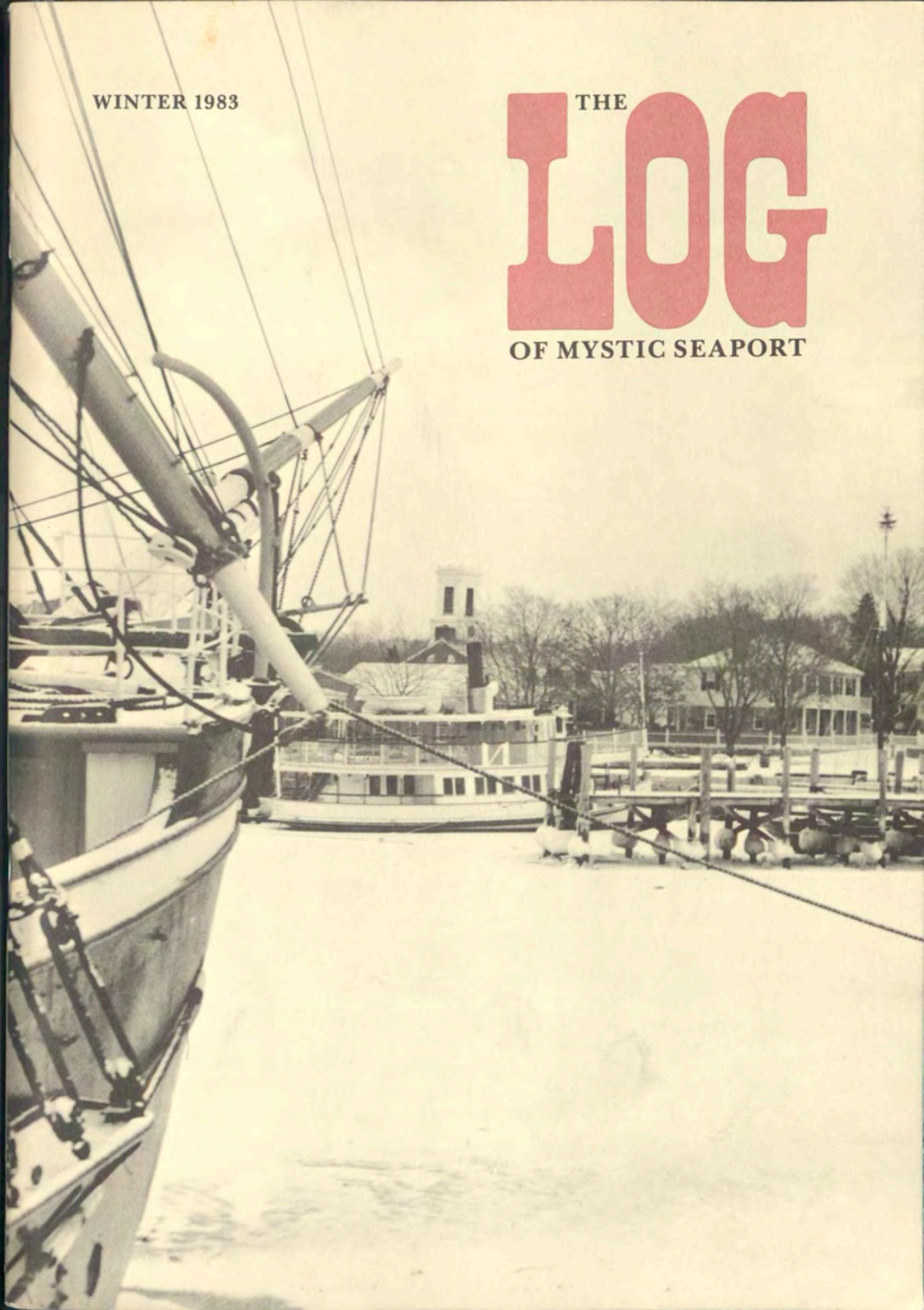
WINTER 1983

THE LOG OF MYSTIC SEAPORT



Officers and Trustees of Mystic Seaport Museum, Inc.

Alfred Ogden *Chairman of the Board*
Clifford D. Mallory, Jr. *President*
Harris B. Parsons *Vice President*
William C. Ridgway III *Vice President*
Rudolph J. Schaefer III *Vice President*
Robert G. Stone, Jr. *Vice President*
William Blunt White *Vice President*
Thomas R. Wilcox *Vice President*
Richard W. Woolworth *Treasurer*

TRUSTEES EMERITI
John P. Blair
E. Jared Bliss, Jr.
Briggs S. Cunningham
John W. Draper
Waldo Howland
Irving M. Johnson
Donald B. Kipp
Robert P. Koenig
Richard C. McCurdy
Leonard P. Moore
Alfred Ogden
William C. Ridgway, Jr.
Joseph S. Santin
Rudolph J. Schaefer
Olin J. Stephens II
John R. Wheeler

BOARD OF TRUSTEES
Thomas R. Adams
Oakes Ames
William L. Ames
Maynard E. Bray
Powell Cabot
James E. Chapman
David L. Coffin
William H. Combs
Endicott P. Davison
John R. Deupree
F. George duPont
Katharine L. du Pont
A. Searle Field II
Lyttleton B. P. Gould, Jr.
Daniel Gregory
Charles J. Irwin
David W. P. Jewitt
Waldo C. M. Johnston
Timothea Schneider Larr
Stanley Livingston, Jr.
A. Lee Loomis, Jr.
James M. Lyon
Clifford D. Mallory, Jr.
Margaret P. Mallory
Danforth Miller, Jr.
William L. Musser, Jr.
Robert L. Newell
Alfred T. Ogden II
Harris B. Parsons
Hugh M. Pierce
Gifford Pinchot
William C. Ridgway III
Francis Day Rogers
Peter D. Sanger
Rudolph J. Schaefer III
Henry A. Scheel
Gaddis Smith
Frank V. Snyder
Robert G. Stone, Jr.
Oscar S. Straus II
Michael B. Stubbs
Rudolf L. Talbot
Edwin Thorne
Richard R. Vietor
Thomas J. Watson, Jr.
William Blunt White
Thomas R. Wilcox
Jacques D. Wimpfheimer
Richard W. Woolworth

Staff Officers

J. Revell Carr *Director*
Franklin Kneedler *Deputy Director*
Oliver Denison III
Secretary and Assistant Treasurer

The Log of Mystic Seaport

Editorial Board: J. Revell Carr, Dorothy E. R. Brewington, Lydia M. Frank, Benjamin A. G. Fuller, John Gardner, Benjamin W. Labaree
Editor: Gerald E. Morris *Associate Editor:* Andrew W. German
Picture Editors: Stuart L. Parnes, Andrew W. German
Design and Production: Klaus Gemming
Publications Staff: Andrew W. German, Nancy E. Zercher
Photography Staff: Kenneth E. Mahler, Mary Anne Stets, Claire White-Peterson

The Log of Mystic Seaport (ISSN 0024-5828) is published quarterly by Mystic Seaport Museum, Mystic, Connecticut 06355. Subscriptions are by membership only. Contributions of previously unpublished articles and pictures are welcome. Editorial guidelines for prospective authors are available from the Publications Department.

© 1983 Mystic Seaport Museum, Inc.

The Log of Mystic Seaport is abstracted in *America: History and Life* and *Historical Abstracts.* It is also available in microform from University Microfilms International, Department F. A., Ann Arbor, Michigan 48106.

COVER: *Midwinter along the Seaport waterfront, 1982. (Photo by Mary Anne Stets)*

Volume 34, Number 4 / Winter 1983

THE LOG
OF MYSTIC SEAPORT

CONTENTS

Sightings *110*

Sailor-Made
STUART PARNES *111*

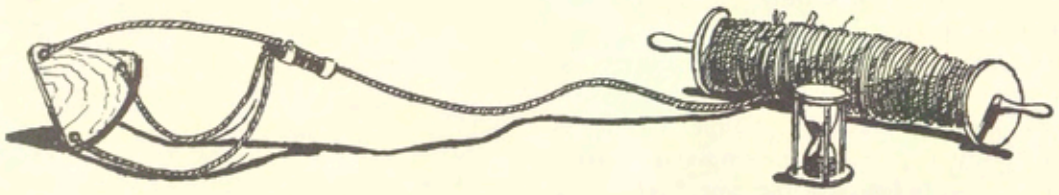
In the Wake of the Clippers
CHARLES R. SCHULTZ *119*

Book Reviews *130*

Acquisition *135*

Historic Ships Afloat:
The *W. P. Snyder, Jr.* *137*

Index, Volume 27-34 *138*



SIGHTINGS



The romance of the sea is exemplified by the two primary elements of this issue of *The Log*. Clipper ships and the arts of the sailor are among the most popular aspects of American maritime history. A careful examination of both of these subjects reveals that the popular romantic view is not accurate, and this raises the question of the role and responsibility of the maritime museum. If the amount of attention that is paid to clipper ships were the gauge of historical significance the conclusion would be that these were the most important vessels of the nineteenth century. It is true that the clipper ship was a notable aspect of the evolution of ship design, and the competition to make fast passages attracted much attention. In reality, however, the clipper ship was a short-lived phenomenon which came and went during a single decade in the mid-nineteenth century. Today the clipper ship remains paramount in people's minds because of its romantic association, while other crucial vessel types, such as transatlantic packets and coastal steamers and schooners, remain somewhat obscured.

Within the field of the arts of the sailor much the same circumstance exists. The objects produced by sailors conjure up more romantic visions of exotic lands and adventures on the high seas. They are eloquent statements of untutored natural artistic ability. In addition, they bear testament to the creativity and ingenuity of the sailor artists, because of the design adaptations and materials used. Once again, however, a distorted popular view emerges of life at sea, when the reality of that way of life included vast amounts of time that were filled with tedious, routine shipboard activities. It was, in fact, this idle time, both at sea and ashore, that fostered the creation of much of this art. With these hours to fill sailors used materials at hand and their talents to make these artistic contributions.

What, then, should the maritime museum do when confronted by these popular but erroneous images? Should we accept these myths and prolong them through our activities? Obviously, we cannot if we are to meet our obligations as educational institutions which receive tax exemptions in recognition of our educational role. From the earliest days of Mystic Seaport, when founder Carl Cutler sought to clarify the nineteenth-century maritime story through his classic work on clipper ships, *Greyhounds of the Sea,* until today, when in this *Log* Stuart Parnes and Charles Schultz enlighten us on life at sea, the Museum has been working to preserve our maritime history and create an understanding of it. The need to convey that story as accurately as possible has been recognized even more fully in the last decade, and the Seaport staff has worked to meet this obligation.

This does not mean that our Museum needs to be dull. It means that the information we give on our ships, on our buildings, on life in times past should be as accurate as possible. We should make our presentation of this material as interesting as it can be. We should continue with our efforts to develop programs, activities, publications, and exhibits which interpret correctly our maritime history.

J. Revell Carr

Sailor-Made

STUART PARNES

The current exhibition in the R. J. Schaefer Building (through 25 April 1983) presents a dazzling variety of almost 300 objects from the Museum's collections. It also marks an unusual departure from the more traditional gallery shows we have prepared over the years.

In the first place, what we are exhibiting is unusual. These are not well-known works of art by famous artists of the past. You will find no Buttersworths, Bradfords, or even Baileys here this time. Though many of the great masters of marine art, from the Van de Veldes on down, did serve as sailors, they all eventually left the sea for the comfort and security of the studio. With "Sailor-Made" we are bringing to light the overlooked genius of another whole class of marine artists: the whalers, merchant and naval seamen whose artistic talents, though modest, were an integral part of their working lives at sea.

In the most cramped and unforgiving quarters, with only the simplest tools, these sailors fashioned whatever materials they could gather into decorative and useful objects. From the teeth and bones of whales or walruses came marvelous scrimshaw. From scraps of rope and canvas came ditty bags, hammocks, and beckets for their sea chests. From bits of wood, putty, and paint came ship models in boxes and bottles. A few men could write, and some of these kept journals; but for the rest, the arts and crafts they created are all we have to mark their lives.

But it is more than content that sets "Sailor-Made" apart from our past gallery exhibitions. We have also experimented with a very different display technique. The interior space of the gallery has been divided into two distinct zones to dramatize a phenomenon that museums confront daily but the public is seldom shown.

Today, when we select historical material for a new exhibition we choose among artifacts that have somehow managed to survive the passage of time. These are the lucky bits of history. Our usual method is to arrange the items along freshly painted walls or in secure glass cases. We provide explanatory text which attempts to identify them or point out their salient features, and we encourage our visitors to compare these objects to others made long before or since. This is how museums work, and this is how we have prepared the first half of "Sailor-Made." While this method of presentation may be a legitimate means of learning about the past and interpreting it, there is a serious side effect. What we are really doing is giving these objects a second life, which is usually very different from their first. We are making them a part of our own time, and seeing them from our own changed perspective. They are now, literally, museum pieces.

Yet less than a century ago, these sailor-made items were valued according to the function or role they played in *their* environment and culture. No matter when they were made or by whom, these objects all had some *raison d'être* that gave them unique meaning in their time. At sea and ashore, these were important pieces of the sailors' lives. They were a natural outgrowth of the skills required by all seamen, and a well-known cure for the tedium of long sea voy-

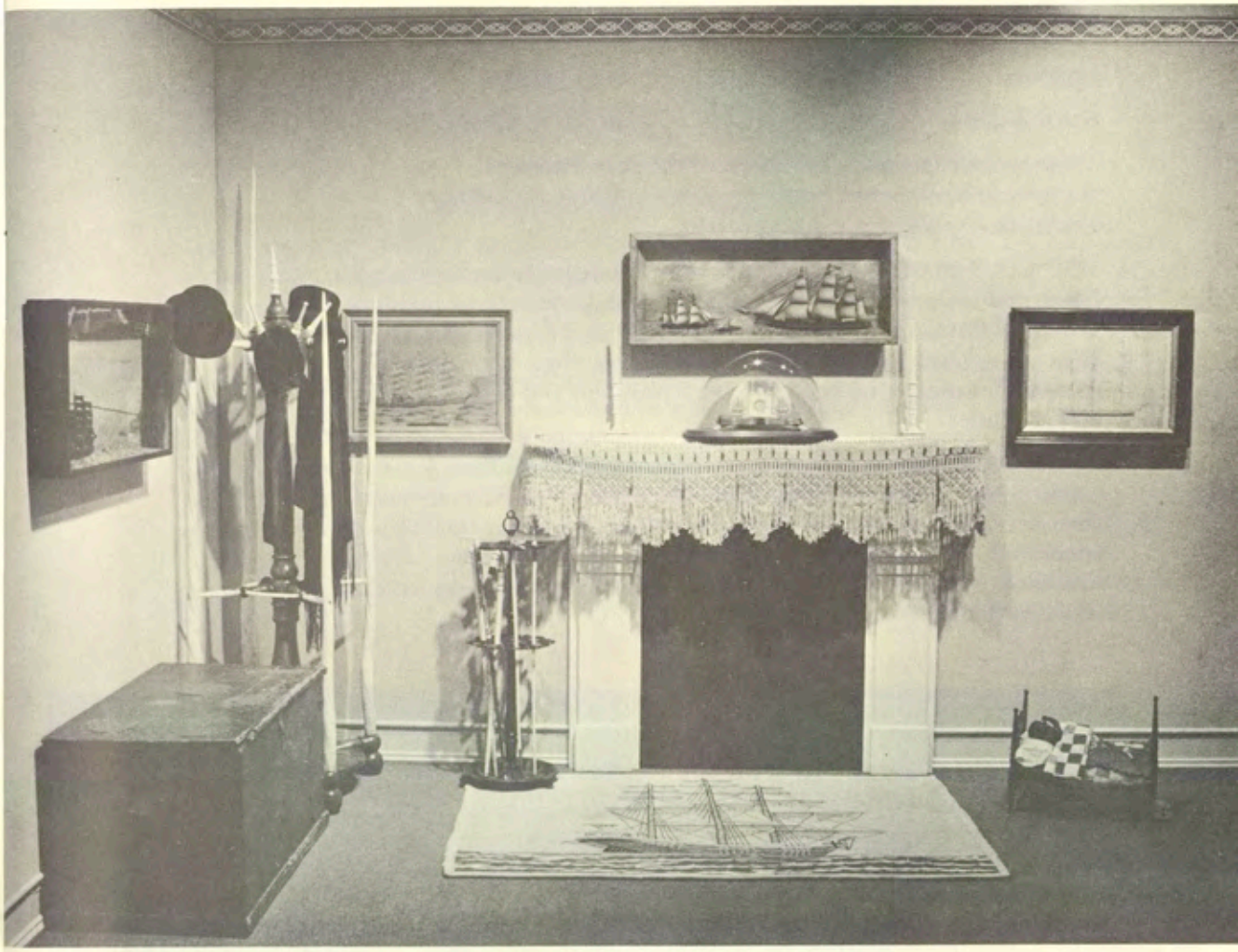
Stuart Parnes graduated from Middlebury College in 1970 with a B.A. in Art History. He was a Thomas J. Watson Foundation Fellow in 1970-71, and joined the Seaport staff in 1974. He is currently Associate Curator for Exhibits.

ages away from home. They were useful objects, whether designed to splice a line, crimp a pie crust, or lift the spirits of a loved one left behind. They were often records of shipboard experiences, and even clever likenesses of the ships themselves.

To help recall these original lives of the objects, the second half of the gallery has been transformed into period settings: three domestic areas and a recreated fo'c'sle. Against these backdrops we again present examples of sailor-made materials, but this time to suggest how they might have originally been seen or used. In the fo'c'sle, for example, the sailors' gear and crafts are stored in their sea chests, as they would have been, and the sailors' traditional songs can be heard.

