WINTER 1985

THE LOG OF MYSTIC SEAPORT



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COVER: *Skating on the pond in Greenmanville, where the Seaport's south parking lot is now. The Seventh Day Baptist Church stands on its original site near the Museum's present south entrance. Photo by Edward H. Newbury, ca. 1897. (80.41.781)*

BACK COVER: *"Christmas-eve off the coast:" the captain and mate of a storm-tossed New England coaster study the chart while the captain's wife and child huddle by the stove. This view was calculated to arouse pathos in readers of* Harper's Weekly, *1 January 1870.*

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THE LOG OF MYSTIC SEAPORT

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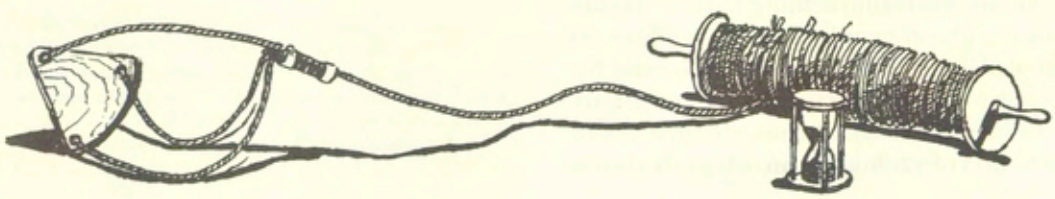
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SIGHTINGS



The articles in this issue of *The Log* deal with several topics that have been at the center of the focus of Mystic Seaport's efforts. Literature of the sea, New England fisheries history, and a whaling story are all major interests of the Seaport. Yet, even as they go into print another theme in the maritime story is being developed at the Museum. When fully exposed this element of the Seaport will undoubtedly be recognized as one of the most fascinating areas in our collections.

In 1931 the Marine Historical Association, as the Seaport was then known, made the critical decision to accept the sandbagger *Annie,* our first vessel, and set the precedent for our later acquisitions of ships and boats. More to the point, our first vessel was our first yacht. In the decades since the acquisition of the *Annie,* a wealth of yachting material has been added to Mystic's collections.

A few years ago, during analysis of our strengths and weaknesses, we realized that our yachting collection had become perhaps the most comprehensive assemblage of American material in any museum. And yet, few realized the range and depth of this collection, which had evolved over a fifty-year period. Motivated by the desire to bring both internal and external focus to this extraordinary collection, an Archives of American Yachting was established.

We use the term yachting to describe not only the grand people in their grand yachts but also the broader context of boating for pleasure in small boats, canoes, one designs, cruising sailboats, launches, etc. Just as our definition of yachting is broad, so also is our definition of archives. The Museum's yachting archives contains paintings, drawings, models, half models, a remarkable collection of plans (two-thirds of which are yachts), photographs, and a large, rapidly growing collection of films and video tapes. In addition to journals, logs, imprints, and yacht registers, the archives also includes yachting relics, equipment, and trophies ranging from pieces of the original *America* of 1851 to material from the 1983 last defense of her Cup.

Separate from the archives is the Seaport's notable collection of pleasure boats, constituting a significant portion of our watercraft collection. While we expect to continue to add small boats to this collection from time to time, we do not anticipate acquisition of a large number of yachts. Our emphasis will be on archival materials.

An active and dynamic committee of Trustees, selected volunteers, and staff are at work laying out the course we are to follow as we begin to utilize this material to its greatest advantage. Through these efforts we hope to establish Mystic Seaport Museum as a center for the study, preservation, and exhibition of the pleasure boating traditions of this country.

J. Revell Carr

Conrad's Use of Seamanship

ROBERT FOULKE

Conrad's use of seamanship is both technically accurate and loaded with moral implications. As the primary mode of action within his voyage tales, seamanship provides the basis for interpreting incidents on board ship, for judging the intentions and failures of characters, and for decoding pervasive, extended metaphors of personal insecurity and cosmic indifference. The relationship between the mimetic and moral dimensions of seamanship in Conrad's voyage fiction would at first seem to be "not a breach but an expansion" (to borrow a phrase from John Donne) as we move from details of practical seamanship to general principles of moral order in the human world, yet it turns out to be not so simple. There is more discord than harmony in Conrad's sea world, and we, like Marlow in *Lord Jim,* begin to entertain an "uneasy doubt . . . of the sovereign power enthroned in a fixed standard of conduct."[1]

In its broadest sense, seamanship encompasses everything one must know and do to sail vessels safely from one port to another. It is a learned body of knowledge derived from past experience and rudimentary applications of physics; it requires many specific skills in handling sails, rigging, boats, anchors, and other gear, as well as a working knowledge of tides, currents, wave formations, weather patterns, aids to navigation, and rules of the road. Above all it is an art demanding foresight, initiative, the ability to improvise, and a finely tuned sense of judgment as men cope with an unpredictable ocean. The practice of seamanship requires precision in the use of an extensive technical terminology, scrupulous preparation and maintenance of hull, rig, and equipment, reliability in following established routines, alertness to changing conditions at sea, and readiness to cope with emergencies quickly and decisively. Because the sea is neither predictable nor tolerant of human mistakes, the practice of seamanship is often complex, demanding imagination and discrimination more than adherence to fixed rules of procedure.

In his many essays on seafaring, Conrad enlarges the human implications of the practice of seamanship. To the base of knowledge and experience he adds a panoply of moral ideas, ranging from honesty of skill and honor of labor to pride in accomplishment, aesthetic value in the practice of a "fine art," fidelity to duty, and the "solidarity" of crews facing an alien and hostile environment; shipboard life demands the old virtues which make it a model for purposeful human endeavor and an integrated social order. Necessary shipboard routine also provides comfort and an image of constancy on an otherwise unstable ocean: "There is health in it, and peace, and satisfaction of the accomplished round; for each day of the ship's life seems to close a circle within the wide ring of the sea horizon. It borrows a certain dignity of sameness from the majestic monotony of the sea."[2]

Conrad also extends the importance of the technical language of seamanship. Like many other seamen, he was extraordinarily sensitive to the careless usage of nautical

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terminology. There was good reason to guard the precision of terms on board square-rigged sailing ships, where over thirty sails and the hundreds of lines controlling them had to be distinguished quickly and accurately. We need only look at the first pages of essays like "Emblems of Hope" or "The Loss of the *Dalgonar*" to find Conrad sharing a seaman's brand of pedantry – picking apart unlucky landlubbers who are responsible for the "degradation of the sea language in the daily press of this country."[3] "To take a liberty with technical language is a crime against the clearness, precision, and beauty of perfected speech," he continues, and devotes another whole essay, "Outside Literature," to the "honourable ideal" and "perfect accuracy" embodied in Notices to Mariners.[4] In "Emblems of Hope" he extends this admiration for precision in sea language towards an ideal of perfect linkage between words and action while discussing a sailor's metaphor: "the growth of a cable – a sailor's phrase which has all the force, precision, and imagery of technical language that, created by simple men with keen eyes for the real aspect of things they see in their trade, achieves the just expression seizing upon the essential, which is the just ambition of the artist in words."[5]

This move from the instrumental to the aesthetic use of words is comparable to another that transforms nautical skill in designing, building, and racing yachts into a fine art:

> Such skill, the skill of technique, is more than honesty; it is something wider, embracing honesty and grace and rule in an elevated and clear sentiment, not altogether utilitarian, which may be called the honor of labour. It is made up of accumulated tradition, kept alive by individual pride, rendered exact by professional opinion, and, like the higher arts, it is spurred on and sustained by discriminating praise.... Efficiency of a practically flawless kind may be reached naturally in the struggle for bread. But there is something beyond – a higher point, a subtle and unmistakable touch of love and pride beyond mere skill; almost an inspiration which gives to all work that finish which is almost art – which *is* art.[6]

Thus, through an extended analogy, the sailing of yachts and ships becomes a fine art which requires "unswerving devotion" and "unremitting never-discouraged care": "To forget one's self, to surrender all personal feeling in the service of that fine art, is the only way for a seaman to the faithful discharge of his trust."[7] The track of this argument, like that of many others in Conrad's sea essays, moves from the skill of seamanship to the achievement of art through association with the necessity of breadwinning, efficiency, honesty, the honor of labor, love, and pride.

Conrad invokes the old virtues to sustain this metamorphosis of seamanship into an idealization of work. The idea that human existence can be justified by work had deep roots in nineteenth-century English culture, and Conrad took it to sea: "No labour done on board ship in the way of duty is either too hard or in any way unworthy of the best effort and attention."[8] For Marlow in *Heart of Darkness* work is "the chance to find yourself. Your own reality – for yourself, not for others – what no other man can ever know."[9] And the value of work for the individual becomes the foundation of social morality: "From the hard work of men are born the sympathetic consciousness of a common destiny, the fidelity to right practice which makes great craftsmen, the sense of right conduct which we may call honour ...devotion to our calling... and idealism...."[10] In the early pages of *Chance* Marlow projects an analogy between seamen and monks: "... profane men living in ships, like the holy men gathered together in monasteries, develop traits of profound resemblance. This must be because the service of the sea and the service of a temple are both detached from the vanities and errors of a world which follows no severe rule."[11] And in the last essay he wrote, Con-

rad compares the faith of saints to the fidelity of sailors, "a fidelity to the demands of their calling which I verily believe was for all of them I knew, both afloat and ashore, vocational quite as much in its way as any spiritual call a man's nature has ever responded to."[12] These statements linking labor on board ship and the skill of seamanship with honesty, duty, honor, fidelity, and a religious sense of vocation do in fact define moral identity, but in doing so they put an extraordinary strain on rather fragile analogies. Such analogies are likely to break apart as soon as we recognize distinctions between effort and value, skill and its uses, intention and accomplishment.

In the voyage tales, Conrad's use of this highly elaborated ethic of seamanship is frequently neither simple nor direct, nor even consonant with what he extols as "the continuity of the old tradition of the sea, which made by the work of men has in turn created for them their simple ideal of conduct."[13] Discrepancies between the ideal value attributed to the discipline of seamanship and the acts of flawed seamen, who are by no means immune from blunders or irresponsibility, suggest discontinuity rather than concordance between Conrad's statements about seamanship and his use of it in the stories. As we listen to the voices narrating many of the stories, homilies on the practice of seamanship evoke stated and implied values, yet they obscure the fact that poor seamanship is as prevalent as good. The gallery of Conrad's fictional seamen exhibits a mixed lot – shirkers and malingerers as well as those who are steadfast, the inept as well as the competent, slaves of habit and routine as well as those who exhibit foresight, captains who take unnecessary risks as well as those who exercise due caution. For every Singleton who steers with care there are other less reliable helmsmen, like the unnamed seaman who leaves the helm, thereby stopping the mutiny on board the *Narcissus*, or the savage helmsman who almost wrecks Marlow's steamboat in *Heart of Darkness*. Nearly every one of Conrad's fictional voyages contains either a mistake in seamanship or an abnegation of responsibility on the part of a seaman. The stories are full of related anomalies: the difference between minor and major errors in seamanship is often buried or blurred in the texts; the young are often saner seamen than their elders, in spite of greenness and a yearning for adventure; some careless and ignorant seamen survive without paying for their mistakes; others fail by chance, victims of a malignant set of circumstances. Alert readers are likely to be puzzled by such anomalies because they tend to undercut the values Conrad has infused into seamanship to make it a model for the rule of life.

By using his sea experience as material for fiction, Conrad faced a rather specialized problem in the relationship with his audience; the world of seafaring, especially on board square-rigged sailing ships, was becoming more remote as the commercial use of sail declined during his lifetime and virtually disappeared between the two world wars.

> ... the mere fact of dealing with matters outside the general run of everyday experience laid me under the obligation of a more scrupulous fidelity to the truth of my own sensations. The problem was to make unfamiliar things credible. To do that I had to create for them, to reproduce for them, to envelop them in their proper atmosphere of actuality. This was the hardest task of all and the most important, in view of that conscientious rendering of truth in thought and fact which has always been my aim.[14]

Yet readers lacking independent experience of the scenes rendered by Conrad may disregard details that leap out of the text for a seaman or misjudge the implications of an act because they lack any sense of ordinary practice at sea. Knowing how ships behave under sail is sometimes essential for readers of Conrad. The great storm scene at the center of *The Nigger of the "Narcissus,"* for example, is evoked with a meticulous at-

tention to detail, and the righting of the ship is unquestionably precise. Using headsails to make the bow pay off until it was possible to wear ship would be the best way to right the *Narcissus,* short of cutting away the topgallant masts and then the topmasts, if necessary, to bring her up. If we know enough about seamanship, we can appreciate the critical moment which Conrad points to in a single line–"It was awful to see her, nearly overturned, begin to gather way and drag her submerged side through the water"[15]–and we can anticipate the violent rolls that will occur when quartering wind and seas finally break the low side clear. Apart from the inherent drama of such a scene, it clearly demonstrates Captain Allistoun's competence as a seaman, and that knowledge has an important bearing on our judgment of his other acts.

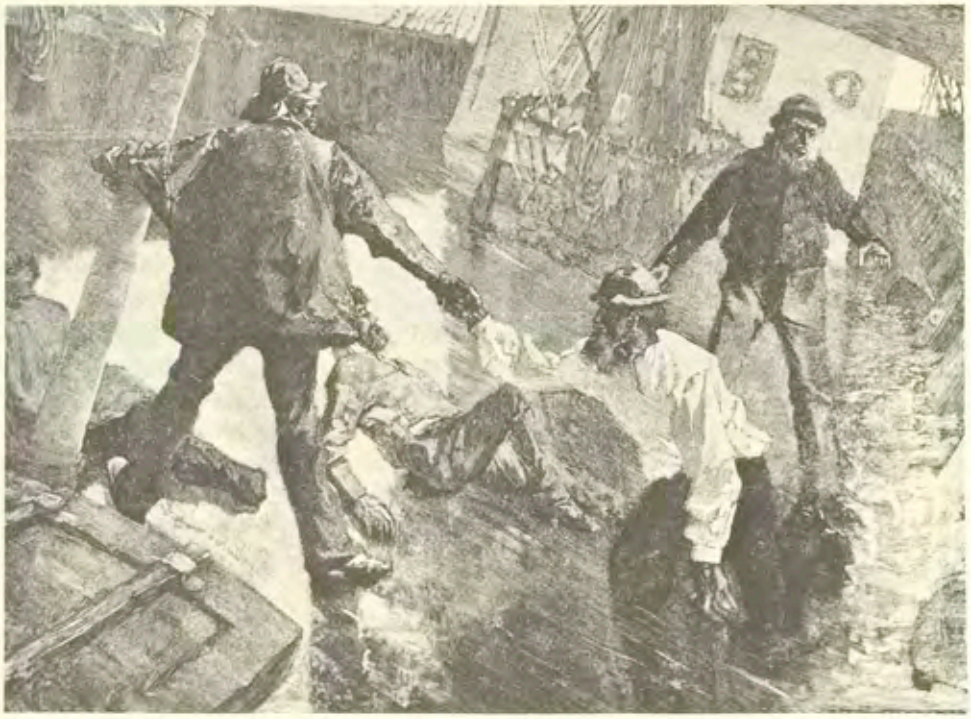
The success of the righting maneuver cannot cancel Captain Allistoun's responsibility for the plight of the *Narcissus;* it is his error of judgment that causes the knockdown and his refusal to act when she is on her beam ends that needlessly endangers both ship and crew for nearly thirty hours. In the first instance he succumbs to a common temptation for sailing ship captains–lugging sail in a rising wind long after it ceases to add any significant increment to the ship's speed; in the second instance he violates standard practice in a moment of crisis by refusing to cut away enough of the upper masts to relieve the ship of her heeling moment and let her right herself immediately, thus forestalling a long and dangerous vigil as the crew clings to a half-overturned ship. Both acts involve taking risks, yet there is an enormous difference between the two cases; Captain Allistoun lacks that sense of proportion which is essential to making sound decisions in seamanship–a sense which can distinguish between the options and necessities of action. One of the standard manuals of seamanship throughout the late nineteenth century, written by Captain Alston (probably a source for Captain Allistoun's name), makes the distinction between the two cases quite clear in offering advice to captains. Lugging too much sail, even though it can be costly in terms of torn sails, broken spars, and even injuries to men working aloft, is described as an avoidable error of judgement: "As a general rule... the moment a spar complains, in with the sail; and thus, knowing the futility of pressing a ship, you will be relieved from those unpleasant moments of hesitation, when, tempted to hold on against your half-formed convictions to the contrary, you stand, with anxious glance aloft at every lurch and bound, the image of hapless indecision."[16] On the other hand, in discussing the critical situation of a ship being thrown on her beam ends, Captain Alston is quite imperative: "Let fly everything; when, if she does not right, but continues to go over, there is no resource left but to cut the lanyards of the weather rigging, if you have time, and let the masts go over the side."[17] In testimony before the Committee on the Manning of Merchant Ships in 1894, Conrad was asked similar questions about the relationship between carrying too much sail and avoiding potential disaster in a knockdown or capsize, and his answers indicate that he is aware of the difference between pushing a bit too hard to make a fast passage and risking the entire ship and crew.[18]

A comparable sense of proportion is evident in the text of the novel itself. The narrator expresses the crew's ambivalence toward Captain Allistoun's penchant for hard driving. They admire his ability to get the most out of the ship: "...our hearts went out to the old man when he pressed her hard so as to make her hold her own, hold every inch gained to windward; when he made her, under reefed sails, leap obliquely at enormous waves."[19] Yet they were also aware of the risks the captain was taking with their lives when he refused to put a full complement on a yard to take in sail: "As at any moment the masts were likely to

be jumped out or blown overboard, we concluded that the captain didn't want to see all his crowd go over the side at once. That was reasonable."[20] But there is no room for irony in the response of an anonymous crew member to the captain's refusal to right the ship by cutting away the upper spars: "'If the blamed sticks had been cut out of her she would be running along on her bottom now like any decent ship, an' giv' us all a chance.'"[21] At the time of the knockdown itself, the carpenter, an experienced seaman who knew precisely what had to be done, "began to crawl to the cabin entrance, where a big axe was kept ready for just such an emergency."[22] All of the evidence, both inside and outside of the text, suggests that Captain Allistoun violates fundamental principles of seamanship in this instance, that he is either incapable of balancing risks against gains in the ship's battle against the storm or is unwilling to do so. If we ask why, we are given the central clue in a single sentence introducing the captain to the reader: "He loved his ship, and drove her unmercifully; for his secret ambition was to make her accomplish some day a brilliantly quick passage which would be mentioned in nautical papers."[23] The captain's egoism, however appropriate to the voyage of a ship named the *Narcissus,* is not our central concern here; what counts is the fact that bad seamanship prevails in the crucial instance and that the ship is allowed to survive in spite of it.

