funded through admissions and membership fees.



GIFTS AND BEQUESTS

The development of the museum–the buildings, ships and wharves, the exhibits, books and manuscripts–give eloquent testimony to the generosity of members and other friends of Mystic Seaport Museum. There are continuing opportunities for gifts and bequests which will help assure its future strength and development.

Members of the Seaport who have not already done so are urged to perpetuate their interest in the work of the museum through a bequest. Some members will want to make a specific bequest while others may want to designate Mystic Seaport Museum as a residuary or contingent beneficiary of all or a portion of their estate.

Mystic Seaport Museum is a nonprofit institution publicly supported by gifts and grants. Contributions are deductible within legal limits for Federal income tax purposes. Inquiries regarding gifts and bequests are encouraged and may be directed to the Director of Resource Development.

SUGGESTED FORMS FOR BEQUESTS

General

I give and bequeath to Mystic Seaport Museum, Inc., a corporation existing under and by virtue of a charter granted by the State of Connecticut, and located in Mystic (Town of Stonington) in said State, $ . . . . . ., to be used (or the net income to be used) at the discretion of the Trustees of said Corporation.

Residuary

All the rest, residue, and remainder of my real and personal estate I devise and bequeath to Mystic Seaport Museum, Inc., a corporation existing under and by virtue of a charter granted by the State of Connecticut, and located in Mystic (Town of Stonington) in said State, said estate to be used (or the net income to be used) at the discretion of the Trustees of said Corporation.



THE LOG OF MYSTIC SEAPORT

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