The total effect of the split gallery has been striking. It has clearly heightened the public's interest in these remarkable sailor-made artifacts, and we hope that it has also helped to make our visitors more aware of how museums like Mystic Seaport present and recreate the past.





At Home

The men who went to sea left their women behind. Mothers, wives and sweethearts were left to raise their families, run their houses and manage as best they could. As tokens of love, symbols of devotion, or just souvenirs, many a returning sailor brought back gifts for his family and friends. The most valued of these he made himself by hand, of course. Left to adorn sewing rooms, kitchens and parlors were the personal mementos of the mariners who were again far away at sea.

In the Fo'c'sle

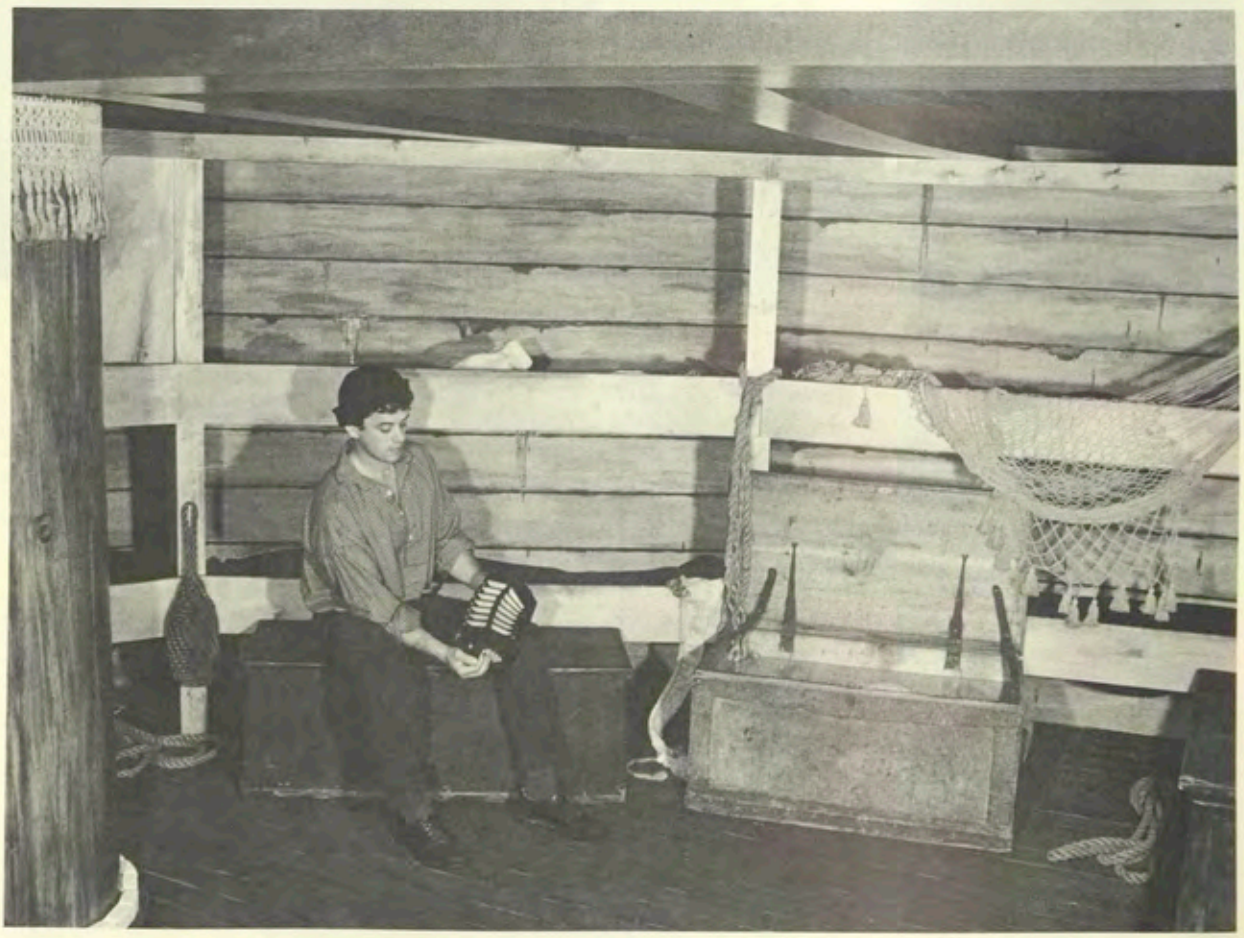
Iron men in wooden ships.

Fearless sailors high aloft, shouting curses into the teeth of a gale.

These are our images of the sailors of the past. Romantic, dramatic images shaped largely by modern literature and film. The truth is somewhat less spectacular.

The "Jack Tar" of a century ago was most likely just a boy. Leaving his family and friends behind, he set off to search for adventure and fortune. What he found at sea was a life that was hard and without glamor. For 12 hours or more a day, his life belonged to the ship. Week after week, month after month, he stood his watch routinely and carried out his tedious duties.

It was only between watches that his time was his own. Then he would go below to his cramped home in the fo'c'sle of the ship. Here, most sailors slept or talked away the hours. Some could perhaps play the fiddle or concertina, while others danced or sang along. Very few could read, or had books to help them pass the time. But on every ship there were sailors who could make things.

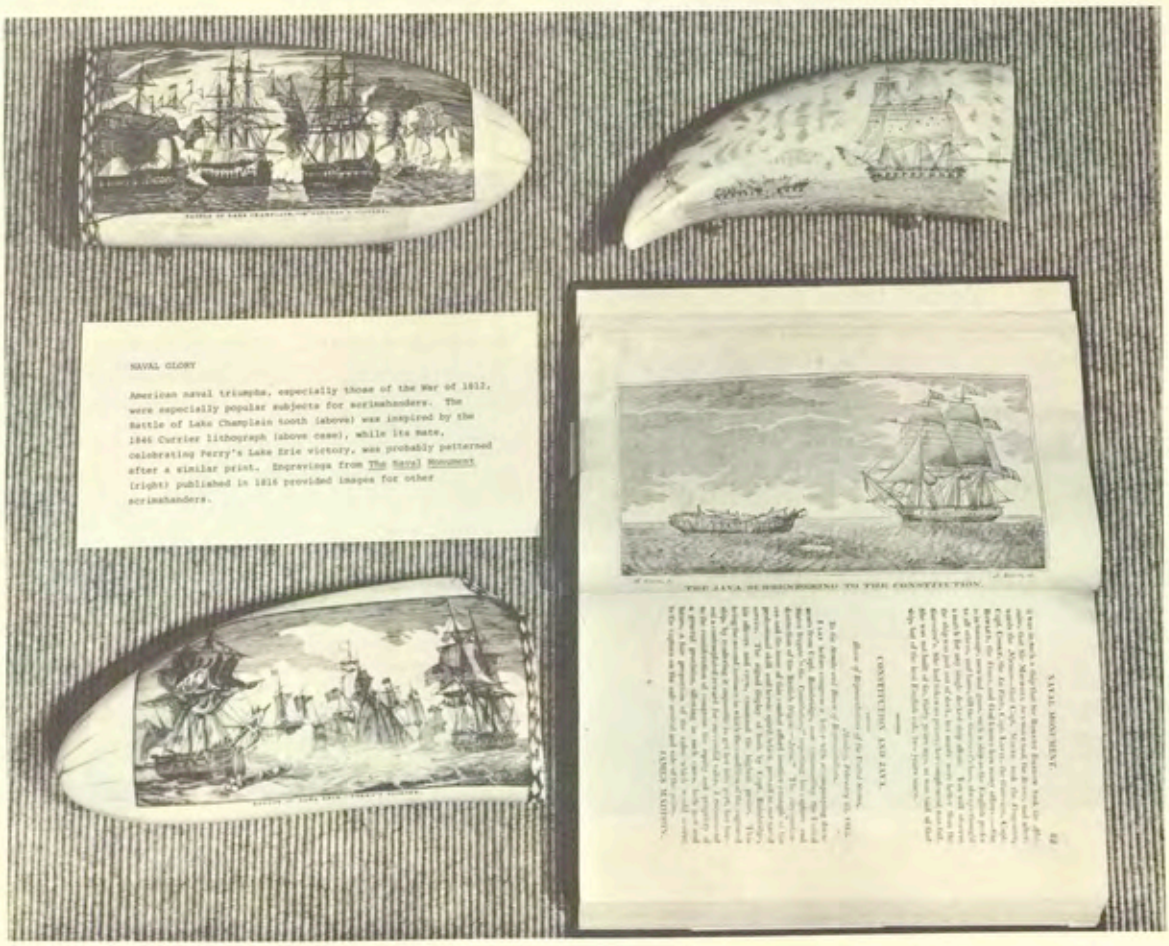


Scrimshaw

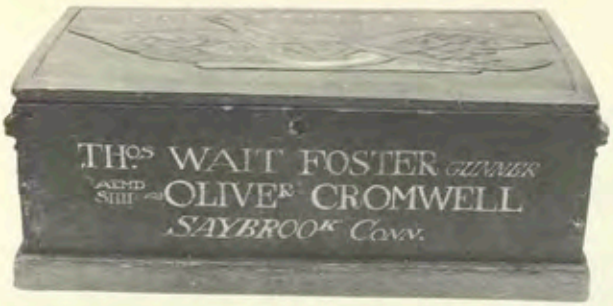
The most unique of all the sailor's arts is scrimshaw. Of uncertain origin, the word has come to refer to an extremely broad range of carving, engraving, and inlay done on or with whalebone, whale ivory, or baleen.

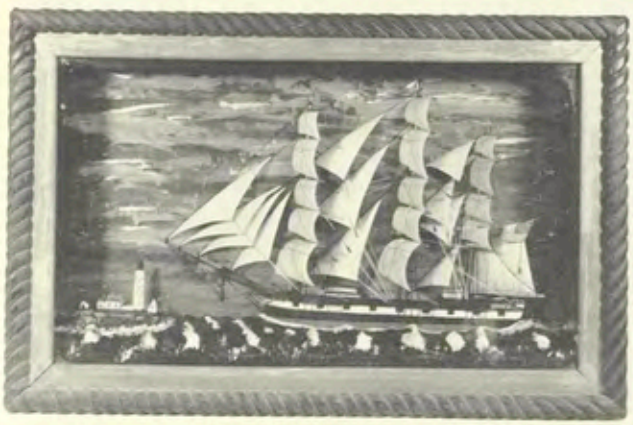
Though not practiced exclusively by whalemen, scrimshaw is most closely associated with the vast American whaling industry from the late eighteenth to the early twentieth century. On voyages that lasted three, four, or even five years, the abundant supply of raw material made scrimshanding a natural way to fill the idle hours.

Scrimshaw items can be divided into two broad categories. Some are purely decorative pieces, like whale teeth or walrus tusks, and were intended merely to be viewed and appreciated. Most scrimshaw, however, was designed to serve a practical purpose as well. Swifts, tools, canes, pie crimpers – all were made to be used either at home or at sea. The range of decorative motifs and the variety of items produced by scrimshanders is truly astounding.









Sea Chests

The sea chest was a sailor's closet, dresser, chair, and table combined. It was one of his few personal belongings, and was often decorated with painting or carving.

Sea chests developed from the common domestic storage chest, but were especially adapted to their marine environment. Heavily dovetailed corners were the rule, and some had sloping sides or fronts to make them more stable and more comfortable as seats. The mere fact that so many chests have survived decades of rough use at sea attests to the ruggedness of their construction.

Strong handles were especially necessary to lift the chests up and down narrow ladders and gangways. Ornate ropework handles, called beckets, were often made by the sailors themselves to replace the usual iron grips.

Shadowbox Models

Building shadowbox models was a favorite pastime of sailors at sea and ashore. They are a hybrid type – a cross between the severely functional half-hull models made by shipbuilders and the elaborately detailed full-rigged models made by professional model builders. These shadowbox models, very popular during the late nineteenth century, show either a half or full model of a vessel in a decorative setting. Usually framed and behind glass, these vessels were well protected from the rough treatment they might have been expected to suffer.

Actually, shadowbox models more closely resemble painted ship portraits than any other sort of ship model. But these vessels, resting on a sculptured sea, carved sails bellying, give a feeling of energy and movement seldom found on the surface of canvas.

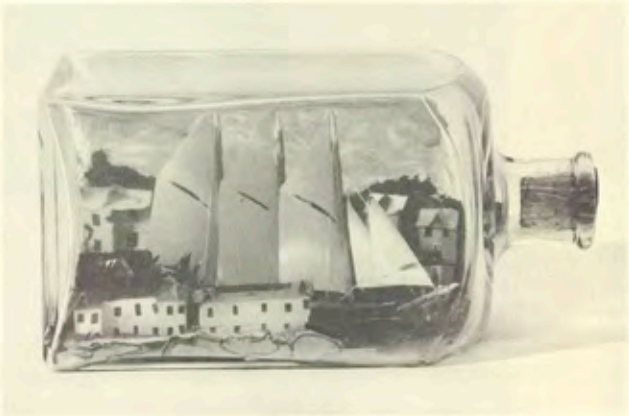
Models in Bottles

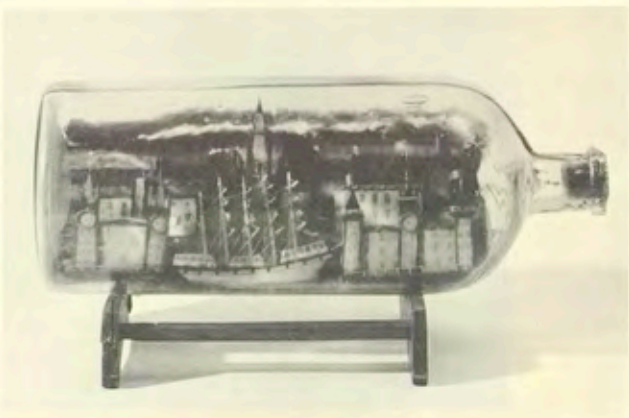
Models in bottles are perhaps the most evocative of all the sailor's arts. It is easy to imagine a hearty seaman passing long hours in the fo'c'sle between watches or ashore between voyages assembling miniature ships from bits and pieces of things collected at sea.

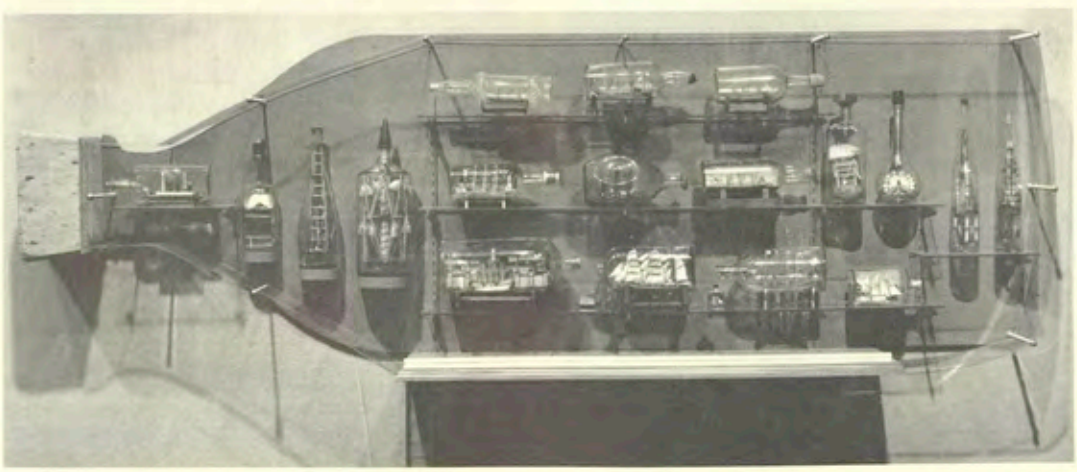
Constructing puzzles inside bottles is an old art, especially among seamen, but putting ships inside only became popular after the mid-nineteenth century. It seems that the narrower hulls of the new "clipper ships" not only sailed around Cape Horn with great speed, but also fit nicely through the necks of bottles.