There are comparable anomalies between the responsibilities of seamanship and the acts of a young captain in a much later story, "The Secret Sharer." Again there is need for a seaman's sense of proportion to assess the importance of what the captain does and does not do, ranging from matters of shipboard protocol to decisions that put the survival of the ship at risk. The relentless inward focus of the story, told by an insecure young captain-narrator who doubts that he "should turn out faithful to that ideal conception of one's own personality every man sets up for himself secretly,"[24] filters our perception of his outward acts of seamanship. When the new captain stands the first anchor watch to avoid sleeplessness and become more familiar with his ship, which is, after all, a minor departure from ordinary ship's routine, he fears that his "unconventional arrangement" will be re-

In a heavy sea. (*Century Magazine,* June 1882)



garded by the mates as an "unheard-of caprice."[25] Yet before that watch is over the narrator has taken Leggatt, a fugitive chief mate from the *Sephora*, on board, heard the story of his murdering a recalcitrant seaman in a storm, and, without a moment of hesitation, furtively hidden him from all hands – surely a major violation of his responsibilities as captain. By the next morning he has already acquired enough stealth to evade Leggatt's discovery by the steward or the mates, and enough guile to trick and bait Captain Archbold of the *Sephora* when the latter visits seeking information about his escaped mate.

The young captain-narrator quickly finds a way to exonerate Leggatt: "It was all very simple. The same strung-up force which had given twenty-four men a chance, at least, for their lives, had, in a sort of recoil, crushed a mutinous, unworthy existence."[26] Thus the narrator reduces the murder on board the *Sephora* to a question of seamanship. Conrad had, in fact, made two interesting changes in his source for this incident, an occurrence on board the *Cutty Sark* in 1880. In the original, the mate, Sidney Smith, was threatened with a capstan bar by seaman John Francis before he knocked him unconscious with the bar, whereas Leggatt had only insolence in the midst of a storm to provoke him. Francis died three days later rather than instantaneously on a deck awash with heavy seas during "the maddening howling of that endless gale," where the nameless seaman of the story is found throttled ten minutes later.[27] Conrad's changes intensify the murder and at the same time make its justification by the narrator more plausible by suggesting that the seaman was refusing duty at a time of crisis; in the setting of "a sea gone mad" it becomes "a sufficiently fierce story to make an old judge and a respectable jury sit up a bit."[28] Yet the moral implications of Leggatt's act are not as clear as the narrator claims: total lack of restraint, raw nerves breaking out as compulsive violence, do not reflect the necessary relationship between means and ends in seamanship any more than in law.

By harboring the secret sharer the narrator makes his own mistakes in a less dramatic way. While the ship beats down the eastern shore of the Gulf of Siam for four days and nights, he spends most of his time closeted below with Leggatt and is more worried about guarding against the discovery of his secret than in becoming familiar with his new ship and her men. When the strain of this prolonged concealment becomes intolerable, he takes up Leggatt's suggestion and decides to maroon him during the fifth night by standing in close to the land. Here he willfully makes his central mistake in seamanship by deciding to go within half a mile of a lee shore before attempting to tack, even though Leggatt had already shown that he could swim four times that distance at the beginning of the story: when he reports that "it was now a matter of conscience to shave the land as close as possible,"[29] he is not observing but violating the canons of good seamanship, risking the loss of his first command and almost certain disgrace before a Board of Inquiry if he fails to execute a tack properly. Such folly requires an absurd justification. As the narrator explains his decision to an incredulous chief mate, he bluffs:

> "We're not doing well in the middle of the gulf," I continued, casually. "I am going to look for the land breezes tonight."
>
> "Bless my soul! Do you mean, sir, in the dark amongst the lot of all them islands and reefs and shoals?"
>
> "Well – if there are any regular land breezes at all on this coast one must get close inshore to find them, mustn't one?"[30]

The obvious answer is no, for seamen understand that one does not have to hug the coast *that* close to get a nocturnal offshore wind.

The explanation to the mate and the tack which closes the story reflect a parallel situation on board Conrad's own first command,

the bark *Otago*, as reported in *The Mirror of the Sea*: "... on our first leaving port ... a bit of manœuvring of mine amongst the islands of the Gulf of Siam had given [the mate] an unforgettable scare. Ever since then he had nursed in secret a bitter idea of my utter recklessness."[31] The "recklessness" involved in the story can be reduced to one simple fact: the captain has squandered all his options and must complete the tack successfully on the first try. The normal difficulties in tacking a square-rigged ship in light air – chiefly keeping enough headway to carry the ship through the wind with sails aback – are exacerbated by the lee shore. If one fails to complete a tack in the open sea, it is simple enough to repeat the maneuver with no damage done; in this case the ship will fall back on the original tack, fill her sails, and go ashore.[32]

The tack is completed successfully in "The Secret Sharer" only because the narrator, who is still relatively unfamiliar with handling his ship in such circumstances, spots the white hat he had given to Leggatt, uses it as a mark to gauge the precise moment when the ship gathers sternway, and shifts the helm to assure that she will stay on the new tack heading offshore. The precise details of the tack assure us that the ship is handled with seamanlike competence, but the outcome is partly fortuitous and the moral implications of this denouement are mixed. The white hat is both a necessary marker in the surface action and the last link between the narrator and Leggatt; it is associated with values inimical to seamanship throughout the story – the unbridled violence of the murder on board the *Sephora*, the immobilization and unfaithfulness of the narrator in his role as captain (which recurs in a related story, *The Shadow-Line*), and pity, the principal source of corruption and decadence in much of Conrad, particularly in *The Nigger of the "Narcissus."* In these larger contexts we have the uneasy feeling that seamanship alone is not a sufficient stay against disorder in the self or in the world, that it is not enough to sustain the captain in his newly found "perfect communion of a seaman with his first command."[33]

How much power can we attribute to the ideas of order, efficiency, and control which seamanship embodies? The situation in *Lord Jim* gives us a paradigm of the range of possibilities: at one end of the spectrum is Jim himself, projecting feats of daring seamanship into illusions of total power; at the other is Captain Brierly, who commits suicide after sensing one clear shaft of doubt at Jim's inquiry; and in the middle stands Marlow wrestling inconclusively with the enigma created by Jim's failure. It is tempting to identify the two extremes of illusion and disillusion with youth and age, naiveté and experience, yet such distinctions coalesce in Marlow's first tale, which begins as one of "those voyages that seem ordered for the illustration of life, that might stand for a symbol of existence" and ends with the words "romance of illusions."[34] Here the power of seamanship to control the voyage is both exaggerated and undercut. "Youth" can be read as middle-aged reverie or as a parody of Conrad's voyage on board the *Palestine* from 21 September 1881 until she sank on 15 March 1883. The circumstances of the *Palestine*'s voyage were representative of those that prevailed during the declining years of commercial sail and could hardly have been less propitious: a remote, irresponsible owner, an old and unsound ship, a dangerous cargo that had been mishandled, a makeshift crew collected after two had disappeared through discharge or desertion, and officers who were overage or had signed on because they could get no other berths. The judgment of Conrad's landlubber uncle, Thaddeus Bobrowski, is essentially correct:

> Danger is certainly a part of a sailor's life, but that does not preclude you from having a sensible attachment to life, nor prevent you taking reasonable steps to preserve it. Both your Cap-

tain Beard and you strike me as desperate men, who go out of their way to seek knocks and wounds, while your shipowner is a rascal who risks the lives of ten brave men for the sake of a blackguardly profit.[35]

The inherent folly of the *Palestine* voyage needs little stretching to transform it into an illusory romance of high adventure or an absurd comedy of practical seamanship.

Conrad moves in both directions as he embellishes the story of Captain Beard, Mahon, and young Marlow in relation to their decrepit ship, the *Judea*. The initial description makes Captain Beard grotesque, a man of sixty with "a bandy leg," a "queer twisted-about appearance," and a "nut-cracker face" who is getting his first command some thirty years late.[36] The chief mate, Mahon, is nearly as old, with a "Roman nose" and a "snow-white, long beard," and "had never got on" in the merchant service in spite of his connections.[37] And young Marlow, at twenty, imbued with "the feeling that [he] could last forever, outlast the sea, the earth, and all men," is bent on reaching the mysterious East at any cost.[38] As the details of seamanship accumulate, we know that we are living in a world of illusions, both comic and romantic. When a steamer rams the *Judea* at the Newcastle dock-gate early in the story, Captain Beard ends up adrift in a dinghy without oars in the process of trying to rescue his wife: "Just imagine that old fellow saving heroically in his arms that old woman – the woman of his life. He set her down on a thwart, and was ready to climb back on board when the painter came adrift somehow, and away they went together."[39] Later in the story, when a fire in the hold has been in progress for some time, the captain speaks with comic-opera bravado rather than prudence: "'The coast of West Australia is near, but I mean to proceed to our destination. It is the hurricane month, too; but we will just keep her head for Bankok, and fight the fire. No more putting back anywhere, if we all get roasted.'"[40] At the time of the explosion, Captain Beard is in his own berth winding up the chronometers, performing a necessary ritual of seamanship, but one that is totally unrelated to the precarious state of his ship. And after the explosion, when all hope of saving her is lost, Beard's seamanship is nothing but a habitual pattern emptied of common sense:

> And, mark, he noticed directly the wheel deserted and his barque off her course – and his only thought was to get that miserable, stripped, undecked, smouldering shell of a ship back again with her head pointing at her port of destination. Bankok! That's what he was after. I tell you this quiet, bowed, bandy-legged, almost deformed little man was immense in the singleness of his idea and in his placid ignorance of our agitation.[41]

His zeal to reach Bangkok is an obsession just as overpowering as young Marlow's, although it is far less excusable in a captain. In a series of striking vignettes, we see him worrying about the disappearance of the cabin table, ordering the charred yards of the devastated hulk squared (to which Mahon adds an absurd demand for a harbor furl of the remaining sails), trying to overload the boats with such questionable

Laid up for repairs. (*Century Magazine*, June 1882)



gear as old anchors and cable for the sake of the underwriters, and sleeping peacefully on the poop of his burning ship. In the last instance, it is young Marlow who represents sane seamanship: Mahon eats and Beard sleeps on the blazing ship during her last hours until Marlow jars them out of their immobility and gets the boats clear of the ship before it is too late. Captain Beard, like Don Quixote, lives in a world where fact and ideal are indistinguishable.

Throughout the story, the absurdity of the officers' conduct and of the voyage itself (suggested, as we have seen, both by the facts and by the tone of an older Marlow's narration) is brought into sharp focus by reminders that there existed standards for sound seamanship. Marlow's interruptions of the narrative, like the reiterated "pass the bottle," make us recall the physical presence of his listeners, all of whom are experienced seamen. We are reminded again of normal seamanship by the arrival of the *Somerville,* whose captain "nodded his head, and smiled, and made soothing motions with his hand as though at a lot of frightened children."[42] And when the mate of the same steamer steps aboard the devastated *Judea,* his judgment is immediate: "'O boys – you had better quit.'"[43] To this perspective of practical seamanship, clearly grounded in the facts of seagoing life and shared by those who listen to the story, a narrating Marlow adds both the glamour of romance, on the one hand, and comic irony, on the other. No more than Cervantes does Conrad choose between the attitudes of Don Quixote and Sancho Panza, but the story of men either too young or too old to know better pushing a rotten old hulk full of burning coal to her destination as if she were the *Golden Hind* cannot be read straight.

The three examples I have discussed represent varying modes in Conrad's treatment of seamanship. In *The Nigger of the "Narcissus"* the focus is on the outward world of the ship and her men, on precise rendering of "a passing phase of life" snatched from "the remorseless rush of time" to make us see "the stress and passion within the core of each convincing moment," as Conrad states his aesthetic purpose in the preface.[44] In "The Secret Sharer" the focus turns inward to the fears and suppositions of an insecure captain-narrator who broods on potentialities rather than acting in the outer world until thinking and doing come together in a final epiphany of seamanship. And in "Youth" the vision is bifocal, resting not on the sea event itself so much as on attitudes that might be taken toward it, distortions that exaggerate its importance or uncover its absurdity.

All three modes of perceiving the sea world reveal incompetence as well as skill, irresponsibility as well as fidelity. As ships encounter the normal hazards of seafaring in Conrad's eight major voyage tales – knockdown in *The Nigger of the "Narcissus,"* fire in "Youth," stranding in "The Secret Sharer" and "The End of the Tether," the storm in *Typhoon,* collision in *Lord Jim* and *Chance,* disablement in "Falk," disease and calm in *The Shadow-Line* – the men on board these ships often lack foresight, judgment, responsibility, or imagination, just as the men in the world of nineteenth-century seafaring frequently did.[45] In *Typhoon,* Captain MacWhirr refuses to dodge the storm he could have avoided because he lacks the imagination to conceive its fury; in *The Shadow-Line,* the young captain does not anticipate a long spell of calm, disease, or the duplicity of the former captain; in "The End of the Tether," Captain Whalley cannot cope with the fraud of his co-owner because of his own fraudulence in continuing as captain while going blind; and in *Lord Jim,* when the officers abandon a ship full of passengers in the open sea, they violate the central point of honor in a seaman's code of conduct. When such ships or their men survive in spite of inept or irresponsible seamanship, they often do so by simple good luck. Failures loom larger than successes in Conrad's sea world. Quite clearly, there is a marked disparity between the acts of sea-



Disabled in mid-ocean–firing signals of distress. Drawn by J. O. Davidson. (*Harper's Weekly,* 10 December 1881)

men and the claims made for seamanship by narrators in the stories and by Conrad in the sea essays.