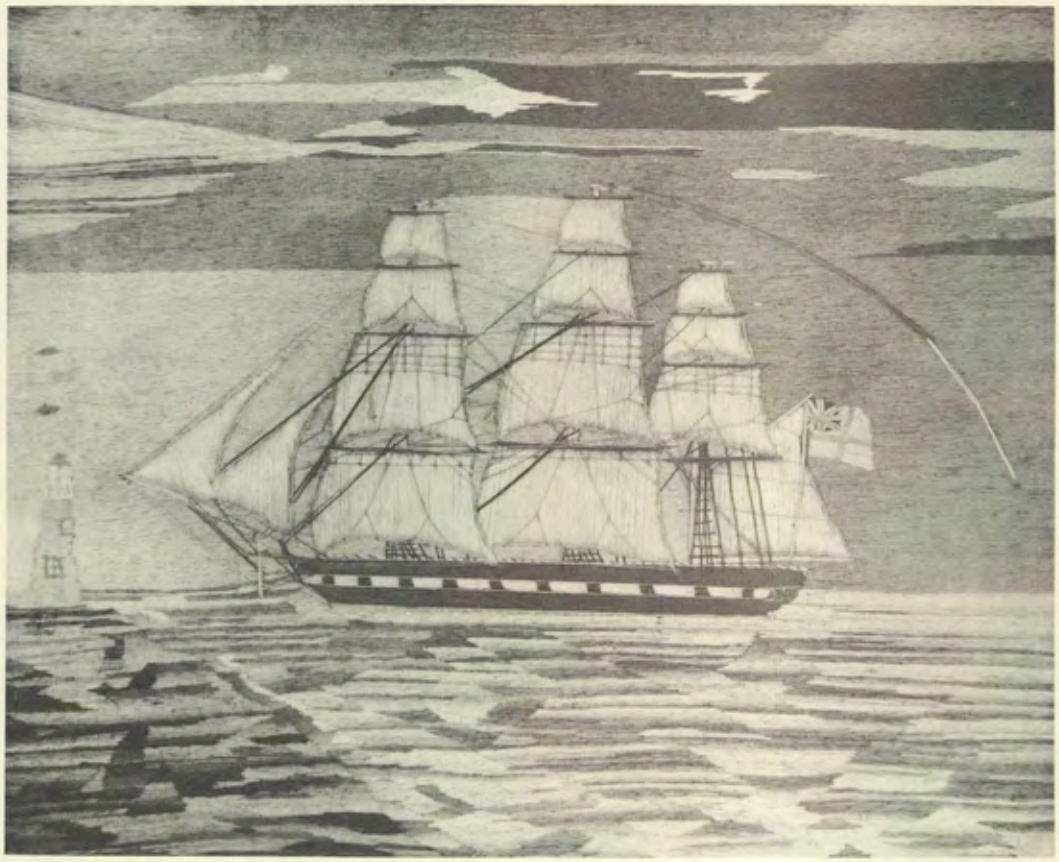
Certainly the bottle provided ideal protection for a tiny ship model, but is this really why sailors came to perfect this odd craft? We suspect that what most appealed to the mariner about this technique was the cleverness required to get the ship into the bottle in the first place.

How did they do it? The secret of getting the model into the bottle lay in the preliminary construction of the ship. The rigging and masts were made to fold down, and the yards and sails to swivel, so the entire model could slide through an opening only slightly larger than the hull. Putty was placed in the bottom of the bottle for mounting the ship, the rigging was erected by pulling special lines left for that purpose, and other details and decorations were added. Simple.









Needlework and Knotwork

Sailors had to be adept with needle and thread, since their regular duties usually included mending the ship's many sails. Furthermore, nineteenth-century merchant seamen did not have standard uniforms, so they often had to repair, decorate, or even make their own clothes as the need arose. They might also use their needles, if the fancy struck, to create more ornate items like needlepoint samplers or embroidered pictures.

As a woodcarver might spend his spare time whittling, so a sailor would often pass idle hours doing ropework. Using old or worn bits of rope, line, or even yarns from frayed canvas, sailors created many useful and decorative articles. For themselves, they might make lanyards, hammocks, or beckets for their sea chests. A broad, patterned fabric could be made by repeating simple knots over and over again. This technique, called macramé, could be worked into handbags, belts, or mantle fringes which were highly prized ashore.

In the Wake of the Clippers

CHARLES R. SCHULTZ

Without doubt, the most romanticized aspect of American maritime history has been that brief period of the mid-nineteenth century known as the clipper ship era. Encouraged by high profits in the California and China trade, numerous merchants invested in these sleek, heavily-rigged vessels, producing over 300 of them between 1850 and 1857. A few less extreme "medium clippers" were produced thereafter, but, like the American deepwater merchant marine, the extreme clippers went into decline.

As the elegant extreme clipper ships became fewer, aging rapidly in the 1860s and 70s, memories of the brutal realities of life aboard them during their hard driving days faded as well. The compulsion for speed, once fueled by the California gold rush, was suddenly replaced by less frantic schedules and more capacious, less extreme vessels. These changes did nothing, however, to lessen the monotonous traditions of shipboard routine, the frustrations of loneliness, the tedium of endless oceans and substandard food. From passenger to foremast hand, life at sea was recorded with weariness or enthusiasm throughout the nineteenth century.[1] But the pride and the glamor associated with shipping on board the famous old clippers did not diminish. In fact, a few fast, but full-bodied merchant vessels built in the 1870s (now called Down Easters) were dubbed "clipper" by their owners and crew in defiance of design.

Edward Bradley, reminiscing about his boyhood dreams, captures the clipper nostalgia perfectly:

> As we grew in years, the sea became more and more a vast fairy world of adventure. We boys imagined ourselves undergoing incredible hardships which somehow were more pleasant than otherwise. We dreamed of sailing triumphantly through terrific gales, in which we were always warm and comfortable, or performed, in fancy, remarkable feats of strength and courage in ship wrecks, with none of the inconveniences of reality.
>
> All ships attracted, and every corner of the world invited us, but no ships had quite the appeal of the clippers and no lands quite the lure of the east.[2]

Charles R. Schultz was Keeper of Manuscripts at Mystic Seaport 1963-67, and Librarian 1967-71. He then returned to his home state to become the first University Archivist at Texas A & M, where he maintains his maritime interests.

Portrait of Edward E. Bradley painted in Hong Kong, 1876.



The excitement of sailing day for those not suffering the effects of a last spree ashore comes out very strongly in the words of one young sailor who wrote "Hurrah & away we go.... Loosed the topsails & as they swung about our Ship is bound away to New York Bay. It sent the Blood tingling through my veins faster than usual."[3] The hectic activity was noted by another sailor who wrote "There is not rest for anyone on sailing day. We worked like beavers until late afternoon."[4] Among the duties to be carried out were stowing away the gangways, hawsers, fenders, mooring chains, and any other gear used only in port; coiling down the running rigging; hoisting the anchors on board and lashing them to the catheads; plugging up the hawsepipes to keep out heavy seas; and washing the deck. Then the first and second mates chose their watches, taking turns selecting men to serve under them. The captain and second mate had charge of the starboard watch while the first and third mates had the port or larboard.[5]

In some instances, the captain made a brief speech to the crew after the watches had been chosen. One sailor reported that his captain told them:

> Now, my men, you have shipped on a good tight ship. You're to have watch and watch, good grub and good treatment as long as you behave yourselves. Answer promptly when you are spoken to and jump quickly when you receive an order. If you don't behave and don't jump quickly when ordered, and growl at your food, this ship will be a merry hell and I'll be the head devil. That's all. Now you can go forward to your proper forecastle for ten minutes to shift your dunnage, after which the starboard watch will take the deck while the port watch goes below.[6]

For the greenhand on his first voyage there was a special educational responsibility that had to be completed as quickly as possible. He had to learn the location and function of about 130 pieces of running rigging: halyards, clewlines, buntlines, sheets, and braces belayed along the bulwarks and at the fife rails. He had to be able to haul on or let go any one during daylight or darkness, in fair weather or foul, to carry out a given order instantly. To select the wrong one could cause serious problems.[7]

Holders of certain positions had special responsibilities, while some tasks were assigned to specific sailors. For example, the carpenter had to sound the pumps daily to see if any water had leaked into the ship. In addition, he had to check the casks containing fresh water, pork, beef, and other provisions; keep care of the paint; make, or supervise the making of repairs to the ship; and in general "Know all about the Condition of the masts, Spars, Iron work, in fact Everything Essential for the Preservation of the Ship."[8]

Most ships carried some livestock for fresh meat. Aboard the *Sea Serpent*, the sailor charged with feeding and care of the livestock was dubbed "Jimmy Ducks." He reported that he did not relish this job but noted that it did offer one "emolument... the privilege of hooking fresh water enough to wash in, providing the mate doesn't catch you."[9]

Very soon after the ship departed from port, life on board developed into a regular routine. Each day began about 4:30 when the cook and steward started coffee. The watch off duty was served first and then began the task of washing down the decks and wiping all the paint work. One sailor reported this practice was followed "even during a howling gale when heavy seas were breaking over the ship's rail." While the crew was thus engaged, the mate made a thorough inspection of every part of the ship "examining every rope, spar, iron band, bolt and sail, giving particular attention to the jack-stays, foot-ropes, beckets, and lifelines of each yard." He then determined what particular work needed to be done and made the necessary assignments.[10]

Besides any repairs the mate might have noted during his inspections, there were routine preventive tasks which occupied the

sailors' time and kept the ship in top condition. Two particularly onorous ones were slushing the masts and tarring the rigging. Slush, refuse grease from the galley, was applied regularly to the masts to make the yards hoist easily and to the lines to keep them pliant. One sailor reported slush was "truly a vile compound," and slushing was "the dirtiest job we have and one most destructive of clothes."[11] Tarring down, coating all parts of the standing rigging with tar, or a mixture containing tar, was also a dirty job. It could take a full week to tar down the entire ship. The mixture helped preserve the rigging by keeping out moisture.[12]

As the ship approached its destination on a long voyage, a whole new set of duties fell upon the crew. Seemingly every captain wanted his ship to appear in perfect condition when it arrived in port. Thus the crew spent much of the last three or four weeks cleaning, scraping, painting, and varnishing all parts of the ship, and holystoning the decks. Final tasks included getting the anchors ready for use and preparing the other gear used in port.[13]

Food consumed by nineteenth-century seafarers was quite basic because the means of food preservation were rudimentary. A sailor in the *Sea Serpent* recorded their weekly menu as follows: Sunday–scouse [lobscouse, a stew of salt meat, bread, potatoes, onions, and spices] and duff, Monday–mush and spuds, Tuesday–scouse and beans, Wednesday–scouse and rice, Thursday–mush and duff, Friday–scouse and beans, Saturday–scouse and Cape Cod turkey. Sea bread (hardtack or biscuit) and beef were also served every day. The monotony itself was enough to turn most people against it, but apparently the quality and even the quantity left a great deal to be desired. The sailor noted "the scouse is a libel on pig fodder, the mush is never cooked, the beans are awful and the Cape Cod turkey, or in plain English, codfish, is the meanest mess of all. The coffee and tea, which we have morning and night, is a muddy compound not fit for any civilized man to drink." Then he concluded in typical sailor fashion, "however I am always so hungry I can eat what is set before me without a second bidding."[14] There came a point later in the voyage when he reported he was unable to eat the bread because of the big worms in it. He wondered "what they would say ashore to see their bread alive." The next day he reported a new cask of bread was opened and that never before had he witnessed "such a rush . . . to see bread, fresh and clean."[15] Only officers were permitted to have liquor with meals on sailing ships. Molasses was the principal sweetener available to sailors.

A young seaman in the *Mary Whitridge* reported their food "was very good and un-



Washing down the deck. Pen-and-ink sketch by Charles Rosner. (71.301.10)

limited in quantity," but admitted it "was very limited in variety." It consisted of salt beef, salt pork, salt fish, beans, hard bread, potatoes, coffee and tea, with bean or pea soup four days per week; and "the great sailor luxury, plum duff, on Sunday." They also had "fresh bread or gingerbread nearly every day."[16]

From time to time, the monotony was broken by making use of some of the rich resources of the sea, by killing some of the livestock carried on board, or by purchasing provisions during a brief visit in some distant port. The carpenter of the *Roman* reported gleefully that "the chief mate caught a Splendid Dolphin this afternoon.... We ate some for supper. It tasted to me like Shad." Sometimes they purchased or caught large turtles to make turtle soup and pot pie.[17] Another seaman reported catching bonitos which they had fried for "a most agreeable change."[18] The daughter of the captain of the *National Eagle* reported that the albatross which the steward caught and roasted "was very palatable–a pleasant change of diet."[19]

The livestock carried on board was most often pigs and chickens, but sheep, ducks, turkeys, geese, goats, and pigeons were sometimes also taken along to add variety to the meals.[20] While this fresh meat was primarily for the officers, the crew did usually get a portion, especially of the larger animals. The carpenter of the *Roman* reported that

> Every Saturday afternoon a Pig is Killed and after the Steward takes what he wishes for the Cabin, the Remains are made up by the cook into a Sort of Pot Pie or what they call a Sea Pie & to Crown all they are to Have a Duff & Sauce for Desert. (The Sauce Consists of Sugar and water Boiled and makes a Sort of Starch). But Jack is Quite Happy with it although I think some Shore folks would Stick up their noses at Such a Dose.

He then went on to explain that "Their *Plum* Duff Consists of Flour mixed with Salt Water with Some *Dried Apples* thrown in it & so is Boiled in a Huge Bag tied up tight to Keep it from Swelling. After it is done, it make[s] a very *Solid* food & Sticks to a mans Ribs like wax."[21]

For ships returning home from China by way of the Cape of Good Hope, Anjer (now Anyer Lor), on the Java coast of the Sunda Strait, was a favorite place to stop for provisions, pets, and souvenirs. Upon departing from Anjer, one sailor noted:

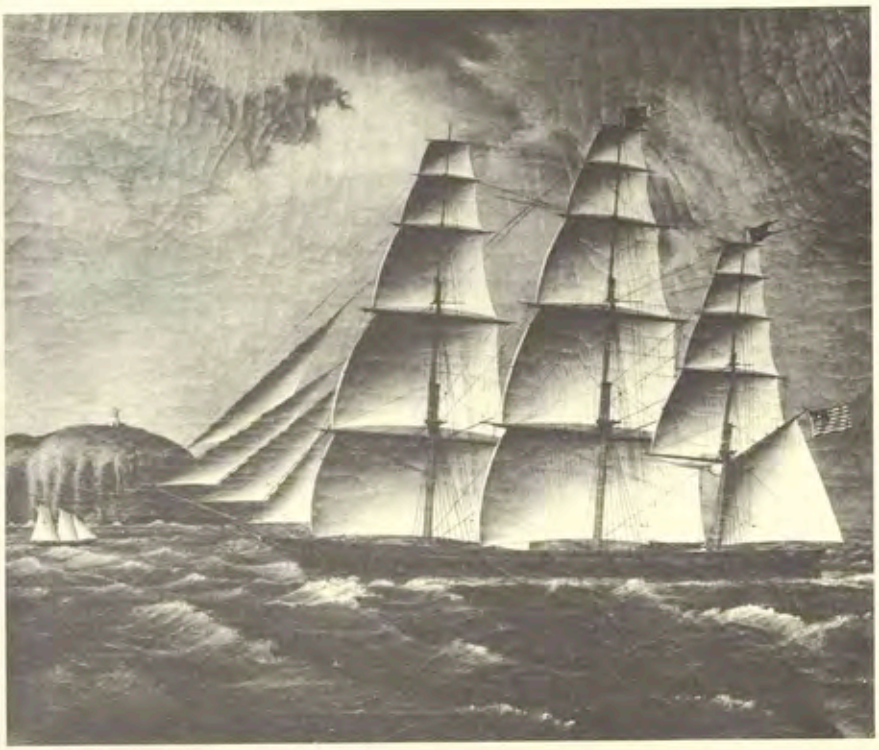
> Our Ship looks like a farm yard: Chickens, geese, Ducks, monkeys, Goats, minoes, Paraquetes, Cockatoes, Java Sparrows, Doves. The lower rigging is all full of fruits looking like a forest and the Jib Guys are all full of Bananas. It looks fine & no mistake. I have some Oranges, Mangusteers &c. Our little room is full. One birth is stored full of Cocoa nuts. We will live High all the way home.[22]

Mealtime in clipper ships was unlike anything familiar to twentieth century landlubbers. Not only was there class segregation, but the style of eating was much different. The officers were served in shifts at the table in the cabin by the steward. The steward ate in his pantry, the cook in his galley. The crew ate on deck or in the forecastle depending upon the weather conditions. One sailor described mealtime:

> There Sat the Boys in our Room. Dick had his pan between his Knees using His clasp Knife to carve with & a Small Bone for a Fork. Bob had his sheath Knife & his fingers for a fork. Charley used a Razor with a Spoon for his fork, Whilst I used a Small Saw for a Knife & a piece of Bamboo for my fork. Sometimes I used my fingers, but only in cases of Emergency. I formerly used a Chisel for a fork.[23]

Fresh water was normally in short supply aboard ship. One sailor lamented "Many a time have I wished that I had but a swallow of water that I have thrown away at home because it wasn't cool enough. Sometimes our water is almost lukewarm, and it always has that peculiar taste which water will have that has stood for any length of time in a wooden receptacle."[24]

No ship had water casks of sufficient size



Clipper *Sea Serpent* passing South Head, San Francisco, ca. 1850s. The *Sea Serpent*, 194.6 x 38.6 x 20.8, was built by George Raynes of Portsmouth, New Hampshire, in 1850 for Grinnell, Minturn & Co. of New York. She was sold to Norway and renamed *Progress* in 1874. (62.477)

to provide adequate water for a lengthy voyage. Thus, they had to depend upon catching rain water to replenish their supply, but sometimes they did not have an opportunity to catch any water. The crew would then be put on a short ration, for instance, "three pints of water per day, one pint of which was alloted to the cook for coffee and tea."[25] One sailor noted that it was

> with sad faces and thirsty, parched throats we all lined up at the fife rail at water time and sorrowfully surrendered our treasured quart pickle bottles to the steward, each receiving in return a nice clean little pint bottle. Gracious, how small the bottles looked! A quart was little enough on which to pull through a long hot day, but how were we ever to exist upon a pint?... It was a rather pathetic sight each evening, to watch us all gather solemnly around the pump, each with his little pickle bottle, waiting for the Old Man to come through the cabin door, pump in hand, and walk to the tank with stately tread. He solemnly withdrew the key from his pocket, unscrewed the cap and attached the pump to the suction pipe.[26]

After several weeks of such short rations, the sailor noted again "Our chief subject of conversation now was, as usual, water, water, and more water." He then added a commentary upon his fellow seafarers:

> Every man Jack aboard had time and again sworn a solemn oath that the first thing he would do when he got his two feet planted on God's green earth once more would be to put his mouth under the first water faucet he could find and fill his own water tank from his toes to the top of his head. But he would not do this; he would do exactly as he had done from time immemorial – He would plant his feet on the rail of the first saloon he could find and, anchoring his elbows on the bar, would proceed to fill his skin from his toes to the top of his head with whiskey, whiskey, and more whiskey.[27]

The lavish holiday meals and festivities that some sailors were accustomed to having at home were unavailable at sea. But sometimes celebrations were held and special meals were prepared. A seaman in the *Sea Serpent* reported that "the old year was seen out and the new year in by both watches of boys in a most original way." The two watches had formed clubs named Brass Heads and Snatch Block Guards, the latter

named for the third mate who was known as Theodosius Snatch Block because of his frequent order to the boys to get a snatch block. The sailor reported that:

> at midnight the S. B.s had a procession round the ship, carrying their namesake aloft and repeating an extempore poem which, tho' not written by Shakespeare, still answered for the occasion. "O ye S. B.s look ferocious, Were the last dying words of Theodosius," after which Somnus engaged their attention the remainder of the watch.[28]

Ships at sea generally ignored Independence Day although keepers of journals and writers of recollections frequently noted the day with statements such as "very different Fourth from any I ever spent before," or "This is the 'Glorious Fourth.'"[29] On the other hand, a crew in port could have a grand celebration such as that reported by the carpenter of the *Roman*:

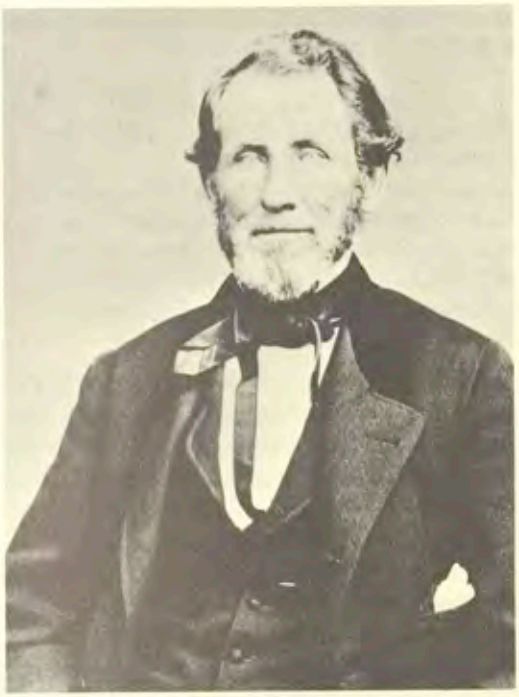
> I bought some Pineapples, mangoes, & other fruits & then started off to see the Procession. Some 50 Sailors Headed by an American Flag & Band consisting of 2 Chinese Gongs, Accordian, Drum & Flute Playing Yankee Doodle. They had just come from the Consuls residence. He had given each a Bottle of Brandy & they was now drunk & making a great noise. Hundreds of Chinese was following them Quite pleased at the Antics of the sailors. But at night they all fetched up in the Calaboose for Tearing down the British Flag, Rioting &c.... Finally I went on Board.... We commenced by giving three cheers for ourselves, 3 for the flag and then went in.[30]

Thanksgiving meant special food for the cabin but not necessarily for the crew. The father of the captain of the *Golden Fleece* reported their meal consisted of oyster soup, boiled salmon, scalloped oysters, roast fowl, huckleberry pudding, and apple pies. The daughter of the captain of the *National Eagle* noted their dinner included roast duck, meat pie, boiled yams, apple sauce, pickles, plum pudding, and mince and squash pies.[31] A sailor in the *Mary Whitridge* noted, "I did not find roast turkey and mince pie when I went for my dinner, but we caught a dolphin, and had a fish chowder for supper, for which I was thankful."[32]

In the nineteenth century, Christmas was not as much of a commercial celebration as it has become in the twentieth. At sea, it was sometimes recognized as a holiday with only the necessary work of steering the ship and tending the sails being done. On the other hand, some ships worked as usual on the day. Some had special meals or at least special treats such as cake or pumpkin pie while others seemingly served the ordinary fare for the day of the week.[33]

Practicing of religion and observing the sabbath seems to have varied from ship to ship and to have depended upon the circumstances at hand. Generally Sunday was considered a day off from regular work. Thus sailors often spent the greater part of the day performing personal tasks such as washing and mending clothes, shaving, getting haircuts, airing out bedding, reading, and bathing.[34] Aboard the *Golden Fleece* the captain's father, a minister who was taking the voyage for his health, conducted weekly church services and taught bible classes.[35]

As bad as inferior food in inadequate quantities, shortages of water, and being denied holidays and Sundays off were, they were minor compared to some of the other problems faced by sailors. Homesickness was a common malady, especially for the younger seamen and for married officers with children at home. The letters of one captain are filled with references to missing his family and wishing he could be with them or at least hear from them. On one occasion he reported having been to a "mesmeric meeting" during which a young girl in a hypnotic state gave him information about his wife. On another occasion he reported his delight in receiving a letter written only thirteen days previously and noted that it had been a year and three months since he had last heard from home. The length of time seamen were occasionally away from home tended to magnify the problem. Captain Moses R. Colman left Scit-



Captain Moses R. Colman (1807-1872) of Scituate, Massachusetts, was master of the clipper *Asa Eldridge*, 1857-64. This carte-de-visite photo, ca. 1862, was found in an album kept by Captain George Blunt Wendell, a fellow clipper captain. (79.217.29)

uate, Massachusetts, on 19 September 1859 to take the *Asa Eldridge* to San Francisco. He did not return home until the middle of October 1864, a few days too late to witness the marriage of his daughter Amelia.[36]

Every imaginable type of pest existed to bother sailors. Flies, mosquitos, ants, roaches, and rats were among the worst. Captain Colman wrote his wife "The flyes are eating me up. I have killed about twenty in my ears since I begin writing you so you can see that I have something to torment me."[37] Carpenter Stanley of the *Roman* wrote "Mosquitoes are very thick. One old Chap I have in Charge. I am learning him Oh! Susanah dont You Cry.... Often while he is practicing he wakes me up to repeat the first word for him Oh!" A few days later he noted "My friend the Pet Mosquito awoke me this morning Early. I got up & found my feet very sore. Upon examination I found his friends had used them for a Promenade Ground."[38] Mate Frederick Perry noted that rats were "the greatest source of annoyance" on his voyage from Valparaiso to Ireland with guano. After they arrived in port and discharged the cargo, the officers hired a professional rat catcher to "clear out" the ship. In a week, he caught 624 rats.[39]

The father of the captain of the *Golden Fleece* asked "What shall I say of the cockroaches, red ants, trantulas, and mice?" His reply was:

> One thing can be said in favor of all of them. They were not mosquitoes. This was a nightly consolation; but it was the only good thing which could be said of them all. The ants would cover every vessel in which they could find anything to drink. Fresh water seemed to be their chief delight.... But at sea we found the cockroaches most destructive. It is not pleasant to find several of them on your pillow when you go into your stateroom at night. They are harmless to the person, but the covers of books, and everything which has been pasted or glued, all lacker work, and paper generally suffers from them.[40]

Without doubt, the worst problems faced by sailors were caused by the weather. Since a common route for clipper ships was from an east coast port to California, then to China and Europe before returning home, they not infrequently rounded both Cape Horn and the Cape of Good Hope. The cold weather at those latitudes as well as the heat of the tropics caused a great deal of discomfort and difficulty for sailors. Only two weeks after complaining of "bitter cold" a seaman in the *Mary Whitridge* reported it was so hot "the pitch has been melting in the deck seams."[41] Carpenter Stanley of the *Roman* noted several times that it was too hot to write his journal or that is was so hot that even writing made him sweat. One day he reported: "Horrible calm & we [are] nearly all Dead from the effects of the Heat."[42]

Cape Horn gales were worse than the

heat, however. Ships might spend weeks tacking back and forth off the Cape in terrible weather only to find that they had not gained a single mile. Occasionally a captain might install a stove in the sail locker to dry clothes, but most sailors simply had to keep wearing their wet ones.[43] Sailor Gregory described one gale the *Sea Serpent* encountered off Cape Horn:

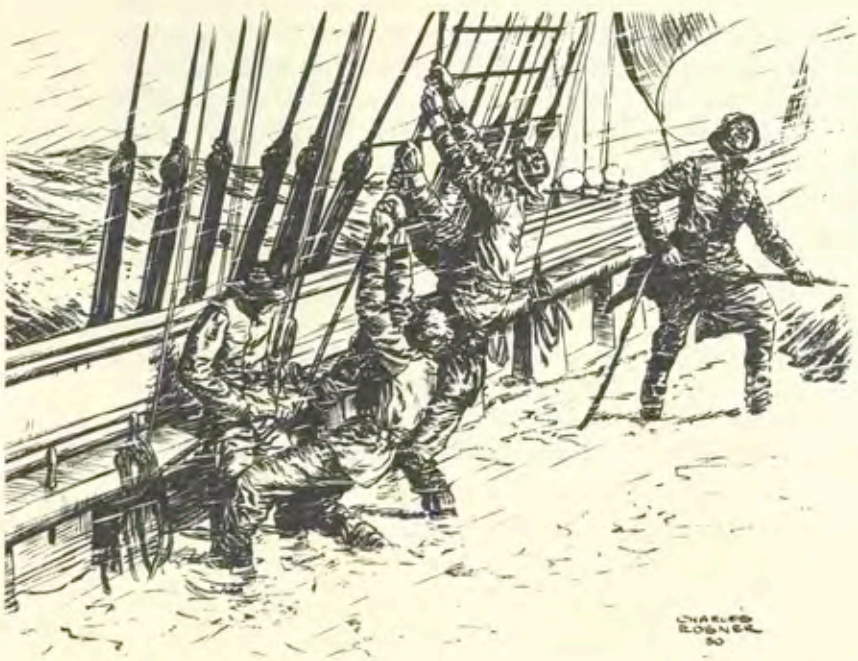
> Squall after squall accompanied by sleet and snow passed over us in rapid succession. Several heavy seas struck and washed the whole poop, while forward and amidships all was flooded. Sometimes I could see a huge wave with its white crest coming down upon us and just have time to dodge when it would board us.... Several times we rolled so that we shipped an enormous amount of water to leeward, which poured over the side like a waterfall washing the decks fore and aft.... It was a fearful sight to see huge waves coming down upon us, some of which I am sure must have exceeded 20 feet in height, and then see her roll so that water would pour over her lee side. Forward was so covered at times with spray that you could hardly see the foremast.[44]

The *Mary Whitridge* encountered a severe storm near the Cape of Good Hope about which one of her seamen wrote:

> It must have been five hundred feet from one wave crest to another, and when we raced down the slope, the top of the following wave was so high that it broke the wind and the sails would drop back loose, but when the ship would struggle up to the crest again, it seemed as if they would blow from the bolt ropes. The seas seemed to grow worse every minute. We were running before it and the danger of one coming aboard from aft was great.... About this time another tremendous sea came roaring over the port rail, filling the decks to the top of the bulwarks; for a long moment it looked as though the ship would not climb the next crest. She was almost on her beam ends, with the water roaring over the lee rail, like Niagara.[45]

While sailing across the Atlantic off the coast of North Carolina, the *Sea Serpent* encountered a gale which seaman Gregory noted was "the worst gale we have had since we left New York." Perhaps the most frightening thing about it was the bolt of lightning which broke over the ship with a report "like a cannon." Gregory reported the shock knocked the mate and nearly all the hands down. For himself, he said the effect "was precisely as if a heavy electric battery had discharged its full force upon my system, racking every nerve from my shoulder down and leaving my back as sore as if it had been struck a heavy blow and very weak for some time after."[46]

The *Roman* also encountered gales in the Atlantic which compounded the problem of a leaking ship to such an extent that the crew had to abandon ship. For several days the crew pumped the ship around the clock,



"Hanging Johnny. Sweating up the main topgallant. The boy is holding the turn. He doesn't sing." This view is typical of work at sea in the latitude of Cape Horn. Pen-and-ink sketch by Charles Rosner, 1930. (71.301.3)

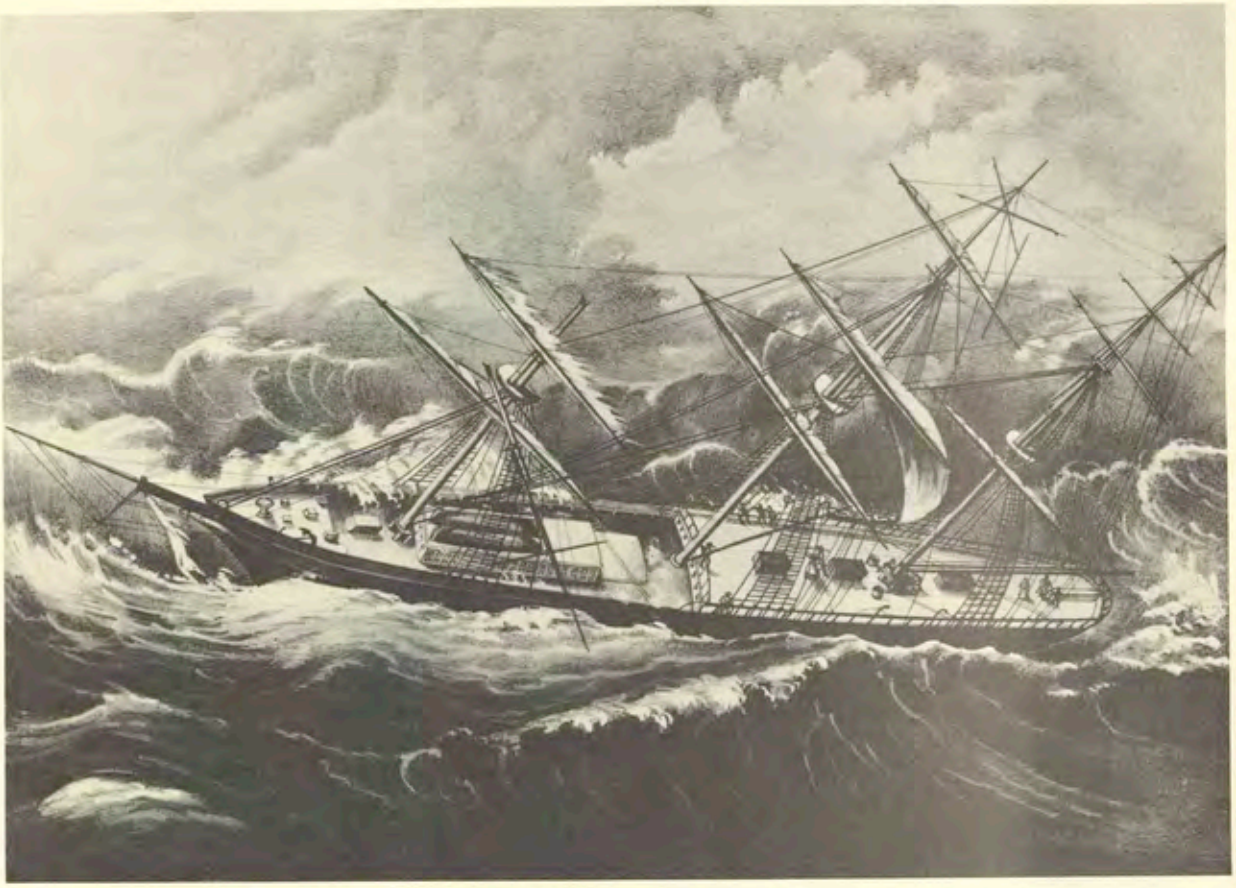
but the water in the hold gradually rose. Carpenter Stanley described the final moments as follows:

Thank God we are all safe, but Oh! Such a Scene I have passed through, I hope never to witness again. Last night All Hands was at the Pumps. No one was allowed to go Below If I may Except one poor fellow who had his fingers Smashed in the pumps. It was evident to all that the Ship was settling fast. Still we strove on. It was indeed a fearful Night. All I believe had given over all Hopes of being saved. All was talking of Home & Loved ones. Thus passed the night as we toiled at the Pumps Giving but poor Encouragement to Each other. At Length Daylight Came Showing more Plainly our Situation. A consultation was held by the officers. I examined the Boats & Reported two of them Sea worthy & one of no use (the long Boat). It was finally decided to throw overboard the Cargo between Decks Leaving one gang of men at the pumps.... We had been at it some ten minutes when Capt. Harding (a passenger) Took a glass & went aloft to see if He could discern anything. After Scanning the Horizon a few moments He sung out Sail Ho! Never Shall I forget the Sound. All was Bewildered. Such a God Send. Every one Stopt Instantly. The mate tried to Keep Order but it was of little avail. All Hands make Sail brought them to their senses. We set the Foresail, Main Topsail, & Fore Topmast Staysail & Bore down towards Her She heading NW. The Colours was set Union Down. As we neared her they discovered us & backed their main Topsail. She proved to be the Clipper Ship *R. B. Forbes*.... They could not render us any assistance But offered to take us off the wreck.... The Capt. now asked who was willing to stay by the Ship in her present condition. The Sailors held a consultation & concluded to leave the Ship as there was no Hopes of ever getting in Safe. Now came the word to clear the two remaining Boats & Leave.... Another Sail was now in Sight.... She was the Brig *Wm Price*.... They Kindly offered to take part of our crew which was finally accepted.... It was hard to leave the Old Ship where I had made my Home for the last Seven months & worked so hard to make her look fine, But twas all for the best.[47]

It should not be imagined that it was all work and no play for Jack. There were many forms of amusement and entertainment on board the sailing ships. One of the most common was the ceremony held when a ship crossed the line. Greenhands on their first voyage were inducted into the brotherhood of King Neptune by having various pranks pulled on them. The most common were an elaborate mock shaving and dunking. One sailor reported that on his first voyage "the sailors did nothing to us, which is generally the case when there are no passengers." Another noted that his captain "bought his majesty off with tobacco... to spare our one passenger... so we boys also escaped to our joy."[48] Pranks of other types also amused sailors. Two mariners in the *Sea Serpent* found two other crew members asleep on deck, lashed them together, and tied one to a belaying pin and the other to the mainsail. Then they released all twenty pigs on deck. Immediately "the boatswain began to curse and swear at them and sung out for the boys. Such a scrabbling I never saw before." The two bound sailors "went head over heels. . . . A long chase was it before we got the 'critters' in, but a merry one was it. I thought I should die of laughter."[49]

Speaking and occasionally visiting other ships was another welcome break in routine. Speaking consisted merely of exchanging a series of signals with each ship.[50] When becalmed nearby the crews of vessels might visit one another to allay the tedium.[51] The captain and a boat crew from one ship visited the other while the first mate and a boat crew from the second ship went on board the first. These visits provided opportunities to catch up on news; exchange newspapers, magazines, or books; and to send letters home. One seaman reported that his ship sent off fifty letters by a homeward bound whaler they visited. The officers also sometimes exchanged food, tobacco, and a variety of delicacies.[52]

Reading, singing, and spinning yarns were especially popular forms of enter-



"A Clipper Ship in a Hurricane." Lithograph by Currier & Ives, ca. 1850s. (49.3206)

tainment during the dog watches and on Sundays. Occasionally one or more of the sailors could play an instrument to accompany the singing. One observer noted that the most popular songs "were those known as 'sob songs,' melodies of mothers and sweethearts, and angels watching over them at sea." He thought it quite peculiar that the second most popular songs were "the grog and fighting songs," since the two types were so different.