Such a conclusion leads us to wonder why Conrad put so much stress on the power of seamanship, transforming its practical efficacy into a model for moral order. We recall that finding a manual of seamanship in the jungle is, for Marlow on his journey into the heart of darkness, rediscovering "something unmistakably real," a book "luminous with another than a professional light."[46] On that voyage into uncharted regions, both geographical and psychological, Marlow takes comfort from the apparent certainty and solidity of seamanship, and that helps him keep his moral bearings in the midst of "unspeakable rites" and lies. The insidious doubt of the power "enthroned in a fixed standard of conduct," which infects Marlow's world view in *Lord Jim* and destroys the resolution of the crew in *The Nigger of the "Narcissus,"* is the center of moral conflict in much of Conrad's sea fiction. Such conflict, reflecting the insecurity of any human choice, expands into the larger social and political contexts of shore novels like *Nostromo* and *Under Western Eyes,* where Conrad squarely faces the dilemmas of twentieth-century anxiety about disbelief without resolving them. In such novels he was sensitive to all the ebbing tides of certainty in late-nineteenth-century thought, but he continued to profess faith in the power of seamanship in essays written throughout his career. Perhaps it was his stay against disorder and despair–a necessary, saving illusion in a world awash with doubt.

The idea of seamanship, if not its practice, seems to satisfy Conrad's desire for a simple, clear, and fixed code of morality that can protect men from the insecurity of doubt by connecting ideas to acts in a safe way, subordinating the ideas and making them instrumental to the acts. In seamanship there are limits to the range of thought, welcome restraints preventing the unbridled use of the mind to speculate on the metaphysical implications of events, and that is the chief danger for the more imaginative of Conrad's seamen because it robs them of the power to act. We recall Lord Jim watching the bulging bulkhead of the *Patna,* imagining what will happen when she starts sinking with all the pilgrims on board, the mate Jukes on the *Nan-Shan* connecting the chaos among the coolies in the hold with the fury of the typhoon outside, and the young captain-narrators of "The Secret Sharer" and *The Shadow-Line* immobilized by fears and doubts. As we reflect on what these seamen and many others face–the "soft spots" of cowardice, deception, egoism, and self-pity within themselves and a threatening or indifferent ocean around them–it becomes apparent that seamanship is not enough to cope with such a world. Although seamanship con-

nects men firmly with the physical universe, linking acts and ideas through simple chains of cause and effect, it cannot explain or contain the vagaries of human action at sea – or ashore. As a model for moral order or as a metaphor for human certainty in Conrad's precarious world, seamanship is inadequate.

NOTES

[1]*Lord Jim* (London: Dent Collected ed., 1946), p. 50.

[2]"Landfalls and Departures," *The Mirror of the Sea* (London: Dent Collected ed., 1946), p. 7.

[3]"Emblems of Hope," *The Mirror of the Sea*, p. 13.

[4]*Ibid.*, and *Last Essays* (London: Dent Collected ed., 1955), p. 43.

[5]"Emblems of Hope," *The Mirror of the Sea*, pp. 20-21.

[6]"The Fine Art," *The Mirror of the Sea*, p. 24.

[7]*Ibid.*, p. 30.

[8]"Memorandum on the Scheme for Fitting Out a Sailing Ship," *Last Essays*, p.70.

[9]*Youth and Two Other Stories* (London: Dent Collected ed., 1946), p. 85.

[10]"Tradition," *Notes on Life and Letters* (London: Dent Collected ed., 1955), p. 194.

[11]*Chance* (London: Dent Collected ed., 1949), pp. 32-33.

[12]"Legends," *Last Essays*, p. 45.

[13]"Tradition," *Notes on Life and Letters*, p. 201.

[14]"Author's Note" to *Within the Tides* (London: Dent Collected ed., 1950), vi.

[15]*The Nigger of the "Narcissus"* (London: Dent Collected ed., 1950), p. 87.

[16]*Seamanship; and Its Associated Duties in the Royal Navy*, 1st ed. (London, 1860), pp. 249-50. The same advice was included in subsequent editions of 1871, 1893, and 1902.

[17]*Ibid.*, p. 199. The same injunction is repeated in the editions of 1871 and 1893, which Conrad knew and used. Another section of the manual (included in all editions) gives specific instructions for procedure in cutting away masts.

[18]Part of the testimony, given just a few years before Conrad wrote *The Nigger of the "Narcissus,"* involved the following exchange:

QUESTION: I was putting it to you as a seaman, unless you take a sail in time, it is very difficult to handle in any vessel, is it not?

ANSWER: Yes, certainly it is very difficult to handle. But then of course it spoils the passage. Many times we could have carried on a little longer if we had had a couple more men in each watch, but, as a matter of fact, it was not absolutely necessary.

QUESTION: Any vessel, however well manned, may lose her masts, or even capsize and go down, if the sail is not taken off in time. Is that not so?

ANSWER: I consider that a well manned vessel is much less liable to an accident of that nature, because after personally belonging to that body I have a very good opinion of the officers of the merchant service. They could do it if they had the hands.

QUESTION: If it is not taken in time, you are apt to lose your sails, your sticks, or even something worse than that?

ANSWER: Yes, and to capsize.

The full record of Conrad's testimony before the inquiry is included in Edmund A. Bojarski, "Conrad at the Crossroads: From Navigator to Novelist with Some New Biographical Mysteries," *The Texas Quarterly* (Winter 1968). For the quoted passages, see p. 22.

[19]*The Nigger of the "Narcissus,"* p. 51.

[20]*Ibid.*, p. 56.

[21]*Ibid.*, p. 79.

[22]*Ibid.*, p. 59.

[23]*Ibid.*, pp. 30-31.

[24]"The Secret Sharer," *'Twixt Land and Sea* (London: Dent Collected ed., 1947), p. 94.

[25]*Ibid.*, p. 95.

[26]*Ibid.*, pp. 124-25.

[27]Cf. Basil Lubbock, *The Log of the "Cutty Sark"* (Glasgow, 1925), pp. 144-53, 324-25; Frank G. G. Carr, *The Cutty Sark and the Days of Sail* (London, n.d.), p. 14; and Norman Sherry, *Conrad's Eastern World* (Cambridge: Cambridge Univ. Press, 1960), pp. 253-57. The quotation is from "The Secret Sharer," *'Twixt Land and Sea*, pp. 102-03.

[28]"The Secret Sharer," *'Twixt Land and Sea*, pp. 124, 103.

[29]*Ibid.*, p. 139.

[30]*Ibid.*, p. 134.

[31]"Emblems of Hope," *The Mirror of the Sea*, p. 19.

[32]A number of Conrad critics have attempted explications of the seamanship involved in the tacking maneuver. Cf. Robert O. Evans, "Conrad: A Nautical Image," *Modern Language Notes* 72 (February 1957): 98-99; Paul F. Foye, Bruce Harkness, and Nathan L. Marvin, "The Sailing Maneuver in 'The Secret Sharer,'" *Journal of Modern Literature* 2 (September 1971): 119-23; Mary-Low Schenck, "Seamanship in Conrad's 'The Secret Sharer,'" *Criticism* 15 (Winter 1973): 1-15; and Frank B. Evans, "The Nautical Metaphor in 'The Secret Sharer,'" *Conradiana* 7 (1975): 3-16. The last-named article is the fullest and most accurate, but it is not clear about what will happen to the ship if it misses stays.

[33]"The Secret Sharer," *'Twixt Land and Sea*, p. 143.

[34]*Youth and Two Other Stories*, pp. 3-4, 42.

[35]From a letter of 20 January 1882 to Conrad, as quoted in Jocelyn Baines, *Joseph Conrad: A Critical Biography* (London: Weidenfeld & Nicolson, 1960), p. 71.

[36]*Youth and Two Other Stories*, p. 4.

[37]*Ibid.*, p. 5.

[38]*Ibid.*, p. 36.

[39]*Ibid.*, p. 9.

[40]*Ibid.*, p. 19.

[41]*Ibid.*

[42]*Ibid.*, p. 27.

[43]*Ibid.*

[44]*The Nigger of the "Narcissus,"* x.

[45]For documentation of the state of the British Merchant Service in the late nineteenth century, see my "Life in the Dying World of Sail, 1870-1910," *The Journal of British Studies* 3 (November 1963): 105-36.

[46]"Heart of Darkness," *Youth and Two Other Stories*, p. 99.

The Dragger *Florence*

WALTER ANSEL

The advertisement in the *Yankee Swapper* briefly described an old-fashioned dragger, forty feet long, with a GMC 671 power plant. Intrigued, we drove down to Tiverton, Rhode Island, to look at her. She was freshly painted, grey and white, her name on the bow in bold letters. Shipshape and clean, yet homely in a plain, workboat way, *Florence* was unusual. There was no doubt that she was old. We went aboard noting the heavy wooden spars and blocks, the oiled decks and small wheelhouse. She had deep bulwarks and an old-style outboard rudder and tiller. Inside the pilothouse was a bronze wheel, stained green from years of salt spray, with an exposed chain that connected it to the tiller cables. Beside the wheel was an open box containing the marine equivalent of bailing wire and twine. Also in the box was a stained Coast Guard document stating that the *Florence* had been built at Mystic in 1926 by the Post yard.

Since the 1940s the *Florence* had been used by Francis Manchester's Point Trap Company to carry scup and mackerel caught in the fish traps off Sakonnet Point to the company's wharf at Tiverton. The last of the Point Trap Company's wooden boats, she needed more maintenance each year, and had a low-power, obsolete engine. Although well cared for, she was showing signs of age, and so Manchester had decided to sell her.

When the Museum staff considered the significance of the *Florence* as a representative of the fishing technology that succeeded vessels like the *L. A. Dunton,* it was decided that she should join the Seaport fleet. We brought her back to Mystic under her own power in November 1982. It was really quite fitting to bring back a Mystic-built fishing boat, especially since so few of her sisters, the early power draggers, have survived.

Although dragging a conical net otter trawl across the bottom to sweep up fish is the standard method of catching bottom-dwelling fish today, this European technique did not arrive in New England until relatively recently. Some Provincetown, Massachusetts, fishermen began to use beam trawls, precursors of the otter trawl, late in the 1880s, but they were not widely imitated until after 1900. Even as a fleet of large steam-powered otter trawlers was getting established to compete with the fishing schooners offshore, small new gasoline engines were making it possible for inshore fishermen to use nets more conveniently as well. With the coming of power, the use of beam trawls and otter trawls spread to Nantucket Sound, eastern Long Island, Long Island Sound, and eventually Maine. Frank Thompson, father of the *Florence*'s first owner, reportedly introduced the method to eastern Connecticut in 1907.[1]

Between 1895 and 1910, hundreds of small engine manufacturers began to produce gasoline engines for pleasure craft and for workboats. Fishermen quickly saw the benefits of power over unpredictable coastal winds for propulsion, and installed engines in their catboats, sloops, and schooners in great numbers. By 1910 few successful New England boat fishermen still relied on sail. Fishermen played favorites with their motors. Among the earliest and most popular were the Palmer, the first

Walter Ansel is a graduate of the fisheries program at the University of Rhode Island. He has been a commercial fisherman and is currently a shipwright at the Seaport's preservation shipyard, where he has worked on restoration of the *Morgan, Dunton,* and *Conrad.*

two-cycle marine engine on the East Coast, introduced in 1895 by the Palmer Brothers of Cos Cob, Connecticut; and the Lathrop, built at Mystic, Connecticut, by J. W. Lathrop & Company, established in 1897.[2]

The early powered fishing boats were either traditional sailing workboats with engines added, or motor yachts converted for fishing. Within a few years, however, several powered fishing vessel designs had developed. In Maine, the powered lobsterboat hull developed through the 1920s to attain its present form. In Massachusetts, the "eastern-rig" dragger appeared by the early 1920s as an outgrowth of the auxiliary-powered fishing schooner. These eastern-rig vessels had the wheelhouse aft and a working deck amidships, as in a fishing schooner. In Southern New England the "western-rig" dragger became popular. Like the region's fishing sloops and catboats, western-rig vessels had a spacious working deck aft.

The *Florence* represents one design that was adaptable for western-rig dragging. Her builder, Franklin G. Post, opened his boat yard at Mystic in 1914 after working as a machinist for J. W. Lathrop & Company for nine years. Familiar with boat construction as well as motor design and installation, he produced a popular model that combined the broad after deck and outboard rudder of local fishing sloops with the long raised foredeck commonly found on cruising motor yachts developed before 1910. His first fishing boats were ordered by Block Island fishermen, who used them for swordfishing and mackerel seining. Post got so many orders for his line of "Seagoin'" boats, as well as sport fishermen and yachts, that he moved his yard from the west side of the Mystic River to a more spacious site on the east bank in 1923. There the company remained in business until 1969. The reputation of Post boats reached all the way to Alaska. Several "Seagoin'" trawlers were actually shipped across country for use in Alaskan waters.[3]

According to Ellery Thompson, local fisherman, artist, and author, his brother Morris took the dragger *Grace and Lucy* to Post's yard for conversion to a swordfisherman in 1926. Admiring a new dragger that Post had built on speculation, Thompson offered to trade boats, and Post agreed. Thompson christened his new boat *Florence* in honor of his mother.[4]

He got a typical Post fishing boat, forty

Viewed from the highway bridge in Mystic, a fleet of western-rig draggers lines the Mystic River, perhaps to weather a storm. The Post yard is just beyond the large white lumberyard shed. (61.280)





A forty-foot fishing boat at the Post yard displays the *Florence*'s hull form. (Courtesy of Mystic River Historical Society)

feet long with a twelve-foot-eight-inch beam. The long raised foredeck over the forecastle helped shelter the working deck aft. On the starboard side at the break of the deck was the small wheelhouse (this has since been enlarged and placed on the centerline of the vessel). Protruding through the port side of the break of the deck was the horizontal bronze winch head, which was powered by the main engine below. The winch was an essential piece of equipment, without which the *Florence* could not have hauled an otter trawl. Also at the break was the mast and boom, used for hoisting, to carry a steadying sail, and as a lookout post.

The hull was divided into four compartments. The lazarette aft contained two fuel tanks holding 250 gallons. Between the lazarette and the fish hold was an ice hold, with access through a deck hatch and through sliding doors to the fish hold. The fish hold was an open compartment except when pens were installed during the swordfishing season. Other catches were carried in barrels nested together in the hold and up into the wing storage areas that flanked the engine. The *Florence* had room for forty barrels in her hold.

The most important area to the fishermen was the forecastle, occupying the forward third of the boat. It was equipped with four swing-up pipe berths and seats close to the floor with lockers underneath. In the center was a drop-leaf table for meals. The Shipmate stove for cooking and warmth was stoked with chestnut grade coal obtained from Newport bargemen in exchange for a few fish.

Into these spartan living quarters intruded the boat's power plant. Noisy, smelly, oily, flammable, yet vital to their livelihood and safety, the monster protruded between the companionway ladder and the gallery stove. The crew slept a few feet away from it. When launched, the *Florence* was outfitted with a 65-horsepower, six-cylinder Lathrop. This husky, slow-turning engine was built just a few blocks north of the Post yard on the Stonington side of the Mystic River. With valves placed on opposite sides of the cylinders, this engine was known as the "T-head" model. It could power the *Florence* at seven knots, with a cruising range of 500 miles. Morris Thompson ran his engines hard. Bothered by the Lathrop's high fuel consumption, he replaced it with a 65-horsepower, four-cylinder Bridgeport. However, according to Thompson's mate Howard Shaw, the two motors were identical in price and operation, but the Lathrop was actually a quieter and better machined engine.

Small, safe diesel engines were only in their infancy in the mid-1920s. The gasoline engines of the day were reliable but hazardous, particularly if fishermen were lax on maintenance and on venting the engine compartment. Vessels frequently caught fire when raw gas or vapors ignited. Howard Shaw described the horror of seeing three men burn to death aboard their boat at Block Island during his first fishing trip.

The *Florence* was luckier while dragging off Noman's Land one February. The engine had carburetor problems, and when it

stalled gasoline poured down below the motor. When Shaw tried to restart it, the whole underside of the engine caught fire. Offshore in winter, with no boats in sight and no dory to escape in, they survived only by throwing one pyrene globe after another on the fire until at last it was smothered.

A boat such as the *Florence* had very little mechanical sophistication. The motor was started manually with a bar that fit into a slot in the flywheel. A small generator and batteries were carried for electric lights. For navigation, Shaw recalled, "we used sounding lead or compass, parallel rules and charts." It was "up to you to get out and back."

In 1928 Morris Thompson sold the *Florence* to Howard Shaw, who used her for five years and then sold her to a Block Islander. She had six more owners before going to the Point Trap Company in the 1940s.

Ellery Thompson put the Museum in touch with Howard Shaw, whose reminiscences of his experiences in the *Florence* add much to our knowledge of the early days of powered fishing boats in Southern New England.