Forming clubs seems also to have been popular. The Brass Heads and Snatch Block Guards of the *Sea Serpent* have been mentioned before. There was also a club on the *Roman*. The members met on a regular basis and argued about "Religion, Politics, Ships, Captains, Sailors, Women, in fact, Everything we can think of."[53]

Given all of the hard and unpleasant work as well as the discomforts and dangers involved, one might legitimately wonder why anyone ever went to sea. Carpenter Stanley of the *Roman* addressed this subject several times. At one point he noted that "at Sea you can see something new Every day," but at home "you see no change." On another occasion he recorded:

> When I get Home there is one thing that will *Pall* me, that is to Sleep in a Bed with Pillows & all Such Fixings & White Sheets too. Oh! Golly I cant do it no how. I have not undressed myself to go to Bed once in Eight months & when it comes to Every night, I dont think I can bother with it. But some Gal I am afraid will catch me & then I will Have to take my Boots off at night.

Perhaps he summed it up best when he wrote after a particularly hard day of work "Sixteen hours out of twenty four in all kinds of weather, wet & cold, Sunday & all For Sixteen Dollars a month, who would not want to sell a farm and go to Sea."[54]

NOTES

[1]This study is based on accounts of one shipmaster, one mate, three foremast hands, and two passengers. Edward E. Bradley was a young greenhand aboard the *Mary Whitridge* for a voyage from New York to China and return in 1875-76. Hugh McCulloch Gregory was a greenhand aboard the *Sea Serpent* for a voyage from New York to San Francisco to China to New York in 1854-55. Samuel G. Stanley was carpenter aboard the *Roman* for a passage from San Francisco to China to New York in 1853. Frederick Perry was a mate aboard the *Continental* (which he termed a "California clipper") for voyages between New York, San Francisco, Europe, and New York from 1876 to 1880. Mary Matthews Bray, daughter of Captain Matthews, was a passenger aboard his *National Eagle* for a voyage from Boston to New Orleans to Liverpool to Calcutta to Boston in the 1850s. Reverend Nehemiah Adams was a passenger in his son's *Golden Fleece* for a voyage from New York to San Francisco to China to Manila to New York in 1869-70. Captain Moses Rich Colman was master of the *Asa Eldridge* for voyages between New York, San Francisco, Europe, Australia, and China from 1857 to 1864.

[2]Edward E. Bradley, "Before the Mast on the Clipper Ship *Mary Whitridge* of Baltimore," *The Log of Mystic Seaport* 31 (Fall 1979): 79.

[3]Journal of Samuel G. Stanley on board the Clipper Ship *Roman*, 2 August 1853, Log 338, G. W. Blunt White Library, Mystic Seaport Museum, Mystic, Conn. Hereafter this source will be cited as Stanley, *Roman* Journal.

[4]Bradley, "Before the Mast on the Clipper Ship *Mary Whitridge*," p. 81.

[5]*Ibid.*; Frederick Perry, *Fair Winds & Foul: A Narrative of Daily Life Aboard an American Clipper Ship* (London, 1925. Reprinted, Stanfordville, NY: Earl M. Colman Enterprises, 1979), pp. 23-24. Although Perry termed his vessel, the *Continental*, a "California clipper," she was built at Bath, Maine, in 1875 and would more properly be called a "Down Easter."

[6]Perry, *Fair Winds & Foul*, pp. 24-25.

[7]Bradley, "Before the Mast on the Clipper Ship *Mary Whitridge*," p. 85.

[8]Stanley, *Roman* Journal, 7, 28 August 1853.

[9]Hugh McCulloch Gregory, *The Sea Serpent Journal: Hugh McCulloch Gregory's Voyage Around the World in a Clipper Ship 1854-55*, edited by Robert H. Burgess (Charlottesville, Va.: University Press of Virginia for the Mariners Museum), p. 29.

[10]Perry, *Fair Winds & Foul*, pp. 28-29.

[11]Gregory, *Sea Serpent Journal*, pp. 9, 47.

[12]*Ibid.*, pp. 50-52.

[13]Stanley, *Roman* Journal, 18 October–24 November 1853; Perry, *Fair Winds & Foul*, pp. 72-73; Gregory, *Sea Serpent Journal*, pp. 56-59.

[14]Gregory, *Sea Serpent Journal*, p. 20.

[15]*Ibid.*, pp. 45-46.

[16]Bradley, "Before the Mast on the Clipper Ship *Mary Whitridge*," p. 82.

[17]Stanley, *Roman* Journal, 13 June, 11 September 1853.

[18]Gregory, *Sea Serpent Journal*, pp. 50-51.

[19]Mary Matthews Bray, *A Sea Trip in Clipper Ship Days* (Boston: Richard G. Badger, 1920), p. 71.

[20]Stanley, *Roman* Journal, 11 September 1853; Gregory, *Sea Serpent Journal*, p. 92; Bradley, "Before the Mast on the Clipper Ship *Mary Whitridge*," p. 82.

[21]Stanley, *Roman* Journal, 9 October 1853.

[22]*Ibid.*, 11 September 1853.

[23]*Ibid.*, 30 October 1853; Bray, *A Sea Trip in Clipper Ship Days*, p. 15.

[24]Gregory, *Sea Serpent Journal*, p. 30.

[25]Perry, *Fair Winds & Foul*, p. 72.

[26]*Ibid.*, pp. 75-76.

[27]*Ibid.*, pp. 94-95.

[28]Gregory, *Sea Serpent Journal*, p. 111.

[29]Gregory, *Sea Serpent Journal*, p. 64; Bray, *A Sea Trip in Clipper Ship Days*, p. 76.

[30]Stanley, *Roman* Journal, 5 July 1853.

[31]N. Adams, *A Voyage Around the World* (Boston: Henry Holt, 1871), pp. 35-36; Bray, *A Sea Trip in Clipper Ship Days*, pp. 140-41.

[32]Bradley, "Before the Mast on the Clipper Ship *Mary Whitridge*," p. 89.

[33]Bray, *A Sea Trip in Clipper Ship Days*, pp. 142-43, 156-57; Gregory, *Sea Serpent Journal*, pp. 108-09; Bradley, "Before the Mast on the Clipper Ship *Mary Whitridge*," p. 90.

[34]Gregory, *Sea Serpent Journal*, p. 47; Perry, *Fair Winds & Foul*, pp. 85-86; Stanley, *Roman* Journal, 22, 29 May, 4 June, 28 August, 30 October 1853.

[35]Adams, *A Voyage Around the World*, pp. 142-45.

[36]Addie Cushing Colman, *Captain Moses Rich Colman, Master Mariner, Scituate, Massachusetts, 1807-1872: Letters of a Yankee Clipper Ship Captain* (Dorchester, Mass.: Addie Cushing Colman, 1949), pp. 59-60, 70, 71, 75, 78, 85, 97.

[37]*Ibid.*, p. 77.

[38]Stanley, *Roman* Journal, 10, 15 July 1853.

[39]Perry, *Fair Winds & Foul*, pp. 185-86, 192-93.

[40]Adams, *A Voyage Around the World*, pp. 133-34.

[41]Bradley, "Before the Mast on the Clipper Ship *Mary Whitridge*," p. 89.

[42]Stanley, *Roman* Journal, 20, 22 June, 19 August, 14 November 1853.

[43]Perry, *Fair Winds & Foul*, pp. 59, 66-67.

[44]Gregory, *Sea Serpent Journal*, pp. 40-41.

[45]Bradley, "Before the Mast on the Clipper Ship *Mary Whitridge*," pp. 87-88.

[46]Gregory, *Sea Serpent Journal*, p. 120.

[47]Stanley, *Roman* Journal, 26 November–1 December 1853.

[48]Gregory, *Sea Serpent Journal*, p. 14; Bradley, "Before the Mast on the Clipper Ship *Mary Whitridge*," p. 86.

[49]Gregory, *Sea Serpent Journal*, pp. 11-12.

[50]Adams, *A Voyage Around the World*, pp. 18-20.

[51]Gregory, *Sea Serpent Journal*, p. 26; Bradley, "Before the Mast on the Clipper Ship *Mary Whitridge*," p. 90.

[52]Perry, *Fair Winds & Foul*, p. 26; Gregory, *Sea Serpent Journal*, pp. 5-6; Bray, *A Sea Trip in Clipper Ship Days*, p. 71; Bradley, "Before the Mast on the Clipper Ship *Mary Whitridge*," p. 89-90.

[53]Stanley, *Roman* Journal, 14 October 1853.

[54]*Ibid.*, 28 July, 25 September, 17 October 1853.

BOOK REVIEWS

John Swain Carter. *American Traders in European Ports.* Salem: Peabody Museum of Salem, 1982. 35 pp., illustrations, appendix. $12.50.
Margaret S. Creighton. *Dogwatch & Liberty Days: Seafaring Life in the Nineteenth Century.* Salem: Peabody Museum of Salem, 1982. 88 pp., illustrations, indexes. $14.95.

Fine arts museums have published catalogs of their exhibitions for so many years that today the works of art themselves seem incomplete without the scholarship provided in these glossy editions. Maritime museums, on the other hand, have been less regular with their printed offerings, with the result that notable exhibitions have come and gone without any lasting record. Two new publications from the Peabody Museum of Salem give hope of things to come and remind us that well-written and valuable "catalogs" can take many forms.

American Traders in European Ports is in form and content a sequel to an earlier, excellent Peabody work, *The Artful Roux* (1978). It is a well-designed, straightforward catalog of the Alexander O. Vietor Collection, which was recently given to the museum. During his lifetime, Mr. Vietor (1913-1981) was regarded as one of America's foremost connoisseurs and collectors of maritime artifacts, and he is being acknowledged as an exceptionally generous donor.

The collection is comprised of thirty watercolor portraits of American-flag vessels, all painted before 1812; eight eighteenth and early-nineteenth-century navigational charts of New England area waters; and nine miscellaneous maritime drawings and documents. Though this represents a very significant addition to the Peabody's already superb collections, it is not likely to take the viewing public by storm. This is nevertheless, a worthy subject for publication, and the thirty-five-page booklet delivers solid, if quiet, scholarship. The catalog provides a detailed and very usable record of the exhibition and the collection. Each of the fifty-eight pieces is illustrated (five in full color) and described as to medium, date, dimensions, and signature or inscriptions if any. In addition, a significant amount of carefully researched historical data is supplied for each piece.

This alone would recommend the catalog to both scholars and collectors, but there is more. A concise introduction by John Swain Carter provides needed background to the collection by outlining the development of American maritime enterprise from the days of the first European settlements to the War of 1812. And a brief appendix lists biographical data on ninety-three European ship portrait painters working during this period. This is a well-organized and handsomely produced booklet, and a fitting memorial to Mr. Vietor's lifelong love and work.

Dog Watch & Liberty Days is an entirely different type of publication. In one sense it is really an anti-catalog. The basis for this work is a group of 131 diaries and journals kept by American sailors during the nineteenth century. Yet these rare volumes were not a significant part of the museum's exhibition. The artifacts that were displayed as "Dog Watch & Liberty Days" were really just a setting for the author's fascinating script. But no matter. With or without the exhibit, Ms. Creighton has created a rich and memorable panorama of life on the high seas. As if she had sailed with these men for years, the author is able to recall their experiences and emotions with ease. She reveals to us the elements of these sailors' lives in a free-flowing blend of well-written narrative and well-chosen excerpts.

Yes, many of the worn clichés of life at sea are restated here, but they are usually presented with fresh and often surprising new insights. And they are beautifully illustrated with the sailors' own lively and colorful drawings. There are reports, as always, of remarkably bad food, including "biscuits that would make good protection for house roofs instead of slates;" but here the complaints are often punctuated with belligerent racial slurs against the cooks and stewards, who were more often than not the only black members of the crew. Once again, the strict and occasionally abusive discipline of some masters is recounted, but the masters as well as the crew are heard from now. There are more than a few examples of officers sailing in fear of what their crews' resentment or rebellion could do to their reputations back home.

Numerous accounts tell of the important part that music played in the fo'c'sle, especially during the evening dogwatches. Yet organized chantey singing, to which we give great emphasis today, is rarely noted in these journals as accompaniment to heavy work on deck.

And while liberty days were generally recalled as a blur of drunkenness and whoring, there are even exceptions to this rule. When John Aiken and the ship *Virginia* stopped in Lahaina in 1846, he reported that it was the "still and quietest place" he had ever seen, with "400 men going on shore on liberty every day and they have come off sober." Amazing.

To her credit, the author lists the authors, illustrators, vessels, dates, and repositories of each of the journals consulted. She also takes great pains to remind us that the sailors heard from in this survey are not really a representative sample of seamen during the nineteenth century. First of all, these men could write at a time when most of their mates were illiterate. In addition, all were American, young, and either merchant seamen or whalers–none were aboard naval vessels. So the chorus of voices may be unrealistically harmonious. Nevertheless, the result is a positive treat for the reader. The author has opened the public's eyes and ears to the quiet human triumphs and tragedies that have been buried for too long in the archives of New England's libraries and museums. She has pieced together evocative quotes and marvelous illustrations to produce an extremely readable survey of life at sea that should inspire others to continue the research.

"...and if it be my lot to leave the form of clay upon some corral bed. Or upon the desolate shore of a frozen zone. I shall not go unmourned for I believe there are those who would miss me many a long day. And perhaps this book may reach them and these unworthy museings of mine may cheer their remembrance of me."

–Ambrose Bates, on the bark *Milwood*, 1867.

Stuart Parnes
Associate Curator for Exhibits, M.S.M.

Elton W. Hall. *Sperm Whaling From New Bedford: Clifford W. Ashley's Photographs of Bark Sunbeam in 1904*. New Bedford: Old Dartmouth Historical Society, 1982. 230 pp., photographs, appendices. $25.00.

With their publication of the whaling photographs of Clifford Ashley, Elton Hall and the New Bedford Whaling Museum have made a significant contribution to our knowledge of the whaling industry. For the last forty-four years we have depended largely on the photographs of Albert Cook Church for our images of the work of whalemen. Church began to photograph in New Bedford late in the 1890s, and sent cameras to sea with Capt. Henry Mandley, Jr., of the *John R. Manta* in 1906, and with Capt. and Mrs. J. A. M. Earle of the *Charles W. Morgan* in 1906-08. He himself recorded details along the wharves, as vessels departed and arrived, and while the *Morgan* was exhibited at Round Hill in the 1930s. His compilation of these photos, entitled *Whale Ships and Whaling*, has been an invaluable reference since 1938, despite the imperfect reproduction of the photos. Fifteen years ago Robert Cushman Murphy's very enlightening photos of his year aboard the *Daisy*, 1912-13, was published as *A Dead Whale or a Stove Boat. The Log of Mystic Seaport* contributed in a small way in 1975 with fourteen photos from the McNatt Collection, taken aboard the *Morgan* by the Earles and not included in Church's work. These, then, were the only generally available collections of whaling photos taken at sea; that is, unless a researcher had access to either the 1921 film *Down to the Sea in Ships*, which included fairly accurate whaling footage, or the excellent 1918 newsreel made aboard the *Viola*. Clifford Ashley's photographs are a stunning addition to this body of material. In clarity, intimacy of detail, and coverage of a single vessel they exceed all the others.

Well-known now for his paintings of New Bedford and his book of knots, Clifford Ashley (1881-1947) was a young student of illustrator Howard Pyle when he decided to gather firsthand experience aboard a whaleship as background for his art. In 1904 he signed aboard the bark *Sunbeam* for the passage to Brava, Cape Verde Islands. During his six weeks aboard, the *Sunbeam* took three whales and Ashley experienced the full range of a whaleman's tasks.