From the end of October through the first of May, Shaw used the *Florence* as a dragger. Hailing from Stonington in the early fall, Shaw fished off Montauk Point for yellowtail flounder, then moved inshore to catch fluke (summer flounder) off the back of Long Island and Watch Hill. Winter and spring found *Florence* home-ported in Newport, fishing off Block Island and to the eastward: Coxes Ledge, the mussel beds, and Noman's Land. During these months they landed such cold water fish as winter flounder, lemon sole (a variety of winter flounder), cod, and haddock.

Dragging was the process of pulling a funnel-shaped net across the bottom to catch the fish. The net, made of manila, was roughly 60 feet across on the sweep, tapering back to the narrow "cod end," which could be opened by releasing a line. According to Shaw, readymade nets were not available so they made their own nets, acquiring the materials from the Linen Thread Company. The mouth of the net was held open by iron-shod wooden paravanes called "doors." The doors were attached to the wings of the net and in turn were fastened to the tow ropes.

The net on *Florence* was pulled with two 32-thread manila ropes 100 fathoms long. When the net was down and towing, the ropes led through a chain traveler at the stern, up to a double block hung on a boom bridal, then through blocks on the deck to the winch head. The engine-driven winch head did the physical job of hauling the tow ropes in and hoisting the net aboard.

Shaw described the operation in detail. Using local knowledge of bottom conditions, he would choose a likely spot for a tow. Then the cod end strings were tied and the crew heaved the back end of the net over. If they threw the net over the port rail, the wheel was turned to port so that the gear and doors would clear the propeller.

Rigged for dragging, the *Roberta A.* of Noank is nearly identical to the *Florence* in her original form. (41.701)



While running in a slow circle, the net would fill with water and lift the doors off the deck. About five fathoms of tow rope was slipped to get the doors well away, then the boat was straightened onto her course and the engine was revved up. When the tow rope had been payed out until the length was five times the water depth, the ropes were made fast to the winch head and the traveler was connected to them. Generally the trawl was towed at three knots for twenty minutes to an hour, sweeping a path perhaps one to three miles long.

Hauling back was a reversal of the setting process, with a few additional tasks. If it was rough or if they were catching fast-swimming fish that could escape, they would motor straight into the wind and haul back. The tow ropes had to be carefully coiled after leaving the winch head. When the doors were back up to the bridal block, the waist of the net was tied off at the stern or held with a strap. The doors were then lowered to the deck and the cod end hoisted aboard with a tackle from the boom led to the winch. If there was a tremendous catch, the net had to be "split," half the catch being hoisted aboard at a time.

The fish were dumped into pens formed by "checker boards" set on edge on deck. After repairing the net and setting it again the crew, in their hip boots, would hunch down and "pick the deck," sorting fish in a laborious and boring job punctuated only by finding interesting marine life or lost human artifacts. The sorted edible fish were packed in chipped ice in barrels in the hold. A typical trip might last two days and produce six thousand pounds of fish.

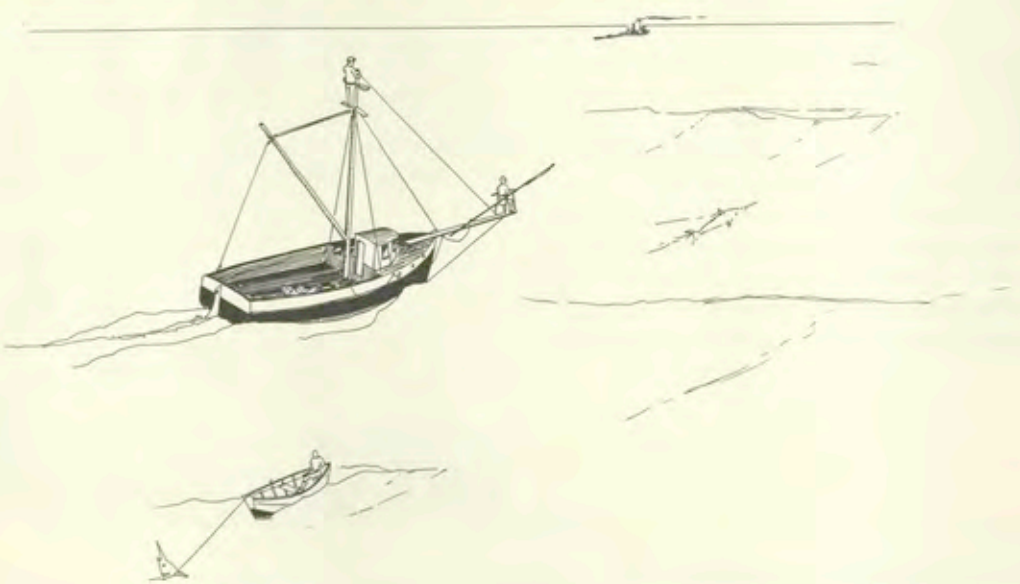
The warm half of the year found the *Florence* seeking swordfish and mackerel, two valuable but elusive fish. To catch them the fishermen turned hunters, stalking them on the surface with lookouts posted at the masthead. A vessel dependent on sail might lose fish sighted up to windward, or at a distance on a dead calm afternoon, so mackerel and swordfishing vessels had been the first to receive gasoline engines, beginning in 1900.

In early May, Shaw and his crew would take the *Florence* into Post's yard for the annual overhaul. After maintenance work, they outfitted the boat for swordfishing. A pulpit or stand that extended sixteen feet ahead of the stem was bolted on and a topmast was stepped and stayed. Pens to carry the iced fish were installed in the hold and two fifteen-foot dories were placed on deck.

The third week in May found the boat and her crew of four or five off Block Island looking for fish. These men lived together for up to two weeks at a time offshore aboard their cramped forty-foot boat.

The swordfish were spotted from the topmast, approached, and harpooned from

Rigged for swordfishing, the *Florence* carried a bow pulpit for the striker and a stand at the masthead for the spotter. Drawn by the author.



the stand. The harpoon handle and shank were retained after ironing each fish. The bronze "lily" (harpoon head) had a socket for the shank and an eye where the line was spliced to the lily. The poles were hard, clear fir, fourteen feet long. The shanks were of a special soft Swedish iron obtained from a blacksmith in Newport. The fish rolled and twisted when struck, so the shank had to be extremely flexible so as not to dislodge the lily. To the "lily" was attached 150 feet or 100 fathoms (600 feet) of line, depending on the water depth. A keg was made fast to the end of the line. After being ironed, the fish sounded, pulling the line and keg off the boat. The swordfish towed the keg around until tiring, when it would be approached by a man in one of the dories who would recover the gear and kill the fish.

Shaw's swordfishing method was simple yet effective. He acted as both spotter and striker, controlling the boat from the masthead or pulpit. The boat had tiller ropes and a stop switch running to both the topmast and pulpit, enabling him to steer the boat while seeing all that was going on. Upon reaching striking distance, Shaw would slide down the forestay (using a length of hose to protect his hands) into the stand. The harpoon would be resting on the iron pulpit at ready with its line, held loosely by clips, leading aft to the keg in the cockpit.

The striker darted the iron into the fish just behind the dorsal fin. He tried to "button hole" the fish, driving the iron completely through the fish's body so the head anchored the line as it toggled against the swordfish's body. At this point the engine kill-switch was pulled to avoid colliding with the fish, and the helm was turned to keep the line free of the propeller. Meanwhile, the wounded fish swam off furiously towing the keg buoy.

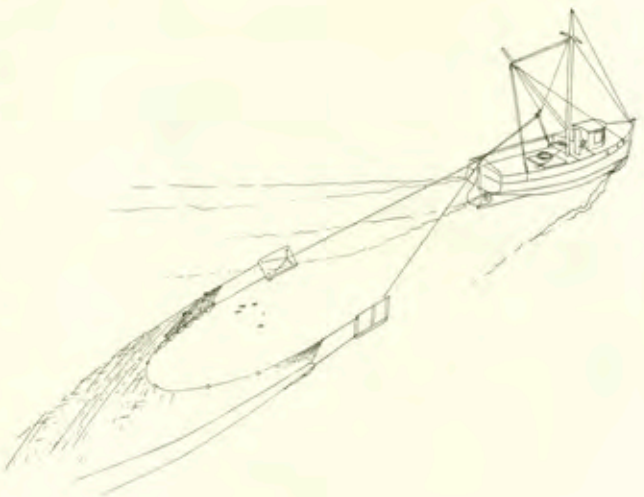
After the keg had surfaced and stopped moving, a doryman was cast off for the drama of hauling in the fish. The maddened fish lashed out with its sword and could easily puncture a dory. Even an experienced fisherman was cautious. "He sat in the bow and hauled in the fish over the stern, if he was smart," said Shaw. "Dories got punched quite often . . . they could get you in the bottom," he added wryly.

When the fish was played out, a tail rope was slipped on and fastened to the dory seat riser. The man would then lance the gills to bleed the fish to death. This lance was often an old swordbill with a handle. A raised oar would summon the *Florence* to come and pick up man and fish. Shaw never landed his swordfish into the dory. He related that they could do enough damage aboard the boat. The bill was sawn off immediately to prevent further hazard and the body covered with a tarpaulin. Cleaning and gutting was done at the end of the day.

The big fish required careful cleaning. The belly was slit from vent to throat, and the head and fins were cut off. A flap of flesh was left at the nape of the neck, and a block of ice was placed there to cool the body trunk. The bloodline was scraped from the backbone and the abdominal cavity was filled with crushed ice. The swordfish were then rolled into pens below to await delivery to market.

"In those days you didn't catch any pups," recalled Shaw with emphasis. The swordfish weighed between 200 and 300 pounds dressed out for market. One record fish weighed 580 pounds. Today's average fish

The *Florence* dragging a trawl net.
Drawn by the author.



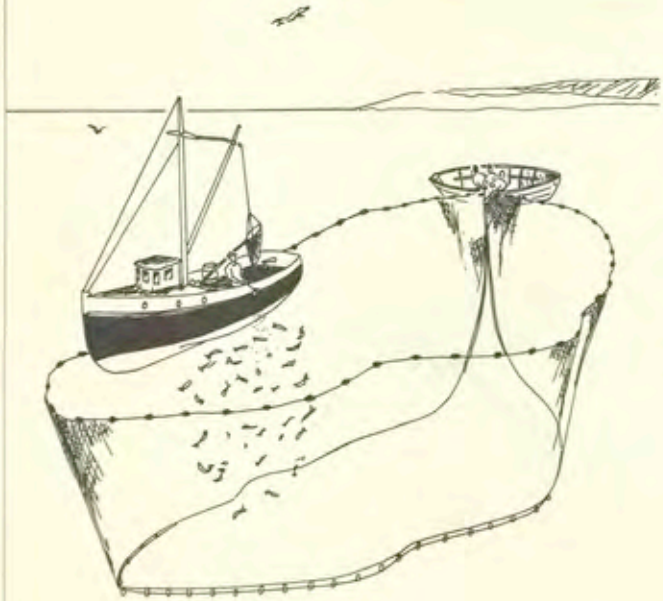
ranges around 150 pounds, and brings the fisherman four dollars per pound at the dock. At Newport in 1930, Shaw was offered nine cents per pound for 12,500 pounds, a gross stock of $1,125. Today the same catch would be worth $50,000 to a fisherman.

One memorable day in September 1934 Shaw and one other man swordfished close inshore, southwest of Block Island. On this windless, flat calm day, they passed schools of mackerel, jumping tuna, and whales. Swordfish were everywhere. When the day ended, they had boated seven fish without the benefit of a topmast.

In September, at the end of the swordfishing season, Shaw and his crew of Block Islanders would take up mackerel seining. This was done primarily by the Islanders; the fishermen of Stonington tended to go dragging right after swordfishing.

Seining in September and October could be lucrative if the large Boston seine boats had missed some of the schools. One only needed to make a couple of sets a day to get 150 barrels. The mackerel were good and fat, weighing from one to 1½ pounds apiece.

Mackerel seining off Block Island, as done by the *Florence*. The crew in the dory purses the seine while the captain continues to "stash" the school of mackerel alongside the *Florence*. Drawn by the author.



The seine was a floating curtain of netting set in a circle around the school of fish. After setting, its bottom was closed (pursed), trapping the school of fish inside. The seine was then hauled into the dory until a small bowl of netting remained in the water holding the catch. This bowl of heavier twine was called the bunt.

Shaw's seine was tarred manila, 250 fathoms long and 10 fathoms deep. It was kept in a twenty-foot dory that was towed behind the *Florence*. The dory, functioning as a seine boat, was a castoff from a downeast dory trawler. Such a dory could be purchased from the lobster smacks that came down from Boston, repaired and painted, all for $25.00.

Shaw seined on the west side of Block Island, the Rhode Island shore off Green Hill and Quonochontaug beaches, and Watch Hill Reef. Upon finding a likely spot, where either the birds were working or the water was a telltale color, Shaw and his men would start "stashing" up the school. This was the process of attracting the fish by grinding herring in a meat grinder and dumping the "chum" over the side.

When the school was excitedly feeding below the boat, tightly bunched, Shaw's men would cast off in the dory to set the seine. Beginning by the *Florence*'s stern, one man threw over the netting while the other two rowed in a large circle around the school of mackerel. When the circle was completed, both ends were made fast to the dory and pursing commenced.

Floats kept the topline of the seine on the surface. The bottom had four-inch galvanized rings fastened to its edge to guide the purse line and also provide weight to hold the net vertically in the water. The purse lines functioned as drawstrings. They were pulled in over a gunnel-mounted roller on the side of the dory. If all went well, when the net was pursed closed most of the school was inside.

Shaw would then work the *Florence* out of the circle of floats by using a hooked pole to

push the topline underneath the keel. The dory crew would start hauling the seine net and piling it in the stern. When only the filled bunt was left in the water, the *Florence* would be brought alongside.

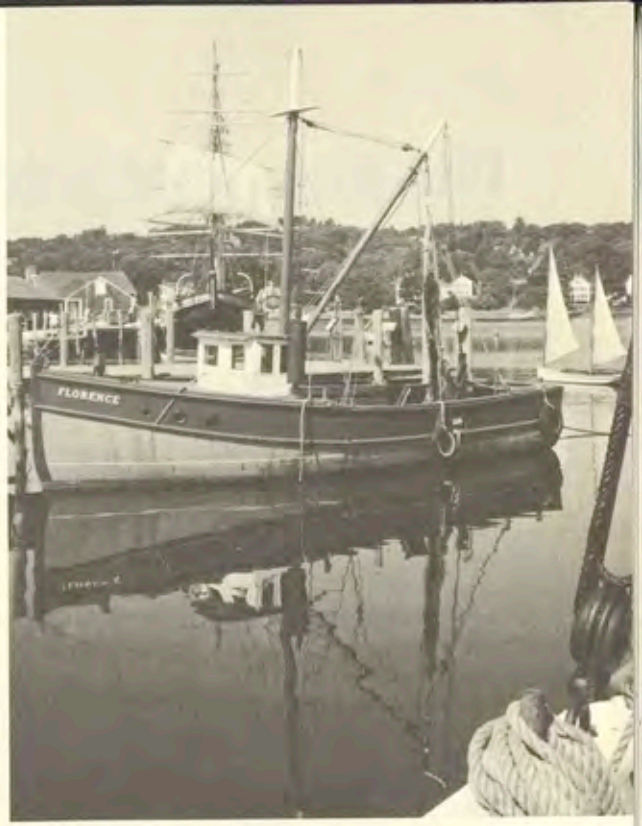
The mackerel were scooped out of the bunt with a dip net (brailer). It had an iron hoop 2½ feet in diameter mounted on a wooden pole handle. The brailer was suspended from the boom with a single line rove through a block. One man operated this line, taking the weight of each dip while another grasped the handle and guided.

In watertight wooden barrels the mackerel were loosely packed in crushed ice. Salt water was poured over the ice, making a slurry that kept the fish chilled and prevented their soft bodies from crushing. The catch was normally unloaded at Stonington and shipped to New York by rail.

Shaw recalled once catching 100 barrels of mackerel off Block Island in one day. Not having enough barrels on board, they took the leftover catch on deck. the *Florence* was loaded so deeply that her rubrails were in the water. Only canvas over the hatches and calm weather prevented them from sinking. Upon relating this story, Shaw smiled and said they had to pump continuously; then he said something about being young and foolish.