This cruise had a lasting effect on Clifford Ashley. Even before he left, he contracted with *Harper's Magazine* to write and illustrate a series of articles on his whaling experiences. Hall has selected this lively and candid narrative as an introduction to the photographs of the cruise. In 1926 Ashley published *The Yankee Whaler*, still considered a classic work on the industry. His

Harper's articles were included, as was a very useful glossary of whaling terms which Hall has wisely appended to this volume of photographs. Ashley's life-long interest in knots was largely inspired by his association with Capt. Charles W. Smith, who served as boat header (according to the crew list, mate according to Ashley) in the *Sunbeam* and taught Ashley the knots he had learned through long experience at sea. And, of course, Ashley's art was enriched by his whaling experience.

It was not until 1973 that the full legacy of Ashley's whaling cruise in the *Sunbeam* was known. Following an exhibit of Ashley's paintings at New Bedford's Whaling Museum, Mrs. Sarah R. Delano brought forth more than 300 photographic negatives made by Ashley aboard the *Sunbeam*. It appears that his intention was simply to provide himself with a photographic record on which to base his art. Except for a very few seen elsewhere, these photos have remained a hidden treasure until now.

Sperm Whaling From New Bedford is a lavish production by Stinehour Press-Meriden Gravure, with rich photographic reproduction on coated paper, and quality binding. It includes 125 photographs: one of Ashley, 24 of fitting out the *Sunbeam*, 33 of activities at sea, 20 of whaleboat details, 33 of the cutting in and trying out process, and 14 of the Cape Verde Islands.

There is little to constructively criticize except, occasionally, an unevenness in the elusive balance that one seeks to obtain between basic details, esoteric points, and broader interpretation when writing long captions or legends to accompany photographs such as these. While professing to direct this book "to all who are interested in whaling, particularly those seeking an introduction to the subject," the author is not consistent in the level of material presented in captions. Several provide a very elementary treatise on rigging; then comes one concentrating on the reeving of the boom vang without defining the vang, and another pointing out a cavil without offering an explanation. And there are a couple of technical points to argue as well: for instance, use of the term swifter on page 46 for the lines lacing backstays together athwartship "to prevent the leeward stays from sagging when sailing closehauled." Swifter was the term for the forwardmost or aftermost lower shroud when there was an uneven number, though when used as a verb it could mean to bind or tighten stays. Swiftering line, or possibly catharpin, a line generally used on the lower shrouds to prevent sagging, would be a preferable term here. Some interesting details, such as the *Sunbeam*'s raised quarterdeck, were not pointed out in captions.

The brief biographical sketches of owner William R. Wing and Captain Benjamin Higgins accompanying their photographs led me to desire more information on individuals. The author gave some thought to this perhaps, as he included the crew list as an appendix. But couldn't Mr. Smith or any of the other mates be identified in the photos and fleshed out? And what about the cagey cooper, J. A. Jensen, who appears in two fine photos and in Ashley's narrative; is there no record of him in the New Bedford Public Library files on whalemen?

But all of this is the sort of nit-picking and second guessing that one engages in with a well-done book, since poor jobs are not worth the effort. This is a wonderful collection of well-documented photographs worthy of wide circulation, and Elton Hall and the New Bedford Whaling Museum deserve our congratulations for producing such a fine volume.

Andrew W. German
Associate Editor, M.S.M.

Richard M. Mitchell. *The Steam Launch*. Camden, Maine: International Marine Publishing Co., 1982. 342 pp., drawings, photos, bibliography, index. $35.00.

Stan Grayson. *Old Marine Engines: The World of the One-Lunger*. Camden, Maine: International Marine Publishing Co., 1982. 206 pp., drawings, photos, index. $22.50.

The first great revolution in marine propulsion was the introduction of steam to oceangoing, coastal, and river shipping. The story of the eclipse of sailing ships by steam is well documented for both specialized and general audiences. Initially, however, steam power did little to change inshore craft: fishing boats, small traders, and pleasure craft. It wasn't until the 1870s that sufficient small, light, compact steam power plants became available to make small steamers common. And their heyday didn't last long. For the same technologies of precision machine and foundry work, and the understanding of the science of heat engines, both of which made steam engines possible, also made

possible the development of the "explosive" or internal combustion engine. The 1870s and 80s saw it transformed from an engineer's dream to an iron reality that scores of small shops were building by 1900. This second great revolution in marine propulsion has been largely ignored by maritime museums and historians; yet its impact on our waterfronts and on most people's experience of the sea was far larger than the great steam revolution. Small marine engines, first steam, then internal combustion, changed permanently man's reliance on sail, oar, and paddle for waterborne travel.

International Marine's two books begin to document this revolution for the general reader. Further, both are written with an activist point of view. Low-powered displacement motor and steam boats have been of interest to a few aficionados for years. But these were specialists, with a real liking for engines. The increasing cost of fuel, highly uneconomical modern power boats, and their noise and discomfort could make power craft of an earlier age attractive to many more.

Mr. Mitchell's book is a product of almost forty years of building, owning, operating, and studying steam launches. His coverage is both English and American, for the use of steam launches today is far more common in Britain than here. He begins with a good basic history of steam power in general, then of launches in particular. He shows the various purposes to which light economical steam engines were put: first naval launches, then boats to carry passengers and freight on small bodies of water, and finally pleasure boating. And he documents the revival of interest in steam which began here and in England after World War II.

Much of the book is devoted to a "Steam Launch Album" of photographs showing commercial launches (including *Sabino*, a large launch or small steamboat), open and canopy launches (like *Nellie*), naval launches, and other types, as well as various engine and boiler types. Included are both older, historic examples, and boats built and running today. Some of them, like the Herreshoff Manufacturing Company's combination of boiler, firebox, and engine in a single unit, make one wonder what innovations might have taken place if the "explosive" engine had not been developed.

Two particularly interesting chapters are technical: Mitchell's brief exploration of the mysteries of the steam launch power plant and a section on the naval architecture of steam launches by Bill Durham, who also contributes a piece on the future of steam launches. These are clear and important reading for anyone interested in designing, building, or owning a low-powered, efficient, economical power boat.

Mr. Mitchell's book is made more valuable by a good index, excellent bibliography, and list of information sources. He is also careful to note sources for illustrations and quotations, making the volume most valuable to the historian of technology.

In short, it's a charming introduction to the complexities of marine steam on a scale that the average non-mechanical individual can understand, but has plenty of information for the more sophisticated.

To those used to the silence of steam and sail, one of the most striking things about the "explosive" engine must have been the noise. One of Stan Grayson's informants remembers well the bark of one-cylinder fishing boat engines starting up on a cool fall morning. And the sound of the engine on the waterfront did indeed signal the era of cheap power, for cost was the internal combustion engine's main advantage over its steam competitor; second was its compactness. In its early days reliability and high power were not its strong points, but by World War I that too had changed.

Grayson's book is a highly readable account, concentrating on the single-cylinder two-stroke marine engine, perhaps the simplest and most reliable engine ever built. His is an excellent introduction to the entire field, and his section on the impact of the engine gives one a good sense of the speed with which those who made their living with small boats took to the engine, and the speed with which those who foresaw vast new recreational markets profited by it. Statistics bear out this impression. In 1902 the New England fishing census barely mentioned and didn't tabulate motor boats. Six years later motor boats were five times as numerous as sail!

Grayson gives brief portraits of a few of the prominent engine builders such as Palmer, Lathrop, Acadia, and Fay and Bower. Longer sections are devoted to the Lunenberg Foundry and Engineering Co. in Lunenberg, Nova Scotia, the only company still producing the simple, reliable

one-lunger, and to the Lozier Company in the form of a chapter on a student and restorer of one of their boats. He talks to others with practical experience, both collectors and users. These are good human stories replete with practical hints for others, including museums; for in this field, so far, individual collectors are generally more knowledgeable than any museum person.

The book is quite practical: the workings of the two-stroke engine are shown in depth and in an easy to follow style. This is essential reading for someone who might have seen but not understood the make-and-break ignition or the problems of carburetion. The section on fabrication is also useful, particularly the account of the complex casting process.

The virtues and vices of the engine are shown. One must do more than simply turn the ignition key to run one, but about the only thing that can go wrong is running out of gas. Virtually anything can be fixed with a simple tool kit. The make-and-break ignition is especially useful in damp climates: it can run soaked! The engine is a good example of intermediate technology, a technology still useful in areas without spare parts and mechanics at the end of a Coast Guard tow.

Old Marine Engines has several appendices, including a list of builders, instructions for building one's own and for the operation and care of the one-lung two-stroke taken from period manuals. Unfortunately, citations from published sources are generally lacking, and this, coupled with the lack of a bibliography and sources for those interested in pursuing the subject further, make it far less useful that Mr. Mitchell's volume. This may be due to Mr. Grayson's background as an experienced journalist, not one who has had personally to wrestle with the problem of restoring an engine, finding an old part, or using a book as a springboard to further research. Perhaps if enough people write International Marine a second edition will remedy this. It's an annoying flaw in an otherwise excellent, well-illustrated, and highly readable account.

Two other books of note for those interested in this subject have been recently published and can be recommended. One is Weston Farmer's *From My Old Boat Shop: One Lung Engines, Fantail Launches, and Other Maritime Delights,* also International Marine, 1979 (see *The Log,* Winter 1981). Mr. Farmer's widow is still making his plans available to those interested. The other is *Steamboats and Modern Steam Launches,* edited by Bill Durham (Howell-North Books, 1981), a reprint of a magazine published 1961-63.

Both Mitchell and Grayson point out that, with few exceptions, small marine engines have been neglected in the museum world. This is starting to change. The Thousand Islands Shipyard Museum in Clayton, New York, houses the collection of the Antique Outboard Club. (Inboard engines eliminated the need for working sail; it took outboards to supplant the oar!) The Chesapeake Bay Maritime Museum in St. Michaels, Maryland, is raising funds for an exhibit building devoted to the role of steam and "explosive" engines on the Bay. And we at Mystic are beginning to plan an exhibit building for small marine engines. We've neglected the job of explaining to the public what it was that finally changed man's age-old reliance on wind and muscle. We will be seeking the help of the authors of these volumes and many people mentioned in them as our plans develop. Planning has begun to point out holes in our collection of pre-World War I engines and motor work boats. Meanwhile, contributions of *Motor Boat, Power Boating,* and missing volumes of other early periodicals, as well as engine and boat builders' catalogs, would be most welcome, but please contact me or the Library first!

Benjamin A. G. Fuller
Curator, M.S.M.

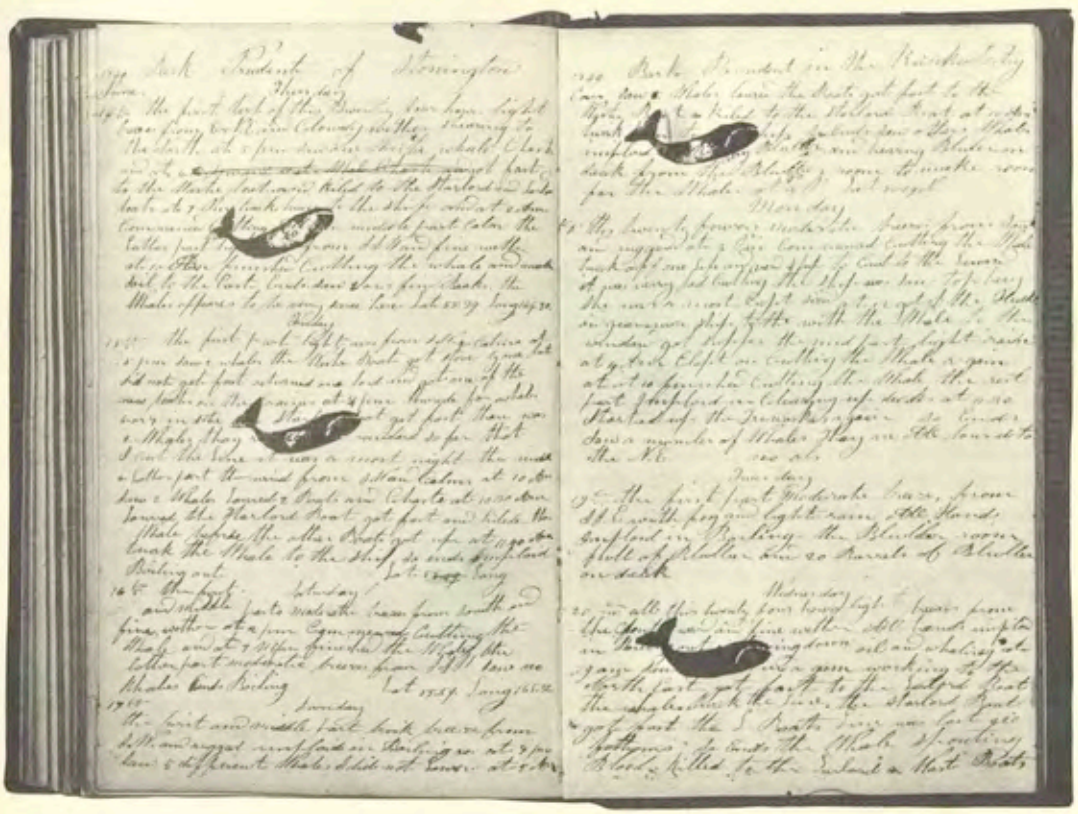
ACQUISITION

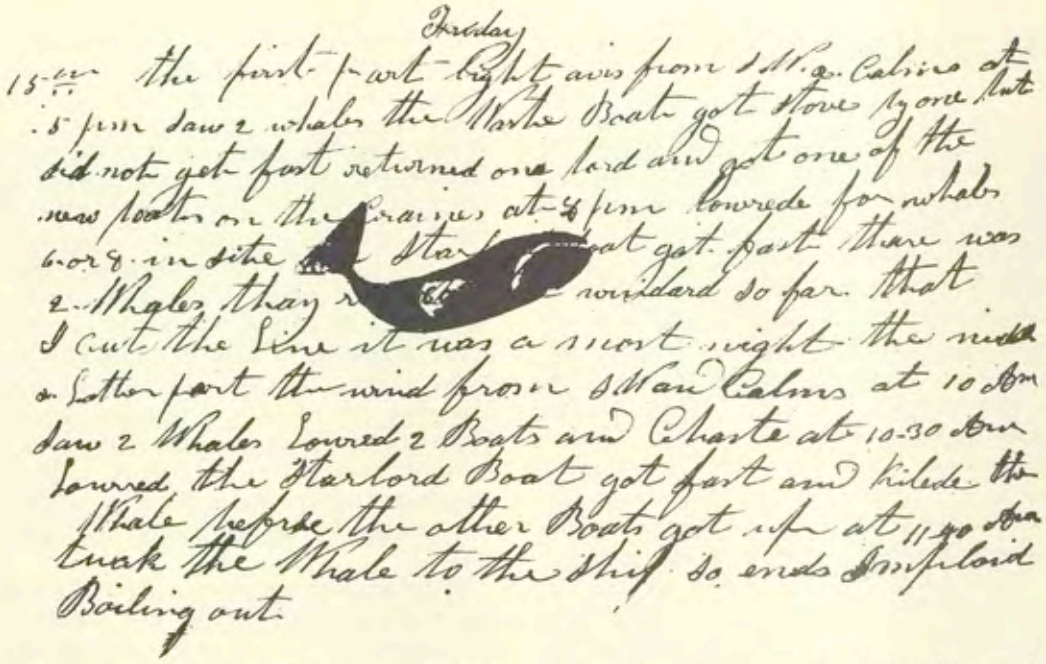
A significant volume was purchased recently for the Museum's manuscript collection through the Alexander Orr Vietor Memorial Fund, established in June 1982. The volume contains Captain Ellery Nash's journals of four voyages, 1838-1850. Nash was master of several Stonington and Mystic whaling and sealing vessels from the 1830s through the 1850s. During the first voyage in the volume he seems to have been employed by Silas F. Burrows of Mystic, who had extensive business dealings in South America and was also involved in Mystic's whaling and sealing fleet. The other three voyages were made for Charles P. Williams, the most prominent owner of Stonington whaling and sealing vessels.

On 17 April 1838 Nash left New York in command of the brig *Ames*, laden with whaling stores and supplies. He was apparently accompanied by Silas Burrows and his son. After delivering supplies to a whaling vessel on the South American coast the *Ames* was wrecked in a storm off Patagonia on 30 July, leaving Nash ashore to contend with an unruly crew and salvage problems. He eventually returned to Boston in 1839.

The next 78 pages of the volume contain a "Journal Of An Elephant Cruise In The Bark *Bolton* Of Stonington To Crosett Islands," in the Indian Ocean. This voyage, 29 July 1843 to 24 May 1844, proved to be a turbulent one for Naeh. At one point he engaged the mate in a fist fight over possession of the logbook. Later the *Bolton*'s crew nearly came to blows with a British crew over rights to the sea elephant beach at Pig Island.

Six months after returning in the *Bolton* Nash was at sea as master of the ship *America* of Stonington. Her whaling and sea elephanting voyage lasted from 4 November 1844 to 17 June





1847. The voyage began with a passage to New York for repairs to the badly leaking ship. Numerous accounts of whaling activity are marked with whale stamps in the 150-page journal. Nash had to be put ashore for a time to recover from an illness. At one point he dealt out "eleven lashes" and a bread and water diet to several whalemen who refused to work.