Ellery Thompson offers the most fitting summation of the fishing life represented by the *Florence*. "They roamed the coast, went where ever it seemed a good idea at the time, had fun and caught fish with the best of them."[5]

Florence herself is a type that is seldom seen today. Wooden fishing boats are disappearing; the fleets in most ports consist of converted steel shrimpers or fiberglass down-east lobster hulls. Post boats were seakindly and safe. Simple boats, with ample draft and beam, they were the best in their day.



The *Florence* at Mystic Seaport Museum in 1983. While her hull is original, she has been altered with the addition of a large centered pilothouse and a vertical engine muffler. (Photo by Claire White-Peterson)

NOTES

[1]Ellery Thompson, *Draggerman's Haul* (New York: Viking Press, 1950), pp. 2, 30-31.

[2]Stan Grayson, *Old Marine Engines* (Camden, Maine: International Marine Publishing Company, 1982), pp. 22-24, 35-36.

[3]John Gardner, "50-year-old Post design makes a fine 32' fishing boat," *National Fisherman* 62:11 (March 1982): 86-88; John Gardner, "The Seagoin' 32 could be easily and economically built," *National Fisherman* 62:12 (April 1982): 90-92.

The *White Cap*, a twenty-two-foot fishing boat built by Will Smith at Noank in 1916, represented the transitional stage from sloop and catboat to fully-powered vessel. She looked like an unrigged catboat, but had a stern and underbody designed for power. See Captain E. B. Thomas, "Connecticut Boats," *Atlantic Fisherman* 21 (February 1940): 20.

[4]Information on the *Florence*'s career was acquired by the author during interviews with Ellery Thompson; Howard Shaw of Makomis, Florida; and Bill Oehrle of New Bedford, Massachusetts.

[5]Thompson, *Draggerman's Haul*, p. 194.

The Rescue of John Boyle O'Reilly

WILLIAM F. HANNA

The *Hougoumont* was, in the words of one of her passengers, "a floating hell."[1] She was a convict ship, and in January 1868 she was closing upon her destination, the British penal colony at Fremantle, Western Australia. Her foul hold was packed with almost four hundred convicts, some of whom were hardened and vicious criminals. Others were political prisoners, and among these was No. 9843, John Boyle O'Reilly.

This twenty-four year old Irish poet had, until recently, been a trooper in Her Majesty's Tenth Hussars, an elite British cavalry unit stationed at Dundalk, just north of Dublin, Ireland. On the surface a model soldier, O'Reilly had lived the secret life of a Fenian agent, converting his countrymen in the army to the cause of Irish nationalism. When, and if, the long awaited "rising" took place, O'Reilly and his friends hoped that a solid cadre of Fenians within the British ranks would destroy efforts to quell the revolt and thus hasten Irish independence.[2]

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O'Reilly owed his place on the *Hougoumont* to the work of an informer who had infiltrated the Dundalk Fenians and coordinated the arrest of the ringleaders. Court-martialed and convicted of treason in 1866, O'Reilly's death sentence was commuted to life imprisonment and later reduced to twenty years at hard labor. After brief periods of confinement in several English prisons, including the notorious Dartmoor, O'Reilly was ordered transported to Western Australia. He and sixty-one other Fenians joined the prison ship at Portsmouth, England, in October 1867.[3]

The voyage of the *Hougoumont* lasted eighty-nine days. Although a partition separated the political prisoners from the others, the experience seared his memory. In his semi-autobiographical novel *Moondyne Joe,* published in 1879, O'Reilly wrote that "Only those who have stood within the bars, and heard the din of devils and the appalling sounds of despair, blended in a diapason that made every hatch-mouth a vent of hell, can imagine the horrors of the hold of a convict ship."[4]

O'Reilly and a few friends passed the time writing poetry and editing a shipboard



Settled in 1829, Fremantle became the port for Western Australia. British convict ships began arriving here after the colony requested convict labor in 1849. Drawn by E. D. Ashley, 1897. (Z. W. Pease, *The Catalpa Expedition,* New Bedford, 1897)

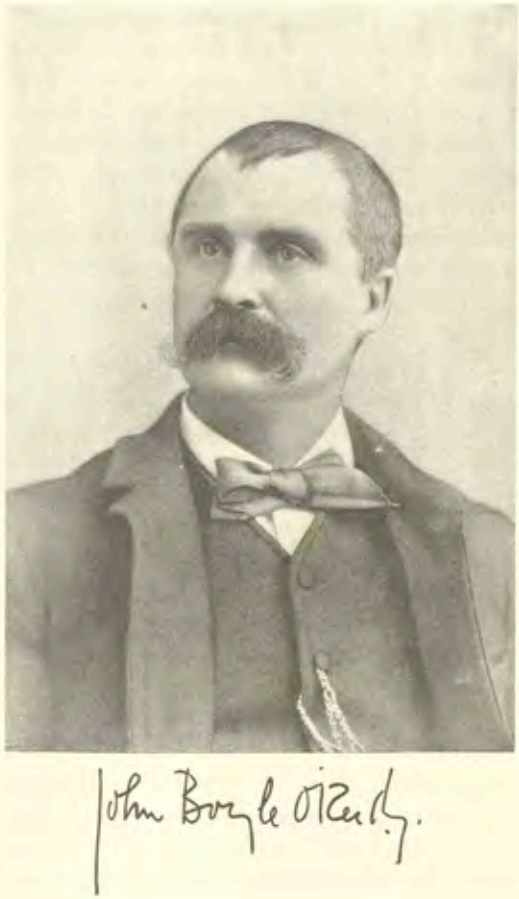
newspaper which, owing to a paper shortage, was read aloud to the other Fenians and ship's officers. As the vessel approached the Australian coast it meant that weeks of almost unbearable tension were coming to a close.

Sharing the vastness of the Indian Ocean with the *Hougoumont* was the *Gazelle,* a New Bedford whaling ship nearing the midpoint of what would be a forty-four month cruise under Captain David R. Gifford. A handsome ship, she was in the midst of her fourth whaling voyage. Built at Mattapoisett, Massachusetts, in 1852, she was sailing under the house flag of T. & A. R. Nye, of New Bedford. At 273 tons register, the *Gazelle* was slightly smaller than the *Charles W. Morgan.*[5] She was miles and miles away that January as the Fenians arrived at Fremantle. Though O'Reilly could not know it, in just over a year the New Bedford ship would be his ticket to freedom.

Once ashore, most of O'Reilly's friends were put to work on road gangs, but he escaped this ordeal. The son of an Irish schoolmaster, he had a head for figures as well as experience as a journalist, so he was assigned as an aide to the parish priest at Fremantle. Besides working as the office clerk, he also supervised a small lending library nearby.

This was good duty but it did not last long. Within a month O'Reilly was ordered to report to Bunbury, thirty miles south, for assignment to a road party. Here again, however, his education was put to good use and he was appointed clerk-of-the-works, responsible for filing time reports, carrying dispatches, and occasionally supervising the other laborers.

Many of the men assigned to the road gangs suffered greatly, and some of O'Reilly's friends broke under the physical and psychological strain. Even though his own duty spared him from the very worst elements of a convict's life, he knew what years of forced labor in the wilderness could do to a man. Years later, in his poem "The Mutiny



John Boyle O'Reilly (1844-1890) in his later years. (James J. Roche, *Life of John Boyle O'Reilly,* New York, 1891)

of the Chains," O'Reilly remembered his friends, and himself, when he wrote:

> There spake in their hearts a hidden voice
> Of the blinding joy of a freeman's burst
> Through the great dim woods. Then the toil accurst;
> The scorching days and the nights in tears
> The riveted rings for years and years;[6]

Soon after he arrived at Bunbury, O'Reilly decided to attempt an escape, to make his own burst "through the great dim woods." He confided his plan to Father Patrick McCabe, a local priest who had become his friend. The cleric listened patiently to

the scheme and then did his best to dissuade O'Reilly. He pointed out that the Australian bush, which lay to the east, was just as hostile and forbidding as the Indian Ocean to the west. Both promised almost certain death to the uninitiated. At the end of their talk O'Reilly promised the priest that he would wait a while before making his break. Father McCabe in turn promised to devise a more sensible plan for the young man to follow.

Months passed and finally, one day as he was delivering reports, O'Reilly was stopped in the bush by a man named Maguire, who identified himself as Father McCabe's messenger. He told the prisoner that in February – it was then December – American whalers would put in at Bunbury for water. McCabe planned to arrange with one of the captains to smuggle O'Reilly aboard his ship and spirit him away from Australia.

True to his word, two months later Maguire contacted O'Reilly and told him the finalized plan of escape. Father McCabe had secured passage for the young man aboard the *Vigilant*, a New Bedford whaling bark. Captain Archelaus Baker had promised to take him aboard, providing this was done outside of Australian waters. The *Vigilant*, he said, would cruise offshore for two or three days until O'Reilly was sighted.

On the evening of 18 February 1869, shortly after roll call, O'Reilly, as he had been directed, simply disappeared into the bush. He was soon met by Maguire and led through the woods to the coast. Along the way the escapee was introduced to a few friends and relatives of Maguire, and they provided horses and helped to secure food. They arrived at the coast several hours later, knowing that at any moment their plan could end in disaster.

The next three days proved both harrowing and frustrating for O'Reilly. Three times he ventured out to sea in a small boat, hoping to be picked up by the *Vigilant*. On two of these occasions the ship was spotted and came extremely close to the frantic escapee. Each time, however, Captain Baker failed to see the small boat, and the whaler withdrew. After the third attempt O'Reilly returned to shore exhausted and discouraged.

Five days later word again arrived from Father McCabe and O'Reilly's spirits brightened. The priest reported that he had met with Captain David Gifford, master of the *Gazelle*, and had given him £10 to cover the expenses of O'Reilly's passage as far as Java.

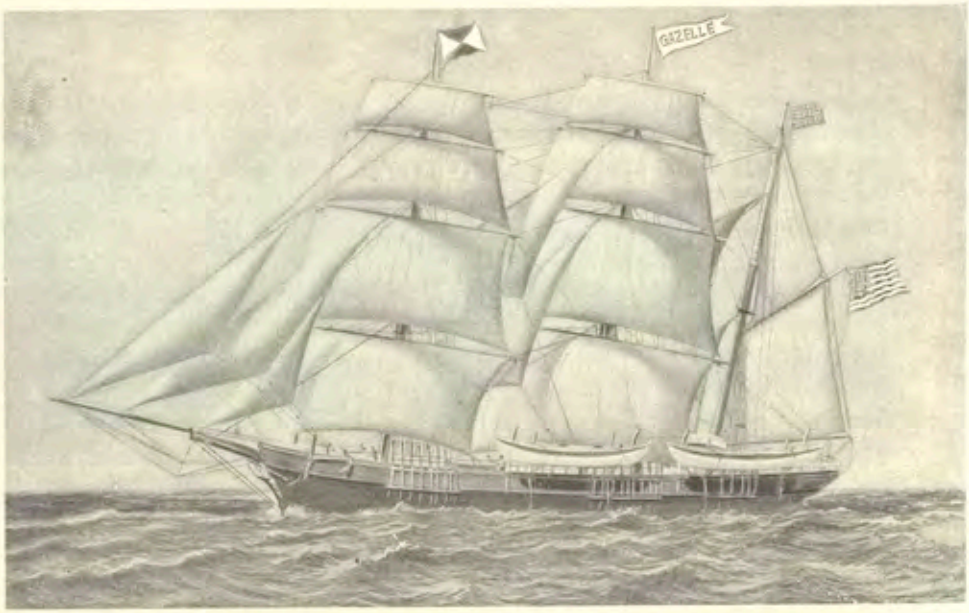
There was one troubling development, wrote McCabe. One of the convicts, a vicious criminal named Martin Bowman, had learned of the plan and threatened to notify the authorities unless he was included in the escape. Very reluctantly the priest had agreed.

The next morning found O'Reilly, Bowman, Maguire, and a friend in a small skiff well offshore in Geographe Bay. About dark they made a successful rendezvous with the *Gazelle*, and with that John Boyle O'Reilly's Australian adventure ended.[7]

O'Reilly was welcomed aboard the whaler by Captain Gifford and his third mate, Henry C. Hathaway. The young Irishman was taken below and given a bunk in the officers' quarters, while Bowman was berthed with the crew in the forecastle.

The *Gazelle* was O'Reilly's home for more than five months, and it provided him with a time of peace unlike any he had known for years. In this time of lazy reflection he developed a warm friendship with Henry Hathaway that would last a lifetime. Both men were young, literate, and adventurous, and life on a whaler – with its dangers and excitement – strengthened the bond between them.

Life aboard ship soon settled into a routine which both found pleasant. Hathaway and O'Reilly spent their evenings together in the cramped officers' quarters. The Irishman wrote several poems and the sailor became his literary critic.[8] Hathaway



The *Gazelle* (103.3 x 27.2 x 16.3), was built at Mattapoisett, Massachusetts, in 1852 for the Nantucket whaling fleet and came to New Bedford in 1857. Her original ship rig was cut down to bark rig (shown here) in 1870 after her return from O'Reilly's rescue. Moving to San Francisco in 1883, the *Gazelle* was lost in the ice off Alaska in June 1885. (James J. Roche, *Life of John Boyle O'Reilly,* New York, 1891)

also taught O'Reilly how to carve wood, and he whittled a cane to be sent tome to his family in Ireland. Both men worked on a ship's model begun by the third mate, and quiet summer evenings passed away to the music of Hathaway's flutina.

Two episodes disrupted life aboard the *Gazelle,* both involving the Irishman. In May O'Reilly decided that he wanted to participate in a whale hunt, and he finally persuaded Hathaway to take him along in his boat. As luck would have it, they came across a "bad" whale which almost cost them their lives. After bringing the boat close to the whale, Hathaway later recalled,

> the whale raised his flukes and struck our boat four successive times, knocking her to atoms. The first time he struck her he stove her badly, and she began to fill. I noticed O'Reilly's head drop as if he were hurt.... When the whale left us the men swam back to the shattered boat. I remember saying, "Oh my God! where is Mr. O'Reilly?" and Bolter, who was close by my side, said, "There he is, on the other side, under water." I looked, and sure enough, there he was, about two feet from the surface of the water, bobbing up and down like a cork. I threw myself over, and by clinging to the broken keel with my left hand, reached him by the hair of the head with my right hand, and hauled him on the stoven boat. I thought then he was dead, as the froth was running from his nostrils and mouth; but a thought struck me, if he was dead he would have sunk: so I raised him up on my shoulder. As I lay on the side of the boat, with his stomach across my shoulder, I kept punching him as much as possible to get the salt water out of him. It was several hours before he realized anything...and we lay on the stoven boat a long time before we were picked up....[9]

In spite of his close call with death, O'Reilly promised revenge and took part in later hunts. Hathaway remembered that O'Reilly's poem "The Amber Whale" was based on one of his more successful excursions in a whaleboat.[10]

Two months later the Irishman had another close call, and again Hathaway proved to be an invaluable friend. This brush with disaster involved not whales, however, but the British authorities.

The *Gazelle* had put in briefly at Rod-

rigues, a small British island northeast of Mauritius in the Indian Ocean. Authorities had been warned to be on the lookout for the escaped Irishman and shortly after the ship dropped anchor a small boat came alongside. As O'Reilly and Hathaway stood on deck they saw that the boat contained the governor and a police guard. The official asked if there was a man aboard named John Boyle O'Reilly. Hathaway replied that there was no one by that name aboard the *Gazelle*. After the governor had given a complete description of the fugitive – who was standing directly in front of him – Hathaway said that it reminded him of a man named Brown, who had indeed sailed on the *Gazelle*, but who had died some weeks earlier.

The Englishman then demanded that all hands be brought on deck for inspection, and a bell sounded calling the crewmen together. At once a stowaway was recognized as a fugitive and taken away. Just then, one of the other crew members jerked his thumb in the direction of Martin Bowman, the bully who had come to be hated by all aboard the whaler. After a close examination he was placed under guard. As he was being led to the gangplank, Bowman looked at O'Reilly and said, "Good-by, shipmate."

O'Reilly and Hathaway knew that Bowman's farewell had dangerous implications for the young poet. They were certain that at the first opportunity Bowman would strike a bargain with the authorities: In return for leniency, he would lead them to O'Reilly. Hathaway told O'Reilly that he would work out some plan to foil Bowman's treachery.

Late that night, when only the anchor watch was on deck, Hathaway went forward and began a conversation with the sailor on duty. He told the man to keep a sharp lookout for O'Reilly who, he said, was so despondent that he might attempt to take his own life, just as he had once done in Australia before his rescue.