The last 144 pages in the volume record Nash's voyage as master of the ship *Prudent* for a whaling voyage, 6 June 1848 to 2 June 1850. Again Nash had a contentious crew, five of whom were lost: one fell overboard from aloft, two were killed when a whale stove their boat, and two died of natural causes. While whaling near Japan the *Prudent*'s crew rescued twenty-three Japanese sailors from their sinking vessel, transferring them to other Japanese vessels three days later. Records in the Charles P. Williams Papers (collection 86) in the Museum's manuscript collection indicate that Nash received $2,132.86 as his share of the voyage. (Ellery Nash subsequently made voyages as master of the *Prudent*, 1850-55, and of Charles Mallory's *Coriolanus*, 1856-59, neither of which are included in this volume.)

The Nash volume is a valuable addition to the Museum's holdings of logs and journals of Stonington's whaling and sealing fleet.

The Alexander Orr Vietor Memorial was established by Mrs. Vietor to provide funds for the acquisition of distinctive and significant manuscript material relating to American maritime and whaling industries prior to 1860. These will be added to the already considerable manuscript collections presented by Mr. Vietor to the Seaport since 1961. In addition, this fund will be used to cover costs of an Alexander Orr Vietor Lecture series, which, whenever possible, will be given by a prominent collector and will focus on his or her collecting experiences.

This memorial is particularly meaningful to those who were long associated with Mr. Vietor and know of his unwavering interest, support, and work on behalf of the G. W. Blunt White Library. We are grateful to Mrs. Alexander O. Vietor for making this generous, living memorial possible. [82.28]

HISTORIC SHIPS AFLOAT

The *W. P. Snyder, Jr.*

Steam navigation on the great river system of America's heartland began within a very few years of Robert Fulton's commercially successful *North River Steamboat*. In 1811 the Fulton-designed steamer *New Orleans* was built at Pittsburgh, Pennsylvania, and successfully traversed the Ohio and Mississippi Rivers to New Orleans. By mid-century the rivers were crowded with the great side-wheel and stern-wheel steamers made famous by Mark Twain, carrying passengers, cotton, and the myriad other commodities of the region. But railroad competition cut into the riverboat business and between 1880 and 1900 the classic riverboats nearly disappeared from service.

A second riverboat tradition was established in 1845 when a cargo of coal in barges was transported down the Ohio River. The barge business increased dramatically during the 1880s and '90s, and was further encouraged by transportation demands during World War I. Competing successfully with railroads, river towboats and barges have continued to move enormous volumes of freight to this day.

One of the few survivors from the days of steam power on the western rivers is the *W. P. Snyder, Jr.*, preserved by the Ohio River Museum at Marietta, Ohio. Like the first steamboat on the rivers, she was built at Pittsburgh. Launched in 1918 by James Rees & Sons Company for the Carnegie Steel Company, she was originally named the *W. H. Clingerman*. A transitional type, the boat had a steel hull and steel framing for her superstructure, but many characteristics of earlier wooden towboats, including the supportive "hog chain" tie-rods above her superstructure and a classic riverboat pilothouse. Unlike the classic riverboats she was strictly a towboat, with no passenger accommodations. The 150-foot-long hull contained two compound steam engines to drive her 21-foot diameter stern wheel. Her draft was a mere five feet. At her square bow were four towing knees for pushing barges; though called a towboat she was normally a "push boat."

Most of her thirty-four years of active service were spent pushing barges of coal from the mining area of the upper Monongahela River to the Carnegie steel works at Clairton, Pennsylvania. Occasionally she towed cargoes of steel down the Ohio, once going as far as Memphis on the Mississippi. In 1938 she was renamed the *J. L. Perry*.

In 1945 she was purchased by the Crucible Steel Company and renamed the *W. P. Snyder, Jr.* She continued her prosaic but essential task of transporting coal on the Monongahela for nearly ten years. But her type was fading into obsolescence in the face of diesel power. Diesel towboats began to proliferate before World War II. By 1955 the river system was served by 1,600 diesel towboats and only 25 aged steam towboats.



The *W. P. Snyder, Jr.* off Pittsburgh's "golden triangle," ca. 1950. (Courtesy of the Ohio River Museum)

When the Ohio Historical Society began to look for a representative steamboat to preserve, the search quickly centered on the *Snyder*. In 1955 she was transferred to the Society by the Crucible Steel Company.

The *W. P. Snyder, Jr.* is exhibited by the Ohio River Museum of the Ohio Historical Society at Marietta on the Ohio River. The museum maintains exhibits on the ecology and history of the Ohio River, and the history of steamboating on the river.

INDEX

TO *The Log of Mystic Seaport*
Volume 27 through 34 (May 1975–Winter 1983)
Compiled by Lisa Halttunen, Reference Librarian
(**Bold type** indicates subject entries)

"An Account of a Voyage Aboard the Square-Rigged Sailing Ship *Arthur Sewall* from New York to Yokohama," by Charles R. Page, 27:51-60
Albion, Robert G., "Planning the Black Ball," 32:21-24
"The Alexander G. Law Collection," by John F. Leavitt, 32:57-58
***Alice* (bark),** 33:79-86
***Alice Knowles* (whaleship),** 27:17-21
***America* (yacht),** 29:75-81
"American Colonial Shipbuilding," by William A. Baker, 28:34-43
American Seamen's Friend Society, 29:52-58
America's Cup races, 29:75-81
Anderson, Robert P., III, "Frederic Tudor: Ice King," 33:87-94
Ansel, Willits, "The *Conrad* Yards: A Close Look at the Restoration Process," 30:54-57
Ansel, Willits, "Making Oars for the *Morgan*'s Boats," 32:139-142
Ansel, Willits, "The *Polaris* Whaleboat," 34:84-92
Antarctica, discovery of, 28:106-114
"The Architecture of the U.S. Life-Saving Stations," by Wick York, 34:3-20
Arctic exploration, 34:84-92
***Arthur Sewall* (ship),** 27:51-60
***Aspinet* (fishing schooner),** 34:94-103
***Atlantic Neptune*, acquisition of,** 33:143
"Augustin Fresnel and His Lighthouse Lenses," by Richard W. Updike, 32:10-14
Bailey, T., 34:54-61
Baker, Elisha Taylor (1827-1890), 31:22-26
Baker, William A., "American Colonial Shipbuilding," 28:34-43
Baker, William A., "Elisha Taylor Baker, Marine Painter: A Continuing Search," 31:22-26
Barten, Isabel, "The Search for the Shad Boat," 27:112-117
"Basic Home Care for Old Family Papers," by Douglas L. Stein, 30:119-122
"Basic Sail Training at Mystic Seaport," by Jonathan R. Harley, 30:42-46
***Beagle* (H.M.S.),** 29:2-11
"Before the Mast on the Clipper Ship *Mary Whitridge* of Baltimore," by Edward E. Bradley, 31:79-90, 130-133
Biggins, Patricia, "Doughnuts in the Tryworks: A Child's Life Aboard the *Charles W. Morgan*," 27:8-16
Black Ball Line, 32:21-24
"Block Island Southeast Light," by Richard C. Malley, 31:27
"Boatbuilding in Stonington," by Henry R. Palmer, 28:86-91
"Boats and Ships in One New England Seaport," by John Gardner, 29:43-51
Bolster, W. Jeffrey, "The Changing Nature of Maritime Insurrection," 31:14-21
"Bony-Fish: The Menhaden Fishery at Mystic, Connecticut," by William N. Peterson, 33:23-36
Bowker, Francis E., "A Special Sort of Boat: The Schooner *Brilliant*," 34:35-44
Bowker, Francis E., "What is Sail Training?" 30:37-41
Bradley, Edward E., "Before the Mast on the Clipper Ship *Mary Whitridge* of Baltimore," 31:79-90, 130-133
Brewington, Dorothy, "Revolutionary Broadsides," 28:45-47
***Brilliant* (schooner),** 34:35-44, 45-53
***Bristol* (steamship),** 33:66-69
broadsides, 28:45-47
Brown, Alexander Crosby, "Isles of Vain Hope," 28:74-85
Burgess, Edward (1848-1891), 33:3-14
Burns, Milton Jewett (1853-1933), Watercolor, acquisition of, 31:67
"The Business of Whaling: A Picture Essay," 27:22-28
Buttersworth, James Edward (1817-1894), 27:3-7;
–"Race Off the Battery, New York Harbor," acquisition of, 29:96
***C. A. Thayer* (schooner),** 34:32
"Campbell & Colby: Shipcarvers at Mystic Seaport," by William N. Peterson, 29:66-71

"Caring for Historic Photographs," by William N. Peterson, 30:113-118
Carr, J. Revell, "Genesis of an Exhibit," 30:2-11
Carr, J. Revell, "An Introduction to J. E. Buttersworth," 27:3-7
Carr, J. Revell, "Museum Conservation: Examination," 30:95-105
Carr, J. Revell, "Ropemaking at Mystic," 27:74-81
catboats, 32:15-20;
–*Kingfisher II*, acquisition of, 27:64
"The Changing Nature of Maritime Insurrection," by W. Jeffrey Bolster, 31:14-21
Chapelle, Howard I. (1900-1975), 27:93
"Chaplain John Hambleton, U.S.N.: A Diplomatic Correspondent," by Alexander Monroe, 27:34-41
***Charles W. Morgan* (whaleship),** 27:8-16, 17-21; 29:12-16; 32:51-56
"Charles W. Morgan," by Virginia T. Coope, 32:121-128
Charts, 32:99-107;
–*Atlantic Neptune*, acquisition of, 33:143
Chesapeake Bay bugeyes, 34:68
children at sea, 27:8-16
"China and the West: A View from the *Roman*," by Helen H. Johnson, 31:3-13
China trade, 31:3-13
Christley, James L., "Mystic River Builds an Ironclad," 32:129-138
clipper ships, 34:119-129
–*Hornet*, 28:74-85
–*Mary Whitridge*, 31:79-90, 130-133
–*Roman*, 31:3-13
"Cod, Menhaden, and Lobster Fishery," by John M. Kochiss, 27:118-124
codfish, 27:104-111, 118-124
colonial shipbuilding, 28:34-43
Conley, George, "In the Tracks of Tradition," 33:130-140
Conrad, Joseph (1857-1924), 33:111-123
"The *Conrad* Yards: A Close Look at the Restoration Process," by Willits Ansel, 30:54-57
conservation of photographs, 30:113-118;
–*see* also **preservation, restoration**
cookery, codfish, 27:104-111
Coope, Virginia T., "Charles W. Morgan," 32:121-128
Coope, Virginia T., "Logs and Journals at Mystic Seaport," 27:82-87
Cooper, Joseph H., "Nautical Antiquities," 30:81-84
cordage, 27:74-81
court cases, whaling, 30:67-80
"Creating the Exhibit," by Stuart Parnes, 30:13-21
Culler, Robert D. (1910-1978), 30:88-89
Cutler, Carl C., "Important Types of Merchant Sailing Craft," 31:71-78
Darling, Lois, "H.M.S. *Beagle*," 29:2-11
"The Development of the Builder's Half-Hull Model in America," by Charles K. Stillman, 31:91-100
"The Discovery of Antarctica," by Thomas A. Stevens, 28:106-114
"Doughnuts in the Tryworks: A Child's Life Aboard the *Charles W. Morgan*," by Patricia Biggins, 27:8-16
Earle, Honor Matthews, whaling photographs, 27:22-28
Earle, Captain James A. M., "The Fightingest Whale," 29:12-16
Earle, Captain A. M., "On the Far Reaches of the Pacific," 27:17-21
Earle, Captain James A. M., "*Splendid* and *Triton* vs. Johnny Whale," 29:119-122
"Early Days of Rowing Sport," by John Gardner, 32:3-9
***Edna E. Lockwood* (Chesapeake Bay bugeye),** 34:68
"Elisha Taylor Baker, Marine Painter: A Continuing Search," by William A. Baker, 31:22-26
"Embargo by Ice: The Philadelphia Steam Tow Boat Company," by Benjamin A. G. Fuller, 33:43-57
***Euterpe* (ship),** 33:108
"The Evolution of a Dream (1970)" by Waldo C. M. Johnston, 31:123-129
Ewen, William H., "Steamboats to New England," 32:43-50
Faibisy, John D., "Yankee Raiders and the Republican Incursion into Nova Scotia, 1776-1777," 29:83-91
Fairchild, Flora H., "Tours de Force," 31:57-60
fakes and forgeries, 32:83-89
"False Teeth: New Problems with Plastic Scrimshaw," by Richard C. Malley, 32:83-89
Fanning, Edmund (1769-1841), 28:119-126
"The Fightingest Whale," by Captain James A. M. Earle, 29:12-16
figureheads, 29:66-71, 72-73
fisheries, 27:98-103, 118-124; 33:23-36; 34:94-103
"A Fishing Trip by Captain William Thomas," 34:94-103
Frank, Stuart M., "The Hart Brothers of

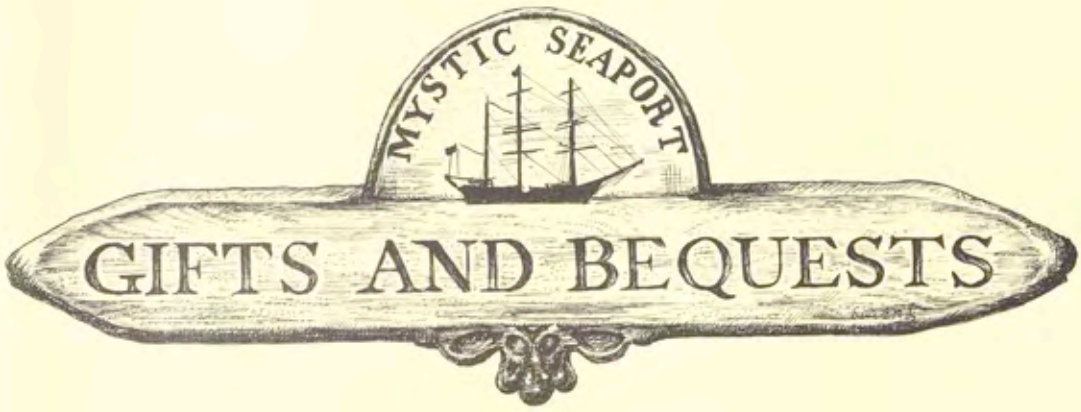
Saybrook, Connecticut: Soldiers and Privateers of the Revolution," 28:49-58
Frank, Stuart M., "The Seamen's Friend," 29:52-58
"Frederic Tudor: Ice King," by Robert P. Anderson III, 33:87-94
Fresnel, Augustin Jean (1788-1827), 32:10-14
Fuller, Benjamin A. G., "Embargo by Ice: The Philadelphia Steam Tow Boat Company," 33:43-57
***Galena* (ironclad),** 32:129-138
gamming, 27:17-21
Gardner, John, "Boats and Ships in One New England Seaport," 29:43-51
Gardner, John, "Early Days of Rowing Sport," 32:3-9
Gardner, John, "*Nixie*," 33:3-14
Gardner, John, "Small Craft Tradition in North American Maritime Museums," 31:43-56
Gardner, John, "Whaleboat Warfare on the Sound," 28:59-68
"Genesis of an Exhibit," by J. Revell Carr, 30:2-11
***Georg Stage* (ship),** 30:30-36, 47-53, 54-57; 33:124-129, 130-140
–see also ***Joseph Conrad* (ship)**
German, Andrew, "Images of Life at Sea Aboard the Bark *Alice*," 33:79-86
Gookin, Sylvester, "Silver Lake and '78," 29:98-110
Gordinier, Glenn, "The *Joseph Conrad* as a Square Sail Laboratory," 33:124-129
Greenhill, Basil, "The Mystic Conference of 1978," 31:38-42
Greenman, George (1805-1891), and Abby Chipman Greenman (1805-1887), portraits, acquisition of, 34:66
"H.M.S. *Beagle*," by Lois Darling, 29:2-11
half-hull models, 31:91-100
Hall Expedition, 34:84-92
Hallett, Hendricks A. (1847-1921), "Boston Harbor at Low Tide," acquisition of, 30:62
Halttunen, Lisa, "William Pierce Stubbs, Marine Painter," 33:95-103
Hambleton, John, 27:34-41
Hambro, Morris (1860-1938), 34:54-61
Harley, Jonathan R., "Basic Sail Training at Mystic Seaport," 30:42-46
"The Hart Brothers of Saybrook, Connecticut: Soldiers and Privateers of the Revolution," by Stuart M. Frank, 28:49-58
Hart family, 28:49-58
"Henry P. Haven: Whaling Agent," by Dale Plummer, 27:66-73
***Hero* (sloop),** 28:106-114
***Hersilia* (brig),** 28:106-114
"Historic Ships Afloat: The *C. A. Thayer*," 34:32
"Historic Ships Afloat: The *Edna E. Lockwood*," 34:68
"Historic Ships Afloat: The *Star of India*," 33:108
"Historic Ships Afloat: U.S.S. *Olympia*," 33:144
"Historic Ships: The *Ticonderoga*," 34:108
"Historic Ships Afloat: The *W. P. Snyder, Jr.*," 34:137
***Hornet* (clipper ship),** 28:74-85
"How Many Humpbacks–Then and Now?" by Randall Reeves and Edward Mitchell, 34:71-83
Howell, Susan P., "An Impression of a Man: John Faunce Leavitt," 27:43-50
Howland, Waldo, "*In Memoriam:* Robert D. Culler," 30:88-89
Howland, Waldo, "New Wharf for an Old Ship," 32:51-56
Howland, Waldo, "The Seaport Way," 32:115-120
Hudson River shad boat, 27:112-117
humpback whales, 34:71-83
"I was a *Brilliant* Crew Member," by Mary Miles-Wheeler, 34:45-53
ice trade, 33:87-94
"Images of Life at Sea Aboard the Bark *Alice*," by Andrew German, 33:79-86
"Important Types of Merchant Sailing Craft," by Carl C. Cutler, 31:71-78
"An Impression of a Man: John Faunce Leavitt," by Susan P. Howell, 27:43-50
"*In Memoriam:* Howard Chapelle," by Barry Thomas, 27:93
"*In Memoriam:* Robert D. Culler," by Waldo Howland, 30:88-89
"In the Tracks of Tradition," by George Conley, 33:130-140
"In the Wake of the Clippers," by Charles R. Schultz, 34:119-129
International Congress of Maritime Museums, 31:35-37, 38-42, 57-60
"The International Congress of Maritime Museums: Its First Decade," by Waldo C. M. Johnston, 31:35-37
An Introduction to J. E. Buttersworth," by J. Revell Carr, 27:3-7
ironclad vessels, 32:129-138
"Isles of Vain Hope," by Alexander Crosby Brown, 28:74-85
***Jason* (ship),** 34:21-28
Johnson, Helen H., "China and the West: A View from the *Roman*," 31:3-13