In the midst of their conversation, Hathaway and the sailor were startled by a loud splash in the water near the stern of the vessel. As they ran the length of the ship the watch, remembering Hathaway's warning, cried out that O'Reilly had just thrown himself overboard. When they reached the rail at the stern they saw nothing in the black ocean below but O'Reilly's hat floating on the surface.

Four boats were lowered and a futile search begun. One sailor claimed to have seen the young Irishman's face as it slipped beneath the waves for the last time. Hours later it seemed that O'Reilly, desperately afraid of being recaptured and sent back to Australia, had committed suicide.

The next morning Captain Gifford, who had gone ashore the previous day on business, returned to find the crew grief-stricken. Gifford was shortly followed by the governor, his police escort, and Martin Bowman, ready to pounce on O'Reilly. His plan was thwarted, however, because the British authorities were genuinely moved by the display of sorrow which confronted them onboard the *Gazelle*. Believing that the escapee had found a watery grave, they withdrew to leave the whaler alone in the harbor.

It was a sad ship that left Rodrigues that evening. The officers and crew had made O'Reilly one of their own, and his loss would be keenly felt by all.

What a shock it was when, as the coastline receded, the "dead" man appeared smiling on deck, to be greeted with laughter and shouts of joy. It seems that Hathaway, without telling even the captain, had staged the entire incident. O'Reilly had all along been hiding below, in a locker used for storing dishes. Only his hat and a grindstone had gone over the side that black night, and the crew had played as unwitting actors in a seagoing melodrama.[11]

By mid-summer, as she approached the Cape of Good Hope, Captain Gifford had decided that it was time for O'Reilly to leave



Rising 1,300 feet out of the Indian Ocean 250 miles northeast of Mauritius, Rodrigues was a convenient place for American whalers to take on supplies. Here at Port Mathurin Hathaway staged O'Reilly's suicide to evade the British authorities. (*Illustrated London News,* 28 November 1874)

the *Gazelle,* whose next port of call was St. Helena. He was sure that word of the deception of the British at Rodrigues would spread, and for the Irishman's own safety the decision was made to transfer him to another ship.

On 29 July 1869 the American bark *Sapphire,* of Boston, was sighted and hailed. Captain Gifford learned that this ship, commanded by Captain E. J. Seiders, was bound from Bombay to Liverpool. Gifford trusted Seiders and told him all about O'Reilly's situation. The Bostonian quickly agreed to help and the Irishman was placed aboard the *Sapphire.* Here he assumed the identity of one John Soule, a seaman who had deserted from the *Gazelle* some months before and who had obligingly left all of his personal papers behind. As the two ships drew apart, O'Reilly left many good friends, and indeed part of himself, back on the New Bedford whaler.

The *Sapphire* arrived at Liverpool on 13 October. O'Reilly, a fugitive from English justice, was in great danger while in this port city, but his peril was lessened by the kindness of a fellow passenger aboard the *Sapphire.* An Englishman named Bailey worked to secure safe passage for O'Reilly aboard a ship bound for America. At the same time, Captain Seiders arranged for him to stay for a few days with a family who would ask no questions. Their efforts were rewarded when O'Reilly boarded the *Bombay,* whose home port was Bath, Maine. After an uneventful crossing this vessel landed him at Philadelphia on 23 November 1869, just two years after he had boarded the convict ship *Hougoumont.* It had indeed been a long journey for the young Irishman.

John Boyle O'Reilly settled finally in Boston and became one of the most prominent Irish-Americans of the nineteenth century. He continued to write poetry and his newspaper, the influential Boston *Pilot,* reached a wide readership in the East and Middle West. His untimely death at the age of forty-six deprived the Irish-American community of one of its most eloquent spokesmen.

Captain David Gifford and the crew of the *Gazelle* returned to New Bedford safely in April 1870. O'Reilly was forever grateful to the sailing master who, as the young poet was about to board the *Sapphire,* pressed twenty guineas into his hand. O'Reilly dedicated his first volume of poetry to the captain, but Gifford never saw it: he died at sea on 23 August 1873.[12]

O'Reilly's friendship with Henry Hathaway later benefitted the Fenians O'Reilly had left behind at Bunbury. In 1875 Hathaway, then a New Bedford police

officer, assisted O'Reilly in arranging to fit out the bark *Catalpa*, bought by Irish-American nationalists and ostensibly sent on a whaling voyage. In 1876 she successfully completed her actual mission when she rescued six of the Fenians who had escaped.

Hathaway returned to the sea in 1878 to command the bark *Veronica*, which served as a packet between New Bedford and the Azores. After retiring ashore he became New Bedford's first police chief and served also as the U.S. shipping commissioner for that port.[13]

Hathaway was an honorary pallbearer at O'Reilly's funeral in 1890, and when he came to die himself, in 1931 at age ninety, one of his proudest memories was of his long comradeship with John Boyle O'Reilly.

NOTES

[1] James Jeffrey Roche, *Life of John Boyle O'Reilly* (New York: Cassell Publishing Co., 1891), p. 66.

[2] John Devoy, *Recollections of an Irish Rebel*, 2nd. ed., rev., (Shannon: Irish University Press, 1969), p. 152. Fenians were Irish revolutionaries pledged to free Ireland from English rule. Arising from earlier Irish nationalistic groups in 1858, the Fenian movement gained strength as Irish-American veterans of the Civil War went to Ireland to join an insurgent force. The British government suspended the *habeas corpus* act in 1866, and began to round up suspected Fenian agents, particularly after the outbreak of Fenian violence, including terrorist bombings, in Northern Ireland and England in March 1867.

[3] Roche, pp. 57-64. Australia's earliest settlement had been as a penal colony. While this had largely ceased in the nineteenth century, the struggling settlers of Western Australia voted to accept convict labor in 1849. The *Hougoumont*'s voyage was significant as the only shipment of Irish political prisoners to Australia after 1848, and as the last shipment of convicts to Western Australia.

[4] John Boyle O'Reilly, *Moondyne Joe* (New York: P. J. Kennedy & Sons, 1879), p. 208. Later editions of the book were published under the title *Moondyne*.

[5] Survey of Federal Archives Division of Professional and Service Projects, Works Projects Administration, *Ship Registers of New Bedford, Massachusetts*, (Boston: The National Archives Project, 1940), III, 65, No. 490.

[6] John Boyle O'Reilly, *The Statues in Block and Other Poems* (Boston: Roberts Brothers, 1881), p. 101.

[7] O'Reilly's own account of his escape was published in the *Boston Pilot*, 26 July 1879. Alexander Young published an account of the escape in the *Philadelphia Times* on 25 June 1881. The escape is also covered in Roche, pp. 75-83.

[8] In the Snow Collection, Archives of the Whaling Museum, New Bedford, Massachusetts, is the logbook of the ship *Stella*, once owned by Frederick Hussey, first mate on the *Gazelle* at the time of O'Reilly's rescue. In this book, in O'Reilly's hand, are three of his poems: "Farewell," "The Flying Dutchman," and "The Old School Clock."

[9] Roche, pp. 84-85.

[10] Roche, p. 85.

[11] Both O'Reilly and Hathaway told this story many times. Versions of it were published in the *Boston Pilot*, 26 July 1879; the *New Bedford Daily Mercury*, 11 August 1890; and the *New Bedford Evening Standard*, 4 May 1931. Roche also covered it in pp. 86-89.

[12] John Boyle O'Reilly, *Songs of Southern Seas* (Boston: Roberts Brothers, 1873), frontispiece; Gifford's death is given in Alexander Starbuck, *History of the American Whale Fishery from its Earliest Inception to the Year 1876* (Waltham: Alexander Starbuck, 1878), pp. 636-37.

[13] Zephaniah W. Pease, *The Catalpa Expedition* (New Bedford: George S. Anthony, 1897), pp. 71-80. *Ship Registers of New Bedford, Massachusetts*, III, p. 171.

Stunsails and Reefing Gear

Evidence of Sail Development in Paintings at Mystic Seaport

Even beyond their aesthetic appeal and representative value, well-executed ship portraits can tell us a good deal about sails and rigging of the past. Among the paintings in the collection of Mystic Seaport, several offer particularly revealing glimpses of some of the nineteenth-century designs and developments in square-rigged sails.

Briefly summarized, the square-rigged ship of the nineteenth century was the product of four centuries of development. The three-masted vessel first appeared at the beginning of the fifteenth century with a square course on the fore and the main, and a fore-and-aft lateen sail on the mizzen. The topsail above the course was introduced after 1450, and the main topgallant about 1500. Fore-and-aft staysails were added between the masts by the 1650s. The ship's wheel and triangular headsails–jibs–were added in the first decade of the eighteenth century. By 1750 the spanker with gaff and boom on the mizzenmast had evolved from the lateen-rigged mizzen. Square-rigged royals were added above the topgallants about 1780.

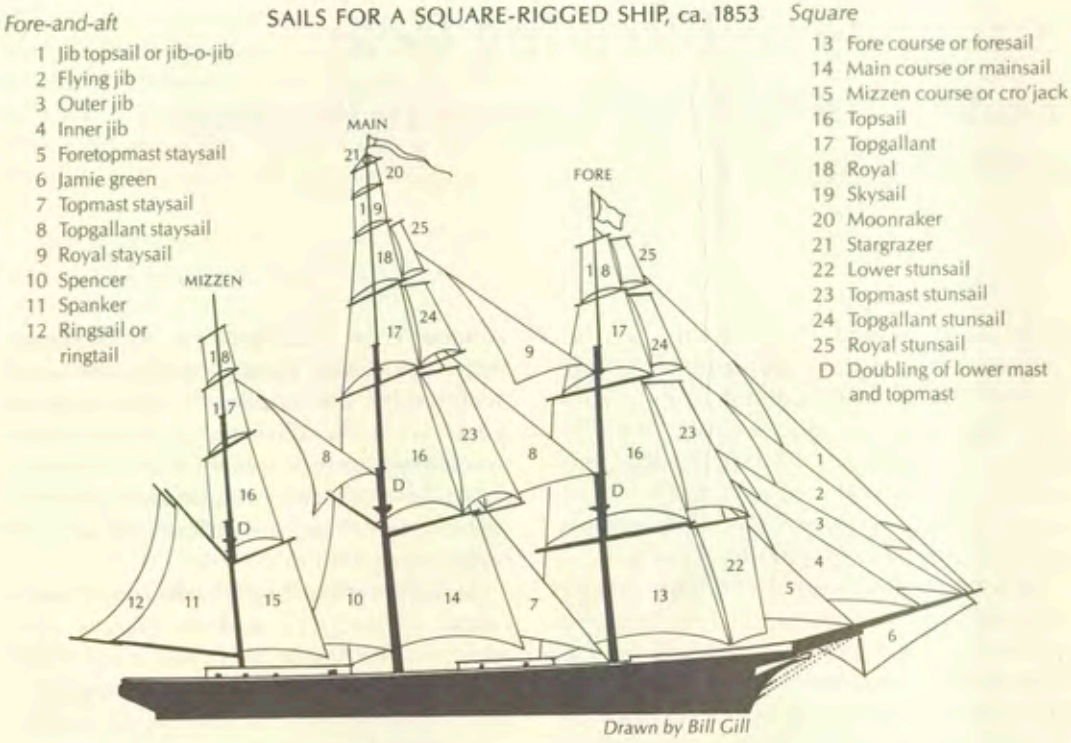
Studdingsails, or stunsails, designed to expand a vessel's sail area in moderate winds, had been introduced by the beginning of the seventeenth century. Reef points were added about the mid-seventeenth century, allowing square sails to be reduced in area for heavy weather sailing.

In large measure, nineteenth-century efforts in square-rig design were to improve efficiency. First, sail area was expanded to the maximum. Then, methods of reefing and furling were improved, allowing smaller, more economical crews to handle these vast areas of sail. Finally, square sails were made wider and shallower, and stunsails were virtually eliminated from late-nineteenth-century vessels as crew size was cut to the absolute minimum and speed became a secondary consideration in bulk cargo transport.

As masts grew higher, skysails, moonrakers, skyscrapers, and stargrazers were added for use above the royals in light airs. Numerous fore-and-aft sails were added as well. A sixth jib, the jib-o-jib or jib topsail, was added forward. Fore-and-aft stunsails included the jamie green beneath the bowsprit and the ringsail or ringtail abaft the spanker.

By the mid-nineteenth century the fastest merchant and naval vessels could spread veritable clouds of sail. Thereafter, attempts concentrated on simplifying the job of shortening or taking-in sail. As crew size grew to sixty or more men to handle a large clipper or packet, it became increasingly expensive to operate these ships. Large sails also increased the chances of damage to a vessel's rig. Labor-saving devices were, therefore, important considerations.

The most significant developments involved the topsail, perhaps the most important of the square sails as it was the first one set and the last one taken in. Topsails had gotten very deep and unwieldy by the time Captain Robert Bennett Forbes experimented with two shallow sails in place of one conventional topsail in 1844. In Great Britain, Henry Cunningham patented a self-reefing topsail in 1850 that was actually



an early form of roller reefing. Between 1855 and 1865 perhaps 4,000 vessels were fitted with Cunningham self-reefing topsails and topgallants. In 1853 Cape Cod skipper Frederic Howes developed a double-topsail rig somewhat similar to the Forbes rig, and patented it in 1854. It was estimated that 1,735 vessels carried the Howes rig by 1868. Thereafter, the double topsail became a standard feature of the massive, efficient square-riggers of the late-nineteenth century.

The following paintings from the Museum's collection illustrate some nineteenth-century developments in stunsail and topsail design. With one exception, they represent vessels built at Mystic.

Information on sail development can be found in Alan McGowan's *The Ship: The Century Before Steam* (London: National Maritime Museum, 1980), James Lees's *The Masting and Rigging of English Ships of War, 1625-1860* (Annapolis: Naval Institute Press, 1979), and John Hyland's *Seamanship in the Age of Sail* (Annapolis: Naval Institute Press, 1984). Topsails and stunsails are well explained in Harold Underhill's *Masting and Rigging the Clipper Ship and Ocean Carrier* (Glasgow: Brown, Son and Ferguson Ltd., 1953). The Cunningham rig is also mentioned in David R. MacGregor's *The Tea Clippers, Their History and Development*, 2nd ed., (Annapolis: Naval Institute Press, 1983). Forbes described his rig and its performance in *New Rig for Ships and Other Vessels* (New York, 1849), and also in *The Monthly Nautical Magazine* 2 (1855): 13-23, 116-122. The development of the Howes rig is explained by Madeline Gleason in "The Inventory of the 'Howes' Rig," *American Neptune* 40 (April 1980): 137-38. Further information from Howes himself can be found in folder 11, Box 6, Collection 152, Samuel Watts Collection, G. W. Blunt White Library, Mystic Seaport Museum.

Research and picture selection by Andrew W. German



Fanny (37.105)

Some light-air sails used by a square-rigger are well displayed in J. Hansen's portrait of the bark *Fanny*, built at Mystic in 1849 (37.105). On her mainmast she flies a square skysail, and also royal and topgallant stunsails. Her headsails include (from inner to outer) fore-topmast staysail, inner jib, outer jib, flying jib, and jib-o-jib or jib topsail. Between her masts are fore-and-aft staysails, and on the main a gaff-rigged spencer is partially obscured by her main course. As an extension of the spanker on the mizzen she has a fore-and-aft stunsail called a ringtail. Like other stunsails, it has a small yard at its head that is suspended from the gaff. The ringtail boom is run out from the end of the spanker boom to extend the foot of the ringtail. Such a press of sail would drive the *Fanny* along at a good clip, but would also demand the best efforts of a large crew to take in sail if it should come on to blow.



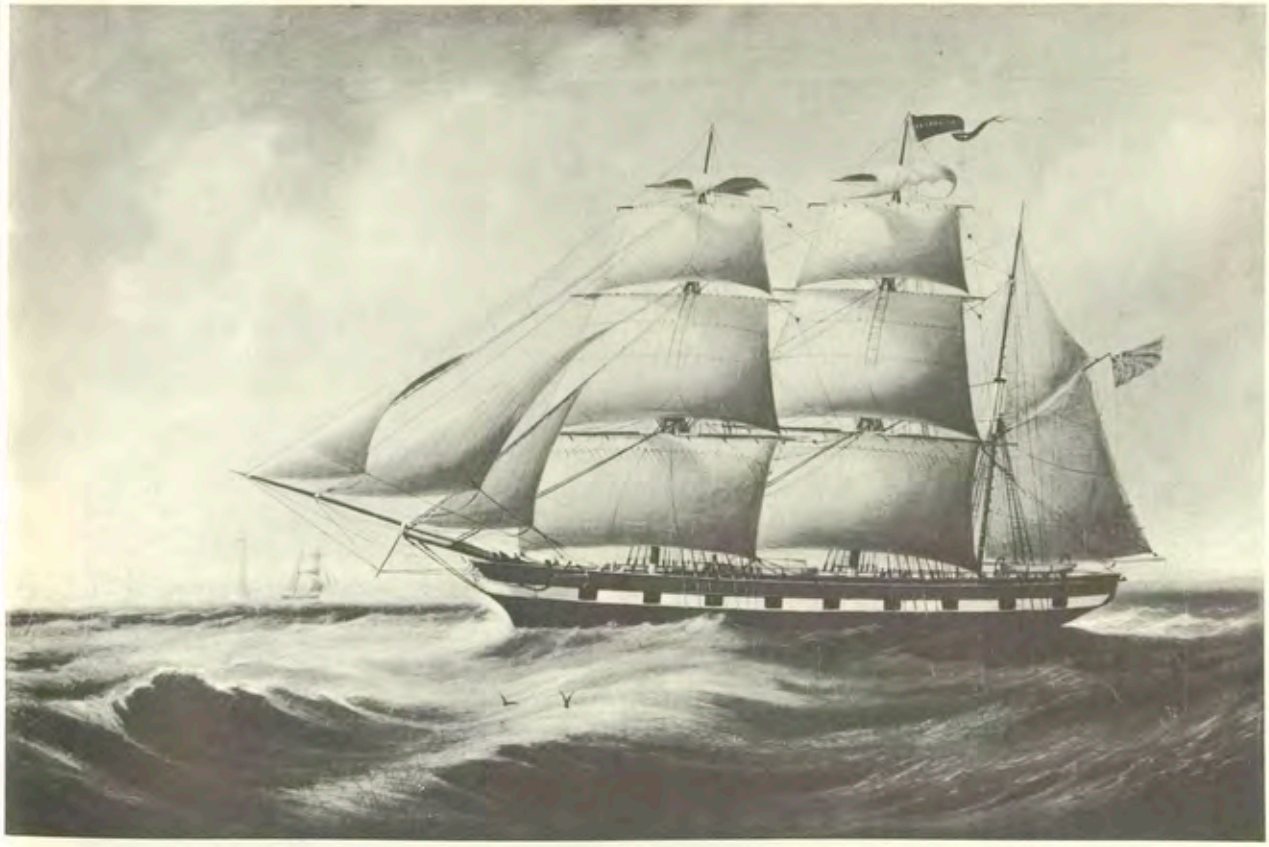
Elizabeth F. Willets (70.799)

SET alongside a vessel's square sails, stunsails could nearly double her sail area. Stunsails are clearly shown in Frederic Roux's portrait of the Mystic-built clipper *Elizabeth F. Willets* (70.799), painted at Havre in 1855 when the ship was a year old. The *Willets* is shown with the wind on the starboard quarter and nine stunsails set. Each yard (except the mizzen yards and royals) has a stunsail boom that can be run out to extend the foot of the stunsail above it. Each stunsail has a small yard affixed to its head that is suspended by a halyard rove through a small jewel block at the yardarm above. The fore lower stunsail is nearly triangular, with a very short jackyard at its foot. The crossjack (mizzen course) and main course are clewed up on the weather side so as not to impede the wind from reaching the sails ahead of them. The lee topgallant and royal stunsails are set on the main, being the only ones to leeward not blocked by sails to windward.

As merchant vessels grew in size during the commercial expansion of the 1840s, sail dimensions increased dramatically. Though a fairly small clipper at 825 tons and 156 feet in length, the *Elizabeth F. Willets* has a mainmast that towers at least 150 feet above the deck. Imagine going aloft alone to furl her main skysail 140 feet up. Her fore and main topsails are nearly 40 feet in depth, and carry three bands of reef points. It could take a good part of the crew a half hour or more to reef or furl them while tossing and pitching 50 or 70 feet above the deck in heavy weather.

CUNNINGHAM'S self-reefing topsails are illustrated in the painting of the British bark *Isabella Atkinson,* built at Sunderland in 1862 (67.240). The ladderlike "bonnet" cloth in the center of the topsail identifies the Cunningham rig. In the Cunningham rig, the topsail yard was hung in a bight of the chain halyard. The halyard passed through gearing at the center of the yard that caused the yard to rotate as it was lowered, rolling the sail around it. Because of the gearing, a deep notch was cut in the center of the sail. This notch was covered both front and back by a bonnet attached to horizontal wooden travelers that rode on the roped edges of the notch. The bonnet did not rotate; rather, it went slack as the yard dropped, while the travelers gathered it up much as a venetian blind operates. With their connections for lifts, braces, and topgallant sheets, the yardarms obviously were unable to rotate, so they were attached to the free-turning portion of the yard with rotating collars. On the after side of the yard, port and starboard, a fixed chafing spar prevented the rolled sail from rubbing against the lee rigging when braced sharp. The chafing spar ran from the yardarm to the sliding parrel that held the yard to the mast. Footropes were attached to the chafing spar for the use of sailors furling the sail (as only two-thirds of the sail could be rolled around the yard, it was furled in the conventional manner). Cunningham claimed that two men could reef a topsail in three seconds with his patent, merely by standing on deck and letting go the halyard (perhaps the braces should be tended too). Cunningham's patent self-reefing topsail was a real labor saver, but due to its complication and expense it was generally superseded by double topsails after 1865.

Isabella Atkinson (67.240)

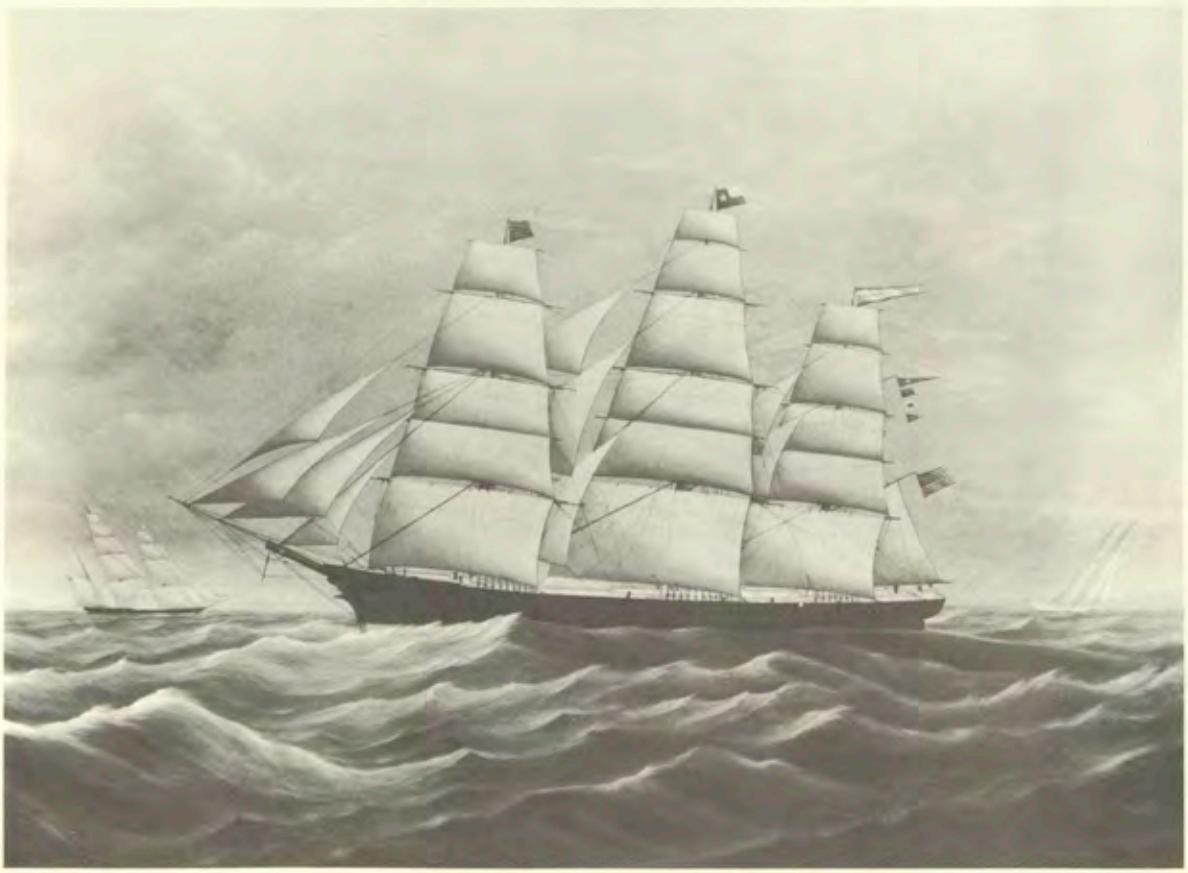


The Howes patent close reefing topsail was simply a normal topsail divided in half, with a yard for the lower half fixed at the level of the cap of the lower mast. The foot of the upper half of the sail was laced directly to this yard. To reef, the upper yard was dropped; the upper half of the sail then hung loose in a bight in lee of the lower half.

The Howes patent close reefing topsail is depicted in the Museum's portrait of the clipper ship *Andrew Jackson* (41.662), built at Mystic in 1855. It is also shown in paintings of the bark *Elf* (38.392) and the Mystic-built *Samuel Willets* (45.328) of 1854, *Twilight* (45.324) of 1857, and *Haze* (45.331) of 1859. In each case it is identifiable because the upper topsail is cut square at the foot where it is laced to the lower yard, rather than having the concave foot of a sail attached to the yard below only at the outer corners or clews. Also, since the two sails were furled together as one, the buntlines used to gather up the sail when furling reach from the upper topsail yard to the foot of the lower topsail. A reef band on the upper topsail gives the option of shortening that sail rather than dropping it completely. The Howes patent close reefing topsail returned Captain Howes ten cents per ton for each vessel that carried the rig. Howes claimed that this topsail could be reefed with one-third the number of men needed to reef an old-style single topsail.

The Forbes rig differed from the Howes rig in that the lower topsail yard was not fixed and the upper topsail was attached to it only at the clews. The doubling of the lower mast and topmast was elongated to allow the yard to be raised and lowered below the cap of the lower mast for setting and furling. Forbes claimed his rig was safer and more symmetrical than the Howes rig, but it was less popular because of its expense. The *Great Republic* as originally built by Donald McKay in 1853 was the most notable vessel to carry the Forbes rig.

Andrew Jackson (41.662)





Favorita (73.21)

THE final version of the double topsail is shown in George F. Gregory's 1876 portrait of the *Favorita* (73.21), built at Mystic in 1862. She is shown scudding before a gale under lower topsails, fore course, and fore-topmast staysail. Four men are aloft furling the main topgallant while the rest of the crew on deck appear to be lowering the main upper topsail. The fore upper topsail has already been lowered and hangs loose in lee of the lower topsail. This is the way the Howes patent topsail was designed to work. However, the *Favorita*'s topsails are a generation beyond the Howes design. The lower topsail yards are fixed at the lower mast caps as in the Howes rig, but the upper topsails are now completely independent sails as in the Forbes rig, with their own sheets, clewlines, and buntlines. Here the mizzen upper topsail has been neatly furled on its yard while the lower is still set. This would be impossible with the original Howes rig. In this form the double-topsail rig survived until the end of the age of sail.

BOOK REVIEWS

Philip C. Bolger. *100 Small Boat Rigs.* Camden: International Marine Publishing Company, 1984. 261 pp., illustrations, bibliography. $17.95 paper.

Today's sailboats are remarkable performers. Never before have small boats been able to sail as close to the wind, or go as fast down wind under the insistent pull of a straining spinnaker. While I enjoy performance, I must confess to some visual boredom when surveying today's crowded marinas and harbors. All the boats *look* alike. Racing has focused development of one or two rig types from which designers depart rarely, even when designing sailboats for cruising or gunkholing. That is why Philip C. Bolger's latest book, *100 Small Boat Rigs,* is welcome relief.

Bolger explores the wealth of possible ways to rig a small boat, setting out advantages and disadvantages of each. Some rigs are convenient, easy to set, but are not especially quick, while others give up ease of use for efficiencies that require a thorough knowledge of rig adjustment to exploit, not to mention often costly winches, blocks, and lines. The book is a historical treatise as well, showing how rigs have risen and fallen in popularity (often driven by the dictates of a racing rule). Each essay is illustrated by what Bolger calls a cartoon, a sketch of the craft under discussion.

The book moves from simple to complex, starting with single sail on single mast (27 variations). Then, the progression is to sloops, catketches, yawls and schooners (conventional yawls, ketches, and two- and three-masted schooners), small-boat square rigs, finally finishing with "different approaches." He also includes a brief annotated bibliography. The sails commented on in these various approaches include lug sails, sprit sails, full battened sails of various types, triangular low and high aspect ratio types, and lateens.

Reading from cover to cover is not the best way to enjoy the book. Some of the rigs Bolger discusses are theoretically possible, but unlikely, almost seemingly included to make a magic number of 100. The volume is better browsed, following a particular rig type that appeals. I found myself skipping to familiar types wondering what Bolger had to say about a favorite rig.

The opening chapter, "Crude Aerodynamics," is a simple and lucid, yet sound, treatment of the subject for the reader who doesn't seek the knowledge that a modern racer needs. Discussions of sheet leads, and the merits of vangs and other devices to control sail twist, are useful for anyone comtemplating getting the best out of a rig whether traditional or modern.

Readers interested in forms that boats can take other than those dictated by the economics of modern mass production, will also enjoy and learn from Bolger's other books. Bolger hearkens back to an older school of small boat designer, whose income (never large) came by constantly creating new designs. Today, tooling costs for fiberglass boats make it difficult to experiment freely, and most designs are small variations on others. Competent writing also helped pay the bills, and in this Bolger is clearly related to the John and William Atkin, L. Francis Herreshoff, C. G. Davis, W. P. Stephens school of designer/writers. His most recent is *30 Odd Boats,* preceded by *Different Boats* and *Bolger Boats* (a paperbound reprint of his first *Small Boats* and *The Folding Schooner*). Bolger is well versed in mainstream yacht design, but chooses to explore boats for special purposes and boats deliberately simplified for amateur or reasonably priced professional construction. Bolger's boats are not for everyone, but study of them is always worthwhile. His boats certainly are *not* boring.

William Atkin. *The Dinghy Book, Popular Designs for Small Row and Outboard Engined Boats.* Atkin and Company, P.O. Box 3005, Noroton, Connecticut 06820; reprint 1984. 36 pp., plans. $6.00 paper.

John Atkin. *Practical Small Boat Designs.* Camden: International Marine Publishing Company, 1983. 175 pp., illustrations, plans, photographs. $14.95 paper.

Dinghies, those ubiquitous little boats needed to tend almost any sailboat over twenty feet or so, are one of the most popular amateur construction projects. Certainly, many who would not have the time or confidence to tackle a larger boatbuilding project are interested in building a dinghy. Anyone considering this, or considering having a tender built, will find William Atkin's *The Dinghy Book,* a worthwhile choice. In it is all of the information needed to build ten boats from seven feet to fourteen feet, all (except a canvas-

covered model) either flat or V-bottomed. Originally published in *Motorboating*, these designs will perform as well as, or better than, today's nondescript fiberglass or inflatable tenders, with the added bonus of being considerably better looking.

John Atkin, who published the above reprint of his father's work, has also recently written *Practical Small Boat Designs*, a book cataloging twenty-eight of his designs, with his own commentary and that of builders and owners. Variety is good, with models ranging from a six-foot cold-molded pram to a twenty-foot flat-bottomed cruising sloop. Outboard and inboard motor boats are included as well as fast sailing skiffs and rowing boats. All designs are simple, handsome craft, well within amateur building capabilities, and are designed with an eye towards modern materials such as glue and plywood. The volume provides ample information for making decisions, including photographs and study plans. There is a fine chapter on lofting and understanding boat lines, possibly the easiest and best written I've seen. Atkin clearly explains the advantages to be gained by lofting or drawing a boat's lines to full size, and provides some suggestions for practice.

Roger C. Taylor. *The Fourth Book of Good Boats.* Camden: International Marine Publishing Company, 1984. 256 pp., illustrations, plans, photographs. $35.00.