Johnston, Waldo C.M., "The Evolution of a Dream (1970)," 31:123-129
Johnston, Waldo C. M., "The International Congress of Maritime Museums: Its First Decade," 31:35-37
Johnston, Waldo C. M., "State of the Museum," 29:111-116
Jones, Richard M., "Sealing and Stonington: A Short-Lived Bonanza," 28:119-126
Jordan, Franklin, "Yellow Jack on the *Pepperell*: A Boy's First Voyage," 29:17-22
***Joseph Conrad* (ship),** 30:30-36, 47-53, 54-57; 33:124-129, 130-140
–see also ***Georg Stage* (ship)**
"The *Joseph Conrad* as a Square Sail Laboratory," by Glenn Gordinier, 33:124-129
Kimball, Carol W., "The Spanish Gunboats," 31:117-122
"Kingston II: Mystic Seaport's Tugboat," by Mary R. Maynard, 33:58-65
Kochiss, John M., "Cod, Menhaden, and Lobster Fishery," 27:118-124
Kochiss, John M., "Some Aspects of the Sharpie and Its Work," 27:98-103
Labaree, Benjamin W., "A Scholarly Innovation: The Williams College-Mystic Seaport Program in American Maritime Studies," 28:115-118
Labaree, Benjamin W., "The Seaport as Entrepôt," 29:34-41
Law, Alexander G., 32:57-58
Lawder, Captain Hervey C., "Log Books and Journals," 29:117-118
Leavens, John M., "The Noman's Land Boat," 28:92-100
Leavens, John M., "...quick as a cat!" 32:15-20
Leavitt, John F. (1905-1974), 27:43-50
Leavitt, John F., "The Alexander G. Law Collection," 32:57-58
Leavitt, John F., "Rigors of Sea Travel," 31:111-116
Lewis, Ida (1842-1911), 32:90-98
life at sea:
–for children, 27:8-16
–for crew, 27:82-87; 29:17-22; 31:14-21, 79-90, 130-133; 34:94-103
–for passengers, 27:51-60; 31:111-116
life-saving stations, 34:3-20
"The Light is My Child," by Sue Ellen Thompson, 32:90-98
lighthouse lenses, 32:10-14
lighthouses, 31:27; 32:90-98
Lime Rock Lighthouse, 32:90-98
lobster fishery, 27:118-124
"Log Books and Journals," by Captain Hervey C. Lawder, 29:117-118
The Log of Mystic Seaport Readers' Survey, 31:61-62
logbooks and journals, 27:82-87; 29:117-118
"Logs and Journals at Mystic Seaport," by Ginny Coope, 27:82-87
Long Point ducking skiff, half model, acquisition of, 33:40
Lovewell, Rominer (1853-1932), 33:15-22
"Making Oars for the *Morgan*'s Boats," by Willits Ansel, 32:139-142
Malley, Richard C., "Block Island Southeast Light," 31:27
Malley, Richard C., "False Teeth: New Problems with Plastic Scrimshaw," 32:83-89
Malley, Richard C., "Steamer *Bristol*," 33:66-69
manuscripts, preservation of, 30:119-122
marine artists:
–Bailey, T., 34:54-61
–Baker, Elisha Taylor, 31:22-26
–Burns, Milton Jewett, 31:67
–Buttersworth, James Edward, 27:3-7
–Hallett, Hendricks A., 30:62
–Lovewell, Rominer, 33:15-22
–Stubbs, William Pierce, 33:95-103
marine collectibles, 30:95-105
***Mary Whitridge* (clipper ship),** 31:79-90, 130-133
masts and yards, 30:54-57
Mathieson, David F., "Museum Conservation: Restoration," 30:111-112
"mating" (of whaling vessels), 27:17-21; 29:119-122
Maury, Matthew Fontaine (1806-1873), 32:99-107
Maynard, Mary R., "*Kingston II:* Mystic Seaport's Tugboat, 33:58-65
McKay, Walter, "Who was T. Bailey?" 34:54-61
menhaden fisheries, 27:118-124; 33:23-36
Miles-Wheeler, Mary, "I was a *Brilliant* Crew Member," 34:45-53
Mitchell, Edward, jt. author, "How Many Humpbacks–Then and Now?" 34:71-83
Monroe, Alexander, "Chaplain John Hambleton, U.S.N.: A Diplomatic Correspondent," 27:34-41
Morgan, Charles Waln (1796-1861), 32:121-128
"Museum Conservation: Examination," by J. Revell Carr, 30:95-105
"Museum Conservation: Preservation," by John L. Sholl, 30:106-110

"Museum Conservation: Restoration," by David F. Mathieson, 30:111-112
mutiny, 31:14-21
Mystic, Conn.:
–fisheries, 33:23-36
–photographs, 29:24-25
–shipbuilding, 27:88-91; 31:117-122; 32:129-138
–shipcarvers, 29:66-71
"The Mystic Conference of 1978," by Basil Greenhill, 31:38-42
"Mystic Reminiscences," by Irving H. Reynolds, 27:88-91
"Mystic River Builds an Ironclad," by James L. Christley, 32:129-138
Mystic Seaport Museum:
–history, 31:101-107, 134-145; 32:25-35, 64-76
–International Congress of Maritime Museums, 1978 meeting, 31:38-42
–"New England and the Sea" exhibit, 30:2-11, 13-21
–philosophy, 29:111-116; 32:59-63, 115-120
–sail training, 30:42-46
–ship preservation, 31:123-129
"Mystic Seaport Museum Chronology," "1929-1941," 31:101-107; "1942-1954," 31:134-145; "1955-1965," 32:25-35; "1966-1979," 32:64-76
mythical islands, 28:74-85
"Nautical Antiquities," by Joseph H. Cooper, 30:81-84
nautical literature, 30:81-84
navigation, 32:99-107
"New England and the Sea" exhibit, 30:2-11, 13-21
New England steamboat lines, 32:43-50
New London whaling industry, 27:66-73
"New Wharf for an Old Ship," by Waldo Howland, 32:51-56
"*Nixie*," by John Gardner, 33:3-14
"The Noman's Land Boat," by John M. Leavens, 28:92-100
Nova Scotia, invasion of, 29:83-91
oar making, 32:139-142
Oliver, Sandra, "Salt Cod in New England: From Ocean to Table," 27:104-111
***Olympia* (U.S.S.),** 33:144
"On the Far Reaches of the Pacific," by Captain James A. M. Earle, 27:17-21
oyster fisheries, 27:98-103
packet ships, 31:111-116; 32:21-24
Page, Charles R., "An Account of a Voyage Aboard the Square-Rigged Sailing Ship *Arthur Sewall* from New York to Yokohama," 27:51-60
Palmer, Henry R., "Boatbuilding in Stonington," 28:86-91
Palmer, Nathaniel Brown (1799-1877), 28:106-114
Parnes, Stuart, "Creating the Exhibit," 30:13-21
Parnes, Stuart, "Rominer Lovewell: An Artist Rediscovered," 33:15-22
Parnes, Stuart, "Sailor-Made," 34:111-118
"The Past in Focus," 29:24-25
"Paths Through the Sea: Matthew Fontaine Maury and his Wind and Current Charts," by Douglas Stein, 32:99-107
***Pepperell* (ship),** 29:17-22
Perry, Oliver Hazard (1785-1819), 27:34-41
Peterson, William N., "Bony-Fish: The Menhaden Fishery at Mystic, Connecticut," 33:23-36
Peterson, William N., "Campbell & Colby: Shipcarvers at Mystic Seaport," 29:66-71
Peterson, William N., "Caring for Historic Photographs," 30:113-118
Philadelphia Steam Tow Boat Company, 33:43-57
photographs, conservation of, 30:113-118
–John F. Leavitt collection, acquisition of, 28:104-105
"Planning the Black Ball," by Robert G. Albion, 32:21-24
Plummer, Dale, "Henry P. Haven: Whaling Agent," 27:66-73
Plymouth Cordage Co., 27:74-81
***Polaris* (ship),** 34:84-92
"The *Polaris* Whaleboat," by Willits Ansel, 34:84-92
preservation:
–of artifacts, 30:106-110
–of manuscripts, 30:119-122
–of ships, 31:123-129
–see also **restoration, conservation**
privateering, 28:49-58, 59-68
"...quick as a cat!" by John M. Leavens, 32:15-20
Reeves, Randall and Edward Mitchell, "How Many Humpbacks–Then and Now? 34:71-83
"A Report on the Readers' Survey," 31:61-62
restoration:
–of artifacts, 30:111-112
–of ships, 30:47-53, 54-57
–see also **preservation, conservation**
"The Restoration of the *Joseph Conrad*," by Donald P. Robinson, 30:47-53
"Revolutionary Broadsides," by Dorothy Brewington, 28:45-47

Revolutionary War, 28:59-68; 29:83-91
Revolutionary War broadsides, 28:45-47
Reynolds, Irving H., "Mystic Reminiscences," 27:88-91
"Rigors of Sea Travel," by John F. Leavitt, 31:111-116
***Robeson* (whaleboat),** 34:84-92
Robinson, Donald P., "The Restoration of the *Joseph Conrad*," 30:47-53
***Roman* (clipper ship),** 31:3-13
"Rominer Lovewell: An Artist Rediscovered," by Stuart Parnes, 33:15-22
"Ropemaking at Mystic," by J. Revell Carr, 27:74-81
rowing, 29:98-110; 32:3-9
Royster, Vermont, "What is Past is Prologue," 32:59-63
sail setting demonstration, 33:124-129
"Sail, Steam, and Lamentation: Joseph Conrad Confronts the Machine Age," by Edward W. Sloan, 33:111-123
sailing training, 30:30-36, 37-41, 42-46; 34:45-53
"Sailing by Ash Breeze: A Picture Essay," 28:127-129
"Sailor-Made," by Stuart Parnes, 34:111-118
Salem, Massachusetts, 29:43-51
"Salt Cod in New England: From Ocean to Table," by Sandra Oliver, 27:104-111
Saybrook, Connecticut, 28:49-58
"A Scholarly Innovation: The Williams College-Mystic Seaport Program in American Maritime Studies," by Benjamin W. Labaree, 28:115-118
Scholfield, Everett A. (1843-1930), 29:24-25
Schultz, Charles R., "In the Wake of the Clippers," 34:119-129
scrimshaw, 32:83-89
–acquisition of, 29:31; 33:106-107
***Scud* (sloop), watercolor, acquisition of,** 34:31
"Sealing and Stonington: A Short-Lived Bonanza," by Richard M. Jones, 28:119-126
Sealing industry, Stonington, 28:106-114, 119-126
seamen's benevolent societies, 29:52-58
"The Seamen's Friend," by Stuart M. Frank, 29:52-58
"The Seaport as Entrepôt," by Benjamin W. Labaree, 29:34-41
"The Seaport Way," by Waldo Howland, 32:115-120
"The Seaport's Figureheads Shine in a New Setting," 29:72-73
"The Search for the Shad Boat," by Isabel Barten, 27:112-117
"The Secret of *Sverige*'s Past: A Swedish Challenger Races the *America*," by John Streeter, 29:75-81
shad boat, 27:112-117
sharpies, 27:98-103
"She Was No Ordinary Ship," by Michael D. Sturges, 30:30-36
ship models, 31:91-100; 32:57-58
–*Burford* (H.M.S.), acquisition of, 28:72
–*City of New York* (steamer), acquisition of, 29:64
–*James Miller* (schooner), acquisition of, 32:110
–*Overseas Arctic* (tanker), acquisition of, 30:26
– Prisoner of War, acquisition of, 28:134
ship preservation, 31:123-129
ship restoration, 30:47-53, 54-57
ship types, 31:71-78
shipbuilding:
–colonial, 28:34-43
–Mystic, 27:88-91; 31:117-122; 32:129-138
shipcarving, 29:66-71
shipwrecks, 28:74-85; 34:21-28
Scholl, John L., "Museum Conservation: Preservation," 30:106-110
"Silver Lake and '78," by Sylvester Gookin, 29:98-110
Sloan, Edward W., "Sail, Steam, and Lamentation: Joseph Conrad Confronts the Machine Age," 33:111-123
small boat voyages, 28:74-85
small craft, 31:43-56
–*J. Henry* (Rushton pulling boat), acquisition of, 30:89
–*Kingfisher II* (catboat), acquisition of, 27:64
– Williams practice wherry, acquisition of, 29:126
"Small Craft Tradition in North American Maritime Museums," by John Gardner, 31:43-56
Smith, Charleton (1869-1944), 33:3-14
Smith, Gaddis, "Whaling History and the Courts," 30:67-80
"Some Aspects of the Sharpie and Its Work," by John M. Kochiss, 27:98-103
Southeast Light (Block Island), 31:27
"The Spanish Gunboats," by Carol W. Kimball, 31:117-122
"A Special Sort of Boat: The Schooner *Brilliant*," by Francis E. Bowker, 34:35-44
Splendid (whaleship), 29:119-122
"*Splendid* and *Triton* vs. 'Johnny Whale,'" by

Captain James A. M. Earle, 29:119-122
***Star of India* (bark),** 33:108
"State of the Museum," by Waldo C. M. Johnston, 29:111-116
steam power, impact of, 33:111-123
steam tow boats, 33:43-57
"Steamboats to New England," by William H. Ewen, 32:43-50
"Steamer *Bristol*," by Richard C. Malley, 33:66-69
Stein, Douglas, "Basic Home Care for Old Family Papers," 30:119-122
Stein, Douglas, "Paths Through the Sea: Matthew Fontaine Maury and his Wind and Current Charts," 32:99-107
Stevens, Thomas A., "The Discovery of Antarctica," 28:106-114
Stillman, Charles K., "The Development of the Builder's Half-Hull Model in America," 31:91-100
Stonington Boat Works, 28:86-91
Stonington, Conn.:
– boatbuilding, 28:86-91
– sealing industry, 28:106-114, 119-126
Streeter, John, "The Secret of *Sverige*'s Past: A Swedish Challenger Races the *America*," 29:75-81
Stubbs, William Pierce (1842-1909), 33:95-103
Sturgis, Michael D., "She Was No Ordinary Ship," 30:30-36
***Sverige* (yacht),** 29:75-81
Thomas, Barry, "*In Memoriam*: Howard Chapelle," 27:93
Thompson, Sue Ellen, "The Light is My Child," 32:90-98
***Ticonderoga* (steamboat),** 34:108
"Tours de Force," by Flora H. Fairchild, 31:57-60
travels at sea, 31:111-116
***Triton* (whaleship),** 29:119-122
Tudor, Frederic (1783-1864), 33:87-94
tugboats, 33:43-57, 58-65; 34:137
United States Life-Saving Service, 34:3-20, 21-27
Updike, Richard W., "Augustin Fresnel and His Lighthouse Lenses," 32:10-14
Venezuela, Commodore Perry's mission to, 27:34-41
vessel types, 31:71-78
voyages in small boats, 28:74-85
whaleboat oars, 32:139-142
"Whaleboat Warfare on the Sound," by John Gardner, 28:59-68
whaleboats, 28:59-68; 34:84-92
whales
– attacks by, 29:12-16
– protection of, 34:71-83
whaling, 27:8-16, 17-21; 29:12-16, 119-122; 34:71-83
– court cases, 30:67-80
– New London, 27:66-73
– photographs, 27:22-28
"Whaling History and the Courts," by Gaddis Smith, 30:67-80
wharves, 32:51-56
"What is Past is Prologue," by Vermont Royster, 32:59-63
"What is Sail Training?" by Francis E. Bowker, 30:37-41
"Who was T. Bailey?" by Walter McKay, 34:54-61
"William Pierce Stubbs, Marine Painter," by Lisa Halttunen, 33:95-103
Williams College-Mystic Seaport Program in American Maritime Studies, 28:115-118
W. P. Snyder, Jr. (tug), 34:137
"Wreck of the *Jason*," 34:21-28
yachts and yachting, 29:75-81; 33:3-14
"Yankee Raiders and the Republican Incursion into Nova Scotia, 1776-1777," by John D. Faibisy, 29:83-91
"Yellow Jack on the *Pepperell*: A Boy's First Voyage," by Franklin Jordan, 29:17-22
York, Wick, "The Architecture of the U.S. Life-Saving Stations," 34:3-20



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

Mystic, Connecticut 06355

Non-Profit Organization
U.S. Postage Paid
Mystic, Connecticut
Permit No. 1