A final collection of boats, but one by a boat critic and user rather than a designer, is Roger Taylor's *The Fourth Book of Good Boats*. Like the three preceding it, it is a delightful collection. Those who have read his previous volumes have a pretty good idea of how Taylor chooses his favorites, but here he sets out his criteria in an opening essay "What is a Good Boat?" It is simply said: "A good boat is *handsome* and *able*." But it is a complex task to execute. What is handsome is subjective, but ability has to do with the boat's suitability for its designed job: seakindly if sailed offshore, handy if used in crowded and shoal waters. A good boat always needs to be fast in its owners' eyes, otherwise it will be disappointing, and this needs to be judged in less than ideal conditions: powerboat wakes and light airs. Taylor is not particular as to rig or materials; they need to be appropriate to the boat.

In this volume, forty-one boats are added to Taylor's list. Some are from personal experience; others are selected from his extensive knowledge of the boating literature. Included are classics by such well-known designers as William Fife III of Scotland, Uffa Fox, Charles Mower, Walter McInnis, William Atkin, John Alden, Philip Rhodes, Sam Crocker, and L. F. and N. G. Herreshoff. Interesting, but obscure, boats are also included, such as *Iris*, a thirty-six-foot yawl built in 1936. Her owner, John Martucci, received the 1939 Cruising Club of America Blue Water Medal for a cruise in her, and built a six-foot model of her, complete to details like a working head. The model is in the Museum's collection, but more importantly, *Iris* herself is still going strong. Part of being a good boat is the owner's desire to keep the boat going and construction that makes this possible.

Taylor extends his definition, however, to craft that would appear to be unlikely companions to those of the above august company. C. Raymond Hunt's remarkable Boston Whaler makes the grade, as does Rodney Johnstone's J-24, and a Jim Brown trimaran. Modern interpretations of older types are also included, like the Doughdish, a fiberglass version of a Herreshoff 12½, Lightfoot, a modern open daysailing sharpie, and Peter Van Dine's twenty-five-foot fiberglass version of a Tancook Whaler. He also includes smaller craft such as some of the new crop of recreational sliding-seat rowboats, and the humble but useful tin (aluminum) canoe. All in all the collection is a delightful mixture of boats, entertaining and an education for anyone interested in good boats.

Seabag

David S. Howard. *New York and the China Trade.* New York: New-York Historical Society, 1984. 142 pp., illustrations, notes, select bibliography, exhibition catalog. $18.95 paper.

The bicentennial of the departure of the *Empress of China* on America's first trading voyage to China has been marked by numerous exhibitions and publications. This handsome catalog of the exhibit at the New-York Historical Society, February-August 1984, offers a useful overview of New York's place in the trade. An introductory essay by Conrad Edick Wright takes the story back to the seventeenth-century Dutch trade and carries through to about 1860. Written

for the general reader, it provides an outline of the trade, and is helpful in detailing the procedures for trading through Canton before the so-called treaty ports were opened following the first Opium War, 1839-1842. The place of opium in the "old" China trade is also explained well.

The exhibition at the New-York Historical Society covered Chinese material in New York from earliest colonial times to the present. The catalog section is divided into four chronological units: the colonial period, 1620-1780; the *Empress of China* and the first five years of American China trade, 1785-1790; the first century of the trade, 1790-1880; and the last hundred years of trade, 1880-1984. Each section is heavily illustrated. Artifacts range from fragments of seventeenth-century porcelain unearthed during archeological digs to classic China trade porcelains, textiles, cabinetwork, paintings, photographs, and manuscripts.

The Wherry Oarsman

LETTERS

As a member of the Seaport I receive and look forward to reading *The Log* at each seasonal publication time.

Circumstance has prevented me from seeing the Winter 1984 issue until recently, however, and I write to comment on an unimportant, but what seems obvious, mis-labelling of a photograph. This is not the first instance of it being called to your attention, I imagine.

In the interesting piece on Captain George Comer, the photo on pages 122-23 refers to the vessel shown as the *Era*, shown previously on pages 120 and 121. It seems obvious to me that it is not the *Era*, but the *A. T. Gifford*. The vessel lacks the fore-yards of the *Era*, as well as the jib-boom, and perched on the bowsprit can clearly be seen the caribou antlers shown in the close-up of the *Gifford* on page 128.

The Log is truly a well-done and handsomely printed piece of journalism. I will continue to look forward to each and every issue.

Robert V. Clem
Chatham, Massachusetts

As a member of Mystic Seaport I am a devout reader of *The Log*. The versatile range of salty articles that you are able to find and print are of extreme interest to me. I read them all.

A special interest to me was the story of "Captain George Comer and the Arctic," written by Mr. Fred Calabretta in the winter issue of 1984. My interest in the article was high because I had the good fortune of sailing in the *Effie M. Morrissey* with Captain Bob Bartlett up the east coast of Greenland in the summer of 1936.

Having only small knowledge of the Arctic, I did however pick up a mistake that perhaps should be corrected in the article. On page 129 you show a picture of Captain Comer posed in front of his home in East Haddam taken in 1933. A note is especially made to the "walrus tusks" mounted on the porch along with the running lights from *Era*.

I wish to say that those are not walrus tusks but they are musk-ox horns mounted on the wooden shields. Musk-oxen shed their horns quite frequently as do caribou and elk. In areas in hillside tundra in Greenland, where the musk-ox live and breed, the horns can be found quite frequently bleached out on the ground. I was a proud possessor of a pair years ago until Mother cleaned out my room at home and made a guest room out of it while I was off in the service during World War II. Many artifacts have fallen and become discarded because of similar circumstances.

Tom Wells
Seattle, Washington

ACQUISITION

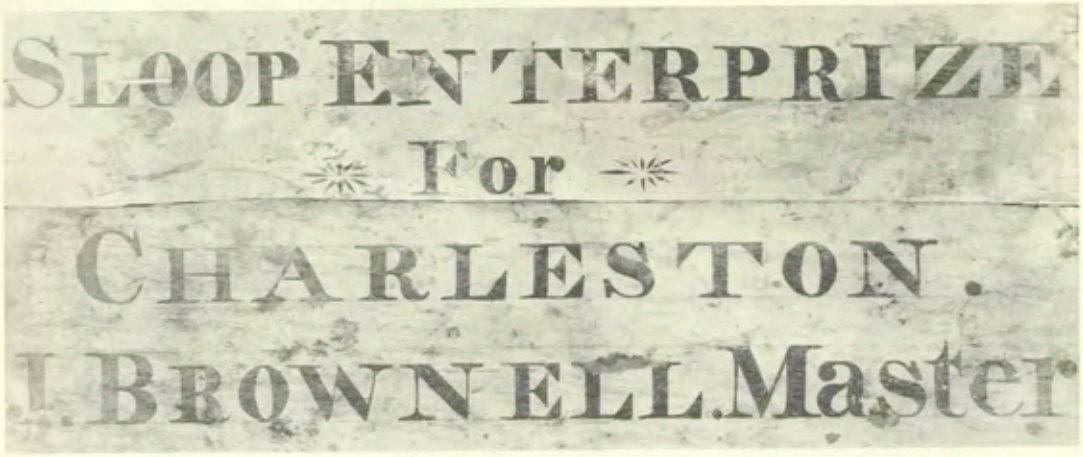
The Museum recently acquired this sign advertising the sailings of the sloop *Enterprize*, J. Brownell master, between Narragansett Bay, Rhode Island, and Charleston, South Carolina. She has been tentatively identified as the 44-ton *Enterprize* built at Troy (Fall River), Massachusetts, in 1819. The sign would presumably date between 1819 and her reenrollment at New York in 1825.

During the eighteenth and early-nineteenth centuries coastal sloops and schooners maintained regular trade between New England and Southern ports. Newport and Charleston had established economic and social ties in the eighteenth century. By the 1820s Providence had superseded Newport as Rhode Island's principal commercial port.

Farm products such as beef, pork, and cheese from the hinterland around Narragansett Bay were sent south. Later, manufactured goods were added to the trade. In return, tobacco, indigo, naval stores, and especially cotton were shipped north. By 1821 the textile mills around Providence required over 30,000 bales of cotton annually.

This advertising sign would be hung on or near the vessel to alert potential shippers to the vessel's destination. When in Charleston the sign was hung to advertise a return to Rhode Island, and when in Rhode Island the other face was displayed. 19¾ x 44⅝". [84.30]





HISTORIC SHIPS AFLOAT

The U.S.S. *Texas*

Launched when the *Charles W. Morgan* was still an active whaler, this steel fortress was once the most powerful ship in the world. A veteran of both world wars, she was retired to become a monument only three years after the atomic bomb changed global conflict forever. Today she is the only surviving capital ship built during the arms race of 1907-14, which began with the construction of H.M.S. *Dreadnought* and contributed to the First World War.

The U.S.S. *Texas* (battleship number 35) was laid down at Virginia's Newport News Shipbuilding and Dry Dock Company in 1911 and launched the next year. With a displacement of 27,000 tons, she was 573 feet long and 95 feet in beam, with a draft of nearly 30 feet. Her two 14,000-horsepower, four-cylinder triple-expansion steam engines, which are engineering marvels themselves, could power her at twenty-one knots. A mobile fighting city, she carried a crew of 1,800. For a year after her commissioning in 1914 her ten 14-inch guns gave her the heaviest gun power afloat.

Her first service took her to the coast of Mexico in retaliation for the "Tampico Incident."

The U.S.S. *Texas* passes through Gatun Locks on the Panama Canal, June 1937. (U.S. Navy photo, courtesy Battleship *Texas* State Historical Park)



After the United States entered the war in April 1917 the *Texas* was prepared for European service, but ran aground on Block Island in September 1917. She finally reached Scapa Flow, Orkney Islands, in February 1918, and served on convoy and blockade duty until the armistice. She fired only one shot at the enemy during the war.

In 1919 the *Texas* became the first American battleship to carry an airplane. She joined the Pacific fleet that year, returning to the Atlantic in 1924. In 1925 she was modified in response to lessons of warship design learned during the war. She spent the next fifteen years on routine patrol and training missions in the Atlantic and Pacific.

With the outbreak of war in Europe in 1939, the *Texas* began Atlantic patrols and convoy escort duty. In November 1942 she participated in the invasion of North Africa. After convoy duty in 1943 she was detailed to support the Normandy invasion of June 1944. Off Normandy and at Cherbourg she fired nearly 900 of her 1,500-pound 14-inch shells. Under heavy fire off Cherbourg her bridge was blown apart and her helmsman killed by a German shell. Her European service ended with support of the invasion of southern France at St. Tropez in July 1944.

After a refit she steamed off to the Pacific theater to bombard Iwo Jima before the Marines landed. After supporting the invasion she moved on to Okinawa, firing over 2,000 14-inch shells while fighting off aerial attacks. By this time it was clear that aircraft carriers had replaced battleships as capital ships of the world's navies.

After the Japanese surrender in August 1945 she helped ferry the troops home. In 1948 she was towed to San Jacinto State Park in Texas, decommissioned on 21 April, and turned over to the State as a permanent memorial.

The U.S.S. *Texas* is maintained at La Porte, near Houston, by the Texas Parks and Wildlife Department. The admission fee helps support restoration of this vessel, which survives as both a naval memorial and a monument to an earlier age of marine engineering.

PLANNED GIVING TO MYSTIC SEAPORT

During the half century since the Museum's establishment, the consistent and generous commitment of members through membership dues, annual and capital gifts, and volunteer service has provided the resources required for Mystic Seaport's extensive maritime preservation and education programs. In the years ahead the Museum's base of support must be broadened further if it is to sustain the high level and quality of its work. We therefore urge members and friends to consider the opportunities of planned giving as a way of assisting the Museum in a meaningful and tax-wise manner.

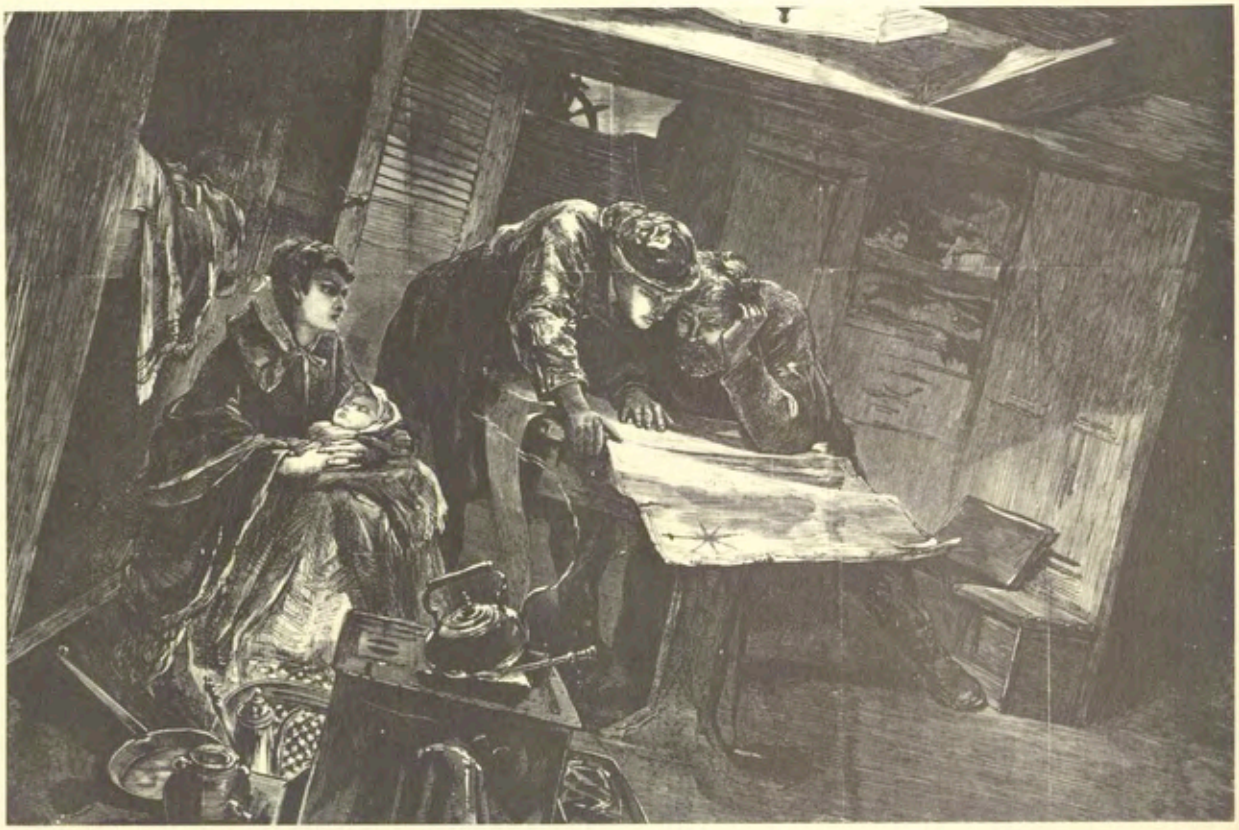
The principal vehicles of planned giving are bequests, charitable remainder unitrusts, charitable remainder annuity trusts, lead trusts, and participation in the Museum's pooled income fund. In this and subsequent issues of *The Log* we will explore the benefits of planned giving and outline alternative methods for making these gifts.

BEQUESTS

A planned gift by bequest, large or small, represents the easiest and perhaps most thoughtful gift an individual can make. A will is a valuable property right that should be exercised. It can help provide for the future security and happiness of those people and institutions an individual cares most about; moreover, it perpetuates the donor's interest in an institution's purposes. While an attorney should draft a will, Seaport staff are prepared to assist in the process and to answer questions about the tax advantages of making charitable gifts through bequest.

Unrestricted bequests are most welcome since the income can be used immediately and wherever needed within the Museum. However, there are many opportunities for individuals wishing to assign their bequest to a particular area of interest. For example, a bequest may be given to the Curatorial or Education Departments, or to the Library. It may be further designated to support a specific purpose such as conservation, exhibits preparation, mariner training, interpretation, or publication. Bequests may also be given for staff salaries, scholarship funds, equipment purchase, or maintenance of buildings or grounds. Whatever form your bequest takes, it would be helpful for us to know when you include Mystic Seaport in your will, or if you have already done so.

Further information about bequests and assistance in making planned gifts may be obtained from the Museum's Development Office (203-572-0711).



THE LOG
OF MYSTIC SEAPORT

Mystic, Connecticut 06355

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